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DMA Dissertation

Reorienting Maverickism

매버리키즘의 방향 재설정

July 2018

Graduate School of Music
Seoul National University
Music Composition Major

Hasan A. Hejairi

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매버리키즘의 방향 재설정

Dissertation Advisor: Hilary V. Finchum-Sung

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Seoul National University
Music Composition Major

Hasan A. Hejairi

Confirming the DMA Dissertation written by
Hasan A. Hejairi
July 2018

Chair _____(Seal)

Vice Chair _____(Seal)

Examiner _____(Seal)

Examiner _____(Seal)

Examiner _____(Seal)

Abstract

In the histories of music composition, scholars have depicted maverick composers as singular artists working against convention. Such artists have occupied a unique position in composition developments over the past century. In scholarship, various labels have been affixed to such composers, such as: outsider composers, experimental composers, eccentric composers, or the maverick composers. Although the mavericks are traditionally seen as being a phenomenon within the American music composition, this dissertation attempts to reorient the maverick to be less Eurocentric and more accepting of a diverse group of composers belonging to different music lineages.

In this dissertation, I am working to reorient the maverick away from its Euro-American Centric placement in order to be more inclusive of composers from different countries and different traditions. In order to do this, I have interviewed and examined the works of three composers (Pauline Oliveros, Halim El-Dabh, and Hwang Byungki), whose works have been personally important to my own practice and frame of reference.

Typically, based on a review of publications focused on defining the maverick I found that maverickism is generally a topic that has not received much attention within academia. In this dissertation, I frame the maverick as being constructed by various spheres of influence built on the composers themselves, audiences/listeners, facilitators, and – crucially – what I attribute as agency, which is the notion of identity formed through personal experiences and their relationships to others. These spheres of influence serve as departure points for developing alternative maverick histories. The importance of these spheres of influence is to show that the maverick is constructed not only by the composers themselves, but by audiences/listeners, facilitators, and most importantly, agency.

The methodology of this dissertation is grounded in ethnography. In order to develop a new framework for the ‘maverick’, I interviewed three composers working across different ‘scenes’: Pauline Oliveros, Halim El-Dabh, and Hwang Byungki. It was important to acknowledging those scenes and how maverick composers operate within them while developing the methodology because it reflects the embedded construct of time and space associated with the maverick. The methodology also includes an

element of autoethnography, archival research, desk-based research, and additional correspondences. This reflexive approach has been invaluable for me as a composer as it allows me to see my own practice in a new light while also being able to break from common tropes connected to composing music in non-Western idioms. Subject-centered ethnographic practices as argued for in this dissertation yield nuanced research, allowing more meaningful outcomes. The desired outcomes of this research include highlighting the importance of agency within the compositional practice of composers who stand outside the cores of tradition, to call for a reorientation of the existing understanding of what constitutes the maverick tradition, and finally to liberate the maverick tradition from the monopoly of the classical Euro-American compositional realm.

This dissertation contributes to an understanding of maverick composers by highlighting the spheres that influence its meaning, the role of agency within maverickism, and the value of reorienting the maverick. Particularly among circles of composers who do not fit neatly within Eurocentric notions of 21st century music composition, this research is meaningful. By reorienting the maverick narrative to fit into the practices of composers from different traditions and

identities, this dissertation calls for a new understanding of current compositional practice.

국문초록

전통적인 관습에 대항하며 작업했던 뛰어난 작곡가들은 지난 수세기에 걸쳐 작곡 발전 내 독특한 위상을 차지해왔다. 그런 작곡가들은 아웃사이드 작곡가, 실험 작곡가, 기이한 작곡가 혹은 매버릭 작곡가 등으로 다양하게 불린다. 매버릭은 전통적으로 미국 음악 작곡의 한 부분으로 여겨진다. 그러나 이 논문은 덜 유럽중심적이며 다른 음악 혈통에 속하는 작곡가 그룹에 도움이 되도록 매버릭의 방향 재설정을 시도하고 있다.

매버리키즘은 학계에서 크게 주목받지 못했다. 이 논문에서 매버릭은 작곡가 자신, 관객/청자, 조력자, 그리고 자아와 연결된 다양한 영향력의 네트워크를 통해 형성되는 것으로 보고 있다. 영향력이 수반되는 이런 네트워크는 대안적인 매버릭 역사의 출발점이 될 것이다.

이 논문은 서로 다른 커뮤니티를 왕래하며 작업한 세 명의 두드러진 업적의 매버릭 작곡가들을 인터뷰해 작성했다. 그들은 폴린 올리베로스(Pauline Oliveros), 할림 엘답(Halim El-Dabh) 그리고, 황병기(Hwang Byungki)이다. 인터뷰 이외에 자기문화기술지, 기록연구, 문헌조사, 추가적인 서신교환 등의 방법도 사용했다. 세 작곡가의 인터뷰는 이 연구에서 중요하다. 그 이유는 매버릭 작곡가이면서 매버릭의 의미를 깨닫게 하는 독특한 통찰이 가능한 그들과 직접

이야기할 수 있는 기회였기 때문이다. 이 논문에서 세 작곡가들의 국제적인 음악 세계에서 위상 또한 중요하다.

이 논문에서 필자는 궁극적으로 개인적인 사례를 통해 음악 작곡의 유럽 전통을 벗어난 매버릭의 방향 재설정을 추구한다. 이성찰적 접근법은 작곡가인 필자를 위해 중요하다. 왜냐하면 비서구적 표현들에서 작곡과 연결된 일반적인 관습을 깰 수 있으면서 새로운 방법을 실천할 수 있도록 도와주기 때문이다. 논문에서 사용한 주체중심의 민족지적인 방법은 더 의미있으면서 독창적인 연구결과를 산출했다.

이 논문은 네트워크를 부각시키며 매버릭 작곡가들을 이해하는데 크게 기여한다. 여기에서 네트워크는 그것의 의미, 매버리키즘 내에서 자아의 역할, 매버릭 방향 재설정의 가치 등에 다양하게 영향을 미친다. 이 논문은 21 세기의 음악 작곡 분야 중 특히 유럽중심 관념과 다르게 작업하는 작곡가 그룹에게 도움이 된다. 매버릭 서사의 방향 재설정은 다른 관례, 다른 정체성을 가진 작곡가들이 새로운 작곡 방법에 도전하도록 도움을 준다.

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Preface

My early fascination with maverick composers was a result of encounters and findings as I tried to develop myself as a predominantly self-taught composer. My main instrument growing up in my native Bahrain was the Oud, where a number of Iraqi Oud virtuosi taught me. The music of my training was a combination of canonical works of the Ottoman Turko-Arab *Maqam* tradition, music of the *Al-Nahdha* period of Arab Music (which is also known as the Golden era or Renaissance of Arab Music between the late 19th and early 20th centuries), and the Iraqi Oud School of the mid-20th century. Although all the music I had studied was considered innovative in its original contexts, I found myself at point stifled by how dogmatic they had become in connection to composing within Middle Eastern *Maqam* music today. Moreover, much of the music I was taught was from major Middle Eastern cultural hubs such as Istanbul, Cairo, Damascus, and Baghdad, where combined music histories are different from the vernacular music that developed in Bahrain and its surrounding neighbors in the Gulf region. Effectively, I felt as if I were both an *outsider to* and a *prisoner of* the music traditions I had studied for years.

My academic background prior to starting my doctoral studies in music composition at Seoul National University was in finance as an undergraduate student at Drake University (Iowa, USA) and in Economic History/Maritime Historiography at Hitotsubashi University (Tokyo, Japan) as a graduate student. I had started my postgraduate research at the University of Exeter (Exeter, UK) combining Ethnomusicology, Organology, and Material Culture but was forced to withdraw from the course due to financial restraints. In late 2009, while I was still at Exeter, I found myself browsing through the music section of the central library at the University of Exeter. The music section was extensive despite the music program at the University of Exeter being shut down a few years prior due to financial difficulties facing the university. However, the university ran a student-centered scholarship program called the “Music Scholars Programme” in which students with a developed music background were paired with mentors to help them improve their music activities. Selected students were also asked to attend biweekly lectures by the Music Scholars Programme director, Marion Wood, and on occasion by Music Sociology Professor, Tia DeNora. I was paired with a composition mentor who had pointed me towards aleatoric music and minimalism as possible approaches to compose new music for my

main instrument, the oud. I had explained to him that I had felt conceptually confined when it came to composing new music for the instrument because I had only been trained to use it within the context of traditional music from the Middle East. I wanted to find a different path.

I had several transformative experiences that led me to be fascinated with composers on the periphery of the mainstream. The most profound of those experiences was reading for the first time *Silences: Lectures and Writings*¹ by John Cage. The texts in that book were shocking to me for a number of reasons, but what affected me the most was how texts written by a young Cage would attempt to predict the future of music, and how some of those texts would not shy away from discussing and critiquing the ideas of composers ranging from Schönberg and Stockhausen to Beethoven and Bach. I was also shocked by how Cage's own thoughts on the possibilities of music composition would reveal themselves throughout the texts, and how he was essentially inventing his own theories on music. His theories were both aware of what had come before him and what he felt needed to be done in order to expand the possibilities found within music. As

¹ John Cage, *Silence: Lectures and Writings*, 50th Anniversary Edition ed. (Middletown, CT: Wesleyan University Press, 2011).

an essentially self-taught composer, I identified with this view and felt like it was an attitude I wished to adopt in my own practice.

I wanted to learn more about composers who had a similar attitude, but I did not know the parameters for identifying and defining them. I soon after discovered two books by Harry Partch, *Bitter Music*² and *Genesis of a Music*³. Partch, the self-taught hobo composer and instrument builder, was even more extreme to me as a composer than Cage in that he attempted to critique the entire history of Western music composition by arguing that the Church had too big a role in affecting our understanding of tunings and pitches used. Partch developed his own tuning system (although he refused to be reduced to a composer who invented his particular tuning system) and even invented his own poetically-named instruments to play his own music. I found this to be very exciting in that one could question the very history of music composition and use those critiques within their own creative output. For me as someone who had been interested in ethnomusicology and the organology of lute-like instruments, and as

² Harry Partch, *Bitter Music: Collected Journals, Essays, Introductions, and Librettos*, vol. 415 (Champaign, IL: University of Illinois Press, 2000).

³ *Genesis of a Music: An Account of a Creative Work, Its Roots, and Its Fulfillments* (Boston, MA: Da Capo Press, 2009).

someone with a background in historiography, I found this to be exciting.

In Spring 2010, I found myself in an audience with Steve Reich, who proceeded to explain how he developed his approach to minimalism and his technique of phasing. He let me browse through the music score of his *Music for 18 Musicians* (1994), and again I was shocked by how one could be inventive by both being aware of what came before them while also being playful with his frames of reference. After his lecture, he even told me that if I was serious about being a composer, then I should “go out there and be one”. The idea of composition, according to a well-known composer, being something that could simply be done was exciting.

In 2014, I met Pauline Oliveros in Anyang, South Korea, where she was leading a Deep Listening workshop. During our breaks, she asked me about my interests in music, and when I told her about my fascination with Cage, Partch, and Reich, she was amused by this and told me about some of her personal stories with each of them. She talked about how she had encouraged Cage towards the end of his life to create a piece of music that includes an element of improvisation (Cage was adamantly against improvisation for most of his career). She talked about how Partch was someone she encountered many

times but felt that he had been forgotten over the past few decades. She told me about Steve Reich was part of a generation of composers that came after her, and how his work was very interesting to her. While trying to look for information on who else comprised this collective of highly individual and original composers, I learned that they were referred to as maverick composers.

Those different encounters that I had experienced over the years led me to be interested in narratives on composers outside the mainstream. I found that my fascination in individuals who made unique contributions to music composition was my own way of trying to find a path to developing my approach as a composer and artist. This dissertation attempts to reflect the interest I have in composers I identify as ‘mavericks’, and my thoughts on the frameworks that bind such composers as well as define their contributions.

On three different occasions, I requested interviews with three composers whose works strongly influenced me. The composers were Hwang Byungki, Halim El-Dabh, and Pauline Oliveros. To my surprise, all three of them agreed to speak to me. I had originally wanted to speak to them about one of their common acquaintances and arguably one of the most iconic of maverick composers - John Cage. As I spoke to them and as I reviewed the interview transcripts, I

noticed a series of commonalities emerging in the narratives. These commonalities led me to question whether there is a way to collectively look at composers who are highly unique and singular in their approach.

Chapter 1: Introduction

One of the most exciting categorizations in contemporary music composition is that of maverick composers. Conventionally, the maverick composer has been an outlier, yet some of those composers have come to have major impacts on the historic development of Western art music practice. In this dissertation, I reposition the focus of creative alterity of those outsiders to the European tradition of music composition to one that is more inclusive of other traditions via the intersecting narratives. Such composers conventionally operate within the confines of the avant-garde tradition of the United States. There is generally little research conducted on maverick composers collectively despite there being a wealth of material on many of the more well-known of the maverick composers such as John Cage. Maverick composers, despite being underrepresented collectively in academia, have left a great impact on the practice of music composition in the twentieth and twenty-first centuries. These impacts range from approaches to composition and performance, rethinking the roles of composers and performers, the roles of audiences and performance spaces, and even the roles of musical instruments and sound within music. Ideas by certain maverick composers such as John

Cage have in some cases influenced other fields of practice such as architecture, literature, theater, cinema, dance choreography, and visual arts.

On a personal level, several composers who have been labeled ‘mavericks’ have deeply influenced my own understanding of composition practice on both a critical and practical level. This is particularly meaningful to me as a composer from Bahrain because I hope to contribute in a way that does not necessarily need to align with the Euro-American tradition, but one that draws on alternative contexts of learning, aesthetics, and compositional standards. While there have been works previously focused on defining the maverick, the composers I interviewed, with the exception of Pauline Oliveros, are generally not listed as maverick composers⁴. This led me to question whether the ways in which maverick composers are identified are open for questioning.

Going back to my experience of interviewing the 3 maverick, later still I realized that my interest in maverickism was also my attempt to develop my own practice and outlook as a composer. The more I examined the personal histories and practices of maverick

⁴ Hasan Hujairi, "On Constant Invention: Notes on Maverickism as Genealogy and Genealogy as an Approach," Essay, *Ibraaz* 9, no. 4 (2015), <http://www.ibraaz.org/essays/135>.

composers, the more I found myself comparing my own experiences and practices to theirs. This attempt to locate myself in the *maverick other* was not in search of self-flattery, but genuinely to find guidance for how I could develop my practice and career. I was looking for a mentorship via observing the lives and outputs of those individual composers. That being said, I admit that for a person to be called a maverick could be seen as a badge of honor.

For the purposes of this dissertation, I am more interested in the practicalities of being a maverick composer rather than out of interest in the prestige attached to the title. While looking into my findings from the interviews and research, I have come to believe that there may be a series of conditions that once provided give a composer an impression of maverickism. This search for my own approach is additionally important to me as a self-taught composer from Bahrain who came to Korea rather late in my academic career to study music composition in Seoul National University's Korean Music Program. I often wondered whether I could one day be seen as a maverick composer in my own right given that my music training is in the Middle Eastern *maqam* tradition and that I have also developed a reputation for my creative practice in the field of sound art within the

Middle East/North Africa/Asia contemporary art circles, rather than operating solely within the Euro-American music composition scenes.

Connected to the thoughts above I was curious about the previous frameworks of ‘the maverick’ and why it is that some composers are excluded from being a maverick composer on account of identity facets such as nationality. I wondered whether the nationality of composers I personally see as mavericks plays any role in deciding whether a composer is or is not on the list of illustrious individuals. If so, I also wondered whether it is potentially possible to separate the practice of maverick composers from the need to operate within and/or in response to the American/European music traditions. For this end, I propose expanding maverickism to be more inclusive in the individuals it acknowledges and more total in its operations, while also remaining flexible enough to vary according to the person creating his/her own list. This dissertation also reveals that the maverick narrative is not controlled only by the composers themselves, but also by audiences/listeners and by platforms that facilitate exchange.

This dissertation explores maverick composers and the notion of maverickism from a practical and conceptual standpoint. I do this by interviewing composers I identified as mavericks, and looking at

how they created their most groundbreaking and influential works that are categorized as maverick. Additionally, this dissertation critiques the common understanding of maverickism by addressing the limitations of current descriptions and histories found within academia. This dissertation attempts to define maverickism as both something practiced by liminal others (through interviews) and by the self (through autoethnography), making it a possibly practical *modus operandi*.

The goals of this dissertation remain to enrich the current discussion on maverickism and to pluralize the histories and geographies of maverick composers. Narratives embedding the histories and geographies of those composers are crucial to the reorientation of the maverick. The pluralization of those narratives makes it possible to see that maverickism does not need to be monopolized by the domain of Eurocentrism. Such a pluralization would additionally help examine narratives by composers of different racial backgrounds and genders, which is another way of addressing the ‘Great Man’ narrative found even within existing maverick narratives.

The centrality of the self within the maverick narrative, according to my findings, ultimately allow the reorientation of the

maverick. The reorientation of the maverick is the view in which the outlier could be reclaimed from Eurocentrism and ultimately allows a look at individual practice within compositional communities. The reorientation of the maverick, as I argue in this dissertation, could be of help to composers whose practice stands outside the boundaries of Euro-American music composition practice as a framework for better understanding their own practice in a larger context – international music composition.

Importance of Revisiting Mavericks Today

The maverick tradition is generally overlooked within academia as a collectively important set of narratives and typologies that influenced our understanding of music composition. Part of the problem it seems is the difficulty in arguing that composers across different time periods and styles can be seen as forming a tradition. The discourse on maverick composers has been framed within the idea of the Western composed music tradition. However, there have been some important benefits in looking at maverickism as a tradition, and that there have been attempts to dispel myths about maverick composers such as them being loners or dissenters. One of the main benefits, in my opinion, is that they allow us to question the seeing composers through the ‘Great

Man' scope. By removing much of the focus on individuals and rather look into questioning narratives and typologies, it would therefore be necessary to revisit what we think we know about maverickism.

My personal interest in maverickism was to better understand my own practice through understanding theirs. This sentiment is echoed by Gann, in which he claims that composers study music history in order to know what it is they are doing, and to better understand their own narratives and histories⁵. As our understanding of what it is composers do changes, we would also need to go back and revisit the existing narratives and histories. Histories of maverickism, as I see it, is open to change and revision. This can be achieved through reconfiguring all the changed elements that go into maverick composition – the social, technical, textual, sonic, and material.⁶

Different scholars have tended to either accept the maverick construct as it is while others, such as Kyle Gann, have called for its destruction. Gann in his correspondences and his *Longyear Lecture* was adamant about the importance of abolished the use of maverick to describe composers. His logic is based on the embedded problems of

⁵ Kyle Gann, "The Longyear Lecture," *American Music* 26, no. 2 (2008).

⁶ Benjamin Piecut, *Experimentalism Otherwise: The New York Avant-Garde and Its Limits*, (Berkley and Los Angeles, CA: University of California Press, 2011).

it being in constant reference to a Eurocentric understanding of music composition, and that it reflects the interplay of power relations resulting both in commercial success and social acceptance. I contend that abolishing the maverick would not be the best strategy. Instead, I argue for a reconsideration of the history of the maverick and an exploration of the narratives that frame our understanding of it. Such a reconsideration is based on an understanding that agency is central to the maverick narrative and that the result of that would be to argue for a reorientation of maverickism.

Studying maverickism today is important because it is not only about history, or the history of certain techniques and concepts. Piekut reflects this same sentiment when discussing the experimentalist tradition by saying that “rather than explore explanations that would foreground indeterminacy, open form, and rugged independence, I have been interested in mobility, that certain kind of restlessness that can push us to consider what else experimentalism might have been, and whether it still might be otherwise.”⁷ In other words, studying maverickism rather than studying maverick composers is a way considering narratives and typologies along with their subsequent frames. The following chapter will explore how reclaiming

⁷ Ibid.

maverickism through expanding its references would open the field to reclaiming the dialectic on the matter while avoiding its Eurocentric baggage and the obstacles created by the large myths around particular individuals within the tradition.

Methodology

Before discussing how certain works feed the maverick narrative, I think it is important to look into how this should effectively be done. In the process of developing a methodology for this dissertation, I was interested in Gann's claim that anthropology rather analysis is ideal to understanding mavericks collectively⁸. When looking at the collective works of different maverick composers, I believe this idea of looking at works within a scope connected to anthropology or ethnography would be most ideal. This ethnographic approach also needs to accommodate the self while looking into the collective works of maverick composers. Looking at how composers, listeners/audiences, and the facilitators – in conjunction with agency – all affect the understanding of the maverick tradition, these three angles would undoubtedly color our perceptions of certain maverick works.

We must also not fall into the trappings of looking at individual works by individual composers through the 'Great Man' trope. Perhaps one of the most succinct and dignified way of looking at creative or intellectual output is a term suggested by Brian Eno, the

⁸ Gann.

‘scenius’⁹. ‘Scenius’, as Eno suggests, is the ‘intelligence and intuition of a whole cultural scene’; a ‘communal form of the concept of genius’¹⁰. Much of what we have come to learn about the development of works by maverick composers were not created in heroic isolation by a brilliant or on occasion terrible man. Although one of the qualms I have with Eno’s idea of a scene is that his references often talk about people collectively existing in the same geographic location, I do think that looking at maverick works as being within the realm of a *scenius* is a useful way to see them. Such an understanding would help in developing a methodological outlook.

In order for me to explain my own methodology and its justification, it is important to see what the main maverick-related methodology suggests. Although Gann’s reference was specifically to contemporary music in the Western composed music tradition, it is reasonable to say that this approach could be applied on a larger scale to include composers outside of that tradition. Gann’s suggested methodology involves defining music subcultures, looking into the “experiences that lead to the music, the scenes in which they take place,

⁹ Brian Eno, *A Year with Swollen Appendices* (London: Faber & Faber, 1996), 354-55; "What Is Art Actually For?," in *1st Year Lunchtime Lecture Series*, ed. AA School of Architecture (London 2012); interview by Emma Warren, 2013.

¹⁰ *A Year with Swollen Appendices*, 354.

and the pressures that determine their direction”¹¹. Gann’s idea of a suggested methodology involves creating questionnaires aimed at listeners of New (Western) Music that highlight the listeners approvals of certain composers and their impressions of certain music ensembles such as Kronos Quartet. The questionnaire needs to highlight the ‘composers’ conscious group identifications to locate belief systems that they may not even be aware of”¹². He also recounts that he once spent an afternoon with John Luther Adams in Alaska, trying to list the values most important to listeners of classical Western music. Some of those example values included listeners looking for innovative ideas (e.g., Varèse and Nancarrow), a composer’s strength of personality that shines through to their works (e.g., Sibelius and Feldman), emotional impetus (e.g., Messiaen), sonic sensuousness (e.g., Takemitsu), or craftsmanship (e.g., Hindemith and Ligeti). All the aforementioned values certainly can be argued as applying to maverick composers, although the examples in the cases given are mostly connected to twentieth century composers belonging to the Western tradition.

¹¹ Gann, 148.

¹² Ibid.

I find that Gann's observations could benefit by being inclusive of other music traditions and composers from more diverse backgrounds. Although the idea of composed music may be argued as being a Western innovation, it has over many generations been adopted within music traditions in different parts of the world. Many of these values that Gann and Adams were talking about could also be searched for among listeners of composers such as Hwang Byunki, Halim El-Dabh, and Pauline Oliveros – who were the main interviewees of this dissertation. I cannot deny the importance of the values of listeners when it comes to looking at composers and their works. Both composers *and* listeners are required when a typology of composers, or even maverick composers, and this is why the absence of trying to find out the belief systems of composers (and not just listeners) is also important. Composers can be both composers and listeners at once, and I believe that the methodology of this dissertation adds to Gann and John Luther Adams's suggested approach.

To achieve the goals of the dissertation, I developed a methodology centered around both ethnography and auto-ethnography. Despite there being an emphasis on interviewing three key figures who had influenced my own composition practice, my own reflexivity by placing myself within reoriented maverickism is what allows me to

explore the subject at hand. While speaking to each of the three interviewees, our conversations veered towards the composers' personal experiences and memories. I did not want to miss the opportunity to hear from each of them about their personal thoughts and reflections on some of their specific works and on some of their memories of their social circles. Furthermore, many of the conclusions drawn from the conversations with the interviews and from my own desk-based research were not explicitly stated but are inferred after analyzing the collected interview transcripts and other relevant material. The resulting form of the methodology was thus one that mainly focused on interviews (with three maverick composers) and desk-based reflexive research.

In addition to ethnographic methodology, I corresponded directly with researchers whose works focus on specific maverick composers such as John Cage and Harry Partch or are composers who had interacted with Cage and other avant-garde composers. Additionally, I corresponded with Kyle Gann whose research on the maverick tradition has been influential to this dissertation. I would like to add that the development of this methodology was based qualitative methodology that draws from fields such as Ethnomusicology (e.g.,

Harrison¹³, Howard et al.¹⁴, Nettl¹⁵, Nooshin¹⁶, Post¹⁷, and Shelemay¹⁸) and Human Geography¹⁹ (e.g., Cloke et al.²⁰, Flowerdew and Martin²¹, and Hay²²).

For an interview approach, I undertook both unstructured and semi-structured interviews. The reason behind this interest in human geography is because there are some important contributions made particularly in regards to fieldwork while adding a humanistic view of

¹³ Klisala Harrison, *Applied Ethnomusicology: Historical and Contemporary Approaches* (Newcastle-upon-Tyne, UK: Cambridge Scholars Publishing, 2010).

¹⁴ Keith Howard et al., *Theory and Method in Historical Ethnomusicology* (Lanham, MD: Lexington Books, 2014).

¹⁵ Bruno Nettl, *Theory and Method in Ethnomusicology* (London: Collier-Macmillan, Ltd., 1964).

¹⁶ Laudan Nooshin, *The Ethnomusicology of Western Art Music* (London: Routledge, 2015).

¹⁷ Jennifer C. Post, *Ethnomusicology: A Contemporary Reader* (New York, NY: Routledge, 2013).

¹⁸ Kay Kaufman Shelemay, ed. *The Ethnomusicologist, Ethnographic Method, and the Transmission of Tradition, Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology* (1996).

¹⁹ The reason human geography is referenced here is because its views on developing a humanist geography became more apparently important over the course of the fieldwork. Also, debates on reflexivity, situated knowledge, and emotional geographies influenced my experiences in the field.

²⁰ Paul Cloke et al., *Practising Human Geography* (London: Sage Publications, 2004).

²¹ Robin Flowerdew and David Martin, *Methods in Human Geography: A Guide for Students Doing a Research Project* (London: Pearson Education, 2005).

²² Iain Hay, *Qualitative Research Methods in Human Geography* (Oxford, UK: Oxford University Press, 2000).

the field²³. Much of the argument for humanistic geography explains that it is a “theoretical approach to Human Geography that concentrates on studying the conscious, creative and meaningful activities and experiences of human beings,” in an effort to “emphasize (sic) the subjectivities of those being studied and, indeed, the Human Geographies studying them. Human meanings, emotions and ideas with regard to place, space and nature thus became central.”²⁴

In regards to the unstructured interviews, there are various types of unstructured interviews, which may include “oral history, life history, and some types of group interviewing and in-depth interviewing”²⁵. Unstructured interviews are particularly known for focusing on “personal perceptions and personal histories”, which is ideal for a more humanistic geography-informed view. Unstructured interviews are informant-focused rather than content-focused as in the case of semi-structured interviews. As I conducted the interviews, I realized that each interview needed to be unique, which is another aspect of unstructured interviews that I found to be important for the

²³ Hester Parr, "Emotional Geographies," in *Introducing Human Geographies*, ed. Paul Cloke, Philip Crang, and Mark Goodwin (Oxford, UK: Hodder Arnold, 2005).

²⁴ *Ibid.*, 474.

²⁵ Kevin Dunn, "Interviewing," in *Qualitative Research Methods in Human Geography*, ed. Iain Hay (Ontario, Canada: Oxford University Press, 2016), 160.

purposes of this dissertation. By allowing the interview to be affected by the informants' responses, the interviews "approximate normal conversational interaction and give the informant some scope to direct the interview". However, I must also stress that these unstructured interviews required much preparation, and as Dunn argues, these unstructured interviews required "as much of not more preparation than its structured counterpart". Through those interviews, I believe it was possible to look into maverickism, which is something that is as of yet relatively unexplored when looking at a collective of composers. I personally found that unstructured interviews such as those conducted for this dissertation were important in affecting my own reflexive outlook on what was said. During each of the interviews, I found myself relating some of the composers' experiences to my own, realizing that maverickism is perhaps something far more personal than I had expected. I now believe that unstructured interviews do have additional unforeseen benefits.

One of the central aspects of conducting the research behind this thesis, particularly during the interviewing and the computer-mediated communications, was the importance of research ethics. Prior to conducting each interview, it was explicitly agreed with the interviewees that their personal contact information would not be

provided in any part of the dissertation. Their permission to be quoted in the thesis was also always sought before and after conducting the research. It was important to develop and maintain a good rapport with the interviewees and to treat them with respect, particularly considering the key contributions they have made their respective fields. Before recording each interview, permission was also taken from the interviewees, making sure that it was done so in the least obtrusive manner. Considering how much of the unstructured interview approach tends to rely heavily on the interviewees, it was important to create a situation that would allow them to speak freely and at ease. This is a sentiment that is oftentimes shared in interview methodology and was learned during the desk-based research aspect of the dissertation²⁶.

In the case of interviewing Pauline Oliveros, emails had first been exchanged about whether she would be available for an interview via Skype. Once she had agreed, a suitable time for her was suggested. It was important to be able to speak by voice and video because it made the conversation more personal, especially as she started to recount some of her memories of John Cage and her own experiences as a maverick composer. The impressions received from this particular

²⁶ Ibid.

interview transformed the direction of the dissertation, and so it was realized interviews can play a key role in the outcome of a research such as this dissertation. Interviewing Halim El-Dabh, in another example, was another case of making sure to build good rapport. Halim El-Dabh, at the time of the interview was 94 years old, and so respecting his physical condition was of key importance. The interviews were spaced out over several days, making sure he was feeling well before and during each interview. It did not take long into the interviews to realize that Halim El-Dabh's interviews should change from being semi-structured to unstructured, just because his insight and his opinions were vastly different from what was expected. The interviews were conducted in his home in Kent, Ohio, after receiving permission from his wife and his neighbor (who oftentimes helps the El-Dabhs in their daily life).

One of the most difficult aspects of the process was that all three composers passed away as I was writing the dissertation. Such an experience led me to see the meaning of being in the field in a different light. Reviewing the transcripts from the interviews and my own field notes about the encounters I had with each of them, I understood that the real reason I wanted to interview them was for me to somehow find a mentor in someone whose practice is so unique and

yet has gone to impact music composition practice around the world. When I learned that each of them had passed away, I felt a great loss.

I also understood that a researcher cannot be indifferent or invisible when researching in the field. I am grateful that I had the opportunity to learn from the insight of each of the three composers. This comes in a stark contrast to the impression I had of my 'hero' maverick composers such as John Cage: For years, digging through John Cage's archival material, translating his written texts into Arabic, and presenting workshops and talks on his ideas and works, it felt like I was chasing the ghost of a 'Great Man'. When I spoke to each of the three composers and how they personally related to Cage, and ultimately knew him as a person (and not a larger-than-life figure those of us who got to know him through his works), my perspective of what constitutes a composer started to shift. Finally, when corresponding with researchers such as Kyle Gann on the matter of maverickism, the topic was suddenly very real and personal, which is another angle of maverickism I had never considered.

Dissertation Overview

This dissertation is divided into a total of five chapters, with the first and final chapter being the introduction and conclusion. Chapter 1 is preceded by a Preface in which I give a background to my interest in the maverick tradition and how that came to be. Chapter 1 maintains that there is little research conducted on maverickism, and it needs to be revisited due to some of its embedded problematic baggage in connection to Eurocentrism and the lack of diversity it represents. Chapter 1 shows that the goal of this research is to ultimately reclaim the narrative of the maverick tradition by reorienting maverickism within music traditions that are not necessarily Eurocentric and by including narratives by composers of different gender and racial identities such as Pauline Oliveros, Halim El-Dabh, and Hwang Byungki. Chapter 1 also recounts why a methodology of interviews and desk-based research was taken. Chapter 2 mainly presents existing understandings of maverickism while also suggesting that maverickism is constructed of a sphere of influences that include composers, listeners/audiences, facilitators, and agency.

By looking at the existing shortcomings of maverickism, I present the importance of agency. Chapter 3 focuses on the notion of

agency and how that is embedded in the practices of Pauline Oliveros, Halim El-Dabh, and Hwang Byungki. Agency facilitates the exploration of what I have called a reoriented maverickism, as found in Chapter 4. Chapter 5 concludes the dissertation by revisiting the outcomes of the research and revisiting the contributions reoriented maverickism makes.

Chapter 2: Maverickism

In this chapter, I will outline the definitions of maverick, citing academic works and performance events which have either dissected and/or employed the maverick construct. In particular, the goal is to underscore the historical significance of the concept as well as to highlight the complications that have arisen when it has been applied across the board in reference to rule-breakers and innovators in international composition. In the pages below, I aim to question the ironically conventional use of the term ‘maverick’ and, in the process, work to reorient maverickism as a term applicable to geographic and identity outliers. I begin with details of the origins and history of the term maverick before exploring three layered networks involved in the construction of the maverick: the composer, audiences/listeners, and

facilitators. These three-layered networks demonstrate that the understanding of the maverick does not belong to a particular domain but is rather fluid. Additionally, the three-layered networks share agency as a common train among them.

The maverick in the world of composition represents an outlier, a rebel. Often aligned with the identity of avant-garde composer, composition mavericks have also been framed through such identity markers as experimental/experimentalist composers, innovators outsiders, rebels, and eccentrics. In this dissertation, I explore the concept of maverickism as it pertains to international contemporary composition. Therefore, one goal of the dissertation is a refinement of this particular category which has proven significant to innovations in compositional outlook and function over the past half century. At the same time, I contend that ‘maverickism’ as understood deserves a reconsideration. In the pages of this dissertation, I uncover the many meanings of the maverick and, in particular, focus on questioning assumptions regarding the identity of composers labeled a ‘maverick’ and rearticulate this construct by exploring the works of unconventional composers.

I believe that it is important for maverickism to be flexible in its narrative in connection to both time and place, and that it may have

numerous historiographic trajectories. This suggested multiple-trajectory narrative is important so that maverickism could be more inclusive and diverse: this is key to the re-contextualizing of maverickism. This inclusive recontextualization needs to accommodate composers who belong to different traditions (not just the American counterpart of the European classical tradition), different geographies, and different histories. This inclusivity also needs to acknowledge composers of different genders and ethnic backgrounds, which could give rise to narratives relevant to our understanding of the world today.

Locating the Maverick in Alternative Narratives

The first likeness of the term maverick composers appeared in a different form. Peter Garland, in the Soundings Press series which he started in 1971 after attending a workshop with Dick Higgins at CalArts, first referred to the maverick composers²⁷ as forming the “Experimental American Tradition”. John Cage himself was against the title “experimental music”, but later came to accept it²⁸. From the outset, this collective of American composers was seen as operating

²⁷ The list of artists did not include Heinrich or Billings, despite their importance to the history of maverick tradition according to Broyles

²⁸ Cage, 7.

within a European practice at its core²⁹. In 1994, the New York Philharmonic presented their (i.e., American maverick composers) music in a festival and referred to composers such as John Cage and Conlon Nancarrow as the “American Eccentrics”. This particular expression was seen as being pejorative in nature, and in my opinion, plays on misinformed nuances connected to such composers. In a well-documented incident related to the festival, Yoko Nancarrow and Sidney Cowell “took great exception to their husbands as being labeled eccentric”³⁰. The term ‘maverick’ firmly solidified in the lexicon with the Michael Tilson Thomas directed San Francisco Symphony’s 2012 music festival ‘American Mavericks’.

While ‘maverickism’ assumes eccentricity and/or innovation, scholars (including Gann) have argued that the maverick is as conventional as the construct of American independence. In his monograph *Mavericks and Other Traditions in American Music*³¹ Michael Broyles contends the maverick tradition³² to be a 250-year old

²⁹ Kyle Gann, *American Music in the Twentieth Century* (New York, NY: Schirmer, 2006).

³⁰ "The Longyear Lecture," 154.

³¹ Michael Broyles, *Mavericks and Other Traditions in American Music* (New Haven, CT: Yale University Press, 2004).

³² Broyles also explains that the term maverick comes from the Samuel Augustus Maverick (1803 – 1870), who was a cattle rancher from New England who had resettled in what is now Maverick County near San Antonio, Texas. After winning a herd of cattle in a game of poker, he

tradition in the United States. According to Broyles, origins of the maverick construct are strongly connected to – and are oftentimes a response to – the Puritan tradition in New England. Broyles arrives at two important insights. The first reflects the context-based fluidity of maverickism and its susceptibility to change over time. The second concerns the connections between mavericks and societal standards. Broyles succeeds in demonstrating that the maverick narrative is not only built by the composers themselves operating in a vacuum, but rather through the gaze from others, that of audiences/listeners, and facilitators such as music festivals, concert halls, or projects run by certain symphony orchestras as done by the New York Philharmonic and the San Francisco Symphony.

In another account of the history of the maverick traditions, maverick composers begin with Charles Ives, Henry Cowell, and Leo Ornstein – all of whom made a name for originality “by pounding their fists and forearms on the piano keyboard”, while also asserting that “the tone cluster seem(s) to be the original symbol of America’s

decided to go against what was then customary by not branding his cattle and let them loose and free on the range – perhaps to more easily claim all unbranded cattle that went beyond the cattle that he had personally obtained. Soon after, all unbranded, unfenced cattle came to be known as mavericks, although the term maverick over time came to imply someone who was a loner, dissenter, nonconformist, and independent.

musical independence”³³. Broyles seems to stand alone in suggesting that the founders of the maverick tradition in the United States were William Billings (1746 – 1800) who despite being a tanner by trade was the father of the early American primitive style, and who composed many hymns, anthems, psalms, and fuguing tunes³⁴ and Anthony Philip Heinrich (1781 – 1861) who was the first “full-time” American composer at the age of 36 after losing his fortune in the Napoleonic Wars³⁵.

However, the centrality of the piano to the American maverick tradition, according to Gann and Broyles, is of significance. Considering the symbolic position of the piano in the European composition tradition, this implies that the existing narrated histories of maverickism demonstrate a strong foundation in Western classical music. While Gann and Broyles assert that the origins of maverickism to be American, the influence of composers connected to the European tradition is undeniable.

³³ Kyle Gann, "What Is a Maverick?," American Public Media, http://musicmavericks.publicradio.org/features/essay_gann01.html.

³⁴ Broyles.

³⁵ *Ibid.*, 12.

Maverickism: The Challenge of Labels and Community

The disparity between Broyles's account of the maverick tradition forming 250-years ago and Gann's assertion that it is essentially a twentieth century reveals phenomenon highlights how differently the maverick history is seen by different individuals. Additionally, there is the notion of what constitutes the maverick tradition and whether it is the same as the American experimental tradition. Before we move forward, it must be said that although there are some points in this dissertation in which experimental composers are used to refer to maverick composers, the two are not entirely identical. Experimental composers certainly overlap with the maverick composers, but they are more of a subset of the mavericks due to the timelines and geographies used to describe the two camps. That being said, what is important is the presence of 'intersecting' narratives.

One of the main challenges relating to exploring the maverick narrative relates to how the composers are grouped. Perhaps an ideal approach would be to see the composers themselves as forming a network of fluid groups rather than one defined group. In a significant development, Benjamin Piekut suggests experimental composers as being connected via a network model. Piekut contends such a network

is heterogeneous³⁶ because “simply language, never simply sound, never simply personal contacts, never simply practices and institutions, but rather a messy mix of all types of things.”³⁷ I find that his stance is useful in arguing for a maverickism not reliant on categorizations such as aesthetics and institutions, and that his description of the construct of a network of maverick composers is important to consider. On the same token, he suggests that since translation constitutes its object, a genealogy of maverickism would inevitably lead to the circumstances of its scholarly performatives.

My response to Piekut’s argument for looking at maverick/experimental composers via a network model is that it may be helpful, but I would suggest that the nodes of the maverick network be looser and more open. I take such a position because since Piekut considers primarily the experimentalist tradition in 1960s New York, his considerations of ‘network’ remain restricted to a particular generation and place, and that his network has a sense of physical and temporal proximity. I contend that mavericks do comprise a collective, of sorts, but instead of a defined network the construct is performed and reinforced via overlapping networks that do not necessarily exist

³⁶ Piekut. 32.

³⁷ Ibid.

in the exact same city or timeframe. Such a consideration of maverickism extends beyond the limits of the American tradition to include composers from different traditions, histories, geographies, practices, and backgrounds.

Piekut's contributions are important to the maverick narrative, particularly in alluding to the possibility of looking at composers belonging to different institutions and aesthetics. He does bring to attention the lack of African American representation in existing experimental music narratives and attempts to address this by giving importance to the experimental jazz scene and acknowledging the centrality of African-American composers and musicians within that scene. This is an important narrative to put into account. Yet Piekut's notion of the network is incomplete in that it needs to also put into account the gaze of the audiences/listeners and the facilitators. The more complete network is therefore one that gives weight to the different players in defining the maverick: the composers themselves, audiences/listeners, and facilitators.

Maverick Spheres of Influence

The presence of networks that reflect the spheres of influence within the maverick construct bring together the composers, audiences/listeners, and facilitators (see **Figure 1**). In the figure, the maverick emerges from the liquid combinations of the three players.

The process of developing **Figure 1** included interviewing identified maverick composers, corresponding with acquaintances connected to those composers, corresponding with researchers of the maverick tradition, conducting archival research, and finally reflecting on all the findings. The process started by looking at the composers, which is what I initially thought would be central to this figure. However, as the research progressed, I realized that it is important to consider the values of the listeners/audiences of maverick composers, and that the facilitating platform. The three categories (*composers*, *listeners/audiences*, and *the facilitating platform*) are addressed in the section following **Figure 1**.

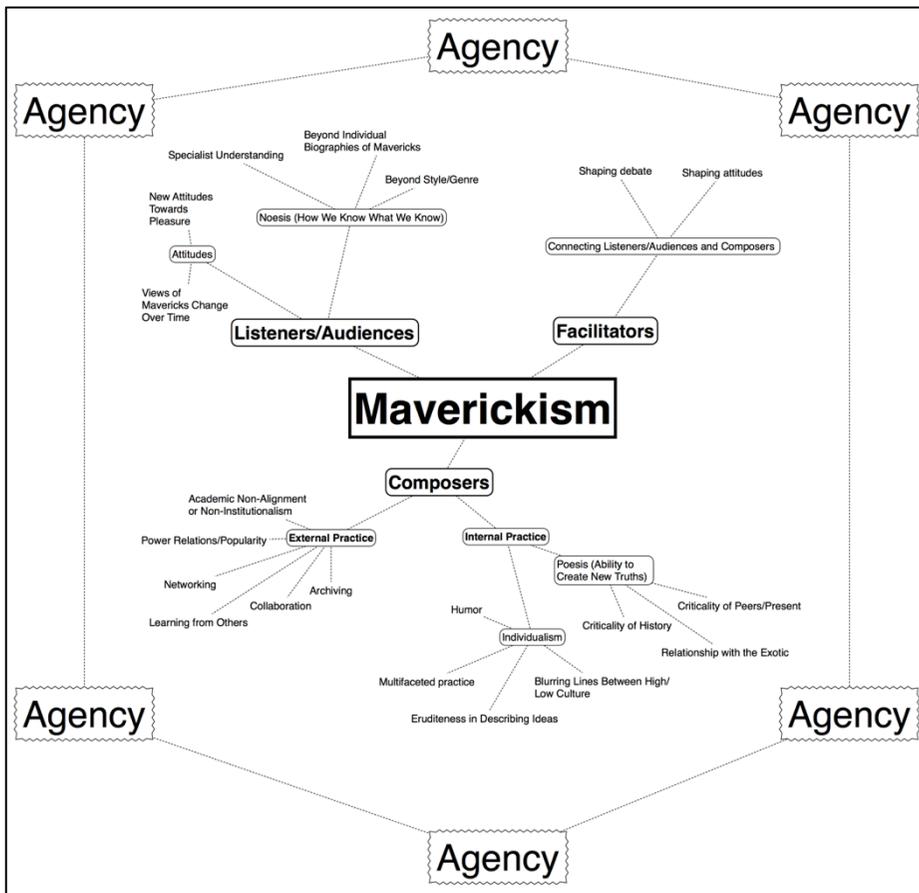


Figure 1: Maverick Spheres of Influence (Source: Author)

On Composers

Placing composers within the development of the maverick narrative is important. When looking at the positionality of composers within the maverick tradition, I tried to find a way that could accommodate their creative practice in particular *and* their relationship with society (both personally and in a professional capacity). One of the most ideal ways I have found was a categorization suggested by English musician, composer, record producer, singer, writer, and visual artist Brian Eno, is that artists (and not just maverick composers) actually have two practices at once: the internal and the external.

In the case of composers, Eno suggests that the internal aspect, which is what is most commonly spoken about, includes the “internal conditions of the work – the melodies, the rhythms, the textures, the lyrics, the images: all the normal day-to-day things one imagines an artist does.”³⁸ As for the external aspect, this is dealing with the “world surrounding the work – the thoughts, critical responses, legal issues,” etc. The external certainly also includes networking, socializing, financing, and other matters. The external is perhaps the aspect of an artistic practice that is spoken about less, possibly because

³⁸ Eno, *A Year with Swollen Appendices*, 373-74.

it is seen as being less interesting. In applying this to maverick composers, I understood that maverick composers are certainly not isolated loners but are very much active socially.

Many of them demonstrate a strong wish to succeed in their careers and have actively sought ways to achieve that. Each of the external and internal aspects of the maverick composers' careers combine both typologies and narratives connected to them. Starting with the external practice, the categories listed are power relations/popularity, networking, learning from others, collaboration, and archiving.

As for the internal aspects of the maverick practice, I have generally listed the commonalities of maverick composers under the headings of poesis (i.e., the ability to create new truths) and individualism. Poesis (or poetics) generally looks at how new truth or knowledge is created. The notion that maverick composers have a unique approach to creating new truths is a central characteristic within their internal practice. Curiously, Pauline Oliveros brings to attention both poesis (poetics) and noesis (neotics) monograph *Software for People: Collected Writings 1963 – 80*³⁹ which are

³⁹ Pauline Oliveros, *Software for People: Collected Writings 1963–1980* (Baltimore, MD: Smith Publications, 1984).

entitled “The Poetics of Environmental Sound”⁴⁰ and “The Noetics of Music”⁴¹. She argues that in order for one to arrive at the answer to “what does one hear?” (*poesis*), a tool that must first be developed is the question of “how does one hear?” (*noesis*)⁴². Oliveros further explains that such questions cross “artificial boundaries such as Theory, Musicology, Aesthetics, Composition, or Performance; enter other disciplines such as Psychology, Biology or Physics,” and that ultimately, “(h)istory changes as the future unfolds and enfolds the present.”⁴³ Poesis and noesis therefore, according to Oliveros, go further on to impact a key characteristic of maverickism, and that is how maverick composers and their works are speculative and subjectivize the past.

Looking further into the matter of poetics within creative practice, Avenessian⁴⁴ suggests that by using poetics – as both creation and practice⁴⁵ – and speculation, it is possible to arrive at an approach that exists through *overwriting*, which I find to be essential to the spirit of maverick composers’ poesis. When considering maverickism,

⁴⁰ Ibid., 28-35.

⁴¹ Ibid., 130-31.

⁴² Ibid., 131.

⁴³ Ibid.

⁴⁴ Armen Avenessian, *Overwrite: Ethics of Knowledge - Poetics of Existence*, trans. Nils F. Schott (Berlin: Sternberg Press, 2017).

⁴⁵ Ibid., 96.

“existence through overwriting” via speculative poetics moves beyond aisthesis⁴⁶ (i.e, totalizing an anti-aesthetic in the sense that maverick composers are seen as those who often reject convention), for in speculation “negation of negation results in change, not a sublation, and the new does not emerge as a knowledge of something already given,” and that “(t)he truth unfolds in a dimension different from a knowledge produced by propositions, formulas, or objects”⁴⁷.

By taking the speculative poetics view of the practice of maverick composers, we can arrive at a view that a maverick composer poetically overwrites aesthetical philosophy. Such a view also allows us to see maverick composers as being more than a romanticized idea of a rebel and a genius, for they are essentially creating original work through critiquing and through speculating music history, their peers in their present, and their notions of the exotic (that is sometimes the topic of maverick composers). The poetic aspect of the maverick composer’s practice is one half of his or her internal practice, while the other aspect is their particular individualism. This notion was given different names by researchers talking about different maverick

⁴⁶ Peter Osborne, *Anywhere or Not at All: Philosophy of Contemporary Art* (New York, NY: Verso Books, 2013).

⁴⁷ Avanesian, 103.

composers. For instance, in a correspondence with David Revill⁴⁸, John Cage's official biographer, he told me that Cage's idea of transforming the meaning of original content to create new music is something he called "creative misunderstanding"⁴⁹. In the case of Harry Partch, another important maverick composer, S. Andrew Granade⁵⁰ describes his forms of poesis as *conceptual exoticism* (in which Partch uses exoticism not as a sentimental nor exploitive gimmick but as a vessel for presenting new ideas) and as a *documentary imagination* (in which historic references are open to reconsideration and debate), in which history is critiqued and molded to fit Partch's creative vision.

As for the individualistic aspect of the internal practice, there have been some particular characteristics that were evident in my research. I think many of the composers' humor appears in many of their works, writings, and interviews. The nature of the humor varies from one composer to another, but it does to me personally give a composer a nuanced output. In connection with the humor found maverick composers' works, the blurring of the lines between what is

⁴⁸ David Revill, *The Roaring Silence: John Cage - a Life* (New York, NY: Skyhorse Publishing, Inc., 2014).

⁴⁹ 07/02/2017 2017.

⁵⁰ S. Andrew Granade, *Harry Partch, Hobo Composer* (Rochester, NY: University of Rochester Press, 2014).

seen as high and low culture is another common theme. For instance, Harry Partch composed many of his works using texts he compiled based on his experiences as a hobo traveling across the United States for nearly a decade. Another example of the mixture of high and low culture could be found in Laurie Anderson's mixed references to pop and classical music in her 1981 work, *O Superman*.

The final two points I wish to highlight in regards to composers' internal practice's individualism is their eruditeness in describing their ideas and their multifaceted practice. Many of the composers who went on to be known as mavericks have also demonstrated that their published writings that address their own concepts and works are seen as important outputs of their practice (John Cage⁵¹ and Harry Partch's writings⁵² for instance). Additionally, the different maverick composers did more than just compose. Some such as Harry Partch choreographed dances, built instruments, and designed the stages, and

⁵¹ John Cage, *A Year from Monday: New Lectures and Writings* (Wesleyan University Press, 2010); *Anarchy: New York City-January 1998* (Wesleyan University Press, 1998); *Silence: Lectures and Writings*.

⁵² Partch, *Genesis of a Music: An Account of a Creative Work, Its Roots, and Its Fulfillments; Bitter Music: Collected Journals, Essays, Introductions, and Librettos*, 415.

some such as John Cage painted, wrote poetry, made films, and studied Zen Buddhism and mycology⁵³.

As for the external practice of maverick composers, I have found that they have many of the concerns that are common among different artists. They were often driven to develop their career but valued their independence, and so many of them chose not to align themselves completely with any institutions (academic or otherwise). They were very active networking and corresponding so that they could get more opportunities to present their works⁵⁴. There have also been accounts of how many of the maverick composers were willing to take financial risks in order to promote their works, and the biographies of maverick composers such as John Cage and Philip Glass are rife with such instances. The maverick composers were known to constantly learn from each other and from other fields. Curiously, another important aspect of maverick composers that is little discussed is the importance of popularity and its resulting power relations among the maverick composers: composers who became more famous were also suddenly seen as being more socially powerful among their peers. This meant that they had more support to present

⁵³ Mycology is the study of mushrooms

⁵⁴ John Cage, *The Selected Letters of John Cage*, ed. Laura Diane Kuhn (Middletown, CT: Wesleyan University Press, 2016).

different projects or commissioned for more work. This caused some tension between many of the composers, and again, such rivalries and tensions are commonly found in the biographies of many of the maverick composers.

On Listeners/Audiences

Both Broyles and Gann acknowledged that the perception of maverick composers was highly affected by how society (with its listeners and audiences) saw them and saw itself. Such a dynamic among the listeners and audiences, in my findings, lead to two many categories: noesis and attitudes. The noesis (or noetics), in discussing how we know what we know, affects how we listen to and make sense of music.

In regards to noesis, I believe that one of the most central elements is the specialist understanding of maverick composers and their works. This suggests that one of the informing sources on maverickism and its nature is based on the audiences' or listeners' knowledge about maverick composers: the more they know about the different composers, the different their preferences and perceptions. Also, knowledge on maverickism requires listeners and audiences to also realize that maverick composers are more than the sum of their

individual biographies. This means that an understanding of maverick composers cannot be found in their biographies or by listening to one of their works. Moreover, maverickism also needs to be seen as something beyond a particular style or genre, in that knowledge of different musical references and genres help give audiences and listeners a deeper understanding of the music itself.

As for the attitudes aspect of the listeners and audiences portion, there are two major reflexive factors. The first factor is that society's view of maverick composers changes over time. This sentiment has been expressed by Broyles⁵⁵, although his view was mostly on how American society view maverick composers. As for the second factor, that of the idea of new attitudes towards pleasure, this was suggested by Gann⁵⁶, in which he suggests that people's tolerance for different types of music varies. This variation in acceptance of different types of music means that works that are out of the norm would be either tolerated or not. Gann attributes this phenomenon towards how people's understanding of pleasure varies as cultural norms and experiences change. Broyles's and Gann's points related to attitudes are certainly relevant even to potential maverick music

⁵⁵ Broyles.

⁵⁶ Gann, "The Longyear Lecture."

outside of the Western composed music tradition. Audiences and listeners experiences and views of maverick composers and of society are a key ingredient to the maverick narrative and typology.

On Facilitators

This is an angle that has received little discussion but I have reason to think that it does influence debate on the maverick. The fact that it was a number of music festivals that introduced the notion of the maverick only to be adopted by researchers to explore further is revealing. The facilitators I refer here are not only organizations connected to music platforms, concert halls, or patrons, but also include an element of individual interaction. One common story I found over the course of my research was how the composers themselves also sometimes acted as facilitators for themselves and other composers (they were also occasionally critical listeners and audiences of other maverick composers, meaning that each of the three categories are not strictly delineated). One example was how John Cage, especially in the 1950s, would proactively try to find opportunities for him to present his work (often for no pay) just so that he could build his network and extend his activities. Although Cage was known for being uncomfortable with the idea of working for

institutions or academia, many of his activities happened through those very platforms. The issue of facilitators is of importance because it reflects that mavericks are not only about composing music but also about operating within a social and economic network that requires navigation and facilitation.

On the Significance of Agency Within the Creative Spheres of Influence

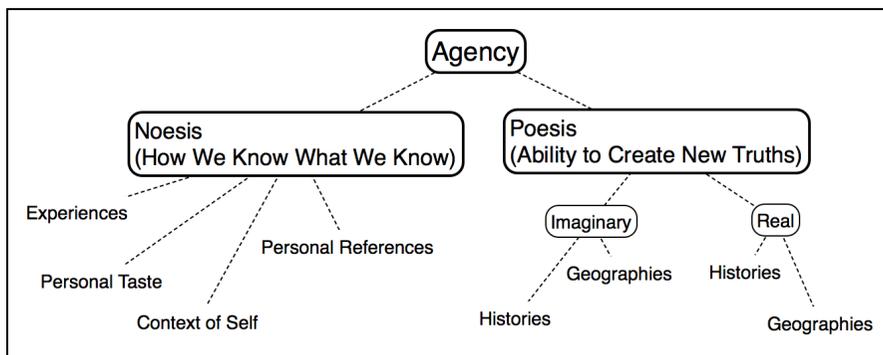


Figure 2: Agency Within Creative Spheres of Influence (Source: Author)

Despite its seeming disconnect, agency is a key aspect to the maverick spheres of influence. When trying to see how the self can be attached to maverickism, I returned once again to poesis and noesis (each of which are part of the composers and listeners/audiences segments respectively) due to their relevance to my own experience

and to the experiences of others who also considered the self within maverickism. Kyle Gann mentioned the notion of the self within the maverick tradition on numerous occasions⁵⁷. In the case of Gann, however, he placed himself as a composer with connections to maverickism. He explained that since he is partisan, however, he cannot partake in critical discussion on studying maverick composers.

Despite Gann's claims of the difficulty in partaking in discussion, I contend that the individual agent remains a crucial, yet overlooked, aspect of maverickism. Exploring the individual agent could effectively be done by means of looking into poesis (or the ability to create new truths) and noesis (or how we know what we know). Starting with noesis, I find that personal tastes, experiences, personal references, and the context in which one sees him or herself affects how we make sense out of maverickism. This undoubtedly leads to there being no absolute idea of maverickism, yet each self's understanding of it is valid.

As for the poesis of maverickism in regards to the self, this has much to do with the individual sense of histories and geographies. To best illustrate what I mean by this, I recall one of the challenges I had

⁵⁷ *American Music in the Twentieth Century*; "The Longyear Lecture."; Email, March 27, 2018 2018.

in communicating my interest in maverickism to different people I interviewed and those with whom I corresponded. For instance, when I was speaking to Kyle Gann about maverickism, his sense of geography and history attached to mavericks was often connected to his own personal experiences specifically in New York City, and how that city has much to do with his own views of maverickism. This led me to think of other analogous examples in which the lived geographic and historic experiences of composers play a role in constructing the notion of the maverick. I found this to be true in the personal stories recounted by Pauline Oliveros, Hwang Byunki, and Halim El-Dabh. I found such examples to also be present in the personal writings of John Cage and Harry Partch. Here I contend that such time and space-based limitations should be shattered in order to facilitate the incorporation of multiple identities based on race, nationality, gender, and other identity markers in the construct of the maverick.

For me as someone from Bahrain who had mainly experienced the United States as an undergraduate student in Des Moines, Iowa, my geographical sense of New York City does have an imaginary geographical aspect to it. This intersection of the real and the imaginary in terms of geography *and* in terms of history means that my personal view of maverickism is divergent from that of a composer

living in New York City and who engaged with the more well-known maverick composers such as John Cage or Morton Feldman. If I were to talk about my personal music references and subgenres I operate around, then that would be connected to the aforementioned poesis. Both the poesis and noesis angles are important to the self, and they also inform the composers and listeners/audiences in connection to constructing an idea of maverickism.

Seminal Works Fundamental to the ‘Maverick’ Paradigm

Existing narratives on maverickism such as those presented by Gann and Broyles are important, yet the focus on particular American composers without questioning the shortcomings of the selection is problematic. In other words, the way in which the maverick tradition has been established through those commonly accepted narratives have received little critique. Nevertheless, this need to question the maverick narrative does not detract from the existence of a narrative or perhaps narratives. A maverick tradition would thus be assumed to have a collection of works that highly influence our understanding of maverickism. It may also be important to question whether that collection of works represents a maverick cannon per se, should one exist.

While trying to identify some works that feed the maverick tradition, I needed to review my own journals and experiences when I first encountered some of the works that influenced me the most. I remember how shocked I was to discover and rediscover John Cage’s 4’33” (1952) first in high school during a discussion in an English literature lesson, then again through John Cage’s book *Silence: Lectures and Writings*⁵⁸, and again through the narratives of different

⁵⁸ Cage, *Silence: Lectures and Writings*.

composers and writings I had encountered over the years. I also remembered how shocked I was when I first listened to Alvin Lucier's narrated tape piece *I am Sitting in Room* (1969) for the first time while I was at a Music Scholars Programme lecture at the University of Exeter, because it did not resemble anything I had heard up until then.

Particularly influential was a lecture by Steve Reich in London in 2010 at the Red Bull Music Academy in which he was talking about his lifework as a composer. In this lecture he detailed how he accidentally used the phasing occurring between two different tapes to make his work for magnetic tape *It's Gonna Rain* (1965), and how years later, he thought about making use of the phasing technique as something performers could do. He did this in many of his works such as *Clapping Music* (1972), *Music for 18 Musicians* (1974 – 1976), and *Double Sextet* (2008) for which Reich won the Pulitzer Prize in 2009. Reich explained that his idea of using a continuous pulse played on a piano was adopted by Terry Riley while he was composing his *In C* (1968).

An experience in a class on the history of 20th century Western music at Seoul National University planted the seeds for an interest in threads that bind composers and networks. As a class, we listened to Laurie Anderson's *O Superman* (1981). I had been familiar with that

piece before but was surprised to find that the teacher was discussing it alongside the works of many other composers of the time. I had mainly associated it with pop music but once I saw the context in which the professor presented, I realized that I had overlooked an important part of music history. At that moment, I realized that I had not looked enough into female composers or composers whose references and work is outside the Euro-American art composed music tradition. I also realized that some of the composers who demonstrated references to low culture (e.g., pop culture) rather than more serious, high culture have often been left out of maverick narratives.

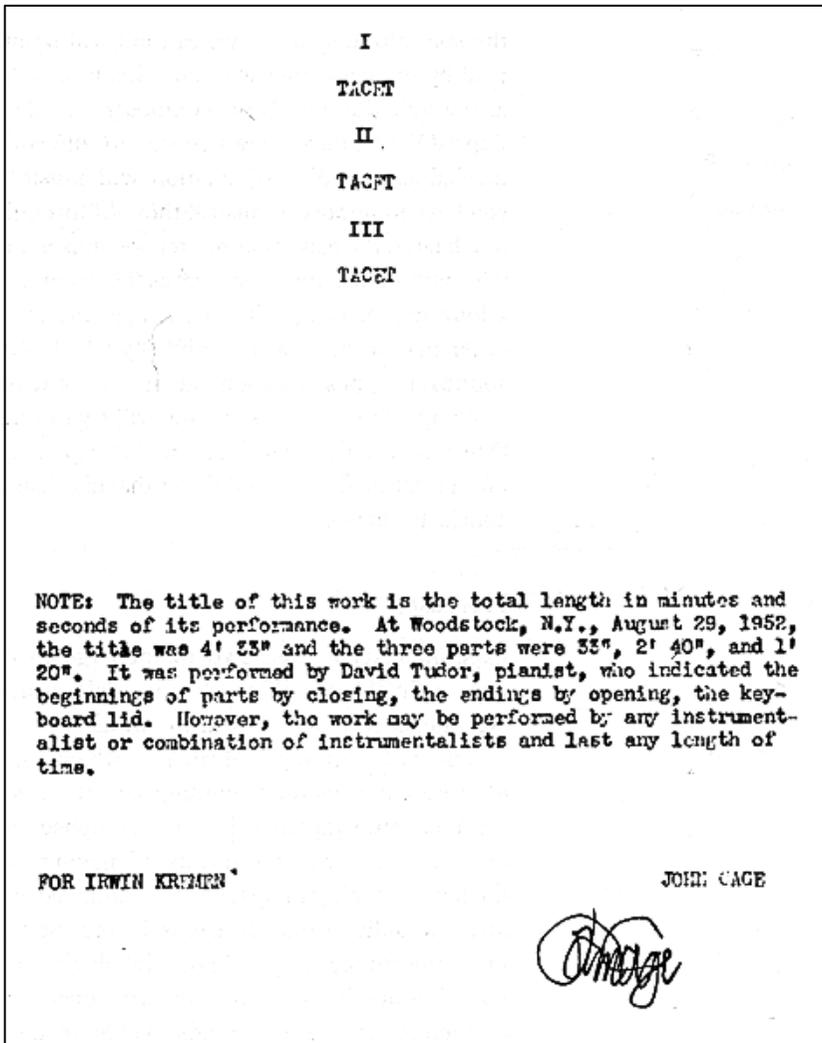


Figure 3: Score for 4'33" by John Cage

Arguably one of the most talked about maverick work could be John Cage's 4'33" (See **Figure 2** for score). This particular piece has received a lot of attention⁵⁹ and I have also attended different talks in

⁵⁹ Ibid.; *The Selected Letters of John Cage*; John Cage and Richard Kostelanetz, "His Own Music," *Perspectives of New Music* 25, no. 1/2 (1987); Richard Kostelanetz, ed. *John Cage: An Anthology* (New York,

which it was brought up. However, I still find the story of its first performance and how its meaning changed over time to be reflective of how maverickism operates. The work has gone on to be known as the “silent piece” even though its implications are about far more than just silence.

The most interesting account I have found of the piece is that by Alvin Lucier⁶⁰. Lucier’s ability to narrate the story and myth behind the work is what makes his account, in my opinion, one of the most important. The original score consisted of blank pages that were spatially notated. The blank pages had vertical lines running through them marking the time in which one section begins and another ends. In Figure 3, which shows the original score of 4’33”, the vertical line in the center of the right page says 33”, which is the end of the first of the piece’s three sections. Each page represented one minute of time.

N.Y.: New York, N.Y. : Da Capo Press, 1991); David Wayne Patterson, ed. *John Cage: Music, Philosophy, and Intention, 1933-1950* (New York: New York : Routledge, 2009); Marjorie Perloff and Charles Junkerman, eds., *John Cage : Composed in America* (Chicago: Chicago : University of Chicago Press, 1994); Revill, *The Roaring Silence: John Cage - a Life*; Richard Taruskin, "The Scary Purity of John Cage," in *The Danger of Music and Other Anti-Utopian Essays* (Berkeley, California: University of California Press, 2008).

⁶⁰ Alvin Lucier, *Music 109: Notes on Experimental Music* (Middletown, CT: Wesleyan University Press, 2012), 65-67.

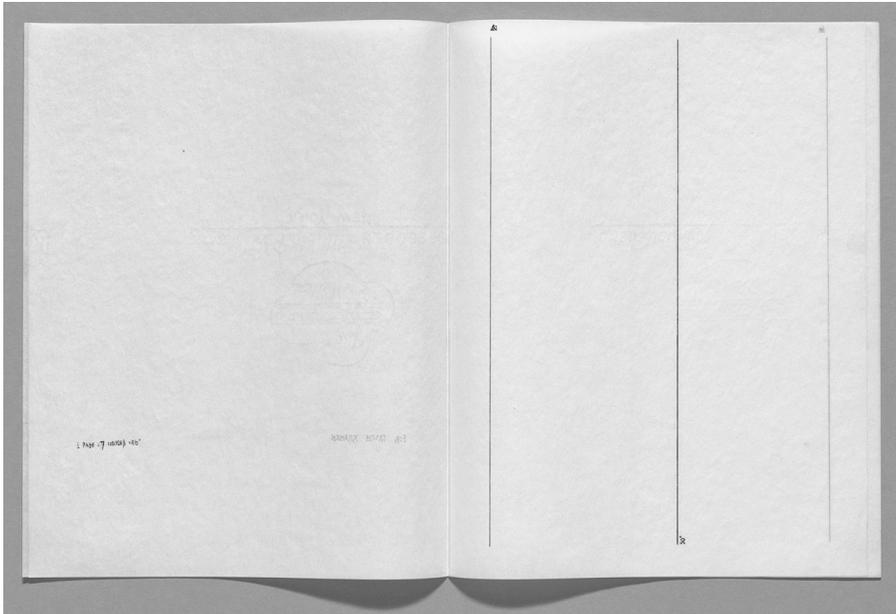


Figure 4 Original score of 4'33" by John Cage

Lucier explains that the piece is extremely classical in its format, particular in its use of dividing itself into three movements. However, in the revised score, Cage replaced the blank pages simply by including a series of simple instructions and marking each section *tacet*, which is a musical term that means to play nothing and remain silent. The piece was first premiered on August 29, 1952 at the curiously named Maverick Concert Hall⁶¹ in Woodstock, New York.

⁶¹ Maverick Concert Hall was established in 1916 by Hervey White. It is named after a collaborative artist colony made by White that was formed in the outskirts of Woodstock on 102 acres he had bought in 1905. The reason White established this colony was to offer young artists a chance to earn its living until they gained recognition.

The piece's three movements are timed at 33", 2'40", and 1'20". Lucier explains that the piece has been performed in different ways over time, and that in 1973, there was a performance of the piece that lasted the entire day in Boston's Harvard Square.

Cage also responded to *4'33"* by composing another piece in 1962 called *0'00" (4'33" No. 2)*. The main instructions are that it is to be presented "(i)n a situation provided with maximum amplification (no feedback), perform a disciplined action." Some of the instructions include allowing interruptions of the action, not repeating the same action in another performance, or that the action should not be the performance of a musical composition. In this piece, Cage is critiquing the time and action limitations he found without *4'33"*, which makes *4'33"* all the more interesting. This criticality of existing works, including one's own, is another feature that can be found within the maverick tradition.

4'33" is possibly the most iconic of maverick compositions according to the narratives that exist today. It does have embedded references to classical music, but the performance itself (i.e., asking

Curiously, this artist colony does not seem at all connected with the existing historic narratives on maverickism, even though it is the first instance I have seen of the work maverick being connected to music or art.

the performer to make no deliberate sounds for a fixed duration of time). John Cage said on several occasions that the reason he chose 4'33" as a time duration is because it seemed to have a connection with 3'44", which was the standard time length for elevator music/canned music/background music (i.e., Muzak), so it was also a layered commentary in that regard. As for the division of the parts, Cage used chance operations, which is a technique he used more and more since he composed his *Music of Changes* (1951) with the help of the *I Ching* (or Chinese Book of Changes). It must also be noted that the original performance of 4'33" was given by David Tudor, who was a frequent collaborator of Cage, and had a very important role in establishing awareness of 'new' music or 'experimental' music in the United States. Tudor's involvement is another reminder that maverick composers often collaborated with others. Maverick composers were after all by no means *loners*.

It must also be stressed that Cage himself has said⁶² that although he had the idea of composing 4'33" for many years, he only felt the courage to do after seeing the works of his friend Morton Feldman. Feldman's usage of time as a structural marker is what

⁶² Bálint András Varga, *Three Questions for Sixty-Five Composers* (University Rochester Press, 2011), 39-40.

allowed Cage to compose while keeping in mind actual time rather than musical time. Cage also explained that the white paintings of Robert Rauschenberg were also key sources of reference. Perhaps this reflects the poesis within the practice of John Cage the composer: taking something that exists and giving it a new meaning within his own output. All these minor details add to the connection between a work and maverickism.

Alvin Lucier's *I am Sitting in a Room* (1969) is another work that I believe contributes to our understanding of maverickism (see **Figure 4**). Although the original work was done directly to do tape, Lucier later scored in instructional text form for others to reproduce it. Some of the interesting stories Lucier had to say⁶³ about the piece is that it was based on the idea on the nature of interaction between sound and architecture. The piece exploits the filtering nature of a space, and how one could ultimately filter out everything other than the main resonant frequencies of a room. Lucier describes his approach in this work and in many of his other pieces as a technique hidden through process. Essentially, Lucier says that the climax of his compositions is when audience members understand what the hidden technique that reveals itself as a work progresses actually is. Lucier suggests that this

⁶³ Alvin Lucier, interview by Todd L. Burns, 2017.

is a critique of classical tropes in which the idea of a climax is something a composer makes loud and clear to the listener, while in his works, each listener experiences his works differently and their understanding of the secret technique may appear at different times. *I am Sitting in a Room* is a work that has also captured much attention within the community of experimental musicians and sound artists. This work is another example of how a work may feed the maverick narrative: it is a work that is exciting to those who value Lucier's approach and use of sound as a medium within his work.

"I AM SITTING IN A ROOM" (1969)
for voice and electromagnetic tape.

Necessary Equipment:
1 microphone
2 tape recorders
amplifier
1 loudspeaker

Choose a room the musical qualities of which you would like to evoke.
Attach the microphone to the input of tape recorder #1.
To the output of tape recorder #2 attach the amplifier and loudspeaker.
Use the following text or any other text of any length:
"I am sitting in a room different from the one you are in now.
I am recording the sound of my speaking voice and I am going to play it back into the room again and again until the resonant frequencies of the room reinforce themselves so that any semblance of my speech, with perhaps the exception of rhythm, is destroyed.
What you will hear, then, are the natural resonant frequencies of the room articulated by speech.
I regard this activity not so much as a demonstration of a physical fact, but more as a way to smooth out any irregularities my speech might have."

Record your voice on tape through the microphone attached to tape recorder #1.
Rewind the tape to its beginning, transfer it to tape recorder #2, play it back into the room through the loudspeaker and record a second generation of the original recorded statement through the microphone attached to tape recorder #1.
Rewind the second generation to its beginning and splice it onto the end of the original recorded statement on tape recorder #2.
Play the second generation only back into the room through the loudspeaker and record a third generation of the original recorded statement through the microphone attached to tape recorder #1.
Continue this process through many generations.
All the generations spliced together in chronological order make a tape composition the length of which is determined by the length of the original statement and the number of generations recorded.
Make versions in which one recorded statement is recycled through many rooms.
Make versions using one or more speakers of different languages in different rooms.
Make versions in which, for each generation, the microphone is moved to different parts of the room or rooms.
Make versions that can be performed in real time.

Figure 5 Score for *I am Sitting in a Room* (1969) by Alvin Lucier⁶⁴

⁶⁴ *Chambers : Scores by Alvin Lucier*, ed. Douglas Simon (Middletown: Middletown, US: Wesleyan University Press, 2012).

I have given two examples just to highlight how some of those works operate and how they reflect some of the composers' thought process. The scores for both works chosen are certainly not conventional, and not all maverick works are like this. However, I selected two works that demonstrate some of the maverick narratives and typologies described earlier. These two works are by no means representative of all maverick works, and I can think of many other works that are equally valid to be mentioned here. However, this was just to show that works within the maverick tradition and their attached backgrounds and ideas are connected to the understanding of maverickism. I also think that perhaps what is more urgent at this point, as Piekut⁶⁵ suggests, is not what maverick composers have done or presented as ideas, but what is still possible within that framework should it be reconsidered.

⁶⁵ Piekut.

Chapter 3: The Significance of the Self in Creative Alterity

Problematic Contextualizations in ‘Maverickism’

Maverickism – being reflective of the composers, audiences/listeners, and the self – is not attached to a particular style of music or time period. That being said, maverickism is embedded into a problematic contextualization. The key to address this problematic contextualization is by taking a stance that attempts to reorient and reclaim the maverick dialectic.

Kyle Gann makes some important contributions in tackling the problematic contextualization of maverickism. The problematic ‘baggage’ that could be found in maverickism as related by Kyle Gann⁶⁶ stems from a combination of sources. First, he relates that the very concept is problematic in that it admits to the Eurocentric view of music history (i.e., focusing on the classical Western composed music tradition). By this, Gann suggests that composers who conform to the Eurocentric ideals of music composition at the time in which they work are accepted. However, Gann continues, certain American composers who have achieved a certain amount of popularity gives

⁶⁶ Gann, "The Longyear Lecture."; .

them a pass from the composed Western music institution. This innate gatekeeping within the community makes it difficult for new composers to break through, and that certain Eurocentric ideals remain intact. This also, on a certain level, helps maintain the “Great Man” trope within the institution, which adds to the problematic baggage connected to maverickism.

The ‘Great Man’ trope, alongside it reflecting the obstinance of the old guard, also suggests that there is an embedded issue in connection with power relations at play. Gann implies that the idea of a landscape in which power relations (as a result of popularity and gaining favor of the institutional gatekeepers) is a further complication to the idea of maverickism. By having such figures within the music landscape, such a landscape would remain blind to the pluralistic “dynamic steady-state” in which it is possible for composers to be well-known within their subgenres but relatively unknown in other fields. The dynamic steady-state means that there are is a wealth of constantly steady activity and development happening within music (in all its genres). This wealth of activity renders the maverick title, according to Gann, redundant and not necessary.

Gann ultimately calls for an end to the term maverick because it would imply all these embedded problems. I maintain that banning

the term maverick is not necessarily an effective response to its problematic baggage. I find that a response to this critique can be in the very “dynamic steady-state” in which – according to Gann – music exists. I believe that the solution needs to be one that can be practically achievable. I propose two actions that would help address Gann’s problematic baggage. First, what needs to be understood is that the world of music composition is larger than the Eurocentric composed music tradition. Examples of this would be the different music circuits and interest groups that exist. For me as someone from the Middle East, I was most surprised by the active number of foreign composers who engaged with Korean music composition, and how there has also been a dialogue for a larger Asian composed music tradition. I have seen similar circuits connected to the Arabic-speaking World but on a much smaller scale. I do acknowledge that although the idea of composed music as we know it is based on Eurocentric notions, this practice has now been appropriated by different parts of the world and embedded within music traditions around the world. The first step, therefore, would be to acknowledge that the landscape of music composition is larger than that existing in Eurocentric institutions.

The second step is to acknowledge that the act of music composition is connected to existing economies. Gann himself suggest

that “European economics”⁶⁷ of classical Western music and music ensembles indirectly led to the development of American mavericks. By this, Gann explains that individual composers early in their careers were attempting to compose music using their limited means, often using homemade tools or approaches that required little expenses. I assume examples of this would be Steve Reich’s *It’s Gonna Rain* and Alvin Lucier’s *I am Sitting in a Room*, both of which do not call for skilled (and expensive) musicians in large numbers, or perhaps even John Cage’s *4’33”*, in which can be adopted for any instrumentation and in virtually any setting. Gann begrudgingly recounted in an email⁶⁸ that the title of maverick is often connected with financial opportunities and popularity, and that it is not always awarded as a title to a person based on the output of their entire practice.

Gann relates that oftentimes in his immediate circles in the United States, the title is used to promote emerging younger composers who often reference generally common practices among their European counterparts, with much of their focus on music in the style of New Complexity. In essence, composers who develop a reputation and popularity – and are seen as mavericks in that sense –

⁶⁷ "The Longyear Lecture," 154.

⁶⁸ .

get more commissions and opportunities to present larger works. Additionally, Kyle Gann has brought up a debate over whether music forms such as hip-hop are in a same class as classical music and jazz, and I had the impression that the debate on Kendrick Lamar's winning of the 2018 Pulitzer Prize also plays into this narrative of economics within maverickism. This issue of financial success and gaining prominence among composers and the importance of acknowledging the economic angle of the maverick title is certainly something that has not received enough attention, and yet it remains a relevant matter. This is very much connected to the 'external' practice of an artist, as we had mentioned in the previous chapter when looking at maverick composers' typologies and narratives.

There are certainly other challenges within maverickism. For instance, the notion of maverickism being espoused to the Puritan tradition⁶⁹ and has its origins in the United States from 250 years ago is questionable. Although Broyles makes an interesting case, his discussion of how maverickism is connected with strong individualism furthers the trope of the "Great Man" while also suggesting an exceptionalism among American composers that could be found nowhere else. The Weberian idea of a country/region-based

⁶⁹ Broyles.

exceptionalism is problematic as it also detracts from the importance of what is happening in other parts of the world. This only highlights the Eurocentric notion of what constitutes the composed music tradition even though Broyles is trying to celebrate individuals who he saw as responding to established institutions.

Additional challenges that exist may be importance given to certain major cities, particularly New York, in connection to the maverick tradition. Even within the histories of maverickism, the avant-garde scene seems to hold a particularly central role. The discourse on maverickism being limited to certain geographies and to certain histories that are perhaps more exciting, there leaves much to be explored in terms of plural narratives of histories and geographies. Moreover, the focus on composers – for the most part – whose musical references are the composed Western music tradition and occasionally jazz also places limitations on what narrative and typology maverick composers are acceptable, meaning that we are perpetuating the work of gatekeepers of the European tradition although we are trying to move beyond it.

Thus far we have spoken about two aspects that construct maverickism: composers and listeners/audiences (which also include specialist researchers). The aspect of the self within this discussion

also needs to be considered. Despite my difference of opinion, particularly with the existing discourse on maverickism, I do maintain that the experience of a researcher, critic, and composer connected to the mavericks such as Kyle Gann is a valid one. On that token, my own experiences as what it means to be a composer, artist, and writer from Bahrain interested in maverickism is also valid. This leads me to think that the self's experiences with and views of maverickism is different. For instance, my idea of the music composition landscape involves composers I encounter coming through South Korea and through Bahrain.

My understanding is also influenced by my personal network that I connect with through the Internet. Curiously, many of the composers and people active in music I connect with through the Internet often share some references with me, and more of often than not we share an interest in the work of certain composers we agree are mavericks. Among my circle of connections involved in contemporary music and sound art in the Middle East, Halim El-Dabh and Pauline Oliveros often come into our conversations. In the summer of 2015, I was involved in a major sound art exhibition and lecture series taking place at the Beirut Art Center in Beirut, Lebanon, and much of our workshops and discussions were on the legacy of Halim El-Dabh

within contemporary music and sound art practice in the Middle East. There were also sound installations by Alvin Lucier (another maverick composer mentioned earlier) and a project involving Pauline Oliveros herself. There was also discussion on composers such as John Cage and how the lack of a discourse on him within the Arabic language is also something that I have been working on changing. I was also happy to find that there is a rising discourse on the idea of the Arab avant-garde⁷⁰, although I do find that much of the discourse focused on certain cultural hubs in the Arab World such as Beirut, Damascus, and Cairo, which is very different from my own experiences in connection to Arab avant-garde.

I do think that there is no singular master narrative for what could constitute maverickism, and much of this is the result of the *poesis* and *noesis* embedded in the typologies and narratives connected to composers, audiences/listeners, and the self. That being said, I do think that the current discourse on maverickism is not pluralist enough. I do think that looking at maverickism within a more international understanding of music composition would be enlightening and helpful to me as a composer trying to understand my own practice and

⁷⁰ Thomas Burkhalter, Kay Dickinson, and Benjamin J. Harbert, eds., *The Arab Avant-Garde: Music, Politics, Modernity* (Middletown, CT: Wesleyan University Press, 2013).

possible histories that could allow for a more critical view of how to proceed with my compositional work. In order to achieve this, I call for a shift in perspectives in regards to music history and the placement of maverickism within it.

An ideal perspective would be, as suggested above, one that is more aware of the international music composition practice (and also be open to various subgenres, including those that reference what may be seen by some as high or lowbrow culture). This awareness would also put in mind that maverickism does not require a fixed list of names of composers, and that the names and reasons for certain composers are open for change. However, much of those names and understandings are based on a combination of typologies and narratives that connect the composers, listeners/audiences, and the self. This reclaiming by way of reorienting maverick historiographies would also inevitably bring to attention the dynamics of how ideas and interactions (in connection with music culture around the world) spreads, the development of shared systems of interest among communities (and how each community develops its own set of maverick composers and referential artists), and also the economics embedded in all those interactions. A more pluralist understanding of maverickism, therefore, is more than just about the maverick

composers themselves: it is about how we as a society relate to our perceived sociologies and historiographies of music, how we decide who our champions are.

Understanding the ‘Maverick’ as Convention

Now that we have looked into the maverick spheres of influence, the outlier position of the maverick needs to be undone. While Broyles hints that by accepting marginalized figures, we accept that there are other existing narratives that go against existing discourse, he curiously does not delve deeper into exploring composers operating outside of the Eurocentric notion of composed music. This is relevant to the argument for a reclaiming of maverickism because it embeds the presence of society’s view of itself into the definition of maverickism. This leads to me to think that maverickism is both about the composers themselves and about us as listeners. Moreover, looking at how my own approach to understanding maverickism also stems from how I see myself as an individual and as a composer (being from Bahrain with a background in Middle Eastern maqam music and a creative practice in experimental music/sound art), there needs to be an additional angle to maverickism being about the composers and ‘society’ (as listeners

and in general). Hence, I find that a more complete narrative of maverickism could only be comprehended when a lattice that combines aspects of the composers, society as listeners and in general, facilitators, and agency.⁷¹

Positionality of the self is something I realized through the different iterations Kyle Gann presents on the maverick tradition. For Gann, the issue of maverickism is very personal to his practice as a composer, critic, and researcher (personal communication, date, place). Having studied under maverick composers such as Morton Feldman in his youth, he was surrounded by what has come to be known as the maverick tradition very early in his career. Yet, Gann contends that the maverick construct results from the work of tastemakers within academia and the classical music world selecting the more popular composers who were doing original work. He thought that perhaps his own experience of not being dubbed a maverick composer (even though he is very much connected to that scene) is related to his own references within his own work that includes jazz harmony, microtones, pop influences, and Disklaviers, while much of the focus he believes is given to younger composers who are more in line with

⁷¹ This is reflected in the following section in which I explore the common threads of maverickism.

the new complexity movement and other trends within the Eurocentric classical music tradition of today.

In an interview, Kyle Gann told me that he believes that the term ‘maverick’ is a term with “unfortunate baggage”⁷². His personal stance is that the term maverickism implies an “authority of Eurocentric aesthetic in force”⁷³. He explained that he personally knew and studied under some of the maverick composers in New York. He realized that some of them who became popular were given that title as a way of saying that the Eurocentric rules do not apply to them, all “while still keeping all the other non-Eurocentric composers marginalized”⁷⁴. He ultimately suggested that he would prefer to ban the word maverick and to admit that the Eurocentric is “contingent and non-universal” and that it possible even contains the “seeds of its own demise”⁷⁵. He also explained that his personal experiences and his own positionality informs his own stance on maverickism, and that is he is generally against the usage of the term. When I asked him what his suggested solution would be, he said that by getting rid of the term there would be no need for any more *perceived* mavericks, only a

⁷² Gann.

⁷³ Ibid.

⁷⁴ Ibid.

⁷⁵ Ibid.

multiplicity of legitimate traditions. It is Gann's embedding of *perception* within the maverick designation that is most telling of its nature. I agree with the importance of allowing for a multiplicity of legitimate traditions, but I believe this can be done by reclaiming a stake in the maverick tradition from the Eurocentric narrative. This means that there should potentially be many maverick traditions rather than none, and that this would allow for a more inclusive view.

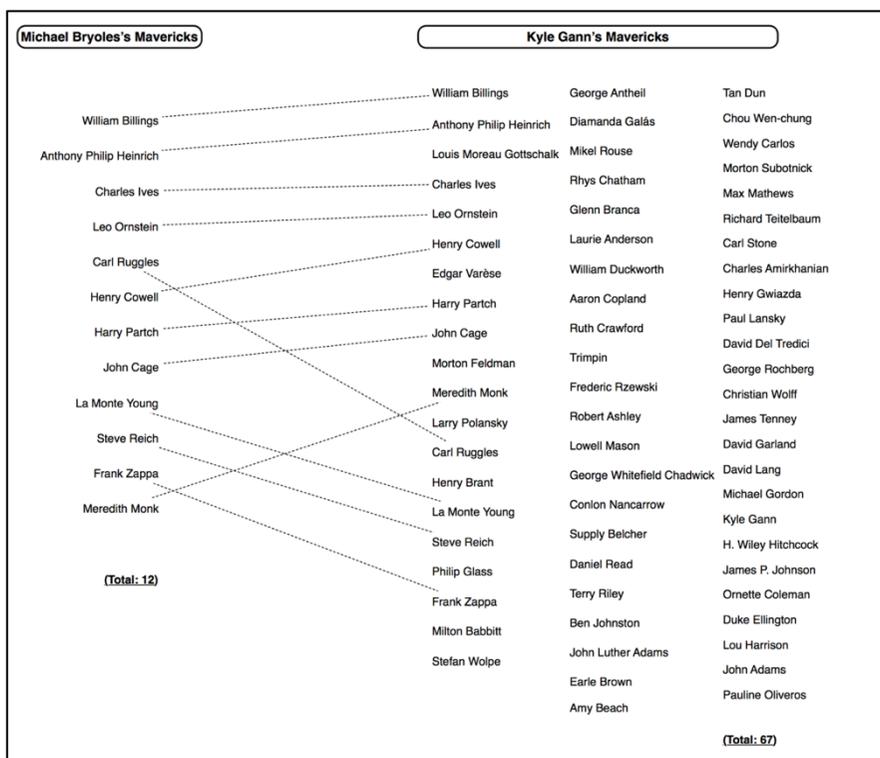


Figure 6: List comparing Bryoles's and Gann's Mavericks (Source: Author)

Gann's list of composers, although still focusing on American composers, is interesting for a number of reasons. It does have some female composers (although it is still predominantly male composers) and acknowledges the general lack of inclusion of female composers. It does include some composers of different ethnicities, but the numbers are very limited. Most of the composers referenced are those connected to the Eurocentric classical composition tradition, but Gann does include some composers who are connected to rock, pop, jazz, and electronics. It is also interesting because Kyle Gann includes himself, and highlights his own contributions to the maverick tradition, particularly in relation to composers who work with microtones. This list, in my opinion, reflects how one's list of maverick composers is very much influenced by their own view of themselves, the music scenes they are interested in, and society in general. I find this idea influential to my own notion of what constitutes maverick composers. My list would need to recognize the music scenes in which I am interested. I might also dare say that Kyle Gann's list may encourage me to even look at myself as something of a maverick in relation to the music scenes with which I associate, and how I understand the path in which I would like to take my own creative practice.

The Self as Core to Alternative Creativities

Placing agency within the construct of maverickism makes it possible to embed one's influences, backgrounds, and interests into maverickism. The resulting pluralist outlooks allow a practical reclamation of music history discourse from the narrative of the 'Great Man' while also allowing composers – regardless of race, gender, music background, or other biases – to better understand their own practice and ideals within a larger frame of music history and geography.

As shown in **Figure 1**, the maverick construct needs to include an affordance for agency. It is by combining a typology of the maverick composer that includes an angle of the composers, listeners, and the self can we have a more complete view. One of the most important angles from which maverickism could be discussed is through the agency of maverick composers, particularly those that are often not included in the main maverick narrative. This comes as an opposite to the suggestion⁷⁶ that composers should not attempt to

⁷⁶ "The Longyear Lecture."

research the practice of composition because they are embedded partisans⁷⁷ in the practice of composition.

I argue that as maverickism is not absolutely scalable but is relative to composers, listeners/audiences, facilitators, and the self. Perhaps a composer (or even a large group of composers) being involved in researching maverickism is precisely what needs to happen in order to build a better understanding not only of maverickism but the very practice of international music composition and its historiographies. Ultimately, individual identities serve as a stronger market for creative anomalies than a mutually exclusive ‘maverickism’ can.

⁷⁷ Upon the announcement of the 2018 Pulitzer Prize winners, Kyle Gann published on his social media outlets that he disagreed with Kendrick Lamar’s album *DAMN* winning the prize. Gann’s qualm was not because he is against hip-hop as a genre or thinks that the Pulitzer Prize for music needs to go to people only operating in either classical or jazz music, but because the panel itself was not made of specialists in the same specific genres. Gann’s argument was that by having a panel of people with no shared specialization, the resulting winners would be the most populist and not necessarily the best in their field. This perhaps reflects Gann’s value on what makes *good* music as a listener.

Re-contextualizing the Maverick Through the Self

The self is a central component of maverickism. I propose this because agency influences how maverickism develops by allowing a provision that permits discourse to be fluid. In order to illustrate how agency could contribute to enriching the discourse on maverickism, it is important to highlight examples of maverick composers. In developing this dissertation, I interviewed three composers who I consider as being maverick composers: Pauline Oliveros, Halim El-Dabh, and Hwang Byungki. The three composers, in my opinion, made important contributions not only to maverickism but to music composition on an international scale. I must also admit that the outlook of the three composers impacted my own practice as a composer, artist, and writer. The three interviewed composers through their own words and in their works are emblematic of ‘the self’. Hence, emblems of the self in the life and works of those composers are explored in the following sections due to the centrality of agency in the maverick construct.

Pauline Oliveros

Of the three composers, Pauline Oliveros is sometimes mentioned as a maverick composer. I interviewed Pauline Oliveros via

Skype on May 11th, 2016. Composer, technologist, writer, and educator Pauline Oliveros (1932 – 2016) is one of the most well-known proponents of the American experimental tradition. I had been interested in her work and concepts for several years and attended one of her Deep Listening workshops in Anyang, South Korea in 2014 (See **Figure 12**).

It was while interviewing Oliveros about her views and memories of John Cage that I realized the importance of speaking to her about her own views as a well-known maverick composer. Her insight and experiences on the social interactions and discussions she had with Cage, as well as her approach to developing her own work better helped me arrive at an understanding of what constitutes a maverick composer. Pauline Oliveros's biggest contributions, alongside her music output, are her theoretical concepts and practices. While R. Murray Schafer presented his notion of soundscape, Oliveros presented a grander vision called *sonosphere*⁷⁸, which embraces a "full sweep and barrage of energies, including magnetic, electrical, electromagnetic, geomagnetic, quantum and acoustical"⁷⁹. This notion

⁷⁸ Pauline Oliveros, "Improvisation in the Sonosphere," *Contemporary Music Review* 25, no. 5-6 (October - December) (2006).

⁷⁹ Douglas Kahn, *Earth Sound Earth Signal : Energies and Earth Magnitude in the Arts*, vol. 1 [edition] (Berkeley: University of California Press, 2013), Book.

of the sonosphere is central to her music composition practice and in connection with her *Deep Listening*⁸⁰ practice. Deep Listening, according to the Deep Listening Institute which was founded by Pauline Oliveros in 1985, is explained as “(b)asically, Deep Listening, as developed by Oliveros, explores the difference between the involuntary nature of hearing and the voluntary, selective nature – exclusive and inclusive -- of listening. The practice includes bodywork, sonic meditations, interactive performance, listening to the sounds of daily life, nature, one’s own thoughts, imagination and dreams, and listening to listening itself. It cultivates a heightened awareness of the sonic environment, both external and internal, and promotes experimentation, improvisation, collaboration, playfulness and other creative skills vital to personal and community growth.”⁸¹

Alongside her conceptual contributions, which have gone to influence performance practice and sound-related research, Oliveros was a key figure in the early development of electronic music in the United States and was a founding member and director of the San

⁸⁰ Pauline Oliveros, *Deep Listening: A Composer’s Sound Practice* (New York, NY: iUniverse, 2005); *Software for People: Collected Writings 1963–1980*.

⁸¹ Tomie Hahn, "Deep Listening Institute," <http://deeplisting.org/site/content/about>.

Francisco Tape Music Center in the 1960s. Her approach to improvisation also strongly influenced improvisation-based music genres such as the Intuitive Music⁸² scenes that are active in Europe and parts of Asia.

Alongside her concepts, the significance of the self is actually a topic that is directly addressed by Oliveros on several occasions. She was a champion of placing women, gender issues, and people of color into the discourse on music history⁸³. She had also famously collaborated with Fluxus-influenced artist Alison Knowles to create a series of five acts in a postcard theater in the early 1970s, in which they created a series of postcards with images of Oliveros and/or Knowles along with descriptions: *Beethoven Was a Lesbian*, *Mozart Was a Black Irish Washerwoman*, *Chopin Had Dishpan Hands*, *Bach Was a Mother*; and, *Brahms was a Two-Penny Harlot*. The purpose of this was not to display any disdain or critique of any of the ‘Great Man’ composers⁸⁴, but just to highlight the absence of diversity in classical

⁸² Danish composer, music coach, and music therapist Carl Bergstrøm-Nielsen explained to me in a personal correspondence from 2016 that Oliveros had a profound impact on the Intuitive Music scene through her sonosphere and Deep Listening concepts.

⁸³ Pauline Oliveros, "And Don't Call Them 'Lady' Composers," *The New York Times*, 09/13/1970 1970; *Software for People: Collected Writings 1963–1980*.

⁸⁴ Martha Mockus, *Sounding Out: Pauline Oliveros and Lesbian Musicality*, (Oxford, UK: Taylor & Francis, 2007).

Western music history as commonly accepted. She often questioned why genius seemed to be monopolized by the composers who symbolized the ‘Great Man’ trope.

The postcard theater by Alison Knowles and Pauline Oliveros demonstrates an additional layer of depth when addressing the emblems of identity embedded within. One of the most famous postcards within the series is the *Beethoven Is a Lesbian* postcard (**Figure 7**). The postcard shows a papier-mâché bust of an ominous Beethoven to the far right of image, while a grim-faced Oliveros – in a manner emulating Beethoven’s storied demeanor – is seated in the foliage and reading a novel from 1945 by Charles Williams called *All Hallows’ Eve* in which two women find themselves in an unfamiliar London. Although the postcard theater project is technically not a ‘musical’ composition, it is an important output of Pauline Oliveros and I contend that it is relevant to this discussion.



Figure 7: *Beethoven Was a Lesbian* postcard by Oliveros/Knowles

The connection Oliveros creates between herself (and her identity markers) and Beethoven is suggested through her mimicking of his expression, aligning the trajectory of their gazes, and their placements within the image. The materiality of papier-mâché in constructing Beethoven's clichéd bust, which in itself is barely visible in contrast with the foliage also suggests her view of Beethoven's impact on her personally and how she relates to his importance on her person as a composer today. Additionally, the book she is reading in the image is by no means a classic work of literature, although it does have a cult status among fans of a peripheral literary genre of spiritual thrillers. Oliveros's choice of book may be seen as a symbol of how

she questions the idea of revering classical works above all others. Most shockingly, however, is the title of postcard written in bold, white, capital letters – albeit in a nearly hidden manner as it contrasts with the white highlights and shades of the foliage framing the image.

Such a statement in which Oliveros changes the gender and gender identity of Beethoven, turning a historical fact on its head about Beethoven (who was not female, nor identified as a lesbian), is reflective both of Oliveros's personal identity and perhaps that of our own as receivers of the work. By creating a situation in which the receivers of an art work are confronted with their own knowledge of the history of art or music – with Beethoven as a semi-hidden, papier-mâché protagonist – Oliveros breaks the fourth wall in a suggestive performative expression. There is no anathema in this work for it is

very much in line with Oliveros's own notion of agency as a maverick composer.



Figure 8: *Mozart Was a Black Irish Washerwoman* by Oliveros/Knowles

In the same series, Oliveros presents herself riding on the back of an elephant while dressed as a stereotypical explorer of sorts. The work, entitled *Mozart Was a Black Irish Washerwoman* (**Figure 8**), bears no visual connection with Mozart, nor with Black, Irish Washerwomen for that matter. However, the use of the explorer image – this time, a *female* explorer – seems to have a double meaning. The first is that addresses the gender-role of women and their associated workplace, and the second is that it addresses race. By juxtaposing

Oliveros's emblems of race and gender, and associated roles with Mozart – who she seems to hint as being an icon of a Eurocentric, masculine history, Oliveros suggests that it is possible to turn expected role of a person based on their identity signifiers on its head. Oliveros breaks the fourth wall once again by shocking the receivers of the work by making them question their own understanding of Western cultural history by transforming the figure of Mozart into something from which it is extremely removed.

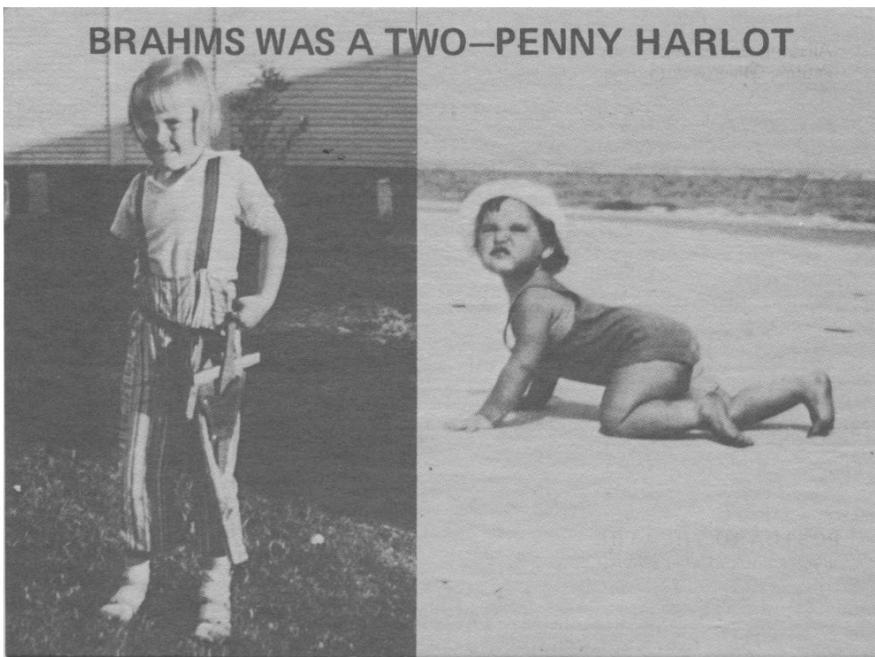


Figure 9 *Brahms Was a Two-Penny Harlot* by Oliveros/Knowles

In a third and final example taken from the series, both Oliveros and Knowles include childhood photos of themselves under the banner of *Brahms was a Two-Penny Harlot* (**Figure 9**). Again, the receiver of the work is confronted at first with the figure of Brahms, whose revered position Oliveros and Knowles acknowledge, and transforming it into something that is not respected in society – a harlot. This also reflects Oliveros and Knowles’s view on how society see women as opposed to ‘great’ men symbolized by Brahms. The image on the postcard includes childhood photos of both Oliveros and Knowles, both displaying humorous attitudes to the camera. These emblems of identity through placing their own self in the image (often in a playful way), by juxtaposing preposterous alternative identities to ‘great’, ‘male’ composers from the European tradition, and hinting at the role of women as seen by society is precisely part of Oliveros’s agency. This strong sense of agency, often with a peculiar sense of humor, appears in countless works by Oliveros. It is this agency that highlights the maverick nature in Oliveros and in her creative output.

Pauline Oliveros’s oeuvre went through many transformations throughout her career. That being said, the aspect of her legacy that left the deepest impact on both maverickism and contemporary music composition is works that connect with her Deep Listening practice.

One of the best examples would be her collection of compositions *Sonic Meditations*⁸⁵. The series was originally dedicated to the ♀ Ensemble and Amelia Earhart. The text-based collection of works reflects a high sense of agency within Oliveros's practice. The works are known for being simple-to-follow texts that require no special skills from the participants. The works attempt to erase the subject-object relationship and the performer-audience relationship. I remember performing several of the Sonic Meditations in a workshop led by Pauline Oliveros in Anyang, South Korea in 2014, and much of the comments is from my personal notes as a participant/composer.

While participating in the performances, I noticed that there was virtually no differentiation between sounds that were actually heard, sounds that were imagined, and sounds that were remembered. Although the participants were made up of different people with varying backgrounds in music, virtually no pieces required any technical knowledge or skills. I did play the oud in one of the pieces after being encouraged by Pauline Oliveros to do so. I remember Pauline Oliveros explaining to us that her approach is a more humanistic approach, and one that allows to build group dynamics and relationships in a supportive environment.

⁸⁵ Pauline Oliveros, *Sonic Meditations*, 1974. Smith Publications.

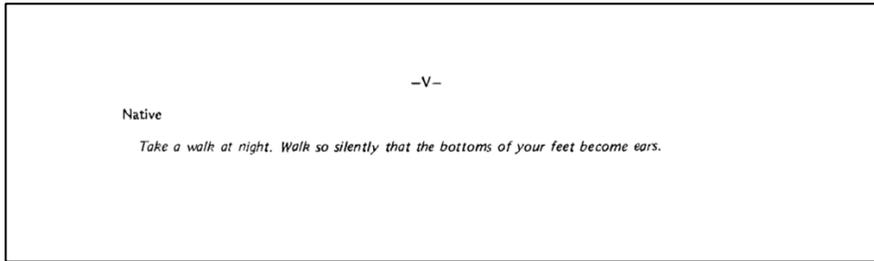


Figure 10 Text Score for *Native* by Pauline Oliveros

While we performed *Native* (See **Figure 10**), we were asked to go outside the main lecture space. I remember how none of the participants spoke to each other, easily following the instructions, yet remaining focused. I was surprised by how a composition was focused on being silent, while taking in the sounds from our environment in an imaginary way. I was envisioning the idea of a microscopic, focused sounds happening beneath my own feet. I was immediately reminded of John Cage's *4'33"*, only this piece had no fixed time limit (we ended the piece whenever we felt finished). Additionally, we were proactively moving around in this piece rather than listening while being still. Additionally, the act of walking silently had a monastic feeling to it. After the piece, I remember we discussed what it is we heard, how we were trying to remain focused throughout the piece, and whether it reminded participants of any ritualistic actions or ideas.

Pauline Oliveros communicates how in the late 1960s and early 1970s, she had thought of ways to introduce a sense of healing within her compositions, and that the actions called for are natural movements that require little specialist knowledge or skills. The work itself calls for being as silent as possible, and while trying to interact as little as possible with others performing the piece with us. This absence of interaction pushes us to also be aware of what the others are doing, where they are walking: our walking paths may or may not be affected by the actions of the others. At first, performing was awkward and uncomfortable, especially as I found myself trying to decide where to go or what to do. However, it eventually became something that required little thought, while allowing us to focus on the main task at hand: listening closely to the sounds beneath our own feet. These actions within the work again place agency – both of the composer and of the participating performers – at the center. The work indirectly questions the nature of what a music composition by is avoiding convention, creating a situation in which participating performers are hyperaware of their own selves. Oliveros also places her own agency in the process of composing this work, revealing her own sense of self in relation to convention within the practice of music composition. The intellectual curiosity of the work can be found in the brevity of her

gesture, perhaps alluding to her take on how futile it is to constantly aim for grandness within a music composition in the classical European tradition.

KING KONG SING ALONG
for Any Number of People

In a calling style you like, call your name, or the names of people that you would like to communicate with or remember. Listen first. Direct your voice toward reflective surfaces to make echoes. Let the call become a song that blends with others calling from long distances through large crowds of people.

for Charlotte Moorman
Avant-Garde Festival at the World Trade Center
New York City
June 11, 1977

Figure 11 Text Score for *King Kong Sing Along (for Any Number of People)* by Pauline Oliveros

Another work we performed was *King Kong Sing Along (for Any Number of People)*. The work, as can be seen in the score in **Figure 11**, is dedicated to avant-garde cellist Charlotte Moorman (famous for her collaborations with Nam June Paik, and for championing the works of many experimental/maverick composers). The piece calls for us to either call out our own names (in a stylized manner) or the names of others (according to their stylizations). We

were in an outdoor setting, and we often faced different surfaces and experimented with how our voices would sound different to us in such cases. There was a peculiar humor in this work, and this is something we discussed with the composer at the end of the workshop. Oliveros explained that humor is important both in her life and her work, and she acknowledged that it was not something she sought out but it happened as a result of her own attitude towards composing.



Figure 12: The author (second from the left) participating in a Deep Listening workshop by Pauline Oliveros (second from the right) in Anyang, S. Korea. Photo courtesy of Anyang Public Art Project (APAP).

Pauline Oliveros and her works strongly demonstrate a sense of identity. Although Oliveros has been included as one of the key

figures within the avant-garde music scene in the United States, she has not always been included among the maverick composers. The *Sonic Meditations* series contributed greatly to performance and composition practice not only within the maverick tradition but internationally, across different scenes and genres. Oliveros's attitude towards the roles and expectations of performers and audiences, and the absence of any leaders or conductors within her *Sonic Meditations* all reflect her attitude towards her vision of how to arrive at a humanistic approach to music composition and performance. The legacy of Oliveros is much larger than the *Sonic Meditations*. During our last interview, which happened shortly before her passing, she was telling me about how she had been keen on creating electronic music tools that require minimum physical interaction that would potentially allow physically disabled people to perform music which is available for free and is known as the Adaptive Use Musical Instruments (AUMI) project⁸⁶. She was also interested in how the growing debate on artificial intelligence (AI) would help develop tools that would

⁸⁶ The AUMI system, available for free download for Mac, Windows, and iOS, can be downloaded at: <http://aumiapp.com>. The project was initiated in 2007, and as of 2018 is still being used and developed by different people around the world for different purposes. A compendium of how it is used around the world is in development at the time in which this dissertation was being written.

make performances more independent and surprising, which became her *Expanded Instrument System* (EIS)⁸⁷.

Halim El-Dabh

Egyptian-American composer, musician, ethnomusicologist, and educator Halim El-Dabh⁸⁸ (1921 – 2017) is revered among sound artists⁸⁹ and contemporary composers, especially those from the Middle East and Africa. Among those interested in history of avant-garde music and sound art in the Middle East⁹⁰, he is perhaps best known for being a true pioneer of electronic music for his work *The Expression of Zaar* (also known as *Wire-Recorder Piece*), which he composed in 1944 and is considered to be one of the earliest known works of *musique concrete*, predating Pierre Schaeffer by around four years. El-Dabh is also a pioneer of early electronic music particularly through his involvement at the Columbia-Princeton Electronic Music Center in the late 1950s and early 1960s. El-Dabh is famous for

⁸⁷ For more information on EIS, please visit: <http://deeplisting.org/site/content/expandedmusicalinstruments>

⁸⁸ Denise A. Seachrist, *The Musical World of Halim El-Dabh* (Kent, OH: Kent State University Press, 2003).

⁸⁹ Sound art as a practice in the Middle East is an emerging art form, and I am also considered as one of its proponents. Halim El-Dabh is a key figure in the history of sound art in the Middle East.

⁹⁰ Burkhalter, Dickinson, and Harbert.

composing for musical instruments both from the Western traditions, and other traditions from Africa and Asia⁹¹.

I visited El-Dabh at his home in Kent, Ohio in 2014 to interview him for the first time. The reason behind the visit was because although he is a central figure in the development of the Arab avant-garde music tradition, not much had been written about him. I had wanted to speak to him to learn more about the development of the avant-garde music and sound art scenes in the Middle East, to which I connect myself. I wanted to know about his *The Expression of Zaar* (also known as *Wire-Recorder Piece*), which has gained a very important status among those interested in electronic music around the world and is gaining attention among circles who are looking for a music history that stands outside Eurocentrism. Although El-Dabh's *The Expression of Zaar* (or *Wire-Recorder Piece*) has gained much

⁹¹ In 2007, one of his pieces, *Lotus* (2003), was premiered in Korea by Kim Hee-sun at the National Gugak Center as part of the program for 'Kim Hee-sun Contemporary Gayageum: Narrative'. In some of El-Dabh's interviews, he referred to the same piece as the *Open Road Concerto for Gayageum*. When I asked for a score from El-Dabh, he realized that he had misplaced the score and I have had trouble locating a copy. I later learned that the piece had its global premiere at the 2003 event "Dialogue: Africa meets Asia, 2nd International Symposium and Festival on Composition in Africa and the Diaspora" (August 1-4, Churchill College, University of Cambridge, U.K. The piece was dedicated to Hee-sun Kim). The Asian premiere took place in China at the Central Conservatory of Music, Beijing in 2005.

attention among those studying sound art/avant-garde music in the Middle East, he is still not accepted as being one of the first to develop a practice connected to *musique concrete* by many European researchers. They maintain that Pierre Schaeffer is the first.

I also was curious to learn more about his colored graphic scores which had had been developing as a way to compose and work with musicians (One such examples is *Canine Wisdom (for the Baritone Dog Sextet)*). When I met El-Dabh, I learned that he was part of a small collectively that studied the works of Stravinsky and Schönberg in Cairo in the 1940s, and by 1948 he had already developed a reputation as a composer interested in new music. Cairo was at the time a major center for classical music, and many orchestras and ensembles that passed through the European littoral of the Mediterranean Sea would often stop in Cairo to perform as well. He saw his musical upbringing as being mainly Western, but he was also interested in the folk music from Egypt connected to rituals. He moved to the United States in 1950 after receiving a Fulbright Scholarship. He became part of the avant-garde scene in New York when he lived there and was often in the same circles with John Cage and Edgard Varèse. He composed the music for four of Martha Graham's ballets, including her masterpiece *Clytemnestra* (1958).

He moved out of New York in the 1960s, first spending time traveling around Africa to conduct ethnomusicological research before returning to the United States where he eventually became a professor of Pan-African Studies at Howard University and then Kent State University. One of the most peculiar things about El-Dabh's history is that he is absent from many accounts by his former collaborators. One such example is the absence of his name from Martha Graham's biography, even though he contributed to her masterpiece. When I asked why this was, El-Dabh thinks that it was because he moved out of New York in the 1960s, and artists in his circle felt that he was somehow abandoning them. His relationship with many of his friends from that time became strained as a result of moving to Ohio. El-Dabh told me that John Cage talked with him about this when Cage was invited by El-Dabh to present his works at Kent State University in the 1970s.



Figure 13: Halim El-Dabh at home in Kent, Ohio looking at a color graphic score he had painted on a canvas (Photo by author)

When I visited El-Dabh in his home, I especially wanted to speak to him about his color graphic notation system. I had first seen some of those scores online mentioned as examples of graphic notation from. However, when I saw the scores in person, I was surprised to see that they were painted by El-Dabh onto large canvases and were complex in their construction. El-Dabh related to me that he had since

childhood strongly associated frequencies of sound with frequencies of light translated into color. He also explained that the Ancient Egyptians used color in the construction of their music notation system, and that he had learned about this by chance from a discarded copy of the National Geographic he found on a train in New York City in the 1950s. He explained to me that the Ancient Egyptians typically used different colors to represent different tones, while the size of the colored circles generally suggested the speed at which the tones were played (bigger circles meant slower playing, while smaller circles called for a more rapid approach). Gaps left on the Ancient Egyptian scores are believed to represent silence. El-Dabh, while looking back at one of his graphic color scores (**Figure 13**) recounted how he found the Ancient Egyptian notation system to be fascinating, but he also felt that he would like to build on it by introducing more complex frequencies of color (hence frequencies of sound). He said that he felt that the Ancient Egyptian system was also too linear, too dogmatic, and too strict. He added that his own experiences and interests in music, which I believe certainly inform his sense of self, had strongly affected how he wished to approach composition. His way of distributing color and using canvases projected his sense of self on his own works, which I argue is a sign of El-Dabh's maverick nature.

El-Dabh's "*Canine Wisdom*" (2007) is part of a cycle of pieces called *The Dog Done Gone Deaf*, which was commissioned by The Barking Dog Sextet and premiered at the Suoni Per Il Popolo Festival in Montreal in 2007. Halim El-Dabh himself was also one of the performers. The concept behind the project was based on a Navajo legend on the relation between man and dog. The legend says that man once fell in an abyss and dog came to his rescue despite the big risk on its own life. However, after man was saved, he eventually turned and started bullying the dog. The dog, instead of fighting with man, decided to cover its ears until it eventually went deaf. Over time, dog pitied man and forgave him. Such a story and its inferred meaning when seen in context of the nature of man and colonial histories reflects part of El-Dabh's extra-musical concerns as an individual. Although the legend used is connected to the Navajo tradition, El-Dabh succeeds in transforming it into a universal parable that reflects El-Dabh's view of the world. Upon reflection, I find that El-Dabh's political beliefs, particularly in regards to people being victimized in different contexts, are embedded in many of his works, with examples I can think of being *Opera Flies* from 1971 (which was a direct response to the Kent State Massacre of 1970) and *It is Dark and Damp*

on the Front (which was El-Dabh's response to the displacement of Palestinians in lieu of the first Arab-Israeli War in 1948).

Vocals serve various functions: they freely narrate and sing.

pitch legend as reference for performers

large circle represents slow tempo of tone

El-Dabh makes it explicit that he is referencing his own concept of ancient Egyptian color music notation. He is explaining the source of the material within the score.

© 2004

Small circles represent fast tempo. Different colors represent changes in pitch.

Performers given some freedom to improvise with pitch.

id (or oud) is included but is free from needing to play Maqam music: the performer only deals with frequencies

Halim El-Dabh

Baritone sax - violin - Ud - double Bass
Piano - Vocals and Percussion

CANINE Wisdom
for
The Barkin' Dog Sextet

Pitches cover the entire instrumental ranges.
Performer may improvise with the sound frequencies of each colour

Figure 14: Color score for *Canine Wisdom* (2007). Additional comments on score by author.

The graphic color score of “*Canine Wisdom*” as seen in **Figure 14**, is an aesthetically pleasing yet perplexing score. I had asked El-Dabh about how it is read and performed, and his answer was that the performers had to internalize the six clusters of colored circles in the score along with the color legend that explains the tones. There was no fixed place to start or end within the piece, but instead the players had to follow ‘the vibrations they felt from the graphic color score’. There is one available recording of the piece, which was released by Halim El-Dabh’s own record label.⁹² The recording in itself makes following the score vague, but there are moments in which long tones are held which suggest one of the bigger circles from the score, and rapid smaller attacks that suggest referencing the smaller circles. In the recordings, there are three things that stand out to me, which in my opinion point out El-Dabh’s agency. The first is El-Dabh himself speaks at the 0:50 marker towards the audience. He says, “You can slowly open your eyes and see the colors on the screen. Try to feel them.” This shows that El-Dabh is attempting to break the fourth wall in a theatrical fashion. He also demonstrates his own notion of how he

⁹² Halim El-Dabh, "Canine Wisdom," in *Dog Done Gone Deaf* (Halim El-Dabh Music LLC, 2007).

finds the frequencies of sound and light (through color) are somewhat analogous.

The piece is semi-improvised in that the performers have guidelines, yet they do have room for interpretation. The guidelines lead The Barking Dog Sextet, which is a new jazz outfit, to perform music that demonstrates El-Dabh's harmonic notion of heterophony, in which El-Dabh claims that sounds and noises have the ability to resolve themselves by themselves without the need for composing with harmonic progression in mind as in the European classical composition tradition. This space for heterophony is particularly interesting because it liberates the instruments from needing to play in their associated idioms. As an Oud player myself, hearing the oud being played as a textural instrument rather than an instrument belonging to a certain music tradition is both exciting and liberating. It is curious for me to hear a composer from the Middle East treat an iconic instrument such as the oud in such a way. Other instruments such as the baritone sax, the violin, the double bass, the piano, vocals, and percussions also transform into vague sound sources by encouraging the performers to experiment with the timbres of their

instrument, as if the timbres are also frequencies analogous to those found in light and sound.

Finally, the seamless intercultural juxtapositions of jazz, Navajo, contemporary classical, and Egyptian references demonstrate El-Dabh's view of his own positionality in the world of composition. Such symbols of his references demonstrate his own selfhood within his practice. The materiality of cultural references also demonstrates El-Dabh's outlook towards how music populates his vision of the world at large. It is through this explicate usage I find El-Dabh's to be bold and refreshing.

El-Dabh demonstrates a strong sense of agency in his person and in his works. Although El-Dabh is generally not listed among the mavericks, he certainly played an important role in it. He was socially connected to Cage and was good friends with Pauline Oliveros (we had even called her once from Kent while I was there to ask her for advice on how to possibly archive his works for future preservation). As an example of a work by El-Dabh that demonstrates his agency, while also leaving an impact on 20th century music history not only in the West but in other parts of the world, I would like to highlight *The Expression of Zaar* (also known as the *Wire Recorder Piece*).

I had interviewed El-Dabh about this process behind the piece and his account of the piece varies slightly from what has been written about him⁹³. The piece is 1:57 in length, and was recorded on a wire recorder, which is a technology to record audio that predates magnetic tape. El-Dabh was given access to an expensive (and bulky) wire recorder from a radio station in Cairo. He was an undergraduate student in Cairo at the time, studying agricultural engineering. His story to me, which differs greatly from what is commonly recounted about the work, was that he was encouraged at the time by his professor to think of how to apply ancient Egyptian agricultural techniques to modern agricultural challenges. He learned that ancient Egyptians used to use mirrors to disorient locusts in order to protect their crops. He wanted to test if sound had any impact on the behavior of locusts and whether amplified sounds could be used to protect crops. Having had spent parts of his childhood in his ancestral agricultural village of Asyut in the Upper Egypt region, he remembered experiencing *zaar* rituals. He had thought that since his memories of *zaar* frightened him as a child. He decided that somehow using *zaar* would be ideal material to scare off locusts attacking crops.

⁹³ Burkhalter, Dickinson, and Harbert.

Zaar is a traditional trance-like healing ritual found in parts of North and East Africa, the Arabian Peninsula, and Southern Iran which is run mainly by women (with a few regional variations) in which a person who is feeling unwell overcomes his or her ailment by dancing in a circle surrounded by the healer-women singing and drumming specific chants that grow faster and faster as the ritual proceeds. El-Dabh and his friend Kamal Iskander dressed up as women and hid the wire recorder underneath their clothes to attend a *zaar* ceremony and record what they could. The two friends were discovered by the women at the ritual, but they were allowed to stay and record, and they even received a healing treatment while they were there.

Back at the radio station, El-Dabh played back the recordings, and manipulated it by using whatever effects were available for him to use. He recorded the resulting sounds into a second wire recorder piece, making it the first piece in history in which recorded material was manipulated to create a new work. El-Dabh explained that the process of adding reverb, echo, and tone controls involved physical actions such as carrying the heavy equipment to and from a makeshift echo chamber that also acted as a room to compress and filter the sounds. Walls had to be pushed in and out to change the sound properties of the each to also affect the resulting sounds being recorded onto the

second wire recorder. El-Dabh explained that he tried to find a way to erase the words being said and the beat of the drums from the recording, and only having an abstract impression of the ceremony itself as his final result.

Soon after he had completed the work, he presented it at a YMCA in Cairo in a form very similar to what we know as sound installations today. This could be seen as the first sound art installation in the Arabic-speaking World, and also one of the first works on record in which electronic audio manipulation and re-recordings were used. Although El-Dabh made this piece very early in his life, and even though his practice as a composer developed greatly over the rest of his life, this piece in particular is important historically. In **Figures 15 and 16**, I made a melodic spectrogram and a stereowave representation of *The Expression of Zaar* using the Sonic Visualiser software. The melodic modulation in the piece is by no means complex, as can be seen, but the carving out of particular frequencies stands out. There are three very clearly separated bands of frequencies that exist in the recording, with the central band being the strongest.

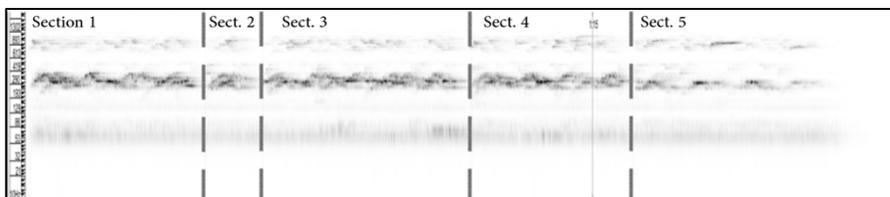


Figure 15 Melodic Range Spectrogram of *The Expression of Zaar* by Halim El-Dabh (Source: Author). Made Using the Sonic Visualiser software

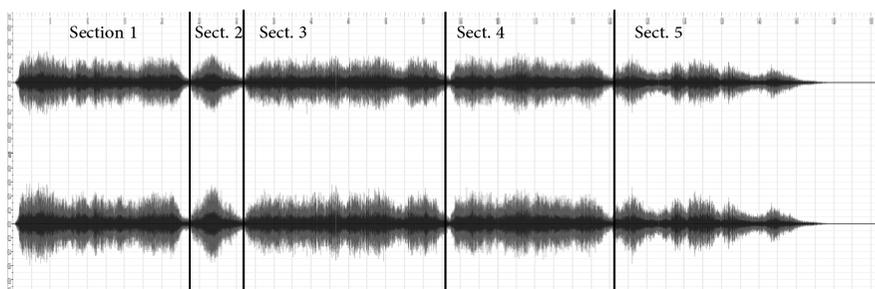


Figure 16 Stereo Wave Representation of *The Expression of Zaar* by Halim El-Dabh (Source: Author). Made Using the Sonic Visualiser software

In **Figures 15 and 16**, I draw four lines that show stops in the work (and they also show the presence of reverb and echo applied to the sound). The traces of human voice heard in the piece are chants in a common Middle Eastern maqam known as *Hijaz*. Hijaz is often used in rituals and religious ceremonies, but El-Dabh manages to make the recording uncomfortable to the listener.

I personally think that the reason El-Dabh succeeds in getting such a reaction out of the listeners is through his use of the continuous

reverb that could be heard throughout the piece, particularly in how it relates to the lowest fundamental tone: The tone keeps shifting between A# and C#, although the fundamental of Hijaz is commonly D. This gives the sense that the piece is continuously modulating. The absence of clear words and rhythmic markers also gives it a disorienting sense to the listeners. El-Dabh achieves this by erasing key markers that are the focus of the original *zaar* ceremonies. Additionally, the variations in melodic movement⁹⁴ changes from four wave-like movements (before the first dotted line), to one (before the second dotted line), to five waves (before the third dotted line), to four waves similar to the first series (before the fourth dotted line), and finally the same four waves only at a slower pace instead of the characteristic speeding up of *zaar*. El-Dabh essentially breaks the fundamentals of how the music to operates, while also only leaving a trace of the music itself as could be vaguely heard in the higher partials of the recording.

Considering that this piece was made at a time in which a vocabulary for this type of music did not exist, this is a very important

⁹⁴ Since El-Dabh did not compose the actual content of the ritualistic chanting, breaking it down into its parts is not necessary in my opinion. What is important is understanding how the manipulation of the recording itself resulted in the effect El-Dabh tried to get is what is central to an analysis of this piece.

example. It is curious to see that it strictly references a ritualistic folk music from Egypt rather than Western music such as works by Schönberg, Stravinsky, or Milhaud – all of which El-Dabh had been studying deeply for several years by the time he made this recording. It is also interesting to find that El-Dabh did not attempt to preserve the sound of the *zaar* ritual as was commonly done with recording tools at the time: he deliberately attempted to deconstruct the recording to create something new, void of nostalgia or any exoticism.

El-Dabh's creative critique of ritualistic music and critical use of emerging recording technologies and electronic audio effects certainly demonstrates his agency within his practice. This agency emerged at a very young age in the work of the composer, and many of his works went on to influence future generations of composers from around the world. El-Dabh, although unfairly excluded from much of what is written on musical innovation in the 20th century, is certainly a maverick. Including El-Dabh within the maverick narratives, it is possible to see how a composer who worked between Western and non-Western traditions strongly impacted the history of electronic music, avant-garde practices, and sound art. Additionally, El-Dabh's ease at using non-Western references within his works makes for an important example.

Hwang Byungki

Another example of a composer in which agency plays an important facet in his practice is Hwang Byungki (1936 – 2018). In fact, my personal interest in Korean traditional music started by listening to Hwang Byungki's composition *Migung* (or *Labyrinth*) several years before I came to Korea to study. Hwang Byungki (1936 – 2018), was an important Korean composer, gayageum player, and educator. He managed to straddle both the idea of tradition and avant gardism through his practice. For me as someone with a background playing a traditional instrument (the *oud*) and mainly being trained in the Turko-Arab *maqam* tradition, I find composers such as Hwang Byungki to be of extreme importance. I believe that one of the most important examples of maverick composers, to me as someone who did not originally approach composition through the Western tradition, is to find examples of those who were able to critically look at their own traditional background and training, and attempt to find new meaning through creative output. I strongly believe that Hwang Byungki represents a maverick composer in that his own agency allowed him to explore both traditional music from Korea and the avant garde. Between the years 2014 and 2017, Hwang Byungki was a mentor to me, and I would visit him regularly at his home in Seoul.

The more we spoke over time, they more I realized that he was what could be a called a maverick composer.



Figure 17: Hwang Byungki during the last interview at his home in November 2017 (Photo: Ohsoon Yun)

One of the most exciting topics to me were about his relationship with history and the idea of tradition versus the contemporary. He explained how his outlook changed over time in his practice as a composer when dealing with historic material to compose new music. He related to me that he saw the lineage of his work within Korean music as being connected both to *jeongak* from an intellectual perspective and *sanjo* from a technical perspective. He also regularly

expressed how the nuance of the word ‘traditional’ is problematic to him because it seemed to suggest something old and irrelevant to life today. He stressed that traditional music is contemporary music, and that there should be no bias towards one tradition over another simply because of its geographic origins. In another social connection with the avant-garde scene, one of his childhood friends was Fluxus-associated artist Nam June Paik, with whom he attended a happening by John Cage entitled *Electric Ear* on a visit to New York. Hwang Byungki also spoke to me about his connection with the avant garde scene, and famously performed the gayageum while Charlotte Moorman rolled around in a black sack on stage in an event that was put on by artists to support Paik who was facing legal trouble in New York regarding censoring his artwork. In the late 1960s, Hwang Byungki was even a member of an improvisation trio with composer Kang Sukhi on the synthesizer and percussionist Michael Rinta⁹⁵.

An example of agency within Hwang Byungki’s oeuvre would be *Migung*. *Migung* is the first piece I heard of Hwang Byungki, and it is also the one that left the deepest impression on me. However, I do believe that the story behind its development, and that the logic behind

⁹⁵ Andrew Killick, *Hwang Byungki: Traditional Music and the Contemporary Composer in the Republic of Korea*, Soas Musicology Series (Surrey, UK: Ashgate Publishing Limited, 2013).

its construction and operation reflect how this work contributes not just to the maverick narrative but to international music composition⁹⁶. In 1975, Hwang Byungki was commissioned to compose a piece that would open the first Contemporary Music Biennale in Seoul. He had recently been managing contemporary dancer Hong Sincha in Seoul and learned from her that contemporary dance allowed dancers to use their voice, since it was within the range of a body's possible actions. With Hong's capabilities and approach to singing, Hwang developed *Migung*. Hwang Byungki is credited as being the sole composer, but he acknowledges that the work could never have happened without Hong's initial input. When I first asked Hwang Byungki whether he had any written scores or sketches connected to *Migung*, he told me that he did not. He explained to me that the entire work is center around seven different pillars, or *kidung* in Korean. The idea of introducing structural pillars to a work is a practice found in Korean traditional, but similar analogies could be found in other music traditions such as those I am familiar with from the Middle East. In lieu of the absence of a score for *Migung*, I created a score-timeline for the piece. **Figure 18** shows the seven pillars of *Migung* on an extrapolated score-

⁹⁶ Byungki Hwang, interview by Hasan Hujairi, 2018.

timeline based on recording from *Kayagûm Masterpieces Vol. 3* Album, parts of which are informed by Killick⁹⁷.

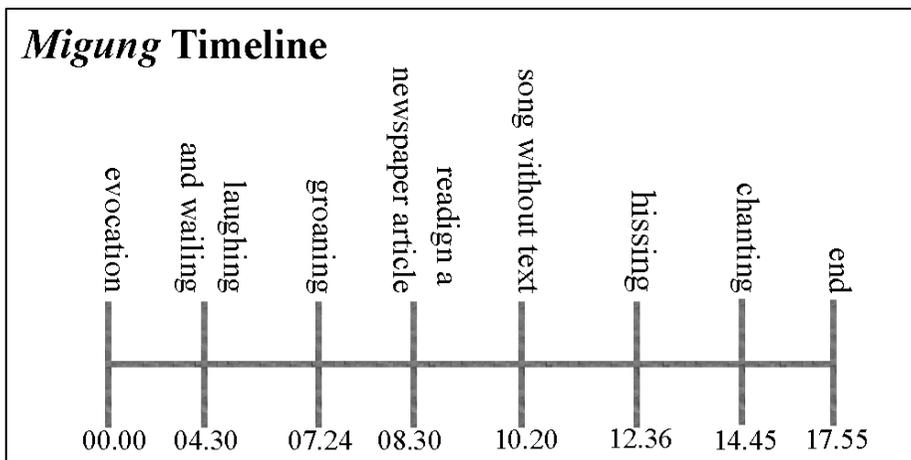


Figure 18 Timeline of Hwang Byungki's *Migung* Based on Recording from *Kayagûm Masterpieces Vol. 3* Album (Source: Author)

Migung, as Hwang Byungki described it to me, is a representation of life itself. It was also the last piece we spoke about soon before his passing in early 2018. According to Utz, the work represents a cultureless music work, which was one of the concepts that interested Hwang in the 1970s⁹⁸. He was trying to reflect life from the moment of birth to what comes beyond death. Hwang Byungki explained to me during our talk that the philosophy of *Migung*

⁹⁷ Killick, 146.

⁹⁸ Christian Utz, "Listening Attentively to Cultural Fragmentation: Tradition and Composition in Works by East Asian Composers," *The World of Music* 45, no. 2 (2003).

becomes clear in the very end of the piece: the use of a Buddhist sutra (the *Prajna-Paramita-Hridaya* sutra to be exact) as a closing of the piece suggests that the work reflects a Buddhist view of life. The way in which the piece is performed involves the Gayageum marking the start of a new section (often by introducing a new technique or expression), and the voice was soon start emulating aspects of what was played on the Gayageum. Due to the construction of the work, its development varies according to when, where, and who performs the piece.

Descriptions of the piece often describe the use of extended techniques such as the use of the bouncing cello bow in the first movement is a representation of birth. As the piece transitions into the second movement in which the cello bow extracts longer tones (in a style somewhat reminiscent of the sound of an *ajaeng*), and the emerging vague laughing and wailing of the vocalist demonstrates the most visceral of human experiences.

Hwang Byungki related to me in an interview that *Migung* is possibly the most popular work of his that had an impact on society as a whole. He gave several examples of how the piece seemed to have developed a different life of its own. In one example, he pointed out that it has garnered a cult status among videogame enthusiasts and

youth not involved in Korean traditional music. When I asked him why this was, he said that its appearance in a horror videogame may have had something to do with it. He also said that it is the most downloaded work of his, and yet illegal downloads and streaming of the work on YouTube made it difficult for him to receive many royalties from the work. The third movement which includes the groaning sounds suggests that life is suffering, and the explicit usage of groaning to illustrate the pillar of suffering is poignant to the piece.

The fourth movement in which an article from the newspaper is being read (only for the first to rise in pitch and become more unintelligible) demonstrates the use of a *geomungo* plectrum as it is placed between two high-pitched strings and is flicked rapidly between the two strings in a manner similar to the vocalizations. This is soon followed by the use of a *janggu* stick scraped along the moveable bridges of the *gayageum* as a song without any clear text is recited. This harkens back the visceral and vague sounds of the second movement, perhaps in a sign that the piece is moving in palindromic pattern towards an ending similar to the beginning.

The return of the cello bow in the beginning of the sixth section confirms the return towards the beginning, but the hissing being produced by the vocalist and the use of the *janggu* stick by placing it

between the strings and striking it shows a resistance to the return while also suggesting the inevitable end. As the voice recites the sutra and the gayageum quiets, the entire narrative becomes clear to the listener. Hwang Byungki, however, explained that he received many comments over the years from people who misunderstood the piece and mainly were shocked by the visceral sounds of the vocalist and the gayageum introduced at parts of the piece. He did maintain, however, that the work was an important point in his own development as a composer.

With the exception of his work, *Jassi*, he saw *Migung* as his only ‘experimental’ composition in which he approached it through the use of *kidung* (or ‘pillars’). “Then again,” Hwang mused towards the end of our talk, “*kidung* is possibly one of the most traditional ideas I have used in my own work. I really did start thinking at around that time that there was no difference between traditional music and contemporary music. The two are the same.” *Migung* is a maverick work when putting into account its history, its attached narratives, its construction, and its unique position within 20th century music composition both in Korea and on a global scale.

Migung is a much talked about piece within the Korean music community. As an outsider myself to the community I often reflect on

why it is that I find this piece important both to me personally and how my view of it could contribute to what has already been said about it. It is certainly unfair to have *Migung* overshadow Hwang Byungki's entire career, yet I do find that it is one of the pieces that strongly exemplifies the centrality of selfhood within maverickism.

The work in itself is both outside and inside the core of tradition while also firmly planted in Hwang's vision of music through extra-musical references. Hwang's innovative use of *kidung* (or pillars) and extended techniques for gayageum and voice are certainly important, but they are not his main contribution through the work. To me as an outsider to the tradition, I find that the work gives agency for composers and musicians (both from inside and outside the Korean music tradition), which in due gives credence to placing agency within a work. I also believe that it allows audiences/listeners and facilitators to expand the breadth of their own vision of such a tradition and what is possible. The involvement of the different spheres influencing the maverick are present in Hwang Byungki's *Migung*, and it is perhaps this reason that interests me the most in the work. Those spheres of influence (i.e., composers, audiences/listeners, facilitators, and agency) are what deserve to be examined to reconsider the placement

of the maverick composer and the maverick work within the world of composition and within society.

Bridging Maverick Agency and Music Composition

Although the discourse on what does and does not constitute a maverick is not controlled solely by composers who recursively fall under that category, their own agency and their impact on music composition cannot be denied. Composers such as Pauline Oliveros, Halim El-Dabh, and Hwang Byungki, have made important contributions to music composition in their immediate scenes and beyond. Their works present a unique agency that reflects their own approach creating new ideas by processing histories, references, and traditions (poetics). Some of their works have even gone on to be important reference points for other composers or creatives in other fields with examples of Halim El-Dabh's *Expressions of Zaar* going on to influence sound art and electronic music internationally, Pauline Oliveros's *Deep Listening* going on to enrich discourse on feminism and gender issues, and Hwang Byungki – in my experience as an outsider to Korean traditional music – enriching narratives on music practice around the world, particularly in the idea of avant-garde practices from outside Eurocentric perspectives. The three composers, despite possibly being unknown in certain circles or scenes, have impacted the maverick narrative and have also influenced music composition on an international scale.

Alongside the creative and intellectual output of composers such as the three explored in this chapter, it is important to highlight how their identities are also important. Many maverick composers are known for introducing references to non-European ideas in their processes, and others outright critique some of the common practices within music as can be seen in the writings of John Cage and Harry Partch. However, the absence of female and feminist narratives (as in the case of Pauline Oliveros), referencing Middle Eastern and African music traditions within new music practice as in the case of Halim El-Dabh (whose background as an Egyptian also adds a unique angle to his angles), and Hwang Byungki's views of how he saw his lineage as stemming from *jeongak* and *sanjo*, while being aware of music developments in Europe and the United States, helped him arrive at a unique practice. That being said, reducing each of the three composers simply to their racial or gender identities is both unfair to their own legacies while also underscoring the general lack of racial and gender diversity among maverick composers found in existing narratives. Nevertheless, in my own position as a composer and artist from Bahrain studying in Seoul, South Korea, being able to look into a diverse group of composers helps me in trying to understand my own

practice better and my own position within the scenes to which I belong.

The ability of the three composers discussed in this chapter demonstrates that agency plays a major role in building narratives and encouraging further exploration into looking into music practices in different parts of the world. Agency in connection to maverickism is thus a fertile space from which one could look into international composition in a new manner. Through agency the baggage (of male-centered Eurocentrism) that is traditionally connected to maverickism is exorcised. Once maverickism is rid of its associated baggage, it would be possible to reorient the narrative to be more inclusive and open.

Chapter 4: Reclaiming Maverickism

A Call for a Reorientation of the Maverick

Now that we have established the important role agency plays in overcoming the baggage attached to maverickism (particularly its perceived white male dominance and Eurocentrism), it is important to take the discourse further by calling for a *reorientation of the maverick*. This is very much in line with the issue of agency being found in the works maverick composers such as Pauline Oliveros, Halim El-Dabh, and Hwang Byungki just as it is found within the agency of the audience/listeners and platforms that facilitate discourse.

What I mean by *reorientation* is a redirecting of the maverick and its embedded agency towards music composition outside the confines of the Eurocentric notion of the practice and its attached economies. Much of this interest in reorientation is the result of my own personal observations as a composer and artist from Bahrain based in Seoul for much of the past six years, and also having been traveling between Bahrain, the UK, and US for much of the past eighteen years. While studying music composition within the Korean Music Program at Seoul National University, I often thought about how I could sensibly compose music that reflects my interests without needing to compete with existing aesthetics nor needing to pander to

orientalist tropes or expressions. Upon reflection, I find that my personal experiences during my studies at Seoul National University and in the times leading up to arriving at the university have influenced the direction of my work as a composer and artist. Placing my own self within my proposed call for reorienting maverickism thus is at the heart of this chapter. Before I begin discussing reorientation within my own practice, I must express what purpose reorienting maverickism serves.

The first purpose of reorientation is not to create a new list of maverick composers as that would not be productive, but to highlight the importance agency plays within creative practices of composers operating outside Western music composition. This would liberate references to music traditions (non-Western or otherwise) from having to conform to a certain aesthetic of seriousness or having to demonstrate a clear connection with its references in commonly found mannerisms. From my perspective, I believe that by accepting the reorientation of maverickism, orientalist (or perhaps even self-orientalizing) tropes could be avoided by not needing to adopt tropes of exoticism and/or Derridean *hauntology*⁹⁹ of cliché archaism.

⁹⁹ Jacques Derrida, *Specters of Marx: The State of the Debt, the Work of Mourning, and the New International*, trans. Peggy Kamuf (New York, NY: Routledge, 1994).

The second purpose of reorienting maverickism is to give equal importance to the references being used within a creative practice. In other words, liberating references from being seen as belonging to a high or low culture binary would free composers from having to include fusion-centered tropes in an effort to suggest a cultural hybridity. Of course, composers are allowed to use such tropes should they wish to, but they are not required to if they felt that their sole function is to somehow validate the contemporaneity or worth of their work.

The third purpose of reorienting maverickism is to help composers and artists working outside the norms of Euro-American composition traditions to better understand and critique their own practice, and to encourage audiences/listeners to debate such practices. By encouraging discussion on the reoriented maverickism to be included in music traditions not rooted in the Western classical tradition, composers, audiences/listeners, and facilitators can break free from having to accept their own referenced traditions as writ law. For example, in regards to composers, when I was learning Middle Eastern maqam theory and to play the *oud*, which I studied under several oud virtuosi from Iraq, one of the most challenging matters was their limited references to innovation within the tradition. My *maqam*

teachers often followed certain mannerisms within the Iraqi School of Oud, and students were expected to maintain those mannerisms. Those mannerisms went as far as how an oud player would appear on stage, how such a player would need to carry the instrument, and even how to apply amplification to the instrument and record it (always with a long of artificial reverb!). Additionally, when my colleagues from the same school would try to ‘modernize’ the practice, the most common approach is done by playing on exoticized or Orientalized tropes within the history of the instrument. Another trope could be created by rehashing traditional standard pieces of music in collaborations¹⁰⁰ that introduce the oud to other instruments from other traditions, and talking about the oud’s relevance in a cultural relativist manner by suggesting that it was somehow the origin of another instrument or tradition.

By encouraging composers to reorient the maverick, composers (regardless of gender or race) from geographies not seen as hubs that highly impact music history narratives have an equal footing

¹⁰⁰ Oftentimes such collaborations are doubly justified by somehow promoting peace and understanding across cultures. Although I am not against the promotion of peace and cultural understanding, attaching the function of ‘new’ music being shoehorned into such a concept is more of a disservice. Such attitudes are difficult to overcome within the international composition community and its audiences.

to others from around the world. Such composers would be able to understand their own practice without needing to feel any inferiority on account of their references or locale. Audiences/listeners would also be able to embed such a reorientation within their expectations and discussions. Platforms that facilitate such exchanges would also be more welcoming of different types of works and composers.

A call for reorienting the maverick, particularly through accepting agency, is not meant to be an altruistic call with a moralist tinge. It is a practical means of thinking and rethinking a composer's own genealogy, tradition, practice, and trajectory. Such a reorienting is also a way for audiences/listeners and facilitators to be included in music histories and to understand where music practice and its narratives are at today. A reorienting of the maverick is also a way of giving credence to the importance of the self in suggesting alternative narratives that may not follow the common narratives that lionize the 'Great Man', revering a Eurocentric idea of music composition above all other traditions. This lionization of the 'Great Man' and the embedded Eurocentrism exists in the existing maverick narratives, but reoriented maverickism attempts to resolve these matters.

My Practice

The conception of the self and one's own identity is important within the reorientation of the maverick. I find this important especially in regards to composers who are by default outliers simply on account of where they come from on. This led me to consider reorienting my own practice with maverickism. My personal practice is a combination of being a composer, performing musician, music producer, sound artist, and writer. Some of the common themes that could be found in my work include: addressing the histories of outsider artists or composers not included in general narratives of music and art, commenting on my experiences with pedagogies of art and music, and ethics within forms of cultural dissemination.

In regards to my work as a writer, I have been for the past few years working on translating into Arabic seminal written works by John Cage, and serving as a co-editor and contributing journalist with an online platform called Ma3azef, which is the only Arabic language music journal (addressing topics ranging from classical Western music, classical Arabic music, music from other parts of the world, the independent music scenes around the world, experimental/avant-garde music, hip-hop/rock scenes, and electronic music cultures), and on occasion with music platforms such as the Red Bull Music Academy

and some Middle Eastern contemporary art journals. In my writings in Arabic, the main impetus is to address the gap in technical terms used to discuss contemporary/new music and electronic music. While translating John Cage's book *Silence: Lectures and Writings*, I was surprised to find that there is very little standardization of terminology on 20th century music concepts, which – I believe – contributes to a knowledge gap among monolingual Arab composers who are not able to make use of printed material in languages foreign to them.

I have attempted on my previous visits to Bahrain to give workshops in Arabic on the histories of maverick composers, and topics such as the use of noise within 20th century music, surveys of computer-based music production and composition software, and the history of avant-garde music in the Middle East. I believe that by addressing the knowledge gaps, and doing so in the local language, would help encourage current and future artists to engage with music and art in their own language, and contribute to narratives they deem to be important to them. In March 2018, I performed the first Arabic reading of John Cage's *Lecture on Nothing* and *Lecture on Something* (based on my translation of his book *Silence: Lectures and Writings*) at an annual art fair. The audience included local composers, musicians, filmmakers, poets, and painters. I have received positive

feedback on that performance and was glad to learn that I helped spread some awareness of music and art histories of which they had little knowledge.

As a sound artist, I receive commissions to create sound-based art installations or sound-based performances. I have been working in field for around 12 years now and am considered as being one of its leading practitioners within the Middle East contemporary art scenes. That being said, I still believe that I am still developing my practice and hope to take this further. I have presented works in some art festivals such as the Sharjah Art Biennale (UAE), Art Dubai (UAE), the Vancouver Biennale (Canada), the London Shubbak Art Festival of Contemporary Arab Art (UK), and Santa Cruz de la Sierra Biennale (Bolivia), and have participated in various art residencies. My most recent work was a commission by Arts Council Korea/한국문화예술위원회 (ARKO) in connection to the 2018 Cultural Olympics in connection with the Winter Olympics that took place in Pyeongchang, South Korea (**Appendix II**). I also make my own music software and electronic musical instruments which I use for my performances or recordings. Later in 2018, several hours of interviews I recorded with Halim El-Dabh will be presented at the 2018 Biennale of Contemporary African Art, DAK'ART (Senegal) as

part of a collective research project that celebrates the contributions made by Halim El-Dabh to the Pan-African/Arab music composition history.

My composition work, has undergone many changes over the past few years. Much of my early work was focused on viewing myself strictly within Arab music practice. I only wrote music for the *oud* and performed with different musicians from around the Middle East and other parts of the world. However, an experience in 2005 while I was a graduate student in Japan studying Economic History/Maritime Historiography led me to start questioning my own practice. I had been collaborating with a foreign musician/composer based in Japan on writing music that featured non-Western music traditions, and I was taken aback by some of his attitudes towards music performance and composition that played on orientalist tropes both within the content of the music itself and in the packaging of the music. I then decided to try to find a new way to present my work without playing on orientalist tropes as I had seen in my previous collaboration by questioning my own biases and adopted opinions in connection to my music lineage.

In 2012, I was invited to be a visiting researcher at the Korea National University of Arts (K'ARTS) as part of the Korean Ministry of Culture, Sports, and Tourism Cultural Partnership Initiative (CPI).

I was mainly interested in looking at how Korean composers working mostly with Korean instruments and whose music lineage is mostly connected to Korean music traditions were composing new works. I was looking for a new attitude that I could apply to my own music within my own tradition to which I belonged.

As a homage to Hwang Byungki's *Migung*, I composed a work called *Līmen* (**Figure 19**). The work mainly looked at the idea of transformation through rituals at their liminal points. The work was commissioned by the Aura Gayageum Ensemble¹⁰¹, and the piece was for three gayageums (one of gayageum players serves as a trickster who also vocalizes sounds at one point in the piece) and one bak. The piece made use of the concept of *kidung* (or pillars) as used in *Migung*. The three gayageum players perform the piece blindfolded while the bak player serves as a timekeeper (literally and metaphorically). The process of the composition required several workshops with the three *kayagum* players in which I learned from their ideas on improvisation and I shared with them my own take on what could possibly be done on stage. I had wanted to work with their own muscle memory of improvisation to make the resulting approach natural to their sound. However, I also wanted to embed a new social dynamic within how

¹⁰¹ Video of premier performance: https://youtu.be/nyTVelANj_8

they interacted with each other on stage, which called for the three players to be controlled by the 10-minute timeline set by the composer and its demarcations as presented by the bak player.

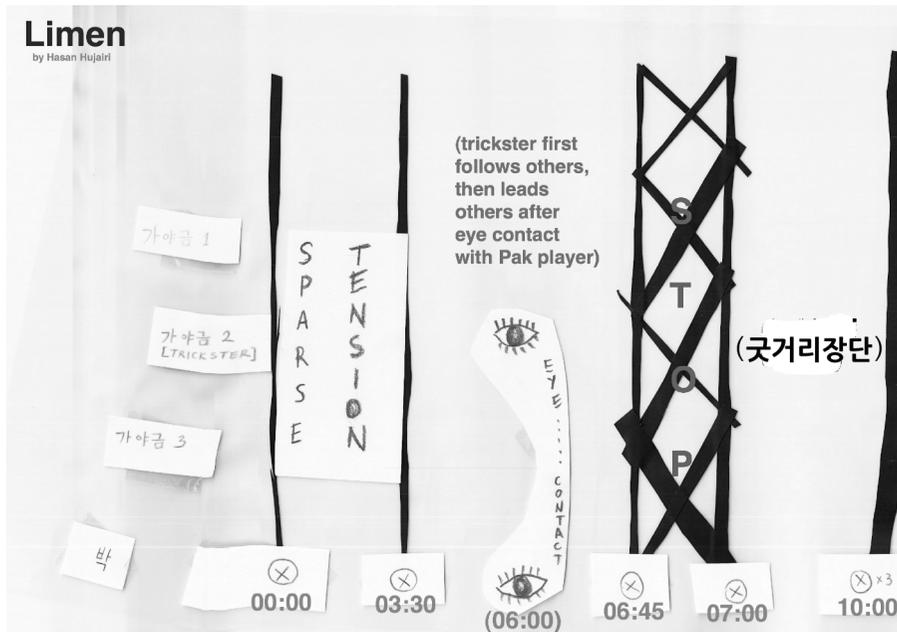


Figure 19: Score for *Limen* (2012) by Hasan Hujairi

One of gayageum players, in the second movement of the piece starting at 3'30", has an exchange with the other two gayageum players by vocalizing the gayageums' expressions. This passage was my attempt at looking into the pedagogy of gayageum and how I had experienced being introduced to the instrument. I also mixed usages of references to *sanjo* and *jeongak* music by using the insinuated rhythm

and the closing of the piece with the three claps from the *bak*. The piece was very much a programmatic piece of music in which it was trying to narrate, just as *Migung* attempted to do.



Figure 20: Premiere of *Līmen* by Aura Gayageum Ensemble

Working on *Līmen* was an important experience for me as a composer. It was a time in which I had the chance to discuss with the musicians and facilitators what I would like to attempt within a new piece of music. I had the chance to articulate my own urgency that I wanted to place on the identity of individuality. Although the piece is by no means technically complex, I do think that it was my first attempt at composing with the performance in mind: I had thought about how the audience would visually and aurally experience the piece, and how I was attempting to break the fourth wall in a theatrical

manner. At the time of the composition, I was not aware that I was addressing the maverick spheres of influence, but upon reflection I realize that tackling those very spheres was my strategy.

While at Seoul National University, I became fascinated by the *jongganbo* notation system that I had started to study while being introduced to the music of the geomungo. At around then, I had been looking into notation systems outside the Western staff system that has now been adopted worldwide¹⁰². I had already been interested in Halim El-Dabh's reference to ancient Egyptian notation systems in his color graphic scores. Additionally, I was looking into thirteenth century notation systems from the Middle East as that developed by Safi al-Din al-Urmawi. The notation system was interesting in that it demonstrated the number of beats and pitch but did not address expression or dynamics. Part of the reason this seemed to be the case is because the function of the notation system was a supplemental material for students and musicians, in that it was a way to remember something they had learned or heard at some point.

¹⁰² The staff system was also the way in which I studied classical Arabic and Ottoman music for the oud. This system was adopted after the 1932 Cairo Congress of Arab Music which curiously also involved Paul Hindemith and Béla Bartók among many others. Halim El-Dabh related to me in an interview that he was present, as a child, in that congress because his older brother took him along to listen to the proceedings.

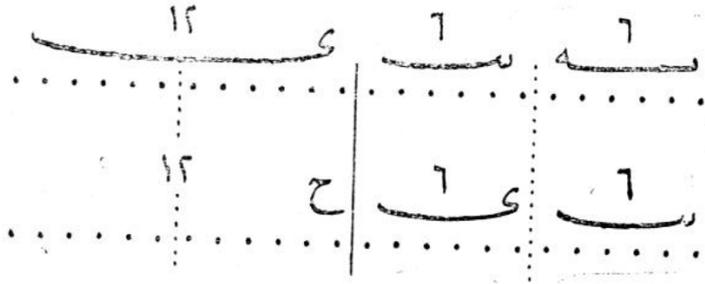


Figure 21: Example of score from 13th century music notation system by Safi al-Din al-Urmawi from his *Kitab al-Adwār* (published in Baghdad towards the end of the Abbasid Era).

At the time, I was also looking into notation systems that were not linear in nature, and notation systems that were open to random processes and decisions made by performers during the performance itself. Much of this was connected to writings by maverick composers such as John Cage and Morton Feldman, but also referencing pulse systems as used by Terry Riley and Steve Reich in their works. I was essentially trying to use the shortcomings of different notation systems, particularly in the information that they did not include, into a new *jongganbo* notation system made specifically for this composition.

I considered a discussion I had with Hwang Byungki in which he talked to me about his view towards music notation during his earlier attempts to compose music. He told me that different notation

systems worked in different ways, and that he thought that these differences influenced the way in which composers approached composing music. He said that he had mostly used the staff notation approach because he felt that it could accommodate his different ideas, but he maintained that it was not a perfect system for some of his thoughts. He also explained that some of his works, such as *Migung*, was not composed using a standard notation approach. The result of all this was an experiment that kept changing over time (See **Figure 22**).

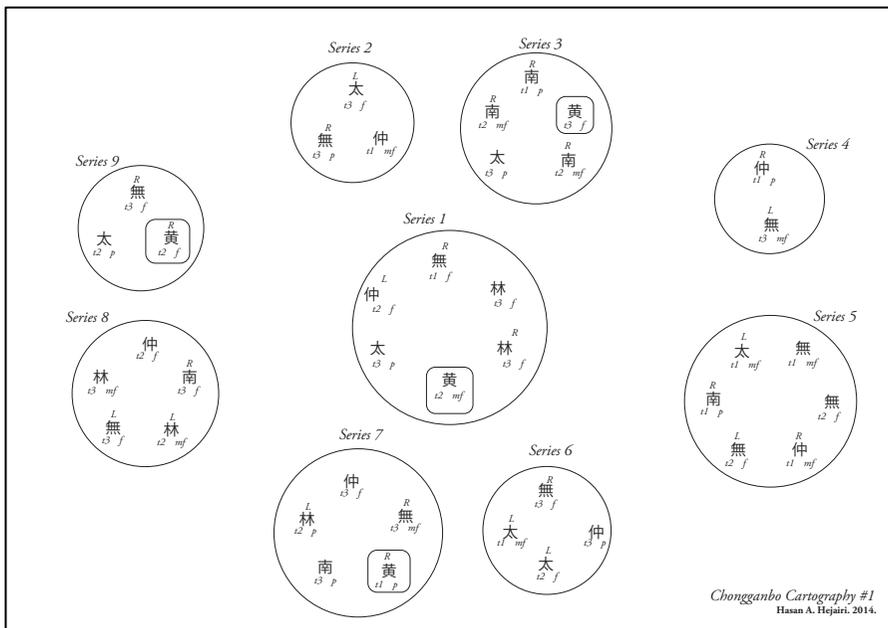


Figure 22: First Iteration of *Jongganbo (sic) Cartography Score* (2014) (Source: Author)

The first iteration of *Jongganbo (sic) Cartography* was performed in 2014 as part of the Korean Music Project concert series. All the parameters of the piece were selected by chance operations on a computer algorithm I had developed. The pitches generated are represented in the same way in which they are written in classical jongganbo notation systems. Articulations are written as either R, L, or left blank above each pitch. The R and L express which hand should be articulating the ornamentation being played.

For the first performance, the algorithm decided that each of the series would be played up to three times. When a player chooses to play a particular series, the notes with *t1* written underneath are played the first time around, those with *t2* are played the second time around, and those with *t3* written underneath are played on the third time around. In the bottom right corner, dynamics are also indicated as either *p*, *mf*, or *f* – all of which were generated algorithmically.

Finally, one of the pitches was selected as being a ‘pulse reset’ tone: one of the players is chosen to be the leader of the performers, and she/he would be able to reset the pulse tempo of the performance once arriving at a pitch marked with a rounded square around it. This leader would continuously hold the pitch at the desired pulse until the other players hold the same pulse and the same pitch; once all have

caught on aligned on the reset pulse, they may continue playing (performance time limit permitting). In the original performance, there were two geomungo players, two gayageum players, and myself with additional live electronics. The use of the pulse reset can be seen in Figure 23.

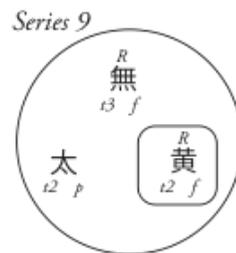


Figure 23: Example of pulse reset can be seen as the parameters enclosed in the rounded square

In the first performance, the selected electronic sounds selected was a pad synth that would add to sense of the piece continuing rather than stopping at the time of pulse reset. I followed the pitches played by the leading performer to further emphasize the role of the leader. The piece went through other iterations for different instruments, and the final iteration was for two electric guitars playing from a staffed notation system generated from the algorithmic chance operations that were generating the parameters for ease of reading. It also made it easier to create MIDI realizations with which performing musicians

could practice or could be played back through software/MIDI-friendly hardware.

Another composition I had developed while studying at Seoul National University was *Yeoldo* (or ‘*Archipelago*’)¹⁰³ for gayageum and four people clapping and vocalizing¹⁰⁴. This was in response to feedback I received on my previous works in which structure of a piece needed to be more nuanced. The result was a piece written in four parts, with the middle section containing a Greek chorus-like monologue about whether music structures are central to the aesthetics of a composition or not, and whether it is possible to discuss contemporaneity within a lineage that does not belong to the Western classical tradition. This use of a Greek-like chorus was also an attempt to break the fourth wall of a performance by speaking directly to the audience and have them reflect on the questions being asked.

The four parts of the piece are meant to be both serious and lighthearted. Each part has a different nuance that reflects different ideas, as if each of the four parts were a group of islands that share a proximity – an archipelago. Part A includes extractions from my own

¹⁰³ Video link of the premier performance:

<https://youtu.be/L3QFsqcTpg0>

¹⁰⁴ For full score, please look at **Appendix 1**

approach to playing the oud and how I approach a commonly used *maqam* (mode) called *hijaz* adapted for the gayageum. I refer to *maqam hijaz* in the first part because I had been looking at a vocal tradition from Bahrain performed traditionally by pearl divers in a genre of music called *fidjeri*.

An occurring thought I had while developing this piece, particularly as I found myself playing with references I drew from traditions such as Korean *sanjo*, Bahraini *fidjeri*, Greek epic chorus monologues, and minimalist music, was how I could possibly reorient myself as part of the maverick tradition. I felt while working on this piece that I was an outsider to each of the references I was using, and yet I was reflecting my own sense of self through them. I was aware of the different maverick spheres of influence I was subverting.

Kayageum - Part A

Extended tones into silence

To be played "mysteriously" through exaggerating silences and slow tempo

The image displays two systems of musical notation for a Kayageum piece. The first system consists of a treble clef staff and a bass clef staff. The treble staff begins with a whole rest, followed by a series of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The final note, F4, is circled in blue. The bass staff features a series of notes: a half note G3, a half note F3, a half note E3, a half note D3, a half note C3, a half note B2, and a half note A2. The second system begins with a measure number '5' above the treble clef. The treble staff contains a series of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The bass staff contains a series of notes: a half note G3, a half note F3, a half note E3, a half note D3, a half note C3, a half note B2, and a half note A2. The final note, A2, is circled in blue.

Figure 24: Excerpt from Part A of *Archipelago* (2014)

Part B, which is a pure percussion section, draws on the clapping patterns of *fidjeri* in combination of the minimalist phasing technique as introduced by Steve Reich in many of his works. Additionally, the work asks whether using clapping is acceptable within a work referencing Korean music and Bahraini music, and whether it would be an acceptable approach. The clapping section moves into a narration section. The timing and intonation of the reading is left to the performers, but they are asked to always start in

sync with each other. They are also encouraged to take long breaks in between each statement.

Part B - CLAPPING BREAKDOWN

The image shows a musical score for four clapping parts, labeled Clap 1, Clap 2, Clap 3, and Clap 4. Each part is written on a single staff with a treble clef and a 3/8 time signature. The notation consists of eighth and sixteenth notes with stems pointing up. Above each staff, there are small 'v' marks indicating accents. A green rectangular box highlights a section of the Clap 3 staff, specifically the last two measures of the third system. A white rectangular box with a black border is positioned to the right of this green box, containing the word 'Phasing' in black text.

Figure 25: Excerpt from Part B of *Archipelago* (2014)

Part C asks for the gayageum to play while those clapping also vocalize the gayageum's notes that appear just before silences (the details of which are left to the group to decide together, allowing them chose which notes they want to emphasize). This technique is an extraction of *fidjeri* singing although the context is transformed in the case of this work. This is an analogous use of the technique that I wanted to experiment with at the time to see what results I could arrive at. The gayageum parts in Part C and D was an interesting experience for me because they involved me spending time with different gayageum players and extrapolating particular nuances from their improvisations.

Narration AFTER CLAPPING SECTION.

(Take many silences in between each section, but start again on time)

(ALL, WHISPERING LOUDLY): We are unsure if it is safe to share the intention behind this music.

(전체, 큰 소리로 속삭인다): 우리는 이 음악의 감춰진 의도를 여러분께 알려주는 게 좋은 일인지 잘 모르겠어요.

(ALL, WHISPERING LOUDLY): But we overheard the logic of this music.

(전체, 큰 소리로 속삭인다): 그렇지만 우리는 이 음악의 논리를 우연히 듣게 되었죠.

(ONE, WHISPERING LOUDLY): Or maybe we did not.

(한사람, 큰 소리로 속삭인다): 아니 우리는 듣지 않았는지도 모르죠.

(ALL, NORMAL SPEECH): What is contemporary Korean music? Since we are talking about contemporary Korean music, is this music suddenly contemporary? What if the secret to contemporariness is not in the notation but in hidden structures?

(전체, 일상적인 말투로): 현대 한국음악이라는 게 뭐죠? 우리가 무대에서 현대 한국음악에 대해 이야기 하고 있으니, 이 곡은 갑자기 현대적이 되는 걸까요? 만일 현대적이라는 것의 의미가 기호 체계가 아닌 숨겨진 구조들에 있다면 어떻게 될까요?

(ONE, WHISPERING LOUDLY): What if structure has nothing to with contemporariness?

(한사람, 큰 소리로 속삭인다): 그런데 만일 그 구조들이 현대적인 것과 관계가 없다면요?

(ALL, NORMAL): What if our music always has been contemporary?

(전체, 일상적인 말투로): 또 만일 우리 음악이 그 옛날부터 늘 현대적이었다면 어떻게 되는 거죠?

Figure 26: Excerpt from Part B Narrative of *Archipelago* (2014)

Part C is more free-flowing while Part D is locked in time with the *gutgeori jangdan*, which over the past six years has been one of the rhythmic cycles that I found exciting yet deeply familiar in connection with folk music from my native Bahrain. The performers who clap and vocalize are encouraged to use *chuimsae* exclamations while playing along with the gayageum player in Part D. Again, this is a deliberate recontextualization of *sanjo* aesthetics, highlighting how the different elements of the work are connected by also disjointed in a form trying to represent the notion of an archipelago.

Kayageum + Voice Drone - Part C

1. Kayageum: Free flowing in time. Improvised feel. Freely speeds up and slows down tempo.
2. Clappers: Add low-drone voice to fill in silence, gradually getting louder until Kayageum enters again.

The image displays a musical score for Kayageum and Voice Drone, consisting of three systems of music. Each system is written for a Kayageum instrument (treble and bass clefs) and a voice drone (bass clef). The first system shows the Kayageum playing a melodic line with a fermata over the first measure and a triplet in the fourth measure. The second system starts at measure 6 and features a blue box around the bass line of the final measure, with a callout box pointing to it. The third system starts at measure 11 and also features a blue box around the bass line of the final measure, with the same callout box pointing to it. The callout box contains the text "Possible points for vocal drones".

Figure 27: Excerpt from Part C of *Archipelago* (2014)

Part D - Gutgeori (ALL MUSICIANS)

Kayageum player plays gutgeori theme
Clappers "add" percussion (by hand) and are encouraged to add "Chuimse"

Percussion
instructions

The image displays three systems of musical notation for a piano accompaniment. Each system consists of a treble clef staff and a bass clef staff. The first system begins with a treble staff containing a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), a quarter rest, and a quarter note (B4). The bass staff contains a half note (G3), a quarter rest, and a quarter note (B2). The second system starts at measure 5. The treble staff has a quarter note (G4), a quarter note (A4), a quarter note (B4), a quarter rest, and a quarter note (C5). The bass staff has a quarter rest, a quarter note (B2), a quarter note (C3), and a quarter note (D3). The third system starts at measure 10. The treble staff has a quarter rest, a quarter note (G4), a quarter note (A4), a quarter note (B4), and a quarter note (C5). The bass staff has a half note (G3), a quarter rest, and a quarter note (B2). Triplet markings are present above the treble staff in measures 1, 5, and 10, and below the bass staff in measures 5 and 10.

Figure 28: Excerpt from Part D of *Archipelago* (2014)

As a final example of one of my recent works, I would like to highlight a largescale audiovisual public art installation I made in collaboration with coding artist Yi Donghoon, artist Kim Daum, and myself. The project was entitled *Scattering Lights, Gliding Sounds* and was commissioned by the Korea Arts Council (ARKO) in connection with the Cultural Olympics on the sidelines of the 2018 PyeongChang Winter Olympics. The project essentially used live weather data from PyeongChang (including parameters such as temperature, wind direction, wind speed, humidity, and precipitation type) to influence lighting and sound signals playing on the kilometer-long Seoulo 7017 Sky Garden near Seoul Station¹⁰⁵.

¹⁰⁵ The algorithmic composition process included various developments. Two examples of the work in progress can be seen here: <https://youtu.be/i6NsUS7ljXU> and <https://youtu.be/Sllc1bob2BY>.

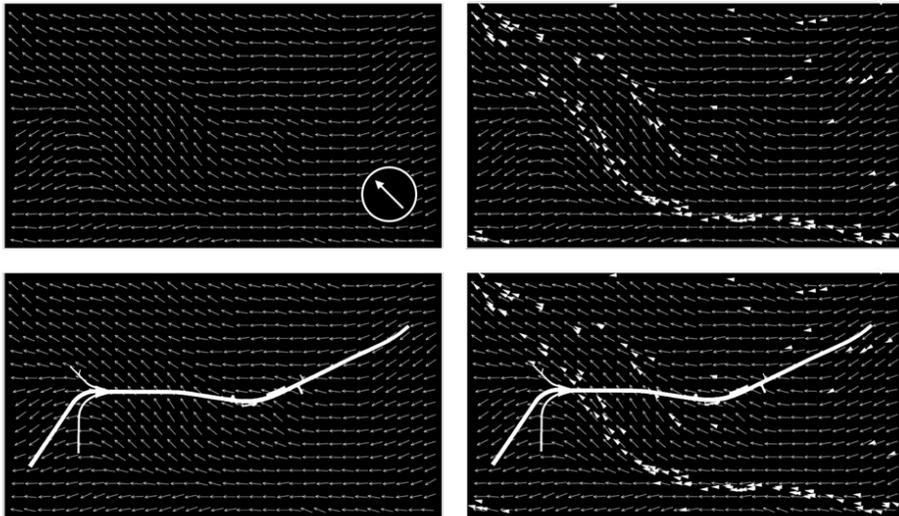


Figure 29: *Scattering Lights, Gliding Sounds* - Wind Field (Made by Yi Donghoon to Visually Demonstrate Wind Direction and Speed using the openFrameworks software)

The challenge for me was to compose a piece of music that constantly changes according to data points. The project lasted from 28 November 2017 to 31 March 2018, running every day between 5.00pm and 9.00pm. As the project was a public art work, it needed to blend well with the purpose of the space in which it was on display. I had to use sound elements that would not be too disturbing to the audiences, who would most likely experience the music and the lights as an ambient detail they may not even notice unless they stopped and observed closely. I transformed the weather data through the use of an API protocol (See **Appendix II**) into OSC signals, which could be read by

Ableton Live 10. I also made an animated multiverse graphic score designed in a software called Iannix (See **Appendix II**) based on the architectural plans of Seoulo 7017 superimposed on the topography of the path between Seoul and PyeongChang. The various modulations applied to each sound element, the conjunction of live weather data and a live animated graphic score minimized the possibilities of the music being heard by the visitors of Seoulo 7017.

One of the issues I personally wanted to tackle in this project was experimenting with my own notion of the music score. I have over the years looked into different ways of writing scores with some examples being *kidung*-inspired graphic notation as in *Līmen* or composing in parts which include both conventional and text-based notation as in *Yeoldo* (or *Archipelago*). I had for years been interested in the unique approach to scores, and for this particular project, I looked into developing a score that constantly evolved and played itself over a period of several months. The result of this search was to develop a generative animated graphic score that affected most of the parameters while additional parameters were influenced by

weather data from Pyeongchang and Seoul. I paired this approach to composition with references to Korean traditional music, Middle Eastern maqam music, and Western classical and vernacular musics through allowing certain tunings and timbres to be present at random throughout the piece's lifetime. **Figure 30** shows a detail from what I called the multiverse generative animated score, which I created using a software called Iannix.



Figure 30: Multiverse Generative Animated Score Detail (Built Using Iannix Program)

The examples I listed demonstrate different facets of my practice as a composer. I believe that they reflect some of my concerns as someone who is an outlier in his own right. This sense of being an

outsider to my own practice and references, while also being aware of myself, audiences, facilitators helped shape those works. I find that by looking at those works, I am also reframing the maverick through seeing how agency alongside the other spheres of influence figure into one's work not only in theory but in practice.

In constructing my particular narrative on the maverick, I found that practical usage of one's own references, views, urgencies, experiences, and interests appear in varying degrees in works that may be deemed 'maverick'. This leads me to believe that the construct of the maverick not simply a sort of badge of honor, but rather a valid mode of operation with practical methods of implementation with connecting agency and the established spheres of influence at its heart. I found that this approach also helps in developing works that demonstrate a sense of bimusicality (or even a multimusicality) while dodging tropes that may be seen as orientalist or culturally insensitive.

Chapter 5: Conclusion

Review of Findings

The purpose of this dissertation is to arrive at a reoriented maverickism that would help reclaim the maverick narrative. To accomplish this, I framed the maverick as being built on a combination of the self and other spheres of influences such as the composers, audiences/listeners, and facilitators. I contend that this dissertation makes some important contributions to what little research exists on composers operating outside the Eurocentric music composition community. I now think that there is still more research I would like to conduct on this same subject matter just because a more in depth look at reoriented maverickism is needed.

Chapter 1 begins with a preface that frames the origin of my interest in the maverick tradition and then gives a background on maverickism. The first chapter also highlights the methodology used which was based mainly around interviewing three composers I personally identify as mavericks: Pauline Oliveros, Halim El-Dabh, and Hwang Byungki. The methodology also included desk-based research, archival research, corresponding with different researchers and writers, and self-ethnography. Chapter 2 presented a background on maverickism, its origins and alternative histories. Chapter 2

especially highlights that the maverick is not solely the construct of specific composers but also influence by a sphere of different matters such as the audiences/listeners, facilitators, and agency. By looking at some of the embedded problematic baggage connected with maverickism, we learn in Chapter 2 that agency is a particularly important facet to explore. Chapter 3 looks at agency in connection with the three important composers I interviewed. The way in which each of the composers impacted not only maverickism but international music composition brings to light that one of the flawed views of maverickism originally was that it was based, for the most part, on the composed music tradition that is European at its core. This situation framed the need for a reoriented maverickism that helps reclaim the maverick narrative. Chapter 4 was mainly about the idea of reclaiming the maverick narrative by way of introducing reoriented maverickism. The way in which this issue is tackled is by my looking at my own work for emblems of reoriented maverickism. Chapter 5 is the concluding chapter and a summary of the dissertation is presented along with revisiting the significance of some of the key ideas presented in the dissertation.

Reflecting back over the process of developing this dissertation, I made several findings. By making use of a methodology that allowed

me to extrapolate meaning from a series of interviews with three composers whose oeuvre has been important to me, I did learn more about how they view their own selves in relation to their respective scenes and how they view the act of music composition in connection to their musical and personal lineages. To develop a personal rapport with each of the three composers and learn from them was an important experience for me as a primarily self-taught composer. By also including room for autoethnography within the methodology, I had the chance to reflect on my own practice and how I see the self as significant to reorienting maverickism.

Reorienting the Narrative

The central contribution of this dissertation has been highlighting the interplay between the maverick's spheres of influence (i.e., composers, listeners/audiences, facilitators) and agency. I had originally thought that ideal way to engage with maverickism was to embed the self into its narrative. However, looking at how the maverick narrative cannot be solely controlled by the composers, but is built on a collection of spheres of influence, such an attempt would not seem practical. The (mistaken) motivation behind wanting to be part of the maverick narrative was to somehow validate the work I was doing. I now think that part of this issue was because I had originally seen the maverick constructed through its problematic baggage (e.g., Eurocentrism, and perpetuating the 'Great Man' myth). Nevertheless, this dissertation leads to a realization of the potential for further discussion on maverickism.

Rearticulating 'maverickism' as a product of agency facilitates discussion on contribution to alternative narratives of composition. This rearticulation is one possible way of sidestepping Eurocentrism for composers who identify as maverick to experience significant barriers to be admitted as belonging to a particular scene or practice. Furthermore, composers from different backgrounds or with different

identities are able to develop their own practice without the constraints of enforced national identities. Since the different spheres of influence that influence those narratives go beyond just the composer, the challenge that remains is how to get this reoriented ‘maverick’ narrative to permeate the remaining spheres such as that of the listeners/audiences and facilitators. I maintain that, again, it is via agency that such a transformation could be made. The borders between agencies of the composers, audiences/listeners, facilitators are fluid. Nevertheless, the importance of agency to the varying, intersecting narratives is where future discourses on creative outliers could build on.

Final Notes on Creative Rebellion and Transformation Within Narratives

Agency is central to the construct of narratives surrounding creative rebellion or anomalies. That being said, the idea of narratives lionizing heroic gestures that impact creative practice persists. Moreover, I am confident that the idea of unique creative individuals who singlehandedly impact culture and society will remain a rich source of discussion and interest into the future. Whether such individuals will be named ‘mavericks’ or something else is to be seen.

That being said, the connection between our own fascination with narratives of ‘creative rebellion’ deserves to be highlighted at the end of this dissertation.

Narratives on ‘mavericks’ or outliers are in themselves more telling than the individuals themselves. The intersecting narratives surrounding ‘creative rebels’ and how the varying weight of certain narratives according to their contexts are what I find to be of particular interest. The changing nature of who is a ‘maverick’ and who is not seems to transform over time and across the place/community in which such a matter is discussed. The history of interest in certain composers over time is known to change and looking at outlier composers is no different.

Contextual influences of time and space coupled with agency allows narratives to take a complex turn. Those complexities by way of intersecting narratives, and how there is a constant desire to interject into such narratives, is where ‘maverickism’ and its constant transformation meet. Such a proverbial vanishing point, existing just beyond the horizon – or a multitude of horizons – grants agency to the sources and references of the narratives.

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Appendix I

열도

For Kayageum and Four People Clapping and Vocalizing

Hasan Hujairi
December 2014

Kayageum - Part A

To be played "mysteriously" through exaggerating silences and slow tempo

The musical score is written for a Kayageum instrument, featuring a treble and bass clef. The piece is in 4/4 time and consists of 16 measures. The notation includes various rhythmic values, including dotted notes and rests, and features several triplet markings. The score is divided into four systems of four measures each. The first system (measures 1-4) begins with a treble clef and a bass clef. The second system (measures 5-8) starts with a measure rest in the treble and continues with a bass line. The third system (measures 9-12) shows a treble line with a measure rest and a bass line. The fourth system (measures 13-16) concludes the piece with a treble line and a bass line. The overall mood is mysterious, achieved through the use of silences and a slow tempo.

Hasan Hujairi ©2014

Musical score for 'Archipelago' showing measures 19-24. The score is written for piano in a grand staff (treble and bass clefs). Measure 19 begins with a treble clef and a bass clef. The treble staff contains a half note chord (F#4, A4), followed by a quarter note (C5), a quarter rest, and a half note (G4). The bass staff contains a half note chord (F#3, A3), followed by a quarter note (C4), a quarter note (B3), and a quarter note (A3) with a triplet bracket. Measure 20 features a treble staff with a quarter rest, a quarter note (G4), and a half note (F#4). The bass staff has a quarter rest, a quarter note (B3), and a quarter note (A3) with a triplet bracket. Measure 21 shows a treble staff with a quarter rest, a quarter note (G4), and a half note (F#4). The bass staff has a quarter rest, a quarter note (B3), and a quarter note (A3) with a triplet bracket. Measure 22 has a treble staff with a quarter rest, a quarter note (G4), and a half note (F#4). The bass staff has a quarter rest, a quarter note (B3), and a quarter note (A3) with a triplet bracket. Measure 23 has a treble staff with a quarter rest, a quarter note (G4), and a half note (F#4). The bass staff has a quarter rest, a quarter note (B3), and a quarter note (A3) with a triplet bracket. Measure 24 consists of a treble staff with a quarter rest and a half rest, and a bass staff with a half rest. The piece concludes with a double bar line.

Part B - CLAPPING BREAKDOWN

The musical score for Part B - Clapping Breakdown is divided into two systems. The first system contains four staves, each labeled 'Clap' (Clap 1, Clap 2, Clap 3, Clap 4). The second system contains four staves, each labeled 'c.' (c. 1, c. 2, c. 3, c. 4). Each staff features rhythmic notation with eighth and sixteenth notes, rests, and accents. The time signature is 3+2+2+3/8. The notation is consistent across all staves, with some variations in the 'c.' staves.

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The image displays a musical score for a clapping breakdown, divided into two systems. The first system covers measures 8 through 11, and the second system covers measures 12 through 15. Each system consists of four staves, labeled c. 1, c. 2, c. 3, and c. 4. The notation is written in a rhythmic style, likely 4/4 time, with notes and rests indicating the clapping pattern. The notes are primarily eighth and sixteenth notes, often beamed together. The first system (measures 8-11) shows a consistent rhythmic pattern across all four staves, with some variations in the lower staves. The second system (measures 12-15) continues this pattern, with the lower staves showing more complex rhythmic variations, including rests and beamed notes. The score is presented in a clean, black-and-white format, typical of a music manuscript.

Part B - CLAPPING BREAKDOWN

The image displays a musical score for a clapping breakdown, consisting of two systems of four staves each, labeled c. 1 through c. 4. The first system begins at measure 16, and the second system begins at measure 20. Each staff contains rhythmic notation with eighth and sixteenth notes, and rests. Above the notes, there are small upward-pointing triangles (^) indicating clapping points. The notation is organized into four-measure phrases. In the second system, the third and fourth staves (c. 3 and c. 4) have a final measure with a whole rest, indicating a change in the clapping pattern or a pause.

Part B - CLAPPING BREAKDOWN

5

32

The image shows a musical score for four parts, labeled c. 1, c. 2, c. 3, and c. 4. Each part is represented by a five-line staff. The notation is a clapping breakdown, consisting of two vertical bars at the beginning of each staff and a small horizontal dash in the middle of each staff. A bracket on the left side groups all four staves together. The number 32 is written above the first staff.

Narration AFTER CLAPPING SECTION.

(Take many silences in between each section, but start again on time)

(ALL, WHISPERING LOUDLY): We are unsure if it is safe to share the intention behind this music.

(전체, 큰 소리로 속삭인다): 우리는 이 음악의 감춰진 의도를 여러분께 알려주는 게 좋은 일인지 잘 모르겠어요.

(ALL, WHISPERING LOUDLY): But we overheard the logic of this music.

(전체, 큰 소리로 속삭인다): 그렇지만 우리는 이 음악의 논리를 우연히 듣게 되었죠.

(ONE, WHISPERING LOUDLY): Or maybe we did not.

(한사람, 큰 소리로 속삭인다): 아니 우리는 듣지 않았는지도 모르죠.

(ALL, NORMAL SPEECH): What is contemporary Korean music? Since we are talking about contemporary Korean music, is this music suddenly contemporary? What if the secret to contemporariness is not in the notation but in hidden structures?

(전체, 일상적인 말투로): 현대 한국음악이라는 게 뭐죠? 우리가 무대에서 현대 한국음악에 대해 이야기 하고 있으니, 이 곡은 갑자기 현대적이 되는 걸까요? 만일 현대적이라는 것의 의미가 기호 체계가 아닌 숨겨진 구조들에 있다면 어떻게 될까요?

(ONE, WHISPERING LOUDLY): What if structure has nothing to with contemporariness?

(한사람, 큰 소리로 속삭인다): 그런데 만일 그 구조들이 현대적인 것과 관계가 없다면요?

(ALL, NORMAL): What if our music always has been contemporary?

(전체, 일상적인 말투로): 또 만일 우리 음악이 그 옛날부터 늘 현대적이었다면 어떻게 되는 거죠?

Kayageum + Voice Drone - Part C

1. Kayageum: Free flowing in time. Improvised feel. Freely speeds up and slows down tempo.
2. Clappers: Add low-drone voice to fill in silence, gradually getting louder until Kayageum enters again.

The musical score is presented in four systems, each with a grand staff (treble and bass clefs).
System 1 (Measures 1-5): Measure 1 has a half note G4 with a fermata. Measure 2 is a whole rest. Measure 3 has a quarter note G4 with a fermata. Measure 4 has a quarter note G4 with a fermata. Measure 5 has a quarter note G4 with a fermata.
System 2 (Measures 6-10): Measure 6 has a quarter note G4 with a fermata. Measure 7 has a quarter note G4 with a fermata. Measure 8 has a quarter note G4 with a fermata. Measure 9 has a quarter note G4 with a fermata. Measure 10 has a quarter note G4 with a fermata.
System 3 (Measures 11-14): Measure 11 has a quarter note G4 with a fermata. Measure 12 has a quarter note G4 with a fermata. Measure 13 has a quarter note G4 with a fermata. Measure 14 has a quarter note G4 with a fermata.
System 4 (Measures 15-18): Measure 15 has a quarter note G4 with a fermata. Measure 16 has a quarter note G4 with a fermata. Measure 17 has a quarter note G4 with a fermata. Measure 18 has a quarter note G4 with a fermata.

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2

Musical notation for measures 20-25. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 20 is a whole rest in both staves. Measure 21 has a quarter note in the treble staff and a whole note in the bass staff. Measure 22 has a quarter note in the treble staff and a whole note in the bass staff. Measure 23 has a quarter note in the treble staff and a whole note in the bass staff. Measure 24 has a quarter note in the treble staff and a whole note in the bass staff. Measure 25 has a quarter note in the treble staff and a whole note in the bass staff. There are trills in measures 20, 21, and 25.

Musical notation for measures 26-29. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 26 has a quarter note in the treble staff and a whole note in the bass staff. Measure 27 has a quarter note in the treble staff and a whole note in the bass staff. Measure 28 has a quarter note in the treble staff and a whole note in the bass staff. Measure 29 has a quarter note in the treble staff and a whole note in the bass staff. There are trills in measures 26, 27, and 28. The word "DRAMATIC!" is written above measure 28.

Musical notation for measures 30-34. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 30 has a quarter note in the treble staff and a whole note in the bass staff. Measure 31 has a quarter note in the treble staff and a whole note in the bass staff. Measure 32 has a quarter note in the treble staff and a whole note in the bass staff. Measure 33 has a quarter note in the treble staff and a whole note in the bass staff. Measure 34 has a quarter note in the treble staff and a whole note in the bass staff. There are trills in measures 30, 31, and 32. The words "Softly, Sadly" are written above measure 31, and "DRAMATIC!" is written above measure 34.

Musical notation for measures 35-38. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 35 has a quarter note in the treble staff and a whole note in the bass staff. Measure 36 has a quarter note in the treble staff and a whole note in the bass staff. Measure 37 has a quarter note in the treble staff and a whole note in the bass staff. Measure 38 has a quarter note in the treble staff and a whole note in the bass staff.

Musical notation for measures 39-42. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 39 has a quarter note in the treble staff and a whole note in the bass staff. Measure 40 has a quarter note in the treble staff and a whole note in the bass staff. Measure 41 has a quarter note in the treble staff and a whole note in the bass staff. Measure 42 has a quarter note in the treble staff and a whole note in the bass staff. There are trills in measures 39, 40, and 41.

43

Musical notation for measures 43-47. Treble clef, key signature of one flat. Measure 43: G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 44: G5, F5, E5, D5, C5, Bb4, A4, G4. Measure 45: G4, F4, E4, D4, C4, Bb3, A3, G3. Measure 46: G3, F3, E3, D3, C3, Bb2, A2, G2. Measure 47: G2, F2, E2, D2, C2, Bb1, A1, G1. Bass clef: all rests.

48

Dramatic, but cut up in brief silences, short breaths

Musical notation for measures 48-51. Treble clef, key signature of one flat. Measure 48: G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 49: G5, F5, E5, D5, C5, Bb4, A4, G4. Measure 50: G4, F4, E4, D4, C4, Bb3, A3, G3. Measure 51: G3, F3, E3, D3, C3, Bb2, A2, G2. Bass clef: all rests.

52

Musical notation for measures 52-55. Treble clef, key signature of one flat. Measure 52: G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 53: G5, F5, E5, D5, C5, Bb4, A4, G4. Measure 54: G4, F4, E4, D4, C4, Bb3, A3, G3. Measure 55: G3, F3, E3, D3, C3, Bb2, A2, G2. Bass clef: all rests.

56

Musical notation for measures 56-59. Treble clef, key signature of one flat. Measure 56: G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 57: G5, F5, E5, D5, C5, Bb4, A4, G4. Measure 58: G4, F4, E4, D4, C4, Bb3, A3, G3. Measure 59: G3, F3, E3, D3, C3, Bb2, A2, G2. Bass clef: all rests.

60

Delicately

Musical notation for measures 60-63. Treble clef, key signature of one flat. Measure 60: G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 61: G5, F5, E5, D5, C5, Bb4, A4, G4. Measure 62: G4, F4, E4, D4, C4, Bb3, A3, G3. Measure 63: G3, F3, E3, D3, C3, Bb2, A2, G2. Bass clef: all rests.

65

Musical notation for measures 65-68. The system consists of a grand staff with a treble clef and a bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 68. The bass staff contains whole rests for all four measures.

69

Musical notation for measures 69-72. The system consists of a grand staff with a treble clef and a bass clef. The treble staff contains a melodic line with eighth notes and triplets. The bass staff contains a bass line with eighth notes and a triplet in measure 72.

73

Musical notation for measures 73-76. The system consists of a grand staff with a treble clef and a bass clef. The treble staff contains a melodic line with eighth notes and a triplet. The bass staff contains a bass line with eighth notes and a triplet in measure 76.

78

Musical notation for measures 78-81. The system consists of a grand staff with a treble clef and a bass clef. The treble staff contains a melodic line with eighth notes and a triplet. The bass staff contains a bass line with eighth notes and a triplet in measure 81.

82

Musical notation for measures 82-85. The system consists of a grand staff with a treble clef and a bass clef. The treble staff contains a melodic line with eighth notes and a triplet. The bass staff contains a bass line with eighth notes and a triplet in measure 85.

86 *Violently*

89

93

99 *Violent*

106

Part D - Gutgeori (ALL MUSICIANS)

Kayageum player plays gutgeori theme
Clappers "add" percussion (by hand) and are encouraged to add "Chuimse"

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The first system begins with a treble clef and a key signature of one sharp (F#). The melody in the treble clef starts with a quarter rest, followed by a triplet of eighth notes (C4, D4, E4), then a quarter note (F#4), a quarter rest, and another quarter note (G4). The bass clef part starts with a quarter note (C3), a quarter note (D3), a quarter rest, a quarter note (E3), a quarter note (F#3), and a quarter note (G3). The second system starts at measure 5. The treble clef has a quarter rest, followed by a quarter note (C4), a quarter note (D4), a quarter note (E4), a quarter note (F#4), and a quarter note (G4). The bass clef has a quarter note (C3), a quarter note (D3), a quarter note (E3), a quarter note (F#3), and a quarter note (G3). The third system starts at measure 10. The treble clef has a quarter rest, followed by a quarter note (C4), a quarter note (D4), a quarter note (E4), a quarter note (F#4), and a quarter note (G4). The bass clef has a quarter note (C3), a quarter note (D3), a quarter note (E3), a quarter note (F#3), and a quarter note (G3). The fourth system starts at measure 15. The treble clef has a quarter note (C4), a quarter note (D4), a quarter note (E4), a quarter note (F#4), and a quarter note (G4). The bass clef has a quarter note (C3), a quarter note (D3), a quarter note (E3), a quarter note (F#3), and a quarter note (G3).

Musical notation for measures 19-22. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 19 features a treble staff with eighth notes and a bass staff with a whole note. Measure 20 has a treble staff with eighth notes and a bass staff with a whole note. Measure 21 includes a treble staff with eighth notes and a bass staff with a whole note, featuring a triplet of eighth notes in the treble. Measure 22 has a treble staff with eighth notes and a bass staff with a whole note.

Musical notation for measures 23-26. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 23 has a treble staff with a quarter note and a bass staff with a quarter note. Measure 24 has a treble staff with a quarter note and a bass staff with a quarter note. Measure 25 has a treble staff with a quarter note and a bass staff with a quarter note. Measure 26 has a treble staff with a quarter note and a bass staff with a quarter note.

Musical notation for measures 27-31. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 27 has a treble staff with a quarter note and a bass staff with a quarter note. Measure 28 has a treble staff with a quarter note and a bass staff with a quarter note. Measure 29 has a treble staff with a quarter note and a bass staff with a quarter note. Measure 30 has a treble staff with a quarter note and a bass staff with a quarter note. Measure 31 has a treble staff with a quarter note and a bass staff with a quarter note.

Musical notation for measures 32-35. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 32 has a treble staff with eighth notes and a bass staff with a quarter note. Measure 33 has a treble staff with eighth notes and a bass staff with a quarter note. Measure 34 has a treble staff with eighth notes and a bass staff with a quarter note. Measure 35 has a treble staff with eighth notes and a bass staff with a quarter note, featuring a triplet of eighth notes in the treble.

Musical notation for measures 36-39. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 36 has a treble staff with eighth notes and a bass staff with a quarter note. Measure 37 has a treble staff with eighth notes and a bass staff with a quarter note. Measure 38 has a treble staff with eighth notes and a bass staff with a quarter note. Measure 39 has a treble staff with eighth notes and a bass staff with a quarter note, featuring a triplet of eighth notes in the bass.

Musical notation for measures 41-45. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 41 has a whole rest in the treble and a quarter note in the bass. Measure 42 has a quarter note in the treble and a quarter note in the bass. Measure 43 has a quarter note in the treble and a quarter note in the bass. Measure 44 has a quarter note in the treble and a quarter note in the bass. Measure 45 has a quarter note in the treble and a quarter note in the bass. Trills are indicated above notes in measures 43 and 44.

Musical notation for measures 46-50. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 46 has a quarter note in the treble and a quarter note in the bass. Measure 47 has a quarter note in the treble and a quarter note in the bass. Measure 48 has a quarter note in the treble and a quarter note in the bass. Measure 49 has a quarter note in the treble and a quarter note in the bass. Measure 50 has a quarter note in the treble and a quarter note in the bass. Trills are indicated above notes in measures 46, 48, and 49.

Musical notation for measures 51-54. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 51 has a quarter note in the treble and a quarter note in the bass. Measure 52 has a quarter note in the treble and a quarter note in the bass. Measure 53 has a quarter note in the treble and a quarter note in the bass. Measure 54 has a quarter note in the treble and a quarter note in the bass. Trills are indicated above notes in measures 53 and 54.

Musical notation for measures 55-59. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 55 has a quarter note in the treble and a quarter note in the bass. Measure 56 has a quarter note in the treble and a quarter note in the bass. Measure 57 has a quarter note in the treble and a quarter note in the bass. Measure 58 has a quarter note in the treble and a quarter note in the bass. Measure 59 has a quarter note in the treble and a quarter note in the bass. Trills are indicated above notes in measures 55 and 56.

Musical notation for measures 60-64. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 60 has a quarter note in the treble and a quarter note in the bass. Measure 61 has a quarter note in the treble and a quarter note in the bass. Measure 62 has a quarter note in the treble and a quarter note in the bass. Measure 63 has a quarter note in the treble and a quarter note in the bass. Measure 64 has a quarter note in the treble and a quarter note in the bass.

Musical notation for measures 64-69. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 64 starts with a treble clef and contains a quarter note G4, a quarter rest, and a triplet of eighth notes G4, A4, B4. Measure 65 has a quarter rest, a quarter note G4, and a quarter rest. Measure 66 has a quarter rest, a quarter note G4, and a quarter rest. Measure 67 has a quarter rest, a quarter note G4, and a quarter rest. Measure 68 has a quarter rest, a quarter note G4, and a quarter rest. Measure 69 has a quarter rest, a quarter note G4, and a quarter rest.

Musical notation for measures 70-73. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 70 has a quarter note G4, a quarter rest, and a quarter rest. Measure 71 has a quarter note G4, a quarter rest, and a quarter rest. Measure 72 has a quarter note G4, a quarter rest, and a quarter rest. Measure 73 has a quarter note G4, a quarter rest, and a quarter rest.

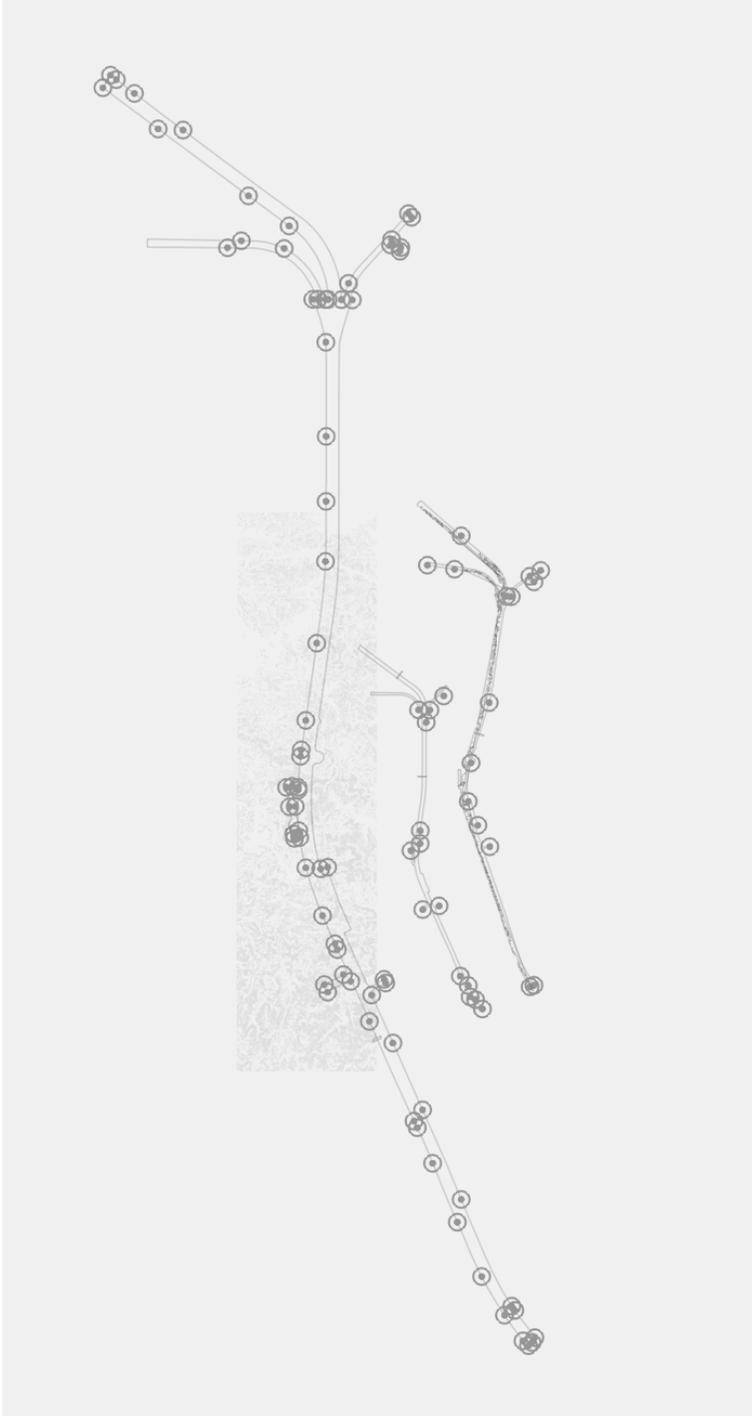
Musical notation for measures 74-77. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 74 has a quarter note G4, a quarter rest, and a quarter rest. Measure 75 has a quarter note G4, a quarter rest, and a quarter rest. Measure 76 has a quarter note G4, a quarter rest, and a quarter rest. Measure 77 has a quarter note G4, a quarter rest, and a quarter rest.

Musical notation for measures 78-82. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 78 has a quarter note G4, a quarter rest, and a quarter rest. Measure 79 has a quarter note G4, a quarter rest, and a quarter rest. Measure 80 has a quarter note G4, a quarter rest, and a quarter rest. Measure 81 has a quarter note G4, a quarter rest, and a quarter rest. Measure 82 has a quarter note G4, a quarter rest, and a quarter rest.

Musical notation for measures 83-87. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 83 has a quarter note G4, a quarter rest, and a quarter rest. Measure 84 has a quarter note G4, a quarter rest, and a quarter rest. Measure 85 has a quarter note G4, a quarter rest, and a quarter rest. Measure 86 has a quarter note G4, a quarter rest, and a quarter rest. Measure 87 has a quarter note G4, a quarter rest, and a quarter rest.

Appendix II

Selected Resources from the backend software running *Scattering
Lights, Gliding Sounds* media art installation



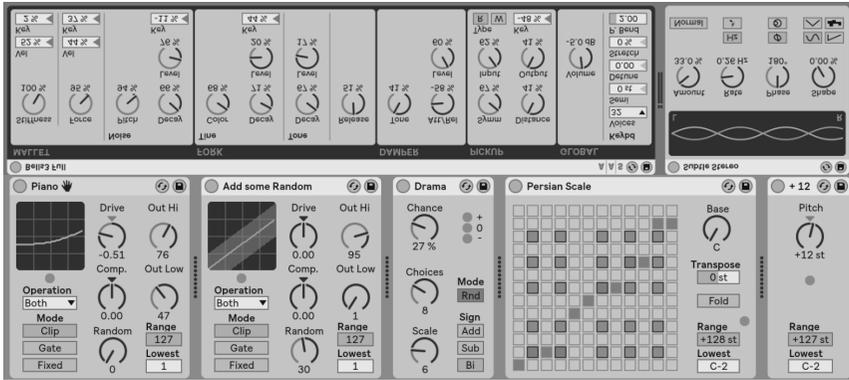
*Multiverse Generative Animated Score
(Built by Author Using Iannix Program)*



Multiverse Generative Animated Score Detail (Built Using Iannix Program)



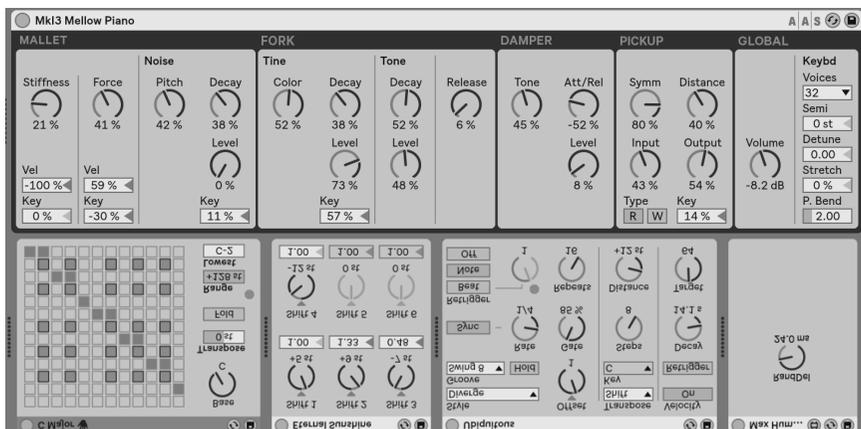
API Weather Data to OSC protocol running in Max4Live (Built Using Ableton Live 10)



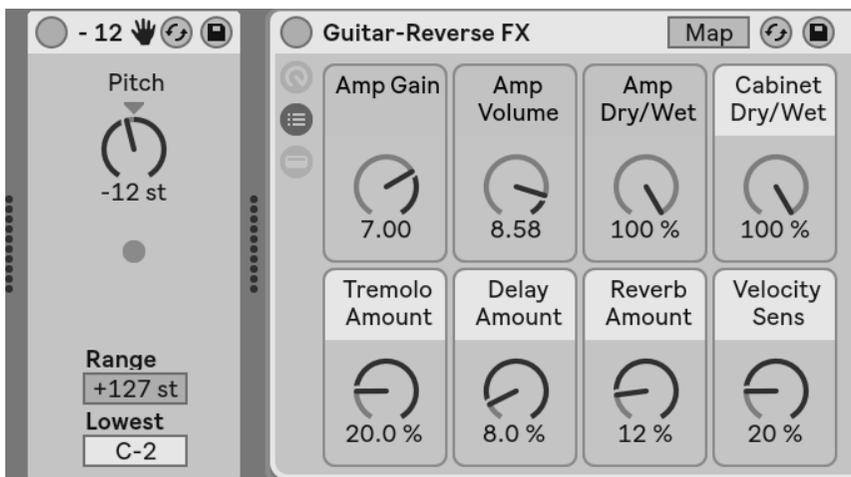
Bells Sound Modulated by MIDI Data Randomizing in Persian Scale (Built Using Ableton Live 10)



MIDI Concert Flute Articulates Modulated by 3 Max4Live LFO MIDI Modules (Built Using Ableton Live 10)



Arpeggiated Fender Rhodes Emulation Running Through C Major Scale (Built Using Ableton Live 10)



Reverse Guitar as a Bass Pad. Transposed an Octave Below (Built Using Ableton Live 10)