

30 immolated ; 16 returned for extreme metal band, soprano, live electronics, and
theatrical component, with accompanying document

by

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ABSTRACT

My thesis work, *30 immolated ; 16 returned*, reflects the systematic transgression of sexual taboos found in the Marquis de Sade's *120 Days of Sodom* through a 30 minute sonic and dramatic work, comprised of extreme metal, harsh noise, and avant-garde composition, live electronics, and an integrated dramatic theme. My goal for this project is to place the observer into an environment of oppressive sensorial input that reflects the setting of *120 Days of Sodom*. To achieve this, an extreme metal quintet begins by playing rigidly structured music that, through the gradual transgression of the performance style and techniques, and the introduction of *reflexive electronic instruments* (REIs), gives way to chaos. The gradual transgression is handled via improvisation and noise-based extended instrumental techniques communicated through customized notation. In addition, the sonic portion is augmented by an integrated dramatic element choreographed by Gerry Morita and myself and comprised of three actors that transposes the story into a modern human sex trafficking party with costumes and props. The actors gradually become part of the musical ensemble through the introduction of REIs whose appearance and manner of performance reflect torture devices from 18th century France.

The title of my work receives its name from the final tally of murders that takes place within the four months at the château in Sade's text: "Whereof thirty were immolated and sixteen returned to Paris" (Sade 1785, 672). Death is not the end for all, as the libertines choose sixteen victims to return with them to Paris and further serve their needs – which begins a new cycle where the fear of death is replaced with that of living.

The accompanying document is a paper which will take the form of a historical overview of Sade and the *120 Days of Sodom*, a description of the extreme metal ensemble, the dramatic elements of the work including the collaborative process with the choreographer and the dancers, an analysis of the compositional process, and a conclusion including a review of the premiere and summary of this document.

Dedicated to my family, Ruth Guechtal, and Maxim Guechtal-Brophy,
Andrew, Lynn, and Jim Brophy,
Sydney, Omar, Maria, Rebecca, Charlotte, and Beatrice Guechtal,
and all of the personnel involved in the 2013 premiere of *30 immolated ; 16 returned*

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I: INTRODUCTION

My thesis work, *30 immolated ; 16 returned*, reflects the systematic transgression of sexual taboos found in the Marquis de Sade's *120 Days of Sodom* through a thirty-minute sonic and dramatic work, comprised of extreme metal, harsh noise, and avant-garde composition, live electronics, and an integrated dramatic theme. My goal for this project is to place the observer into an environment of oppressive sensorial input that reflects the setting of *120 Days of Sodom*. To achieve this, an extreme metal quintet begins by playing rigidly structured music that, through the gradual transgression of text, performance style, and techniques, and the introduction of *reflexive electronic instruments* (REIs), gives way to chaos. The gradual transgression is handled via improvisation and noise-based extended instrumental techniques communicated through customized notation. In addition, the sonic portion is augmented by an integrated dramatic element comprised of three actors. The actors gradually become part of the musical ensemble through the introduction of REIs whose appearance and manner of performance reflect torture devices from 18th century France.

In *120 Days*, Sade catalogues several sexual taboos and sadistic acts and organizes them into chapters, labeling them as types of passions. Each of these passions focuses on either a particular part of the body that is being destroyed, or type of sadistic sexual pleasure. The story is structured by the separation and cataloguing of these passions, organized to increase in intensity as the story approaches its conclusion. To reflect the categorization of the passions into larger headings, I have similarly catalogued compositional and performance techniques that have the ability to breakdown and destroy the integrity of musical idioms from the style of extreme metal until they are rendered unrecognizable.

Extreme metal is an umbrella term for genres that grew out from the heavy metal explosion in the mid-eighties and nineties that pushed the music into a more aggressive and dark direction. In general, extreme metal is considered to be a meticulous, exacting form of music with rigid structure, syncopated rhythms, repetitive melodic patterns repeated verbatim for each performance, and a high level of virtuosity (Unger 2015, 20).

From the style of extreme metal, I have isolated and catalogued several musical parameters, which are broken down and destroyed through noise-based instrumental techniques and improvisation. To communicate the destruction of these parameters to the performers, I have designed a notation system that breaks each technique down to its constituent parts – pitch, duration, timbre, and dynamics – into a list. In addition, each movement isolates and focuses on specific combinations of these parameters to be the main focus of the destruction for the desired textures to be achieved.

The first movement of the work, *I – The Antechamber of Hell (Introduction)*, is based on the introduction of Sade’s book. The atmosphere and text focuses on the “statutes,” which are the list of daily events to take place in the château over the next four months, and a speech by the Duc de Blangis that confirms the children’s fears that they have been stolen from their families only to suffer and die. Musically, the movement is in the style of avant-garde/technical extreme metal. The performing forces are an extreme metal quintet (drum-set, bass-guitar, two electric guitars, and vocalists), with all the musical motives, phrases, structure, and idioms belonging to the genre. Additionally, all of the pitch, duration, and motivic materials for this movement are to be fragmented and developed in future movements.

Following the introduction is *II – The Circle of Shit*. The musical aesthetic and text of this movement are reflective of the first chapter of Sade’s book named the *150 Simple Passions* which takes place in the month of November and focuses specifically on taboos without penetration such as defecation, coprophilia, and urination. *The Circle of Shit* demonstrates the first stage of destruction to musical parameters with indeterminate pitch, communicated through customized notation similar to Louis Andriessen’s *Worker’s Union* (1977). In this work, square note-heads are placed on a staff with a single line that represent the instrument’s middle register, which requires the performers to estimate each pitch relative to both the central register line and previous pitches. *The Circle of Shit* takes this notational approach and combines indeterminate pitch with a slow lethargic tempo. The slow moving homorhythmic pitch clusters between the two guitars and bass in combination with repetitive rhythmic motives and contours result in a monstrous and repulsive sound world which is reflective of the humiliating and degrading exercises of coprophilia portrayed in the first chapter of Sade’s *120 Days*.

III – Mistress Maggie’s Masterpiece, is based on the second chapter or the *150 Complex Passions* which takes place in the month of December. In this chapter the stories and debaucheries are centered on incest, child rape, flagellation, and cutting. The increased complexity of the stories and taboos demanded a more violent sonic quality inspired by the unrelenting speed of grindcore and blackmetal bands who are known for their fast, repetitive, and complex music. *Mistress Maggie’s Masterpiece* contrasts the introductory and first movements not only in its relentless speed, but the type of musical parameters being destroyed and their manner of communication in the score. Similar to Lutosławski’s aleatory and Feldman’s indeterminacy, it is the musical parameter of ensemble cohesion, being the rhythmic unification of instruments through a common tempo, that is destroyed through indeterminacy. The ensemble members are required instead to perform at their own approximation of the given tempo (q = 140) without locking together in rhythm. The remainder of the parameters such as pitch, rhythm, dynamics, timbre, and text, are not so much destroyed as they are rendered non-linear through their placement in a non-hierarchical list that allows the performer to re-order them.

The third chapter, *The 150 Criminal Passions*, takes place in the month of January, with narrations orated by Madame Martaine whose stories belong to the third class or the criminal passions. The criminal passions focus primarily on sodomy, bestiality, and tortures, with actions stopping short of murder. The brutality of this chapter is transposed into the excessive destruction of musical parameters and their reduction into list-form in *IV – The Circle of Blood*. Similar to *Mistress Maggie’s Masterpiece*, ensemble cohesion is destroyed in the fourth movement through the requirement of an individualized tempo from each performer. The solidity of the structure is also subverted by requiring the performer to choose between multiple instrumental techniques listed within the cell. Many of the techniques given are noise-based excluding pitch, rhythm, or dynamics, or a combination of them. This movement also serves as the anti-climax of the work containing the first appearance of softer dynamics (*pianissimo*) and guitars without distortion.

The fifth and final movements, *V – The Final Walk* and *VI – Antichrist (The Magistrate Watches)*, are inspired by the final scene in Paulo Passolini’s filmic

adaptation of *120 Days* “Salo.” In his adaptation, Passolini decides to show the final immolations of the victims by use of various torture devices while two libertines watch from up high with binoculars in a castle turret. To reflect this, the sonic palette heard thus far in the work is replaced with *reflexive electronic instruments* (REIs) that resemble torture devices and produce grating, distorted, chaotic noise-based sounds. The extreme metal band is split into two halves that take new positions on two smaller side stages. The band puts aside their respective musical instruments and replaces them with REIs to join the actors. The movement ends with all of the libertines and victims freezing into position accompanied by a recording of an ethereal sounding piano texture (controlled by an REI on the turret) which fades into silence.

The dramatic portion of *30 immolated ; 16 returned* was created simultaneously with the sonic. The personnel involves three actors who play the part of a male and female victim and a servant, and the five members of the extreme metal band who represent the libertines. My goal was to present a visual spectacle that would both compliment the sonic aspect and over time become an integral part of it. In order to effectively fuse the dramatic components with the sonic, a similar systematization of destruction is required whereby the victims, who begin as tableaux, incrementally lose this characteristic identity to wild and chaotic sound and movement as the work moves towards its termination. In addition, props that are reminiscent of objects from Sade’s novel, Passolini’s film, and modern sex clubs are used to structure the choreography and to create interplay between real and representative action. The narrative of *120 Days of Sodom* was reimagined by choreographer Gerry Morita to be transported into the modern era, utilizing the theme of a human sex trafficking party with costumes and props reflecting this.

The *mise en scène* for the first movement reflects the paralyzing fear of the victims as they hear the statutes given by the narrator and libertines. The first representation is an actor at the front of the stage wrapped from head to toe in bondage material. The second movement, based on the *The 150 Simple Passions*, focuses on the coprophilia and humiliation so prevalent in the chapter. For this tableau, an actor is presented as an object on display or as merchandise, and is rolled through the audience by

the servant in a clear acrylic box on casters. In addition, the servant walks through the audience offering them *shit-cookies*. The choreography of the third movement, *Mistress Maggies's Masterpiece*, is the first in which physical interaction between the victims is required. Reflecting the love intrigues that begin to take place between the victims and their growing libertine desires portrayed in *The 150 Complex Passions*, the victims release one another from their objects of restraint. The fourth movement, *The Circle of Blood*, intensifies the interaction between the victims with two female actresses painting the body of the male actor with blood. Based on a combination of the final chapter of *The 150 Murderous Passions* and the final immolation scene in Paulo Passolini's *Salò*, the two final movements, *V – The Final Walk* and *VI – Antichrist (The Magistrate Watches)*, reveal the libertines' true violent nature as the formalized structure of the extreme metal band music gives way to chaos through the exclusive use of noise-based REIs. These instruments not only contribute to the chaotic sound world, but are designed to create feelings of unease through their visual relation to torture instruments. Thus, not unlike Antonin Artaud's *Theatre of Cruelty* (1938, 90) which organizes "sounds, cries, lights, onomatopoeia, . . . into veritable hieroglyphs," the dramatic element of *30 immolated* combines the visual and sonic elements into a disturbing environment of violence and domination.

This paper is an accompanying document to the score and takes the form of a historical overview of Sade and the *120 Days of Sodom*, a description of the extreme metal ensemble, the dramatic elements of the work including the collaborative process with the choreographer and the dancers, an analysis of the compositional process, and a conclusion including a review of the premiere and summary of the document.

The second chapter contains the historical overview of the Marquis de Sade and a description of his infamous novel *The 120 Days of Sodom*. Included in the overview of Sade is his biography, a discussion of his supporters from the French group of intellectuals known as the *Tel Quel Group* who use his writings as a springboard for theories of negation and Sade's philosophy of "perpetual motion." Also included are Sade's opponents in the feminist camp who see him merely as "the world's foremost pornographer" (Dworkin 1979, 70), whose writings and their continued use as a

theoretical tool are proof of the institutional misogynistic violence inherent in pornography and philosophy. Following this is a discussion on the origins of the *120 Days of Sodom*, its style, characters, and structure.

The third chapter is a discussion of the extreme metal band used to perform *30 immolated ; 16 returned*. The chapter begins with a historical overview of extreme metal, including major bands who exerted noticeable influence and shaped the style, idioms, performance techniques, and compositional or song writing strategies. This is followed by a description of both the extreme metal ensemble that I hired for the premiere, and a hierarchical list of transgressive composition and performance techniques from artists who have greatly influenced this work. Included in the discussions of the transgressive techniques is how their inclusion has transformed the metal ensemble for this work into a hybrid – requiring the performance skills and experience of the extreme metal genre and the ability to read and understand avant-garde notation and compositional strategies.

The fourth chapter, *Mise en Scène*, is a short description of the dramatic aspect of the work, its inception, and mise en scène as designed by Gerry Morita. In this discussion I reveal how the dramatic component's structure not only reflects and affects the sonic, but is an intricate component of the overall form.

The fifth chapter is an analysis organized linearly by movement. The analysis of each movement contains the narrative and text from the chapter of Sade's *120 Days* it is based on, and the overall sound aesthetic I was looking to create. It also includes an examination of the sonic materials and my compositional process and how they reflect Sade's "perpetual motion" through the incremental inclusion of noise-based instrumental techniques, the application of indeterminate processes applied to musical parameters, and notation used to communicate these to the performers.

The sixth and final chapter is the conclusion, including a summary of each chapter and conclusions drawn from both rehearsals and the live performance. Following this is a discussion on how the work will continue beyond the dissertation and how my research will affect future projects.

II: THE MARQUIS DE SADE AND *THE 120 DAYS OF SODOM*

The Marquis de Sade – infamous philosopher, pornographer, and libertine – set out in his writings to describe and defend his extreme sexual desires, and to demonstrate the evil and destructive force in both people and nature, and its role in defining our individuality through sexuality (Klossowski 1991, xii-xiii). His most infamous work, *The 120 Days of Sodom*, explores the complexities and mysteries of evil, death, excess, and negation, through the story of four libertines who abduct and degrade numerous victims through a systematic graduation of sexual sadism which accumulates over the course of the four months, ending with torture and murder.

I first came across Sade and the *120 Days of Sodom* while studying for my doctoral candidacy exams. I was searching for a means to explain my musical aesthetic – which is dense and dissonant – through the aid of another medium, in this case a literary work. I became strangely drawn to the story, not just for its blatant violence and horror, but how the distortion of its language and style are accomplished through its structure – the compounding of excess and negation resulting in an anti-climactic final scene of torture and death. *120 Days* was an appropriate choice for my thesis as its characters, structure, language, and subject matter reflect the dense and violent aesthetic that I enjoy in my body of work. The element that ultimately attracted me to this work as a basis for the aesthetic, structure, and content of my thesis work was catharsis. Catharsis itself is quite complicated, with philosophers giving 1,425 interpretations before 1931 (Kruse 1979, 164). A common thread among these philosophies is the repetition of traumatic action, a purge of the audience’s emotions, which leads to a purification or cleansing (Kruse 164). In her groundbreaking work *Les Pouvoirs d’Horreurs*, Julia Kristeva (1982, 28) describes catharsis as “the mimesis of passions – ranging from enthusiasm to suffering - ...the soul reaches *orgy* and *purity* at the same time.” As an artist, I enjoy creating an aesthetic experience in which the audience is confronted with sonic and narrative/lyrical violence, usually without rest or reprieve, which encourages the observer to engage the material in a more visceral sense, and allows for an emotional release or cleansing. For many Sade scholars, catharsis is the reason behind his highly violent, sexual, and transgressive writing style as will be shown below. Many of Sade’s

biographers believe that this transgressive style in Sade's writings take root in his youth and upbringing, and had a significant impact on his outlook and philosophy of evil and death.

1. THE MARQUIS DE SADE – BIOGRAPHY

Born Donatien Alphonse François in 1740, the Marquis de Sade was a French aristocrat, novelist, judge, and libertine most famous for his gothic and erotic novels based on extreme sexual violence (Nadeau 2015). He was born into the era of the *ancien régime* – a political system developed by the Kingdom of France in the mid seventeenth century (Kingsley 2004, 13) that ruled with “completed sinfulness” and extreme egoism (Bloch 1899, 3). Prior to the revolution, this egoism was apparent in the behavior of the aristocracy which sought to keep its blood-line pure and intact by ensuring that marriages were made up of equality in “years, fortunes, education, and all good affection” (Kingsley 2004, 16). Laws and punishment reflected this with the unfair treatment of peasants who would be subjected to corporeal punishment such as the breaking rack, flogging, or guillotine, for minor crimes, whereas nobility would merely lose their honour and voice in court (Montesquieu 1748, 100). During the French Revolution, there was, as Iwan Bloch (1899, 4) remarks, “in almost all classes a race for wealth and property, a cold-blooded reckoning on taking advantage of the circumstances, [and] an avaricious speculation on the misfortunes of the state and the misery of their fellow creatures.” The destructive atmosphere created by the *ancien régime* and egoism of the ruling class was a canvas for libertines such as Sade to use as a dark commentary.

The name libertine refers to a group of free thinking 17th century writers from France whose novels share common themes such as auto-biography, eroticism, madness, subversion of established authority, the fictionalization of history, and the presentation of their heroes as underdogs (De Jean 1981, xi). Much of this stems from the libertine writer's interest in Epicurean atomism in the 17th century, which sees matter as “unseen atoms moving unconsciously through a vacuum” (Linker 2008, 4). The restoration of this naturalistic philosophy threw doubt on religion and the current patriarchal system, in which Kings could claim to be descendants from God. The male libertines reacted to this new line of thought with “something like terror and euphoria” (Linker 2008, 17) as this

allowed for the rationalization of sexual impulses as being natural no matter how violent, but conversely allowed women and the lower classes “equal claims to power.” The rationalization of the world through the scope of atomicism prompted the research, categorization, and systemization of everything including the human body, mind, and sexuality (Bloch 1899, 4). As the people accepted atheism and the law of nature over God, reason, for the libertine “became flesh in the form of a pretty young girl,” quite often in the form of prostitutes who were both “idolized and idealized.” (Bloch 1899, 45). “Reason,” in other words, would become the excuse for libertines and men of power to buy women to discover their newfound philosophy of “Concrete Sensualism” (Bloch 1899, 45) through their subjugation.

Sade’s life as a youth and adult is “obscure on many points,” (Beauvoir 1955, 5) with many writers, both as his supporters or opponents, piecing together the man, philosopher, and villain (whose name had become synonymous with the practice of sadism and sadomasochism), through disparate and often untrustworthy sources. Some of the more well-known are Beauvoir’s biography and literary analysis *Must we Burn Sade?* (1955), Pierre Klossowski’s (1947, 13) *The Philosopher Villain*, which attempts to “envision Sade’s experience as it was conveyed in writing,” Iwan Bloch’s *Marquis de Sade: His life and Works* (1899) that looks at Sade through the lens of 18th century France, and many others.

What we do know is that Sade’s mother left the family early on, and his father was a disgraced diplomat due to “quarrelsome misconduct” (Schaeffer 2013, 2). Because of his aggressiveness as a youth, Sade was sent to live with his uncle Abbé Jacques François de Sade, a man of the cloth at the Ebreuil Abbey at the château de Saumne (Schaeffer 2013, 3). As can be seen in the settings of Sade’s stories, the château greatly marked the boy with the decayed state of its dungeon (Beauvoir 1955, 6) and his uncle’s extensive library of enlightenment philosophy and erotic (libertine) novels. Shortly after, he was sent to the Jesuit School of Louis-le-Grand in Paris where many biographers agree that he most likely gained his enjoyment of whipping and sodomy (both active and passive). In his teen years he enlisted in the 7-years war and came to be promoted to Captain of a cavalry regiment (Bloch 1899, 85). In 1763 he was arranged to be married to Renée-Pelagie de Montreuil, the daughter of a Magistrate who was worth a great deal of

money. Renée was loyal to Sade for many years – aiding him in his escape from prison, keeping his delinquencies secret, and even helped to foster his love affair with her younger sister (Beauvoir 1955, 11). The greatest threat to Sade’s libertine agenda was his mother-in-law who Beauvoir describes as “the abstract and universal justice which inevitably confronts the individual” (Beauvoir 1955, 12). Madame Montreuil sent her youngest daughter to a convent to keep them separated, and used her influence to keep Sade in prison after his charges had been annulled (Bloch 1899). Sade was also his own worst enemy spending thirty-two years of his life incarcerated for multiple purposes including acts of sadism,¹ poisoning,² and for basing the erotic novel *Zoloë and her Two Acolytes* on women of nobility including Napoleon Bonaparte’s wife (Bloch 1899, 115). It was during his time in prison that Sade combined his passions for libertinage and literature.

1.1. Sade as Proto-feminist

Sade’s writing embodies much of the 18th century styles and those of his contemporaries being a combination of the philosophical rationalism of Voltaire and the encyclopedists, the early novel, and pornography. Often quoting the preface to his anonymously authored *Philosophy in the Bedroom* in which he states “Mothers will make this volume mandatory reading for their daughters” (Sade 179), many of Sade’s biographers view his writings as proto-feminist, promoting awareness of crimes against women. Some examples of this are Jane Gallop’s examination of Lucy Irigaray’s *French women: Stop Trying* (1966, 66) in which she sees Sade’s writings as an exposition of the “anal-sadistic” in education where “the object is stripped and her or his body carefully examined and commented upon before any intercourse with it. Angela Carter’s *The Sadeian women: an exercise in cultural history* (1979) uses the submissive and passive protagonist from the novel *Justine, or the Misfortunes of Virtue*, as a manner of exploring gender issues, specifically in sexuality as a social practice from which inequality arises.

¹ Sade’s first act of sadism known publically is now known as the Keller affair. In April 1768, he met a 30 year old woman by the name of Rosa Keller asking him for charity. Sade promised her a job, and brought her inside. He then took her to the attic where he bound, whipped, and cut her, then tested the healing power of salve on the cuts. After being imprisoned he paid Keller 100 louisdors and set her free. Bloch, Iwan. 1899. *Marquis de Sade: His Life and Work*. Translated by James Bruce Castle Books 1st edition 1948, 87-89.

² In this account Sade is accused of poisoning a number of persons at a ball and fled with his sister in law, with whom he was in love. He was later imprisoned in Aix on September 11, 1772. Ibid.

The most salient of these authors is Beauvoir, who is both repelled by Sade's life and fascinated with his work. In her groundbreaking 1955 essay *Must We Burn Sade?*, Beauvoir became the "pioneering commentator on the relevance of Sadeian eroticism" (Bustamante 2004, 9) through her detached analysis of the violence found in Sade's novels. She focuses on Sade as both antihero and moralist who struggles with the perverse desires of humanity, and his inability to practice his desires without consequence. Beauvoir (16) achieves this through real life examples such as Sade's imprisonment for "moderatism" as Grand Juror when he would routinely refuse to sentence persons to the guillotine, or, his encounter with Rose Keller in which he would "whinny and shriek, almost like an epileptic seizure during his orgasms, much like his character the Duc de Blangis." By the end of the paper, Beauvoir finds that she cannot agree with Sade's utopia of radical individualists predicting it to be "unbreathable to everyone" (63). I myself am able to see the benefits of Sade's utopia in which he calls for equality and liberty through the elimination of hierarchical power property ownership and acceptance of radical equality: "oh, when will the slaughterers, jailers, and imbeciles of all regimes and government come to prefer the science of understanding man to that of imprisoning and killing them" (Beauvoir 1955, 47).

1.2. Sade as Pornographer

A common thread amongst Sade's opponents is that the French intellectuals, or the *Tel Quel* group including Bataille, Barthes, Derrida, Foucault, are guilty of transposing Sade's sexual terrorism into something "less important than 'philosophical disquisitions'" (Dworkin 1979, 82). The neo-conservative journalist Irving Kristol wrote the article *The Shadow of the Marquis* (1957, 5) in which he, like many other opponents of Sade, accuses his supporters of being "the conscious heirs to a messianism generated by la Révolution, whose jeux sacrés are a desperate and gallant surrender to the ruin of time." Feminists such as Andrea Dworkin in her book *Pornography: Men Possessing Women* calls Sade "the world's foremost pornographer" (70) and accuses many of Sade's biographers of "writing false history" (81) and his supporters as trivializing his "brutalities against women" (82). The introduction of Dworkin's book sets up her theory of pornography as violence through stories of women born into the life of porn," (xvii), acts of violence inspired by pornography, and the failed attempt to have violent porn

banned through the court system. This is followed by a preface in which she states: “this book is about the meaning of pornography and the system of power in which pornography exists...” with particular attention given to the power men exude in this genre. Following she gives the bold statement which helps to set up the tone for the remainder of the book: “This is not a book about the first amendment.” Simply put, she is not here to defend an artist’s sensitivity, but to bring to light the violence against women in a sex-driven culture and industry. In the third chapter of her book, simply titled “The Marquis de Sade,” she focuses on Sade and attacks him as both a person and a writer “twisted into one scurvy knot”(70). Not only does she accuse Sade of being a “batterer, rapist, kidnapper, and child abuser” (although I have not seen any other literature that mentions children as his victims), but continues to blame him for more contemporary cases of rape and torture with claims that they were inspired by the Marquis. This kind of empty criticism is reminiscent of the “Satanic Panic” of the 1980’s where “debates typically exhibit causal correlations between extreme youth violence and an individual’s interest in certain counter-culture musical genres, lifestyles and predilections” (Unger). Contrary to Beauvoir, Dworkin sees Sade’s political life as a pose to gain political advantage and to avoid further incarceration. She specifically cites the case in which, as the grand juror, Sade was given the opportunity to have his mother-in-law hanged, but instead lets her go. Whereas most of Sade’s biographers attribute this to his “humanism,” Dworkin interprets this as self-preservation in wanting to avoid future prosecution for consorting with the enemy. I agree with Dworkin’s sentiment that utilizing the ideals and philosophy of a “monster,” or to see him as a victim of an unjust system, is dangerous as it blinds us to his documented violence against women. And yet I am just as concerned with the institutionalization of rules to regulate the arts and creativity no matter how offensive or violent the subject matter is. As Beauvoir (48) points out, Sade himself knew that with the freedom to allow individuals to express themselves, “and the prohibitions which make crime attractive were abolished, lust itself would be eliminated.”

1.3. Sade as Philosopher-Villain – Perpetual Motion, Negation, and Eroticism

Many of these French intellectuals see Sade’s writing as a philosophical discourse rooted in negation. One of the first and most well-known papers on Sade is Pierre Klossowski’s *Sade my Neighbor*, in which he outlines Sade’s system of materialistic

atheism through the examination of the existence of God and nature as evil, or Satan (Allison, Roberts, and Weiss, 1995, 3). In this system, nature “is the first slave of her own laws, the first of victims of this universe.” The laws, referred to here are of perpetual motion in which “[c]orruption, putrefaction, dissolution, exhaustion, and annihilation” (Klossowski 1947, 90), bring about successive creation. Sade himself writes:

...dissolution is a very great state of motion. There is...no moment when the body of the animal is at rest; it never dies; but because it no longer exists for us, we believe that it no longer exists. Bodies are transmuted...but they are never inert. Inertia is absolutely impossible for matter whether matter is organized or not (cited in Klossowski 1947, 81).

But, as Klossowski (1947, 85) points out, man in Sade’s eyes is created with different laws than nature, being “self preservation and multiplication.” The laws of man then, are in contrary to the murderous intent of nature. But, as Sade points out by a character simply known as “the pope” in his erotic novel *Justine* (1791, 767): “if creatures destroy one another, they do well as regards nature.” This, in Sade’s system, is the reason for our violent impulses, which are similar to nature in their need for destruction. Thus, Sade’s characters recommend the practice of *apathy* in order to, as Klossowski (1947, 97) states, “destroy in a negation of destruction.”

Gilles Deleuze (1989, 26-27) has a similar viewpoint to Klossowski in terms of Sade’s materialistic atheism, in which nature has two levels of negation: “negation (the negative) as a partial process and pure negation as a totalizing idea.” The first, being negation as a partial process refers to destruction as part of “perpetual motion” or, as Deleuze states: “merely the reverse of creation and change, disorder is another form of order, and the decomposition of death is equally the composition of life” (1989, 27). Pure negation on the other hand is “free even from the necessity to create, preserve or individuate...an original and timeless chaos solely composed of wild and lacerating molecules.” The secondary negation is pure darkness and evil, without any connection to successive creation. The secondary negation is the end goal of the libertines in Sade’s novels, which, as an impossibility in the material world, is the main contributor to their frustration – an excess that leads to an unfulfilled climax. The only manner in which pure negation can be achieved according to Deleuze is through thinking and *pure reason* $A + B \text{ must} = C$. As Deleuze and Bouvoir point out, this is why the libertines must discuss and justify each sexual act or passion in detail. Through repetition and reasoning the

libertine destroys the ego and detaches themselves from the lost object, and replaces with the identification of what is lost (Lauwaert and Harris 2015, 9), in turn destroying their feelings of guilt or remorse. Pure reason in this sense is “apathetic because it logically and deductively seeks out truth in a way that is *insensitive* to man’s deep-rooted convictions.” (Deleuze 18-19). Michael Foucault, French philosopher and social scientist, similarly used the negation in Sade’s writings to develop his philosophy of “unreason.” In his *The History of Madness* (1961, 535) he states that through Sade and Goya “the Western world rediscovered the possibility of going beyond its reason with violence, and of rediscovering tragic experience beyond the promises of dialectics.” Perhaps the most influential avant-garde writings on Sade belong to Georges Bataille, who like Klossowski, previously entered the monastic orders and later focused on eroticism (Carrette 1998, 218). In particular, Bataille used the destructive force of nature of the characters in Sade’s works as a means to explore the “heterology” between the sacred and profane that exists within us as an inseparable sovereign experience (Allison, Roberts, and Weiss, 1995, 23). It was in Bataille’s infamous letter to his former Surrealist colleagues after being banned from the group titled “In Defense of D.A.F. Sade” (1930), that he outlines his philosophy for heterology based on appropriation and excretion. For Bataille, the identity of the modern human was found in the “interstices of social, economic, ethical, religious, moral, sexual, and linguistic encoding” (Allison, Roberts, and Weiss 1995, 7). It is in the manner that humans deviate from the homogeneity of society that we find their individuality – the passions that pollute the purity of the homogenous being.

The libertines as well, who revel in destruction, eat human waste, and find the ultimate pleasure in objects of repulsion, are taking part in a type of pollution ritual defined through negation and taboo. Bataille describes the acts of pollution of Sade’s Universe in his “*Defense of WAF Sade, (97-98)*” as the “heterologous,” which is the negation that takes place outside of any scientific or philosophical system of knowledge. Bataille likens the “heterologous” to “the specific character of fecal matter or the spectre...[which] can only be the object of a series of negations, such as the absence of any possible common denominator, irrationality, etc.” As Bataille explains, it is only beyond the possibilities of human rationality that “sad social necessity, human dignity,

fatherland and family, as well as poetic sentiments, appear without a mask and without any play of light and shadow; [and] it is finally impossible to see in those things anything other than subordinate forces. (93)” The heterology of Sade’s writings according to Bataille then, is a tool for dealing with our irrational and animal-like tendencies – a separate universe of fantasy that exists as a “waste product” of the mind that “alone [is] capable of answering the needs that torment the bowels of most men. (93)”

The importance of the connection that can be made between Klossowski, Deleuze, Foucault and Bataille’s thoughts on Sade’s *system*, in regards to the destructive compositional process of *30 immolated*, is the heterogeneity of the human being’s sovereign experience. It is the manner in which we destroy the complicit, ordinary, and ruled based codes of society that makes us individuals. As can be seen in the next chapter *The Extreme Metal Band and Forms of Hybridity in 30 immolated ; 16 returned*, this radical individualization has been realized through destructive processes taken from avant-garde composition in order to render each performance original and impossible to repeat verbatim. Each performance then becomes an opportunity to re-engage with the materials and to express individuality from the prescribed notation in the score.

2. SADE’S WORKS TRANPOSED IN THE CONTEMPORARY WORLD

Pure negation, and the evil within man and nature are demonstrated throughout Sade’s catalogue. Even while his novels were being confiscated and burned, or perhaps because of this, Sade’s novels were “eagerly sought for, treasured, and loaned” (Bloch 1899, 134). In particular, the sister novels *Justine* and *Juliette*, each of which had multiple new editions and extensions, have attracted a large amount of controversy and interest that continues to this day. Several of his novels have been adapted to film, the most famous being Jess Franco’s *Marquis de Sade: Justine* (1969), a west-German-Italian story set in France 1700. There has also been a film loosely based on the life of Sade named *Quills* (2000) directed by Philip Kaufman with the screen play written by Douglas Wright.

Perhaps the most infamous filmic adaptation is Paulo Passolini’s *Salò*, which takes Sade’s *The 120 Days of Sodom* and transports it into a small Italian town named Salò at the end of World War II. The town of Salò has a strong historical significance as

it was controlled by a “fascist puppet government” (Hallam 2012, 151) set up by the Nazis with a recently liberated Mussolini as the figure head (Pascali 1981) where “2000 villagers were massacred, the women and children were sexually tortured and many were killed” (Mill 2001, 127). Other important changes in the adaptation are the disregard for Sade’s meticulous systemization of passions, and the addition of a final scene in which the immolations of the victims are realized, replacing the list of deaths on the final pages of *120 Days*. Passolini was well known as a controversial director, having already been charged for “offences to public decency (Hallam 152)” for his film *Ragazzi di Vita* (1955) and as an “outrage against the established religion (Hallam 152)” for his 1963 film *La Ricotta* (Hallam 2001). His adaptation of *120 Days* was known as his most notorious, and was banned in several countries and labeled obscene in Italy (Hallam 152).

3. THE 120 DAYS OF SODOM

3.1. Historical Overview

Sade himself warns the reader about the scandalous nature of *120 Days of Sodom* calling for his “friend reader” (the person who’s eyes we see the tale from) to “prepare thy heart and mind for the most impure tale ever written since the world began” (253). The circumstances surrounding the composition of *120 Days of Sodom* are themselves dramatic. It was penned in microscopic writing in Bastille on long and narrow pieces of note-paper and glued together, hidden in a hole in his cell to avoid confiscation (Phillips 2005, 62). Sade wrote the story in thirty-seven days, with a draft for the first four sections and detailed notes for the final three (Phillips 2005, 62) leaving the novel unfinished (Phillips 2005, 62). Before Sade was able to return to the novel he was moved to another fortress. His wife was able to smuggle most of his work out before the storming of Bastille in 1789, but was unable to retrieve the unfinished manuscript. The text was later discovered by an unknown source and was eventually sold to a 19th century psychiatrist in Berlin named Iwan Bloch who had it published under the pseudonym Eugen Dühren (Phillips 1955, 62) as an important document to the scientific community for its detailed organization of sexual fetishes and sadism.³ The novel was later revised and published by

³ The “Diagnostic and Statistical Manual of Mental Disorders” as: “The paraphiliac focus of Sexual Sadism involves acts (real, not simulated) in which the individual derives sexual excitement from the psychological

Viscount Charles de Noailles, whose wife Marie-Laure purchased the manuscript and handed it down to their daughter Natalie. She eventually decided to entrust the manuscript to the publisher Jean Grouet who turned around and sold it to a wealthy Swiss collector of Erotica named Gérard Nordman for \$60,000 (Sciolino 2013).

3.2. Plot Summary

The Story of *The 120 Days of Sodom* is set in France during the early 18th century near the end of King Louis XIV's reign – a period when the *ancient regime's* extreme “sinfulness” was at its peak. The protagonists of the story are four libertines referred to as the “four friends,” – a judge, cardinal, lawyer, and aristocrat – who meticulously plan a four-month foray of taboo and violence in a castle that lies in the Black Forest paid for by the spoils of Louis' military campaigns. The story begins with the abduction of children, and proceeds to describe in detail their systematic degradation through sexual sadism, which accumulates over the course of the four months and ends with the torture and eventual immolation of the victims.

To heighten the libertine's experience, they practice a self-imposed self-discipline in which pre-determined rules and regulations are defined, separated, categorized, and then systematically transgressed, allowing for a gradual abandonment of humanity through sexual and violent depravity. Thus, the story's structure proceeds from a position of anticipation to satisfaction, inferring a predetermined course of action and outcome, which in turn creates a duality or a set of poles – beginning and end, or birth and death. The end or death in this respect is primary – it is *not* perpetual motion giving new life. It is the final *pure* negation as theorized by Deleuze. By fetishizing a predesigned structure, the libertines have bypassed the concerns and subjectivity of the victims and redefined them as objects – like chess pawns to complete their tasks. Therefore, the primary negation that they so desire can be achieved through the successful navigation of this structure, and the remains of the victims (who through the secondary negation would have resulted in new life) are no longer an issue.

The two poles are separated not only by nature of their positioning within the book (beginning and end), but more importantly in their language and style. Sade's style,

or physical suffering (including humiliation) of the victim.” American Psychiatric Association, 1994, *Diagnostic and Statistical Manual of Mental Disorders, Fourth Edition*. Washington, DC, American Psychiatric Association.

similar to other libertine writings, is normally repetitive, dense, and excessive. Here, his style is subverted through the gradual restriction of his writing tools by the wards of his incarceration facility and as a result, by the mid-point of the novel the repetitive and dense language seen thus far gives way to Spinozian-type list.⁴ The effect of the lists upon the reader is immense, giving the acts of cruelty and violence a colder and detached atmosphere. Gilles Deleuze (1989, 23) compares the list-style writing of *120 Days* to the act of sadism in his book *Coldness and Cruelty*: “In Sade the imperative and descriptive function of language transcends itself toward a pure demonstrative, instituting function...the monstrous exhibits itself in reflection.” By using lists, all superfluous elements are removed, leaving the monstrosity of these sexually sadistic acts exposed. In the novel itself, the reductionism is exemplified through the victims’ loss of identity to sadistic violence, being reduced to objects – props for the libertines’ pleasure.

The introductory chapter of the book reads like a script from a play. It contains the story’s historical and geographical settings, with the final details of the four months worked out, including the contractual union in wedlock of the friends’ daughters to the other libertines. Following is a detailed description of each character that focuses on their specific sexual deviancies and physical abnormalities that make each of them unique. The first friend, Duc de Blangis is portrayed as: “[b]orn treacherous, harsh, imperious, barbaric, selfish,...a sodomite, fond of incest, given to murderings, to arson, to theft...,” etc. Physically, he is described as handsome and strong, with the “member of a veritable mule,...blessed with the ability to eject sperm any number of times within a given day at will...”(201). The next friend is the Duc de Blangis’ brother the Bishop of X***. He is described similar to the Duc as having the “same black soul” but with a more “supple and adroit mind” with “more art in guiding his victims to their doom” (202). Physically he is the opposite of his brother, being slender, wavering health, and possessing “a most ordinary member.” In terms of the passions, he is an “idolater of active and passive

⁴ Baruch Spinoza was a 17th century Dutch philosopher who laid down the work for the 18th century enlightenment and rationalism. His importance in this context is the similarity of his list-style writing to Sade in *120 Days*. For example, in his masterpiece *Ethics*, a set of books that comprise his philosophical outlook, his writing style is an organized set of lists comprising of definitions, axioms, propositions, scholia, and other features that make up the formal apparatus of more mathematical treatises of the day. *Baruch Spinoza, 1985, The Collected Works of Spinoza, Vol.I.* Edited and translated by Edwin Curley, (Princeton: Princeton University Press).

sodomy” (203). The third “friend” is the President de Curval – a sixty-year old man, worn out by his own debaucheries and excesses, which had left him looking like a “skeleton.” Sade goes into great detail about the president’s anus, describing it as: “an immense orifice whose enormous diameter, odor, and color bore a closer resemblance to the depths of a well-freighted privy than to an asshole” (205). The fourth and final friend’s description is left unfinished and is noticeably shorter than the others. He is portrayed as “fifty-three, small, short, thickset...and his entire body...like a woman’s.” His penis is described as “extremely small” with his ejaculations being “uneasy and rare” (210). The portraits of the libertines are followed by those of their daughters, who the libertines have been sexually abusing for years and who had recently married them off to another one of the friends. The daughters are generally described as beautiful and naïve women. Together, the libertines and daughters are called the “principal characters.”

Next, Sade dedicates a section on the procuresses, all of whom are middle-aged women who have spent a life-time in the service of libertines or as owners of brothels. Included in their description is a portrait of their personages, their specialties in the libertine arts, and their methods of obtaining the victims for the debaucheries. The first is Madame Duclos who is described as “still in fairly good condition” with “one of the plumpest asses that could ever favor your gaze” (220). Madame Champville is tall and slender with a clitoris that “protruded three inches when well-warmed” (221). Madame Martaine is portrayed as healthy and “blessed with the most beautiful rump one could wish for,” and as having “devoted her life to sodomitical debauch” (221). The final narrator is Madame Desgranges who is described as “tall, thin, fifty-six, ghostly pale and emaciated” with her appetites making her “lust and vice personified” (222).

The libertines are rigorous in their selection of the victims, requiring them to be of “high birth, virtuousness, and the most delicious visage possible” (223). The children are to come from “eminent families,” having been either abducted from a convent house of high quality or a family of distinction which ensures a more exciting experience for the libertines, and more horrifying for the children. The libertines also paid a group of eight young men for the sole purpose of sodomizing the friends. They are all described as young, muscular, and with abnormally large penises.

In order to create a strong contrast to the beauty of the children, the libertines also have procured four elderly ladies described as “old, disgusting, and filthy” (232). Sade’s reasoning for the presence of the elderly women is that: “beauty belongs to the sphere of the simple and ordinary, whilst ugliness is something extraordinary” (233). Here, Sade makes a case for the connection between sexuality and death seeing the beauty in the complex workings of age and physical flaws: “often, when one’s prick is aloft, it is horror, villainy, the appalling that appeases...” (233). This strong contrast between the beautiful children and the “filthy” old ladies is reflective of Sade’s “perpetual motion” in which, even that which is repulsive still has life and has its usefulness, such as decayed matter that “serves in the generation of soil” (Klossowski 1947, 89). The final list of personages is of the servants, all of which are described as being undesirable with physical deformities and a sordid past that would help to guarantee their discretion.

Most important in this chapter in relation to my work is the listing of events that are to come to pass over the next four months with rules of conduct to be followed called the “statutes” in a speech by the Duc de Blangis. In the novel, Sade presents the statutes to the reader who, “after the exact description we have given to him of everything, will now have no more to do than follow the story...”(241). Through the statutes, we are given a glimpse into the methodical nature of the libertines, and how the rigorous violence to be perpetrated is institutional in its approach. Every hour of the day is accounted for from waking to bedtime, with long list of rules of conduct for each portion of the day. There are precise times allotted for: waking and sleeping; sexual activities, including who is involved and how they are dressed; meals, what is to be served and by whom; and the narrations, including how the friends, fuckers, and narrators are to act. The narrations themselves are closely monitored by the libertines, with precise instructions as to what sort of passions, or sadistic acts are to be described for each month, and what kind of details are to be included. At one point, during the first narration, Madame Duclos is interrupted and corrected on her lack of detail in her story. The President tells her that the “narrations must be decorated with the most numerous and searching details” (271). The insistence on detail is to allow the libertines to relate their deviancies to “human manners and man’s character” (271) Through this correction we can see how the friends are excited not only by sexual or violent activity, but through the

character flaws or uniqueness of the libertines being described in the narrator's story. The libertines give themselves permission to interrupt the narrations at any point in order to act upon their "lubricities" as inspired by the story, or to engage in philosophical discourse on the passions being relayed. The rules of conduct not only specify the allowable actions of the victims, servants, fuckers, and narrators, but also of the libertines, forbidding themselves from deflowering the younger children or penetrating the anus until specified dates, displaying the tantric discipline they institutionalize upon themselves. Although this may seem contradictory at first – the simultaneous appraisal of both institutionalization and individuality – Sade shows us that it is through the successful completion of the *institutionalized* structure that creates the enjoyment of deviancy in all manners.

The statutes are repeated in each room occupied by the victims. The victims are then gathered for a speech by the libertines that places them into a state of paralyzed fear. They are assured that their families have been made to believe that their children are already dead, removing any chance of them being found through search parties. They are warned to follow every whim of the libertines otherwise they would be horribly punished, and threatened with death for the mere mention of "this infamous God" (252). All hope is removed from the situation from this point on, with the only real escape being the final immolation scheduled to take place on the 1st of March.

From here the story begins, with the mechanisms driving the plot's structure from abduction to immolation being sexually sadistic acts meticulously labeled and categorized by the libertines. Each chapter of the book is labeled as a specific sadistic act, with all narrations, conversations, and physical action contained within that chapter directly related to it. The extremity of the acts intensifies as the story progresses from humiliation, excrement, sodomy, to torture, and murder – each one bringing the story closer to its inevitable end. The time period of the story is finite, being contained within four months and the first day of March:

- I. November: The 150 Simple Passions – focused on acts specifically without penetration (why they are considered simple), being dedicated for the most part to defecation, coprophilia, and urination.
- II. December: The 150 Complex Passions – based on incest, child rape and flagellation. All sexual acts are specifically vaginal, as to discipline themselves from the anus until a later date.
- III. January: The 150 Criminal passions – stories focused on tortures with actions stopping short of murder. Sodomy is first introduced in this chapter.
- IV. February: The 150 Murderous Passions – the stories reach their climax in this chapter, recounting stories of skin-removal, disembowelment, and other extreme tortures leading to death.
- V. March: Summary – a summary of the deaths, torture methods, and surviving victims to be brought back to Paris with the libertines.

The acts accumulate not into a grand climax as one might suspect, but into, as Hallam (2001, 158) describes, “an excess without climax.” Instead they “dispatch the rest of the subjects one by one,” creating a list of those who have already been sacrificed and an impromptu plan to kill the rest in an orderly fashion. The novel does not end in a detailed description of the murders, but in a tally that lists all of the inhabitants of the Château and a final assessment giving the count of how many were murdered prior to the 1st of March, afterwards, and who was invited to accompany the libertines to Paris. This accumulation leading to excess without climax is once again reminiscent of Deleuze’s primary or pure negation, in which perpetual motion is denied. The libertines are forever caught in a cycle of destruction that cannot lead to new life. It is a selfish and purposeless negation that is “free even from the necessity to create, preserve or individuate” (Deleuze 1991, 27).

4. CONCLUDING REMARKS

The 120 Days of Sodom remains an important document to me because of Sade’s ability to create a universe that exemplifies the “brilliant and suffocating value he wanted to give human existence” (Bataille 1998, 93). In this universe the mechanisms of death are institutionalized, with every cruel and sadistic act catalogued and organized hierarchically, showing the full extent of nature’s wrath. This is ultimately accomplished by exposing limits of subjectivity and the complexities of desire.

III: THE EXTREME METAL BAND AND FORMS OF HYBRIDITY IN *30 IMMOLATED ; 16 RETURNED*

One of the most important features of my composition *30 immolated ; 16 returned* is my choice of ensemble. The performing forces feature an extreme metal quintet (drum-set, bass guitar, two electric guitars, and two vocalists) with all the musical motives, phrases, structure, and idioms belonging to the genre. In this chapter I discuss the performing forces required to perform *30 immolated ; 16 returned* and how they are a hybridity – requiring the performance skills and experience of extreme metal genre, the musical literacy to read and understand avant-garde notation and compositional strategies, and the skill-set required to improvise in a harsh noise style. In addition, I give a brief historical overview of extreme metal, including major artists who exerted noticeable influence through idioms, performance techniques, and compositional or song writing strategies that have become synonymous with the multiple subgenres. Following, I discuss hybridity in *30 immolated* through examples of composers and artists of the avant-garde and harsh noise styles whose impact has shaped my compositional technique and aesthetic. Included in these discussions are examples of my past work that have used similar influences and anecdotes of the rehearsal and performance processes of my thesis work.

1. THE METAL ENSEMBLE

Many “metal-heads,” or avid fans of metal, seek out others like them in their community for friendship or collaboration in the case of performers and composers. Likewise, soon after I moved to Edmonton for my doctoral studies I became acquainted with many important bands and fans in the community. As a teaching assistant for a music history course, I met guitar player Kale Fenneman, who later took private classical guitar and composition lessons from me. Kale was a part of the progressive-metal band Domitian with drummer Lewis Longard, a former student of the Grant MacEwan jazz music program, who also became a part of my thesis project. Domitian had just lost their bass player and had multiple shows booked in the near future, which I saw as a possible opportunity to trade services. This is seen often in metal communities, where performers

will play either temporarily or permanently in each other's bands to help bolster the abundance and diversity of the scene. My wife, Ruth Guechtal, is an extreme metal guitar player, composer, noise-artist, and expert on extended instrumental techniques and therefore was the perfect choice as the 6 string guitar player for my work. And Caitlin Triebel, an avid metal fan, coloratura soprano, and masters student in musicology at the University of Alberta, became the lead vocalist. Each member was chosen for their intimacy with the world of extreme metal, musical literacy, and ability to improvise. This specific combination of performers helped to shape the work into the score that exists. Of all of these qualities, the most important was their experience and skill in playing comfortably in the genre of extreme metal. Extreme metal has a set of idioms that are not necessarily communicated through notation, but are known to the players through experience in playing the music.

1.1 Extreme Metal and its Subgenres

Extreme metal encompasses the multiplicity of genres that grew out from the heavy metal explosion in the mid-eighties and nineties influenced by bands like Motörhead and Iron Maiden from a style known as The New Wave of British Heavy Metal (NWOBHM) (Kahn-Harris 1997, 2). NWOBHM took the more aggressive and technical aspects of psychedelic/blues bands from the late 1960's and early 1970's such as Black Sabbath, Deep Purple, Led Zeppelin, and Rush, and formed a new heavy metal sonic and visual aesthetic (Kahn-Harris, 2). Reactions to this scene were diverse, resulting in a heterogeneity of the metal genre. On one side are the more "pop" oriented glam-metal bands such as Poison, Bon Jovi, and Twisted Sister. These artists were inspired by the visual aesthetic of 1970's glam rock artists such as David Bowie, T.Rex, and Alice Cooper, and would dress androgynously and play simple rock songs with lyrics that highlight partying, sex, and rebellion, which attracted a large and varied audience. On the other side of the split, which Deena Weinstein identifies as the "fundamentalism of metal" (Kahn-Harris, 2), are bands that took metal in a darker and more extreme direction which in turn created a more niche-audience appeal. Weinstein's fundamentalist camp consists of two major styles: thrash and speed metal. From my experience, I prefer to use four categories of major subgenres that emerged in the early to mid 1980's which

make up the extreme metal genre: grindcore; black metal; thrash metal; and death metal. There are many other important subgenres that have emerged under the banner of extreme metal such as doom metal and nu-metal, metal-core, and others, but as I have not been greatly influenced by them in my writing I will not be focusing on them in this paper.

Before I describe the idioms of grindcore, black metal, thrash and death metal, I feel it necessary to describe several common performance techniques found in each of these subgenres which grew organically from their predecessors – punk/hardcore and NWOBHM. Found in nearly all subgenres of metal is the *riff*, which is a repeated melodic phrase played in unison between the bass and guitar players on the low strings which can be augmented with techniques dependent upon the desired sound. For example, *power chords* augment the melody through the addition of a 5th interval above the melody in the guitars. *Speed picking* involves a measured tremolo in the guitars and bass. The guitar players may also colour the melodic line with *palm-muting* in which the picking hand rests lightly on the strings near the bridge for a more muffled tone. Similar to the guitar tremolo, heavy metal drummers often employ *double-kick*, in which the drummer has a separate bass drum for each foot that allows them to play a measured tremolo or to follow the rhythmic nature of the melody in unison with the guitars and bass. The beats typically used for metal are based on the *back-beat* in rock music where the bass drum is on beats one and three with an accented snare drum on beats two and four. Vocalists in the multitude of metal subgenres are varied in their approach but seem to focus on either virtuosity and melody like Rob Halford from Judas Priest and Bruce Dickinson from Iron Maiden, or a type of screaming technique as found in hardcore vocalists such as Henry Rollins from Black Flag and earlier albums from Bad Brains (Swami 2013, 378).

1.1.1. *Grindcore*

Grindcore is the offspring of crustgrind, a style that evolved from the more aggressive punk bands of the early to mid 1980s (Kegan 2015, 101). The style is known for its gruff and dirty sound, guitars saturated with distortion, spastic drums, and barking vocals with a political message. England's Napalm Death's freshman release *Scum* (1987) is known as the defining album of grindcore (Unger 2016, 25) influencing

generations of bands in Europe and North America. Important features on this album which would come to define the extremity of future bands are: screaming vocals with no melody, power chords, tremolo picking, and blast-beats. The *blast-beat*, sometimes called *grinding*, originates from the back-beat found in rock n' roll and punk music, except doubled in speed which distorts the pulse and creates a wash of sound. The blast-beat in this style is played as a single stroke roll between the hands with one hand on a crash, ride or hi-hat cymbal, and the other on the snare drum. The bass drums may either match the cymbal the speed of the hands or punctuate 16th notes (Reimer 2013, 30).

1.1.2. *Black Metal*

Also emerging from Europe in the 1980's and heavily influenced by the aggressiveness of punk and prominently known for its satanic imagery and atmospheric stage show was black metal. Musically, black metal is diverse and difficult to define, although some common traits among bands are blast-beats, tremolo harmonies and contrapuntal melodic lines in the guitars and bass, screaming or snarling high pitched vocals, and with some bands, atmospheric keyboards (Unger 2015, 28). Black metal is commonly separated into three categories: *first-wave*, *second-wave*, and *post-second-wave*. Bands in the early to mid-eighties represent the *first-wave* of black metal. The more influential bands of the time were Venom (who's second album is named *Black Metal* (1983)) and Bathory, who acted as prototypes for the genre and were for the most part fast punk or thrash metal with high-pitched vocals and lyrics that focused on Satanism and anti-Christian themes. In the late-eighties to mid-nineties, the *second-wave* of black metal was found geographically in Norway with bands like Mayhem, Gorgoroth, Darkthrone, and Emperor. These bands enjoyed some time in the spotlight due to the press coverage of several church burnings and murders perpetrated by leading band members of the second wave (Moynihan and Söderlind 1998) which resulted in a book and several documentaries. This generation's music was faster in tempo than the first wave, utilizing hands-apart blast-beat, tremolo guitars riffs, atmospheric vocal sounds, a more simplistic approach to production, and topics such as Satanism, fascism, and racism (2007 Kahn-Harris, 4-5). The *post-second-wave* generation of black metal is far less puritanical as it can be found all over the globe. An interesting sect of this generation are the North American bands such as the Christian *white metal* band Liturgy who

incorporate minimalist compositional techniques, and *depressed black metal* bands Agalloch and Wolves in the Throne Room who use similar instrumental techniques to their European counterparts, but with longer harmonic patterns and overall longer song lengths.

1.1.3. Thrash Metal

The most commercially successful subgenre of extreme metal to emerge in the 1980's was thrash metal. Originating for the most part in the United States thrash metal is represented by what are now known as “the big four” (Christie 2004, 237) – Metallica, Megadeth, Anthrax, and Slayer. Highly influenced by Venom's dark imagery, the technical prowess of bands from the NWOBHM, and the anger of punk music, Metallica's *Kill 'em All* (1983) and Slayer's *Show no Mercy* (1983) were both landmark albums in thrash due to their speed, aggression, and more serious nature of their lyrics which delved into subjects such as violence, death, satanism, and mild gore (Kahn-Harris 2007, 3). Anthrax, and many other hardcore thrash bands such as S.O.D., Municipal Waste, and Overkill, sound strikingly different from the other major thrash bands due to their ties with the New York hardcore punk. The hardcore bands are lyrically focused on politics, but present themselves in a mocking tone with their goofy stage antics, clothing, and attitude (Christie 2004, 278).

The music of speed-thrash band Megadeth, fronted by Metallica's former lead guitarist Dave Mustaine, is a source of artistic inspiration to me and has influenced many of my works including the first two movements of my thesis work *30 immolated ; 16 returned*. Dave Mustaine's compositional approach from the earlier Megadeth albums such as “Wake Up Dead” (1986) from the album *Peace Sells...But Who's Buying* and “Holy Wars” from the album *Rust in Peace* (1991), stands apart from his contemporaries in that it combines the architectural complexity of motivic development with the repetitiveness of the riff to allow for a strophic lyrical approach that I have named *varying riff development*. In this compositional style, the riff is treated motivically in that it is fragmented into smaller chunks, isolated, and expanded into new riffs. The new riffs are repeated the necessary amount of times (usually four times) to accompany the lyrics. This approach avoids the predictable verse-chorus structure in favour of a more organic flow based on the motive which may be heard first in an introductory riff, or further

within the structure with the fragments unfolding themselves. Many composers of Western art music utilize a similar technique named *developing variation* in which motives and characteristic sonorities are fragmented and placed throughout the work as structural points to create an audible consistency in the music through repetition and development. This technique can be found as long ago as in the music of Giovanni Palestrina (1525 – 1594) in the later Renaissance, and with more modern composers such as Béla Bartok (1881 – 1945) who combined these processes with Hungarian folk music (Nelson 1987, 59), and Arnold Schoenberg (1874 – 1951) who used developing variation in both his expressionist and 12-tone works (Schoenberg 1950, 39).

1.1.4. *Death Metal*

Death metal, whose more famous bands hail from the United States such as Cannibal Corpse, Suffocation, and Obituary, combine the more technical playing of thrash, the speed and dark imagery of black metal, the relaxed stage show of grindcore (Christie 2004, 378), and the addition of *growling* or *false-cord* vocals. False-cord vocals utilize a secondary set of mucus membranes that sit above the true vocal cords which the vocalist is able to activate through the vibration of the sinuses resulting in a growl. The register of the vocals is manipulated through the shape of the mouth and the placement within different parts of the body such as the chest, throat, nose and head (Cross 2006). The beauty of this technique is that there is no definitive tone centre, allowing chromaticism or complete lack of a tonal centre in the supporting music without the worry of singing “out-of-key.” Although it is difficult to pinpoint the birth of this subgenre, most attribute its beginnings with Chuck Schuldiner who formed the band Death in 1983 (Kahn-Harris, 3). Death’s first several albums had the same sonic quality as thrash metal with its quickly changing power chords, virtuosic solos, and drum-style, but with the addition of false-cord vocals. As the genre progressed in the early 90’s the song writing became more complex and the musicians more proficient. Morrisound Recording Studio in Florida became an important geographical centre for this style as Scott Burns would engineer and produce some of the more important albums of the time such as Cannibal Corpse’s *Tomb of the Mutilated* (1992), Suffocation’s *Pierced from Within* (1995), Atheist’s *Unquestionable Presence* (1991), and Deicide’s *Legion* (1992). These bands presented a more prominent use of tremolo in the guitars and bass,

adventurous chord progressions, alternating time signatures, and a new approach to drum blast-beats called the *hammer blast* (Reimer 2013, 30). The *hammer blast* involves the right and left hands to be played in unison while the bass drum either matches or doubles their rhythm, creating a pounding effect that no longer blurs the rhythm like the blast beats found in grindcore or black metal, but punctuates it. Introduced to these bands in my early teens, they became a large influence on my musical direction. In particular, the albums *Pierced from Within* from New York's Suffocation and *The Erosion of Sanity* from French Canadian band Gorguts made a strong impression on me due to their dark and brutal atmosphere, dense aesthetic, and varying riff development similar to Dave Mustaine's approach.

1.2. Subgenres

In the extreme metal subculture each of these styles combine and/or negate each other to create hybrid off-springs with hyphenated labels such as *blackened-death metal*, or *death-core*. If a band plays and writes in a general death metal style and incorporates dark and atmospheric sounds or keyboards such as American band Morbid Angel, they are labeled *blackened-death*. Likewise, if the band plays in a thrash style with false-cord vocals and some blast beats, such as Brazilian band Sepultura or Toronto based group Sacrifice, they would be placed under the *thrash-death* label. The labels may also be augmented through adjectives that describe a particular aspect that is showcased in the band's sound. For example, the New Jersey band Psyopus is labeled as *tech-grind* because they combine the frantic sound of grindcore with extreme virtuosity and complex song writing. Matthew Unger, in his book *Sound, Symbol, and Sociality* (2016, 81) sees this hybridity as a search for "authenticity" in which "new subgenres are generally born out of a critical relation to the previous ones as new techniques, sounds, and influences change the original authenticity of prior genres..." Although I agree with Unger, I would like to emphasize that this search for authenticity is not always purposeful, but in many cases a natural occurrence in which musicians are inspired by more than one type of music, and incorporate these influences without necessarily analyzing their relationship to them.

2. HYBRIDITY IN *30 IMMOLATED ; 16 RETURNED*

The sound world that I envisioned for *30 immolated ; 16 returned* incorporates textures and sounds from specific composers and artists from both avant-garde and harsh noise styles who have greatly influenced my aesthetic. In my mind, this hybridity could only be achieved through the use of tools and strategies taken directly from these genres. In this next section, I move the discussion towards a description of the band, and how the inclusion of several outside musical influences into a predominantly heavy metal work requires each of the ensemble members to be a hybrid – playing specific types of performance techniques that would normally lie outside the style. These specifically include noise-based extended instrumental techniques, the interpretation of avant-garde notational strategies, and prescribed and free improvisation.

2.1. Noise-Based Extended Instrumental Techniques

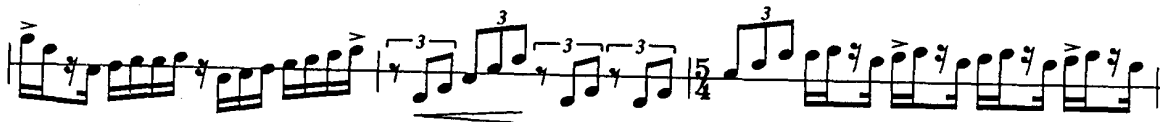
The first of these tools are noise-based extended instrumental techniques, heard for the first time as a solo in the introductory movement of this work, *I – The Antechamber of Hell*, performed by the 6 string guitar player Ruth Guechtal. The inspiration to feature a solo with noise-based techniques stems from the 1998 release *Obscura* recorded by the French Canadian band Gorguts. Main songwriter of the band Luc Lemay’s work up until this point was in the vein of technical death metal, featuring speed-picking, palm-muted 5th chords, and odd time signatures, but with the addition of Steve Hurdle on second guitar and his co-writing on *Obscura*, extended techniques and noise became a large part of the sound (Lemay interview 2009) and spawned a new genre which some say belongs to *post-modern* or *post-metal* (Pilgrim 2015). This album has a dark and complex aesthetic due to the incorporation of multiple extended instrumental techniques, varying riff development compositional strategies, and a combination of prescribed and free improvisation. Songs such as “Clouded” and the title track “Obscura” feature riffs made up entirely of pick scratches, artificial harmonics, and bar dives. Although Luc Lemay never repeated this sound again on any future albums, he and Steve Hurdle did continue this aesthetic on a three-song ep under the band name Negativaa (2006) which featured similar extended techniques and long noise-based improvised interludes. Other technical death metal bands have featured similar extended techniques

and free improvisation in their music, but keep them contained in the guitar solos. An important piece of guitar equipment in this soloing style featured by players such as George Emanuel III (Trey Azagthoth) of Morbid Angel, Gary Holtz of Exodus, or Jeff Hannemann of Slayer, is the use of a floating bridge which enables players to modulate the pitch of the guitar with a whammy bar. In extreme metal soloing the floating bridge has been used for *cat-strangling* – a technique in which pitches or harmonics are sustained in the left hand or open strings while the bridge is lifted or depressed either repeatedly, or for long durations, dependent upon the desired texture.

2.2. Prescribed Improvisation – A Rotting Mechanized Monster

The first source of influence in my thesis work that originated from outside the metal sphere is the prescribed improvisation found in Louis Andriessen’s *Worker’s Union* (1975). I was introduced to this piece of music by Dr. Scott Amort, a teacher from my undergraduate degree, who was also a fan of heavy metal. The rhythmic unison between all the instruments and the highly dissonant vertical sonorities achieved with customized notation created the visual image for me of a rotting-mechanized monster whose limbs are made up of hundreds of tiny monsters. Andriessen’s notation generalizes pitches through the replacement of a staff with a singular line that represents the instrument’s middle-range. (see **figure 1**).

Figure 1 Excerpt from Louis Andriessen’s *Worker’s Union*, (1975)



By doing away with the exactness of pitch as it relates to lines and spaces on a staff, notes can only be determined by their proximity to the middle line, and in context of the previous and forthcoming pitches. The generalization of pitch allows for an array of complex harmonies which are difficult to reproduce in repeat performances. This “collective notation” is directly reflective of Andriessen’s time with protest groups, in that the accentuation of the individual voice through a dissonant and homogenous texture can only be realized if, as the composer writes in the performer’s notes to the score, “every player plays with such an intention that his part is an essential one, ...just as in a political work” (1975, iii).

I have been developing a similar style of notation for metal band over several years with the addition of new symbols that simultaneously represent specific guitar hand shapes and drums, which can be heard in my works *The Eternal Hate Machine* and *Sounding Metal*. For example, in the song “Satan’s Playground” from the album *The Eternal Hate Machine*, I use the cluster notation together with a rhythmic unison between all members of the ensemble (false-cord vocals, 2 guitars, bass, drum-set, 2 violins, viola, and cello) to achieve dense and repulsive harmonies that reflect the violent nature of the lyrics. *The Circle of Shit* makes use of a similar style of customized notation to reflect the complexity of disgust and its allure to the libertines in the first chapter of *120 Days of Sodom* – “The 150 Simple Passions”. To perform this movement, the ensemble was not only required to be musically literate, but to interpret the prescribed improvisation through abstract symbols in the score, while keeping the music in the sonic sphere of extreme metal. In presenting the score for this movement to the band, it took a few rehearsals for the members of the ensemble who had never seen notation such as this to find their footing. Once everyone was comfortable with the score it became the most enjoyable to play because of the freedom.

2.3. Prescribed Improvisation – The Swarm

For the construction of the third movement, *Mistress Maggie’s Masterpiece*, I required a compositional strategy to help create a complex and violent sonic image that would reflect the sadistic acts that take place in the second chapter “The 150 Complex Passions,” which are incest, child rape, flagellation, and cutting. Musically I was inspired by the extreme speed and agitated sound of grind and black metal groups such as Portal, Liturgy, Psyopus, and the rhythmic and harmonic complexity of Witold Lutoslawski’s compositions from after 1960. There were many composers of the 1960’s such as Krystof Penderecki and Leo Brouwer who were experimenting with a similar style of prescribed improvisation in which the musical information is contained inside boxes or cells as to delineate the cohesion of the ensemble, but it was my initial hearing of Lutoslawski’s *String Quartet* (1964) during a seminar hosted by my composition professor Linda Catlin-Smith that inspired me to develop my own notational style to achieve the swarm-type effect. In most of his works after 1960, Lutosławski utilizes a technique named *limited aleatorism* (Lutosławski 1989, 7) that maintains strict control of parameters such

as pitch, duration, density, register, and performing forces (Hextall 2012, 88) while conversely allowing freedom to others such as ensemble cohesion and rhythm. In Lutosławski's *String Quartet* (1964), the rhythmic relationship between performers is enriched through the loosening of ensemble coordination. In the performer's notes of the score, Lutosławski directs the players to "not take heed of each other and treat rhythmical values approximately." As can be seen in **figure 2**, each instrument is contained within their own cell or box, physically separating them from one another on the score. What can also be seen is a number of fermatas, and tempo transformations such as *poco ritardando* to help destabilize the rhythmic cohesion of the ensemble.

Figure 2 Excerpt from Witold Lutoslawski's *String Quartet* (1964)

(16)

vno I

vno II

vla

VC.

To solve the problem of coordinating the quartet into new sections, Lutoslawski uses written directions such as “give the cello a signal that you have finished,” to ensure that the entire ensemble is always in the same general area of the score. At moments when the composer needs the instruments to line up, in this instance the second violin, viola, and cello, he draws a dotted line.

I have found, through experimentation with this type of *limited aleatory*, the loosening of rhythm and ensemble cohesion can be used for creating swarm-type textures. In these swarms, aggregates of pitches and durations can be grouped together into cells and spread between the instruments. This enables the harmony to shift slowly across the instruments, while maintaining a chaotic sounding surface rhythm through the diminution or augmentation of durations. Because the instruments move in a singular formation towards a similar goal, they take on the shape of a swarm – a texture I find useful in works where agitation is a key theme. I have been developing the notation to achieve this texture since my undergraduate degree, but my most successful rendition, in my mind, is *Dismembered, Reassembled, and Reanimated* scored for a small chamber ensemble instrumentation. The sound world of the third and sixth movements of *Dismembered* is also a swarm texture in which performers are instructed to “not lock into tempo with one another,” reading small chunks or phrases contained within boxes or cells and repeating until given the order to move on by the conductor (see **figure 3**).

Figure 3 Excerpt from Daniel Brophy’s *Dismembered, Reassembled, and Reanimated* (2012).

The figure displays a musical score excerpt for four instruments: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), and Cello (Vc.).

- Flute (Fl.):** The staff begins with the instruction "meandering, aimless" and a dynamic marking of *f*. The notation includes a series of notes with a slur and a fermata-like structure.
- B♭ Clarinet (B♭ Cl.):** This staff also starts with "meandering, aimless" and *f*, mirroring the flute's initial notation.
- Violin (Vln.):** The staff is mostly obscured by a thick black bar. A section of notation appears later with the instruction "quick, light, annoying and repetitive".
- Cello (Vc.):** The staff is also mostly obscured by a thick black bar. A section of notation appears later with the instruction "smooth, connected" and a dynamic marking of *fff*.

Thick black horizontal bars are drawn across the Flute and B♭ Clarinet staves, and across the Violin and Cello staves, indicating where the instruments are not to lock into tempo with one another.

In order to introduce this style of playing to the members of the ensemble who were not already familiar with this style of notation for *30 immolated*, I began with some group score reading of Lutosławski, Penderecki, and other works in the same vein to open up conversations about the desired effect. The rehearsal of the movement was a combination of isolating cells and repeating them until we were comfortable, and rehearsing transitions between cells along with visual and audio cues executed by the drummer. Through the rehearsal process, the band found that this style of notation, and the looseness of tempo, made achieving the desired texture relatively easy compared to normative scores. I believe it is the verbatim repetition of cells, which are reminiscent of the “riff” used in rock and metal styles, in combination with the progression through the cells being left up to the performer that made this movement more comfortable for the band.

2.4. Prescribed Improvisation – Open Forms

Following the heightened agitation of *Mistress Maggies’ Masterpiece*, I felt that the work’s structure required a broader and more open sound while maintaining a high level of density and aggression. At the time of laying the groundwork for the fourth movement, I was introduced to a new of style experimental doom-metal that became greatly influential in my work. In particular, I was struck by the extensive use of distorted bass, guitar feedback, and loose drum-set style of Japanese experimental doom metal band Boris’ earlier studio albums *Absolute Ego* (1996), and *Amplifier Worship* (1998), and their collaborative effort with California drone-doom metal band Sun 0))) *Altar* (2006). Inspired by the sound aesthetic of these albums, I imagined the sonic palette of the fourth movement to be made up of serene moments of clean guitars and ethereal textures juxtaposed and layered on top of metallic riffs, feedback, and extreme vocal techniques. The extreme vocal techniques found in the fourth movement stem from my interest in vocalist Diamanda Galas, an American composer, singer, pianist, organist, and visual artist whose lyrical style is described as the combination of operatic technique (Van Dyck 2000, 51) and extra-musical sounds (Bluefat 2008). In particular I was influenced by two albums: her 1996 album *Schrei X* for voice and ring modulators, recorded in quadraphonic sound and complete darkness; and *Defixiones Will and Testament*, an album for voice and piano that I had the opportunity to see live at the *Open*

Ears Festival in Kitchener, Ontario. *Schrei X*, whose subject matter is based on torture, rape, and violence with no escape, is filled with extreme sounds that range from high range coloratura vocalizations, to sneering, and raspy speech such as screaming, sighing, and sneering. These vocal sounds create a dense, suffocating atmosphere that I found to be perfectly suitable for the high end of Triebel's voice and the subject matter for the work. From the album *Defixiones*, it was the speech-like moments in which Galas speaks in a full-bodied and commanding voice that inspired me.

For the notational aspect of the movement, I wanted to reflect the list-style of writing in the fourth chapter of *120 Days of Sodom* in which the information given by the narrator, which was formerly in normative prose, is arranged as numbered points, grouped by the type of sexually sadistic act, and further grouped by its subtleties within the act. The structure of *IV – The Circle of Blood* reflects the list-style through the use of *moment form*⁵, in which performers are required to choose from a number of textures.

Many Western art music composers works such as John Zorn's *Cobra* (1984), Cornelius Cardew's *Treatise* (1967), John Cage's *Variations I - VIII* (1958 – 67), adopt a similar idea of an open, or mobile form to create non-linear works with a structure that could either be decided in the moment, or preplanned by the performer. Karlheinz Stockhausen's notation for *Mikrophonie I* (1974) was a major influence on my development of this form in the manner he was able to present extra-musical sounds to the performers with a series of moments that require pre-planning and organization based on the nature of the sounds. The rules, given by Stockhausen for connecting the pages of moments, are according to three elements from three groups: (1) based on the relationship between sounds as similar; different; or opposite, (2) based on the behavior of the sounds as supporting; neutral; or destroying, and (3) based on the progression of the sounds in time as increasing; constant; or decreasing (Stockhausen 1965, 9). My interest in this type of organization is the linearity in the gradation of materials which is listed in the score as darkest to lightest, and lowest to highest, and the gradation of

⁵ Stockhausen first labeled this type of mobile structure *moment form* during a radio broadcast directly following a performance of his work *Kontakte*. Decroupet, Pascal, 2003, *How to Elaborate an Interpretation of Stockhausen's Mikrophonie I*. From Proceedings of the 5th Triennial ESCOM Conference, Hanover University of Music and Drama.

relationships. By organizing the materials in this manner, Stockhausen still maintains control over his materials, but allows for the dispersion of these materials to be more complex by requiring the performers to make decisions as to their order.

I have developed this style of structure in several of my works such as *Dismembered, Reassembled, and Reanimated* (2010) and *Framed Transients* (2011), where I have composed distinct textures for each member of the ensemble that can be re-ordered and combined dependent upon the player's choice during the performance. Each texture is organized by either opposition, such as a singular long sound combined with short percussive attacks, or similarity such as pitch material. The result is often kaleidoscopic in that a similar texture is achieved each time, but with subtle variations that make each performance interesting and fresh. By using a similar style of moment form in *The Circle of Blood*, the performers are once again required to utilize their improvisation skill-sets to make decisions as to which texture or technique is to be used at any point in the movement. To deal with the large amount of choice and to make memorization easier for the performance, the decision as to the order of textures and techniques was chosen through a rehearsed experimentation in which the ensemble recorded pairings of all textures and techniques, listened back to the recordings, and then reflected on their success or failure. At the end of the process I would take the information home and provide a sketch of the structure for the players to follow. This process allows for an organic decision making with a simple roadmap to follow to reduce performance anxiety.

2.5. Free Improvisation – Reflexivity in Performance

By the final two movements of my work, *V – The Final Walk*, and *VI – Antichrist (The Magistrate Watches)*, the nature of extreme metal ensemble has completely dissolved and been replaced by DIY instruments, free improvisation, and chaos. This change in instrumentation and musical direction was inspired by the final scene in Paulo Passolini's filmic adaptation of *120 Days*, "Salo" in which the rest of victims left in the castle are tortured to death. My solution to this was to build a set of chaotic sounding *reflexive electronic instruments* (REIs) that resemble torture instruments from 17th-18th century France. The inspiration for the REIs came from a combination of the DIY electronic instruments found in Nicholas Collins book "Handmade Electronic

Instruments” in which he gives practical instruction on how to invent your own electronic instrument, and the dense sonic aesthetic of several harsh noise bands that I have been listening to over the years such as Massonna, Merzbow, The Incapacitants, Wolf Eyes, and Greifer. It is the suffocating density and wall of sound that bands of this sub-genre produce that I wanted to capture to convey the intense violence of Passolini’s final scene. The general sound aesthetic of Japanese Noise artist Masami Akita, aka Merzbow’s *Pulse Demon* (1996) was of particular influence for this movement with its layers of grading white noise and feedback with a subtle and relentless electronic pulse that changes for each track giving the album some variation.

Much of my experience with building and performing on these instruments comes from my noise bands MUGBAIT with friend and colleague Colin Labadie and pornOnoise with my wife Ruth Guechtal in which we play 15-20 minute sets of harsh noise with a combination of laptops, electronic tools, contact microphones and pieces of metal. I have also built instruments to be included in my chamber works such as *Re-ordered Chaos* (2012) for saxophone quartet and electronics in which bent-amplifier circuits with sensors sewn to the armpits of t-shirts were designed so that when the arm came down and touched the side of the body, noise-based sounds would emit from large speakers.

Both the location and structure of the rehearsals of the metal ensemble for this movement was vastly different from the others due the drastic change in instrumentation and addition of choreography. Much of the “musical” portion of the rehearsals involved the performers getting to know the REIs through unstructured improvisations, listening back to recordings of the rehearsals, and critical discussions about the desired direction and structure. As will be explained in more detail in the following chapter, *Mise En Scène*, many of the musical decisions were directly connected to the choreography and characters that each of the performers portray, and therefore guided by our choreographer Gerry Morita. This fourth chapter is a short description of the dramatic aspect of the work, its characters and their roles, costumes, props, and mise en scène as designed by Gerry Morita and myself. In this discussion I reveal how the dramatic component’s structure not only reflects and affects the sonic, but is an intricate component of the overall form.

3. CONCLUDING REMARKS

The requirements of the ensemble hired for the performance of *30 immolated ; 16 returned* are multiple and genre defying. With the inclusion of the musical literacy to read and understand Western art music notation and the skill set required to improvise in a harsh noise style, the band becomes a new type of hybrid that reflects not only my history with these three genres, but the ensembles' connection with them as well.

IV : MISE EN SCENE

As I was initially sketching out my ideas for *30 immolated ; 16 returned*, and after multiple reads of *120 Days of Sodom*, I was struck by how violence permeates every aspect of the book. The violence does not only appear in the brutal subject matter or the physical torture and murders, but in the characters and their relationships. To bring this violence across to an audience, I came to the conclusion that Sade's characters, and the complexity of their dominant-submissive relationships, would have to be an integral part of the work. To realize this vision, I approached my good friend and collaborator, dancer and choreographer Gerry Morita. Through an intense collaborative effort, Morita and I shaped the theatrical aspect of *30 immolated ; 16 returned* into a multi-sensory theatrical experience with characters and a narrative that reflects both the musical elements of the work and Sade's *120 Days of Sodom*.

In this chapter I will focus on the creative process of the theatrical aspect of the work achieved in collaboration with Gerry Morita. More specifically, I will describe my relationship with Morita as a collaborator, the inception and molding of the atmosphere, costume design, props, and characters of the work, as well as the cast of actors we worked with. Following is a short description of how the *mise en scène* was structured, including use of props, choreography, and the introduction of the *reflexive electronic instruments* (REIs).

1. HISTORY OF COLLABORATION

I met Gerry Morita during a directed study I took in the second year of my doctoral program at the University of Alberta led by my supervisor Dr. Scott Smallwood. The focus of the class was to create DIY interactive electronic instruments and present them at a final concert. We called the concert *The Hacked Playhouse* which took place in an old house scheduled to be demolished, with each of us turning a room into an interactive experience with their DIY instruments. One of my projects for the playhouse was to design and build an evening dress for Morita to wear that would react to her movements and essentially transform her movements into a living instrument. The *Circuit-Bent Evening-Dress* became my first *reflexive electronic instrument* (REI), in that

its sound character is predicated on a quasi-predictable reaction to physical movements or gestures embedded into a piece of clothing or furniture. The chaotic properties of this instrument impose reflexivity on the performer, in that they must react instantaneously to the sound of the instrument to achieve any kind of control. Because the sound emitted from the instrument is an electronic feedback loop, any slight interruption via movement of the performer creates a new loop, which gives the performer an option to either maintain still and retain the current sound, or move continuously for a more erratic effect. *The Hacked Playhouse* was my first experience with a choreographer and dancer and I was greatly affected by Morita's professionalism. I was especially moved by her raw aesthetic, ability to structure and direct the audience through an experience, and freedom in her movements that allowed for reactivity and complete engagement with the environment. In her MA thesis paper, Morita uses the word *chasm*, to describe her work's relation to the "larger art world and to cross-disciplinary literature that addresses the problem of the boundaries of knowledge" (Morita 2012, ii). The chasms of Morita's work are a liminal space that trans-disciplinary and collaborative artwork occupies when no single discipline stands out as the focal point.

Morita, who is also the artistic director of Mile Zero Dance, also enjoyed working with us and hired me to perform some noise-based improvisations for some of her upcoming shows, which were some of the more important learning experiences I've had in music, improvisation, and collaboration. I, in turn was able to hire Morita and Edmonton dancer Jeannie Vanderkerkhove for my piece *The Hacked Body* (2011), commissioned by Alberta Arts Days. It was at this show that Morita initially used the term *sonic dancer* for herself and Jeannie, which I have retained for the actors in my thesis work who work with these instruments. Through these collaborations, Morita's practical experience with my REIs, and the complimentary nature of our aesthetics, she became the obvious choice as the choreographer for this work.

2. SETTING THE SCENE – ATMOSPHERE, CAST, AND COSTUME DESIGN

2.1. Atmosphere

As I was beginning to plan *30 immolated*, Morita and I held multiple meetings to discuss the mise en scène including overall aesthetic, characters, cast, costume design,

structure of the work, and most importantly, how we could bring the story of *120 Days of Sodom* into the 21st century. To modernize the narrative we came up with the idea of a contemporary human sex trafficking party, in which rich and powerful men and women dress extravagantly to view and eventually purchase a young sex slave for the evening. Like Casetti's (2004, p. 83) approach to adaptation, which can be seen as "reprogramming reception of the story, a theme, or a character, and so on..." this change of environment and situation maintains the same "spirit" as Sade's novel and Passolini's film, but is careful not to "mimic or attempt to live in the same space as the original" (Balodis 2012, 135). The abstraction or distance from the original text is two-fold, as both the "institutional frame" of the theatre and the heavy emphasis on the sonic portion of the work assert their own dominance over the work and create their own universe separate from the libertine's chateau. In addition, the intertextual play between the original novel, Passolini's filmic adaptation, and the adaptation for this project creates a "matrix of overlapping frames" (Balodis 2012, 33) that reprograms the "reception of the story" (Casetti 2004, 85).

An important function of the aesthetics and costume design was that they convey an atmosphere of violence, especially in the relationship between libertines and victims. To portray the power of the libertines, we decided that the metal ensemble should be in formal attire with suits for the men and evening gowns for the women with the option for cross-dressing.⁶ To convey weakness and submissiveness in the victims who are played by the actors, we chose sexualized costumes purposely showing as much skin as possible. With such an extreme dichotomy in costumes between libertine and victim, the amount of power wielded by the oppressors is brought into focus.

2.2. Cast and Costume Design

For the cast, we decided on three actors, one male, and two female, all of whom would be beautiful and younger persons comfortable in such a transgressive work. Because the male and one of the female actors are required to become part of the sound world through the REIs, they will be referred to as *sonic dancers* (SD) 1 and 2. For the

⁶ The decision to allow cross-dressing for the metal band's costumes is in reference to a specific scene in Passolini's filmic adaptation *Salò* in which several of the libertines dress in formal women's wear for the mock marriages arranged for certain children.

male actor (SD1), Morita suggested Richard Lee, a young and emerging actor/dancer in the Edmonton scene with whom she had worked recently. As can be seen in **figure 4a**, for his costume, we agreed on a pair of tight white jockey underwear with combat boots.

We then approached Jeannie Vanderkerkhove, an Edmonton native with both classical ballet and modern improvisation training, to play the role of the second victim or SD2 due to her vast experience, style, and presence. For SD2's (Vanderkerkhove) costume, we agreed on a gold-coloured go-go outfit with a pocket sewn into the back of the shorts to house the electronics (see **figure 4b**).

The second female actress who played the role of the *servant* was not chosen until further into the rehearsal process as her role was less complex, and meant to be more of an assistant to Lee and Vanderkerkhove. Christine Nutting filled the role, being the perfect match because of her experience with improvised dance, theatre, and heavy metal.⁷ Like Richard Lee's, we chose a simple costume that showed skin⁸ (see **figure 4c**). For reference throughout the chapter, the roles, stage names, and costumes for each of the actors and members of the metal band are listed in **Table 1**.

Table 1 Role, stage name, and costumes for actors and metal band

	Name	Role	Stage Name	Costume
Actors (Victims)	Richard Lee	Male Victim	Sonic Dancer 1	White Jockey Underwear and Combat Boots
	Jeannie Vanderkerkhove	Female Victim	Sonic Dancer 2	Gold coloured Go-Go outfit and High Boots
	Kristine Nutting	Servant	Servant	Maid's/Servant's Outfit
Metal Ensemble (Libertines)	Lewis Longard	Libertine/Fucker	Drum-Kit	Formal Suit
	Dan Brophy	Libertine	Bass Guitar	Formal Suit/ Cross-Dress
	Caitlyn Triebel	Narrator	Soprano	Formal Evening Dress
	Ruth Guechtal	Libertine	6 string guitar	Formal Evening Dress/Cross-Dress
	Kale Fenneman	Libertine	7 string guitar	Formal Suit

⁷ One of the reasons Morita suggested Christine Nutting was her previous experience with the metal genre as Nutting had choreographed the stage show for local black metal band.

⁸ We originally planned for the servant to be nude, but ultimately decided that the venue situation made this challenging for a number of reasons, including safety concerns. We came to a compromise with a costume she had used for a different performance that showed an appropriate amount of skin for this work

3. REHEARSALS

The rehearsals for the *mise en scène* took place at the University of Alberta Arts Based Research Studio where I held residency from April – June 2013. The Research Studio was ideal for my rehearsals as it contained everything I needed to prepare for the show including a black box theatre, fully equipped with a PA system, digitally controlled lighting, projector, and floors conducive to dance. In addition, I was able to leave the REIs and props in place, and have all of my tools at the ready for repairs.

I visited the performance space well before the date and measured the entire area. I was then able to plan out the movement score on a large white board at the studio (see **figure 5a-g**), which included the physical structure identifying locations for instruments, props and the directionality of actors. Much of the choreography was developed during full group rehearsals with Morita. With the movement score on the whiteboard, looseness of the choreography and the improvisation experience of the actors hired for the show, the rehearsal process for the choreography was smooth and without incident.

In the next section, I outline the visual structure of *30 immolated ; 16 returned* through a detailed analysis of each tableau organized linearly. Included in the analysis are the visual aesthetic, stage direction, choreography, and the props and/or REIs for each movement.

3.1. PROPS AND R.E.I.S

An important aspect of many of Morita's works that inspired and drove the visual structure for *30 immolated* is her use of props as a focal point. In her work *Unravel* (2010), performed for the Alberta Arts Days in which I supplied the sonic portion, Morita used a plexi-glass box placed on top of a wooded platform with casters in which dancer Jeannie Vanderkerkhove sat inside knitting with the other focal point, red yarn (see **figure 6b**). I especially enjoyed how the box and red yarn conveyed an atmosphere of constriction and entanglement. In another solo work included in her work *Chasm* (2012), a simple white cone worn over her face was used to “depersonalize” herself and to “change the gaze towards and over [her] body” (Morita 2012, 17). The white cone was mixed then with intense lighting from film reels from film artist Patrick Arès-Pilon,

throwing shadow images onto a screen or wall. Inspired by this use of props as a structural device, they became an important element in the mise en scène.

Figure 4a Costume for SD1 Richard Lee.



Figure 4b Costume for SD2 Jeannie Vanderkerkhove.



Figure 4c Costume for female actress 2 Christine Nutting.



Photo credits: Raimundo Gonzales.

Figure 5a Full movement score.

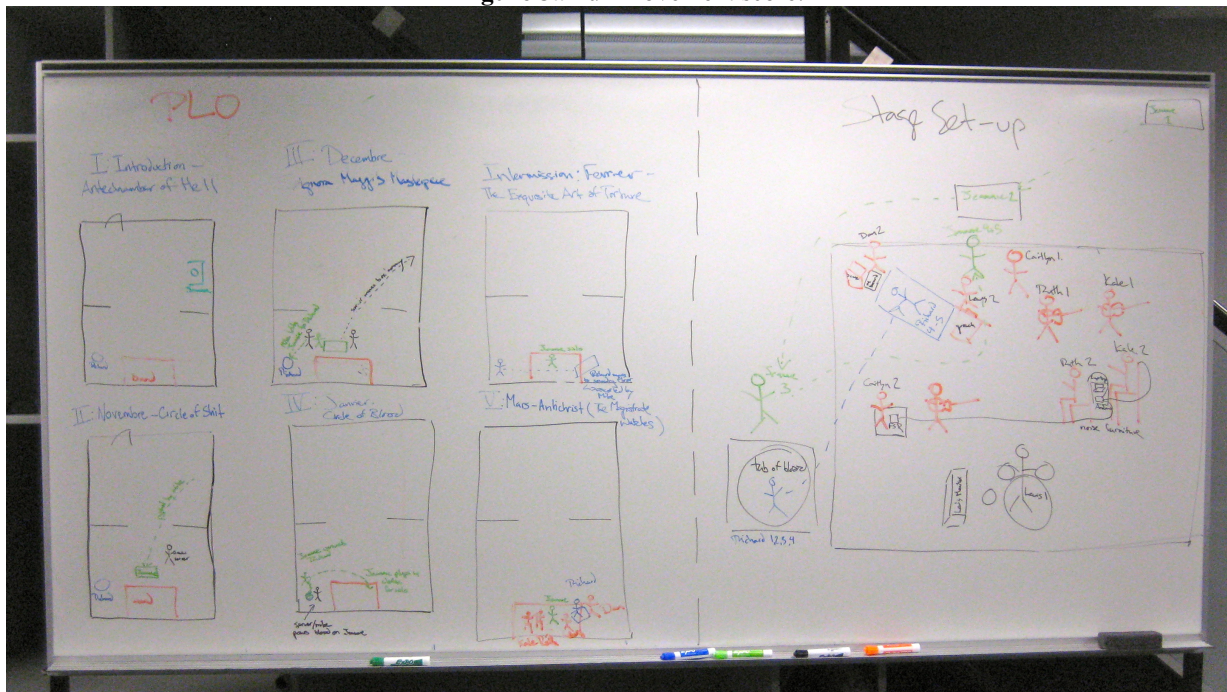


Figure 5b I – Antechamber

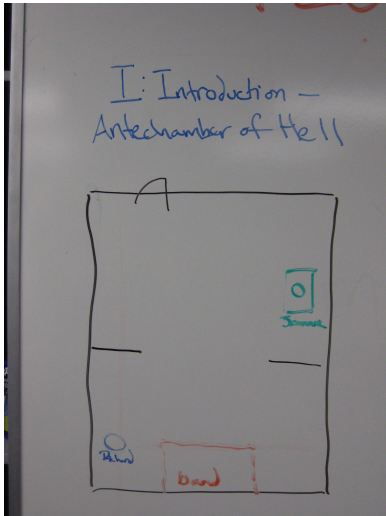


Figure 5c II – Circle of Shit

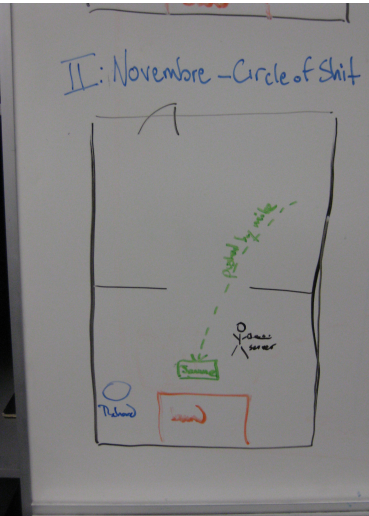


Figure 5d III – Mistress Maggie's Masterpiece

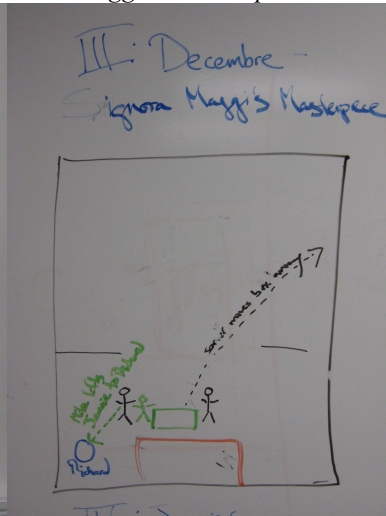


Figure 5e IV – Circle of Blood

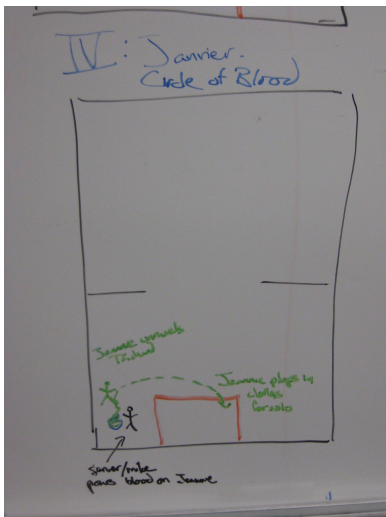


Figure 5f V – The Final Walk

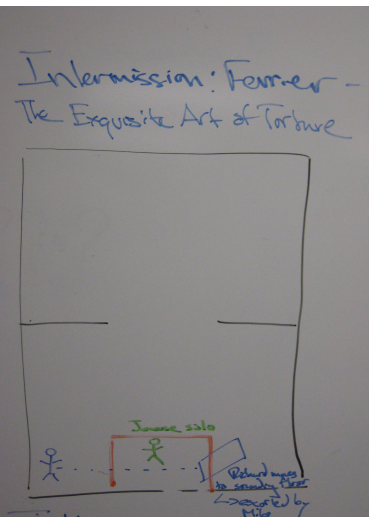


Figure 5g VI – Antichrist



At one of our production meetings, Morita suggested this idea of structuring the work with some of her props, sketching this out on several loose pieces of paper (see **Appendix Ai-iii**). I took these sketches home and studied them, envisioning a structure that could be defined by the introduction of props that accumulate into excess. In addition, I wanted the structure to reflect the incremental loss of the victims’ identities in *120 Days* through the destruction of spirit and body. The solution was to turn the actors into objects and transform them from silent and statuesque images into physically animated sonic instruments through an accumulative introduction of props and REIs. Members of the metal ensemble themselves also undergo transformation, trading their normative band instruments for REIs. This led to the addition of side-stages in the final movement. All of the props and REIs for the sonic dancers and members of the metal band, as well as their placement on side stages are listed below in **Table 2**.

Table 2 Props, REIs, and stage placement

	I: The Antechamber of All	II: The Circle of Shit	III: Mistress Maggie’s Masterpiece	IV: The Circle of Blood	V: Intermission	VI: Antichrist (The Magistrate Watches)
SD1 (Richard Lee)	Prop: The Bundle Stage: Main	Prop: The Bundle Stage: Main	Prop: The Bundle Stage: Main/ Audience	Prop: Blood Stage: Main/ Audience	Prop/REI: N/A Stage: Transition to Torture Gallery	REI: The Rack Stage: Torture Gallery
SD2 (JeannieVanderkerkhove)	Prop/REI: N/A Stage: Main	Prop: Private Viewing Box Stage: Audience	Prop: The Bundle Stage: Main/ Audience	Prop: Blood Stage: Main/ Audience	Prop/REI: N/A Stage: Transition to Torture Gallery	REI: Venomous Gloves Stage: Torture Gallery
Servant (Kristine Nutting)	Prop: N/A Stage: Main	Prop: Shit Cookies Stage: Audience	Prop: N/A Stage: Audience	Prop: Blood Stage: Main/ Audience	Prop/REI: N/A Stage: Transition to Torture Gallery	Prop: Paper Stage: Audience
Drum-Kit (Lewis Longard)	REI: N/A Stage: Main	∕	∕	∕	REI: N/A Stage: Transition to Torture Gallery	REI: Catherine Wheel Stage: Torture Gallery
Bass Guitar (Dan Brophy)	REI: N/A Stage: Main	∕	∕	∕	REI: N/A Stage: Transition to Torture Gallery	Instrument: Mixing Board Stage: Torture Gallery
Soprano (Caitlyn Triebel)	REI: N/A Stage: Main	∕	∕	∕	REI: N/A Stage: Transition to Torture Gallery	REI: Narrator’s Podium Stage: Torture Gallery
6 string guitar (Ruth Guechtal)	REI: N/A Stage: Main	∕	∕	∕	REI: N/A Stage: Transition to Turret	REI: Sounding Chair Stage: Turret
7 string guitar (Kale Fenneman)	REI: N/A Stage: Main	∕	∕	∕	REI: N/A Stage: Transition to Turret	REI: Sounding Chair Stage: Turret

4. STRUCTURE

4.1. I – The Antechamber of Hell (Introduction)

For the first movement – *The Antechamber of Hell (Introduction)* – I wanted to capture the paralyzing fear of the victims as they listen to the speech that describes what they are to expect for the next four months, including their treatment, the attitude

expected of them, their location and impossibility of escape, and the extent of the torture to which they are to be exposed. The work begins with soprano Caitlyn Triebel reciting a speech in which the strength of her tone and presence were vital. As she recites and the band accompanies, SD1 (Richard Lee) is placed on stage mummified in the bundle (see **figure 6a**). The desired effect was to create a motionless object meant solely for the libertine's viewing pleasure to be unraveled later.

4.2. II – The Circle of Shit

The theatrical element of the second movement, *II – The Circle of Shit*, is based on the 13th scene in Pasolini's cinematic of *120 Days*, in which coprophilia (the act of eating feces) is the main focus. For the theatrical aspect of this movement we wanted to bring across both the continued sexualization and humiliation of the victims and the repulsive act of eating waste.

To accomplish this, SD2, (Jeannie Vanderkerkhove), is wheeled out into the middle of the audience by the servant (Kristine Nutting) and presented as a fetish item inside the *private viewing booth* (see **figure 6b**), which is the same fiber-glass box on casters Morita used for *Unravel* (2012). The *box* is meant to be reminiscent of the glass booths filled with women that can be found at peep shows. After the performance, Vanderkerkhove told me that she felt this tableau was one of the more successful ones because she could feel the objectifying gaze of the audience. Also taking place during this section is the servant offering *shit-cookies* on a silver platter to the audience (see **figure 6c**).

4.3. III – Mistress Maggie's Masterpiece

For the month of December, I wanted a noticeable shift to occur in the mise en scène to reflect the increase of violence in the chapter which includes scenes of sacrilege, incest, whipping, and flogging. Another important aspect of the story that I wanted to highlight is the increasing libertinage tendencies that begin to appear in some of the victims. In the story Julie, one of the libertine's daughters, is given special treatment due to her inclinations towards sexual perversion. For example, at one point in the chapter we find out that Julie is "having herself fucked." She is scolded for her transgressions against the statutes, but is ultimately excused and protected.

To reflect the increase of libertinage, the amount of physical movement and interaction between the actors is dramatically increased. SD2, who has remained at the front of the stage in the *box*, is released and moves towards a mummified SD1. The two enter the audience's space and engage in a tug-of-war with SD1's wrappings until he becomes fully unraveled, and, depending upon the space may enter the audience area during the unraveling (see **figure 6d**). The releasing of SD1 from his bonds is metaphorical in that it is representative of relinquishing oneself to their animalistic desires, while retaining a level of abstraction that keeps within the "spirit" of Sade's novel, but does not call direct attention to its correlation. Because the venue we had to work with was small, Morita planned the flow of the choreography to move into multiple areas. As the tug of war ensues, the actors guide each other towards the back corner by the bar for the next tableau.

4.4. IV – The Circle of Blood

Violence and sexuality are taken to a new level in the third chapter, *January: The 150 Criminal Passions*. In the text, the libertine's treatment of the victims now includes anal penetration, lacerations, and amputations, with the pregnant women being slowly drained of their blood until passing out. There are also weddings accompanied by gang rapes, and staged acts to incite extreme fear such as trials and fake decapitations. The narrations also increase in intensity, focusing on burning, amputations, poisoning, and other deeds that stop just short of death. Julie is found to be even more libertine than before and is afforded extra protection.

To visually reflect this overall increase of violence, two striking events take place: the interaction between actors is increased; and the first REI is introduced. My initial vision was to have fake-blood poured onto one of the actors from above, but instead Morita suggested having the two females, SD2 and the servant, move enticingly around SD1 and using paintbrushes to cover his body with blood⁹ (see **figure 6e**).

The other important landmark in this tableau is the introduction of the *REI* the *Venomous Gloves*, worn by SD1. The *gloves* are inspired by multiple types of torture devices that focus on the hands of the victims such as the thumbscrews in which pressure

⁹ Because I was not able to get enough red dye for the blood, several audience members had commented that they thought it was meant to be some kind of "black goo."

was applied to the thumbs with a piece of wire, or gantlets in which iron cuffs placed around the wrist are tightened with a screw (Scott 1959, 236). This REI is made up of a pair of gloves outfitted with copper discs connected to a bent amplifier circuit that produces an electronic scream when touched to bare skin and with one another (see **figure 7a**). With this instrument, the SD2 is able to experiment with the sound of her own body, the skin of the other dancers, and transgress the performer/observer barrier with audience members. With the *Venomous Gloves* activated, SD2 becomes an integral part of the sonic fabric, straddling the actor/musician barrier.

4.5. V – The Final Walk

The format of Sade’s final chapter, which includes both months of February and March, creates an interesting structural problem for their transformation into a dramatic work. February follows the same pattern as the previous months, with the narrator recounting the passions in a numbered list. The final passion is considerably longer, the reasons for which will be explained in more detail below. March is contained in the same chapter and is only three pages long, with almost no detail save a tallied list of the deaths and their general perpetration. Although the lack of detail in the final chapter served Sade well in the literary medium, from a theatrical point of view it does not satisfy *30 immolated’s* structure based on the increase of excess and chaos into noise. To rectify this problem, I instead chose to use this movement as a type of transition, reflecting the waiting period in which both the libertines and victims wait for the immolations to take place on the 1st of March. In this transition, the sonic dancers and servant are escorted to the *torture gallery* by the soprano, bass and drum-set players while the guitar players remain on the main stage and continue their musical materials from *The Circle of Blood* (see **figure 7b**). Once the actors and musicians have turned on their REIs, the guitar players move towards the turret which marks the beginning of *V: March – Antichrist (The Magistrate Watches)*.

4.6. VI – Antichrist (The Magistrate Watches)

As mentioned above, the tableau Morita and I created for March reflects the tortures scenes in both Sade’s final “hell passion” and Passolini’s final immolation scene

in *Salò* (1976) in both props, REIs, and choreography. The final passion,¹⁰ named the “hell passion” by the narrator Deranges, is by far the most extreme. It recounts the tale of a libertine who gathers fifteen young and beautiful girls, inspects and sodomizes them without reaching climax, then flings them into a large padded cellar with fifteen torture machines manned by executioners. When all of the girls are about to expire, he sits back in an armchair where two of the executioners masturbate him.

In Pasolini’s adaptation, which Morita and I took as the starting point for the choreography, the “hell passion” is combined with the tallied lists of March 1st, and transformed into a final immolation scene with the victims being tortured by two libertines and several fuckers in a courtyard while the remaining two libertines are separated from the action, watching from high above in the castle turret with binoculars.

To deal with the physical separation between the libertines torturing the victims and the voyeurs, Morita suggested two separate side stages that I have named *The Turret* and *The Torture Gallery*.¹¹ The side stages not only create physical space between the performers on the torture gallery and the voyeurs on the turret, but also create multiple focal points which increases tension. The audience in this capacity has now become spectators like the libertine’s in the turret, guilty of voyeurism as they look upon the spectacle.

Gathered on the *Torture Gallery* are the actors and two members of the metal ensemble, each with their REIs resembling torture devices. The *Gallery* is filled with action, each actor’s and band member’s instruments requiring explosive and violent physical action. SD1’s instrument, seen in **figure 7c**, is *The Rack* – based on the name and look of an 18th century torture device of the same name in which a victim’s limbs are tied down to be cut with swords, smashed with hammers, or stretched (Scott 1959, 169). *The Rack* is a small rectangular box with a metal surface amplified with contact mics that are fed through two custom designed circuits. The two circuits are also fed through the same output which creates a feedback loop that falls into chaotic sounds when interrupted

¹⁰ The final passion is number 148 in Sade’s book with the final two passions missing. Through my research no concrete reason has been given for their disappearance.

¹¹ These extra stages would have been already in place in the original venue, but due to unforeseen circumstances the venue was moved to the Bohemia which is a much smaller space. The side stages instead had to be implied with the placement of props and actors.

by sounds on the metal surface. During rehearsals for the work I captured sonic dancer Richard Lee experimenting with *The Rack* which can be seen here: <https://www.youtube.com/watch?v=3t6sGQxfogs>. The bassist (which was played by me for the premiere) takes on the role of Master, controlling the volume of the REIs from a local mixing board. In addition, the bassist may intermittently hit *The Rack* with a chain, saw, and other similar tools. Lewis Longard, the drum-set player has the *Catherine Wheel*, named after another 18th century torture method which involves tying the victim to a large wheel and crushing their limbs with a sledgehammer (Scott 1959, 180). The REI itself, seen in **figure 7d**, is a metal garbage can amplified with a piezo microphone and modulated with a guitar effect unit or a “stompbox.” The *Wheel* is performed by beating it with a stick or large metal rod, or by stirring/crushing small noise-making materials such as stones, broken-glass, or small pieces of metal. A video of the *Catherine Wheel* recorded at the Soundasaurus Festival performed by Colin Labadie and myself as the noise-music duo MUGBAIT can be seen here:

<https://www.youtube.com/watch?v=kjIQsJ2Y1xA>. The soprano, Caitlin Triebel, presides over the tortures on the *Narrator’s Podium* – a black wooden box with a force-sensing resistor connected to the laptop via an arduino that scrubs a pre-recorded wav file of herself speaking the “statutes” from the first chapter of *120 Days* (see **figures 7e**).

Calmly watching the action from the turret are the other two members of the metal ensemble seated upon *Sounding Chairs* – a set of chairs outfitted with proximity sensors each with their own piece of pre-recorded music connected to a laptop via an Arduino micro-controller. Like the Narrator’s Podium, the sensor output on each chair scrubs through wav files in Max when activated by movement (see **figure 7f**). In the following link is a video describing and demonstrating the *chairs*:

https://www.youtube.com/watch?v=RHLS0O-S_Lk.

The choreography for this final movement is designed to increase tension and drama: SD2, servant, myself, and drummer Longard, surround and focus on SD1 who is upon *The Rack* (see **figure 8**). The end of the movement is signaled with the “electric zombie,” in which all three actors press close to one another and reach towards the sky while flapping with out-of-control arms, until the sound of their instruments fade out, at which point they freeze into place until the lights dim.

5. CONCLUDING REMARKS

The structure of the *mise en scène*, based on the incremental addition of movement and props, is always in motion. The victims begin as beautiful and silent statues, incrementally losing this characteristic identity to sound and movement as the work moves towards its termination. The final movement reveals *30 immolated's* destructive nature through the use of REIs which not only contribute to the chaotic sound world, but are designed to create feelings of unease through their visual relation to torture instruments as well as their sonic abrasiveness.

Like the isolated castle in *120 Days of Sodom*, the visual space created for the work allows no concrete explanations of its existence, except to instill a fear of being in a destructive and chaotic universe. The violence and fear are suffocating as they build towards an inevitable excess for the entire duration. No relief ever appears, there is a continual addition of props, physical movement, and chaos until an excess is reached where the visual and sonic aspects blend together into an ambiguous chimeric environment, from which there seems to be no escape.

Figure 6a Main Stage with Richard Lee in the Bundle Prop. Photo credit Raimundo Gonzales.



Figure 6b Private Viewing Booth with Jeannie Vanderkerkhove from “Unravel” created by Gerry Morita. Photo credit Tracy Kolenchuck.



Figure 6c Silver platter of *shit cookies* offered by the servant played by Kristine Nutting.
Photo credit: Raimundo Gonzales



Figure 6d Vanderkerkhove unraveling Lee from the *bundle*. Photo credit Raimundo Gonzales.



Figure 6e Actress Nutting painting Actor Lee with fake-blood. Photo credit Raimundo Gonzales.



Figure 7a Venomous Gloves. Photo credit Dan Brophy.



Figure 7b Movement score – side stages *turret* and *torture gallery*

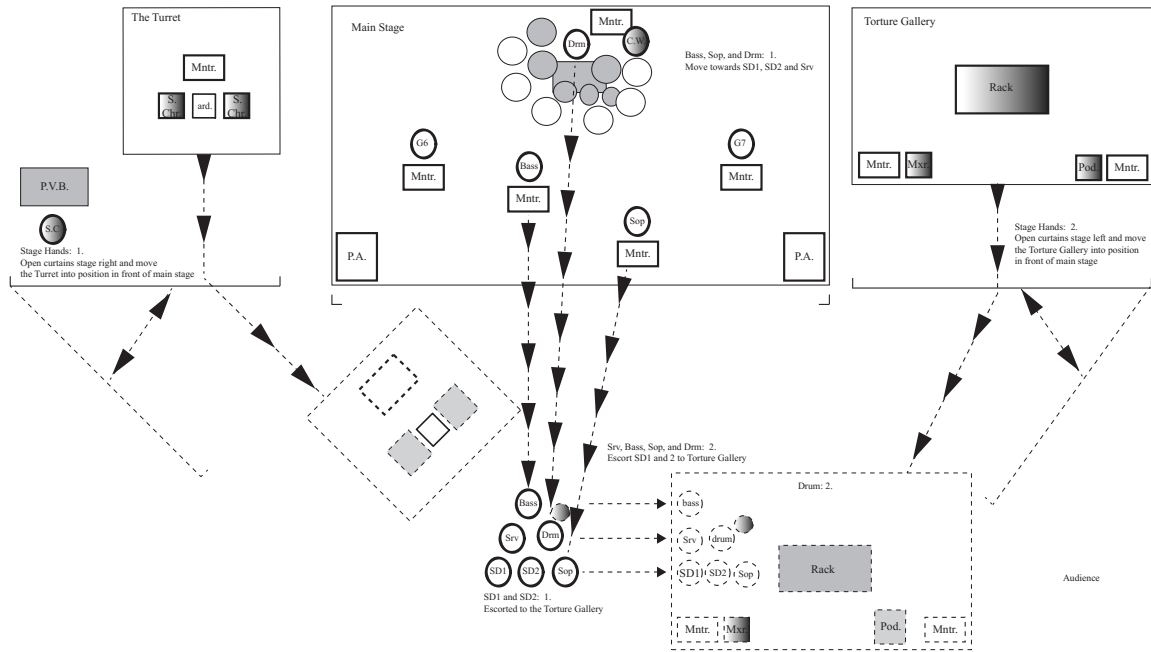


Figure 7c REI The Rack. Photo credit Dan Brophy.

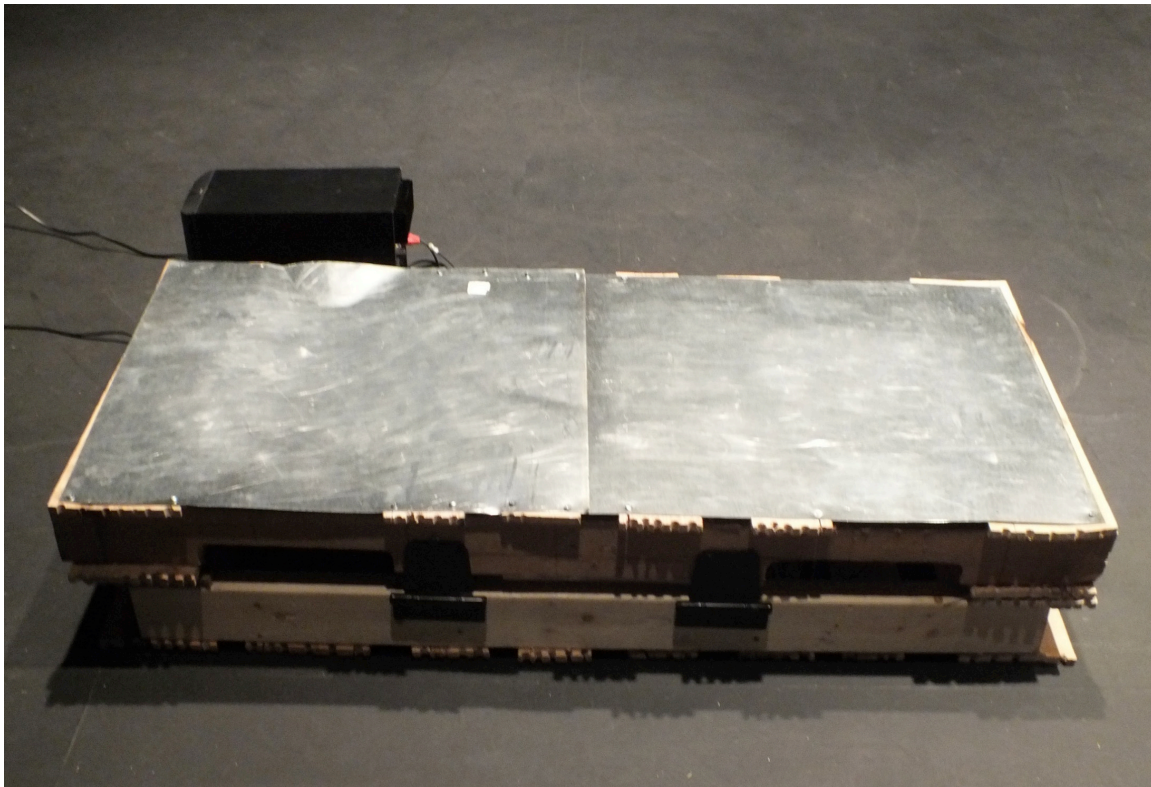


Figure 7d REI *Catherine Wheel*. Photo credit Dan Brophy.



Figures 7e REI *Narrator's Podium*. Photo credit Dan Brophy.



Figure 7e REI *Sounding Chairs*. Photo credit Dan Brophy.



Figure 8 Action on the torture gallery with Caitlyn Treibel, Dan Brophy, Lewis Longard, Richard Lee, and Jeannie Vanderkerkhove. Photo credit Tracy Kolenchuck



V: ANALYSIS

Early on during the initial creative process of my thesis work *30 immolated ; 16 returned*, I decided that not only should the theatrical aspect reflect the excessive sexual violence in *120 Days of Sodom*, but also the compositional processes used to govern the materials and structure. I was especially interested in reflecting Sade's pragmatic and calculated use of excess and negation in *120 Days* to create an incrementally degrading structure.¹² As explained in more detail in the second chapter *The Marquis de Sade and the 120 Days of Sodom*, each chapter of *120 Days* introduces a new sexually sadistic act, with the extremeness intensifying as the story progresses that creates a dynamic wedge which reaches its peak climax at the very end of the work. In Sade's case though, the climax is thwarted by a reductionism of language and style, presenting the reader with a mere list to describe the final moments of the victims.¹³ For me, this incremental reduction of Sade's writing style from prose to list is akin to his "perpetual motion," in which death finds new repulsive life, or as Deleuze (1989, 27) explains "the reverse of creation and change, disorder is another form of order, and the decomposition of death is equally the composition of life."

The compositional processes that govern the structure and materials of *30 immolated ; 16 returned*, reflect this "perpetual motion" through a destructive two-tier process that simultaneously transgresses musical materials and performance techniques. The first manner of transgression is found in the application of a varying riff development technique similar to Dave Mustaine's from Megadeth in which the text and motivic materials that are first presented in the introductory movement degrade accumulatively throughout the structure with each movement displaying more potent transgressions and therefore being more obscure than the last.

¹² I realize that the structure may have been more pragmatic than purposeful, as Sade needed to hide his writings for fear of confiscation. As an artist, I'm more interested in the effect of the reductionist writing has on the reader.

¹³ As described by Anne C Hallam in her book *Screening the Marquis de Sade: Transgression in Modern Cinema*, the anti-climax in Passolini's filmic adaptation *Salo* is handled by having the libertines remain far away from the action, watching the tortures through binoculars to show their emotional distance and failed climax.

The transgression of performance techniques is handled via *noise-based instrumental techniques*,¹⁴ *prescribed improvisation*, and the introduction of *reflexive electronic instruments* (REIs).¹⁵ Through these transgressions the articulate style of extreme metal gives way to the looseness of harsh noise music, communicated to the performers through a customized notation inspired by avant-garde composers. The notation also degrades in parallel to the sonic, beginning from an articulate musical score only to fall away into cells of music and lists of instructions.

Noise-based instrumental techniques for this work are executed through the application of improper, or non-idiomatic gestures that result in unpleasant and gritty sounds. Prescribed improvisatory techniques refer to the transgression of specified musical materials such as pitch, rhythm, tempo, ensemble cohesion, and text, through the application of indeterminacy which renders their outcome difficult to predict and repeat exactly. REIs, as explained in chapter IV: *Mise en Scène*, are chaotic sounding DIY electronic instruments embedded into a piece of clothing or furniture that react in a quasi-unpredictable manner to physical movements or gestures. As can be seen in **table 3** below, each of these transgressions is catalogued and ordered hierarchically from least to most destructive and applied accumulatively to each movement.

Table 3 List of transgressed musical materials, extended instrumental techniques, text, and notation

	<i>I - The Antechamber of Hell</i>	<i>II - The Circle of Shit</i>	<i>III - Mistress Maggie's Masterpiece</i>	<i>IV - The Circle of Blood</i>	<i>V - The Final Walk</i>	<i>VI - The Antichrist (The Magistrate Watches)</i>
Extended techniques	Guitar solo	Guitar solo	Guitar solo	Soprano; Guitars; Bass; Drums	Soprano; Guitars	N/A
Pitch	Normative	Proximal	Order of pitches	Order of pitches	Order of pitches	Unpitched
Rhythm	Normative	Normative	Order of durations	Order of durations	Order of durations	Arhythmic
Ensemble Cohesion	Normative	Normative	Indeterminate number of repetitions	Indeterminate number of repetitions	Indeterminate number of repetitions	Non-repeatable
Tempo	Normative	Normative	Clock-time	Clock-time	Clock-time	Clock-time
R.E.I.	N/A	N/A	N/A	Venomous Gloves	Venomous Gloves	V. Gloves; Catherine Wheel; Rack, Narrator's Podium; Sounding Chairs
Text	Normative	Re-ordered sentences	Re-ordered 3-4 word fragments	Re-ordered of 1 word fragments	N/A	Re-ordered phonemes
Notation	Normative	Cluster notation	Cell notation	Cell notation	Cell notation	List of instructions

This chapter is a detailed analysis of each movement organized linearly. Within the analysis of each movement is a brief summary of the chapter's narrative of *120 Days* on which it is based, the sound aesthetic I have chosen for the movement, and an overview of the movement's structure. It also contains an examination of the text and

¹⁴ For a more in depth description of prescribed improvisation and extended instrumental techniques, refer to chapter III "The Extreme Metal Band and Hybridity in 30 immolated."

¹⁵ For a more in depth description of *reflexive electronic instruments*, refer to chapter IV *Mise en Scène*.

sonic materials, such as pitch, duration, and timbre, with a focus on how they have been destroyed accumulatively through the inclusion of noise-based instrumental techniques, the application of indeterminate processes applied to musical parameters, and the type of notation used to communicate these to the performers.

1) I – THE ANTECHAMBER OF HELL (INTRODUCTION)

1.1 Background

The first chapter within the *120 Days of Sodom* is an introduction to the book that contains the story's historical and geographical settings, the events that directly preceded the current situation, and a detailed description of each character. Most important in this chapter in relation to my work is the listing of events that are to come to pass over the next four months with rules of conduct to be followed called the "statutes" and a speech by the Duc de Blangis.

Musically, *The Antechamber of Hell* reflects the sadistic tyranny of the libertines and oppressive violence of their impossible rules through the precise and abrasive sonic quality of extreme metal. The notation for this movement is for the most part idiomatic of extreme metal, and includes tablature for the guitars and bass and standard drum-set notation, with the only indeterminate aspects being extended techniques which take place within the guitar solo.

1.2 Text

The sections of text chosen for this movement are the statutes given by the narrator and the speech by the Duc. For the first movement the text has been left in its original state so as to reflect a similar purity to the musical materials.

1.3 Sonic Materials

All the musical motives, phrases, structure, and idioms are normative to the genre of extreme metal with musical materials such as pitch, rhythm/duration, harmony, and internal phrase structuring, that can be repeated verbatim for each performance.

1.3.1 *Structure*

The structure of the first movement is based on a normative and simple tight-knit structure that an extreme metal audience would expect to hear. I used a combination of modified verse-chorus form and varying riff development in which a master motive

labeled the *weaving motive* is fragmented into smaller chunks, isolated, and expanded into new riffs. The new riffs are repeated the necessary amount of times (usually four times) to accompany the lyrics.

The structural design of *Antechamber* is idiomatic of the metal genre with three larger sections (**A B A'**) that can be broken down into smaller subsections. The **A** section contains an introduction and a truncated first verse, followed by a short bridge that heightens tension by thwarting the appearance of a chorus. Still within the **A** section is a complete iteration of a second verse followed by the *weaving motive* that acts as an instrumental chorus. The **B** section can be likened to a development section of a sonata form in that it develops isolated fragments of the *weaving motive*. The middle section is also similar to middle sections of popular music in that it features two guitar solos over top of the developed fragments of the *weaving motive*. The **A'** section is a recapitulation with small variations. Below in **Table 4** are the above mentioned sections labeled with measure numbers and rehearsal letters for future reference in the analysis.

Table 4 *Antechamber* structural design

A						B				A'			
Section Name	Introduction	Verse I (truncated)	Bridge	Verse II (complete)	Chorus	Middle Section	Solo no. 1	Middle Section	Solo no. 2	Retransition	Verse III	Chorus	Outro
Rehearsal Letter	A1	B	BI	BII	C	D	DI	DII	DIII	E	F	G	H
Measure Number	1-8	9-18	19-22	22-34	35-42	43-50	51-72	73-84	85-97	98-105	106-117	118-122	123-128
Section Features	Statutes; Tremolo Texture	Bel Canto Vocals; Unison Texture	Contrapuntal Instrumental Texture	Bel Canto Vocals; Unison Texture	Master Weaving Motive	False Cord Vocals; Unison Texture	Composed Guitar Solo; 6 over 4 Texture	Soprano and FC vocals; Contrapuntal Texture	Noise-Based Guitar Solo; Unison Texture	Chorus and Bridge Sections	Bel Canto Vocals; Unison Texture	Master Weaving Motive	Tremolo Texture

1.3.2 *Pitch Materials*

My first step in composing *Antechamber*, was to create a master motive that would contain all musical materials for the entirety of the movement, and the work as a whole. The pitch material created for this work is based on two modes created intuitively on the piano, with a third mode based on their negation. The modes were not constructed through intervals, but through empirical investigation. To guide my ear, the sustain pedal on the piano was held down to create a wash of harmony, negating any discernable individuality in the pitches. When a colour was heard that satisfied my aesthetic, I recorded and notated it. Afterwards, I placed the notated modes on top of each other, then examined and exploited their pitch relationship (see **table 5**). Also shown here is that from the pitch material of the two modes I was able to extrapolate an important duality – the *common* and the *uncommon* tones.

Table 5 *Antechamber* modes 1 and 2, and their pitch relationship as common and uncommon tones

Mode 1	B	C	D_b	E _b	G	A_b	B _b
Mode 2	B	C	D_b	E	F	G	A_b
Common Tones	B	C	D_b	G	A_b		
Un-Common Tones	E _b	E	F	B _b			

From the uncommon tones I formed the harmonic materials (see **table 5b**). The pitch D flat from the common tones was added as a connection point to the modes whose pitches control the melodic material.

Table 6 *Antechamber* harmonic materials

Harmonic Materials	D_b	E _b	E	F	B _b
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1.3.3 *Durational/Rhythmic Materials*

In order to derive the durational material I first created three contrasting and complimentary phrases from the modes 1 and 2 and the harmonic materials. The phrases are written so that they may exist separately as autonomous entities and/or combined together as a singular texture which I have named the *weaving motive* (see **figure 9**). I named this motive a *weaving texture* in reference to tapestries in which multiple layers of colours seem to blend together through a constant shifting of patterns and accents. Weaving textures in music has always attracted me due to its duality, heard in many black metal bands and the contrapuntal works of composers such as J.S. Bach and Béla Bartok.

Figure 9 *Weaving texture* mm 39-72 *Antechamber*

The musical score for Figure 9 consists of four staves: 6 string guitar, 7 string guitar, Bass Guitar, and Drum Set. The 6 string guitar and 7 string guitar parts feature complex rhythmic patterns with palm muting (P.M.) indicated by dashed lines. The Bass Guitar part provides a steady rhythmic accompaniment. The Drum Set part features a complex, multi-layered rhythmic pattern with various drum sounds.

The durations of each phrase are based on the different groupings of the number 26 derived from the number of pitches found in modes 1 and 2. These groupings, based on the textural qualities of palm muting and tremolo, are indicated through beaming. Consider the following phrase seen below in **figure 10**, where the 6 string guitar has the

pattern of 3+3+2, fairly common in heavy metal and often referred to as “false-threes.” The rest of the phrase in guitar 1 is separated into groups of 2’s or 3’s and 4’s with a pattern that repeats once of 4+2+3.

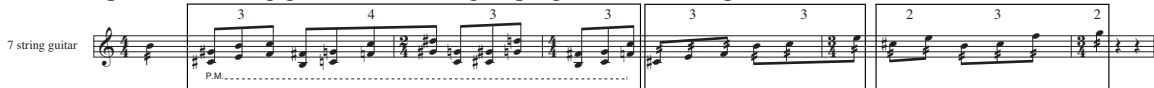
Figure 10 6 string guitar durational groupings in the *weaving motive* mm 39-42 *Antechamber*



Durational groupings of 6 string guitar phrase: (3 3 2) (4 2 3) (4 2 3) or 8+9+9 = 26

As can be seen in **figure 11**, the 7 string guitar utilizes similar groupings of 2, 3, and 4 eighth notes. The two phrases are differentiated through the placement of these groupings within the changing meters.¹⁶ Following are equal groups of palm muted fifth chords and tremolo pitches of 13 eighth notes.

Figure 11 7 string guitar durational groupings in the *weaving motive* mm 39-42 *Antechamber*



Durational groupings of 7 string guitar phrase: (3 4 3 3) (3 3) (2 3 2) or 13+13 = 26

The final phrase, seen in **figure 12**, is played by the bass guitar and utilizes larger groupings: 6+10+10.

Figure 12 Bass guitar durational groupings in the *weaving motive* mm 39-42 *Antechamber*



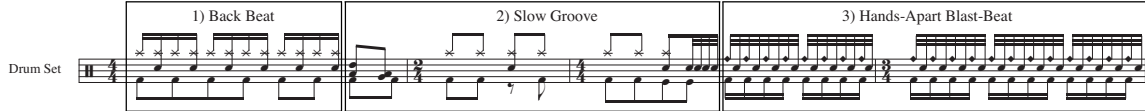
Durational groupings of bass guitar phrase: (2 2 2) (2 4 4) (4 4 2) or 6+10+10 = 26

The three phrases are contrapuntal with one another and only finding commonality in overall phrase length, (being twenty-six eighth notes in total), and the *common tones* between the modes. The individual phrases found within the *weaving motive* are given cohesion through the drum-set part which contains three contrasting texture groupings seen in **figure 13**:

- 1) Back-beat – a cut-time beat with bass drum on the down-beat and snare drum on the off-beat
- 2) Slow-groove – half-time with bass drum on the down-beat and snare drum in the off-beat
- 3) Hands-apart blast-beat – double time alternation of 32nds between the hands on hi-hats and snare drum with bass-drum playing 16ths.

¹⁶ The first pitch of the phrase belongs the final group of tremolo pitches, being an anacrusic figure

Figure 13 Drum-set durational groupings in the *weaving motive* mm 39-42 *Antechamber*



The sectional nature of the texture groupings in the drum-set help to give cohesion to the complexity of the individual phrases in the *weaving motive* and create a sense of verticality. In **figure 14**, the vertical sonorities have been mapped onto the texture groupings of the drum-set. Note that because the 5th above the base note in power chords found in the 6 and 7 string guitars is not usually taken into account in metal genres, it has not entered into the pitch tally below.

Figure 14 Harmonic materials separated by phrase in the *weaving motive* mm 39-42 *Antechamber*



As can be seen in the pitch tally at the bottom of the figure above, all three groups of vertical sonorities have nearly identical pitch structures, the exception being the missing E flat in group 1 and the extra B flat in group 2. What can also be seen through the group pitches, is that they are organized into chromatic pitch collections. For example, in the first grouping we have the pitches: [B, C, D flat] [E, F] and [G, A flat]. These three phrases combined make up the weaving texture whose pitch, durational, and harmonic materials, are the seed for the entirety of the work.

The *weaving motive* also presents the first transgression of musical materials in *30 immolated*, as it is fragmented into small chunks which are isolated, catalogued, and expanded into new riffs. Consider the introductory phrases of the 6 string guitar, in which two tremolo fragments from the weaving motive are dismembered, isolated, and combined into a new riff that is repeated several times. As can be seen in **figures 15a** and **15b**, the process begins through the isolation of tremolo fragments from the *weaving texture* labeled fragments 1 and 2, that are recombined into a new phrase:

Figure 15a Isolation of fragments from the *weaving texture* of 6 string guitar mm 39-42 *Antechamber*



When reassembled, the 6 string introductory phrase looks like:

Figure 15b Reassembly isolated tremolo fragments from the *weaving motive* of 6 string guitar mm 2-4 *Antechamber*



The pitch, durational, and timbral materials for the verse also originate from the *weaving texture*, but this time from the harmonic materials found in the bass-line containing the pitches **D flat E flat E F B flat**. From these materials, I first created a two-measure phrase characterized by two contrasting fragments labeled 1 and 2 in a waltz-type rhythm (see **figure 16a**).

Figure 16a Original two-measure motive for the verse riff of 6 string guitar mm 11-12 *Antechamber*



I then applied variation technique to the motive, utilizing fragmentation, diminution and augmentation to create the remainder of the verse phrase seen below in **figure 16b**:

Figure 16b Remainder of verse 1 phrase of 6 string guitar mm 15-18 *Antechamber*



The soprano melody, (shown below in **figure 17**), was improvised over the pre-composed instrumental harmony at the piano. It consists of five individual motives that are later dismembered and reassembled into the 6 string guitar's first solo.

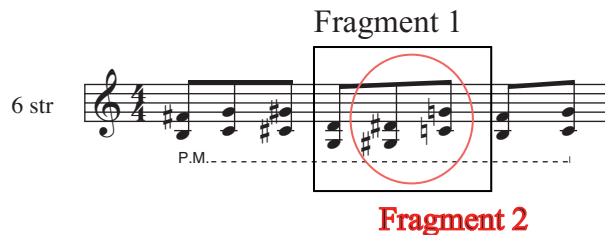
Figure 17 Verse 1 soprano melody mms 9-18 *Antechamber*



The lyrical contour of the soprano’s melody allows it to float on top of the dense harmonic and complex rhythms of the instrumental accompaniment. The simplicity combined with the large range (almost 1.5 octaves), gives the vocal line a similar quality to that of heavy metal singers such as Rob Halford from Judas Priest or Bruce Dickinson from Iron Maiden.

There is often an emphasis on motivic development of extreme metal songs as a way to show compositional prowess and instrumental virtuosity. The **B** section of the first movement (rehearsal letters D-DIII) achieves a similar effect through the dismemberment, isolation, and reassembly of fragments from the *weaving texture* which are once again based on the groupings of idiomatic techniques in both the guitars and the drum-set. Consider the phrase seen in **figure 18a** and taken from section D, measure 35-38, in which the 6 string guitar isolates the second group of palm-muted fifth chords from the first measure of the *weaving texture*, fragments it further, then reassembles it into triplet phrases with fifth chord slides, increasing in length with each iteration to create anticipation through rhythmic dissonance:

Figure 18a Isolation of fragments from the *weaving texture* of 6 string guitar mm 35-38 *Antechamber*



When reassembled, the new riff looks like:

Figure 18b Reassembly of isolated palm-muted fifth chord fragments from the *weaving motive* of 6 string guitar mm 47-50 *Antechamber*



The remainder of the **B** section utilizes similar varying riff development, featuring two different solos performed by the 6 string guitar – one composed, the other a prescribed improvisation. Following the **B** section is a recapitulation of the **A** section, featuring a return to the verse and chorus, and a coda featuring the same material as the introduction. The only variation seen found in the return to the **A** section is the 7 string guitar replacing the second half of the verse with the bends from the bridge material to heighten the mood

for a return to the chorus. My choice to leave the material unvaried for the most part, was to retain the form of traditional heavy metal, and the repetition of the instrumental parts of verses and chorus, while varying the lyrical content.

1.4 Noise Based Instrumental Techniques

I wanted the first transgression of performance technique in *Antechamber* to be subtle, remaining as much within the genre as possible, while still introducing noise-based sounds. As discussed in the third chapter *The Extreme Metal Band and Forms of Hybridity in 30 immolated ; 16 returned*, I was greatly inspired by many of the soloists in extreme metal who utilize these noise-based soloing techniques. While many of these techniques have monikers attached to them such as “cat-strangling,” and “dive-bombs,” some of the more obscure sounds are discovered through a combination of transgressive playing styles and improvisation. I was able to attain the desired sound for the solo in two ways: my choice of 6 string guitar player (Ruth Guechtal) based on her personal style; and through the prescription of particular noise-based improvisatory techniques listed below:





Noise-Based Instrumental Techniques:

1. *Sounding metal* – a rounded piece of metal on the guitar strings which replaces both fretting and picking hands. Creates a harsh sound with unpredictable durations and pitch.
2. *Cat-Strangling* – the use of a whammy bar in the right or left hand in conjunction with chosen pitches in the other hand.
3. *Feedback* – feedback with guitars by use of high volumes, and distortion. The pitch can be somewhat controlled through the muting of particular strings and the angling of the guitar in respect to the amplifier.

The extended instrumental techniques for the 6 string guitar solo are notated through parameters inside a cell. As can be seen in **figure 19**, the techniques are listed at the top of the cell, with musical parameters such as rhythm, dynamics, timbre, and pitch, listed below. For cells with more than two techniques listed, such as the one shown below, the names of these techniques are abbreviated in order to save space: *s. metal* is *sounding metal*; *c. strangle* is *Cat-Strangling*; *trem. is tremolo*; and *f.back* is *feedback*. For many of these techniques, parameters such as rhythm and pitch are not applicable and are listed either as such, or replaced with a graphic.

The cells not only reduce the notation to a list-style, but invite the performer to take a more active role in the interpretation of the music, requiring improvisation, intensive listening, and reactivity.

Figure 19 cell notation for 6 string guitar solo mm 81 *Antechamber*

Technique:	s. metal	tc. strangle	trem.	f. back
Rhythm:				
Dynamics:	<i>fff</i>		<i>p-fff</i>	
Timbre:	saturated distortion - delay; reverb; wah			
Pitch:	N/A			

2. II – THE CIRCLE OF SHIT

2.1. Background

Following the introduction of the book, the first chapter of *120 Days*, “The 150 Simple Passions,” takes place in the month of November with narrations given by Madame Duclos. The stories and acts of the libertines within this chapter are focused specifically on taboos without penetration (which is why they are considered “simple”), and are dedicated for the most part to defecation, coprophilia, and urination. For *The Circle of Shit*, I was inspired by a particular scene in Pasolini’s filmic adaptation in which feces and coprophilia are emphasized. As part of a punishment for defecating and/or cleaning their anuses without consent of their masters, the victim’s feces are collected for several weeks in a large bowl and then later served at a banquet. In the banquet scene, which Signora Maggie describes as a restoration of “the divine character of monstrosity,” all persons present take part in the coprophagy with the victims wretching, while the libertines enjoy their meal. Gary Indiana, in his book *Salò, or the 120 Days of Sodom*, remarks that the salient point of this scene is that the libertines are “obliged to demonstrate sophisticated connoisseurship of the most rarified meals, and to scoff at the disgust of those below them, like aristocrats amused by a peasant’s aversion to caviar” (Indiana 2000, 79). In Armando Maggie’s comparative novel *The Resurrection of the Body: Pier Paolo Pasolini from Saint Paul to Sade*, the mania of coprophilia in the Sadean system is seen as the “ultimate manifestation of libertinage” or sodomitical sexuality. This is further described as a metaphorical reversal, in that the mouth and anus

have changed places – “(the anus vomits and his mouth is penetrated) and thus he metamorphoses into a beast that speaks shit...and defecates nourishment...”(302).

To reflect this image, I wrote the second movement in a slow tempo, between 40 and 44 beats per minute, with rhythmic unison between most of the instruments. In addition, this movement demonstrates the first stage of transgression, being the application of indeterminacy to pitch to attain discordant harmonies. Each subsequent movement following *The Circle of Shit* presents a more potent transgression of musical materials, which eventually compounds into an excess of noise-based instrumental and compositional techniques in the final movement.¹⁷

2.2. Text

The transgression of the text for this movement is achieved in a three-step process of *destruction, isolation, and reassembly*. To create a similar *weaving motion* as the main motive with the text, I chose two selections from each chapter, which, for demonstrative purposes, will be differentiated in the examples through colour. The first of the two texts will be in black, and the second will be in red.

Selection 1

« Posez-vous sur le sofa, les cuisses très élevées et la tête pour basse »...Il se place, il pousse, un étron vient se poser dans le sanctuaire où l’Amour même n’eût pas daigné d’avoir un temple » (Sade 233).

Selection 2

« Chacun des vomissements par lesquels ‘exhalait sa vie produisait une sensation vraiment délicieuse sur tout mon organisme: je l’écoutais, je la regardais, j’étais exactement dans l’ivresse » (Sade 237).

The Circle of Shit, being the first movement following the introduction, only uses the first stage of destruction which is to *fragment* and *isolate* the chosen text into isolated sentences:

Stage 1 – fragmentation and isolation

- Posez-vous sur le sofa, les cuisses très élevées et la tête pour basse
- Il se place, il pousse, un étron vient se poser dans le sanctuaire où l’Amour même n’eût pas daigné d’avoir un temple.
- Chacun des vomissements par lesquels ‘exhalait sa vie produisait une sensation vraiment délicieuse sur tout mon organisme.
- Je l’écoutais, je la regardais, j’étais exactement dans l’ivresse.

¹⁷ See **table 3** shown at the introduction of this chapter.

The next and final stage for the text in this movement is the oscillation between the two text selections and their reassembly into a new whole:

Stage 2 – Reassembly

Posez-vous sur le sofa, les cuisses très élevées et la tête pour basse. **Chacun des vomissements par lesquels...** Il se place, il pousse, un étron vient se poser dans le sanctuaire... **Je l’écoutais, je la regardais, j’étais exactement dans l’ivresse.**

2.3. Sonic Materials

2.3.1. *Structure*

The structure of *The Circle of Shit* is designed as a ternary form (**A B A'**) that is controlled by the oscillation between isolated and combined fragments of two contrasting motives labeled 1 and 2. As can be seen in **table 7**, both the **A** and its recapitulation **A'** contain three inner sub-sections made up of two contrasting verses separated by a bridge, each of which feature motives 1 and 2 presented either in isolation or in combination. Verses 1 and III contain isolated presentations of motive 1 whereas verses II and IV, feature a collage-type combination of materials from both motive 1 and 2. The bridge sections features isolated presentations of motive 2. The **B** section, being the middle section of the movement and featuring noise-based guitar solos, takes the materials from motives 1 and 2, and once again isolates them.

Table 7 *Circle of Shit* structural design

A					B		A'			
Section Name	Verse 1	Bridge 1a	Bridge 1b	Verse II	Middle Section	Middle Section	Verse III	Bridge 2a	Verse IV	Codetta
Rehearsal Letter	A	B	BI	C	D	DI	E	F	G	GI
Measure Number	129-142	143-149	150-161	162-181	182-190	191-200	201-207	208-215	216-232	233-242
Motivic Material	Motive 1 Vocals	Motive 2 Vocals	Motive 2 Instrumental	Motives 1 and 2 Vocals	Motive 1; Guitar Solo; Feedback	Motive 2; Guitar Solo; Feedback	Motive 1 Vocals	Motive 2 Vocals	Motives 1 and 2 Vocals	Motives 1 and 2; Vocals; decelerando

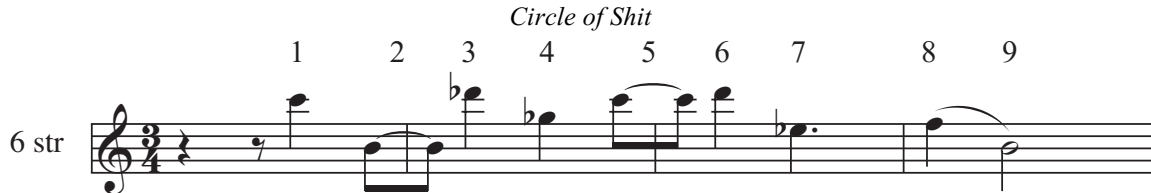
The tri-part form of a ternary was attractive to me for this movement for several reasons. The first is the ability for the isolation of motivic materials and room for development. Furthermore, the recapitulation of the **A** section retains a song-like structure similar to the first movement, allowing the listener to concentrate more on the transgression of pitch and timbral materials instead of a complicated form.

2.3.2. *Pitch and Durational Materials*

As mentioned above, there are two main motives labeled as 1 and 2, which are both derived from riffs taken from the first movement *Antechamber*. Motive 1 was taken

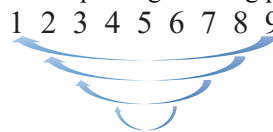
from the final gesture of the composed 6 string guitar solo in the development of *The Antechamber of Hell*. As can be seen in **figure 20a**, each note event (inclusive of pitch, duration, and register) from the solo is assigned a number.

Figure 20a Motive 1 – numbers assigned to pitches from 6 string guitar melody of *Antechamber* mm 67-69



Next, the series of numbered pitches are re-ordered through a process of *weaving* in which they are systematically fragmented, re-ordered, and reassembled. For this motive I decided to begin the weave starting from the outside pitches, then move incrementally to the middle, until the set collapses into the middle (see **figure 20b**).

Figure 20b Motive 1 – Imploding weaving process *Circle of Shit*

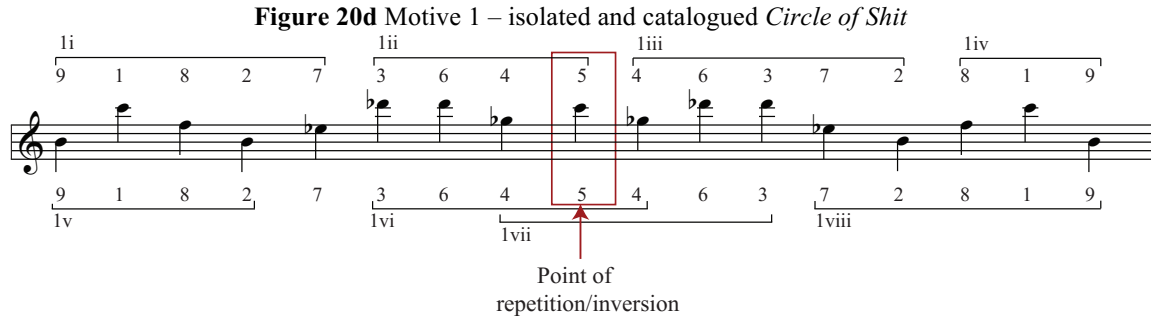


I call this particular rendering of the weave *implosion*, as the materials work their way inwards towards the central point. Seen below in **figure 20c** are the series of pitches re-ordered and recombined:

Figure 20c Motive 1 – re-ordered numbers from 6 string guitar melody *Circle of Shit*

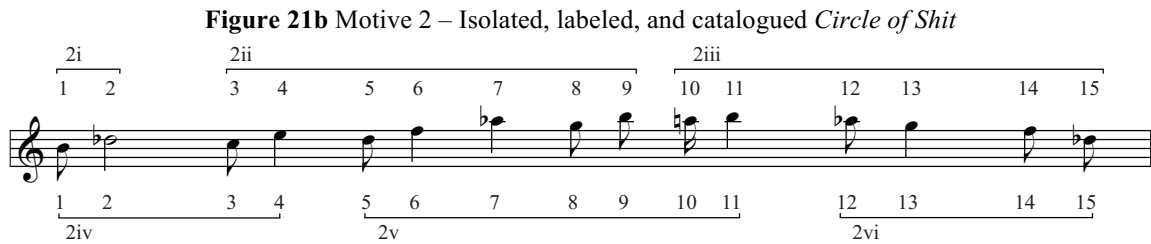


As shown in **figure 20d**, motive 1 is laid out in its new order, followed directly by its retrograde, then separated and catalogued into eight new phrases labeled 1i – 1viii, ready to be disseminated throughout the movement. The red box in the middle marks the common tone between the final pitch of the recombined order and the first pitch of the retrograde of the order.



Motive 2, seen in **figure 21a** below, is taken from the bridge section of *Antechamber*, and is run through a similar destructive process of labeling and cataloguing, and isolation, but this time does not re-order the pitches (see **figure 21b**).

Figure 21a Motive 2 – original material taken from *Antechamber*'s 6 string part of bridge mm19-22 *Circle of Shit*

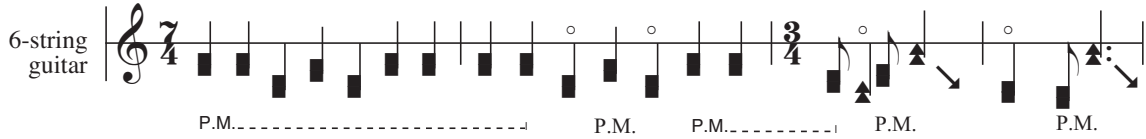


Following the process of cataloguing, fragmentation, and re-ordering, motives 1 and 2 are put through one more important stage of destruction before they are disseminated throughout the structure of the movement, which will be described in the next section.

2.4. Destructive Transgressions – Indeterminate Pitch

The Circle of Shit presents the first stage of the transgression through the application of indeterminacy to the pitch material. Inspired by Louis Andriessen's *Worker's Union*, the pitches in *The Circle of Shit* are reduced to a general melodic range denoted by a staff with a singular line that represents the central range of the instrument (see **figure 22**).

Figure 22 Single line staff mm 1-7 *Circle of Shit*



What can also be seen in this example is the use of irregular note-heads. Each different shape denotes a timbral shape and/or technique specific to each instrument. For example, the regular noteheads from fragments vi and vii of motive 1 have been replaced with square and triangle noteheads in **figure 23a**.

Figure 23a Fragments vi and vii from motive 1 *Circle of Shit*

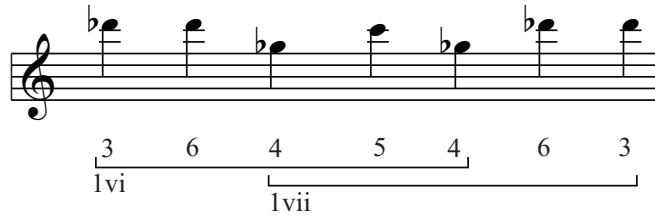
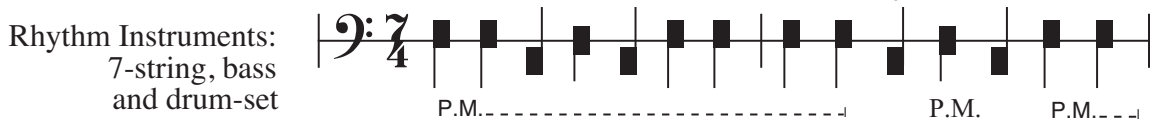


Figure 23b Square note-head shapes applied to motive 1 mm1-2 *Circle of Shit*



There are several note-head shapes for this movement, each of which is directly correlated to specific technique for each instrument. In the case of the 6 and 7 string guitars and the bass, the note-head shapes are reinterpreted as hand-shapes on the guitar. The square note-head is played as a cluster is with the fingers covering a single fret over adjacent strings (**figure 24a**). With the standard guitar tuning – E A D G B E – this shape gives the sonority of stacked fourths. The triangle shape (see **figure 22**) is played with the first and fourth fingers spread as far apart as possible, which, depending upon the performer’s hand size gives the sonority of a major or minor 6th (**figure 27**).

Motive 2 is similarly made up of two different note-head shapes reinterpreted as hand shapes. The first is a single slash note-head played on the guitar as a single pitch played with one finger (**figure 24c**). The second shape consists of two slash note-head (not shown) with a large space between them played as an octave (**figure 24d**).

Figure 24a Cluster from motive 1;

Figure 24b Spread from motive 1;

Circle of Shit



Figure 24c Single pitch from motive 2;

Figure 24d Open shape from motive 2;

The Circle of Shit



These note-head shapes are similarly interpreted by the drum-set player as specific timbres. For example the square note-head is played as a hit on the tom-toms, whereas the triangle is played as a cymbal. The drummer is also instructed to incorporate these rhythms into a slow drum-beat. The reduction of pitches to hand shapes allows for an easier execution of the rhythms, giving the performers more freedom for musical expression and creativity.

2.5. Noise-Based Instrumental Techniques

Once again the improvised noise-based extended instrumental techniques are contained within the guitar solos as to remain a subtle portion of the work until the listener is further into the structure.

3. III – MISTRESS MAGGIE’S MASTERPIECE

3.1. Background

Mistress Maggie’s Masterpiece is based on the third chapter of *120 Days* “The 150 Complex Passions” whose narrations relate to incest, child rape, and flagellation,

taking place in the month of December. December is the central chapter of the novel and is the first time we see reductionism in the novel materializing as a list-style, where the date is given with a short introduction as to the taboo to be described, followed by the narrations which themselves are reduced to one or two sentences in the third person.

This chapter inspired a vigorous, complex, and violent sonic image that I interpreted as a swarm of fast, relentless, repetitive, and complex figures that seem to pierce, cut, smash, crush, and grind. In addition, the list-style reductionism of text in this chapter inspired the second stage of transgression, being the application of indeterminacy to pitch, duration, and ensemble cohesion. The musical parameters are transgressed through the nature of their communication, being presented as a list inside individual cells, which destroy their linear nature and is the key ingredient in the “swarm” texture that I desired for this movement.

3.2. Text

The third movement further delineates the text, adding one more step to the destructive process which is to break the sentences into small groupings of two or three words, once again reorganizing the fragments into a similar oscillating pattern.

« Il fait mettre une fille nue à cheval sur un grand crucifix ; il la fout en cou, en levrette, dans cette attitude, et de façon à ce que la tête du Christ branle le clitoris de la putain » (Sade 373).

Stage 1 – fragmentation and isolation into three or four word phrases

- Il fait mettre une fille
- nue à cheval
- sur un grand crucifix
- il la fout en cou,
- en levrette,
- dans cette attitude...

Stage 2 – Reassembly of three or four word phrases into new nonsensical sentences:

Il fait met-tre une fille il la fout en cou nue à che-val en lev-rette, sur un grande cruc-i-fix ; dans cette at-ti-tude.

3.3. Sonic Materials

3.3.1. *Structure*

The structure of this movement is binary with two contrasting sections of approximately equal length (A B). As can be seen in **table 8** shown below, within each of

the larger **A** and **B** sections are smaller subsection, demarcated by the drum texture and/or the prevailing instrumental texture.

Table 8 *Mistress Maggie's Masterpiece* structural design

	A			B			
Section Name	Verse 1	∕	∕	Verse 2	∕	∕	Coda
Rehearsal Letter	A-D	E-H	I-L	M-P	Q-R	S-U	V-Y
Drum/Bass Marcation	None	Unison Hit	Unison Hit	Tom-Tom Texture	4 over 3 Drum Beat	Hands-apart Blast Beat	Cymbal Wash
Instrumental Texture	Tremolo	Tremolo	Tremolo; Feedback	Compound Triplet Groove; Guitar Noises	Compound Triplet Groove	∕	Compound Triplet Groove; ritardando

The linear movement of each larger section is controlled by the manner in which its materials have been dismembered and reassembled, and both are distorted through the destruction of musical materials. The **A** section presents the musical materials in their original scalar form with accumulatively added chromatic pitches to increase the tension. The prevailing texture is a group tremolo, interrupted by pinch harmonics in the guitar and unison hits between bass guitar and the drum-set.

The **B** section is contrasting in that the musical materials are presented as dismembered fragments from the middle **B** section of the first movement, *Antechamber*. The texture is a compound triplet groove with power chords in the guitars and patterns in the drum-set that increases in intensity as the movement progresses.

3.3.2. *Pitch and Durational Materials*

The **A** section of the movement utilizes the most extreme measure of fragmentation, isolation, and reassembly seen in the sonic materials thus far. In order to achieve the desired swarm texture, I first had to break the materials back down to their basic pitch and durational materials. Each melodic instrument has its own set of pitches derived from a combination of modes 1 and 2 with additional tones from outside these modes which increase tension. To create a swarm texture, a different style of the *weaving* process (discussed in the analysis of *The Circle of Shit*) was used for each instrument. As can be seen in **table 9**, the density is increased through the augmentation of phrase lengths, which is a direct result of the addition of pitches (from both inside and outside the modes), and durations (both eighths and quarters). Pitches from outside the modes are in bold, and a tally of all the pitches used during that rehearsal letter are listed at the

bottom. Pitches with an asterisk in front of them indicate interruptions to the tremolo texture with either pinch harmonics in the guitars, or unison hits between the bass guitar and drum-set. Also demonstrated in **table 9** is that the timbral complexity of the **A** section increases throughout. Consider the pitch collection in rehearsal letter **A** which is a small cluster made up of groups of semi-tones with no outside pitches. As the movement progresses, more modal pitches are added to each instrument with an increased appearance of outside pitches. By the final rehearsal letter **J**, 11 pitches from the modes are present plus two outside pitches, making this movement the most dense and complex thus far.

Table 9 Harmonic motion of ensemble of the **A** section *Mistress Maggie's Masterpiece*
 Outside Pitches = bold
 * = Texture Interruptions

	A	B	C	D	E	F	G	H	I	J
Soprano	<i>tacet</i>	B	B, B	B, B	B, B	A, B, B	A	A B, B C	D,	D,
6 String Guitar	B B,	B, B D,	B, B D,	B, B D, D, E,	*D	D E, F B	*A,	C D, D E, F G	B, B C D, E, F G	B, B C D, E, F G
7 String Guitar	G A,	F G A,	*A	F G B, B	C D, E A,	*C	E, A	A, A D E	*B, *D,	C D, E, E F A, A
Bass Guitar	E F	D E F	D E F	D E, F	*B	D, D E, F	B D, E, E F A	*F, C	B D, E, E F F#	B D, E, E F F#
Tally	B E F G A, B,	B D, D E F G A, B,	B D, D E F *A B,	B D, D E, F G B,	B C D, *D E A, B,	B *C D, *D E, F A, B,	B D, E, E F *A, A	B C D, D E, E F# A, A B,	B C D, D E, E F# B,	B C D, E, E F F# G B, A, A B,

Harmonic Accumulation 

Also, as shown in **table 10**, the elongation of phrase lengths through the addition of pulses accumulates in parallel to the addition of modal and chromatic accumulates pitches. The rhythm is occasionally interrupted by half note duration pinch harmonics¹⁸ in the guitars and whole note durations in the unison hits between the bass guitar and drum-set. Demonstrated in **table 10**, the durations of section **A** accumulate in parallel to the pitches. The slight fluctuation in durational accumulation seen in rehearsal letters **H** and **I** helps to create a steeper climb towards the end of the section **A**, a final push towards the precipice.

¹⁸ Harmonics created in the right hand by gently touching the thumb to a harmonic node above the fretboard directly after plucking.

Figure 26c Fragments 1 and 2 in bass guitar, rehearsal letter N *Mistress Maggie's Masterpiece*



In addition, the performers are instructed to repeat the material in the cells between 5 and 10 seconds. Therefore, depending upon the number of durations and pitches in each cell, the number of repetitions either increase or decrease. Once again, because none of the instruments have the same number of pitches or durations at any time, they are never able to find ensemble cohesion in the traditional sense. Instead, they must lock into the eighth note pulse and rely upon visual gestures, eye contact, and sonic cues such as the bass/drum demarcations and changes in the drum textures for pivotal moments. The extreme independency that this notation creates in all the individual instruments is the main ingredient in achieving the “swarm” texture that I intended.

3.5. Noise-Based Instrumental Techniques and REI’s

Similar extended instrumental techniques as already heard in the guitar solos of the first two movements such as feedback, cat-strangling, and sounding metal are used once again in the short bridge between the **A** and **B** sections of the movement.

More importantly, *Mistress Maggie’s Masterpiece* is the first movement to introduce a *reflexive electronic instrument* (REI) – the *Catherine Wheel*. The *Wheel* – a large metal garbage can amplified with a piezo microphone and modulated with a distortion and wah pedal – is used as an extra percussive object for the drum-set player in this movement. Further into the work in the final movement, it becomes the focus of the percussionist who fills it with glass and small pieces of metal, smashing and scraping the can with a metal rod.

4. THE CIRCLE OF BLOOD

4.1. Background

The third chapter in *120 Days of Sodom* takes place in the month of January, with narrations orated by Madame Martaine whose stories belong to the third class, or the criminal passions. The criminal passions focus primarily on sodomy, bestiality, and tortures, with actions stopping short of murder. The list style of writing becomes further reduced, with briefer descriptions of both the tortures in the story and the libertine’s actions.

The excess of violence in this chapter inspired a more complex sonic palette for this movement. Serene moments of clean guitars and ethereal textures are juxtaposed and

layered on top of brutal metallic riffs inspired by avant-garde rock and metal outfits (Fantomas, Boris, Sunn 0))), Kayo-dot, and others. The list-style of writing is once again reflected through the destruction of musical materials now in its third stage of transgression. Nearly all musical parameters such as pitch, duration, ensemble cohesion are rendered indeterminate through their communication presented as lists inside individual cells or boxes. In addition, the movement's structure has been transgressed in a similar manner by giving the performers multiple texture choices inside these cells.

4.2. Text

Continuing in the same dismemberment process as the *Antechamber*, *The Circle of Shit*, and *Mistress Maggie*, in this movement I further dissolve the text by fragmenting it into single word.

Selection 1

« Il fout une chèvre en levrette, pendant qu'on le fouette. Il fait un enfant à cette chèvre, qu'il encule à son tour, quoique ce soit un monstre » (Sade 390).

Selection 2

« Il fout une chèvre en narines, qui pendant ce temps-là, lui-lèche les couilles avec la langue, pendants ce temps là, on l'étrille et on lui lèche le cul alternativement » (Sade 391).

Stage 1 – fragmentation and isolation into sentences

Stage 2 – fragmentation and isolation into three to five word phrases

Stage 3 – reordering of single word fragments

The third stage of dismemberment happens simultaneously with the distortion of the text, being the re-ordering of single word fragments. To achieve this, a system was created where the choice of text was based on its position in the fragment.

- Il fout une chèvre en levrette
- Il fait un enfant à cette chèvre,
- pendant qu'on le fouette.
- qu'il encule à son tour,
- Il fout une chèvre en narines,
- quoique ce soit une monstre.
- qui pendant ce temps-là,
- pendants ce temps là,
- lui-lèche les couilles avec la langue

As can be seen, the ordering is linear, choosing the first word or the first fragment, the second word of the second fragment, and so on. This system ensures that when reassembled, there is no linearity left in the fragments.

Stage 4 – Reassembly of Text

« Il fait le son en. Quoique pendant temps couilles lui. Il cul en en marteau ; bouche. Il qu'on à chèvre monstre. Qui ce les on dents. Le met cela un en fouette. Bouche. Un cela place. alternativement. Les on couilles. là, temps soit une qu'il cette».

4.3. Sonic Materials

4.3.1. *Structure*

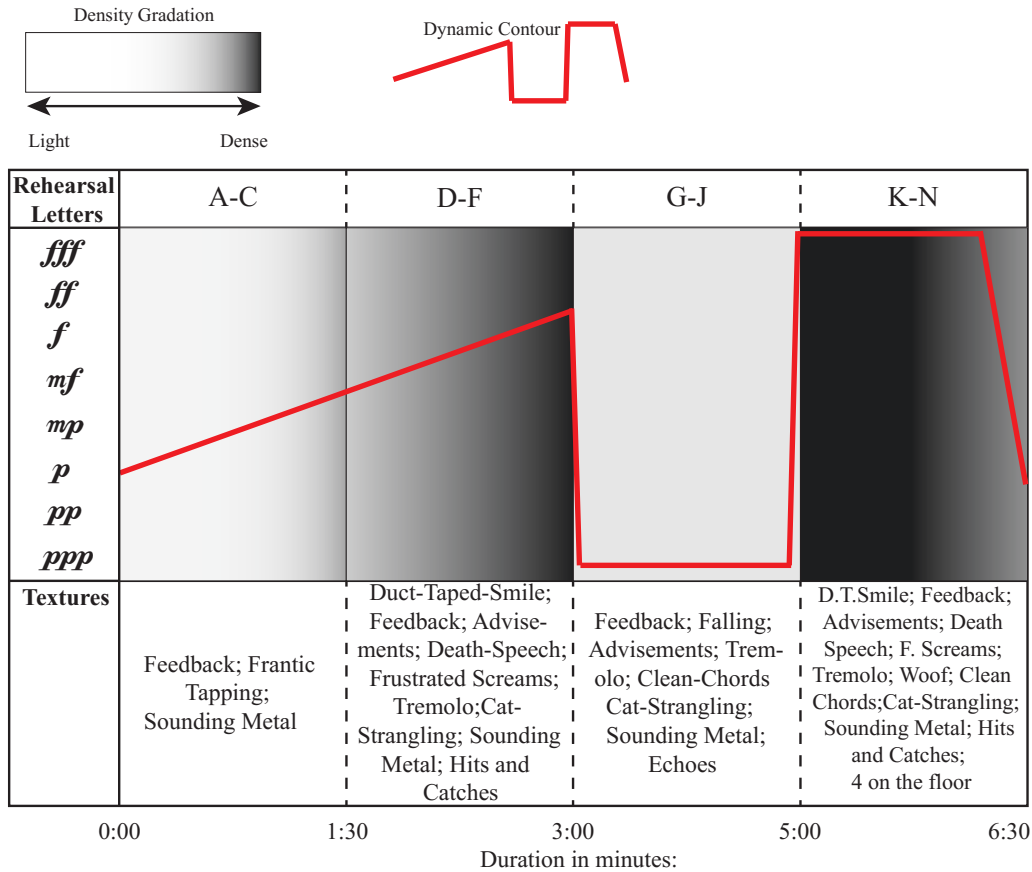
The structure of *The Circle of Blood* is designed to steer the ensemble into a general direction through a predetermined dynamic and timbral arc. The arc was designed through empirical experimentation with the ensemble, and solidified afterwards in the score. The placement of the movement within the entire work is at the four-fifths mark, which to my sensibilities required a small relief from the excessive distortion and volume of the first three movements.

The Circle of Blood follows a dynamic and timbral arc in which density and dissonance accumulate into an excess, are suddenly replaced by a quiet stillness, then are followed by another dissonant and dense texture. The dissonant and dense texture consists of noise-based instrumental techniques, aggressive drum-set playing, and distortion on the guitars and bass. In contrast, the quiet and still texture is made up of long and soft unison hits between the bass and drum-set, and arpeggiated pitches from modes 1 and 2 on clean-tone guitars. As seen below in **graph 1**, this form resulted in a structure with four subsections of textures whose arc can be shown through the progression of dynamics and textural density. Density is represented by the dichotomy of white and black in a grey-scale, and dynamics by the red-line. What can also be seen by the graph is that density and dynamics move in parallel with one another, which are also informed by the number of textures listed below.

4.3.2. *Musical Materials and Performance Techniques*

The musical materials for the *Circle of Blood*, are, similarly to *Mistress Maggie*, reduced to their most fundamental level: pitch, duration, timbre, and dynamics with performance techniques, both idiomatic and noise-based, giving them shape.

Graph 1 Density and dynamics *Circle of Blood*



The pitch material is organized based on the accumulation and dissipation of harmonic density. Each instrument is assigned a larger group of pitches originating either from the uncommon tones, mode 1, or mode 2. As can be seen in **table 12**, the instruments begin from a two or three-note cell, gradually revealing their pitch collection by the two-thirds mark (rehearsal letters **G-J**), and then dissolving back into two or three note collections by the end of the movement.

The pitch collections for the guitars are characterized by larger intervals to allow for easier placement of vertical sonorities on the guitar, whereas the bass and vocals contain mostly chromatic diads. Interesting to note, is that the maximum pitch density coincides with the quietest moment of the work, where all instruments are given a dynamic marking between pianissimo to mezzo-piano.

Table 12 Harmonic motion of ensemble *The Circle of Blood*

	A	B	C	D	E	F	G	H	I	J	K	L	M	N
Soprano	<i>tacet</i>	C D ₂ D	C D ₂ D E	C D E G	indeter- minate	E F	B E F	D ₂ E F	B D ₂ E F	B ₂ B F	indeter- minate	indeter- minate	B ₂ B E F	B ₂ B
6 String Guitar	E B	D ₂ E B	D ₂ E G B	D ₂ E G	D ₂ E	D ₂ E B	D ₂ E G B	D ₂ E F G	E F G	E F	E F G G ₂	G ₂ G	E F G	E F G
7 String Guitar	D ₂ B	D ₂ F B	C D ₂ F B	C D F G	DF	DF B ₂	DF A ₂ B ₂	FG A ₂ B ₂	E F G	GB ₂ B	D ₂ B ₂ B	CD ₂ B ₂ B	CD ₂ B ₂ B	CD ₂ G B ₂ B
Bass Guitar	<i>tacet</i>	<i>tacet</i>	non pitched	F D B ₂ B	D ₂ D E F B ₂ B	D ₂ D E ₂ E F A B ₂ B	C D ₂ D E ₂ E F A B ₂ B	C D ₂ D E ₂ E E F A B ₂ B	C D ₂ D E ₂ E E F A B ₂ B	C D ₂ D E ₂ E E F A B ₂ B	E F G ₂ G A B ₂ B C	E F G ₂ G A B ₂ B C	G ₂ G A B ₂	G A ₂ A
Tally	D ₂ E B	D ₂ D E F B C	D ₂ D E F G B C	D ₂ D E F G B ₂ B C	D ₂ D E F B ₂ B C	D ₂ D E ₂ E F A B ₂ B C	D ₂ D E ₂ E F G A ₂ A B ₂ B C	D ₂ D E ₂ E F G A ₂ A B ₂ B C	D ₂ D E ₂ E F G A B ₂ B C	D ₂ D E ₂ E F G A B ₂ B C	D ₂ E F G ₂ G A B ₂ B C	D ₂ E F G ₂ G A B ₂ B C	D ₂ E F G ₂ G A B ₂ B	D ₂ E F G A ₂ A B ₂ B

Harmonic Density Accumulation → ***Harmonic Density Saturation*** → Harmonic Density Dissipation

The rhythmic nature of this movement is structured by the dichotomy of short and determinate durations, or long and indeterminate ones – which is decided by the type of performance technique chosen for the texture. A dichotomy is also found in the performance techniques for *Blood*, between pitched and noise-based. The pitched performance techniques differ from the noise-based in that they utilize pre-defined pitches, and for many of them articulated rhythms (see **tables 13a** and **13b**).

4.4. Destructive Transgressions – Open Form; Indeterminate Ensemble Cohesion; Pitch and Duration Order

The level of transgression is taken further in this movement through the addition of multiple choices of textures within each cell. This application of indeterminacy has two purposes: to heighten the performer’s role as creator/decision-maker; and to amplify chaos through choice. In my experience, I find that when performers are given this much freedom, they are often prone to taking larger risks, resulting in a more chaotic sound.

Table 13a Pitched performance techniques *The Circle of Blood*

Pitched Performance Techniques			
Technique	Description	Instrument	Transgressed Materials
<i>Clean Chords</i>	A collection of pitches played as a vertical sonority in a clean tone	Guitars	Un-ordered Pitch Non-Durational Graded dynamics
<i>Echoes</i>	A single long and quiet pitch played on the bass doubled by tom-toms followed directly by echo-like rebounds on the kick drums	Bass, drum-set	Un-ordered Pitch Non-Durational Graded dynamics
<i>Falling</i>	A descending scalar pattern using the pitches and durations given	Soprano, guitars	Un-ordered Pitch Un-ordered Durations Graded Dynamics
<i>Feedback</i>	With saturated distortion, sustain a single pitch until feedback is achieved	Soprano, guitars, bass, drum-kit, SD2	Un-ordered Pitch Non-Durational Graded dynamics
<i>Hits and Catches</i>	A succession of sustained and staccato shots played on the bass and doubled on the drum-kit using the given pitches and durations	Bass, drum-set	Un-ordered Pitch Un-ordered Durations Graded Dynamics
<i>4 and 1/2 on the Floor</i>	A succession of notes played on the bass and doubled by a 4/4 rock beat on the drum-kit using the given pitches and durations	Bass, drum-set	Un-ordered Pitch Un-ordered Durations Graded Dynamics
<i>Tremolo</i>	With saturated distortion, a single pitch or chord is sustained with repeated and unmeasured 32nd notes	Guitars, bass	Un-ordered pitch, un-ordered durations, graded dynamics
<i>Woof</i>	A single staccato palm-muted power chord with the pitches given.	Guitars	Un-ordered pitch, non-durational, graded dynamics

Table 13b Noise-based performance techniques *The Circle of Blood*

Noise-Based Performance Techniques and REI's			
Technique/REI	Description	Instrument	Distorted Materials
<i>Advisements</i>	Speaking the text in a severe and directive tone with monotone pitch.	Soprano	Indeterminate pitch, text-based rhythm, graded dynamics
<i>Catherine Wheel</i>	REI: a metal garbage can amplified with a piezo microphone and modulated with FX pedals	Drum-set	Indeterminate Pitch Indeterminate Timbre
<i>Cat-Strangling</i>	With saturated distortion, play eratic gestures with the whammy bar.	Guitars	Indeterminate pitch, inde- terminate duration/contour, graded dynamics
<i>Death Speech</i>	Raspy whisper in the middle to high range.	False-cord	Indeterminate pitch, text-based rhythm, graded dynamics
<i>Duct-Taped-Smile</i>	Altissimo range with speaking rhythm, monotone pitch, and a strained timbre, with the mouth shut	Soprano	Indeterminate pitch, text-based rhythm, graded dynamics
<i>Frantic Tapping</i>	A rapid succession pitches played on the bass with the edge of a pick, or with tip of the stick on the using the given contour.	Bass, drum-set	Indeterminate pitch, indeterminate durations
<i>Frustrated Screams</i>	Screaming with clenched teeth in the high range	False-cord	Indeterminate pitch, text-based rhythm, graded dynamics
<i>Guttural Growl</i>	Growling in lowest range	False-cord	Indeterminate pitch, text-based rhythm, graded dynamics
<i>Sounding Metal</i>	With saturated distortion, slide a rounded piece of metal to the right of the fret-board while muting the strings with the left hand	Guitars	Indeterminate pitch, inde- terminate duration/contour, graded dynamics
<i>Venomous Gloves</i>	REI: A pair of gloves outfitted with copper discs and connected to bent-circuits	Female victim	Indeterminate pitch, indeterminate durations/ contour

In order to retain a consistency in the materials and control over the global aspects of the movement, I utilized a common texture method where transitions are made as seamless as possible. For each instrument the choices of textures in the cell are elided with both the previous and following cells. Consider, for instance, **figure 28**, in which three different textures are given to the 6 string guitar in rehearsal letters L – N. As new textures are introduced, old ones that have been listed for several cells are removed. This method gives linearity to each instrument that not only smoothes the transitions between cells, but allows for easier decision making for the performer.

Figure 28 Elision of textures and techniques between cells *The Circle of Blood* rehearsal letters L – N

Technique:	woof c.strangle trem. f.back	Technique:	c.chords c.strangle f.back	Technique:	c.strangle f.back
Durations/Shape:		Durations/Shape:		Durations/Shape:	
Dynamics:	<i>f-f</i> <i>mp-f</i>	Dynamics:	<i>mp-f</i> <i>mp-f</i> <i>mp-f</i>	Dynamics:	<i>mp-f</i> <i>mp-f</i>
Timbre:	saturated distortion - delay; reverb; wah	Timbre:	clean-tone; delay-reverb saturated distortion; delay-reverb; wah	Timbre:	saturated distortion; delay; reverb; wah
Pitch:		Pitch:		Pitch:	

As can be seen in the above examples, the performer begins with four distinct techniques (*woof*, *cat-strangling*, *tremolo*, and *feedback*) which gradually disappear from the left side of the list, until only two textures are left at the end.

The textures are also shared amongst the performers of the ensemble, so that there is a possibility of multiple performers executing the same techniques simultaneously. This method of reassembly with the elision of common textures both within the same performer and amongst the entire ensemble helps to create a cohesion that would otherwise be lost within a sea of distorted materials.

4.5. Noise-Based Instrumental Techniques and REIs

In addition to the list of noise-based instrumental techniques, the *Venomous Gloves* REI is introduced in this movement. As mentioned in the previous chapter, *Mise En Scène*, the *Venomous Gloves* are an electronic instrument consisting of a 5-watt amplifier circuit with capacitors soldered to the inputs and outputs connected to a set of leads. These leads are with copper discs connected to an electronic housing that when connected to each other or to skin, creates a high pitch electronic scream. The high pitch and grading sound of the gloves adds an extra layer of intensity and anxiety to the sound of this movement. SD2 (Vanderkerkhove), is instructed to activate the gloves at the

return of the dense and dissonant texture in rehearsal letter **K** directly following the quiet and still texture. The gloves remain activated through the end of the movement where the texture returns to clean guitars, which creates an interesting counterpoint, and helps to begin the transition into the next two movements.

5. THE FINAL WALK

5.1. Background

As explained previously in chapter IV, *Mise en Scène*, the format of the fourth and final chapter in Sade's *120 Days of Sodom*, which includes both months of February and March, creates an interesting structural problem in that the lack of detail in the final immolations does not satisfy *30 immolated's* structure based on the increase of excess and chaos into noise. My solution, which is similar to Pasolini's film *Salo*, was to combine Madame Desgranges' narrations of the murderous passions with the final immolations into the final movement *The Antichrist (The Magistrate Watches)*. For *V: The Final Walk*, I instead chose to concentrate on the anticipation of the immolations to take place on the 1st of March. In this transition, the sonic dancers and servant are escorted to the *torture gallery* by the soprano, bass, and drum-set players, while the guitar players remain on the main stage and continue their musical materials from *The Circle of Blood*.

5.2. Sonic Materials

Musically, the goal for this movement was to suspend motion through the use of textures with no linear or forward motion, acting as a short bridge between *The Circle of Blood* and the final movement *Antichrist (The Magistrate Watches)*. I accomplished this by returning to a texture found in *The Circle of Blood* that has decreased energy which features either the *cat-strangle* or *feedback* in the 6 string guitar and the *clean chords* in the 7 string guitar. Adding to the texture are the *Venomous Gloves* worn by SD2, whose timbre is close to the techniques in the 6 string guitar.

6. ANTICHRIST (THE MAGISTRATE WATCHES)

6.1. Background

As mentioned above, and explained in finer detail in chapter *IV: Mise En Scène*, the final movement of this work combines Sade's final narration titled "the hell passion" and the final immolation scene in Pasolini's *Salo* (1976). The hell passion is the longest narration of the book and based on a libertine who gathers fifteen young and beautiful girls, throws them into a dungeon prepared with a torture machine and executioner for each of them, and is brought to orgasm manually by a servant while the girls expire. Pasolini's adaption takes the idea of multiple and simultaneous immolations and gives it to the main characters of the story, with the victims being tortured by two libertines and several fuckers in a courtyard, and two of the libertines in a castle turret watching with binoculars. Also watching is one of the narrators who remains inside playing folk-songs on the piano, who, during the tortures and immolations suddenly halts her playing and jumps out the window to her death.

Antichrist (The Magistrate Watches) reflects this scene by beginning with a sound world filled with chaos and destruction inspired by harsh noise bands such as Wold, Merzbow, Prurient, Wolf Eyes, Gack, Griefer, Âmes Sanglantes, then gives way to an ethereal piano texture that fades into silence.

6.2. Text

The text selection for *Antichrist* is the tally of deaths and immolations on the final page of the book:

- « Que, sur cela il y en a eu trente d'immolés et seize qui s'en retournent à Paris.

Compte du total :

- Massacrés avant le 1^{er} mars dans les premières orgies...10
- Depuis le 1^{er} mars...20
- E ils s'en retournent...16 personnes

Total :...46 » (Sade 326)

The destruction of this text follows the same process of destruction as the previous movements, isolating it into sentences, then three to five word phrases, and into single

words. *Antichrist* then takes the destruction one final step further, reducing the text into phonemes:

Stage 4 – reordering of phonemes

- Que
- avant
- trente
- 1er

Stage 5 – Reassembly of Text

This process is applied to the entire tally of deaths and returns, making the text a mixture of small phonemes and numbers in what seems to be no logical order. For example:

Q ant tren er

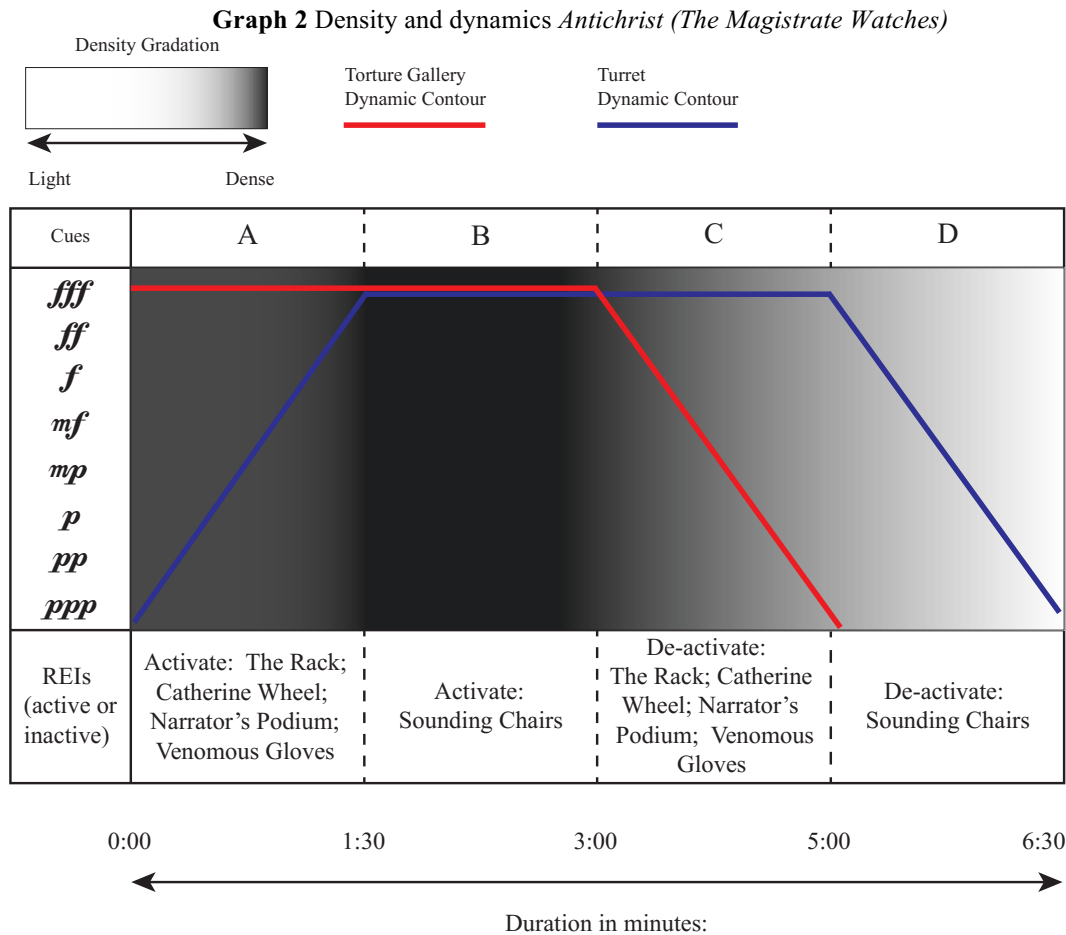
6.3. Sonic Materials

6.3.1. *Structure*

This movement's structure is inspired by the final scene of *Salo*, in particular the dichotomy between the libertines torturing the victims, and the libertines watching through binoculars in the castle turret. As a way to reflect this striking scene, the ensemble is split both physically and sonically with half of the ensemble and sonic dancers placed on two smaller stages. The first of these is the *Torture Gallery* where the drum-set player, bass player, soprano, and SDs 1 and 2 play chaotic sounding and crude looking REIs. The second side stage is the *Turret* with instruments disguised as furniture. Sonically, the REIs (*reflexive electronic instruments*) reflect their appearance in that the instruments on the torture gallery are far more dissonant and, for several of them, require physical effort to perform, whereas the instruments on the turret are far less grating, and require little effort to engage.

Because the only materials used this movement are DIY noise-based electronic instruments, the sonic attributes are dense by nature, making the dynamic contrast less pronounced and only noticeable during the entrance or exit of a group of instruments. There are four cues in total, each of which lasts between three to five minutes. Cue **A** marks the beginning of the movement when the *Torture Gallery* personnel, (soprano, bass-guitarist, drum-kit player, and SD1) physically reach their REIs and are faded in by the sound engineer. Cue **B** is the activation of the *Sounding Chairs* on the Turret. Cue **C**

is a cut-off for the *Torture Gallery* performers, and **D** gradually fades the *Sounding Chairs* on the Turret, which in turn signals the end of the work.



As can be seen from the graph, the structure of *Antichrist* is determined not only by the physical positioning of the ensemble, but the level of chaos present within the REIs played by the performers.

6.3.2. Amusical Materials

As can be seen in **table 14**, the REIs are not only placed in categories based on the instrument's *physical positioning*, but the type of technology used to build it. The REIs are constructed of either analog electronics, or a mixture of analog and digital using the Arduino micro-controller and Max software. For a more detailed explanation of the REIs, including their inception, raw materials, testing phase, and construction of the, please refer to **Appendices Bi – vi**.

The physical positioning of REIs for the metal ensemble are shared equally among the above groups, being spread evenly across the venue (the two guitar players are

on the *Turret*, while the soprano, bass guitarist and drum-set player are on the *Torture Gallery*), and use an equal amount of analog and digital technology.

Table 14 REI Physical positioning and technology type *Antichrist (The Magistrate Watches)*

		Metal Ensemble			Sonic Dancers	
		Sounding Chairs	Narrator's Podium	Catherine Wheel	The Rack	Venomous Gloves
Physical Positioning	The Turret	✓				
	Torture Gallery		✓	✓	✓	
	Nomadic					✓
Technology	Analog			✓	✓	✓
	Arduino/Max	✓	✓			

On the *Turret* are the *Sonic Chairs*, being a set of chairs outfitted with proximity sensors activated by physical movement. The wav files are presented in three ways: forward normal speed; forward-half-speed; and reverse-half-speed. The 6 string's wav file is a recording of a piano improvisation using the pitch and durational materials of modes 1 and 2, and the directions given for the *falling* technique found in the *Circle of Blood* which can be heard here: <http://www.danbrophy.ca/works/doctoral-thesis-30-immolated-16-returned/>.

The 7 string guitar's material is a recording of a guitar improvisation using the technique *sounding metal*, found throughout the work but featured mainly in the *Circle of Blood* which can be heard here: <http://www.danbrophy.ca/works/doctoral-thesis-30-immolated-16-returned/>.

The metal ensemble physically positioned on the *Torture Gallery* consists of the soprano, bass guitarist, and drum-set player. The soprano advises the torturers from her *Narrator's Podium*, which has a force-sensing resistor hidden inside a black box activated by the application of weight that scrubs through pre-recorded wav files of her own voice speaking the statutes from the beginning of the introductory movement. In addition, the vocalist's advisements are transformed in real time through a vst, being an effect plug-in that simulates analog studio technology by use of digital signal processing.

The drum-set player performs on the *Catherine Wheel*, a metal garbage can amplified with a piezo microphone, filled with pieces of metal and/or glass, and modulated with guitar FX pedals.

The REIs for the sonic dancers both use analog technology but are physically positioned in separate areas of the venue. SD1 is positioned on the *Torture Gallery* and performs on *The Rack* – a platform made from sheet metal fastened to a wood frame that houses two sets of circuits that react to movement, weight distribution, and sounds made upon the surface of the metal such as scraping, rubbing, banging, etc.

The final REI is worn by SD2, who is free to use the entire performance space. SD2 wears a pair of *Venomous Gloves* outfitted with copper discs connected to an electronic housing that when connected to each other or to skin, creates a high pitch electronic scream

Each of the REIs is incredibly difficult to control due to the nature of their construction and materials. The slightest movement on behalf of the performer can create an enormous change in the modulation of sound. This sensitivity allows for two possibilities for the performance of these instruments: 1) slow, purposeful movement, or 2) quick and erratic. The first of these options requires a performer to listen carefully to the instrument, and when a desirable sound is achieved, remain still in an attempt to maintain it. When the sound is somewhat under control, the performer can modulate the sound by moving the body slowly and purposefully. The second of these options is to move quickly and erratically, creating a more chaotic and frenzied sound. Either option is viable in this work, and by allowing the performer to discover their own repertoire of movements and techniques to control the instrument, the work becomes that much richer.

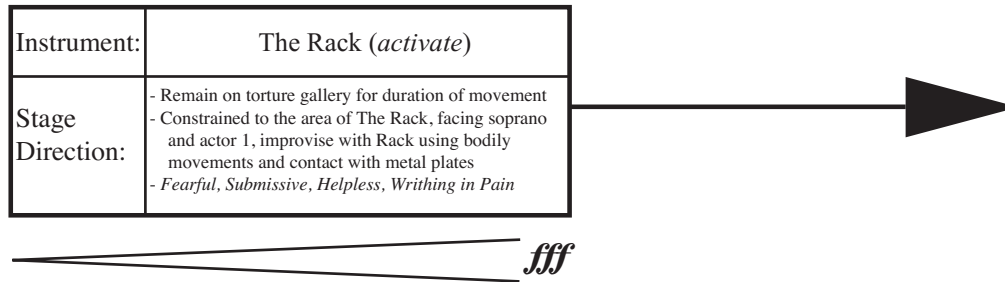
6.4. Destructive Transgressions – Open Form; Indeterminate Ensemble Cohesion and Durations

Because all of the ensemble's musical instruments have been replaced with quasi-predictable REIs, nearly all aspects of the movement are indeterminate, save for the cueing in and out of performers and the general length. The notation reflects this chaos through the removal of all musical parameters within the cell notation and replacing it with a list of instructions written in prose. At the top of the cell is the name of the instrument whether it is already active, to be activated, or de-activated. Beneath are stage directions which tell the performer where in the venue they are to be placed, (*turret*, *torture gallery* or *nomadic*), for how long, basic directions on use of instrument, and the basic stage personae of the performer. Below the cell are the dynamic instructions

including volume level and increases or decreases in volume. Consider, for example SD1's first cell of the movement shown below in **figure 29**:

Figure 29 Cell with dynamic instructions below for SD1 *Antichrist* rehearsal letter A

Instrument:	The Rack (<i>activate</i>)
Stage Direction:	<ul style="list-style-type: none"> - Remain on torture gallery for duration of movement - Constrained to the area of The Rack, facing soprano and actor 1, improvise with Rack using bodily movements and contact with metal plates - <i>Fearful, Submissive, Helpless, Writhing in Pain</i>



With this extreme level of physical and sonic chaos on the stage, and indeterminacy in the score, a sound engineer becomes a necessary component for the performance. If a performer misses a visual cue, they are able to hear their instrument being removed from the texture and know to remain still until the house lights have been brought up, signaling the end of the work. An alternative to the sound engineer is to have all of the DIYs fed through a smaller mixing board that one member of the ensemble can control.¹⁹

7. CONCLUDING REMARKS

Through a linear analysis of each movement from *30 immolated ; 16 returned*, we can see how the structure is determined by destructive transgressions that have been applied to the musical materials at nearly every level, pushing them into chaos. Reflecting Sade's *120 Days of Sodom* and his theory of "perpetual motion," these destructive transgressions begin gradually, but through a set of pre-ordained rules, and become more and more excessive until the host expires. The "rules" of the compositional process are the transgressions which take place in two larger levels: varying riff development; and the introduction of indeterminacy in the musical materials. Both of these parameters degrade accumulatively through the course of the work until, in the final movement, we are left with senseless violence and chaos.

¹⁹ This alternative worked out well at the premiere because there had not been enough time to explain the score to the sound engineer.

VI: CONCLUSION

1. SUMMARY

As extreme metal often uses dark and violent literature to base lyrics and album concepts on, the Marquis de Sade's *120 Days of Sodom* was an appropriate choice due to its violent subject matter and incrementally degrading structure. Through his methodology of categorization, isolation, and incremental destruction, Sade articulates a methodology of transgression that describes and defends his extreme sexual desires as a radical individualist, the creative principal founded through "perpetual motion" of secondary negation, and the primary negation achieved through reason and institutionalized violence. For *30 immolated*, my goal was to transpose the sexually sadistic acts of *120 Days* into musical transgressions inspired by artists of extreme metal, harsh noise, and avant-garde contemporary composer's styles. I specifically used varying riff development, noise-based extended instrumental techniques, prescribed, and free improvisation techniques to transgress musical materials such as pitch, duration, ensemble cohesion, and linearity. The transgressions are catalogued, isolated, and placed into a hierarchical order and applied in an increasing and accumulative order until perpetual motion is achieved through noise-based chaos. In addition, Gerry Morita and I collaborated on transposing the sexual taboos in *120 Days* into a theatrical work. The setting was transposed into a modern-day sex-trafficking party, and the choreography incrementally transforms from silent and still to an overwhelming experience of sound and vision which *sonic dancers* are incrementally transformed from still and silent tableaux into wild abandon and chaos through the addition of props and REIs.

2. RESEARCH RESULTS

The rehearsals for *30 immolated* took place between January and June 2013 and separated between the sonic and the theatrical. The sonic portion was rehearsed in the 7 string guitar player's basement, where there was the drum-set, amplifiers and a PA system already set-up. Each rehearsal was audio-recorded and shared on-line amongst the members of the band to incite discussions pertaining to notation and its clarity, technique, sound, and improvisation. The rehearsals ran smoothly, with only minor set-backs that were rectified prior to the performance. For example, although the performers found it

easy to interpret the notation for *The Circle of Shit*, the complexity and lack of repeatability in the music proved to be too difficult to memorize in the time we had to rehearse. I did not want music stands on the stage for the show as it would detract from the overall atmosphere, so to rectify the problem, I had each part printed on poster paper, large enough to see on the ground from a standing position. The dramatic portion was rehearsed in the University of Alberta Arts Research Centre where I held residency in the months of May and June. The plotting of props, REIs, and directionality of movement was notated on a large white board for reference during rehearsal. Once the musical and dramatic portion were solidified they were rehearsed together which allowed us to develop smooth transitions between movements, activation of REIs, and cues.

30 immolated ; 16 returned was premiered on June 13th, 2013 in Edmonton, Alberta at the *Bohemia* as a main attraction at the festival *NuMusic at NextFest* as well as two other performances in Alberta. The concert venue reached its audience capacity and people had to be turned away at the door. After having this piece performed in several venues, I have come to the conclusion that a theatre space with all of the personnel and amenities is needed for a show of this size and complexity.

The process of creating a work of such complexity and magnitude as *30 Immolated; 16 returned* is difficult but rewarding. Through the creative, performance, and reflective processes, I have been fully immersed in the work, removing invisible boundaries between composer and performer. I have also been able to solidify my compositional approach and my understanding of collaboration and interdisciplinarity.

3. FUTURE PROJECTS

30 immolated ; 16 returned will continue to live on in the future in multiple forms. The first is the remounting of the entire work with a new set of musicians and dancers from my new home-base in Ontario, and, with some external funding, a small Canadian tour. I would like to include the dramatic element on an even larger scale, hiring an actor to host a curated evening of transgressive music that includes the *30 immolated* project, harsh-noise acts, solo avant-garde works and local metal bands.

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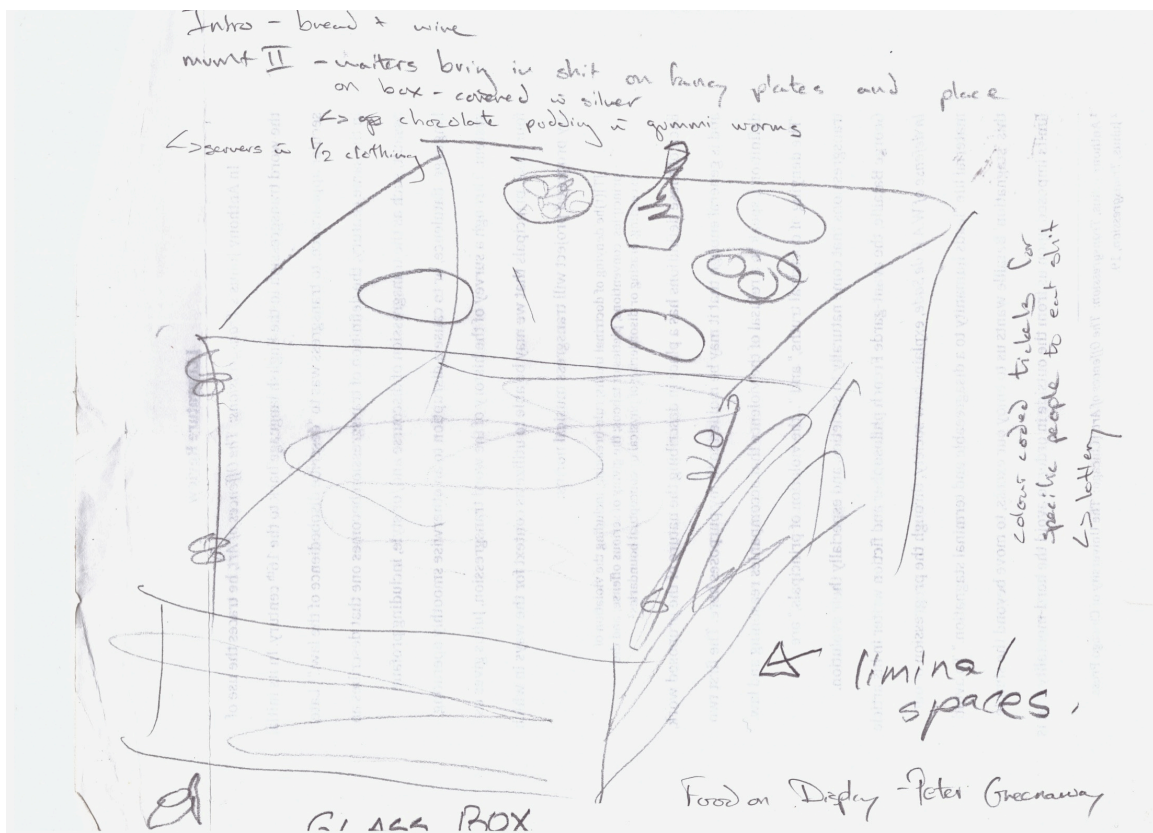
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Appendix A - Mise en Scène

This appendix contains the original sketches drawn by Gerry Morita and myself during the creative process of the mise en scène created for my thesis project *30 immolated ; 16 returned*.

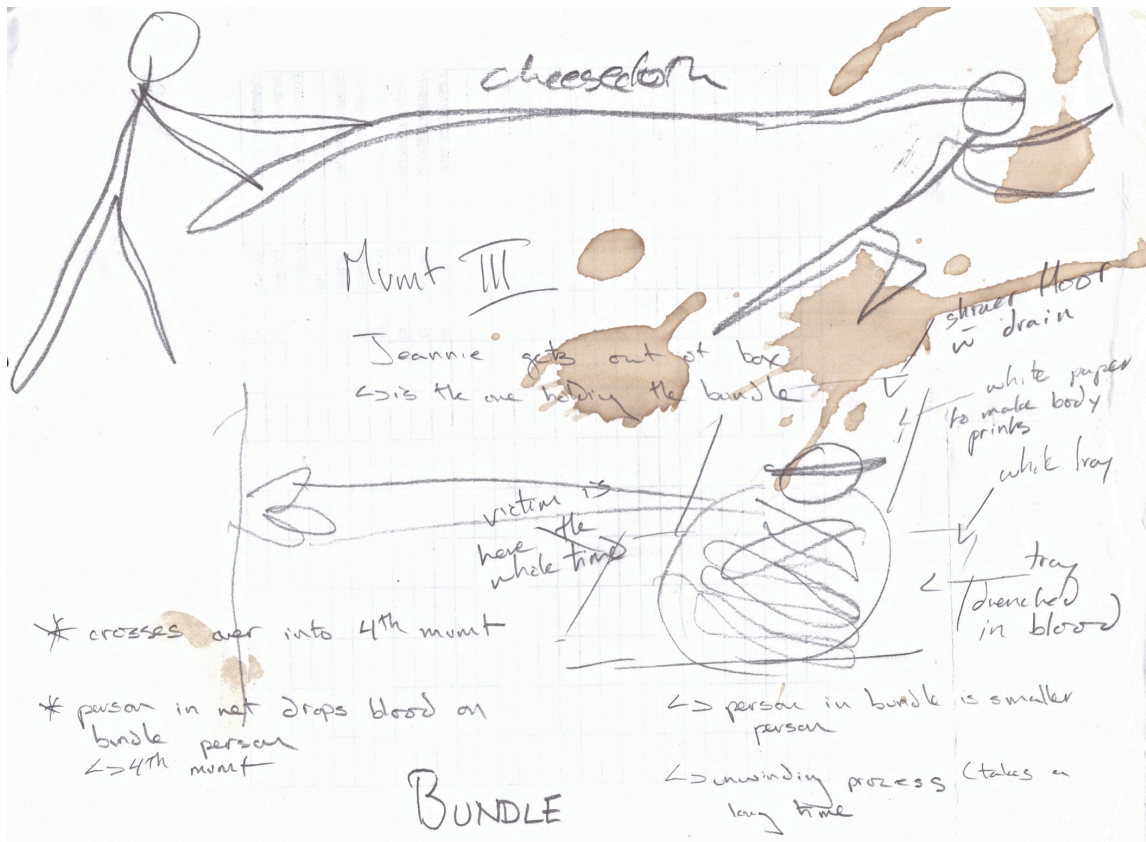
Ai) PRIVATE VIEWING BOOTH

This first sketch shows Morita's idea to have an actor contained within a transparent box with food displayed on the top. On the sketch are notes such as "waiter brings in shit on fancy plates and place" and "servers in 1/2 clothing," etc.



Aii) THE BUNDLE

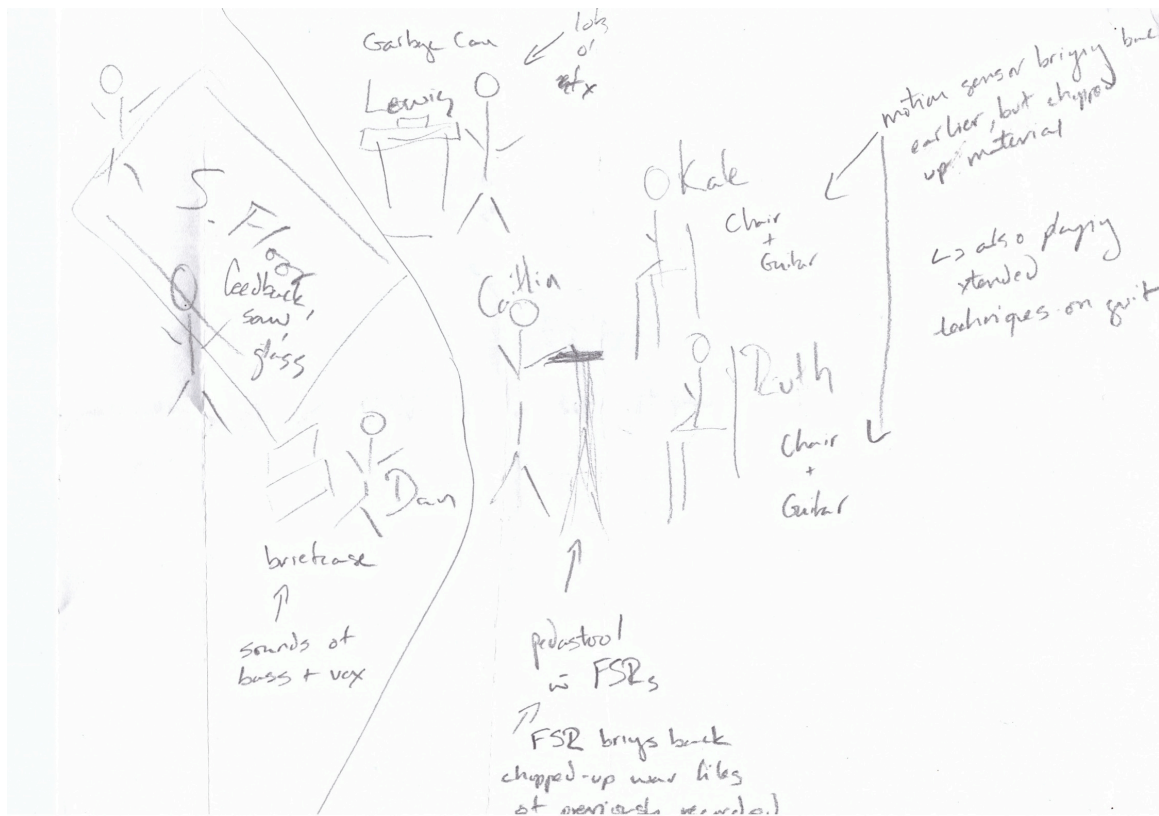
Morita's next sketch shows three major ideas: the bundle worn by SD1 for movements 1-3, the "tug-of-war" between SD1 and 2 in the third movement, and the blood painting that takes place in *The Circle of Blood*. Written on the sketch are notes from our meeting such as the word "cheesecloth" for the material of the bundle, "Jeannie gets out of the box, is the one holding the bundle," for the tug of war, "person in net drops blood on bundle person" along with some other descriptors that informed the mise en scène.



Aiii) STAGE LAYOUT FOR VI – *Antichrist (The Magistrate Watches)*

This sketch, drawn by myself this time, shows an attempt at an initial layout for the final movement. Shown here is the placement of the REIs and personnel, including the separation between the libertines performing the torture and the ones watching.

such as the word “cheesecloth” for the material of the bundle, “Jeannie gets out of the box, is the one holding the bundle,” for the tug of war, “person in net drops blood on bundle person” along with some other descriptors that informed the mise en scène.



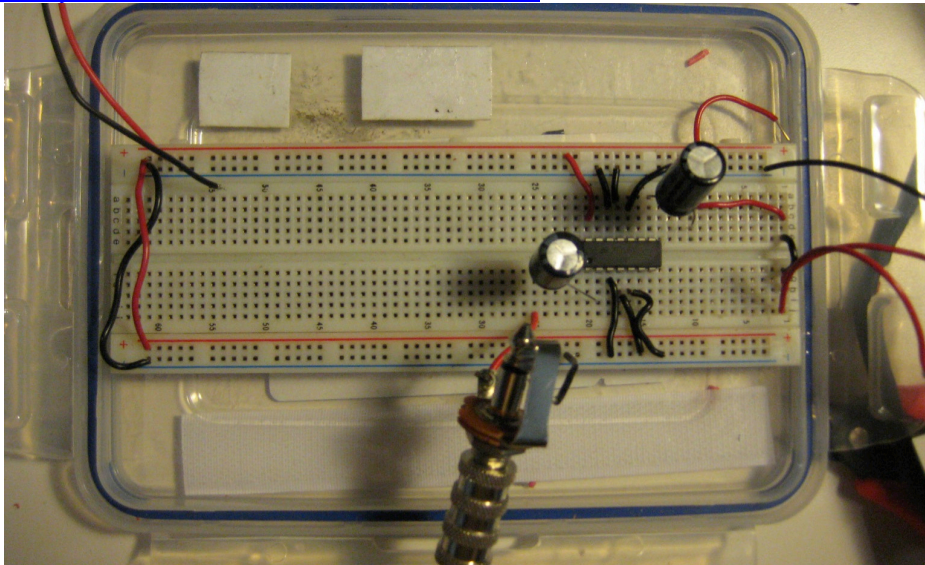
APPENDIX B - Reflexive Electronic Instruments

This appendix contains additional information of the inception, testing phase, and construction of the different REIs built for my thesis work *30 immolated ; 16 returned*.

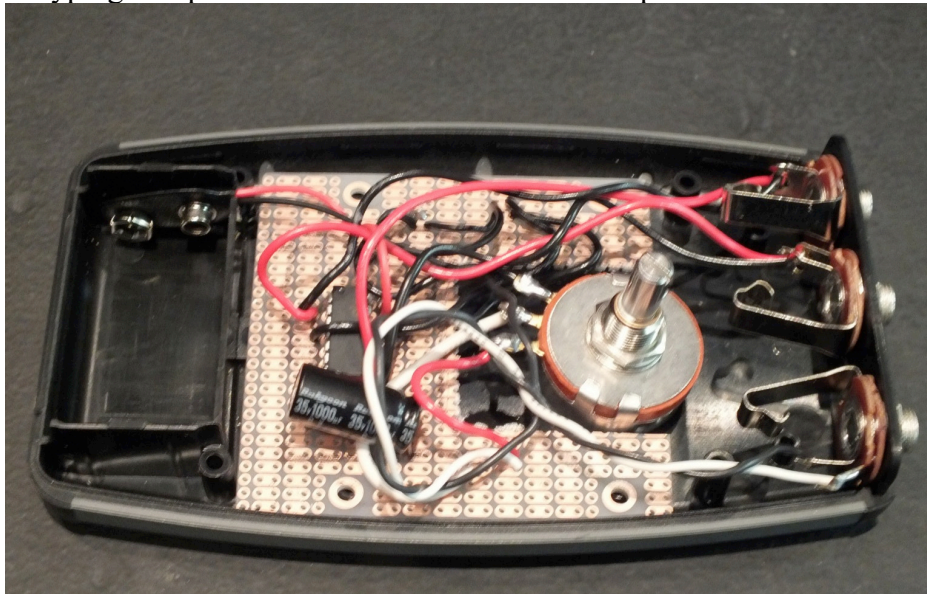
Bi) VENOMOUS GLOVES

The initial prototype of the *Venomous Gloves* began as a simple feedback circuit on a breadboard. I experimented with many different amplifier circuits, but found that a low wattage LM 386 N amplifier chip is used with two 35v 1000 μ F capacitors in the input and output yielded the best results. Sound is initiated through skin contact with capacitors which closes the circuit and creates a high pitch electronic sound. Click here to watch a video of the circuit being used in the empirical experimentation phase:

<https://www.youtube.com/watch?v=4sBV2FzsRr8>



Following the testing phase, I permanently soldered the capacitors and amplifier circuit into a prototyping box purchased at a local electronics shop.



The capacitors were extended via copper discs with long wires and sewn onto the palms of a pair of gloves purchased at an adult novelty store. I had the small discs punched-out of a copper sheet by industrial design students with whom I was collaborating on another interactive project.

Industrial design student punching out circles in copper sheets



Copper discs with holes to allow for threaded material to attach the discs to the gloves



The final product

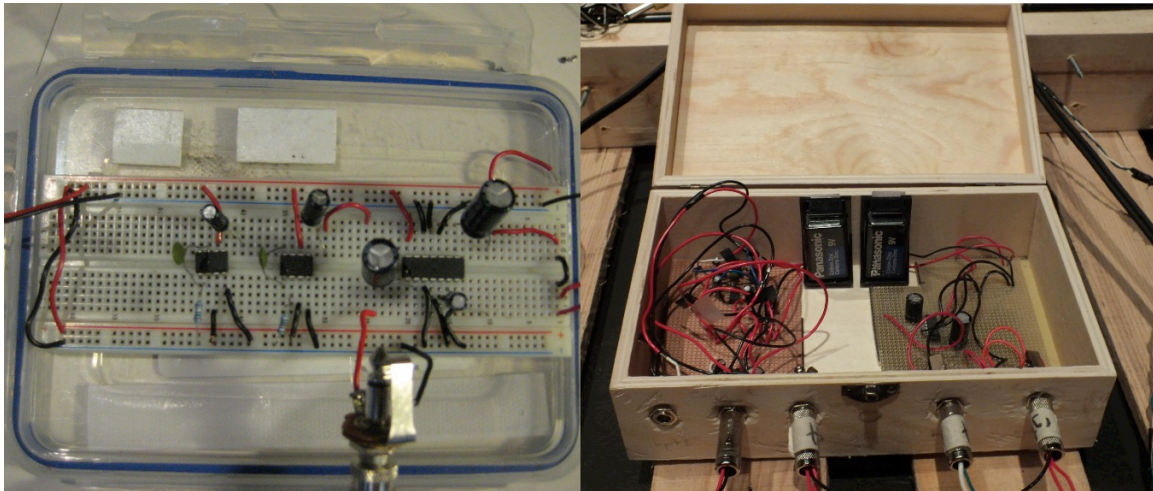


Bii) THE RACK

The initial prototype of *The Rack* also began on a breadboard utilizing one 5 watt LM 386 N and two LM 348 N amplifier chips. I used two 35v 1000 μ F capacitors in the input and output of the 5 watt chip, and 50v 10 μ F capacitors in the inputs of the first 2.5 watt chip which is then fed into the output of a second other 2.5 watt chip. Through this configuration, I discovered that routing the amplifier chips into one another creates a feedback loop of electronic noise. An additional feedback loop is created through the inclusion of a piezo microphone inputted to the 5 watt amplifier chip and placed in close proximity to a speaker connected to the output of the same amplifier chip. Click here to watch a video of the circuit being used in the empirical experimentation phase:

https://www.youtube.com/watch?v=HV5D_fI0K8w

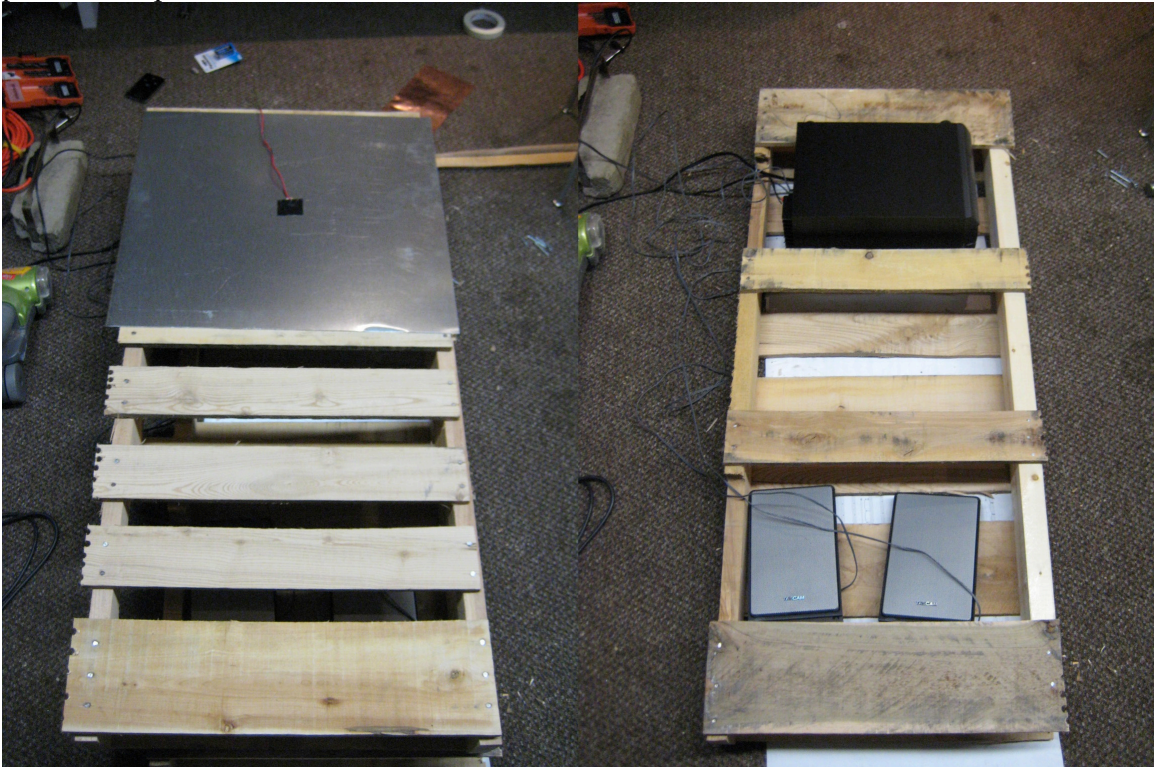
Once again, following the testing phase, I permanently soldered the capacitors and amplifier circuit into a more durable container, this time being a small wooden box that could contain the two circuits.



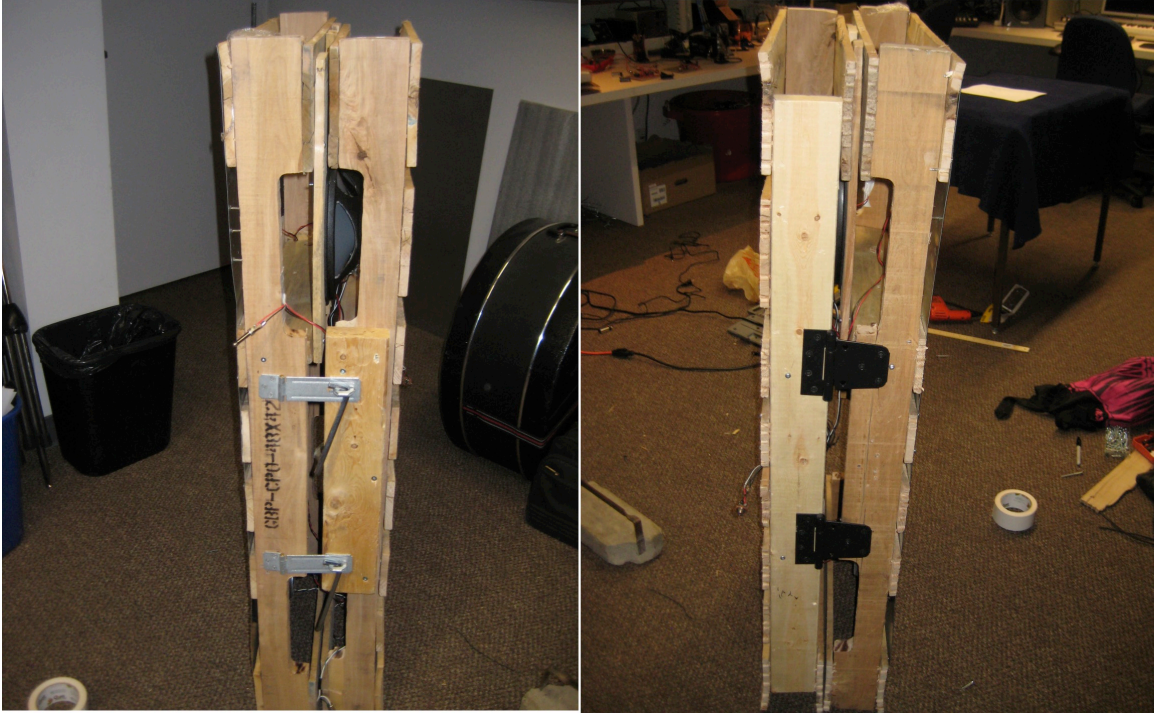
The next phase of construction was to create a durable casing that could withstand violent movements from a dancer. My solution was to encase the electronics in a docking palette covered in sheet metal. The first step of this process was to cut a docking skid in half and place one half of the skid on top of the other:



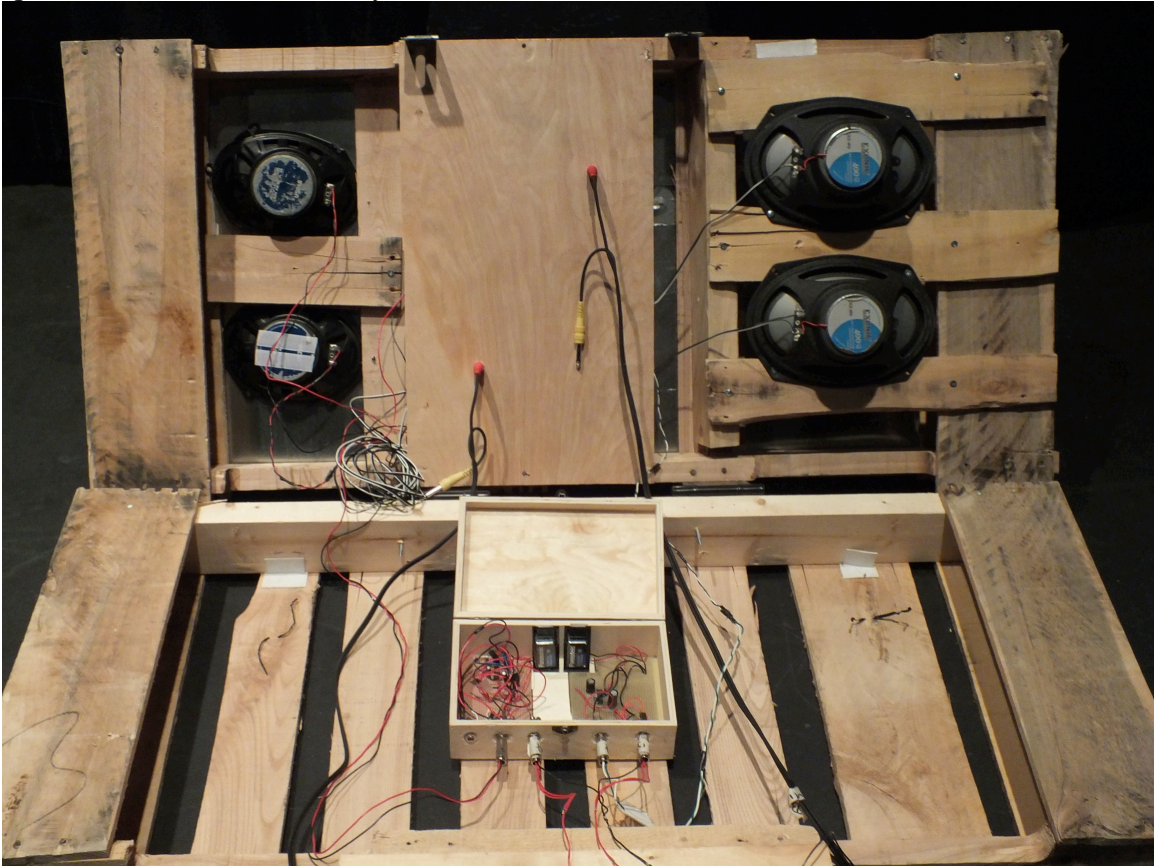
I then attached a piezo microphone to the sheet metal and plugged it into the input of the circuit, placing the speakers directly underneath the sheet metal that is attached to the piezo microphone.



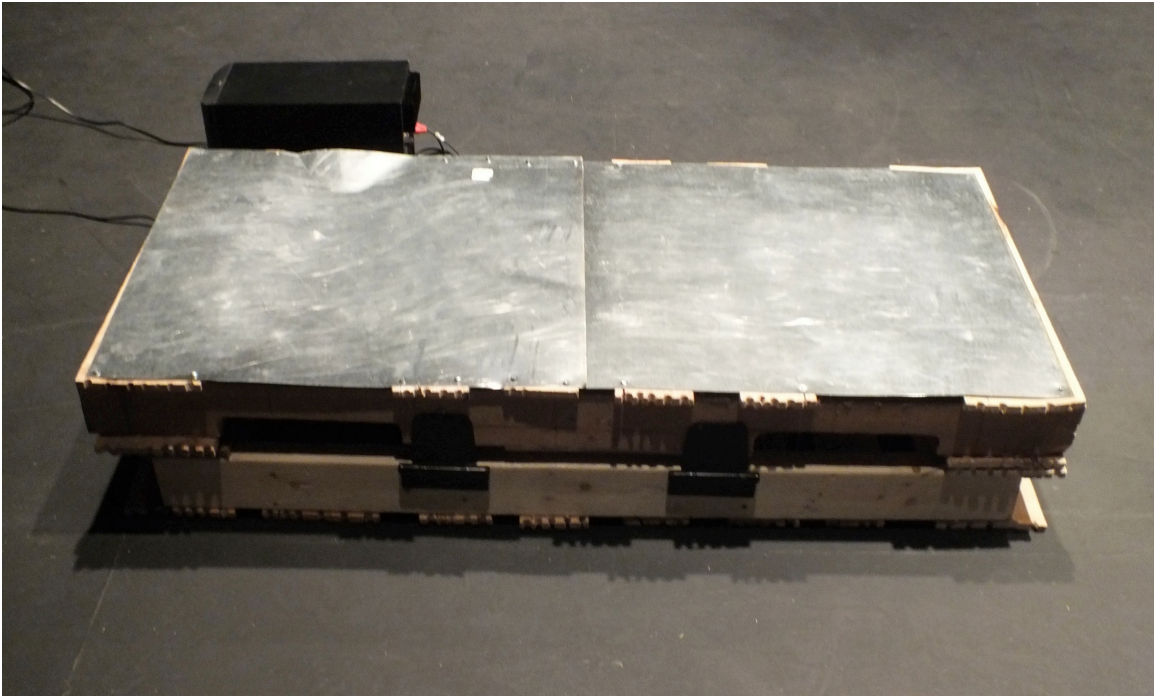
In order to have easy access to the circuit and speakers in case of damage, the two halves of the skid are connected with a pair of hinges, essentially creating a lid to allow for access to the circuits when needed.



Several slats were then removed from the inside of the pallet to allow room for the speakers to be affixed directly underneath the sheet metal.



The finished product



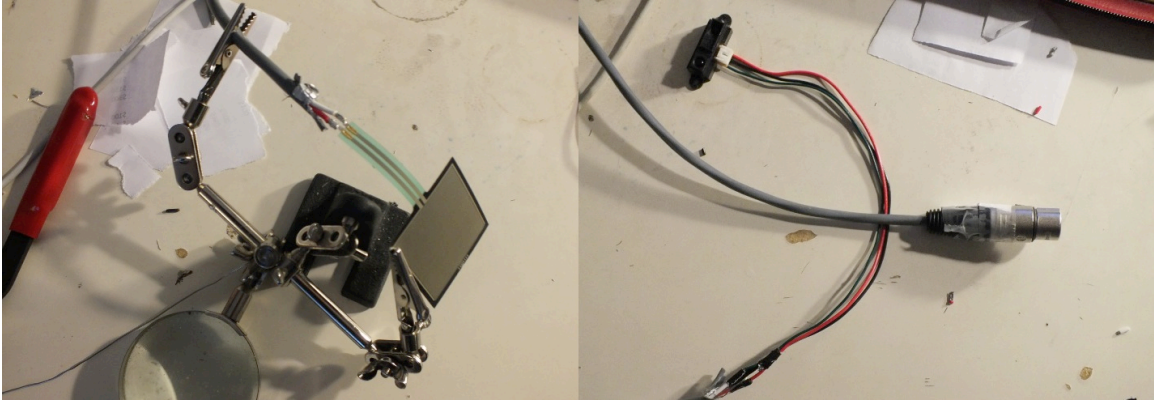
B iii) and iv) NARRATOR'S PODIUM AND SOUNDING CHAIRS

Both the narrator's podium and sounding chairs use analog sensors, which take the movement of the performer and transform it into electrical current. The podium uses an FSR (force-sensing resistor) and the chairs use motion sensors. This information is sent to an Arduino microcontroller that transforms it into usable numerical data for software. The Arduino is a microcontroller in the style of an open-source hardware board created by a group of students at the Design Institute of Ivrea, Italy. The board communicates using the Arduino Integrated Development Environment which opens "ports" on the board of which this particular model (the Uno) has 6 analog and 11 digital.

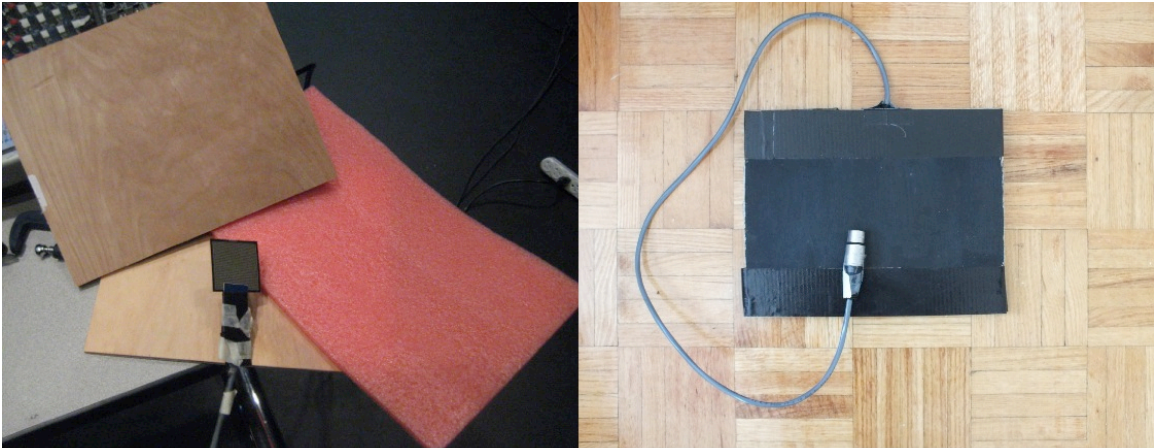
Hardware

Narrator's Podium

Both the podium and chairs began on a breadboard for the empirical testing period. Once both the sensors were working properly with the software I had written, I soldered tri-cables with XLR plugs to them.



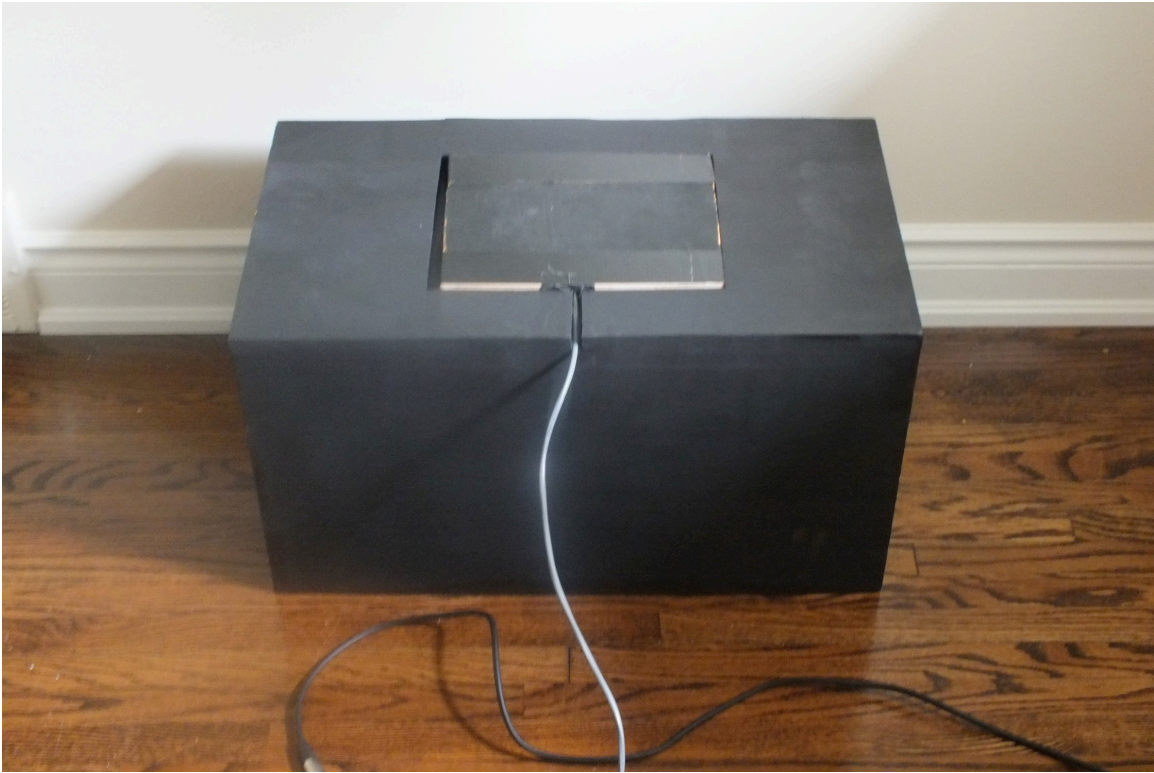
For the podium the next step was to expand the surface of the sensor. To accomplish this, I placed the FSR between two thin pieces of plywood, with a thin layer of styrofoam on the top.



After the sensor was expanded, I needed to create a raised surface for the soprano to stand upon that would be both sturdy, and have a snug fitting space for the sensor to ensure that it would not move around on the performer.



The finished product



Sounding Chairs

For the chairs, the next step in the process was to solve the problem of the stage lights interfering with the motion sensors. To rectify the problem, I bought small plastic casing from a local electronics hobby shop that would hang over top of the sensor as a kind of sun-visor. I then drilled small holes in the bottom for the cables and attached small plastic hooks to the casings to hang on the top of the back of most chairs.



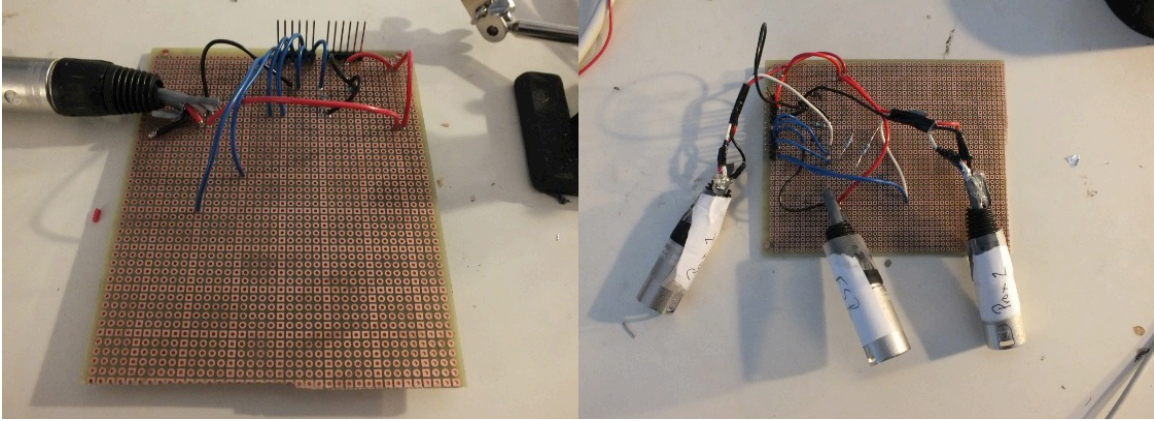


In order to protect the sensors in between performances, I built a travel case covered with foam and twist ties to keep the motion sensors in place:

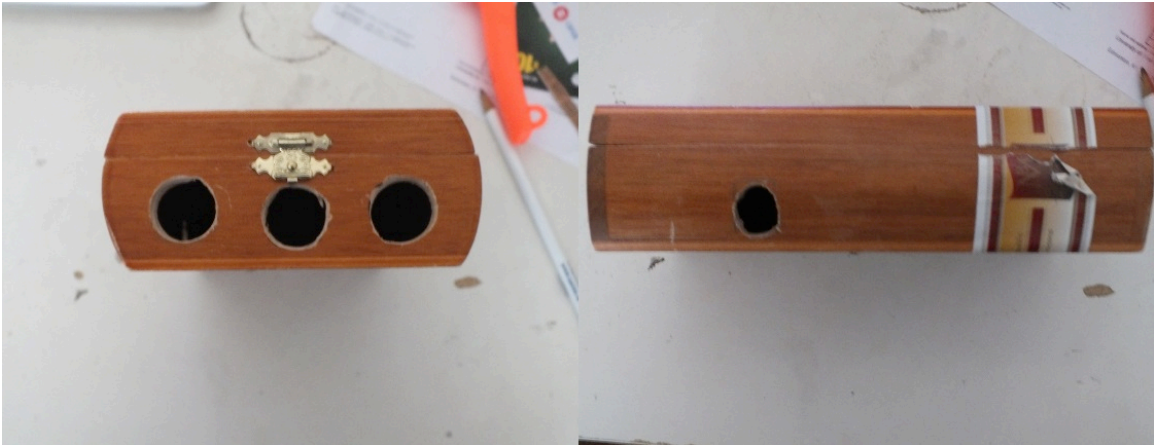


The Arduino micro-controller

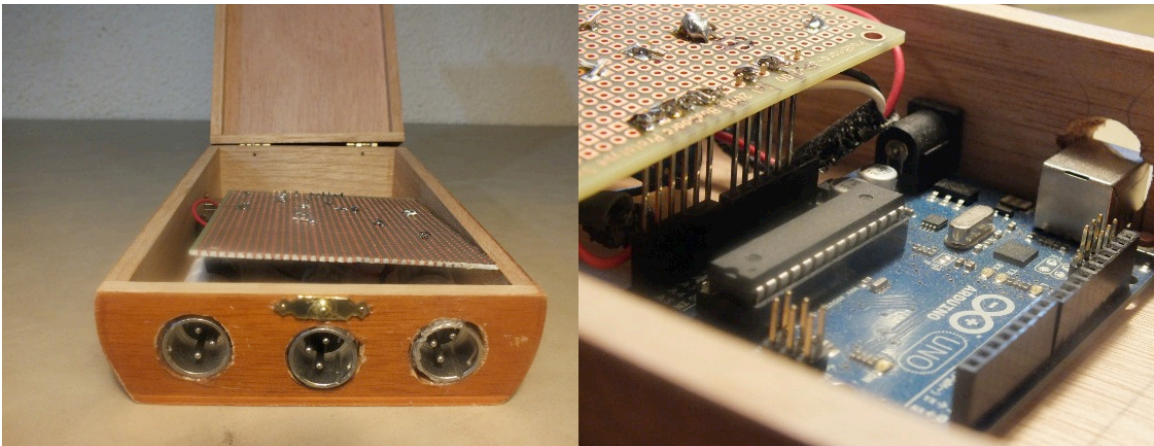
To make the Arduino microcontroller more durable for performances, I created a shield with built-in male XLR jacks to connect the sensors. The first step was to solder the sensors and jacks to a prototyping board:



The next step was to build a casing. I wanted the it to look like something a libertine would have on their side table to suit the aesthetic of the work, so I decided on a small wooden cigar box donated by Kale Fenneman would be suitable. Holes had to be drilled for the usb cable and XLR jacks:



The next step was to glue the XLR jacks soldered to the prototyping board into the holes in the casing:



Software

Arduino

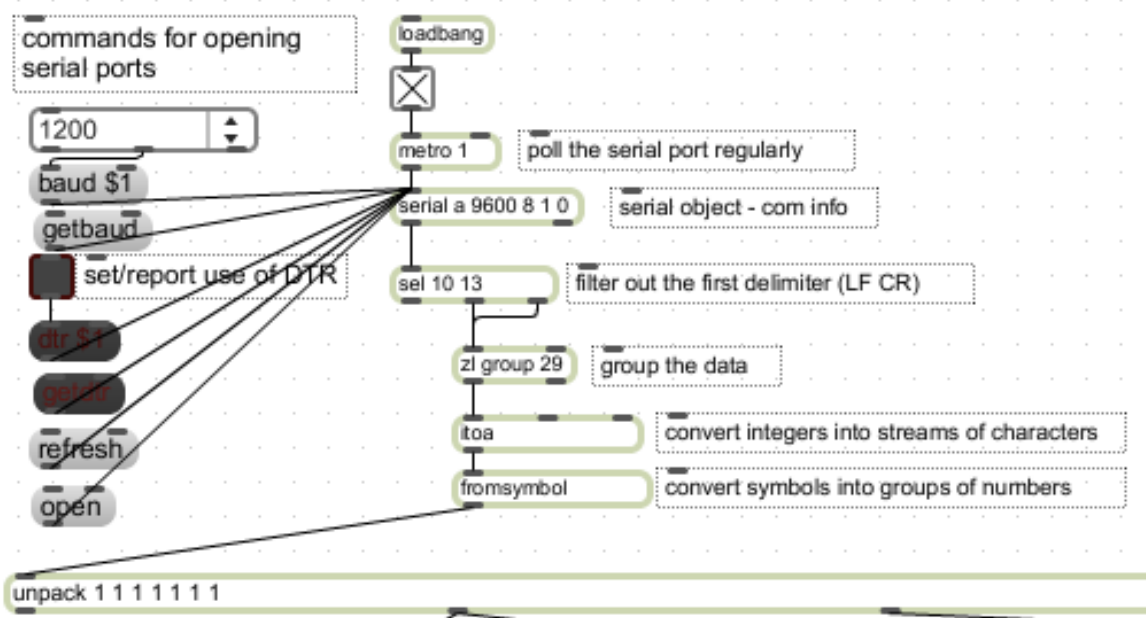
Now that the sensors have been built and encased, their electrical current needs to be converted into a language that the software can understand, which requires the AVR chip in the Arduino IDE to be programmed. The code used in the Arduino IDE is based in C++, which can be written, compiled, and uploaded directly to the board.

The code was fairly simple only requiring three analog inputs for the two chairs and podium. The analog sensors utilize analog pins as they send a constantly fluctuating electric current which can only be decoded by a continuously variable signal. The first step is to assign names to the variables, and assign them to pins on the Arduino. For this code, the three have been named pin 1, 2, and 3. These are assigned to the pins on the Arduino being 0, 1, and 2. The second step, under “void set-up” is to tell the code whether the pins are to input or output the signal to the sensors. In this case, all pins are set as input, as all information is originating from the performers activating the sensors through movement which is then calculated and routed into the laptop. At the bottom of this section, labeled as “Serial. begins” is the rate of data transmission in bits per second in this case being 9600. The final portion of the code, labeled as “void loop” sends the information gathered from the sensors and sends it to a serial port from which other software such as Max/MSP can read and utilize.

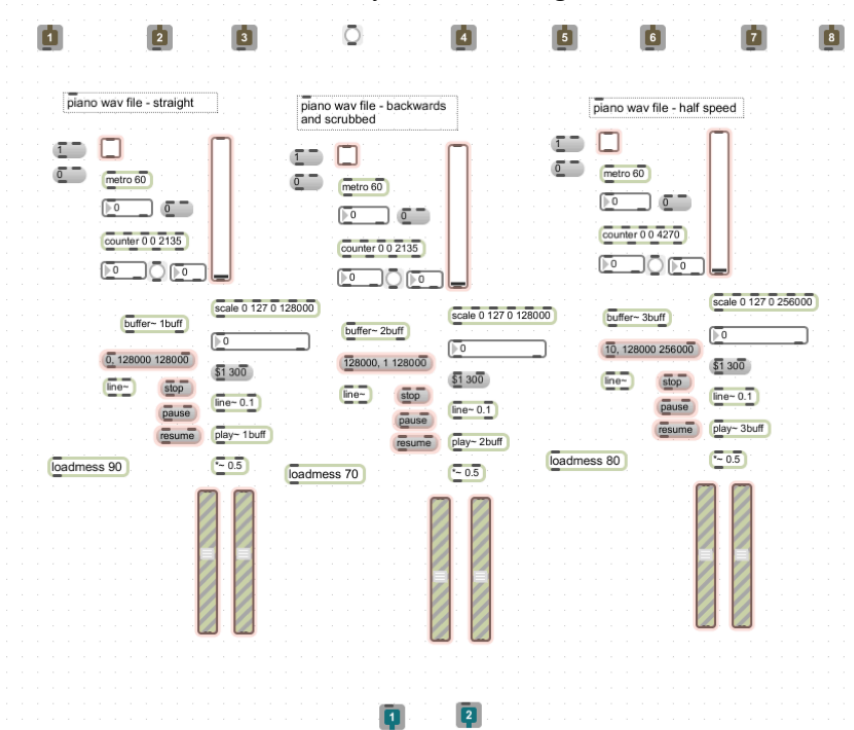
REI Arduino Code

```
//pins for reading sensors analog pins
int pin1 = 0;
int pin2 = 1;
//value holders for data
int val1, val2, val3;
void setup() {
  //open serial port
  Serial.begin(9600);
}
void loop() {
  //read the pins and assign data to variables
  val1 = analogRead(pin1);
  val2 = analogRead(pin2);
  val3 = analogRead(pin3);
  //”print” the data to the serial port
  Serial.print(“ “);
  Serial.print(val1);
  Serial.print(“ “);
  Serial.print(val2);
  Serial.print(“ “);
  Serial.print(val3);
  Serial.print(“ “);
}
MAX
```

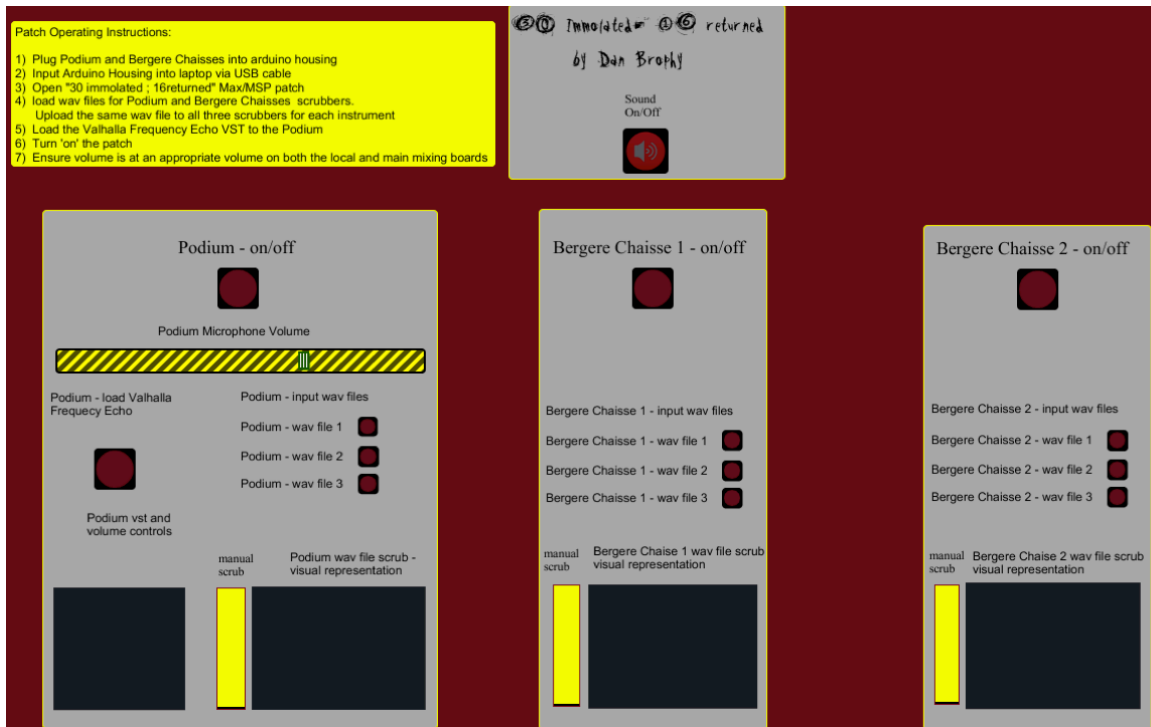
The information from the sensors is then unpacked from the serial port and transformed into information that Max can understand:



This information is then routed into objects in Max housed in subpatches that play the loaded files forwards at normal speed, backwards at normal speed, and forwards at half-speed. When the analog sensor is activated, it raises the volume of all three tracks and simultaneously scrubs through them.



Here is the code in presentation mode:



The instructions for use of the patch are on the top-left in the yellow box which are as follows:

- 1) Plug *Podium* and *Sounding Chairs* into Arduino housing (the cigar box).
- 2) Input Arduino housing into laptop via USB cable
- 3) Open "30 immolated ; 16 returned" Max/MSP patch
- 4) Load wav files for Podium and Bergere Chaises scrubbers. Each instrument's patch is isolated in the grey rectangles. The uploading buttons are on the right side which light up as red leds when loaded. Upload the same wav file to all three scrubbers for each instrument
- 5) Load the Valhalla Frequency Echo VST to the Podium located on the left side of the podium grey box. This also lights up as a red led when loaded.
- 6) Turn 'on' the patch using the DAC (the microphone symbol) located in the top grey box.
- 7) Ensure volume is at an appropriate volume on both the local and main mixing boards

APPENDIX C – List of Supplemental Files

This appendix contains a list of supplemental files that pertain directly to the thesis work *30 immolated ; 16 returned* or written document including audio and video files and a description of them. The media may be accessed either through the link provided by the thesis portal or a webpage on my artist website:
<https://www.danbrophy.org/thesis/>

AUDIO FILES

The audio files are a recording of the work's premiere at the Bohemia in Edmonton, Alberta on June 13th 2013. Included is an audio file of the complete performance, followed by each of the movements separated into tracks for convenience.

The performers included on the recording are as follows: Caitlyn Triebel as soprano and on the *Narrator's Podium*; Ruth Guechtal on 6 string guitar and the *Sounding Chair*; Kale Fenneman on 7 string guitar and the *Sounding Chair*; Daniel Brophy on bass guitar and false-cord vocals; Lewis Longard on drum-set and the *Catherine Wheel*; Richard Lee on *The Rack*; and Jeannie Vanderkerkhove on the *Venomous Gloves*. The audio was recorded by Raimundo Gonzales.

Ci) I – The Antechamber of Hell (Introduction).wav

Cii) II – The Circle of Shit.wav

Ciii) III – Mistress Maggie's Masterpiece.wav

Civ)cIV – The Circle of Blood; and V – The Final Walk.wav

Cv) VI – Antichrist (The Magistrate Watches.wav

VIDEO FILES

The video files are a recording of the work's premiere at the Bohemia in Edmonton, Alberta on June 13th 2013. Included is a video file of the complete performance, followed by each of the movements separated into tracks for convenience.

The personnel involved on the recording are as follows:

Metal Band – Caitlyn Triebel as soprano and on the *Narrator's Podium*; Ruth Guechtal on 6 string and the *Sounding Chair*; Kale Fenneman on 7 string guitar and the *Sounding Chair*; Daniel Brophy on bass guitar and false-cord vocals; Lewis Longard on drum-set and the *Catherine Wheel*

Actors – Richard Lee as Sonic Dancer 1 on *The Rack*; Jeannie Vanderkerkhove as Sonic Dancer 2 on the *Venomous Gloves*; Kristine Nutting as the Servant

Choreography – Gerry Morita

Recording – The audio was recorded by Raimundo Gonzales. The video was shot by André Mestre, Professor Scott Smallwood, and Professor Abram Hindle. The still photos included in the video were shot by Raimundo Gonzales and Tracy Kolenchuck. The video was pieced together and edited by Daniel Brophy.

Cvi) I – The Antechamber of Hell (Introduction).mov

Cvii) II – The Circle of Shit.mov

Cviii) III – Mistress Maggie’s Masterpiece.mov

Cix) IV – The Circle of Blood and V – The Final Walk.mov

Cx) VI – Antichrist (The Magistrate Watches).mov

MUSICAL SCORE FOR 30 IMMOLATED ; 16 RETURNED

DANIEL BROPHY'S

30 immolated ; 16 returned

FOR SOPRANO, FALSE-CORD VOCALIST,
6 AND 7-STRING ELECTRIC GUITARS,
5 STRING ELECTRIC BASS GUITAR, DRUM-SET,
LIVE ELECTRONICS,
SONIC DANCERS,
AND ACTOR

IN 6 MOVEMENTS:

I – THE ANTECHAMBER OF HELL (INTRODUCTION)
II – THE CIRCLE OF SHIT
III – MISTRESS MAGGIE'S MASTERPIECE
IV – THE CIRCLE OF BLOOD
V – THE FINAL WALK
VI – ANTICHRIST (THE MAGISTRATE WATCHES)

□ 2016

③⑩ immolated ④⑥ returned

PERFORMANCE NOTES:

The brutal universe depicted in the Marquis de Sade's *120 Days of Sodom* is a grotesque journey that begins with the abduction and systematic degradation of innocent victims, ending with their torture and immolation. The deviancies of the libertines, labeled as heroes, are categorized, labeled, and separated into chapters throughout the novel, which marks the novel's progression into more extreme sexual transgressions.

In my score, improvisation and noise-based instrumental techniques are applied to musical parameters such as pitch, meter, rhythm, pulse, structure etc, which begins on a local level – perpetrated by the performer in real time during a performance – graduating to a disengagement of structural reliability and directionality. For each consecutive movement, a new mechanism of transgression is enacted, each one more extreme than the last. Musical and notational attributes are eventually destroyed, reducing the performers and score to a list of devices and their instructions manuals.

30 immolated ; 16 returned is a work for death metal quartet (drum-set, two electric guitars, bass guitar and false-cord vocals) soprano, three sonic dancers equipped with Reflexive Electronic Instruments (REIs) that react to movement, and a director to guide the overall experience. Each performer in has an important role in realizing the atmosphere of "120 Days of Sodom." The cast for *30 immolated ; 16 returned* is split into two opposing sides: libertines and victims.

Libertines

- i. The narrators: Represented by the soprano.
- ii. The libertines: Represented by the false-cord vocalist, guitar 1, and bass.

Victims

- iii. Represented by the sonic dancers

Director

A director's position is also required for the work to ensure rehearsals run in a smooth and focused manner, to help both dancers and musicians hit their respective timing points, and to ensure the safety and well being of all performers in the cast. The director should have ample experience in both the dance and music worlds, and be flexible enough to guide group improvisations.

STAGE PERSONAES, COSTUMES, AND EQUIPMENT

Although much of the equipment will be provided by the concert venue for the performance, the equipment is necessary for rehearsals and is expected to be in good working order. The Reflexive Electronic Instruments (R.E.I.) will be provided and set-up by the composer with all necessary hardware and software.

I. LIBERTINES

Soprano

Stage Personae

- Confident, sexual, reposed, aloof, and dismissive.

Costume

- *High Quality Clothing*
 - Attire that could be worn to a dinner party or masquerade. The overall look should be dark, alluring, and powerful. Elegant evening clothes with matching accessories are appropriate.

Equipment

- *Instrument and Cables*
 - Vocal microphone adjusted for vocal range such as the *Shure SM58*.
 - XLR cable at least 20 feet in length.
- *Electronics*
 - Narrator's Podium – A Small black podium with a pressure sensor affixed to the floor



6 and 7 string guitars

Stage Personae

- Aloof and disapproving, becoming more aggressive towards the victims as the work progresses.

Costume

- *High Quality Clothing* – something that could be worn to a dinner party, or masquerade. The overall look should be dark, alluring, and powerful.
 - Men should wear a full suit if possible, with polished shoes, and a well-knotted tie.
 - Women should wear elegant evening clothing, such as a dress.

Equipment

- *Instrument*
 - Guitar in good working order with a floating tremolo and pick-ups suited for the extreme metal sonic aesthetic.
- *Amplifier and Cables*
 - Minimum 100 watts with both distortion and clean tone capabilities, channel switch, and external fx such as ‘stomp boxes’ or digital fx unit.
 - ¼ inch cable at least 20 feet in length
- *Electronics*
 - *Sounding Chairs* – a set of chairs fitted with proximity sensors on the back of the chairs activated through movement.



Bass Guitar

Stage Personae

- Aloof and disapproving, becoming more aggressive towards the victims as the work progresses.

Costume

- *Transgendered Clothing* – in opposition to the normative gender identities
 - Men may wear an evening gown, dress
 - Women may wear a fitted suit or tuxedo
- *Instrument*
 - 5 string bass guitar in good working order with pick-ups suited for the extreme metal sonic aesthetic.
- *Amplifier and Cables*
 - Minimum 100 watt with both distortion and clean tone capabilities, channel switch, and external FX such as ‘stomp boxes’ or digital fx unit.
 - ¼ inch cable at least 20 feet in length
- *Electronics*
 - *Mixing board* – If the venue does not have the capabilities to mix all the electronic instrument, an secondary mixing board with minimum 4 channels may be positioned on the Torture Gallery to be controlled by the false-cord vocalist or bass guitar player. The mixing board controls the volume levels of the *Catherine Wheel*, *The Rack*, *The Venomous Gloves*, the *Narrator’s Podium* and the *Sounding Chairs*.



Drum-set

Stage Personae

- Aloof and disapproving, becoming more aggressive towards the victims as the work progresses.

Costume

- *High Quality Clothing* – something that could be worn to a dinner party, or masquerade. The overall look should be dark, alluring, and powerful.
 - Men should wear a full suit if possible, with polished shoes, and a well-knotted tie.
 - Women should wear elegant evening clothing, such as a dress.

Equipment

- *Instrument*
 - Minimum 4 piece drum-set (Bass, snare, high and low tom) with either two bass drums of equal size and tone or a double kick pedal
 - An array of different sizes and timbres of cymbals
- *Electronics*
 - *The Catherine Wheel* – a metal garbage-can amplified with a piezo microphone and modulated with a guitar FX unit or stompboxes. The can should be filled with small noise-making materials such as stones, broken-glass and small pieces of metal that are manipulated with a large stick or metal rod.



II. VICTIMS – Sonic Dancers:

SD1

Stage Personae

- Male, young, and beautiful.
- In general the personae of the victims' transform throughout the work from quiet, submissive, and sad to erratic, wild and distraught.

Costume

- Highly sexualized and bare.

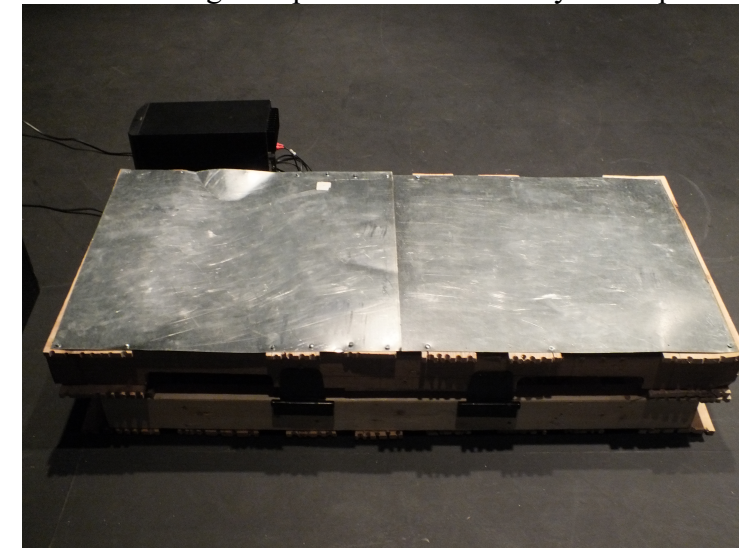
Props and Electronic Equipment

- *Bondage* – Wrap the body in tight, restrictive material such as cheesecloth or tied up in a garbage bag. Worn by SD 1 through movements 1-2 and removed in the third.

Photo credit Raimundo Gonzales



- *The Rack* – a large amplified wooden structure that amplifies surface noises and emits feedback in reaction to weight displacement enacted by SD1 upon the metal surface.



*SD2*Stage Personae

- Female, young and beautiful.
- In general the personae of the victims' transform throughout the work from quiet, submissive, and sad to erratic, wild and distraught.

Costume

- Gold coloured gogo-shorts and vest with a pocket to hold the Venomous Gloves.

Props and Electronic Equipment

- *Private Viewing Booth* – a movable plexi-glass box on casters with a removable lid on a large wooden platform. The booth appears in the second movement where SD 2 is to be placed inside the box and transported through the crowd by SD 3.

Photo credit Tracy Kolenchuck



- *Venomous Gloves* – This instrument is pair of gloves outfitted with copper discs react to both skin contact, and contact with one another. The gloves are connected to a small electronic housing via quarter inch phono plugs which is worn on SD 2's body.

*The Servant*Stage Personae

- Female or Male, middle-aged or older.
- In general the personae of the victims' transform throughout the work from quiet, submissive, and sad to erratic, wild and distraught.

Costume

- Nude or maid's outfit.

Props and Electronic Equipment

- *Shit Cookies* – Vegan-allergy-free cookies covered in chocolate sauce and shaped like shit to be served by the servant to the audience during *The Circle of Shit*.

Photo credit Raimundo Gonzales



- *Blood Paint* – a bucket of fake-blood painted onto the body of SD1 by SD2 and the servant with paint brushes for the *Circle of Blood*.

Photo credit Tracy Kolenchuck

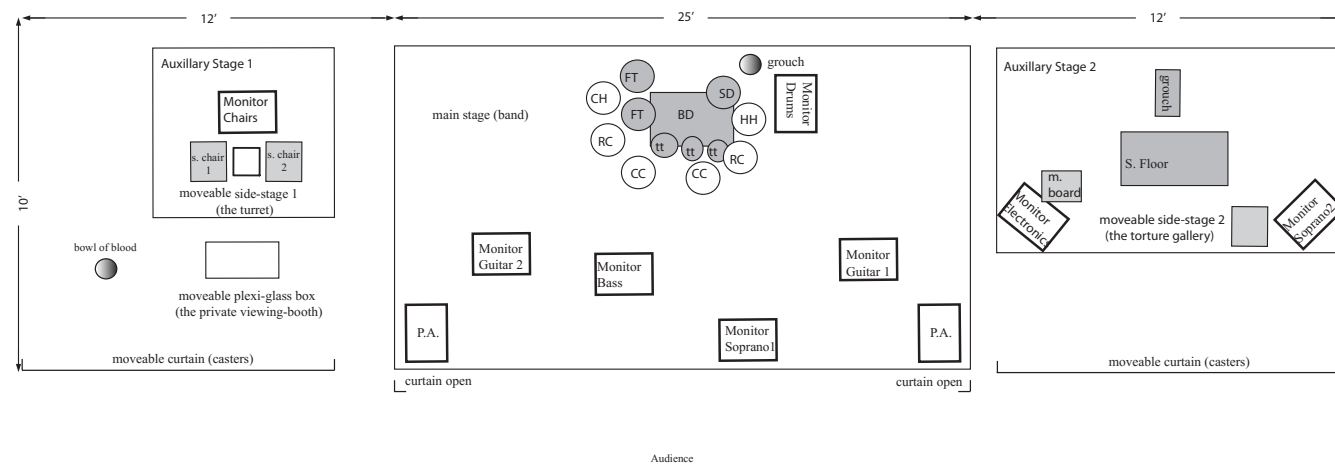


VENUE

The venue for this project is an important component of the performance and is in need of several specific requirements in order to run smoothly. Due to the complex set-up requirements of the work and the logistics of fitting an entire band and actors with electronic equipment, the venue needs to be large, with a capacity for at least 150 persons.

STAGE

There are three stages in *30 immolated*, a large main stage and two smaller auxiliary stages on casters.



Main Stage

The main stage is where most of the action takes place in the work. It contains all of the band equipment including drum-set, amplifiers and microphones. The area itself needs to be large, approximately 25' long and 10' feet deep, with approximately 12 feet of space on either side of the stage to hide the two smaller floating stages.

Auxiliary Stages

There are two auxiliary stages for this work, both of which are moved in front of the main stage in the final two movements *V – The Final Walk*, and *VI – Antichrist (The Magistrate Watches)*. Stage 1 is named the Turret, which and contains the sounding chairs. The second is named The Torture Gallery and contains *The Catherine Wheel*, and *The Rack*.

FRONT OF HOUSE SOUND SYSTEM

PA – High quality professional sound reinforcement system capable of providing clear undistorted sound of at least 120db, 20-16,000Khz

Monitors – (8) High quality bi-amped monitor wedges with 1-2 x 12"speakers. Each musician in the band should have their own monitor, as well as a minimum of 1 monitor for each of the side stages.




















LIGHTING

The lighting requirements are not heavy with minimal cues. Each member of the group will require their own spotlights for both their primary and secondary stage positions, and a following spot-light for the physical transition to the side stage.

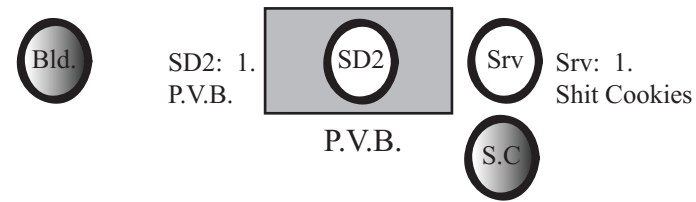
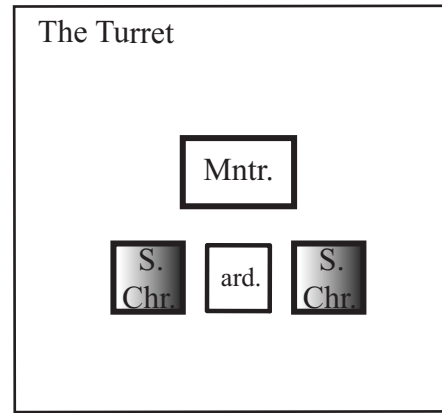
STAGING SCORE

The staging aspect of *30 immolated* evolves simultaneously with the music – beginning from a typical concert format and ending with a multi-stage visual spectacle with props and cues. The following are a set of staging diagrams depicting not only the positioning of each performer, but their movement, placement of props, and positioning of the two auxiliary stages. Following these diagrams is a step-by-step script for the dancers.

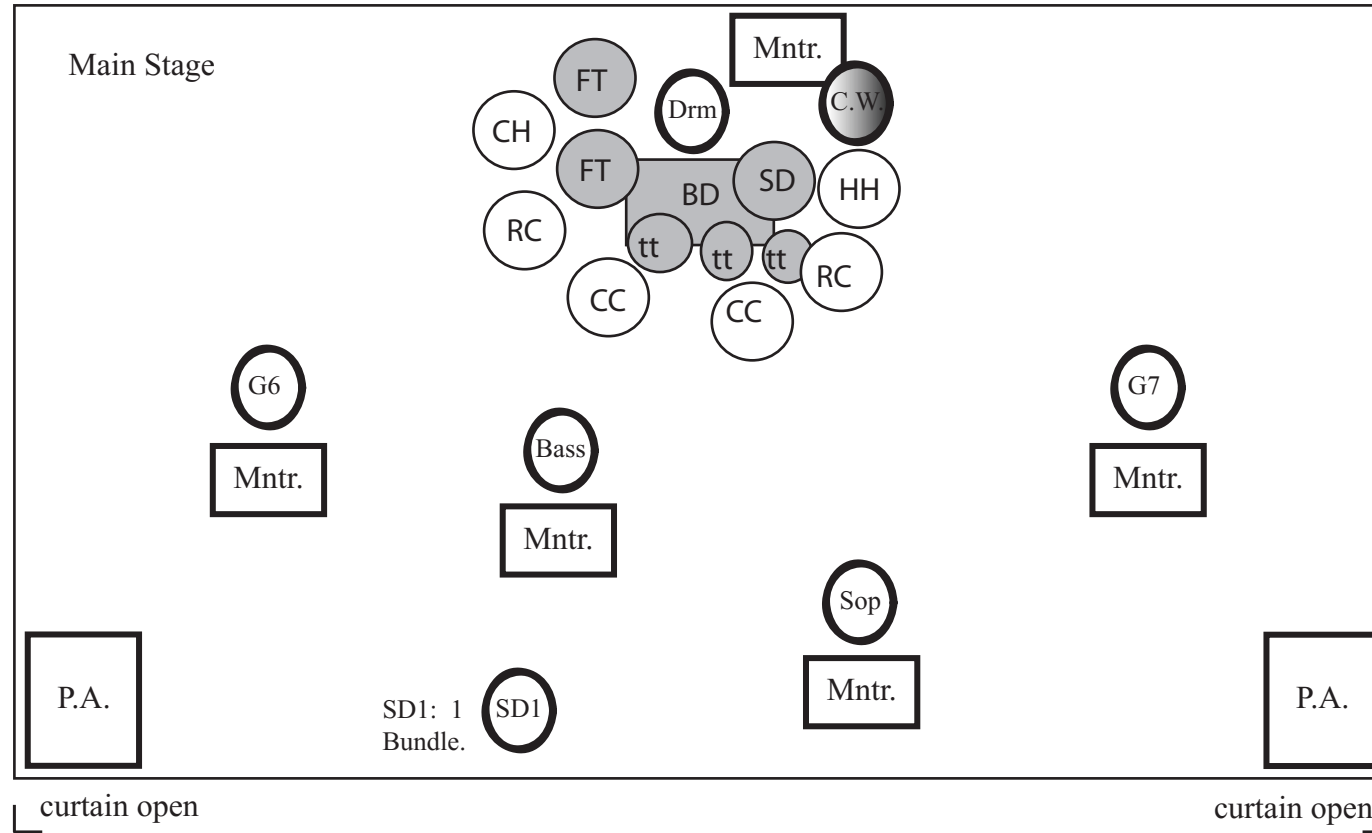
Staging Legend

	Soprano		Monitor		Private Viewing Booth
	6 string guitar		Public Address System		Bowl of Blood
	7 string guitar		Catherine Wheel		Shit Cookies
	5 string bass guitar		The Rack		Computer and Arduino
	Drum-kit		Narrator's Podium		
	Sonic Dancer 1		Sounding Chair (x2)		
	Sonic Dancer 2		Auxillary Mixing Board		
	The Servant				

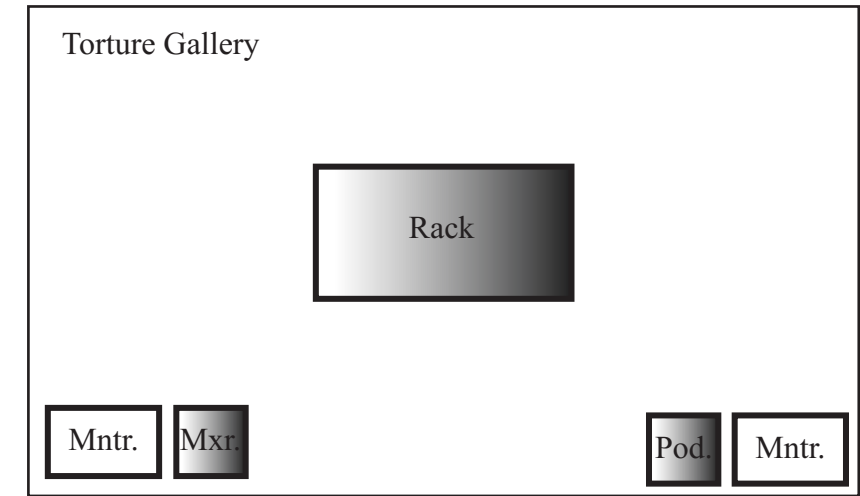
I - The Antechamber of Hell (Introduction)



moveable curtain

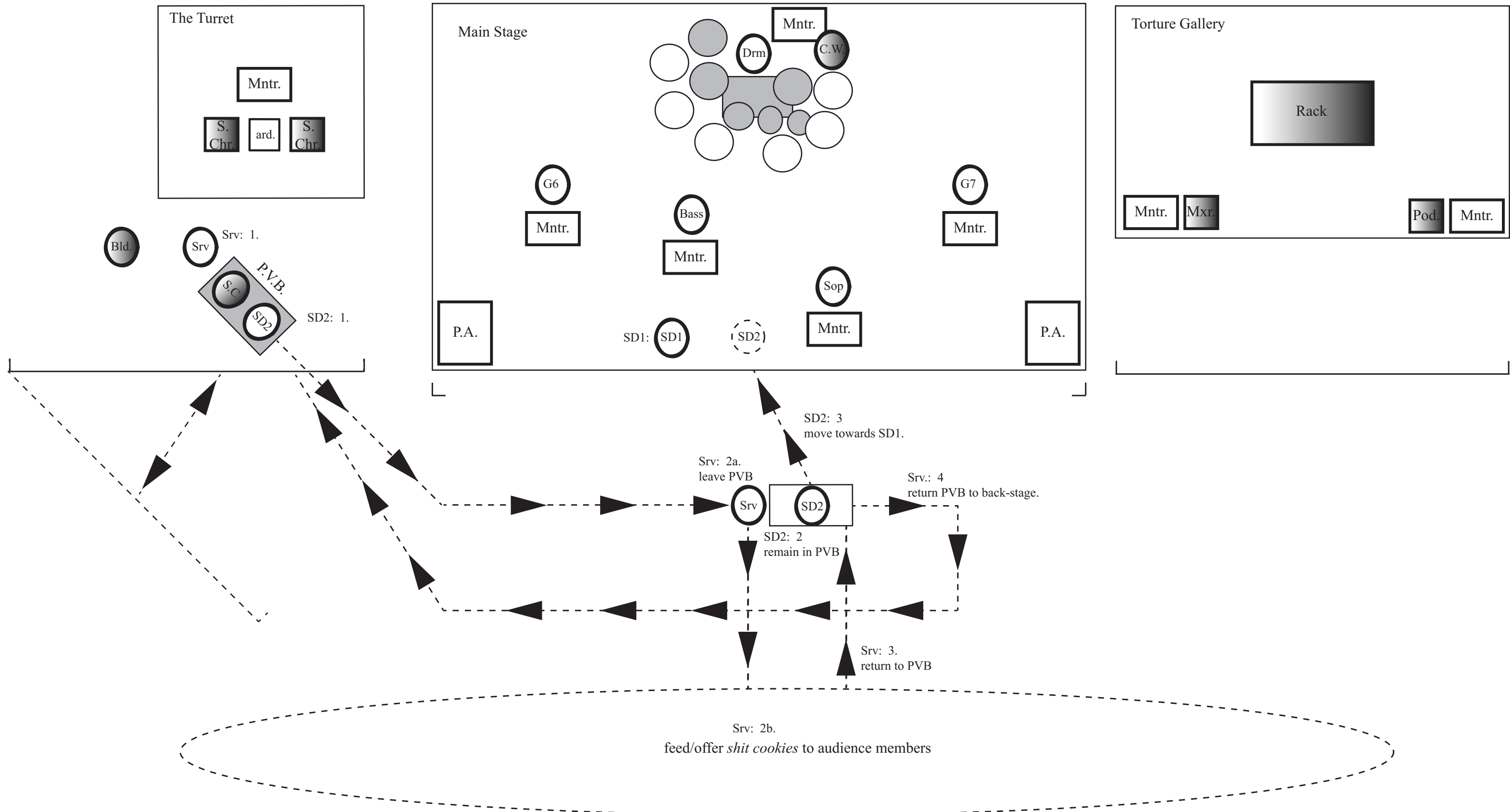


Audience

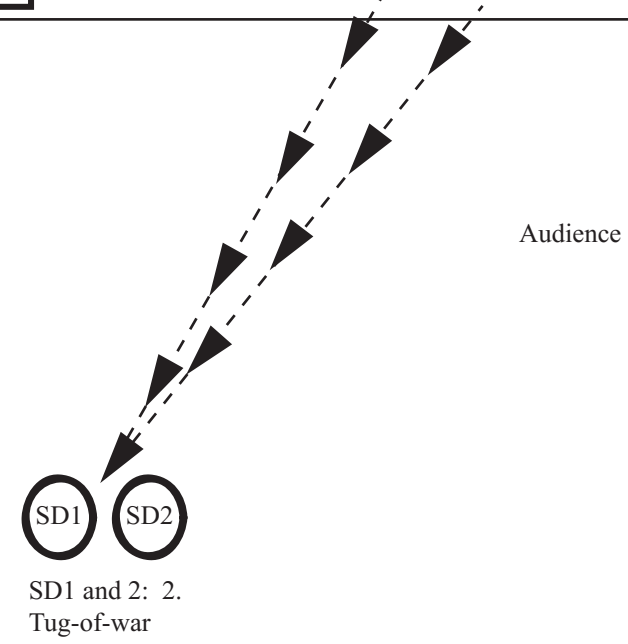
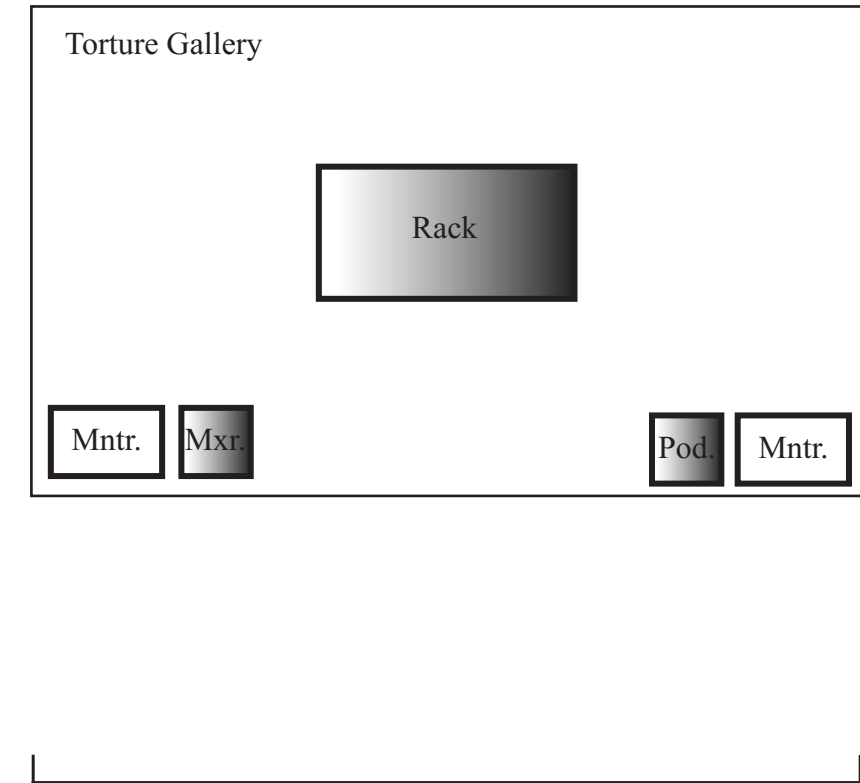
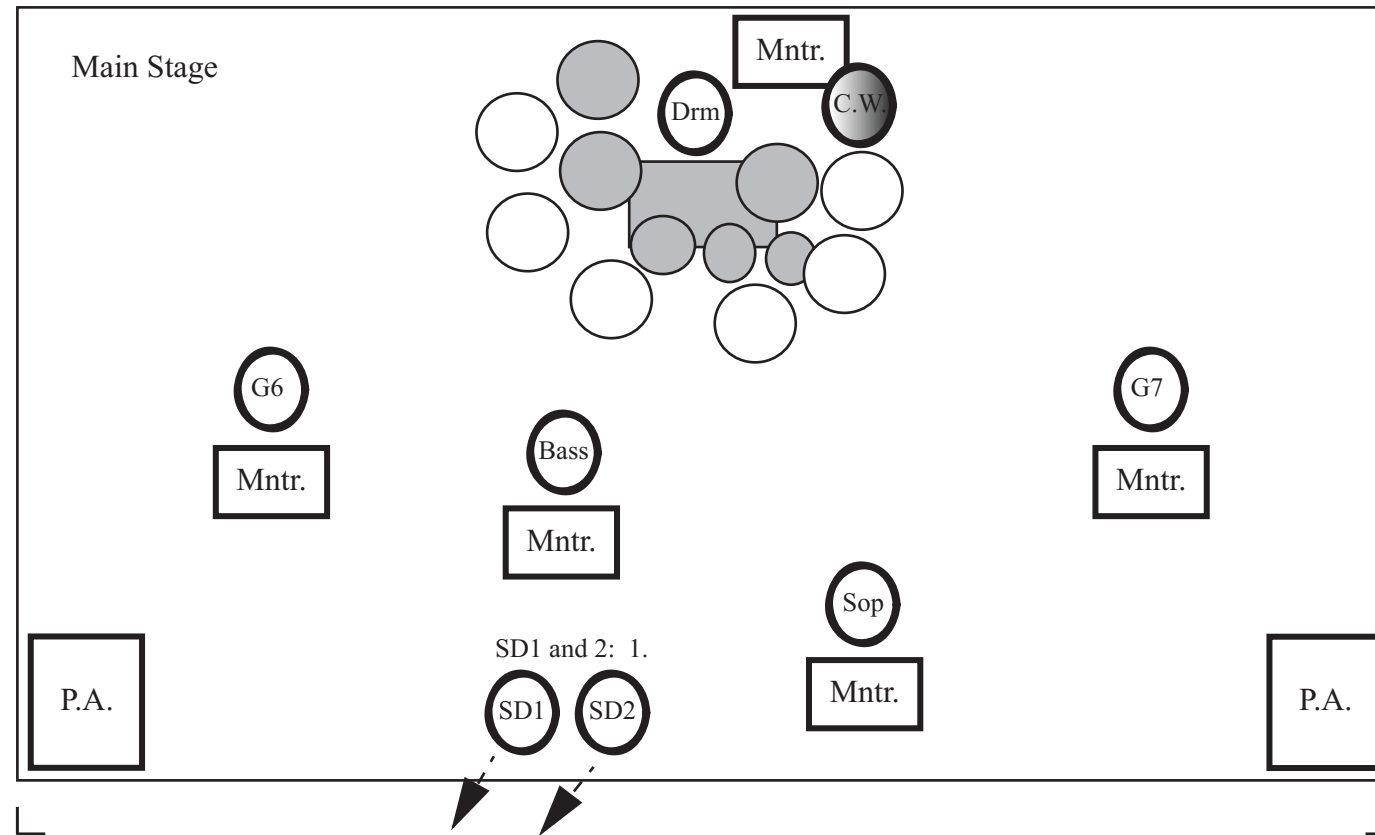
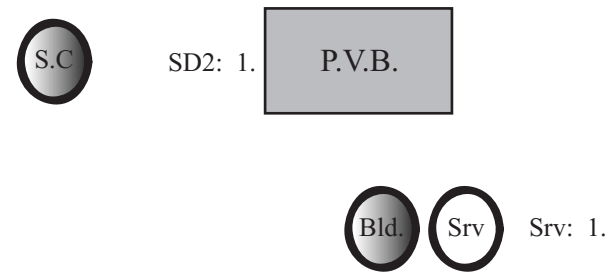
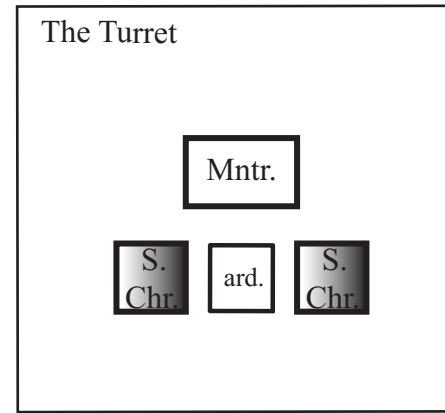


moveable curtain

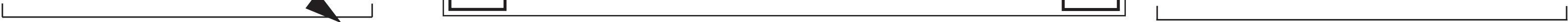
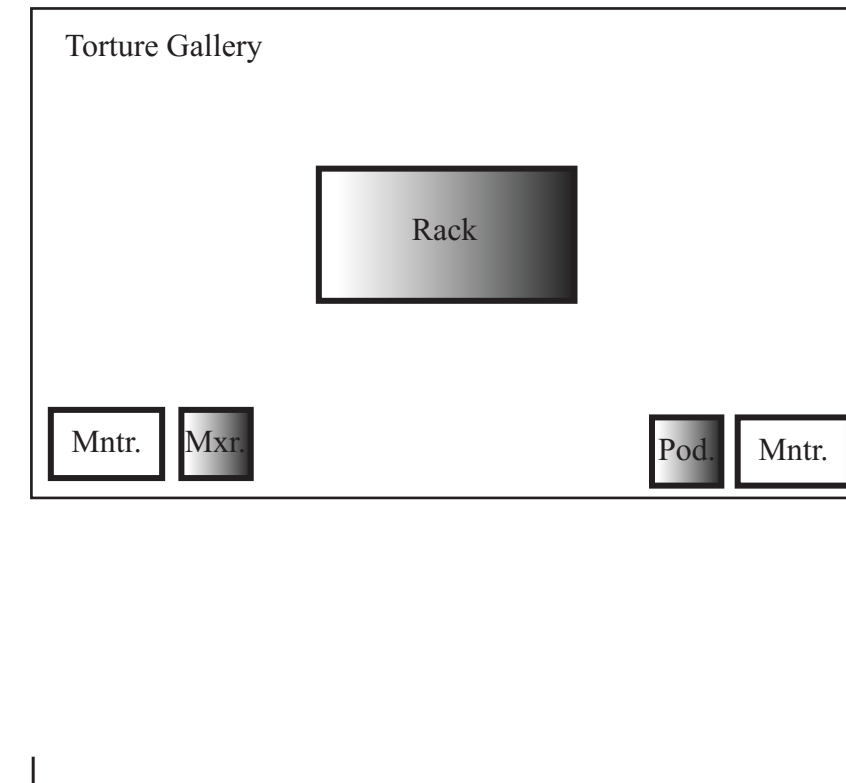
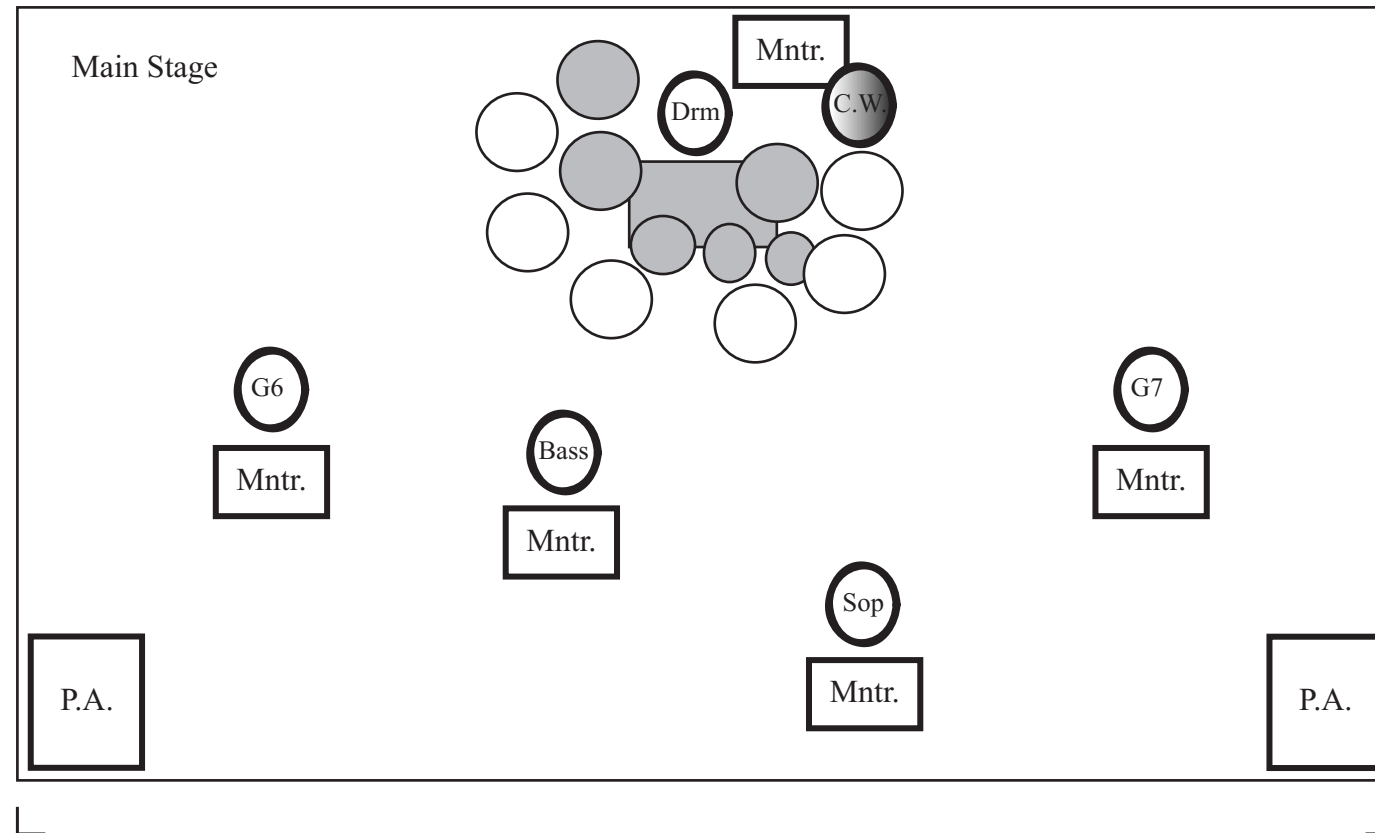
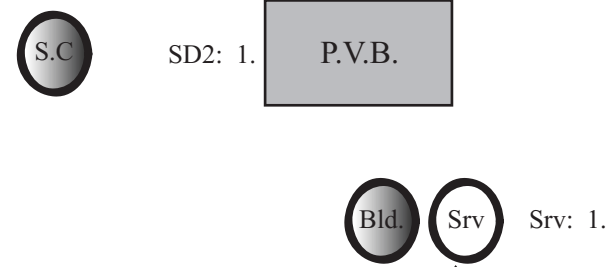
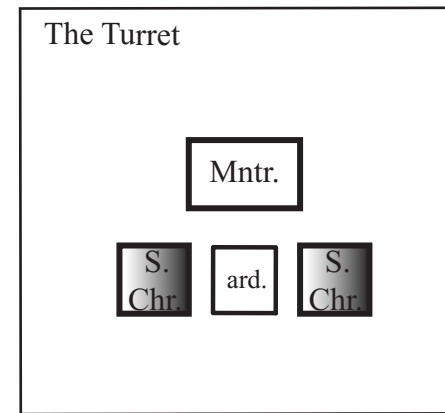
II - The Circle of Shit



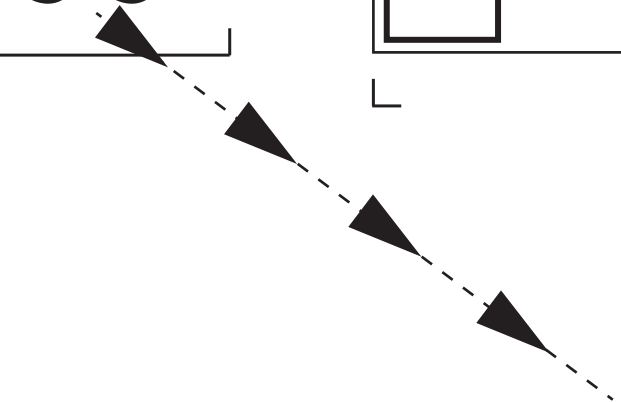
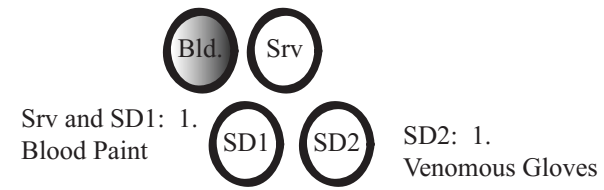
III - Mistress Maggie's Masterpiece



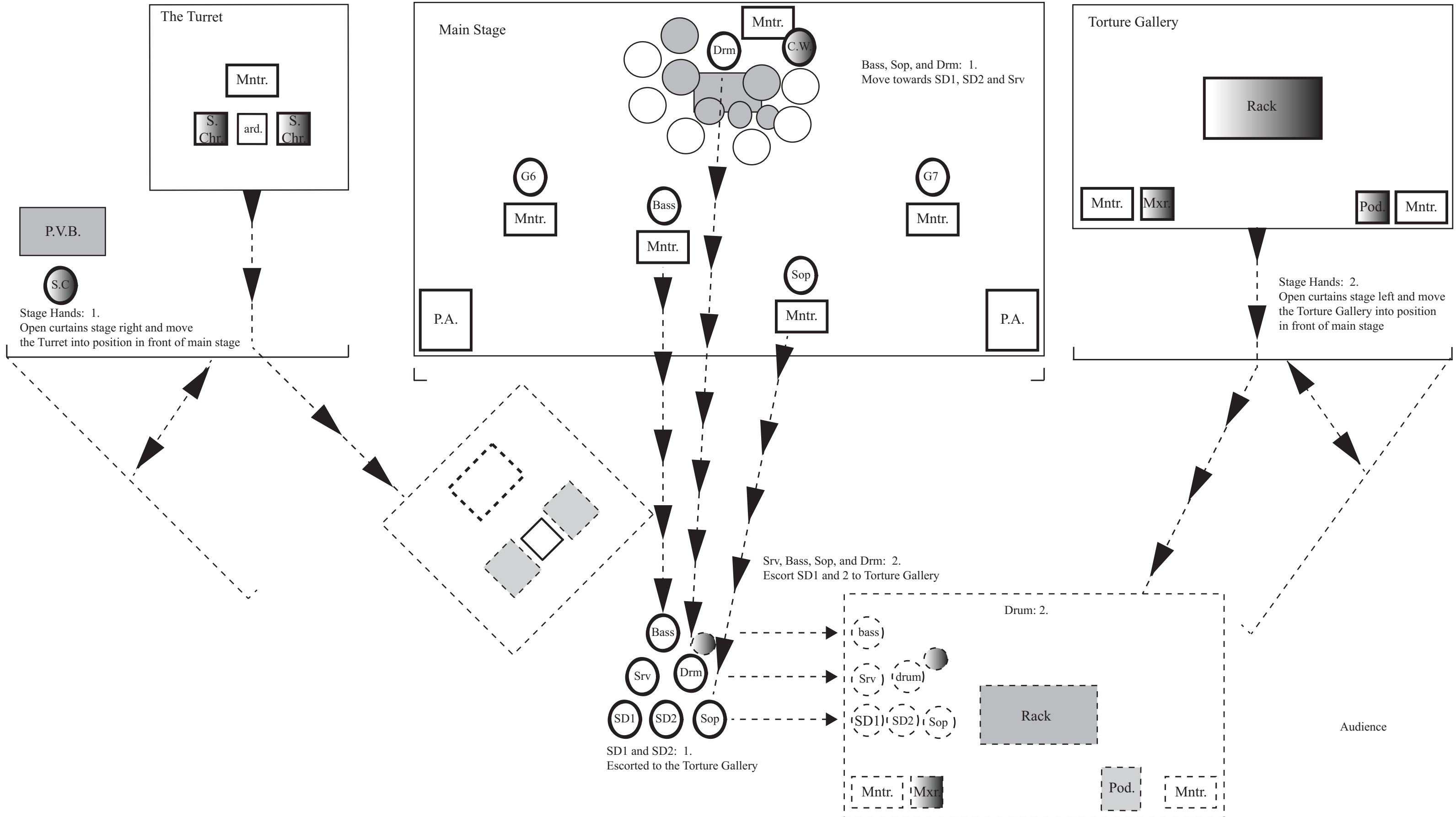
IV - The Circle of Blood



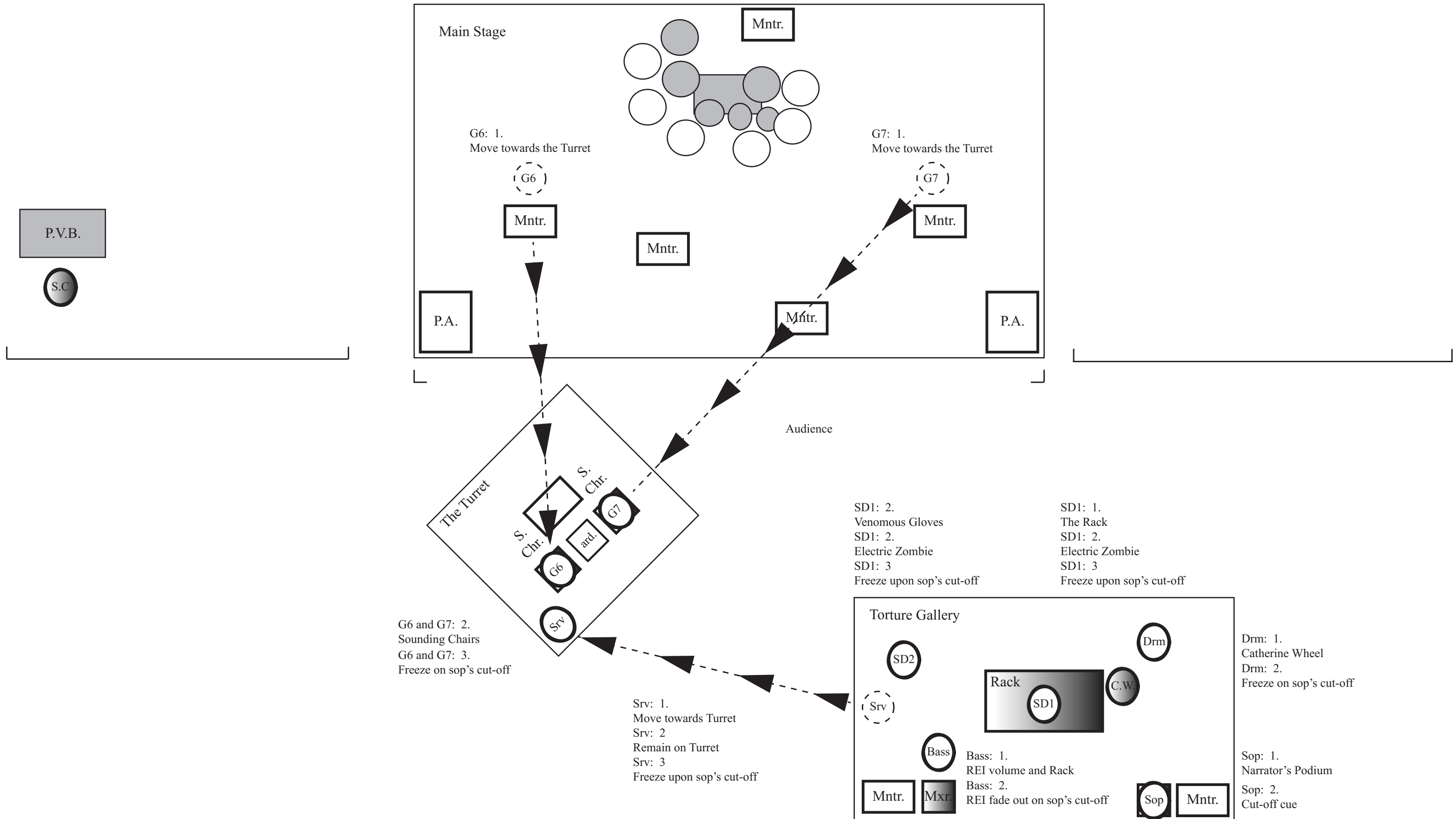
Audience



V - The Final Walk



VI - Antichrist (The Magistrate Watches)



STAGING SCRIPT

The visual portion of *30 immolated* was created in parallel to the sonic, whereby the visual not only compliments the sonic aspect, but becomes an integral part of it. In order to create a fusion the visual is systematically distorted through the opposition of groupings (silence and stillness) moving towards noise and action. The victims begin silent and constrained, gradually increasing with movement, interacting with props and eventually activating the *Reflexive Electronic Instruments* (REIs) which simultaneously increases the dancers' sonic contribution. The REIs are pieces of furniture and torture machines augmented with electronics that react in real time to bodily movements.

In addition to the instruments, several visual elements are key to the work's visual presentation – bondage, feces, blood, nudity, and violence. Below is a staging script with a detailed description of each performer's actions, placement, cues, and timing points, all of which should be negotiated through a director. The staging directions correlate directly to the Staging Score.

I – The Antechamber of Hell (Introduction)

The first movement of the work depicts the introduction of Sade's *120 Days of Sodom* which contains the story's historical and geographical settings, the events that directly preceded the current situation, a detailed description of each character, and most importantly statues with a speech by the Duc de Blangis that list the events that are to come to pass over the next four months with rules of conduct to be followed. The families of the victims have been made to believe that their children are already dead, removing any chance of them being found through search parties. For this movement, the Sonic Dancers (SDs) who represent the victims should convey stillness and silence induced through a fear for their lives. The musicians, who represent the libertines should be commanding, confident, and aloof.

MUSICIANS

Movement/Position – remain in normative position on the *main stage* next to monitors for the entirety for the first movement

Soprano

- *Personae*
 - Reading from a list of events
 - Commanding, confident, sexual, reposed, aloof, and dismissive.

6 and 7 string guitars, bass guitar and drum-set

- *Personae*
 - Aggressive, overbearing, confident, reposed, aloof, and dismissive

SONIC DANCERS

SD1

- *Prop*
 - Bondage
- *Movement/Position*
 - 1. Position yourself at the front and slightly stage right on the main stage
 - Remain as still as possible
- *Personae*
 - Quiet, still, nervous, anxious, fearful, submissive
 - Reduced to a fetish item on display for the libertines

SD2

- *Prop*
 - Private Viewing Booth
- *Movement/Position*
 - 1. Position yourself inside the Private Viewing Booth
 - Hidden and close to the servant at side stage 1
- *Personae*
 - N/A

The Servant

- *Prop*
 - Private Viewing Booth; Poop Cookies
- *Movement/Position*
 - 1. Prepare *Shit Cookies* by placing them on top of the *Private Viewing Booth* on a silver platter
 - Hidden and close to A2 at Auxillary stage 1
- *Personae*
 - N/A

Figure 1: SD1 in Bondage



II – The Circle of Shit

Directly following the introduction is the first chapter which includes narrations given by Madame Duclos. The stories and acts of the libertines within this chapter are focused specifically on taboos without penetration (why they are considered simple), being dedicated for the most part to defecation, corporphilia, and urination. The visual aspects reflect the atmosphere of the chapter, through the restriction of movement and desires represented by the Private Viewing Booth and the consumption of feces visually present through the delivery of Poop Cookies to the audience.

MUSICIANS

Soprano, 6, string guitar, 7 string guitar, bass guitar, and drum-set

- *Movement/Position*
 - remain in normative position on the main stage next to monitors for the entirety for the first movement
- *Personae*
 - Aggressive, overbearing, confident, reposed, aloof, and dismissive

SONIC DANCERS

SD1

- *Prop*
 - Bondage
- *Movement/Position*
 - 1. Centre stage, to the right of the Soprano
 - Remain as still as possible
- *Personae*
 - Quiet, still, nervous, anxious, fearful, submissive
 - Reduced to a fetish item on display for the libertines

SD2

- *Prop*
 - Private Viewing Booth
- *Movement/Position*
 - 1. Inside the *Private Viewing Booth*
 - Being moved throughout audience and placed in front of stage by the servant
 - 2. Remain in P.V.B near the stage
 - 3. Exit *Private Viewing Booth* at the end of movement, aided by the servant
 - move towards SD1 on the stage
- *Personae*
 - Fearful, confined, shy, curious, sensual

The Servant

- *Prop*
 - *Private Viewing Booth; Shit Cookies*
- *Movement/Position*
 - 1. Move SD2 in the *Private Viewing Booth* through the audience and directed towards its resting place at the front of the stage and private viewing booth into positions.
 - 2a. Leave SD2 positioned at the front of the stage in the P.V.B
 - 2b. Take the platter of *Shit Cookies* and offer them to audience members.
 - 3. Return to the front of the stage and aid SD2 in exiting the booth
 - 4. Return the booth and cookies behind the curtain at stage right
- *Personae*
 - Dutiful servant; shy; curious

Figure 2: SD1 in Bondage; SD2 in the *Private Viewing Booth*. Photo credit Raimundo Gonzales



Figure 3: SD3 serving the *Shit Cookies*. Photo credit Raimundo Gonzales



III – Mistress Maggie’s Masterpiece

Snra. Maggie’s Masterpiece contains narrations given by Mistress Maggie, and deals with the “complex passions.” The passions for this chapter are based on taboos that relate to incest, child rape and flagellation with sexual acts being specifically vaginal, as to discipline themselves from the anus until a later date. Some of the victims start to portray libertine behavior and experiment sexually with one another which impresses their captors.

To reflect the transformation of the victims the third movement increases the amount of action seen in the Sonic Dancers. SD1 fights against SD2 who releases him from the bondage in a tug-of war.

MUSICIANS

Soprano, 6, string guitar, 7 string guitar, bass guitar, and drum-set

- *Movement/Position*
 - remain in normative position on the main stage next to monitors until end of movement
- *Personae*
 - Aggressive, overbearing, confident.
 - Convey interest in activities of the Sonic Dancers

SONIC DANCERS

SD1

- *Prop*
 - Bondage
- *Movement/Position*
 - 1. Centre stage, to the right of the Soprano
 - 2. Struggle against SD 2 unwrapping your bondage while moving into the audience area in a “tug-of war.”
- *Personae*
 - Fearful, frustrated, and claustrophobic

SD2

- *Prop*
 - Unwrapping Bondage from SD1
- *Movement/Position*
 - 1. Stage right with SD1
 - 2. Struggle against the bondage equipment on SD1, unwrapping him for the entire duration of the movement moving into the audience area in a “tug-of war.”
- *Personae*
 - Shy, curious, sensual, excited, aggressive

The Servant

- *Prop*
 - Bowl of blood
- *Movement/Position*
 - 1. Position yourself back stage beside The Turret out of sight
 - Prepare bowl of blood by placing it on the side of the main stage along with paint-brushes and pouring container
- *Personae*
 - Dutiful servant

Figure 4: SD1 unwrapping the bondage from SD2. Photo credit Raimundo Gonzales



IV – The Circle of Blood

The Circle of Blood include narrations orated by Madame Martaine whose stories belong to the third class, or the “criminal passions.” The criminal passions focus primarily on tortures with actions stopping short of murder, sodomy, and bestiality. The victims who have awakened to their libertine desires are given special treatment including protection whereas the ones who retain their purity are tortured stopping short of death.

For this movement of the musical work, the victim’s progressively libertine behavior is brought to life with blood and torture. The servant paints the body of SD1, meanwhile SD2 adorns the first appearance of a Reflexive Electronic Instrument – the *Venomous Gloves*.

MUSICIANS

Soprano, 6 string guitar, 7 string guitar, bass guitar, and drum-set

- *Movement/Position*
 - 1. Remain in normative position on the *main stage* next to monitors until end of movement.
 - 2. At end of movement, move towards SD1, 2, and the servant in the audience area and escort them to the Torture Gallery
- *Personae*
 - Aggressive, overbearing, and confident.
 - Convey interest in activities of the Sonic Dancers

6 string guitar, 7 string guitar

- *Movement/Position*
 - Remain in normative position on the *main stage* next to monitors until end of movement.
- *Personae*
 - Aggressive, overbearing, and confident.
 - Convey interest in activities of the Sonic Dancers

SONIC DANCERS

SD1

- *Prop*
 - Bondage equipment and bowl of blood
- *Movement/Position*
 - Audience area alongside SD2 and the servant
 - 1. Allow yourself to be reluctantly painted with blood by the servant
 - Move sensually with the brush strokes as if the blood is freeing your movement
 - At the end of the movement, prepare to be escorted by the servant, soprano, bass player and drum-set performer to the Torture Gallery.
- *Personae*
 - Sensual, curious, and submissive
 - Caught in a moment of transformation

SD2

- *Prop*
 - Bowl of blood
 - Venomous Gloves
- *Movement/Position*
 - Audience area alongside SD1 and the servant
 - 1. Activate venomous gloves via potentiometer on electronic housing
 - Move sensually around SD1 and the servant, improvise with the sound of the gloves through skin contact with yourself and the other actors.
 - 2. At the end of the movement, prepare to be escorted by the servant, soprano, bass player and drum-kit performer to the Torture Gallery.
- *Personae*
 - Conflicted emotions of masochistic lust, excitement, and apprehension

The Servant

- *Prop*
 - Bowl of blood/paintbrush
- *Movement/Position*
 - Audience area alongside SD1 and 2
 - 1. Apply fake blood to SD1 with a paintbrush
 - the application of the blood should last for most of the movement
 - 2. At the end of the movement, prepare to escort SD1 and 2 to the Torture Gallery with the soprano, bass player, and drum-set performer.
- *Personae*
 - Sensual, curious, and submissive

Figure 5: Painting with Blood. Photo credit Raimundo Gonzales



V – The Final Walk

The Final Walk acts as a type of transition, reflecting the waiting period in which both the libertines and victims wait for the immolations to take place on the 1st of March. In this transition, the sonic dancers and servant are escorted to the torture gallery by the soprano, bass and drum-set players while the guitar players remain on the main stage and continue their musical materials from *The Circle of Blood*. Once the actors and musicians have turned on their REIs, the guitar players move towards the turret which marks the beginning of *VI – Antichrist (The Magistrate Watches)*.

MUSICIANS

Soprano, bass guitar, and drum-set

- *Movement/Position*
 - 1. Move towards SD1, 2, and the servant in the audience area
 - 2. Escort the victims to the Torture Gallery
- *Personae*
 - Aggressive, overbearing, and confident.
 - Convey interest in activities of the Sonic Dancers

6, string guitar, 7 string guitar

- *Movement/Position*
 - Remain in normative position on the main stage next to monitors until end of movement.
- *Personae*
 - Aggressive, overbearing, and confident.
 - Convey interest in activities of the Sonic Dancers

SONIC DANCERS

SD1

- *Prop*
 - Bondage equipment and bowl of blood
- *Movement/Position*
 - Audience area alongside SD2 and the servant
 - 1. Allow the servant, soprano, bass player and drum-set performer to escort you next to the sounding floor on the Torture Gallery, now in front of the main stage.
- *Personae*
 - Sensual, curious, and submissive
 - Moment of transformation

SD2

- *Prop*
 - Venomous Gloves
- *Movement/Position*
 - Audience area alongside SD1 and the servant
 - 1. Allow the servant, soprano, bass player and drum-set performer to escort you to the Torture Gallery, which has been moved in front of the main stage.
- *Personae*
 - Conflicted emotions of masochistic lust, excitement, and apprehension

The Servant

- *Prop*
 - N/A
- *Movement/Position*
 - Audience area alongside SD1 and 2
 - 1. With the drum-set performer, soprano, bass player and drum-set performer, escort SD1 and 2 to the Torture Gallery, which has been moved in front of the main stage.
- *Personae*
 - Sensual, curious, and submissive

STAGE HANDS

- Stage hands (S.H.) – At least four stage hands are required for the movement of Auxiliary stages 1 and 2 into their positions approximately two minutes into the fourth movement.
 - 1. Open curtains side stage right and move The Turret into position in front of main stage remaining on right side on a 45 degree angle.
 - 2. Open curtains side stage left and move The Torture Gallery into position in front of main stage remaining on the left side below the Turret.

VI – Antichrist (*The Magistrate Watches*)

Antichrist (The Magistrate Watches) contains a short description of the manner of final immolations of the victims, fuckers, and remainder of the household staff accompanied by a list of the immolations, those who are kept for future purposes and a “final assessment” of deaths that took place in the chateau over the course of the entire ordeal.

The final movement of *30 immolated* utilizes the *reflexive electronic instruments*, which resemble torture instruments, to represent the chaotic violence in the final chapter of Sade’s *120 Days*. It is a 5-10 minute freely improvised noise piece that begins when the 6 and 7 string guitar players reach the *Torture Gallery* and ends in unison guided by a cue from the soprano.

MUSICIANS

Soprano

- *REI*
 - Narrator’s Podium
- *Movement/Positioning*
 - 1. Remain close to both your podium and monitor on The Torture Gallery for the entirety for the fifth movement.
 - Stand dominantly over top of both libertines and victims, guiding the immolation.
 - Increase the volume and scrub through the playback samples by adding pressure to the top of the *podium* with your foot.
 - 2. Between 5 and 7 minutes, lead a unison cut-off with all other personnel on the Torture Gallery.
 - When the sound has faded to silence and lights to darkness, freeze in place and wait for lights to be brought back up before acknowledging the end of the work.
- *Personae*
 - Commanding, confident, sexual, reposed, aloof, and dismissive

Bass guitar

- *REI/ Equipment*
 - Mixing Board/ The Rack
- *Movement/Positioning*
 - 1. Remain close to both your electronic instruments and monitors on The Torture Gallery for the entirety for the fifth movement.
 - Interact using metal chains and saws on the surface of The Rack
 - Control the volume of the REIs with the mixing board
 - 2. Follow the soprano’s cue, an at the 57 minute mark, gradually fade out all of the REIs using the main volume of the mixing board
 - When the sound has faded to silence and lights to darkness, freeze in place and wait for lights to be brought back up before acknowledging the end of the work.
- *Personae*
 - Meticulous, delirious with joy, sadistic

Drum-set

- *REI*
 - Catherine Wheel
- *Movement/Positioning*
 - 1. Remain close to both your electronic instruments and monitors on The Torture Gallery for the entirety for the fifth movement.
 - Improvise with the Catherine Wheel
 - Interact with the sonic dancers pointing the wheel in their direction
 - 2. At the cut-off led by the soprano, freeze in place and wait for lights to be brought back up before acknowledging the end of the work.
- *Personae*
 - Raging, screaming with anger, sadistic

6 and 7 string guitars

- *REI*
 - Sounding Chairs
- *Movement/Positioning*
 - 1. Wait until the soprano, drummer, and bass guitar player have reached the Torture Gallery, then move together to the Turret
 - 2. Remain sitting on the sounding chairs on The Turret for the entirety of the fifth movement.
 - Improvise with the sound of the chairs by subtly leaning backwards and forwards which scrubs though the re-recorded wav files.
 - Watch the immolations on the Torture Gallery with great interest, and converse with the other guitar player, flirting with SD3
 - 3. When the sound has faded to silence and lights to darkness, freeze in place and wait for lights to be brought back up before acknowledging the end of the work.
- *Personae*
 - Curious, inquisitive, reposed, aloof, and dismissive

SOUND DANCERS

SD1

- *REI*
 - The Rack
- *Movement/Position*
 - 1. Remain confined to the Rack for the entirety of the 6th movement
 - Improvise with the sound of the rack through weight displacement and by rubbing, scraping or hitting the top with your body or outside objects.
 - 2. The end of the movement is signaled with the “electric zombie,” in which all three actors press close to one another and reach towards the sky while flapping with out-of-control arms.
 - 3. At the cut-off led by the soprano, freeze in place and wait for lights to be brought back up before acknowledging the end of the work.
- *Personae*
 - Writhing in pain, fearful, submissive.

SD2

- *Prop*
 - Venomous Gloves
- *Movement/Position*
 - 1. Use entire venue including the audience area to your disposal, but keeping distance from the Turret
 - 2. The end of the movement is signaled with the “electric zombie,” in which all three actors press close to one another and reach towards the sky while flapping with out-of-control arms.
 - 3. At the cut-off led by the soprano, freeze in place and wait for lights to be brought back up before acknowledging the end of the work.
- *Personae*
 - Writhing in pain, wild, fearful, submissive.

The Servant

- *Prop*
 - N/A
- *Movement/Position*
 - 1. After escorting SD1 and 2 with the soprano, drummer, and bass guitar player to the Torture Gallery, move to the Turret
 - 2. Remain close to the guitar players on the Torture Gallery for the entirety for the fifth movement.
 - Flirt with the guitar players, serve food and drink
 - 3. At the cut-off led by the soprano, freeze in place and wait for lights to be brought back up before acknowledging the end of the work.
- *Personae*
 - Formal, flirtatious, dutiful, ignorant of transpiring events

Figure 6: Rack; Venomous Gloves; Catherine Wheel; Briefcase Full of Guts; Podium Photo credit Tracy Kolenchuck



NOTATION

OVERVIEW

In the work *30 immolated ; 16 returned*, the score notation is the catalyst for the musical transformation from death metal to harsh noise. The notation distorts in parallel to the sonic through the inclusion of improvisation and indeterminacy of musical materials such as pitch determined in relative to a neighbors, duration by proximity; and tempo by approximation.

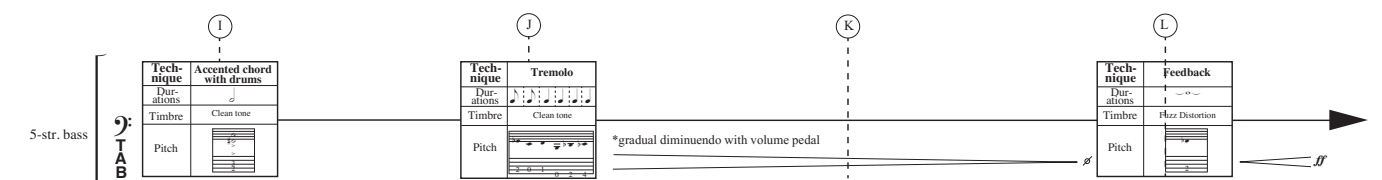
Reflective of de Sade’s forced reductionist writing style into lists, the musical elements that are to be subjected to indeterminacy are listed inside the cells. The cells not only reduce the notation to a list-style, but also force the performer to take a more active role in the interpretation of the music, requiring improvisation, intensive listening, and reactivity.

Technique:	Feedback
Rhythm:	~o~
Dynamics:	<i>p - mf</i>
Timbre/ FX:	saturated distortion; delay; reverb; wah
Pitch:	

The cells are configured based on the instrument played and technique executed, with all of the musical elements affected by said technique listed below. For melodic instruments the parameters are: rhythm, dynamics, timbre, pitch, with an additional area for text for the vocalists. For the drum-set player, rhythm and dynamics are retained, with timbre and pitch replaced by the resonator, being the drum/cymbal to be struck.

The amount of repetition for each individual cell is specified at the top of each movement. The elapsed duration for the cells in the first and second movement are based on the amount of measures given. For the third movement, each cell is repeated for 5 to 10 seconds. The fourth movement has each cell repeated for 30 seconds marked with a time-graph at the top of the score. The fifth and final movement only has two cells per instrument, marked by a similar time-graph.

Each cell is to be played continuously with no rests between the change from one cell to the next. The exceptions to this rule are the vocalists who may rest as they desire. When the instrument’s part is marked *tacet*, the player is to cease repetitions of the cell until the next cell and all graduating dynamics will be notated between cells.



In addition, when a square shape surrounds the cells of two instruments in a vertical row, they are to be synchronized based on the instructions given in the cells.

Technique	Accented chord with drums
Durations	
Timbre	Clean tone
Pitch	
↓	
Technique	Accented tom hit with bass
Durations	
Activator	Bass drum and toms
Pattern	

PERFORMANCE TECHNIQUES

This section is a list of all the techniques to be encountered in the work organized by instrument for each movement.

SOPRANO

I – The Antechamber of Hell (Introduction)

The soprano part is to be sung in *bel canto* style, with a full and robust sound and a controlled vibrato where appropriate. Embellishments upon written material and improvised held pitches to heighten the mood are appropriate for this movement.

Technique: Statutes

Directions:

- Speak the text given on the title page of the movement in a demonstrative mid-range bel-canto voice with a speech-like rhythm.

Technique: Glissandi

Directions:

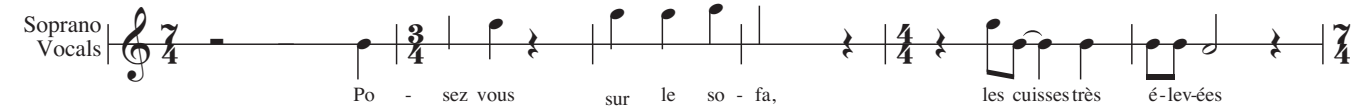
- In the style of heavy-metal vocalists such as Rob Halford from Judas Priest and Bruce Dickinson from Iron Maiden, begin from a comfortable low pitch, then gliss evenly to the top pitch of your range, holding the pitch for a few beats afterwards adding some vibrato for colour.



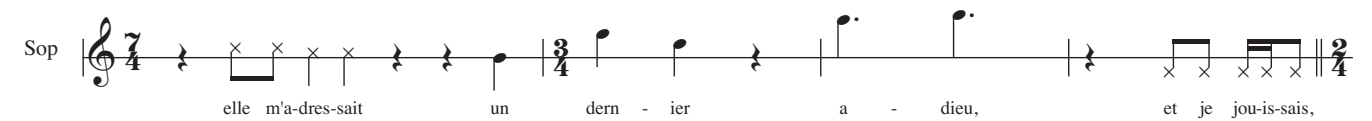
II – The Circle of Shit

This movement utilizes customized notation to create indeterminate pitch. In the place of noteheads on a 5-line staff, pitches are notated as traditional and *x* noteheads on a single line-staff which represents the soprano’s middle register – determined by their proximity to the line and each other.

Traditional note-heads are to be *sung* in the bel-canto style following the notated melodic contour rhythm, and register in proximity to the central register line on the staff:



X-noteheads are *spoken* with a bel-canto technique following the notated rhythm and register in proximity to the central register line on the staff:



III – Mistress Maggie’s Masterpiece

The notation chosen for this movement presents the second stage of indeterminacy in which the amount of repetitions of a small fragment of music is indeterminate. Each cell should be repeated for a total duration of 5 to 10 seconds, with breaks in between as deemed necessary.

Technique: Mid-range Bel-Canto

Directions:

- Sing in a robust and elegant bel-canto style using the pitches, rhythm, dynamics, and text given. Use one duration per syllable.

IV – The Circle of Blood

The Circle of Blood presents the third stage of indeterminacy in which pitch, rhythm, repetitions, and tempo are indeterminate. Each cell should be repeated for a total duration of approximately 30 seconds, with breaks in between as deemed necessary. The tempo is individualized, requiring the performer to sing in her own approximation of the tempo without intentionally locking into rhythm with the other players.

Technique: Feedback

Directions:

- Using the dynamic range, text, timbre and pitches given, begin from pianissimo dynamic and swell to a relatively high peak immediately followed by a diminuendo back into pianissimo.

*Technique: Duct-Taped Smile**Directions:*

- Using the altissimo range with a speaking-type rhythm, monotone pitch, and strained timbre, with the mouth shut

*Technique: Advisements**Directions:*

- Speak the given text in a severe and confident tone with a nearly monotone pitch and the middle (speaking) register of the voice,

Technique: Falling

Directions:

- Sing a descending scalar pattern using the pitches, rhythms, dynamic range, text, timbre, given.

V – The Final Walk

The Final Walk is a transition stage in the work where the soprano puts the microphone to the side, and walks alongside the bass guitarist and drum-set player towards the two actresses and guides them towards the Torture Gallery where the *podium*, a black wooden box with electronics affixed to the floor is stationed. As soon as you reach the podium, pick-up the microphone and begin the final movement, *VI – Antichrist (The Magistrate Watches)*.

VI – Antichrist (The Magistrate Watches)

For the final movement, nearly all musical aspects of the work are indeterminate, including pitch, rhythm, repetition, tempo and ensemble cohesion. Determinacy is only available on a global level, being text, overall length of the work, and timbre which is the soprano's voice processed by the *podium* (described on page i). Speak the given text on the title page of the movement, using any of the techniques listed in the previous movements.

FALSE CORD VOCALS

The false cord part is to be sung in the aggressive death/black/grindcore style with raspy high screams and guttural growls. Improvised screams and/or threats of death towards the victims and/or audience to heighten the mood are appropriate.

I – The Antechamber of Hell (Introduction)*Technique: False-Cord Vocals**Directions:*

The part is written on a single line rhythm staff 'x' shaped note heads. Although there is no melody in the false cord style, there is general contour which should be followed as closely as possible. A high and raspy chest voice is indicated with music notated above the centre line, whereas low guttural growls are notated below.

II – The Circle of Shit*Technique: False-Cord Vocals**Directions:*

The part is written on a single line rhythm staff 'x' shaped note heads. Although there is no melody in the false cord style, there is general contour which should be followed as closely as possible. A high and raspy chest voice is indicated with music notated above the centre line, whereas low guttural growls are notated below.

III – Mistress Maggie's Masterpiece

The notation chosen for this movement presents the second stage of indeterminacy in which the amount of repetitions of a small fragment of music is indeterminate. Each cell should be repeated for a total duration of 5 to 10 seconds, with breaks in between as deemed necessary.

*Technique: Mid-Range Snarl**Directions:*

- Using the false cord technique in the middle range of your voice, speak the given text with the notated rhythms and dynamics in a dog-like snarl.

*Technique: High-Pitch Frenzied Scream**Directions:*

- Using the false cord technique in the high range of your voice, scream in a nearly uncontrolled manner the given text with the notated rhythms and dynamics.

IV – The Circle of Blood

The Circle of Blood presents the third stage of indeterminacy in which pitch, rhythm, repetitions, and tempo are indeterminate. Each cell should be repeated for a total duration of approximately 30 seconds, with breaks in between as deemed necessary. The tempo is individualized, requiring the performer to sing in their own approximation of the tempo without intentionally locking into rhythm with the other players.

*Technique: Death Speech**Directions:*

- With a raspy whisper in the middle to high range of your voice, speak the given text in a purposeful controlled manner with the notated rhythms and dynamics.

*Technique: Frustrated Screams**Directions:*

- Using the false cord technique in the middle to high range of your voice with clenched teeth, scream the given text in a frustrated tone with the notated rhythms and dynamics.

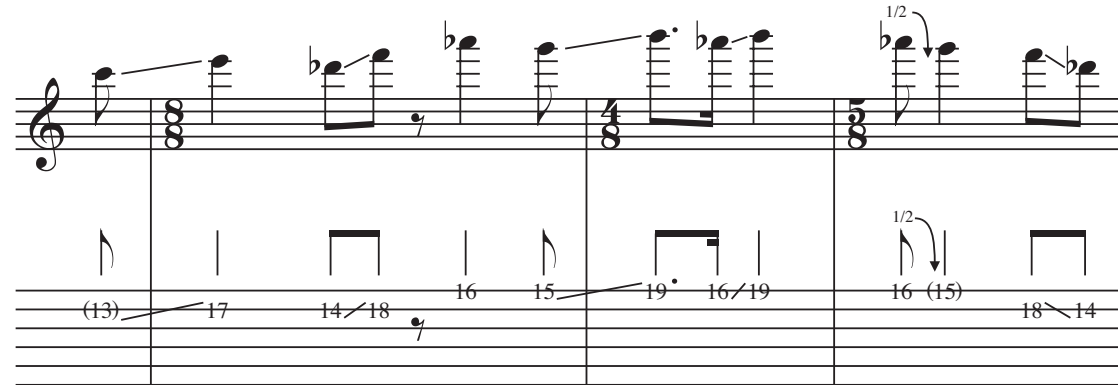
*Technique: Guttural Growl**Directions:*

- Using the false chord technique in the low range of your voice, growl the given text as low as possible with the notated rhythms and dynamics.

Technique: Glissando

Directions:

- The glissando should begin as soon as the first pitch is plucked, and should reach the second pitch by the termination of the given duration.



Technique: Sounding Metal

Directions:

- On a single string at a time, create a gesture with slight melodic (unpitched) peaks and valleys using the side of a pick or a rounded piece of metal as the activator. Mute the strings of the guitar on the fretboard with the left hand.

Technique: Cat-Strangling

Directions:

- On a single or multiple strings, create a gesture with extreme and erratic melodic (unpitched) peaks and valleys. Pluck the desired string while muting undesired strings with left hand. Dive and/or lift the whammy bar with the right hand. Directly after, hammer-on to pitches with left hand or place finger over harmonic node.

Technique: Feedback

Directions:

- Play a single pitch or harmony and allow guitar to feedback. Bend pitch and change body position in relative to the amplifier to change sound of feedback.

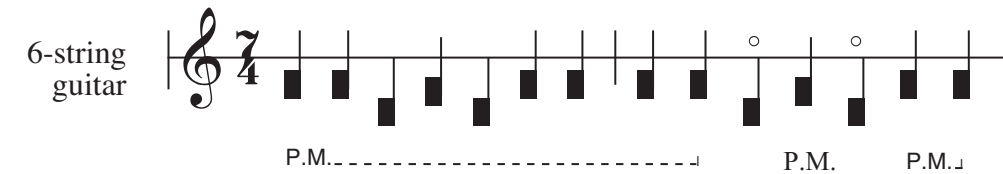
II – The Circle of Shit

The notation for this movement utilizes aleatoric procedures to create indeterminate pitch. In the place of noteheads on a 5-line staff, pitches are notated as rectangles, triangles, and slash notation, on a single line-staff which represents the 6 string guitar’s middle register – determined by their proximity to the line and each other.

Technique: rectangle note-head

Directions:

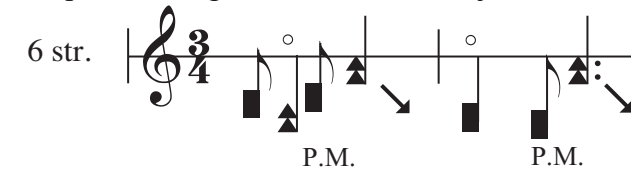
- Fretting hand shape should be closed forming the interval of a perfect, augmented or diminished fourth.



Technique: triangle note-head

Directions:

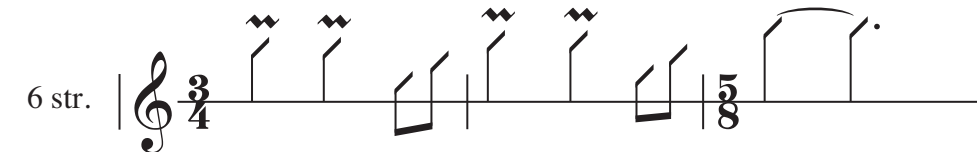
- Hand shape should be open forming the interval of a major or minor 6th.



Technique: Slash note-head

Directions:

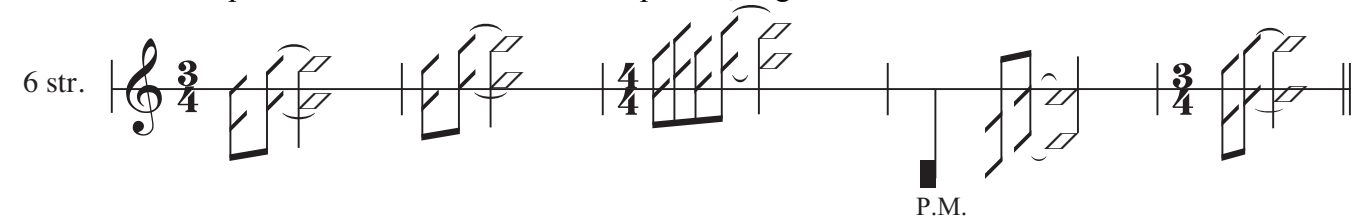
- Single pitch with one finger



Technique: Double-slash note-head

Directions:

- Hand shape should form the interval of a perfect, augmented or diminished octave.



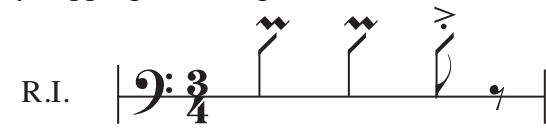
Technique: Palm-muting (P.M.)

Directions:

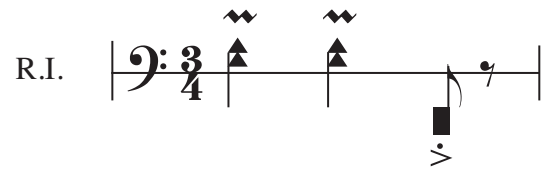
- Place the right hand with a medium amount of pressure on the strings near the bridge to muffle the sound.

*Technique: Choke**Directions:*

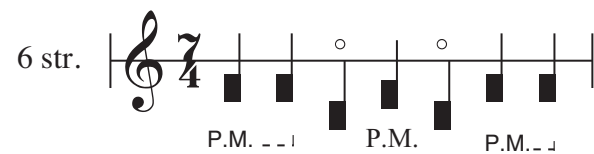
- Hit the strings percussively, followed directly by the right hand stopping the strings and the left hand muting the sound by cupping the strings.

*Technique: Palm-muted Choke**Directions:*

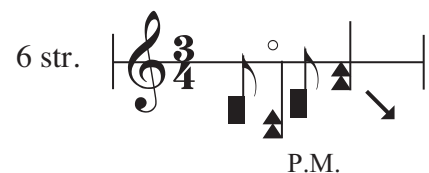
- Hit the strings percussively, followed directly by the right hand palm-muting the chord and the left hand muting the sound by cupping the strings.

*Technique: Open Strings**Directions:*

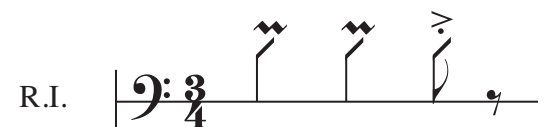
- Strum all strings of the guitar allowing the open strings above and below the chordal handshape to ring out.

*Technique: Dive/Rocket**Directions:*

- Glissando in the direction given by the arrow with the aid of a whammy-bar or whammy-pedal. If neither is available the guitar player may use an exaggerated glissando or "slide."

*Technique: Wide Vibrato/Trill**Directions:*

- Embellish the handshape indicated with a wide vibrato or trill (up to a major 3rd).

*Technique: Sounding Metal**Directions:*

- On a single string at a time, create a gesture with slight melodic (unpitched) peaks and valleys using the side of a pick or a rounded piece of metal as the activator. Mute the strings of the guitar with the left hand behind the activator
 - Utilize the dynamic range, and timbre given.
 - Do not allow any silences between iterations

*Technique: Cat-Strangling**Directions:*

- On a single or multiple strings, create a gesture with extreme and erratic melodic (unpitched) peaks and valleys. Pluck the desired string while muting undesired strings with left hand. Dive and/or lift the whammy bar with the right hand. Directly after, hammer-on to pitches with left hand or place finger over harmonic node.

*Technique: Feedback**Directions:*

- Play a single pitch or harmony and allow guitar to feedback. Bend pitch and change position in relative to the amplifier to change sound of feedback.

*Technique: Tremolo**Directions:*

- Measured tremolo that creates a smooth melodic flow without re-articulation for each new pitch. The sound should be even with precise pitch changes when notated.

III – Mistress Maggie’s Masterpiece

The notation chosen for this movement presents the second stage of prescribed improvisation in which the amount of repetitions of a small fragment of music is indeterminate. Each cell should be repeated for a total duration of 5 to 10 seconds, with breaks in between as deemed necessary.

*Technique: Tremolo**Directions:*

- Measured tremolo that creates a smooth melodic flow without re-articulation for each new pitch. Change pitches according to the durations given, which may be applied to either pitch in any order.

*Technique: Pinch harmonic with whole step bend**Directions:*

Articulated with the right hand by striking a harmonic node of a string while fretting its fundamental tone in the left hand to create an overtone. Guitarist may choose the overtone as appropriate.

*Technique: Feedback**Directions:*

- Play a single pitch or harmony and allow guitar to feedback. Bend pitch and change body position in relative to the amplifier to change sound of feedback.

*Technique: Cat-Strangling**Directions:*

- On a single or multiple strings, create a gesture with extreme and erratic melodic (unpitched) peaks and valleys. Pluck the desired string while muting undesired strings with left hand. Dive and/or lift the whammy bar with the right hand. Directly after, hammer-on to pitches with left hand or place finger over harmonic node.

*Technique: Compound Triplet Groove with Glissando**Directions:*

- In a compound triplet groove with the band and using the pitches given, hold the first pitch for its entire duration and quickly slide into the second pitch which is held for the entire given duration.

*Technique: Glissando; Compound Triplet Palm-Muted Power Chord Groove**Directions:*

- Combination of two techniques
 - Using the pitches given, hold the first pitch for its entire duration and quickly slide into the second pitch which is held for the entire given duration.
 - In a compound triplet groove with the band, play the given pitches palm-muting the first two power chords of each group and accenting the third.

IV – The Circle of Blood

The Circle of Blood presents the third stage of prescribed improvisation in which pitch, rhythm, repetitions, and tempo are indeterminate. Each cell should be repeated for a total duration of approximately 30 seconds, with breaks in between as deemed necessary. The tempo is individualized, requiring the performer to play in their own approximation of the tempo without intentionally locking into rhythm with the other players.

*Technique: Feedback**Directions:*

- Play a single pitch or harmony and allow guitar to feedback. Bend pitch and change position in relative to the amplifier to change sound of feedback.

*Technique: Sounding Metal**Directions:*

- On a single string at a time, create a gesture with slight melodic (unpitched) peaks and valleys using the side of a pick or a rounded piece of metal as the activator. Mute the strings of the guitar with the left hand behind the activator.

*Technique: Cat-Strangling**Directions:*

- On a single or multiple strings, create a gesture with extreme and erratic melodic (unpitched) peaks and valleys. Pluck the desired string while muting undesired strings with left hand. Dive and/or lift the whammy bar with the right hand. Directly after, hammer-on to pitches with left hand or place finger over harmonic node.

*Technique: Tremolo**Directions:*

- Measured tremolo that creates a smooth melodic flow without re-articulation for each new pitch. Change pitches according to the durations given, which may be applied to either pitch in any order.

*Technique: Clean Chords**Directions:*

- Arpeggiate any number of the given pitches in a single vertical sonority. The performer may choose any duration of silence before beginning a new iteration.

*Technique: Falling**Directions:*

- Play a descending scalar pattern with a hobbling rhythmic gesture grouped into small rhythmic groups of 2 or 3. The performer may choose any duration of silence before beginning a new iteration.

*Technique: Woof/Chug**Directions:*

- A singular rhythmic attack with the right hand muting the strings before and during the attack, and gently releasing them afterwards for a sustained muted “woof” sound. Use one pitch per iteration with its perfect 5th above to create a “power chord.” Performer may choose any duration of silence before beginning a new iteration.

V – The Final Walk

The Final Walk is a transition stage in the work where the guitar players simply continue the textures chosen in the final cell from *IV – The Circle of Blood*. When the soprano, bass guitarist, drum-set player, and sonic dancers 1 and 2 have reached the Torture Gallery place your guitars to the side and make your way to the *sounding chairs* on the Turret to begin the final movement, *VI – Antichrist (The Magistrate Watches)*.

VI – Antichrist (The Magistrate Watches)

Nearly all musical aspects of the Antichrist – pitch, rhythm, repetition, tempo and ensemble cohesion – are indeterminate. Determinacy is only available on a global level, being the overall length of the work, and wav files to be scrubbed in the *Sounding Chairs* (described on page iii). Improvise with the *sounding chairs* until the sound has been decreased to silence and stage lights to black.

5 STRING BASS GUITAR

I – The Antechamber of Hell (Introduction)

The bass guitar playing style of the introductory movement is comparable to extreme metal subgenres such as technical death metal, black metal, grindcore, and thrash-metal. In this movement the only extended technique used is glissando. The part is written in both standard western notation and tablature.

Technique: Glissando

Directions:

- The glissando should begin as soon as the first pitch is plucked, and should reach the second pitch by the termination of the given duration.

II – The Circle of Shit

The notation for this movement utilizes prescribed improvisation to create indeterminate pitch. In the place of noteheads on a 5-line staff, pitches are notated as rectangles, triangles, and slash notation, on a single line-staff which represents the 5 string bass guitar's middle register – determined by their proximity to the line and each other. The bass guitar reads the same staff as the drum-set player and 7-string guitar player which is named Rhythm Instruments (R.I.).

Technique: rectangle note-head

Directions:

- Hand shape should be closed forming the interval of a perfect, augmented or diminished fourth.

Technique: triangle note-head

Directions:

- Hand shape should be open forming the interval of a major or minor 6th.

Technique: Slash note-head

Directions:

- Single pitch with one finger

Technique: Double-slash note-head

Directions:

- Hand shape should form the interval of a perfect, augmented or diminished octave.

Technique: Choke

Directions:

- Hit the strings percussively, followed directly by the right hand stopping the strings and the left hand muting the sound by cupping the strings.

Technique: Palm-muted Choke

Directions:

- Hit the strings percussively, followed directly by the right hand palm-muting the chord and the left hand muting the sound by cupping the strings.

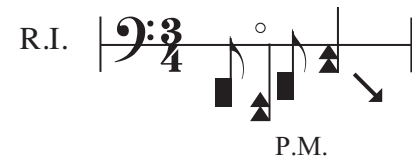
Technique: Open Strings

Directions:

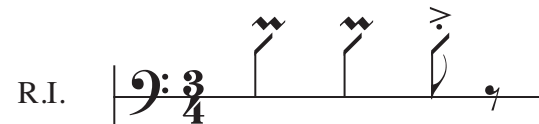
- Strum all strings of the guitar allowing the open strings above and below the chordal handshape to ring out.

*Technique: Dive/Rocket**Directions:*

- Glissando in the direction given by use of an exaggerated glissando or 'slide.'

*Technique: Wide Vibrato/Trill**Directions:*

- Embellish the handshape indicated with a wide vibrato or trill (up to a major 3rd).

III – Mistress Maggie's Masterpiece

The notation chosen for this movement presents the second stage of prescribed improvisation in which the amount of repetitions of a small fragment of music is indeterminate. Each cell should be repeated for a total duration of 5 to 10 seconds, with breaks in between as deemed necessary.

*Technique: Tremolo**Directions:*

- Measured tremolo that creates a smooth flowing melodic without re-articulation for each new pitch. Change pitches according to the durations given, which may be applied to either pitch in any order.

*Technique: Accented Chord in Unison with Drum-set**Directions:*

- Using visual cues for coordination, play the given pitches in the cell in unison with the drum-set player.

*Technique: Compound triplet Groove**Directions:*

- In a compound triplet groove with the band, play the given pitches.

*Technique: Simple time Groove**Directions:*

- Play the given pitches in simple time locking into a tight groove with the band.

*Technique: Feedback**Directions:*

- Play a single pitch or harmony and allow guitar to feedback. Bend pitch and change position in relative to the amplifier to change sound of feedback.

IV – The Circle of Blood

The Circle of Blood presents the third stage of prescribed improvisation in which pitch, rhythm, repetitions, and tempo are indeterminate. Each cell should be repeated for a total duration of approximately 30 seconds, with breaks in between as deemed necessary. The tempo is individualized, requiring the performer to play in their own approximation of the tempo without intentionally locking into rhythm with the other players.

*Technique: Frantic tapping**Directions:*

- With the edge of a pick, or a extra-musical piece of equipment such as a tool or small piece of metal, frantically tap the strings and pick-ups of the bass with a simultaneous and gradual increase and decrease in both dynamic and velocity. Allow for feedback between iterations.

*Technique: Feedback**Directions:*

- Play a single pitch or harmony and allow guitar to feedback. Bend strings and change body position in relative to the amplifier to change sound of feedback.

*Technique: Hits and Catches**Directions:*

- Using visual cues for coordination, play the given pitches and rhythms in the cell in unison with the drum-set player.

*Technique: Echoes**Directions:*

- Using visual cues for coordination, play the given pitches in unison with the drum-set player. Use the fingers for a softer sound and allow the sound to decay naturally.

*Technique: 4 and 1/2 on the floor**Directions:*

- Using visual cues for coordination, play the given pitches and rhythms in a locked groove the drum-set player. The individual rhythms themselves do not need to be in unison.

V – The Final Walk

The Final Walk is a transition stage in the work where the bass guitarist puts their instrument to the side, and walks alongside the drum-set player and soprano towards the Torture Gallery where the *mixing board* where the *mixing board*, which controls the volume levels of all the electronics on the Torture Gallery is stationed. As soon as you reach the mixing board, gradually increase the volumes of *The Rack*, and the *Catherine wheel* which begins the final movement, *VI – Antichrist (The Magistrate Watches)*.

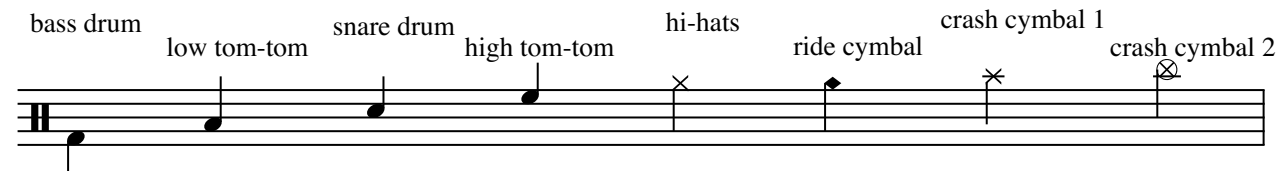
VI – Antichrist (The Magistrate Watches)

For the final movement, nearly all musical aspects of the work – pitch, rhythm, repetition, tempo and ensemble cohesion – are indeterminate. Determinacy is only available on a global level, being the overall length of the work, and levels of the REIs. Follow the dynamic indications on the score and fade all instruments out upon the soprano's final cut-off cue.

DRUM-SET PLAYER

I – The Antechamber of Hell (Introduction)

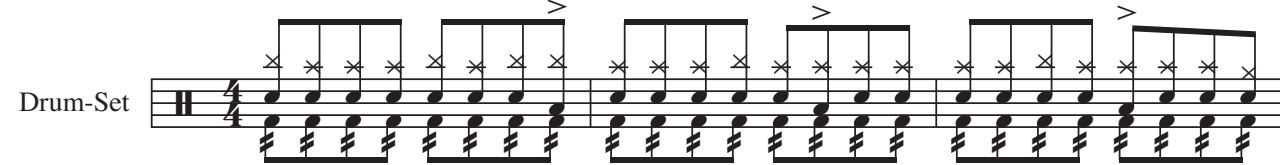
The drum-set playing style of the introductory movement is comparable to extreme metal subgenres such as technical death metal, black metal, grindcore, and thrash-metal. The drum-set part is written in standard western notation found in transcriptions of drum-set music.



Technique: Snare on 1 Thrash Beat

Directions:

Hands together and bass drum either in unison or doubling the hands.



Technique: Cymbal Catches

Directions:

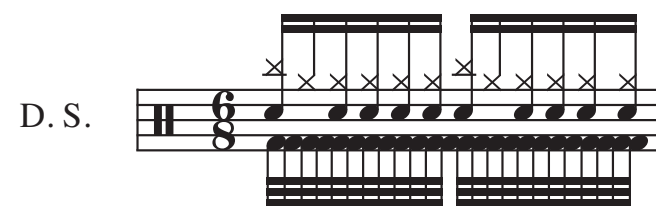
- The cymbal is caught directly after being hit. The cymbal may be caught with the hand opposite striking or the same hand. The cymbal may be doubled by most often a bass drum, but in some cases with a snare-drum or tom-tom.



Technique: Hands-together blast-beat

Directions:

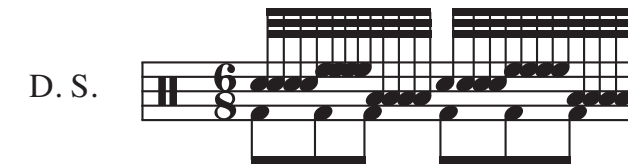
- This pattern requires the hands to play together on a metrically strong portion of the beat. The difference here being the speed, marking 16th notes, increasing the surface rhythm.



Technique: Drum-Fills

Directions:

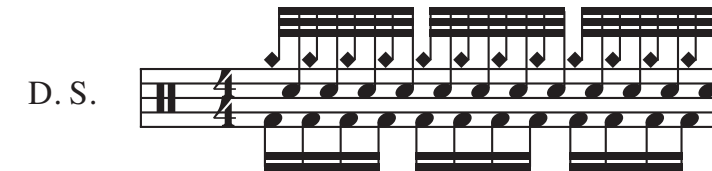
- The drum-fills given are rough outlines, and may be altered to better suit the style of the drum-set player. The general outline of the other performer's beats are given in the bass-drum.



Technique: Hands-Apart-Blast-Beat

Directions:

- The two hands play alternating 32nd notes. The bass drum may play unison with 32nds, or doubling the bass drum with 16ths. The right hand always plays before the left hand in this style.



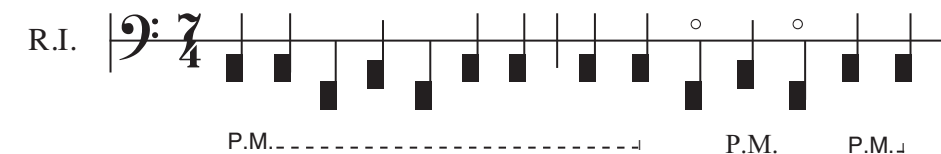
II – The Circle of Shit

The notation for this movement utilizes prescribed improvisation to create indeterminate pitch. In the place of noteheads on a 5-line staff, pitches are notated as rectangles, triangles, and slash notation, on a single line-staff which represents the drum-set's middle register – determined by their proximity to the line and each other. The bass guitar reads the same staff as the bass guitar and 7-string guitar player which is named Rhythm Instruments (R.I.).

Technique: rectangle note-head

Directions:

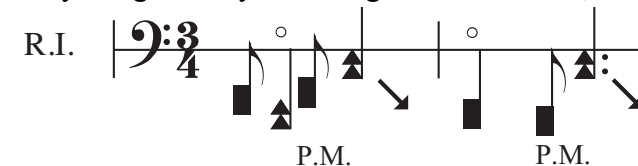
- Play the given rhythm using the tom-toms, floor-tom, and bass-drum.



Technique: Triangle noteheads

Directions:

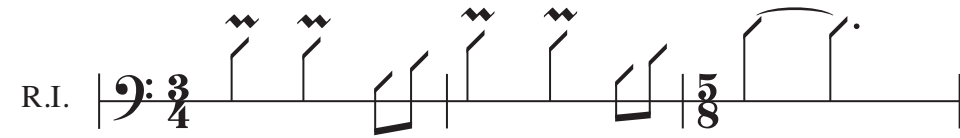
- Play the given rhythm using the snare-drum, for triangle note-heads



Technique: Slash noteheads

Directions:

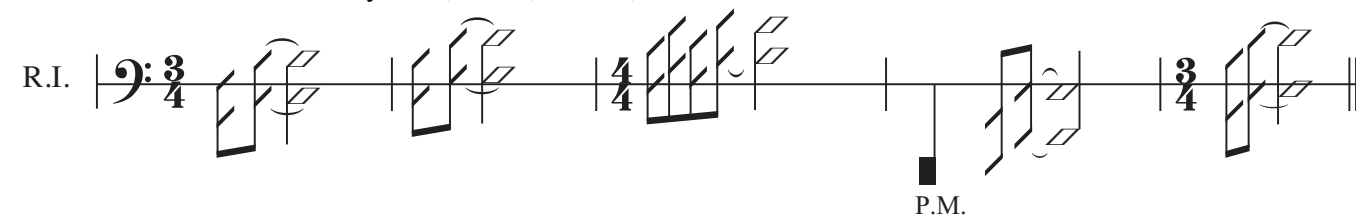
- Combine with the cymbal, snare, or tom, with bass-drum



Technique: Double Slash noteheads

Directions:

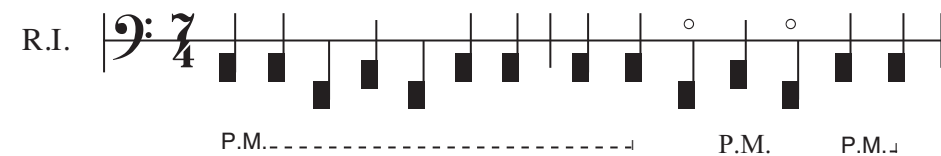
- Combine with the cymbal, snare, or tom, with bass-drum



Technique: Palm Muting

Directions:

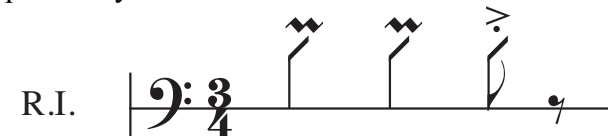
- Keep the sound short and punctuated, not allowing any drum or cymbal to resonate beyond its given duration.



Technique: Choke

Directions:

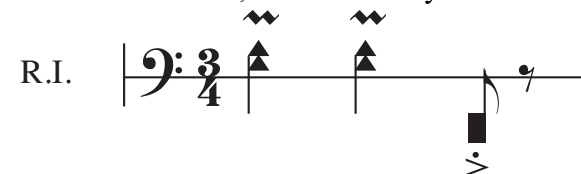
- Cymbal catch accompanied by a bass drum.



Technique: Palm-muted Choke

Directions:

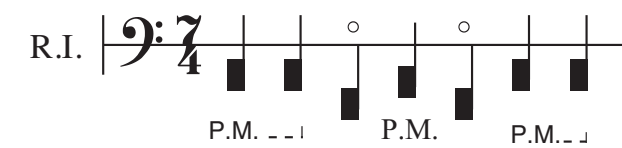
- Accented hit on the toms and bass drum, muted directly after.



Technique: Cymbals

Directions:

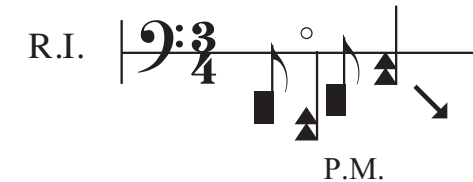
- Augment the notehead given with a cymbal.



Technique: Dive/Rocket

Directions:

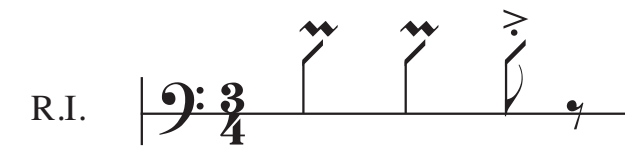
- A downward fill on the tom-toms, or 16th note cymbal roll with double bass drum.



Technique: Wide Vibrato/Trill

Directions:

- Embellish with your choice of cymbal or drum combination.



III – Mistress Maggie’s Masterpiece

The notation chosen for this movement presents the second stage of prescribed improvisation in which the amount of repetitions of a small fragment of music is indeterminate. Each cell should be repeated for a total duration of 5 to 10 seconds, with breaks in between as deemed necessary. The drum-set part is written in standard western notation found in transcriptions of drum-set music.

There are two basic patterns in this movement, each of which dominating a half. The beat found in the first half is called a “blast beat.” In the second half is a pattern highlighting the skins, or tom-toms of the set. Below is a description for each:

Technique: Hands-Apart Blast-Beat

Directions:

- The two hands play alternating 32nd notes. The bass drum may play unison with 32nds, or doubling the bass drum with 16ths.

Technique: Accented tom hit in unison with bass guitar

Directions:

- Using visual cues for coordination, play the given pitches in the cell in unison with the drum-set player.

*Technique: Drum-fill**Directions:*

- Perform a 32nd note fill on the given drums and cymbals

*Technique: Cymbal-wash**Directions:*

Perform an unmeasured tremolo using the cymbals and Catherine-wheel to create a wash of sound.

*Technique: Compound triplet Groove**Directions:*

- In a compound triplet groove with the band, play the given pattern with the notated drums and cymbals.

*Technique: 4 against 3 Groove**Directions:*

- In a groove with the band, play the given pattern with the notated drums accenting 3's with the cymbals and 4's with the bass and snare drum.

*Technique: Hands-apart blast-beat with accents**Directions:*

- The two hands play alternating 32nd notes grouped in either threes or twos denoted by a crash cymbal. The bass drum may play unison with 32nds, or doubling the bass drum with 16ths.

IV – The Circle of Blood

The Circle of Blood presents the third stage of prescribed improvisation in which pitch, rhythm, repetitions, and tempo are indeterminate. Each cell should be repeated for a total duration of approximately 30 seconds, with breaks in between as deemed necessary. The tempo is individualized, requiring the performer to play in their own approximation of the tempo without intentionally locking into rhythm unless a box is placed around two instruments, denoting a locked rhythm between the two.

*Technique: Feedback**Directions:*

- Create a swell using the crash cymbals, Catherine wheel and floor toms. There should be no silence between iterations. Either hard drum-sticks or soft mallets may be used.

*Technique: Frantic tapping**Directions:*

- With the tip of your drum-stick, or an extra-musical piece of equipment such as a tool or small piece of metal, frantically tap cymbals bells, snare drum or tom-tom rims with a simultaneous and gradual swell in both dynamic and velocity. There should be no silence between iterations.

*Technique: Hits and Catches**Directions:*

- Using visual cues for coordination, play the given pitches and rhythms in the cell in unison with the bass guitar player.

*Technique: Echoes**Directions:*

- Using visual cues for coordination, play the single accented rhythmic hit followed by a soft tremolo in unison with the bass guitar player. Use the soft-yarn mallets for a softer sound and allow the sound to decay naturally.

*Technique: 4 and ½ on the floor**Directions:*

- Using visual cues for coordination, play the rhythms in a locked groove the bass guitar player. The individual rhythms themselves do not need to be in unison, but should sound like an off-kilter rock style “4 on the floor” drum beat.

V – The Final Walk

The Final Walk is a transition stage in the work where the drum-set player takes the *Catherine Wheel*, and walks alongside the bass guitarist and soprano towards the Torture Gallery where the piezo microphone connected to the *f/x* pedals is stationed. Upon arrival at the Torture Gallery, adhere the piezo to the side of the *Catherine Wheel* using the adhesive gum provided. Wait for the soprano's cue and the begin to improvise with the *Catherine Wheel*.

VI – Antichrist (The Magistrate Watches)

For the final movement, nearly all musical aspects of the work – pitch, rhythm, repetition, tempo and ensemble cohesion – are indeterminate. Determinacy is only available on a global level, being the overall length of the work, and materials to be manipulated inside the *Catherine Wheel* (described on page iii). Improvise with the *Catherine Wheel* until the soprano gives the cut-off then freeze in place until the lights are brought up.

I - The Antechamber of Hell (Introduction)

Statutes:

« A six heures précises, l'historienne commencera sa narration. Cette narration dure jusqu'à dix heures du soir, et pendant ce temps-là, comme son objet est d'enflammer l'imagination, toutes les lubricités seront permises, excepté néanmoins celles qui porteraient atteinte à l'ordre de l'arrangement pris pour les déflorations, lequel sera toujours exactement conservé. Mais on fera du reste tout ce qu'on voudra avec son fouteur, l'épouse, le quatrain et la vielle du quatrain, et même avec les historiennes, si la fantaisie en prend, et cela, ou dans sa niche, ou dans le cabinet qui en dépend. La narration sera suspendue tant que dureront les plaisirs de celui dont les besoins l'interrompent, et on la reprendra quand il aura fini. »

③⑩ immolated ; ④⑥ returned
I - The Antechamber of Hell (Introduction)

Daniel Brophy

Allegro ♩ = 108 anxious and nervous

A

Technique	Advisements
Durations	c.a.30 seconds
Dynamics	<i>mf-f</i>
Text	Statutes

AI

Soprano vocals

False-Cord vocals

6 string guitar notation

6 string guitar tablature

7 string guitar notation

7 string guitar tablature

5 string bass notation

5 string bass tablature

Drum-set

c.a.30 seconds

c.a.30 seconds

c.a.30 seconds

c.a.30 seconds

c.a.30 seconds

c.a.30 seconds

c.a.30 seconds

Guitar Tone Setting: Rhythm 1

Guitar Tone Setting: Rhythm 1

Guitar Tone Setting: Rhythm 1

Guitar Tone Setting: Rhythm 1

Bass Tone Setting: Clean Tone 1

Bass Tone Setting: Clean Tone 1

ffff

*due to the use of distortion and amplification there is no fluctuation in the dynamic throughout the movement

(B) Claustrophobic, Punctuated and Forceful

9

mf *ff* *mf* *f* *fff*

Sop. le moindre manque d'at - tent - ion, s'ra une des fautes les plus cru - ell - e - ment pun - ies.

F.C.

6 str. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

6 str. 3 3 3 3 3 3 3 3 5 5 5 5 7 7 7 7 7 7 H

2 2 6 6 4 4 4 4 4 4 2 2 2 2 6 6 6 6 6 6 8 7 7 7 7 7 5 5 5 5

7 str. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

7 str. 3 4 2 3 6 6 8 8 6 6 6 6 6 6 6 6 6 6 4 4 4 4 4 8 8 8 8 8 6 6 6 6 8 8 3 3 3 3 3 2 2 2 2 2 10

0 0 0 0 0 0 0 0 6 6 6 6 6 6 6 6 4 4 4 4 4 8 8 8 8 0 0 0 0 0 6 6 6 6 8 8 7 7 7 7 7 9 9 9 9 9

Bass 2 2 2 2 2 2 4 6 4 4 4 2 0 2 2 0 0 6 6 6 6 6 6 6 6 4 4 4 4 4 0 8 8 6 6 6 6 7 7 7 7 7 9 9 9 9 9 10 10 10 10

D. S.

BI Desperate and Frantic

BII Claustrophobic, Puncuated and Forceful

Sop. *19*
 F.C.
 6 str. *full*
 6 str. *full*
 7 str. *1/2*
 7 str. *1/2*
 Bass
 Bass
 D. S.

28

Sop. ja - mais pro - non - cé qu'ac - com - - - pag - - - né d'in - vec - tives

F.C.

6 str. P.M. P.M. P.M. P.M. P.M. full full

6 str. 3 3 3 3 3 3 3 3 3 3 5 5 5 5 5 4 4 4 4 4 4 2 2 2 2 2 6 6 6 6 6 6 (13) 17 14 18 18 16 15 19 20

7 str. 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2

7 str. 17 12 9 9 12 (12) 17 17 12 9 12 (12) 12 12 17

Bass

Bass 0 6 6 6 6 6 6 6 6 6 2 2 0 6 6 4 4 4 4 4 4 4 4 0 8 8 6 6 6 6 6 7 7 7 7 7 9 9 9 9 9 10 10 10 10

D. S.

Complex, dizzying and disconcerting

35

Sop.

F.C.

6 str

6 str

7 str.

7 str.

Bass

Bass

D. S.

D Frustrating and anxious

43

Sop.

F.C.

6 str.

6 str.

7 str.

7 str.

Bass

Bass

D. S.

Vous êtes en - fer - mées

dans une ci - ta - delle im - pén - é - trable

qui que ce soit

ne vous y sait

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

ad libitum

DI Brutal and Heavy

51

Sop.

F.C.

6 str.
Tone Setting: Lead 1
dé - jà mortes

6 str.
Tone Setting: Lead 1

7 str.
P.M.

7 str.
P.M.

Bass

Bass

D. S.
ad libitum

The musical score is arranged in a system of staves. From top to bottom, the parts are: Soprano (Sop.), F.C. (Fretless Cello), 6 strings (6 str.) with a 'Tone Setting: Lead 1' instruction and the lyrics 'dé - jà mortes', another 6 strings (6 str.) staff with 'Tone Setting: Lead 1' and fret numbers, 7 strings (7 str.) with 'P.M.' (Percussion Mallets) and rhythmic notation, another 7 strings (7 str.) staff with 'P.M.' and rhythmic notation, Bass (Bass) with rhythmic notation, another Bass (Bass) staff with fret numbers, and Double Bass (D. S.) with 'ad libitum' and rhythmic notation. The score is divided into measures by vertical bar lines, and the time signature changes from 3/4 to 2/4 and back to 3/4.

62

Sop.

F.C.

6 str.

6 str.

7 str.

7 str.

Bass

Bass

D. S.

The musical score is arranged in a system of staves. The top staff is for Soprano (Sop.) in treble clef. The second staff is for First Chorus (F.C.) in treble clef. The third and fourth staves are for two 6-string guitars (6 str.), with the top staff showing melodic lines and the bottom staff showing fret numbers (e.g., 7, 14, 11, 13, 14, 13, 13). The fifth and sixth staves are for two 7-string guitars (7 str.), with the top staff showing melodic lines and the bottom staff showing fret numbers (e.g., 4, 7, 8, 2, 3, 1). The seventh staff is for Bass in bass clef. The eighth staff is for another Bass in bass clef. The bottom staff is for Double Bass (D. S.) in bass clef. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'P.M.' (Pizzicato Muto). The time signature changes from 3/4 to 2/4 and back to 3/4.

DII overwhelming

73

Sop. les o - blige à pres - ser les nerfs é-rec - teurs, à pro - duire une sen - sat - ion

F.C. sans prin - ci - pes, sans re - lig - ion, les moins crim - i - nel est souillé de plus in - fa - mies

6 str. P.M.

6 str. P.M.

7 str. P.M.

7 str. P.M.

Bass

Bass

D. S.

DIII transition

81

Sop. — lu - brique. lu - brique.

F.C. que vous ne pourriez les nom - brer

6 str. **Guitar 1 Solo**

Technique:	s. metal	tr. strangle	trem.	fbuck
Duration/Shape:				
Dynamics:	<i>mf</i>		<i>p-ff</i>	
Timbre:	saturated distortion - delay; reverb; wah			
Pitch:	N/A			

7 str. P.M. P.M. P.M.

7 str. 0 1 1 2 4 4 2 0 1 2 5

Bass *mf* *subito p*

Bass 0 1 1 2 4 4 2 0 1 2 5

D.S. *mf* *subito p*

DIV

*glissando

91

Sop.

F.C.

6 str

6 str

7 str.

7 str.

Bass

Bass

D. S.

P.M.

sfz subito p

*full vocal range glissando - unpitched
Use syllable best suited to performer

112

Sop. - - prav - - - é doivent ré - - - - gar - - - - der comme leurs ma - ris.

F.C. a - - - - vec les hommes,

6 str. P.M. P.M. P.M. full

6 str. 5 5 5 5 5 4 4 4 4 4 12 (13) 17 14 18 18 16 15 19 20

7 str. P.M. P.M. P.M. 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2

7 str. 9 12 (12) 17 17 12 9 12 (12) 17 12 17

Bass

Bass 2 2 0 6 6 4 4 4 4 4 4 4 0 8 8 6 6 6 6 6 7 7 7 7 7 9 9 9 9 10 10 10 10

D. S.

(H)

122

This musical score is for a guitar and voice piece, marked with a circled 'H' and the number '122'. It is set in 4/4 time and consists of six staves:

- Sop. (Soprano):** A vocal line that remains silent throughout this section.
- F.C. (Fingerings):** A staff with a treble clef and 4/4 time signature, which is empty.
- 6 str. (Sixth String):** A treble clef staff showing a complex rhythmic pattern of eighth notes with various accidentals.
- 6 str. (Fingerings):** A staff containing numerical fingerings for the sixth string, such as 0, 3, 1, 4, 0, 1, 4, 0, 3, 1, 4, 0, 3, 1, 4, 0, 3, 1, 4, 0, 3, 1, 4, 0, 1, 4, 0, 3, 1, 4, 0, 1, 4, 0, 3, 1, 4.
- 7 str. (Seventh String):** A treble clef staff with a melodic line and chords, including some triplets.
- 7 str. (Fingerings):** A staff with numerical fingerings for the seventh string, including 9, 6, 9, 4, 6, 10, 5, 6, 9, 4, 6, 10, 4, 6, 9, 4, 6, 10, 3, 6, 9, 4, 6, 10, 6, 9, 4, 6, 10, 6, 9, 4, 6, 10, 2, 6, 9, 4, 6, 10.
- Bass:** A bass clef staff with a melodic line and chords, including some triplets.
- Bass (Fingerings):** A staff with numerical fingerings for the bass line, such as 2, 2, 2, 2, 0, 0, 0, 1, 6, 6, 6, 7, 7, 7, 6, 6, 7, 9, 7, 7, 8, 0, 0, 6, 6, 7, 7, 6, 6, 7, 7, 4, 9, 7, 7, 9, 8.
- D.S. (Double Bass):** A bass clef staff with a rhythmic pattern of eighth notes, some marked with an accent (>).

(A) Gigantic, Slow, and Disgusting, wallowing in pity ♩ = 76

Soprano Vocals

Po - sez vous sur le so - fa, les cuisses très é - lev - ées et la tête pour basse. Cha -

False Chord Vocals

que le crime par lui-même un tel

6-string guitar

Guitar Tone Setting: Rhythm 2

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Rhythm Instruments: 7-string, bass and drum-set

Guitar Tone Setting: Rhythm 2

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Sonic Dancers stage instructions

SD1 - remain in bondage on stage
 SD2 - remain inside private viewing box
 Srv - wheel private viewing booth with SD2 through the audience

AI

Sop

cun des vo - - - ments par les-quels 'ex - hal - ait sa vie — pro - dui-sait sen-sation dé-lic-ieuse mon or - gan - is - ment.

F.C.

at-trait, il peut suf-fire en-flammer toutes les pas - sions à je - ter dans crime par lui - - que les actes mêmes de lu - bric-i - té !

6 str.

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

R.I.

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

S.D.

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

*All instruments should be at an equal dynamic level.
 There is no fluctuation in the dynamic throughout the movement.

173 172

Sop
ment qu'il vient dé - po - ser.

F.C.
contre l'ordre de la na - ture est une crime contre l'ordre de la na - ture

6 str.

R.I.

S.D.

P.M.

P.M.

P.M.

(D) 182

Sop

F.C.

6 str.

7 str.

R.I.

S.D.

6string - soli, *ad lib.* Guitar Tone Setting: Solo 2

Technique	s. c.str- trem- feed metal'angle' olo back
Contour	
Dynamics	<i>fff</i> <i>p-fff</i>
Timbre	Saturated distortion, delay, wah, flanger
Pitch	N/A

1.	10	2.	10
Contour		Contour	
Dynamics <i>p-fff</i>		Dynamics <i>p-fff</i>	
Timbre gtrs. & bass: sat. distortion with fx drums: cymbal wash		Timbre gtrs. & bass: sat. distortion with fx drums: cymbal wash	

1.	10	2.	10
Contour		Contour	
Dynamics <i>p-fff</i>		Dynamics <i>p-fff</i>	
Timbre gtrs. & bass: sat. distortion with fx drums: cymbal wash		Timbre gtrs. & bass: sat. distortion with fx drums: cymbal wash	

SD1 - remain in bondage on stage
SD2 - remain inside *private viewing booth*
Srv. - remove lid to *private viewing booth*; offer shit cookies to audience members

191

Sop

F.C.

6 str.

R.I.

S.D.

6string - soli, *ad lib.* Guitar Tone Setting: Solo 2

Technique	s. c.str. trem. feed metal angle olo back
Contour	
Dynamics	<i>fff</i> <i>p-fff</i>
Timbre	Saturated distortion, delay, wah, flanger
Pitch	N/A

Technique	Feedback
Contour	
Dynamics	<i>p-fff</i>
Timbre	gtrs. & bass: sat. distortion with fx drums: cymbal wash

Technique	Feedback
Contour	
Dynamics	<i>p-fff</i>
Timbre	gtrs. & bass: sat. distortion with fx drums: cymbal wash

Sop

F.C.

6 str.

R.I.

S.D.

scream (all FC)

Elle me ten - dait les bras, elle m'a-dres-sait un dern - ier a - dieu, et je jou-is-sais,

208 EI 174

Sop et je for - mais dé - jà mille pro - jecs or que j'al - lais

F.C. Ri - en de sim - ple que d'aim - er l'a - vil - is - se - ment et trait,

6 str. P.M.-----

R.I. P.M. P.M. P.M. P.M.

S.D.

216 F

Sop pos - sé - der. _____ en pousse un se-cond, puis un troisième,

F.C. L'u - niverse ne sub - sis-ter-ait pas un in - stant

6 str. P.M. P.M. P.M.----- P.M.-----

R.I. P.M. P.M. P.M. P.M. P.M.-----

S.D. SD1 - remain in bondage on stage
SD2 - climb out of private viewing booth; move towards SD1
Srv - return to private viewing booth and aid SD2 in exiting

175

227

FI

Sop et tou - jours à chaque la même cér - é - mo - nie d'in - tro - duc - tion.

F.C. il peut suf - fire il peut suf - fire

6 str. P.M. P.M.

R.I. P.M. P.M. P.M. P.M.

S.D. SD1 - remain in bondage on stage
SD2 - move slowly and sensually towards SD1
Srv - return private viewing booth to back stage right.

236

Sop je me vis maî - tresse du ma - got.

F.C. toutes les pas - sions lui - même il peut suf - fire pas - sions

6 str. P.M. P.M. P.M. P.M. P.M.


R.I. P.M. P.M. P.M. P.M. P.M.


S.D.


Allegro ♩ = 140 anxious, frustrated, and chaotic
 Play and repeat the material within each cell for a duration of 5 to 10 seconds, moving directly into the next cell without pause. When the cells of two instruments are surrounded by a box, the pitches and durations are to be executed in unison between these two instruments through visual cueing.


III - Mistress Maggie's Masterpiece


Soprano Vocals	♩	A		B		C		D	
		tacet		tacet		tacet		tacet	
False-Chord Vocals	II	A		B		C		D	
		tacet		tacet		tacet		tacet	
6-string guitar notation	♩	A		B		C		D	
		Tremolo		Tremolo		Tremolo		Tremolo	
6-string guitar tablature	TAB	A		B		C		D	
		Tremolo		Tremolo		Pinch Harmonic with Bend		Tremolo	
7-string guitar notation	♩	A		B		C		D	
		Tremolo		Tremolo		Tremolo		Tremolo	
7-string guitar tablature	TAB	A		B		C		D	
		Tremolo		Tremolo		Tremolo		Tremolo	
5-string bass notation	♩	A		B		C		D	
		Tremolo		Tremolo		Tremolo		Tremolo	
5-string bass tablature	TAB	A		B		C		D	
		Tremolo		Tremolo		Tremolo		Tremolo	
Drum-set	II	A		B		C		D	
		Hands-apart blast-beat		Hands-apart blast-beat		Hands-apart blast-beat		Hands-apart blast-beat	
Sonic Dancers stage instructions		A		B		C		D	
		SD 1		SD 2		Srv			
		SD 1		SD 2		Srv			


Sop. 

F.C. 

6 str.  **TAB**



7 str.  **TAB**

Bass  **TAB**



D.S. 

S.D.

I

Technique	Mid-range Bel-Canto
Durations	
Dynamics	<i>mf</i>
Text	Il la fou en
Pitch	



J


Technique	Mid-range Bel-Canto
Durations	
Dynamics	<i>f</i>
Text	Cou
Pitch	

K

tacet

L



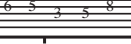
Technique	Mid-range Bel-Canto
Durations	
Dynamics	<i>ff</i>
Text	Sur un grande cru-ci-fix
Pitch	


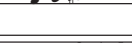
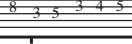
Technique	Mid-range snarl
Durations	
Dynamics	<i>f</i>
Text	elle re-pond li-ber-tin-e-ment

tacet



tacet



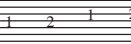
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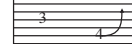
Technique	Tremolo
Durations	
Timbre	Saturated distortion
Pitch	 

Technique	Tremolo
Durations	
Timbre	Saturated distortion
Pitch	 



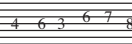
tacet



Technique	Feedback
Durations	
Timbre	Saturated distortion, delay, wah, flanger
Pitch	<i>ff</i> 




Technique	Tremolo
Durations	
Timbre	Saturated distortion
Pitch	 



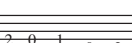
Technique	Pinch harmonic with bend
Durations	
Timbre	Saturated distortion
Pitch	 

tacet




Technique	Tremolo
Durations	
Timbre	Saturated distortion
Pitch	 


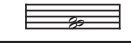
Technique	Feedback
Durations	
Timbre	Saturated distortion, delay, wah, flanger
Pitch	<i>ff</i> 

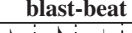

Technique	Accented chord with drums
Durations	
Timbre	Clean tone
Pitch	 


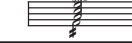
Technique	Tremolo
Durations	
Timbre	Clean tone
Pitch	 




*gradual diminuendo with volume pedal



Technique	Feedback
Durations	
Timbre	Fuzz Distortion
Pitch	 




Technique	Accented tom hit with bass
Durations	
Activator	Bass drum and toms
Pattern	



Technique	Hands-apart blast-beat
Durations	
Activator	Hi-hat, snare, bass drum
Pattern	




Technique	Drum fill
Durations	
Activator	All drums
Pattern	




Technique	Feedback
Durations	
Timbre	Fuzz Distortion
Pitch	 



Technique	Cymbal wash
Durations	
Activator	Cymbals, Catherine Wheel
Pattern	




Technique	Feedback
Durations	
Timbre	Fuzz Distortion
Pitch	 



Technique	Cymbal wash
Durations	
Activator	Cymbals, Catherine Wheel
Pattern	




Technique	Feedback
Durations	
Timbre	Fuzz Distortion
Pitch	 



Technique	Feedback
Durations	
Timbre	Fuzz Distortion
Pitch	 




Technique	Cymbal wash
Durations	
Activator	Cymbals, Catherine Wheel
Pattern	



Technique	Feedback
Durations	
Timbre	Fuzz Distortion
Pitch	 




Technique	Cymbal wash
Durations	
Activator	Cymbals, Catherine Wheel
Pattern	



Technique	Feedback
Durations	
Timbre	Fuzz Distortion
Pitch	 




Technique	Cymbal wash
Durations	
Activator	Cymbals, Catherine Wheel
Pattern	



Technique	Feedback
Durations	
Timbre	Fuzz Distortion
Pitch	 




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Activator	Cymbals, Catherine Wheel
Pattern	



Technique	Feedback
Durations	
Timbre	Fuzz Distortion
Pitch	 




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Technique	Feedback
Durations	
Timbre	Fuzz Distortion
Pitch	 




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
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Technique	Feedback
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
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Technique	Feedback
Durations	
Timbre	Fuzz Distortion
Pitch	 




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Durations	
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Technique	Feedback
Durations	
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Pitch	 




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Technique	Feedback
Durations	
Timbre	Fuzz Distortion
Pitch	 




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Durations	
Activator	Cymbals, Catherine Wheel
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Technique	Feedback
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Pitch	 




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Durations	
Activator	Cymbals, Catherine Wheel
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Technique	Feedback
Durations	
Timbre	Fuzz Distortion
Pitch	 




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Durations	
Activator	Cymbals, Catherine Wheel
Pattern	



Technique	Feedback
Durations	
Timbre	Fuzz Distortion
Pitch	 




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Durations	
Activator	Cymbals, Catherine Wheel
Pattern	



Technique	Feedback
Durations	
Timbre	Fuzz Distortion
Pitch	 

Technique	Cymbal wash
Durations	
Activator	Cymbals, Catherine Wheel
Pattern	

Technique	Feedback
Durations	
Timbre	Fuzz Distortion
Pitch	 

Technique	Cymbal wash
Durations	
Activator	Cymbals, Catherine Wheel
Pattern	

Technique	Feedback
Durations	
Timbre	Fuzz Distortion
Pitch	 

Technique	Cymbal wash
Durations	
Activator	Cymbals, Catherine Wheel
Pattern	

Technique </

M N O P

Sop.

Technique	Mid-range Bel-Canto
Durations	
Dynamics	<i>ff</i>
Text	Dans cette at-ti-tude
Pitch	

Technique	Mid-range Bel-Canto
Durations	
Dynamics	<i>fff</i>
Text	La tê-te du Christ qui cause
Pitch	

F.C.

Technique	Mid-range snarl
Durations	
Dynamics	<i>mf</i>
Text	elle s'ê-tait fait fou-tre on

tacet

Technique	High-pitched scream
Durations	
Dynamics	<i>fff</i>
Text	et on di-ri-ge les coups

tacet

6 str.

Technique	Cat-strangling
Durations	
Timbre	Saturated distortion, delay, wah, flanger
Pitch	N/A

Technique	Glissando, simple-time power chord groove
Durations	
Timbre	Saturated distortion
Pitch	

Technique	Glissando, simple and compoundtime power chord groove
Durations	
Timbre	Saturated distortion
Pitch	

7 str.

Technique	Cat-strangling
Durations	
Timbre	Saturated distortion, delay, wah, flanger
Pitch	N/A

Technique	Compound triplet groove
Durations	
Timbre	Saturated distortion
Pitch	

Technique	Compound triplet groove
Durations	
Timbre	Saturated distortion
Pitch	

Technique	Compound triplet groove
Durations	
Timbre	Saturated distortion
Pitch	

Bass

Technique	Compound triplet groove
Durations	
Timbre	Saturated distortion
Pitch	

Technique	Compound triplet groove
Durations	
Timbre	Saturated distortion
Pitch	

Technique	Compound triplet groove
Durations	
Timbre	Saturated distortion
Pitch	

D.S.

Technique	Compound triplet groove
Durations	
Activator	Cymbals, C. Wheel, snare, toms, and bass drum
Pattern	

Technique	Compound triplet groove
Durations	
Activator	Cymbals, C. Wheel, snare, toms, and bass drum
Pattern	

S.D.

Sop.		<table border="1"> <tr><td>Technique</td><td>Mid-range Bel-Canto</td></tr> <tr><td>Durations</td><td></td></tr> <tr><td>Dynamics</td><td><i>fff</i></td></tr> <tr><td>Text</td><td>La tête du Christ qui cause des</td></tr> <tr><td>Pitch</td><td></td></tr> </table>	Technique	Mid-range Bel-Canto	Durations		Dynamics	<i>fff</i>	Text	La tête du Christ qui cause des	Pitch																																						
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Sop.

F.C.

6 str.

7 str.

Bass

D.S.

S.D.

V

W

X

Y

tacet

tacet

tacet

tacet

attacca

attacca

Technique	Glissando
Durations	
Timbre	Saturated distortion
Pitch	

r - i -

Technique	Glissando
Durations	
Timbre	Saturated distortion
Pitch	

t - a - r -

Technique	Glissando
Durations	
Timbre	Saturated distortion
Pitch	

d - a - n

Technique	Tremolo
Durations	
Timbre	Saturated distortion
Pitch	

d - o

attacca

Technique	Compound-time power chord groove
Durations	
Timbre	Saturated distortion
Pitch	

r - i - t - a - r - d - a - n - d - o

attacca

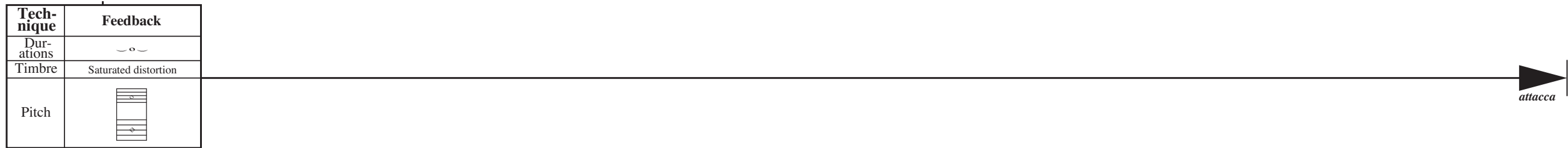
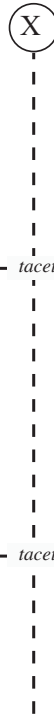
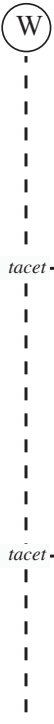
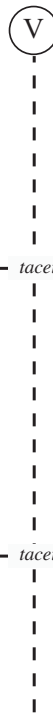
Technique	Feedback
Durations	
Timbre	Saturated distortion
Pitch	

attacca

Technique	Cymbal wash
Durations	
Activator	Cymbals Catherine Wheel
Pattern	

attacca

attacca



IV - The Circle of Blood

Moderato ♩ = 108 constricted, frustrated, and disoriented
 Play and repeat the material within each cell for a duration of 30 seconds, moving directly into the next cell without pause. When the cells of two instruments are surrounded by a box, the pitches and durations are to be executed in unison between these two instruments through visual cueing.



Soprano vocals



A 0:00	tacet	Technique	Feedback
		Durations	≡≡
		Dynamics	<i>p - mf</i>
		Text	Il fait le son en
		Timbre/Range	Bel-canto, mid-range
B 0:30	tacet	Technique	Feedback
		Durations	≡≡
		Dynamics	<i>p - mf</i>
		Text	Il fait le son en
		Timbre/Range	Bel-canto, mid-range
C 1:00	tacet	Technique	Feedback
		Durations	≡≡
		Dynamics	<i>p - mf</i>
		Text	Il fait le son en
		Timbre/Range	Bel-canto, mid-range
D 1:30	tacet	Technique	Duct-Taped Smile Feedback
		Durations	Recitativo ≡≡
		Dynamics	<i>f - ff p - f</i>
		Text	Quoi-que pendant temps, couil-les lui Il fait le son en
		Timbre/Range	muted, stressed, altissimo bel-canto, mid-range

False-Cord vocals



A 0:00	tacet	Technique	Death speech
		Durations	Recitativo
		Dynamics	<i>p - mf</i>
		Text	sous bran-lant avec gré-sil-lée
		Timbre	Whispered - raspy with exaggerated consonances
B 0:30	tacet	Technique	Death speech
		Durations	Recitativo
		Dynamics	<i>p - mf</i>
		Text	sous bran-lant avec gré-sil-lée
		Timbre	Whispered - raspy with exaggerated consonances
C 1:00	tacet	Technique	Death speech
		Durations	Recitativo
		Dynamics	<i>p - mf</i>
		Text	sous bran-lant avec gré-sil-lée
		Timbre	Whispered - raspy with exaggerated consonances
D 1:30	tacet	Technique	Death speech
		Durations	Recitativo
		Dynamics	<i>p - mf</i>
		Text	sous bran-lant avec gré-sil-lée
		Timbre	Whispered - raspy with exaggerated consonances

6-string guitar notation
6-string guitar neck diagram



A 0:00	tacet	Technique	Feedback
		Durations	≡≡
		Dynamics	<i>p - mf</i>
		Timbre	Saturated distortion, delay, wah, flanger
		Pitch	
B 0:30	tacet	Technique	Sounding Metal Feedback
		Durations	≡≡
		Dynamics	<i>p - mf</i>
		Timbre	Saturated distortion, delay, wah, flanger
		Pitch	
C 1:00	tacet	Technique	Sounding Metal Feedback
		Durations	≡≡
		Dynamics	<i>p - mf</i>
		Timbre	Saturated distortion, delay, wah, flanger
		Pitch	
D 1:30	tacet	Technique	Cat strangling S. Feedback
		Durations	≡≡
		Dynamics	<i>mp - f p - f</i>
		Timbre	Saturated distortion, delay, wah, flanger
		Pitch	

7-string guitar notation
7-string guitar neck diagram



A 0:00	tacet	Technique	Feedback
		Durations	≡≡
		Dynamics	<i>p - mf</i>
		Timbre	Saturated distortion, delay, wah, flanger
		Pitch	
B 0:30	tacet	Technique	Feedback
		Durations	≡≡
		Dynamics	<i>p - mf</i>
		Timbre	Saturated distortion, delay, wah, flanger
		Pitch	
C 1:00	tacet	Technique	Sounding Metal Feedback
		Durations	≡≡
		Dynamics	<i>p - mf</i>
		Timbre	Saturated distortion, delay, wah, flanger
		Pitch	
D 1:30	tacet	Technique	Cat str. S. Feedback
		Durations	≡≡
		Dynamics	<i>mp - f p - f</i>
		Timbre	Saturated distortion, delay, wah, flanger
		Pitch	

5-string bass notation
5-string bass neck diagram



A 0:00	tacet	Technique	Frantic tapping
		Durations	N/A
		Dynamics	<i>p - mf</i>
		Timbre	Dist. Delay, Reverb, Wah
		Pitch	N/A
B 0:30	tacet	Technique	Frantic tapping
		Durations	N/A
		Dynamics	<i>p - mf</i>
		Timbre	Dist. Delay, Reverb, Wah
		Pitch	N/A
C 1:00	tacet	Technique	Frantic tapping
		Durations	N/A
		Dynamics	<i>p - mf</i>
		Timbre	Dist. Delay, Reverb, Wah
		Pitch	N/A
D 1:30	tacet	Technique	Frantic tapping
		Durations	N/A
		Dynamics	<i>mp - f p - mf</i>
		Timbre	Saturated distortion, delay, wah, reverb
		Pitch	

Drum-set



A 0:00	tacet	Technique	Feedback
		Durations	≡≡
		Dynamics	<i>p - mf</i>
		Timbre	Crash cymbals and floor toms struck with sticks and mallets
		Pitch	N/A
B 0:30	tacet	Technique	Feedback
		Durations	≡≡
		Dynamics	<i>p - mf</i>
		Timbre	Cymbals, C-wheel, and f. toms struck with sticks and mallets
		Pitch	N/A
C 1:00	tacet	Technique	Frantic tapping
		Durations	≡≡
		Dynamics	<i>p - mf</i>
		Timbre	Cymbals, snare drum, and toms struck with drum sticks and mallets
		Pitch	N/A
D 1:30	tacet	Technique	Frantic tapping
		Durations	≡≡
		Dynamics	<i>p - mf</i>
		Timbre	Cymbals, snare drum, and toms struck with sticks and mallets
		Pitch	N/A

Sonic Dancers stage instructions

A 0:00	SD1	Aid servant in the guidance of SD2 towards the bowl of blood - curious, flirtatious, aggressive
	SD2	Move towards the bowl of blood with the aid of SD1 and servant - timid, weak, afraid
	Srv.	Aid SD1 in the guidance of SD2 towards the bowl of blood - curious, flirtatious, aggressive
B 0:30	SD1	Aid servant in the guidance of SD2 towards the bowl of blood - curious, flirtatious, aggressive
	SD2	Move towards the bowl of blood with the aid of SD1 and servant - timid, weak, afraid
	Srv.	Aid SD1 in the guidance of SD2 towards the bowl of blood - curious, flirtatious, aggressive
C 1:00	SD1	Aid servant in the guidance of SD2 towards the bowl of blood - curious, flirtatious, aggressive
	SD2	Move towards the bowl of blood with the aid of SD1 and servant - timid, weak, afraid
	Srv.	Aid SD1 in the guidance of SD2 towards the bowl of blood - curious, flirtatious, aggressive
D 1:30	SD1	Begin to move with the music - timid, weak, afraid, curious
	SD2	Dance enticingly around SD1 - curious, flirtatious, sexual
	Srv.	dance enticingly around SD1 - curious, flirtatious, sexual

E
2:00

F
2:30

G
3:00

H
3:30

I
4:00

Sop.

F.C.

6 str.

7 str.

Bass

D.S.

S.D.

Technique	Advise-ments	Duct-Taped Smile
Durations	Recitativo	Recitativo
Dynamics	<i>f-ff</i>	<i>f-ff</i>
Text	Il cul en mar-teau bouche	Quoi-que pen-dant temps couilles lui
Timbre/Range	Bel-canto, mid-range	Muted, stressed, altissimo
Pitch	N/A	

Technique	Frustrated Screams	Death speech
Durations	o	Recitativo
Dynamics	<i>f-ff</i>	<i>p-mf</i>
Text	Chaque rude a brû-le-ra	Sous bran-lant avec grê-sil-lée
Timbre	Growing with teeth clenched	F.C. Whispers with exaggerated consonances
Range	Middle to high-range	Middle to high-range

Technique	Tremolo	Feed-back
Durations	♪♪♪	o
Dynamics	<i>mp-f</i>	<i>p-mf</i>
Timbre	Saturated distortion, delay, wah, flanger	
Pitch		

Technique	Feedback
Durations	o
Dynamics	<i>p-mf</i>
Timbre	Saturated distortion, delay, wah, flanger
Pitch	

Technique	Hits and catches	Frantic tapping
Durations	♪♪♪	♪♪♪
Dynamics	<i>ff</i>	<i>p-mf</i>
Timbre	Distortion, delay, reverb	
Pitch		

Technique	Hits and Catches	Frantic tapping
Durations	♪♪♪	♪♪♪
Dynamics	<i>ff</i>	<i>p-mf</i>
Timbre	Cymbal catches with bass, snare or toms, struck with drum sticks	Cymbals, snare drum, and toms struck with drum sticks

SD1	Begin to move with the music timid; weak; afraid; curious
SD2	Dance enticingly around SD1 - curious; flirtatious; sexual
Srv.	dance enticingly around SD1 - curious; flirtatious; sexual

Technique	Falling	Advise-ments	Duct-taped smile
Durations	♪♪♪	Recitativo	Recitativo
Dynamics	<i>mf-ff</i> , <i>mf-ff</i> , <i>f-ff</i>		
Text	Il qu'on à chèvre monstre	Il cul en mar-teau bouche.	Quoi-que pen-dant temps couilles lui
Timbre/Range	bel-canto, mid to high range	Bel-canto, mid-range	Closed mouth, altissimo
Pitch			

Technique	Frustrated Screams	Death speech
Durations	o	Recitativo
Dynamics	<i>f-ff</i>	<i>p-mf</i>
Text	Chaque rude a brû-le-ra	Sous bran-lant avec grê-sil-lée
Timbre	Growing with teeth clenched	F.C. Whispers with exaggerated consonances
Range	Middle to high-range	Middle to high-range

Technique	Tremolo	Feed-back
Durations	♪♪♪	o
Dynamics	<i>mp-f</i>	<i>p-mf</i>
Timbre	Saturated distortion, delay, wah, flanger	
Pitch		

Technique	Tremolo	Feed-back
Durations	♪♪♪	o
Dynamics	<i>mp-f</i>	<i>p-mf</i>
Timbre	Saturated distortion, delay, wah, flanger	
Pitch		

Technique	Hits and Catches
Durations	♪♪♪
Dynamics	<i>ff</i>
Timbre	Distortion, delay, reverb
Pitch	

Technique	Hits and Catches
Durations	♪♪♪
Dynamics	<i>ff</i>
Timbre	Cymbal catches with bass, snare or toms, struck with drum sticks

SD1	Begin to move with the music timid; weak; afraid; curious
SD2	Dance enticingly around SD1 - curious; flirtatious; sexual
Srv.	Prepare brushes and bow of blood for painting of SD1 - curious; flirtatious; aggressive

Technique	Falling	Advise-ments	Duct-taped smile
Durations	♪♪♪	Recitativo	Recitativo
Dynamics	<i>pp-mp</i> , <i>mp-mf</i> , <i>mp-mf</i>		
Text	Il qu'on à chèvre monstre	Il cul en mar-teau bouche.	Quoi-que pen-dant temps couilles lui
Timbre/Range	bel-canto, mid to high range	Bel-canto, mid-range	Closed mouth, altissimo
Pitch			

tacet

Technique	Clean Chords	Tremolo	Feed-back
Durations	♪♪♪	♪♪♪	o
Dynamics	<i>p-mf</i> , <i>mp-f</i> , <i>p-mf</i>		
Timbre	Clean tone, delay, reverb	Saturated distortion, delay, reverb, wah	
Pitch			

Technique	Falling	Clean Chords
Durations	♪♪♪	♪♪♪
Dynamics	<i>mp</i>	<i>p-mf</i>
Timbre	Clean tone, delay, reverb	
Pitch		

Technique	Echoes
Durations	o
Dynamics	<i>p</i>
Timbre	Clean tone, delay, reverb
Pitch	

Technique	Echoes
Durations	o
Dynamics	<i>p</i> — <i>ppp</i>
Timbre	Floor-toms and bass drum struck softly and rolled with soft yard mallets

SD1	Move to music and the servant's brush strokes timid; weak; afraid; curious
SD2	Dance enticingly around SD1 - curious; flirtatious; sexual
Srv.	apply blood to SD1 using long and smooth brush strokes conforming to their bodily movements - curious; flirtatious; aggressive

Technique	Falling	Advise-ments
Durations	♪♪♪	Recitativo
Dynamics	<i>p-mf</i>	<i>p-mf</i>
Text	Il qu'on à chèvre monstre	Il cul en mar-teau bouche
Timbre/Range	Bel-canto, mid to high-range	Bel-canto, mid-range
Pitch		

tacet

Technique	Falling	Clean chords	Feed-back
Durations	♪♪♪	♪♪♪	o
Dynamics	<i>mp</i>	<i>p-mf</i>	<i>p-mf</i>
Timbre	Clean tone, delay, reverb	Distortion, delay, reverb, wah	
Pitch			

Technique	Falling	Clean Chords
Durations	♪♪♪	♪♪♪
Dynamics	<i>mp</i>	<i>p-mf</i>
Timbre	Clean tone, delay, reverb	
Pitch		

Technique	Echoes
Durations	o
Dynamics	<i>p</i>
Timbre	Clean tone, delay, reverb
Pitch	

Technique	Echoes
Durations	o
Dynamics	<i>p</i> — <i>ppp</i>
Timbre	Floor-toms and bass drum struck softly and rolled with soft yard mallets

SD1	Move to music and the servant's brush strokes timid; weak; afraid; curious
SD2	Dance enticingly around SD1 - curious; flirtatious; sexual
Srv.	apply blood to SD1 using long and smooth brush strokes conforming to their bodily movements - curious; flirtatious; aggressive

Technique	Feed-back	Falling	Advise-ments
Durations	o	Recitativo	Recitativo
Dynamics	<i>p-f</i>	<i>p-mf</i>	<i>p-mf</i>
Text	Qui ce les on dents	Il qu'on à chèvre monstre	Il cul en mar-teau bouche.
Timbre/Range	Bel-canto, mid-range	Bel-canto, mid to high-range	Bel-canto, mid-range
Pitch			

tacet

Technique	Cat-strang-ling	Trem-olo	Feed-back	Fall-ing
Durations	♪♪♪	♪♪♪	o	o
Dynamics	<i>mp-f</i>	<i>p-f</i>	<i>mp</i>	
Timbre	Saturated distortion, delay, reverb, wah	Clean tone, delay, reverb		
Pitch				

Technique	Falling	Clean Chords
Durations	♪♪♪	♪♪♪
Dynamics	<i>mp</i>	<i>p-mf</i>
Timbre	Clean tone, delay, reverb	
Pitch		

Technique	Echoes
Durations	o
Dynamics	<i>p</i>
Timbre	Clean tone, delay, reverb
Pitch	

Technique	Echoes
Durations	o
Dynamics	<i>p</i> — <i>ppp</i>
Timbre	Floor-toms and bass drum struck softly and rolled with soft yard mallets

SD1	Move to music and the servant's brush strokes timid; weak; afraid; curious
SD2	Dance enticingly around SD1 - curious; flirtatious; sexual
Srv.	apply blood to SD1 using long and smooth brush strokes conforming to their bodily movements - curious; flirtatious; aggressive

V - The Final Walk

60

Soprano vocals		<table border="1"> <tr> <td>Technique</td> <td><i>tacet</i></td> </tr> <tr> <td>Stage Directions</td> <td> <ul style="list-style-type: none"> - Place microphone aside - Walk alongside bass guitarist and drum-kit player towards the stage-front-right of the Torture Gallery by the podium - Prepare Narrator's podium </td> </tr> </table>	Technique	<i>tacet</i>	Stage Directions	<ul style="list-style-type: none"> - Place microphone aside - Walk alongside bass guitarist and drum-kit player towards the stage-front-right of the Torture Gallery by the podium - Prepare Narrator's podium 													
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VI - Antichrist (The Magistrate Watches)

Direction of Immolations:

« Qua nt tren er sei gi-es re le to E Vin tal per sonnes to ngt S te mar à l'en mar u l'y
 Y l'u mar en mar te S Vin tal per sonnes tal ngt E tal le tourn or eize prem te av ue. »

VI - Antichrist (The Magistrate Watches)

