

HUGS KISSES TONGUES: 'heterotopic normal' IN CRITICAL PRACTICE

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Title of Thesis

HUGS KISSES TONGUES: 'heterotopic normal' in Critical Practice

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Abstract

Broadcast media, by means subtle and spectacular, obscure social reality and influence the formation of human identity by promoting normative behavior. Taking as its focus Queen Elizabeth's 1989 Christmas broadcast to the Commonwealth, **HUGS KISSES TONGUES for the catalogue of mute swans** is a musical composition which seeks to critique those processes and unmask their fostered social illusions. Compositionally utilized to illuminate the Christmas broadcast's ideological agenda are: textual inclusions, citational inclusions, psychoacoustic devices, allegorical frameworks of repetition with either tonal modulation or temporal suspension, mimetic relationships of music and text, exploitation of psychological attributes of the human voice, and visual inclusions. This undertaking is considered in terms of an antagonistic and critical practice that seeks to address a problematic social moment.

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HUGS KISSES TONGUES: 'heterotopic normal' In Critical Practice

INTRODUCTION

1 BELIEF

Belief is one's personal investment in a proposition, one's participation in manifesting that proposition, and one's considering of said proposition to represent a truth. De Certeau states that belief is in an ongoing and involuntary state of refinement, prodded by the experiences of everyday life. "Captured by the radio ... as soon as he awakens, the listener walks all day long through the forest of narrativities from journalism, advertising, and television, narrativities that still find time, as he is getting ready for bed, to slip a few final messages under the portals of sleep. (These narrativities) organize our work, our celebrations and even our dreams".¹ Seemingly outside of our control, we accumulate sets of beliefs that govern our actions and facilitate/legitimate the dominant social regimes.

It is fallacious to discuss the social in terms of domination by a singular ideological regime. "Ideologies do not operate through single ideas, they operate in discursive chains, in clusters, in semantic fields, in discursive formations ... a variety of different ideological systems or logics are available in any social formation. The notion of the dominant ideology and the subordinated ideology is an inadequate way of representing the complex interplay of different ideological discourses and formations in modern developed society".² The 'social dominant' hereon refers to that surface of privilege created through the coexistence of many disparate ideologies and their apparent intersection through shared aspects of agenda.

The manipulation of the individual by the social dominant does not preclude the possibility of a position within society from which the critique of social forms can take place. Mark Poster posits the possibility of critical subjectivity within a practice which questions the nature of the relationship between sign and meaning, while demanding the contextualization of such a position. Here, Poster argues, one can realize "an attitude of antagonism and critique in the face of the deeply problematic contemporary social formation".³

¹ Michel de Certeau, *The Practice of Everyday Life*, 1984, University of California Press, p. 186.

² Stuart Hall, "Signification, Ideology, Representation: Althusser and the Post-Structuralist Debate", *Critical Studies in Mass Communication*, 2, 2, June 1985, 91-114, pp. 104-105.

³ Mark Poster, *Critical Theory and Poststructuralism*, 1989, Cornell University Press, p. 3.

2 THE AUTHORITARIAN VOICE

Along with the inconspicuous narrativities which subtly infiltrate our thoughts, there is no shortage of the loud authoritarian voice which overtly suggests and demands. It claims to speak on behalf of everyone. It tells us how we feel, what we are thinking and, therefore, what it prefers us to be thinking. Disseminated through the channels of information media, this voice of authority is conveyed through speeches and acts of politicians, ecclesiastics, the rich and the famous. Through such spectacle, much is at stake in making the spectator believe: the continued existence of the *status quo* itself. While the power of the recipient/interpreter of a message does not come from some external authority, the voice of authority may nonetheless endeavor to convince the recipient/interpreter otherwise.⁴

An interesting case in point is Queen Elizabeth II of Windsor's 1989 Christmas broadcast to the Commonwealth. At once grandiose and mundane, innocuous and calculated, it promotes specific beliefs through the implications of spectacle, the content of its text, and the aura of signification borne by that entity known as "Queen Elizabeth".

3 THE SPECTACLE

Spectacle is that exemplary social moment which expresses the intersection of what is humanly possible and what is socially permitted.⁵ Limited and specialized human activities are conducted to converge and cooperate for the realization of this moment; a vehicle for messages --from flagrant to subliminal-- is produced whose whole by far exceeds the sum of its parts. Accordingly, inherent to the spectacle is its subliminal bolstering of the faith that there is harmony in order, that the spectacle is itself a realization of harmony/order, and that harmony/order have been and can be realized again.⁶ The modern experience of individualism consists of both the disharmony/disorder of the subject's isolation and society's fragmentation. Where isolation brings with it the phenomenon of being 'lost in the crowd', spectacle purports the attractive claim of ensuring the visibility of the subject to all while at the same time allowing the subject to see everyone else --the individual's rescue from anonymity and oblivion. At the same time, spectacle resists social fragmentation by concentrating the subject's gaze upon society's common goal.⁷

These attributes mask a danger. Spectacle causes the individual to lose the markers of its individuality. Through spectacle the subject surrenders its individual perspective and allows itself to be absorbed into an anonymous vision --the *status quo*.⁸ Serving as an instrument of

⁴ Jean Baudrillard, In The Shadow Of The Silent Majorities, 1983, Semiotext(e).

⁵ Guy Debord, Society of the Spectacle, 1977, Black & Red.

⁶ Theodor Adorno, "How to Look at Television", The Culture Industry, 1991, Routledge.

⁷ Claude Lefort, Democracy and Political Theory, 1988, University of Minnesota, pp. 173-178.

⁸ Ibid, p. 177.

unification, spectacle averts doubt, confirms belief and garners approval. Spectacular accomplishment is reciprocated by respect, admiration and acceptance. Baudrillard relates that "the exaltation of the masses was not in response to the lunar landing or the voyage of man into space... --no, we are dumbfounded by the perfection of their planning and technical manipulation, by the immanent wonder of programmed development".⁹ In this manner, the spectacle of the Queen's Christmas broadcast validates existing social norms. Resources disposed to the broadcast moment are proportional to the authority attributed by spectators to the voice behind the spectacle. Consider the physical investment in the construction, amplification, mass production, and distribution of the Queen's voice/image/message. The broadcast text ironically boasts at its onset the media resources at its disposal: 1) the huge architectural stage and backdrop of the Albert Hall --previous venues being Windsor and Buckingham palace, no less; 2) radio and television broadcasting networks throughout the Commonwealth; 3) roughly 30 minutes of airtime awarded every year; and 4) thousands of household televisions and radios "turned on" and "tuned in" worldwide to 'appropriately' organize/consume a portion of the holiday season's surplus of leisure time. To resist against this onslaught becomes very difficult. Credibility is ceded to the insinuated message inherent in spectacle, and to the overt message spelled out through the broadcast's text.

4 THE SPECTACULAR TEXT

Spectacle purports to depict reality, but only after distilling it to a superficial or foreground impression.¹⁰ The Queen's Christmas broadcast text, in the vein of a newscast, reduces global concerns to a series of sensational headlines --crises and catastrophes, changes and upheavals. But despite apparent good intentions and concomitant trivializations, the message of the Queen's Christmas broadcast cannot be dismissed as inconsequential. The power of text in this and other similar television events "is its ability to multiply and project its ... voice into the larynx of its viewers and ... to marginalize and make absent what it finds undesirable and unprofitable."¹¹ What is offered by the text of the Christmas broadcast is a normalizing/totalizing prescription for the attainment of a harmonious future. Impugned are those who diverge from the prescribed norms and/or choose to construct a different future. Her Majesty's proposals for world betterment are as 'substantial' as greeting card verse and as 'practical' as platitudes can ever be. However, conveyed to the spectator is a sense of 'the way things are', 'where we stand', 'what side we're

⁹ Jean Baudrillard, "The Precession of Simulacra", *Simulations*, 1983, Semiotext(e), pp. 62-63.

¹⁰ Dana Polan, "Above All Else To Make You See: Cinema and the Ideology of Spectacle", *Post-modernism and Politics*, editor Jonathon Arac, 1986, University of Minnesota Press, pp. 55-69.

¹¹ Barbara Kruger, "Remote Control", *Blasted Allegories*, editor Brian Wallis, 1987, MIT Press, pp. 395-405.

on', and 'which side has the upper hand'. While all media messages contribute piecemeal to the sense of a 'master narrative', the Queen's Christmas broadcast offers in one fell swoop a concise version of such an 'ultimate text' --the common goal-- which impels all of society, ultimately leaving no room for difference and dissidence.

In Her Christmas broadcast of 1989, the Queen embraces the procedure of formulating lists. This procedure allows Her to identify the crises of the world and present them as a set of universal concerns. Her selected nodes of global alarm are those of large-scale potential fatalities (expressed in terms of the damaged environment: floods, droughts, deforestation, pollution, global warming, extinctions of plants and animals), small-scale fatalities (expressed in terms of suffering children) and nonfatal disorientations (expressed in terms of that time's changing political climate of East and West Europe). Formulating lists, however, is an exclusionary practice. Issues of class, gender, sexuality and race play no part in Her hierarchical positioning of societal concerns. Silenced are groups for whom these concerns form the basis of a critical evaluation of the global dilemma. The silenced undesirable/unprofitable are thereby defined and rendered invisible. Their existence is whitewashed into absence. Threat of discord via contradictory social input --which may lead to reevaluation of beliefs-- is avoided.¹² Even in light of the Queen's recounting of 'mainstream' horrors and problems, the illusion of harmony is preserved. Allegations of 'cause' of the crises are by-passed in favour of advocations of 'cure'. It is the Queen's cure, however, that incurs a high cost.

The state of being 'cured' registers as a goal achievable through global joint effort. Contrasted against the current sphere of disasters is the vision of a planet healed. Suggested is an earth that not only "shimmers green and blue in the sunlight" when viewed from outer space, but would do so from the ground level as well --nature resplendent and an equilibrium between an environment restored and proper conduct under the 'correct' management. At the social level, uncooperative conduct would wane in favour of a world of "good neighbours".

The Queen's prescription for attaining that 'cured' state is one of behavioral modification --increased awareness of one's surroundings, regulation of negative traits, and unconditional loving. Behavioral modification is presented in the morally repressive terms of family and religion. Sentimental images of parents and children proliferate in the broadcast's text as if some subliminal message in an advertisement for 'clean living'. Likewise, the 'cure' is articulated in terms of Christian ideology using the givens of "Christ", the lesson of "the good Samaritan", "The Golden Rule", and "Christmas" as a perpetual frame of mind. It is implied in the Queen's text that to live by the morals, values and beliefs of family and church is to forge ahead toward building a cleansed

¹² Adrian Piper, "Ideology, Confrontation, and Political Self-Awareness: An Essay, 1981, *ibid*, pp. 129-133.

and more natural world --a better tomorrow.

Consequently, to refuse those morals, values and beliefs is either to impede world betterment or to jeopardize such an outcome. Inequitable treatment of and violence against those 'others' who do not conform is justified by such logic.

The Queen's broadcast spectacle, for its duration, inflicts persecution against the generic 'other'. The concept of 'other' is utilized throughout, constructing a Scapegoat¹³ which is symbolically slaughtered through the gradual unfolding of the Queen's speech. After the broadcast, the Scapegoat persists. It has been insinuated into and located in everyday life.¹⁴ Symbolic sacrifice --persecution-- is abandoned in favour of real sacrifice --physical violence. It follows that acceptable forms of behavior also include homophobia,¹⁵ violence against women (as an anti-feminist misogyny) and other manifestations of panic and intolerance in response to difference.¹⁶ The Queen's utopia reflects an incapacity to imagine a future outside of the conditions which currently prevail, conditions which are artificially sustained by ritual and tradition.¹⁷ The distinction between deviant and normal behavior charted in the Queen's broadcast remains sufficiently clear for this boundary enforcement to take place. A silent nod of approval is issued by the Queen to those who repel society's dissidents by any means necessary. Consciences are deluded to make possible the mobilization of negative sanctions against whatever deviant communities are detected. Utopia at any cost.

5 THE SIGNIFIER

A special strength of the state resides in a convenient personification by the public of the state as a 'corporate actor' which decides on behalf of, and speaks in the name of the whole society.¹⁸ Queen Elizabeth II is one embodiment of this role of 'corporate actor', despite her position outside of and above the state. Construed as deciding and speaking in the interests of all, She is complicit in maintaining the boundaries of normalcy and fostering social cohesion based upon that normalcy by existing as a glistening symbol of success. In the context of role model and celebrity, She and others "exist to act out various styles of living and viewing society --unfettered, free to express themselves globally. They embody the inaccessible result of social labour by dramatizing

¹³ Jacques Attali, NOISE The Political Economy of Music, 1985, University of Minnesota Press.

¹⁴ René Girard, The Scapegoat, 1986, John Hopkins University Press.

¹⁵ Eve Kosofsky Sedgwick, Epistemology of the Closet, 1990, University of California Press, pp. 19-21.

¹⁶ Jeffrey Weeks, Sex, Politics & Society, 1989, Longman.

¹⁷ Frederic Jameson, "Progress Versus Utopia, or, Can We Imagine the Future?", Art After Modernism: Rethinking Representation, editor Brian Wallis, 1984, New Museum of Contemporary Art, pp. 239-252.

¹⁸ Jürgen Habermas, Legitimation Crisis, 1975, Beacon Hill.

its by-products magically projected above it as its goal";¹⁹ power and luxury, decision and consumption. Her existence and wealth, like that of spectacle, implies that social methodologies in current privilege and practice are successful. Whether She does or does not speak, whether Her image and voice are or are not propagated across the electromagnetic spectrum, Her Majesty already is perceived as spectacle. Yet again displaying strong affinities to the ideological apparatuses of both church and family, Her very existence is a pageant of concepts and meaning, an umbra of both compatible and contradictory ideologies: the source of authority; locus of respect; exemplar of tradition; solidity of nation; guardian of nature; justice; human rights; heterosexual identity; living representative of history; conservative thought; continuity through genealogy; accumulation through inheritance; Head of the Church; Defender of the Faith; Mother of Empire; mother of family.²⁰

A peculiar set of associations is conjured by the Christmas broadcast itself. The broadcast serves as a reliable point of reference in the calendrical clockwork²¹ along with other comparable nodes such as State Opening of Parliament and the Remembrance Day service at The Cenotaph. There is comfort in the predictability of knowing that the Christmas broadcast has arrived and in believing that it will arrive yet again, like the next instalment of one's favourite television program. With the Queen's broadcast career commencing as early as October, 1940²² (then, as a fourteen year-old princess in the context of *The Children's Hour*), there is again communicated a strong sense of stability, a sense of history.

6 RECONTEXTUALIZATION

Spectacle, a specific text and the Queen converge toward a legitimation of the social dominant. The event of the Queen's Christmas broadcast can be considered in terms of the legitimation strategies²³ employed: it promotes the traditional values and beliefs of family and church which are congenial to the dominant; it naturalizes those beliefs by conflating "the natural world" with (unnatural) social constructions and by defining 'normal'; it universalizes those beliefs by purporting to speak for all; it denigrates opposing ideas by relegating them to the abnormal or unnatural and by placing opposition into the context of Scapegoat through collective polarization; it excludes rival forms of thought through their omission and censor; and it conveniently obscures

¹⁹ Debord, *op. cit.*, p.60.

²⁰ Louis Marin, *Portrait of the King*, 1988, University of Minnesota Press; and Michael Billig, *Talking of the Royal Family*, 1992, Routledge.

²¹ In 1969, media oversaturation in close proximity to Christmas Day (investiture of the Prince of Wales, Her presence in the royal film, and the Christmas Service in St. George's Chapel), made that the only year during Queen Elizabeth's installation that the Christmas broadcast did not take place. --Douglas Liversidge, *The Picture Life of Elizabeth II*, 1971, Franklin Watts, p. 72.

²² *Ibid*, p. 15.

²³ Terry Eagleton, *Ideology*, 1991, Verso, pp. 5-6.

social reality through oversimplification of issues and concerns.

Critique of the strategies of legitimation at work in everyday life, the processes of marginalization, and the subtle ideological hegemony of broadcast media was a motivating factor behind the composition of **HUGS KISSES TONGUES for the catalogue of mute swans** (hereon referred to as **HKT**). The main textual inclusion within the composition is the composer's transcription of Queen Elizabeth's 1989 Christmas broadcast to the Commonwealth. Utilizing the Queen's text affirms the conviction that public figures are accountable for their addresses to the public; their speeches enter the public domain, becoming fair game for analyses and critiques. Recontextualizing the broadcast into a mixed-media²⁴ (music and visuals) setting was considered a suitable vehicle by which the ideological underpinnings of that TV event could be brought to light. By displacing the familiar to unfamiliar surroundings, things 'habituated' may be viewed either afresh or, perhaps, as if for the first time. An intention of the composer is to provide in **HKT** a vehicle for an examination of prevailing beliefs and conditions. This is achieved through construction of what the composer refers to as the 'heterotopic normal': the transplanting of the 'normal' into 'abnormal' placement. Accordingly, a television transcript is presented to a Concert Hall audience, rearticulated through the possibilities of bassoon, tenor trombone, harp, tenor, string quartet, and projected/televised images. The Queen's Christmas spectacle is abstracted into musical and visual form and language: section I of the composition parallels the Queen's fanfare; sections II - V reconstitute the Queen's broadcast speech; and section VI corresponds to the question-and-answer period which followed the speech.

Inherent to critical listening, various analyses and thought processes are invoked to interpret or make sense of detected compositional choices. The most easily detected choices are sometimes the more unusual ones. The 'seeming' incongruities of **HKT** encourage their semantic analysis to resolve compositional abstractions such as the choice of text, treatment of the text, choice of musical quotations, choice of instrumentation, duration of the work, use of mixed-media, and disparity of vocalist gender versus gender of the author of the sung text.

Unusual choices for recontextualization in **HKT** such as the 'found' text, site of critique, and its presentation as mixed-media are not without precedent. The text of **HKT** is very much the 'found object' or the 'ready-made' not obviously destined for musical treatment. There is an historical continuity of the choice of text in **HKT** to the sung 'data' in Toch's Geographical Fugue (1930) and Krenek's Santa Fé Timetable (1945). While these latter texts are nongrammatical orderings of words, the text of **HKT** is syntactically ordered as prose. It is, however, by no means ensured

²⁴ Mixed-media is distinguished from inter-media in that, for the former, the auditory and the visual, though dependent upon and complimentary to each other, can stand on their own and remain potentially significant. David Cope, "Mixed- and Inter-media", New Music Composition, 1971, Schirmer, pp. 281-293.

excellence in terms of form or expression, being an instance of the genres 'public address' and 'transcription of conversation'. In this respect, recontextualization of the Queen's texts into **HKT** has more in common with the newspaper clippings --found objects from information media-- in Mossolov's Four Classified Advertisements from the Newspapers (1926) and Shostakovich's Five Romances on Texts from "Crocodile" Magazine No. 24 (1782) of 30th August 1965 (1965). With its text being far from stylistically brilliant or conceptually profound, **HKT** follows the lead of songs Hôtel and Voyage à Paris from Poulenc's Banalités (1940) in generating extreme disparity between seemingly banal subject matter and its serious musical treatment.

Historically, there is no shortage of critical musical works which articulate their concerns by making reference to a powerful public figure. Prominent antecedents to **HKT** in this respect include Schoenberg's Ode to Napoleon Buonaparte (1942), whose denunciation of contemporary dictatorship is played out across the defeated body of Napoleon,²⁵ and Maxwell Davies' Eight Songs for a Mad King (1969), whose examination of ideological oppression is channeled through the failing body of King George III.²⁶

Despite a long history of interdisciplinary art forms, the reviving and revitalizing of music theatre's possibilities of multimodal expression may be credited to John Cage, Cornelius Cardew, Mauricio Kagel, Nam June Paik and Robert Rauschenberg.²⁷ The mixed-media of **HKT** section VI in which projected and/or televised images accompany musical performance acknowledges the multi-media excursions of these composers and visual artists, as well as the tradition of 'live' orchestral accompaniment to silent film.

Anhalt states that within a music composition, for both the composer and interpreting critic (critical listener) "there are innumerable contexts, focuses, 'centres', vantage-points, all potentially candidates for new 'showings', 'enactments', or conversely for the discovery of what is at work in a specific work that already exists".²⁸ He posits that "all musics carry within their 'fibre' the 'keys' to the definition of their identity, including the information as to where to look for those 'keys'. These (keys) will be equally relevant to what is 'inside' the music, as well as to some things that are 'outside' of it".²⁹ In the following chapters, various entries into **HKT** will be examined to elucidate meaning from the composition's recontextualization of the Queen's speech and spectacle. Keys to identification are considered through the composition's textual inclusions; citational inclusions;

²⁵ Willi Reich, Schoenberg: a critical biography, 1971, Praeger.

²⁶ Michael Chanan, "Dialectics in Peter Maxwell Davies", Peter Maxwell Davies: Studies from Two Decades, editor Stephen Pruslin, 1978, Tempo, pp. 69-76.

²⁷ Istvan Anhalt, Alternate Voices: Essays on Contemporary Vocal and Choral Composition, 1984, University of Toronto Press; and Michael Nyman, Experimental Music, 1974, Schirmer.

²⁸ Istvan Anhalt, "Music: context, text, counter-text", Contemporary Music Review, issue editors Paul Driver and Rupert Christiansen, 5, 1989, Harwood Academic Publishers, 101-135, p. 104.

²⁹ Ibid, p. 105.

structural elements (psychoacoustic devices, frameworks of repetition with either modulation or temporal suspension, textual-musical relationships and devices exploiting psychological attributes of voice); and visual inclusions.

EXPOSITION

1 TIME-BASED TEXT

Time-based text directed to the listener/viewer of HKT occurs as that which is sung (sections II - V) and that which is visually presented as scrolled text (televised or projected during section VI only). The sung and scrolled texts constitute a transcription of the textual elements of Queen Elizabeth's 1989 (English language) Christmas broadcast as uttered either singularly by Herself or from Her conversations with others. Omitted, then, is any commentator's narration and one question-and-answer exchange which took place involving Princess Margaret and several Commonwealth children. The 'perceived' text is a subset of the above. From the sung text, the 'perceived' text is a function of vacillations in textual/musical primacy, intelligibility/unintelligibility of text, audibility/inaudibility of words. From the scrolled text, the 'perceived' text is dependent upon the moment's visual/auditory primacy, presence of other visual material competing for attention, and the rate of the text's visual presentation. Abridgement within the transcription arises under three circumstances. First, the overly specific is removed to maintain focus of insult within the composer's control. The Queen's "children in places like Sudan and Ethiopia who don't have enough to eat" becomes "children ... who don't have enough to eat"; a child's questions to Her Majesty "Have you ever been there (to Malaysia)? ... Did you like it?" and the response are deleted. The specificity of the 'Sudan and Ethiopia' reference is problematic within recontextualization, especially given the Queen's equation of undernourished children to endangered species from the plant and animal kingdoms. The specificity of 'Malaysia' is too diversional. Second, omitted is a *non sequitor* 'thinking out loud' by the Queen regarding the convenience of hand-railing which flanks the stairwell on Her route to the question-and-answer environment. Third, the conjunction "and" is on occasion removed to better promote a sense of things being listed. For example, "and" is deleted for the sake of an inventory of human traits: "selfishness, ... jealousy", "dishonesty, ... injustice", "wonderful, ... precious", "helplessness, ... vulnerability" (APPENDIX 1). Deleting the indicated materials was deemed appropriate and not grossly distorting of the original.

Aside from the deletions noted, fidelity of transcript to the televised spectacle is preserved in terms of syllabic quanta. This distinction is stressed because recognizability of some words is affected through their syllabic fragmentation/isolation; the integrity of some sentences is compromised by blurring the boundary between the end of one sentence and the beginning of

the next, and also by including austere mid-sentence pauses. That the transcript of the Queen's text is scarcely abridged is suggested by the conspicuous presences of the unflattering --stammerings of "uh" and "umm" which are preserved in their entirety in the scrolled text. Awkward and unprofound constructions persist --"Men and women have shown themselves to be very clever at inventing things, right back to the time when they first found out how much easier it was to move things about on wheels...". Rambling formalities of Her Majesty's self-introduction are fully retained --Her cataloguing of media resources which occupies virtually all of HKT section II.

2 TITULAR REFERENTS

Textual inclusions by a composer in the form of compositional titles offer windows toward the interpretation and contextualization of the composer's work. In constructing titles for the composition at hand, key words and phrases proved appropriate and ironic through the coincidence of their multiple readings. These constellations of meaning within the composition's titular referents allude to the composer's critical intentions toward the transcribed text.

Of the main title, 'HUGS KISSES TONGUES' presents increasing degrees of familiarity; a progression of social and physical complexity within bodily contact; a progression from public acceptance to public disapproval. 'HUGS' references that self-congratulatory self-embracing air of the social dominant, cloyingly present throughout the entire Christmas broadcast --"aren't we pleased with ourselves". Comfort and reassurance go out to those who embrace the privileged norms --another 'HUG'. With 'TONGUES' comes the idea of glossolalia or 'speaking in tongues': the Queen's supposition of being able to speak to all as if for all.

The epithet 'for the catalogue of mute swans' is ambiguously a dedication or instrumentation. By 'catalogue' is suggested an inventory which is accounted, documented and indexed; that which is owned or possessed. Queen Elizabeth II is credited as owning all unmarked mute swans in Europe.³⁰ The 'mute swans' are not literally mute (*cygnes tuberculés*); the pun being that of something which is silenced --one's tongue rendered speechless after insertion/obstruction/obtrusion from someone else's. As musical pun, 'mute' also refers to the straight, solotone and other mutes used frequently by the tenor trombonist throughout the score.

Of the composition's six sections, each has one subtitle. These are, in order, 'SUBLIME', 'CULTIVAR', 'ALARUM', 'LESSON', 'CONFORTARE' and 'HOME MOVIES'.

'SUBLIME', to transform directly from solid to vapour, is a narrative rendering of the formal processes at work in the composition's Section I --temporal/textural progression from rapid/dense to slow/sparse through successive iterations of the same sequential material. Considering Section I as a wordless fanfare heralding the immanence of spectacular text favours the definition

³⁰ Liversidge, *op. cit.*, p. 8.

of 'sublime' as "converting something everyday into something exalted" --to sublime is a metaphor for the creation of Queen, King, President or Prime Minister.

'CULTIVAR', an organism originating and persistent under cultivation, refers to the artificial means and extreme resources expended in an effort to maintain an illusion's being perceived as a reality --the broadcast resources availed to the Queen in the interest of preserving the sanctity of the status quo. The sung text in this section literally announces the media resources so disposed.

'ALARUM' signals the psychological state of the text in Section III wherein the Queen relentlessly cites her rendition of the problems befalling the world.

'LESSON' is just that: a parable as if extracted from a class in Sunday School, recounted in entirety in Section IV.

'CONFORTARE' refers to the comfort and hope intended by the Queen's proposed cure for the world's ailments (Section V). Referencing the George Dyson hymn "Confortare" from the Coronation Service of Her Majesty Queen Elizabeth II, the Queen's prescription calls for us to be strong and brave, uphold God's commandments, walk in His ways, and do what is decided necessary.

'HOME MOVIES' refers to a practice typical within the realm of cohabitant heterosexual marriages --the impetus for self-documentation. Required is a practical information storage medium and means for information retrieval/reconstitution, typically accessible in a bourgeois context. Potentially available at any time are fragments of personal history, mundane and landmark images toward an epistemology of their subjects' identity formation. Just as home movies reveal much of their creators, the Queen's entire text reveals much about dominant ideologies and their subjects. Section VI is named 'HOME MOVIES' as it meditates on the Queen's text in this respect, mediated through visual material presented in the manner of actual home movies.

3 TEXTUAL REFERENTS: 'magni nominis umbra'

Present are fourteen textual referents to the following external elements: the biography of J. S. Bach; the literary content of hymns from the Coronation service of Queen Elizabeth II; episodic content of an Eisenstein-Alexandrov film; folk-tale fragments compositionally 'set' by Stravinsky; and the idiom of popular music. These occur as annotations throughout the score to facilitate cryptographic excursion therein. They are also visually present throughout the performance of HKT as non-kinetic televised or projected text, their brief presentation coinciding with their placement in the score. The composer posits that through these referents, meanings are accessed from other contexts --remembered text, text once-removed, text inferred-- which must then be negotiated in their new context. Triggered for those who encounter the referents are 'associations' such as historical information, dialogue, lyrics and social customs. A prosography of the score's 'referents' (internal) and 'associations' (external) are potential guides to what is

deliberately present in **HKT** (intended).

The abjection beneath encomium in the circumstances of Johann Sebastian Bach composing his Musical Offering was referred to during the composition of **HKT**. An ambiguous '*august hand*' at the onset of **HKT** section II --at the tenor's part, bar 61 (**Fig. 1**)-- is borrowed from Bach's dedication of his 'Offering' to King Frederick the Great: "In deepest humility I dedicate herewith to Your majesty a musical offering, the noblest part of which derives from Your Majesty's own august hand";³¹ in **HKT** a major part of the composition is dependent upon the text of the Queen's speech, text attributed to Her own '*august hand*'. Indirect dedication and accreditation in **HKT**, '*august hand*' may also serve as direct performance comment, urging the tenor toward a majestically dignified demeanor --stage presence, vocal style, attitude. '*Ascendenteque Modulatione ascendat Gloria Regis*'³² which compliments Canon No. 6 from the 'Offering' is used to label the beginning of **HKT** section VI, referring to the modulatory character of bars 694-827 and to the individual's complicity in his own subjugation. The '*perpetuus*' of two canons from the 'Offering' is used to label **HKT** bar 846 and indicate material which technically can be executed as repetition, ad infinitum.

The hymns used in the Coronation service tend to be explicit in their portrayal of the morally repressive function of the church. Reference to them casts the Queen's speech with irony and lends support to the composer's critical contentions. Aspirations toward a Christian utopia resound in the phrase '*a city that is at unity in itself*'. Coming from the C. Hubert H. Parry hymn I Was Glad When They Said Unto Me,³³ that phrase heads **HKT** bar 226 (**Fig. 2**) where the Queen's text ponders, for the first time, the earth in its entirety; antecedent to Her call for global unity. The title of the William Byrd homage anthem I Will Not Leave You Comfortless begins **HKT** section V at bar 445 (**Fig. 3**), reflecting on the original intentions of this section's royal text --audience placation and gratification through the promise of the happy ending. The Psalmic text of Orlando Gibbons' O Clap Your Hands Together³⁴ seeks to delude the conscience of the listener through the consolidation of seemingly incongruous images of ecstatic celebration ('o clap your hands together' and 'sing ... with the voice of melody') and images of conquest and oppression ('He shall subdue the people' and 'the nations under our feet'). '*with the voice of melody*' labels an undulating melodic contour of the first violin in **HKT** starting at bar 283 (**Fig. 4**). '*He shall subdue*' labels a brief plodding march-like passage in **HKT** at bar 351 (**Fig. 5**) where the parable of good

³¹ Hans Theodore David, J. S. Bach's Musical Offering: History, Interpretation and Analysis, 1945, Dover, pp. 6-7.

³² Ibid, p. 10.

³³ The Music With The Form And Order of the Service to be performed at The Coronation of Her Most Excellent Majesty Queen Elizabeth II In The Abbey of Westminster on Tuesday, the 2nd Day of June, 1953, Novello, pp. 2-12.

³⁴ Ibid, pp. 82-89.

neighbours ('the good Samaritan') is about to commence --a sarcastic consolidation of oppression and cooperation. '*o clap your hands together*' indicates a blatant quotation from the same-titled hymn at bars 586-590.

Through textual referents in HKT section IV, images of human cruelty from the 1928 Eisenstein-Alexandrov film October are invoked against images of human kindness from 'the good Samaritan' tale. This juxtaposition provides a contextualization for the preaching of the Samaritan parable in terms of its political application --promotion of the illusion of universal community, behavioral whitewash under the guise of humanitarianism-- and therefore questions the 'sincerity' of its deployment. The textual referents '*parasol*', '*raised bridge*' and '*Truth*' appear in the score of HKT at bars 399, 402 and 406, respectively, as a distillation of a pivotal episode from October (Fig. 6). The episode's synopsis is as follows: --July, 1917, workers decry the capitalist ministry of Russia's Provisional Government ('NOT PEACE, NOT BREAD, NOT LAND') and espouse instead Socialist revolution; --the workers amass for a protest, only to be dispersed and massacred by government artillery fire; --one fleeing protestor stumbles into the midst of a bourgeois entourage which had til then been engrossed in leisure and recreation; --the protestor is seized upon, beaten, asphyxiated, and repeatedly bludgeoned to death via the tips of several ornate parasols; --meanwhile, the government orders all bridges be raised to protect the city from further incursion from the outlying workers' districts; --members of the bourgeoisie victoriously dispose of revolutionary leaflets and banners over the edge of a pier to litter across the waters (the accompanying subtitle in the film being: Drowning the Bolshevik 'Truth'). Recontextualized as instrument of violence in October, '*parasol*' marks HKT where the tenor declaims "injur'd" (regarding "the trav'ler who was mugg'd and left injur'd"). '*raised bridge*', transportation in October as a lever of social control, marks HKT's sung "roadside" (the parable's site for expression of privilege as a function of social class; privilege of the upper strata manifest by no obligation to help others). The filmic drowning of the Bolshevik '*Truth*' is a poetic representation of the censor of rival forms of thought --a legitimation strategy also credited to the Queen's speech. In the 1967 rerelease of October, the scene is effectively accompanied by a sparse melodic passage. In HKT, that passage is recreated for the middle register of the harp, bars 406-416. Quotation of that music of 'drowning' is perceptually 'drowned' in HKT beneath the simultaneous occurrence of high register activity of the harp, slow glissandi of the strings, scalar bassoon passages and the prominent sung text which recounts the apathy of passersby toward the injured traveller. '*parasol*', '*raised bridge*' and '*Truth*' intersect HKT as if ghosts of an oppressive moment. They serve as portents of deceit, trained upon the Queen's voice of authority which seeks trust while speaking its own strategic 'Truth'.

The musical festivity of Igor Stravinsky's stage cantata Les Noces is underwritten by currents of despair in a twofold sense: first, by the situational developments within its plot which

entail incidences of loss;³⁵ second, by discomfiture to an ideological straight-jacketing whose more awkward machinations are rendered more clearly visible through the non-situational givens of plot. The non-situational givens of Les Noces piecemeal a malaise of ideological 'normal' whose relevance exceeds the boundaries of its host composition and echoes contemporary concerns raised by HKT. These concerns include instances of societal inflexibility which are imbued throughout the narrative of Les Noces regarding standardized comportments of men and women.³⁶ Such normative gender behavior is, in Les Noces or in the real world, in 1989 or the present, parcel of the program for salvational normalcy whose case the Queen pleads in her Christmas broadcast. Securement of normalcy in the text of Stravinsky's 'Wedding' relies on legitimation strategies already cited as present in the Queen's Christmas broadcast.

Two instances of ideological legitimation in the libretto of Les Noces inspired their musical quotation in HKT. In the first such instance, the 'social' is conflated with the 'natural'; heterosexual union is implicated as natural as the growth of fruit, as inevitable as fruit's ripening, and as a criterion for attainment of maturity --"Berries two there were on a branch, they fell to the ground, One berry bows to another berry one. Ai, loulil, loulil, loulil Louchenki, ai loulil, A red, a very red one, and a strawberry did ripen".³⁷ Focusing upon this naturalizing impulse, material concurrent with the chorus' above text is relocated from Les Noces into HKT beginning at bar 559, labelled there as 'loulil', where the Queen has just decreed "good years for you (children) to grow up in".

The second instance of ideological legitimation is the anthropomorphic assertion that the male protects the female in the animal kingdom and, accordingly, its assumption that this is a valid basis for understanding gender behavior within the human realm of the 'social' --"Ay, beneath his wing the swan doth hide his mate". This text is followed by "The little sparrow makes first his nest, then takes his mate to be with him" and "Fetis holds Nastasia and kisses her, his bride, / Kisses her and holds in his hand her little hand".³⁸ Here, gender identities are conflated with power relationships; the male as active subject selects and protects his mate while the female is reduced to a passive participant --the object of his desire. This power relationship finds its ultimate expression in that 'nesting' arrangement in which Nastasia finds herself 'his bride'.³⁹ The

³⁵ The bride Nastasia loses the comfort of her parents and their home; the parents of the bride lose their daughter and their sense of purpose.

³⁶ Normalcy in Les Noces includes mapping of the bride's domestic subservience to the groom -- "your wife must ... keep the linen and spin the flax white" and "food you (the groom) shall give her and clothe her ... and set her to work"; and the bride's commodification through betrothal -- dispensation via match-maker, "behold you wife, whom God hath given you", and "to you I entrust ... my daughter dear". Stravinsky: Les Noces, 1977, Deutsche Grammophon 423251, p. 16.

³⁷ Ibid., p. 15.

³⁸ Op. cit., Deutsche Grammophon, pp. 17-19.

³⁹ Jessica Benjamin, The Bonds of Love: Psychoanalysis, Feminism and the Problem of Domination, 1988, Pantheon.

institution of marriage and its gender roles seem all the more 'natural' for their 'appearance' in the world of sparrows and swans. Musical material pertaining to the 'swan' text is relocated into HKT starting at bar 641, labelled there as 'swans'. It is at 'swans' that the Queen's text proclaims the world as the inheritance of generations of humans not yet born. Her betrothal of world "to our children and our children's children" indicates an hierarchical social formation. Citing Les Noces facilitates an identification and a critical understanding of that social formation. Evoked are the institutions and gender roles of the traditional family which are enunciated in Les Noces and insinuated by the Queen's text. Privileging a genealogy of families perpetuated through inheritances of both property and 'the name of the father', the Queen both affirms and celebrates the repro-sexuality and heterosexual identities of the patriarchal family. This repro-sexual social formation satisfies the requirements of conservative ideology⁴⁰ through the narrative of generational succession.⁴¹ It is conservative ideology which claims all authority regarding 'legitimate' inheritance of property --the earth-- and the 'truthful' recording of history. For the individual to construct identity outside the repressive institutions of conservative ideology and its prescribed inequitable/inflexible gender-specific roles is to be excluded from the continuity of the dominant social order.

'*Girlltalk*' refers to the popular song of the same name whose lyrics portray women as inferiors to men --"the weaker sex, the speaker sex"-- preoccupied by the trivial and discussion thereof --"Inconsequential things that men don't really care to know, / Become essential things that women find so apropos."⁴² The lyrics and/or title pronounce sexual stereotypes (heteronormative concepts) more obviously than does the Queen's broadcast. In HKT, '*Girlltalk*' indicates material without sung text starting at bar 834 derived from extracts of that popular song.

4 CITATIONAL INCLUSIONS: 'nothing more restful than chamber music'

Musical works which have gained entry into some level of social discourse, contemporaneously or historically, serve as potential signifiers for meanings ascribed to them. These meanings can range from being uniquely personal (highly specific)⁴³ to culturally widespread (more general). A music work, as a function of memory, learning and other processes, becomes an 'entry' in a 'mental index' by which are accessed and recapitulated various ideas whose connectedness is otherwise not apparent. To re-experience a musical work (through actual physical stimulation or by its reconstitution from memory) or to be reminded of a musical work by some

⁴⁰ Karl Mannheim, "Conservative Thought", From Karl Mannheim, 1971, Oxford University Press, pp. 132-222.

⁴¹ Michael Warner, "Introduction: Fear of a Queer Planet", Social Text, 9, 4, 1991, issue 29, p. 9.

⁴² Neal Hefti and Bobby Troup, Girlltalk, 1965, Consul Music.

⁴³ W. Penfield and P. Perot, "The brain's record of visual and auditory experience: a final summary and discussion", Brain, 1963, 86, pp. 595-696.

oblique or obscure pathway, is also to evoke its aura of mental associations and to update or forge new ones --a point much exploited in the world of advertising. A compositional strategy is employed which seeks the synthesis of pre-existing and new materials into one work. This avails evocation of a quote's mental associations as a calculated element of the music listener's experience. Musical quotations serve as "witnesses from the most various epochs of musical history ... present in the filing cabinet of our consciousness like a micro-film".⁴⁴ Once accessed, the 'testimonials' of the various semantically rich 'witnesses' corroborate meanings, offering pieces to be fit together and fleshed out toward the intended sense behind their recontextualization.

Quotation of pre-existing musical materials is a compositional device whose exhaustive extreme can be found in Zimmermann's Musique pour les soupers du Roi Ubu (1966) and the third movement of Berio's Sinfonia (1968-69). Five specific instances of musical quotation in HKT derive from works by Dmitri Shostakovich, Orlando Gibbons, Igor Stravinsky and Neal Hefti.

Shostakovich's Symphony 11 (1957) is sometimes referred to as "the film-score without the film". This 'unrealized destiny' became, to some extent, 'destiny fulfilled' as Grigori Alexandrov recruited Shostakovich during the summer of 1967 to select from his oeuvre music for the sound track to a restoration of the Eisenstein-Alexandrov film October nearly 40 years after its initial release.⁴⁵ The symphony's third movement had already found use throughout Vittorio de Sica's film I Sequestrati di Altona (1963).⁴⁶ From the symphony's second movement (The Ninth of January), the fifth bar of Figure 70 through to Figure 91 inclusive comprises an extended musical excerpt incorporated into the restored October sound track. It accompanies the film's sequence in which a premature workers' uprising achieves tremendous proportions, only to be suppressed violently by the Provisional Government (see **TEXTUAL REFERENTS**). The quote from the film corresponds to the nine bars of the symphony's Figure 91. While the symphony abounds with appropriated Russian revolutionary songs, the nine bars quoted reflect an original theme written by Shostakovich, The Palace Square, introduced at that work's onset. Though no literal quotation takes place, prominent characteristics of the original nonetheless find alternate realization in HKT. The symphony's melody involving harp and celesta (**Fig. 7a**)⁴⁷ is approximated in HKT section IV, bars 406-416, as a passage for harp alone,⁴⁸ in the harp's lower staff (**Fig. 7b**). An unsettled

⁴⁴ Andreas von Imhoff, "Bernd Alois Zimmermann", Deutscher Musikrat Zeitgenössische Musik In Der Bundesrepublik Deutschland, 1983, Folge 5, Harmonia Mundi, DMR 1013-15, pp. 30-32.

⁴⁵ Derek C. Holme, Dmitri Shostakovich, 1991, Clarendon Press, p. 409.

⁴⁶ Ibid, pp. 255-256.

⁴⁷ Dmitri Shostakovich, Eleventh Symphony "The Year of 1905", 1966, State Publishers Music, pp. 121-122.

⁴⁸ The harp is historically and stereotypically associated with royalty and is credited with an ability to lull its listeners to sleep (Roselyn Rensch, Harps and Harpists, 1989, Duckworth). Reference is made in October to the latter mythic sleep-inducing quality of the harp. In an instance of allegorical representation in the film, performance of the harp is symbolic of the

tremblement quality prevails in the nine bars of Shostakovich's symphony, attributable to an instability of background pitch. That pitch instability arises from the strings' pianissimo chords, consisting of open fifths, presented as trills which extend for several measures. A similar unsettled quality prevails in the corresponding bars of HKT. There, instability of pitch is attained through the use of glissandi. Specifically, the string quartet accompanies the harp with the glissando of a chord, built from the circle of fifths (d¹a¹e²b²), which over the course of forty beats (duration approximately 20 seconds) slowly and continuously shifts upward to conclude transposed one semitone higher. This 'rising' chord is unsettled further in terms of its changing dynamic (decrescendo, then crescendo) and evolving timbre (progression into an over-bowed and unpitched noise effect).

During the Coronation Service of Queen Elizabeth II, five Homage anthems were performed to accompany Her Majesty's approach to the throne. Those anthems were considered to render a concise and exemplary historical perspective of English Church music since the time of Queen Elizabeth I.⁴⁹ The second of those anthems chosen is Orlando Gibbons' O Clap Your Hands Together which sets the text of Psalm 47, verses 1-4, for accompanied eight-part choir. Bars 6-10 of the instrumental accompaniment (**Fig. 8a**)⁵⁰ are quoted with minimal alterations⁵¹ in bars 586-590 of HKT section V by the string quartet (**Fig. 8b**). This brief excerpt is strongly evocative of the character of 'church music'. It is used to psychologically 'set the stage' in HKT for the ensuing sentimentalization "(You) children have something to give us which is priceless. You can still look at the world with a sense of wonder". That statement from the Queen goes beyond a mere nostalgia for 'simpler' times. It conveys a reminiscence of and longing for the cliché innocence of childhood. It is acknowledged by the Queen that spirituality, the priceless sense of wonder, has become absent in the jaded world of grown-ups. Throughout the Queen's speech there is the gradual accumulation of 'cures' for this and other losses. The 'cures' are expressed in the languages of those institutions supportive of the social dominant. In particular, the ideology of church is summoned to address the question of how to reclaim the 'lost wonderment'. In HKT, while the question has not yet been begged at bars 586-590, the Queen's answer to how spiritual debility can be 'cured' is hinted at musically via that which is stylistically suggestive of 'church music'. O Clap Your Hands Together is considered especially potent because of its severe imperial textual imagery (see **TEXTUAL REFERENTS**). Considered formally, it provides a fragment which resides comfortably in the framework of HKT. The quotation's sustained A-major

Provisional Governmental leaders' obliviousness --as if asleep-- to the advance of revolutionary forces that are to eventually engulf and destroy them.

⁴⁹ *Op. cit.*, Novello, page v.

⁵⁰ *Ibid.*, p. 83.

⁵¹ Tempo of the hymn is quarter=88 (moderate speed with dignity) at a dynamic of forte. As a quotation, tempo is quarter=144; dynamic crescendo from mezzoforte to forte.

tonality (reinforced by the tenor's "... as a whole. You ..." which states tonic a¹ and mediant c^{#2}) relaxes harmonic tension of the preceding passage (bars 581-585). Likewise, it offers a counter to the preceding passage's greater rhythmic complexity and textural density. Bars 588-590 of the quote are altered to reestablish harmonic tension whose resolution is in the succeeding non-quote bars 591-592.

Throughout **HKT** there arise instances of homophony, chant-like suspensions, rhythmic predictability and slower tempi; nonderivative of any specific hymn, but nonetheless evocative of 'church music'. Utilized is a strategy whereby associations of conservative ideology maintain a subliminal presence throughout **HKT**, triggered by recognition of stylistic references to a musical idiom which, by tradition, is congenial to and apparatus of conservative thought.

Igor Stravinsky's Les Noces relates through storybook tableaux the events pertaining to a wedding. Being a ritual awarded societal significance, the concept of 'wedding' is inevitably beleaguered with multitudinous peripheral associations which reflect the norms of the social dominant.⁵² Les Noces, or a recognizable quotation therefrom, evokes 'wedding' and, in turn, much of the inherent ideological baggage. Two quotations from Les Noces occur in **HKT**. The first resituates the last two bars of Figure 87 and the first bar of Figure 88 from Les Noces (**Fig. 9a**)⁵³ into **HKT** as bars 559-563 (**Fig. 9b**, see **TEXTUAL REFERENTS**). In Les Noces, the three-bar quote exhibits traits which prevail throughout that piece: syncopation --via pulses of piano (G₂G₁ chord) plus cymbal which destabilizes an otherwise clearly inferred 4/4 metre; elements of melodic repetition; and a percussively biased instrumentation as vocal accompaniment. In **HKT**, the quote's 'Stravinskian' imprint is rendered less distinct. Metric aberration, as a function of contradictory sforzandi, is formally nondifferentiating as bars 559-563 follow and precede materials whose apparent metre is already ambiguous. The instrumentation departs significantly from the percussive bias present in Les Noces. While continuity from quote to non-quote in **HKT** is abetted through onset asynchrony of sentence and bar, formal distinction is achieved through the quote's slower tempo, sudden confinement as two alternating chords (one, strongly E-major; the other, an octave trisected into major thirds), and reintroduction of harp. The material taken from Les Noces is transposed down three semitones for its placement into **HKT**. The transposed equivalents of notes sung by solo soprano in Les Noces are taken, in turn, by harp, tenor and 2nd violin in **HKT**. The tenor's sung interval in **HKT** is one semitone broader (from a^{#1} to e²) than that of the soprano in Les Noces.

The second quotation from Les Noces is derived from the last half-beat of Figure 108 and all of Figure 109 (**Fig. 10a**),⁵⁴ situated in **HKT** as bars 641-649 ('swans', **Fig. 10b**). Melodic

⁵² Jeffrey Weeks, *op. cit.*

⁵³ Igor Stravinsky, Les Noces, 1922, J. & W. Chester, Ltd., p. 77.

⁵⁴ Ibid, pp. 101-103.

material from the pianos is taken by bassoon, tenor trombone, harp, two violins and viola in HKT without transposition of pitch. The militaristic percussion contributed by side drum and drum (with snare) in Les Noces is realized in HKT alternately by the cello --'drumroll' tapping of fingers on its wood-- and the harp --chords strummed by the right hand while the left sternly mutes the same strings. The quote functions to not only evoke the ideological aura of 'wedding' and text from Les Noces, but to also disparage and render dubious the message of the Queen's text. The quote's text in the original Russian version is regularly punctuated by the bass' falsetto "U" (transliteration, pronounced as the "u" of "flute"); in the French version by C. F. Ramuz, it is an "Où". Comparably, the recurring falsetto in HKT is endowed a phonemic signature by sung words which commence with the semi-vowel consonant "w" and incorporate, with only one exception, the pure vowel "ee" --as in "heat". These words are "which", "we'll" and "we". Bar 640 preceding the quote has the first of these words "which", sung at pitch e². Inside the quote, the falsetto notes are at pitch f². These notes are sequentially integrated by the listener to constitute an auditory stream. This stream is parsed from the tenor's other sung material on the bases of phonemic distinction, pitch offset by nearly two octaves, cumulative repetition, louder dynamic, longer duration events, and the articulated isolation of notes by means of adjacent musical rests.⁵⁵ Bar 649 following the quote offers a concluding falsetto "we", returning to the starting pitch of e². The stream of high-register sung "we" projects an aura of juvenility upon the persona of the vocalist. The falsetto vocalizations of "we", very much the 'unnatural act' when generated by an adult male,⁵⁶ are homonymic to a paralinguistic vocal qualifier⁵⁷ which is characteristic to children's sound production. Perceivable as the shrieked "WHEE" of a child's exhilaration, they suggest of the persona an episode of non-grown-up or freewheeling abandon. The "we" can be heard as the exclamation of a child during its attainment of a delighting thrill (e.g., the child's onomatopoeic vocal self-accompaniment - "WHEE"- to its freefall experience on a moving playground 'swing' or while 'going down' a steeply sloping 'slide'). Written into HKT with deliberate irony is a false reacquisition by the Queen of that coveted 'lost innocence of childhood'. It is presented as a moment of neurosis whose symptom is infantile squealing. With the exception of the falsetto stream, the text coinciding with this quote is rendered unintelligible by its abrupt melodic contours, masking by the ensemble, and rapidity of textual delivery. Credibility of the text otherwise perceived ---by reading or from previous familiarity-- is undermined by the musical hyperkinesia of the quote and the resultant incontinence of persona. Portrayal of an aberrant Queen having lost all composure coincides with the statement

⁵⁵ Albert Bregman, Auditory Scene Analysis, 1990, MIT Press.

⁵⁶ Wayne Koestenbaum, "The Queen's Throat: (Homo)sexuality and the Art of Singing", inside/out, editor Diana Fuss, 1991, Routledge, pp. 205-234.

⁵⁷ Vocal qualifiers are meaningful (culturally-based) nonlinguistic utterances. For example, *brrr* relates one's physical sensation of being cold; *shhh* requests silence; *ssss* expresses disapproval.

of Her assessment that human existence attains meaning only through specific rites of property and procreation (see **TEXTUAL REFERENTS**) --"(We must take care of planet Earth) which we share as human beings, all of us, which, together as the nations of the world, we'll leave to our children and our children's children. We must be kind to it for their sake".

The final occurrence of musical citation in **HKT** derives from the pop standard Girl Talk (1965), written by Neal Hefti and Bobby Troup. Literal quotation from Girl Talk was deemed to pose the problem of creating a stylistically jarring juxtaposition of so-called 'serious' and 'popular' musical idioms. Girl Talk is cited with subtlety through its abridgement to structural kernels of its verse (bars 1-2, **Fig. 11a**)⁵⁸ and chorus (bars 9-10, **Fig. 11b**).⁵⁹ These kernels coincide with **HKT** bars 834-837 (**Fig. 11c**) and 841-844 (**Fig. 11d**), respectively. In Girl Talk, there is the tendency for an upward arpeggio to conclude every even-numbered bar. A recurring interlude which commences with an upward 6-step arpeggio is used to punctuate the citation at **HKT** bars 828-845. It isolates the Girl Talk kernels, depriving them of smooth flow or continuity. The indicated tempo of "slow and bluesy" of the original is set as quarter=90 in **HKT**. The original's syncopated rhythm is built upon groupings of sixteenth note and dotted eighth. In **HKT** this becomes a grouping of dotted eighth note and quarter tied to a sixteenth. The incorporation of Girl Talk evokes the clichés of normative gender behavior and promotes their consideration in the context of the preceding sung text. It points to an uncritical complacency and ready complacency to the heteronormative dominant within popular cultural production. Essential to a heteronormative social formation is an understanding of 'difference' and 'sameness' based upon separation of genders, as realized in the lyrics of Girl Talk.

5 STRUCTURE INFORMED BY PSYCHOACOUSTICS

Section I (SUBLIME), a 'fanfare', commences **HKT** with a minimalistic flourish of upward sequences. Its 60 bars are comprised of seven lines performed by seven instruments. Each line consists of the 15-note sequence $c^1 d^{\#1} f^{\#1} g^{\#1} b^1 d^2 f^2 g^2 a^{\#2} c^{\#3} d^{\#3} f^{\#3} a^3 c^4 d^4$ played without rests (see **Fig. 12**). Seven different note durations are present, of which only one corresponds to any given line. In this scheme, the seven durational values derive from successive multiples of 2 --sixteenth, eighth, quarter, half, whole, two tied whole, and four tied whole notes. Thus, while the lines commence simultaneously (at the first beat of bar 1), their ending times are greatly divergent (bars 1, 2, 4, 8, 15, 30, 60). With the exception of the line comprised of sixteenths performed by the harp, each note is performed as a smooth glissando which terminates one semitone above its starting pitch. By incorporating the described glissandi, the 15-note sequence

⁵⁸ Neal Hefti, Neal Hefti Anthology, 1988, Warner Brothers Publications, p. 38.

⁵⁹ Ibid, p. 39.

takes on perceptual similarity to a two-octave upward run of a major scale. In actuality, these sequences traverse three octaves plus a minor third (glissando of the final d^4 to $d\#^4$), and perform in isolation as if stimuli from a psychoacoustic experiment. Their construction and compositional deployment is best understood through consideration of, first, the perceptual attributes of the major scale and, second, attentional determinants within polyphony.

One upward octave of the major scale possesses the following perceptual attributes: 1) characteristic groupings of eight components; 2) successive intervals from only two possible perceptually differentiable magnitudes (the whole tone and the more dissonant semitone, designated numerically as "2" and "1", respectively); 3) successive intervallic sequential order of 2, 2, 1, 2, 2, 2, 1; 4) an overwhelming sense of arrival and finality conveyed by the note eighth in the sequence; and 5) secondary stability/arrival provided by the fifth note (the perfect fifth). For the contemporary listener, these attributes suggest abided rules and generate allowable expectations when the scale is considered outside of its entirety: 1) interval 1 must be followed by 2; 2) interval 2 can be followed by either 1 or 2; 3) successive intervals 2, 2 can be followed by either 1 or 2; and 4) successive intervals 2, 2, 2 can only be followed by 1. Starting at pitch c^1 with two octaves of a C-major scale, sequences for HKT section I are derived by augmenting every step of the intervallic succession by one semitone. The resultant intervallic succession is 3, 3, 2, 3, 3, 3, 2, 3, 3, 2, 3, 3, 3, 2. As listed previously, this 15-note sequence stretches from c^1 to d^4 . It maintains perceptual attributes of the major scale: 1) groupings of eight; 2) only two allowed perceptually distinguishable intervals of which the 'narrower' seems more dissonant than the other; 3) the same progression of two relatively narrow and wide intervals; and 4) stability/arrival upon every eighth note (though not an octave). The latter is credited to the fact that any given note in the sequence has as its counterpart a note seven steps later which is higher by an octave plus a fifth. Numerosity of eight is due to the predictability of 'arrival' resulting from the above pattern. Where the interval is defined as semitone difference between the end of one note and the beginning of the next, the semitone glissandi reestablish the major scale intervallic succession of 2, 2, 1, 2, 2, 2, 1, 2, 2, 1, 2, 2, 2, 1 (Fig. 12). The affinity of individual sequences to the major scale remains strongest when performed at any of the slower rates which prevail in bars 8-60. Perception of major tonality necessitates accurate quantization or constancy of pitches within the boundaries of equal temperament. The application of glissandi would create overall pitch uncertainty were it not for the fact that the onset and offset of each note coincides with pitches from equal temperament. Therefore, while the onsets/offsets of notes and the pattern of intervallic succession foster the percept of major tonality, the listener only experiences disorientation in attempts to identify that major tonality's key (glissandi functioning to create pitch uncertainty through unstable pitch references occur elsewhere in HKT at bars 66-67, 72-75, 406-415, 420-423 and 593-604).

Of seven simultaneous streams consisting of the same sequence of pitches, the listener attends the stream which possesses the highest information content --in this case, the greatest resolvable density of events-- and rejects *en masse* those remaining.⁶⁰ The listener's attention, by this scheme, focuses upon the fastest stream played by the harp. Upon its completion, the listener attends the next fastest stream which has seven notes remaining --a line performed by the first violin. Upon completion of the last seven notes of that stream, the next fastest also has seven notes remaining --performed by the second violin. A sense of déjà vu prevails as the listener reexperiences the same pattern seemingly over and over again, each time slower and slower.

In keeping with the title of section I, SUBLIME, that which is simple or rudimentary is made to ascend to a more exalted state. Two C-major octaves are transformed into an entity which demands greater attention because of: 1) displacement of familiar perceptual attributes onto unfamiliar material; 2) instability of pitch; and 3) allocation of a monumental time frame. Onset of pitch e⁴ at bar 61 heralds the end of section I. This marks various subtle departures from the prevailing order of things: 1) until that point, pitch E is the only pitch from the 12 of equal temperament not to coincide with a note onset; 2) the e⁴ is no longer a glissando, but a static tone; and 3) intervallic expectation is not satisfied --intervallic succession 2, 2, 2 is followed by another 2.

6 STRUCTURAL REPETITION WITH MODULATION

Upward modulation upon successive repetitions of a basic set of material is a device used frequently in HKT. This practice cites the Musical Offering's Canon No. 6. That canon modulates upward a major second upon every repetition of its basic setting (Fig. 13a), a musical process symbolic of an authority's accrument of heapings of praise --"And as the modulation rises, so may the King's glory". As with Canon No. 6, bars 694-828 of HKT Section VI are built upon a repeated basic set. In this instance, successive repetitions of 9 bars modulate upward a minor second (Fig. 13b). The subtlety of this step, coupled with a dense overlay of imitative counterpoint and ornamentation, renders the modulation of the basic set --usually performed by the two violins-- as virtually imperceptible. Upon its 15th (final) cycle at bar 820, the basic set has been transposed upward by an octave plus a major second. Subtle variation of the basic set is implemented throughout. At bar 823, toward the end to the 15th cycle, previous constructions are abandoned in favor of solely upward scalar gradients --"glorification" out of control. Through the relentlessness, excess and severity of 15 cycles of 'glorification through modulation', any notion of contemporary 'musical offering' is rebuked. Tribute and sincerity are precluded by ingratiating. The imagined composer responsible for such an 'homage' would manifest an unimaginable

⁶⁰ Albert Bregman and A. Rudnick, "Auditory segregation: Stream or streams?", Journal of Experimental Psychology: Human Perception and Performance, 1975, 1, pp. 263-267.

extreme of pitiful servility. Considered are the significant results of obscured or veiled processes. While the modulations are virtually imperceptible, the net transposition after 15 cycles is dramatic. This serves as a cautionary metaphor for the individual's failed recognition of and habituation to the subtle, yet purposeful, narrativities which abound in everyday life; narrativities whose cumulative effect is ideological entrenchment.

Various other repeating and upward modulating patterns are used to generate the composition's underlying skeletal framework (e.g., bars 445-458 and 538-557, **Fig. 13c**; and bars 481-537, **Fig. 13d**). Elsewhere, repetitions with upward modulation occur in conjunction with other sequential processes.

Bars 296-326 combine repetition with upward transposition and progressive restoration of an abridged basic set. That basic set is the chorale at bars 117-121. To supply material for resequencing, the chorale is sectionalized into 12 fragments (**Fig. 14**). Given that 1) letter designations for the 12 fragments are from A to L; 2) alphabetical order reflects the fragments' original order in the chorale; and 3) the alphanumeric expression $(ABC)+n$, for example, indicates the first three fragments abutted in that order and transposed upward n semitones; then the transpositional and sequential design of bars 296-326 is expressed as follows:

J $(ABC)+1$ I $(ABCD)+2$ H $(ABCDE)+3$ G $(ABCDEF)+4$ F $(ABCDEFG)+5$ E $(ABCDEFGH)+6$
D $(ABCDEFGHI)+7$ C $(ABCDEFGHIJ)+8$ B $(ABCDEFGHIJK)+9$ A $(ABCDEFGHIJKL)+10$.

The net effect is one of elongating repetitions and fleeting establishment of tonal centers. The decentered tonal experience serves as a metaphor for the decentering of authoritarian regimes.

Bars 132-146 manifest the systematic truncation and upward modulation of a basic set, bars 132-138 (**Fig. 15**), upon successive repetitions. The repetitions occur at bars 139, 143 and 145, shortening the basic set's front end by 17, 27 and 31 eighth beats, respectively.

Increasing stratification, tightening of rhythm, and upward modulation of the basic set, bars 631-632 (**Fig. 16**), are realized upon successive repetitions. Through 5 iterations, the pitch rises 4 semitones and the overall duration of the basic set is decreased from 34 to 31, 30, 27, and 21 sixteenth beats. A single repetition is accompanied by an upward transposition of one semitone. Harmonization is built by stacking a major sixth above every uppermost note of the set as it repeats. Here, the net effect is one of gradual *accelerando* --referring to faster playback of analog recording tape-- and approach --dynamic increases per repetition by increasing harmonic strata.

7 STRUCTURAL REPETITION WITH TEMPORAL SUSPENSION

Six successive iterations of a basic set (**Fig. 17b**) constitute bars 848-888 of HKT section VI. These iterations are not literal repetitions. The first two are texturally thinned (bars 846-852 and 853-859); the following two, temporally suspended by application of fermata (bars 860-867 and 868-875); the next one, at once temporally collapsed by deletion of 7 sixteenth beats

from the basic set's second bars and also temporally extended by application of 2 fermatas (bars 876-885); and the last, lengthened by a fermata, but missing all of the basic set's material onward from the 4th sixteenth beat of the second measure (bars 886-888). Within the basic set are realized 11 upward pitch gradients. These are the bassoon's B-b¹, a#¹-d#², d#¹-g#¹ and a-e¹; tenor trombone's e-f²; first violin's e¹-e³ and d¹-a#¹; second violin's g-e³; viola's d#²-b² and c#²-e³; and cello's G-c³. Overall duration and number of steps per gradient is directly proportional to its range of pitches. The basic set yields no artifactual discontinuity upon implementation of repetition. Cited are the second and eighth canons --'perpetuus'-- of Bach's Musical Offering to King Frederick the Great of Prussia (Fig. 17a). The potentially incessant canons read as dedicatory to the continued health of the King's 'flesh and blood' body. Historically, the King's essence has been constituted as the duality of the corporeal/terrestrial body and the immaterial/sacred body.⁶¹ The implied "Long live the King" is alternatively/ironically realized outside of the King's immediate 'flesh and blood' through the inheritance of the King's power and property by His progeny. Within the scheme of generation succeeding generation, an immortality through genealogy is fleshed out. Where the basic set is taken as symbolic of the family unit, the cumulative structure created by its looping or repetition is allegorically representative of the accumulation of 'persons' and the disposition of 'things' in the framework of human genealogy.

The incessant upward gradients of HKT bars 846-888 suggest an endless glorification until Ascension, the ramification of this being the deification of the King's body. The King, rendered omnipresent, exceeds the bounds of His corporeal body. Symbolic of dominant ideological all-pervasiveness at all levels of society, musical repetition of a basic set renders that set as temporally omnipresent to the listener. The repeating upward sequences provide an unyielding momentum reminiscent of endlessly rising Shepard Tones (Fig. 18)⁶² --the onset of the gradients are temporally staggered; the longer duration gradients crescendo and then decrescendo in and out of existence. The application of fermatas against this momentum functions as the critical subject's potential for resistance against seeming insurmountable hegemony.

Five extremely long fermatas allow for flexibility in the coordination of live acoustic performance to the timing of scrolled text, previously recorded on videotape (see **VISUAL INCLUSIONS**). These temporal suspensions allude to the last four bars of Girl Talk whose text consists of the five syllables "Girl talk talk to me". These words are given to half notes whose duration is distinctly longer than the sung eighths which otherwise prevail. The five suspensions in HKT isolate five chords whose progression forges toward stability and finality comparable to the

⁶¹ Ernst Kantorowicz, The King's Two Bodies, 1959, Princeton University Press.

⁶² Shepard Tones are illusory sound constructions whose sweeping harmonics within a constant filter envelope renders the percept of their perpetual ascent of pitch.

described ending of *Girl Talk*. The isolated chords are, in order: 1) G-minor triad G d¹a^{#1}c²g³; 2) mildly dissonant ae¹g^{#1}g²e³; 3) C[#]-major c[#]g^{#1}g^{#1}g^{#2}; 4) a strongly dissonant fg¹a^{#1}d²d^{#2}; and 5) major and minor c[#]a^{#1}a¹a^{#2} (Fig. 19). The major-minor duality of the last chord ends HKT with a sense of irresolution.

8 TEXTUAL-MUSICAL RELATIONSHIPS

The ideological self-obscurment/self-mystification that characterizes the Queen's text, invites a certain naïveté as 'appropriate' to its musical treatment. Such trusting 'acceptance at face value' might translate well into music as regal 'pomp and circumstance'. Where words of 'comfort' are spoken, so too might the accompanying music be 'comforting'. Where alarm is indicated, such must be the music's conveyed psychological state. An atmosphere of uncertainty is fostered for the listener through deliberate inconsistency of how the sung text relates to the music. Provoked are questions as to the (in)appropriateness of the setting. This questioning offers a vantage-point from which to probe the composition's recontextualization of the Queen's text, opening it to speculation, pursuant of the meaning behind its (mis)treatment. The textual-musical relationships in HKT include direct mimesis, arbitrary association, displaced mimesis and anti-mimesis.⁶³

Direct mimesis is the textual-musical relationship implemented with the greatest regularity in HKT. Functioning as sonic imitation of that which resides outside of sound, these instances of direct mimesis exert an attentional force in highlighting specific words and ideas. Utterances of "radio" and "television" are underscored by the accompanying staggered glissandi (bars 86-89 and 92-95, Fig. 20), symbolic of the broadcast signal radiating outward and away into the aether. The sung text "changes and upheavals" (bar 106) coincides with a textural and stylistic change. With the text "some of the changes" (bar 107), a pronounced tempo alteration takes place. Established flow of the music is disrupted where "threaten" is sung (bar 113). That the earth "shimmers" is depicted by a violin's unmeasured tremolo (bar 236). Techno-reference to "computers" breaks that word, in a robotic manner, into isolated syllables (bars 299-300).

A distinctive musical structure coinciding with textual mediation of a concept leads to expectation of comparable musical accompaniment to that concept's textual rendering elsewhere. One musical structure is arbitrarily attached to "my neighbour" and "His neighbour" (bars 385-386 and 419-423, Fig. 21). The longings for peace and harmony --"all parents would like their children to grow" and "will be loving and kind to one another" (bars 93-94 and 651-662)-- are presented as similar solo vocal lines.

Connection may also be musically forged between dissimilar concepts. Antitheticals of

⁶³Peter F. Stacey, "Towards the analysis of the relationship of music and text in contemporary composition", *Contemporary Music Review*, 5, 1989, pp. 9-27.

hope and despair, the Queen's "you take an optimistic view of the future" and "species are sadly bound to become extinct", are drawn together by their identical treatment of the words "future" and "extinct" (bars 196 and 211, **Fig. 22**). The happy ending of selflessness in "the good Samaritan" parable is questioned by linking it with text that centres upon human egocentrism. The tale concludes with a downward gradient which sluggishly comes to a halt at the lower limit of the tenor's vocal range --"well look'd after before he resum'd his own journey". This is identified with the similarly constructed lines "where sev'ral important people saw him and pass'd by without stopping to help" and "of the trav'ler who was mugg'd and left injur'd on the roadside" (bars 437-444, 404-416 and 394-403, respectively).

Displaced mimesis is observed where music that has been attached to a particular text occurs independent of that text. "Changes and upheavals" are executed formally throughout **HKT** as abrupt transitions in tempo, style and texture. The glissando symbol for radio/television broadcast is recapitulated without textual mention at bars 664-673.

Anti-mimesis, contradictory bridging of music and text, is perceived as a sarcastic and disrespectful act. The Queen's synoptic sentiment "love thy neighbour as thyself" is paired with an ominous 'grating' noise from the cello (bars 331-332). That which is touted as "The great thing to remember" is musically presented with a rhythm which mimics an inebriated random walk (bars 218-225). Tranquility appropriate to the text "we will be loving and kind to one another" is countered in bars 651-673 by the harp 'gone wrong' --metallic percussion-- and the strings' glissando 'rasps', sounding as 'benevolent' as a squadron of war planes. Followed at bar 680 by "I wish you all a very happy Christmas ... God bless you" in a minor key and 'belted out' as if in anger, the seductive 'happy ending' of the Queen's speech is instead concluded on a disturbingly 'sour note'.

9 PSYCHOLOGICAL ATTRIBUTES OF VOCAL LINE

In the manner of an advertisement, the Queen's speech exudes authority and pleads veracity through the combined forces of formality, proper language, sentimental imagery, authoritarian references, and familiarity. The vocal line in **HKT** is constructed to function contrary to the text's built-in attempts at self-legitimation and listener conviction. The tenor's line is inscribed with psychologically suggestive traits which are not conducive to instillment of either trust or confidence. The intent of the Queen's speech is betrayed by the manner in which it is musically delivered. Uncertainty is cast by psychotic projection onto the tenor's declamations. Psychotic speech is characterized by paralinguistic traits such as yodel-like shifts in phonation frequency, harsh breathing, repetitions and sudden gaps in sound flow.⁶⁴ All of these are compositionally included

⁶⁴ Peter Ostwald, "Sounds in human communication", Communication and Social Interaction, editor Peter Ostwald, New York, Grune & Stratton.

in the tenor's vocal performance in **HKT**. Where 'yodel-like' refers to sudden jumps from natural voice to falsetto and back again, there occur in **HKT** extreme leaps in pitch either between normal voice and falsetto (ranging from 13 to 30 semitones in bars 214, 516, 641-647 and 649) or spanning a wide register within normal voice (12 to 19 semitones in bars 293 and 404, respectively). There are sudden stark transitions of vocal quality between normal and falsetto or sotto voce which do not entail great leaps of pitch (bars 332, 428, 545, 586 and 621). Harsh breathing is suggested in the 'out-of-breath' rapidity of bars 458-459 and in the panting or gasping for air suggested by vocal spurts in bars 674-681. Stammering is suggested through repetition of short-duration units such as the monotone staccato lines in bars 152-158 and 265-266. The latter is terminated by the rapidly and loudly sung "men and women" to reflect the social hysteria surrounding the roles of men and women. Sudden gaps in the vocalist's sound flow occur throughout **HKT** where sentences pause mid-stream and/or words fragment into isolated syllables.

A state of insobriety is suggested at bars 218-225 to diminish the text's credibility in both identifying crises and proposing their solutions --"it is not too late to reduce the damage (to planet Earth) if we can change our attitudes and behavior". Assigned to the tenor is a quirky/ambly pitch contour and a syncopated rhythm, conveying hesitancy, staying too long on some notes and rushing off to others as if to compensate for lost time.

Prolonged periods within a restrictive range of pitches (including monotone), cautious choice of words, and rhythmic inflexibility amount to the percepts of contrivance, unspontaneity and calculation in speech.⁶⁵ This translates into singing (bars 152-159, 251-256, 284-289, 467-480 and 674-684). Comparably, the artifice of an over-the-top or hyperbolic performance does not mesh with reality and precludes sincerity. This is manifest by the the self-importance of every word --even definite/indefinite articles, conjunctions and prepositions are awarded highlights-- and dramatic pauses before completion of a thought --as if that which follows the pause is of extreme importance.

Content of text is refused by: 1) deliberate noise overemphasis of some fricatives and sibilants in the sung "Christ's message", "for working together", "helplessness" and "children's children" (bars 540-541, 578-579, 621 and 646); and 2) forced nasality of "splendid" and "peace" (bars 517-518 and 572).⁶⁶

Two unidirectional pitch contours which have paralinguistic connotations are frequently allocated to the tenor. First, vocal lines with unidirectional upward pitch contours allude to the upward inflection associated with the asking of a question. Second, downward pitch gradients

⁶⁵ Barry Truax, *Acoustic Communication*, 1984, Ablex, pp. 35-36.

⁶⁶ That which is underlined is subjected to the indicated overemphasis.

convey the emotional state of sorrow. A speech profile for sorrow is offered by Williams and Stevens as having little variability in phonation frequency; slow articulation; long vowels, consonants and pauses; and a monotonous descent of phonation frequency toward the end of the sentence.⁶⁷ 'Sorrow' is imposed upon the vocal line throughout HKT, most notably during the telling of the parable of "the good Samaritan". There, three haltingly slow downward vocal gradients are presented (15 semitones over bars 394-403, 23 semitones over bars 404-416, and 20 semitones over bars 437-444). The shifting back and forth between upward and downward gradients suggests an irresolute wavering between sorrow and indifference. Combined with vacillations between challenged credibility and unquestioned authority, the Queen's text comes to question itself overall. The text is subverted toward self-divestiture of authority, legitimacy and trustworthiness. By this is abetted its analysis and critique.

10 VISUAL INCLUSIONS: 'as if magically projected above them'

Non-kinetic text is presented visually during performance of sections II - V. The text consists of the fourteen textual referents that populate the score. Their presentation coincides with their placement in the score. Each is shown for 5 seconds by means of a fade-in and fade-out of projected slides.

The instrumental section VI (HOME MOVIES) is accompanied by a slide-show and projected (or televised) scrolling text. Presentation of the slides requires one projector, without 'fades'. Typical duration of a projected image is 10 seconds, preceded and followed by an opaque slide. Image presentation is paced to coincide with the duration of the scrolled text. The slides examine the standardized comportment of men and women within Western culture. Conceived as two distinct sets of images, the first seven black-and-white slides pertain to women; the last ten colour slides, to men.

Non-figurative archival images from the regime of Elizabeth Arden question the implications of laborious processes within the arena of cosmetic 'beauty'. The salon architecture and artifacts convey more the surgery ward than self-reward. There, the formalization of beauty as a precise science is suggested by hard-edged specialized equipment, the clinical whiteness of the salon's unadorned walls, the apothecary-like profusion of shelves, and sparsely-lined beds akin to medical examining tables. The 'Arden' images locate historically a regime of normalization credited to an 'Elizabeth' other than the Queen. Alternate visual realization in section VI is permitted, employing similarly functional imagery from contemporary salons.

Restaged photographs derived from a scientific study of "the centre of gravity of an

⁶⁷ C. E. Williams and K. N. Stevens, "Emotions and speech: Some acoustic correlates", Journal of the Acoustical Society of America, 1972, 52, pp. 1238-1250.

infantry soldier" ponder society's construction of the male as aggressor and unquestionable authority (**Fig. 23**). This study conducted by Braune and Fischer of Leipzig, 1889, meticulously catalogues the correlation of upper body flexibility and overall body stability to: 1) physical stance (military attitude, present arms, and shooting attitude); 2) external load upon the body (rifle and full military gear, versus rifle alone); and 3) inclination of the body's surface of support.⁶⁸ Braune and Fischer diagrammatically render their experimental results through the placement of scientific iconography on corresponding photographs of a nude male, front and side view, subjected to the above prescribed rigors. The composer's restaging of those photographs is chronologically discrepant, preserving the period military gear and weapon, but being in colour and replacing antiquity's fig leaf with the twentieth century censor's black dot. The images centre upon the relentless scientification of violence (warfare), inextricable from the formation of masculine authority contemporaneous with the modern social subject.

Video, of duration 7 minutes, presents a transcript of a question-and-answer session involving the Queen and select children from Commonwealth countries which took place after Her broadcast speech (**APPENDIX 2**). These Q's and A's, brimming with interesting double-entendres scroll across the bottom of the television (or projection) screen as would a severe weather warning during a television program.

CONCLUSION: 'do not tamper with me for I am good, just and eternal'

Mark Poster states that critical subjectivity is fundamentally impelled by the recognition that we live amid a world of pain.⁶⁹ Extensive disenfranchisement of individuals from the polity on the bases of class, gender, sexuality and race confirm the problematic nature of the present social formation. This disenfranchisement of the undesirable/unprofitable is played out, as Michael Warner relates, in a diversity of arenas; "stigmatization is intricately with gender, with the family, with notions of individual freedom, the state, public speech, consumption and desire, nature and culture, maturation, reproductive politics, racial and national fantasy, class identity, truth and trust, censorship, intimate life and social display, terror and violence, health care, and deep cultural norms about the bearing of the body".⁷⁰ The apex of this problematic social system, the authoritarian voice, is sustained by means of both the subtle and the spectacular, seeking to obscure all levels of social reality. Poster argues that the social situation marked by pain can best be alleviated through an attitude of antagonism and critique. There is a crucial role within the realm

⁶⁸ W. Braune and O. Fischer, On the Centre of Gravity of the Human Body as Related to the Equipment of the German Infantry Soldier, 1985, Springer-Verlag.

⁶⁹ Mark Poster, op. cit., p. 3.

⁷⁰ Michael Warner, op. cit., p. 6.

of cultural production for a musical practice which attempts to refuse complacency and complicity with the status quo --which assumes that any theorizing that occludes the sense of its embeddedness in an imperfect world is complicit with that world. Such a practice unmasks disharmony/disorder, recognizing the decisive role of the authoritarian voice in social conflict. As the construction of the authoritarian voice fosters the presumption of its knowledgeability and social competence, so it is held accountable for the consequences of its choices and actions. Within Western culture, one such voice is that of Queen Elizabeth II. Through historical positioning, wealth and prestige, She has been privileged with the resources to create and recreate that legitimating spectacular event 'The Christmas Broadcast'. **HUGS KISSES TONGUES for the catalogue of mute swans** acts as its counterforce. The composition seeks to disrupt the broadcast's particular totalizing and universalizing program which lays claim to being good, just and eternal. By means of the 'heterotopic normal' (displacement of the spectacle's text into concert performance and a critical arena), **HUGS KISSES TONGUES for the catalogue of mute swans** attempts to unmask/unobscure/demystify social reality, ultimately to demand that society be improved.

APPENDIX 1: Transcript of the Queen's Christmas Broadcast Speech

Author's note: Presented below is a transcript of the Queen's Christmas Broadcast speech. Words that are bracketed have been deleted in production of the abridged text that is in HKT. Bold roman numerals indicate allocation of the transcript to different compositional sections of HKT (e.g., the beginning of the score's section II is indicated by II).

II

I usually make my Christmas broadcast to the Commonwealth from Windsor or Buckingham Palace. This year I thought I would use the presence of two thousand children at this occasion organized by the Save The Children Fund in the Albert Hall, here in the heart of London to send this special message to the children of the Commonwealth, those of you present, all the immediate audience to my broadcast; but I am also speaking by radio and television to people throughout the world.

All parents would like their children to grow up in peace and tranquility, ...

III

... but for most of this century, the people of this world have had to live through bewildering changes and upheavals. Some of the changes have been for the better, but others might even threaten the world we live in. There are some children who are much less fortunate than others for they come from countries where nature makes life very hard with floods and droughts and other disasters destroying crops, making it very difficult to find enough for everyone to eat.

Quite a lot of you have written to me during the last year or so, saying how worried you are about the future of our planet. Many of you will have heard of the greenhouse effect, and perhaps you have heard too about even more urgent problems caused by the pollution of our rivers and seas and the cutting down of the great forests. These problems don't affect just the countries where they are happening, and they make neighborly cooperation throughout the world a pressing necessity.

With all your lives before you, I'm sure you take an optimistic view of the future. But it is already too late to prevent all forms of damage to the natural world. Some species of wild plants and animals are sadly bound to become extinct.

The great thing to remember is that it is not too late to reduce the damage if we can change our attitudes and behavior. You've all seen pictures of the Earth taken from Space. Unlike all the other planets in the solar system, Earth shimmers green and blue in the sunlight and looks a very pleasant place to live. These pictures should remind us that the future of all life on Earth

depends on how we behave towards one another, and how we treat the plants and animals that share our world with us. Men and women have shown themselves to be very clever at inventing things, right back to the time when they found out how much easier it was to move things about on wheels, up to the present time when rockets and computers make it possible for people to travel away from our world out into the mystery of space.

But these technical skills are not enough by themselves. They can only come to the rescue of the planet. If we also learned to live by the Golden Rule which Jesus Christ taught us: "Love thy neighbour as thyself".

IV

Many of you will have heard the story of the good Samaritan and of how Christ answered the question from a clever lawyer who was trying to catch him out: "Who is my neighbour?"

Jesus told of the traveller who was mugged and left injured on the roadside where several important people saw him and passed by without stopping to help. His neighbour was the man who did stop, cared for him, and made sure he was being well looked after before he resumed his own journey.

V

It is not very difficult to apply that story to our own times and to work out that our neighbours, or those of our friends or complete strangers, who need a helping hand might also be some of the living species threatened by spoiled rivers, or some of the children (in places like Sudan and Ethiopia) who don't have enough to eat?

The exciting news of the last few months has been the way in which people in both East and West Europe have begun to think about the future in a less unfriendly way --more as neighbours. It is still hard for us to be sure what is going to happen as a result of these great events, but it would be splendid to think that in the least years of the twentieth century, Christ's message about loving our neighbours as ourselves might at last be heeded. If it is, there'll be good years for you to grow up in. If we can reduce selfishness (and) jealousy, dishonesty (and) injustice, the nineties can become a time of peace and tranquility for children and grownups, and a time for working together for the benefit of our planet as a whole.

You children have something to give us which is priceless. You can still look at the world with a sense of wonder and remind us grownups that life is still wonderful (and) precious. Often a child's helplessness (and) vulnerability brings out the 'best' in us. Part of that 'best' in us could be a particular tenderness towards this earth which we share as human beings --all of us, which together as the nations of the world, we'll leave to our children, and our children's children. We must be kind to it for their sake.

In the hope that we will be kind and loving to one another not just on Christmas Day, but throughout the year, I wish you all a very happy Christmas. God bless you.

APPENDIX 2: Scrolled Text

Author's note: Presented below is the scrolled text which is either projected or televised throughout the performance of section VI. The source of the text is a question-and-answer session involving the Queen and select children from Commonwealth countries which took place elsewhere in the Albert Hall immediately after She delivered Her speech.

Q Do you like being a Queen?

A It's a very busy life. Umm, but it ...

Q How big is your palace?

A My palace is quite large. It has very long corridors to walk down it. Especially if one's late.

Q What are you going to buy Prince William for Christmas?

A Well, I don't think I better ... better say it too loudly because he might hear me. Mightn't he?

Q Do you get nervous in front of all those people?

A Well, sometimes one does. Yes, it's quite ... quite something.

Q Do you enjoy your job as Queen?

A I find it very interesting, yes. And lots of opportunities to meet people and visit countries.

Q Is the crown very heavy?

A Quite heavy, yes. You don't really want to walk about very long in it. But it's, uh, it's uh, it's meant to be heavy. I think it's meant to be heavy.

Q Do you go to Church on Christmas?

A Yes. We go to Church, all of us on Christmas Day, and we sing some of the carols and, and, Christmas hymns that everybody knows --which is very nice. All familiar ones.

Q So, do you believe in Father Christmas?

A Do I believe in Father Christmas? I like to believe in Father Christmas, yes.

FIGURE 1 Tenor part extracted from score, with textual referent 'august hand'

$\text{♩} = 60$
61

tenor

august hand
 mf
 mp
 p
 I u - su - al - ly make my Christ - mas broad - cast to the Com - mon - wealth

FIGURE 2 Textual referent 'a city that is at unity in itself', with coincident sung text.

$\text{♩} = 144$
226
a city that is at unity in itself

bassoon

mf
 mp

tenor trombone

mf
 mp

$\text{♩} = 144$ a city that is at unity in itself

tenor

mf
 mp
 You've all seen pic - tures of the earth tak - en from space.

violin I

mf
 mp

violin II

mf
 mp

viola

mf
 mp

cello

sfz
 mf

FIGURE 4 First violin part extracted from score, with textual referent 'with the voice of melody'. Indication *piu mosso* follows tempo quarter=120.

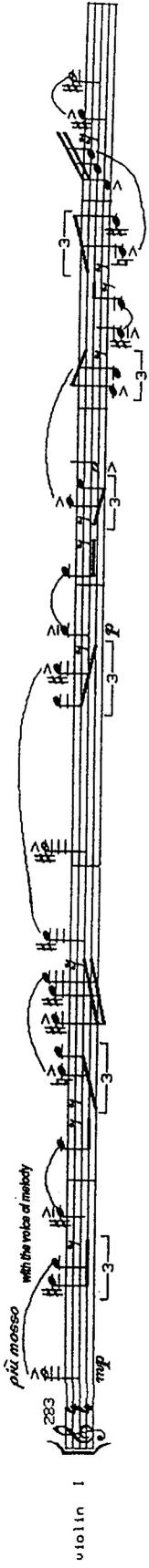


FIGURE 6 Tenor part extracted from score. Textual referents '*parasol*', '*raised bridge*', and '*Truth*' accompanying sung text that relates 'the good Samaritan' tale. Tempo quarter=120, mezzoforte dynamic.

tenor
398
parasol
p
mf
raised bridge
Truth
mugg'd and left in ———— jur'd on the road-side where sev' ———— rel

FIGURE 7 (A) Celesta and harp parts extracted from Figure 91 of *Symphony 11* by Dmitri Shostakovich. (B) Approximate correspondence to above in harp part (lower staff). Tempo quarter=120.

(A) **91** Adagio $\text{♩} = 66$

Cel.
Arpe
p
p
div.

(B)

405
8va
Pres de la table
ff
mf
Pres de la table
ff
ff
D♯
f
Pres de la table
D♯
f

harp

FIGURE 8 (A) Bars 6-10 of *O Clap Your Hands Together* by Orlando Gibbons. Tempo indicated is "moderate speed with dignity".
 (B) Citation of the above in HKT. Tenor and string quartet parts extracted from score. Tempo quarter=144.

(A)

(B)

586 o clap your hands together

as a whole. You

o clap your hands together

ad libit

tenor

violin I

violin II

viola

cello

FIGURE 9 (A) Excerpt from Les Noces (Fourth Tableau: The Wedding Feast) by Igor Stravinsky. Last two bars of Figure 87 and the first bar of Figure 88. Tempo quarter=120. (B) Citation of Les Noces (above) in НКТ. Tempo quarter=120.

(A)

(88)

Soprano: Ай лю-ли, лю-ли лю-ли! Люшев-ки, ай лю-ли!
 ай, lou-li, lou-li, lou-li! Louchen-ki, ай lou li

Mezzo: (no lyrics)

Tenor: (no lyrics)

Soprano: Я - гол-ка красна,
 Une rouge a,

Alto: ай лю-ли!
 ай lou li!

Tenor: ай лю-ли!
 ай-lou li!

I: *très fort*

II: *très fort*

III: *très fort*

IV: *gliss.*

Xyl.: *f*

T. B.: *f*

Platti: *f*

Gr. C.: *f*

FIGURE 9

(B)

musical score for Figure 9, showing parts for bassoon, tenor trombone, harp, tenor, violin I, violin II, viola, and cello. The score includes dynamic markings like *mf*, *mp*, *ff*, *sfz*, and *f*, and performance instructions such as *accelerando* and *ritardando*. The tenor part has lyrics: "in. If we can re - duce self ish ness."

Key markings and instructions include:

- buff* (bassoon)
- mf* (bassoon, tenor trombone, violin I, violin II, viola, cello)
- mp* (tenor trombone)
- ff* (harp, tenor)
- sfz* (violin I, violin II, viola)
- f* (violin I, violin II, viola, cello)
- accelerando* (multiple instances)
- ritardando* (multiple instances)
- Tempo marking: $\text{♩} = 144$
- Harmonic markings: *sons étouffés*, *Db*, *Cb*, *Bb*, *falsello*, *normale*

FIGURE 10

(B)

musical score for Figure 10, part (B). The score is arranged in two systems. The first system includes parts for bassoon, tenor trombone, harp, and tenor. The second system includes parts for violin I, violin II, viola, and cello. The lyrics are: "we share as human beings, all of us, which, to-ge-ther as the na-tions, we'll leave to our chil-dren and our chil-dren's chil-dren." The score contains various musical notations such as dynamics (e.g., *sfz*, *ff*, *f*, *mf*, *pp*, *ppp*, *pppp*, *ppppp*), articulation (accents, slurs), and performance instructions (e.g., "Ad libitum", "Ad postillo", "ritardando", "crescendo", "diminuendo", "trillato", "trillato - 3"). The tenor part includes the lyrics. The instrumental parts include various rhythmic patterns and dynamics. The cello part has some markings that look like 'X' symbols.

FIGURE 11 (A) Verse kernel from *Girl Talk* by Neal Hefti, bars 1-2. Indicated tempo 'slow and bluesy'. (B) Chorus kernel from *Girl Talk*, bars 9-10. (C) HKT citation of above verse kernel, bars 834-837. Tempo quarter=144. (D) HKT citation of above chorus kernel, bars 841-844. Tempo quarter=144.

(A)

Fmaj7 B9 Bbmaj7,9 Gm7 Eb7,b9

They like to chat a - bout the dress - es they will wear to - night,
(We) (we)

(B)

Dm7 Grass G9 Gm7 Cbass Bbm7

But that's a dame, they're all the same; it's just a game. They call it
(we're) (We)

FIGURE 11

834

(C)

Girtalk

bassoon

tenor trombone

harp

violin I

violin II

viola

cello

The musical score is divided into two systems. The first system includes bassoon, tenor trombone, and harp. The second system includes violin I, violin II, viola, and cello. The bassoon part features a melodic line with dynamics ranging from *mp* to *mf*. The tenor trombone part is primarily accompaniment, starting with a *p* dynamic. The harp part provides a harmonic accompaniment with chords such as *Db*, *D#*, *D#*, and *Fb*. The string parts (violin I, violin II, viola, and cello) feature a mix of melodic and accompanimental lines, with dynamics ranging from *mf* to *mp*. The violin I part includes glissando markings. The cello part also includes glissando markings.

FIGURE 11

(D)

841

musical score for bassoon, tenor trombone, harp, violin I, violin II, viola, and cello. The score is in 3/4 time and includes dynamic markings such as *f*, *mf*, and *con sordino*. The harp part includes the instruction *sons étouffés* and chord symbols *F#*, *D#*, *A#*, and *Gb*.

bassoon
f *f* *mf*

tenor trombone
con sordino
mf

harp
mf *sons étouffés* *F#* *D#* *A#* *Gb* *f*

violin I
f *mf* *f* *mf* *f* *mf*

violin II
f *mf* *f* *mf* *f* *mf* *f* *mf*

viola
f *mf* *f* *mf* *f* *mf* *f*

cello
f *mf* *mf*

FIGURE 13 (A) No. 6 Canon from Musical Offering by J. S. Bach, modulating upward 2 semitones per repetition.
 (B) Unelaborated 9-bar basic set, modulating upward 1 semitone per repetition.
 (C) 6-bar basic set, modulating upward 1 semitone per repetition.
 (D) 14-bar basic set, modulating upward 1 semitone per repetition.

(A)

FIGURE 13

(C) 445

Musical score for Figure 13(C) in bass clef, 2/4 time. The piece begins with a dynamic of *f*. The first measure contains a triplet of eighth notes (B \flat , A, G) marked with accents and a *mf* dynamic. The second measure continues with a triplet of eighth notes (F, E, D) marked with accents and a *sfz mf* dynamic. The third measure has a triplet of eighth notes (C, B \flat , A) marked with accents and a *sfz mf* dynamic. The fourth measure has a triplet of eighth notes (G, F, E) marked with accents and a *sfz mf* dynamic. The fifth measure has a triplet of eighth notes (D, C, B \flat) marked with accents and a *sfz mf* dynamic. The sixth measure has a triplet of eighth notes (A, G, F) marked with accents and a *sfz mf* dynamic. The seventh measure has a triplet of eighth notes (G, F, E) marked with accents and a *sfz mf* dynamic. The eighth measure has a triplet of eighth notes (F, E, D) marked with accents and a *sfz mf* dynamic. The ninth measure has a triplet of eighth notes (E, D, C) marked with accents and a *sfz mf* dynamic. The tenth measure has a triplet of eighth notes (D, C, B \flat) marked with accents and a *sfz mf* dynamic. The eleventh measure has a triplet of eighth notes (C, B \flat , A) marked with accents and a *sfz mf* dynamic. The twelfth measure has a triplet of eighth notes (B \flat , A, G) marked with accents and a *sfz mf* dynamic. The thirteenth measure has a triplet of eighth notes (A, G, F) marked with accents and a *sfz mf* dynamic. The piece concludes with a final measure containing a triplet of eighth notes (G, F, E) marked with accents and a *mf* dynamic.

(D)

Musical score for Figure 13(D) in bass clef, 2/4 time. The piece begins with a dynamic of *mf*. The first measure contains a triplet of eighth notes (B \flat , A, G) marked with accents and a *mf* dynamic. The second measure continues with a triplet of eighth notes (F, E, D) marked with accents and a *mf* dynamic. The third measure has a triplet of eighth notes (C, B \flat , A) marked with accents and a *mf* dynamic. The fourth measure has a triplet of eighth notes (G, F, E) marked with accents and a *mf* dynamic. The fifth measure has a triplet of eighth notes (D, C, B \flat) marked with accents and a *mf* dynamic. The sixth measure has a triplet of eighth notes (A, G, F) marked with accents and a *mf* dynamic. The seventh measure has a triplet of eighth notes (G, F, E) marked with accents and a *mf* dynamic. The eighth measure has a triplet of eighth notes (F, E, D) marked with accents and a *mf* dynamic. The ninth measure has a triplet of eighth notes (E, D, C) marked with accents and a *mf* dynamic. The tenth measure has a triplet of eighth notes (D, C, B \flat) marked with accents and a *mf* dynamic. The eleventh measure has a triplet of eighth notes (C, B \flat , A) marked with accents and a *mf* dynamic. The twelfth measure has a triplet of eighth notes (B \flat , A, G) marked with accents and a *mf* dynamic. The thirteenth measure has a triplet of eighth notes (A, G, F) marked with accents and a *mf* dynamic. The piece concludes with a final measure containing a triplet of eighth notes (G, F, E) marked with accents and a *mf* dynamic.

FIGURE 14 Segmentation of 'chorale' basic set into 12 fragments (A-L) for transpositional and sequential design of HKT bars 296-326.

The image displays a musical score for 12 fragments, labeled A through L, arranged in four systems. Each system consists of a staff with a treble clef and a corresponding lettered fragment label. The fragments are segmented into four systems, with dashed vertical lines separating the systems. The notation includes various musical symbols such as notes, rests, and accidentals, and is designed for transpositional and sequential design.

The fragments are labeled A through L, corresponding to the letters in the 'chorale' basic set. The notation is organized into four systems, with dashed vertical lines separating the systems. The notation includes various musical symbols such as notes, rests, and accidentals, and is designed for transpositional and sequential design.

FIGURE 15 Complete basic set to be subjected to semitone upward modulation and front-end truncation per repetition. Tempo quarter=120.

Musical score for Figure 15, featuring bassoon, tenor trombone, harp, tenor, violin I, violin II, viola, and cello. The score includes dynamic markings like *mf*, *f*, *sfz*, and *sf*, and performance instructions such as "hard with floods" and "at postullo". The score is divided into two systems, with the second system starting at measure 132.

FIGURE 16 Basic set, performed by bassoon, subjected to upward modulation of 1 semitone, rhythmic compression and increasing harmonization (by other instruments) per repetition. Tempo quarter=120.

Musical score for Figure 16, featuring bassoon. The score includes dynamic markings like *mp* and *mf*, and performance instructions like "at postullo".

FIGURE 17 (A) No. 2 Canon and No. 8 Carol, respectively, from Musical Offering by J. S. Bach.
 (B) HKT 'perpetuus' basic set subjected to repetition and temporal suspension throughout bars 846-888.

(A)

(B)

bassoon

tenor trombone

violin I

violin II

viola

cello

FIGURE 18 Construction of Shepard Tones. Octave partials 'sweep' through a fixed filter envelope. Amplitude of any partial is proportional to vertical height under the filter envelope's curve. Horizontal axis is logarithmic frequency (semitones in equal units). A to F indicates all partials having increased/shifted by 2 semitones. Steps A to F are at regular intervals. The percept is one of a pitch forever in ascent.

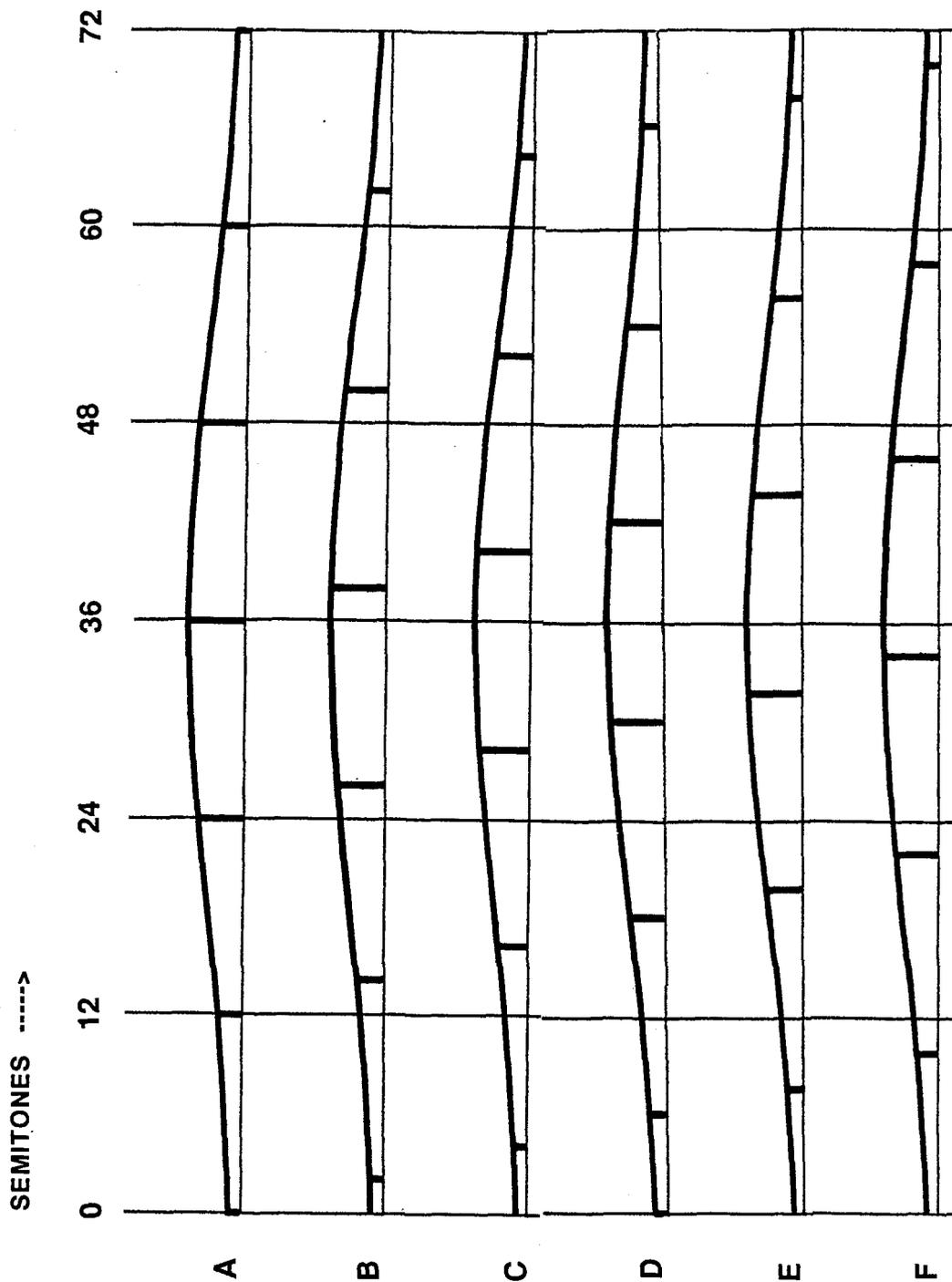


FIGURE 19 Five chords as citation of the conclusion of Girl Talk, in order of appearance, subjected to long holds.

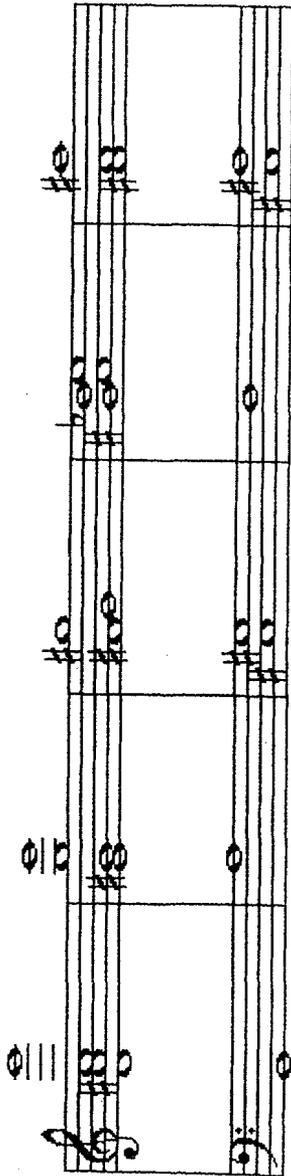


FIGURE 20 Sonic symbol for the propagation of radio or television signals. Tempo quarter=60.

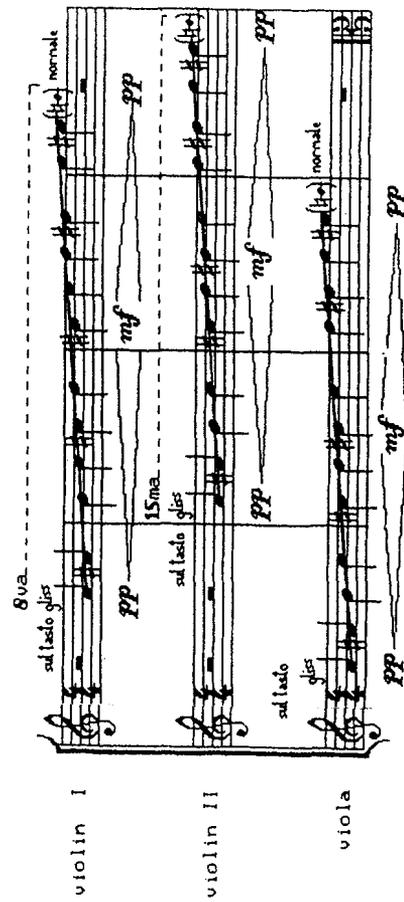


FIGURE 21 Arbitrary association of music to the texts (A) "my neighbour" and (B) "His neighbour".

55

(A)

musical score for Figure 21(A) showing arbitrary associations between music and text for various instruments and voices. The score is divided into two systems, (A) and (B), separated by a dashed line. The instruments and voices are listed on the left: bassoon, tenor trombone, harp, tenor, violin I, violin II, viola, and cello. The text "my neighbour" and "His neighbour" is written below the tenor part. The music is written on staves with various notes, rests, and dynamics markings such as *mp*, *p*, and *mp*.

bassoon

tenor trombone

harp

tenor

violin I

violin II

viola

cello

my neigh — bour?

His

mp *p* *mp* *mp* *mp* *mp* *mp* *mp*

FIGURE 22 Arbitrary association of texts (A) "future" and (B) "extinct" to the same distinctive musical structure.

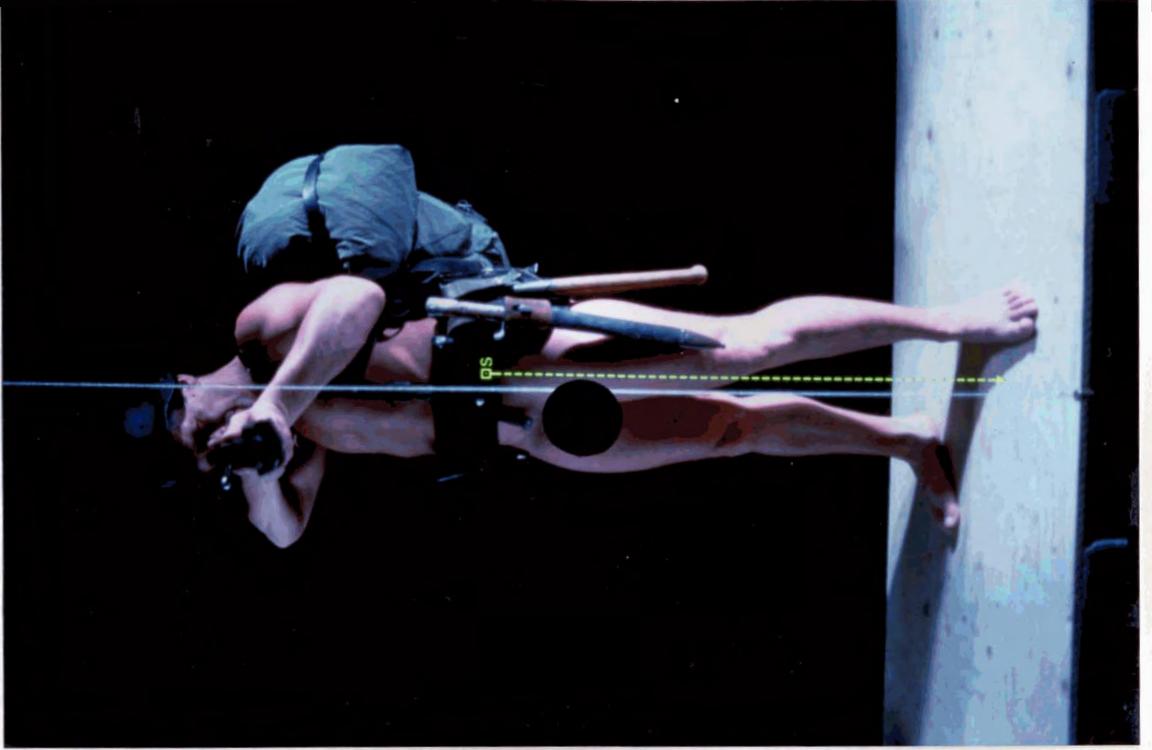
57

(A)

bassoon
 tenor trombone
 harp
 tenor
 violin I
 violin II
 viola
 cello

mp
p
sua.
mp
mf
 fu - ture.
 But it is al -
sfz
mp
mf
mp
normale

FIGURE 23 Two of the colour slide images projected to accompany performance of HKT section VI.



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