

TERMINAL
['tərm-nəl] ter·mi·nal [tur-muh-nl]



adjective:

- (1) occurring at or constituting the end of a period or series

noun:

- (1) a combination of a keyboard and output device by which data can be entered into or output from a computer or electronic communications system
- (2) a part that forms the end

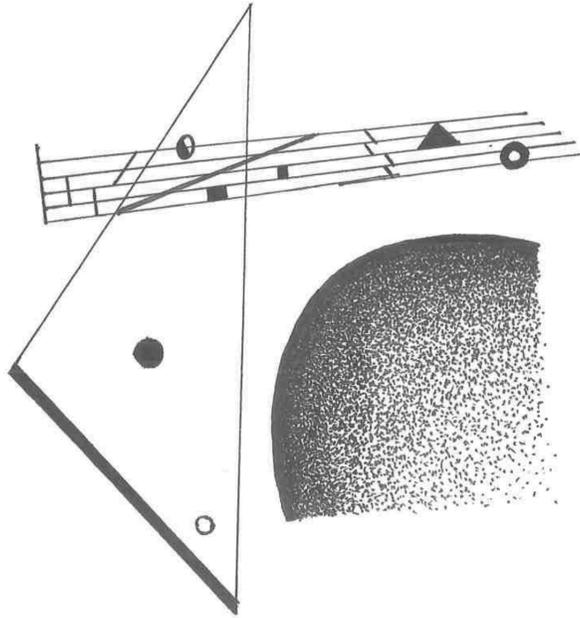
Terminal is a culmination of the many genres and styles from which I've built a musical life. I have been inspired by the noise of Jason Lescalleet, the deep listening and stillness of Pauline Oliveros and Morton Feldman, the harmonic clouds of Sarah Hennies, the textures and layers of AMM, the free jazz of Anthony Braxton, and the sound installations of Olivia Block, among others. Terminal was recorded in the fall of 2018 as a current representation of my self-idiomatic style.

- (1) 2-Aaron: for tattooed performer
- (2) same word, different meaning: improvisation for vibraphone
- (3) Moving Stillness: a 5-part meditation on life, body, and mind for vibraphone and field recordings

Thanks to Tazu Marshall who wonderfully recorded, mixed, and mastered this record at Utopia Studios in St. Louis, Missouri.

As always, thank you so much to the amazing Kelsey Behl for allowing me to use your artwork - <http://kelsodesigns.com/>

2-Aaron
for tattooed performer by Joe Berry



As a young jazz drummer in college, Joe Berry's compositional style grew out of inspirations from interactions with multi-instrumentalist Anthony Braxton, and his appreciation for modern artists Wassily Kandinsky and Mark Rothko.

Berry says about his tattoo composition series, "Something about the juxtaposition of how permanent each tattoo is for the person I make it for, yet how impermanent we are in the universe's timescale interests me. I like how personal that permanence forces me to make each piece."

When I received the score for *2-Aaron* from Joe Berry, I was impressed and excited for the possibilities it suggested. Inspired but confused after weeks of contemplating my score, I asked him how I should interpret it. We discussed personality and individuality; he didn't want to define these symbols or put any kind of restraint on the performer. This was thrilling to me.

Ultimately, I recorded the piece on my own version of a drum-set, complete with drums, cymbals, floor tiles, wood blocks, and 3 small jingle bells. To fully realize this piece, I combined thick textured layers with the angular jazz-like rhythms inspired by Anthony Braxton.

same word, different meaning
improvisation for vibraphone



Morton Feldman famously said to Karlheinz Stockhausen, “I advise you to leave the sounds alone; don't push them; because they're very much like human beings - if you push them, they push you back. So, if I have a secret it would be, 'don't push the sounds'.”

Like Feldman, Sarah Hennies chooses to explore the harmonic resonance and tone of a sound in the fourth movement of her 2015 vibraphone duo *Flourish*, which focuses on the repetition of only four sonorities for ten minutes. I drew direct influence from this piece in my improvisation, *same word, different meaning*, choosing likewise to listen deeply to the development of chordal sonorities. This type of music allows the listener to shift one’s focus through the harmonic cloud of overtones.

After about ten minutes, I felt the opening idea had run its course, and was no longer serving the music. I made the decision to quite literally insert myself, by disrupting the consistency of the repeated chords. I went against Feldman’s advice and ‘pushed the sound around.’ I explored wild rhythms, unfamiliar patterns, and rapid atonal melodies through calculated decisions that made tensions rise. The sound is dizzying and disorienting.

Pushing the sound did not work. For the remainder of the improvisation, I listened and let the sounds lead to a slow repetitive ending – a lower register version of the opening. Though repetitive, it never sounds the same.

“If something is boring after two minutes, try it for four. If still boring, then eight. Then sixteen. Then thirty-two. Eventually one discovers that it is not boring at all.” – John Cage

Moving Stillness

5-part meditation on life, body, and mind for vibraphone and field recordings
Morning__Stillness1:slow__Stream__Stillness2:sparse__Night



Moving Stillness combines Pauline Oliveros's deep listening and sonic mediation practices with Olivia Block's influence to recreate an environment through field recordings and drones.

In August 2018, my partner and I went on a camping trip to Missouri's Taum Sauk Mountain State Park. Before retreating to our tent on the evening of the first night, I set up my recorder about one hundred feet away, which resulted in about six amazing hours of footage from the evening hills. The next morning, we hiked to the highest point in Missouri, the peak of Taum Sauk Mountain at 1,772 feet. I set up the recorder and captured the morning birds while we silently practiced yoga and meditated during the sunrise. We then hiked into Johnson's Shut-Ins State Park, sat along the creek bed, and recorded the flowing sounds during a short meditation. I derive the title of the piece from the meditation process that yielded this last recording: in life, we must be fluid as the moving water, but in mind, we must be still as the rocks.

Morning aims to bring back the feeling I had while stretching and breathing deeply on Taum Sauk Mountain. My intent was to move slowly through the droning pitches, building slight momentum as the section progressed, similar to our yoga session at the beginning of the day. Stream embodies the spirit of running water; constant, yet unpredictable. I accompany the sounds of the creek with a steady drone in the right hand and an improvisation in the left, guided by the parameters defined in my time notation. The last section, Night, features the evening sounds of the mountain and a soothing improvisatory lullaby. By combining elements of musique concrète, improvisation, and timed notation, I have recalled an environment of deep listening.