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Transtextuality in Contemporary Music: A Materialistic Approach

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Abstract

The purpose of this thesis is to develop a materialistic approach for the use of transtextuality in music composition. As a concept from literary theory, transtextuality proposes that no text is new, but rather transcendent from another text. However, when applying this concept to music, one should take into account that a sole semiological approach risks idealizing the musical experience and disregarding the materiality of the acoustic phenomena. Rather, by engaging in a materialistic approach, to which this thesis found the basis in Deleuze's philosophy, we are able to comprehend transtextuality as a form of capturing forces. Transtextuality becomes material in itself. Furthermore, the thesis justifies the use of citations by apprehending the composer as a *bricoleur*, who engages with the texts in his surroundings during the poietic process. The "transtextual nature" of citations is there, it is materialistic and real, but our approach focuses towards recycling the material itself, not the idea that it represents.

Keywords: transtextuality, *bricolage*, music composition, materiality, Deleuze, deconstruction, sample-based music, poietic process, environment

Abstrakt

Cílem předkládané práce je nastínit principy užití transtextuality v hudební kompozici z pohledu materialistického přístupu. Jedná se o koncept převzatý z literární teorie, který říká, že žádný text není nový, ale spíše přesahující z textu jiného. Když však tuto myšlenku aplikujeme na oblast hudební kompozice, měli bychom si uvědomit, že s čistě semiotickým přístupem ke zvuku riskujeme idealizaci hudební zkušenosti a s ní ztrátu ohledu na zvuk samotný. Uplatníme-li onen materialistický přístup, k němuž jsme se nechali inspirovat v Deleuzově filozofii, začneme být schopni chápat transtextualitu jako určitou formu zachycování sil. Transtextualita se tak stává materiálem o sobě. V textu rovněž ospravedlňujeme užívání citací, když začneme skladatele vnímat jako brikolážistu [*bricoleur*], který se ve svém tvůrčím procesu zabývá texty, které ho obklopují. "Transtextuální povaha" citací je zjevná, je materiální a reálná, avšak náš přístup se zaměřuje na recyklování samotného materiálu citací, ne myšlenek, které jsou citacemi reprezentovány.

Klíčová slova: transtextualita, brikoláž, hudební kompozice, materialita, Deleuze, dekonstrukce, sample-based music, poetický proces v hudbě, životní prostředí

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Introduction

During my artistic research, I was originally motivated by the idea of manipulating cultural artefacts, since this seemed as an interesting way to tackle cultural signification and communication in music - hence the approach with transtextuality, which explores the relation of transcedence among texts. By recurring to citations as a compositional resource, we can observe how their recontextualization generates something new in regard of meaning, but we can also observe how the manipulation over the quotation could highlight its inherent sonic potentiality. It seemed important for me to distance myself from the idea of representationalism in music in order to best explore the phenomena. After questioning certain uses of semiology in music, I became primarily focused on developing a compositional approach that could dialog with the environment around me as well as address some problematics regarding materiality. Although my original motivation relied on exploring a semiological potential in music, it seemed to me that a transtextual approach to music might be used, as well, in order to explore other potentials, such as materiality - as it can be observed, for instance, in John Oswald's timbristic compositions in "Plexure".

Particularly, the explicit use of citations and stylistic appropriations in music, has been abundantly explored before in the tradition - as in the recurring use of cantus firmus or the L'homme Armé mass theme in Medieval music, the quotation of secular themes in Renaissance compositions, as in Josquin des Prez's "Je me complains de mon amy", the dance movements in Baroque suites, the folk songs cited in nationalist works from Romantic and Modern periods, the Tristan motif in Alban Berg's Lyric Suite or Webern's *Klangfarbernmelodie* orchestration on Bach's Ricercata. Although still

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present nowadays, such appropriations might be poorly criticized in academia as a form of plagio or "lack of creativity". This conception, nevertheless, seems as a reflection to the increasingly abundant copywrite laws in the music industry and the ideological view of commodifying ideas and artistic creations. There is much that can be done poetically through the use of citations, but the act of consciously appropriating and transforming a cultural artefact created by someone else, especially if it has been previously commodified is, at the very least, inherently political. Nonetheless, transtextuality has also been widely used in popular music. Some experimental artists have shown to be conscious of what this act of appropriation meant and, therefore, have developed a musical language based on the incorporation of clichés. A critical approach upon elements that have been stereotyped to society due to their over usage can be seen, for instance, in the early works of Frank Zappa and The Mothers of Invention and in his parody works, as in the "Sheik Yerbouti" album.

My interest in working with transtextuality relies in the act of appropriation of cultural artefacts, whilst resource for musical composition. These artefacts bear meaning and previous signification to which their manipulation is, however, an artistic transgression of communicative power. Nevertheless, they also bear other sonic abilities worth exploring and, in the case of working with recorded samples, they bear materiality. The purpose of this research is to understand if transtextuality is an approach worth taking in contemporary music. With current researches in music focusing on subjects such as materiality or ecology, it might seem limiting for one to focus only on semiology, which is why the point of this thesis is not to privilege a sole semiological approach, but to demonstrate how transtextuality can be approached in a materialistic manner for contemporary music.

For the first chapter, we shall attain to the terminologies and the philosophical approach which will fundament our methodology. This chapter will present the problematics that a semiological approach to music might face as well as how we will be able to relate transtextuality - as originally associated to literary theory - to the materialistic philosophy of Gilles Deleuze. In this chapter we will establish a mode of production for the composer where transtextuality in music composition can be approached as material per se.

The second chapter further develops the approach from the first chapter by demonstrating it in the practical sense of music composition. This chapter is intended to situate what was previously presented in relation to a contemporary music production, whereas there will be presented four case studies where transtextuality is developed through a materialistic approach. Such case studies relate as a personal influence, which helped me to question and develop my own music.

The third and final chapter concerns the development of my own musical language, where three of my compositions, from 2018 and 2019, will be addressed. We will also analyze the development of my performances with clarinet and electronics, where it has been my main source of experimentation to be further applied in my compositions. These chapter addresses the particular issues I have faced regarding how I have developed transtextuality in my music. It is worth mentioning that such compositions preceded the complete conceptualization of the approach developed in this thesis, however, they are placed in the last chapter in order to be better submitted through a critical analysis.

1. About transtextuality and establishing an approach for contemporary music

The concept of *transtextuality* was originally coined by the literary theorist Gérard Genette in his book *Palimpsestes: La Littérature au second degré*. In his proposition of the term he states that it corresponds to the textual transcendence of the text, "all that sets the text in a relationship, wheather obvious or concealed, with other texts".[1] It is intended to encompass and broaden the idea of *intertextuality*, as described by Julia Kristeva in her analysis of Bhaktin in "The Bounded Text", where she defines the text as a trans-linguistic aparatus and, therefore, "it is a permutation of texts, an intertextuality: in the space of a given text, several utterances, taken from other texts, intersect and neutralize one another"[2]. Kristeva defends that a text doesn't have an unified meaning and comprehends it as a compilation of quotations, manipulations and assimilations of one another that are all connected in this intertextual web. "The authors are not original and do not create anything from their texts from original minds, but compile from the already existing texts"[3].

Genette defines intertextuality "in a more restrict sense, as a relationship of copresence between two texts or among several texts: that is to say, eidetically and typically as the actual presence of one text within another. In its most explicit and literal form, it is the traditional practice of *quoting*"[4]. Therefore, transtextuality is proposed as a

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[1] Gérard Genette, *Palimpsests, Literature in the Second Degree*, trans. Channa Newman & Claude Doubinsky (Lincoln: University of Nebraska Press, 1997), 1.
[2] Julia Kristeva, *Desire in Language*, trans. Thomas Gora, Alice Jardine and Leon. S. Roudiez (New York: Columbia University Press, 1980), 36.
[3] P. Prayer Elmo Raj, "Text/Texts: Interrogating Julia Kristeva's Concept of Intertextuality," *Research Journal of Humanities and Social Sciences* 3, (2015): 78.
[4] Genette, *Palimpsests*, 1-2.

broader term, which would include intertextuality as well as other manipulations of textual transcendence.

Transtextuality, since dealing with "texts"[5], implies the idea of *textuality*, which means that in order of the "text" to be complete, it must also be subjected to the readers interpretation. Music comprehends this interpretative process as well and can, therefore, be regarded as detaining textuality. When thinking about textuality in music, it seems tempting to consider the idea of defining meaning in music and, therefore, undergo in some semiological approach towards it. The use of semiotics in music conveys it's communicative potential, as musical semiology conceives music as a sign of non-linguistic nature[6] with due regards to how it is signified - or interpreted. Nevertheless, we could consider the application of semiology and meaning in music established by Jean-Jacques Nattiez in his book "Music and discourse: Toward a semiology of music". He writes:

"The meaning of a text - or, more precisely, the constellation of possible meanings - is not a producer's transmission of some message that can subsequently be decoded by a 'receiver'. Meaning, instead, is the *constructive* assignment of a web of interpretants to a particular *form* [...] but it is never guaranteed that the webs of interpretants will be the same for each and every person involved in the process."[7]

He then applies Jean Molino's "Semiological Tripartition" theory in order to best analyze this symbolic phenomenon in three dimensions. He regards this dimensions as:

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[5] I write "text" under quotes since, as it will be further developed throughout the thesis, we will not apprehend it as in a written text per se, but rather as a cultural artefact - to which detains *textuality*.
[6] Although concert music also comprehends written text in its whole, which supplements the sonic experience. e.g. titles, programm notes or even instructions in the written score.
[7] Jean-Jacques Nattiez, *Music and Discourse, Toward a Semiology of Music*, trans. Carolyn Abbate (New Jersey: Princeton University Press, 1990), 11.

The *poietic* dimension - where we find the "process of creation" done by the "producer"; the *esthesic* dimension - where the construction of meaning is done by the "receiver"; and the *trace*, where "the symbolic form is embodied physically and materially in the form of a *trace* acessible to the five senses [...] the poietic process cannot immediately be read within its lineaments, since the esthesic process [...] is heavily dependent upon the lived experience of the 'receiver'."[8]

Nattiez then proposes some changes to the known schema for communication, from "Producer → Message → Receiver" to "Producer → Trace ← Receiver" where the *poietic* process belongs to the "producer" and the *esthesic* process belongs to the "receiver". To best exemplify, he writes:

"The semiological theory of Molino implies, in effect, that a symbolic form (a poem, a film, a symphony) is not some 'intermediary' in a process of 'communication' that transmits the meaning intended by the author to an audience; it is instead the result of a complex *process* of creation (the poietic process) that has to do with the form as well as the content of the work; it is also the point of departure for a complex process of reception (the esthesic process) that *reconstructs* a 'message'."[9]

We can relate these "reconstruction" process to the idea of textuality - that is, of interpretation of the "text". It is in the "text" or, as Nattiez puts it, the symbolic form, or *trace*, that the "receiver" reconstructs his own meaning. Therefore, we could uncover a potential in a transtextual reading of music. Through a process of analysis we are able to discover the "obvious or concealed" relationships with other "texts" and generate dynamism to the esthesic process. The quoted or transcended musical manipulations would have previous meanings that could supply the receiver with a richer "web of

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[8] Ibid, 12.
[9] Ibid, 17.

interpretants". That is, each quotation would bear its own web of meanings, where, with a closer look, they would emerge.

Of course, we should bear in mind that the "semiotization" of sound also faces some problematics. First we should consider how this approach constrains music to experiences that could be signified, therefore we end up distancing ourselves from the materiality of the acoustic phenomena. As to any form of perception, there are semiotic aspects to sound, but this is just one potential that it holds. Building a complex semiotic web of interpretants on top of it could be vicious or fetishized - as can be seen with the Baroque "doctrine of affections". "It reflects the intellectualization and idealization of experience, the invention of 'mind' and the establishment of the 'idea' as the *really* real, and the denunciation of process, in particular sound, as deficient"[10]. Furthermore, if we regard the materiality of sound we face an ontological problem - as sound is actually "un-real". Cristoph Lischka writes the following about this:

"Sound 'is' un-real, for 'it is' non-present. And the same happens for thinking music as soon as it operates under a semiotic code [...] real music exhibits itself as a (formal) play of signs; materiality is turned into an extrinsic carrier of occurences: it does not matter anymore [...] To put it more generally: a sound is not substantial, 'it is' never ever an object, for 'it is' never present. As soon as 'it is' heard, it is already gone, *dead*, as Derrida would name it. Thus we do not have any hook to lock our ontological machinery onto sonic experience; we can not localize, and therefore can not identify or re-identify sounds."[11]

As such, this actualy comes to show that a purely semiological approach to music restricts it to an idea and disregards the sound phenomenon itself. Although some

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[10] Cristoph Lischka, "Buzzing off... Toward Sonic Thinking," in *Sonic Thinking: A Media Philosophical Approach*, ed. Bernd Herzogenrath (New York & London: Bloomsbury Publishing Inc, 2017), 167.
[11] Ibid,167-68.

musical works might be best analyzed through semiology, by addressing certain dilemmas we are able to adapt transtextuality to a role that could appreciate other sonic potentials - such as timbre or sound morphology.

To name another ontological question to semiotics applied to music, we could take the ecocritical approach by Fionn Bennett where he shows how the musicology of Molino and Nattiez privileges an anthropological approach. When commenting on the "web of interpretants", he writes:

"Now because none of these signs or their meanings ever refer to anything except other signs and meanings and these other signs and meanings are generated poietically or esthesically by anthropos, the symbolling animal, the resulting semiology is dependent on an anthropological ontology [...] Now obviously there would be no point in criticising this semiology and the anthropological ontology governing it if man's control over his environment was so great that there was no risk he could ever encounter anything around him except what he wanted to be there." [12]

This comes to show another problem in semiology, as - in Molino's case - it privileges an anthropological approach and distances itself from contemporary questions of ecology. It is also important to point out that, although the musical analysis that will be done later in this research are based on quotations of an *anthropos* nature, it does not limit transtextuality to an approach that couldn't be done ecologically. We could rethink semiology in a way that privileges a communication between *anthropos* and non-*anthropos* or focus on other potentials that could give nature a "voice" - like considering environment and materiality. As Bennett writes:

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[12] Fionn Bennett, "Can an Anthropological Ontology Supply Music wirth an Acceptable Semiology? A Philosophical Appraisal of Musicology According to Jean Molino & Jean-Jacques Nattiez," *International Review of the Aesthetics and Sociology of Music* 44, (June 2013) : 121-25.

"We should (a) foreswear the view that symbolling or *semiopoiesis* is the prerogative of *anthropos* and he alone and (b) admit that it is in the interest of *anthropos* to cooperate with other-than-human agencies in synthesising signs and sense [..] making the adjustments to semiology which satisfy this requirement does not entail making the latter less 'anthropological' or 'anti-anthropological'. For there are ways to be 'anthropological' in one's semiological engineering which do not exclude non-*anthropos*."[13]

With its due regards to the problematics that semiology faces in music, there are still some important tools we can take from it in order to contribute for our compositional approach. For instance, if we take the idea of *deconstruction*[14] by the philosopher Jacques Derrida, it actually concerns a semiological field. Nevertheless, when applied to music, it could take into account the problems in referentialist theories regarding meaning in music. Peter Hadreas, in his approach to deconstruction and music, writes:

"In general, then, deconstructionist strategies are particularly useful in accounting for the narrowness implied in such myths of musical reference. Deconstruction provides additional scope to the treatment of these problems and a valuable instrument for music criticism when issues of origin, centrality, essentiality, and claims of signification are involved [...] A critic's using deconstructive strategies on a biography of Beethoven or on the influence of Italian opera on J. S. Bach runs the risk of obscuring historical facts with global theoretical claims. Deconstruction is about semiological issues. Semiological forces, of course, played upon J. S. Bach and Beethoven as well as current music-makers of all sorts. But to imagine that semiological concerns are the sole, or even primary, influence is to privilege semiology out of bounds. Such a privileging, even of their own strategies, is just what deconstructionists should strive to avoid. "[15]

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[13] Ibid, 130.

[14] The term was first introduced Jacques Derrida's book "Of Grammatology" as a reference to Heidegger's *Destruktion*. Derrida postulates how deconstruction arises from critical reading, where it is possible to question the text while attaining to its own elements.

[15] Peter Hadreas, "Deconstruction and the Meaning of Music," *Perspectives of New Music* 37, (Summer 1999): 19.

Deconstruction could, for instance, take into account the cultural or philosophical phenomena related to music and supply different approaches to a music ontology. Unlike what structuralism proposes, Derrida defines that, since signs exists in relation to other signs, we cannot trace a center, there is no signifier for the signified. Deconstruction, as such, encompasses an interdisciplinary approach - as it has been widely used in the fields of humanities and arts - since "[...] its campaings remove an undue extension of the ideal of verbal reference. It brings more directly before us the elemental components of musical meaning" [16] . As it's own nature asks for, deconstruction is an abstract term to be defined which criticizes the language used to analyze it. It could not be regarded as some method as it is not a mechanical action, but rather it arises from critical reading, it relies in the questioning of the "text". During the application of deconstruction over the compositional resources - musical "texts" in our case - the composer shifts his gaze to the inherent potentiality in them. We should bear in mind that when working with transtextuality - where it could be, for instance, precomposed material or just stylistic pastiche and clichés - the composers are subjected to their own esthesic process towards the "texts" they works with. By deconstructing this musical "texts", they creatively attempt - through trial and error - new approaches with them.

Transtextuality, as being related to literary critiscism, might be easily used by a referentialist musician, where it would be possible to work elegantly with a plurality of signs and meanings in a programmatic music piece. Although already shown how this could constrain music to a simple "play of signs", we should not strive to intensify some *referentialism* versus *absolutism* approach, rather we should rethink an approach for transtextuality in contemporary music. As such, if we were to follow Genette's or

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[16] Ibid, 21.

Kristeva's propositions, we would be prompt in trying to find traces of textual transcendence in any piece of art. Although this is a valid strategy in a speculative theory, for the purpose of this research, which is a creative application, we shall attain to the conscious use of transtextuality by the composer, where we could approach it as a poietic tool for compositional development. Rather than approaching transtextuality as an abstract idea where it could hazard turning out as fetishism - as in an overly complex reading of meaning in music, where the measurement of some "musical quality" relies on the amount of textual transcendences or in how far one can trace their meanings; or turn out as a vague proposition - where textual transcendence could be found anywhere, with the risk of overgeneralizing valid approaches from composers that base their poetics in the practice of quotation. We could, however, take a more "materialistic" approach to it.

Like with any other musical objects in a composition, transtextual materials are subjected to the listener's reconstruction, or interpretation. Instead of focusing on supplementing this inevitable interpretation, with the possibility of privileging a verbal meaning to music, we could think of them as materials that bear a range of possibilities which emerge upon their manipulation. By deconstructing them, the composer is able, for instance, to explore the sonic character in a literary text - as in Luciano Berio's "Thema (Omaggio a Joyce)", where he utilizes the phonems of three languages over the readings of a poem from Joyce's "Ulysses" - or the timbristic materiality of a sample - as in John Oswald's manipulations in the "Plexure" album, where we hear a timbre oriented composition based over thousands of samples from pop music.

Furthermore, if we relate the compositional process as an act of *bricolage*[17], we apprehend it as a ludic phenomenon. By distancing ourselves from matters of aesthetics or musical fetishisms, we discredit the over intellectualization of compositional techniques and, instead, propose the process as an environment for trial and error. We acknowledge an ephemerality in it and relocate the object of our analysis to the material. Therefore, we would propose the composer as a *bricoleur*[18]: It is in the act of appropriation itself that we find the poetic justification to recompose with fragments - that is, let us focus on the composer's mode of production and appropriation over the materials in order to best consolidate a materialistic approach to transtextuality in music composition. Regardless of previous meanings that the used materials might have, the composer/*bricoleur* uses them as a sort of media in order to explore, combine and transgress their own inherent potentials[19]. Rather than attaining to compositional styles or formulas, we should attain to the *bricolage* itself. In that sense, we shall not constrain our analysis to music pieces from the academia or pre impose any standards to it, since what interests us is how the material used is approached - or, better yet, how it is freed.

We could, therefore, apprehend the process of transtextuality as an act of *bricolage* and, as such, detaining materiality. By focusing on that, we could distance ourselves from the sole semiological approach and its implied problematics - with its due

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[17]In anthropology the employment of the term *bricolage* begun with Lévi-Strauss in "The Savage Mind". It is conceived as the act of creating something with whatever materials are in hand. This can be exemplified in the cultures of the New World, where several cultures (such as european, african, asian...) were used to form new ones of their own. It is widely used for the fields of arts, philosophy, literature and anthropology. In the case of literary theory, bricolage is a matter of transtextuality. In our compositional approach, bricolage alludes to the appropriation of materials that exist in the surroundings of the composer.

[18] *Bricoleur* is a french word employed by Lévi-Strauss to designate a person who engages in *bricolage*.

[19] In the case of acousmatic music we could be refering more directly to the materiality or spectral qualities of the sound, since we could rely on a recording sample - we could even allude to the beginning of acousmatic music where composers would have worked manually with tape, thus something even more material or physical - whereas in acoustic music, as in a written score, we are discussing an abstract idea, as it only represents instructions on how to produce such sound.

regards not to promote the other way around, as of some strict "sonification" of music. It appears that, by distancing from referentialist theories, we could release transtextuality in music from it's relation to representation and semantics, rather we could see it as an act of appropriation - a performatic and ephemeral act. Each musical "text" has its potentiality, it is a matter of how the *bricoleur* combines and explores that. In order to best understand transtextuality and consolidate it as a compositional potential, we should take a deeper look into what it comprehends. Let us focus on the aspects of textuality, the concepts within transtextuality and the relation with bricolage.

1.1 Textuality and Derrida's deconstruction

As stated by the musicologist Pierre Couprie in the EARS website, textuality is:

"[...] Now a widespread idea that cultural artefacts, other than the printed word on the page, can be conceived as texts. Texts display textuality and exist in relationships to each other – intertextuality. As in literature, so in music can one distinguish between the text and the work. Texts engage their reader in some active perfomative or interpretative process. Indeed, a text as such can only exist as a result of its reader's act of interpretation." [20]

The concept of textuality, explored in post-structuralist theory, relates to literary critical reading, as proposed in Jacques Derrida's book "Of Grammatology", where he analyzes Rousseau's "Confessions" and "Essay on the Origin of Languages" while questioning his own method of reading. The reading and interpretation of the text should not rely in what Jacques Derrida calls "doubling commentary", since "it cannot

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[20] Pierre Couprie, "EARS ElectroAcoustic Resource Site – Glossary," last modified November 3, 2007, accessed March 10, 2020, https://ears.pierrecouprie.fr/spip.php?article5260.

legitimately transgress the text toward something other than it."[21] That is, we cannot reconstruct a reality (as in a metaphysical approach of what the writer thought or did) outside of the given text, rather, through critical reading, a signifying structure should be produced in order to uncover the unconscious dimmensions of the text.

"And the reading must always aim at a certain relationship, unperceived by the writer, between what he commands and what he does not command of the patterns of the language that he uses. This relationship is not a certain quantitative distribution of shadow and light, of weakness or of force, but a signifying structure that critical reading should produce." [22]

As such, the reading should be deconstructive, not in the sense of destructive, but rather analytical. Through deconstruction the "text" is produced, since there is nothing in it to be reconstructed - relating to the definition given by Couprie, where a "text" can only exist as a result of the act of interpretation - "it attempts to make the not-seen accessible to sight"[23]. As such, Derrida remarks: "There is nothing outside of the text,"[24] where the justification follows that the concept of the supplement and the theory of writing[25] designate textuality itself.

Therefore, we unveil two important ideas related to textuality: The, already mentioned, idea of deconstruction and the notion of supplementarity. As Peter Hadreas

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[21] Jacques Derrida, *Of Grammatology*, trans. Gayatri Chakravorty Spivak (Baltimor and London: The Johns Hopkins Unviersity Press, 1997), 158.
[22] Ibid.
[23] Ibid, 158.
[24] Ibid, 163.
[25] Theory of writing, as explained in "Of Grammatology", serves the purpose to show that texts are contradictory in themselves. Writing serves as a simbolisation of speech and lacks it's same intimacy. When reading - or writing - one must not focus and wander around what the author is thinking about, this serves as a doubling effect, since the text itself has already done that. One must, therefore, attend only to the text.

writes about the supplement:

"To Derrida, supplementarity is a semiological strategy whereby concepts, or objects, which have their sense through relations to other concepts or objects, are taken to be 'closed' [...] Background music is often understood as supplemental in film. It often sets a mood of a scene which the dialogue of screenplay explicitly details and develops. This accords with the first usage of supplement whereby the music, as a supplement, supplies a lack [...] Suppose instead of screenplay, we imagine the musical instrumentation that accompanied ancient Greek drama. The dramatic dialogue, in itself, was highly structured according to patterns of versification. In a sense, it was a more complete and 'closed' form of speech. But, as long as the dramatic dialogue is assumed to be more complete, the accompanying music becomes a 'mere addition', assuming the second sense of supplementarity [...] But, the third sense of supplement, as conveyed by the French term, i.e., to 'substitute or supplant', is also implied [...] Thus we go from the first sense of *suplément*, 'filling a lack,' to the second, 'being merely incidental,' to the third, 'standing for,' or 'substituting for,' by a manner of logic which turns upon the relation between the closure of the figure and the segment which bring about the closure. As a consequence, the supplement which causes closure is made increasingly incidental."[26]

Therefore, we conceive some paradoxity in the supplement. Since it supplements something, it is an addition and, therefore it's outside of the object. But, at the sime time that it adds, it also makes the object whole, therefore, it is also inside filling the lack. Supplementarity finds its application in binarisms or dichotomies, as Hadreas writes:

"[...] terms understood in the context of a contrasting term, for example, 'sense/intellect,'

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[26] Hadreas, "Deconstruction and the Meaning of Music," 13-15.

'inside/outside,' or in music criticism, 'speech/music,' 'noise/tone,' 'antecedent phrase/consequent phrase,' and so on. If one term of the pair is presumed to have full closure, [...] its correlate becomes 'merely supplemental.' The nexus between the terms that make up the binarism is made altogether accidental and the supplementary term is increasingly emptied of significance.

[...] We can very easily be led down a path of presuming a convenient arrangement which might make sense of how music is meaningful. A recurrent binarism which sets 'the human' against something which is 'outside-human,' would seem to resolve the matter. "[27]

As such, we can find referentialist theories that base their onthology in binary terms, which in Derrida's terms would be a "logic of supplementarity" since it constructs a chain of supplements to supplement one another. Let us return to when Derrida says "there is nothing outside of the text", whereas deconstruction "does not consist in merely inverting a binarism, but in suggesting how the inconsistency in question can be inscribed in another, more stable system of signification."[28] It would be interesting to emphasize that since deconstruction attains to elements of the "text", it doesn't need to impose some verbal meaning when applied to music.

It is in the quality of interpretation of the "text" - hence textuality - that we could apply deconstruction as the first step for our compositional approach. We should acknowledge that the *bricoleurs*/composers are also subject to their interpretation of the "texts" they work with, therefore, in order to search for a more materialistic approach, we should regard the encounter of the *bricoleur* with the "matter". The quality of transcedence of the text should not rely outside of the text, but rather as the deconstruction of it's supplementarity. It is by reinscribing the "inconsistencies" into a

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[27] Ibid, 15-17.
[28] Ibid, 12.

"more stable system" that we abstract its potential in order to compose with, therefore, through a deconstructionist analysis we could fundament what will become our object of poetics. That is, through a critical reading of the materials, the composer is able to apprehend their potentiality. The composer is able to best understand their function in their original systems and reutilize such materials in a new composition.

1.2 Transtextuality, Intertextuality and other types of transtext

Gérard Genette states that the object of poetics is not the text, as this is a task for critical reading, but the architext - or *architextuality* - as It encompasses the set of general or transcendental categories - such as type of discourse, method of enunciation or literary genres - which highlights each unique text. For Genette, the term transtextuality includes the architext and goes beyond, as it includes other types of transtextual relations, such as the - already mentioned - intertextuality. [29] Pierre Couprie defines intertextuality as a

"[...] concept founded upon the idea that meaning may not lie exclusively in the immanent properties of a singular cultural artefact, but that through interpretation, relationships may be made between any number of artefacts (or texts) that determine how a particular stimulus might signify. Applied to music, this not only refers to connections between pieces and genres, but also conceivably to any cultural signs (e.g. in the form of words, fashion systems, technological narratives, and so on)."[30]

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[29] Genette, *Palimpsests*, 1.
[30] Pierre Couprie, "EARS ElectroAcoustic Resource Site – Glossary," last modified November 3, 2007, accessed March 10, 2020, https://ears.pierrecouprie.fr/spip.php?article5261.

This brings an etymological dilemma for this research concerning the proposed title. Since we are defending a compositional approach that is built upon other "texts", it seems to me that the word transtextuality would be more appropriate than intertextuality due to beeing a newer and more complete terminology. Furthermore, as we ought to question a musical ontology in order to best accomodate the act of bricolage as a contemporary approach, we should opt for the broader terminology. As Genette regards, maybe a better terminology might come in the future, but, since transtextuality is proposed to take account of all relations of textual transcedence, it seems open enough to be transposed to music.

As such, let us take a brief look at the five types of textual transcedence that Genette recognizes:

Intertextuality, as the relation of co-presence of two or more kinds of text, where its most literal and tradicional form is the citation and its least literal form is the allusion - that is, an enunciation to which its full comprehension supposes the perception of the relation of one text to another. As an example, we could regard Berio's collage technique used in his "Sinfonia", where we hear the fragments of Pousseur, Brahms, Stravinsky and Debussy, among others, overlapping in a polyphonic manner.

Paratextuality, which is regarded as a less explicit relation, comprehends the title, subtitle, preface, prologue, foot notes and etc. It envolves everything that is an accessory to the work. Although less explicit, it still composes the work and can be an object of manipulation. Let us rember Luigi Nono's political acousmatic composition "Contrappunto dialettico alla mente", where the composer admits to have been inspired by Adriano Banchieri's "Contrappunto bestiale alla mente". The title stablishes this relationship among both texts and is a verbal instance of the musical work as a whole.

Metatextuality, best known as commentary. It is regarded as the critical relation, as it is associated with the production of text and critical reading. It is a text about other texts, therefore we could consider analysis, interviews or concert program notes as such.

Hypertextuality, which is every relation that ties a B text (known as Hypertext) to a previous A text (known as Hypotext) that is not in a commentary form. Genette regard's it as belonging to the domain of the *bricolage*. He exemplifies the relations of hypertextuality as in the literary works of Joyce's "Ulysses" - as the hypertext - and Homer's "Odyssey" - as the hypotext - or, in the same way, we could consider Varèse's "Amériques" and Stravinsky's "The Rite of Spring".

Architext, as defined earlier, is regarded as the most abstract and implicit relation. It is a silent relation as, at most, it might articulate something only in the paratextual level, such as in the title - as in a work called Study or Essay, for instance. Genette remarks how the text is not oblied to know the architext and, consequently, declare it's genre, in the same form as a novel does not explicitly designate itself as a novel, neither does the poem as a poem. It regards to the reader's expectation, as Genette remarks:

"One might even say that determining the generic status of the text is not the business of the text, but that of the reader, or the critic, or the public. Those may well choose to reject the status claimed for the text by the paratext [...] But the fact that this relationship should be implicit and open to discussion (e.g., to which genre does *The Divine Comedy* belong?), or subject to historical fluctuations (long narrative poems such as epics are hardly perceived today as pertaining to 'poetry,' whose definition has progressively narrowed down to that of lyrical poetry), in no way diminishes its significance; generic perception is known

to guide and determine to a considerable degree the reader's expectations, and thus their reception of the work."[31]

Such terminologies, to which transtextuality comprehends, serve to point out an approach to the work as a whole - where elements of textual transcedence might occur in any part of what constitutes the work. Particularly, for the purpose of our research, two of these terminologies might be more apparent than the others due to their pratical side in the process of composition: Intertextuality, as it will apprehend the use of citations and allusions in music composition, and hypertextuality, as it confronts the relation of textual transcedence itself - this is another reason for choosing "transtextuality" for the title, as it encompasses both of these terminologies. Moreover, we should further develop about hypertextuality and its relation to bricolage, as this is were we could account our materialistic approach to transtextuality.

1.3 *Bricolage*, materiality and the squizophrenic producer

Concerning the definition of hypertext, Gérard Genette says that all hypertexts may be read on their own. They function in an autonomous way as they have meaning on their own, but they also posses an ambiguity, as they may likewise be read in relation to their hypotext.[32] In that sense, hypertextuality relates, as a specificity[33], to the realm of

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[31] Genette, *Palimpsests*, 4-5.
[32] Ibid. 397-98.
[33] Particularly, this specificity is due to the "textual" nature of hypertextuality, as bricolage, in the broader sense, is not necessarily about "texts".

bricolage - since it involves the manipulation of other elements in order to combine and create something new. As remarked by Genette:

"Hypertextuality, in its own way, pertains to *tinkering*. This term {in French, *bricolage*} generally carries derogatory connotational but has been given some credentials by Claude Lévi-Strauss's analyses. [...] Let me simply say that the art of 'making new things out of old' has the merit, at least, of generating more complex and more savory objects than those that are 'made on purpose'; a new function is superimposed upon and interwoven with an older structure, and the dissonance between these two concurrent elements imparts its flavor to the resulting whole."[34]

Genette points out an important aspect: the dissonance between the two co-present elements. It is this exact contrast, dichotomy or, might even be said, contradiction that we relate to Derrida's supplementarity and critical reading. Furthermore, Derrida also made some considerations regarding bricolage in his lecture "Structure, Sign, and Play in the Discourse of the Human Sciences" where he regards:

"The *bricoleur*, says Lévi-Strauss, is someone who uses 'the means at hand,' that is, the instruments he finds at his disposition around him, those which are already there, which they are to be used and to which one tries by trial and error to adapt them, [...] There is therefore a critique of language in the form of *bricolage*, and it had even been possible to say that *bricolage* is the critical language itself."[35]

Therefore we could relate it to the process of deconstruction. The act of bricolage could be deconstruction, the reinscribing into a more stable system. We could even go a

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[34] Ibid, 398.
[35] Jacques Derrida, "Structure, Sign, and Play in the Discourse of the Human Sciences," in *The Structuralist Controversy: The Languages of Criticism and the Sciences of Man* ed. Richard Macksey and Eugenio Donato. Baltimore and London: The Johns Hopkins University Press, 1970. 255.

step further into alluding to its materiality, since bricolage has in its basis an essence of craft, of manual work. It would be, nevertheless, of great interest to point out the ecological side of this act as well. We could infer some environmentality to it, since it relates to the surrounding, the *bricoleur* works with "the instruments he finds at his disposition around him."

Another philosopher who has given an interesting input to *bricolage* was Gilles Deleuze in his book "Anti-Oedipus: Capitalism and Schizophrenia", which he wrote along with psychanalist Félix Guattari. In their approach to squizophrenia and the fragmentation of the self, they propose: "A squizophrenic out for a walk is a better model than a neurotic lying on the analyst's couch."[36] Where they allude to him a sense of connection with everything around him: "Everything is a machine. Celestial machines, the stars or rainbows in the sky, alpine machines - all of them connected to those of his body."[37] They also allude the idea of nature and an ecocritical approach, where they write:

"This does not mean that we are attempting to make nature one of the poles of schizophrenia. What the schizophrenic experiences, both as an individual and as a member of the human species, is not at all any one specific aspect of nature, but nature as a process of production. [...] For the real truth of the matter - the glaring, sober truth that resides in delirium - is that there is no such thing as relatively independent spheres or circuits: production is immediately consumption and a recording process (*enregistrement*), without any sort of mediation, and the recording process and consumption directly

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[36] Gilles Deleuze and Félix Guattari, *Anti-Oedipus: Capitalism and Schizophrenia*, trans. Robert Hurley, Mark Seem and Helen R. Lane (Minneapolis: University of Minnesota Press, 1983), 2.
[37] Ibid.

determine production, though they do so within the production process itself."[38]

They define this as the first meaning of process, the incorporation of recording and consumption within production itself. Therefore, everything is production, "since the recording processes are immediately consumed, immediately consummated, and these consumptions directly reproduced."[39] As such, they point out the second meaning of process, where there is no distinction of man and nature; "rather, they are one and the same essential reality, the producer-product."[40]

In this idea of production as process, the relationship to desire[41] is regarded as an immanent principle. "That is why desiring-production is the principal concern of a materialist psychiatry, which conceives of and deals with the schizo as *Homo natura*."[42] With that they conceive the third meaning of process, where it must not be viewed as an end in itself. Relating to their view of machines and connections, they analyze the nature of desire and introduce the idea of "desiring-machines", where "schizophrenia is the universe of productive and reproductive desiring-machines."[43] They write:

"Desiring-machines are binary machines, obeying a binary law or set of rules governing associations: one machine is always coupled with another. The productive synthesis, the production of production, is inherently connective in nature [...] Producing is always something 'grafted onto' the product; and for that reason desiring-production is production of production, just as every machine is a machine

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[38] Ibid, 3-4.
[39] Ibid.
[40] Ibid, 5.
[41] Deleuze and Guattari oppose to the concept of "desire" as in Lacanian psychoanalysis, rather than beeing an imaginary force, it is a real productive force.
[42] Ibid.
[43] Ibid.

connected to another machine. [...] We must not attempt to describe the schizophrenic object without relating it to the process of production."[44]

Whilst presenting their idea of the schizophrenic producer, they use the example given by Henri Michaux to describe the squizophrenic's table in terms of the process of production. The table inevitably becomes overflooded, it wasn't simple or complex, neither was it constructed according to a complicated plan, instead, it was desimplified. He recalls it as a "table of additions" similar to "overstuffed" schizophrenic drawings. If finished, it would only be in a way where nothing more could be added and the table becomes more of an accumulation and less of a table[45]. Deleuze then compares this mode of production to the one of *bricolage*. He writes:

"The surface of the table, however, is eaten up by the supporting framework. The nontermination of the table is a necessary consequence of its mode of production. When Claude Lévi-Strauss defines *bricolage* he does so in terms of a set of closely related characteristics: the possession of a stock of materials or of rules of thumb that are fairly extensive, though more or less a hodgepodge - multiple and at the same time limited; the ability to rearrange fragments continually in new and different patterns or configurations; and as a consequence, an indifference toward the act of producing and toward the product, toward the set of instruments to be used and toward the over-all result to be achieved."[46]

Let us bear in mind that, regarding our proposed compositional approach, such indifference towards the used tools - or, in our case, "texts" - doesn't necessarily

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[44] Ibid, 5-6.
[45] Ibid.
[46] Ibid, 7.

extinguish the idea of deconstruction as presented by Derrida, since the act of bricolage is critical language itself. As such, throughout this thesis, we shall refer to the schizophrenic producer rather as a horizon than a goal in itself - where there would be no distinguishing between product and production and, consequently, no distinguishing between the critical approach and the manipulation of the material. Therefore, we can find the basis for our materialistic approach to transtextuality by alluding to this mode of production, where we find the connection and reaction to the surroundings. However, we still bear in mind the potential of critical language in such mode of production where, in our case, it is productive instead of an endless pattern of reproduction. By approaching transtextuality in a materialistic way, as with the philosophy of Deleuze and Guattari, we focus on the production itself, as we acknowledge no distinction with the product. This is why, for our musical analysis in the next chapters, we shall question the production processes of the composers.

1.3.1 Bricolage as an approach towards a materialistic transtextuality

In order to best synthesize our line of thought, we can observe figure 1 as a representation of a transtextual web. Each "text", as stated before, should be taken as a cultural artefact which detains textuality - that is, which is subjected to an interpretation process - and might detain a particular relation of textual transcedence - such as, for instance, intertextuality, as in a citation; or paratextuality, as in a title that alludes to some other "text". The lines that connect them represent the relations that one text has with the other - that is, the hypertextual relation. Transtextuality, as such, encompasses

all of the relations of textual transcendence. The association with the concept of bricolage is given by the hypertextual relations, which is inherent in any textual transcedence. Our approach to bricolage is nothing more than our own "deconstruction" of the concept of transtextuality - that is, in how we shall find a manner to materialisticly approach transtextuality. As such, bricolage becomes our link to allude to materiality in transtextuality - let us bear in mind that our focus is still the textual transcedence, which specifies our bricolage only to the use of "texts" as material.
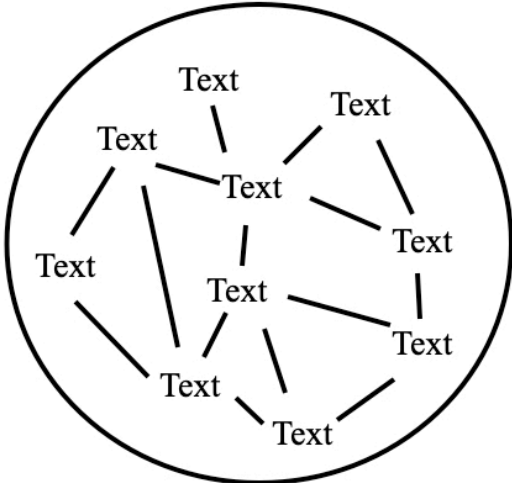
Figure 1: Transtextual web.

It is through bricolage that we also link our approach to the squizophrenic producer presented by Deleuze and Guattari: At the moment that they relate the

squizophrenic's mode of production to the concept of bricolage, we are able to transpose such mode of production to our transtextual compositional approach. This is where issues of ecology and of reacting to the surroundings - to the environment around you - could be adressed. Furthermore, regarding Deleuze's writings about art, he states how the arts community, as in all art fields, faces a common problem of capturing forces. He regards:

"In art, and in painting as in music, it is not a matter of reproducing or inventing forms, but of capturing forces. For this reason no art is figurative. Paul Klee's famous formula - 'Not to render the visible, but to render visible' - means nothing else. The task of painting is defined as the attempt to render visible forces that are not themselves visible. Likewise, music attempts to render sonorous forces that are not themselves sonorous."[47]

Moreover, Deleuze describes how force, when exerted on a body, is the condition of sensation. However, such force is not what is sensed, "since the sensation 'gives' something completely different from the forces that condition it."[48] It is in this sense that "music must render nonsonorous forces sonorous." [49] As such, our approach to transtextuality is an investigation about capturing the forces from previously made cultural artefacts. Through bricolage we are able to focus and recombine such forces. "Texts", as such, become matter per se, subject to manipulation by the composer/bricoleur.

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[47] Gilles Deleuze, *Francis Bacon: The Logic of Sensation*, trans. Daniel W. Smith (London & New York: Continuum, 2003), 56.
[48] Ibid.
[49] Ibid, 57.

Throughout the next chapter we will observe how such concepts are brought out in the compositional process of the composers from our case studies. Moreover, we shall observe how, by focusing on materiality in transtextuality, we are able to develop a compositional approach effective in addressing issues of culture, ecology and, as presented by Deleuze, of capturing forces - of rendering "nonsonorous forces sonorous".

2. A materialistic analysis of transtextuality in music

As shown in the previous chapter, we relate transtextuality and bricolage as a form of acknowlodging a materialistic approach to it. In a more practical sense in musical composition, for instance, materiality itself arises in samples of acousmatic music and during the performace of acoustic music[50]. Regarding the repertoire that will be further discussed, it is important to consider this two particular aspects that bear materiality in music production. Furthermore, the aspect of bricolage that incites some playfullness to it should not be left for granted, as these could be a way to shift the gaze of our analysis to the material level.

Throughout this chapter we shall attain our musical analysis towards the used material, whilst presenting a cultural contextualization of the authors or aesthetic movements. What interest us is the quality of the material and how it is approached by the composer. We shall not attain to compositional schemes or further structuring techniques of the pieces, presenting only what is necessary - as we are not proposing some compositional technique, but rather a critical thinking towards the material. Particularly, this chapter will reflect my personal line of thought in outlining my approach to music composition. The repertoire presented throughout this chapter reflects the influences I took in order to address certain issues in my music - as will be later analyzed in the next chapter. Furthermore, we will analyze instances in music production where materiality played a major role in transtextual compositions and how

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[50] Although music samples could be digitalized and seem somewhat immaterial, they still bear timbristic qualities and we could also relate their manipulation in studio to the performance of an acoustic music, since the composer relies on interfaces to manually work with them.

we relate it to our proposed bricolage approach.

If we were to consider a more concrete approach in the act of bricolage, we could undertake a "hands on" approach that leads us to movements such as *hacking* and DIY. This is clear, for instance, in the work of John Richards and his idea of "Dirty Electronics". About it, Richards writes:

"Since 2003, I have been exploring the idea of 'dirty electronics.' This idea is more than just a distinction of an aesthetic opposed to the 'clean.' Dirty electronics is a metaphor describing a trend in electronic music. It encompasses a notion of the postdigital, the self-made and the do-it-yourself in contrast to the mass-produced, and the reinvigoration of the role of the human body in the process of electronic music."[51]

In his development of the Dirty Electronics, Richards proposes workshops where electronic musical instruments are created out of cheap components and other objects often regarded as thrash - such as old calculators, disposable cameras and old stereo players - and, later on, the participants take them to the stage in order to explore the potential of their hacked musical instrument. This approach is nevertheless political, since "It is not that DIY electronics are inherently dirty, rather that they appear so when compared to the sterile world of mass-produced digital technology."[52]

This idea of creating your own musical instrument and later performing with it, whereas the perfomance is taken as an improvisation or, in better words, an exploration

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[51] John Richards, "Getting the Hands Dirty," *Leonardo Music Journal* 18, (2008): 25.
[52] Ibid, 26.

of the instrument, clashes the sectioning between product and production. As such, Richards writes:

"Process and performance in dirty electronics are inseparably bound. The 'performance' begins in the search for found objects and on the workbench, where sound-generating devices are conceived. [...] The sweat and graft that goes into the preparation of the performance is visually and sonically manifested in the devices. The performance rhetoric begins at this level. It is not only the construction of the devices that is rhetorical, but phisically transporting and installing the 'performance' at a venue. [...] My tinkering and handiwork is not confined to the preparatory process, but is extended into the performance 'onstage.' The audience can see me engage with objects strewn across a sound table or physically patching devices together and, to refer to Levi-strauss, thinking through bricolage. It is this 'live bricolage' approach and playfulness that makes for an engaging performance. Combinations and recombinations of patched devices create a sense of experimentation and danger in the unknown and unpredictable."[53]

Nevertheless, since we ought to relate bricolage and transtextuality in music, we should attain to the use of materials of transtextual nature - for example, musical quotations or other sonic properties of cultural artefacts, such as when reciting a text. In a somewhat similar approach as of John Richard's "Dirty Electronics", we could relate Maria Chavez's experimental turntable performances. By working with a turntable set and vinyl discs, Chavez experiments with layering broken vinyl discs on top of each other in order to combine the recorded sounds. The discs bear the sonic material, or "text", that she works with and their deterioration is a physical fragmentation of this material. There is a sense of chance in her performances as she can't know precisely where the needle of the record player will land on her broken discs and, as such, the

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[53] Ibid, 28-29.

process is brought to the stage as well. In her bricolage, there is a direct confrontation between the recordings and their deterioration, almost as a form of composing with technological ruins. In an interview, she says:

"I value the process of deterioration in electric equipment and see the process of deterioration as a way of 'sweeping through' the possibilities of that item. Once you experience an object from brand new to well used, the little irregularities that exist give that piece a personality.

Every installation or artwork of mine has site sensitive properties that coincide with the idea of deterioration, allowing time to interact and make its mark."[54]

Notwithstanding, it is important not to limit the bricolage in transtextuality to this type of hacking approach. We should bear in mind that the bricoleur works with the tools in his surround. But we should also bear in mind that when working with other musical "texts", the composer utilizes *metalanguage*, in the sense that music is used in order to reference itself. This is clear, for instance, in the transtextual works by the Brazilian composer Flo Menezes, as well as in some Darmstadt composers - such as Luciano Berio and Henri Pousseur - which influenced Menezes' compositional process.

It is important to point out the parameterization of sound developed by such serialistic composers. The idea of sectioning the sound was quite effective for their compositional development of working with citations. Pousseur and Menezes, for instance, had developed serialistic techniques to deal with the melodic profile of their

[54] Maria Chavez, interview by Monica Uszerowics, *Sweden Unltd*, accessed April 2, 2020, https://www.ravelinmagazine.com/posts/cultivating-patience-in-conversation-with-sound-artist-turntablist-maria-chavez/.

musical quotations. In Pousseur's essay *L'Apothéose de Rameau - Essai sur la Question Harmonique* he explains one of his most famous procedures, the *harmonic network*, developed throughout works such as "Votre Faust" (1963), "Apostrophe" (1964) and "Couleurs Croisées" (1967). Pousseur wanted to develop a musical language capable of mutating Monteverdi to Webern and vice versa through serialistic permutations. Menezes, as in a direct reference to Pousseur, later writes his book *Apoteose de Schoenberg - Tratado sobre as Entidades Harmônicas*, where, among explaining several harmonic compositional techniques, such as Pousseur's harmonic network, he writes about his *cyclic modules* and *proportional projections*. The former as a serialist approach based on Messiaen's *Mode of Limited Transposition* and the latter as a way to project the series over microtonal divisions - where it could be used in electronic music, whilst basing it on *hertz* frequencies. This compositional techniques could be seen, for instance, in works such as "Profils Écartelés" (1988) and "Parcours de l'Entité" (1994).

This sort of compositional structuring, nevertheless, could be subject of criticism from the perspective of our bricolage approach in a particular aspect: Their structuralist manipulation of the quotations, that is, their idea of immanence - related to the serialist procedures - where the small structural relation is projected throught the piece, therefore dictating its form and consequently constraining its performance, disregards the act of discovery and playfullness by the performers.[55] Moreover, their approach to music by a linguistic perspective, where the melody, as an "essence" of a quotation, is extracted and manipulated in order to build a cohesive musical grammar throughout the piece,

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[55] Let us bear in mind that even in polyvalent works such as Pousseur's "Votre Faust", where the audience chooses the ending of the opera, the structures of the piece are already predefined in order to consolidate his musical language that quotes from Monteverdi to Boulez. My criticism does not fall on his well proposed dynamism for the piece, but in the restricted approach for the musicians who play it.

risks disregarding the materialistic aspect of the quotation. As such, in Menezes's understanding of the use of metalanguage in citations, it

"[...] should not be mistaken with the referentiality *tout court*: if citations are used in the musical context, metalanguage is used; the music speaks of itself, making use of other musical contexts that, in the new, establishes a "mirrored" function, by which listening tends to hear the *image* of the language, in some way "distorted", and not the language *itself*. Something legitimate, but problematic, given the more literary than properly musical character of this type of "loan": in the reading of the verb, time is manipulated in favor of the necessary deciphering of the material cited without prejudice to the flow of the literary work. But in order to refer to different contexts in music and to broaden the range of meanings of what we hear, in the flow of Mahlerian nature of which musical time consists, we do not always necessarily need a mirror. This is where what would serve us as citation can provide *structural* subsidies; we sacrifice a risky decontextualization of a metalinguistic nature in order to recontextualize, and we do not fail, throughout this process, to take responsibility for the New, an instant condition of pleasure."[56]

What seems problematic in this relationship of verb and music is not how Menezes defines the musical nature, where, unlike in the verbal communication, it does not rely on a linear time manipulation in order to express meaning. What is problematic is to assume that such "mirrored" function of a "raw" or "clear" quotation somehow relates to the same literary character of the verb and, as such, becomes less musical. By assuming that a better musical approach to the quotation could be done via subsidie for a structuralist approach, he disregards the materialistic potentiality inherent in the quotation itself, such as the timber, or its gesture - which bears "organic" representations, like the breathing in a musical phrase. It risks that quotations remain as

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[56] Flo Menezes, *Matemática dos afetos: Tratado de (Re)composição Musical*, my own translation (São Paulo: Editora da Universidade de São Paulo: Fapesp, 2013), 18.

mere notes on a piece of paper. It is not that the composer should expect the quotation to be recognized by the audience, even because this is not our primary intent in the use of transtextuality. However, this structuralist use of a citation reduce it to a mere compositional axiom. The citations are only acnkowledged through extensive musical analysis and they risk becoming a sort of fetishism, given the fact that the composer reduces it to an idea, to the representation of sound, that is: The notes in the score. This also risks failing to the same criticism that serialism received, where a complex serial manipulation in Pierre Boulez would sound similar to the chance approach in John Cage. Where would this citations make sense, if not - or if only - for the composer who used them?

If we were to contextualize our approach with other contemporary composers and aesthetics, we are able to see elements of it in the development of contemporary music. The use of bricolage, for instance, could already be related to chance manipulations, as in John Cage's music; to open works and use of improvisation, as in Bruno Maderna's "Serenata per un satellite" (1969) or Karlheinz Stockhausen's intuitive music pieces from 1968 through 1970; or even to Luigi Russolo's *Intonarumori*, the futuristic noise generating instruments. Aspects of materiality could be discussed from the use of recorded samples in Pierre Schaeffer's *musique concrète*; in Helmut Lachenmann's "Pression" (1969) or "Guero" (1969) - both pieces which explores the sonic aspects of the material, the cello and the piano, respectively; or in the development of spectral music, which focus on immanent aspects of sound, such as timbre. If we consider transtextuality, we could observe it in Salvatore Sciarrino's 6 Capricci (1976) or Jesper Nordin's "Calm Like a Bomb" (2000) - based respectively on Paganini's Caprices and on a Rage Against The Machine's song of the same title. If we consider more ecological

approaches, related to the surroundings, we could consider Luc Ferrari's acousmatic pieces and his conception of the "anecdotal" sound - where we could relate it to snapshot photographs and the portraying of "everyday life".

As such, none of the presented terminologies or approaches are completely new to contemporary music. However, since we ought to relate such terminologies, it would be fruitful to emphasize a music production that brings their combination to the foregrounds. Therefore, our next case studies were chosen due to the specificity of the subject. They are all related to moments where materiality played a crucial role in the use of transtextuality in music. They are also related by the use of popular music as compositional material. As it will be further developed throughout the text, to appropriate over products of the music industry becomes rather political. Such appropriations, nevertheless, also bring out relations of power and ecology, since the products of the music industry exist and saturate us in our daily lives. It seems that if we were to rethink a way of bringing materiality in the use of transtextuality, we would need to take a step back from the compositional schemes. We would have to focus in the relation of the composer and the material. It is necessary to bring out the bricolage in this process of creation, as in the discovery in the combination of materials.

Regarding the idea of bricolage, it would be particularly interesting to point out how it is inherent in Brazilian culture. Due to having been a colonized country, in addition to it's slave heritage and the immigration it received during the wars, Brazil has experienced a vibrant mix of cultures throughout its development. Along its history, several artistic movements took notice of that bricolage culture and took it as the basis of their poetics.

In the Modern Art Week of 1922, held in São Paulo, a chain of artists that were engaged in this modernist movement, such as writer Oswald de Andrade and composer Villa-Lobos, claimed for an athropophagic art form, where the european vanguards should be "eaten" by the Brazilian artists in order to "regurgitate" an authetic Brazilian art. This later led to the Anthropophagic Manifest written by Andrade in 1928 and consolidated by Tarsila do Amaral's painting "Abaporu", which in ancient tupi, a Brazilian indigenous language, roughly means "man who eats people".

As such, the artistic movement *Tropicália* that emerged in the 60's during the Brazilian dictatorship era, represented this clash of cultures very well. Popular musicians, such as Gilberto Gil, Caetano Veloso, Tom Zé, Gal Costa and the rock band Os Mutantes, based their poetics in the combination of elements from british rock music with Brazilian and african rhythms. The movement was based on Andrade's Anthropophagic Manifest and had great international output with the collaborative album "Tropicália ou Panis et Circencis", as well as having been censored in Brazil due to it's political expression, where several of it's artists had to flee the country and continued to produce in exile.

In the case of a more contemporary artistic movement we could name the *Manguebeat* - or *Mangue bit* - created in the 90's with its manifest *Caranguejos com Cérebro* - translated as "crabs with brains" - being written in 1992 by Fred 04, singer of the band *Mundo Livre S/A*. It's name is a direct reference to the *manguezal*, the typical ecosystem present in the Brazilian northeastern coast, and to *beat*, as in rhythm, or *bit*, as in the binary code used in computers. The crabs are predominant in this ecosystem and the allusion of it bearing a brain comes as a political counterculture statement against the cultural subjugation, as well as the economic inequality, in the region of

Pernambuco. The movement brought the combination of Brazilian northeastern rhythms such as the "maracatu" as well as popular music genres, such as funk, hip hop, rock and - of course, due to the "bit" in its name - electronic music. Nevertheless, Manguebeat was not created to be regarded as a fusion of genres, but rather as something as diverse as the ecosystem of the manguezal. Their approach, as such, regarded musical genres as "texts" with cultural and social implications, rather than just musical clichês to be absorbed in different styles.

The now deceased musician Chico Science, who was the singer of the band *Nação Zumbi*, is regarded by the Manguebeat movement as it's most influential icon. Nevertheless, one particular musician of the Manguebeat that stands out for our analysis is DJ Dolores, who, along with Science, was one of the creators of the movement. Due to how DJ Dolores's approaches the quoting of musical genres, he develops a hybrid musical discourse when mixing different genres together. This hybridization, nonetheless, is directly related to the materiality of the quoted genre.

2.1 DJ Dolores: hybridism and materiality in the performance

Hélder Aragão, best known as DJ Dolores, was born in 1966 in the state of Sergipe, in the northeast of Brazil. In 1984 he moved to Recife, the capital of the state of Pernambuco, where the Manguebeat would later originate during the 90's. Throughout his career, he has worked in either solo or group projects, as well as having collaborated as a soundtrack composer for movies such as *O Rap do Pequeno Príncipe Contra as*

Almas Sebosas (2000), *Narradores de Javé* (2003) and *Periscópio* (2013). His musical production is marked by the way he deals with musical genres and their inherent materiality. By mixing contrasting elements of regional Brazilian music and mainstream music, he creates a sense of "strangeness" in his work, due to the dichotomic nature of the musical elements he uses. This way, he confronts the power relations in such genres - as in how they are consumed by the general public - and builds up his counterculture rhetoric associated to the Manguebeat. Regarding the power relation of such musical elements, Vargas & Faria de Carvalho write:

"It is necessary, first, not to forget that in the offer of musical styles framed within the limits of phonographic genres there is valuation of certain hegemonic texts unlike other. Even if in the circulation and consumption of media products the meanings can take multiple paths, far beyond the notion of relentless idiology of cultural industries, the media culture is constituted by asymmetrical power relations. [...] The media memory, in this case, is a narrative and semiotic field in which some texts are widely remembered, decoded, translated and reworked in detriment over others, which are rarely mentioned and, consequently, experienced. [...] In principle and in general way, musical genre in the popular music is a way of structuring of the song recognized and socially shared by artists and the public and is based on meaning production processes with collective acceptance."[57]

Under these circunstances, the market structure of the cultural industry favors some cultural texts over others. In DJ Dolores music, he brings to the foregrounds the Brazilian regional texts that would be forgotten and "moves the semantic regimes of music industry, by not fit [*sic*] within the limits of the musical genres established by the

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[57] Herom Vargas and Nilton Faria de Carvalho, "DJ Dolores: Experimentation, Difference and Memory of the Electronic Music," *Lusophone Journal of Cultural Studies*, vol.5, n.1 (2018): 266.

producer and consumer market."[58] Moreover, Vargas & Faria de Carvalho point out rhythm and timber as two preponderant sonic parameters in the stablishment of a musical genre, where we can find the basis of DJ Dolores's approach:

"The rhythm is the basic aspect of cadence and speed that defines big part of the meaning attributed to a piece of popular music, the one that affects the body [...] It is the movement to the dance which, in turn, is built at the shared listening moment and in collective context of the feasts. Since the sound is 'the result of acoustic timbres of a particular performance, either in recording (sound or audiovisual) or performed 'live' (Trotta, 2008, p. 3). Here we refer to the sounds of instruments and voices, and the way the instruments sound depending on executions. In other words, each genre keeps some central relation with a certain instrumental combinations, timbres and ways of singing and ways to make it all sounds." [59]

Taking these parameters into consideration, DJ Dolores deals his transtextuality in a materialistic way. In his appropriation of the musical genres, it is not enough to cite some sort of melody or rhythm, or even to build upon some particular reading of the genres, rather it is necessary to bring out their material aspect, as in the timbre and the way of playing it, in order to fully encompass such text and combine them into a dynamic musical language. Particularly, it would be interesting to take a closer look at his debut album *Contraditório?* (2002), recorded alongside with the ensemble Orchestra Santa Massa. Regarding it, Vargas & Faria de Carvalho write:

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[58] Ibid, 265.
[59] Ibid, 267.

"[...] his partnership with the Orchestra Santa Massa, consisting of an instrumental combination of voice, guitar, bass, drums, *rabeca* and wind instruments, represents the cultural mixtures of his musical language. The presences and performance of the group, the timbre of voices, of rabeca and percussion that set the sound landscape trigger memories from *emboladas*, *cocos* and *maracatus*. But, alongside the electric guitar sound and sample sounds, it is also triggered new and distinct perceptions, building new grammars for innovative readings of the sound that emanates exactly from each material specificity and its execution. The concerning with the presential and instrumental arrangement of the DJ and band's junction sheds light on the importance of materialities in the communicational process, which "means having in the mind that every communication act requires the presence of a material support to be effected" (Felinto , 2001, p. 3)."[60]

In an even more effective - and appropriate - performance for the musical industry scene, DJ Dolores could simply manipulate and compose over the samples of regional music, alongside the ones of electronic music, and performe alone. Rather, by integrating the instruments and the musicians themselves into the performance, there is a sort of distancing from the DJ over such materials. Furthermore, the live performances of the DJ with the group have a sense of improvisation and freedom. This is where we ackowledge the bricolage in the performance, as the used transtextuality becomes materialistic, alive and preserved. Instead of constraining the quoted musical texts only to manipulated samples, the DJ assumes a colaborative role with the ensemble and, as such, represents a dicothomic material himself. Rather than a synthesis, there is a clash of musical genres, where consequently occurs a hybridization of discourses. It is in this hibrid discourse - given under a semiotic perspective of established musical genres and the power relation between consumed and subjugated texts - that DJ Dolores builds up

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[60] Ibid, 268.

his counterculture rhetoric. It is not that he merely assumes the role of an "organizer" of such musical texts, but rather that he develops a symbiosis with them, where the materiality is what emphasizes and confronts their power relations. As Vargas & Faria de Carvalho write:

"The DJ Dolores work, however, is not confined to operate within the software boundaries and databases (samples) of digitized sounds and rave parties. Alongside variations in the instrumental settings that accompany him, the artist explores different rhythms and the label "electronic music" would not be able to encompass the complexity and diversity of his work. [...] The DJ meeting with the group, in this case, results polyphonic effect and traditional rhythms occupy the same space of the synthesizer frequencies and samples [...] Such presences are fundamental to the understanding of hybrid language that is set, either in the phonogram or in the unpredictability of live performances. "[61]

If we take the track *Samba de dez linhas* into consideration, where we experience a symbiosis of maracatu and drum'n'bass, we get a clear example of how DJ Dolores presents the contrasting materialities of electronic and Brazilian northeastern music. As such, he

"[...] proposes the displacement from a sonic territory set in electronic music to another territoriality: the sample that simulates the Northeastern singer, the accordion chords, the *responsorial* singing, the *rabeca* and the wind instruments followed by electronic beat that simulates the *maracatu rural* percussion. Such a sonic assemblage emphasizes the meanings of a possible electronic maracatu and claims for more diverse presences in the media when inserting voices that are generally absent from the

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[61] Ibid, 270-72.

genres frames of the music industry, centered in musical styles offered in the West as the pattern of consumption in the new global order."[62]

Notwithstanding, this hibrid discourse, present throughout the album, is not the only place where we can find DJ Dolores's bricolage, since the mode of production of a DJ is inherently associated with the manipulation of samples and deals directly with transtextuality, as in the remix culture. Furthermore, when dealing with samples, DJ Dolores undertakes what we could consider as an ecological approach by recycling previously used material, as Vargas & Faria de Carvalho especify in the music *Catimbó*:

"[...] the remix logic of versions as *Catimbó* is also related to the experiences of the Jamaican producers that create dub music. King Tubby, Lee "Scratch" Perry and Augustus Pablo, with few technological resources, began to reuse discarded materials in recording sessions (sound garbage) and the albums recorded in Jamaica were usually released with repeated tracks. The second track recorded generally was called "dub version", which had in its structure the bass and drums sounds emphasized, in addition to other effects such as echoes and overdubs (various additional sounds)."[63]

Working with samples opens up a new perspective for bricolage and materiality. We could relate an interesting ecological perspective to the *Reggae* dub culture as they use discarded recordings to recreate the song as a dub version. The recordings,

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[62] Ibid, 274.
[63] Ibid, 272-73.

nevertheless, are a materialization of the process[64] of the original track. As such, we could also relate a similar practice as in George Aperghis's Luna Park, where, along with the live electronics, we hear samples built upon recordings of the rehearsals of the piece. In this case, it emphasizes the confrontation of product and production, since the process itself is evidenced in the finished product. Nevertheless, in both cases, the process has been materialized in a recording sample that can be further manipulated and transformed. Moreover, samples bear materiality of their own, marked by the spectral qualities in the recording and derived from the hardware - or software - apparatus used to manipulate them.

2.2 Samples and Materiality

When thinking about the application of transtextuality in music composition, it is important to consider the sampling practice in the music studios. As a matter of fact, due to the increasing popularization of technology, the practice of sampling is even possible to anyone with a cheap cellphone. Since Pierre Schaeffer and the development of the *Musique Concrète*, the use of samples in music composition have long been consolidated. Regarding our analysis, when particularly working with samples, the composer deals directly with the materiality of the quotation and, consequently, opens up a new perspective to the practice of quoting. As Kevin Holm-Hudson writes about it:

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[64] I refer to process as in what led to the creation of the work, the production. In this case, the samples in the dub version are a record of that process. The work and effort that led to the finished recording of the original song are materialized in the unused recording takes.

"The creator of a sample-sound piece, therefore, is ultimately merely an arranger, pasting together fragments of a musical history in such a way that the total exceeds the sum of the quotes. But this is arguably what any composer does. The Western tonal gamut, as exemplified by equal temperament and the notes of the piano, has been used before, arranged in countless ways by those who write the representative dots on the paper. The primary difference between melodic quotation and the extractive sampling of a melodic "hook" is that, in digital sampling, timbre is appropriated in addition to pitch and rhythm."[65]

In this sense, we could relate the use of samples to two important aspects of our research. First, that this "arranging" and "pasting" - or in better words, *collage* - of musical fragments is bricolage in its essence, as is the same practice of the bricoleur who combines the materials around him. Second, that the samples expand the use of citations to timbristic qualities. Moreover, samples enable a materialistic approach to them. The practice of sampling brings to the foregrounds the manual manipulation of the material, since even in a digital sample, which could seem immaterial on its own, the composer is able to manipulate it through interfaces and softwares. As Bertelsen, Breinbjerg and Pold write about materiality in softwares for electronic music:

"First, software is tangible in the sense that it can be controlled by physical actions. Turning knobs, pulling sliders, patching sound files on different tracks, connecting objects are actions by which we set up, configure and control music as well as software. Also the functionality and physical appearance of graphical objects is supported by visual design and the possibility of direct manipulation that allows for intuitive interaction.

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[65] Kevin Holm-Hudson, "Quotation and Context: Sampling and John Oswald's Plunderphonics," *Leonardo Music Journal* 7, (1997): 20.

Second and more important in this context, software is a material in itself - because its functionality (understood in the broadest sense as the way in which music can be represented, accessed, programmed and edited) can be changed and reconfigured. Music as well as software is moldable."[66]

As we have already seen in Maria Chavez's approach to the deterioration of vinyl records and John Richard's Dirty Electronics, it is needless to say that hardware has its own materiality as well. As we acknowledge that we are able to find materiality in the sample, as well as in its production and manipulation, we come across how the sample is linked to its mediating technology. For instance, when taking into account how the production of popular music is primarily based on recordings, we are able to confront this mediating technology. As Danielsen & Maasø write about it:

"[...] no music is unmediated. The acoustic surroundings of music mediate it in different ways: a large church hall and a room of chamber music are different sonic 'media'. However, while a classical musical recording is dominated by the principle of fidelity [...] the role of mediating technologies in popular music is different on at least two counts. First, the recording is the primary medium for popular music. The introduction of certain mediating technologies has thus delimited the field of popular music, in the sense that they are a constitutive aspect of it - part of the origin of the field itself. Second, there is a sophisticated tradition for highlighting, playing with, and commenting on mediating technologies within popular music practices."[67]

As such, popular music relies heavily on its mediating technology. We could

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[66] Olav W. Bertelsen, Morten Breinbjerg, and Søren Pold, "Emerging Materiality: Reflections on Creative Use of Software in Electronic Music Composition," *Leonardo* 42, no. 3 (2009): 199.
[67] Anne Danielsen and Arnt Maasø, "Mediating Music: Materiality and Silence in Madonna's 'Don't Tell Me'," *Popular Music* 28, no. 2 (2009): 127.

relate this same issue to those of which an electroacoustic music composer would face, since the material recording is the composition itself. In a musical score, since it would rely on being performed, the sonic media would vary according to each performance, hence the score is an abstraction, a representation of music. Unlike that, recordings deal with the finished and materialized piece of music, where it is mediated by the technology that the composer used along its creation. Of course, that even so, we should bear in mind that mediating technologies will still vary in the reproduction of such recording - for instance, as in what kind of speakers or headphones are being used or even in the format of the digital file of the recording.

In Danielsen and Maasø's article *Mediating Music: Materiality and Silence in Madonna's "Don't Tell Me"*, they demonstrate the "highlighting" and "commenting" of the mediating technologies in Madonna's music. In "Don't Tell Me", studio techniques are used in order to simulate the malfunction of a digital CD reading, as can be seen in figure 2, a spectrogram of the first ten seconds of the song. Regarding vinyl records, their deterioration becomes audible, since dirt and scratches in the record become noise when reproduced by the needle. Unlike that, the deterioration of a digital media, such as the CD, is inaudible, as a matter of fact, it is read by the CD player as a "dropout", a lack of sound. About it, Danielsen & Maasø write:

"In Madonna's 'Don't Tell Me', the CD as a digital medium, and the possibilities of digital dropout, are exploited right from the beginning of the song.[...] the silence in 'Don't Tell Me' is, on a technical level, 'digital silence': the signal drops out completely, leaving no hiss or other 'dead air'-related sound but instead a complete lack of sound.

The presence of digital silence in 'Don't Tell Me' is framed by the generic expectations raised by

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the acoustic riff during the first bar, which drive us to expect a repeated - or developed - rhythmic figure in the following bar. When silence is 'introduced' on the fourth beat, one might expect it to be an 'active' silence [...] one that increases the tension and encourage our expectations of an answering phrase or riff. However, designed as a complete silence - a 'digital black' - it is clearly not part of such generic conventions and thus seems strange, even inappropriate."[68]
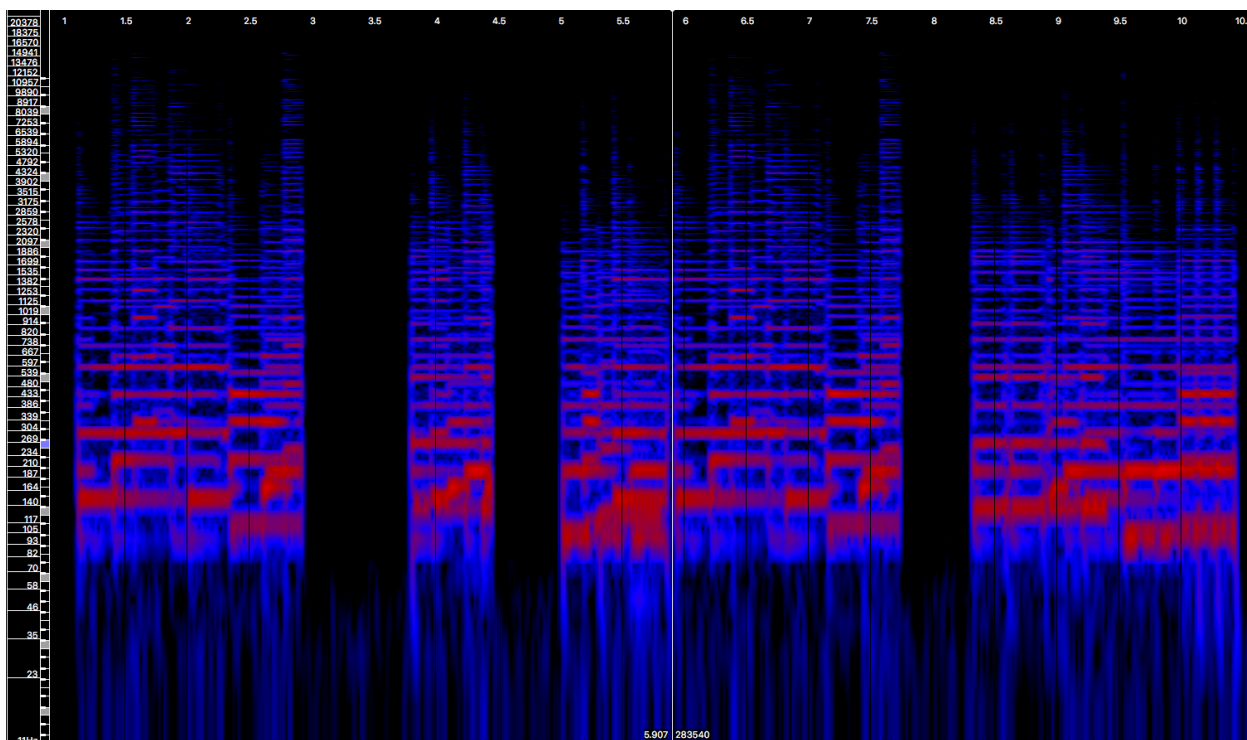
Figure 2: Spectrogram of the first ten seconds of "Don't Tell Me" by Madonna.

Another example where we could highlight the influence of the mediating technology is in the development of the Brazilian music known as *Funk Carioca*. This genre of music is regarded as a bricolage itself, as it originated from a mixture of Miami Bass and Brazilian music. Much like in Hip Hop, Funk Carioca is considered a form of

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[68] Ibid, 130.

sung speech, where the rhythmic sampled track is intended to sustain the voice, without adding an idea of tonality, and provide a marked rhythm for people to dance to. Funk Carioca developed in the 90's while using instrumental tracks of Miami Bass albums as a rhythmic base for the singers to *rap* over. One of these instrumental tracks that took a lot of popularity in Funk Carioca was the "808 Beatapella Mix"[69] by DJ Battery Brain. This consolidated the *Volt Mix* beat sample, originally created in a Roland TR-808 drum machine, as a standard in the genre, as it was used in the songs such as "Rap da Felicidade" and "Rap das Armas" by the duo MC Cidinho and MC Doca or in the song "Rap do Salgueiro" by MC Claudinho and MC Buchecha.

Due to the common practice of Funk Carioca's DJs to perform live on top of the sampled base, by using drum machines such as the Roland R-8 MKII, the Volt Mix beat started to change. The DJs wanted to give more of a Brazilian "character" to the beat, where timbre came as an important factor. They would play samples of Brazilian percussion, such as *atabaque* and *surdo*, over the Volt Mix sample. Throughout this practice, a new rhythmic sample base known as *Tamborzão* emerged. It was originally created by DJ Luciano Oliveira and first used in the song "Rap da Vila Comari"[70] by the MC's Tito and Xandão. The sample became popularized and took the place of the Volt Mix as the standard beat of the genre. Throughout its development, we are able to see how certain technologies took an important role in molding the *Tamborzão* sample. Furthermore, due to the practice of the DJs to exchange copies of the samples they used, the format of the *Tamborzão* itself eventually changed. As DJ Luciano talks about

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[69] DJ Battery Brain, "808 Beatapella Mix," DJ Battery Brain, *8 Volt Mix* (Los Angeles: Techno Hop Records, THR-20, 1988), accessed April 7, 2020, https://www.youtube.com/watch?v=ZDfq432hm1c.
[70] MC Tito MC and MC Xandão, "Rap da Vila Comari," DJ Luciano Oliveira, *DJ Lugarino apresenta as melhores da Zona Oeste* (Rio de Janeiro, 100.009, 1998), accessed April 7, 2020, https://soundcloud.com/carlos-palombini/mcs-tito-e-xandao-rap-da-vila-comari-dj-luciano-oliveira-1998.

the spread of the Tamborzão sample in an interview:

"Nowadays, Tamborzão became mono because of the custom of using Minidisc at the time. [...] So, in order to increase the time of the floppy disk, the DJs started to create that habit of recording everything in mono. Tamborzão was passed from one to the other. As it only went from MD to MD, there wasn't the computer's resource ... You can see that the sound of Tamborzão today is mono, very mono. But it was stereo."[71]

As such, we regard how the practice of recording and sampling bears a materiality inherently linked to its media. Furthermore, by also taking into consideration the production of popular music, we should take note that the principle that governs the music market is to sell. As genres are established in the music market, the industry constrains music production and standardizes it's mediating technologies, consequently delimiting how such genres should sound. As the product becomes commodified, copyright laws are created in order to protect it. By taking note of the political implications related to quoting a sample of pop music, John Oswald developed his audio piracy prerogative in sample-based compositions. He coined the term *Plunderphonics*, where it emerged as a reaction to the commodification of music, and developed timbre-oriented compositions through the use of sampling.

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[71] Guillermo Caceres, Lucas Ferrari and Carlos Palombini, "A Era Lula/Tamborzão - política e sonoridade," my own translation, *Rev. Inst. Estud. Bras*., n.58. (2014): 190-91.

2.2.1 John Oswald's audio piracy and sample based compositions

John Oswald is a composer born in 1953 in Ontario, Canada. He became best known by his *Plunderphonics* project, first described in his paper "Punderphonics, or Audio Piracy as a Compositional Prerogative", that was presented at the Wired Society Electro-Acoustic Conference in Toronto, 1985. In his paper, he presents a conscious idea of the new technologies available at that time and its due popularization. Tape recorders, disc players and phonographs could be manipulated in order to produce unique sounds from the recordings. They become musical instruments of their own in no way as different as the piano, since was the piano the "musical creation of Bartolommeo Cristofori (1655-1731) or merely the vehicle engineered by him for Ludwig Van and others to maneuver through their musical territory?"[72] Moreover, John Oswald also regards the music industry's effort to protect and copyright popular music production, therefore, to sample and create over such material becomes a political statement. As Oswald writes about sampling and copyright laws:

"Is a musical property properly private, and if so, when and how does one trespass upon it? [...] Can the sounding materials that inspire composition be sometimes considered compositions themselves? [...] Are the preset sounds in today's sequencers and synthesizers free samples, or the musical property of the manufacturer? Is a timbre any less definably possessable than a melody? [...] Let's see what the powers that be have to say. 'Author' is copyrightspeak for any creative progenitor, no matter if they program software or compose hardcore. To wit: "An author is entitled to claim authorship and to preserve

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[72] John Oswald, "Plunderphonics, or Audio Piracy as a Compositional Prerogative," *Musicworks*, n. 34 (1986), accessed April 7, 2020, http://www.plunderphonics.com/xhtml/xplunder.html.

the integrity of the work by restraining any distortion, mutilation or other modification that is prejudicial to the author's honor or reputation." That's called the 'right of integrity' and it's from the Canada Copyright Act. A recently published report on the proposed revision of the Act uses the metaphor of land owners' rights, where unauthorized use is synonymous with trespassing. The territory is limited. Only recently have sound recordings been considered a part of this real estate."[73]

Oswald brings to our attention important questionings about the limits of musical appropriation - if there should be any. As we have seen, according to Holm-Hudson, the main difference when working with samples is the appropriation of timber. The use of a sampler, as well as of other technologies that allow a sampling approach, is merely a media for utilizing such timbers. Furthermore, copyright laws end up as a form of creative censorship. They completely disregard our dynamic cultural fabric, where, as regarded with transtextuality, the texts influence each other. Copyright laws come to the point of comparing recordings to real estate private property, nevertheless, these recordings still exist in our public domain, as Oswald writes about it:

"All popular music (and all folk music, by definition), essentially, if not legally, exists in a public domain. Listening to pop music isn't a matter of choice. Asked for or not, we're bombarded by it. In its most insidious state, filtered to an incessant bass-line, it seeps through apartment walls and out of the heads of walk people. Although people in general are making more noise than ever before, fewer people are making more of the total noise; specifically, in music."[74]

As such, to appropriate over such musical recordings becomes a necessity, a political statement against the ownership of music. As a reaction, Oswald develops the idea of *plunderphonics* as a music made through the appropriation of existing records.

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[73] Ibid.
[74] Ibid.

Therefore, the practice of plunderphonics is essentially transtextual. Later on, Chris Cutler would write how the practice of plundering confronts the pillars of the art music paradigm, as in: "originality - it deals only with copies, individuality - it speaks only with the voice of others; and copyright - the breaching of which is a condition of its very existence."[75]

In 1988, John Oswald released the "Plunderphonics" EP, which contained four compositions that plundered from recordings of Elvis Presley, Count Basie, Dolly Parton and Igor Stravinsky. Later, in 1989, he released the expanded version of the album, called "Plunderphonic", and thus consolidated his bricolage approach towards sampled music. By sampling songs like James Brown's "Sex Machine", Michael Jackson's "Bad" and Beatle's "Strawberry Fields Forever", he discovered new sonorities out of well-known pieces of music. Through techniques of cutting and pasting fragments of music, as well as varying the speed or inverting the sample, he worked as a bricoleur in recombining the material he had. Furthermore, even in his composition "Pretender", of which he plundered from Dolly Parton's "The Great Pretender", where the sampled source is fixed and Oswald only works with a technique of *varispeed* on top of it, the result was "a self-standing composition with its own structure and logic - both of which are profoundly different from those of the original."[76]

Although the "Plunderphonic" album originated from copyright recordings - with each plundered artist specified in each track - no copies were sold, as John Oswald gave it away for free to radio stations and to the press. The album gained popular notoriety not only because of its cover artwork, which presented a *collage* of Michael Jackson with a naked woman's body, but also due to its legal repercussion. Jackson

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[75] Chris Cutler, "Plunderphonia," *Musicworks*, no. 60. (1994), accessed April 7, 2020, http://www.ccutler.co.uk/plunderphonia.htm#return07.
[76] Ibid.

alleged copyright abuses due to the album's cover and to the track "Dab", plundered from his song "Bad". As such, Cutler writes about the irony in that:

"Of all the plundered artists it was Michael Jackson who pursued the CD to destruction. Curiously Jackson's own plundering, for instance the one minute and six seconds of The Cleveland Symphony Orchestra's recording of Beethoven's Ninth which opens Jackson's Will you be there? on the CD Dangerous, for which Jackson claims no less than six credits, including composer copyright (adding plagiarism to sound piracy), seems to have escaped his notice."[77]

In Oswald's plunderphonics, we confront another aspect of transtextual nature. As presented before, regarding the hypertextual relation, every hypertext has its hypotext, as such, the plunderphonic music is the hypertext and the plundered music is its hypotext. Nevertheless, we should acknowledge that identifying the hypotext is only a supplementation, since the hypertext can be read on its own: Oswald's compositions are music pieces on their own. By identifying the origin of the used samples, he supports his compositions with a political rhetoric, but this doesn't change the sonic materiality of his work. This becomes an issue of referentiality in sound, as Cutler writes about it:

"But it is only a loss of faith, or illusion, or nerve, that stands between this century's younger belief in 'pure' languages and today's acceptance of the 'endless play of signification'. Moreover, plunderphonics can be linked, historically and theoretically, to both perceptions. Thus, a recording may be considered as no more than the anonymous carrier of a 'pure' - which is to say non-referential - sound; or it may be an instance of a text that cannot exist without reference."[78]

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[77] Ibid.
[78] Ibid.

Back to Oswald's paper on "audio piracy as a compositional prerogative", he emphasizes the importance of the timbristic quality captured in the sample and states that, in popular music, a "fan can recognize a hit from a ten millisecond burst." [79] Like we have seen in DJ Dolores, the timbre is a fundamental sonic parameter for recognizing a genre or piece of music, as such, Oswald remarks how new pop singers "aren't studying Bruce Springsteen's melodic contours, they're trying to sound just like him." [80]

Following this line of thought, it is in Oswald's "Plexure" album, released in 1993, that he further develops his plunderphony, resulting in timbre oriented compositions. Unlike in the "Plunderphonic" album, in "Plexure", Oswald didn't credit the sources that were plundered, since "1,001 recordings were used, with several thousand samples indexed by tempo and put together using sequencing software." [81] While Oswald explores the "threshold of recognizability"[82] by working mainly with short samples - and in the great majority heard at their original pitch - somehow they still sound familiar, as they "engender a 'tip-of-the-tongue' response." [83] As such, he develops timbristic counterpoints with samples of recordings made between 1982 and 1992, "the decade that witnessed the demise of vinyl records and the rise of MTV [Music Television] to international dominance."[84] Since MTV's exposure had a great deal of significance in establishing musical genres, as a response, Oswald's "Plexure" consolidates timbre as the most powerful sonic parameter regarding identity in popular music. His plundering of such recordings, as political as it is, directly confronts the established clichés and standardized mediating technologies. As such, the sonic quality of his samples are a

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[79] Oswald, "Plunderphonics."
[80] Ibid.
[81] Holm-Hudson, "Quotation and Context," 23.
[82] Ibid.
[83] Ibid.
[84] Ibid.

direct result of it. In "Plexure", although we may not identify each particular plundered song, we are able to recognize such 80's popular music genres. As Holm-Hudson further writes about it:

"*Plexure* demonstrates that timbre, rather than harmony and melody, has become the main factor of recognition in popular music of the sampler era. This may be one reason for sampling in the first place - as timbral homage. [...] Most popular music, regardless of genre, tends to follow a narrowly prescribed harmonic syntax. On the other hand, we tend to associate different genres of popular music with their characteristic timbres [...] This is the aural fact exploited by *Plexure*: the samples refer not only to the conditioned-reflex factor in recognizing popular music, but to the timbres associated with entire genres."[85]

Oswald's plunderphony has opened a promising path for transtextuality in regards to his audio piracy. His development in timbre oriented compositions have secured a sonic and, due to the use of samples, materialistic approach to quoting in music. The quotations are no longer abstract axioms for compositional methods, nor are they abstractions themselves - as in a quotation from a musical score. Rather, they are regarded as material, or matter per se. This material can be fragmented, combined, transformed and rearranged into some new way, as in pure bricolage. Nevertheless, as he bases "Plexure" in timbristic clichés, there are some interesting points to consider. We should understand a cliché as something that has been overused, therefore, we are able to find clichés in any artistic production - let us remind, for instance, of the "Bartók Pizzicato" or the extensive number of compositions for the "Pierrot Ensemble". However, regarding his plundered sources, Oswald brings an important factor of recognition into

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[85] Ibid, 23-24.

play: the music industry. The industry has an extense influence in establishing such popular music clichés, where, unlike what could be said regarding experimental music compositions, we are saturated by the industry's products on a daily basis. Although we cannot suppose that every listener is familiar with all popular music genres and clichés, such clichés still convey the notion of *territory* and their *deterritorialization* is radically noticed.

2.3 Context and Recontextualization or Territory and Deterritorialization

In a brief reminder of what was presented before, in transtextuality, the relation between the original and the transcended texts is called hypertextuality. Genette relates hypertextuality to bricolage due to the principle of recontextualization. It is in this relation of "old and new", of taking from one context and placing in another, that he conceives it as bricolage. Regarding what has been presented about musical genres in DJ Dolores and John Oswald, we understand the importance of timbre in their quotations - and consequently their approaches to achieve it - and we also understand the exposure of the musical industry in establishing such genres. Nevertheless, as we maintain a materialistic approach towards transtextuality, to know the hypotext of some hypertext - as in the source of the quotation - might seem completely supplemental, as it wouldn't affect the hypertext itself. However, to disregard other forms of interpretation would be to deny textuality in music. Although the hypertext remains the same, when we understand its recontextualization, our own approach towards it changes - as we are able to

compare both texts and abstract the difference. It is not necessarily about conceiving meaning in this comparison, but rather understanding the "forces" already present in the original work that are released by the artist in the new work.

In "The Logic of Sensation", Deleuze compares Diego Velásquez "Portrait of Pope Innocent X" (c.1650) and Francis Bacon's painting "Study after Velásquez's Portrait of Pope Innocent X" (1953). In order to analyze how Bacon "hystericized" Velásquez's painting, he states that we should not just compare this two paintings, rather "we must compare Velásquez's portrait with all of Bacon's paintings."[86] It is in Bacon's refusal of partaking in a figurative or abstract approach, but rather choosing a hysterical one, that we understand how he "lets loose" the forces already present in Velásquez's painting. As such, Deleuze writes:

"Painting directly attempts to release the presences beneath representation, beyond representation. The color system itself is a system of direct action on the nervous system. This is not a hysteria of the painter, but a hysteria of painting. With painting, hysteria becomes art. Or rather, with the painter, hysteria becomes painting. [...] In Velásquez, the armchair already delineates the prison of the parallelepiped; the heavy curtain in back [*sic*] is already tending to move up front, and the mantelet has aspects of a side of beef; an unreadable yet clear parchment is in the hand, and the attentive, fixed eye of the Pope already sees something invisible looming up. But all of this is strangely restrained; it is something that is going to happen, but has not yet acquired the ineluctable, irrepressible presence of Bacon's newspapers, the almost animal-like armchairs, the curtain up front, the brute meat, and the screaming mouth. Should these presences have been let loose? asks Bacon."[87]

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[86] Deleuze, *The Logic of Sensation*, 53.
[87] Ibid, 51-54.

If we look back not only at his other pope inspired paintings, such as "Head VI" (1949) or "Figure With Meat" (1954), but also, for instance, Bacon's triptych "Three Studies for Figures at the Base of a Crucifixion" (1944) or his Tryptich from August of 1972, we understand Bacon's style of portraying the "forces" deforming the figure's body and also his particular obsession about portraying the scream and its "invisible forces". To know the work of Bacon creates a sense of *territoriality*, we understand the artist's signature and we are able to comprehend the recontextualization - or in better words, *deterritorialization* - of Velásquez's painting. This is about conceiving familiarity with the artist's work, it is about conceiving its *territory*. As Julia Meier writes about this:

"The notion of a territory in Deleuze and Guatarri's philosophy does not mean a closed space and time construct but an open whole, similar to their notion of a work of art. The idea of a territory serves basically to describe the artist's unique qualities and his dinstinctive signature, his autonomy. It is just that the artist places a signature on to something in his or her own distinctive way."[88]

In this sense, rather than approaching the hypertextual relation in some referentialist way, where to know the hypotext and its recontextualization would supply further meaning or sense to the work, as stated before, we could approach it as material itself. All the forces released in the hypertext are already present - although still constrained - in the hypotext. By conveying the sense of territoriality, the elements of the previous work are deterritorialized in the new work. To compare both works becomes merely a question of understanding the forces of the material under different signatures.

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[88] Julia Meier, "Sonic Figure: The Sound of The Black Soft," in *Sonic Thinking: A Media Philosophical Approach*, ed. Bernd Herzogenrath (New York & London: Bloomsbury Publishing Inc, 2017), 262.

Particularly, regarding what has been shown about bricolage, the schizophrenic producer and Bennett's ecocritical issues, it seems fruitful to engage in an environmental approach for our mode of production. The composers would work with the tools in their surroundings, reacting to the texts they are exposed to and, as such, deterritorializing them. Of course, this is extremely abstract, since each composer has their particular surroundings, nevertheless, as we have seen, the musical industry's products exist in our public domain, in our daily lives. Particularly, It would be interesting to further analyze artists that have confronted this aspect and built their transtextual rhetoric on top of that. In this case, two approaches of dealing with clichés of the music industry, but with a different rhetoric, comes to mind: Frank Zappa - with his cynical self-referencing parodies and studio technique of *xenochrony* - and the duo The Black Soft - with a Deleuzian approach to the deterritorialization of clichés.

2.3.1 Frank Zappa's Project/Object and Xenochrony

Frank Zappa was a composer born in 1940 in Baltimore, United States, he died in 1993 in Los Angeles. His extensive production ranges from diverse musical styles, such as traditional rock bands settings or orchestral dispositions, as well as a lot of studio practice, where he would compose his acousmatic pieces and mix his albums. His production is mostly marked by either provocative or offensive titles and lyrics alongside musical clichés, parodies or citations from his own previous works. Throughout his career, a comical approach was always present, as Zappa viewed his music as pure entertainment, as capable of inciting pleasure. As David Wragg writes about the

"entertainment" in Zappa's music:

"A more immediately useful sense of 'entertainment' arises when we regard it as diagnostic category; as a comment on the kind of experience which constitutes the *Lebenswelt* and which embraces both 'popular' and 'serious' musics. Indeed, this insight brings us conveniently to a discussion of Zappa's 'project/object', and the place of his music within it."[89]

Among his music with the band "The Mothers of Invention", his chamber music pieces, his acousmatic works or his extensive virtuous guitar solos, Zappa would present himself as a composer who would blend the *avant-garde* and popular culture. His view on contemporary music was that of how it could relate to the *lifeworld* of the listener, in order to later be commodified, as "Zappa seems less pessimistic than Adorno, when the latter thinks that art can only go into hibernation under the culture industry."[90] Zappa's production, as a whole, was intended to entertain and, nevertheless, sell. In this sense, the best way to understand Zappa's work is throughout what he himself described as *Project/Object*:

"*Project/Object* is a term I have used to describe the overall concept of my work in various mediums. Each project (in whatever realm), or interview connected to it, is a part of a larger object, for which there is no 'technical name'. Think of the connecting material in the Project/Object this way: a novelist invents a character. If the character is a good one, he takes on a life of his own. Why should he get to go to only one party? He could pop up anytime in a future novel. [...] In the case of the

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[89] David Wragg, "'Or Any Art at All?': Frank Zappa Meets Critical Theory," *Popular Music* 20, no. 2 (2001): 206.
[90] Ibid, 214.

Project/Object, you may find *poodle* over here, a little *blow job* over there, etc., etc. I am not obsessed by *poodles* **or** *blow jobs*, however; these words (and others of equal insignificance), along with pictorial images and melodic themes, recur throughout the albums, interviews, films, videos (and this book) for no other reason than to unify the 'collection.'"[91]
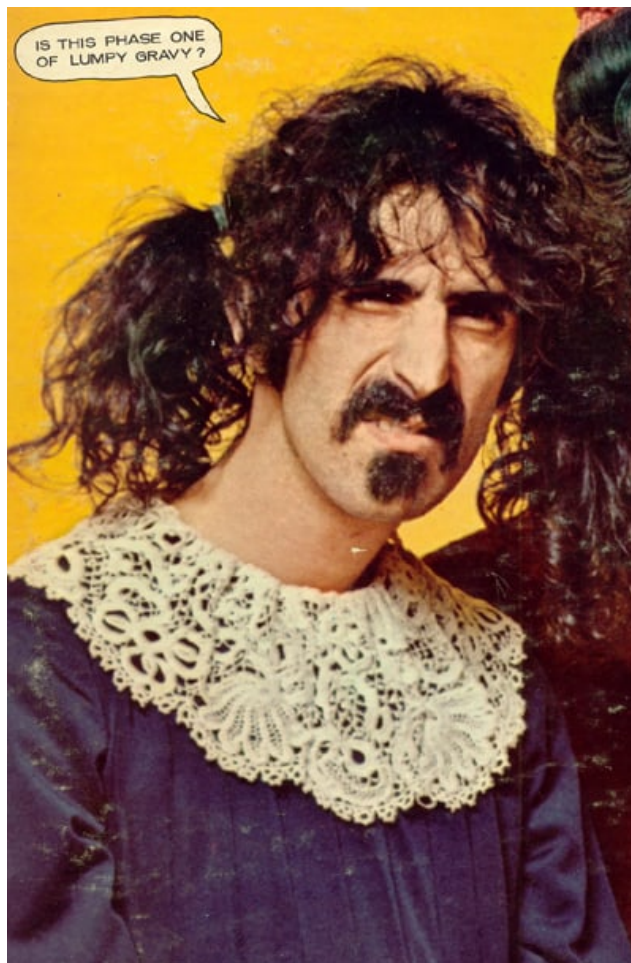
Figure 3: Zoomed in frame of Frank Zappa in the rear artwork of *We're Only In It For The Money*.

Therefore, it is in Zappa's Project/Object that he would further develop his transtextual self-referencing web. This is clear, for instance, already in his debut solo

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[91] Frank Zappa and Peter Occhiogrosso, *The Real Frank Zappa Book*, (New York: Simon & Schuster Inc, 1999), 139-40.

album "Lumpy Gravy" (1968), which consisted of two acousmatic pieces containing intersections of dialogues, recorded inside a piano, and musical excerpts. In this album we hear samples and themes also used in The Mothers of Invention's album "We're Only in It for the Money" (1968), such as the orchestral excerpt present in the "Mother People" track or the rearrenged themes of "Bow Tie Daddy" and "Take Your Clothes Off When You Dance". Interestingly, the albums reference each other in their artwork, where in *We're Only In It For The Money* there is a speech bubble next to Zappa's picture written "Is this phase one of Lumpy Gravy?" - as can be seen in figure 3 - and in *Lumpy Gravy* there is a speech bubble written "Is this phase 2 of We're Only In It For The Money?"

Particularly it is interesting to see how Zappa develops a sort of "character" in order to always relate to his established territory. There is a sort of distance from how Zappa presents himself in relation to American culture - which is his main resource for parodic citations. As such, David Wragg describes Zappa's Project/Object as "a form of empirical research, evoking Adorno's detached sociological perspective when in 1935 he found himself exiled to the United States."[92] In this same manner, Zappa placed himself as "the rational observer; as the outsider looking in on LA culture, and American society generally."[93] For instance, in "We're Only in It for the Money"[94], Zappa makes fun of american conservatism and the Flower Power movement in songs like "Who Needs the Peace Corps?", "What's The Ugliest Part of Your Body?" and "Flower Punk" - the

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[92] Wragg, "Or Any Art at All", 211.
[93] Ibid.
[94] The originally inteded artwork of the album cover was actually a parody of the album cover of "Sgt. Peppers Lonely Hearts Club Band" by The Beatles. Nevertheless, the album was first released with it's artworks reversed - the interior artwork as the album cover and the cover as the interior - due to fear of legal repercussion by the record producer.

latter as a parodie of Billy Robert's "Hey Joe" (1962) which was made famous by Jimi Hendrix's cover in 1966.

The same sociological detachment can be seen in his text "Just Say Cheese" - originally meant for publication in *Newsweek*, but later released in the notes of the album "You Are What You Is" (1981). In it, Zappa compares United State's culture to cheese, as in when taking a photograph and someone says the famous words: "Say Cheese". His criticism relies on consumerism and the value of good appearances, which could be attributed to the idea of the 20th century American Dream. It is by this detachment that Zappa develops not only his criticism towards the culture industry, but also his cinicism within it. Although of his harsh criticism to the music industry and consumption culture, he would, nevertheless, sustain it in his praxis. As Wragg further writes about it:

"Indeed, Zappa's own commitment to a tightly controlled form of market capitalism as a form of dissent indicates a contradiction in his own practice [...]. Since Zappa's detached critique of the culture industry occurs from within its horizon, his sense of 'entertainment' is similarly paradoxical, in the sense that it is difficult to see how he can be both the object of the culture industry and the agent of its potential transformation. The most appropriate word to describe his situation is not satire (in the sense that this denotes a detachment from, and thus control over, the thing being satirised), but irony."[95]

His whole Project/Object, as such, becomes an unifying market structure for his works - as in what is commercially successful within his audience in order to be later

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[95] Ibid, 216-17.

quoted in another work. His parodic style, which led to his wide range of musical styles, culminates to the point of parody of itself. For instance, if we take his electric guitar solos in live concerts or in albums like "Shut Up and Play Yer Guitar" (1981), we could argue how Zappa alludes to the idea of the virtuous rock guitarist. To listen to one of his extensive eight minute guitar solos becomes rather cynical, when we think about it as a parody of such a genre of "guitar heroes"[96]. Regarding it, Wragg writes:

"[...] the thought of listening to these solos for purely musical reasons becomes fraught, if not ridiculous. To be sure, the astute listener requires an appreciation of technical matters and a knowledge of the genre, but the very act of such appreciation becomes part of the 'project/object'. Lionising Zappa as guitar hero would be to miss the point that his solos are really 'solos' when their appeal to the listener is already subjected to critical scrutiny at the point of delivery. But at what point does parody become *self-parody?*"[97]

As such, we could argue how, although of his production ranging from diverse musical genres and mediums, it is through his detached "Zappa character" that Zappa is still able to stablish his signature, or territory, within the project/object. Therefore, his eclectic style becomes a consequence of his parodic approach - his appropriation and criticism of genres, styles and of his own work. Considering what has been exposed regarding materiality in samples, within the development of the project/object, Zappa had worked on a studio technique that materializes his approach to self-parodies. Zappa

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[96] Interestingly enough, we get a sense of his own mockering by the end of the track "Hog Heaven", where we hear a sample of a voice saying "God, that was really beautiful". This kind of commentary is quite recurring throughout his studio albums, as in the "I knew you'ld be surprised" shouted at the end of "Broken Hearts Are for Assholes" and "Bobby Brown Goes Down" in the album "Sheik Yerbouti" (1979).
[97] Ibid, 212.

called it *Xenochrony* - roughly translated from Greek as "strange time". It consists of a sampling *collage* technique, where music recordings - originated from different songs with different measures and tempos - are placed together. The generated result explores their occasional synchronizations as a new polyrhythmic piece. Zappa's xenochrony deals particularly with recordings of his own music, it is about sampling pieces of music and not just any sound object. It is not only a sonic sample, but a fragment of transtextual nature - as it alludes to the metalanguage process of music "speaking of itself". It is also different from the dubbing technique, also used by Zappa, where he would record in studio over a live concert recording and mix both of them together. Rather, xenochrony deals with the bricolage in the recontextualization or, in better words, the deterritorialization of different materials.

Zappa's technique of xenochrony was famously used in his rock opera "Joe's Garage" (1979), where all the guitar solos in the album, with the exception of the tracks "Crew Slut" and "Watermelon in Easter Hay", came from concert recordings of Zappa's guitar solos. For instance, the guitar solos from "On The Bus" and "Packard Goose" came, respectively, from the guitar solos of "Inca Roads" - recorded in Eppelheim, Germany on March 21, 1979[98] - and "Easy Meat" - recorded in Zurich, Switzerland on April 1, 1979. Regarding Zappa's "Joe's Garage", one could argue how the xenochrony passes unnoticed due to the high quality of the mixing and resynchronization - we could even allude this to Zappa's irony, to which he is able to recommodify previous guitar solos for the same audience[99].

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[98] The excerpt of this guitar solo was later released in the posthumous album "One Shot Deal" (2008) as the song "Occam's Razor".
[99] Such irony becomes clearer when we regard that the song "A Token Of My Extreme" is a satire to Scientology. In it's lyrics, the song explicitly criticizes alienation and consumerism fetishism through an

Particularly, Zappa employed xenochrony in a series of pieces throughout his career, however, a clear example that we could analyze more in depth, is "Rubber Shirt" from the album "Sheik Yerbouti" (1979). In this piece, Zappa works with only two recordings. One is a studio recording, done by the drummer Terry Bozzio, in eleven-four. The other is an electric bass track in four-four, recorded in studio by Patrick O'Hearn as an overdub of the guitar solo played by Zappa in "Inca Roads", at the Gothenburg concert of 1974. Such xenochrony brings to the foregrounds aspects that are only possible through studio manipulation, as Zappa deterritorializes both tracks - of different tempos, measures and mood - in an experimental re-synchronization. Particularly, what interests us to analyze are the interactions between both tracks, as we ought to relate how they work independently. Moreover, we could infer how such interactions reflect the temporal aspect in this process of deterritorialization.

In figure 4 we find two spectograms where we are able to identify the two recordings. In the top one, with a wider spectral range, we are able to identify the drum's cymbals - in the higher spectra range - and the snare drum - in a middle spectra range. In the bottom one, with a smaller spectral range, we can identify the electric bass in the longer horizontal lines. In the shorter vertical lines, we can identify the bass drum - in the lower range spectra - as well as the tom-toms and floor tom - around the same spectral range as the bass. In this first eight seconds of the piece, we see the opening attack followed, at 1 second, by a phrasing of the bass and the drums. In the bottom spectrogram, we are able to see, with the dashed lines, the electric bass attacks in relation to the drums. The first line is completely off, followed by synchronization on the second and third. The fourth and fifth are better in sync than the first, but still a bit off.

allegory of the "Church of Appliantology", where Joe, the protagonist, discovers a sexual fetish for home appliances.
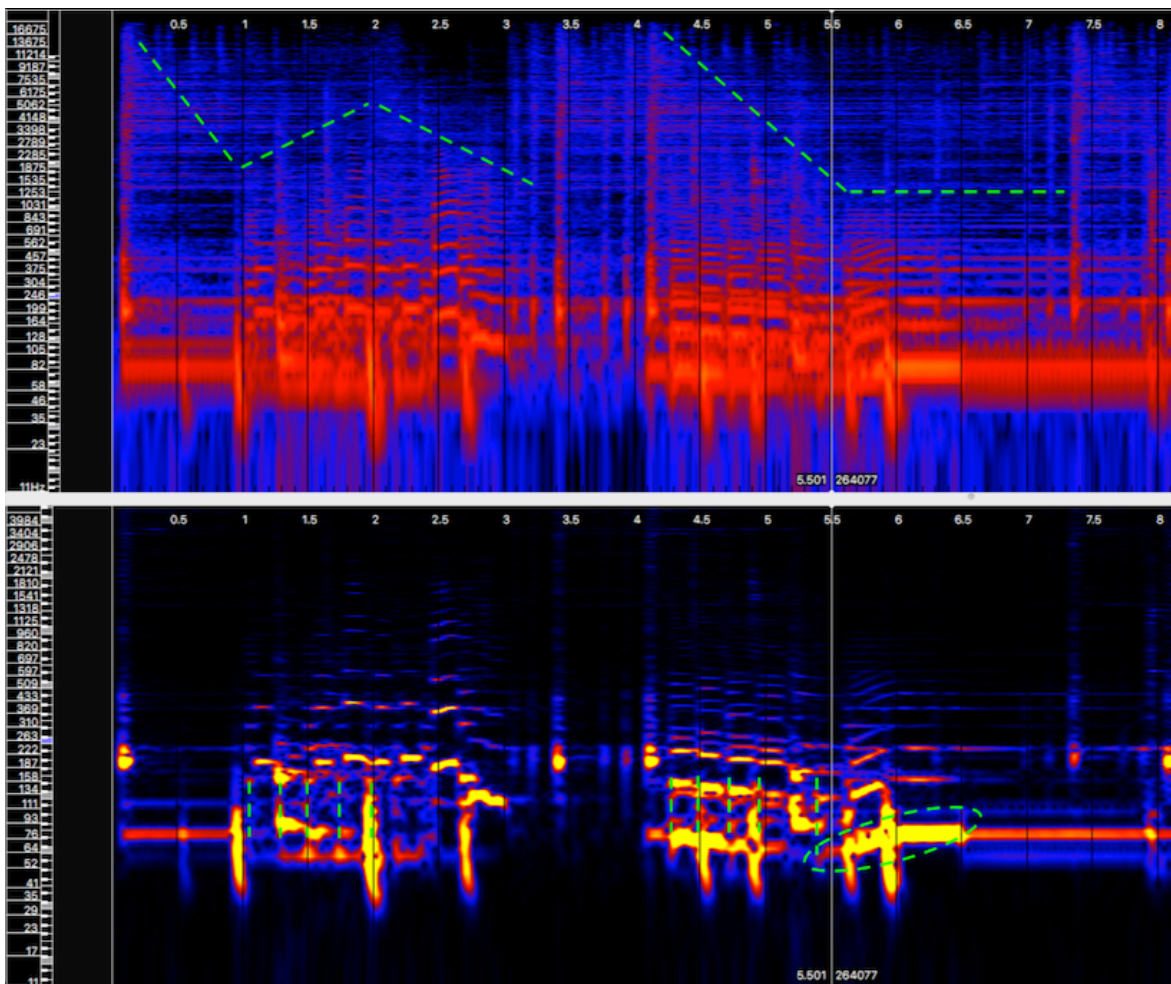
Figure 4: Spectrogram of "Rubber Shirt" - 0:00 - 0:08.

Around 4 seconds we hear another phrasing between drums and bass. As marked by the dashed lines, the electric bass and bass drum are in sync at the second line, near 4.5 seconds. The dashed circle indicates the bass glissando. As we can see, the cursor at 5.5 seconds cuts through the bass attack - as it starts a bit earlier - and the bass drum is out of sync with the bass. We can see the second attack of the bass drum slightly earlier than when the bass reaches its glissando. As we can see, there aren't many points of synchronization for this opening gesture, as most of them are slightly off, nevertheless, on the top spectrogram we can see a proposed silhouette, marked in green dashed lines, for its spectral development. As such, the interactions do not regard

only the attack synchronization, but also motion and space.

Such spectral development, however, could also be observed through a spectromorphological analysis as proposed by Denis Smalley[100]. Nevertheless, in "Rubber Shirt", there is one thing to consider in this kind of juxtaposition, which is the chance casuality. Although we could infer some degree of control from Zappa in "Rubber Shirt", such as choosing the recordings or mixing the piece, we cannot expect the same narrative as we would with other acusmatic works where the spectromorphology would've been thought throughout. In "Rubber Shirt", such spectromorphologies are created by chance. They are a temporal reflection of the proposed bricolage phenomena, since the "notion of gesture as a forming principle is concerned with propelling time forwards [*sic*], [...] the energy of motion expressed through spectral and morphological change."[101]

In figure 5 we can observe how such loose juxtaposition of the two tracks lets the piece "breathe". Right before 22 seconds we have the beginning of a gesture marked by the synchronization of the bass and the bass drum. The next note in the bass is also in sync with the bass drum - this is what motions up the gesture. The next two bass notes are already out of sync, as can be seen in relation with the snare drum - marked in the green boxes of the bottom spectrogram. The spectra gets wider, due to the cymbals, and its descent in motion is marked by the next synchronized attack. The following attacks are all out of sync. The constituted sound block - which starts where the cursor is placed, by 27.33 seconds, and marked by the green box - is all out of sync, as can be seen in the relation of the bass to the snare drum and bass drum.

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[100] Denis Smalley, "Spectromorphology: Explaining Sound-Shapes," *Organised Sound* 2, no. 2 (1997): 107-26.
[101] Ibid, 113.

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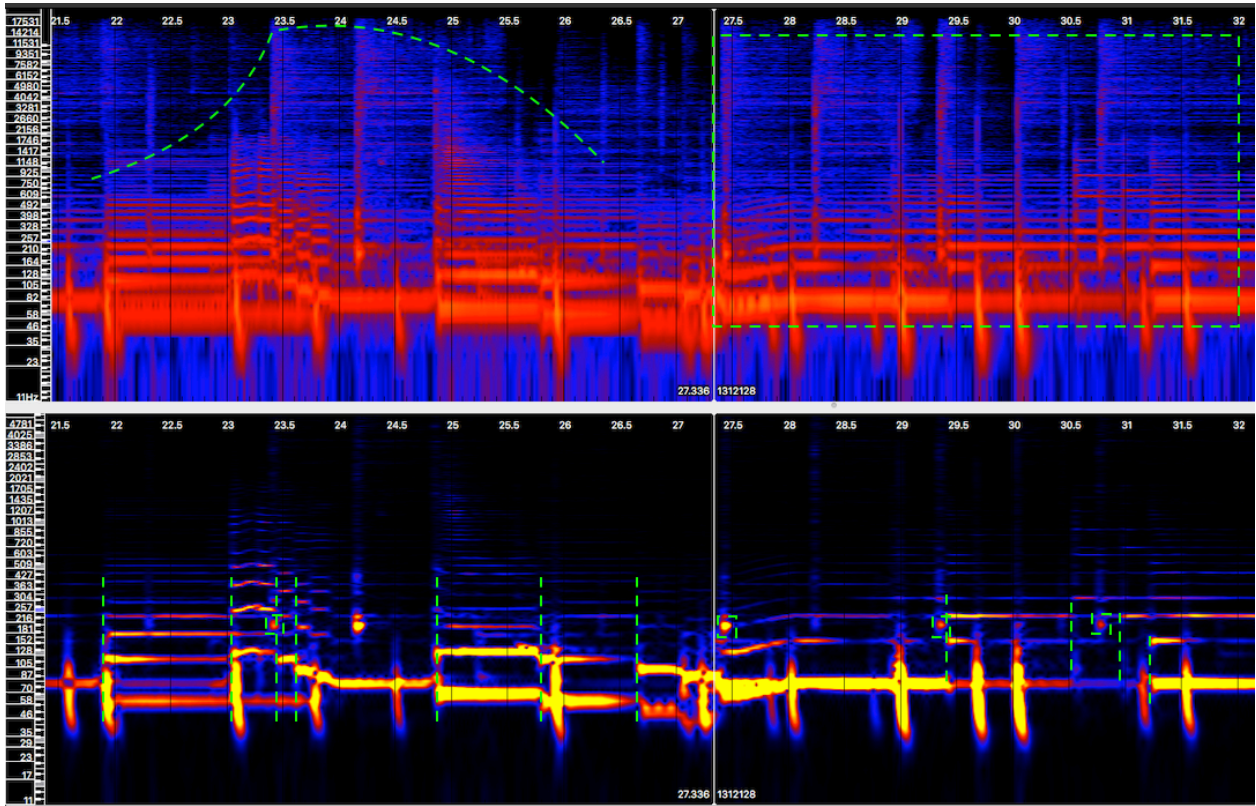
Figure 5: Spectrogram of "Rubber Shirt" - 0:22 - 0:32.

In figure 6 we can observe an interesting temporal aspect ephasized by the rhythmic interaction and spectromorphology of the recordings. In the bottom spectrogram, the dashed lines mark either the snare drum or cymbals, where we can relate them to the bass notes. The bass phrasing syncs with the cymbals at the first dashed line, by the second dashed line, where the cursor marks 1:30.7 seconds, we hear the highest energy synchronization. By the third line, the snare drum is already out of sync with the bass, this displacement can also be observed by how the bass drum moves along the bass phrasing. Interestingly, we can observe the morphology in the top

spectogram, where, when opening the hi-hat, the spectra grows. It emphasizes the temporal displacement, as the last two attacks are completely out of sync.
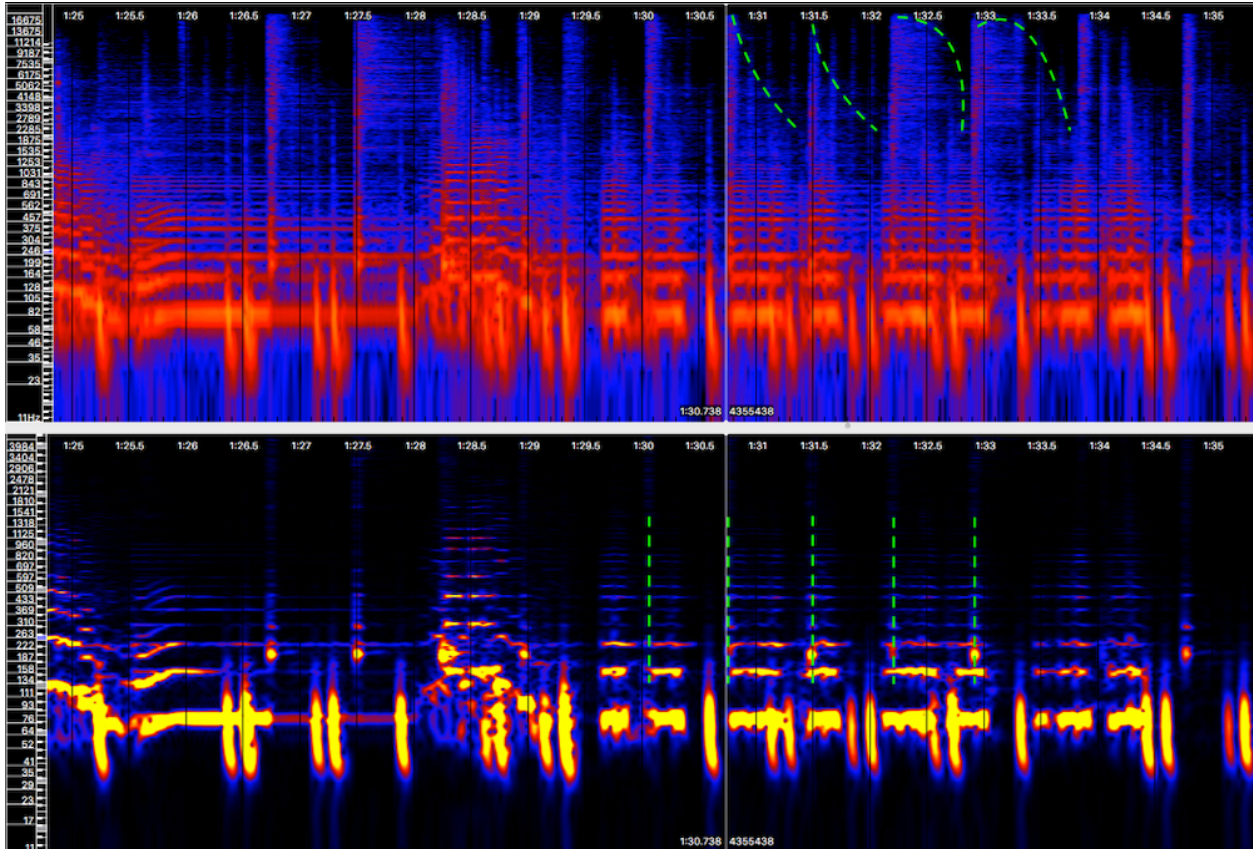
Figure 6: Spectrogram of "Rubber Shirt" - 1:25 - 1:35.

Particularly, I would relate such interactions and gestures with Deleuze and Guatarri's concept of *milieu*. As suggested by the translator Brian Massumi, the word in French means "surroundings", "medium" - as in chemistry - and "middle". It should, however, be regarded as the combination of the three terms. [102] Such milieus connect in internal and external levels and correspond to the basic element of a rhizome, where "unlike trees or their roots, the rhizome connects any point to any other point [...] it

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[102] Gilles Deleuze and Felix Gattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi (Minneapolis: University of Minnesota Press, 1987), xvii.

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brings into play very different regimes of signs, and even nonsign states."[103] Furthermore, the milieus should not be taken as units, but as "dimensions, or rather directions in motion."[104] As Deleuze and Guatarri write about the milieu:

"One certainly cannot say that the milieu determines the form; but to complicate things, this does not make the relation between form and milieu any less decisive. Since the form depends on an autonomous code, it can only be constituted in an associated milieu that interlaces active, perceptive, and energetic characteristics in a complex fashion, in conformity with the code's requirements; and the form can develop only through intermediary milieus that regulate the speeds and rates of its substances;"[105]

The concept of milieu is associated to rhythm itself, such as in a heartbeat or in musical rhythm. It relates to an ecocritical approach, since we are able to relate it to actions of non-athropo nature, such as the wind blowing or the waves crashing on the shore. It is in this periodic repetition that the coded milieu is transcoded. In Zappa's "Rubber Shirt", we could relate not only the points of synchronization between both tracks, to which marks a milieu of their own, but also the individual rhythm in the recorded phrasings as milieus. As Deleuze and Guatarri write about milieu and rhythm:

"Every milieu is vibratory, in other words, a block of space-time constituted by the periodic repetition of the component . [...] Every milieu is coded, a code being defined by periodic repetition; but each code is in a perpetual state of transcoding or transduction. [...] Rhythm is the milieus' answer to chaos. What chaos and rhythm have in common is the in-between [...] In this in-between, chaos becomes rhythm, not inexorably, but it has a chance to. Chaos is not the opposite of rhythm, but the milieu of all

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[103] Ibid, 21.
[104] Ibid.
[105] Ibid, 51-52.

milieus. There is rhythm whenever there is a transcoded passage from one milieu to another, a communication of milieus, coordination between heterogeneous space-times."[106]

In this case study of Frank Zappa we can observe two interesting points: First, his approach to the lifeworld through his project/object - although of his cynical and commercial aspects within it - where he realizes the impact of the culture industry and appropriates over its materials. Second, his technique of xenochrony, where we were able to point out the temporal and spectromorphological aspects of it. Furthermore, we were able to relate not only an idea of casuality in "Rubber Shirt", but we also extended it to the concept of milieu, where we are able then to acknowledge cycles, dimensions and motions within the deterritorialization.

2.3.2 The Black Soft: Milieus and the deterritorialization of clichés

The Black Soft is an interdisciplinary duo from New York, United States, formed by Joey Topmiller and Chase Coughlin. Their musical debut happened in 2011 with the release of their EP's "The Black Soft" and "Totu Popep". Their music is regarded as an eclectic mix of subgenres of electronic music and their artistic production, which extends to the field of visual arts as well, focus on the deterritorialization of products with a poetic commentary on human expression - where their appropriation over the material is rather

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[106] Ibid, 313.

a reaction to their surroundings. Furthermore, in their 2019 press release, they define their artistic production as the following:

"Speaking from a vision driven by creativity in response to necessity, theirs is a universe of fluctuating contradictions. THE BLACK SOFT play and destroy, push and tease the constructed psychic and physical boundaries of the flesh and mind, with explorations into identity, sexuality, metaphysics, ritual, and the seemingly endless neuroses of the human condition. Ciphering a distinct, exquisite dichotomy of refined aesthetic and visceral scream THE BLACK SOFT embraces the schizophrenia of this generation."[107]

Their approach towards a dichotomic narrative, as well as their portrayl of a visceral scream, describes their search for human expression. Particularly, the scream - as stated before, a recurring theme in the work of Francis Bacon - is described by Deleuze as a result of "invisible forces", of "powers of the future."[108] As such, he remarks how one does not scream *about* or *before*, but screams *at* - "which suggests this coupling of forces, the perceptible force of the scream and the imperceptible force that makes one scream."[109] The scream is human expression in itself, it renders the "horror", the visible and invisible forces that makes one scream, and conveys the temporality within such sensation.

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[107] The Black Soft, "Press Package," *The Black Soft*, last modified 2019, accessed May 27, 2020, https://www.theblacksoft.com/contact.
[108] Deleuze, *The Logic of* Sensation, 61.
[109] Ibid.

Figure 7: Joseph Topmiller & Chase Coughlin, 6th & B, 2011, ink on vintage lighting fixture, 17 x 51",
Generic Studio, New York, accessed May 20, 2020, http://generic.studio/projects/the-black-soft/.

Furthermore, their particular choice of words to describe their production
interestingly relates to our proposed approach. The manner in which they embrace the
"schizophrenia of this generation" could be linked to the schizophrenic mode of
production presented before. This becomes rather clear when we analyze their
production as a whole, where they assume the position of bricoleurs that react and work
with the tools in their surroundings. In their debut exhibit in 2013, called "Below 14th St",
we notice how their visual arts production was focused on the appropriation of particular

objects found arround the neighborhood of the East Village, New York. Such products are reutilized as media for their work of art, where questionings of consumerism are brought out through such reappropriation of "waste", as can be seen on figure 7.

It is worth mentioning that the East Village has gone through a long process of gentrification which started in the 1980's and culminated in the Tompkins Square Park riot of 1988. During the 21st century such gentrification still exists, where the high real estate speculation drives the tenants out of their houses and old historical buildings are demolished in order to rebuild new luxurious ones. As such, the neighborhood goes through a process of deterritorialization itself. Moreover, in the same manner that The Black Soft deterritorializes the objects found in the East Village in their visual arts production - as a reflection of "consumption and waste" - they do so in their music. As Julia Meier describes their music:

"The song structures of The Black Soft are based on well-known musical patterns, but in order that sound is to affect us profoundly, it has to become something that is no longer recognizable. The Black Soft *does* work with clichés as well but they succeed in breaking and destroying them in order to be able to get rid of their cliché functions and thus to create something new and - in their best parts - something unheard, a kind of abstract sound or form where the cliché has been identified, but then has been "deterritorialized," which renders sonorous forces that are not sonorous, in the sense of Gilles Deleuze and Félix Guattari's philosophy of creation."[110]

If we consider, for instance, their first two EP's - "The Black Soft" and "Totu Popep" - we are able to identify such "deterritorialized" clichés given through rhythm and

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[110] Meier, "The Sound of The Black Soft," 258.

timbre - as in the synthesizer sounds; the repetitive heavy breaths and moans; or the constant deep bass beat. Each of this cliché elements is treated as a milieu on their own, where the manner in which they are presented and interact with each other constitutes The Black Soft's territory. As such, "territory is in fact an act that affects milieus and rhythms, that 'territorializes' them. The territory is the product of a territorialization of milieus and rhythms." [111] Furthermore, Julia Meier describes, according to the notion of territory and refrain from Deleuze and Guattari, how The Black Soft constitutes their territory.

"First, a stable point in the midst of chaos has to be established [...] In the compositions of The Black Soft, this locus of stability would be a constant beat. The constantly repeating beats serve as a first pulse of what eventually becomes a song that gives a first stabilization or circling around and defining of a ground. In several songs they use live-recorded handclapping, which gives a repetitive first structure without being as artificially static as repeated handclap sound grom a drum machine. [...] Already this first grounding of the repetitive beats is not fully metrical, but steams from the pulse of the heartbeat, which makes them irregular, since the heartbeat is always a very new production of the organism, and never the same identical, repetitive beat (Bogue 2003: 18)."[112]

Moreover, Julia Meier states how such beats and rhythmic patterns introduce a territory. These beats are not rhythmically precise per se, however they communicate with one another, constituting vibratory connections with each other. As such, they are milieus on their own and their vibratory interaction constitutes a second milieu on its

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[111] Deleuze and Guattari, "A Thousand Plateaus", 314.
[112] Meier, "The Sound of The Black Soft," 259-60.

own.[113]
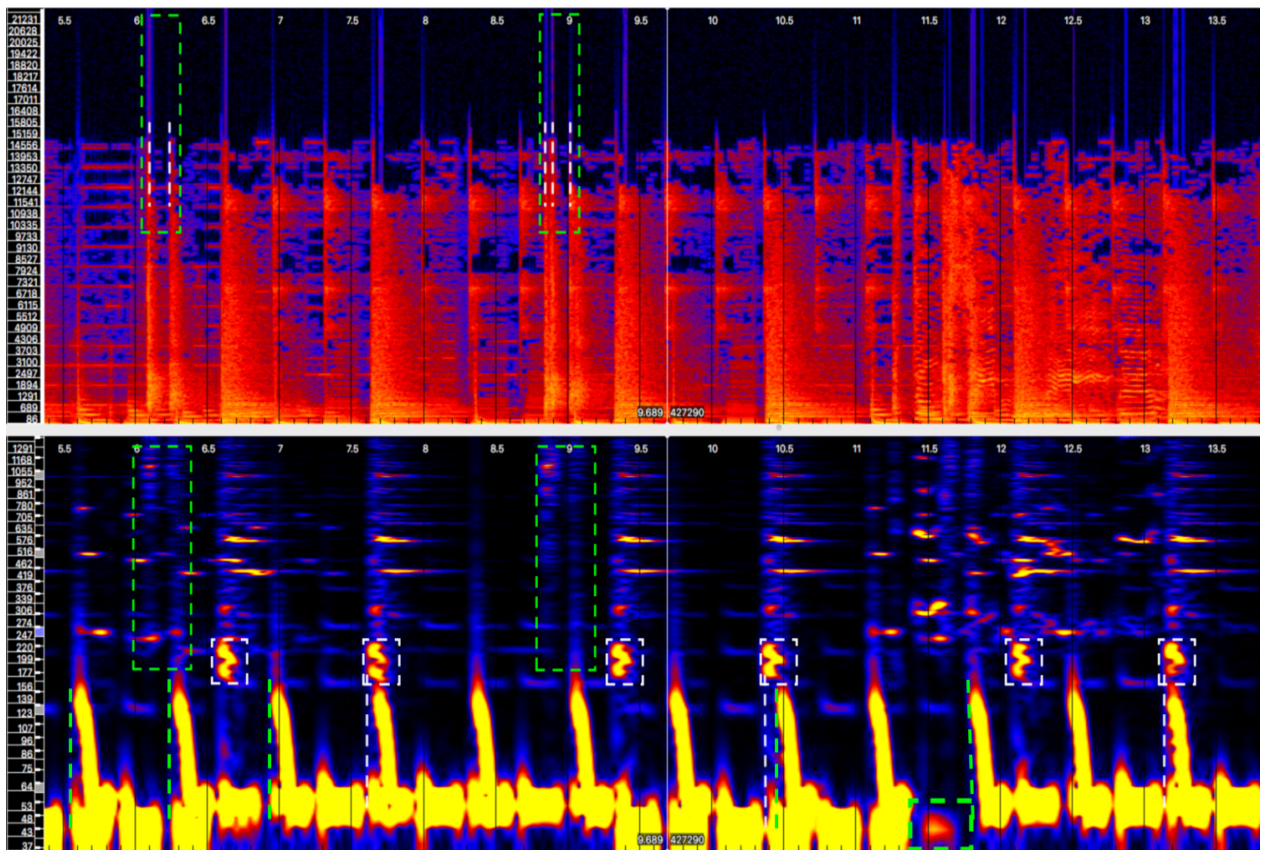
Figure 8: Spectogram of "The Black Soft" - 0:05 - 0:13.

If we observe figure 8, we see two spectograms - of different frequency ranges - from the 5.5 to 13.5 seconds marks of the song "The Black Soft". In the green vertical rectangles of both spectrograms, we can identify the live recorded claps. In the white dashed lines, within the rectangle, we can see how the clapping attacks vary. In the white dashed boxes we see the snare beat; and in the white dashed lines, we see its relation to the attack of the synthesizer and the electronic bass beat - the bass beat can be seen in the yellow vertical lines of the bottom spectrogram ranging from around 53Hz

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[113] Ibid, 260-61.

to 156Hz; and the constant synthesizer sound can be seen in the bottom yellow "blocks". The bass beat, however, still fluctuates, where its attack in relation to the synthesizer can be seen in the green dashed lines. Furthermore, the synthesizer also vary in the intensity of its attacks, as can best be seen in the green dashed box in the bottom spectogram.

As such, we see how each of this repeating beats have a subtle irregularity, which is enough to constitute them as milieus on their own, generating new milieus from their irregular interactions. However, the constant deep beat, although irregular, is still present, bringing a "stable point in the midst of chaos." Furthermore, Julia Meier proceed to describe a second process for constituting a refrain and territory, where it is a

"[...] process that Ronald Bogue illustrates with the help of an image of a cat that sprays the corners of its house, the trees and bushes in the garden and thereby demarcates a dimensional area that it claims as its possession. Similar to the famous style element of squeaks that Michael Jackson spontaneously built into his flow of rhythm as a recognizable element that marks the 'Jackson area' for the listener. The Black Soft 'keep their place' by staking out their territory via the constant incorporation of their aforementioned moaning sound. These are the demarcation of the field that they want to occupy."[114]

Therefore, Meier states how such rhythmical moaning sounds interact with the other milieus of the first process. It is in this communication among milieus that they "open themselves up to chaos". The milieus are constituted through a periodic repetition, however they still hold the potential to move from one milieu to another and, as such,

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[114] Ibid, 261.

create new rhythms. The interaction among them creates spaces in between the repetitions that are not fixed, whereas such difference is what become rhythmical and not the repetition itself. Furthermore, this interactions are territorialized in the music of The Black Soft, as "the grounding beat already evokes the moaning sound, which then evokes the melody."[115] As such, Meier proceeds to describe the third and final process of territorialization in The Black Soft's music:

"Then the third step takes place: in the example of Ronald Bogue, it is 'a bird [that] sings an impromptu aria at the break of the day, and thus opens its territory to other milieus and the cosmos at large' (Bogue 2003: 17). The third developing element in The Black Soft's compositions, then, is when the sound of the voice breaks in and eventually builds the melody of a song. But the melody is never completely fullfiled. Most of the time the voice only slightly sketches the melody into the sound structure; with sudden starts and abrupt breaks [...]"[116]

Furthermore, as The Black Soft establishes their territory, we are able to point out a constant dichotomic nature in the constituted milieus of their music - as in the electronic synthesized sounds and the organic sounds. As the territory aprehends all of these milieus, they lose their functionality and become rather expressive. As Meier describes some of these organic sounds, given in the heavy moans and breaths, she states how sexually explicit they might seem at first. Nevertheless, as they are deterritorialized and function differently, "The Black Soft succeeds in breaking with the cliché, breaking with the simple imitation and representation of this sound."[117] Such

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[115] Ibid.
[116] Ibid, 261-62.
[117] Ibid, 264.

break with the functionality is what constitutes the expression in the milieus. As Meier states, this is not some representative expression, as in a human emotion, rather:

"The moaning sound is a *necessity* that is both controlled and accidental. It does not express anything, although we can take it as an expressive rhythm in the sense of a signature, the marking of a territory. But as an artistic musical manifestation it ceases here to be of personal or subjective quality. By means of deterritorialization, signature becomes style and style is "figure" [...] When signature (territory) becomes style or figure, then the experience of the artist become only the trait of the experience that has transformed into sound and music."[118]

We could observe such expressiveness in an organic milieu in the manner of how The Black Soft deterritorializes the sound of the scream - the scream itself has been a recurring theme for some artists and its "effect" in popular music could be regarded as a cliché. As Deleuze analyzes how Francis Bacon captures the invisible forces of the scream in his paintings - and, furthermore, states how Alban Berg is able to make music out of the scream in his operas "Wozzeck" and "Lulu"[119] - we could say the same for The Black Soft, as they manage to render the nonsonorous force of the scream.

If we consider the track "Kizz Mah Gridz" from the "Totu Popep" album, we are able to observe a deterritorialization of the scream, where it loses its sonorous force and functionality, becoming expressive on its own. It is worth mentioning how the lyrics in the whole album are completely incomprehensible, turning the singing a voice into a media of timbristic expression and not text. In figure 9 we can observe the scream - in the

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[118] Ibid, 263-64.
[119] Deleuze, *The Logic of Sensation*, 60-61.

dashed green box - that starts at the mark of 1:43 in the track. Its three repetitions constitutes a milieu of its own and, particularly, a focal point in the climax of the track. Although the scream raises in pitch and timbristic intensity at each repetition, it is however lowered in decibels and completely compressed in its third and, supposedly, highest intensity. Furthermore, we can observe on figure 10 a zoomed in frame of that scream with a filter for everything under -10 decibels, where such manipulation of volume becomes clearer. The scream itself is destituted of its sonorous force and is able to render the expressive, nonsonorous, aspect of it.
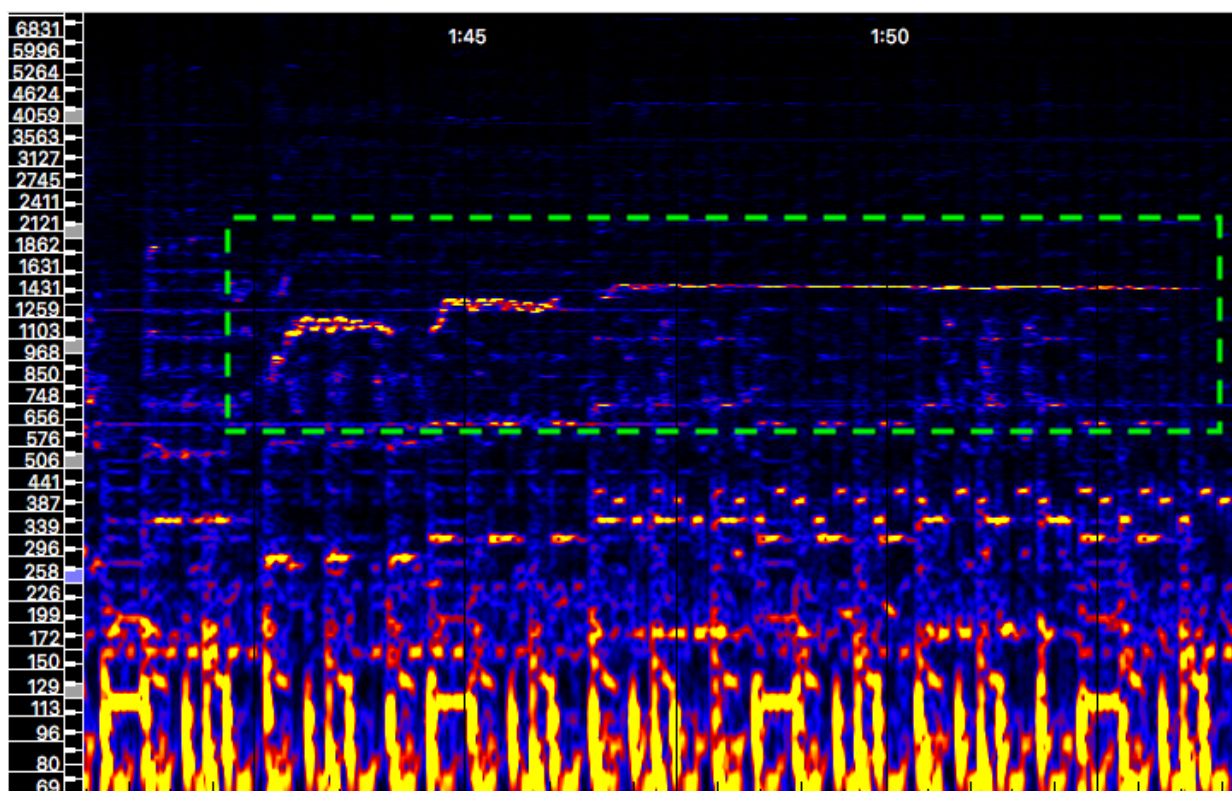
Figure 9: Spectrogram of "Kizz Mah Gridz" - 1:40 - 1:50.
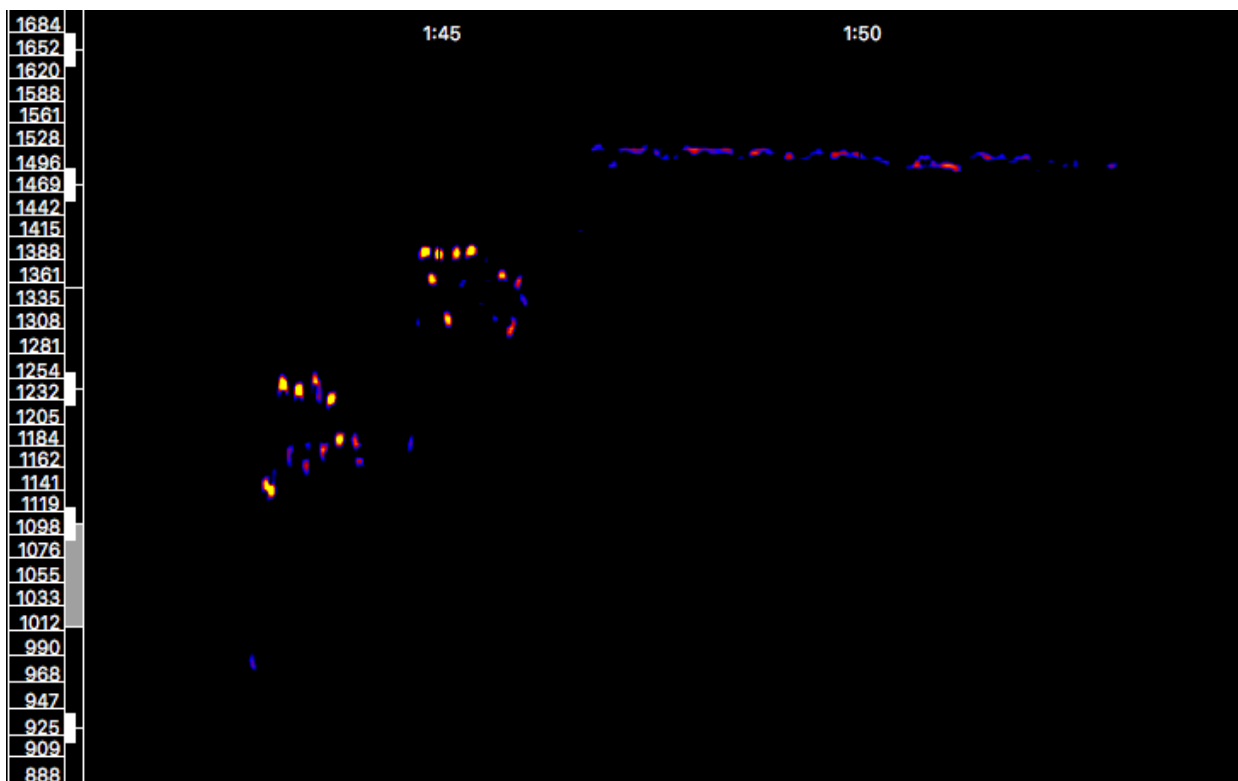
Figure 10: Spectrogram of "Kizz Mah Gridz" - 1:40 - 1:50. Zoomed in on the scream and filtered at -10db.

Furthermore, as we understand how the milieus are constituted in their compositions, it is worth mentioning an inherent materiality in their production - to which can be pointed out in their sampling technique. If we take a closer look at the track "Lovesong" from their album "The Black Soft", which is actually a cover song from the band The Cure, we see a milieu of organic nature which is repeated along the song. Such milieu is constituted of a noise recorded along with the voice, sounding almost as if someone hitted the microphone while it was recording.

As can be seen in figure 11, marked by the green dashed boxes, the noise appears already in the opening verse of the song. As the music progresses, the noise is repeated as a milieu of its own and further interacts with the bass beat - represented in

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the long vertical yellow lines.
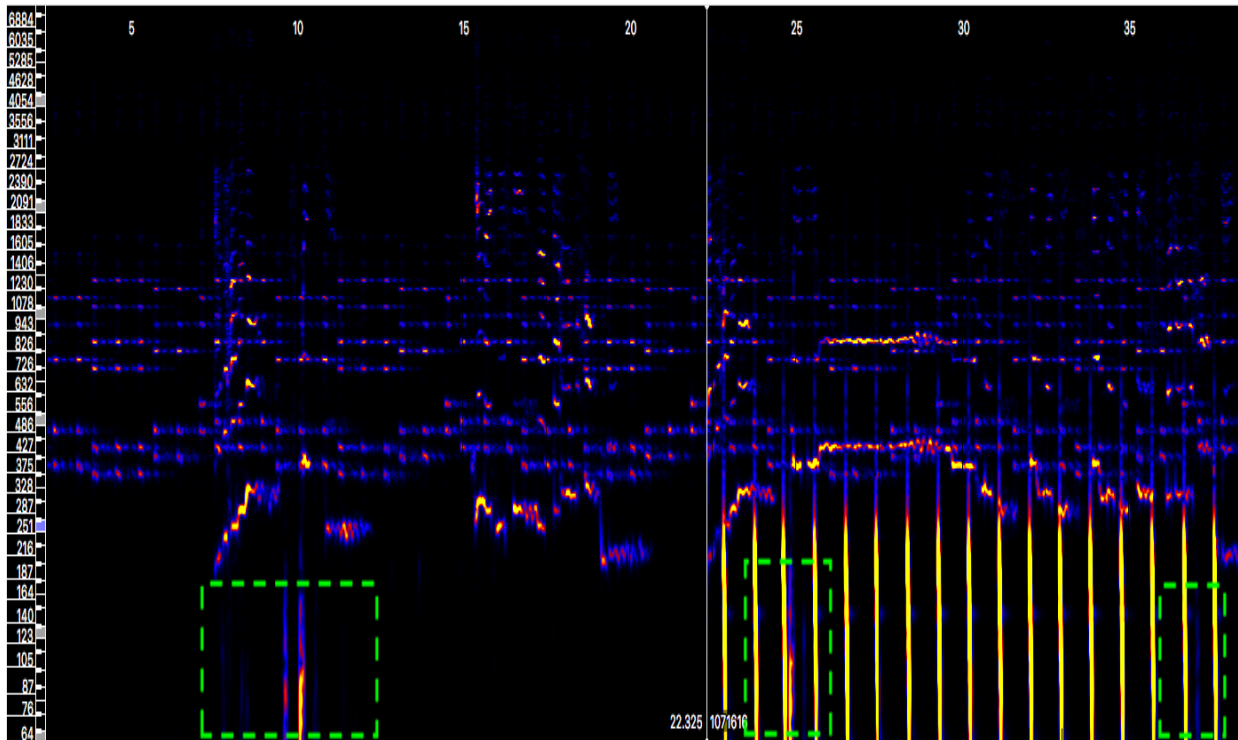
Figure 11: Spectogram of "Lovesong" - 0:05 - 0:35.

In the music industry, such noise would have been taken as an error, where the recording take would have been discarded, due to the unwanted sound. However, The Black Soft not only develops this noises as milieus that interact with each others, but also reutilizes the sample of this verse - making another milieu out of it - as can be seen in figure 12. At around 52 seconds, we hear the same voice sample that opened the piece - we are able to see that due to the same characteristic noise, as marked in the green dashed box.
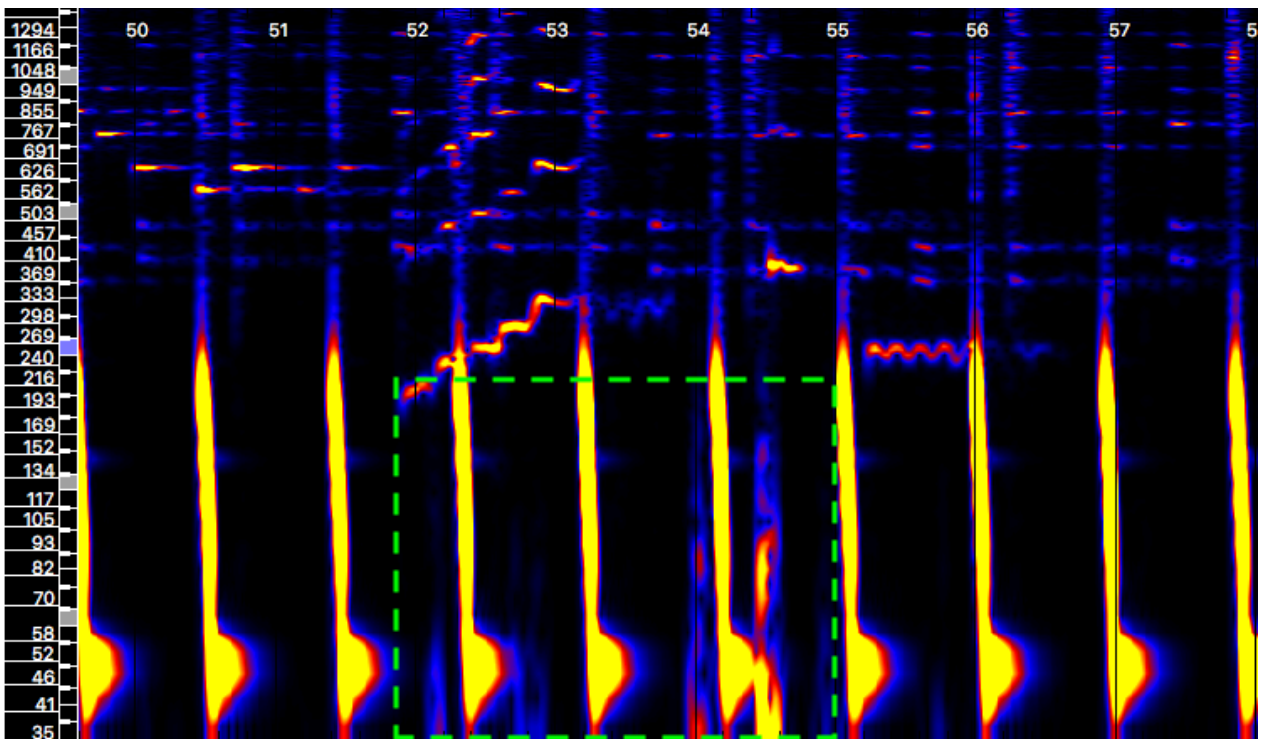
Figure 12: Spectogram of "Lovesong" - 0:50 - 0:57.

Through a Deleuzian approach to music, constituting all the clichés they use into expressive milieus, The Black Soft is able to deterritorialize such clichés through simple repetition and subtle irregularity. Their music, as well as their visual arts production, becomes rather ecological, as they appropriate over the objects in their surroundings - be it in the ruins of a gentrified neighborhood or the fragments of clichés from popular music. As they are able to deterritorialize such objects, they render the nonvisual and nonsonorous forces. Their work becomes an expressive reaction towards consumerism and, as such, they "embrace the squizophrenia".

2.4 Conclusion from the case studies

In all four of our case studies we are able to observe how the composers assume such position of *bricoleurs* and develop with the materials on their surroundings. All the case studies portray modes of production that directly confronts the music industry, to which the composers have secured, through materiality, effective ways to criticize and capture the forces of its products. Throughout all of them, we are able to observe the ludic and chance aspects of bricolage, where such freedom and causality for the materials becomes essential in order to deterritorialize them.

As we have seen in the music of Dj Dolores, he approaches the performance with the other musicians as in a symbiosis - where each musician further explores the musical genre they represent, given by timbristic aspects. In order to further confront the power relation in the music industry, we see Dj Dolores' interest in portraying the cited "text" in its most original essence, which is given materialisticly.

In John Oswald, we confront the political rhetoric in the appropriation of popular music. Interestingly enough, as Oswald explains the copywrite laws in Canada, which compares artistic production to real estate, we could relate such territorialization of cultural artefacts to the presented view of Deleuze's territory. Furthermore, Oswald brings to our attention the importance of timbre in music quotation, whereas the materialistic manipulation of samples deals directly with it. His mode of production is fundamented in the discovery and exploration of materials, as he manipulates cultural artefacts that saturate us in our daily lives.

Regarding our case study of Frank Zappa, we observe his project/object approach, where he focuses on the lifeworld of the listener. In his cynical rhetoric, where the project/object works as an empirical market research, Zappa distances himself as a rational observer in order to best criticize the objects he parodies. Consequently, this leads to the point of self-parodies and culminates in his xenochrony technique. This is where, through studio manipulation, he is able to work as a bricoleur and is able to make two completely different fragments of music confront each other in a juxtaposition resynchronization - as we have seen with *Rubber Shirt*. In this acousmatic piece, we were able to point out the aspects of motion, in time and space, to which we later relate to Deleuze's milieus. We understand the resulting morphologie and, most importantly, the deterritorialization of the quotations - which can be best approached through the milieus.

Lastly, in our case study of The Black Soft, we are able to see how their subtle manipulation of the clichés is enough to constitute them as milieus and to deterritorialize them. Such deterritorialization makes the object lose its functionality, becoming rather expressive - as we have seen with their deterritorialization of the moans, breaths or the scream. Their approach directly faces consumerism through its ruins, be it in the descarted products or in the musical clichés. Furthermore, as their music is completely based on milieus, we see how they would sample a verse of a song and repeat it, in order to constitute it as a milieu and deterritorialize it - in *Lovesong*, for instance, we see how even a recording "error" loses its functionality and becomes expressive. As such, through all this case studies we are able to apprehend a need for "freedom" for the material. Although there are manipulations over the quotations, they all still allude to the original, where its effective deterritorialization is enough for them to become expressive.

Although all the case studies deal with popular music, we should not restrain our approach to it, as our point relies in developing a critical thinking towards the material. Particularly, the idea behind popular music appropriation relates to an environmental approach, where, as stated in the John Oswald topic, popular music exists in our public domain. The case studies were chosen due to how they deal with aspects of deterritorialization. These aspects could be implemented in any musical style, however the clichés of popular music saturate us on a daily basis, bringing such deterritorialization to the foregrounds of the work.

Particularly, in my compositions, the material is not limited to popular music, but it has been each time more present in my work, especially in my clarinet performances. In these performances for clarinet and live electronics, as it will be further developed in the next chapter, the use of popular music samples also relate to the ephemerality of the performances, where I can quickly appropriate and react over such materials. As such, the remarks about popular music in this thesis serve the purpose of bringing attention to the surroundings during the compositional process.

3. Development of my musical language

Regarding my personal compositional development, it is a reflection of the approach I took throughout my master's studies - where all of my pieces and performances focused on developing a transtextual style. Particularly, such interest in transtextuality emerged as a consequence to my primary concern regarding the process of creation - although this becomes a rather ontological concern, personally it constitutes the basis to effectively rethink my compositional approach. In my research regarding the *poietic* dimension, I came across Kristeva's and Genette's literary theories - where we are able to acknowledge a sense of transformation in the process of creation - since no work is completely new, but rather transcendent. I became attracted to the idea of bringing transtextuality to the foregrounds of my work, since this could emphasize the transcendental relations among cultural artefacts. Personally, transtextuality also became a way to acknowledge the aspects that constitute my process of creation, such as the "texts" that are a part of my lifeworld. It became the means to acknowledge and think critically about the "texts" that influence me during a compositional process.

Nevertheless, throughout my master's studies, I have also been actively performing as a clarinetist while mainly working with free improvisations, open works and solo performances of my own. Particularly, such improvisational approach in my performances made me address my own compositional process - whereas although in a compositional process I would be able to review and "correct" my work, I still wanted to somehow incorporate the spontaneity and ephemerality that I would have in a performatic process. As such, bricolage came as a link for the two processes I faced

when making music. By conveying the ludic and environmentality aspects of bricolage - already present in my improvisation performances - to my compositional process, I felt prompt to distance myself from my old praxis of compositional schemes and techniques. Rather, my process developed into researching and arranging a database of particular "texts", to which I would later approach in the same way as a bricoleur would approach the materials in his surroundings.

As such, my compositional approach consisted mainly on assembling a series of sonic events out of fragments from the previously selected "texts", with due respect to their individual spectromorphological nature. By distancing myself from compositional methods, such as a serial or thematic development, my work became mostly non-linear, since the narrative was not based over functions or variations. I wouldn't plan any major climaxes or narratives, where my posterior "review" and "correction" of the work focused on minor details - such as notography or mixing issues, in the case of an electroacoustic piece. At most, during my final reviewing of the work, I would make minor changes in order to emphasize certain gestures already present in the composition - such as changing some particular dynamics or delaying an attack.

My compositional process as such would rely on bricolage itself, as in assemblying sound events out of the material I had previously selected. Each sound event would be composed almost as in how I would approach a solo improvisation, where it would be entirely composed at once. My compositional process became ephemeral in itself, mainly relying on my reaction to the "texts". Particularly, I would compose as in a *collage* of the fragments from the "texts", with some degree of manipulation over them in order to emphasize certain "forces" already present - this could be, for instance, as in abstracting some notes in a citation or distorting and filtering

a sample. Furthermore, throughout the composition, the fragments I work with are not developed. Any repetition or variation of them would have been due to the same material being accessed again, constituting rather a milieu than a development of a theme - in the traditional sense.

Particularly, If I were to pinpoint my experimental works which became the basis to further develop my approach, it would be *Les Cris de Brésil*[120] and *Jouissance*[121], both from 2018. In *Les Cris de Brésil* - a piece for flute, saxophone, viola and cello - I used fragments of Clément Janequin's *Voulez ouyr les cris de Paris*, Silvio Ferraz's "Litania", the poem "Em Pleno Plano" by Éveri Sirac and a previous composition of mine called "In memoriam Abu Ghraib". In *Les Cris de Brésil*, I had started composing sound events through independent phrasings for each instrument, although the composition was measured, I worked with either open or complex rhythms - in order to bring some chance into the synchronization of the instruments. After a posterior analysis of the piece, I became interested in developing the aspects of non-linearity and the random gestures formed due to the polyphony in the piece. Particularly, I also realized that the citations of the piece became merely media for exploring the timbre of the instruments - they represent the gesture; or motion; or intensity; but, as there was no compositional plan, they didn't make any structural sense other than as milieus on their own. As such, the piece is constituted out of timbristic milieus, where the narrative of the piece would be given by the synchronization and desynchronization among this milieus.

As I developed my compositional approach, I became interested in developing transtextuality in my clarinet performances as well. As such, I programmed a live

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[120] Premiered by Ensemble Terrible at the Echofluxx Festival 2018, Prague. A link for the recording can be found at: https://soundcloud.com/user-340999496/les-cris-de-bresil-bruno-cunha.
[121] Premiered at the Muslab 2018, Mexico. A link of the piece can be found at: https://soundcloud.com/user-340999496/jouissance-bruno-cunha.

electronics patch in Max which was controlled with an accelerometer sensor attached to the bell of the clarinet - the development of patch will be further explained on the next subtopic. While I experimented with it in clarinet and live electronics performances, I developed a performance called *Jouissance* - which consisted mostly from the selection of samples and live processing effects that I programmed in the patch, since the performance itself was an improvisation. Further on, I developed an electroacoustic piece, with the same name, where, in studio, I recorded some improvisations on top of each other. I could attribute to this piece the same idea of sound events constituted by milieus, but particularly, due to the randomness in how the samples were triggered, there was a greater sense of chance in the milieus. This helped me to further investigate the idea of bringing "freedom" to the milieus - as in composing sound events where the materials are more independent from each other. Although this relates somewhat to a stochastic approach, the idea would be rather to develop secondary milieus formed in the synchronization of the milieus, than to propose a macroscopic gesture formed by a stochastic event. Bigger gestures in my music only relate as secondary millieus of their own - as is some synchronization of several milieus that motions such gesture.

Throughout this chapter we will further analyze my pieces "Amour and Sieben Cabeças", "Contrappunto Dialettico Abaporu" and "Post-Brasilis" - where we will be able to learn how I have developed a transtextual approach by focusing on the disposition of milieus and aspects of bricolage in the compositional process. Furthermore, we will also take a closer look at the approach to my performances of clarinet and live electronics, where it has been my main source for experimentation in music.

3.1 Clarinet and live electronics[122]

Particularly, as I further developed my bricolage approach in the compositional process, the more it made sense for me to approach my performances in the same way, where I could work with some disposition of materials to interact with. As such, I felt motivated to develop improvised performances that I could do with clarinet and live electronics - rather than composing for myself to play, I intended to emphasize the spontaneity in the performance, where the clarinet and electronics are merely tools I could access during the performance. Moreover, I was particularly influenced by the research of Sarah Nicolls' "PianoLab" and her piano and live electronics experimentations [123] - it is also worth mentioning my interest in Pierre Alexadre Tremblay's use of sensors for performances with live electronics and Jesper Nordin's Gestrument for working with samples.

As such, the clarinet itself has become my main instrument for performing, where the live electronics in my performances are thought out as an extension of it. While performing with the clarinet, the sonic result is subjected to organic aspects, such as the breathing or in how the keys are pressed. On the other hand, such aspects of organicity are lost in general interfaces for electronic music. One alternative to bring such organicity to the controls of live electronics is with the use of sensors during performance - where parameters from an organic action, such as motion or intensity, are

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[122] Examples of this clarinet and live electronics performances can be found on the following links:
http://echofluxx.org/ECHOFLUXX19/doc/BrunoCunhaSat.mp4
https://www.youtube.com/watch?v=MonvgpiszTs.
[123] Sarah Nicolls, "Seeking Out the Spaces Between: Using Improvisation in Collaborative Composition with Interactive Technology," *Leonardo Music Journal* 20 (2010): 47-55.

transformed into data. Particularly, the sensor that I used was a "Hothand USB" - which was a 3 axis motion sensor - and I attached it to the bell of the clarinet. Generally I also use an interface to adjust the levels and turn the effects on and off, however, all parameters and spatializations in the patch are controlled by the data of the sensor and by another data generated by the intensity of the audio input. As such, the live electronics are directly related to the sound and the visual gestures I would perform on stage - where this allowed me to create a responsive patch for my improvisational performances. In figure 13 we see a picture of the setup I generally use with my clarinet, consisting of a clarinet microphone, a Novation Launch Control and the Hothand sensor.
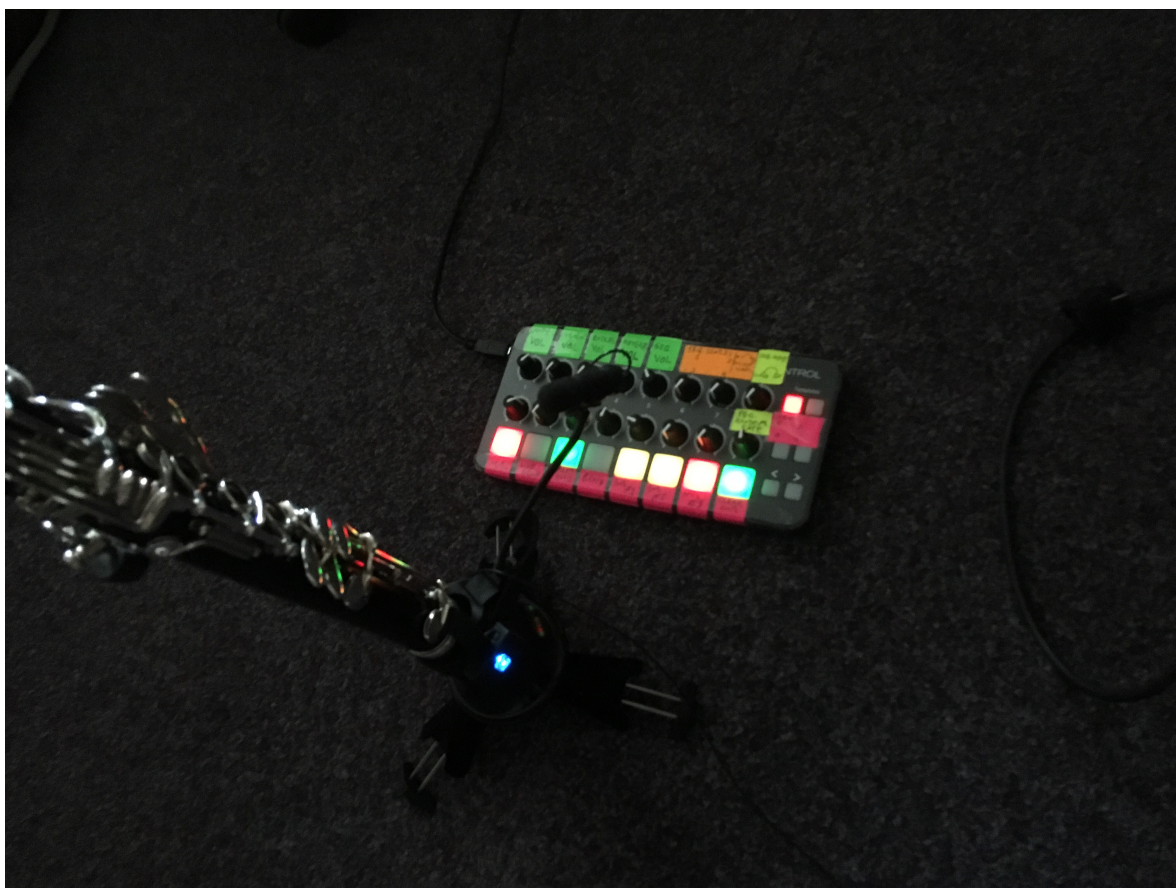
Figure 13: Usual setup for my clarinet and live electronics performances.

Furthermore, as I intended to implement transtextuality in my improvisations, I also felt that the best way to do so would be through bricolage. Instead of playing some citation in the clarinet, I would work with transtextuality through the electronics, leaving the clarinet to a complete free improvisational approach. According to each performance, I would implement a set of samples to the patch - made from the "texts" I want to quote - to which I may access through a range of interactions. The effects in the patch have varied according to each performance, but they generally consist of processing effects for the clarinet - such as a granulator or an endless reverb, and processing for the samples, ranging from simple or rhythmic samplers to concatenative synthesis. In figure 14 we see one version of the patch in presentation mode, as in how I use it when performing.
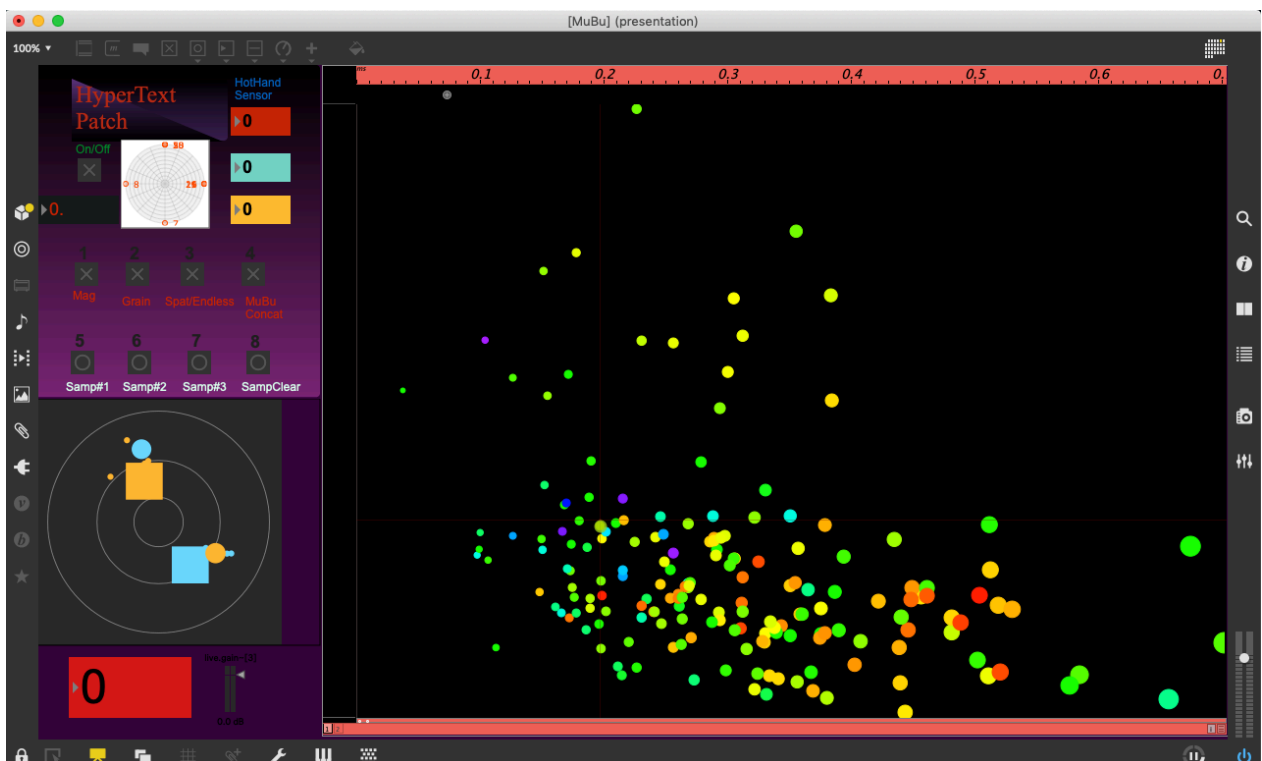
Figure 14: Presentation mode of the Max patch.

Since, the parameters of the effetcs are controlled by the clarinet, when performing, I am able to access the samplers as an instrument. Furthermore, since the controls are based over organic aspects, they are not precise per se. There is a sense of chance in how the samples are played, constituting into millieus on their own. As such, this patch has allowed me to quickly work on transtextuality for my performances - as I could easily change the samples in the patch, allowing me to develop spontaneous performances. Moreover, this is where I have further developed my approach with popular music samples as a reaction to my surroundings. Unlike simply performing with a sampler, the patch has allowed me to extend performatic gestures from the clarinet to controlling how the samples are placed in time and space. Transtextuality, as such, is approached as material and the performance is regarded as pure bricolage.

3.2 Amour and Sieben Cabeças

"Amour and Sieben Cabeças" is a piece for soprano, alto, violin, cello and live electronics - although there is no live processing, the electronics part is performed live in a quadraphonic diffusion. This piece was composed for the project "The Presence of The Past" of the SoundMe research group and was performed on October 3, 2018[124], in Prague. Particularly, the intent of the project was to develop compositions influenced by the culture of the past - more specifically, medieval music. Since my personal research focused on transtextuality, I found motivation in the medieval palimpsests. Palimpsests -

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[124] A link for the recording of this performance can be found at: https://soundcloud.com/user-340999496/amour-and-sieben-cabecas-1.

which curiously is the title of Gérard Genette's book about transtextuality - are manuscripts to which the writing is washed off in order to be reused, however, since palimpsests are recycled, fragments of the original writing are still present in the new one. As such, the palimpsest itself is a materialization of transtextuality, as the writing is materialy overlayed on past ruins.

The material I worked with for this piece came from Guillaume de Machaut's motet 1 "Quant en moy / Amour et biauté / Amara valde", Glauber Rocha's movie "Der Leone Have Sept Cabeças", a few fragments of previous compositions of mine and some cliché effects for strings - such as in natural harmonics glissando, scratch tones or col legno battuto. For the electronics, I developed a Max patch consisting of a sampler connected through live processing effects. The samples were made out of two fragments from Rocha's movie and from recordings of the rehearsals. The score alternated between closed and open, however the electronics were completely improvised throughout.

In this piece, I have further developed a composition based on the deterritorialization of milieus, as I intended to create an amorphous piece - I thought of it as a palimpsest, with two contrasting territories, but without a clear sectioning between them. Particularly, the singers would be the voices that opens up new territories. The alto, singing in *belcanto*, brings out the territory mostly marked by Machaut's music and the soprano, singing in *sprechgesang*, brings out a contrasting territory marked by the other materials. If we were to find some linearity in the narrative, it would be through the fragments of Machaut's motet, where this territory fuctions as a re-reading of the original music - were, in order to deterritorialize it, the accompanying strings are filled with timbristic effects and milieus from the other contrasting territory. As such, the piece

follows a line in Machaut's motet, but is saturated - in minor and major levels - of intersections constituted by milieus. This milieus, however, are what deterritorialize and constitute new territories throughout the piece. In figure 15 we have a clear example of it, where the top system represents Machaut's territory - with synchronized milieus - and the bottom system represents the contrasting territory - with desynchronized milieus.

Figure 15: Page 2 of the score of *Amour and Sieben Cabeças* - from 0:30 to 1:00 in the recording of its *première.*

Furthermore, in figure 16 we can observe the spectogram of the sound event from 4:10 to 5:30 of the *première* of the piece. This event is composed out of five elements, of which are constituted as milieus on their own: A sample made from Rocha's movie, a scratch tone gesture by the violin, a scratch tone gesture by the cello and two samples made from a recording of this gestures during rehearsal. In the bottom spectogram we can observe the scratch tone samples being played by the electronics - marked by the green box - an its periodic repetition. In the top spectogram, we can observe how the milieus constitute vibratory blocks of space-time - where each green box sections when another milieu is added. Insofar as the milieus stablish their connections among each other, we can observe how the spectra grows and the territory expands.
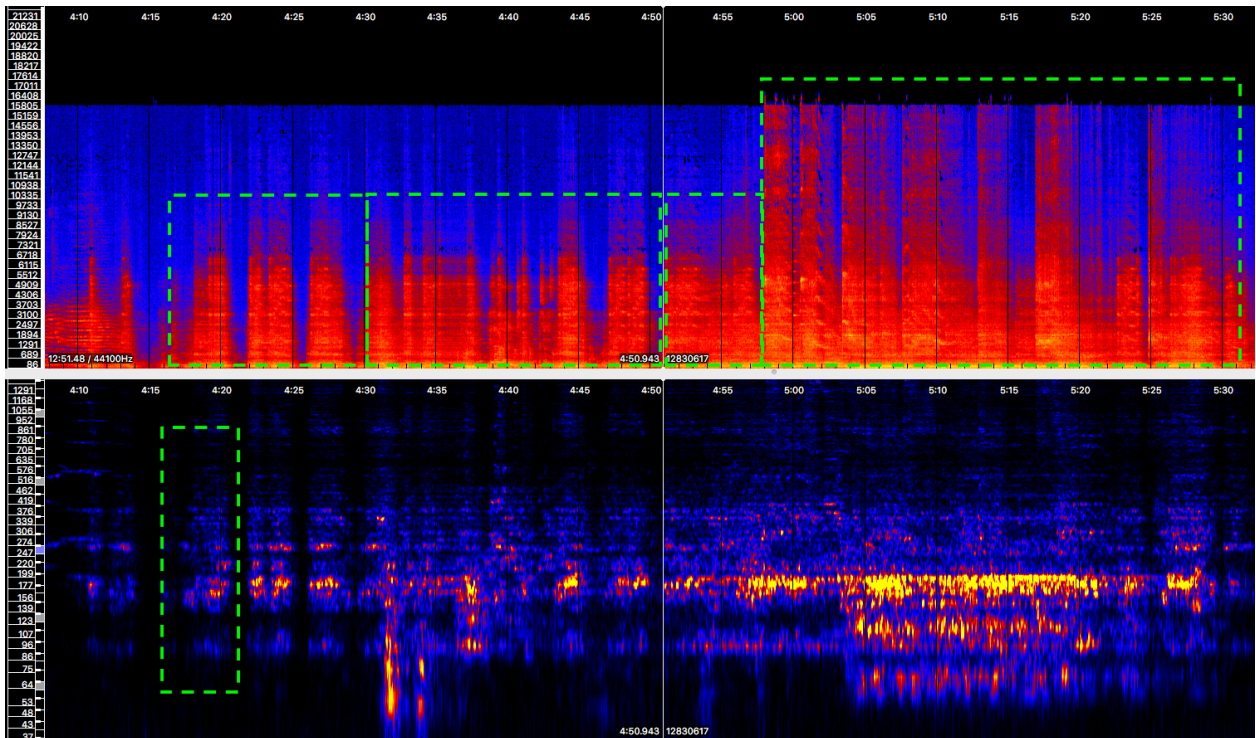
Figure 16: Spectrogram of *Amour and Sieben Cabeças* - 4:10 - 5:30.

For this sound event, the violinist and the cellist should start in *tacet*, but could start playing whenever they want. Each of them only had one small scratch tone gesture - regarded as a cliche of contemporary music in the material for this piece - to which should be repeated *ad libitum* and in free tempo. The event is basically an improvisation done only by the periodic repetition of milieus. Interestingly enough, at first we hear the samples of the strings, which marks a focal point for the listener. However, this samples have some amount of processing, where, at the moment that we hear the violinist and the cellist play their respective milieus, the gestures sound familiar but are somewhat deterritorialized. As we observed in figure 16, this milieus start to interact with each other and the territory becomes dynamic, volatile - since, as previously stated by Julia Meier: "The notion of a territory in Deleuze and Guatarri's philosophy does not mean a closed space and time construct but an open whole."

As such, this has been a piece to which I could develop my approach to transtextuality through the deterritorialization of milieus. Furthermore, this piece confronts the relation of product and production and aspects of Deleuze and Gutarri's schizophrenic producer. Particularly, this is done by the use of bricolage throughout the performance - especially by the electronics, which were improvised during the performance. The use of samples developed from rehearsal recordings also confronts this relation of product and production - as they materialize the production process and become milieus of their own in the piece. Although I don't use popular music in the material for this composition, as questioned in chapter two regarding appropriation of materials, this piece helped me develop my reaction to the surroundings - since in all my following pieces for acoustic instruments, which were presented in contemporary music concerts, I have used cliche effects of contemporary music as milieus.

3.3 Contrappunto Dialettico Abaporu

"Contrappunto Dialettico Abaporu"[125] is a piece for flute, doubling piccolo, bass clarinet in Bb, trumpet in Bb, violin, cello, contrabass and percussion. Particularly, this was a piece to which I could further develop my "milieu based" score writing. All the materials for this piece were based over classical and folk brazilian music, with the exception of Richard Wagner's "Rienzi", the Italian protest song "Bella Ciao" and the former Brazilian President Lula's theme "Olê, olê, olê, olá, Lula, Lula". Furthermore, I also use contemporary music cliches, as in instrumental effects such as multiphonics, scratch tones, jet whistles or *col legno batutos*.

Particularly, what led me to relate my music to the perspective of the milieus, was due to my polyphonic writing with fragmented phrasings. In this piece, the instrument phrasings do not develop, as I have taken excerpts from the material and composed small gestures with them. Since the phrasings themselves - written in varied styles, from tonal to noisy sounds - do not make sense in some structural level, as in a tonal or serial system, they are rather taken as timbristic media. The phrasings become "timbristic milieus", since they only convey the material that plays them. The piece itself, that has a non-linear narrative, becomes rather a series of sound events where one could attain to the spectromorphological gestures generated by the milieus.

Furthermore, this piece helped me consolidate my bricolage approach in the compositional process, as I have taken the excerpts from the materials, which I

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[125] Premiered by Ensemble 10/10 on March 30, 2019, at the Open Circuit Festival in Liverpool, England. A link for the recording of this performance can be found at: https://soundcloud.com/user-340999496/contrappunto-dialettico-abaporu.

organized earlier, as found objects. Unlike "Amour and Sieben Cabeças", which follows a line with Machaut's music, "Contrappunto Dialettico Abaporu" has no linearity. The milieus in the piece, transcendent from a variety of music styles, are deterritorialized in the new territory. They loose their original functions, as in harmonic or serialistic, and they loose their cultural meaning, as in protest or folk songs. Rather, they become expressive, since they only represent the milieus that they are - as in motions in time and space that stablish connections among each other. In figure 17 we have an example of how this milieus are arranged in a sound event. The dashed lines represents moments where the phrasings should synchronize, constituting secondary milieus that sets the piece in motion. Apart from this necessary synchronizations, the phrasings are very open, where any other synchronization is given by chance.

Figure 17: Opening sound event of *Contrappunto Dialettico Abaporu*.

Particularly, this piece also helped me question and pursue an open score writing for my following pieces, as it is written in a open form with a middle section in closed form. This piece has been an experimentation, since, at the time, I was motivated in writing a piece based on gestural synchronizations, but still haven't related it to milieus - this assimilation rather came on a posterior analysis of the piece. In order to pursue this "gesture based" composition - to which now we understand through the perspective of milieus - I experimented with both approaches to which I could submit my writing: Open and closed. In figure 18 we have an example of a closed form sound event. It is written in a polyphonic style, with complex rhythms and independent phrasings. The concept of timbristic milieus is still present, however the synchronizations in major and minor degrees are fixed - with the exception of small open gestures, as in the violin on bar 13.

Figure 18: Opening sound event for the closed section of *Contrappunto Dialettico Abaporu*.

If we analyze the recording of the *première* of the piece, the difference between the open and closed forms becomes clear. In figure 19 we can observe the spectrogram of the first 35 seconds of the piece. Indicated by the green dashed lines, we can observe the four major points of synchronization, the same that are represented in figure 17. In the top spectrogram, we see how this points of synchronization shape and set the spectromorphology into motion. If we observe the areas in between, we see how the spectra is blured, with irregular connections between the milieus happening throughout. Since the territory is based over open rhythms, it becomes dynamic and seem somewhat more organic - as it preserves a degree of individuality in the phrasings.
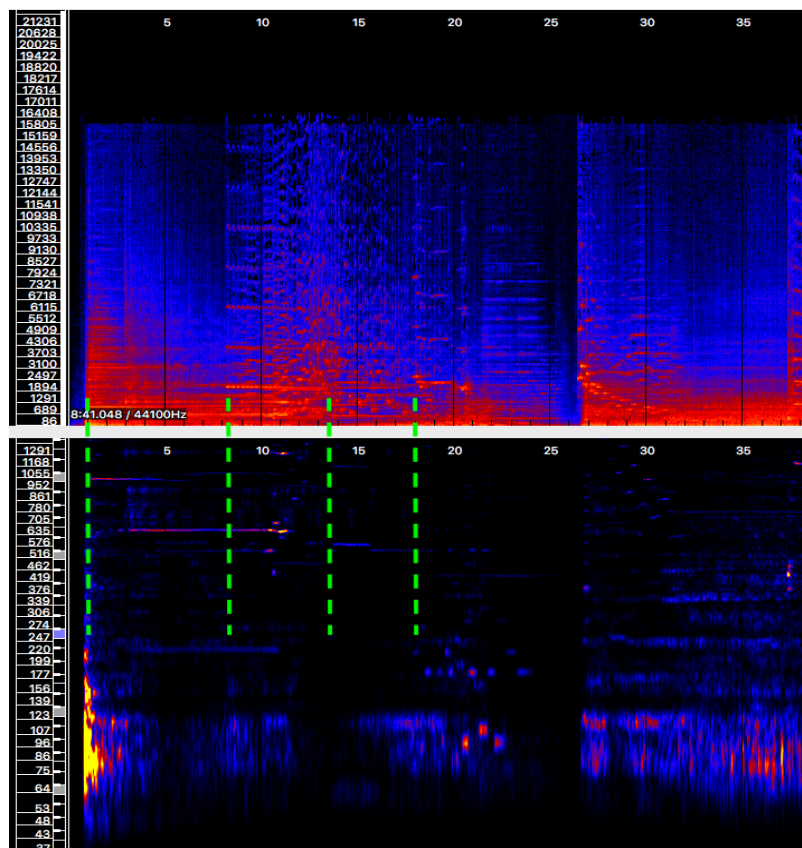

Figure 19: Spectrogram of *Contrappunto Dialettico Abaporu* - 0:00 - 0:35.

In figure 20 we can observe the spectrogram from 1:45 to 2:45 of the piece. The cursor is placed at 2:23, where the opening sound event for the closed section begins - as presented before in figure 18. Again we can see some of the major points of synchronization marked by the green dashed lines. However, if we listen to the areas in between, they sound rather rigid - especially if we compare them to the event in the previous spectrogram or to the section from 1:45 to 2:20, which is still in open form. In the closed section, the small synchronizations are more clearly defined - to which when compared to the open sections, the milieus loose the organicity from before.
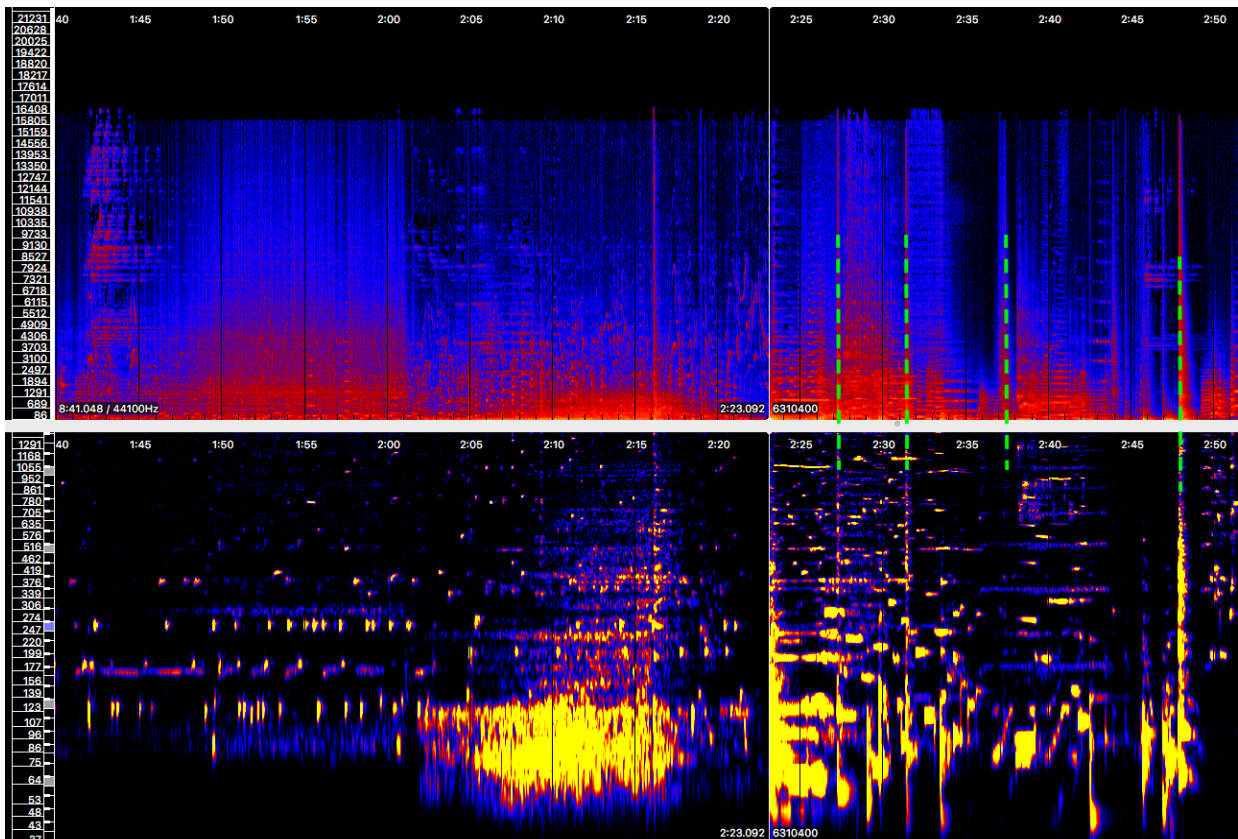

Figure 20: Spectrogram of *Contrappunto Dialettico Abaporu* - 1:45 - 2:45.

Particularly, the comparison of both sections reassured me that I should pursue open scores for my acoustic compositions. In the closed section, although rhythm and dynamics are complex and varied, I would point out that it lacked the same symbiosis present in the open sections. The milieus and secondary milieus are still there, but, as they all still follow the same tempo, the territory becomes rather fixed. It seems to me that by bringing more chance in the interaction of milieus, the territory, as suggested by Deleuze and Guatarri, becomes an open whole. As such, in other to be effectively deterritorialized, this milieus should rather cohabit than be submitted to a common cycle.

Furthermore, the intention in deterritorializing milieus is so that they become expressive. As such, an open score brings the possibility of treating them as an expressive media for the performer. They loose their original functionality and, as with the "texts" in my bricolage, the written phrasings become material for the players to develop upon. This is where we can infer the questioning of product and production, as the bricolage process should be present in the performance itself. As with the schizophrenic producer, we should understand how the connections among milieus are alive and dynamic, it is a symbiotic process of reaction to each other. As such, in my compositional development, I understand the compositional process as extending to the performance, where the piece itself is liable of further manipulation.

3.4 Post-Brasilis[126]

"Post-Brasilis" is a stereophonic acousmatic piece to which I could remark as the consolidation of my compositional approach. As I intended to develop my bricolage, I felt

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[126] A link for the piece can be found at: https://soundcloud.com/user-340999496/post-brasilis.

compelled to allude to Claude Lévi-Strauss' original conception of bricolage, as in the creation of myths. Particularly, Lévi-Strauss had developed his theoretical body mostly influenced by his athropological studies in Brazil, where we can observe a clear bricolage in the development of its myths - such as Brazilian regional Catholic processions, rites based over indigenous and Cristian religions or bricolated religions developed upon African religions and Catholicism. As such, the materials used in the composition came from several recordings of Brazilian religious rites; as well as Brazilian popular music; and soundscape recordings and electronic sounds that I produced. Particularly, at the time that I composed this piece, I was also influenced by Chantal Dumas' acousmatic piece "Les petits riens (mécanique du quotidien)", which led me to approach my composition as in a soundscape, where the listener is submitted through several bricolated sonic environments.

The religious rites, which are the most predominant recordings in the piece, convey territories of their own. Furthermore, several of this recordings come from religious processions, where they become dynamic soundscapes - since the recording microphone moves through space. The percussive music and chantings in this recordings serve a meditative function in the rites, where their inherent rhythm is intended to convey particular states of mind for their participants. My purpose in this piece was to deterritorialize this myths, to get rid of their functionality and rather generate new expressive territories. As such, not only this recordings are overlaid, but are also submitted to different degrees of processing - the intent behind this processing was to capture the forces already present in the recordings, as in Deleuze's concept of rendering forces. Since there is no linearity in the narrative of the sound events, the soundscape recordings rather convey dynamism and expansion in the new territory.

In figure 21 we can observe the spectrogram of the opening sound event in the piece. The initial indigenous chanting is indicated by the green dashed line in the bottom spectrogram. As in Julia Meier's description of how a territory is constituted, this chanting starts as a milieu of its own to which opens the space for the "other milieus and cosmos at large". In the white dashed boxes, we observe the spectrogram of the flutes, which constitute a new type of milieu. In the green dashed rectangle in the bottom spectrogram we observe an electronic generated sample. This sample initially widens the space suggested by the flutes, but rather becomes a milieu that develops on its own. In the green dashed box of the top spectrogram, we can observe another percussive milieu that emmerges and interacts with the others.
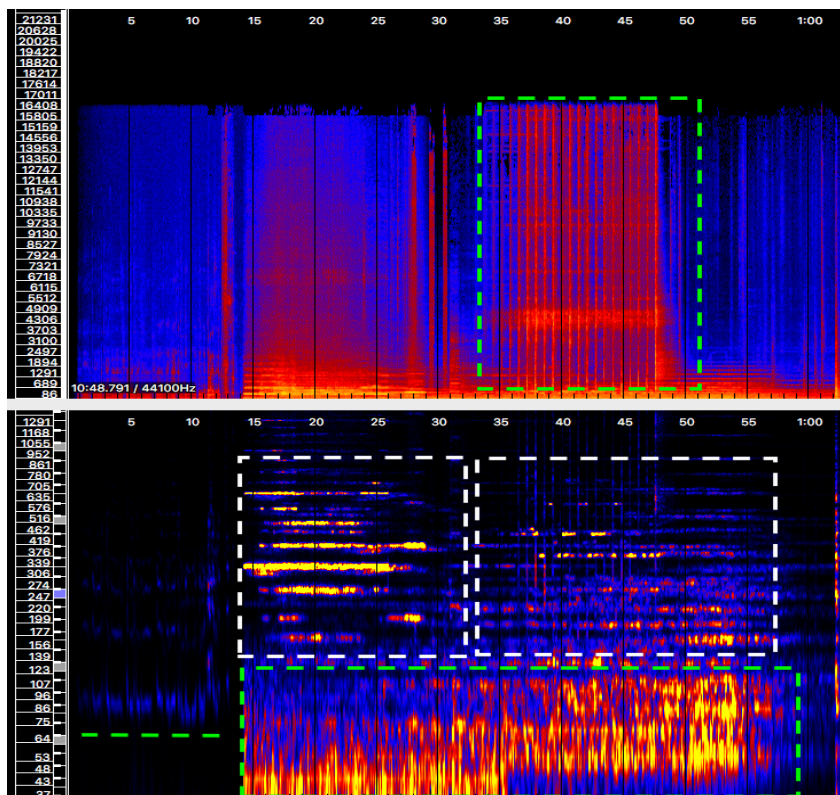
Figure 21: Spectrogram of *Post-Brasilis* - 0:00 - 1:00.

In figure 22 we can observe another territory constituted of deterritorialized milieus. Marked by the green dashed line, in the bottom spectrogram, we hear a rattle percussion that starts in the previous event and is sustained as a focal point in the new one. In the green dashed box, we observe another flutes sample that is repeted throughout the sound event. This two milieus are deterritorialized into a completely new territory, constituted of a processed recording of a responsorial singing rite. The rattle sound is sustained until it is substituted by another milieu of exhalation sounds, as marked by the vertical green lines on the top spectrogram. The singing voice starts at 3:41, where the cursor is placed at, and it is further processed so that the exhalation sound is brought to the foregrounds. As we can observe in the spectrogram, this milieu cuts through the spectra and presents irregular repetitions throughout.
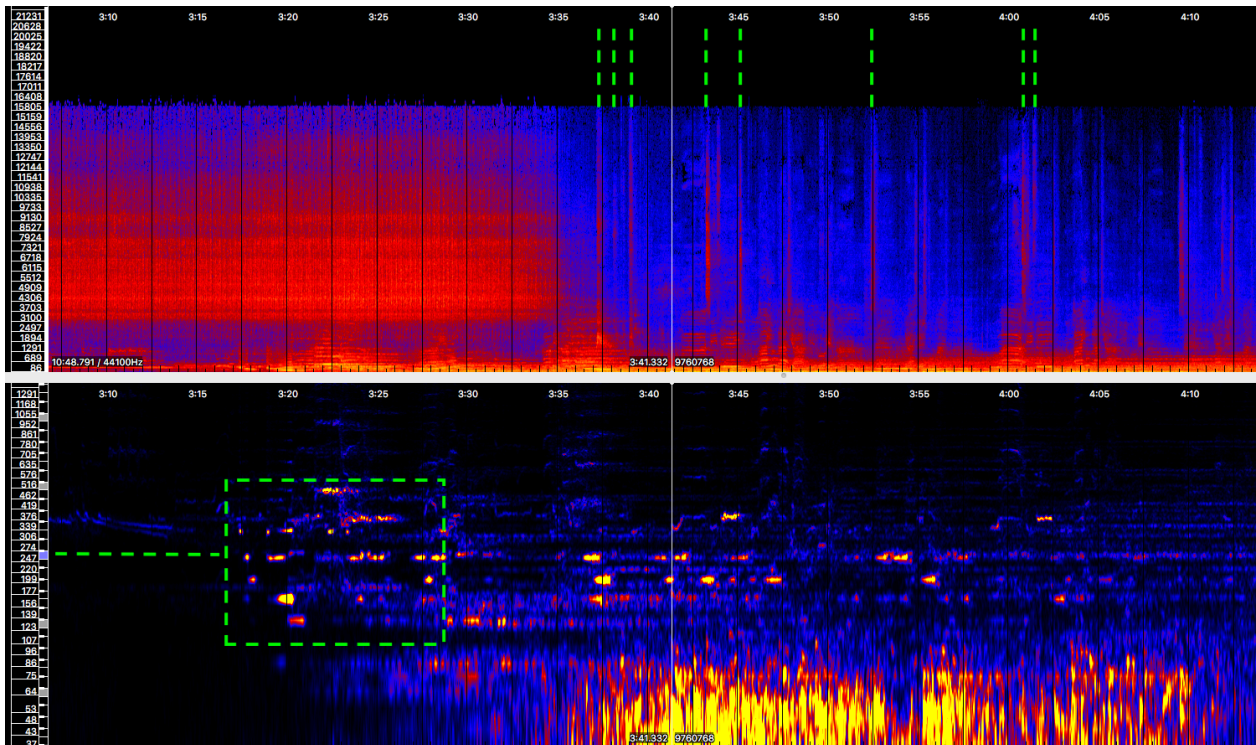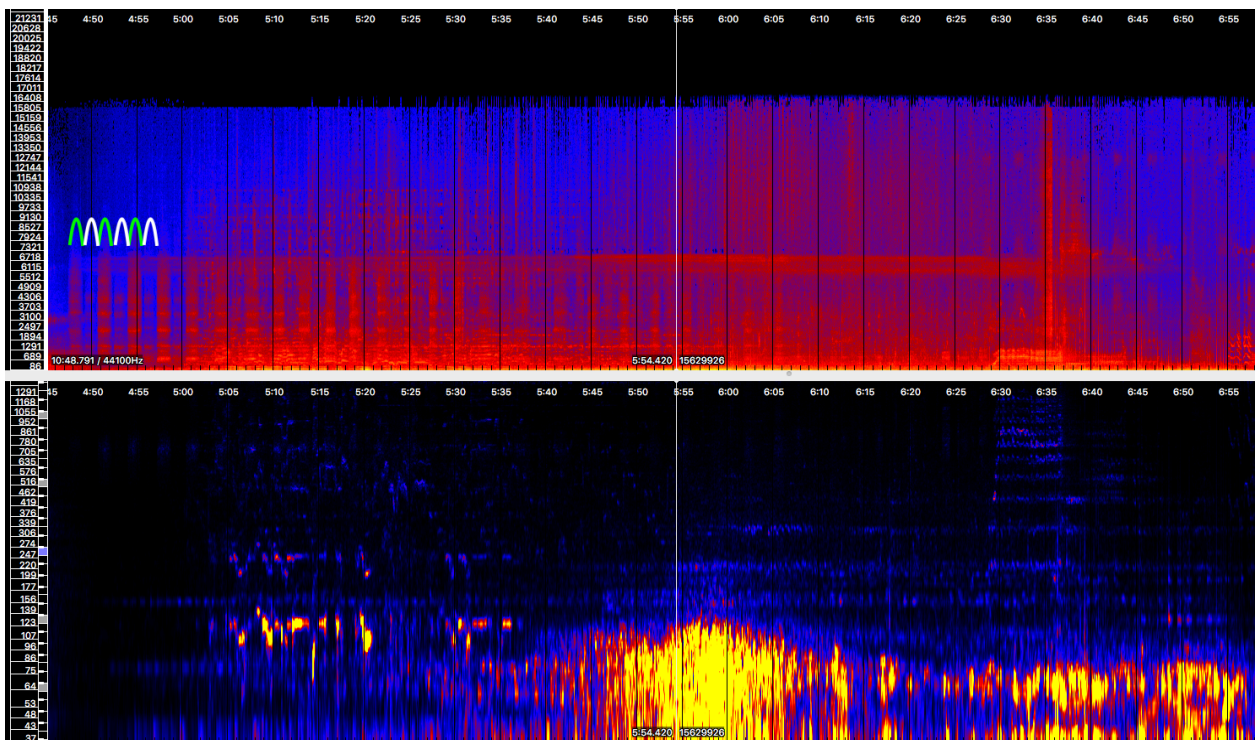

Figure 22: Spectrogram of *Post-Brasilis* - 3:10 - 4:10.

In figure 23 we observe in the spectrogram how a milieu generated by a breathing sound is deterritorialized through two different sound events. In the top spectrogram, the green lines indicate the inhale and the white lines indicate the exhale in the breathing. This breathing starts as a focal point and maintains an organic aceleration in its repetition. It cuts through the first sound event, composed out of several samples and two major soundscape recordings, and cuts through the second event, which starts where the cursor is placed, at 5:54. The breathing sound, as such, is the constant beat that fundaments the basis of a new territory. The recordings that constitute the sound events are displaced from their points of origin, where they rather become milieus that compose and interact in a new "chaosmos"[127].

Figure 23: Spectrogram of *Post-Brasilis* - 4:45 - 6:55.

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[127] The neologism, coined by James Joyce and later developed by Félix Guattari, is junction of chaos and cosmos.

Furthermore, taking into consideration what was previously presented regarding Deleuze's comments on the scream, It would be interesting to see my take on deterritorializing the scream. In figure 24 we see the screaming sounds of the event marked by the green dashed boxes in the spectrograms. The first two screams stablishes a milieu, the last two, however, deterritorialize this milieu, as they are completely distorted by sound processing and interact with milieus of a new setting - marked in the white box. The scream is rather treated just as broad spectral motion in time and space, expanding the territory as it is presented. The heavy distortion in the processing masks the organicity in the scream, leaving the ratio between original sound and added effects unbalanced. Furthermore, the audio aliasing functions as a comment on the media, as its space cannot support the rendered force in the scream.
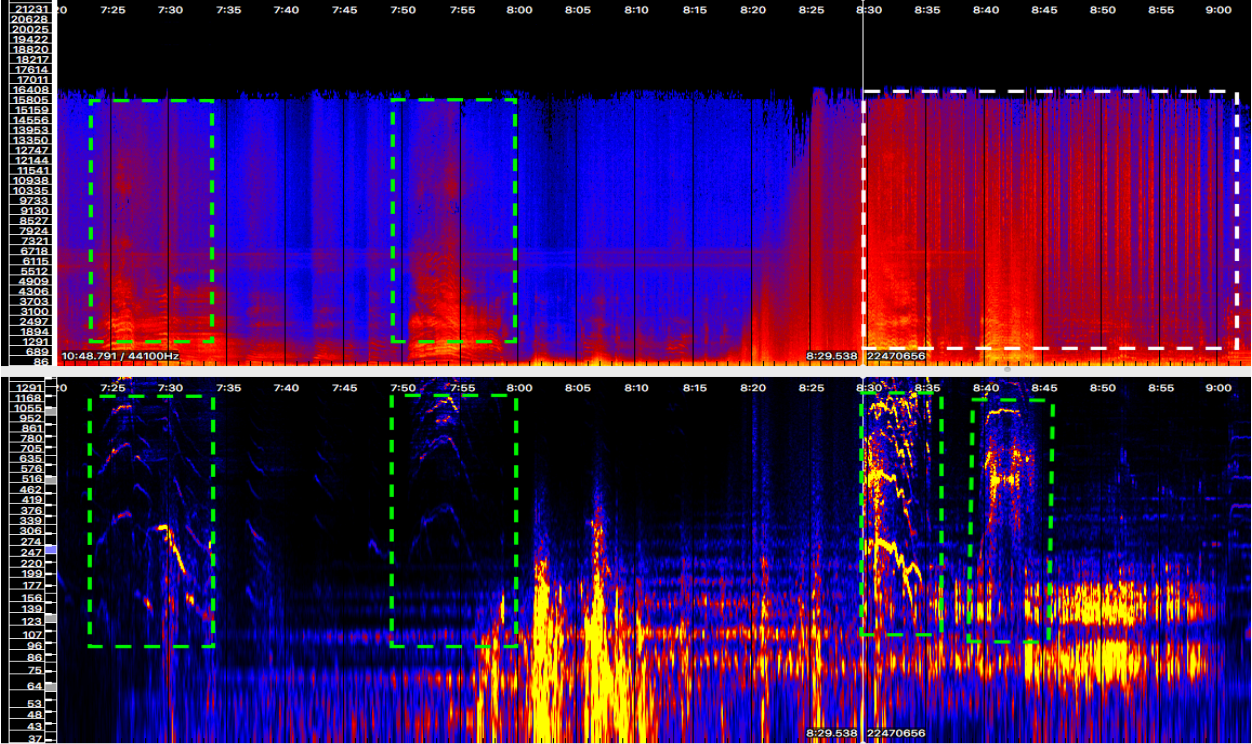

Figure 24: Spectrogram of *Post-Brasilis* - 7:25 - 9:00.

As such, in "Post-Brasilis" we observe the basis for this thesis in its complete and practical sense. The bricolage aspects of reaction to the surroundings are present in the organized material - such as in the self-made soundscapes or use of popular music; The sense of connection from the schizophrenic producer is represented in how all this different rites and songs coexist in a new "chaosmos"; The milieus are deterritorialized and become expressive as they constitute new territories. Transtextuality, as such, is treated in a materialistic manner, where the quotations become resource for the composition - they become material forces, where the work of the composer regards in capturing and rendering its inherent forces.

3.5 Remarks about my master's artistic work

Considering my master's composition "d'Eus", for chamber orchestra and electronics, we could remark it as in a similar approach as in "Amour and Sieben Cabeças" - where I constitute two contrasting territories that blend with one another. For this piece, the material for the first territory is mostly based over Claudio Monteverdi's "Non partir, ritrosetta". The second territory, however, is marked by the use of electronics. In it, the orchestral part is mostly constituted of instrumental cliche effects - used as milieus - and phrasings from citations from my previous compositions - as well as other excerpts from "Non partir, ritrosetta". The electronics are four samples triggered throughout the piece, to which I have composed them out of interview recordings of the Brazilian performer Linn da Quebrada, several recordings of Brazilian funk music and recordings I made when testing certain effects on the timpani.

The compositional process of the piece was similiar to the ones presented before, however, working with a larger group led me to compose a closed work. Aesthetically, I would regard that this piece conveys a sense of my compositional language2. However, it is worth pointing out what was presented regarding "Contrappunto Dialettico Abaporu" and open works, where the use of closed scores is something that I have already abandoned in my score writing. Furthermore, it is also important to point out how, in this piece, I had started to expand my use of transtextuality towards popular music - a praxis which is now present in my compositional process and especially in my clarinet and live electronics performances. As presented in chapter two regarding Dj Dolores' use of hybrid materials, this piece was thoughout to emphasize the dichotomic nature in sound - as in acoustic and electroacoustic - and in the texts - as in Monteverdi's piece and Brazilian popular music.

Final Considerations

In our approach for transtextuality, we have seen the problematic aspects that this literary theory might face in music, especially if we engage in a purely semiological approach. By doing so, we could risk approaching music composition as a "play of signs" and risk desregarding the ecocriticism, as presented by Fionn Bennett, that non-athropos are also capable of *semipoiesis*. As such, only by engaging in a materialistic approach, to which we found the basis in Deleuze's philosophy, that we are able to comprehend transtextuality as a form of capturing forces. Transtextuality becomes material in itself, being approached as resource. Therefore, the "transtextual nature" of the object is there, it is material and real, but we shall focus on reacting and recycling the material, not the idea that it represents.

As such, in our developed approach, we justify the basis for engaging in transtextuality as in an environmental approach. As with the presented squizophrenic producer, we apprehend the composer as reacting to the surroundings. As in bricolage, transtextuality is rather the "texts" that constitute the composer's *lebenswelt*, to which the composer appropriates over them as materials. Furthermore, as we understand Deleuze's conception of the milieu, we are able to comprehend the displacement in time and space of the transtextual fragments. This conception also encompasses non-anthropos, as we are able to detach our conception of rhythm from a steady mechanical repetition - as in a metronome - to cycles themselves - as in a wave crashing on the shore. This allowed us to understand aspects of chance in how the milieus interact, as they maintaing their individual cycle. As such, the milieus constitute the territory and only

through an effective deterritorialization of them we are able to get rid of their original function and make them become expressive. Relating to transtextuality, we understand that only through the material manipulation, of taking from one place and forcing into another, that we can make such "texts" become expressive.

Particularly, in acousmatic compositions, we are able to approach transtextuality in the materialized form of a sample. This sample could be threated as a milieu, to which when placed along with other different milieus, it becomes deterritorialized and constitute a new territory. Regarding acoustic compositions, this materiality is given through the performance itself. Since the score is merely an abstraction, we understand that the best form to deal with it is through open works, where the bricolage is extended to the performance and the score itself becomes material for the performer to develop upon. In this way, we can further preserve the aspects of organicity and individuality in how the milieus are presented, instead of submitting all of them to a common tempo. As such, the milieus are media, conveying motion and timbre as they are presented. Through deterritorialization they may still sound oddly familiar, but they become expressive, rendering nonsonorous forces sonorous.

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