The Season of the Witch

Chronicles, Anecdotes, and Musings on Harry Partch's

The Bewitched

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Abstract

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During the summer of 1955, Harry Partch went through a thorough artistic transformation. His musical style, dramatic sensibilities, and philosophical approach all pushed him from the Intoning Voice-based works of his early career toward the percussion-based Corporeal works that defined his post-1955 output. While both of these artistic phases have been studied, the short period between is worth considering as a phase of growth so expansive that it cannot be ignored. During this time, Partch found the full dramatic capabilities of the Intoning Voice; he discovered how to use the instruments and players as dramatic components; and he learned the importance of dramatic intent, coherence, and pacing.

This dissertation is a synthesis of scholarship and practice, focusing on *The Bewitched,* in two versions: *A Ballet Satire* (January 1955) and *A Dance Satire* (September 1955). Part I considers Partch's development as a dramatic composer. The two versions of *The Bewitched* frame the study, which traces Partch's compositional transformation over the period, by way of his work with *Summer 1955* and *The Wayward.* This study engages with the works as inherently dramatic—conceptually and musically—focusing on dramatic intent and coherence. This section relies on a close analysis of musical scores, performances, and archival materials. Part II is a practicum, exploring the direct application of scholarship and embodied engagement with Partch's music and instruments as a scholar/performer, including performance interpretation, "tactile" preservation work, and a detailed account of the world premiere performance of *The Bewitched: A Ballet Satire* from April 2019.

Supplementary Materials Included: marimba_eroica_test.aiff

Recording of the Marimba Eroica bars, corresponding with figures 4.1-4.4.

For Larry

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Preface

When considering Harry Partch and his output, both as a scholar and performer, definitions of certain terminology are necessary for context. The following terms/concepts appear repeatedly in the following text. Some of these terms are abstract, and some differ from the standard usage within the field. These definitions reflect my understanding of Partch's own definitions, which I have contemplated and refined over the years.

In practice, **Monophony** has the same meaning as it does for any music: a single melodic line without harmonic support. Partch considers Monophony as a technical element in music as well as general approach in his musical output. The technical element, as it is related to tuning, is based on the tiny intervals that the spoken voice inflects and the support of this line through unisons. As a musical approach, Partch explored the spoken word and considered it the "most dramatically potent and the most intimate"[1] element of all musical expression. **One Voice** is an artistic philosophy that governs Partch's exploration of the monophonic concept in his early career. It places the voice, with its ability to convey *meaning,* at the forefront of any musical expression. It suggests music

[1] Harry Partch, *Genesis of a Music: An Account of a Creative Work, Its Roots and Its Fulfillments,* 2nd ed. (New York, Da Capo Press, 1974), 7.

which expresses a deliberate and unified intent in performance. Both of these terms—Monophony and One Voice—are realized through the vocal technique, **Intoning Voice**, which shares many traits with Schoenberg's *sprechstimme*—embracing the spectrum of speech to singing—but utilizes smaller divisions of the octave, requiring a different notation and tuning system.

Partch's tuning system uses **Just Intonation** rather than Equal Temperament and uses **Ratios** to notate tiny intervals within the system. In this system, a 1/1 is "Monophony, the unison, unity, the Prime Unity; the generating concept from which the expanded system of music presented takes its name."[2] Technically speaking, the 1/1 is 392 Hz (G) and the ratios used in the notation system are all in proportion to the 1/1. For instance, a 2/1 is an octave, a 3/2 is a perfect fifth, and a 5/4 is a major third. The more complex the ratio, the more dissonant it is in relation to the 1/1 (e.g., 45/32 and 64/45 are tritones). The intervals are "pure," derived from the harmonic series of any given fundamental.

Corporeality is a highly subjective artistic and performance philosophy. It refers to music that is "vital to a time and place" and "emotionally tactile."[3] I understand this as referring

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[2] Ibid., 68.

[3] Ibid., 8.

to music that explores a range of emotions reflective of the human experience of the individual. In practice, Corporeal performance suggests an understanding of the physical presence of one's own body and the relationship between a player, the music, the instrument, and the ensemble. This artistic philosophy governed Partch's output from 1951 onwards, though is first fully realized in *The Bewitched: A Dance Satire* (1955).

Please note that the engraved musical examples are copied directly from the scores. Sometimes ratios are notated, and sometimes they are implied. As Partch did not have an editor, there are often mistakes in the originals. Those errors remain in the new engravings to accurately represent the source materials and to show the reader the inconsistencies a performer of this music must contend with when working with the scores.

Acknowledgments

I would like to offer my sincere and heartfelt gratitude to the people and institutions who made this study possible.

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Some Thoughts, To Start

"The Witch is not an abstract person. She's a very human person."[4]

Do I contradict myself?

"The Witch belongs to the ancient, pre-Christian school. She is an omniscient soul, all-perceptive, with that wonderful power to make other people see also, when she feels so inclined."[5]

Very well then . . . . I contradict myself;

"I'd be the first to admit it is becoming abstract…"[6]

I am large . . . . I contain multitudes.
-Walt Whitman

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[4] Harry Partch, "Major Figures in American Music, Harry Partch," interview by Vivian Perlis, *Yale Oral History of American Music,* Transcription, 1974, 16.

[5] Harry Partch, "*The Bewitched: A Dance Satire* Libretto and Scenario," in *Bitter Music: Collected journals, essays, introductions, and librettos,* ed. Thomas McGeary (Urbana: University of Illinois Press, 1991), 307.

[6] Partch, Perlis interview, 16.

Like Walt Whitman, Harry Partch was an American visionary. Born in 1901 in Oakland, California, Partch was a composer, theorist, instrument builder, and performer. He died in 1974 in San Diego. Partch's legacy is a challenging one to summarize. His tuning system is influential in numerous fields within contemporary music, including experimental, microtonal, and Spectral composition. He left behind a physical legacy with his instruments. His voice—literal and figurative—is found in archival and musical recordings, in his compositions, and through his thousands of pages of writings. Partch's artistic philosophies, including the principles of One Voice and Corporeality, remain a conceptual challenge for those performing and studying his works. All of these—the tuning, the instruments, his voice, his philosophies—are realized through his music. Ever the zealot, Partch was fully committed to his vision for experiencing music and drama, writing music and building instruments that are inherently theatrical and absorbing, aurally and visually.

There are barriers to entering the world of Harry Partch. For a listener, the sound and spectacle of the ensemble—and the lack of concert black dress—seem to be a considerable hurdle for some audience members. For a performer, access to the instruments, the scores, the notation, the tuning system, and playing techniques all present very real challenges. For a scholar, decoding his scores, writings, and interviews, and gaining access to the archival material that exists, mostly held in a personal collection, is an endeavor not for the faint of

heart. But for all of these barriers to Partch, perhaps the greatest one, ironically, is understanding his own words. In Partch, we find a composer who wrote and spoke in an abstract—often contradictory—style that demands scholars and performers of his works engage in decoding his words to glean intent and reconciling them with his musical output. He ranted and raved, shared his staunch views on everything from music history to journalistic integrity, and did so with little regard for what he had said before. Partch was large. He contained multitudes.

My own entry into Partch's world came in phases. My first experience with Partch's music and instruments was at a Newband concert I attended in November 2012 at Meany Hall at the University of Washington. As an audience member, I was absolutely enchanted. They performed *Barstow* (1968), and everything about the piece excited me: the method of text selection; the framing of each section with a Diamond Marimba ditty, followed by "Number 1 [2-8]," and the droll use of "you asshole." I was particularly interested in his vocal writing—the Intoning Voice— and what might be available for the female voice. The instruments and the music left an impression on me, so when the University of Washington invited Dr. Charles Corey, Director and Curator of the Partch Instrumentarium, to begin a residency in 2014, I was eager to fully immerse in Partch's musical world.

It began innocently enough. I said "yes" to singing *Two Settings from Finnegan*'s [sic] *Wake* (1944). To this day, it remains the most challenging six minutes of music that I have ever performed (see Appendix). I was hooked. I later became interested in Partch's writings and the substantial amount of archival media (recorded interviews, music, and films) he produced during his lifetime. In Partch, we find an artist who understood the importance of documenting his work–due, in part, to the fragility of the instruments, which he did not expect to last much past his lifetime. Partch's archival materials are a treasure trove for scholars and performers alike. For a scholar/performer, the possibilities are endless.

I took advantage of the access I had to the instruments, pushing myself to perform Partch's works and understand the artistic reasoning behind the performance style. This growth was bolstered by the experience of performing with the original instruments, with their distinct timbres and physical sensations, an experience that cannot be duplicated by performing with replicas or electronics. I had the opportunity to interpret performance philosophies and Partchian aesthetics in a very real way when premiering two works for voice and ensemble: *The Potion Scene* from Shakespeare's *Romeo and Juliet*, and *The Bewitched: A Ballet Satire,* a theatre work centered around an all-knowing Witch who controls and bewitches those around her. Over the years, the

intersections of my scholarship and performance practice have increased, each influencing the other. The impetus for the writing that follows is to share these intersections of scholarship and practice, using *The Bewitched* as the focal point.

It was important to base this study on the two aforementioned works our ensemble premiered for the female voice. Not only did we premiere these works, we also workshopped, rehearsed, and toured with them. For several reasons, including the above-mentioned issues of notation, access, and performance philosophies, I am the only person who can write about the voice in relation to these works.

The scores do not lend themselves to close study without an audio recording to assist in the analysis. Partch uses different notation and tablature for each instrument, and the tuning is not consistent for each work in the catalog. Most of the notation is spatial rather than pitch-based. Even if one could hear every tone in Partch's tuning system, the spatial notation makes it nearly impossible to use the inner ear when reading a score. Since our ensemble performed these two works, I know how they sound, and I can engage with the scores in a meaningful way.

Access is an issue with Partch studies. Essentially, there are two types of archives, both of which are restricted. The most important archive is the instruments themselves—the Harry Partch Instrumentarium. But they are only in a single place at a time. Few people ever get to see the Partch instruments, fewer still get to play them, and only a fraction of those people are trusted to take a flat-head screwdriver to the instruments for repairs. The second type of archive is more standard (paper, tapes, photographs, etc.). It includes the Harry Partch Estate Archive, a restricted access archive partially housed at the University of Illinois, Urbana-Champaign. The remainder is in a basement in San Diego. I have access to both of these archives—the Instrumentarium and the Estate Archive, including materials not yet included in the UI collection.

Partch scholarship exists which attempts to investigate the performance philosophies of Corporeality and One Voice. But performance is necessary to truly understand what it means to *be* Corporeal or find One Voice. Since few musicians get to play Partch's music on his instruments, this is a small and select group. I benefit from interpreting these philosophies through my own performance practice, which has led to a nuanced understanding that I apply to my scholarship.

Though nontraditional in structure, this thesis is linked with historical musicology practices, including score analysis, performance history, instrumental studies, and performance analysis. Part I considers Partch's development as a dramatic composer, centered on his output from 1954-1955, including the *Ballet Satire* and the larger, well-known *Dance Satire.* These two works frame the study, which traces Partch's compositional transformation over the period, by way of his work with *Summer 1955* and *The Wayward.* This study engages with the works as inherently dramatic—conceptually and musically—focusing on dramatic intent and coherence. This section relies on a close analysis of musical scores, performances, and archival materials. There is no existing scholarship on *The Bewitched: A Ballet Satire* or a number of the smaller works examined in this section.

Part II is a practicum, in the most traditional sense, which documents the direct application of my scholarship. It includes an account of the staging of the premiere of *The Bewitched: A Ballet Satire* from April 2019, and a study of my own performance practice. It also includes a chapter on Tactile Musicology, a term and practice I have coined, which focuses on experiential participation with a subject, defined as the exploration through maintenance, duplication, and construction of material objects in the musicological

interest of studying, archiving, and preserving a musical practice. The projects included are related to preservation, archiving, and performing with the instruments.

This is the first major study to synthesize the Instrumentarium with historical study, performance philosophies, and actual performance. In my years performing, studying, and working directly with the instruments and music, I have come to understand the complicated and delicate nature of Partch's legacy. It is essential that those of us in a position to contribute to the body of scholarship do so with integrity as we look to preserve this very special musical sub-culture. This thesis seeks to do that, while sharing my personal experiences working with Partch's music and instruments, experiences it would be unconscionable not to share.

Part I

Analyses

Chapter 1

Sausalito: Summer of 1955

At the end of World War II in 1945, the Marinship yard in Sausalito, California, ceased operations. In the three and a half years it was operational, the shipyard supported the war effort by building fifteen Liberty ships[7] and seventy-eight T2 tankers.[8] In the decades that followed, Sausalito transformed into an artist enclave. The abandoned shipyards provided the optimal space for creative production, and young artists flocked to the area, taking over deserted buildings, ferries, and homes on stilts.[9] The residents included Maya Angelou, Allen Ginsburg, Jack Kerouac, Henry Miller, and painter Gordon Onslow Ford. The latter took a homeless Harry Partch (1901-1974) under his wing and facilitated the rental of a two-hundred square foot studio for Partch in the Waldo Building at 3030 Bridgeway, owned by Onslow Ford's acquaintance Jim Wilson. The

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[7] T. Horodysky, "Liberty Ships built by Permanente Metals Richmond, California Yard #1 and Yard #2, and Marinship Corporation, Sausalito, California, for U. S. Maritime Commission 1941-1945," American Merchant Marine at War, last modified June 24, 2019, accessed October 22, 2020, http://www.usmm.org/l/perm.html#1223.

[8] "Housing for Marinship," Mill Valley Historical Society, accessed October 22, 2020, https://www.mvhistory.org/vignette-housing-for-marinship/.

[9] Bob Gilmore, *Harry Partch: A Biography* (New Haven, Conn: Yale University Press, 1998), 217.

shipyard had five gates, and the Waldo Building sat at the entrance to the last of these gates. The area was dubbed "Gate 5"—"described as an artists' colony, a hippie commune, a pirates' lair, and a health and safety hazard."[10] Partch appropriated the name for his own use, forming both the Gate 5 Ensemble and Gate 5 Records during his time in Sausalito, from February 1953-September 1955.

The choice of name was explained in the photo supplement that accompanied Gate 5 records, sold beginning in 1957:

IN EXPLANATION OF "GATE 5"

> There has been some misapprehension regarding the source of this term. GATE 5 was not picked out of a hatful of the most unlikely names, although there are probably worse ways...Beyond the prosaic fact that Partch lived, wrote music, built instruments, organized and rehearsed ensembles, and manufactured records here [at GATE 5], there is the more intriguing circumstance that GATE 5 carries an occult meaning in sundry ancient mythologies. In ancient pictographs, the city, the center of culture, has four pedestrian gates. These are tangible; they can be seen; physical entrances can be shown. But the city also has a fifth gate, which cannot be shown because it is not tangible, and can be entered only in a metaphysical way. This is the gate to illusion.[11]

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[10] "Ruth-Marion Baruch Photographs and Papers and Pirkle Jones Photographs and Papers," Activism in the Archives: Radical Imaginaries of the 1960s and 1970s, University of California Santa Cruz Libraries, accessed October 22, 2020, https://exhibits.library.ucsc.edu/exhibits/show/activism-in-the-archives/baruch-jones/gate-five.

[11] Partch, *Genesis*, 484-5.

It is here, appropriately, at the occult gate—full of mysticism, the supernatural, and magic —that our chronicle begins and ends, zooming in on this particularly fruitful time in Partch's artistic output. During this period, he built four new instruments: the Surrogate Kithara (1953), Harmonic Canon II—Castor and Pollux (1953), Kithara II (1954), and Boo (1955), and improved on Chromelodeon II and the Marimba Eroica.[12] He started his mail-order record business and the Gate 5 Ensemble, and he composed over three hours of music. The sheer output is impressive. But more important than musical minutes or the objects built to bring this music to life is the artistic transformation Partch experienced during this period.

Partch's oeuvre is generally split into two major categories. The first is comprised of the works for Intoning Voice that explore "the expressive power of human speech," from 1930-1951. The Intoning Voice is a vocal style Partch developed, similar to *sprechstimme,* characterized by its speech-like delivery and very small melodic contours. The second includes the percussion-based Corporeal works that express an "ancient rhythmic magic"[13]

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[12] Ibid., 490.

[13] Gilmore, *Harry Partch: A Biography,* 2015.

from 1955-1972, beginning with *The Bewitched: A Dance Satire* (1955). These Corporeal works are "emotionally 'tactile'" and "vital to a here and now."[14]

The years between represent a transitional period that includes the composition of the major works *King Oedipus* (1951), the new, revised *Oedipus—A Dance Drama* (1952), and *Plectra and Percussion Dances* (1953). While this categorization of Partch's music considers general style and use of musical forces, it fails to consider both the dramatic metamorphosis that occurs just prior to the composition of *The Bewitched: A Dance Satire* and the vast amount of vocal music composed between *Plectra* and *The Bewitched*. In my view, the vocal music written in this period, between 1954 and 1955, is his most compelling, musically and dramatically.

In this chapter, we explore the artistic period between January and September 1955, focusing on a set of works compiled together as *Summer 1955: A Collection of Small Compositions Written or Rewritten in Summer 1955,* and on *The Wayward.* Bookending this period are two versions of *The Bewitched: A Ballet Satire* completed in January 1955 and *A Dance Satire,* completed in September of the same year. In the months between, Partch went through an immense period of artistic growth, especially in his approach to

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[14] Partch, *Genesis,* 8.

dramatic works. The impetus for such a transformation, perhaps, lies within the works written between the two versions of *The Bewitched.* Both *Summer 1955* and *The Wayward* show an evolution in terms of musical drama, spectacle, and theatricality. They also show a mature application of the Intoning Voice .

The *Ballet Satire* and *Summer 1955*, in particular, have been ignored by scholars. The obscure *Ballet Satire,* when considered at all, is written off as simply a draft of the later *Dance Satire,* rather than a completed composition. *Summer 1955,* by contrast, is a hodgepodge of works that one might assume was compiled together for copyright purposes. There is truth to be found in both misconceptions. The *Ballet Satire* is a complete work, granted copyright on June 11, 1956 and submitted to the Library of Congress.[15] But musically, dramatically, and conceptually, the work did go through a transformation that resulted in the *Dance Satire.* If we consider text alone, *Summer 1955* is a hodgepodge; however, if we consider the use of musical forces and dramatic writing, the

[15] Call Number: ML30.23a.P37

pieces represent a particular artistic evolution in Partch's compositional style.[16]

When we examine his output, not simply in terms of the music and instruments, but taking into account the role of drama in his artistic expression, we might reconsider the division of Partch's artistic periods. The *Ballet Satire* and the pieces written in the summer of 1955 represent a full transition and realization of the dramatic possibilities of the Intoning Voice, concluding the first artistic period. *The Bewitched: A Dance Satire* begins the second period, characterized by the percussion-based, Corporeal works.

The changes to *The Bewitched* between the *Ballet Satire* and the *Dance Satire* will be discussed in detail in Chapter 2. There are four main points to be explored in the discussion of *Summer 1955* and *The Wayward,* which influenced the changes made between the two versions of *The Bewitched.*

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[16] These misconceptions are more understandable if we consider that, until recently, copies of both scores were limited to the Harry Partch Estate Archives, the Library of Congress, San Jose State University, and the University of Illinois—Urbana, and the absence of recordings of the *Ballet Satire, The Potion Scene,* the complete *Two Setting of Lewis Carroll,* and both versions of *Ulysses.* Access is a barrier to exploring these works. *The Harry Partch Edition,* published by Schott, contains facsimile scores and is more readily available than the archival scores.

1) The voice finds its full spectrum of emotional capacity when singing is added as an option for expression, rather than the exclusive use of the Intoning Voice. This variety adds vocal contrast, which is used to punctuate certain parts of the text or drama. The variety only bolsters the impact of the Intoning Voice.[17]

2) The instruments and players, which always create a spectacle, can be used as essential characters within the drama. This can be literal (e.g., a train whistle in *Highball*) or figurative (e.g., Juliet's internal psyche in *The Potion Scene*) use. Even in the cases where the characters are not well defined, each instrument and player has character and intent within the drama.

3) Using instrumentalists as a vocal chorus adds cohesiveness to the overall dramatic concept. As it was so important for Partch to have the players on stage and *seen,* providing a role for the chorus to musically engage with the singer(s) facilitates a dramatic connection between the ensemble members.

4) A strong sense of the overall dramatic contour—using text or concept—is important for overall cohesiveness. Understanding the smaller contours within a work is also critical—the placement of musical movements must be considered both in terms of text and music.

In exploring the aforementioned works, the above points are used as the basis for analysis, through which we will gain a clearer understanding of how the parts of the work (text, voice, instrumentation, form) are used in a dramatic context.

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[17] Partch was building on and refining the use of the full vocal spectrum through this period. In earlier works, including *King Oedipus* (1951) and *Oedipus: A Dance-Drama* (1952), he ran into dramatic pacing issues, some of which can be explained by the use of the Intoning Voice. In many scenes, the vocal lines become monotonous and long, as most of the text is delivered in the Intoning style.

Summer 1955

An assemblage of styles, texts, and instrumentation define the collection of works titled, quite literally, *Summer 1955: A Collection of Small Compositions Written or Rewritten in Summer 1955.* But the title is deceiving. These works may be "small" in duration or instrumentation, but they are in no way "small" in the evolution of Partch's artistry. The "small compositions" include *Two Settings from Lewis Carroll, By the Rivers of Babylon, The Potion Scene from Shakespeare's Romeo and Juliet,* and the first two versions of *Ulysses Departs from the Edge of the World.*[18] Focusing on these works' individual merits reveals a coherence in Partch's approach, especially in terms of the use of the voice, to create small, dramatic works. Further, he explores the use of the instruments and players as

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[18] For the purposes of this analysis, the two versions of *Ulysses Departs from the Edge of the World* are excluded. Whereas the other works in this collection were the final versions, *Ulysses* continued to go through multiple revisions. The first version is primarily in 12-TET, rather than Partch's tuning system. Furthermore, it is not a vocal work, though there is a small amount of text in the final measures. This changed from version to version, suggesting that the text—itself—was not an important part of the work's conception.

1st version: "Wha'd'ya make of it, Charlie?"
"Don't ask me. Ask my sister. She's in-too-itive"

Final version: "So you say that your name is Ulysses, that you're wa-a-an-dring around the world. Tell me, Sir, have you ever been arrested before?"

characters[19]—as dramatic forces—to enhance each work's mood and his overall sense of dramatic contour.

Two Settings from Lewis Carroll
January 29, 1954: "O Frabjous Day!"
October 30, 1954: "The Mock Turtle Song"[20]

Though technically not written in the Summer of 1955, *Two Settings from Lewis Carroll* was included in the collection. The selection of such whimsical texts was seemingly out of character for Partch—only thrice before did he engage with such frivolous source materials.[21] "O Frabjous Day!" was composed for a presentation of Partch's instruments and music at an event of the Young People's Concert Series of the Mill Valley Outdoor Art Club.[22] Written for voice, Harmonic Canon, and Bass Marimba, Partch uses the Jabberwock itself—in whatever imaginary form it may take—as a dramatic element of the work. The Jabberwock, with its menacing size, is represented by the Bass Marimba. But it

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[19] Partch's first successful use of instruments as characters is in *Castor & Pollux* (1952), while their use in *Even Wild Horses* (1952) lacked conceptual cohesion. He continued to refine this dramatic element within his music.

[20] In the score, the order of the songs is 1) "The Mock Turtle Song" and 2) "O Frabjous Day!" Also note, Partch's own title for "Mock Turtle" differs from Carroll's original "The Mock Turtle's Song."

[21] *YD Fantasy* and *Two Settings of Finnegan's Wake* from 1944 and *Ring Around the Moon* from 1953

[22] Gilmore, *Harry Partch: A Biography,* 223.

isn't simply the sound of the instrument that is representational; the physicality required to play the Bass Marimba part results in a large stomping gesture with the hands and arms. This incorporates the Bass Marimba player into the drama of the poem and the setting. They become an essential element of the narrative.

"The Mock Turtle Song" was written later in the year, to complete the set, for voice, Surrogate Kithara, and Spoils of War. The setting naturally lends itself to a variety of vocalizations. The first two stanzas of the poem are set with sixteenth notes, punctuated by glissandi, and the refrain is set in eighth notes. The sixteenth notes result in a quick "patter" of the text, but the half-speed of the refrain at the end of each stanza results in an elongated text (Figure 1.1). The vocalist is singing—dare I say—a tuneful children's song. The "patter" is perceived as speaking while the slower text delivery is perceived as more song-like, each on a different area of the speaking to singing spectrum within the Intoned style. The third stanza is a bridge, where Partch varies both the melodic content and the sixteenth/eighth pattern of the two previous stanzas. The text here is drawn out and varied rhythmically and includes more glissandi, breaking away from the "patter" style before returning to the refrain.[23] The setting establishes the poem's structure through timbre and rhythm before breaking the pattern in the final stanza for musical variety (Table 1.1). The

[23] In the third stanza of the poem, Partch switches lines two and three.

glissandi in the voice are reinforced, instrumentally, by slides in the Surrogate Kithara. Between each stanza is a boisterous instrumental interlude, the "dance."

Considering these two settings, "The Mock Turtle Song" stands out for its atypical use of the voice, while "O Frabjous Day!" utilizes an instrument as a character, intensifying the overall ambiance of the song. "Mock Turtle" finds a way to use the voice and the variety of timbres available not only to reinforce the structure of the poem, but to convey the buoyancy. In this song, Partch begins to break away from his earlier vocal works, which adhered closely to the exploration of plain English, or the "speech around"[24] Partch. This setting embraces a variety of vocalization styles as effective dramatic tools.

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[24] Harry Partch and Philip Blackburn, "The Use of English in Serious Music," in *Harry Partch: Enclosure Two—Historic Speech-Music Recordings,* CD (Saint Paul: Innova Records, 1995), disk 1, track 14.

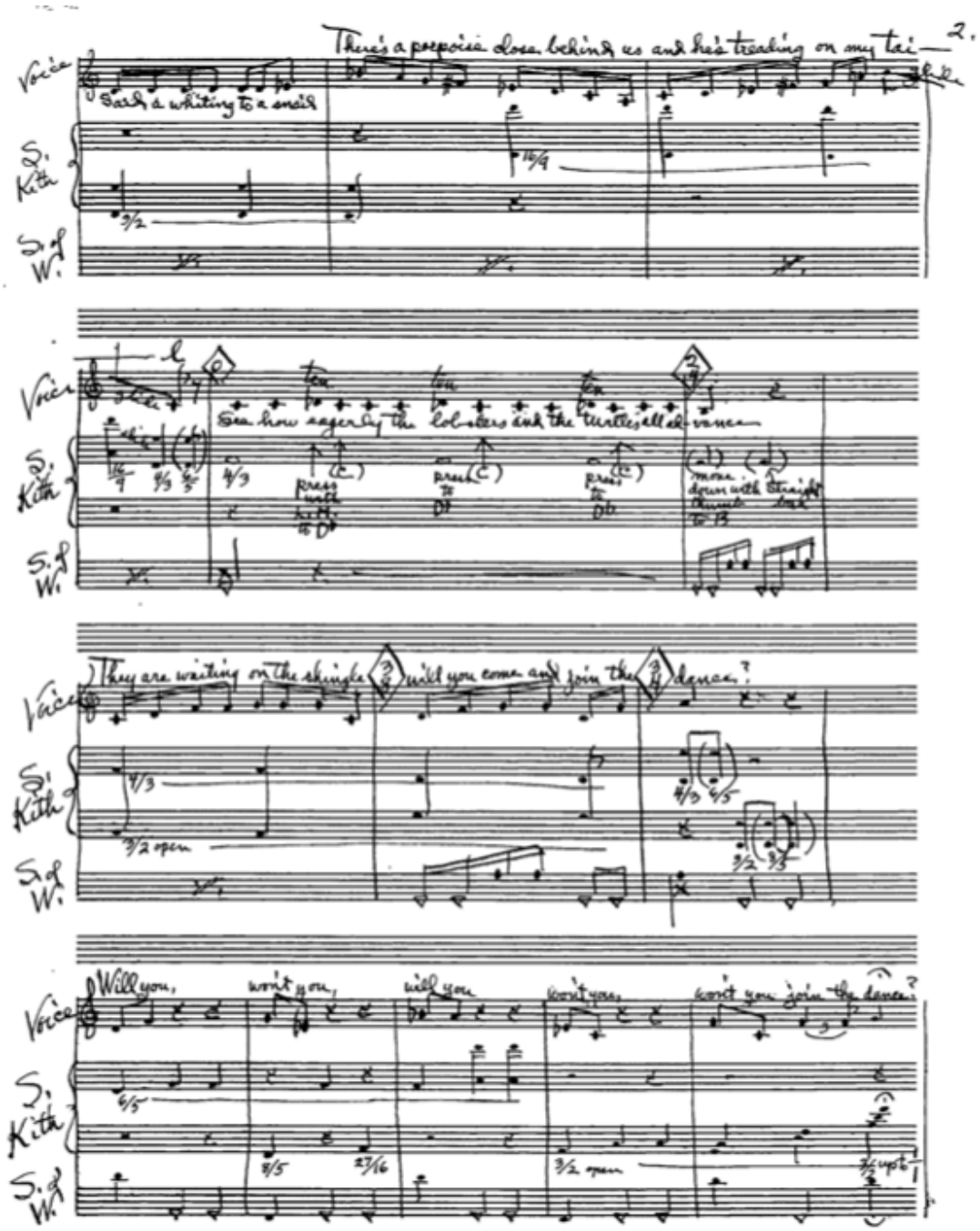

Figure 1.1
Lines 3-6 of "The Mock Turtle Song"

The first 3 lines use sixteenth-notes to give a "patter" style to the vocalization; a glissando at the end of the top line punctuates "tail;" the bottom line uses eighth-notes, slowing down the vocal delivery, resulting in a "singing" style.

"The Mock Turtle Song"

Stanza	Text	Vocalization
	Intro	
1	"Will you walk a little faster?" said a whiting to a snail. "There's a porpoise close behind us, and he's treading on my **tail.** See how eagerly the lobsters and the turtles all advance! They are waiting on the shingle — will you come and join the dance?	Patter **Glissando**
Refrain	*Will you, won't you, will you, won't you, will you join the dance?*	Singing
	Will you, won't you, will you, won't you, won't you join the dance?	Patter
	Instrumental Interlude	Dance
2	"You can really have no notion how **delightful** it will be When they take us up and throw us, with the lobsters, out to **sea!**" But the snail replied "Too far, too far!" and gave a look askance— Said he thanked the whiting kindly, but he would not join the dance.	Patter **Glissando**
Refrain	*Would not, could not, would not, could not, would not join the dance.*	Singing
	Would not, could not, would not, could not, could not join the dance.	Patter
	Instrumental Interlude	Dance
3	"What matters it how **far** we **go**?" his scaly friend **replied**. The further off from England the nearer is to **France**— There is another shore, you know, upon the other **side** Then turn not pale, beloved snail, but come and join the dance?	Middle-ground between patter and singing. Many **glissandi**
Refrain	*Will you, won't you, will you, won't you, won't you join the dance?*	Singing
	Will you, won't you, will you, won't you, won't you join the dance?"	Patter
	Outro	Dance

Table 1.1

"The Mock Turtle Song" form, text, and vocalizations

By the Rivers of Babylon
July 13, 1955

The original setting of Psalm 137, "By the Rivers of Babylon," was an early work for Partch's new tuning system. It was composed in 1931, for his new instrument, the Monophone (Adapted Viola), and voice. It was coupled with a setting of Psalm 23, "The Lord Is My Shepherd." These early works were presented in a series of recitals and billed as Tone Declamations. Partch returned to a number of these works later in his career to take advantage of his expanding instrument collection. Some of the works were thoroughly reconceptualized (*The Potion Scene*), and some remain true to the early settings. *By the Rivers of Babylon* is one of the latter. The song's structure remains the same from the earliest setting in 1931 to the 1941 version, through the 1955 version. The instrumentation is consistent—though expanding—through the versions. The 1931 version is for voice and Adapted Viola; the 1941 version added Kithara and Chromelodeon. The final 1955 version replaced the Kithara with Kithara II—an instrument with larger resonators, resulting in a stronger bass register—and the Adapted Viola with cello,[25] maintaining the Chromelodeon and voice.

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[25] In an attempt to distance himself as the central performer of his own works, Partch scored *Babylon, Potion,* and *San Francisco* for cello, rather than the Adapted Viola. He would have preferred to continue using the Adapted Viola, but by scoring for cello, he forced his own hand, so to speak, to detach as a performer. The parts, in any case, are written for the Adapted Viola in the original versions.

Of the three versions, the 1955 setting has the most effective use of the voice. Partch, again, reinforces the structure and creates dramatic contours by changing the approach to the voice and instrumentation throughout the setting. Section A uses a free rhythm, with Intoning Voice, set low in the vocalist's range. The next section (B) is an extended lament, in the highest range. The final section settles in the mid-range, with a declamatory style (Table 1.2). He achieves timbral variety by exploring three distinct areas of the vocalist's tessitura, changing the rhythmic style, and using different combinations of instruments for each section. The opening is a prayer, the middle is a lament, and the final section is an "impassioned enunciation."[26] Each section has a smaller dramatic arc and the work, as a whole, has a strong sense of directionality and overall dramatic contour.

By the Rivers of Babylon was a strong piece for Partch from the time of its initial conception. The lament in section B, which exists in all three versions, breaks up the monotony of using exclusively Intoning Voice. What changed, throughout, were the musical forces and the contrasts between the three sections, aided—in part—by using different tessituras for the vocal part, which force dramatic timbral changes. In his earlier

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[26] On the occasion of its recording in 1945, Partch's statement on this work describes his approach to the setting.

Harry Partch and Philip Blackburn, *Harry Partch: Enclosure Two—Historic Speech-Music Recordings,* CD booklet (Saint Paul: Innova Records, 1995), 15.

works, Partch did not use extremes (highs and lows) of a vocal range. Most of the vocal parts are for a speaking range or lower. When he began composing with the extremes, he immediately found another tool to create more interesting and dramatic vocal works. Significantly, in the 1961 recording by the Gate 5 Ensemble[27] Partch used a female vocalist. The previous recording from 1945 used a male voice. Whether he used a female vocalist by choice or by circumstance, it resulted in greater contrasts in the vocal extremes and a captivating and compelling performance, especially in the declamatory section at the end.

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[27] Harry Partch and Philip Blackburn, *Harry Partch: Enclosure V—On an Ancient Greek Theme.* CD (Saint Paul: Innova Records, 1998), disk 2, track 19.

By the Rivers of Babylon

Form	Text	Notes on the Voice	Instrumental Notes
A	By the rivers of Babylon, There we sat down, Yea, we wept When we remembered Zion— Upon the willows in the midst thereof we hung our harps. For there they that led us captive asked of us a song, And our tormentors required of us mirth, saying: Sing us one of the songs of Zion. How shall we sing the Lord's song in a strange land?	Intoning Voice, free rhythm. Low tessitura ~C4-A5	Chromelodeon with sparse support, alternating chords and unisons with the voice
B	Lament	Lyrical, full voice High tessitura ~C5-A#6	Cello and Kithara II with moving lines against the long-held notes in the voice Chromelodeon joins towards the end of the section
C	If I forget thee O Jerusalem Let my right hand be forgotten Let my tongue cleave to the roof of my mouth If I remember thee not If I set not Jerusalem Above my chief joy.	Declamatory style Mid-range tessitura Centers around ~B5	Cello and Kithara support the declamatory style with quarter and half notes. Chromelodeon plays an ascending—primarily two-beat—eighth-note pattern

Table 1.2

By the Rivers of Babylon form, text, vocal and instrumental notes

***The Potion Scene*—from Shakespeare's *Romeo and Juliet*[28]**
July 10, 1955

Of all the works composed in the summer of 1955 (including the works from *The Wayward*), *The Potion Scene* from Shakespeare's *Romeo and Juliet* was, by far, the most extensively reworked. The piece was completely reconceived and recomposed. The earlier setting, from 1931, was one of Partch's early works for Adapted Voice and Viola and was performed in the first presentations of his new tuning system. The original is a recitation of Juliet's soliloquy from Act IV, scene iii of *Romeo and Juliet* and was limited by both the newness of Partch's system and the dramatic capabilities of a single instrument. When he returned to the text, Partch had a whole arsenal of instruments, over twenty years working with his tuning system, and a greater understanding of the dramatic capacity of such a text.

At the heart of this reconception is a clear idea of the dramatic contour from the outset. The piece understands where it's going, and the directionality is composed directly into the work. There are a number of musical elements, including form, instrumentation, texture, tempo shifts, and vocal setting that contribute to this sense of directionality. Additionally, there is a bit of theatrical spectacle, inherent in the composition.

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[28] See Table 1.3 and 1.4 on pages 38-9 for analysis and text of the work.

Potion is broken into six parts, which follow the different scenarios within the text. The opening gives context for the scene, as the Nurse and Lady Capulet leave Juliet's room. She bids them farewell (A). Juliet then changes her focus to the potion she has been given by Friar Lawrence and, in four distinct episodes, imagines scenarios that may occur if she drinks the potion, each scenario worse than the previous one (B-E). The closing section brings Juliet out of her inner turmoil experienced in the four episodes, to a very outward expression of terror before she drinks the potion (F). Both sections A and F contain action within the scene (characters leaving, drinking the vial), while the middle episodes (B-E) exist only in Juliet's mind. The form follows the natural breaks in the text, and every other element of music reinforces the form.

Partch selected a particular set of instruments for this piece that allow for a great deal of timbral exploration. The cello, which, as in *Babylon,* Partch used to remove himself as a performer, is joined by Kithara II, Chromelodeon I, Bass Marimba, Marimba Eroica, and Spoils of War.[29] The main vocal line is for low soprano, with a section for two high sopranos, an instance where Partch uses the extremes of the vocal range for dramatic contrast.

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[29] Spoils is not included in the title page instrumentation but is present in the score.

Partch uses texture to reinforce the overall structure of the work and enhance the dramatic contour. In each section (A-E), the texture becomes thicker as the scenarios in Juliet's mind become more and more frightening. The new textures for each section are established in the small interludes between the sections. Partch uses a slowly climbing chromatic line to build dramatic tension. In its first occurrence, the gesture goes from a 33/32 (~G#) to an 11/8 (~C#) in thirteen distinct microtones. The work opens with the cello and Kithara—the creeping cello line setting an atmosphere full of unease and tension (Figure 1.2).

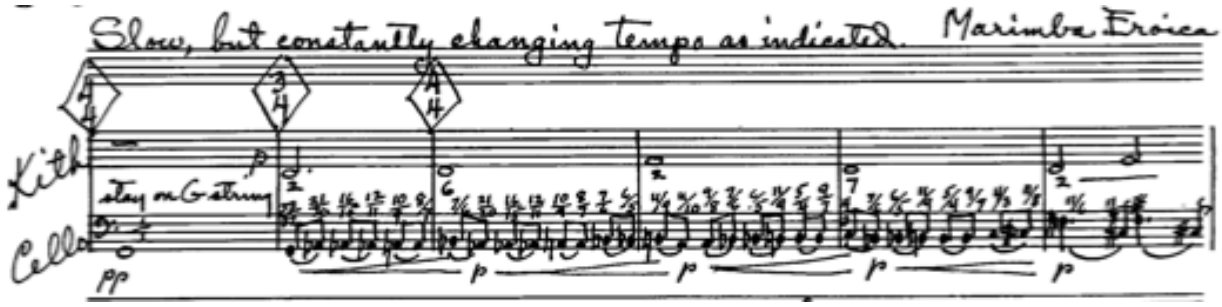

Figure 1.2
The opening, chromatic line in the cello also serves as an interlude between episodes.

In the interlude to the first scenario (B), Partch adds the Chromelodeon to the ascending line (Figure 1.3). In section B, the Bass Marimba is added, sparsely, to the ensemble before joining the ascending pattern before section C (Figure 1.4). The interlude between C and D continues with the same instrumentation. However, the cello is now playing in octaves and the Bass Marimba has tremolos, both of which change the density of the music

(Figure 1.5). In the transition to section E, Partch both shortens the interlude to a single bar and uses a high tessitura for the cello, in octaves, continuing the ascending line into a frenzy before falling into a low, still unison.

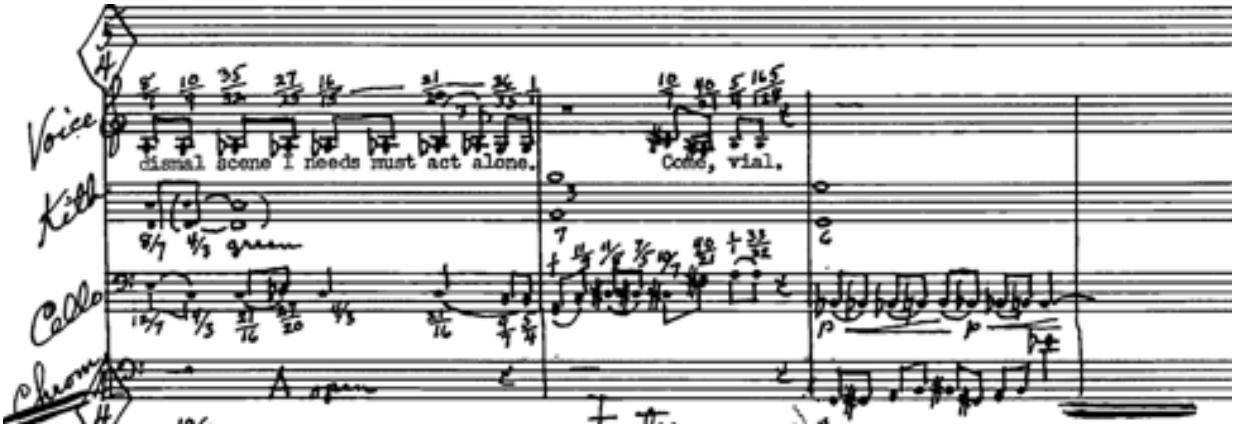

Figure 1.3
The Chromelodeon is added to the cello line for the interlude to Section B.

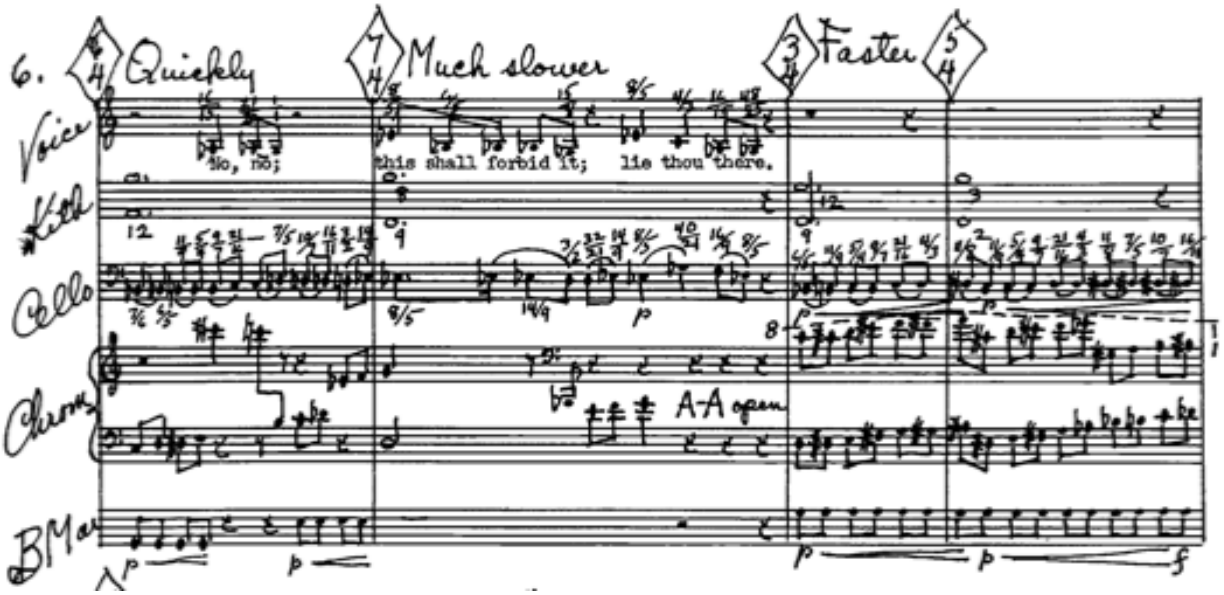

Figure 1.4
Bass Marimba is added to the Chromelodeon and cello line for the interlude to Section C.

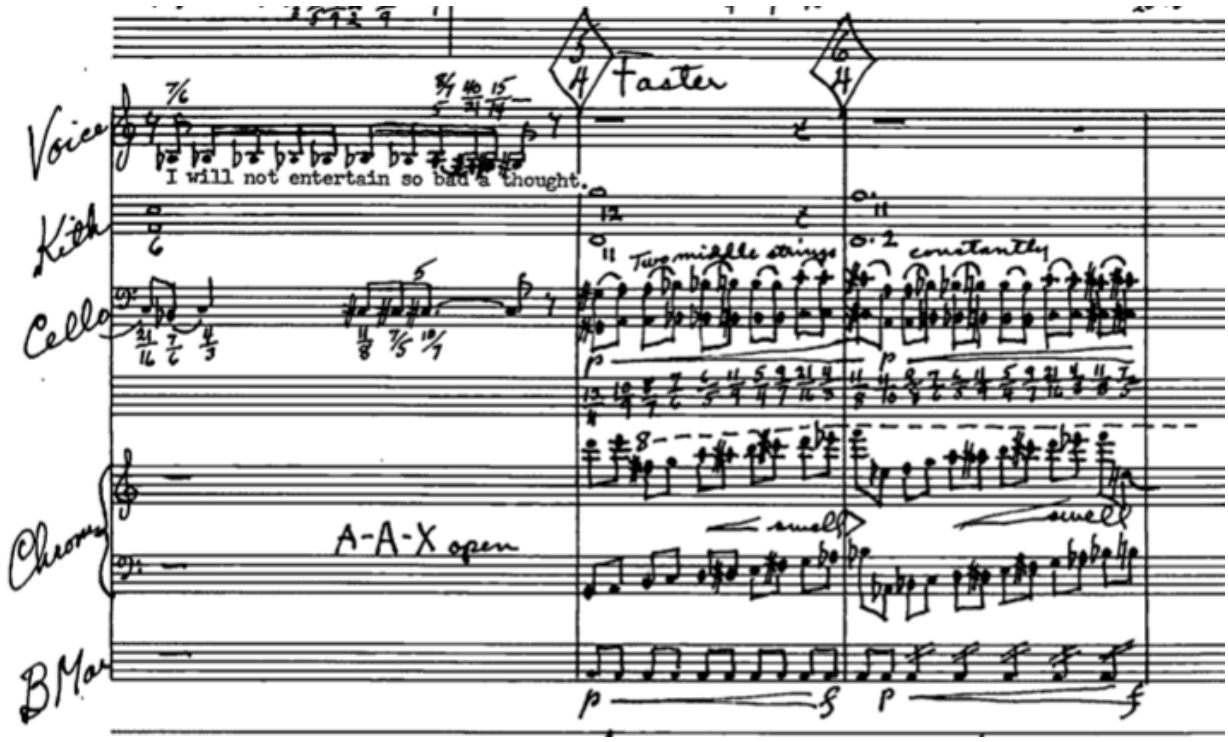

Figure 1.5
The instrumentation remains consistent for the interlude to section D, however, the octaves in the cello and Chromelodeon and the tremolos in the Bass Marimba change the density.

At this moment, the Marimba Eroica enters. This is the most dramatic moment in the piece, where suddenly the texture becomes sparse, after absolute chaos. What's more, the Eroica is a bit of theatrical spectacle, with heavy hits with a Mjölniresque mallet that reverberates through the playing space. The "blatant yet majestic" Eroica, with its "stylized grandeur," is a "visceral assault"[30] (Figure 1.6). Section E builds to the climax, but rather than simply creating denser textures, Partch varies them throughout the section. The first

[30] Gilmore, *Harry Partch: A Biography,* 203.

measure is still and intense before exploding into chaos with the sudden entrance of two disturbingly high sopranos. The sub-bass in the Chromelodeon enters, and the two Marimbas provide a steady intensity. Towards the second half of this long section, the texture becomes more dense, toward a climax; the cello is in octaves, there are tremolos in the Bass Marimba, and the Eroica's presence is constant and undeniable. As the vocalist delivers the final line of this section, "And in this rage, with some great kinsman's bone/As with a club, dash out my desperate brains?," silence falls on the ensemble. (Figure 1.7).

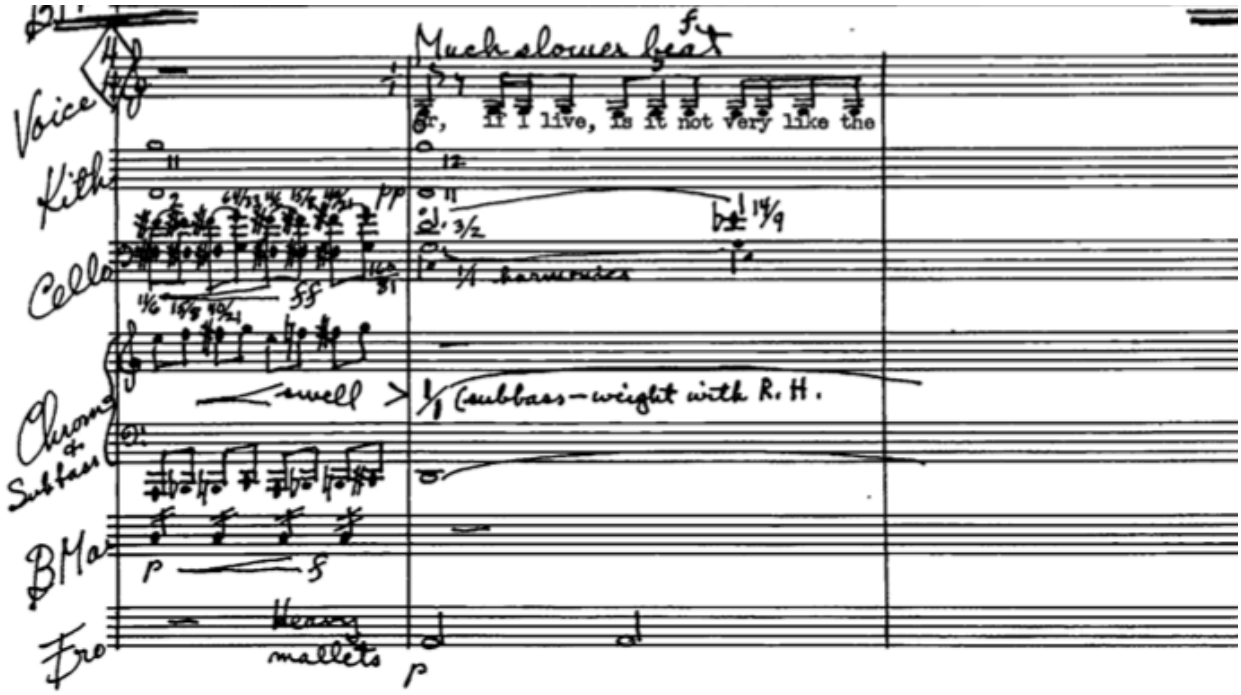

Figure 1.6
The interlude is shorter and more chaotic before the entrance of the Eroica where the texture becomes sparse and the ensemble is in unison (1/1) at section E.

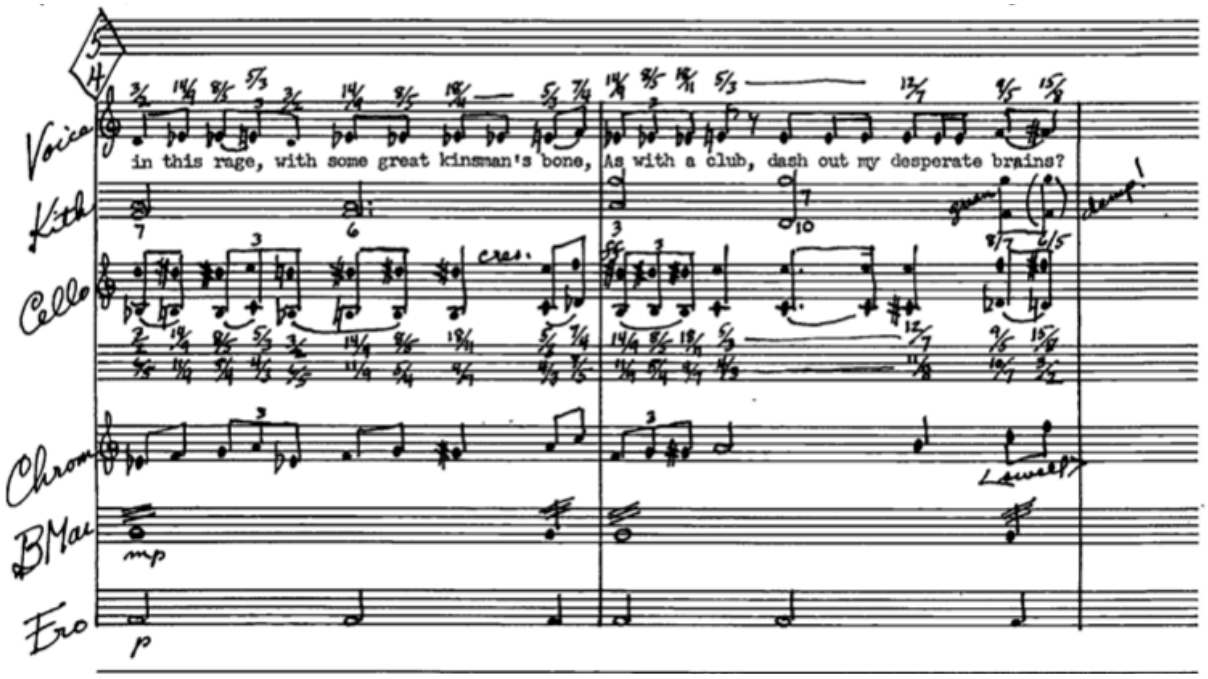

Figure 1.7
The frenzy builds to the last note before silence falls on the ensemble.

The silence is deafening and only heightens the tension. The final transition is something different altogether. There is no cello nor Kithara II, which were the steady instruments throughout. Only the two sopranos (now singing in a midrange), Chromelodeon (with sub-bass), and the Eroica remain from the established ensemble. But Partch introduces a new instrument at this moment: the Cloud-Chamber Bowl on the Spoils of War. The timbre is cold and jarring and signals the final section (F) of the piece (Figure 1.8).

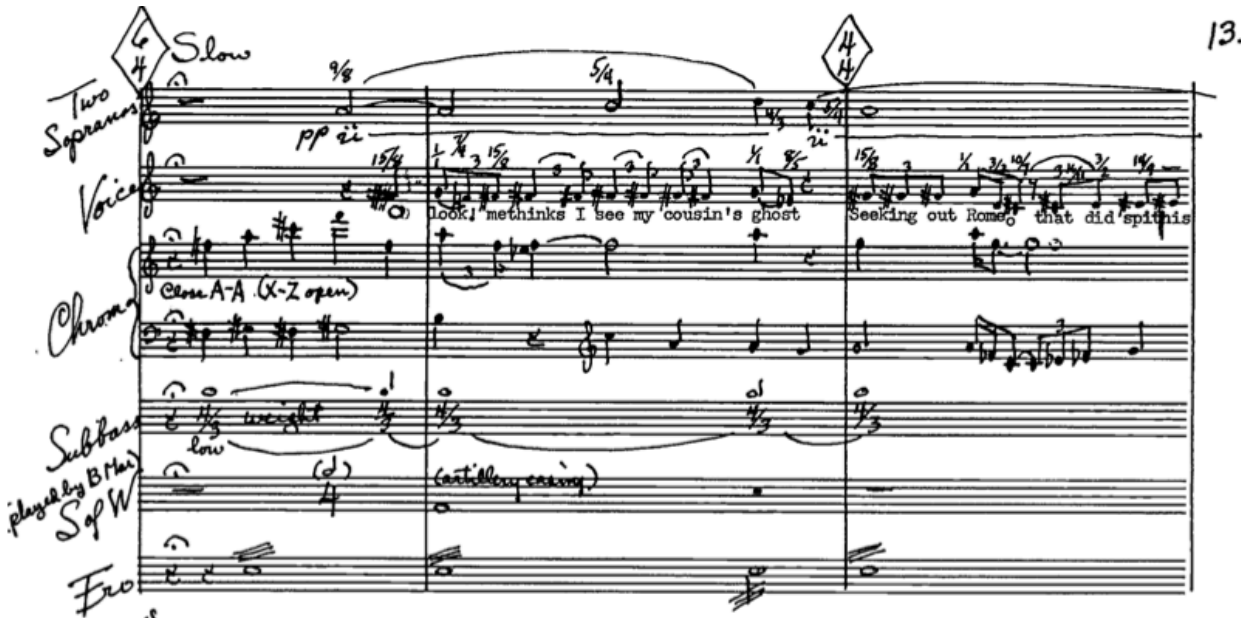

Figure 1.8
After the fermata, Partch introduces the Cloud-Chamber Bowl (Spoils of War) to signal the final section (F).

By using texture to reinforce formal and dramatic structure, Partch gives the piece directionality and gives the instruments special meaning within the context of the drama. The cello and Kithara, for instance, are Juliet's internal thoughts and remain a steady presence until she loses her mind at the end of Section E. At that point, they disappear before returning at the very end, once she has gathered herself and is resolute to drink the vial. Throughout the piece, the other instruments are cast as disruptive thoughts, introduced slowly and building as her imagination overwhelms her consciousness, threatening to overcome Juliet's mind. The Eroica and the two high sopranos are the most jarring of these disruptions—the highest high and the lowest low of the whole piece. The strike of the bell snaps Juliet out of her mental state, but she isn't quite present—she has a

vision of a ghost. It takes her time to regain her consciousness, which is supported, instrumentally, by the absence of the cello and Kithara.

Potion is a curious study in vocal expression. A note in the score reads: *Juliet's part should be spoken close to a unidirectional microphone, to ensure that the soft but intense words are heard through the instrumental sounds. Nothing else is to be amplified.* While the use of this particular amplification technique is unnecessary in performance, Partch's intent with the vocal line is clear—he is thinking about expression, timbre, and intensity. The range is relatively small and sits in the lowest register of the vocalist through sections A-E, the lowest pitch a 2/1 (~G3), and the highest 18/11 (~Eb4). Only in the final section, when the ghost appears, does the range increase, and only slightly—to the octave of the 1/1 (~G4). The vocalist's task is to find expressive potential when dealing with very small intervals and no big leaps. Following the instrumental line, as it builds in density and dynamics, is an element that the vocalist can use as an expressive tool; she can follow the instrumental contours in shaping her own vocal line.

But a remarkable attribute of this piece is how Partch treats time and how that treatment affects the delivery of the text. A note at the beginning of the score says, "Slow, but constantly change tempo as indicated." These tempo changes occur sporadically and are,

indeed, constant. For instance, in Figure 1.4, within three bars, there are three meter changes and three tempo changes: “Quickly,” “Much slower,” “Faster.” In another section, a single bar is marked “Slow," but the final beat is “Previous time,” which is fast. In the final section (F), Partch marks the entire section as “Slow” and then puts another “Slow!” as a “subtle” reminder in the final phrase.

The constant stretching and pulling of time directly impacts the recitation of the text by speeding up and slowing down the delivery. The tempo's malleable nature is intentional and enhances small moments in the text, reinforcing dramatic structures within the whole. On a very basic level, as in “Mock Turtle,” by changing the rhythmic setting, Partch changes the vocal timbre. A slow section in eighth notes will sound more song-like than a fast section full of sixteenth notes. Since he limits the vocal range, the dramatic contour is enhanced, not by great leaps and bounds, but by playing with time, which gives the vocalist several expressive tools—such as timbre, dynamics, and diction—at her disposal.

Potion is the one work in *Summer 1955* that transcends from art song to dramatic work. Though the piece is short in duration, it functions as a short-form theater piece. This is—in part—inherent in the text itself, which is from a dramatic work. But the original setting of *Potion* was not a theatrical piece. It was an art song. So text, alone, does not a drama

make. *The Potion Scene* finds its dramatic power in the elements Partch was refining during this period: using the voice to find a full spectrum of emotional capacity through timbre, using the instruments as characters within the drama, and—most importantly—creating a strong sense of dramatic contour and overall cohesiveness for the piece.

It is easy to regard *Summer 1955* as a small collection of works simply thrown together for ease of copyright, a "rather meaningless grouping…not intended to be"[31] performed as a cycle. But if we delve deeper into each work, multiple elements show a composer who is refining his craft—in this case, how to use the voice, the instruments, and form to convey a particular dramatic intention. Whether it be the short, whimsical set of Lewis Carroll songs, the earnest setting of *By the Rivers of Babylon,* or an entire compact theatre piece with *Potion,* in this set, Partch finally found the full dramatic potential of the voice and his spectacular instruments.

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[31] Gilmore, *Harry Partch: A Biography,* 436n59.

Table 1.3 *The Potion Scene* analysis

The Potion Scene from Shakespeare's *Romeo and Juliet*, act 4, scene 3 as set by Harry Partch (1955)

Formal Section	Textual attributes	Musical Attributes	Tempo Markings	Breath
A	Introduces the context for the scene. The Nurse and Lady Capulet have left Juliet alone. Her feelings of fear are expressed.	Cello opening introduces ascending chromatic motive; with Kithara II.	Slow, but constantly changing tempo; Slower; Faster	Long, Shallow
B	Episode 1: Juliet imagines, simply, that the mixture will not work and she will be forced to marry Paris. She presents a dagger that will "prevent" a marriage from occurring.	Cello motive in the transition; Chromelodeon enters, follows cello contour. Bass Marimba introduced with steady eighth note rhythm(s).	Faster; Quickly; Much Slower	Long, Shallow
C	Episode 2: Perhaps the Friar has given her poison to kill her and protect his own reputation. She dismisses the possibility.	Ascending motive restarts with full instrumental forces (cello, Ch., KII, BM). Section ends with beginning cello/KII instrumentation.	Faster; Slower	Long, Shallow
D	Episode 3: She imagines she might wake up in the tomb and suffocate waiting for Romeo.	Ascending motive in octaves in cello and Ch.; BM begins tremolos and sporadic sixteenth note rhythmic gestures; End of section has ascending motive in highest tessitura.	Faster	Rate is increasing to fast, shallow breath
E	Episode 4: The worst scenario. she will wake up, trapped in the vault, surrounded by the spirits of her ancestors. She imagines the atmosphere —the sound and smell—and that it all might drive her to madness.	1/1 & 2/1 unisons, Eroica entrance; "Much Slower Beat" marked. Two high voices introduced as "spirits" interjecting throughout the section. Climax in the final line, followed by a fermata.	Much slower beat; Slow; [Accel.]; Previous Time (fast)	Restart long, shallow and build slowly throughout the section to a very fast, shallow breathing pattern, building to the use of the Sounding Breath at the fermata.
F	In the final section, Juliet sees a vision of her cousin Tybalt's ghost, seeking revenge on Romeo. She begs him to retreat. In the final moments, she lifts the vial to Romeo and drinks.	Tremelo in Eroica. Bell Tolls in Spoils. Texture is sparser. Tessitura of all instruments lower. Tessitura of two sopranos also lower.	Slow Slow!	Using the physical sensation from the previous section, breathing gradually slows back to long, shallow breaths.

The Potion Scene Text

A	Farewell!—God knows when we shall meet again. I have a faint cold fear thrills through my veins That almost freezes up the heat of life: I'll call them back again to comfort me;— Nurse!—What should she do here? My dismal scene I needs must act alone.— Come, vial.—
B	What if this mixture do not work at all? Shall I be married, then, to-morrow morning?— No, No!—this shall forbid it:—lie thou there.—
C	What if it be a poison, which the friar Subtly hath minister'd to have me dead, Lest in this marriage he should be dishonour'd, Because he married me before to Romeo? I fear it is: and yet methinks it should not, For he hath still been tried a holy man:— I will not entertain so bad a thought.—
D	How if, when I am laid into the tomb, I wake before the time that Romeo Come to redeem me? there's a fearful point! Shall I not then be stifled in the vault, To whose foul mouth no healthsome air breathes in, And there die strangled ere my Romeo comes?
E	Or, if I live, is it not very like The horrible conceit of death and night, Together with the terror of the place,— As in a vault, an ancient receptacle, Where, for this many hundred years, the bones Of all my buried ancestors are pack'd; Where bloody Tybalt, yet but green in earth, Lies festering in his shroud; Where, as they say, At some hours in the night spirits resort;— Alack, alack, is it not like that I, So early waking,—what with loathsome smells, And shrieks like mandrakes torn out of the earth, That living mortals, hearing them, run mad;— O, if I wake, shall I not be distraught, Environed with all these hideous fears? And madly play with my forefathers' joints? And pluck the mangled Tybalt from his shroud? And, in this rage, with some great kinsman's bone, As with a club, dash out my desperate brains?—
F	O, look! methinks I see my cousin's ghost Seeking out Romeo, that did spit his body Upon a rapier's point:—stay, Tybalt, stay!— Romeo, I come! this do I drink to thee.

Table 1.4

The Potion Scene Text

The Wayward

The Wayward is a grouping of pieces rewritten as a single dramatic work. It includes *Barstow: Eight Hitchhikers' Inscriptions from a Highway Railing at Barstow, California*; *San Francisco: A Setting of the Cries of Two Newsboys On a Foggy Night in the 'Twenties*; *The Letter: A Depression Message from a Hobo Friend*; and *U.S. Highball: A Musical Account of a Transcontinental Hobo Trip.*[32] Sometimes referred to as the "hobo opera," The Wayward brought together early works, each delving into some part of the experience of disenfranchised peoples during the Great Depression (e.g., hobos, newsboys). The works "contain remarkably evocative language; a portrait of speech patterns and mannerisms that, filtered through daily experience, were not only modes of communication but

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[32] A version of *Ulysses at the Edge* is included in some copies of *The Wayward,* including the copies at San Jose State University and the University of Illinois-Urbana. However, Thomas McGeary explains in his descriptive catalog that *Ulysses* "seems to be added to the collection after it had been submitted for copyright" and the copy at the Library of Congress does not contain *Ulysses,* nor is the work mentioned in the title page. Further, "unlike other copies, [the LOC copy] is paginated continuously throughout." Moreover, Partch did not include *Ulysses* in his own performances of *The Wayward.*

Thomas McGeary, *The Music of Harry Partch: A Descriptive Catalog,* (Brooklyn, N.Y.: Institute for Studies in American Music, Conservatory of Music Brooklyn College of the City University of New York, 1991), 120.

models of expression."[33] Each work follows its own compositional evolution into what becomes *The Wayward. Barstow*, originally composed in 1941 for Adapted Guitar and Voice, added the Chromelodeon and Kithara in 1943 before settling on the version included in *The Wayward*, for Voice, Surrogate Kithara, Adapted Guitar III, Chromelodeon, and Diamond Marimba, and Chorus.[34] *San Francisco*, composed for voice, Adapted Viola, Chromelodeon, and Kithara in 1943, utilized the new Kithara II and the sub-bass of the Chromelodeon in the 1955 rewrite. *The Letter* went through multiple rewrites adding to the original instrumentation of Adapted Guitar, Voice, and Kithara (1943). The 1950 and 1951 versions include the Diamond Marimba and Bass Marimba, along with the original instrumentation. The *Wayward* version has a greatly expanded instrumentation of Voice, Kithara II, Pollux (Harmonic Canon), Surrogate Kithara,

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[33] Jon Szanto, "Lyrical Partch: A compilation of lyrics from his works," Corporeal, last updated April 23, 2016, accessed October 29, 2020, https://www.corporeal.com/lyrical.html.

[34] The 1955 version included in *The Wayward* does not list Chorus or additional voice in the instrument list, however, he assigns vocalization to the ensemble, throughout. A final version of *Barstow,* from 1968, expanded the piece further. It included Chorus Voice, Rhythmic Speaking and/or Singing Voice, Surrogate Kithara, Chromelodeon I, Diamond Marimba, and Bamboo Marimba. Colophon includes: "This score is simply a more readable presentation and includes changes made during rehearsals in 1958 in Evanston." In reality, the changes were more substantial—including the division of the voices, the abandonment of the Adapted Guitar (which was in all the previous versions), and the addition of the Bamboo Marimba. The 1968 rewrite is the version used in modern performances of *The Wayward.*

McGeary, *Harry Partch: A Descriptive Catalog,* 24.

Diamond Marimba, and Bass Marimba (1955). *U.S. Highball* began as a work for Voice and Adapted Guitar. Partch added more voices, the Chromelodeon, and Kithara (both versions 1943), before the first version was performed. The rewrite for *Wayward* i ncludes Subjective Voice (baritone)—in singing manner, Objective Voice (bass)—in spoken manner, Kithara II, Surrogate Kithara, Castor and Pollux, Chromelodeon, Diamond Marimba, Bamboo Marimba, Bass Marimba, and Spoils of War.[35]

The expansion of musical forces in all four pieces that make up *The Wayward* is an important dramatic element. A larger ensemble brings a kind of spectacle to the performance while expanding timbral variety, which brings musical interest. However, the four parts do not share musical material, and there isn't a single Partch instrument that connects all of the works to each other. It is the use of voice and the character of the texts which provide the through-lines and make *The Wayward* a coherent dramatic work.

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[35] The Blo-boy, an instrument built specifically for *U.S. Highball* in 1958, is "more of an invention that a musical instrument…bellows with a 1912 auto exhaust horn and three small pipes attached…to render, in conjunction with Chromelodeon I, 'a fairly realistic impression, even to the echo in the distant foothills of a Southern Pacific freight train crawling through the steep pass sixty miles away, then racing down the near side." As it was added after the 1955 version, I've left it off of the listed instrumentation, along with the Cloud-Chamber Bowls.

Gilmore, *Harry Partch*, 277, footnote 37.

When the individual works are performed as *The Wayward,* using the same vocalists throughout is important for dramatic consistency. Each vocalist is cast as a hobo, and the ensemble members are the world and people surrounding them, providing the musical foundation and vocal commentary. Though the subject of each movement differs, they are grounded as part of the hobo experience. *Barstow* takes its text from inscriptions at a highway railing, *San Francisco* is Partch's own experience hearing newsboys cry sometime in the late 1920s,[36] *The Letter* sets the text of a letter received by Partch from his friend Pablo, and *U.S. Highball* is Partch's own texts documented from a rail trip from San Francisco[37] to Chicago in September 1941.

The vocal writing itself is a departure from the earlier Intoning Voice works. The original versions of both *Barstow* and *Highball* are for Adapted Guitar and Voice, with a single performer. The works rely on a single musician to explore the emotional spectrum of their individual voice. The result is a very intimate and personal expression—there is a loneliness in the early versions that speaks very much to part of the hobo experience. The smaller ensemble versions of *San Francisco* and *The Letter,* much like *Barstow* and *Highball,* have a very intimate instrumentation and a single vocalist.

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[36] McGeary, *Harry Partch: A Descriptive Catalog,* 109.

[37] The earliest version documents a rail trip from Carmel to Chicago.

By arranging these works for multiple vocalists in *The Wayward*, the spectrum of vocal timbres available for exploration is expanded. There is immediately a relationship between the vocalists—a connection between two human beings who share an experience and react to each other. There is also a connection with the members of the ensemble, resulting in a little musical community. Combining these four works together allows for a different type of hobo experience, one grounded in a sort of chaotic loneliness: alone on the rails, but with a whole, noisy world surrounding the characters.

The arrangement of the pieces is important for the dramatic contour, both textually and musically. *Barstow* is a collection of inscriptions, and though there are occasionally names attached to the texts, they were not written by personal acquaintances of Partch. *San Francisco* reimagines, textually, an experience Partch observed as an outsider. He heard the newsboys cry, but he neither participated in the ritual nor personally knew the newsboys. With *The Letter,* we have the first personal text in *The Wayward*—a letter from a friend. Finally, *U.S. Highball* is an autobiographical account of riding the railways, from the composer's own experience and viewpoint. This contour, from impersonal to highly personal, is important for the dramatic experience. By starting with the impersonal (*Barstow)* before honing into such a personal account *(U.S. Highball)*, the audience is drawn further into the hoboing life, as Partch experienced it.

The placement of each work is also important, musically. *Barstow* is the second-longest movement of *The Wayward.* It begins with an emphatic proclamation of the title, followed by a small interlude on the Diamond Marimba and "NUMBER 1." Each of the eight inscriptions follows this pattern. As the piece progresses, the voices become more intertwined with interjections from the chorus voices, and as the work comes to a raucous ending, the entire ensemble shouts, "Why in hell did you come, anyway?" In placing *Barstow* first, Partch begins with a highly energetic opening number and establishes that the chorus of instrumentalists will vocalize—they are introduced as characters in the overall drama. The chorus vocalization will not return until the final movement of *The Wayward,* but by establishing it as one of the musical and dramatic tactics at his disposal, Partch is both previewing the remainder of the piece and placing the first bookend.

Barstow can and does function as its own short dramatic work. But *San Francisco* is the one work in *The Wayward* that really needs all the other movements. The text is atmospheric ("Get your pay-pay"), rather than linear, and as such, needs the directionality of the other movements. Compositionally, Partch uses a wash of sound, not unlike a fog, from which the text emerges. As Partch experienced the cries of newsboys from a distance, the atmospheric approach works, conceptually. After the spirited *Barstow,* a reduction of

musical forces and text is appropriate for the overall dramatic curve. *San Francisco* provides this short respite from the aural and visual sensations of *Barstow.*

The Letter is short in duration, like *San Francisco,* but has a linear, narrative-driven text, namely, the setting of a letter. Partch breaks up the text into little vignettes, some with rather humorous punch lines, each one beginning with an arpeggio motif on Harmonic Canon II and punctuated at the end with a droll musical interlude. Unlike *Barstow,* the text is a continuous narrative. After the atmospheric *San Francisco* it sets up the audience for the final work in *The Wayward: U.S. Highball,* returning to narrative-based texts.

U.S. Highball is longer in duration than the other three movements of *The Wayward* combined. Dramatically, it combines the narrative text with atmospheric music. *Highball* follows "Mac"[38] on a transcontinental rail trip from San Francisco to Chicago. Like

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[38] Partch changed the main character from Slim to Mac in the 1955 version. In his 1943 introduction of the work, he revealed that the work was autobiographical: "Finally, I am Slim. It would almost have to be so, and I may as well confess it." The change to a "more appropriately generic and common name" of Mac allowed Partch to step out of the work, much like he did when replacing the Adapted Viola with cello in *Babylon, Potion,* and *San Francisco.*

Partch, "'U.S. Highball: A Musical Account of Slim's Transcontinental Hobo Trip' Introduction (1943) in *Bitter Music,* 207.

Andrew Granade, *Harry Partch, Hobo Composer* (Rochester, NY: University of Rochester Press), 153.

Barstow and *The Letter, Highball* is split into vignettes, divided by the designation of a place on the rail-line between San Francisco and Chicago, such as “Leaving Elko, Neva-do” or “North Platte, Nebras-katte!” Most of the vignettes continue with text that speaks to Mac’s experience on the rails:

> There she jerks again! I can stand everything but them jerks. They make me nervous. And the dirt, too. Yesterday I washed all my clothes in the Roseville Jungle, and I looked so good when I put 'em on that I took a walk, up into town. Now look at me! Look at all the guys on this drag –– not only dirty but they're old before their time. Ridin' freights'll make an old man out of ya, Mac. Still, I can stand that, and the dirt. Can stand everything but the jerks.[39]

Musically, the instruments transform throughout *The Wayward* to become characters in the narrative. There is text painting within the instrumentation in each movement, but it is not until *Highball* that the instruments *become* a train, a whistle, or screeching brakes. The opening establishes the setting, with sounds reminiscent of a rail yard and train travel. Each instrument is introduced representing part of the mechanical and chaotic experience. The piece has a strong directionality, propelled by an oft returning "*chugga-*

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[39] Partch, “*U.S. Highball* Libretto and Scenario,” in *Bitter Music*, 262-3.

In addition to the works in *The Wayward,* Partch’s life within the hobo sub-culture is well-documented through his journals, “Bitter Music” and “End Littoral: The Journal of a Hiking Trip,” published in *Bitter Music.*

A short glossary of hobo terminology can be found in *Bitter Music,* 476-477. A more comprehensive glossary of hobo terminology used in Partch’s work is available in Granade’s *Hobo Composer,* 286-288.

chugga-chugga-chugga" sixteenth-notes in the ensemble. This atmospheric setting in the instruments combines with an increased vocal role for the instrumentalists, as they become characters found along the journey. This brings back the chorus vocals introduced in *Barstow,* giving *The Wayward* a nice balance while fulfilling that through-line.

The Wayward was conceived as a theatre work pieced together from earlier, related works for Intoning Voice. In *The Wayward,* Partch succeeds at creating a dramatic work that has and musical variety and utilizes the instruments and players as characters within the drama. It is important to consider the elements that make this work successful, dramatically. The placement of the movements, for musical and textual reasons, is paramount. If we consider *The Wayward* opening with *San Francisco*, the work doesn't have the same dramatic contour. The evolution of the texts, from impersonal to intimate, makes the impact of the autobiographical account in *Highball* stronger. If you reverse the texts, the impact of *Highball* will dwarf all the other movements.[40] The use of the instruments and players as essential elements of the story creates a more immersive narrative and acknowledges that the instruments are one of the most interesting things to watch and engage with during a Partch performance.

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[40] Once again, considering the exclusion of *Ulysses* in *The Wayward* (See footnote 28), if *Ulysses* were to follow *Highball,* it would destroy the momentum, connectivity, dramatic contour and cohesion of *The Wayward.* It simply does not fit, musically or dramatically.

Reconsidering *The Bewitched*

The Summer of 1955 in Sausalito was an intense time of artistic growth for Partch. Through these two works, *Summer 1955* and *The Wayward,* Partch worked through many elements of his music that were not as compelling in earlier works. Not every piece composed tackled every element, but we can say that at the end of this period, going into the rewrite of *The Bewitched,* Partch had a new understanding of the following dramatic elements:

1) The voice finds its full spectrum of emotional capacity when singing is added as an option for expression, rather than the exclusive use of the Intoning Voice. This variety adds vocal contrast, which is used to punctuate certain parts of the text or drama. The variety only bolsters the impact of the Intoning Voice.

Each of the components of both *Summer 1955* and *The Wayward* directly engages with text setting and the voice's dramatic potential. Though *The Bewitched: A Dance Satire* is a textless drama, without "a single word that is recognizable; it's all gibberish…[stemmed from Partch's] dream life,"[41] he applied some of the same elements to heighten the emotional impact of the voice in the work. Partch did not avoid different vocalizations in his earlier compositions, but he went through a period of growth with these works, and

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[41] Partch, Perlis interview, 15-16.

better understood how to use different styles of vocalizing in a way that made sense structurally, musically, and textually.

> 2) The instruments and players, which always create a spectacle, can be used as essential characters within the drama. This can be literal (e.g., a train whistle in *Highball*) or figurative (e.g., Juliet's internal psyche in *The Potion Scene*) use. Even in the cases where the characters are not well defined, each instrument and player has character and intent within the drama.

In both *Highball* and *Potion,* Partch engaged with the instruments as characters. This acknowledged, in some way, that the instruments on stage could not be ignored. By integrating them into the drama, the audience has permission to watch the instruments because they are a part of not only the music but the story itself.

> 3) Using instrumentalists as a vocal chorus adds cohesiveness to the overall dramatic concept. As it was so important for Partch to have the players on stage and *seen,* providing a role for the chorus to musically engage with the singer(s) facilitates a dramatic connection between the ensemble members.

In *The Wayward,* specifically *Barstow* and *Highball,* Partch further integrates the instrumentalists into the drama by making them part of a chorus, as commentators or characters. Prior to *The Wayward,* the chorus' usage was not fully integrated into the dramatic contour—the voices were a part of the instrumentation but lacked meaning. With the bookending of chorus voices in *The Wayward,* Partch found a compelling way to fully integrate the voices into the dramatic work.

> 4) A strong sense of the overall dramatic contour—using text or concept—is important for the overall cohesiveness. Understanding the smaller contours within a work are also critical—the placement of movements must be considered both in terms of text and music.

Each of the works in *Summer* and *The Wayward* showed improvement in overall dramatic concept, but *Potion* stands out for the full integration of many musical elements to create a small-form theatrical work, using text to guide the overall contour. *The Wayward* was more conceptual but had dramatic direction when Partch considered movement placement—both musically and textually. *Two Settings of Lewis Carrol* and *By the Rivers of Babylon* have strong musical contours, within the confines of a short song, and a defined dramatic character.

When considering *The Bewitched,* there are many remarkable differences between the early *Ballet Satire* and the later *Dance Satire.* In engaging with both versions, I've come to the realization that Partch became a better theatrical composer in the eight months between the two versions. Revisiting and reworking older works into cohesive dramatic pieces—either on a small or large scale—helped him to understand the importance of dramatic intent, the overall *purpose* of a dramatic work, going into the compositional process. This intent guided the compositional process, perfecting the elements discussed above, and led to expansion of *The Bewitched: A Dance Satire,* the first major theatrical

work guided by the "ancient rhythmic magic"[42] that defines Partch's post-1955 career. [43] It was at Gate 5 in Sausalito, that the musical and dramatic elements synthesized, finally fulfilling Partch's long-held goal of creating a compelling dramatic work.

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[42] *King Oedipus* (1951) and *Oedipus* (1952) are Partch's first major theatre works, but were neither percussion-driven nor fully Corporeal.

[43] In the years that followed, he would continue to write theatre works, including *Revelation in the Courthouse Park* (1960), *Water! Water!: An Intermission with Prologues and Epilogues* (1961), and *Delusion of the Fury* (1966).

Chapter 2

The Metamorphosis of *The Bewitched*[s]

THE OUTLINE IS INTRICATE—a twenty-four-page document that includes an introduction, a specific section on the dancing, a scenario, an argument, and a florid scene-by-scene description. How Partch must have seen it in his imagination: his instruments dominating the set on risers, "connected by a stairway, or a nexus of a stairway, which mature into an ascent without evident end," the dancers, whose "arms and eyes never go to heaven together" and his Witch, "on a throne near the front of the stage… draped in robes which assume different colors with changing lights…more frequently a dark silhouette, creating the illusion of a *presence.*"[44]

In the final paragraph of the introduction, Partch states:

> In writing this outline I have let my mind wander with little hindrance. My suggestions regarding stage-set, lights, costumes, and movements about the stage go into highly technical areas, and I would like to invoke experience and attitudes beyond my own. My statements are really

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[44] Harry Partch, Draft of *The Bewitched* Scenario*, Harry Partch Estate Archives,* The Sousa Archives and Center for American Music, University of Illinois-Urbana Champaign, Urbana, Illinois, Box 1, F.7, 2.

> questions: is this particular idea a good idea? in costume? in set? in lighting? in movement? is what I am asking throughout.[45] The important thing is an agreed-on basis for performance, so that a true collaboration and integration results. And *if* it resulted, a major step may be taken in rediscovering—in Western terms—an ancient value."[46]

The flexibility Partch suggested seems to contradict the scene-by-scene breakdown, where he presents each scene's overall concept—in great detail—sometimes giving specific information (characters, movement), but more often specifying the physiological state of the characters. The following scenario from *Scene 4: A Soul Tormented by Contemporary Music Finds a Humanizing Alchemy*, is representative of the document as a whole. Partch imagined this scene as "a formal solo, with modern dance farce at the end."[47]

> Of all the sad tales sung by the poets of old, some are sadder than this, some more poignant, many more tragic, but none more pathetic, for this is a scene of inner conflict—a conflict arising out of an absorbing regret over the passage of time.
>
> The story of this soul began with the injustice of having been born at such a miserable time in history as the present. But as the years passed, the regret became equivocal, because—except for such modern trivia as the current price of baby-sitters—it became so immersed in the bewitchment of some preceding century as in fact to function only in that century. Even the growing child falls somewhat behind the surge of the modern world, because of the shelter of his home, and during a year or so out on his own, he must catch up. Imagine, then, the degree of nervous tension that is

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[45] Ibid., 3. The final sentence in the draft says, "Even the music is subject to change—by lengthening, shortening, the changing of emphasis." It differs from the published version.

[46] Partch, "*The Bewitched* Scenario," in *Bitter Music,* 308.

[47] Ibid., 309.

> generated in the excruciating ordeal of being forced to catch up through a couple of centuries!
>
> The Chorus whistles dolefully, while the slow beats toll off the neuroses—one by one. The amplitude of the shocks increases. Now utter silence. Breathing loudly in a crescent of emotion, the Chorus of displaced musicians brings the climax. The other-century soul has returned to the world of living people through a whole-sounded abandonment to modern slapstick comedy![48]

To Partch, his outline so *clearly* communicated his desire for the staging that what happened next would remain a point of great ire for the rest of his life.

In an increasingly terse exchange of letters between Harry Partch and choreographer Alwyn Nikolais in February 1957, in the lead up to the premiere of *The Bewitched: A Dance Satire,* at the Festival of Contemporary Arts at University of Illinois, Urbana-Champaign on March 27, 1957, Partch made clear his displeasure at the direction Nikolais was taking the work. The root of the conflict was simple enough. Nikolais did not adhere to—nor fully understand—the work's concept, and by the time Partch became aware of the approach, it was too late to truly salvage the original concept.

For his part, Nikolais believed he was given a "freedom of treatment" toward the piece, but that Partch's extensive program notes "[threw him] right back to literal situations of

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[48] Ibid., 314.

undergrads, chorus girls, basket ball [sic] teams, boys chasing girls and situations in general which [were] not at all within the realm of [his] capabilities." His concern was with "the semantically vertical statement, not the horizontal narrative line of the playwright…more akin to music and poetry"[49] than to a linear narrative. Nikolais envisioned the work in the abstract, each scene taking on a different style of movement: a Modern Art Show, Marionette Theatre, Kabuki.

Partch was baffled that his scenario could be so misunderstood, especially considering his objection to abstract music,[50] which the "semantically vertical" would suggest. Further, that his concept was cheapened by "the cliché of Marionette Theatre for Visions Fill the Eyes of a Defeated Basketball Team in the Shower Room…or Circus Clowns for Two Detectives on the Tail of a Tricky Culprit Turn in their Badges"[51] enraged him. He responded:

> The dramatic and narrative time values in The Bewitched are more carefully and deliberately calculated than in any piece of music I ever wrote. In view of this, perhaps you can understand that I am both amazed and bewildered—even shocked—to find that you can read into this carefully calculated "narrative" music a "poetic" and "vertical" dance concept![52]…

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[49] Alwin Nikolais to Harry Partch, February 1957, in *Enclosure 2,* 232.

[50] See Part I: Corporeal vs Abstract Music, in *Genesis of a Music.*

[51] Harry Partch to Eleanor King, February 20, 1957, in *Enclosure 2,* 239.

[52] Harry Partch to Alwin Nikolais, February 19, 1957, in *Enclosure 2*, 238.

The idea that Partch wanted a true collaboration is suspect. In an unsent letter, written a few days later, Partch made this point clear:

> The *idea and the music* of The Bewitched are my creation. As I have repeatedly stated, and as is obvious in the score, they are one. To assume that being "free" means that you may use a composer's music and at the same time reject the *dramatic motivation* of that music, and without consulting him, is extraordinary indeed. It seems to me that the intolerableness of that kind of "freedom" is beyond debate.[53]

Given the detail of the scenario and the reaction to the interpretation, it is clear that, at least to Partch, *The Bewitched* was a finished work, putting into question his need for creative collaboration. What Partch wanted and needed was "only execution…[that] demanded talents beyond his own [which] were of a technical rather than a creative nature."[54]

Much has been made of this exchange and the conflict between Partch and Nikolais. The premiere was a critical success due, in part, to the reception to Nikolais's choreography, which was met with "almost universal critical acclaim…and made a tremendous impact

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[53] Harry Partch to Alwin Nikolais, February 25, 1957 (Never mailed), *Enclosure 2*, 239. Italics original.

[54] Bob Gilmore, "'A Soul Tormented': Alwin Nikolais and Harry Partch's 'The Bewitched'," *The Musical Quarterly*, Vol.69, No.1 (Spring 1995), 102.

on many people."[55] However, Partch felt the premiere was a failure and that his detailed scenario had been unceremoniously thrown by the wayside. The resentment toward Nikolais and the performance never repaired. In a letter dated June 6, 1973 to Carter Harman of C.R.I. (Composers Recordings Inc.) Partch included the following, which would act as a "much-needed" introduction to the re-release of *The Bewitched* on the C.R.I. label:

> Nearly everyone in the art professions positively beams when I say that I believe in an integration of stage and film arts. Subsequent to this enthusiastic approval, however, I have seldom experienced anything but treachery, from either filmmakers or choreographers. The Bewitched endured more of this than other work of mine [sic]…I discovered that what filmmakers and choreographers really want is musical yardage goods, to constitute "background" for whatever spur-of-the-moment ideas that they might concoct. To them, it is literally inconceivable that a dramatic composer could fashion a purpose that is equal to theirs. *Collaboration is just a word.* If they are not autocrats they are nothing. At first I was amused and disgusted. Later, this turned into a feeling of contempt.[56]

The melodrama of the Partch/Nikolais artistic disagreement is a part of Partchian lore. We can never know if the premiere would have been a success had it followed Partch's concept. Still, *The Bewitched* has endured as one of Partch's best known and most admired

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[55] Ibid., 100.

[56] Harry Partch to Carter Harman, June 6, 1973, *Harry Partch Estate Archives,* Box 3, F.28. Italics original.

works, a "compelling theater achievement [and] the work that most successfully validates his corporeal aesthetic."[57]

The Bewitched: A Dance Satire, and the colorful scenario that goes along with it, are worth exploring further. The idea and the music are often seen as a single unit, which evolved together. However, this is not the case. The development of *The Bewitched* started somewhere very different from the synthesis of "idea and music" that it became, the origins of which begin on December 17th, 1954 at Gate 5 in Sausalito.

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[57] Gilmore, "A Soul Tormented," 80.

Partch's use of the term "Corporeal" is discussed in the Preface, Chapter 1, and Chapter 5.

The Ballet Satire

Thirty-four days: the length of time it took Partch to compose *The Bewitched: A Ballet Satire*, the early and obscure version of his well-known theatre piece, *The Bewitched: A Dance Satire.*[58] Written between December 17, 1954, and January 19, 1955, The *Ballet Satire* and the later *Dance Satire* (September 1955) are the largest works composed during Partch's time in Sausalito. *Summer 1955* and *The Wayward* were compiled/composed/rewritten between the two versions.[59] The *Ballet Satire* was composed with both recording and touring in mind. The duration is approximately forty-five minutes, short enough to fit on an LP record. The instrumentation is modest enough to facilitate touring, including female voice, Bb clarinet, Adapted Viola, Adapted Guitar III, Kithara II, Twin Harmonic Canons, Surrogate Kithara, Chromelodeon I, Spoils of War, Diamond Marimba, Bass Marimba, and Marimba Eroica, requiring eight singing instrumentalists and one vocalist. The work is split into ten movements, or ten scenarios. These scenarios require "background music," provided by the ensemble, with a troupe of dancers acting out each scene.

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[58] The *Ballet Satire,* with fewer than five copies in existence, remained unperformed until April 2019 (see Chapter 3). The *Dance Satire,* by contrast, is one of Partch's most known and beloved works.

[59] See Chapter 1

Partch spent the winter and spring of 1955 planning for performances of *The Bewitched.* He considered both his neighbor, Maya Angelou and folk singer Odetta for the role of the Witch,[60] and attempted to congregate an ensemble to begin working on the piece. But his elaborate, textless, dance-based dramatic work proved a difficult sell. With institutions more interested in small lectures and one-off musical presentations of modest instrumental forces, the appeal of a touring theatrical work with a cast of eight instrumentalists, a vocalist, and a troop of dancers, plus the transportation and space for the instruments themselves, garnered little interest. He tried to salvage some of the project by presenting excerpts with no dancers, but each attempt at a performance fizzled. Further, the Gate 5 Ensemble, which was formed in 1953 to record the *Plectra and Percussion Dances*, struggled with personnel issues that would prove the ensemble's demise. Unable to hold a full rehearsal to present even an abbreviated version of *The Bewitched,* Parch related his frustrations to Ben Johnston, "I'm on the point of disbanding [the ensemble]."[61] Partch sent the script out to several contacts, with the hope of finding a choreographer, including Peter Yates, a friend and music critic. In the letter, Partch referred to the score as "the most 'unconscious' music I've ever written. One day later I

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[60] Gilmore, *Harry Partch: A Biography,* 230.

[61] Harry Partch to Ben Johnston, April 23, 1955.

had only a vague notion of what I'd written the day before."[62] Though this quotation is often interpreted as evidence of a divine inspiration that embodied Partch as he wrote this piece, I'd like to offer a different interpretation.

While the composition of *The Ballet Satire* was finished with breakneck speed, Partch had not fully fleshed out the concept of the work, as a whole—an issue he struggled with as he transitioned to writing larger ensemble and stage works. The sequence of events, in this instance, calls into question the level of intent going into the compositional process. The origins of the piece were seeded in the summer of 1952. Partch explains in *Genesis of a Music*:

> …a man visited my studio and suggested that if I could write a series of "backgrounds" for television—for airplane crashes, drownings, and murders in the park, I suppose—I might make a lot of money. But all I could really become interested in were such items as *Background Music for Filibusters in the United States Senate*, for which I saw little prospect of performance.[63]

Partch also noted that "literally dozens of what I could only call *lost musicians* [who] visited me at my studio in Sausalito" provided a source of inspiration, "plus an old interest in the ancient idea of the *benevolent, all-knowing* witch."[64] It is here that the history gets

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[62] Harry Partch to Peter Yates, April 15, 1955.

[63] Partch, *Genesis,* 334.

[64] Ibid.

murky, as timelines converge, and the general sequence of events is difficult to trace. The discrepancy lies within the mention of the "lost musicians," which are cited as a "creative seed" in the conception. But the original *Ballet Satire* makes no mention of these "lost musicians." In fact, only two of the "creative seeds" are present in the original version: the idea of "background" music and the "benevolent, all-knowing witch." The result, dramatically, is a set of ten scenes that lack a coherent through-line. However, the music itself retains continuity and connectivity, which is striking when considering the lack of dramatic concept for the work. The *idea and music* as a single entity was not fully conceived as he composed the *Ballet Satire*.

This is supported by three documents. The first is a twenty-two-page outline of the original *Ballet Satire.* In this document, Partch refers to the three elements as "The Witch, the Witch's Chorus (the orchestra), [and] the Bewitched (the dancers),"[65] with no mention of the "lost musicians." While the document is undated, it can be dated sometime after Partch completed the score, because it contains specific musical cues with line numbers. The outline begins with statements on The Witch, The Music, and The Stage, followed by a scene-by-scene walkthrough. Each scene is detailed and includes characters, costumes, movement, and some dialogue. The boxed numbers are actions, and the musical cues are

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[65]Partch, "*The Bewitched: A Ballet Satire* Scenario," undated, *Harry Partch Estate Archives,* box 1, f 2, 1.

listed by line (Figure 2.1). What's absent from each scene is a clear dramatic narrative. The dialogue does little to explain what is happening in each scene; Partch seems to be relying on the titles of the movements to suggest intent and narrative.

The ten scenes have forty-four named characters (dancers), with costuming that places them in such varied periods as the "fourteenth century,"[66] the "Fifteenth century,"[67] Ancient Greece, and modern times. Partch is very specific, in one instance, suggesting costumes from "pp. 81, 83, 97, 99 of English Costumes from the Fourteenth through the Nineteenth Century, The Macmillian Co., N.Y., 1937."[68] This specificity alludes to a strong concept, but I would argue that Partch was lost in a sea of ideas and unable to pinpoint an overall dramatic idea; rather, he conceives each movement as an individual scene, with no dramatic coherence between the scenes other than the presence of The Witch.

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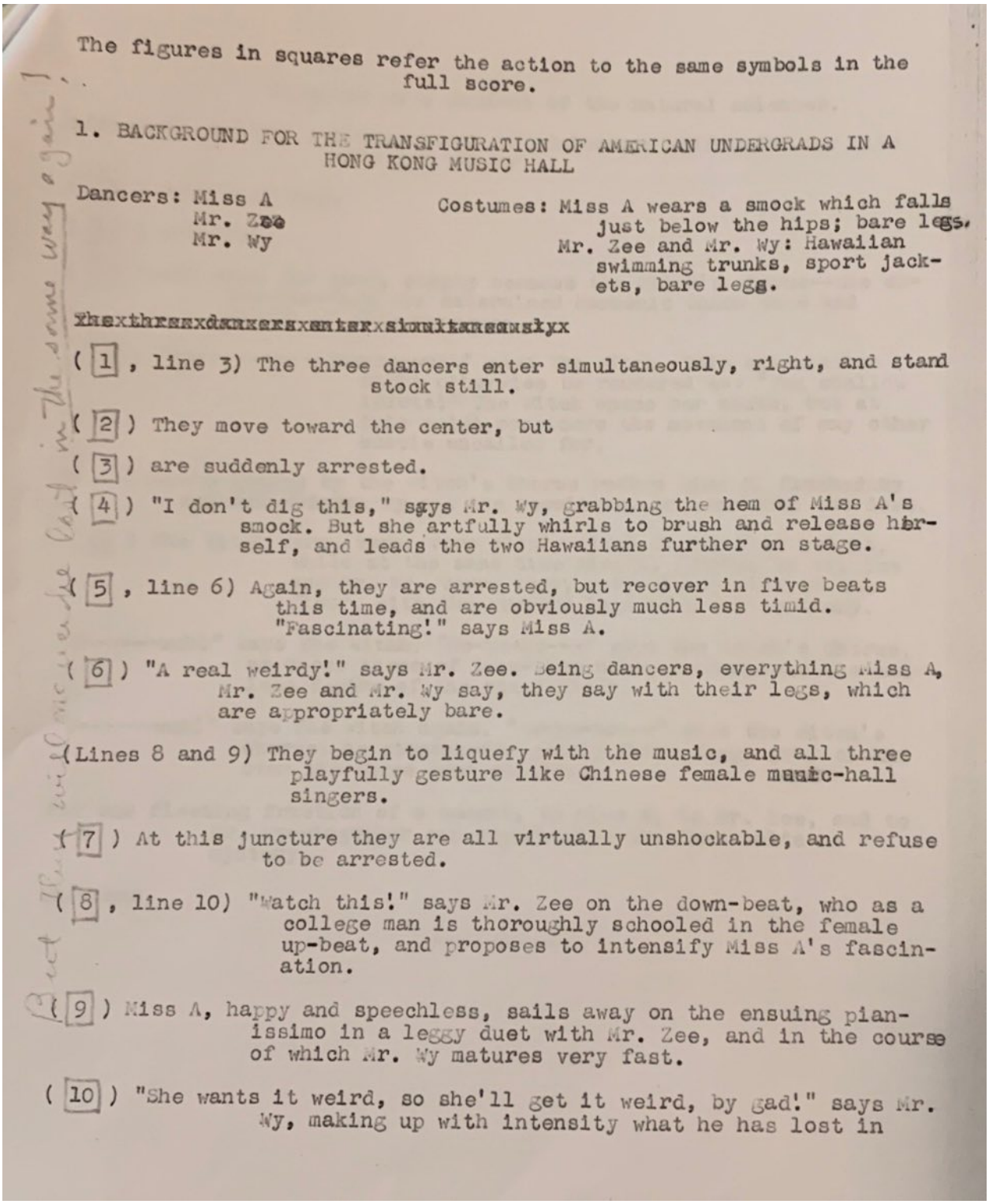
[66] Ibid., Scene 3 Costumes..

[67] Ibid., Scene 2 Costumes.

[68] Ibid., Scene 10 Costumes.



The figures in squares refer the action to the same symbols in the full score.

1. BACKGROUND FOR THE TRANSFIGURATION OF AMERICAN UNDERGRADS IN A HONG KONG MUSIC HALL

Dancers: Miss A
Mr. Zee
Mr. Wy

Costumes: Miss A wears a smock which falls just below the hips; bare legs. Mr. Zee and Mr. Wy: Hawaiian swimming trunks, sport jackets, bare legs.

~~The three dancers simultaneously~~

(1 , line 3) The three dancers enter simultaneously, right, and stand stock still.

(2) They move toward the center, but

(3) are suddenly arrested.

(4) "I don't dig this," says Mr. Wy, grabbing the hem of Miss A's smock. But she artfully whirls to brush and release herself, and leads the two Hawaiians further on stage.

(5 , line 6) Again, they are arrested, but recover in five beats this time, and are obviously much less timid. "Fascinating!" says Miss A.

(6) "A real weirdy!" says Mr. Zee. Being dancers, everything Miss A, Mr. Zee and Mr. Wy say, they say with their legs, which are appropriately bare.

(Lines 8 and 9) They begin to liquefy with the music, and all three playfully gesture like Chinese female music-hall singers.

(7) At this juncture they are all virtually unshockable, and refuse to be arrested.

(8 , line 10) "Watch this!" says Mr. Zee on the down-beat, who as a college man is thoroughly schooled in the female up-beat, and proposes to intensify Miss A's fascination.

(9) Miss A, happy and speechless, sails away on the ensuing pianissimo in a leggy duet with Mr. Zee, and in the course of which Mr. Wy matures very fast.

(10) "She wants it weird, so she'll get it weird, by gad!" says Mr. Wy, making up with intensity what he has lost in

Figure 2.1

The first scenario for *The Ballet Satire* with musical cues.

This initial outline of *The Ballet Satire* is an illuminating document, directly at odds with the idea that the drama was fully realized during composition. Rather, it seems Partch was in a chaotic space, conceptually, with this work. Other than the basic structure of "backgrounds," and the presence of the chorus, the dancers, and The Witch, the work was far from coherent.

The next document is the second version of *The Ballet Satire* scenario.[69] It no longer contains musical cues and is written in essay format, rather than an outline (Figure 2.2). While the document is also undated, we can place it after the initial outline due to some changes which made their way into future scenarios. The scenario is not a huge evolution, conceptually: the work still does not exist in a specific time and place (it continues to move through the centuries, through costume), the "backgrounds" still do not have a through-line between them, and the "lost musicians" have yet to make an appearance. What has changed are the character names, which remained consistent through the third version.

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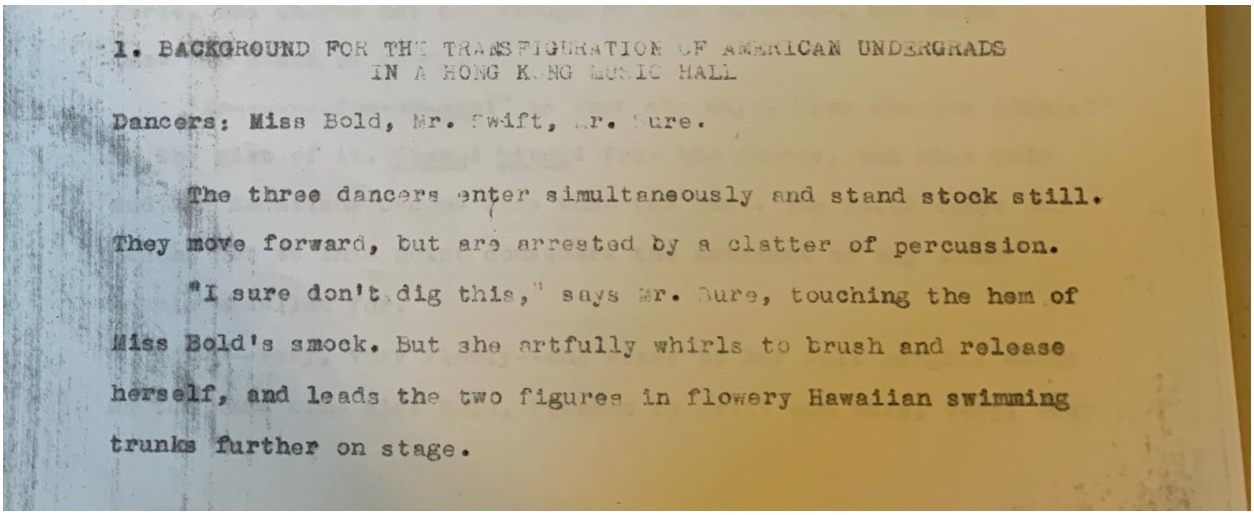
[69] Partch, "*The Bewitched: A Ballet Satire* Scenario," undated, *Harry Partch Estate Archives,* box 1, f3, 1.



1. BACKGROUND FOR THE TRANSFIGURATION OF AMERICAN UNDERGRADS
IN A HONG KONG MUSIC HALL

Dancers: Miss Bold, Mr. Swift, Mr. Sure.

The three dancers enter simultaneously and stand stock still. They move forward, but are arrested by a clatter of percussion.

"I sure don't dig this," says Mr. Sure, touching the hem of Miss Bold's smock. But she artfully whirls to brush and release herself, and leads the two figures in flowery Hawaiian swimming trunks further on stage.

Figure 2.2
Above: An excerpt from the second scenario, Scene 1
Below: Transcription of the scenario

1. BACKGROUND FOR THE TRANSFORMATION OF AMERICAN UNDERGRADS IN A HONG KONG MUSIC HALL

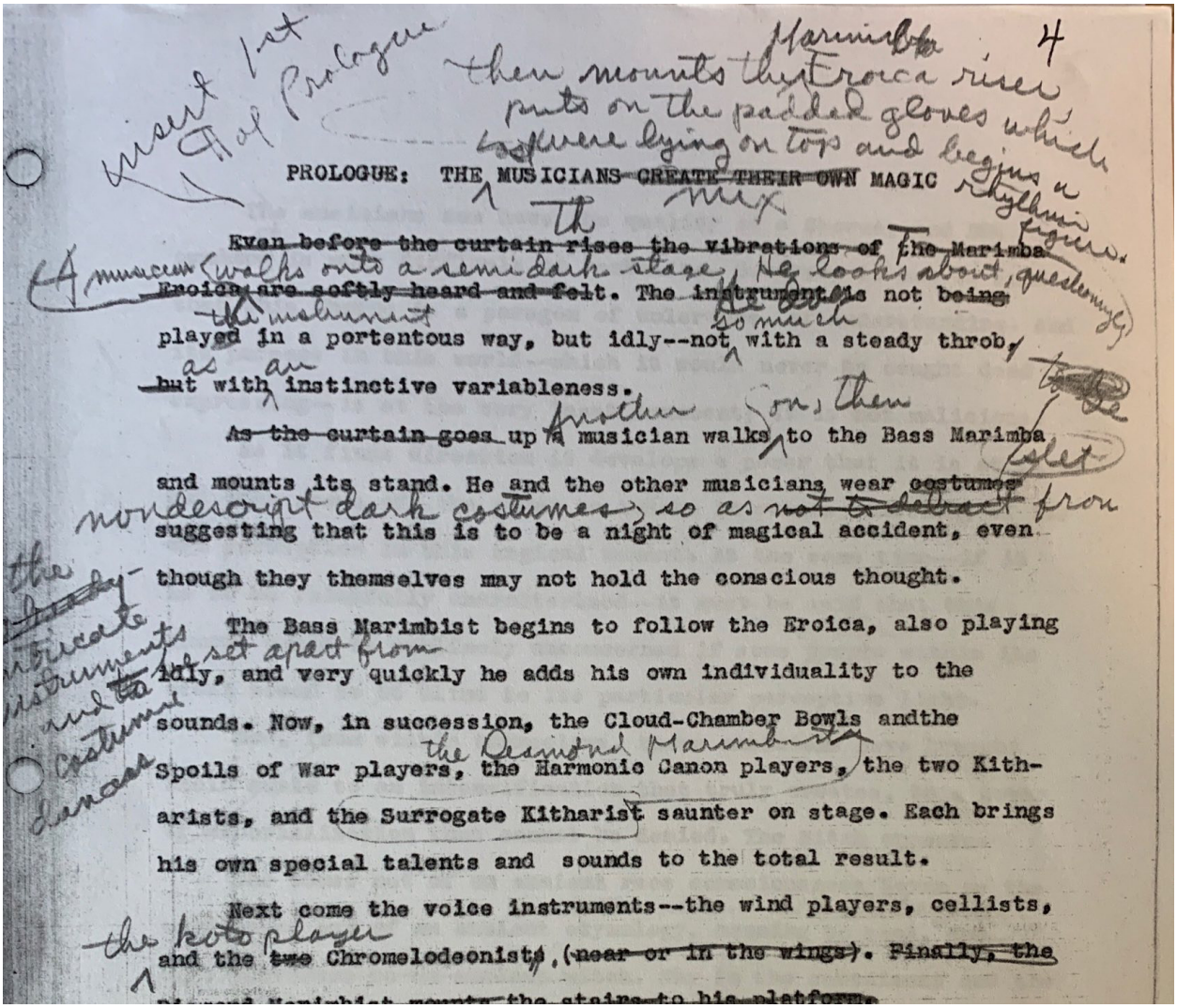
Dancers: Miss Bold, Mr. Swift, Mr. Sure

The three dancers enter simultaneously and stand stock still. They move forward, but are arrested by a clatter of percussion.

"I sure don't dig this," says Mr. Sure, touching the hem of Miss Bold's smock. But she artfully whirls to brush and release herself, and leads the two figures in flowery Hawaiian swimming trunks further on stage.

In the final document, we first see a major transition from the *Ballet Satire* to the *Dance Satire.* While the character names, time/place, and general scene-by-scene description remain the same, this last document includes a prologue (Figure 2.3), which does not exist in either the composition or the early scenarios of the *Ballet Satire*. It also includes the mention of instruments not present in the *Ballet Satire,* namely, the Cloud-Chamber Bowls, winds, and cello. The scenario was circulated amongst Partch's contacts, including Peter Yates, through which we can date the document sometime around April 1955.[70] The additional instruments suggest that Partch had already abandoned the touring concept by April. With the inclusion of the prologue and the larger instrumentation, the work begins to develop into what it will eventually become. Both are essential elements in the work's evolution and are substantial changes between the *Ballet Satire* and the *Dance Satire,* musically and dramatically.

[70] The "working script" was included in a letter to Peter Yates, dated April 22, 1955.



PROLOGUE: THE MUSICIANS CREATE THEIR OWN MAGIC

Even before the curtain rises the vibrations of the Marimba Eroica are softly heard and felt. The instrument is not being played in a portentous way, but idly--not with a steady throb, but with an instinctive variableness.

As the curtain goes up a musician walks to the Bass Marimba and mounts its stand. He and the other musicians wear costumes suggesting that this is to be a night of magical accident, even though they themselves may not hold the conscious thought.

The Bass Marimbist begins to follow the Eroica, also playing idly, and very quickly he adds his own individuality to the sounds. Now, in succession, the Cloud-Chamber Bowls andthe Spoils of War players, the Harmonic Canon players, the two Kitharists, and the Surrogate Kitharist saunter on stage. Each brings his own special talents and sounds to the total result.

Next come the voice instruments--the wind players, cellists, and the two Chromelodeonists, (near or in the wings). Finally, the

Figure 2.3
The addition of a prologue to the third scenario.

The Work Evolves

The transformation of the *Ballet Satire* into the *Dance Satire* is an all-encompassing one. The musical changes cannot be separated from the conceptual and dramatic changes, as they are intrinsically linked. Partch's dramatic evolution with the work led to the musical changes, with the third scenario acting as a bridge between the two versions. But the original *Ballet Satire* remained a complete, compositional thought. As discussed in Chapter 1, it was the time between the composition of these two works (January and September 1955) that Partch refined his approach to short and long-form dramatic works. He found a way to synthesize concept and musical elements in a compelling way, as evidenced through the works in *Summer 1955* and *The Wayward,* which immediately preceded the rewrite of *The Bewitched: A Dance Satire.* Examining the same elements explored in Chapter 1 by comparing *The Ballet Satire* with *The Dance Satire* will show an evolved approach to dramatic and musical material.

Concept

Each of the three early scenarios discussed in the previous section includes a basic premise, a description of the Witch, a layout of the stage, and characters, dancing, and costumes. The concept for the *Ballet Satire* contains "three human elements: the Witch, the

Witch's Chorus (the orchestra), and the Bewitched (dancers)."[71] Partch described the role of the Witch in detail:

> …an omniscient soul, all-perceptive, with that wonderful power to make other people see, if she feels so inclined. Much of the time she doesn't care whether they see or not, but—when she does—she is always willing to wait for the right psychological moment to strike, which she can of course predict.
>
> In a sense, The Witch is a Greek oracle, and her Chorus is like the choruses of ancient tragedy, in that they echo the oracle, are frequently the interpreters of the oracle, and are always under the oracle's power of suggestion. The bewitched dancers become the players on the stage, in this analogy with lyric tragedy. [72]

The most coherent though-line in the *Ballet Satire* is the Witch, who acts as an observer, with occasional textless quips, commentating, or communicating with the Chorus. Partch makes this clear in the scenario. "The essential tie between the ten psychological scenes is The Witch's dominance of the entire tableau. When she is not singing, shouting, murmuring, or trumpeting, she dominates merely by her presence, because her vocal entrance into each situation is always imminent."[73] While the basic idea of the Witch remains the same in the *Dance Satire,* her role in the drama is expanded. She now acts as an overseer rather than an observer. Her occasional textless quips become frequent vocalizations, as she is

[71] Partch, "*The Bewitched* Scenario," in *Bitter Music,* 307.

[72] Partch, "*The Bewitched* Scenario," *Harry Partch Estate Archives*, box 1, f.3, 1.

[73] Partch, "*The Bewitched* Scenario," *Harry Partch Estate Archives*, box 1, f.2, 1.

woven into the musical fabric. She no longer simply communicates with the Chorus or the dancers; she is now a puppeteer, controlling the music, the movement, and the narrative of the piece.

The interaction between the Witch and the Chorus in the *Ballet* is infrequent. In the *Dance Satire*, we see the Chorus role greatly expanded, musically, and dramatically. In the introduction to the *Dance Satire* scenario, the importance of the Chorus is emphasized:

> The Witch is a different Greek oracle, and the Chorus—like the choruses of ancient tragedy—is her instrument, always under the oracular power of suggestion. The Chorus is [a] corporeal part of the drama—more directly than it would be as mere instrumentalists. It both sings and plays; it stamps its feet, it whistles, it says *Woof!* and *Bah!* in low aspirate exclamations. More, it is a child of magic.[74]

This expanded role becomes an essential through-line in the piece. The controlling of the Chorus, through the discovery of the instruments, becomes the motivation for the entire drama. The piece now begins with a prologue, titled "The Lost Musicians Mix Magic," and the music they make is the "magic" that summons the bewitched dancers.

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[74] Partch, "*The Bewitched* Scenario," in *Bitter Music,* 307.

This paragraph replaces the second paragraph in the previous scenario.

Partch abandons the idea of "background" music for the *Dance Satire.* Rather than the *Ballet Satire*' s disjunct scenarios, the movements in the *Dance Satire* are connected by time and place. Set in typical 1950s America, the characters are "rutted in 'vocalized comforts of body and mind."[75] The *Ballet Satire* did not have a specific setting—it bounced around centuries and locale. The change in the *Dance Satire* focuses and grounds the work. The piece now knows where and when it exists, which becomes the connective thread to the otherwise unconnected scenes.

In addition to the changes made to the setting and the roles of the Witch and Chorus, Partch included a new section within the scenario for the *Dance Satire:* an Argument.

> We are all bewitched, and mostly by accident: the accident of form, color, and sex; of prejudices conditioned from the cradle on up; of selves because of our individual needs. Those in a long-tenanted rut enjoy larger comforts of mind and body, and as compensation it is given to others who are not so easily domesticated to become mediums for the transmissions of perception, more frequently. Among these are the lost musicians. The present-day musician grows up in a half-world between "good" music and "not-so-good" music. Even when he has definitely made his choice between the two, he is still affected by the other, and to that extent he is dichotomous and disoriented. His head is bathed in an ancient light through a Gothic window while the other end swings like a miniature suspension bridge in a cool right-angle gale. The perception of displaced musicians may germinate, evolve, and mature in concert, through a developing at-one-ness, through their beat.[76]

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[75] Gilmore, "A Soul Tormented," 83.

[76] Partch, "*The Bewitched* Scenario," in *Bitter Music,* 310.

With the addition of the argument, Partch gives the *Dance Satire* dramatic intent, a necessary part of creating a dramatic work, for the audience, the players, and—most importantly—the creator. This intent did not exist in the *Ballet Satire.* Partch found it through refining the scattered ideas of the *Ballet Satire* into a coherent dramatic concept for the *Dance Satire.* The dramatic and conceptual changes have a major effect on the music itself, resulting in four substantial modifications to the form, the Chorus, the instrumentation, and finally, The Witch herself.

Form

The concept of The Witch and her "power of suggestion" is realized through ten scenes, which Partch outlined in detail, as follows:

> …a series of psychological situations, each with a climax of salutary or whimsical witchery. They are stories of releases from prejudice, from the individual limitations, and the witchery even suggests release from the accidents of physical form, and of sex, that create prejudice and limitations. Each one, in its characteristic way, is a theatrical unfolding of nakedness, a psychological strip-tease, or—in another sense—it is a surprising reversal, often diametric, with the effect of underlining the complementary character and amazing affinity of seeming opposites.[77]

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[77] Partch, "*The Bewitched* Scenario," *Harry Partch Estate Archives,* box 1, f.2, 2.

These ten scenes translate into ten movements in the *Ballet Satire,* each titled "Background" music for some sort of action or state of being. The use of the "background" music is taken directly from one of the "creative seeds" that originally inspired the work. The *Dance Satire* also has ten movements, plus a prologue and epilogue. The titles of the movements correspond with the original, though Partch abandons the "background" concept, making slight adjustments to the title names. (Table 2.1).

The changes to the form shift *The Bewitched* from a compact work, suitable for a single half of a concert, to a full-length theatre piece, approximately seventy-five minutes in length. The source material for the music comes from the *Ballet Satire* and while there is a musical expansion of each individual movement, the increase to the total duration comes from the prologue, which, at around eighteen minutes, is one-quarter of the entire piece. The length of the movement gives it a dramatic weight within the whole, providing the musical material that will return throughout the ten central movements,[78] and bringing a musical coherence to the work, as a whole. The prologue is the seed out of which the entire piece grows.

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[78] By no means is this an unusual use of a Prologue, but it was an essential addition to the *Dance Satire.*

The Bewitched, Scene Titles

Scene	*Ballet Satire*	*Dance Satire*
Prologue		The Lost Musicians Mix Magic
1	Background for the Transfiguration of American Undergrads in a Hong Kong Music Hall	Three Undergrads Become Transfigured in a Hong Kong Music Hall
2	Background for the Permutation of Exercises in Harmony and Counterpoint	Exercises in Harmony and Counterpoint Are Tried in a Court of Ancient Ritual
3	Background for the Inspired Romancing of a Pathologic Liar	The Romancing of a Pathological Liar Comes to an Inspired End
4	Background for the Alchemy of a Soul Tormented by Contemporary Music	A Soul Tormented by Contemporary Music Finds a Humanizing Alchemy
5	Background for the Visions of a Defeated Basketball Team in the Shower Room	Visions Fill the Eyes of a Defeated Basketball Team in the Shower Room
6	Background for Euphoria on a Sausalito Stairway	Euphoria Descends a Sausalito Stairway
7	Background for the Transmutation of Detectives on the Tail of a Culprit	Two Detectives on the Trail of a Tricky Culprit Turn in Their Badges
8	Background for the Apotheosis of a Court in its Own Contempt	A Court in Its Own Contempt Rises to a Motherly Apotheosis
9	Background for a Political Soul Lost Among the Voteless Women of Paradise	A Lost Political Soul Finds Himself Amount the Voteless Women of Paradise
10	Background for the Demonic Descent of the Cognoscenti While Shouting Over Cocktails	The Cognoscenti Are Plunged Into a Demonic Descent While at Cocktails
Epilogue		Epilogue

Table 2.1
Form and movement title changes from the *Ballet Satire* to the *Dance Satire*

In Chapter 1, I examined the importance of dramatic contour, which is realized in the *Dance Satire* by the changes made to the form.

> A strong sense of the overall dramatic contour—using text or concept—is important for the overall cohesiveness. Understanding the smaller contours within a work is also important—the placement of movements must be considered both in terms of text and music.

Partch used the “lost musicians" concept to restructure the piece in a compelling way. The players' physical presence in the prologue provides them a dramatic motivation from the outset and has a neat dramatic contour ending with the epilogue. The prologue is important, not only for musical coherence, but also for dramatic cohesion.

The Chorus

Partch continually referred to the Chorus as functioning as a Greek chorus for the Witch, an idea that started with the *Ballet Satire* and remained in the *Dance Satire.* However, in the *Dance Satire,* Partch expands the dramatic role of the Chorus: unlike a Greek chorus, they become an important part of the drama, rather than commentators. In the *Dance Satire*, the “lost musicians” are integrated into the story by their discovery of the instruments. A musician walks out onto a half-lit stage, makes his way to the Eroica, and gives the downbeat of the piece. The other Chorus members wander onto the stage—one

by one—discovering a new instrument to make musical magic. Partch describes the effect the instruments have on the Chorus:

> In the enveloping ensemble the lost musicians have momentarily found a direction. Their direction becomes a power, and their power a vision: an ancient Witch, a prehistoric seer untouched by either gossip or popular malevolence. She corresponds to the Greek oracle, while the Chorus (the orchestra)—like the chorus of ancient tragedy—is a moral instrument under the power of perceptive suggestion.[79]

The Chorus will provide the background music for the ten scenes. During the short Epilogue, the instrumentalists stop playing and—one by one—leave the stage, completing the dramatic contour. The piece ends as it started, with only the Eroica. When finished, the single player exits a darkened stage.

In addition to the use of the Chorus in a dramatic fashion, Partch also expands their vocal role. The interactions between the Chorus and The Witch in the *Ballet Satire* are sporadic. In the *Dance Satire,* the vocal role is increased and more defined, and the vocalizations from the Chorus are part of the drama, as they are "controlled" by The Witch. Partch assigns one member as the Chorus lead.

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[79] Partch, "*The Bewitched* Scenario," in *Bitter Music,* 311.

Partch's interest in using a chorus can be traced back to several earlier works, including the *Ballet Satire*. However, the first successful use of the chorus—as part of the dramatic whole—was with *The Wayward,* as discussed in Chapter 1. The same concept applies to Partch's use of the chorus in the *Dance Satire.*

> Using instrumentalists as a vocal chorus adds cohesiveness to the overall dramatic concept. As it was so important for Partch to have the players on stage and *seen,* providing a role for the chorus to musically engage with the singer(s) facilitates a dramatic connection between the ensemble members.

Here, Partch gives an important musical role to the Chorus and makes them a central part of the narrative, an expansion of the chorus' use in the *Ballet Satire,* where they served to punctuate and enhance musical ideas, but did so without any dramatic motivation. In doing so, Partch not only reinforces his overall concept of the *Dance Satire* but provides another dramatic through-line for the work. The Chorus (orchestra) is essential to bringing both the music and drama to life.

Instrumentation

The expanded instrumentation in the *Dance Satire* may have been born out of Partch's frustration and disillusionment with the touring concept and the process of attempting to stage the *Ballet Satire.* The expansion effectively kneecapped the possibility of touring the piece, altogether. The changes, detailed below (Table 2.2), include both Partch's own

instruments and Western instruments. The expansion of the ensemble from eight to eighteen musicians is significant enough to warrant a discussion, especially on the timbral variety the expanded musical forces now provided. However, the most substantial change was the instruments' dramatic function, as they became objects within the narrative. This expanded on the instruments' use in *The Wayward,* where he incorporated them as elements of the setting.

> The instruments and players, which always create a spectacle, can be used as essential characters within the drama. This can be literal (e.g., a train whistle in *Highball*) or figurative (e.g., Juliet's internal psyche in *The Potion Scene*) use. Even in the cases where the characters are not well defined, each instrument and player has character and intent within the drama.

In the *Dance Satire,* the instruments are the tools that open the doors of discovery for the Chorus. They are seen on stage as a crucial element of the narrative. This is a change from the *Ballet Satire,* where the instruments act as instruments and provide background music outside of the narrative. In the *Dance Satire,* the instruments are the vital objects that play diegetic music with which all the other characters engage.

The Bewitched Instrumentation

	Ballet Satire	*Dance Satire*
Partch Instruments This instrumentation in both versions includes many doublings and sometimes involves two performers on the same instrument.	Adapted Viola, Adapted Guitar III, Kithara II, Twin Harmonic Canons, Surrogate Kithara, Chromelodeon I, Spoils of War, Diamond Marimba, Bass Marimba, and Marimba Eroica	Kithara II (two players), Harmonic Canon, Surrogate Kithara, Chromelodeon, Cloud-Chamber Bowls, Spoils of War, Diamond Marimba, Bamboo Marimba, Bass Marimba, Marimba Eroica *Koto was added in 1956
Western Instruments	Bb Clarinet	Piccolo, Bb Clarinet, Bass Clarinet, Cello
Voice	one low Female Voice	Female Solo Voice, Chorus Leader

Table 2.2
The instrumentation of the the *Ballet Satire* and the *Dance Satire.*

The Witch

The central character in *The Bewitched,* as an idea, remained consistent between the *Ballet Satire* and the *Dance Satire:* an all-perceptive, pre-Christian witch. However, in the *Ballet Satire*, Partch underutilized the Witch, dramatically and vocally. Essentially, she was just watching over the musicians and dancers, occasionally interjecting. This is an issue. The Witch is the only consistent element in the *Ballet Satire;* she holds the ten scenes together. But her dramatic and musical presence is out of balance with the importance of the role, conceptually. The *Dance Satire* resolved these issues through an expanded musical and dramatic role (Table 2.3).

The Bewitched
The Witch's Role

	Ballet Satire		*Dance Satire*	
Movement	**Total measures**	**Vocal measures**	**Total measures**	**Vocal measures**
Prologue			377	96
1	103	7	116	13
2	82	12	93	26
3	120	13	145	29
4	66	8	91	22
5	49	8	93	20
6	79	17	105	32
7	126	6	170	12
8	86	6	102	8
9	63	11	95	27
10	205	59	243	61
Epilogue			39	0
TOTAL	**979**	**147**	**1669**	**346**
%		**15%**		**21%**

Table 2.3
The increased musical duration for The Witch. This does not consider tempo, just the overall increase in activity.

The expansion begins with the prologue, which does not exist in the *Ballet Satire.* After the "lost musicians" discover the instruments and begin playing, the cello and Chromelodeon players enter the stage to complete the ensemble. A theme emerges in the cello and directly contrasts with the lively percussive music that begins the piece (Figure 2.4). The mood is dignified and heavy. This musical theme signals the presence of The Witch—perhaps physical, perhaps magical—which brings the ensemble together into a more cohesive unit. The Witch finally enters, physically and musically, with a low, guttural vocal line (Figure 2.5). The timbre is aggressive. For the remainder of the prologue, The Witch is omnipresent. The vocal part is varied—in range, articulation, and tempo—which all affect the timbre, and previews the type of vocal variety present in the ten scenes. Through her extended introduction in the prologue, The Witch becomes the central focus of the piece.

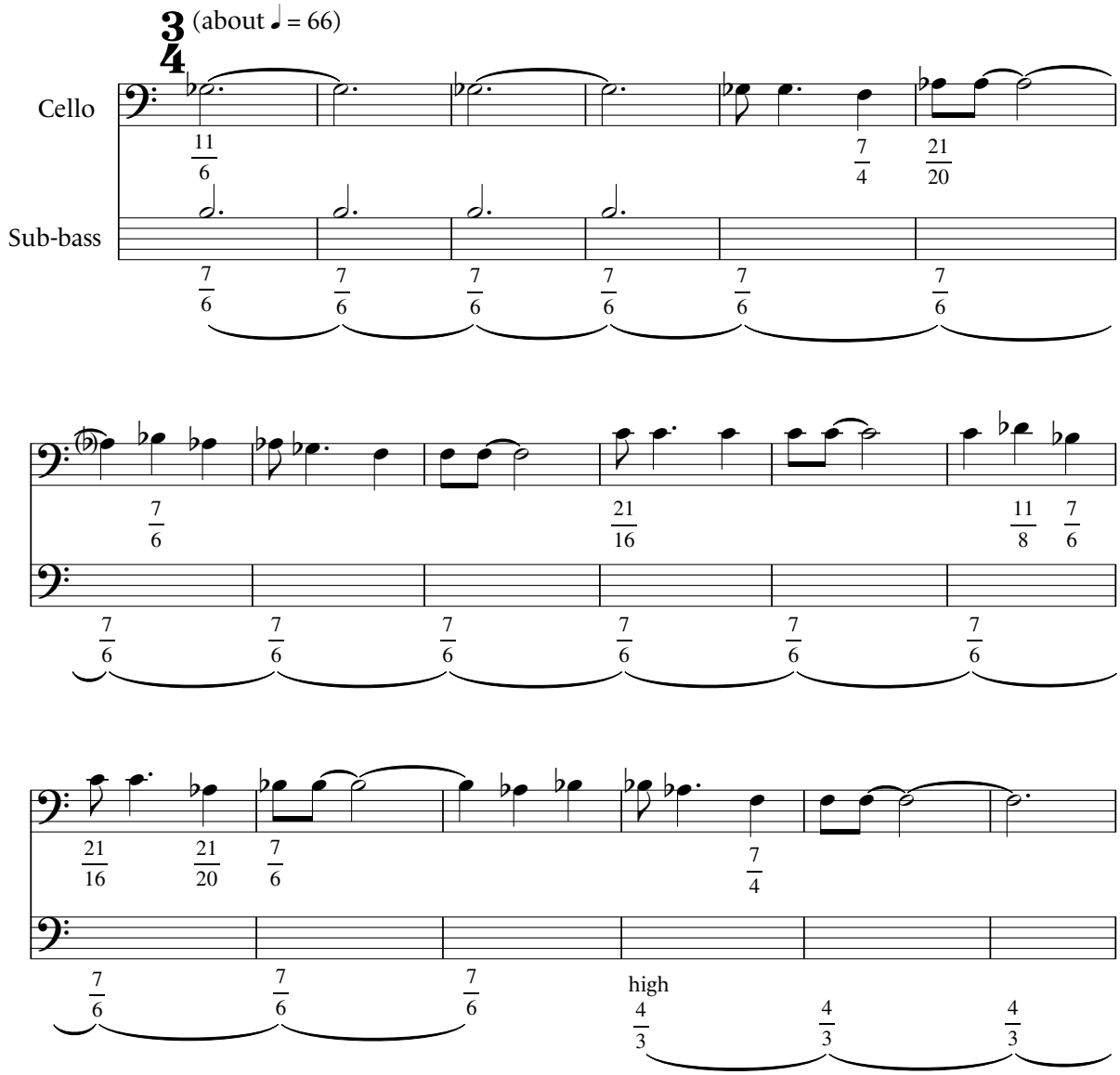


Figure. 2.4
Prologue: The Witch's Theme

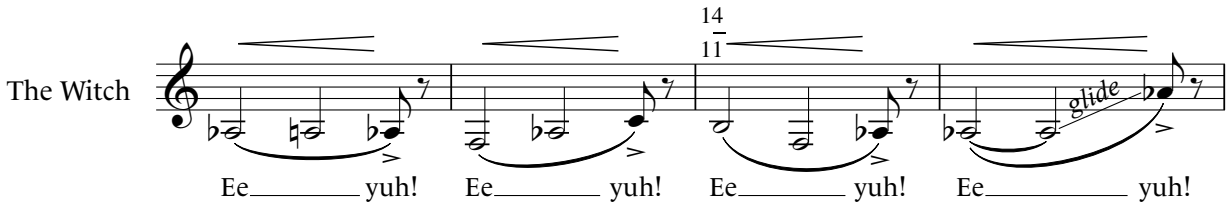


Figure 2.5
Prologue: The Witch's entrance, low and guttural, with an octave slide

Both the prologue and the scenes expand on the treatment of the voice found in the *Ballet Satire*. The *Dance Satire*'s vocal writing represents a shift from Partch's earlier vocal works for female voice. Partch wrote for full singing voice (*Two Setting of Finnegan's Wake, Y.D. Fantasy*) and Intoning Voice (Jocasta in *Oedipus*). In each instance, Partch explored the dramatic possibilities within one type of vocalization. In both the *Ballet Satire* and *The Potion Scene,* Partch began writing vocal music that follows the musical and dramatic element explored in Chapter 1.

> The voice finds its full spectrum of emotional capacity when singing is added as an option for expression, rather than the exclusive use of the intoning voice. By adding variety to the vocal writing, contrast is added, which is used to punctuate certain parts of the text or drama. The variety only bolsters the impact of the Intoning Voice.

The *Dance Satire* is the full realization of this dramatic vocal writing. Partch applies extremes of range, articulation, primal sounds, and screams to the vocal line, by expanding on the vocal gestures in the *Ballet Satire.* The augmentation of the phrases emphasizes timbral variety and dramatic impact of the role, as shown in the musical examples below (Figures 2.6-2.14).

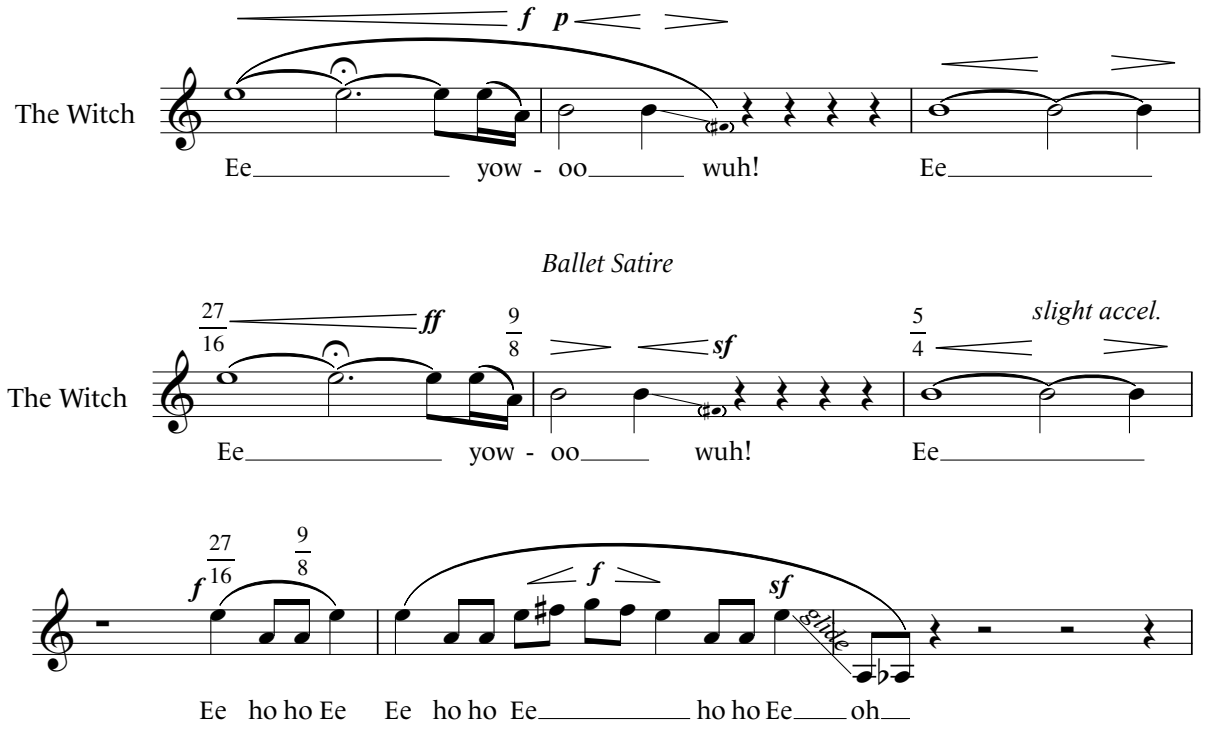


Figure 2.6

Scene 1

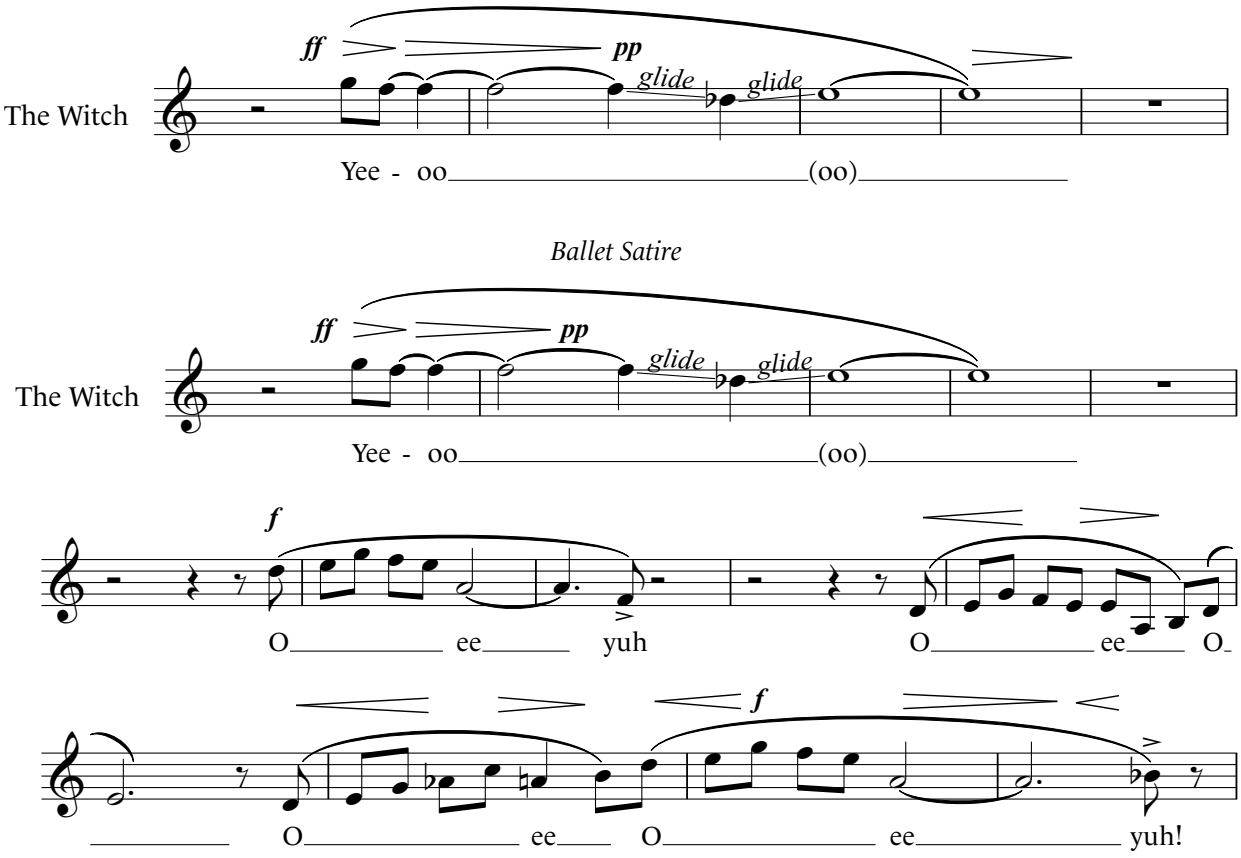
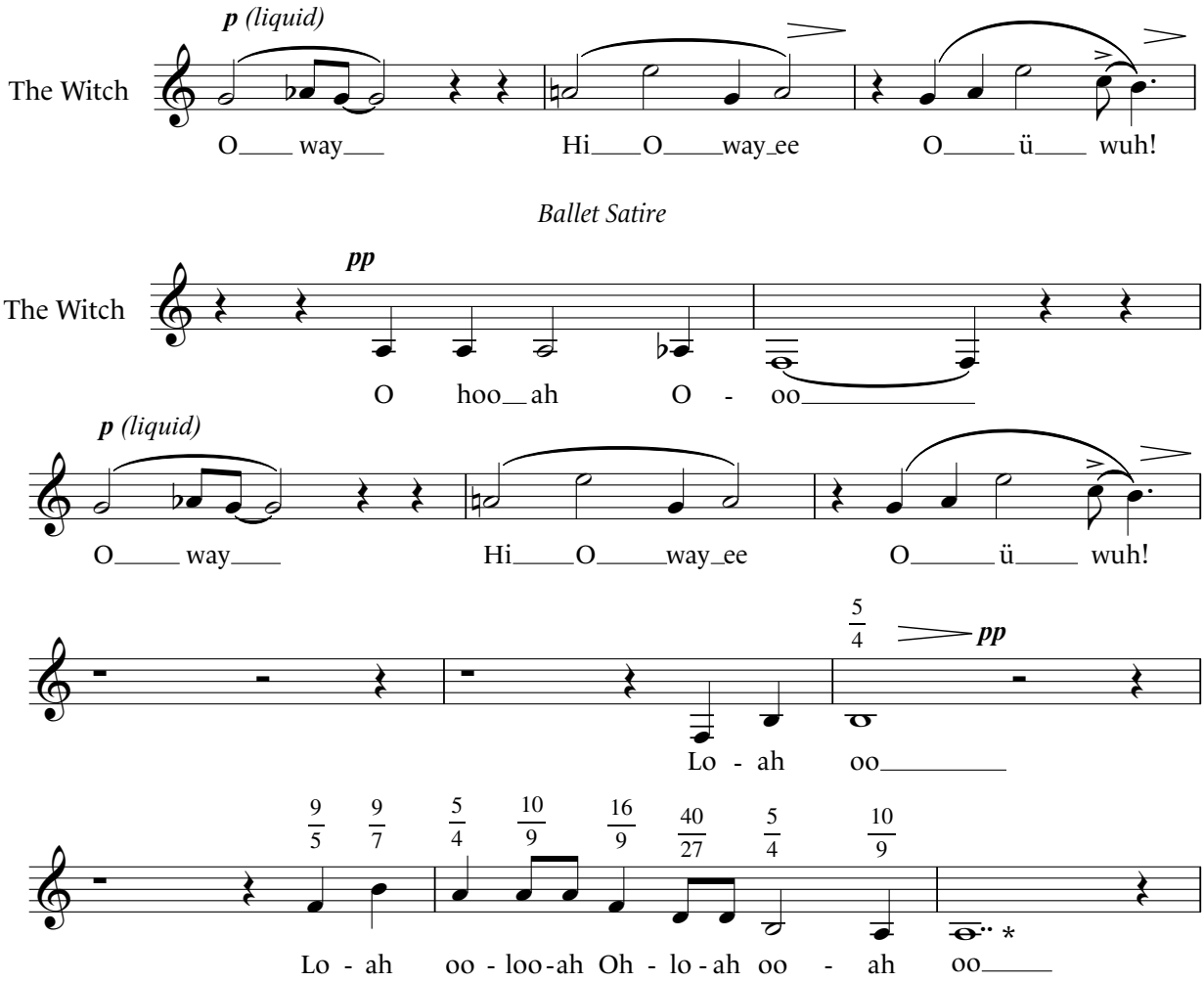


Figure 2.7

Scene 2



* [sic]

Ballet Satire

Dance Satire

Figure 2.8

Scene 3

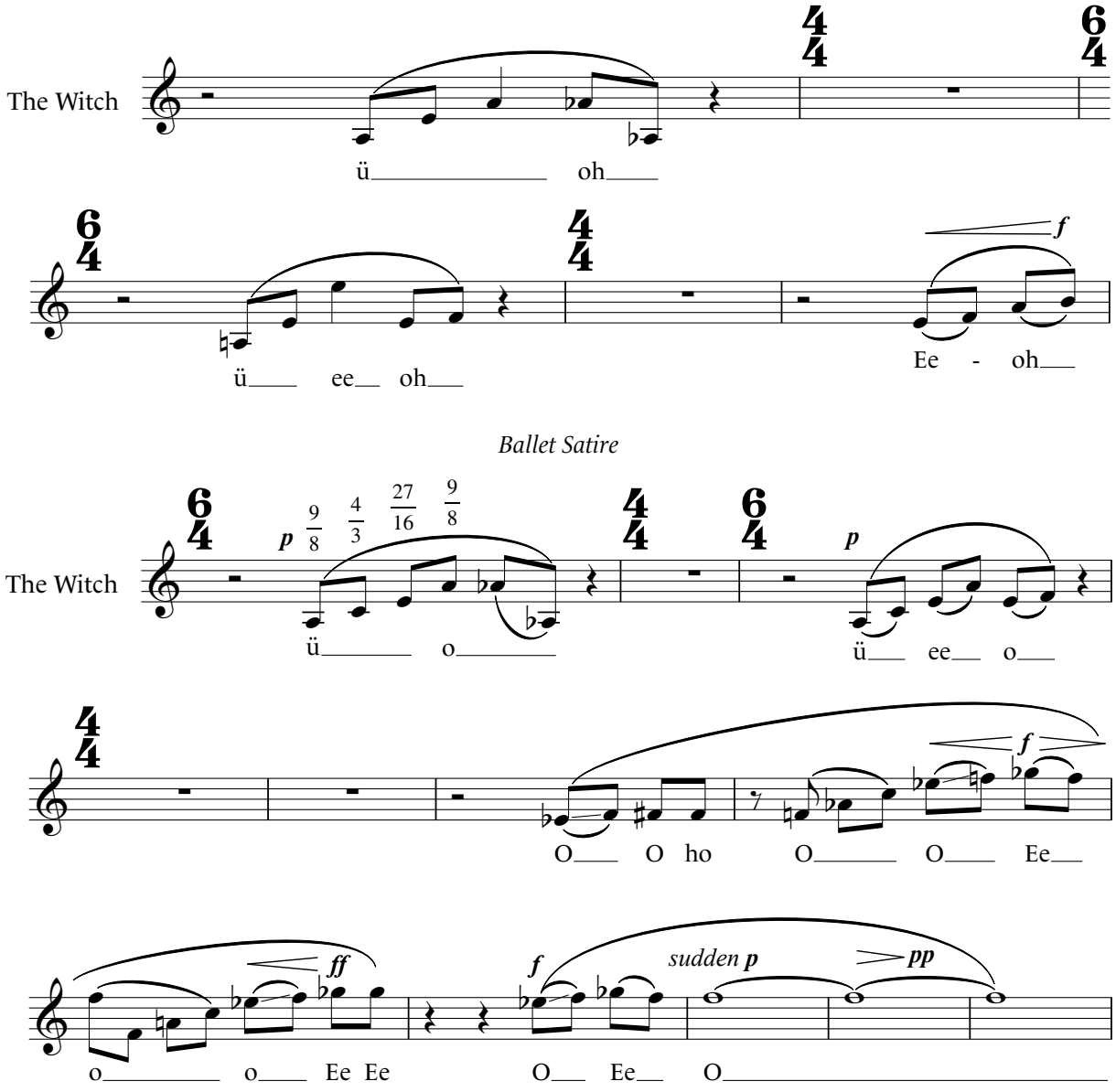
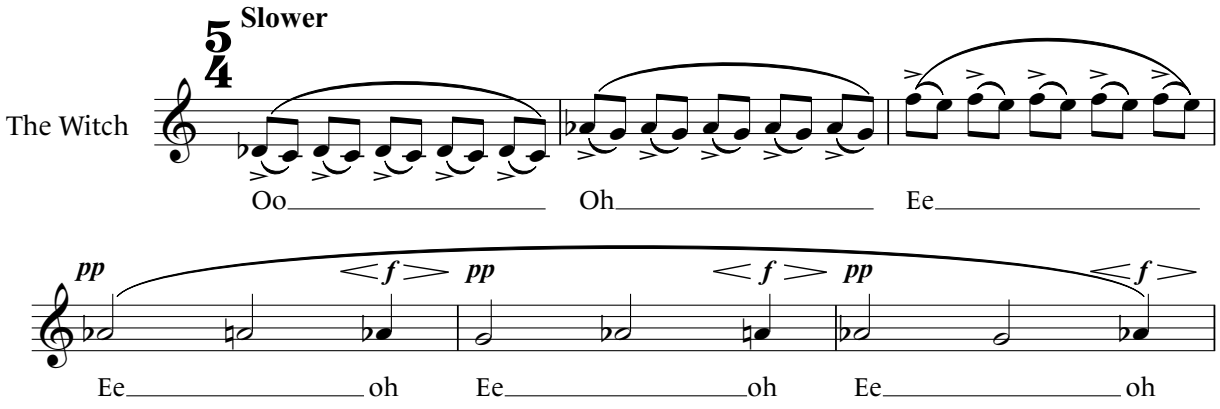
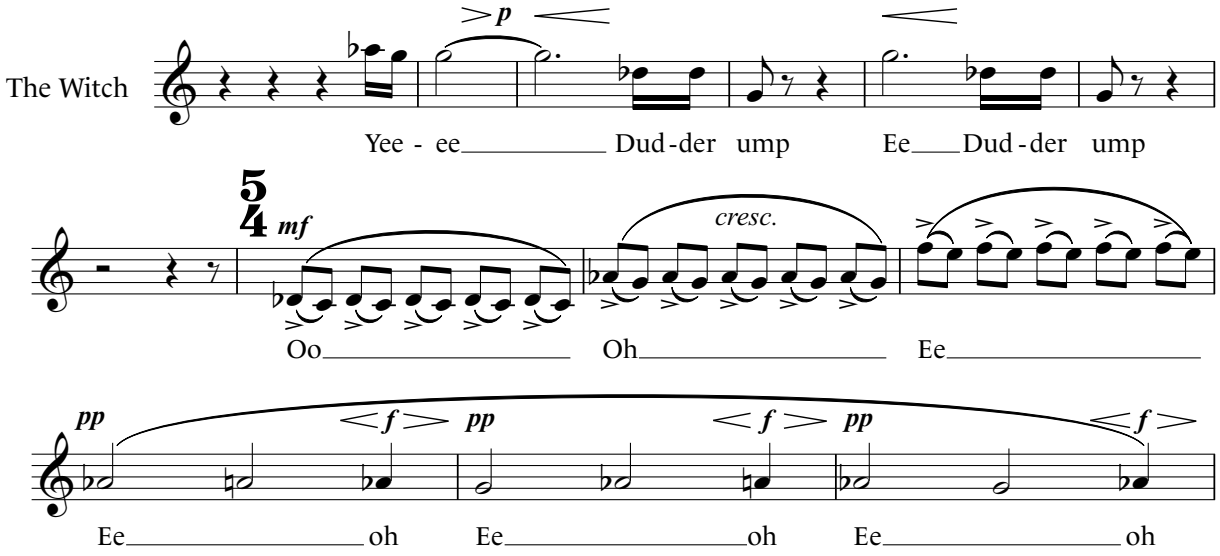


Figure 2.9
Scene 4



Ballet Satire



Dance Satire

Figure 2.10
Scene 7

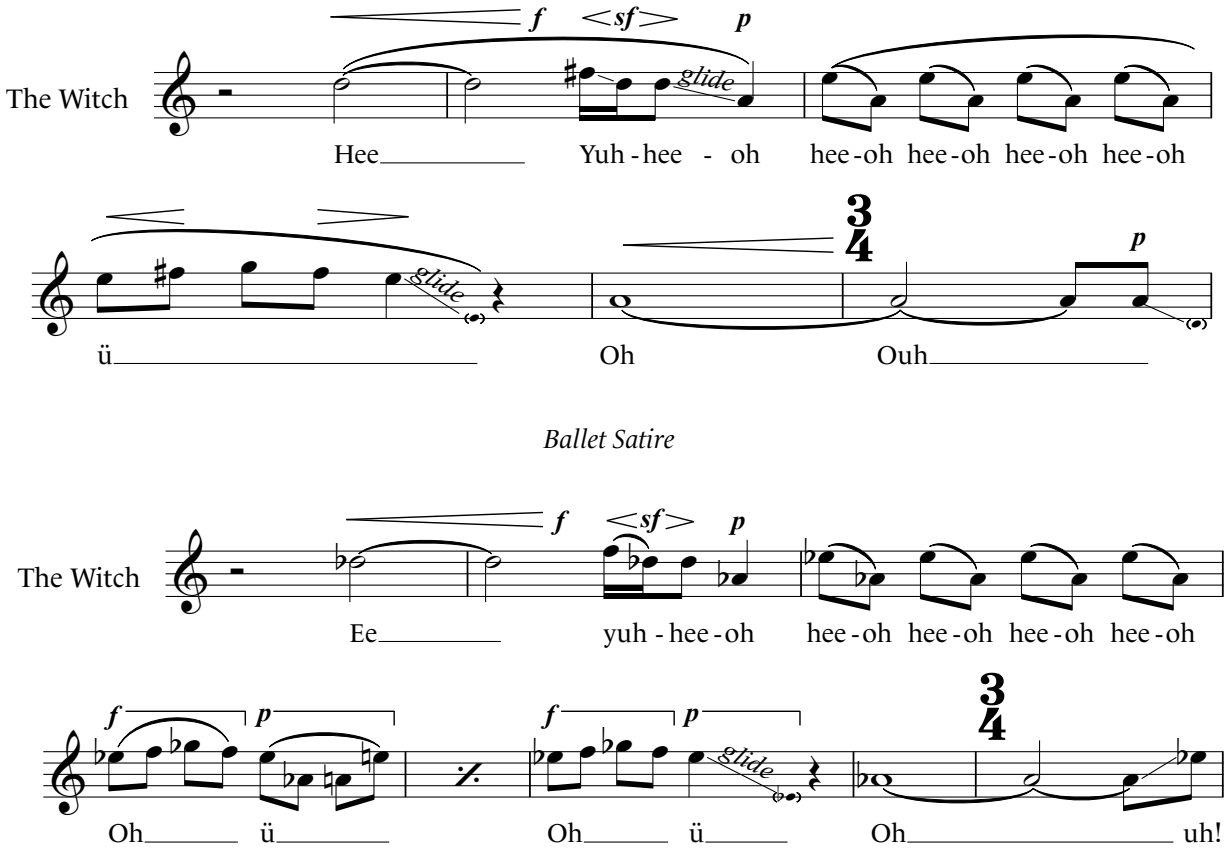


Figure 2.11
Scene 8

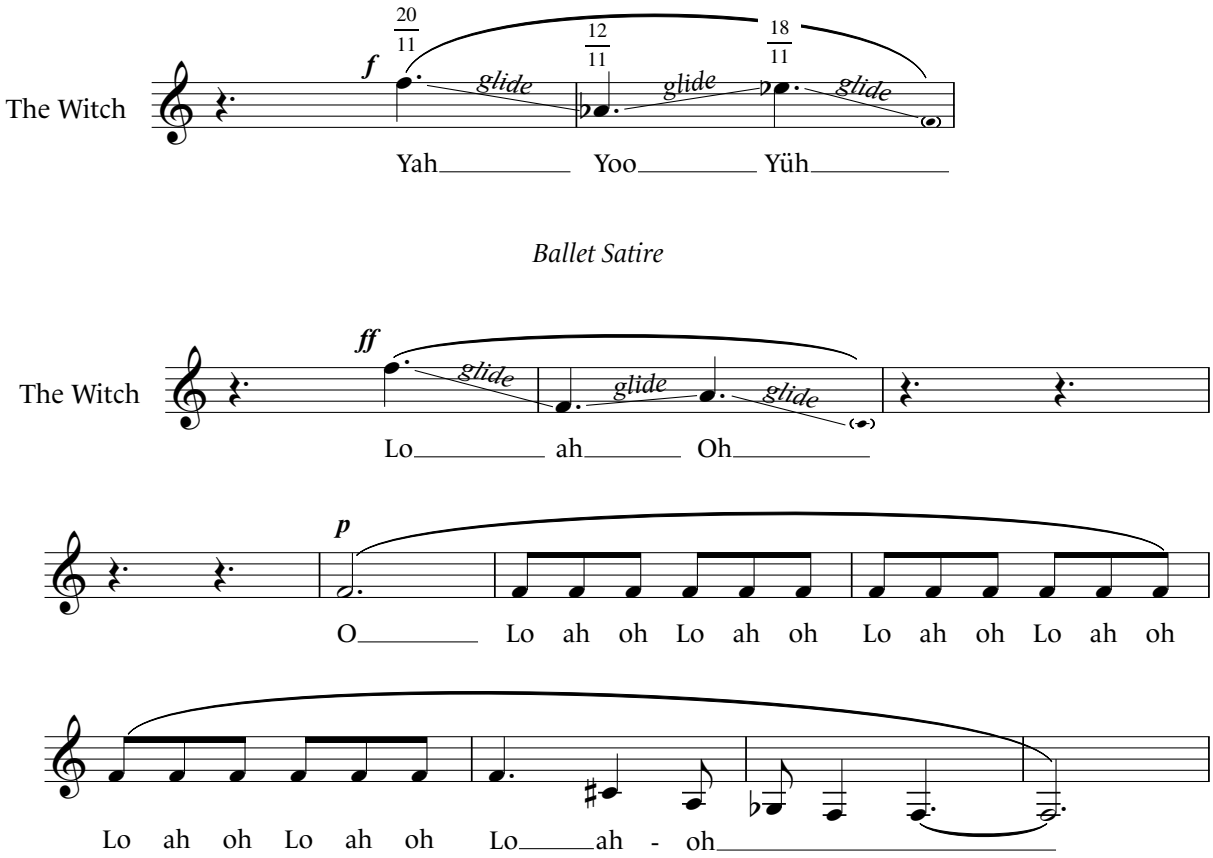


Figure 2.12
Scene 9

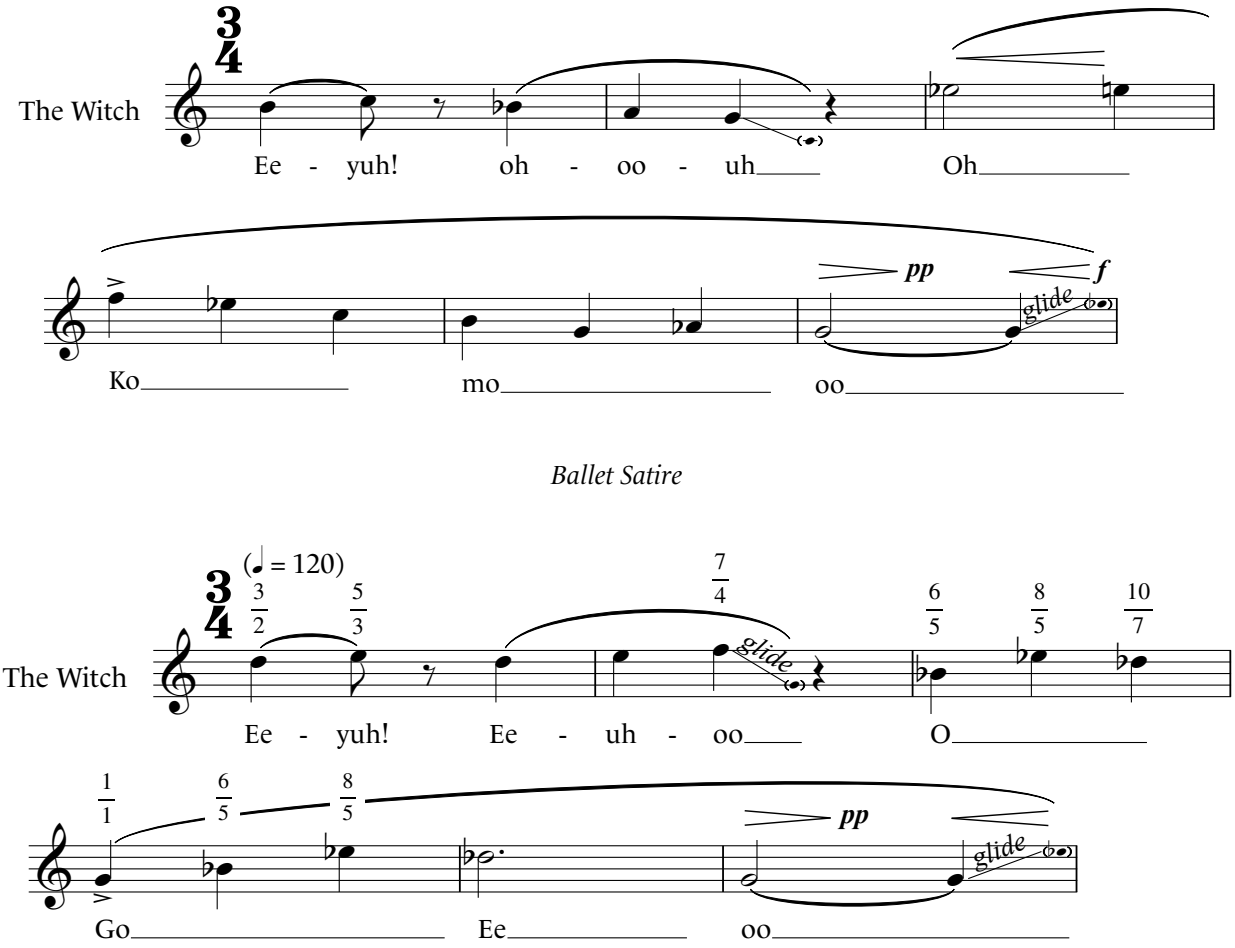
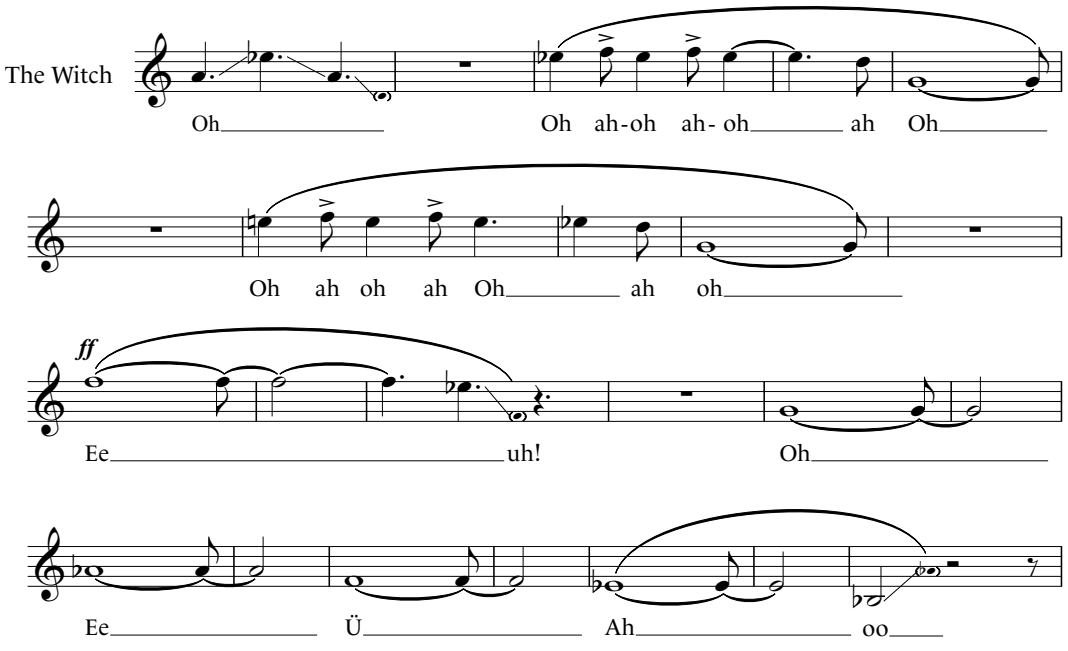
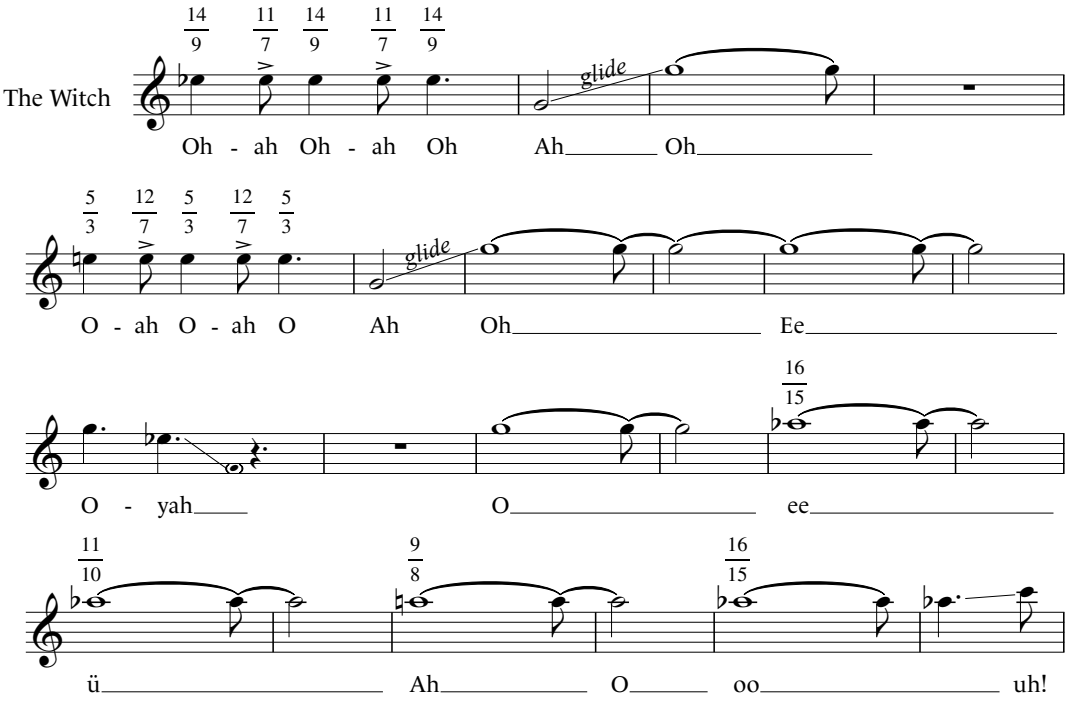


Figure 2.13
Scene 10, excerpt 1



Ballet Satire



Dance Satire

Figure 2.14
Scene 10, excerpt 2

The musical changes to the vocal part from the *Ballet Satire* t o the *Dance Satire,* as shown in the above musical examples, amplify the importance of the the voice. Combined with the dramatic changes, the role of The Witch becomes the central figure the overall concept always demanded. In the *Ballet Satire,* the musical and dramatic roles did not fit with the conceptual importance of the part. She spent too much time silent, simply observing, and not having the necessary dramatic impact. In the *Dance Satire,* we see The Witch in the way Partch imagined her: “an omniscient soul, all-perceptive, with that wonderful power to make other people see."[80]

[80] Partch, “*The Bewitched* Scenario,” in *Bitter Music,* 307.

The Concept: Revisited

In the summer of 1955, Harry Partch became a more compelling theatrical composer, musically, conceptually, and dramatically. The first work that fully realizes his theatrical potential is *The Bewitched: A Dance Satire.* But as we have seen, the journey to find this work—to create a dramatically and musically cohesive drama—was long, with many stops along the way. Though the *Dance Satire* evolved from the *Ballet Satire,* the conceptual issues with the latter forced Partch to recognize and rectify his own dramatic shortcomings. It started with his exploration of the voice and the evolution from his early intoned work to a more theatrically and musically varied application of the voice. He developed a way to use the instrumentalists and the instruments as a compelling part of the dramatic whole. These musical attributes were tied to a stronger sense of concept and dramatic contour, which he developed during this time period.

The Bewitched: A Dance Satire exists as an "idea and music" that cannot be separated. But a cohesive unit in Partch's mind does not mean the "idea and music" are comprehensible. If we look back to the first performance of the *Dance Satire* and the performances that followed, we can see a pattern in terms of understanding Partch's vision. At the root of the conflict between Partch and Alwin Nikolais was a misunderstanding regarding both the

concept and the freedom Nikolais was granted in choreographing the work. The clarity of the concept, communicated through a lengthy scenario, is possibly at fault. In Partch's mind, he was communicating clearly and directly his vision for the work. However, as shown through excerpts of the scenario, this is not the case. Partch's communication method through the written word was convoluted, and it is difficult to glean meaning from his words. Nikolais may not have known what to do with the scenario and created the piece he felt would best fit the music.

The *Dance Satire* was presented by Columbia University in 1959, with choreographer Joyce Trisler and the Juilliard Dance Group. The performance was, once again, a disappointment to Partch. Trisler had disregarded Partch's staging instructions, and neither The Witch, nor the instruments, were seen on stage. *New York Times* music critic John Martin called the work "more bewitched than bewitching" and found "the scenario, if that is not too strong a term...without either theatrical content or continuity."[81] He praised the dancing.

In the months before Partch's death on September 3, 1974, he was in rehearsals for a production of the *Dance Satire,* directed by Danlee Mitchell, at San Diego State University.

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[81] John Martin, "A 'Dance-Satire' is Offered Here: Columbia and University of Illinois Stage 'Bewitched' at Juilliard Concert Hall," *New York Times,* April 11, 1959, pg.14.

In the wake of his death, UCLA presented the production as part of "a tribute to the late Harry Partch" at Royce Hall on January 4-5, 1975.[82] It was performed again on March 17, 1975, at the University of California, San Diego Mandeville Center for the Arts. According to Jon Szanto, this staging was not "Corporeal."

In 1979, composer Kenneth Gaburo directed a production of the *Dance Satire* in San Diego, which toured to Germany for the Berlin Festival in 1980. The production closely adhered to Partch's original concept. Gaburo's own notes show a close study of the scenario and other writings, with intent, staging, and movement marked. The work was "envisioned as [a] completely enveloping evening, with performers intertwined in all aspects of the dramatic activity. Preparations began seven months in advance, and classes in movement and even meditative techniques were employed to aid musicians and dancers in going beyond their traditional performance modes."[83] This production is

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[82] "UCLA Program for 'The Bewitched,' January 4, 1975." in *University of Illinois Urbana Harry Partch Collection,* box 17, folio 2.

[83] Jon Szanto, "The Corporeal Group," *Corporeal Meadows: The Legacy of Harry Partch,* Last update 2020, accessed October 5, 2020, http://www.corporealmeadows.com/the-corporeal-group

considered the first and only "urtext" version of the work by those who worked and played with Partch during his lifetime.[84] The *Dance Satire* has not been staged since. [85]

In the four productions of *The Bewitched: A Dance Satire,* only one could follow and adhere to Partch's complex scenario. No one could say that the concept, itself, wasn't fully realized in Partch's mind, as evidenced by the documentation showing the evolution of the work. But in the translation from Partch's limitless imagination to the page, something was lost.

But just imagine, for a second, how Partch must have seen it…

I bet it was spectacular.

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[84] David Dunn, "Notes on Contributors," in *Harry Partch: An Anthology of Critical Perspectives,* ed. David Dunn, *Contemporary Music Studies,* Volume 19 (New York, Routledge/Taylor & Francis Group, 2013), 188.

[85] In April 2019, the Harry Partch Ensemble premiered the *Ballet Satire* in Seattle at The University of Washington Meany Studio Theatre. The production did not adhere to the early scenario, which lacked dramatic intent and continuity, but instead focused on The Witch's relationship with individual instruments, and is discussed more in the following chapter.

Part II

In Practicum

Chapter 3

Staging *The Bewitched: A Ballet Satire*

As a contemporary music performer, premiering a new work is a common occurrence. And each premiere comes with a particular kind of pressure. When working with a composer, you want to bring their work to life, in the way they envision the piece. You may be successful and you may not, but the experiences are—in most cases—ephemeral, and you move on.

The posthumous premiere, especially of a work by an established, iconoclastic composer, carries a different weight for the performers. In the case of Harry Partch, considering his compositions' idiosyncratic nature, premiering the final, unperformed works from his catalog is a task that requires significant insight into the individual work's concept, performance philosophies, and overall desired aesthetic.

During the five-year residency (2014-2019) at the University of Washington, The Harry Partch Ensemble, directed by Dr. Charles (Chuck) Corey, premiered the remaining works

from Partch's catalog.[86] Given the relatively small amount of music written for the instruments, and the inability to do a large-scale stage work each season, diversifying the repertoire allowed the ensemble to present unique programs, enabling audiences to experience "new" Partch music. This ensured that the unperformed works in the catalog premiered on the genuine Harry Partch instruments, rather than on replicas.[87] Each of these premieres was significant in its own way, but none greater in scale than the original version of *The Bewitched: A Ballet Satire*[88] (1955).

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[86] *The Potion Scene* (1955) for Ensemble—June 2, 2017 Seattle, Washington
U.S. Highball (1943) for Adapted Guitar and Intoning Voice—May 12, 2018 Seattle, Washington
The Bewitched: A Ballet Satire for Ensemble—April 13, 2019 Seattle, Washington

[87] The drafts, revisions, and different versions can make cataloging Partch's work a significant challenge. Further, making decisions on what is worth performing of the remaining works, is somewhat subjective. The works premiered in Seattle were all final, signed versions of a particular instrumentation (version). In the case of *U.S. Highball,* the first version was a "mature" composition, which he later expanded. *The Potion Scene* was the final version of the work. The *Ballet Satire* was the basis of the significantly expanded *Dance Satire* (see Chapter 2).

When considering Partch, it is impossible to separate his compositions from his instruments, and the particular timbres they produce. One could credibly suggest that timbre is the *most important* aspect of the Instrumentarium. No other instruments sound like Partch's originals—not even replicas. Therefore, hearing Partch's works from replicas is not really *hearing* Partch's works. To that end, it is vital that each of Partch's compositions is performed and documented on his original instruments before they must be retired from play.

[88] This smaller, chamber version was composed early in 1955 and differs from *The Bewitched: A Dance Satire* composed later in 1955. See Chapter 2.

The work itself had a storied past.[89] Partch composed the work in just over a month[90] and noted that it was "the most 'unconscious' music [he'd] ever written."[91] The forty-five-minute theatre piece, divided into ten scenes, was intended as a touring piece for the relatively small ensemble of a solo female voice, eight singing instrumentalists, and dancers. Partch, to his great frustration, was never able to get this version programmed, and by September 1955, he had expanded the work conceptually, in duration, and in size of musical forces and retitled it as *The Bewitched: A Dance Satire*. A public conflict between Partch and choreographer Alwin Nikolais,[92] made the rehearsal process, artistic product, and premiere of the Dance Satire at the University of Illinois, Urbana on March 27th, 1957 a failure, in Partch's eyes. This work, seminal in his output—acting as a lynchpin between his early Intoning-Voice-based works and the later percussion-based works[93]—was a source of ire from the moment the ink dried on the first manuscript.

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[89] See Chapter 2

[90] December 17th, 1954 to January 19, 1955

[91] Gilmore, *Harry Partch: A Biography*, 227.

[92] Philip Blackburn's *Enclosure III,* pages 232-244, includes the correspondence between Partch and Nikolias, which details the artistic disagreements and conflict between the two men.

[93] See Chapter 1

In many ways, the *Ballet Satire*'s 2019 premiere realized Partch's own unsuccessful attempts to have the work performed. Early in the year, excerpts were workshopped and performed before the full premiere, which was forced—for budgetary, space, and time issues—to abandon the "ballet" concept. These are concessions Partch, himself, was willing to make to bring *The Bewitched* to life. [94]

Partch's music is not what one would refer to as minimal. Indeed, his vision for presenting his music, whether theatre or chamber works, was maximal. The elaborate scenarios—including costume, set, stage, and lighting directions—are a testament to this vision, akin to *gesamtkunstwerk*. Musicologist Toshie Kakinuma, who had access to the instruments during her own doctoral studies, did a close study of the instruments' visual aesthetics and their role in theatrical presentations, identifying four ways in which the instruments are integrated into the theatrical presentation:

1. simply as a visual instrument
2. as sculptural objects
3. as stage characters; and
4. as a stage set which depicts a scenery and a story.[95]

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[94] Gilmore, *Harry Partch: A Biography*, 229-230.

[95] Toshi Kakinuma, "The musical instruments of Harry Partch as an apparatus of production," (PhD diss, University of California, San Diego, 1989), 241.

Any presentation of his music must consider the impact of the instruments on stage, and balance that dominating factor with the performers' energy. This is to say: the instruments are the star of the show. There is no fighting with them, no upstaging them. One can only hope to be an equal presence. In both productions detailed below, instruments were used as both stage characters (3) and as a stage set (4).[96] By using the instruments as the focal point, both visually and dramatically, Chuck and I used this stage presence of the instruments to our advantage, by making it an integral part of the experience.

The following sections detail the realization of *The Bewitched: A Ballet Satire*, in two versions: the premiere performance in April 2019 at the University of Washington Meany Studio Theatre—with excerpts performed at University of Missouri, Kansas City in February 2019—and the February 2020 performance at the University of Puget Sound Schneebeck Hall. In each instance, the production used Partch, himself, as conceptual inspiration for the theatre piece, while abandoning the detailed synopsis Partch provided alongside the work. This was, in part, due to our time, space, and budgetary issues, but also

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[96] In the 2017 staging of *Oedipus* (1952), some of the larger instruments (Kithara II, Bass Marimba, Eroica) were incorporated into the set. The performers engaged with these instruments—upstage entrances were made between the Kithara II and the Bass Marimba, the Kithara II bench provided a perching space. This usage was more representational than the use in both versions of *The Bewitched,* but still used the physical beauty and drama of the instruments to enhance the overall theatrical experience.

owing to the unrealistic and incomplete scenarios presented (see Chapter 2). Despite the artistic license, the ensemble took great care to present an authentic piece, in spirit, both to the composition and to Partchian aesthetics.

Background Music For a Pre-Partchian Witch in a Parallel Universe Making a Home Under the Shade of the Gourd Tree

In Fall 2018, Chuck decided to program and premiere *The Bewitched: A Ballet Satire.* The piece was both an exciting and ambitious undertaking. There would be almost no budget, so concessions were made immediately: There would be no dancers. There would be no artistic team. Rehearsal time in the practice room and space would be limited in the run-up to the performance. Nevertheless, decisions had to be made about the presentation of the piece. It felt inappropriate to present the work as a "concert" piece; it is a dramatic work, after all. But without the resources and personnel, it was impossible to realize Partch's vision fully. Further, the role of The Witch, vocally, is small in duration as compared to the entire work—she sings approximately ten minutes of the forty-five-minute work. As rehearsals started, there were three givens: we would present excerpts in February 2019 during the residency at University of Missouri—Kansas City; the full work would be premiered on April 13th, 2019 in Meany Studio Theatre at The University of Washington; and watching a vocalist stand on stage in a concert setting for forty-five-minutes would be awkward and boring.

Chuck and I decided to consult with dancer and choreographer Warren Woo, with whom the ensemble worked on the full staging of *Oedipus* (1967) in 2017.[97] In the meeting on January 29th, 2019, we discussed staging the work as a solo "dance" piece, centering on mundane, yet interesting tasks, performed by The Witch. These would keep the character fully engaged with the entire work, despite the minimal vocalizing. Examples from that brainstorming session included a tea ceremony, opening and closing an umbrella, making a hat, blowing up a balloon, and "walking" up an imaginary staircase. We came out of that meeting with a general plan to develop interesting actions for The Witch for each movement. After the initial consultation, Warren Woo was not involved in our subsequent discussions, though the overall form of the staging was, in some ways, related to his initial ideas.

February 2019 was an exceptional time in Seattle. On February 4th, a record snowstorm headed into the region, closing schools and the University of Washington campus. The region was immobilized. A Partch concert scheduled for February 9th was canceled, and finding windows in the weather to pack the instruments and get the truck out to Kansas City became the primary goal. The time set aside to work on the *Bewitched* staging for the

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[97] May 5-7, 2017, Meany Hall, University of Washington, Seattle, Washington.

February 20th concert at UMKC was shelved.[98] The focus turned towards finding a stopgap for the UMKC performance. After all, it was only a few scenes from the piece. The short presentation needed something dramatic and straightforward. We took an inventory.

The Gourd Tree is one of the few instruments that traveled with the ensemble to Kansas City that was not part of *The Bewitched* score. The instrument is one of the most distinctive in the collection: twelve Chinese temple bowls are attached to hollow, round gourds, mounted to a large eucalyptus branch shaped like a “7." In our urgency to develop a staging plan, we accepted the suggestion of simply performing two movements under the Ground Tree for the initial UMKC presentation.[99] The solution was practical, easy, and dramatic.

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[98] Even in normal circumstances, the Partch Instrumentarium is unpredictable. Soundboards come loose in the Harmonic Canons, the Kithara starts buzzing, a wheel breaks on the Eroica, the sub-bass on the Chromelodeon suddenly stops working. These issues come with the territory of the Instrumentarium. There is never quite enough time; repairs and turning continue right up until the performance. This reality of the Instrumentarium is what made the inclement weather in February so frustrating. We would lose a week for the instruments to travel to Kansas City before the snow started to fall. We lost twenty scheduled rehearsal hours for the ensemble and over thirty open practice hours in the theatre over the week (February 4-9) for snow closure. The *Bewitched* staging was to take place during breaks in the ensemble rehearsals and open practice hours.

[99] These two movements were presented as part of a demonstration of the instruments with some selections from the main, Friday night concert.

The instrument demonstration event on Wednesday, February 20th, 2019, featured excerpts from works the ensemble would present, in full, on the Friday night concert. The event included two movements of *The Bewitched:* I: Background for the Transfiguration of American Undergrads in a Hong Kong Music Hall, and III: Background for the Inspired Romancing of a Pathologic Liar. That early performance and the use of the Gourd Tree, though initially intended as a stopgap staging, inspired an entire theatre piece. This single action drove both the performance a few nights later and the April premiere. Within those two movements, which last nine minutes, I had approximately eight minutes to sit and contemplate the Gourd Tree—the way the lights illuminated the instrument, its contour, color, and texture. Leaving the performance space that evening, an idea finally sparked: I was going to bloom the Gourd Tree.

In addition to movements I and III, the February 22nd concert included movements VI: Background for the Euphoria on a Sausalito Stairway and VIII: Background for the Apotheosis of a Court in its Own Contempt for an eighteen-minute excerpt of the *Bewitched.* There was now a dramatic goal: bloom the Gourd Tree with paper flowers. To give the performance a dramatic contour, The Witch would wake up in movement I (Figure 3.2), decide to bloom the tree in III (Figure 3.3), collect materials in an unused Cloud-Chamber Bowl in VI (Figure 3.4), and attach flowers and fall back asleep in VIII

(Figure 3.5). The performance was successful and had the intended, dramatic effect with the blooming of the tree (Figure 3.6). It was magical. With this basic structure in place, the task now was to expand the piece into the full, original ten movements, rather than the four, and delve deep into the motivation of the theatre piece—both in terms of our performance and of the work itself.

Of utmost importance to us was that the staging reflected the warmth, sincerity, impracticality[100], stubbornness, and humor reflected in the work Partch left behind—these traits are woven throughout his scores, writings, interviews, and the instruments themselves. In our staging of *The Bewitched*, we created a tribute to Harry Partch, the instruments, and the ideals of DIY culture. We incorporated the titles of the movements, when appropriate, but had an overall contour that told a different story, unrelated to the titles of the movements, or the elaborate scenarios created by Partch. By studying his writings, films, and interviews, we were able to find the balance between a world that felt true to his aesthetic yet was entirely new. While the idea of having multiple dancers was

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[100] The Partch instruments and Partch's music are impractical on many levels. The sheer size of the Instrumentarium is a barrier to its very existence. In staging this work, we thought about this attribute of Partch's output and incorporated it into the staging. For instance, deconstructing the Cloud-Chamber Bowls was an impractical task. The bowls, with their jagged edges, leave traces of glass wherever they are placed. Removing them, barefoot and without gloves—for the sake of aesthetics—was both an impractical and questionable decision on our part. It, therefore, had to be done!

scrapped early on in our process, the timed, synchronized movement of The Witch paid tribute to the original concept of staging the work with dancers. It was, in essence, a solo dance and vocal piece.

The plot of *The Bewitched: A Ballet Satire* staging saw The Witch busying herself on a typical day and bringing life to her den under the Gourd Tree and the world around. The three main points of action included deconstructing the Cloud-Chamber Bowls and reconstructing them with Partch's hand instruments; blooming the Gourd Tree, as done in Kansas City; and building an elaborate wind chime. The inspiration for each of these tasks came directly from items in the Instrumentarium: the hand instruments for *Delusion of the Fury* made of gourds and bamboo, the Gourd Tree, and the little-known piece of the collection—"The Garden of Eden." (Figure 3.1) The latter is a wind chime made for Stephen Pouliot:

> Top to bottom consist[s] of a 'serpent' (a large, S-shaped gourd); a sky-blue Plexiglas disc, representing the heavens; an 'apple' (a large, round gourd almost a foot in diameter); eleven tuned pieces of bamboo; and a transparent surfboard dangle (a multicolored piece of resin, the collected drippings from the surfboard manufacturing shop in Solana Beach). The various pieces [are] linked together by heavy strands of blue yarn that matched the intensity of 'the heavens. The symbolism of the sculpture was clarified in an accompanying letter [to Pouliot], in which Partch made some of its imagery graphically clear. The bamboo pieces were 'eleven stiff pricks of varying sizes,' and the surfboard dangle represented '22 balls, of course.'

> He went on to explain how the tuned bamboo pieces coupled with their resonators in the most sexually explicit of all his corporeal metaphors:
>
> The optimum resonance of a stiff prick occurs when the *blow* tone is virtually identical with the *tongue* tone.
>
> To ascertain the blow tone blow on the head of the prick. Keep this in your mind, and the best way to do this is to sing it.
>
> To ascertain the tongue tone, grab the prick and use it to strike something firm but soft, like the edge of your hand.
>
> …the blow tone and the tongue tone must couple. And I'm speaking scientifically and acoustically. This is not an invention, an obscene farrago."[101]

In the "Garden," we found the rarest of all Partch's collection—one that only a handful of people knew existed and was never officially cataloged—as it was a private gift to a dear friend. In 2003 Steven Pouliot reunited the "Garden" with the Instrumentarium.

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[101] Gilmore, *Harry Partch: A Biography*, 371.

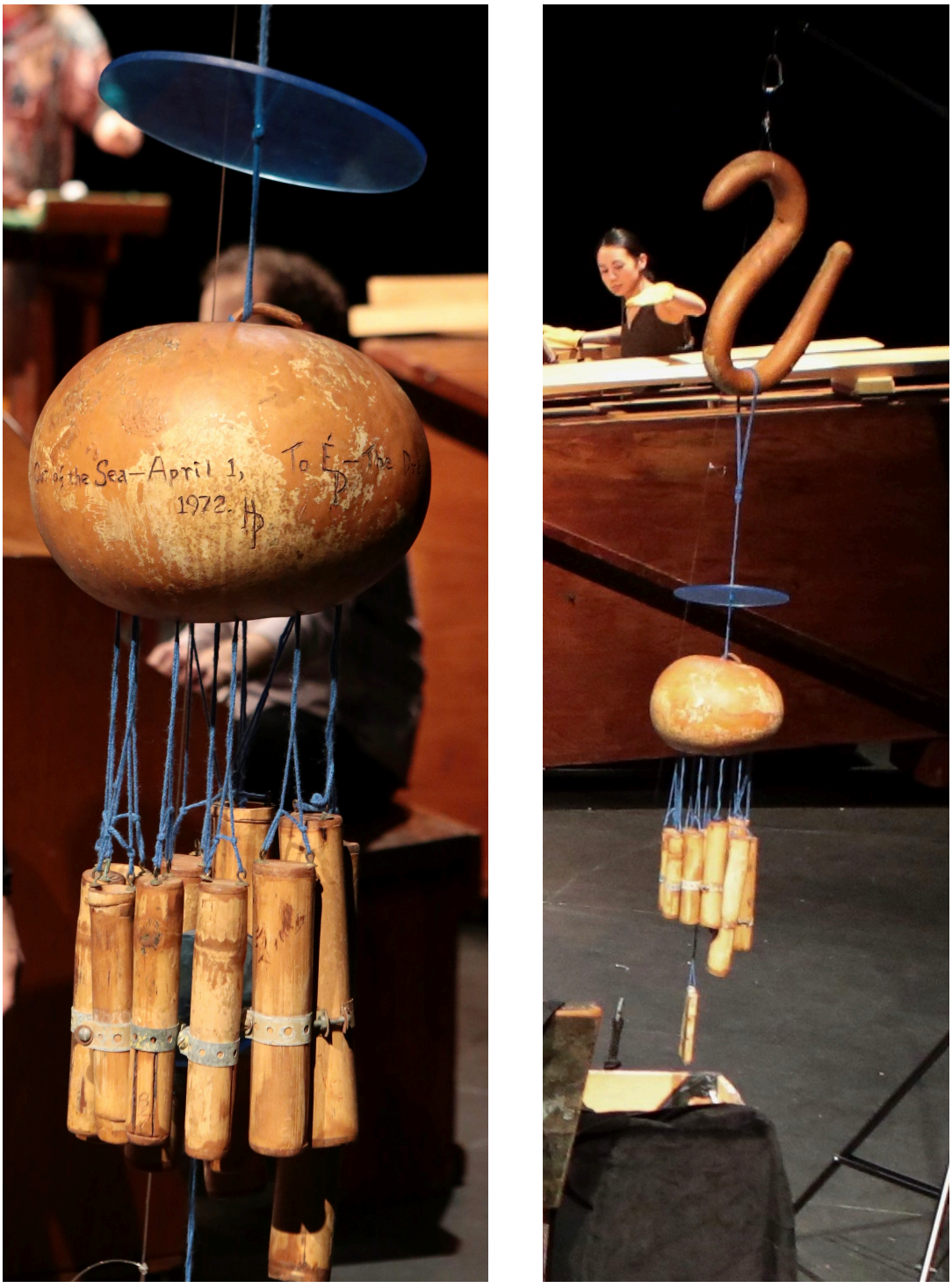

Figure 3.1: "The Garden of Eden"
L: Close up of the Plexiglas disk, carved gourd, and bamboo wind chimes.
R: The entire "Garden" including the serpent "S" gourd and resin dangle.

Photo Credit: Niffer Calderwood

To say that Harry, the person, and Partch, the artist, inspired this staging is not an overstatement. His life and work are both highlighted by the piece. He was quirky and idiosyncratic. And the two of them, The Witch and Partch, exist in parallel universes. The Witch is a character with traits we find in Partch, himself. She is a scavenger and an eccentric, finding beauty in the most unconventional of places. She does not waste materials, hoarding, and using the goods she scavenges to make more beauty in the world. She is of the earth, with a profound connection to things that grow. She likes to tinker and derives great satisfaction from using her own two hands to create things. All of these traits she shares with Partch. In addition to her Partchian character traits, The Witch—from an "ancient, Pre-Christian school…an omniscient soul, all-perceptive, with that wonderful power to make other people see…" [102] —has a fascination with human ingenuity as well. At different periods of history, I imagine her integrating herself with human culture and participating in that culture. We see her with objects that humans invented, made by hand or machine. She does not need to use her own hands to build anything, for she is magical; however, she takes great satisfaction in *not* using her magic, and instead, being as human as possible. She also enjoys what she perceives as "being human": experiencing and navigating the world through her senses (rather than magic), waiting for water to boil, reading a novel, consuming processed goods. As Partch himself stated, "The Witch is

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[102] Partch, "*The Bewitched* Scenario," in *Bitter Music*, 307.

not an abstract person. She's a very human person."[103] I ran with this concept, and in both the premiere staging and the Tacoma staging, I relied on making her as human and relatable as possible.

We included little hidden gems within the production that only a handful of people could understand. For instance, later in life, Harry switched from strong black coffee to Sanka—a brand of decaffeinated, instant coffee—in an attempt to be "kind to his body."[104] The quotation written on the sash in scene nine, "we appear and are gone," is an excerpt of a longer quotation from his composition, *The Dreamer That Remains—A Study in Loving* (1972): "Suddenly we appear and are gone, but there is always a dreamer that remains." The book The Witch is reading at the end of the day was a hard bound copy of *Genesis of A*

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[103] Partch, Perlis interview, 16.

[104] This nugget of information was referred to me by Jon Szanto in an email on April 2nd, 2019. We wanted to have a tea ceremony in the second movement and figured it was worth asking if Harry enjoyed a specific beverage in the mornings.

"…since I knew HP right towards the end, he was well into doing what little he could to be kind to his body (never really happened, but he gave it a cursory go). As such, I think he had turned to Sanka in the morning, the era-equivalent of decaf… Certainly, at earlier times in his life, he would drink strong, bitter coffee, the kind where you simply boiled the grinds in the coffee pot and strained them out to serve. Hobo style, I suppose."

That "Sanka" was the answer was a bit of brilliant fortune; a plain cup of tea or coffee simply wouldn't have the dramatic effect of a distinctively branded and decaffeinated beverage.

Music, 2nd edition, sans book jacket—only the subtle, gold embossing on the red linen identifying the title. These are only some of the ways we grounded this work in Partch's world.

The following details the staging directives, divided by scene, with commentary and photos (Table 3.1). The staging instructions come from our original Google Doc "Bewitched Staging" and is, at times, shorthanded, for which I provide annotations, in addition to commentary. The original instructions have not been edited.

The Bewitched: A Ballet Satire

April 13th, 2019

Concept and Staging by Warren Woo, Sarah Kolat, and Charles Corey

Set: Down Stage Right: The Gourd Tree (GT); Turkish rug and cushion underneath GT; Green trunk (closed) DR of GT. Center Stage Left: Cloud-Chamber Bowls; Turkmen rug underneath CCB; The Partch Instrumentarium (from left to right, front to back: Kithara II, Bass Marimba, Marimba Eroica, Chromelodeon, Surrogate Kithara, Diamond Marimba & Spoils of War, Adapted Viola and Guitars.)

Costume: Black unitard, Sheer beige overdress, black rope belt, black and brown sun hat, long braid[105] royal blue nail polish[106]

Props: Kettle, half gourd, teacup, burner, Sanka can, spoon, Partch's hand tools and unused wooden music stand, blue yarn, Partch's hand instruments, hobo bag, nine headbands (white with red and blue stripes), deflated basketball, "S" gourd, tissue flowers (pinks, peaches, and cream—various sizes), Cloud-Chamber Bowls (removed from frame), large gourd, smoking pipe, *Nancy Drew and The Secret of the Old Clock* (1st edition cover), box of Girl Scout cookies, gardening gloves, pruners, sash, purple sharpie, "The Garden of Eden," *Genesis of a Music,* 2nd edition (no jacket).

Musicians:

Sarah Kolat, *The Witch*
Brian Schappals, Clarinet
Luke Fitzpatrick, *Adapted Guitar III*, *Kithara II*, *Adapted Viola*
Charles Corey, *Harmonic Canons*, *Surrogate Kithara*, *Spoils of War*
Jeff Bowen, *Kithara II*, *Spoils of War*
Steven Damouni, *Chromelodeon I*, *Harmonic Canon*
Bonnie Whiting, *Diamond Marimba*, *Spoils of War*, *Chromelodeon I*, *Harmonic Canon*
Paul Hansen, *Bass Marimba*
Rebekah Ko, *Marimba Eroica*

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[105] The braid's use was a nod to the production of *King Oedipus* in 2017, in which I played Jocasta and wore the same elegant, long braid.

[106] The nail polish color was selected to contrast with most of the set, which is warm Redwood, pinks, and creams and tie into the reveal of the "Garden of Eden," which uses blue Plexiglass and yarn. The Turkish rug also had a small amount of blue woven in the pattern, and the teacup used in Scene 2 is blue. It became a thematic contrast color in the set.

The Bewitched: A Ballet Satire Staging April 2019

Original Staging Instructions	Annotations & Commentary
Scene 1: Background for the Transfiguration of American Undergrads in a Hong Kong Music Hall	
Wake up around line 14 Look around, stretch, yawn, etc.	The Witch enters in the blackout, and falls asleep under the Gourd Tree. The dramatic shift in music at line 14 provided an opportune time to make a dramatic gesture. This scene was retained from the UMKC performance. Figure 3.7
Scene 2: Background for the Permutation of Exercises in Harmony and Counterpoint	
Make Sanka, coordinating actions with orchestra stamps. Set out burner, kettle, gourd, sanka on stamps Perform actions of making coffee on double stamps Finished making coffee by the HC/CH duet in line 9, relaxes to drink coffee Clean up, putting seven items in the trunk on the HC strums on the last line (Order of Items: Sanka, burner, kettle, gourd, cup, spoon, _____?) Reverse order for putting them back in the trunk	The idea for this scene was a combination of Warren Woo's original suggestion of conducting a tea ceremony and a scene from the film, *The Dreamer that Remains* (1972) in which Partch discusses his experience as a hobo while building a fire. The scene is remarkable (4:10-6:11), not only for the insight into Partch's experience but for the sheer chaotic nature with which he builds a fire out of sticks. The kettle used was white enamelware with a dragon neck with a half gourd as a lid, likely the same gourd used in *Dreamer* at 4:36. The use of the ensemble's double-stomps to pace out and synchronize the Sanka ceremony was, conceptually, related to the title. The linear music and the linear tea ceremony were intertwined. At the end of the movement, The Witch yawns, lamenting the decaffeinated nature of her beverage. Figure 3.8

The Bewitched: A Ballet Satire Staging April 2019

Original Staging Instructions	Annotations & Commentary
Scene 3: Background for the Inspired Romancing of a Pathologic Liar	
Sing opening lines without much activity When the BM gets louder near the end of line 2, start digging around in the trunk, eventually finding and playing with a ball of yarn	Scene three begins and ends with a bit of singing, but a large portion of the movement—in the very center—does not include The Witch and provided the opportunity for me to have a break offstage.
After third BM sextuplet (line 5), it's about time to leave. Put on the hat and go off behind the Eroica	Here, we first introduce the blue yarn—one of the materials used in building the "Garden."
DM and SK decide to have some fun while the Witch is gone, BM can't help but to join in After the trio, DM starts new section, and the Witch returns, heading from behind Ero, around BM and coming down between BM and KII. She's dragging her bag to a spot near center stage	The oversized patchwork bag included several items that would be used later in the piece, including Harry's handmade hand percussion instruments and his tools.
Witch sings her ad lib and then sets the new tempo, directing KII, then after singing a little more from center, drags her stuff back to the den, hanging the hat on the Gourd Tree Explores all the items she found for the end of the scene and through the scene change	

Figure 3.9

The Bewitched: A Ballet Satire Staging April 2019

Original Staging Instructions	Annotations & Commentary
Scene 4: Background for the Alchemy of a Soul Tormented by Contemporary Music	
Begins as “serious, concert black” music Witch starts at GT, puts on her hat and heads to CCB to dismantle it. At some point, set a bowl over the preset gourd without noticing it. She’s done by the nasal singing in line 6, and begins hanging some things from her bag. She’s also solved the problem of contemporary music, and is now having fun. The orchestra catches on by the Eroica entrance in 8, and we’ve moved past it by the stamp in line 10 At DM entrance in 10, start digging in the bag. Discover some headbands and put them on your arm. Hang hat on the CCB stand, and move over near DM.	Incorporating the title in this scene involved the deconstruction of a “contemporary” instrument and vocal/timbral choices. The opening section was performed with some formality, sitting on top the cushion and with a straight (sans vibrato) tone, to represent the “coldness” so often associated with contemporary music and vocal style. The vocal coldness ties into the coldness of the glass on the Cloud Chamber Bowls, and The Witch decides to "dismantle" contemporary music by dismantling the Bowls, during which I played with a variety of folk timbres, including chest and nasal-heavy timbres. While dismantling the Bowls was the first action of the scene, the scene's overall goal was to rebuild the instrument as something “of the earth,” hence the hanging of Partch’s hand percussion. Using the percussion kept with the general visual world we had created, and in the meta, revealed to the audience (of mostly regular Partch attendees) objects they had not seen before. It also foreshadowed the reveal of the “Garden" in scene 10. The through-line of building is reinforced in this scene. Figures 3.10 & 3.11

The Bewitched: A Ballet Satire Staging April 2019

Original Staging Instructions	Annotations & Commentary
Scene 5: Background for the Visions of a Defeated Basketball Team in the Shower Room	
Consider placing a headband on Bonnie [DM player], then change your mind. On HC cue, fling it to Paul [BM player] who will catch it and hold it, playing one-handed until you help out. On cue of measure 2, put headband on Bonnie. Then freely, in no hurry, put headbands on Luke [KII player], then Jeff [KII player], then get up on the BM and help Paul, then Rebekah [ME player], then Steven [CH player], then Chuck [HC player], then Brian [Clarinet].	Early on in the planning, I thought it would be visually interesting to blow up and pop an orange balloon (to represent a basketball) and, eventually, the idea evolved into the completed scene.
Probably she should be at Rebekah or Steven with the 35/16 starts. Chuck will be the only person playing while being adorned with the headband.	The scene was one of two (along with scene 7) which acted as a respite from the rest of the narrative. The only part of this scene related to one of the three, overall dramatic goals, was finding the "S" gourd for the eventual building of the "Garden."
The HC cue in line 8 causes her to turn around, and as a result she sees the serpent gourd on the HC stand. Examine it while singing, bring it back to the den, then return to the basketball situation, finding a ball in the trunk and examining it.	
Hold up the ball during the solo measure and crush it on the downbeat. Stamp on it at the ensemble stamp at the end	Figures 3.12 & 3.13
Scene 6: Background for the Euphoria on a Sausalito Stairway	
During the scene change, return to the yarn and play with it. As the music starts try cat's cradle and get tangled up in it. After the first vocal passage, head to CCB, take back her hat, put it on, grab a Bowl and bring it to Rebekah who will toss in flowers. Bring the Bowl to the den, and head back to CCB. Get a second bowl - discovering the gourd beneath it. Take both to Rebekah who will give more flowers.	Rebekah, in the instructions, is the Marimba Eroica player. The instrument's size allowed us to hide the flowers behind it and the height of the instrument allowed her to "drop" them into the glass bowls. This scene was retained from UMKC, with additions.
Head back to the den, hang hat on GT. Look over your flowers, then decide you need a break.	Figure 3.14

The Bewitched: A Ballet Satire Staging April 2019

Original Staging Instructions	Annotations & Commentary

Scene 7: Background for the Transmutation of Detectives on the Tail of a Culprit

During the scene change, get book, pipe and cookies, lie on the cushion, and start to read.

In line 6, set the book down on the second stamp and look at BM for the woof. Watch for a while. Eat cookies.

Return to the book at any time, maybe changing to lie on your back. Take another break to watch the ensemble if you want. Begin to get up during the quiet last four bars of the percussion quartet and sing the last lines. Close up the book at the end, maybe marking your page for later.

This scene was staged to highlight the Bass Marimba/Marimba Eroica duet and be the actual "background music" for The Witch's reading of her mystery novel, *Nancy Drew and the Secret of the Old Clock,* a nod to The Witch's fascination with American culture and the female heroine. The pipe is a tribute to Partch, and the Girl Scout cookies were a ridiculous inside ensemble joke.

The Witch is fully engrossed in this scene's music, and her gesticulations are synchronous with the ensemble.

As mentioned in Scene 5, this staging does nothing to propel the drama forward but acts as a moment of quirky humor.

Figure 3.15

Scene 8: Background for the Apotheosis of a Court in its Own Contempt

During the scene change, go in the crate and come out with gloves on. After music begins, stand, put on hat, and start making the tree.

Prune something back with the Kithara hit at the end of line 6.

Set the biggest flowers last - one as you begin singing the last line, one as you finish. Then observe the tree, and lie down on the final KII strum, looking up at the tree, before closing your eyes to rest. Rest through the scene change.

Kithara II is the dominant instrument in this movement, and the delightful string pluck at the end of line 6 was the perfect moment to integrate my gesture with the music, pruning an unruly bloom in synchronization with the pluck.

For visual aesthetics, we used more flowers, a wider variety of sizes (6"-22"), and shades of warm white, ivory, coral, and pink on a spectrum. The warmth of the flowers fit in with the instruments' warmth better than the bright white flowers used at UMKC.

This scene remained loyal to the UMKC version.

Figures 3.16 & 3.17

The Bewitched: A Ballet Satire Staging April 2019

Original Staging Instructions	Annotations & Commentary
Scene 9: Background for a Political Soul Lost Among the Voteless Women of Paradise	
Sing the opening lines while lying under the completed GT. Sit up after the first bar of line 3. Notice the gourd, examine it, contemplate it, and put it back.	Taking time to enjoy a small rest under the shade of the newly blossomed Gourd Tree before the main action of this scene.
At HC accel in line 6, pull out a sash. From the end of the accel, begin writing we appear and are gone. When finished, put it on and assume one or more powerful poses near the GT	Inspired by the "Votes for Women" sashes worn by suffragettes in the early-20th century, I scribbled the pithy Partch quote "we appear and are gone" on a white sash. Figure 3.18
Scene 10: Background for the Demonic Descent of the Cognoscenti While Shouting Over Cocktails	
Garden of Eden. Repeat the same gestures with the ball of yarn from scene 3 (and possibly 6) during the intro, and move gourd, serpent, etc. to behind the trunk.	The elaborate choreography of building and revealing the "Garden" highlighted different aspects of the music (e.g., while the Diamond Marimba played a steady pattern, I "etched" an inscription into the gourd). The lifting of the "Garden" corresponded with the ensemble "bah's."
During the 35/16 in 7-9, work on the gourd with tools	The Witch only admires her creation for a moment before returning to her cushion and opens her copy of *Genesis of A Music,* ready to find her next task.
Lines 10-13: Get tangled in yarn again, then move on to pulling items from the trunk	The show ends in mid-action (reading the book) with a blackout.
During the 15/16 in 13-16 return to tools, continue to finish building in lines 17-20.	
Make a show of wrapping up and putting things away/aside during 21-24 while assembling Garden on the fishing line apparatus	
After the DM tempo change in 24, begin raising garden. Tie it off to the trunk by middle of 26. Step back to appreciate the creation and sing ad lib at end of 26.	
Once line 27 begins, return to den.	Figures 3.19 & 3.20

Table 3.1
April 2019 Staging Instructions, Annotations, and Commentary

We never intended for the staging of *The Bewitched: A Ballet Satire* to evolve into a compact and complete theatrical work. With our limited resources, we never imagined how much we could do with so little. Sets, props, and costumes came from the instrument collection or homes of our ensemble members. We worked until the wee hours of the morning rehearsing with the ensemble, running only the staging, perfecting timbre choices for every line in the score, and crafting the set and props, including restringing and building a pulley system for "The Garden of Eden." The performance evolved into a tribute to Partch, but it was the work in the lead-up to the performance—the method of creating the theatrical work—that was Partchian, due to the scavenging and use of materials, making the most with very few resources, and the idea—at the core—that we are only bound by the limits of our imagination, and a new world can emerge with focus, hard work, and creative energy. We built a world where Partch's fantabulous instruments exist and are loved and where his approach to the art of making art is met with deep admiration. Partch would have hated it.

Background Music For a Pre-Partchian Witch in a Parallel Universe Building a Fallout Shelter in a Somber Yet Restless Anticipation

The April 2019 performance of *The Bewitched* was of its own time. The ensemble was in an emotional space: at the time, we believed it to be our last performance in residence at The University of Washington and the future of the instruments and the ensemble was uncertain.[107] And this reality played a large role in how we staged the piece with small details that were little love-letters to Partch. The performance was ephemeral.

With the decision to perform several scenes from *The Bewitched: A Ballet Satire* at The University of Puget Sound[108] in Tacoma, Washington the following year (February 2020), we went back to the drawing board. Of particular consideration: the Gourd Tree would not be taken out of storage for this performance.[109] Again, we took an inventory. The Cloud-Chamber Bowls were the only "extra" instrument traveling to Tacoma, and

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[107] And remains so, at the time of this writing.

[108] The ensemble participated in a week-long residency a the University of Puget Sound, titled *Music and Instruments of Harry Partch,* from February 4-8, 2020.

[109] Traveling with the Gourd tree is a delicate task. Unlike many of the instruments, it does not have a case and must be grounded to other boxes and the moving trucks we rent to move the instruments. The fragile nature of the eucalyptus branch and the gourds, and the lack of case, make this instrument one more prone to severe damage in shipment. As such, if the instrument is not needed for a performance, it does not come along. The Cone Gongs, however, are indestructible.

immediately we knew that using the Bowls as inspiration, just as the Gourd Tree inspired the April 2019 premiere, was the right path.

In thinking back to Partch's original conception, in which he conceived the Witch as having a "Kabuki" manner about her,[110] I began to play with the idea of using masks and mime behind the glass, where the audience's perception would always be skewed, for the staging. For me, it was all about the glass and what exciting staging opportunities the Cloud-Chamber Bowls presented. The mask/mime concept quickly derailed; it needed a lot of time and artistic design to pull off effectively.

Focusing on the Cloud-Chamber Bowls, I was struck by how they were, at once, a dramatic stage presence, and yet, mostly transparent. I felt we could play with this dichotomy. The Bowls could be in plain sight, yet invisible. In the April 2019 production, we set the time and place as mid-century America, as we wanted The Witch's world to run in parallel with Partch's. This time period allowed us to bring in aspects of American culture (the Sanka, *Nancy Drew*, etc.) into the production. If there were a way to have the

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[110] Partch, "*The Bewitched* Scenario," in *Bitter Music*, 309.
Partch elaborated the Kabuki as "slow, dignified movements with [a] rigid trunk, and occasional quick, furious movements."

same, mid-century American setting, while using the Cloud-Chamber Bowls as the basis, we could build a contrasting—but related—production.

The Cloud-Chamber Bowls are an iconic Partch instrument. The name "arose from the fact that [Partch] found tops and bottoms [of Pyrex Carboys]—not necessarily the present ones—at the Radiation Laboratory glass shop at the University of California, Berkeley (in 1950). There, the center sections were cut out for so-called Cloud-Chambers, designed to determine the paths of nuclear particles."[111]

In 2014, I heard a story on NPR about Mae Keane, one of the Radium Girls, who died at age 107.[112] This program was the first I had heard of the Radium Girls, and the image of these young women's bones eaten by the trace amounts of radium they consumed day-in and day-out, to the point of their bodies collapsing, stuck with me. I coupled this with my experience visiting the Hiroshima Peace Memorial Museum in Japan, dedicated to documenting the bombing and its aftermath. Melding these realities—the small-scale consumption of radium, over a period, which ate away at the bones of the consumer, or

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[111] Harry Partch, *Genesis of a Music : An Account of a Creative Work, Its Roots and Its Fulfillments,* 2nd ed. (New York, New York : Da Capo Press, 1974), 300.

[112] Rebecca Hersher, "Mae Keane, One of the Last 'Radium Girls,' Dies at 107," *All Things Considered,* NPR, December 28, 2014, accessed October 10, 2020, https://www.npr.org/2014/12/28/373510029/saved-by-a-bad-taste-one-of-the-last-radium-girls-dies-at-107.

"micro-effect;" and the large-scale, radiation poisoning of the citizens of Hiroshima and Nagasaki, or "macro-effect"— with the American fascination and fear of all-things nuclear during the Atomic Age and Cold War period, including popular culture, consumer goods, and a general muscling of American power and pride, provided the perfect setting for *The Bewitched.*

Pulling from a plethora of primary sources for inspiration—including pamphlets, educational films and public service announcements, and Atomic Age consumer goods—I centered on the government's push towards preparing for an atomic attack including film/TV programs such as "Our Friend the Atom,"[113] *A is for Atom,*[114] and *Duck and Cover.*[115] These artifacts— in particular, a pamphlet released in 1959 by the Office of Civil and Defense Mobilization entitled, "The Family Fallout Shelter"—which laid out instructions on how to build your very own fallout shelter, suggested possibilities for staging. All had a similar, underlying tone: atomic energy is terrifying, but it is also exciting. This was the spirit I wanted to impart.

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[113] 1957, *Disneyland* series hosted by Heinz Haber was also made into a book, which was used in the staging.

[114] 1953, General Electric

[115] 1952, Federal Civil Defense Administration

The piece was centered around the Cloud-Chamber Bowls, hidden in plain sight. As an instrument, the Bowls were only used for *Castor & Pollux,* which was deliberately programmed after *The Bewitched* to quell any questions as to their presence on stage. Placing them as a back "wall" to the den allowed them to be used as both a set-piece and a prop and give the space a definitive boundary. The first decision made in staging was that the stage lights would go black and the Bowls would light up in a bright green hue in the final moment of the piece. I took inspiration from glowing uranium, or "Vaseline," glass, which contains radioactive uranium. With this ultimate goal established, I worked backward in building a staging concept that would be logical to this particular, dramatic gesture.

The Witch's personality is consistent with the April 2019 production. She is fascinated by human achievement. She wants to use her hands. She is clever and crafty. But this staging saw The Witch integrating herself into human society at a deeper level—she engages with more objects and artifacts of popular culture, including a record player, Converse shoes, Hostess desserts, and the iconic red Dior Rouge lipstick. Her appearance recalls Rosie the Riveter. She fully engages with the Atomic Age culture and, as such, feels the need to participate in said culture. When the government recommended that families build their very own fallout shelters, The Witch believed that it was something she needed to do—

not because she needed protection from an atomic attack, but because it would make her more human to participate in such an activity.

The plot centered around The Witch's preparation of her own fallout shelter. The central action involved finding inspiration for an "artwork," preparing a canvas, and painting a nuclear sign on the canvas. The Witch plays a first pressing of the Gate 5 Ensemble's *The Bewitched* on her portable turntable to keep herself company. She sings along. This choice to make the ensemble provide the "background music" for her preparation of a fallout shelter was deliberately meta, with the understanding that by making the music diegetic within the story, the musicians are integrated within the drama, even though The Witch never interacts directly with them. Rather, she interacts with the music they are creating.

The February 2020 version consisted of six scenes for time consideration. In the table below, the staging is outlined, along with commentary (Table 3.2). Also included: instructions for the Uranium Bowls (Table 3.3).

The Bewitched: A Ballet Satire

February 8th, 2020

Concept and Staging by Sarah Kolat and Charles Corey

Set: Down Stage Right: Linoleum Table and a Partch stool[116]; Upstage: Trunk, Cloud-Chamber Bowls; Down Center Stage, Record Player on a Partch stool; The Partch Instrumentarium, stage left of The Witch's den (from left to right, front to back: Kithara II, Bass Marimba, Marimba Eroica, Chromelodeon, Surrogate Kithara, Diamond Marimba & Spoils of War, Adapted Viola and Guitars

Costume: Olive green jumpsuit with "The Witch" name patch, red socks, high-top black Converse All-Stars, yellow polka-dot hair scarf, Dior 999 lipstick

Props: *The Bewitched* LP, 1950s portable record player, 1960s KOSS headphones, Bendix CDV742 dosimeter pen civil defense radiation detector, WWII-era M51 CBB gas mask, spinning tops, Yo-Yo, Slinky, kettle, Anchor Hocking mug, 1950s table mirror, WWII radio receiver, Hostess Cupcake, Paintbrush and cup, easel, canvas with a radioactive symbol painted with Glow paint, wool "camp" blanket, velvet pillow with toggle switch and big red button

Books & Pamphlets: Walt Disney Story of *Our Friend the Atom,* Marie Curie biography *The Curies and Radium Chemistry for Children*, "Facts About Fallout" from the Federal Civil Defense Administration, "The Family Fallout Shelter" from the Office of Civil and Defense Mobilization, "Survival Under Atomic Attack" from the Office of Civil Defense, New York Times Book Review from January 1955 "The Atomic Age."

Musicians:

Sarah Kolat, *The Witch*
Brian Schappals, Clarinet
Luke Fitzpatrick, *Adapted Guitar III*, *Kithara II*, *Adapted Viola*
Charles Corey, *Harmonic Canons*, *Surrogate Kithara*, *Spoils of War*
Jeff Bowen, *Kithara II*, *Spoils of War*
Laure Struber, *Chromelodeon I*
Bonnie Whiting, *Diamond Marimba*, *Spoils of War*, *Chromelodeon I*, *Harmonic Canon*
Paul Hansen, *Bass Marimba*
Rebekah Ko, *Marimba Eroica*

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[116] Several stools exist in the collection, many of which are made from scraps and offcuts of wood. Using these as both seating and furniture keth the "wold" of *The Bewitched* grounded in Partch's world.

The Bewitched: A Ballet Satire Staging February 2020

Original Staging Instructions	Annotations & Commentary
Scene 1: Background for the Transfiguration of American Undergrads in a Hong Kong Music Hall	
Witch enters stage left, crosses to stage right with painting easel. She goes to turntable, pulls out Bewitched record and makes a bit of a fuss putting record on. Sit next to record player, put on headphones. Bonnie starts. At line 10, put on shoes, take off headphones. Make way to table and stool—by line 14 be in place. Through the singing, pull hair into top knot and tie headscarf around. Check lipstick.	We wanted to tie the painting into the entire piece, so entering with the easel established that through line. She is wearing a green flight suit, splattered with paint, with a "The Witch" name patch over the left breast pocket. I took great care into how the LP needed to be handled and placed on the turntable. The portable turntable used made a fantastic creaking sound when opened. In addition to listening to the record, The Witch explored the cover and credits. I loved the idea that this record was a favorite of The Witch's, and that she would start casually singing along to the recording. Throughout the piece, the singing was always a background to the action, while remaining foreground in my performance. Upon putting the scarf on and touching up the lipstick, the half-Rockabilly, half-Rosie the Riveter styling of The Witch's look was completed. Figure 3.22
Scene 3: Background for the Inspired Romancing of a Pathologic Liar	
Pour coffee and read the New York Times Book Review on Atomic fiction. At SK/Spoils duet section (line 7), begin building the easel, set up painting supplies. At vocal entrance, begin mixing paint, return to reading NYT Book review	Finding this copy of the NYT Book Review magazine was a bit of serendipity. I wanted a historical newspaper from January 1955, the month Partch completed the work. This particular issue focused on Atomic-era fiction and had a massive mushroom cloud on the cover. Working towards painting the canvas, setting up the easel and supply bench occurred during the long duet in the middle of the movement. The easel itself was quite flimsy and difficult to put together, which fit with the music's comical feeling. Figures 3.23 & 3.24

The Bewitched: A Ballet Satire Staging February 2020

Original Staging Instructions	Annotations & Commentary
Scene 6: Background for the Euphoria on a Sausalito Stairway	
Explore the Marie Curie biography, *Our Friend the Atom,* and fallout shelter pamphlet During Luke's section, collect Cone Gongs and place near the CCB. Return to books, lay out on the stage	Throughout this scene, The Witch investigates literature related to atomic energy. Disney's *Our Friend the Atom* is a graphically striking book with explicit imagery of the Atomic Age, in bold, bright colors. I created an 11"X14" version of the fallout shelter pamphlet to be seen by most of the audience members. The Cone Gongs are stained in a striking chartreuse color. I wanted to use them for both the color and the connotation drawn from the source materials. The gongs were made from the noses of WWII fighter planes. Figure 3.25
Scene 7: Background for the Transmutation of Detectives on the Tail of a Culprit	
Between scenes, flip the record and "start" side 2. "Duck and Cover" under the table. Engage with the music starting at the marimba duet, while under the table. Get bored. At "woof": Come out from under the table and collect toys hidden underneath: spinning tops, a slinky, and a yoyo. Play with the tops and slinky during the clarinet solo. Find a hostess cupcake. Eat some. Continue playing with toys. Make way to front of stage, and play with yoyo, into the audiences. Let yoyo spin out. Put toys away, and return to Duck and cover.	This scene is all about the Bass Marimba and Marimba Eroica. The audience is drawn to those two players by the physicality of their playing. As such, this scene was a break from the fallout/paint narrative. I considered the image of "Duck and Cover" to be iconic, and this scene begins and ends with a tableau of The Witch in this position. Figures 3.26 & 3.27

The Bewitched: A Ballet Satire Staging February 2020

Original Staging Instructions	Annotations & Commentary
Scene 8: Background for the Apotheosis of a Court in its Own Contempt	
Come out from under table once the music starts. Tune into the radio receiver. Use the dosimeter pen to detect radiation in the space. Return to pamphlets and books on the floor and open to mushroom cloud. Grab canvas and begin painting at Kithara pluck (end of line 6).By vocal entrance, finishing touches on painting, wipe hands on coveralls Move easel back between cone gongs	Here, The Witch realizes that an attack is impending, and she spends the scene creating the painting that serves as a warning. Early on, I thought it would be interesting to have The Witch spend a good deal of time creating a painting that turned out to be a blank canvas. Once the lighting mechanism for the Bowls completed, we knew there was enough light to illuminate the canvas, as well. A radioactive "trefoil" sign was created with glow-in-the-dark paint, illuminating only at the blackout. The painting is signed "The Witch" Figures 3.28 & 3.29
Scene 9: Background for a Political Soul Lost Among the Voteless Women of Paradise	
Begin scene inside the trunk During opening vocal lines: place blanket in front of CCB; place velvet cushion and place on blanket; place doomsday button on top cushion. Cross downstage, put books away At dreamlike section, turn easel toward audience and present the "blank" canvas. Grab gas mask and throw on blanket. Return to front of stage, turn off record and put it away, close turntable. Settle on the blanket, grab switches in upstage hand During clarinet solo: put on gas mask, and prepare to hit the doomsday button. As Bonnie plays the final note (CCB on Spoils), push button, and lift head. Blackout. Bowls light up.	This scene was meant to feel like a kind of ceremony. The pillow and detonation button were exaggerated and cartoonish. The placement of these items was slow and deliberate. It was only at the dreamlike section (Harmonic Canons) that The Witch began to feel any urgency, though the urgency had less to do with the impending attack and more to do with the need to tidy her space in time. As such, she puts away her books, the record, and shuts the turntable. The ending tableau highlights the shape of the gas mask in front of a glowing green wall, with the radioactive "trefoil" illuminated on the side. Figures 3.30-34

Table 3.2

February 2020 Staging Instructions, Annotations, and Commentary

The Atomic Age staging of *The Bewitched* interwove anxiety with dark humor and, ultimately, became the version both Chuck and I preferred. This was for a number of reasons. The Gourd Tree staging was created in an emotional space for the ensemble and that was reflected in the final product. It was quaint and warm but somewhat ambiguous in its direction. The Atomic staging felt like a more contemporary piece of theatre. It was self-referential, made use of technologies for theatrical spectacle, and—overall—was more grounded and directional. The design aspects were also more interesting. The color palette —greens, red, and yellow—were interwoven throughout the set and costume, from the red turntable to the yellow, polkadot scarf. This bolder, more aggressive design reached its peak with the Cloud-Chamber Bowls' lighting system.

In both versions, we were able to tap into a certain, Partchian spirit that permeated throughout. It emphasized "maverick" thinking, individuality, curiosity, and ultimately, that human ingenuity is only restricted by the bounds of one's imagination. For us, it was looking at a eucalyptus branch and thinking, "Wouldn't that be glorious with flowers?," or seeing the possibility to transform a wall of Pyrex carboys. For Partch, it was much more profound. His spirit is in every piece of music, every lecture or essay, and every piece of the Instrumentarium.

For Performance:
Constructing the Theatrical Experience

The 2020 version of *The Bewitched* took inspiration from the Cloud-Chamber Bowls. The connection with radioactivity and the materials of the Bowls is obvious. The original Bowls for Partch's instrument are the tops and bottoms, as mentioned above, of Pyrex Carboys from the radiation laboratory at UC Berkeley, where a center band of the Carboy was cut to run the Cloud-Chamber experiments. We used the history of the instrument's raw materials to build the theatrical work, inspired by uranium glass, with its distinct green hue. The Cloud-Chamber Bowls needed to glow.

The task was to build a system that would illuminate the bowls. A green LED approximates the right hue of green and, in theory, would cast enough light. But it became clear, early into the project, that illuminating the entire instrument would require a fussy electrical setup. Though I experimented with several methods (e.g., attaching light strips to the bottom of the Bowls), the eventual system was chosen for its dramatic effect and the ability to take the apparatus off of the Bowls in less than five minutes with the help of several ensemble members, the time allotted between the performance of *Bewitched* and *Castor & Pollux.* Sketches, photos, and instructions for building the lighting system are included below.

Materials:

2 Evemodel PCB012 Power Distribution Board Self-Adapt Distributor

2 Toggle-Style Switches

2 Power Supplies

2 Wood pieces (for mounting power distributors)

14 SIRIUSLED Super Bright 1W 360 Degree Projector LED Bulbs

14 Winka T10 194 Extension Harness Plugs Connectors Wiring Sockets

100’ White 22/2 CMR/CL2 Wire - Stranded

Heatshrink

Soldering Wire

Twine (for tying wire and distribution boards to the bowls frame)

Tools:

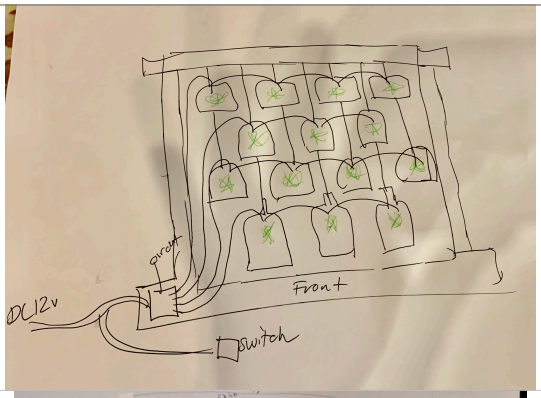
Soldering Gun

Hair Dryer

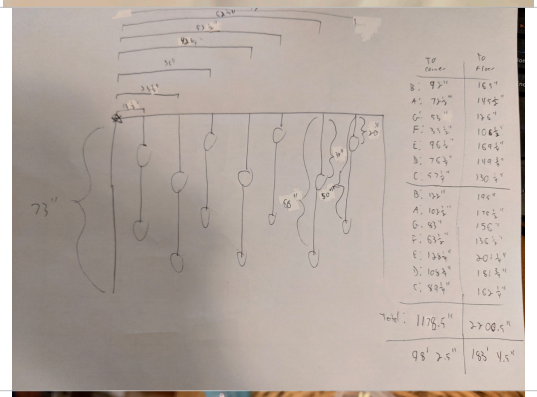
Wire strippers

Uranium Bowls

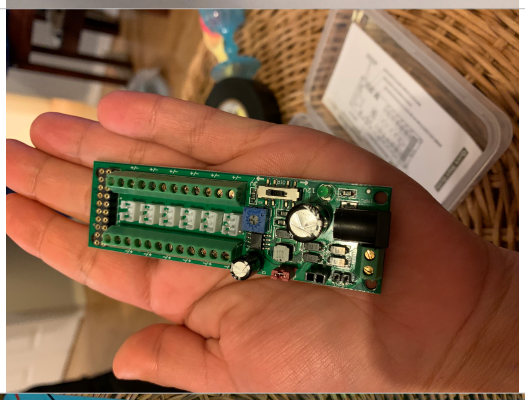
A sketch of the lighting concept, with a single circuit powering all fourteen bowls.



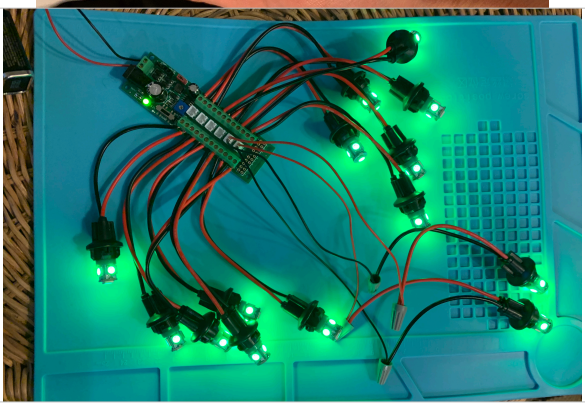
A sketch to determine the amount of wire needed to build the system, and the distance needed for each bowl. Since I built the system while the instrument was in storage, I used this sketch to construct the fourteen, separate wired lights.



A single Evemodel PCB012 Power Distribution Board Self-Adapt Distributor. This board is specifically built to power model train sets and provides three different types of inputs for the circuit. There are 28 total inputs.



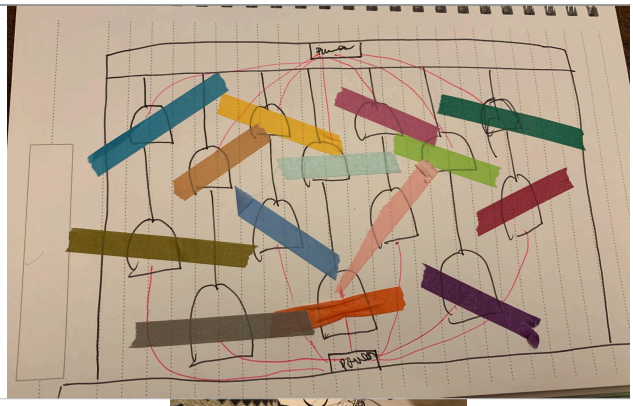
A quick test to assess the capability of the power distribution board. Fourteen T10 harness plugs, used in car lighting systems, with green LED bulbs, are run off of a single, 12-volt battery. The relative short length of wire made the use of this Power Distributor viable. However, after extending this system with almost 100 feet of wire, the Power Distributor burned out. The system would eventually use two power distributors and two power supplies, rather than the 12-Volt batteries.



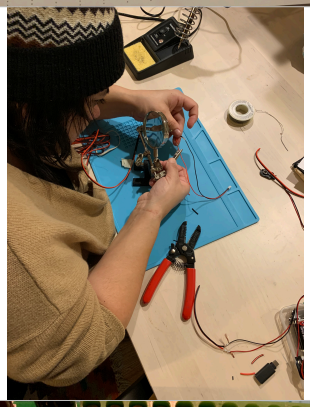
Uranium Bowls

The final lighting diagram, with two power distributors, at center top and center bottom, each lighting seven bowls.

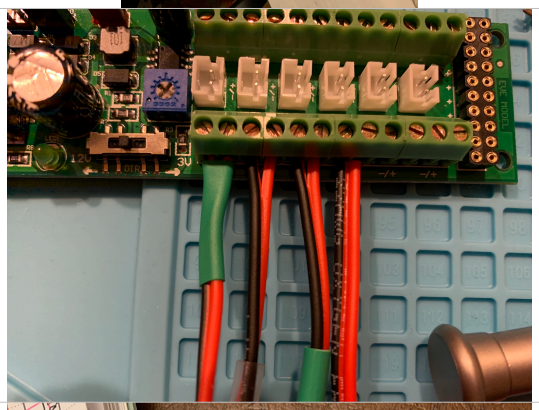
The color coding system is established to match the specific length of wire with its specific bowl.



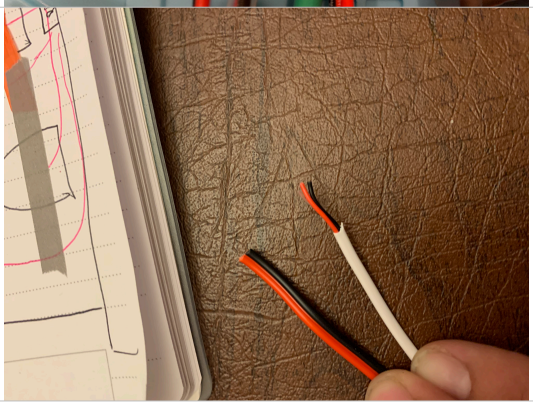
T10 harness plugs are soldered to a predetermined length of wire.



Each lighting segment is then attached to the power distributor.



I conducted a test with the system, and, aesthetically, the black and red wire was unpleasing. I was able to find a 22g white speaker wire that was both smaller in diameter and more flexible and rebuilt the system with the new wire.



Uranium Bowls

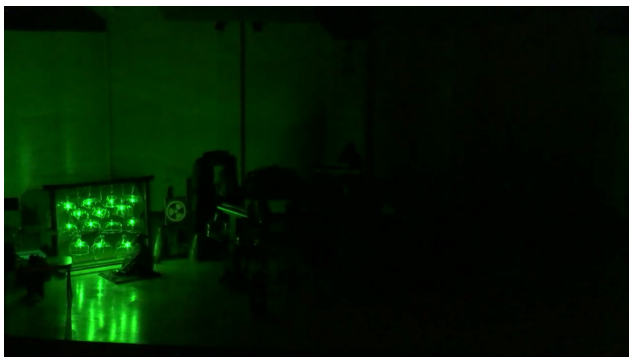
In an ideal situation, the small harness plugs would fit through the top of the bowl, but the holes were too small. The top set of lights were wound around the length of rope, down the edge of the bowl, and wrapped around the center knot holding the bowl in place. The bottom set of wires were subtly extended to the center inside of the bowls, and wrapped around each knot.	 Photograph by Sy Bean
A test of the final lighting system.	 Photograph by Sy Bean
In performance, the entire stage right was illuminated by the Uranium Bowls.	

Table 3.3
Uranium Bowls Instructions and Photos

Designing and constructing the Bowl's apparatus tapped into the "magic" Partch referred to in the scenarios for this work. The musicians "mix magic." The Witch, herself, is magic. While it may seem like an extraordinary effort to go to for a mere ten seconds of spectacle, it is in line with the tactile work required when working with the Instrumentarium. The type and number of tasks are numerous—some are absolutely necessary, and some check off a box on the long "to-do-someday" list—but each project has the same ultimate goal: to preserve and extend the life of the instruments.

The Bewitched: A Ballet Satire

Performance Photos

February 22, 2019

Photography by Brandon Parigo, University of Missouri-Kansas City



Figure 3.2
Scene 1

The Witch asleep under the Gourd Tree



Figure 3.3
Scene 3

Contemplating the Gourd Tree



Figure 3.4
Scene 6

Gathering materials



Figure 3.5
Scene 8

Blooming the Gourd Tree



Figure 3.6

The completed Gourd Tree

The Bewitched: A Ballet Satire

Photo Gallery

April 13, 2019

Photography by Niffer Calderwood

Used by Permission



Figure 3.7
Scene I : Background for the Transfiguration of American Undergrads in a Hong Kong Music Hall

The Witch Lays under the Gourd Tree

Ensemble (L-R, B-F): Jeff Bowen, *Kithara II*;
Paul Hansen, *Bass Marimba*; Rebekah Ko, *Marimba Eroica*;
Steven Damouni, *Chromelodeon I;* Brian Schappals, Clarinet;
Bonnie Whiting, *Diamond Marimba*;
Luke Fitzpatrick, *Adapted Guitar III;*
Charles Corey, *Surrogate Kithara*



Figure 3.8
Scene 2: Background for the Permutation of Exercises in Harmony and Counterpoint

The Witch performs a “Sanka” tea ceremony



Figure 3.9
Scene 3 Background for the Inspired Romancing of a Pathologic Liar

The Witch sorts through the items retrieved from the patchwork bag



Figure 3.10
Scene 4: Background for the Alchemy of a Soul Tormented by Contemporary Music

The Witch deconstructs the Cloud-Chamber Bowls



Figure 3.11
Scene 4, continued

The Cloud-Chamber Bowls reimagined with instruments of the earth



Figure 3.12
Scene 5: Background for the Visions of a Defeated Basketball Team in the Shower Room

The discovery of the serpent "S" gourd for "The Garden of Eden"





Figure 3.13
Scene 5, continued

The Witch crushes the basketball



Figure 3.14
Scene 6: Background for Euphoria on a Sausalito Stairway

The Witch collects flowers from the Marimba Eroica player



Figure 3.15
Scene 7: Background for the Transmutation of Detectives on the Tail of a Culprit

The Witch reads a Nancy Drew novel



Figure 3.16
Scene 8: Background for the Apotheosis of a Court in its Own Contempt

The Witch blooms the Gourd Tree



Figure 3.17
Scene 8, continued

The completed Gourd Tree



Figure 3.18
Scene 9: Background for a Political Soul Lost Among the Voteless Women of Paradise

The Witch relaxes under the Gourd Tree



Figure 3.19
Scene 9, Continued

Votes for Women!





Figure 3.20
Scene 10: Background for the Demonic Descent of the Cognoscenti While Shouting Over Cocktails

The completed "Garden" is raised from the ground



Figure 4.21
Scene 10, continued

The Witch settles into her den with a copy of *a Genesis of a Music* in hands, before blackout

The Bewitched: A Ballet Satire

Photo Gallery

February 8, 2020

Screenshots from livestream performance

Used by Permission



Figure 3.22
Scene 1

Opening section, listening to *The Bewitched* LP



Figure 3.23
Scene 3

Reading the “Atomic Fiction” issue of the NYT Book Review



Figure 3.24
Scene 3, Continued

The Witch struggles to assemble the easel



Figure 3.25
Scene 6

The Witch examines the blueprints for a Fallout Shelter



Figure 3.26
Scene 7

The opening and closing “Duck and Cover” tableau



Figure 3.27
Scene 7, Continued

The Witch plays with a Slinky and spinning tops



Figure 3.28
Scene 8

The Witch listens to the radio for news



Figure 3.29
Scene 8

The Witch paints her canvas



Figure 3.30
Scene 9

The Witch prepares her space for the impending doom



Figure 3.31
Scene 9, continued

The Witch wears a gas mask



Figure 3.32
Scene 9, Blackout Sequence (1)

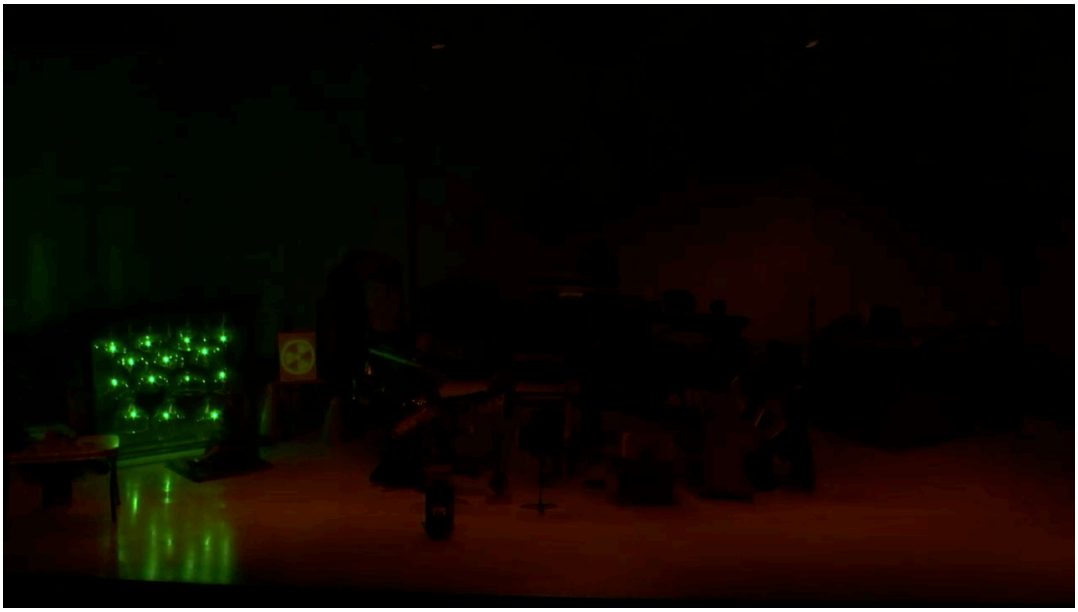


Figure 3.33
Scene 9, Blackout Sequence (2)



Figure 3.34
Scene 9, Blackout Sequence (3)

Final tableau

Chapter 4

Tactile Musicology

There is an inevitable, physical component to working with the Partch Instrumentarium. Part of the ensemble work is breaking down, moving, and building the instruments, along with maintenance and repair.[117] It's a hands-on type of ensemble. Most of this work is practical: to play the instruments, they must be moved to a performance space and built. They are heavy, bulky, and fragile; most instruments take at least two people to build, some need three or four. In addition to the large-scale work, there is a great deal of detailed handwork: shaving reeds for the Chromelodeon, moving small bridges in the Harmonic Canons, gluing foam onto the Diamond Marimba. The physicality and DIY aspects of the instruments are necessary for performance but are also an essential part of the preservation and scholarship of the Partch Instrumentarium. Methods for maintaining the instruments exist, but preserving a collection—such as the Partch Instrumentarium—is more complex than maintaining the instruments alone.

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[117] The instruments, mostly made of wood, are sensitive to changes in the environment. Cracking wood, rusting and degrading strings, and adhesive "failure" (Diamond Marimba and Bass Marimba bars often "pop" off) are commonplace.

To this end, I've started actively participating in a type of scholarship I've dubbed "Tactile Musicology." This practice focuses on experiential participation with a subject and is defined as the exploration through maintenance, duplication, and construction of material objects in the musicological interest of studying, archiving, and preserving a musical practice. It does not pertain to a particular musical era nor musical culture.[118] While performance can be a part of the experience, it is not necessary, thus distinguishing itself from the related practice of historically informed performance. It also distinguishes itself from the practice of duplicating instruments for one's own musical exploration, apart from the original intentions of the instruments. The two, incomplete duplicate sets of the Partch instruments, John Schneider's PARTCH set in Los Angeles, CA; and Ensemble Musikfabrik's set (Thomas Fichter, director) in Cologne, Germany; present Partch's music, but do not engage in scholarship, and are not particularly

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[118] I make this claim with the caveat that while developing this practice, I pinned post-war avant-garde music as a logical fit for this type of practice. For instance, I have done careful timbre analysis on John Cage's *Sonatas and Interludes for prepared piano* (1948). However, I did not use the specific materials Cage delineated in the score. What was the thickness and hardness of the rubber and plastic pieces? What *is* the size difference between bolt, sm. bolt, med. bolt, and lg. bolt? Finding the original materials (and instrument) would allow for a closer timbral study of the prepared piano and may illuminate something about the process and resulting instrument.

concerned with using authentic materials.[119] Other one-off duplicates of the instruments exist all over the world. Some of the builders engage in a close study of Partch's work, and emphasize detail in the reproduction on the instruments.[120] I distinguish tactile musicology from the practices of ensembles such as PARTCH and Ensemble Musikfabrik. In both cases, the performance of Partch's music is the means to the end. My approach focuses on process and Partchian aesthetics, and what I can learn about Partch, his music, and the instruments by engaging directly with the physical objects. Both practices have their place, but they are very different.

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[119]The Cloud-Chamber Bowls, which use Pyrex carboys, is an expensive instrument to build. Schneider's version substituted the low-thermal-expansion borosilicate Pyrex for a less expensive, annealed glass, known as soda-lime glass (also Pyrex brand). The manufacturing process of the latter superheats the glass for strength, but has a deleterious effect on timbre and resonance. The original Partch instruments are built mostly with Redwood, a relatively soft tone wood, readily available in California. Ensemble Musikfabrik, unable to use Redwood, used a harder, blonde wood, readily available in Europe. Both changes in material result in a drastic change in timbre.

[120] The late Bob Gilmore, author of the biography Harry Partch, was the director of Trio Scordatura, now named Scordatura Ensemble. The ensemble's Amsterdam Partch Project methodically builds instruments and is exploring earlier works that use smaller musical forces. Gilmore, who worked with associates of Partch in the writing of his book, was concerned with creating faithful, though not exact, replicas.

London-based guitarist Chris Rainier created replicas of the Adapted Guitars, giving special attention to the tone woods. Unable to use the same guitars for adaptation, he was deliberate in his selection.

The following details three projects that are examples of tactile musicology, in relation to the Partch instruments and his music. Each project intersects with our performances of *The Bewitched: A Ballet Satire* in some manner.[121] They emphasize preservation, duplication, and performance practice.

[121] See Chapter 3

For Aesthetics:
Creating and Duplicating Instrument Parts

Jon Szanto once relayed to me that he would drive Partch to a farm near the Mexican border to see the "gourd guy." Digging through boxes, looking for gourds became a somewhat regular activity for me in the Spring of 2019. In addition to the gourds presently on the instruments (Gourd Tree, hand percussion), the Instrumentarium includes dozens of extra gourds to build replacement parts. Turns out, gourds are fragile when repeatedly hit with a mallet.

There are two gourds of particular interest in the collection. One is the S-shaped gourd that holds up the "Garden of Eden," pictured on page 114. The second one is a hook-shaped gourd, found in the boxes, that was the original guiro for the "Spoils of War." With two major mallet gashes on the gourd, it was retired and replaced with a bamboo guiro.

One of the most interesting aspects of Partch's music is the timbral variety of the Instrumentarium No other instruments sound like the "Cloud-Chamber Bowls" or the

“Boo” (“Bamboo Marimba"). There is a timbral difference between a hand-carved gourd guiro and a bamboo guiro.[122]

The creation of duplicates is something regularly confronted with the Instrumentarium. It’s all about the details: How did Harry’s hand-made mallets look? Are they awkward to hold? What color of paint did he use? Can we duplicate his handwriting? What type of bamboo should we use? In deciding to duplicate the original “Spoils” guiro, I elected aesthetics (visual and aural) over practicality, somewhat of a theme with Partch’s instruments. The real challenge with this task was finding the right gourd.

Considering the original gourd's origin, I started contacting farmers in California, sending photos and dimensions of the original guiro. The best guess was that this was a snake gourd, but no one had any that were as wide on the bottom as the original. I considered growing my own gourds, casting plastic molds of the original gourd and training the fruit to grow into that shape. It seemed like a bridge too far.

---

[122] The differences can be subtle, but groove depth and spacing, the wall thickness, and the tube shape of the bamboo are all contributing factors to the resonance and timbre of the instrument, and all differ from the gourd. The gourd guiro has quite shallow grooves that are (somewhat) irregularly spaced. Additionally, the wall of the gourd is quite thin. The resulting sound is quite subtle, and the resonance is restricted due to the limited number of holes for the sound to escape. As ensemble member Paul Hansen quipped, “this is not a Burt Bacharach guiro.”

I decided to reach out to gourd farmers all over the country, finally receiving a hopeful response to my inquiry from Pumpkin Hollow Farms in Piggott, Arkansas. After looking over my photos, the owner imparted a bit of important information to me: these were not snake gourds, but a hybrid of snake and club gourds, which gave the distinct, bulbous shape at the end. They, too, didn't have the same type of gourd, but they did have club gourds that were the right shape and size, less the "hook" present on the original. The decision I had to make was function over aesthetics. A club gourd would be the right size to carve the guiro to Partch's original specifications, but it would lack the interesting "hook." A snake gourd would have the hook, but the playing surface would be significantly diminished. I went with the former.

Photos and Instructions for Creating a Duplicate Guiro[123]

Materials:

- A club gourd, approximately 20" long and 4" wide at the bottom
- Wood glue
- Clear satin polyurethane (spray)

Tools:

- Tracing paper and shop pencil
- Masking tape
- Scratch awl
- Protractor
- Zip Ties
- Set of mini steel files, including bastard-cut and triangle files
- Toothbrush (to clean the files)
- Hand saw
- Paint mixer drill bit
- Dremel
- 1" hole saw bit

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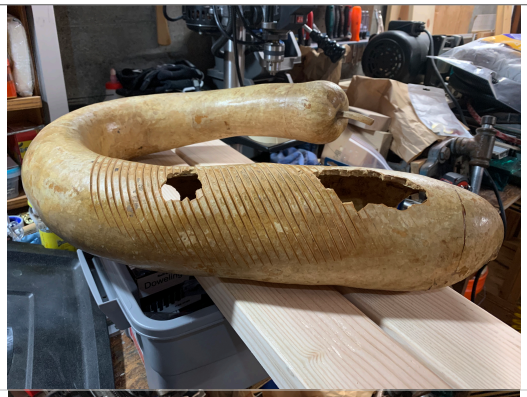
[123] My sincerest thanks to Isaac Anderson for the use of his wood shop and tools, and for his time and creative problem solving.

The “Spoils” Guiro

The damage to the original gourd is unrepairable. Additionally, Partch used some lacquer on the inside of the gourd, presumably to reinforce the structure. In the seven decades since the instrument was built, the lacquer had contracted and was flaking, further compromising the strength of the gourd.



The duplicate needed to be as close to the original as possible. The grooved surface provided the opportunity to do a rubbing. Here, a piece of tracing paper is placed over the grooved part of the instrument, secured with masking tape.



And the pencil rubbing, avoiding the holes.



Placement on the new guiro was also important. Here, I am measuring the distance of the lowest groove to the center, bottom of the gourd.



The “Spoils” Guiro

After marking the spine of the gourd (which is the flattest and most ergonomic for the player), the distance measurement is copied to the new gourd.



The tracing paper is attached to the gourd with masking tape.



Partch’s original guiro has grooves that vary in length. Using a scratch awl, I marked each end of the grooves. This tiny indent provided a starting and ending point for the eventual filing.



Right: A pencil line is drawn from point to point with a zip-tie.

Left: The fully marked grooves.





The “Spoils” Guiro

The groves of Partch’s guiro were about 3mm deep and tapered to a point in the center of the groove. They also varied in width. By using a combination of bastard-cut flat and triangle steel files, both the shape and depth of the original grooves were duplicated.

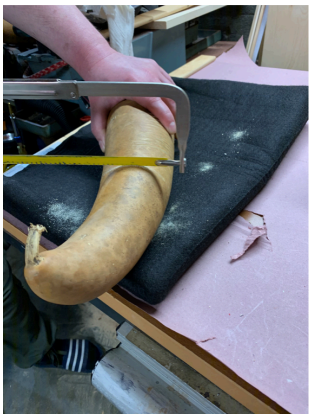


A close-up of the completed groves.



Right: The top is removed with a handsaw and the gourd is cleaned. The length of the gourd proved a challenge for removing the dried pulp inside the gourd. The two pieces are glued together.

Left: Zip-ties were attached to a paint mixing drill bit, a tool that was both long and gentle enough to clean out the gourd.





To duplicate the exact shape of the sound hole, tracing paper was placed on top of the original and traced (top). After removing the paper, I traced the cutout on the reverse side (bottom) of the paper with dark pencil lead. I then taped the tracing paper, top side up, to the gourd and rubbed the image, transferring the pencil marks on the bottom directly to the gourd.



The “Spoils” Guiro

Right: A Dremel was used to carefully cut out the sound hole, with special attention paid to matching the angle of the original guiro.

Left: The finished sound hole.

A 1” hole saw bit is used to make two additional sound holes/finger holds.





The final guiro. A light coat of satin polyurethane protects the outer surface without being too shiny under stage lights.

Below: A closeup of the original (top) and duplicate (bottom) grooves.







Table 4.1
The “Spoils” Guiro Instructions and Photos

For Preservation:
Low-Frequency Microphones

The instruments are “very mortal. They are fragile. A truck carrying the instruments could overturn in a storm or go up in flames.”[124] Recording is part of the preservation process, documenting both the specific performance and each instrument's unique timbres. In the future, when only replicas are left in the world, scholars' ability to go back and listen to how the original instruments *sounded* is essential to understanding Partch’s aesthetics. And Partch understood this, recording, releasing and distributing LPs beginning in 1953, assuming the instruments would not exist much after his lifetime. These recordings are important historical documents, but fall short in terms of recording quality. Even with a high-end system, much is missing from these recordings; they fail to capture the lowest frequencies of the Instrumentarium.

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[124] Partch, *Genesis of a Music*, 234.

While rehearsing *The Bewitched*, I used rehearsal recordings to work on the music outside of ensemble rehearsals.[125] In some sections, the rhythmic complexity forced me, as the vocalist, to focus on the most reliable and consistent rhythmic element. This often was the Marimba Eroica part. If one were to go back to any Partch recordings that used the original instruments, they would find the conspicuous absence of the hallmark, room-shaking experience of the Eroica. The Eroica is perceived only by the upper partials of its harmonic series—which put it into the pitch range of the Bass Marimba—plus the attack, resulting in a "slap-buzz" delay sound that lacks the solidity of the fundamental.

The rehearsal recordings—often captured on iPhone or Zoom devices—also lacked the Eroica, the instrument I most often relied upon. This was an issue for my personal practice routine. But the issue was more extensive than a simple practice track. I started to think about the long-term preservation of the instruments and the Eroica's recorded sound. If none of the previous recordings were able to register the low frequency (22-56 Hz), how would future generations of listeners and scholars have a realistic idea of the instrumentation's overall effect? I began researching low-frequency or infrasound

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[125] Rehearsing Partch's music without being in the instruments' physical space is a challenge, except in a few cases of portable instruments (Adapted Viola, Adapted Guitars). For the vocalist, the inability to use a reference instrument (e.g., piano) is a limiting factor in rehearsing. Recordings are necessary for understanding the modality and complex rhythmic relationships between the instrumental and vocal parts.

microphones. The problem with such microphones is that they pick up lower frequencies than the Eroica, in some instances, as low as .09 Hz.[126] With my basic understanding of acoustics and recording, I knew that this type of microphone would pick up the recording space reacting to the instrument rather than the instrument itself.

I began searching for less sensitive, low-frequency microphones, those with a frequency range of +20 Hz, and came across a blog titled "Studio Hack: How to Make a DIY Microphone out of an Old Speaker." [127] The project uses a subwoofer, and reverses the speaker wiring with a microphone cable, rendering it a microphone with a large diaphragm.

This project seemed like a practical solution to the Eroica problem: it required very few materials (a subwoofer, wood box, microphone cable, screwdriver, and stripping pliers) and could be done for very little money if I could acquire an old set of speakers. In the spirit of Partch, I scavenged Goodwill, garages, and the University of Washington surplus for speakers, eventually finding a set of Acoustic Research AR-6X speakers with a blown

---

[126] The GRAS 47AC 1/2" CCP Infra-Sound has a frequency range of .09 Hz to 20 Hz.

[127] Jesse Sterling Harrison, "Easy Studio Hack: How to Make A DIY Microphone Using an Old Speaker," *Sonic Birds,* May 4, 2016, accessed June 2019, https://blog.sonicbids.com/make-a-diy-microphone-using-an-old-speaker.

tweeter, set to be thrown away. This was the perfect set of speakers to experiment with: circa 1970s with a solid wood cabinet and an 8-inch subwoofer.

The whole process took approximately twenty minutes, and initial tests showed that the subwoofer was both working as a microphone and very sensitive. The microphones needed to be tested with the Eroica in a large room and/or performance space, and when the instruments were loaded into Meany Studio Theatre in the fall of 2019, I conducted the initial test.

The test was simple. I placed the microphones in the front of the Eroica's resonators and adjusted after testing levels. For the recording, each bar was struck four times. It was played back through the Meany Studio Theatre sound system, and the entire room rumbled from the low frequencies. Later, an analysis of the recording showed that the microphones indeed picked up the Eroica's fundamental.[128] It was also sensitive enough to pick up the frequencies of the rumbling building (~10 Hz). The following are visual analysis of the partials of each individual Eroica bar. This analysis was conducted using

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[128] In the case of the lowest bar at ~22 Hz, the fundamental was picked up in the initial attack, but the sustain was closer to 25 Hz. This could be a micro-tuning issue, which can be affected by the space, ambient environment, and the moving of the instruments. Since each of the bars is an individual entity, the tuning discrepancy only affected the lowest bar.

SPEAR,[129] with an added red line marking the fundamental of each Eroica bar, 22 Hz (Figure 4.1), 33 Hz (Figure 4.2), 42 Hz (Figure 4.3), and 56 Hz (Figure 4.4), respectively.

The greyscale lines represent the partials on the Y-axis, with duration on the X-axis. The darker the grey lines, the more prominent the partials in the recording.[130] The tests showed that the microphones were viable for recording the Eroica's low frequencies, but conducted in a controlled environment with the Eroica isolated. To fully understand the microphones' impact on the recording and listening experience, they needed to be included in a performance recording.

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[129] Michael Klingbeil, "Sinusoidal Partial Editing Analysis and Resynthesis software," *SPEAR,* last update September 22, 2018, accessed September 2019, http://www.klingbeil.com/spear/.

[130] This analysis filtered out partials that were out of the amplitude threshold of -60 dB, but a more complete analysis shows that the microphones are able to register lower than 20 Hz. This suggests that the discrepancy with the sustain on the lowest Eroica bar (A) is a tuning issue, rather than a microphone viability issue.

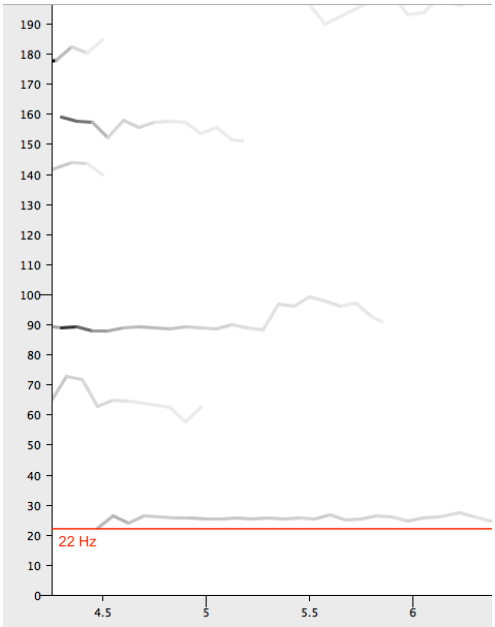

Figure 4.1
The lowest Eroica bar shows an initial attack at 22 Hz, before unexpectedly settling at ~24/25 Hz.

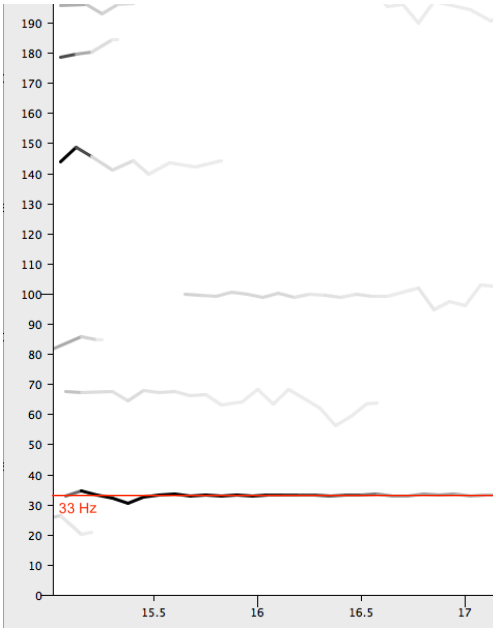

Figure 4.2
The 2nd Eroica bar settles at the expected fundamental of 33 Hz.

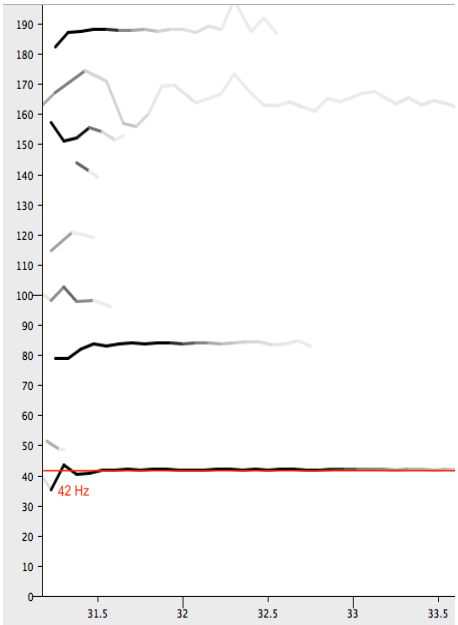

Figure 4.3
The third Eroica bar settles at the expected fundamental of 42 Hz.

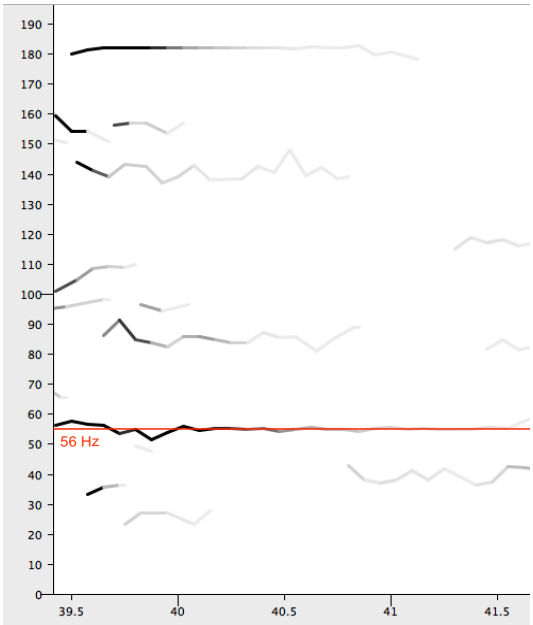

Figure 4.4
The fourth Eroica bar settles at the expected fundamental of 56 Hz.

In February 2020, I conducted several tests with the microphones in rehearsal, with the microphones connected via a Zoom recorder with multitrack recording. I was able to isolate the tracks, which allowed me to hear what the recording sounded like with and without the Eroica microphones, with a goal of understanding if the additional recording tracks enhanced the overall listening experience.

I used a rehearsal for *The Potion Scene* (1955), which prominently features the Eroica. The difference between the two recordings (one without the low-frequency microphones (A), one with the microphones added (B)) is striking.[131] Recording A is what one has come to expect from recordings of Partch's instruments: the Bass Marimba functions as the lowest perceivable instrument and the overtones of the Eroica are heard within the range of the other instruments. Recording B is something different altogether. The Eroica gives the recording a kind of fullness. As is true with hearing the instrument live, the recording with the low-frequency microphones is more about feeling the frequency as opposed to perceiving pitch. By expanding the capabilities of the recording equipment, to capture the lowest frequencies of the instruments, the recording becomes a full-body experience: we

[131] To fully experience the difference in these recordings, it is necessary to use hi-fi speakers or headphones and, preferably, a large listening space.

may not be able to perceive specific pitch, but we are able to feel the 33 Hz[132] rushing through the speakers.

These microphones were used for the live concert in February 2020 at the University of Puget Sound. They were added to the professional recording setup. However, without the ability to isolate the various tracks and create our own mixdown of the recording, the addition of the microphones—in this particular recording—was simply another test of their viability. The longer-term goals for the microphones are to include them on hi-fi recordings of Partch's oeuvre, recorded on his own instruments, before those instruments are retired. Paramount to any such recording project is improving on the sound quality in those original recordings and utilizing technology to better preserve and archive the timbres and overall effect of the instruments and Partch's compositions.

These microphones are a viable preservation tool. By using scavenged materials and a DIY approach, the microphones fit with the many pieces of the Instrumentarium, such as the Cloud-Chamber Bowls, which, too, were built from gathered materials. They are specific for these instruments and, as such, now belong to the Instrumentarium. Having a special

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[132] *The Potion Scene* does not use the lowest bar of the Eroica.

set of microphones for these specific instruments is an example of tactile musicology, as it will allow for the ensemble to capture and archive the unique effects of the Marimba Eroica. This, in turn, can be used by future generations to study the instruments, not just in the abstract, but by feeling the effects of the Eroica for themselves.

Photos and Instructions for Building Low-Frequency Microphones

Materials:

- Subwoofer(s), at least 8” in diameter
- Wood cabinet or subwoofer enclosure
- XLR cables, one for each subwoofer
- Heat Shrink or Solder materials

Tools:

- Screwdriver
- Wire Strippers
- Hair Dryer/Lighter (for Heat Shrink)

Low-Frequency Microphones

The AR-6 speaker has a solid wood cabinet. The cabinet is essential to building a successful microphone, as it must be heavy enough to withstand the vibrations from the Eroica without tipping over. Removing the cloth speaker grill exposes both the tweeter and subwoofer.
This setup is ideal because the subwoofer is custom fit to the cabinet.

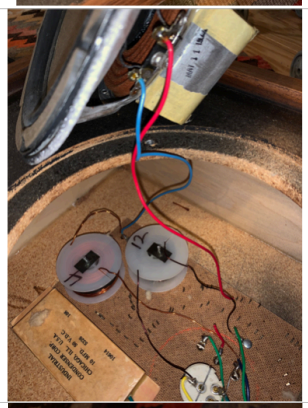



Once the speaker was opened, both the tweeter and subwoofer were unscrewed from the base. Inside, the cabinet was filled with fiberglass insulation, used as dampening material. Using gloves and a mask, the fiberglass was removed and discarded. I detached the tweeter wires completely from the cabinet, while the subwoofer wires remained attached to the cabinet.

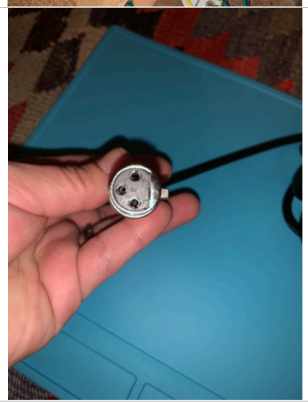



Though this project is simple, I was unaware of the internal wiring of a speaker before opening this cabinet.

I snipped the wires close to the base of the cabinet to give myself wire length to “play” with.




Using an XLR cable, I removed the female component and stripped the outer wire casing.




Low-Frequency Microphones

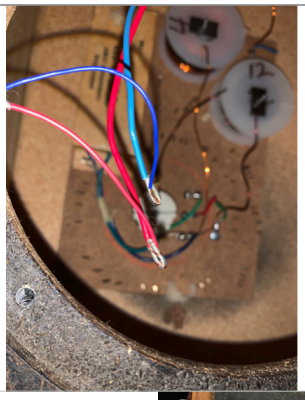
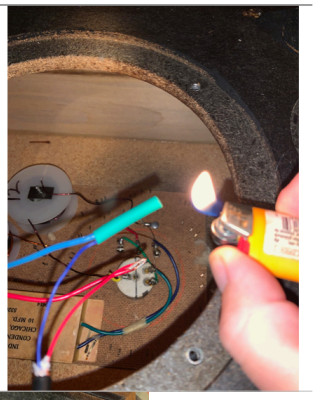
To wire the microphone, connect red-red wires and blue-blue wires. At this point, the microphone was tested. After successfully registering a sound, the connection points are sealed together with Heat Shrink.	 
I reattached the subwoofer to the cabinet and pulled the microphone cable (male side) through the hole of the removed tweeter to allow the set to be easily added to any existing microphone setup.	
The completed set of low-frequency microphones.	

Table 4.2
Low-Frequency Microphone Instructions and Photos

For Rehearsal:
Developing A Practice

Though Partch's writings often emphasize the voice and contain an abundance of information on his concepts of Monophony, Corporeality, One Voice, and the importance of text in music, there is neither a guide nor historical accounts on how to work through his vocal music. This is, in many ways, a pragmatic issue: most of Partch's early vocal works were written for his own voice, which did not necessitate instructions for the vocalist. And in those early works written for another voice, the vocalist worked alongside Partch, who guided them through both his vision and his musical language.[133] Even so, the rehearsal process was long and labored: in preparing for the first performance of *Two Settings of Finnegan's Wake* and *Y.D. Fantasy* i n 1944, the performers met no less than forty times in a two month period to prepare approximately six minutes of music.[134]

For these rehearsals, Partch plunked the vocal part on the Chromelodeon. This is an accepted way of learning the vocal parts, though it comes with its own set of issues. Access to the Chromelodeon is restricted to set rehearsal and practice hours; additionally, due to the layout of the keyboard, the melodic lines often hop between multiple octaves to access

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[133] Such is the case with Rudolphine Radil, Ethel Luening, and Lola Harding.

[134] Granade, *Hobo Composer*, 244.

all of the pitches needed. In the present day, such precious time cannot be dedicated to short vocal works, when the reality of navigating complicated tablatures and idiosyncratic playing techniques must take precedence in the rehearsal room. And so, it is the onus of the individual performer to establish a rehearsal approach to these works.

The first obstacle to realizing the works is the scores themselves, which include several roadblocks the performer must accept and trudge through, embedded within the grey and black pages. These include technical—and editorial—issues. To grapple with the technical issues described below, first, one must contend with the editorial problems. Without the assistance of an editor or publisher, Partch's scores are on a clarity spectrum of murky to illegible. The first work I performed, *Finnegan's Wake,* has an original score in such a state of disarray that I was provided a newly engraved version in the first rehearsal. This has influenced my approach ever since: I start with a clean engraving, which allows me to approach the technical issues from the outset. I've used the new engraving to my visual advantage by developing a color-coded marking system. I color code di erent types of vocalizations (speaking, intoning, singing), individual instruments, instrumental lines playing in unisons and 2/1s with the vocal line, events (the "stomps" in *The Bewitched,* for instance), and rhythmic cues. I also draw out large and small-scale dramatic contours. This type of detailed marking would be impossible with the original scores. (Figures 4.5-4.8)

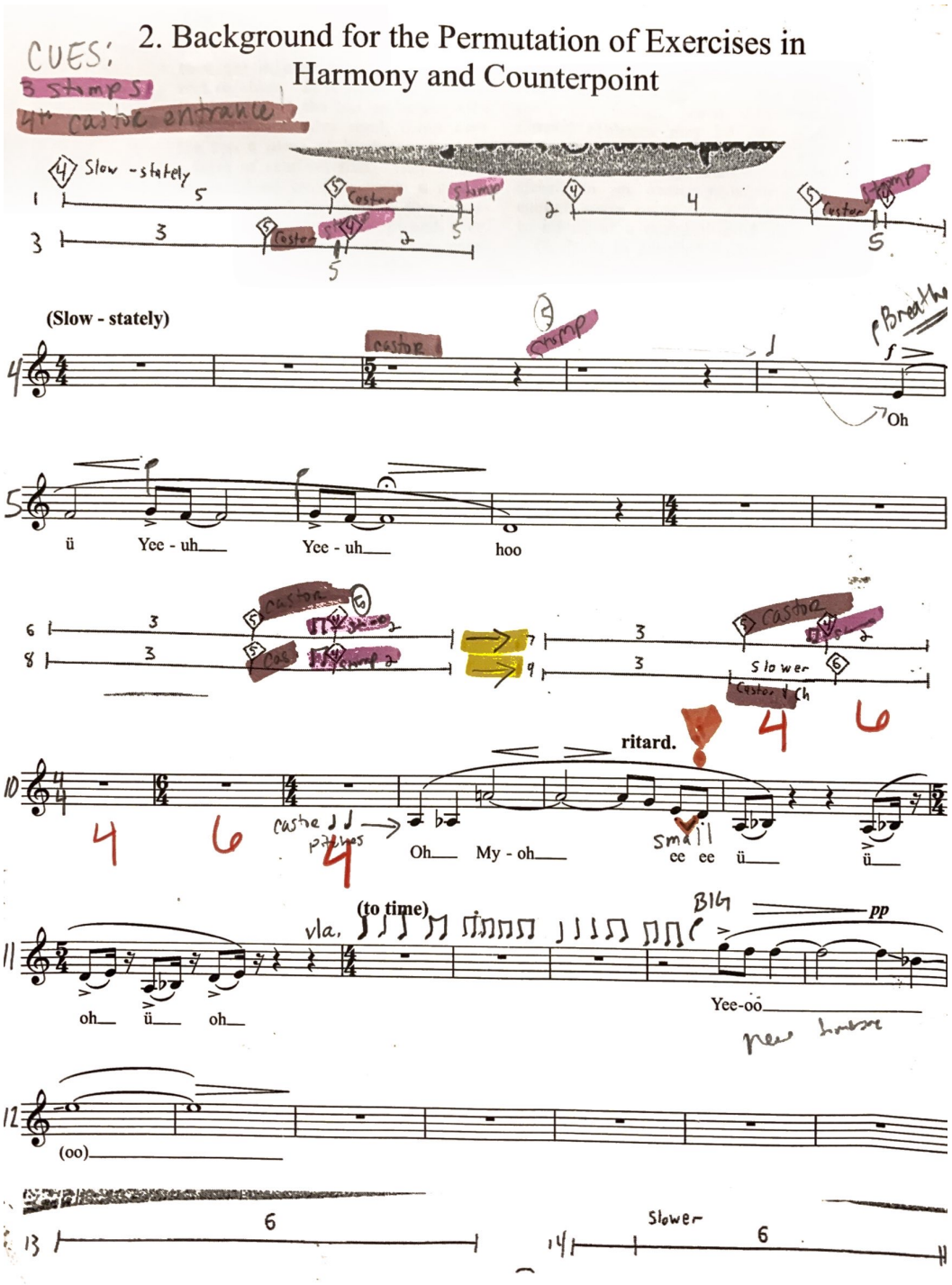


Figure 4.5

Scene 2 of *The Bewitched: A Ballet Satire*

In this particular scene, the stomps in the chorus were essential to timing the "Sanka ceremony" and are marked in purple. Castor, one of the Harmonic Canons, was my cue instrument, highlighted in brown.

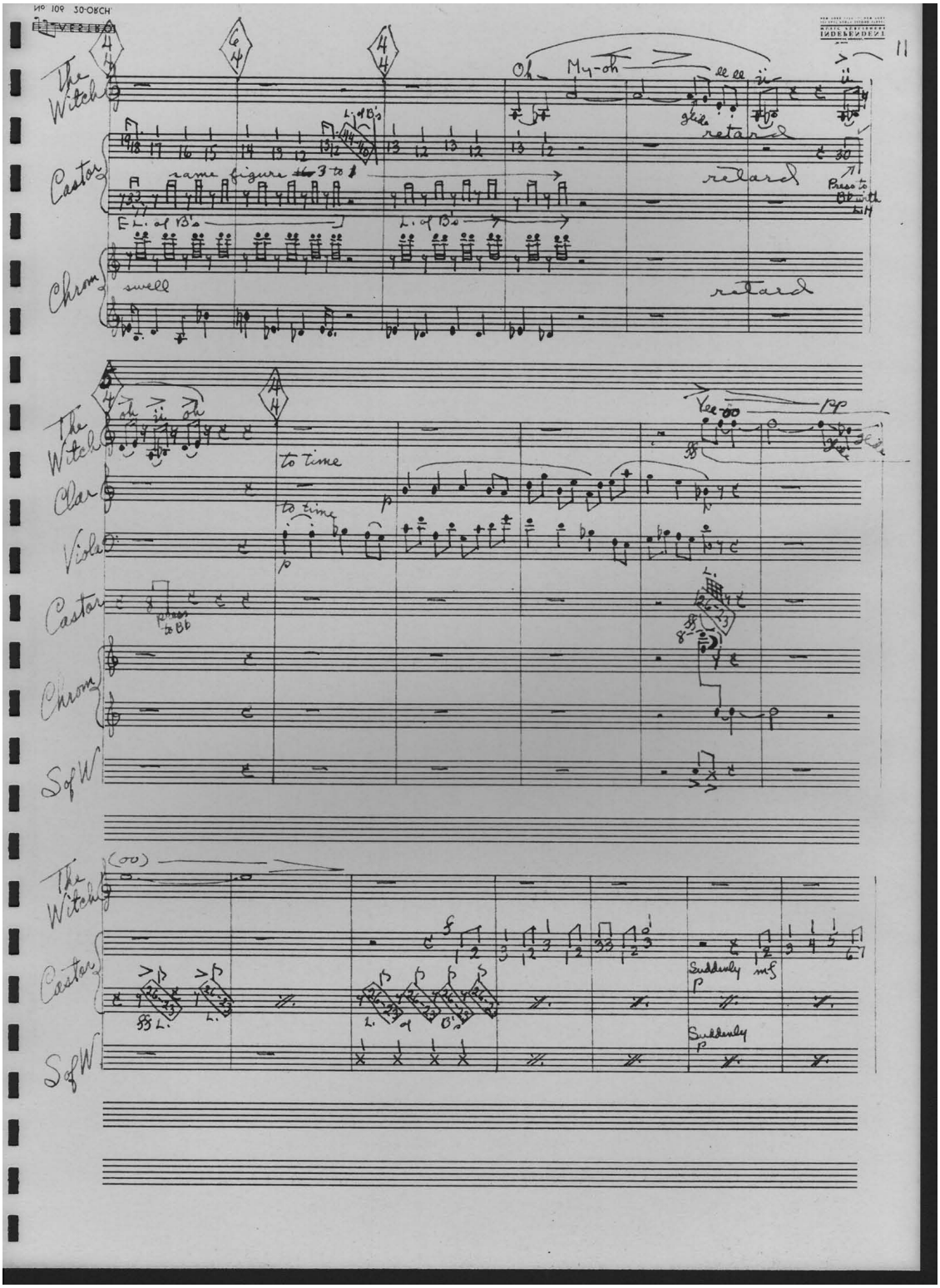


Figure 4.6
The original *The Bewitched: Ballet Satire* score. This page corresponds with systems 10-12 in figure 4.5.

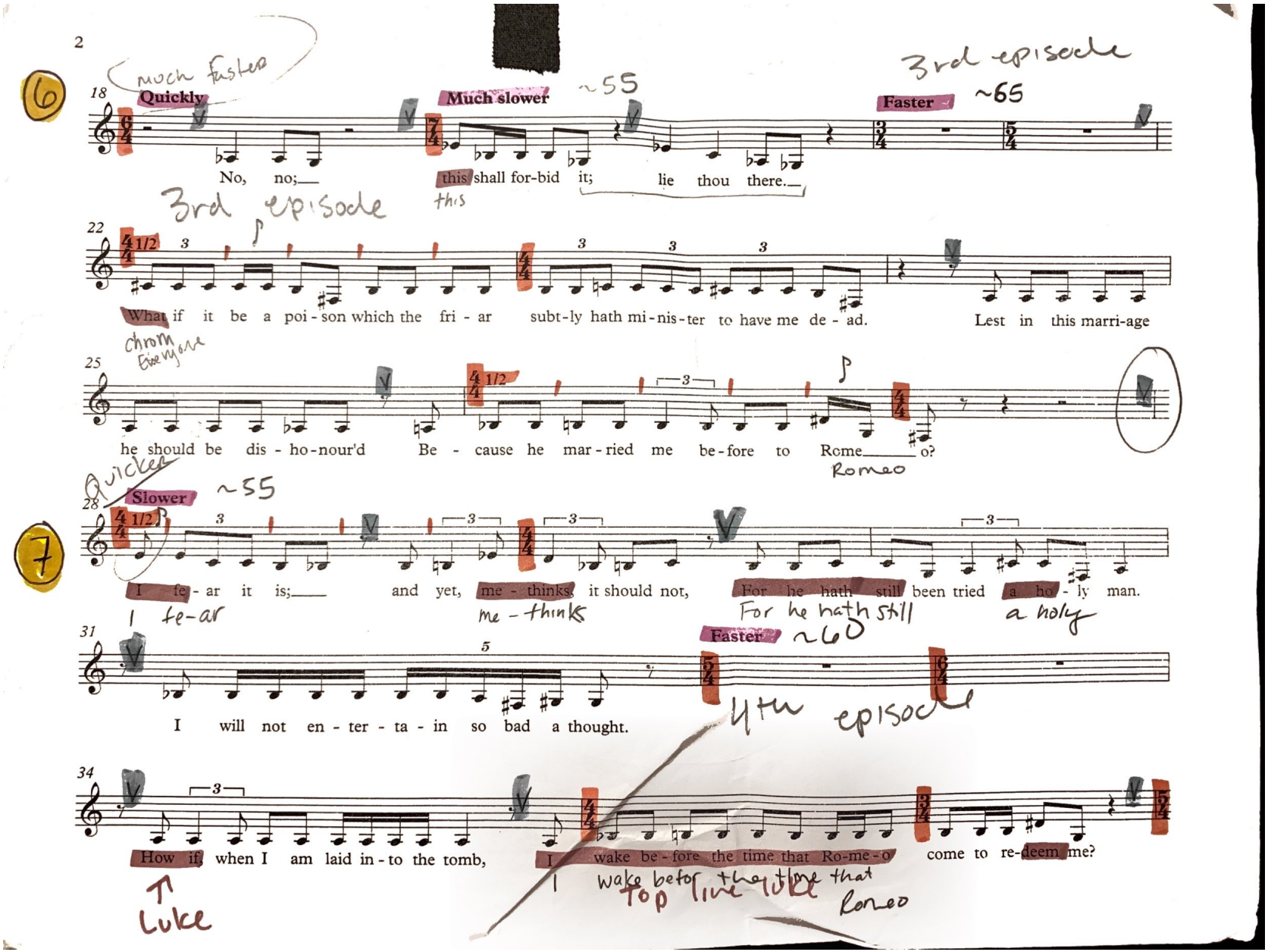
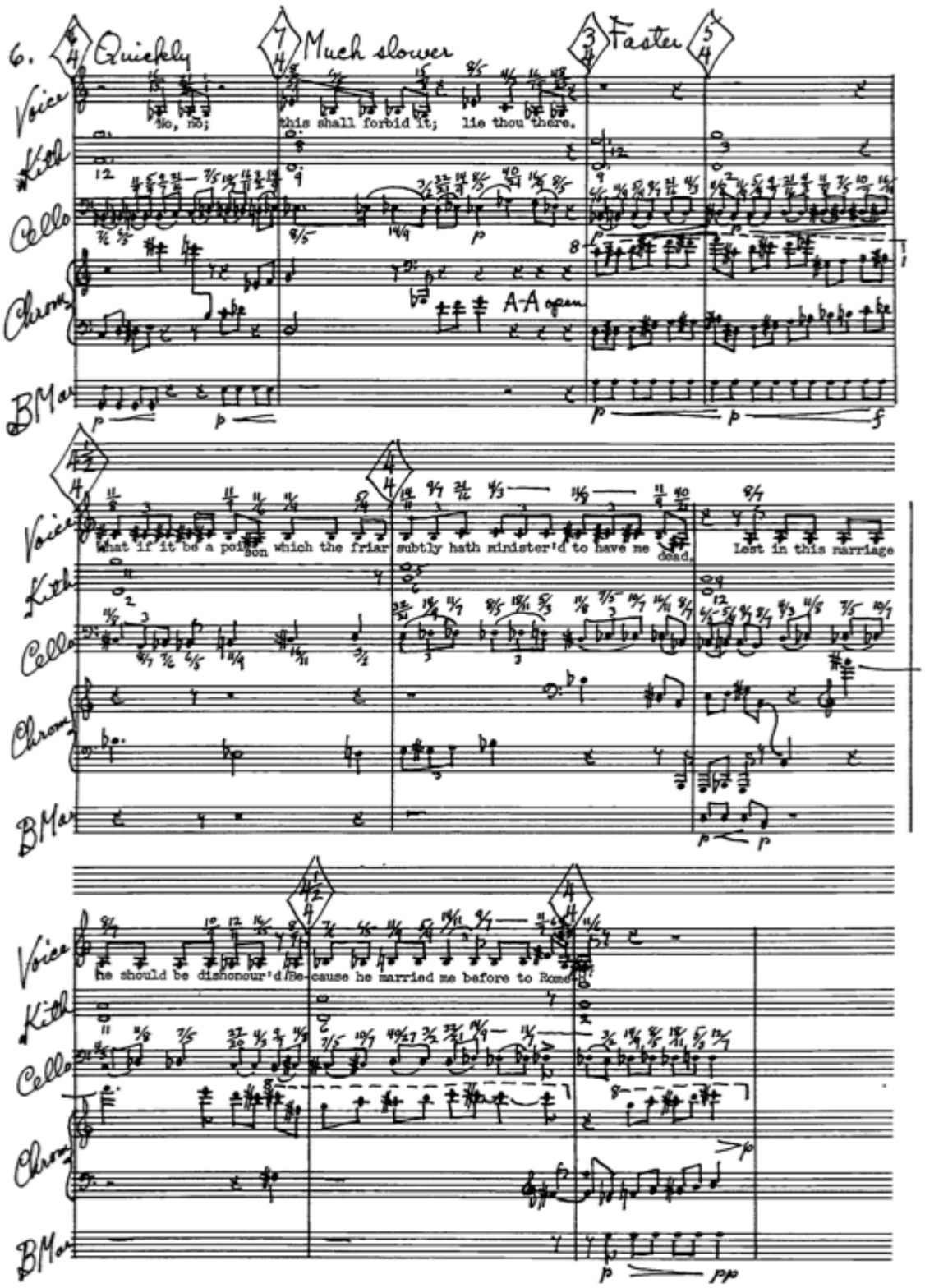

2
6
much faster
18
Quickly
Much slower
~55
3rd episode
Faster
~65
No, no;
this shall for-bid it; lie thou there.
3rd episode
this
22
What if it be a poi-son which the fri-ar subt-ly hath mi-nis-ter to have me de-ad.
Lest in this marri-age
chrom
Everyone
25
he should be dis-ho-nour'd Be-cause he mar-ried me be-fore to Rome o?
Romeo
Quicker
Slower
~55
7
28
I fe-ar it is; and yet, me-thinks it should not, For he hath still been tried a ho-ly man.
I fe-ar
me-thinks
For he hath still
a holy
31
Faster
~60
I will not en-ter-ta-in so bad a thought.
4th episode
34
How if, when I am laid in-to the tomb, I wake be-fore the time that Ro-me-o come to re-deem me?
Luke
I wake befor the time that
top line Luke
Romeo

Figure 4.7 (previous page)
A excerpt from a new engraving of *The Potion Scene.* Meter changes are marked in orange, tempo changes in pink, breath marks in blue, and unisons are highlighted in brown. This piece was divided into five dramatic sections, or episodes, each acting as a reset in the psychological turmoil of Juliet. The third and fourth episodes both begin on this page, marked above the first and sixth systems. The yellow numbers correspond with the page numbers in the original score.


6.
Quickly
Much slower
Faster
Voice
Kith
Cello
Chrom
BMar
No, no;
this shall forbid it;
lie thou there.
A-A open
What if it be a poi
son which the friar subtly hath minister'd to have me
dead,
Lest in this marriage
he should be dishonour'd Be-
cause he married me before to Romeo?

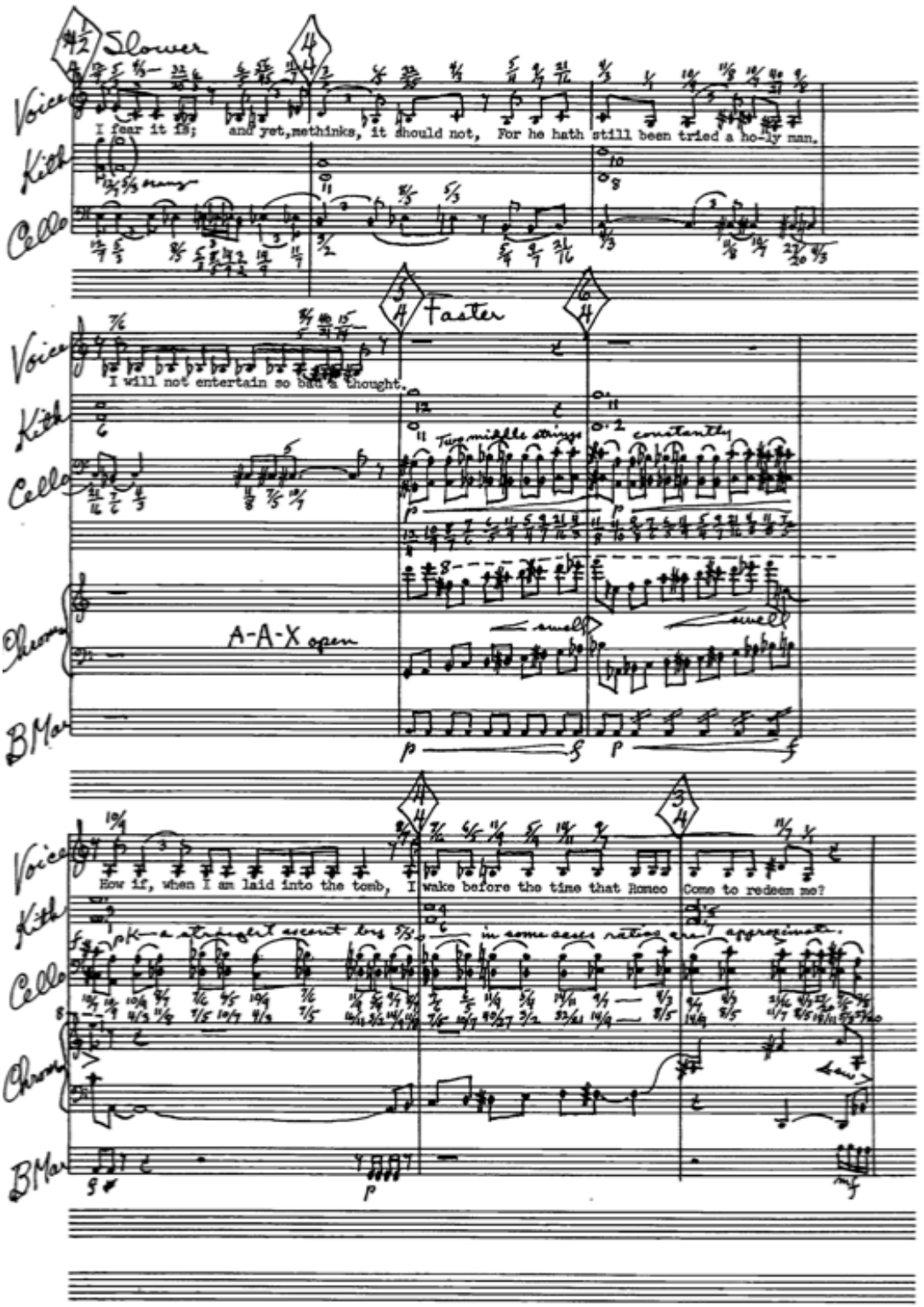


Figure 4.8
The original *Potion Scene* score, pages 6 (previous page) and 7, which correspond with Figure 4.7

Partch notated vocal lines in a variety of ways, including ratio-only, melodic contour, and (briefly) color notation. These different notational practices are not for nothing, though Partch understood "that the voice is extraordinarily susceptible to alteration provided that the ear hears,"[135] meaning that whatever the notational system used for the voice, it was subordinate to the ear. Partch emphatically states:

> In more than thirty-five years of work with singers—singers far above average, to be sure, but highly diverse personalities nevertheless—I have obtained satisfactory if not phenomenal results even when the vocal requirements were most exacting. And the results were based entirely on the fact that the singers *heard.*[136]

To this end, a general contour—written with approximate pitches in standard notation—proves the best notational practice, given the intuitive way a vocalist moves up and down based on the visual of the staff (as opposed to intuiting the relative "highs" and "lows" of a sequence of ratios). Partch states that he composed vocal lines with "easy-to-hear intervals by the accompaniment [with] no demand for unaided vocal rendition of very small or very unusual intervals."[137] Coupled with the general contour notation, these should provide a strong foundation for the vocalist. However, it may take months for a harmonic

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[135] Partch, *Genesis of a Music*, 256.

[136] Ibid.

[137] Ibid., 255.

foundation to emerge from the ensemble, meaning that those "easy-to-hear intervals" do not exist early in the rehearsal process. This, in turn, demands that the singer produce those same "very small [and] very unusual intervals."

To handle the issues hearing and learning pitch, I rely on custom-built interfaces created by Yigit Kolat and myself. The first was a simple Tonality Diamond synthesizer iOS app, developed in 2016 (Figure 4.9). While the visualization of the Tonality Diamond itself was useful, this proved to be a limiting tool. Without the ability to link individual tones together in melodic form, coupled with the layout of the app itself, which I never internalized, this worked as little more than a spot-checking tool.



Figure 4.9
iOS Touch Screen Tonality Diamond synthesizer app

We went back to square one, discussing what the *ideal* program would do and what it would look like. I wanted a program where I could isolate melodic sections, pause, and adjust the tempo. The first iteration of the program is called *Jocasta* and was created for the 2017 production of *Oedipus,* built in the SuperCollider environment and programming language. Every ratio and rhythmic value for each individual system must be manually entered to create the program, but the result is a simple and usable rehearsal tool. The GUI (Graphic User Interface) of the application, shows individual, numbered systems for each scene (Jocasta Scene, Incidental Music, Messenger Scene), corresponding to the score; a tempo scrollbar (1.0 is the marked tempo with a 0.2x-2x adjustment capability); and play, pause, stop/reset buttons, as shown in Figure 4.10. To use, you simply click on a system, adjust the tempo, and push play. While we continued to work through some bugs in this version, the primary functions remained basically the same until the 2018 *Bewitched* version (Figure 4.11), which includes a few updated features. The buttons no longer correspond to individual systems; instead, they correspond to scene numbers and musical phrases. Additionally, a pulse button was added.

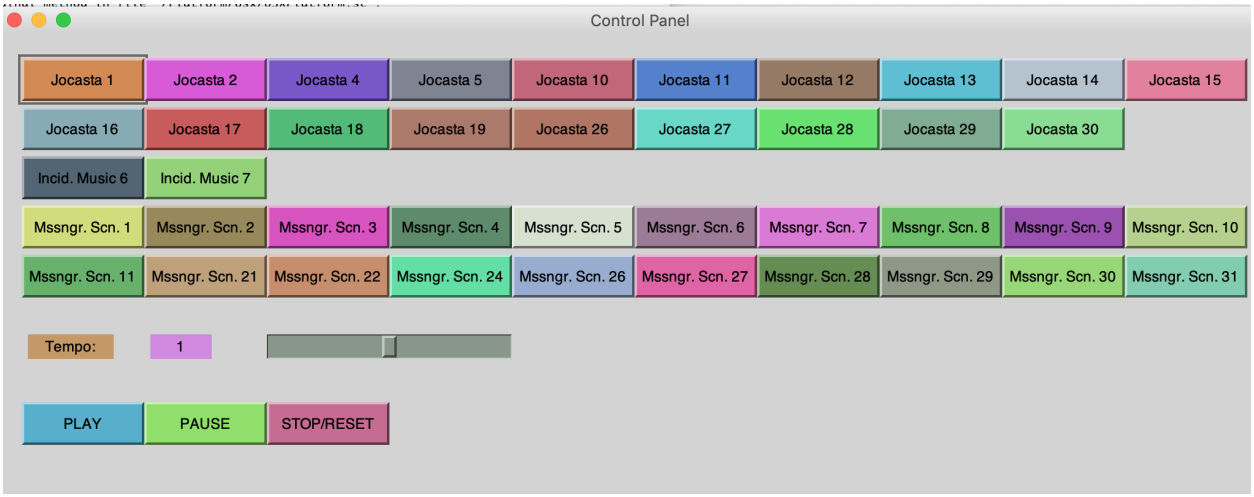

Figure 4.10
JOCASTA Graphical User Interface



Figure 4.11
THE BEWITCHED Graphical User Interface

My favorite feature of this program is the ability to adjust the tempo. The lowest setting (0.2) is slow enough to anticipate and fine-tune the smallest of intervals; the fastest setting challenges my agility. The musical phrase buttons are also a helpful feature: the ability to work on small melodic sections repeatedly results in an accurate representation of the pitch content in performance. Over the past few years, I've incorporated this program into my practice routine. I rely on it heavily before ensemble rehearsals begin, and I come back to it often to shore up sections that are not entirely stable with the ensemble. While this program remains a work in progress,[138] it is the most useful tool I have used to learn microtonal music (including midi files, tuning apps, and online synthesizer interfaces). I could and would and have learned this music by plunking out pitches on the Chromelodeon in offset octaves, listening to a barely audible Kithara strum a supporting chord, or making out the lowest tones of the Bass Marimba in a room too small to hear the frequency. The point is: there are many factors in play with the instruments that make relying on them to learn pitch problematic. This method provides a workaround and results in a faithful pitch-performance.

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[138] Currently, the program can only playback a single phrase at a time and only works on a computer. In the next version, I would like to fix both of these issues.

Final Thoughts

Each of these projects approaches an issue within the Partch world with a solution-based approach that involves creating something material. In the case of recording the Marimba Eroica's low frequencies, the microphones serve as a tool of preservation and archiving of sound that does not exist in previous recordings. The Spoils guiro takes into consideration the visual aesthetics of the Partch instruments on stage and the timbral difference between different materials and techniques for carving a guiro. The score work, be it creating a new engraving, color-coding every musical gesture, or developing a computer program, is grounded in the challenges a vocalist faces learning Partch's music. Each project and the process is Partchian, relying on creativity, resourcefulness, a DIY approach, and a certain level of impracticality. The solutions are never the "easiest" way to solve a problem, but they are the most Partchian way. Each of these issues—small or large—can be a barrier to engaging with Partch's work in an immersive way. And this gets to the purpose of tactile musicology: there are aspects of musical cultures essential to understanding "the whole" that can only be illuminated by interacting with material objects.

Chapter 5

On the Intersections of Scholarship, Practice, and Intuition

THROUGHOUT THIS THESIS, I offer examples of scholarship (Part I) and practice (Part II), but here I will concentrate on interpretation and the choices I make as a musician when bringing Partch's works to life. I will explore how my scholarship and practice have shaped my performance practice and how my instincts as a performer have come to intersect with both scholarship and practice, evolving into interpretation.

Partch's own relationship with the idea of "interpretation" was fraught, as evidenced by his 1947 essay, *Musicians as Artists*:

> Such "constructive power "…as is involved in "interpreting" a piece of music that has already been "interpreted" on every concert stage of Europe and America for from two to eight or nine generations hardly seems worth mentioning. It is obvious that this "interpretation" is also largely the product of "mere routine and rule"—that is, discipline in musical control and in the traditions of imitation. To assert that these people "interpret—give meaning of, explain"—is slightly ridiculous….[E]veryone who is even remotely interested in the classical music that is "explained" and "interpreted" by seemingly endless re-issues of records, to say nothing of

> ubiquitous classes in music appreciation, already knows the "meaning of." Generally speaking, the term "interpretive artist" is a compound fallacy.[139]

Partch's views on musical training aside, his point that "interpretation" simply becomes mimicry within the institution of Western art music education warrants acknowledgment. Within this tradition, students are encouraged to listen to the "greats." Perhaps it's worth questioning, within this tradition, whether performance is simply an amalgam of others' performances heard along the way. Partch's staunch views on traditional musical training and interpretation vs. mimicry are certainly controversial. The one instance in which he gives credence to the art of interpreting is "when they [the artificer] play contemporary music, music heard for the first few times, [then] the word "interpretation" makes some sense, since the composer's notes…are new."[140] While I don't fully subscribe to Partch's view on interpretation and musical training, I will confess that engaging with Partch's works and contemporary music has made me rethink how I approach canonic repertoire. At the very least, I am conscious that I am continuing a tradition, rather than making something that is my own, when performing within the canon. There is liberty when performing something "new" that allows for a true interpretation.

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[139] Philip Blackburn, "Musicians as Artists" (Harry Partch, author) in *Enclosure 3* (St. Paul, MN: American Composers Forum, 1997), 91.

[140] Ibid., 91.

As one of the few vocalists tasked with performing Partch's works, I am in a unique position to interpret, a practice which has evolved over the years. Interpreting Partch is both liberating and stressful. As a scholar, I am concerned with "authenticity" in the presentation of the works, and I feel a great pressure to present good "scholarship"; as a performer, I also want to engage the audience and present something that is artistically moving and feels free and true to my own self. These two parts do not always intersect. Are my interpretations true to the score and spirit of the works? To navigate the binaries of freedom and responsibility, I've established a method to find my interpretation and listen to my intuition as a performer, drawing on the resources available to create something both historically informed and "authentic-in-spirit." This "authenticity" is born out of a close study and application of One Voice and Corporeality, two of Partch's abstract performance philosophies. Additionally, the idiosyncratic vocal style, "Intoning Voice," is both a technique and mode of expression, essential to an "authentic" presentation of Partch's music.[141] These two performance philosophies and the expressive vocal technique, discussed below, have become such an important part of my practice that they have evolved into an intuitive part of my musicianship.[142]

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[141] Brief definitions of these terms are available in the Preface, pages *i-ii*.

[142] For a Partch instrumentalist, when performing at a high level, the same synthesis is experienced, but because they are dealing with a physical object, the connection is more immediate and tactile, and a performance practice emerges out of realization. With the voice, the tactile and physical connection to the composer is absent, necessitating a slower and more conscious development of a practice.

On Intonement

The first entry under "Singers" in the index of Partch's *Genesis of a Music* is "Singers, faults of.,"[143] described throughout the tome as elaborations on the "devitalized tricks of 'serious singing."[144] Most of the issues with serious singing arise from the compositions themselves —a product of a long tradition that evolved the style of singing labeled "serious" by Partch. The so-called "faults of singers" come from realizing the works within this tradition, which led to musical training that emphasizes that tradition. In approaching Partch's works as a vocalist, it is essential to understand this point: he was not interested in pretty sounds that lack *meaning.*[145] Indeed, meaning is at the crux of Partch's diatribe[146]

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[143] Ibid., 515.

[144] Ibid., 52; "Examples are (1) the ubiquitous rolled *r's,* an articulation common in European tongues but alien to America; (2) precise attack and precise release (like the tones of a piano), as opposed to the gliding tones so characteristic of American speech, the *portamento* of "faulty attack" and "faulty release"; and (3) the affected stylization of 'refined' English."

[145] This is not to say that H.P. never preferred the inflection or timbre of European art traditions. Examples include the satirical *Two Settings from Finnegan's Wake* and "Y.D. Fantasy," both from 1944.

[146] To any vocalist attempting to perform these works, necessary reading is Part I: *Corporeal versus Abstract Music* in *Genesis of a Music.* Moreover, listening to the works he discusses, preferably in a dramatic context, will deepen the understanding of the Partchian musical aesthetic. These should include, in addition to those works from the Western art music tradition, Cantonese music-theatre and Japanese Noh and Kabuki.

against Abstract music—including songs and dramas with "words that are intended *not to* convey meaning…[or] *do not* convey meaning."[147]

Partch sought to convey meaning by inventing a vocal style that he called the "Intoning Voice," which takes its characteristics from the expressiveness of the spoken word. Indeed, the basis for his entire tuning system came from the limitations of equal temperament in notating vocal lines. In early presentations of his "New Melodic System" using his invented instrument, the Monophone (Adapted Viola), Partch acknowledged that the instrument, "though usable for solos, is intended primarily to give pitch and accompany a voice."[148] He called these early works "Tone Declamations" and was adamant that "any tone that the voice can produce [was] valid."[149] He was interested in the "innumerable tones" found between those notes of the 12-tone octave. Partch explored and composed primarily for the Intoning Voice—first for voice and solo instruments, and gradually for

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[147] Partch, *Genesis*, 9. Italics my own

[148] Blackburn, *Enclosure 3, 9*. Article from the New Orleans Time-Picayune on Sunday, November 16, 1930, entitled "Student Devises 29-Degree Octave Theory of Music: Also Invents Instruments to Play Small Divisions of His Scale."

[149] Ibid., 13. Article from the Oakland Tribune from November 12, 1931, titled "Speech New Route to Music."

These "valid tones" were in contrast to the "very small portion of possible tones [that are] used in music; those only, that old Bach included in his arrangement of keys."

larger musical forces as he built more instruments—from 1930 to 1955. And while the commitment to this type of vocal writing is at the heart of Partch's early musical output, it remains a difficult concept for many performers to fully grasp.

Partch's musical language is a departure from many conventions, including tuning, vocal style, artistic philosophy, and the instruments themselves. The music is so far from Common Era practice that a vocalist is unlikely to have any context for performing his music within their traditional training and must make an effort to gain context. Indeed, even in performing the vocal work of Schoenberg, Ives, Berio, and Cage, the link to the traditions of the Common Era provides a through-line that can inform performance. The leap with Partch is simply too high, with a few noteworthy exceptions.

One such exception is the case of Arnold Schoenberg's *Pierrot Lunaire* (1912). Partch was greatly influenced by *sprechstimme* in the development of Intoning Voice. Both techniques look to capture the inflection and dramatic capabilities of the spoken voice. The connection with Schoenberg and his use of sprechstimme is not merely conjectured. In *Genesis*, Partch frames Schoenberg's works as the "apotheosis of Abstraction"; *Pierrot Lunaire* is a "notable exception," which "its composer must consider...as a whimsical

adventure."[150] He includes Schoenberg's *own* explanation of the execution of sprechstimme from the preface of *Pierrot:*

> The melody indicated for the speaking voice by notes (apart from a few specially indicated exceptions) is not meant to be sung. The reciter has the task of transforming this melody, always with a due regard to the prescribed intervals, into a speaking melody. That is accomplished in the following way:
>
> 1. The rhythm must be kept absolutely strict, as if the reciter were singing; that is to say, with no more freedom than he would allow himself if he were just singing the melody.
>
> 2. To emphasize fully the contrast between the sung note [tone] and the spoken note [tone] whereas the sung note [tone] preserves the pitch, the spoken note [tone] gives it at first, but abandons it either by rising or by falling immediately after. The reciter must take the greatest care not to fall into a singsong form of speaking voice; such is absolutely not intended. On the contrary, the difference between ordinary speech and a manner of speech that may be embodied in musical form, is to be clearly maintained. But, again, it must not be reminiscent of song.[151]

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[150] Partch, *Genesis*, 41.

[151] Ibid, 40. Footnote 81. Brackets are Partch's original.

The execution of this technique can be found in the 1951 recording of Schoenberg conducting the work, with Erika Steidry-Wagner as the vocalist.[152] Steidry-Wagner's performance gives credence to the argument that sprechstimme is not a pitch-centric vocal technique; rather, it is notated as a general, expressive contour for the vocalist to interpret. Partch mentions the vocal glides as "vastly but effectively exaggerated [that] to do no harm to the drama, or melodrama, of the piece, but rather…enhance it. Further, the words are heard as spoken words."[153] That Partch spends time engaging with *Pierrot* and the vocal technique of sprechstimme is notable, as it is the only instance in *Genesis* where he explicitly describes another composer's techniques in such detail.[154]

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[152] Arnold Schoenberg and Erika Stiedry-Wagner, et al., *Pierrot Lunaire,* Meet the Composer, United States: Columbia Masterworks, 1951.

This recording, available on L.P., is a unique historical document. Much has been made of sprechstimme and the correct way to realize *Pierrot* in the hundred-some odd years since its premiere. Many interpretations favor accuracy in pitch over dramatic expression. This recording gives us insight into Schoenberg's own ideas on how this work can (or should) be realized and is the specific recording Partch mentions in *Genesis.*

[153] Partch, *Genesis*, 40.

[154] In the opening chapter of *Genesis of A Music,* "From Emperor Chun to the Vacant Lot," Partch discusses plainchant—including Greek and Franco-Flemish—in some detail.

Partch also mentions sprechstimme in the article, *Spoken Word Basis for New Musical Notation,* Los Angeles Times, May 1932.

The Intoning Voice is similar to sprechstimme in both its intent and delivery, somewhere on the spectrum of speaking and singing. The *somewhere* can be problematic, as neither Partch nor Schoenberg ever specified where the singer was to land on that spectrum. Examples of the Intoning Voice vary significantly between different performances and recordings (as they do with sprechstimme). Regardless of the issues with either vocal technique, they are connected, and sprechstimme can be used as a jumping-off point for understanding the style of the Intoning Voice.

A common issue that arises in performances of Partch's vocal music is that in attempting to sing the microtonal melodic lines accurately, as they are supported by the instruments, the vocalist can fall into the trap of focusing on the pitch rather than expression. This is a natural inclination since performers learn the notes before working on shaping the piece. But the expression is not subservient to pitch; they are equally important. To solve this, I try to spend less time in the overall rehearsal process focusing on pitch by using the SuperCollider program , detailed in the previous chapter, and more time exploring the potential for expressive nuance in the piece.

In any case, I decide where on the spectrum of speaking to singing is appropriate for the piece, considering the dramatic mood, flow, and intent of the work. This varies from piece

to piece, and sometimes musical phrase to musical phrase. In any given work, I am wont to explore the entire spectrum of speaking to singing. For instance, in *Oedipus* (1952), while singing the role of Jocasta, I elected to play on the motherly aspect of the character, using a smooth timbre that elided and elongated the text. This resulted in a singsong effect, which—like a lullaby—is calming and reassuring. Selecting this voice for most of the piece allowed for a stark contrast in Jocasta's final scene,[155] where stringent, short vocalizations impart a sense of stress and panic, followed by a blood-curdling scream. From the singsong to the scream, the contour of timbres mimics the character's own dramatic contour—from a reassuring mother-figure to a woman driven to suicide.

[155] When she realizes that Oedipus is her child.

Reconciling One Voice and Corporeality

Given the complexities of Partch's notation systems, tablature, musical language, and performance style, it seems ironic that his *words* can act as the greatest barrier to understanding his artistic intentions. Perhaps this is best evidenced by his own reconciliation with the artistic philosophy that guided his early work with Intoning Voice, known as One Voice, and the artistic philosophy he embraced in the early 1950s until his death, Corporeality. These ideas appear to be diametrically opposed, and yet, both are essential to interpreting Partch's work. In attempting to reconcile these concepts, Partch often made each concept more confusing. I have spent a good deal of time reconciling these concepts for myself, which begins with a solid foundational understanding of each concept on its own.

One Voice is a concept that gives credence to the power of the human voice, as the "most dramatically potent and the most intimate"[156] element a composer has at their disposal. It "certainly does not mean the specialized idiosyncrasy known as 'serious' singing. It means his conception as expressed by the human voice and it means *one* voice."[157]

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[156] Partch, *Genesis,* 7.

[157] Ibid.

Partch defined Corporeal music as "essentially vocal and verbal music of the individual… that is vital to a time and place, a here and now [and] emotionally 'tactile,'"[158] it is "essentially of [one's own] body. "[159] Partch's definition does little to resolve the difficulty in understanding Corporeality, for the meaning of Corporeality in performance is subjective and highly personal to the individual performer.

Partch acknowledged that these two concepts could be difficult to reconcile with each other—one associated with the intimate, early solo works, and the other with large-scale theatrical productions. But the two concepts are absolutely linked, as he explained:

> The instant when other voices are added to that one voice is an instant of metamorphosis. Thereafter his identity is not that of the inner self alone but the identity of a group. The drama and the intimacy of the individual are superseded by a different esthetic or sociological quality. [160]

It is here that we come to understand that these two concepts must and do work in tandem. One Voice is related to presenting a cohesive work that conveys a *unified meaning* between the performers, not simply a single voice; Corporeality is associated with a

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[158] Partch, *Genesis*, 8.

[159]Granade, *Hobo Composer,* 262.

[160] Partch, *Genesis,* 7.

physical and bodily connection between performers, their instruments, the music, and the other ensemble members.

The late Kenneth Gaburo had, perhaps, the most universally applicable and adaptable understanding of Corporeality. "[O]ne can be physical without being corporeal, but cannot be corporeal without being physical. Moreover, Corporeality is a kind of physicality, and, necessarily, can be comprehended more fully in its light."[161] Searching for this kind of physicality—guided by the body, the music, and the instruments—makes performing Partch's music a wholly unique experience.

My understanding of One Voice is grounded in placing the voice—and its ability to convey meaning—at the forefront of musical conception and performance. It means using the voice in an expressive manner that is not limited to any specific type of vocalization. It means having goals for your performance and what the audience should take away from the experience. It means that the ensemble understands these goals and strives—as a single unit—to convey meaning.

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[161] Kenneth Gaburo, "In Search of Partch's Bewitched Part One: Concerning Physicality," in *Harry Partch: An Anthology of Critical Perspectives*, 150.

Corporeal music tends to be more difficult to fully understand and to apply to performance. The realization of Corporeality should be organic. It must come from an understanding of the instrument and its relationship to the body, the body and its relationship to the music, and the music and its relationship to the instrument. With this understanding, a corporeal performance can begin taking shape. The instrument, itself, can guide a player—the Cloud-Chamber Bowls, for instance, require a graceful dance to maneuver the full range of the instrument. Kithara II, with its quick changes at opposite ends of the instrument, demands a clunky oscillation. The marimbas all require a particular physical awareness to negotiate the size or layout of the individual instrument. But what about the voice, present in many of Partch's works and fundamental to his musical language? How might a vocalist fit into the corporeal world of Bunyanesque marimbas and Brobdingnagian lyres?

The two examples that follow utilized different applications of the Intoning Voice, One Voice, and Corporeality. Incorporating Partch's concepts of One Voice and Corporeality into performance means delving deep into various aspects of the music and performance to reveal and create layers of meaning. In applying these artistic philosophies in performance, I've learned to trust my body and listen to how it responds to the sensations of the instruments, and embrace the idea of being a small part of a whole—even as a

soloist. In each instance, I not only gave the premiere performances but remain the only vocalist, to date, to perform these works, putting them squarely in the camp of "interpretation." I look to illuminate my process for bringing these works to life in a way that respects Partchian aesthetics and my own musical intuition and, eventually, evolves into an interpretation.

First Time Anywhere

This is positively the last time I'm going to rewrite Juliet————in other words———

THE END

FINIS

CONCLUDED[162]

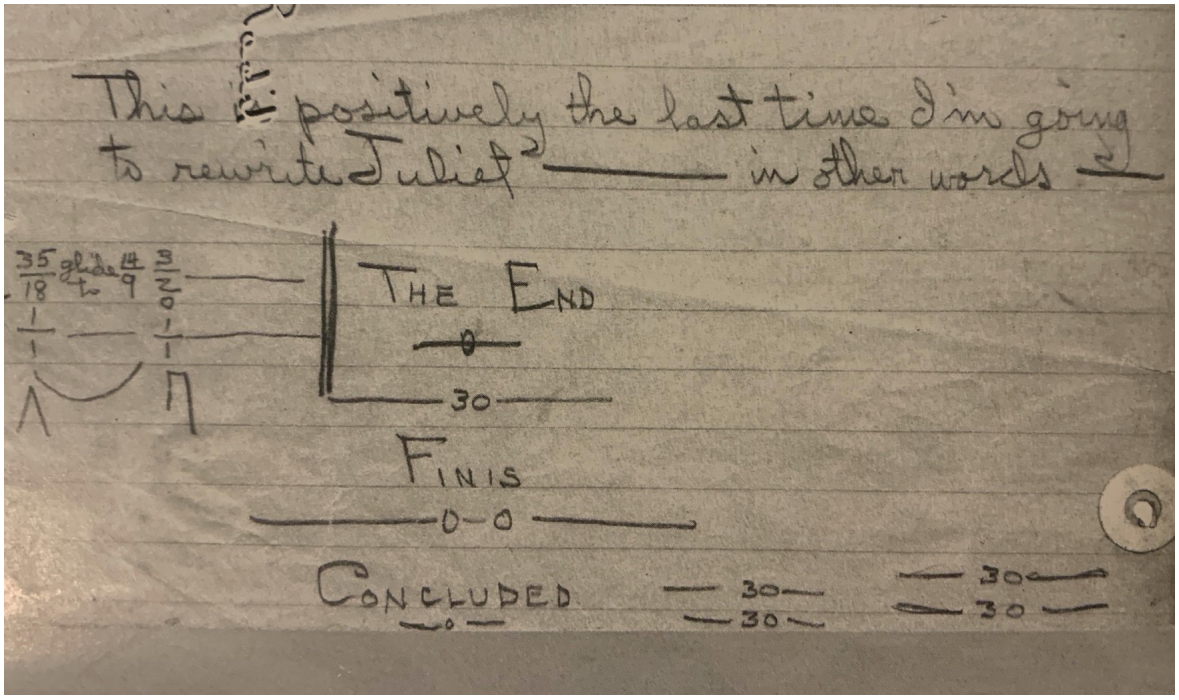

Figure 5.1
The final page of an early version of a *Potion Scene* score.

[162] Blackburn, *Enclosure 3,* 14.

Thus, written on the final score for Partch's setting of Act IV, scene iii of Shakespeare's *Romeo and Juliet, The Potion Scene* (1931) for Voice and Monophone[163] (Figure 5.1). *The Potion Scene* is an early example of Monophony and is amongst the first settings Partch presented of his new musical style. The piece was composed with Rudolphine Radil, a singer with "considerable experience performing the 'ultra-modern' music of the time."[164] Her spoken inflection became the basis for the setting. The first public performance was on February 9, 1932, for Henry Cowell's New Music Society, billed as a "Tone Declamation."[165] The piece was performed often, with various vocalists (Radil, Calista Rogers, and Partch). But the note on the score, in Partch's distinguished script with appropriately dramatic spacing, would prove false.

Summer 1955 is a set of chamber works collected, composed, or revised in July 1955 at Gate 5 in Sausalito.[166] It includes the final version of *By the Rivers of Babylon; Two Settings from Lewis Carroll,* "The Mock Turtle Song" and "O Frabjous Day!" (1954); the first two

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[163] The instrument known as the Monophone was renamed the Adapted Viola.

[164] Gilmore, *Harry Partch: A Biography, 85.*
"Ultra-modern" included *Pierrot Lunaire.*

[165] Blackburn, *Enclosure 3,* 15.

[166] McGeary, *Harry Partch: A Descriptive Catalog,* 107.

versions of *Ulysses at the Edge* (1955); and *The Potion Scene.*[167] The rescoring of *Potion* "involved a considerable amount of recomposition…[taking] advantage of the current state of his ensemble of instruments, and conformed to Partch's wish to distance himself somewhat from the role of central performer in his own work."[168] *Potion* remained unperformed in Partch's lifetime. On June 2, 2017, six decades after its composition, our ensemble gave *The Potion Scene* its "First time anywhere."[169] I was the vocalist.

An analysis table and text is included with Chapter 1, pages 38-9.

The text, from Act IV, iii of *Romeo and Juliet* is a soliloquy in which Juliet expresses her apprehension at drinking a vial of distilled liquor given to her by Friar Lawrence, to give her the appearance of her death so that she may avoid marriage and reunite with the exiled Romeo. She ponders several scenarios that suggest her death, each more frightening

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[167] Gilmore, *Harry Partch,* 426n59.

Summer 1955, Gilmore suggests, is "a rather meaningless grouping…never performed as a cycle—and perhaps not intended to be," put together as a set for copyright purposes.

Chapter 1 discusses *Summer 1955,* in detail.

[168] Ibid., 235.

[169] Blackburn, *Enclosure 3,* 79. A concert program from May 3, 1945, uses "First time anywhere" to denote the premiere of *Dark Brother.* I find this designation quite charming.

than the previous. In his setting, Partch divides the text into six sections—an opening and closing section bookending the four episodes.

Scored for female voice, two high voices, Kithara II, Chromelodeon, Bass Marimba, Spoils of War, cello (Adapted Viola), and the Marimba Eroica—which provides a "blatant and yet majestic medium for…visceral assault and emotive saturation,"[170] *Potion* is a cohesive musical expression of Juliet's mental state. The setting is imbued with fear, unrest, and anxiety, both textually and musically. While the original version for Adapted Viola and Intoning Voice could be classified as an art song, the chamber version is a short and powerful theatrical work.

The musical tone of *Potion* is relentless in its depiction of an intense psychological episode, due in large part to the cello line, which meanders on an ascending chromatic gesture[171] that builds tension, and suggests a resolution, only to restart from the bottom. The dramatic contour of the setting uses the same technique in a macro form; rather than resolving the tension in the overall form, Partch allows it to linger while simultaneously

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[170] Gilmore, *Harry Partch: A Biography,* 203.
This is in reference to the instrument's use in *Oedipus*, though it serves a similar function in *Potion.*

[171] See Chapter 1, Figure 1.2.

starting the next section of the piece. The psychological effect of both the cello motive and the overall tension in the form is similar to that of the auditory illusion, the Shepard Tone, a tone that seems to ascend indefinitely while, in reality, not changing register.[172] Each section builds on the previous, increasing instrumental forces, tempo, dynamics, and tessitura. As a character in the drama, the musical setting works itself into a frenzied state.

Within the textual and musical context, there is great pressure on the vocalist to convey the text in a meaningful way and engage with the ensemble as a character. The fact that the instrumental writing is so strong—rich in timbre, variety, and nuance—that it could, conceivably, overshadow the vocal part contributes to this pressure. Added to the standard interpretive steps that a vocalist must consider (text analysis, timbral consideration, dramatic contour, etc.) are the distinct Partchian performative principles of Corporeality and One Voice to contemplate.

My intent in a performance of *Potion* is to convey a universal experience of fear and anxiety at a heightened level, concentrating on the overall feeling of the text rather than the literal meaning of the prose. By interpreting meaning and emotion rather than a character in the play, I can show Juliet's fear as universal. This is achieved, in part, through

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[172] See Roger Shepard's article "Circularity in Judgments of Relative Pitch," in *The Journal of the Acoustical Society of America* 36, no. 12 (1964): 346-353.

shaping the dramatic contour and utilizing timbre in a way that favors the raw, visceral qualities of the voice over pretty sounds. I consciously avoid making my voice sound younger, opting for a spectrum of timbral color authentic to my own age and life experience. By making her any age, the audience can relate to her experience. Her anxiety should become the audience's anxiety. But the text, timbre, and dramatic contour are only the beginnings of interpretation. As fear and anxiety manifest in the full-body, it is necessary to use my body as a vessel to carry the physical experience to the audience.

As previously discussed, Corporeality is a kind of physicality unique to the individual performer and instrument. Partch's instruments demand different physicalities based on the particular layout. But since my instrument *is* my body, the bases for my Corporeal performance are born from my engagement with sensations of the body—the vibration and pressure of sound felt within my bones, my physical relationship to the performance space, and most importantly, my breath.

Breath is at once the most grounding force in the body and a versatile tool in Corporeal performance. I am interested in exploring how the breath can be manipulated to change the sensations in the body as a performance element. How does this character breathe? How does that breath change over a dramatic episode? I consider these questions when

realizing Partch's music, changing the rate, depth, and intensity of breath to follow the piece's dramatic contour. This element of performance should not be perceivable to the audience, but the effect of the breath should heighten the overall mood and meaning of the work.

In 2016, I began exploring the use of the Sounding Breath[173] as a performance element. This evolved from an experiment[174] for which I had a contact mic taped to my throat. Noticing that the sound of breathing through the speakers was eerie, we incorporated a section of emotional and deliberate breathing into the end of the piece. This performance choice illuminated aspects of the performer/audience relationship. As a performer, there is a barrier between you and an audience. However, breathing is universal, and judicious use of the Sounding Breath in performance can break the fourth wall, sharing the performer's humanity with the audience. The audience had a visceral response to the amplified sound of my gasping for air.

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[173] The Sounding Breath is my own term and takes inspiration from Pauline Oliveros's *Sonic Meditations* (1974). These works, in part, focus on the sensation of breathing. I've taken this concept and applied it to performance, allowing the consciousness of breath to become an audible component of my performance.

[174] Inverted Space, *Messenger of Sorrows,* by Yiğit Kolat, The Chapel at the Good Shepherd Center, Seattle, WA, May 10, 2016.

In *Potion,* there is dramatic impetus to manipulate the breath and body and utilize the Sounding Breath. Considering my overall goal to "convey a universal experience of fear and anxiety at a heightened level," I shape the breath in such a way that I experience the physical sensations of an anxiety attack.

I take in a great deal of oxygen in long, shallow breaths. This raises my heart rate and makes me lightheaded, both physical sensations that can be associated with fear. I increase the rate of shallow breathing through section D—my whole body feels the effects of this deliberate breathing. The dramatic tension is, seemingly, at an apex. It is here that I return to the first type of breath (long, shallow). Having built the agitation in my body, I refuse to let it resolve, mimicking the contour of the text and music. Section E leads to the climax of the piece, during which I transition fully from long, shallow breaths, increasing the rate to quick, shallow breathing and, eventually, panting at the climax of the work. There is a fermata, and here is where the Sounding Breath is utilized: intense, audible breathing suspends layers of anxiety over the moment, leading into the final section of the piece. The musical tension subsides, but the anxiety remains. The breath has changed my timbre, my phrasing, and—most importantly—my physical presence. There will be no resolution. That is Corporeal.

But we are not yet finished. Corporeality must work in tandem with One Voice. One Voice is about the relationships we build in performance—with other performers, with instruments, with specific sounds—"to facilitate the presentation of a cohesive work of theatre that conveys a *unified meaning.*" One Voice is about understanding the role of an individual performer in the context of the whole. As with any ensemble, trust and compassion are necessities, not to mention a solid grasp on the music. But how do we know if we are One Voice?

In *Potion,* the tension has steadily built to a frenzy by the end of section D with the cello and Chromelodeon playing the ascending motive in octaves; the bass marimba plays tremolos, and an accelerando is leading to the apex. Suddenly, the chaos subsides; the tempo is "much slower," the entire ensemble is playing in octaves with long notes, and the vocal line drops to the lowest range, remaining on the 1/1 (G) for two bars. The Eroica enters—33 hertz undulating throughout the theatre. I anticipate this moment; I know that the sensation of the Eroica will make my stomach drop. I harness the energy of that first Eroica hit, using the physical sensation as the impetus to build to the climax and utilize the Sounding Breath. My energy transfers to the conductor, and from there, the ensemble. It is this single Eroica hit that pulls us all together. We are working together, as One Voice, to convey the meaning of the piece.

The commitment to using my body as such a tool of my interpretation was gradual. As I became more immersed in Partch's world, I became more comfortable giving my body to the performance.[175] The sensations are different from any I've experienced as a performer. And I realized, over time, that this physicality was something that enhanced my musicality. The process manifests in different ways, depending on the type of work. In a song or short chamber work, such as *The Potion Scene,* the physicality is found through the ensemble's rehearsal process. In a larger dramatic work—such as *Oedipus* or *The Bewitched: A Ballet Satire*—the physicality and engagement of the body must be present from the outset of the rehearsal process, with a clear intent on developing a character that is compelling and can hold dramatic tension for a sustained period of time. But regardless of the type of work, when I commit my body to a performance, I experience different sensations, and I hear a level of compositional detail that is not possible when I *think* about vocalizing. I can make subtle changes to my performance that engage me within the ensemble. When I commit my body, I am committing to the ensemble as a whole.

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[175] See Appendix for a list of my performances.

The Unwitching

With a work such as *The Bewitched,* the interpretive process was different than with *Potion.* This is due to the drastic difference in mood, the vocalist's role in each work, and the musical language. While the interpretive process comprises the same elements, the application of One Voice and Corporeality differs since the work does not have a singular dramatic context. Rather, the text is jibberish [sic] which stemmed from Partch's dream life, expressed through various vocalizations. Nothing within the text is perceivable "except just imagination."[176] In many ways, finding The Witch was more challenging than Juliet. The lack of a narrative[177] and the lack of text challenges the performer to find their own intent, not guided by a dramatic concept or narrative. The Witch's musical role is small in terms of duration to the piece as a whole, while the dramatic role is the most important. This was difficult to reconcile. But as we worked through the rehearsal process, I found myself looking for small moments of connection with the ensemble while applying a subtle use of my body, both of which served as a through-line in creating a dramatically cohesive work.

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[176] Partch, Perlis interview, 15.

[177] See Chapter 2

In the performance of *The Bewitched,* The Witch must think about the connection with the ensemble for the entire duration of the piece, despite the small amount of vocalizing that occurs. In this sense, I allowed the ensemble to guide me through the work. For instance, timbral considerations for each vocal phrase were selected to complement or contrast with the instrumental timbre. A clear example of that type of consideration comes in Scene 2. String and wood instruments—the Kithara, Adapted Viola, Castor (Harmonic Canon), and clarinet—make up the sound wash in this movement, which is so warm, timbrally, that when the Spoils of War comes in at Line 11 with a hit on a shell casing, the contrast of the cold brass against the warm strings is striking. The Witch's entrance is in unison with Spoils, a moment that lends itself to a change in vocal timbre to complement the timbre of Spoils while contrasting with the strings (Figure 5.2).

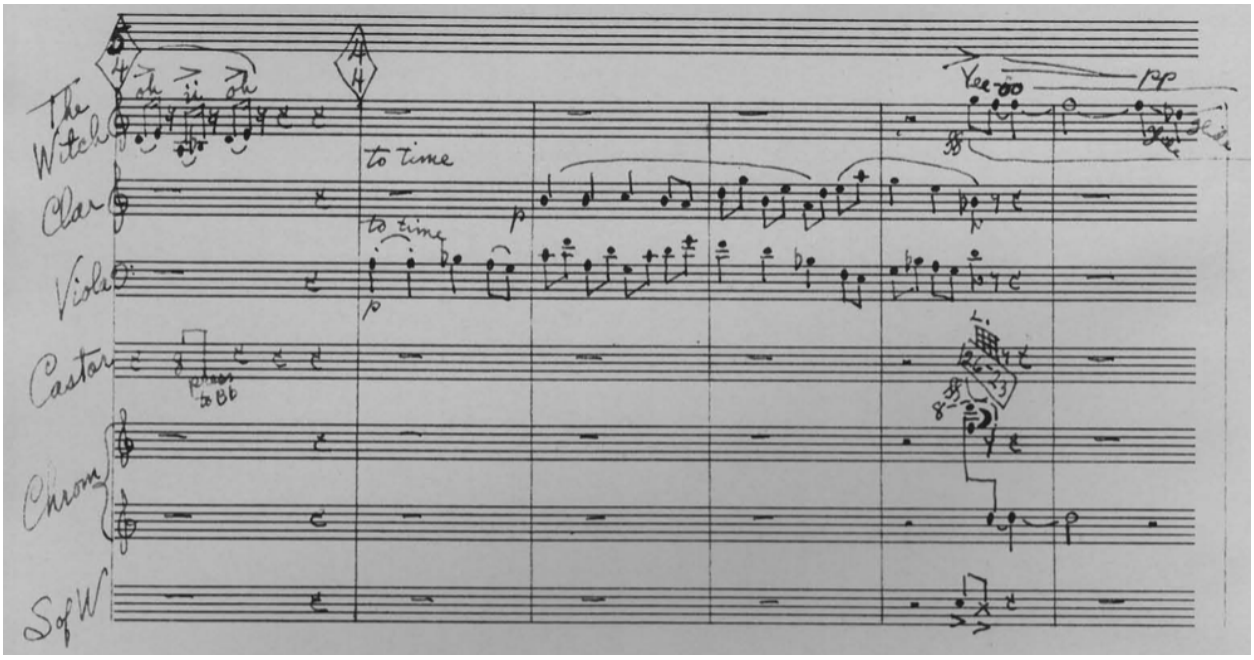

Figure 5.2
Scene 2, Line 11, Measure 5: The entrance of the vocal line (top) is in unison with the Spoils of War (bottom). The timbral change in both lines is in contrast to the warmth of the strings.

This piece made me consciously think about articulation in a new way, particularly the offsets of phrases, or how a sound is cut off. This is where I brought the Sounding Breath into my performance. The opening vocal gesture in Scene 1 ends with a glide that matches up with the ensemble stomp (Figure 5.3). Taking in a great deal of air, both to my diaphragm and my lungs, and allowing my shoulders to rise, facilitated an audible, aggressive exhale with articulated breath and the release of the shoulders in unison with the stomp. By using both the body and

breath and a conscious offset on the phrase, The Witch is immediately integrated into the ensemble.[178]

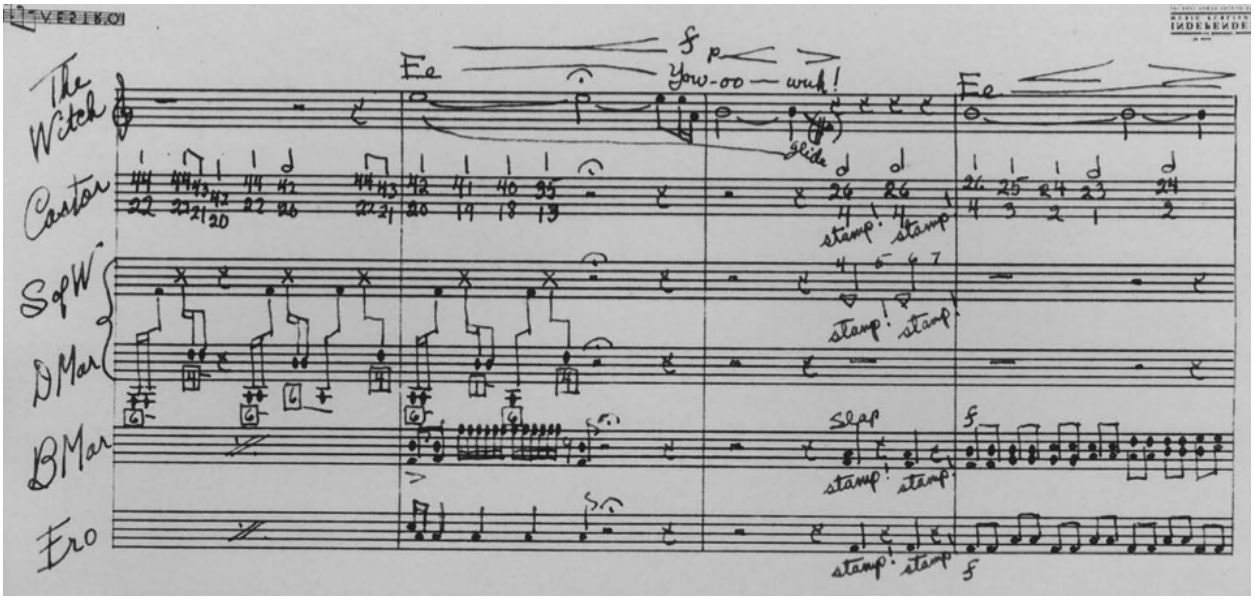

Figure 5.3
Scene 1, Line 16, Measure 3: The 3rd beat ends with a glide on “wuh," corresponding to the stomp in the ensemble on beat 4. By eliding the end of my phrase into the stomp, The Witch’s integration into the ensemble is established and emphasized in her opening vocal gesture.

[178] The ensemble, when vocalizing, will take cues from my own vocalizations, as well. This is all a part of One Voice. We all work towards making music *together.*

The use of articulation also came in using my voice and breath as a percussive instrument. In Scene 3, The Witch's last entrance features a fast staccato section on the phoneme "tuh" (Figure 5.4). To articulate the onset of each "tuh," I contracted my diaphragm quickly and visibly, emphasizing the consonant with a breath accent, while the quick release of air—combined with a slight grunt—assured the offset was audible. The focus of this vocal phrase was emphasizing the syncopation against the ensemble, rather than pitch. The use of the Sounding Breath in this section is used to enhance the voice's overall timbral effect, rather than as a dramatic gesture.

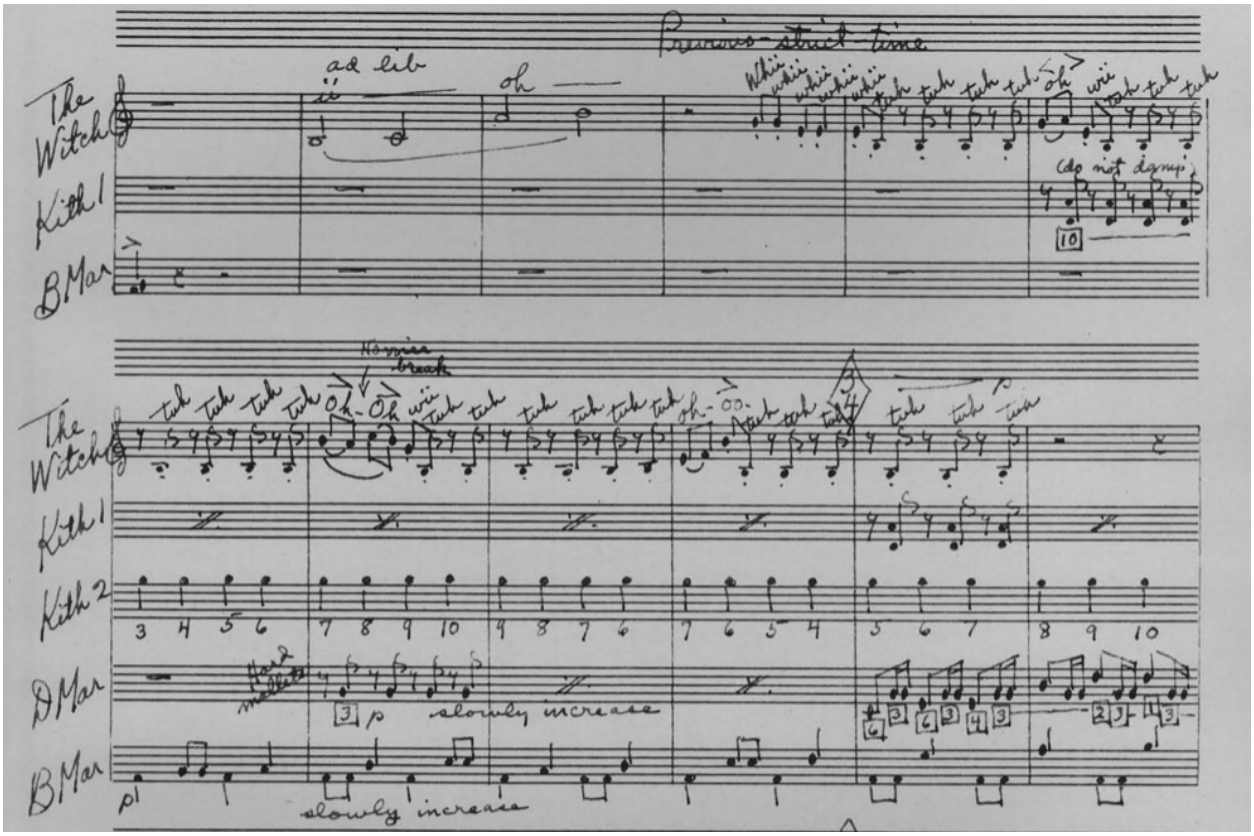

Figure 5.4
Scene 3, Lines 16 &17: The extended syncopated "tuh" was treated as a percussive instrument rather than a pitch-focused vocalization.

Another element that I explored in my performance was the use of breath when I wasn't vocalizing—which was for the majority of the piece. In Scene 2, the opening section features a meandering line in the Adapted Viola and clarinet. The tempo is relatively slow, and the music is easy and relaxed. To emphasize the music, my breath was easy and relaxed, which, in turn, affected my physicality. I allowed my head to move naturally, my shoulders were down, and my jaw was loose. I wasn't holding tension in my body.

Other places where I used physical gestures to integrate with the ensemble include Scene 7—the raucous Bass Marimba and Marimba Eroica duet—and Scene 8. In the former, my entire body reacted to the music. This manifested as twitching my feet or bobbing my head but was done so in a way that corresponded with the music. In Scene 8, a single pluck on a high string in the Kithara suspends over a musical movement, as if time stops to allow that pluck to resonate (Figure 5.5). To anticipate this gesture, I held my breath for the two beats proceeding the pluck and through the duration of the note, my own body suspended in time.

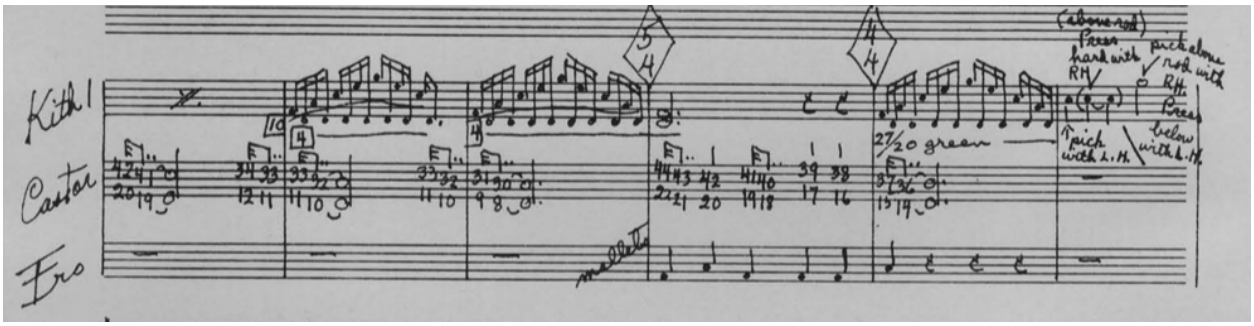

Figure 5.5
Scene 8, Line 6, Measure 6: The final pluck on the Kithara suspends musical time. By holding my breath through the duration of the note, my body is in-sync with the musical moment.

The corporeal aspects of *The Bewitched,* for the vocalist, are found in the most subtle moments, a few of which I've shared in the previous examples. The general physicality and commitment to using the body in a way that doesn't distract in the performance, but emphasizes certain aspects of the music, gives me a feeling of full integration with the ensemble. Additionally, by embracing Corporeality as a performance philosophy, I allow myself to detach from the challenges I face looking at the score or counting hundreds of measures of rest.[179]

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[179] In performance, I am in a different mental place than during the rehearsal process. Right up until the performance, I'm looking at my music, thinking about the mistakes I've been consistently making, and running the piece in my head in the most technical ways. But once a performance starts, I allow my body to relieve the mental pressure form the technical aspects of the music so that my musical intuition can take front and center.

This full-body awareness and the presence of *self* in the performance is an essential element of Partch performance, and sets it apart from so much experimental music, where the performer is so often asked to be invisible. I am in my body, and I am aware of the sensations that pulse through me from the surrounding instruments. It's in this awareness that Corporeal meets One Voice. I allow the sensations of the ensemble to affect my physicality, which I transform into musical choices that are strong, coherent, and artistic. If the overall goal is to impart a *unified meaning as an ensemble,* it is in my physical response to and with the ensemble that the cohesion is found.

Last Thoughts, To Conclude

Harry Partch is an American treasure—a true visionary without compromise for this artistic vision. The opportunities to work with the instruments and realize his music over the past five years have been the most rewarding experiences of my doctoral studies, opening my mind to what it means to be a scholar, musician, and artist.

In the near future, I would like to continue to work on the archiving and preservation of the instruments and Partch's music, including recording the works from *Summer 1955* and *The Bewitched: A Ballet Satire.* My scholarly work will continue with the pre-1955 vocal works, and I would like to delve further into Kenneth Gaburo's "urtext" production of *The Dance Satire* from 1980. Ultimately, the most important goal is one to which I hope to make some contribution: securing a "forever" home for the instruments, one that will serve multiple purposes including performance, archival and preservation work, scholarship, and finally, a place to care for these magnificent works of sculpture.

Partch's imagination knew no bounds. May we all be so fortunate.

Appendix

All performances listed were played on the original instruments under the musical direction of Charles Corey.

May 11, 2015
Music of Today: Harry Partch Instruments Presentation
Meany Hall, University of Washington

Two Settings of Finnegan's [sic] *Wake* (1942)—Soprano Soloist
1. Isobel
2. Annah the Allmaziful

My first hands-on experience with Partch and the instruments was also my first time working with microtonal music. It took me almost four months to learn approximately six minutes of music, which was not a far cry from the original performers' experience with the piece. Chuck plunked out my part on the Chromelodeon each week, and each week I struggled to internalize the piece. The most challenging part was learning a chain of octave leaps and training my ear to recognize and settle into the tuning of the work. In the performance, I used the sheet music on a black stand, a practice I have since abandoned for all of Partch's vocal works. After the performance, I was alerted to the fact that the most impressive part of the performance was Chuck's navigation of the Kithara. This was an early lesson on the theatrical presence of the instruments: you cannot upstage them, you can only hope to match their charisma.

This was the first performance of the UW residency.

April 26, 2016
Music of Today: The Music of Harry Partch
Meany Hall, University of Washington

Daphne of the Dunes (1967)—Harmonic Canon II, Chromelodeon I

Learning to navigate the tablature and the parts for multiple instruments was a shift in my musical practice, being primarily a vocalist. I recall that we were lucky to get through this performance, but I greatly enjoyed playing the Canon.

May 5-7, 2017
Meany Hall, University of Washington

Oedipus—A Music-Dance Drama (1967)—Jocasta

I agreed to do *Oedipus* if I could sing the role of Jocasta, one of the few iconic female Partch roles, originally performed (and captured in recording) by Freda Schell. This was my foray into the works for Intoning Voice and understanding Partch's particular, often awkward, way of setting text. I also started to play with the freedom granted for vocal expression and began to consciously play with timbre as a dramatic layer in my performance. This was the first work for which I implemented the SuperCollider program, described in Chapter 4, to learn the pitches, affording me a certain liberty to play around with small moments during the rehearsal process. The best of these moments was two screams at the climax of the "Messenger Scene." I cannot emphasize the importance of this single musical choice enough: it was here that I found my Partchian voice.

June 2, 2017
The Music of Harry Partch, Lou Harrison, Alan Hovhaness & James Tenney
Meany Studio Theatre, University of Washington

Two Settings of Finnegan's Wake (1942)—Soprano Soloist

WORLD PREMIERE
The Potion Scene from Shakespeare's *Romeo and Juliet* (1955)—Juliet

I was delighted to return to the *Finnegan's Wake* set, which I memorized for this performance to facilitate a more playful, theatrical presentation, recalling that I was upstaged by the Kithara in our first performance. We perform this set at a sprightly tempo to emphasize the lilt, something lost in slower interpretations of this set.

There was some excitement in premiering *Potion,* as it had revealed itself a well-structured work during the rehearsal process. But the work only comes alive in actual performance and the difference is day and night. The premiere was a solid, but it took time and repetition to find the real heart of the work.

May 11-13, 2018
Harry Partch Festival, University of Washington

May 12, 2018, Meany Hall

Y.D. Fantasy (1944)—Soprano Soloist

May 13, 2018, Meany Hall
Lecture-Recital "Adapted Voice: Interpreting the Vocal Works of Harry Partch"
Vocal Soloist

Two Settings of Finnegan's Wake (1942)
Y.D. Fantasy (1944)
The Potion Scene from Shakespeare's *Romeo and Juliet* (1955)

Evening Concert
from *Eleven Intrusions* (1949-1950)—Kithara II, Intoning Voice
XI. Cloud-Chamber Music

This festival was formative, with the lecture-recital establishing my standing as the contemporary interpreter and scholar of Partch's work for female voice. *Y.D. Fantasy,* a whimsical satire, was my only new vocal work during this season. With its addition to my repertoire, I became the only vocalist to perform all of the non-theatre works written exclusively for female voice. In revisiting *Potion* for the lecture-recital, we introduced it to a group of Partch scholars and enthusiasts who were unable to attend the premiere the previous spring. I also tried my hand at the Kithara. I spent most of the year figuring out how to mark my score, settling on a method in the week before the performance. I am fascinated by the spatialization of the instrument and how depth perception affects your ability to maneuver the strings. I also find it incredibly difficult to sing while playing the Kithara. I have great admiration for anyone who can master the instrument.

February 13-22, 2019
The Harry Partch Ensemble Residency, University of Missouri, Kansas City

February 20, 2019
Pierson Auditorium

from *The Bewitched: A Ballet Satire* (1955)— The Witch
I. Background for the Transfiguration of American Undergrads in a Hong Kong Music Hall
VIII. Background for the Apotheosis of a Court in its Own Contempt

February 22, 2019
Pierson Auditorium

The Potion Scene from Shakespeare's *Romeo and Juliet* (1955)—Juliet

Daphne of the Dunes (1967)—Harmonic Canon II, Chromelodeon I

from *The Bewitched: A Ballet Satire* (1955)—The Witch
I. Background for the Transfiguration of American Undergrads in a Hong Kong Music Hall
III. Background for the Inspired Romancing of a Pathological Liar
VI. Background for Euphoria on a Sausalito Stairway
VIII. Background for the Apotheosis of a Court in its Own Contempt

The gift of time made this residency a transformative event in my own performance of Partch's music. It is here that the concepts of Corporeality and One Voice registered and I began incorporating them into my vocal performances. Revisiting *Daphne* was an important part of this realization. Since I was already familiar with the Harmonic Canon, the Chromelodeon, and the part, I worked on finding a physicality that would facilitate a stronger performance, and in doing so, consciously experienced Corporeality while playing. The ensemble really found the heart of *Potion* in this performance and established it as an important work in the ensemble's repertoire. It was in this performance that I discovered that I could use the Sounding Breath (see Chapter 5) as a dramatic element. The first bits of *The Bewitched: A Ballet Satire* came to life in Kansas City, which would become the basis for the premiere in April (see Chapter 3).

April 9, 2019
Meany Studio Theatre, University of Washington

Daphne of the Dunes (1967)—Harmonic Canon II, Chromelodeon I

April 13, 2019
Meany Studio Theatre, University of Washington

WORLD PREMIERE
The Bewitched: A Ballet Satire (1955)—The Witch

This premiere is discussed extensively in Chapter 3, but it's worth stating: it was a great honor to perform this work for the very first time.

November 19, 21, 22, 2019
Festival of Historical Experimental Music for Percussion, University of Washington

November 19
Gerlich Theater

from *The Bewitched: A Ballet Satire* (1955)— The Witch
III. Background for the Inspired Romancing of a Pathological Liar
VII. Background for the Transmutation of Detectives on the Tail of a Culprit

November 21, 2019
Meany Studio Theatre

The Potion Scene from Shakespeare's *Romeo and Juliet* (1955)— Juliet

Potion continues to grow as an ensemble piece, but if I had to select the best performance, it would be this one. It was my only contribution to the final performance of the Partch residency at the University of Washington, but it was a mighty fine contribution.

February 4-8, 2020
Music and Instruments of Harry Partch, University of Puget Sound

February 8, 2020
Schneebeck Concert Hall

The Potion Scene from Shakespeare's *Romeo and Juliet* (1955)— Juliet

from *The Bewitched: A Ballet Satire* (1955)— The Witch
I. Background for the Transfiguration of American Undergrads in a Hong Kong Music Hall
III. Background for the Inspired Romancing of a Pathological Liar
VI. Background for Euphoria on a Sausalito Stairway
VII. Background for the Transmutation of Detectives on the Tail of a Culprit
VIII. Background for the Apotheosis of a Court in its Own Contempt
IX. Background for a Political Soul Lost Amount the Voteless Women of Paradise

This performance of *The Bewitched* is discussed in Chapter 3.

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