

NORTHWESTERN UNIVERSITY

*Untitled (March)* and Surrounding Compositional Practice

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By

Andrew Maxbauer

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## Abstract

This dissertation includes the score and companion essay to the musical work, *Untitled (March)*. In the composition, I endeavor to create a listening situation offering a mutually negotiated environment of quietude that challenges a listener's preconceptions of intentionality and perception by blurring the boundaries between instrumental performance, field recordings, and the surrounding sonic environment.

To provide context for the creation of *Untitled (March)*, I begin my essay by examining my previous work, *Untitled (Vosges)*, and how it influenced my current compositional practice. I also reference the music and writing of others, namely Stefan Thut, Radu Malfatti, and Taku Sugimoto, to elucidate my own compositional practice and place my work within a broader aesthetic discourse. Finally, as *Untitled (March)* is part of an ongoing series of works, I briefly discuss guiding principles for future compositions that will deal with similar concepts presented in this dissertation.

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## Introduction

My composition *Untitled (March)* (2023) for viola, small harp, field recordings, and the surrounding acoustic environment contains many of the materials and aesthetic considerations that I have been working with in recent years. Namely, the use of extremely quiet sounds, unprocessed field recordings, unstable instrumental timbres, and sonic environments.

This dissertation includes the score and companion essay to the musical composition *Untitled (March)*, as well as the score for the piece *Untitled (Vosges)* (2022). I begin the essay by discussing the earlier work to show how I arrived at the compositional thinking that informed the creation of *Untitled (March)*. Moreover, I have included a brief discussion of the guiding practices for future compositions that deal with similar ideas presented in this dissertation. Additionally, in this essay, I will reference the music and writing of others to elucidate my own creative process and contextualize my work within a broader aesthetic discourse. Like other artists exploring experimental music, sound art, phonography, and field recording, I consider my compositions provisional works that arise from an ongoing artistic practice. I endeavor to create music that evolves and reinterprets itself, transgressing the permanence inherent in notated musical composition and field recording.

As part of my compositional practice, in late 2017, I began to investigate the performance capabilities of various woodwind and string instruments directly by striving to learn to play the instruments myself. At the time, I was enthralled by composers like Pierluigi Billone and Giorgio Netti, whose compositions involve meticulous investigations of novel instrumental possibilities, seemingly redefining an instrument's performance practice. Correspondingly, I was interested in the work of improvisers such as Lucio Capece, Rhodri Davies, Mark Wastell, and others

associated with *Echtzeitmusik* and Reductionism, whose very personalized approaches to their instruments are deeply embedded in their work. Intending to establish distinguishing compositional materials, I likewise sensed that a more individualized performance practice should be a central point of investigation in my own work.

After an exploratory phase of playing the instruments myself and creating an inventory of sounds, I found myself particularly engrossed with extremely quiet sounds that are usually avoided as they become easily lost in many performance settings. Undoubtedly, these soft sounds interested me as they require a significant amount of attention from the listener to reveal their intricacies, thus creating a perceptual paradox; the less there is to hear, the more you have to listen.

As part of my research into these sounds, I recorded myself playing them. I made these recordings in a room where sounds from the street, airplanes, and neighbors could always be heard amongst the exceedingly soft sounds I was playing despite my efforts to dampen or avoid these external noises. At first, this was a very frustrating environment to record in, as the aim was to capture isolated samples. However, after listening to these recordings, I found they possessed many incidental sounds that I grew to find interesting. This experience began to change how I viewed my music as I started to see my work in a dialogue with other experimental musical practices, particularly those dealing with field recordings and performers situated within sonic environments.

### *Untitled (Vosges)*

In August of 2022, I attended *composers meet composers*, a mentoring program held in Le Puid, a small village in the Vosges hills of France. My encounter with Stefan Thut, a Swiss composer and cellist, during this exhilarating week, was pivotal in setting me on my current compositional path. During our time together, I mentioned my idea for a piece involving musicians playing both inside and outside of a listening space. We discussed compositional considerations regarding physically separated musicians and the perceptual experience of hearing sounds over long distances. During this conversation, Stefan asked me if I had ever worked outside before (composing or making recordings). As he inquired, he pulled a chopstick with a piece of jute twine wrapped around it from his bag. He unwound the twine and lowered the chopstick to the ground, pulling it behind him as we walked. The chopstick, held nearly upright by the tension of the twine, gently bounced along articulating the road's uneven surface like a stylus of a record player.<sup>1</sup>

What I find compelling about this activity is the relationship between the sound of the chopstick and the surrounding sonic world. If the listener remains still as the chopstick player walks, the chopstick's sound gradually drifts out of earshot as the rest of the sonic world remains present and active. Inversely, as the player moves closer to the stationary listener, the sonic environment becomes secondary as the sound of the chopstick is foregrounded. Moreover, when the listener moves with the performer, the sound of the sonic environment unfolds around the constant sound of the chopstick. While this appears very simple, and indeed it is, this listening experience, along with Stefan's friendly suggestion to try working outside, was critical to my

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<sup>1</sup> This activity is part of Stefan Thut's composition "*afoot*" (an ongoing project begun around 2019)

compositional perspective moving forward, encouraging me to engage with the surrounding acoustic environment in my own work.

During my stay in Le Puid, I wanted to create a piece that utilized evolving sonic textures that incorporated the surrounding aural landscape. One of the buildings on-site was a house on top of a hill with large windows and a balcony that looked out to a neighboring field and a small residential area. When the windows were open, sounds from the village and nearby forest could be heard inside the house. This was an attractive sonic space to center the piece around and explore an acoustic situation where sounds from outside could intermingle with instrumental sounds and field recordings made nearby.

The large window facing the woods was left partially open for the performance. Two laptops were placed amongst the small audience, playing field recordings made on the grounds nearby. Additionally, an iPhone, also playing a field recording, was placed inside the window. Due to insufficient (by usual standards) wind protection over the microphone of the recorder, occasional wind noises momentarily dominated the track. This artifact emphasized the field recording as a mediated experience.

The cello part, which Stefan performed, is a long, sustained timbre made by playing simultaneously on the instrument's A string and body. In addition to the live cello performance, field recordings, and external soundscape coming in through the window, a recording of the cello with identical content to the live instrument was played through one of the laptops so that both the performer and sonic environment each had simultaneously audible 'real' and recorded versions. In the piece, many of the sounds remain very quiet, at the border of audibility, making

it hard to identify their source. At times this leaves the listener to question which sonic materials were live and which were recorded.

The score for the piece, *Untitled (Vosges)*, is made up of a few faint lines and acts as a timing scheme for when each sonic event should occur. It does not indicate the actual resulting sounds. Instead, the score exists alongside an informal ongoing conversation, in which the player and I determined many of the details of the composition together. This spoken practice evolved naturally during the week in Le Puid, as the composition brought together different conversations that Stefan and I had over the residency.

While crafting the piece, my focus was on exploring how the prolonged quietude and sparseness of distinct sonic events within the work produce a heightened sense of receptivity in the listener. However, this is a fragile perceptual situation as a single sound or action, incidental or otherwise, can reorient the listener's awareness of the experience.

Composer Manfred Werder excellently describes this type of listening situation in an interview. Werder states that the human condition contains two parallel existences “being nature and (consciously) observing nature.” Saying that “the absence of articulated events brings about a heightened experience of being more and more dissolved into this whole environment of sounds...” Conversely, “in the very moment of an articulated event, as a moment of awareness of oneself observing this articulation, emerges the space of consciousness of the human being’s condition.”<sup>2</sup> My work is aimed at suspending the listener between these two perceptual positions to create a heightened attentiveness to the sensuousness of sound. The composition creates a tenuous listening situation that allows the listener to continually negotiate these two states of

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<sup>2</sup> James Saunders, “Manfred Werder”, in *The Ashgate Research Companion to Experimental Music* ed. by James Saunders (Farnham: Ashgate, 2009), 353–357.



receptivity, all while scrutinizing the relationship between the performance space and the external world. The listening situation set up by *Untitled (Vosges)*, with its pervasive stillness, sparse instrumental sounds, and use of environmental sounds, laid the foundation for *Untitled (March)* and future work.

### *Untitled (March)*

*Untitled (March)* is approximately one hour and twenty minutes long and is written for viola, small harp, field recordings, and the surrounding acoustic environment. Like *Untitled (Vosges)*, the piece is exceptionally quiet, at the border of audibility, and, as a result, is in frequent dialogue with sounds coming from outside. The acoustic quality of the performance space is an essential part of *Untitled (March)*, as the piece must be played in a room where sounds from outside are audible. Likewise, the performance must take place in a location without any dominating sonic features, such as close proximity to train tracks or an expressway, the sounds of which would overwhelm the piece.

The premiere of the piece was given in a private residence in the Edgewater neighborhood of Chicago with only the musicians present. The players were seated in two rooms, adjoined by a narrow open hallway. Each room also contained a stereo set of loudspeakers for playback of the field recordings. This small performance was chosen to create an environment where listening to the work was not about listening to a performance but instead about the process of listening itself.

### **Field Recordings Practices in *Untitled (March)***

To achieve the desired effect for *Untitled (March)*, the field recordings must be made just outside the performance space. Inside the venue, they should be played back quietly, matching the volume of the sounds coming into the room from outside. The aim is to make the origin of the sounds nearly indistinguishable, blurring the lines between the recorded material and the surrounding sonic environment. The recordings should be made at the same period of the day as the performance in an attempt to capture a similar aural landscape that will exist during the concert. Moreover, the recordings should be left unprocessed except for an extremely gradual fade in and out, which should be so subtle that it is impossible to discern where each recording begins and ends.

The field recordings for the premiere performance were made by placing a spaced pair of omnidirectional microphones, and small handheld recording devices (Olympus Ls-10 Linear PCM Recorder and a Zoom H4n Pro) on exterior window sills in both the front and back of the building. The recordings I made with the small consumer-grade recording devices utilized their onboard stereo pairs of cardioid microphones, each with their own XY configuration. The recorders were left running simultaneously for extended periods, recording for many more hours than what would ever be used for the piece. All of the different recordings were made with the desire to capture the ambience outside without foregrounding any particular sound source.

The recording made with omnidirectional microphones plays for nearly an hour of the composition. Midway through the piece, the playback transitions momentarily from this recording to a synchronized track made with the Olympus Ls-10 recorder and back again. This gradual alternation between the two recordings offers moments of subtle contrast in the recorded

ambience, as each particular recording set-up lends its own coloration to the same aural landscape. Additionally, the recordings made with the handheld devices include a gentle hiss (the self-noise of the built-in microphone preamps) throughout the recording. These contrasts in sonic qualities subtly reorient the listener's perception of the previously established ambience by bringing attention to how the recording technologies mediate and, consequently, alter our experience of the sonic environment.

My encounter with Stefan Thut's *one and two boxes* (2013) for cardboard boxes and sound sources, encouraged me to make field recordings in and around the venue and play them back into the performance space. In this piece, Thut uses this technique to collect one of the sound sources used in the work. I adapted an aspect of this method to gather field recordings for my own works, *Untitled (Vosges)* and later *Untitled (March)*.

In Thut's compositions, he asks that one of the sound sources used in the piece be a field recording made by placing a microphone inside a cardboard box shortly before the actual time of the event near the performance venue. In these pieces, the box is both a recording space, filtering the sound, as well as a resonator as the recordings are then played back through a surface transducer placed on the box during the performance. The space of the box colors the sound during the recording process and during playback.

Thut's approach to using field recordings reveals the specific sonic qualities of the space and enlivens them as a musical activity. The listener experiences them as a component in an active musical situation and not as a recreation of a sonic event that had already taken place. Likewise, the playback method employed in *Untitled (March)*, aims to combine the natural

sounds with recorded audio advancing the field recordings beyond their own inherent documentary character.

My intention in incorporating these field recordings with the surrounding soundscape is to frustrate the listener's perception of the ambience of the room to create a distinctive listening environment. The composition is not an attempt to give the listener a more thorough awareness of the local sonic environment. Conversely, the origin of the sounds, both locationally and temporally, is put into question, producing the sensation that the accuracy of the listener's audition is mutable and fleeting.

### **Environmental Sound and Composition**

"A composer is somebody who changes the sonic situation... I see composition as basically just a change, because we have to admit that sound is going on all the time." —Michael Pisaro

The confluence of sounds from outside and field recordings made just outside of the performance space in *Untitled (March)* asks the listener to consider what separates the composition and the surrounding sonic environment and what constitutes intentionality within the work. To more thoroughly consider these aesthetic investigations brought about by the piece, I situate my practice alongside those of other artists.

The work of composers such as Manfred Werder, Stefan Thut, Michael Pisaro, (and others connected to Edition Wandelweiser), the Japanese improvisation movement, *Onkyô*, and the improvisational practices associated with Reductionism, all create certain tensions by employing relatively little sound within a listening environment. While all of these aforementioned musical practices have significantly informed the aesthetic implications of my

work, I would like to highlight a small collection of works that specifically prioritize the relationship between environmental sound and musical performance.

Paramount in recognizing the compositional fruitfulness of my previously mentioned recording projects (where exterior sounds made their way onto the recordings of exceedingly quiet instrumental timbres) were my encounters with improvisational practices of artists associated with *Onkyô* and the music of Radu Malfatti and Taku Sugimoto.

Exceedingly soft music necessitates an acceptance of incidental sounds affecting the experience of the work. On the cover of the album *Meeting at Off Site Vol. 1* (2002), a collection of recordings from the monthly improvisation gathering organized by Toshimaru Nakamura, Tetuzi Akiyama, and Taku Sugimoto at the gallery and performance space Off Site in Tokyo, Nakamura writes: “The sound in these performances is often so feeble that it welcomes into the music noises from outside, such as the whistle of a tofu vendor and the wooden clappers of people calling ‘beware of fire’ as they walk through the neighborhood. All this has happened at the very end of a maze of narrow streets in the center of Tokyo.”<sup>3</sup> The album cover text provides guidance on how the improvisers interpreted the external sounds. These recordings represent a willingness to accept the entire acoustic situation of the listening space, with incidental sounds being perceived as a part of the work. In the recordings the sounds from the outside seem to be merely ‘welcome’, and not a primary feature of the improvisation. The incidental noises occasionally exist in the same aural space as the music but do not appear to be a salient attribute of the overall musical situation. Instead, the sounds are perceived as a form of silence. Their presence does not detract from the musical situation but rather is definitive of it.

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<sup>3</sup> Nakamura, Toshimaru (compiler), Tetuzi Akiyama (recordist), and Taku Sugimoto (recordist), *Meeting at Off Site Vol. 1*, Improvised Music From Japan 501, 2002, compact disc

A work that more directly engages with the surrounding acoustic environment is Radu Malfatti's album *One man and a fly* (2015). On the album Malfatti performs alone, playing long sustained tones on his trombone very softly and without embellishment. The recording is characterized by sparse playing, punctuated by prolonged intervals of silence.

The recording is done in such a manner that the totality of the aural landscape can be heard. Accordingly, throughout the 50-minute track, subtle incidental noises, the rustling of his clothes as he readies his instrument, and surrounding environmental sounds such as airplanes, and the titular fly, share the same aural space as the trombone.

In comparison to *Meeting at Off Site Vol. 1* there is little contrast between a foregrounded and backgrounded aural space in *One man and a fly*. The surrounding sounds of the environment are not just 'welcome' but are strongly present in the work as a prioritized compositional idea. How the sonic space is captured is a salient feature of the composition. Moreover, moments when the fly buzzes across the stereo field highlights the piece as a mediated experience.

Environmental sounds, audience noises, and distant sirens outside, also make their way onto the recordings on the album, *Live in Australia* by Taku Sugimoto. This is especially the case on the first track of the album, *Dot* (73). During the performance, it began to rain, enriching the space with its continuous sonic texture as Sugimoto quietly plucks a smattering of short sounds on his guitar.

What struck me, particularly about the Sugimoto, as well as the Malfatti albums, is how the recordings capture the performances much like that of a field recordist capturing a soundscape. In his short essay, *A Philosophical Approach to Silence*,<sup>4</sup> Sugimoto puts forward

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<sup>4</sup>Taku Sugimoto, "A Philosophical Approach to Silence," *erstwords*, <http://erstwords.blogspot.com/2015/07/a-philosophical-approach-to-silence.html>.

various considerations as to how to view the sonic environment and its relationship to the work, proposing a theoretical understanding of the recording as the work of a field recordist. It is important to recognize that the mediation of a musical event is a compositional decision that can significantly impact the aesthetic positioning of an artistic project, both affirming and altering it.

In the essay, Sugimoto reflects on this post-Cageian discourse considering various relationships between the incidental environmental sounds and the compositionally determined ones. Sugimoto humbly leaves the issue unsettled at the end of the essay. This is not a matter of unfinished work on the author's part but instead demonstrates the belief that our experience of these incidental sounds is both contextual and relative, controlled by the situation of the musical performance, the composition, and the listeners' individual perception.

In my work, environmental sounds serve a multifaceted purpose, with the potential for various overlapping interpretations. At times, the environment sounds may be heard as a type of 'silence' like some of the 'noises from outside' on the *Meeting at Offsite vol. 1* album. However, at moments their external character can become salient, and consequently be experienced as something *beyond* the work.

In this scenario, the field recordings act as a compositional entity existing between the work and the external world. Additionally, there may be moments where the field recordings are perceived as part of the composition or may be experienced as *silence* along with the natural environment.

While attempts have been made to cultivate a particular listening environment in *Untitled (March)*, the possibility exists that unintentional sounds can be perceived as interruptions to the work. In discussing musical practices that incorporate or exist in close relationship to

environmental sounds, David Grundy identifies interruptions as events perceived as unwanted and in negative contrast to a particular kind of shared listening experience amongst the audience.<sup>5</sup>

The composition and presentation of *Untitled (March)* aim to facilitate this type of collective listening. For the premiere, only the musicians were present. This was done to establish a situation where listening to the work is not about listening to a performance of something but is instead about the process of listening itself. Moreover, the musicians are not tasked with creating any sounds for much of the piece. An absence of sound creation does not mean the musicians are withdrawn from the productive musical activity of the work. Instead, in these moments, the players engage with the work as listeners, aiding in the cultivation of this mutually negotiated listening environment.

While it is difficult to determine what types of sounds can be heard as an intrusion, sound that directs the listener's attention away from this type of non-object-oriented listening, such as additional music, intelligible speech, or loud sounds that drown out many aspects of the piece would also likely be perceived as an interruption of the work. However, this does not mean that the piece would be best situated in a more controlled sonic environment. This uncertainty is essential for the work. I prefer a tenuous listening environment that is always at risk of being disrupted instead of insisting on reliable musical conditions that yield consistent and uniform artistic products. By embracing this intricate compositional circumstance, the piece surmounts the constraints and immutability assumed of notated musical composition and strives to enliven field recordings beyond its documentary character.

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<sup>5</sup> David Grundy, "Listening at the Limits, Environmental Sound in Onkyô and Wandelweiser," *Surround*, issue 2, <http://surround.noquam.com/listening-at-the-limits/>.



### Instruments and Performance Practice

“When I play with other musicians, I don't play with them, I play with the space including this musician-not directly human to human. If you're a musician, okay, let's play together. But I don't play with you-I play with all of the elements around you, around us.” —Toshimaru Nakamura

The extreme quietness of the sounds in *Untitled (March)* is a destabilizing force in the reception of the work. The incredibly soft playing allows incidental noises from the performers, listeners, and the sonic environment to be audible in the performance space, existing in the same, sometimes competing, aural plane as the instrumental timbres, obscuring the intentionality of the sounds.

This instability is also reflected in the performance techniques of the instrumentalists. For instance, the violist is asked to play *col legno* (with both the horsehair and the bowstick) exceptionally slowly, with a light and airy bow across a muted C-string and the instrument's body simultaneously. Due to this bowing technique, the composite sound of the string and the wood of the viola's body unevenly wavers in timbre and in and out of audibility. Similarly, the harpist must move their fingers across the strings so slowly and with such lightness that the strings are barely given enough force to vibrate, resulting in a delicate rustling sound speckled with occasional soft plucked tones.

My music involves an individualized approach to the instruments and necessitates working closely with performers. Furthermore, the instrumental techniques in the piece evade precise notation, as they are inherently unstable and tenuous. It is often advantageous to demonstrate the sounds myself to the performer, share recordings, and experiment with the players to find new possibilities within the proposed sounds. Consequently, I present these

sounds to the player as part of an evolving performance practice rather than a specific technique requiring precise re-creation. Through this cooperative approach, I endeavor to open up a discourse around the work where each person's experience and artistic sensitivities can heighten the composition and interpretation of the work.

The score for *Untitled (March)* communicates the work in conjunction with this verbally communicated practice and acts as a graphic trigger for this collaborative exchange. Like the sounds the graphics represent, the notation for most of it consists of very faint and wavering lines made with graphite pencil. The lines are not drawn to be interpreted or *read* conventionally, where a specific graphical change equates to a definitive sonic outcome. An unevenness in the line at a particular moment on the score does not mean that the player must alter a particular sonic parameter in their playing to correlate with the line. Instead, the quality of the lines should be considered on the whole to represent a particular aesthetic positioning towards a sonic activity.

The length of these lines indicates spatially the approximate duration of these sounds. The performance is done with the players referencing a clock; however, the timings of events are left vague, with the unit of the page being the only defined indication of time: forty-five minutes per page. This type of notational method is decidedly imprecise, allowing the players to slowly and carefully explore the faint intricacies that result from the delicate playing techniques, without the need to coordinate the subtleties of these activities from moment to moment.

In *Untitled (March)*, the instrumentalists act as soloists contributing to the performance space's sonic landscape. The musicians never play together simultaneously, and any communication-like interplay between the players or field recordings is avoided. The combined

parts do not give the listener the impression that they are directly reactive to each other or another sonic event; instead, the instrumentalist exists within the piece.

Moreover, with more than half an hour between the player's parts, any trace of communication between the instrumental parts is eliminated. The piece avoids any feeling of dialectical or narrative musical structures and never gives the listeners the sense that the instrumentalists are creating separate musical rhetoric within the piece's acoustic environment.

Instead, the instrumental parts serve to transform the listener's experience of the composition's auditory landscape. For example, the viola's fragile nearly half-hour drone creates a sonic marker in which the field recording and surrounding environment are heard in relation. Similarly, recalling Rhodri Davies's concept of perceiving a 'memory' of a sound, the piece's disappearances of sustained sounds also serve an essential role in shaping the listener's perception. We don't just experience sounds in the moment, often, we remember them and feel their impact even more strongly after they're gone.

"We looked at what happened when a sound stopped, how it stopped, how long the sound would last before it stopped in the music, a beautiful heavy silence would engulf the space after a sound stopped. And the listener would often only fully become aware of the presence and density of a sound after it had stopped."<sup>6</sup>

Experiencing a sound in its 'absence' is an important aspect of *Untitled (March)*. For example, this experience happens after the violist plays a near half-hour sustained sound; only after the player is finished can the listener truly perceive the weight of the sound's presence in the space. Likewise, when a field recording that has been playing for about 55 minutes completely

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<sup>6</sup> Burkhard Beins, *Echtzeitmusik Berlin : Selbstbestimmung Einer Szene = Self-Defining a Scene* (Hofheim: Wolke, 2011) 117.

fades away, the ‘silence’ of the performance space is heard for the first time, reframing the past hour of the piece.

### **Conclusion and Discussion of Further Works**

In *Untitled (March)*, I endeavor to create a listening situation that offers a mutually negotiated environment of quietude to challenge a listener's preconceptions of intentionality and perception by blurring the boundaries between the surrounding sonic environment, field recordings, and instrumental performance. The work exists at the border of audibility and requires great focus and attention from the listener to reveal its intricacies, noting that the act of listening *more* to these sounds is not about making continuous progress toward an ultimate perceptual goal but about the listening itself. The long sustained sounds and significant periods of inactivity, resist urgency and thwart dialectical and narrative structures, all while foregrounding the relationship between a mediated external world and the acoustics of the space used for the performance.

*Untitled (Vosges)* and *Untitled (March)* are part of an iterative series of pieces where each composition presents a momentary expression of a defining set of characteristics. This project explores the sonic environments, field recordings, instrumentation, extended durations, and the composition's relationship to its accompanying verbal practice.

Moreover, each work is intentionally created to be mutable and be explored through numerous variations and iterations. In particular, in these works, the ambience of the performance space is so integrally entwined in the composition that other parts of the work may be required to be altered as the sonic environment changes. These works are not artistic objects which can be transported to different performance spaces without modification. How the field

recordings are made, the placement of the loudspeakers, the instrumental sounds, and the length of the work are all responsive to the place where they are performed. However, I do not consider them site-specific works, as the creation and constructive ideas were not born from a single sonic experience within a specific place. The parenthetical text in the titles is for categorization (to distinguish them from each other as otherwise untitled works); it does not intend to convey any salient extra-musical information about the piece. Just as I think of these works as accommodating acoustic changes in the surrounding sonic environment (times of day, weather, season), this flexibility also extends to include a change to another suitable performance location.

These pieces serve as a means to expand upon a method of composition that values the practice of overwriting and reinterpretation. The aim of this endeavor is not to construct a solitary, idealized aesthetic situation. Instead, it is to uphold the project's focus on the act of listening itself, safeguarding its ephemeral and fleeting nature.

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Appendix 1 *Untitled (Vosges)*

*to Els and Stefan*

August 14, 2022  
Le Puid

*loudspeaker 1*

*loudspeaker 2*

*(cello recording)*

*Stefan*

*loudspeaker 3*

*window*



Appendix 2 *Untitled (March)*



