John Zorn's Dedicatee-Oriented and Cinematic File Card Works

Maurice Windleburn

ORCID: 0000-0002-6761-6542

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University of Melbourne

Abstract

This thesis examines the 'file card' works of contemporary American composer John Zorn (b. 1953). Zorn's unique creative method for these works involves the transcribing of quotes, ideas, impressions, or instructions relevant to a chosen dedicatee (or multiple dedicatees) onto file cards (i.e. index cards). Zorn has produced 22 compositions using this process, though this thesis concentrates on a select group that includes the first two file card compositions, *Godard* (1986) and *Spillane* (1987), as well as three later, similarly executed and sounding works, *Interzone* (2010), *Dictée* (2010), and *Liber Novus* (2010). These five pieces I have dubbed *Ur* file card works, given that they include the original file card works plus those that maintain the majority of intrinsic compositional qualities that were established by the originals.

In examining the *Ur* file card works, my thesis concentrates on two key questions. The first asks, 'what are the relationships between Zorn's file card works and the figures to whom they are dedicated?'. The second considers the 'cinematic' nature of file card compositions – as often declared by Zorn and previous scholars – asking, 'how can Zorn's file card works be apprehended in audio-visual, cinematic terms?' *Ur* file card works are also exemplars of Zorn's signature 'sound block' style. Consequently, significant consideration is given to an auxiliary question, 'what aesthetic effects does the sound block style used in certain file card compositions have?'

The six chapters of this thesis each provide a different methodological viewpoint in order to answer these questions. The first chapter gives an overview of the file card compositional process and a history of its development, highlighting some of the distinct features of *Ur* file card works. This is followed by a hypertextual linking of these five compositions to the life and work of their dedicatees, as well as discourse around them. In the third and fourth chapters an idealised 'implied' listener is theorised who hears file card works in a hypertextual and 'cinematic' fashion. Zorn's dedicatees are then used as hermeneutic windows to provide interpretations of *Ur* file card works. Finally, Zorn's aesthetics, as discussed throughout the thesis, are compared to the similar aesthetic intentions of his dedicatees.

University of Melbourne

Faculty of Fine Arts and Music

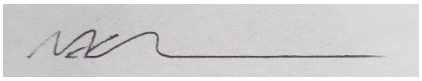
Melbourne Conservatorium of Music

This is to certify that:

(i) the thesis comprises only my original work towards the PhD;

(ii) due acknowledgement has been made in the text towards all other material used;

(iii) the thesis is fewer than 100,000 words in length, exclusive of tables, maps, bibliographies and appendices

Signature: 

Name: Maurice Windleburn

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Introduction:

Approaching John Zorn's Unique Yet Underexplored File Card Method

In 2013, the American composer John Zorn celebrated his 60th birthday with a year-long, world-wide series of prestigious concerts hosted in disperse locations, including the Metropolitan Museum of Art and Guggenheim Museum in New York, the Barbican Centre in London, at the Adelaide Festival and the Warsaw Summer Jazz Days Festival. This concert-series showcased the breadth of Zorn's oeuvre – which extends across avant-garde, classical, jazz, klezmer, and rock genres – and featured many prominent collaborators, including Mike Patton, Ryuichi Sakamoto, George E. Lewis, Marc Ribot, and the JACK quartet (to name just a few). Ten years earlier, Zorn's 50th birthday had been celebrated in a similar manner – resulting in the release of a 12-volume album series of the concerts arranged for the occasion. This album series makes up just a fraction of over 200 albums that Zorn has released of his own material, and he has featured on a similar number again as a guest musician.[1] Zorn has also founded numerous musical groups, including Masada, Naked City, Painkiller, Moonchild, the Gnostic Trio, and The Dreamers; has operated the long-running new-music venue The Stone (recently incorporated into the New School); and, runs the not-for-profit avant-garde record label Tzadik.

Whilst musicological literature on Zorn does exist, it is disproportionately low in volume compared to the composer's level of creative output as well as to the notoriety and recognition he has received from his peers, the media, and cultural institutions. The most in-depth considerations of Zorn's music to date have been Tom Service's 2004 PhD thesis,[2] John Brackett's 2008 monograph,[3] and the illuminating multi-authored Italian publication *Itinerari Oltre Il Suono: John Zorn*.[4] These sources have provided necessary groundwork for academic discussion on Zorn and his music: they provide overviews of Zorn's career and his musical style/s; situate his work within historical trajectories; and have related it to musical

[1] Thom Jurek, 'John Zorn', *AllMusic*, accessed August 18, 2020, http://www.allmusic.com/artist/john-zorn-mn0000239329/discography.
[2] Tom Anderson Service, 'Playing a New Game of Analysis: Performance, Postmodernism, and the Music of John Zorn' (PhD diss., University of Southampton, 2004).
[3] John Brackett, *John Zorn: Tradition and Transgression* (Bloomington: Indiana University Press, 2008).
[4] Giampiero Bigazzi (ed.), *Itinerari Oltre Il Suono: John Zorn* (Milan: Auditorium, 1998).

'postmodernism'.[5] My thesis broadens the discourse around Zorn to focus on a distinct corpus of compositions unique to his output and missing from the literature: his 'file card' compositions. My two primary research questions are, 'what are the relationships between Zorn's file card works and the figures to whom they are dedicated?'; and, 'how can Zorn's file card works be apprehended in audio-visual, cinematic terms?' As a third, auxiliary aim to this thesis I also consider the question, 'what aesthetic effects do the sound block style used in certain file card compositions have?'.

Although almost every publication on Zorn mentions his file card compositions in passing, they have not, to date, received a detailed consideration, making this the first study to do so.[6] A unique compositional method of Zorn's own making, file card works first involve Zorn conceptualising and documenting a series of impressions, quotes, ideas, or instructions – using either verbal or musical notation – onto a series of file cards (or index cards). Everything Zorn writes or notates on these file cards relates in some way to one or more dedicatee; these dedicatees are all artistic figures that have influenced Zorn in some way. Investigating the importance of dedicatees to the creation, as well as to an implied understanding of, the file card works, is hence a focus for this thesis.

I also address the commonly noted 'cinematic' qualities of Zorn's file card works, outlining previous comparisons that have been made between Zorn's compositional process and the way in which films are generally made, as well as the comparison between Zorn's sound block style (his use of short detached musical segments) and cinematic montage. To these comparisons I add my own consideration of how Zorn's file card works may evoke images in the mind of a listener, creating a unique audio-visual, 'cinematic' experience.

I now consider in some more detail why the dedicatees and cinematicity of file card works have been chosen as the two focus-points for my study, as well as my ancillary aim to explore the role sound blocks play in an appreciation of file card works. I also delineate a select group of file card compositions – which I call *Ur* file card compositions (a group that includes the original two file card works and three others which likewise embody the basic compositional traits of the genre) – on which I concentrate, narrowing down the scope of my thesis. Following these delineations, my Introduction's remainder will lay out the

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[5] Zorn has regularly been mentioned as an exemplar of musical postmodernism; see Jonathan D. Kramer, *Postmodern Music, Postmodern Listening* (London: Bloomsbury, 2016); Judy Lochhead & Joseph Auner (eds.), *Postmodern Music/Postmodern Thought* (London: Routledge, 2016).

[6] Although Zorn's best-known file card pieces *Spillane* and *Cat O'Nine Tails* have been given some closer consideration in the literature, which I discuss further below.

methodologies and key terms used within my thesis; provide summaries of my chapters; and end by providing a biography of Zorn that doubles as a preliminary literature review, with further critical discussion of scholarly texts appearing throughout the thesis.

0.1. Dedicatees, Cinematicity, and Sound Blocks

Aside from providing a general overview of what file card compositions are and how they are made, this thesis considers two key features of Zorn's file card pieces. The first is the relationship between file card works and their dedicatees, and the second considers the 'cinematic' nature of these pieces. There are, however, currently 22 file card compositions in existence, Zorn experimenting with his own genre in numerous ways over the years. This means that file card works lack the ongoing consistency in formation and sound that would otherwise allow for a focussed study on all of them.

To give an example, Zorn's two earliest file card works – *Godard* (1986) and *Spillane* (1987) – implement extremely disjointed sound blocks; yet, many latter file card works dispense with the abrupt changes between these blocks: *Duras* (1996), for instance, overlays them via a crossfade technique. So, whilst all of Zorn's file card works are briefly discussed in the first chapter of this thesis, I concentrate on a select group of file card compositions referred to as '*Ur* file card works'. All of these *Ur* works use Zorn's abrupt, noticeably disconnected sound block style. The *Ur* group consists of Zorn's first two file card works *Godard* and *Spillane* (dedicated to Jean-Luc Godard and Mickey Spillane respectively), as well as to three compositions made in 2010: *Interzone*, *Dictée*, and *Liber Novus* (respectively dedicated to William S. Burroughs and Brion Gysin; Theresa Hak Kyung Cha; and C. G. Jung).

My use of the term *Ur* in this thesis is due to its double definition given by the Oxford Dictionary.[7] The term's first definition as 'Primitive, original, or earliest' makes it applicable to the first two file card works; however, since the 2010 works are not originals, nor the earliest amongst file card pieces, I cannot use the words 'original' or 'early' to refer to all five compositions. Yet, the prefix *Ur* also carries a secondary definition, 'Denoting someone or something regarded as embodying the basic or intrinsic qualities of a particular class or type', making it appropriate to both the first two file card works and the 2010 pieces. Since this

[7] 'ur-', Oxford Dictionaries (Oxford University Press), accessed via Oxford Dictionaries Online, January 5, 2021, https://premium.oxforddictionaries.com/definition/english/ur-.

term is so applicable, I have decided to use it despite its more familiar, though unrelated, use in musicological studies as the prefix for the word *Urtext*.

Each file card composition is built around the 'world' of a dedicatee. Zorn's compositional process for file card works begins with a submersion into the life and work of (as well as the discourse around) a chosen figure. The impressions or instructions that Zorn transcribes onto file cards during this period, therefore, all relate in some way to the work's dedicatee. For *Ur* file card works, Zorn then selects a group of improvising musicians and they realise his file cards together, in the studio, through a collaborative process. This results in a recording, which is the only instantiation of the work in question. Each file card is realised on the recording, by Zorn and his musical ensemble, as a sound block, and as such, each sound block can be understood as a manifestation of some element from the chosen dedicatee's cultural world. My first research question for this thesis, as stated above, is hence, 'what are the relationships between Zorn's file card works and the figures to whom they are dedicated?'

Much of Zorn's music has been referred to in previous literature as 'cinematic'; in particular, those compositions written in a sound block style, including the *Ur* file card pieces. Service, for instance, has noted the 'filmic sweep and auteur-like control of *Godard* and *Spillane*,'[8] and Alberto Pezzota claims that there is 'the implicit invitation … to listen to these pieces as if they were sound-tracks of imaginary films, or films without images.'[9] This emulation of cinema by another art-form can be considered an instance of what Jeffrey Geiger and Karin Littau have dubbed 'cinematicity'.[10]

The idea that Zorn's musical compositions are cinematic, situates them in a long tradition of artworks that distort boundaries between mediums – a tradition of what Daniel Albright calls 'pseudomorphs': artworks that emulate a secondary medium.[11] Pseudomorphs embody the aesthetic attitude that Walter Bernhart calls 'Anti-Laocoönism',[12] which retaliates against Gotthold Ephraim Lessing's 'Laocoönism': his assertion that the arts should

[8] Service, 'Playing a New Game of Analysis', 4.
[9] Alberto Pezzotta, in 'Velocità e citazione', in *Itinerari oltre il suono: John Zorn*, ed. Giampiero Bigazzi (Milan: Auditorium, 1998), 27.
[10] Jeffrey Geiger & Karin Littau, eds., *Cinematicity in Media History* (Edinburgh: Edinburgh University Press, 2013).
[11] Daniel Albright, *Panaesthetics: On the Unity and Diversity of the Arts* (New Haven: Yale University Press, 2014), 212.
[12] Walter Bernhart, 'Introduction', in *Defining the Field: Proceedings of the First International Conference on Word and Music Studies at Graz, 1997*, eds. Walter Bernhart, Steven Paul Scher & Werner Wolf (Amsterdam: Rodopi, 1999), 3.

remain discrete, each with their own unique traits, boundaries and aims, unable to be mixed or replicated.[13] These two attitudes entered a period of complex engagement during the twentieth century (as has been thoroughly explored by Albright),[14] art critic Clement Greenberg being one notable champion of the Laocoönist position,[15] whilst numerous artists, including the Symbolists and Wassily Kandinsky, were Anti-Laocoönists. Whilst this is not the place to rehearse the many different versions of these two positions, my study of Zorn's file card works clearly considers them as instances of Anti-Laocoönism – and something that makes Zorn's 'cinematic' music particularly interesting, as a contributor to this tradition, is its imitation of a medium that itself generally includes music as a part (cinema).

Nevertheless, one artform may imitate another in a variety of ways. Comparisons between Zorn's compositional method and that of a film director have previously been asserted and Zorn's sound block style has also been likened to cinematic montage. In contrast, I primarily centre on how Zorn's file card works may readily evoke moving images in the mind of a listener, manifesting the distinctly audio-visual nature of cinema. *Ur* file card works are, then, a type of pseudomorph, and the images suggested by these pieces can also be considered a type of musical meaning (a form of meaning that is distinctly imagistic, contrasting with linguistic or conceptual forms of meaning). This underpins my second research question, how are Zorn's file card works able to be understood in audio-visual, cinematic terms?

Because the *Ur* file card compositions incorporate the use of sound blocks, my third, auxiliary aim to this thesis, is to discuss the aesthetic effects of this style. The focus on sound blocks expands on Brackett's observations regarding the 'rupture' that is caused by sound blocks and also considers the 'spatial' nature of these blocks (an idea abstracted from Zorn's own statements). I also discuss how Zorn's sound block style is similar to certain artistic techniques used by the dedicatees of *Ur* file card works.

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[13] Gotthold Ephraim Lessing, *Laocoön: An Essay on the Limits of Painting and Poetry*, trans. Edward Allen McCormick (Baltimore: The John Hopkins University Press, 1984).
[14] Albright, *Untwisting the Serpent: Modernism in Music, Literature, and Other Arts* (Chicago: University of Chicago Press, 2000).
[15] Clement Greenberg, 'Towards a Newer Laocoön', in *Partisan Review* 7 (1940): 296–310. A large part of the story of Laocoönism (and of its rejection) takes place in the nineteenth century; see Mark Evan Bonds, *Absolute Music: The History of an Idea* (Oxford: Oxford University Press, 2014). A certain Anti-Laocoönism also notably feeds into Adorno's aesthetics; see Theodor W. Adorno, 'On Some Relationships between Music and Painting', in *The Musical Quarterly* 79, no. 1 (1995): 66–79.

0.2. Methodologies and Key Terms

This thesis uses a mixture of methodologies to address file card works and the research topics just mentioned. Zorn's file cards are currently unavailable to the public (and I have been unable to obtain any access to them),[16] with the exception of a few file cards for *Spillane*. I therefore cannot simply link sound blocks to dedicatees via what Zorn has written on his file cards – as a form of score exegesis. This has encouraged a turn towards a primarily *esthesic* or reception-based approach for this thesis. Jean-Jacques Nattiez's terms *poietic* and *esthesic* will be used throughout this study: in short, the *poietic* pertains to a compositions creation, the *esthesic*, to its perception and reception.[17]

This study has a strong semiotic base, given that it primarily deals with two types of musical meaning, one that is dedicatee-oriented, and another that is cinematic. My thesis makes use of various semiotic concepts aside from Nattiez's *poietic*/*esthesic* divide. Prominent amongst these are Eero Tarasti's notions of the 'implied composer' and the 'implied listener' – although I alter these concepts through my use of them.[18] The implied composer in this thesis is rather an 'implied author': a theoretical entity made up of not only Zorn-the-composer, but also the improvising ensembles with whom he works when creating file card pieces. This term is necessary, for without the aid of Zorn's file cards, the sounds within these compositions cannot be traced back definitively to Zorn alone, nor to the musicians with whom he works.

Tarasti's concept of an implied listener is meanwhile used in answering the two research questions already disclosed. I postulate two different types of implied listeners: a 'dedicatee-oriented listener' – a hypothetical listener that hears file card works in relation to their dedicatees – and a 'cinematic listener' – one who hears these works 'cinematically'. These listeners are my own postulations or creations, and they are not, as Tarasti seems to imply for his implied listeners, directly extracted from file card compositions themselves.

When discussing how sounds – or more specifically, sound blocks – are related to dedicatees, the linguist Louis Hjelmslev's explanation of sign-functions is used, as well as Umberto Eco's adaptation thereof. According to Hjelmslev, signs are made up of two parts,

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[16] Attempts were made to contact Zorn through his record company Tzadik; through visiting The Stone whilst in New York; and through mutual acquaintances; however, these attempts were all unsuccessful.
[17] Jean-Jacques Nattiez, *Music and Discourse: Towards a Semiology of Music*, trans. Carolyn Abbate (Princeton: Princeton University Press, 1990), 10–16.
[18] Eero Tarasti, *Signs of Music: A Guide to Musical Semiotics* (New York: Mouton de Gruyter, 2002), 73–75.

'expression' and 'content'.[19] In my use of these terms, an expression is a sound as sensed phenomenon, whilst a content is a dedicatee-oriented meaning – to which sound-expressions refer. I build my cinematic listener's understanding 'on top' of this dedicatee-oriented one, which involves the use of two more of Hjelmslev's terms: 'denotation' and 'connotation'[20] – dedicatee-oriented meanings being applied to the former, and cinematic meanings the latter.

The final semiotic term that I use is Robert S. Hatten's 'actor' – which appears whenever the 'virtual agency' of a composition is 'fictionalize[d] … in a dramatic trajectory and even internalized as part of a subjectivity'.[21] This concept is used primarily in my interpretation of *Spillane*, where the private detective character Mike Hammer is recognised as an actor within the work.

One drawback of semiotic methods is that they often view meaning as 'static' rather than as a 'dynamic' process that develops throughout time.[22] This is a particularly important thing to consider when it comes to musical meaning, since music is a primarily temporal artform. Additionally, Brian Massumi (amongst others) has criticised semiotics for its fixation on meaning at the expense of consideration for other forms of experience – particularly aesthetic ones.[23] In taking these two issues into account, my thesis is not strictly a semiotic project, and it incorporates ideas borrowed from music theory, phenomenology, analytic philosophy, post-structuralism (notably the ideas of Roland Barthes, Gilles Deleuze, and Jacques Derrida), and occasionally even cognitive science. I also elaborate on John Brackett's observation that Zorn's sound block style (which is evident in *Ur* file card pieces) invokes an aesthetic experience of 'rupture' for listeners – which he theorises in accordance with George Bataille's ideas on transgression, and claims is beyond comprehensive meaning.[24] I consider this experience as a type of affect, as well as through the post-phenomenological aesthetics of Jadranka Skorin-Kapov.[25]

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[19] Louis Hjelmslev, *Prolegomena to a Theory of Language*, trans. Francis J. Whitfield (Madison: The University of Wisconsin Press, 1961), 47.
[20] See Umberto Eco, *A Theory of Semiotics* (Bloomington: Indiana University Press, 1979), 55.
[21] Robert S. Hatten, *A Theory of Virtual Agency for Western Art Music* (Bloomington: Indiana University Press, 2018), 2.
[22] A consideration of dynamic processes, so as to make up for previous over-emphasis on static conceptions of meaning, is one of the key aims of 'cognitive semiotics'. See Jordan Zlatev, 'Cognitive Semiotics: An Emerging Field for the Transdisciplinary Study of Meaning', in *The Public Journal of Semiotics* 4, no.1 (2012): 2–23.
[23] Brian Massumi, *Parables of the Virtual: Movement, Affect, Sensation* (Durham: Duke University Press, 2002), 68.
[24] Brackett, *John Zorn*, 20–30.
[25] Jadranka Skorin-Kapov, *The Aesthetics of Desire and Surprise* (London: Lexington Books, 2015).

Literary theory has also been a source of methodological inspiration for this thesis. Most importantly, Gérard Genette's notion of 'hypertextuality',[26] which helps to theoretically frame the connections that I make between *Ur* file card pieces and their 'dedicatee-worlds'. A dedicatee's world is an abstract 'world' that consists of a dedicatee's life, work, and the discourse around them. There are two ways in which file card works are hypertextually related to their dedicatee-worlds. One is via *poietic* hypertextuality, which refers to the connections Zorn and his ensembles make in order to create file card pieces. The other is *esthesic* hypertextuality, which considers how a lister relates file card works to dedicatee-worlds in their own understanding. It is the latter that I give the most significant attention to in this thesis.

Film theory is also fundamental to this thesis' consideration of an implied listener who hears file card works 'cinematically'. More specifically, this thesis derives from psychoanalytic film theory: I use the term *hypnagogia* to refer to the state between sleeping and wakefulness that my listener is ideally in when listening to file card compositions; as well as the term 'dream screen', which refers to the mental 'screen' on which my listener projects imagined moving images in response to the sounds that they hear. Together, these imaginings and the music that suggests them constitute what I call 'semi-imagined scenes'. These disparate 'scenes' are linked together into a sort of narrative via the mental faculty that Boris Eikhenbaum called 'inner speech'.[27]

A film theorist whose work I borrow from regularly is Michel Chion, and mention should be given here to the term *acousmatic*, which appears occasionally in this thesis. I follow Chion in his use of the term, so that it refers to a sound produced without the physically visual presence of its origins; however, this does not mean that the origins of such an acousmatic sound are totally unrecognisable.[28]

Postmodernism and the discourse around it also emerge throughout this study given that it touches on many topics commonly associated with the term. These include the extra-musical cultural associations that sounds have; intertextuality – or more specifically, hypertextuality; the spatialisation of the temporal; polystylism and aesthetic disjuncture; and, a 'polyphonous' understanding of the creative self. As such, my thesis can be seen to

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[26] Gérard Genette, *Palimpsests: Literature in the Second Degree*, trans. Channa Newman & Claude Doubinsky (Lincoln: University of Nebraska Press, 1997), 1–5.
[27] Boris Eikhenbaum, 'Problems of Film Stylistics', in *Screen* 15 (1974): 7–34.
[28] See Michel Chion, *The Voice in Cinema*, trans. Claudia Gorbman (New York: Columbia University Press, 1999), 18.

contribute to the discourse around Zorn and postmodernism – although only indirectly as it is not a focal-point of my thesis.[29]

Furthermore, implications within postmodernism include reflections on historical or social situatedness of works and/or creators and subjects,[30] and I do not strongly consider Zorn's music in relation to its socio-historical context, nor where or how Zorn fits into the (or a) history of music. Whilst I do examine in depth Zorn's extra-musical influences for file card works, my focus is less on his strictly musical influences (again, this has already been considered by Brackett).[31] My purpose is also not to contribute to the debates around whether Zorn's music is politically progressive or regressive (which is itself relevant to postmodernism and its accounts of 'resistance' versus 'reaction').[32]

With this said, my conclusion does supplement the general lack of consideration given to Zorn's socio-historical situatedness in this thesis, by briefly comparing Zorn's use of dedicatee-worlds to previous forms of musical borrowing, placing it in relation to a postmodern – or more specifically post-structuralist – attitude towards creativity, and by locating his 'cinematic' file card works in the history of cinema. Exceptions can also be found in my interpretations of *Godard* and *Dictée*, since the dedicatees for these two works – Jean-Luc Godard and Theresa Hak Kyung Cha – engaged heavily with feminism and post-colonialism, necessitating some mention of these fields to address the works in relation to their dedicatees.

In my thesis' last two chapters, numerous concepts from dedicatee-worlds are used to interpret file card pieces, or to link Zorn's aesthetics to those of his dedicatees. I discuss these terms and ideas in the chapters to which they are relevant. The following outline of this thesis' chapters details where the above-mentioned methodologies are operative.

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[29] Zorn's relationship to postmodernism has already been addressed in Brackett's monograph on the composer; see Brackett, *John Zorn*, xii–xvii.
[30] See Linda Ioanna Kouvaras, *Loading the Silence: Australian Sound Art in the Post-Digital Age* (New York: Ashgate, 2013), 43.
[31] Brackett, *John Zorn*, 118–155.
[32] Ted Gordon, 'John Zorn: Autonomy and the Avant-Garde', in *AVANT* 3 (2012): 329–343; John Brackett, 'Zorn: Avant/Après/Passé', in *AVANT* 3 (2012): 315–323; Ellie Hisama, 'Comment on AVANT's Interview with John Zorn', in *AVANT* 3 (2012): 325–327; Kevin McNeilly, 'Ugly Beauty: John Zorn and the Politics of Postmodern Music', in *PMC* 5, no. 2 (1995), https://muse-jhu-edu.eu1.proxy.openathens.net/article/27505. On the postmodernism of resistance versus that of reaction see Hal Foster, 'Postmodernism: A Preface', in *Postmodern Culture* (London: Pluto Press, 1985), xii.

0.3. Chapter Outline

This thesis will span six chapters, each considering Zorn's file card works with a different methodology: the two research questions noted already (that ask how file card compositions are related to their dedicatees, and how they might be perceived cinematically), being viewed from various angles. Chapter One: The Creation and History of File Card Compositions primarily considers file card compositions from a *poietic* perspective. I briefly look at some of Zorn's early composition-types and how they pre-empt his file card compositional process; I then justify the separation of *Ur* file card works from the rest of the file card oeuvre and explain the compositional process for these *Ur* pieces. Four distinct facets of *Ur* file card compositions and their creation are then discussed: these include the balance Zorn maintains between authorial control and collaboration when creating the works; the ambiguous nature of what constitutes the score for these pieces; the fact that Zorn encourages his listeners to make interpretive connections between file card works and their dedicatees; and, the unclear line of agency that must be drawn for these works. I then compare the creation of these works to the way in which films are often made, and I highlight previous comparisons that have been made between Zorn's sound block style and cinematic montage. The first chapter ends with an historical overview of the file card genre as-a-whole, noting the experiments Zorn has made with his own compositional process.

Chapter Two: The Search for Hypertextual Connections, moves towards an *esthesic* consideration of *Ur* file card works. The methodological approach for this chapter is a hypertextual one – the term being borrowed from literary theorist Gérard Genette. After explaining this methodology in detail, I propose some hypertextual connections between Zorn's compositions and their dedicatee-worlds (that is, the life, work, and the discourse around these dedicatees). This is achieved via research into the life and work of Zorn's dedicatees.

In Chapter Three: A Dedicatee-Oriented Listener, I take Zorn's assertion that file card works are meant to be heard in relation to their dedicatees seriously to create an 'implied' dedicatee-oriented listener. I first consider the semiotic relationship that exists between sound blocks and those 'places' in dedicatee-worlds to which I linked them in Chapter Two; I then examine how a listener would make these meaningful connections as part of a temporal listening process. I also elaborate on Brackett's observations that an aesthetic 'rupture' is invoked by Zorn's sound block style, enumerating the role dedicatee-oriented meanings may

have in causing and comprehending this rupture. I also discuss the theoretically 'spatial' quality Zorn has claimed for his sound blocks, and how a listener might comprehend them as such. This chapter moves the furthest away from an exclusive focus on *Ur* file card works, having broader applicability to Zorn's sound block style more generally, and perhaps even to works by other avant-garde or post-modern composers.

Chapter Four: A Cinematic Listener, considers how *Ur* file card compositions may be understood cinematically. Taking the dedicatee-oriented understanding of *Ur* file card works outlined in Chapter Three and adding to it, I provide a 'cinematic' mode of listening. To do this, I first position a hypothetical listener in a hypnogogic state, between sleeping and wakefulness, where inner imaginings are known to readily occur. I then propose that this listener imagines moving images in relation to the sounds of Zorn's file card compositions and their dedicatee-oriented associations. Together with the sounds that brought them into being, these imaginings form semi-subjective 'cinematic' scenes, which I then taxonomise. My hypothetical listener links these semi-imagined 'scenes' together using the faculty of inner speech.

A hermeneutic approach (in Lawrence Kramer's broadly-defined sense)[33] is then used in Chapter Five: Interpreting *Ur* File Card Works through Dedicatee-Worlds. Here, each of the *Ur* file card compositions, along with the hypertextual connections to dedicatee-worlds that I outlined in Chapter Two, are analysed interpretively. This chapter makes use of ideas borrowed from the discourse around relevant dedicatees.

My final chapter – Chapter Six: The Shared Aesthetics of Zorn and his Dedicatees – compares Zorn's creative method for *Ur* file card works, and the aesthetics of these works in general, to the creative processes and aesthetics of dedicatees. I return to the distinctive features of *Ur* file card pieces mentioned in Chapter One and show how they are also present in the artistic output of dedicatees. I also consider how some of these dedicatees have had their oeuvre understood in ways that are similar to the understanding I provide for *Ur* file card pieces in Chapters Three and Four; that is, how certain dedicatees have had their artwork understood in a hyper or intertextual fashion, and how some of them aimed to emulate cinema through other artistic mediums. Like Chapter Five, this final chapter makes use of the discourse around dedicatees, from which a number of helpful concepts are borrowed.

[33] See in particular, Lawrence Kramer, *Interpreting Music* (Berkeley: University of California Press, 2011), 1–19.

Before moving onto my first chapter, I will give a brief biography of Zorn. This overview also doubles as a preliminary literature review.

0.4. John Zorn and Previous Considerations of his Oeuvre

Born in New York in 1953, John Zorn is both a composer and an alto saxophonist. He rose to prominence in the 1970s as a vital figure amongst a group of improvisers and avant-garde musicians situated in New York's Lower East Side.[34] A continuation and subset of the broader 'Downtown' art and music scene present since the 1940s, these musicians became renowned for incorporating improvisatory practices into experimental composition (and vice-versa). They have also tended to blend multiple musical styles within single works, often earning themselves the label postmodern.[35] Zorn's own output stretches across stylistic barriers, incorporating the traditions of Western art music, experimental genres, jazz, and rock – often all within a single album or composition.

Learning the basics of instrumental technique during childhood – taking up the piano, guitar, bass, clarinet, tuba, and trombone at different points in his youth[36] – Zorn's official training in music began at the United Nations International School, where he was taught composition by Leonardo Balada, and received mentoring from Jacques Coursil, who introduced him to various avant-garde composers.[37] During this time, Zorn became increasingly interested in the work of the Second Viennese School, Charles Ives, Edgard Varèse, Iannis Xenakis, Igor Stravinsky, Earle Brown, John Cage, Karlheinz Stockhausen, and Mauricio Kagel.[38] After graduating from high-school, Zorn studied composition at Webster College in St Louis, Missouri. Although Zorn was enrolled at Webster College for only a year and a half, he also began learning the alto saxophone during this time, associating himself with avant-garde jazz and improvisation groups in St Louis, such as the AACM (Association for the Advancement of Creative Musicians).[39] Zorn's dual interests in avant-

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[34] John Brackett, 'Zorn, John', *Grove Music Online* (Oxford University Press), accessed August 18, 2020, http://www.oxfordmusiconline.com/subscriber/article/grove/music/A2225901?q=john+zorn&search=quick&pos=1&_start=1#firsthit.
[35] Brackett, 'Zorn, John'. See also, Tim Lawrence, 'Pluralism, Minor Deviations, and Radical Change: The Challenge to Experimental Music in Downtown New York, 1971–85', in *Tomorrow Is the Question: New Directions in Experimental Music Studies*, ed. Benjamin Piekut (Ann Arbor: University of Michigan Press, 2014), 63–85.
[36] Brackett, 'Zorn, John'.
[37] François-Xavier Féron, 'John Zorn et Tzadik: genèse d'un projet discographique', in *Circuit: musiques contemporaines* 25, no. 3 (2015): 11.
[38] Cole Gagne, *Soundpieces 2: Interviews with American Composers* (London: Scarecrow Press, 1993), 512, 516.
[39] Brackett, 'Zorn, John'.

garde composition and jazz-based improvisation during these early years helped mark the future progress of his compositional style.

Zorn's most readily discussed compositions have been his early so-called 'game pieces'.[40] Beginning with *Baseball* and *Lacrose* in 1976 – although by far the most famous game piece is *Cobra* (1984) – these compositions were (and are) intended for live performance by a group of improvisors (like those Zorn associated with in Downtown New York in the 1970s). I discuss games pieces in more detail in Chapter One of this thesis, given the direct influence they had on the file card works Zorn started to compose soon after. Aside from Zorn's game pieces, his most commonly discussed compositions have been those that contain what he and others call 'sound blocks'. These compositions incorporate short disjunct segments of music that are each in a different musical style. These 'sound blocks' often allude to or quote previous music from a variety of genres, and it is the compositions that use sound blocks which have most readily been labelled 'postmodern' by Zorn's commentators.

Certain file card works are amongst those written in a sound block style, including Zorn's earliest file card works, *Godard* (1986) and *Spillane* (1987) – the latter of which has been closely addressed by Service,[41] who himself refers to Susan McClary's previous discussion of the piece.[42] Zorn's string quartet *Cat O'Nine Tails* (1999) is also a file card composition which features a collage-like use of sound blocks. This work has been considered by Adam J. Kolek in his topic-theory based dissertation on Zorn's collage music,[43] as well as by William Price, who views the work in accordance with Jonathan Kramer's different musical temporalities.[44]

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[40] Oksana Nesterenko has given an overview of Zorn's game pieces whilst comparing them to the work of John Cage via Umberto Eco's ideas on the 'open work', in Oksano Nesterenko, '"Open Work" One Step Further: From John Cage to John Zorn', in *Perspectives of New Music* 55, no. 2 (2017): 199–217. Meanwhile, John Brackett has discussed *Cobra* in some detail in 'Some Notes on John Zorn's Cobra', in *American Music* 28, no. 1 (2010): 44–75. The pianist Stephen Drury has also discussed *Cobra* from a performers perspective in, 'Then and Now: Changing Perspectives on Performing Earle Brown's Open Form Scores', in *Beyond Notation: The Music of Earle Brown*, ed. Rebecca Y. Kim (Ann Arbor: University of Michigan Press, 2017), 231–248.

[41] Service, 'Playing a New Game of Analysis', 49–92.

[42] Susan McClary, *Conventional Wisdom: The Content of Musical Form* (Berkeley: University of Berkeley Press, 2000), 145–152.

[43] Adam J. Kolek, 'Finding the Proper Sequence: Form and Narrative in the Collage Music of John Zorn' (PhD diss., University of Massachusetts, 2013), 79–113.

[44] William Price, 'Aural Souvenirs: Temporal Disruption and Formal Coherence in John Zorn's Cat O' Nine Tails', in *Revista Música Hodie, Goiânia* 13, no. 1 (2013): 34–47. Other compositions using a sound block style that have been addressed in musicological literature include *Carny* (1998) – see Service, 'Playing a New Game of Analysis', 93-146 – and *Road Runner* (1992) – see Gordon Dale Fitzell, 'Time-Consciousness and Form in Nonlinear Music' (PhD diss., University of British Columbia, 2004), 65–74.

Kolek also considers many of the compositions Zorn made with his band Naked City in his thesis.[45] Zorn's work with Naked City is perhaps his best known amongst the general public – the band taking Zorn's sound block aesthetic to an abrasive, yet at times humorous, extreme. Naked City's early recordings, like *Grand Guignol* (1992) and *Heretic* (1992), contained extremely short tracks that radically switch between heavy thrash metal and other musical styles as diverse as reggae, country, and cocktail-lounge jazz. Most of the literature on Zorn's work with Naked City has focused on the socio-political ramifications of the disturbing imagery Zorn used for the band's album covers – garnering charges of racism and sexism.[46]

Brackett notes how from 1992 onwards Zorn began to compose works in a more restrained style that counterposed the numerous works he had already written (and continued to write) in a disjointed, fast-paced sound block style.[47] *Redbird* (1995) emulated the sparse sound-scapes of Morton Feldman, whilst other works made since then could loosely be described as post-minimalist – starting with *Music for Children* (1998) and continuing with the albums released by Zorn's band The Dreamers. Much of Zorn's work since the late 1990s has also been based around the themes of magick (an occult practice, distinct from stage magic) and mysticism – as Brackett has discussed in some detail.[48] This strain of Zorn's work began with *Rituals* (1998) and has continued into the present, including those albums Zorn has made with the Moonchild Trio.[49] Many of these compositions, in contrast to Zorn's introspective, post-minimalist pieces, have been written in an abrasive, dissonant and dense style that could be loosely termed neo-expressionist.[50]

Another important strain in Zorn's oeuvre began with *Kristallnacht* (1993), which marked the beginning of Zorn's renewed interest in his own Jewish heritage. Zorn continued to display this interest with the various Masada group-projects that he formed from 1994 onwards, primarily for the purpose of performing his Masada Songbook: a collection of over

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[45] Kolek, 'Finding the Proper Sequence', 49–78, 114–158.
[46] Ellie Hisama, 'Postcolonialism on the Make: The Music of John Mellencamp, David Bowie, and John Zorn', in *Reading Pop: Approaches to Textual Analysis in Popular Music*, ed. Richard Middleton (Oxford: Oxford University Press, 2000), 329–46; Ellie Hisama, 'John Zorn and the Postmodern Condition', in *Locating East Asia in Western Art Music*, eds. Yayoi Uno Everett & Frederick Lau (Middletown: Wesleyan University Press, 2004), 72–84. See also, Brackett, *John Zorn*, 1–39.
[47] Brackett, *John Zorn*, 124.
[48] Brackett, *John Zorn*, 40–78.
[49] Steven Alan Wilson considers some of Zorn's Moonchild Trio projects in, 'The Radical Music of John Zorn, Diamanda Galás, and Merzbow: A Hermeneutic Approach to Expressive Noise' (PhD diss., University of Illinois, 2014), 172–241.
[50] See for instance Service's discussion of Alban Berg's influence on Zorn's violin concerto *Conte de fées*, in 'Playing a New Game of Analysis', 147–195.

500 short compositions. These compositions have since been realised by numerous musicians and bands, becoming the centrepiece of a musical movement that Tamar Barzel has labelled 'radical Jewish music'.[51]

The above-mentioned styles, present throughout Zorn's oeuvre, do not represent phases as much as strains. A most prolific composer, Zorn has maintained an interest in each of these styles and has continued to compose in all of them (not to mention those many compositions and albums in which the numerous styles are combined or placed next to one another). The file card works – on which this thesis concentrates – are but a single compositional method in Zorn's widely heterogonous output; yet, they have endured throughout his career. It is towards the grounding principles and the history of this method that I now turn.

[51] Tamar Barzel, 'From the Inexorable to the Ineffable John Zorn's Kristallnacht and the Masada Project', in *New York Noise: Radical Jewish Music and the Downtown Scene* (Bloomington: Indiana University Press, 2015), 93–122. See also, Marcel Cobussen, 'Deconstruction in Music' (PhD diss., Erasmus University, 2002), 1–5, http://www.deconstruction-in-music.com/proefschrift/500_john_zorn/500_shibboleth_aporias_restitutions/shibboleth_aporias_restitutio.html.

Chapter One:

The Creation and History of File Card Compositions

This first chapter explains how file card compositions are made; notes some of the idiosyncratic features of these works; and, provides a brief history on how the file card compositional method has developed since its genesis in 1986. Beginning with some background information on Zorn himself, I then discuss three of Zorn's composition-types that preceded and influenced his file card works (§1.1). How file card compositions themselves are created is then explained, with a select group of '*Ur* file card compositions' being isolated for closer study (§1.2). I then address some of the distinctive features of these *Ur* file card compositions and their creative process, including discussion of the open dialectic between collaboration and control that is present in the formation of these compositions; what exactly constitutes the score for these pieces; how Zorn encourages his listeners to hear file card works in relation to their dedicatees; and, how agential origins for these works cannot be definitively traced. I then discuss the resemblances between the production of *Ur* file card works and films, and between Zorn's sound block style and cinematic montage. To conclude this chapter, I give a history of the file card genre more broadly, briefly discussing the works excluded from the *Ur* group this thesis otherwise focuses on (§1.3).

1.1. File Card Precursors

Before discussing Zorn's file card compositions, I will briefly consider three earlier composition-types made by Zorn, which went on to influence the creative process for file card works. First, I look at Zorn's 'Theatre of Musical Optics' experiments, then his 'game pieces', and lastly arrangements of other musician's work that he made in the early 1980s.

1.1.1. Theatre of Musical Optics

In 1975, after a brief period in California, Zorn returned to his home-town New York.[1] At this time, Zorn became an assistant for both the independent film maker Jack Smith and the

[1] John Brackett, 'Zorn, John', *Grove Music Online* (Oxford University Press), accessed August 18, 2020, http://www.oxfordmusiconline.com/subscriber/article/grove/music/A2225901?q=john+zorn&search=quick&pos=1&_start=1#firsthit.

avant-garde theatre director Richard Foreman.[2] These associations furthered his interests in film, avant-garde art, and artistic collaboration. The work of these two mentors also inspired Zorn's experimental Theatre of Musical Optics.[3]

As the name suggests, the Theatre of Musical Optics blurred boundaries between music, theatre, and visual art. These experimental works were performed for an intimate audience of between two and twelve, and involved Zorn arranging and combining a series of small, found objects on a grid, over a period of several hours (see Figure 1.1).[4] These performances exhibited Zorn's early interests in confusing multiple media, Zorn later noting how 'there is often the tendency to separate a musical quality from a visual one, and I think that that's the first mistake.'[5] As will be made clear in §3.5, the objects Zorn manipulated during these performances influenced his file card works: Zorn's arrangement of discrete objects on a board being analogous to his physical organisation of file cards, and the sound blocks into which these file cards are realised.

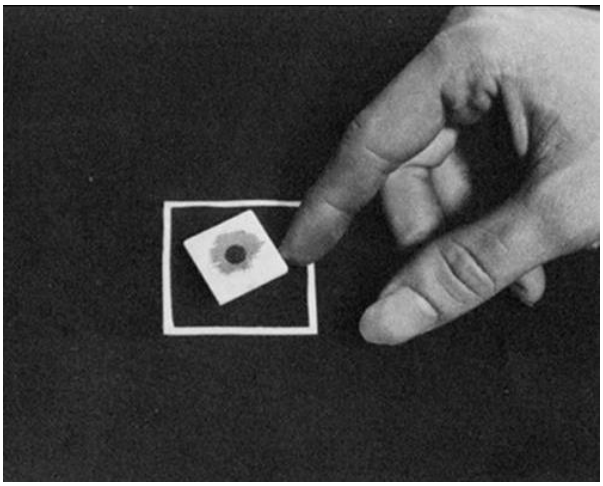

Figure 1.1 Fidel, artist's apartment theatre, East 7th Street, January 1979.[6]

[2] Cole Gagne, *Soundpieces 2: Interviews with American Composers* (London: Scarecrow Press, 1993), 513–514.
[3] John Zorn, 'Incontro con John Zorn: New York, 19 marzo 1979', in *Itinerari Oltre Il Suono: John Zorn*, ed. Giampiero Bigazzi (Milan: Auditorium, 1998), 110.
[4] Ela Troyano, 'John Zorn's Theatre of Musical Optics', in *Itinerari Oltre Il Suono: John Zorn*, 90-92; Zorn, in Gagne, *Soundpieces 2*, 514–515.
[5] Zorn, 'Incontro con John Zorn', 100.
[6] *Fidel*, artist's apartment theatre, East 7th Street, January 1979, in Jay Sanders & J. Hoberman, *Rituals of Rented Island: Object Theater, Loft Performance, and the New Psychodrama – Manhattan, 1970–1980* (New Haven York, Yale University Press, 2013), 137.

1.1.2. Game Pieces

During the mid-1970s, Zorn also became an important figure amongst a group of improvising musicians who were active on New York's Lower East Side. This group included Eugene Chadbourne, Anthony Coleman, Ikue Mori, George E. Lewis, Elliot Smith, David Shea, Christian Marclay, and Bill Frisell, amongst many others. Zorn's association with this group of improvisors led to the development of his series of works known as 'game pieces', the titles of which are largely derived from sports and games: *Lacross, Cobra* or *Archery* (although incongruously, latter game pieces were named after Chinese actresses).[7]

The score for each game piece consists of complex rules followed by a group of improvising musicians with a 'prompter' (a role akin to a conductor and assigned to Zorn himself in 'official' performances and recordings). These compositions are 'played' via hand signals: each signal corresponding to a certain instruction that the performers then follow, realising it in musical terms.[8]

Game pieces show Zorn's early interest in combining compositional control (his choice of performers and setting of game-like-rules), with collaboration and improvisatory freedom.[9] Despite his attempt to balance these forces, games pieces often sound very similar to the purely improvisatory performances Lower East Side musicians gave in small Downtown venues throughout the 1970s. Zorn himself has noted the predominance of improvisation over compositional control in his game pieces, and maintains that the recordings of these pieces are only ever tributary or documentative in nature, being impoverished substitutes for the live performances of these works.[10] An interest in balancing compositional control with improvisatory freedom continues with Zorn's file card compositions; yet, as will be discussed in §1.2.1, this balance tips in favour of Zorn's own control, towards a studio-based compositional method that contrasts with the more improvisatory, live-performance approach of game pieces.

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[7] Edward Strickland, *American Composers: Dialogues on Contemporary Music* (Bloomington: Indiana University Press, 1991), 135–137.
[8] Brackett, 'Some Notes on John Zorn's Cobra', in *American Music* 28, no. 1 (2010): 44–75. However, as Brackett notes, certain game pieces do give players the option to ignore instructions.
[9] See Oksano Nesterenko, '"Open Work" One Step Further: From John Cage to John Zorn', in *Perspectives of New Music* 55, no. 2 (2017): 199–217.
[10] Zorn, in Gagne, *Soundpieces 2*, 525.

1.1.3. Tribute Arrangements

In the early 1980s Zorn arranged numerous works by other musicians, which were intended as homages. The earliest of these were two short pieces, both featured on tribute albums: an arrangement of Thelonius Monk's *Shuffle Boil* (1984), and of Kurt Weill's 'Der kleine Lieutenant des lieben Gottes' (1985).[11] Both arrangements are effectively re-composings, with the original work at times being barely audible in Zorn's versions. These works were followed by an album-length tribute to composer Ennio Morricone entitled *The Big Gundown* (1985), which included nine arrangements of Morricone compositions, plus an original work entitled *Tre nel 5000*. These arrangements mark the beginning of what Zorn's identified as his interest in 'Using a dramatic subject as a unifying device' to ensure 'that all the musical moments, regardless of form or content will be held together by relating in some way to the subjects.'[12] Zorn's first file card composition, *Godard*, was also initially released on a tribute album to its dedicatee Jean-Luc Godard (entitled *The Godard Fans: Godard Ca Vous Chante?*), and Zorn's use of a 'dramatic subject' for his tribute compositions in turn become an important foundation for his file card approach.

1.2. Composing Within a Frame: The Original File Card Compositional Method

> Beginning with an intense period of research – reading books, listening to music and watching films related to the chosen subject, musical and dramatic ideas were jotted down on file cards. These cards were then sifted through, ordered and fleshed out with the aid of detailed written passages, melodies, fragments, and orchestrational ideas. The band was then chosen and taken into the studio.
>
> - John Zorn, liner notes to *Godard*/*Spillane*.[13]

This subsection will explain the creative process for Zorn's first two file card pieces *Godard* (1986) and *Spillane* (1987). The creative process for these file card pieces involved Zorn researching the life and work of their dedicatees (the pulp-fiction writer Mickey Spillane, and the French New-Wave director, Jean-Luc Godard). Zorn draws on the life, work, aesthetics, and discourse around these figures – what he calls a 'dedicatee's world' – to frame the file card composition in question, annotating onto file cards (i.e. index cards) ideas, evocations, impressions, instructions, or quotations relevant to the dedicatee.[14] Zorn's compositional process then involves the arrangement of his file cards into a specific order; the careful

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[11] *Shuffle Boil* was featured on the album *That's The Way I Feel Now – A Tribute To Thelonious Monk*, and 'Der kleine Lieutenant des lieben Gottes' on *Lost In The Stars (The Music Of Kurt Weill)*.
[12] Zorn, liner notes to *Godard/Spillane*, Tzadik, TZ7324, CD, 1999.
[13] Zorn, liner notes to *Godard/Spillane*.
[14] Zorn, liner notes to *Godard/Spillane*.

selection of a group of improvising musicians; and, after discussion and rehearsal, the collective realisation of these file cards in the recording studio.[15]

Emphasising the importance of dedicatees to this creative process, Zorn has stated how 'using a dramatic subject as a unifying device was a revelation. It ensures that all the musical moments, regardless of form or content will be held together by relating in some way to the subjects' life or work'.[16] Zorn has also elaborated on his use of dedicatees for file card pieces:

> In the file card pieces, I needed something to tie all the different genres of music together, so I used dramatic subjects, like Mickey Spillane or Jean-Luc Godard. Each moment of music related to the dramatic subject in some way. Take Spillane [Spillane: A Tribute to Mickey Spillane, for eleven performers; 1987] [*sic*.]. I read books about Spillane, I saw the movies, bought the records, whatever kind of cheesy thing I could find. Then I culled ideas from those sources and put them on file cards. I picked the best ones and ordered them and ended up with maybe sixty moments of music that I then fleshed out in more detail. When I could see the whole arc of the piece, I would go to a bunch of improvisers and say, "Look, I've done my homework – now let's go in and create a piece".[17]

Zorn's use of dedicatees therefore gives his creative process a unified direction, a conceptual parameter that justifies what is included in a composition and what is not; elsewhere Zorn states: 'Every piece I've written is like a little frame. There are things that belong in the frame and things that don't belong at all.'[18]

Whilst file cards are sometimes appended with traditional music notation, they are themselves imprecise in nature, including only vague musical instructions or allusions to their dedicatee.[19] For example, file cards for the composition *Spillane* (see Figure 1.2), include such simple phrases as 'dream scene' or 'bloody murder with a car', condensed synopses of Mickey Spillane's novels, and instructions to provide alternative soundtracks for *film noir* scenes.[20] Zorn himself has described the nature of these file cards and their realisation in some detail:

> For notation, I used everything. Sometimes a card would have a set of chords, which I would orchestrate in the studio by saying, "OK, I want the harp to arpeggiate them, I want the keyboard to

[15] Zorn, liner notes to *Godard/Spillane*.
[16] Zorn, liner notes to *Godard/Spillane*.
[17] Zorn, in McCutchan, *The Muse That Sings: Composers Speak About the Creative Process* (New York: Oxford University Press, 1999), 311.
[18] Zorn, in McCutchan, *The Muse That Sings*, 320.
[19] Zorn, liner notes to *Godard/Spillane*; Zorn, in *The South Bank Show*, episode 22, 'Put Blood in the Music', aired March 12, 1989, on ITV.
[20] Zorn, liner notes to *Godard/Spillane*; Zorn, in 'Put Blood in the Music'.

> hold one chord, and I want the guitar to solo on top." Sometimes a card would read "car crash," and I'd give it to a percussionist, a guitar player, or a pianist and I'd say, "Do a car crash," and they'd do it, and I'd say, "That ain't no car crash!" and then I'd mould it. Again, I was working with creative improvisers, not Juilliard schooled musicians who want every note written. Sometimes I'd give them a book to read, then I'd say, "OK, do your version of this book in this six-second slot." So the notations on these file cards would vary from written instructions, to music written out on a traditional staff, to chord names, to a suggested melody, to visual ideas, to sounds I was hearing that you can't write down but I'd heard an improviser do. ("You know that thing you do with the slide when you go way up high? Let's use that sound!").[21]

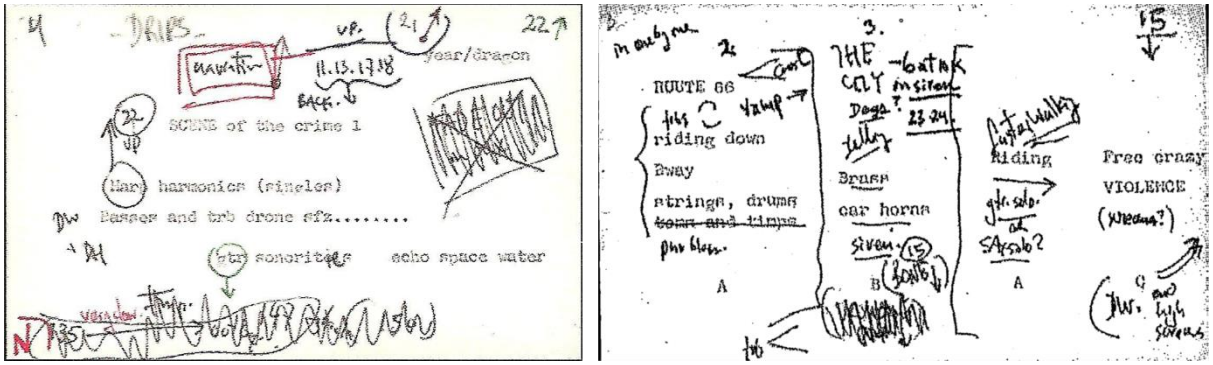

Figure 1.2 John Zorn, *File cards for* Spillane, 1987.[22]

Each file card is then recorded one at a time, using a process that avoids tape splicing; instead, Zorn insists on employing an unusual method that he considers more organic:

> We'll rehearse the first six-second segment put it on tape, roll the tape back to the top, rehearse the next section, then roll the tape again and get ready for section two while we listen to section one. As soon as section one is over I give the cue, they come in with the next section and we punch it in [this process is then repeated for each file card until the work is completely recorded].[23]

Even without tape slicing, these recordings sound highly disjointed: each file card becomes what Zorn, as well as previous scholars have called 'sound blocks': distinct, short segments of music that each feature their own unique musical style or sounds that are radically different from one another.[24] The succession of these sound blocks gives a sensation of

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[21] Zorn, in McCutchan, *The Muse That Sings*, 310–311. Elsewhere (in, Gagne, *Soundpieces 2*, 528) Zorn has similarly noted that 'With the Spillane-type pieces, there's a sense of collaboration involved in the studio. I'll say, "Go in and do a car crash", and the musicians are actually coming up with sounds that I take as a point of departure and try to refine.'

[22] Zorn, *File cards for* Spillane, in liner notes to *Godard/Spillane*.

[23] Zorn, in Strickland, *American Composers*, 132. See also, Zorn, in Gagne, *Soundpieces 2*, 519; Zorn, in McCutchan, *The Muse That Sings*, 312.

[24] Zorn, liner notes to *Spillane*, Elektra Nonesuch, 7559-79172-2, CD, 1987; Strickland, *American Composers*, 127; Adam J. Kolek, 'Finding the Proper Sequence: Form and Narrative in the Collage Music of John Zorn'

disjuncture, shifting listeners into ever-new musical terrain (something I explore in more detail in Chapter Three).[25] The final recording of *Godard* or *Spillane* is the only manifestation of either of these works: their file cards have been realised only this once and are never intended to be performed live, nor used as the basis of another recording.[26]

After *Godard* and *Spillane*, Zorn altered the compositional method for file card works in numerous ways (something I explore in §1.3). However, there are three later file card works, all made in 2010, which follow the original method very closely: these are *Interzone, Dictée,* and *Liber Novus*. My thesis therefore concentrates primarily on these five file card works, which I have dubbed *Ur* file card works, since the group includes the first two compositions in the genre, along with those three that maintain a vast majority of the compositional features evident in the originals.

1.2.1. Distinct Features of *Ur* File Card Works

I will now discuss four idiosyncratic features of *Ur* file card compositions. The first is the balance between Zorn's compositional control and his ensemble's collaborative input during the realisation of these works; the second pertains to what exactly constitutes an *Ur* file card work's score; the third addresses how Zorn encourages listeners to hear these file card works in relation to their dedicatees; and the fourth considers the difficulty in definitely tracing the creative agency of sounds in an *Ur* file card recording.

Collaboration and Control

Commonly noted in discourse around Zorn, is the tension in his creative processes between collaborative input from other musicians and his own compositional control. The open dialectic between these two forces have been discussed in detail by both Tom Service and John Brackett in their respective studies on Zorn's music, and both note that this 'contradiction' feeds his unique compositional approach.[27] I briefly consider how this

(PhD diss., University of Massachusetts, 2013), 14; William Price, 'Aural Souvenirs: Temporal Disruption and Formal Coherence in John Zorn's Cat O' Nine Tails', in *Revista Música Hodie* 13, no. 1 (2013): 44.

[25] Sound blocks are not only used by Zorn in file card works – they constitute what has arguably become his signature style, though developed 'over the course of years, through the study of Ives, Xenakis, Stravinsky, film and cartoon soundtracks [particularly the work of Carl Stalling], and Stockhausen's "moment-form"'. See Zorn, in Gagne, *Soundpieces 2*, 512.

[26] A Walker Art Centre poster exists that suggests *Spillane* may have been performed once, in 1986; however, this may also have simply been a premiere playing of the recording; see Paul Schmelzer, 'Wild Man, Iconoclast, Dreamer: 60 on John Zorn at 60 (Part 2)', *Walker Arts Centre*, accessed August 18, 2020, https://walkerart.org/magazine/john-zorn-60-birthday.

[27] Tom Anderson Service, 'Playing a New Game of Analysis: Performance, Postmodernism, and

dynamic tension between collaboration and control is relevant to the formation of *Ur* file card works, contributing to previous observations made by these scholars.

Although file cards are sometimes appended with written notation, they are themselves imprecise in nature, including only vague musical instructions and elusive references to dedicatees.[28] Due to their imprecise nature, file cards are only realisable through collaborative decision-making, between Zorn and the ensemble with whom he works – and through the improvisational abilities of this group. The musicians who collaborate with Zorn therefore exercise a certain amount of freedom and creative input whilst realising file card works in-studio: Zorn's file card pieces involve a group-oriented creative process that includes discussion and creative tensions. Zorn considers this a more egalitarian interaction between composer and performers than is generally present within Western art music, stating:

> I'm not going to sit in some ivory tower, and then pass tablets down from Mount Sinai, for someone to play – if I want someone to play what I do, I have to be with them, I have to be in the same group on the same level.[29]

However, Zorn's *Ur* file card compositions are also less improvisation-centric than his earlier game pieces – which in their live performance were open to various unpredictable outcomes.[30] With file card compositions, Zorn increased his compositional control: since these compositions exist only as recordings, Zorn can give suggestions or demands to performers during the recording process and erase any realisation he finds unsatisfactory. By switching from a predominantly 'live' form of music-making to one realised strictly in-studio, Zorn eliminated the random contingencies inherent in live performance, replacing them with methodical rehearsal, re-recording, and post-production. Furthermore, it is Zorn who chooses the ensemble members that he wants to realise these pieces – regardless of the important creative input these performers may subsequently provide. In contrast to the quote given above, Zorn has elsewhere claimed, 'I fucking hate this idea of "collaboration", it's all about my control.'[31]

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the Music of John Zorn' (PhD diss., University of Southampton, 2004), 5; Brackett, *John Zorn: Tradition and Transgression* (Bloomington: Indiana University Press, 2008), 156–157.

[28] Zorn, liner notes to *Godard/Spillane*; Zorn, in 'Put Blood in the Music'.

[29] See Zorn, in Service, 'Playing a New Game of Analysis', 207.

[30] Brackett, 'Some Notes on John Zorn's Cobra': 44–75.

[31] Zorn, quoted in Service, 'Playing a New Game of Analysis', 25.

File Card Scores and File Card Works

Zorn's unique method for creating *Ur* file card compositions makes it difficult to identify what exactly the scores for these pieces are. Whilst file cards would seem the most obvious candidate, and Zorn has at times referred to them as scores,[32] he has more assertively claimed that a file card work's score is in fact its master-tape:

> The final score for a file card piece is the tape, because I've moulded the music in such a way that it's exactly the way I envision it. Without my explanation or the tape itself, the paper scores aren't going to mean much to anybody.[33]

This rather odd assertion is supported by the appearance of file cards. Those few file cards that are publicly available represent sketches – including scribble markings and corrections – rather than finished scores; file cards are noticeably idiosyncratic and vague, and unlike traditionally notated scores, do not clearly align with the sounds they help produce.[34] Likewise, performers working with file cards alone would not be able to recreate anything resembling Zorn's own realisation.[35] This appears to be why Zorn claims that his explanation or the recording of a file card piece is required to understand file cards themselves, and justifies his radical assertion that the file card scores are their recordings.

That a recording can be a score is, however, a somewhat obscure notion. A score is generally something that is performed, and if a recording is a file card work's score, then file card compositions are 'performed' every time their tapes – or CD, LP, and digital reproductions – are played. By extension, a listener themselves would become an implicit performer of file card works, and the improvising ensemble on recordings would be considered co-composers of sorts – since they creatively contribute to the 'score', by which is here meant the recording. This all stretches the meaning of the words 'score' and 'performance' to conceptual breaking points.

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[32] Zorn, in 'Put Blood in the Music'; Zorn, in William Duckworth, *Talking Music: Conversations with Five Generations of American Experimental Composers* (New York: Schirmer Books, 1995), 468.
[33] Zorn, in McCutchan, *The Muse That Sings*, 166.
[34] File cards are, therefore, ontologically 'thin' compared to traditionally notated scores. Recordings, however, are ontologically thick, even with relation to traditionally notated scores. See Stephen Davies, *Musical Works & Performances: A Philosophical Exploration* (Oxford: Clarendon Press, 2001), 20–28.
[35] This appears to be something inherent to file cards, even with regards to their more common use in academic research. Johann Jacob Moser, one of the first people to use file cards for research, noted that 'if such a work [one made using file cards] were to remain unfinished, no one who does not understand this manner of working [the file card method] could finish it', and Markus Krajewski has additionally noted how 'When queried by the uninitiated, the box of paper slips remains silent.' Krajewski, *Paper Machines: About Cards and Catalogs, 1548–1929* (Cambridge, Mass.: MIT Press, 2011), 50, 56.

Zorn's statements can therefore be better interpreted as a claim that file card *works* lie not in their file cards but in their recordings; that is, Zorn considers the *recording* to be the artistic product towards which he and his ensemble strive, and not the file cards themselves – which merely aid to produce the composition proper; that is, the recording. This evinces the influence of rock and pop music on Zorn's compositional process, where the artistic work is similarly often not a score but a recording (even when a score is still involved).[36] Whilst Lydia Goehr has argued that the work concept is culturally and historically contingent, and that it has 'imperialistic' tendencies,[37] it nonetheless seems a concept highly applicable to file card recordings, which can indeed be identified as clearly discernible artistic objects (and Goehr has briefly addressed the role recordings have played in the development of the work concept).[38]

Zorn has also stated that it is not just the disc or tape, but the tangible mass-produced product that should be considered his work proper: 'packaging is essential – that is my artwork, making records.'[39] A file card work is therefore a perfect example of what Nicholas Cook would call a 'domestic *Gesamtkunstwerk*', in which the album paraphernalia – including album art and liner notes – combines together with the music to form a multi-media artwork.[40] So, file card works are not just musical recordings, but a music-centric multi-media that also includes visual and textual elements.[41] Gérard Genette would call these

[36] Theodore Gracyk, *Rhythm and Noise: An Aesthetics of Rock* (Durham: Duke University Press, 1996), 18–21. Whether file cards should now be considered the scores of file card works – even though these scores are not themselves the works because recordings are – is something I leave open; at any rate file cards are creative prompts that contribute to the execution of a work (a recording), but are not works in themselves. Alternatively, Byron Hawk's idea that an artistic work is its entire creative/receptive process – an ecology – could be adopted here, making file cards a *part* of the file card work-as-process. However, in this case the term 'work' would also have to apply to modes of distribution and reception, forcing the word to lose some of its analytical specificity and usefulness. See Hawk, *Sounding the Rhetorical: Composition as a Quasi-Object* (Pittsburgh: University of Pittsburgh Press, 2018).
[37] Lydia Goehr, *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music* (London: Oxford University Press, 1994).
[38] Goehr, *The Quest for Voice: Music, Politics, and the Limits of Philosophy* (Oxford: Oxford University Press, 1998), 165–168.
[39] Zorn, in Gagne, *Soundpieces 2*, 531. This counters Brackett's late claim that Zorn fails to take his listening public into consideration – see Brackett, 'Zorn: Avant/Après/Passé', in *AVANT* 3 (2012): 315–23 – since consideration of listeners clearly plays a role in Zorn's emphasising the importance of album paraphernalia.
[40] Nicholas Cook, 'The Domestic Gesamtkunstwerk or Record Sleeves and Reception', in *Music, Performance, Meaning: Selected Essays* (Aldershot: Ashgate, 2007), 139–156.
[41] Tim Rutherford-Johnson also notes how albums became treated as works of art in their own right in late twentieth century art-music, in *Music after the Fall: Modern Composition and Culture since 1989* (Berkeley: University of California Press, 2017), 48.

appendages 'paratexts': texts that accompany and relate back to a primary text – which in this case is Zorn's music.[42]

The Interpretive Use of Dedicatees: Listening Through A Bounded Subjectivity

Whilst Zorn's use of dedicatees helps to limit the conceptual parameters of his own creative process (as mentioned earlier)[43] it also allows for extra-musical associations to be made by a listener. As Emily H. Green notes, 'dedications invite the perception of influence by encouraging the reader to look for similarities between the work at hand and the corpus of the dedicatee.'[44] Dedicatees therefore provide file card works with extra-musical resonances that listeners might recognise: to quote Zorn, file card works are, 'In the tradition of "program" music, many of my compositions have a dramatic narrative, a larger theme or subtext involved that both ties the piece together and takes it out of a "pure" music context.'[45]

It is the above-mentioned paratexts of Zorn's album packaging that make listeners aware of dedicatees, implying their importance to an understanding of file card works. As Marcel Cobussen notes, the 'Titles, covers, and liner notes [of Zorn's albums] … have the dual function of closing up and opening up';[46] that is, they delineate the boundary of a file card work on the one hand, but also suggest a dedicatee to whom a listener may draw interpretive, extra-musical connections. The relevance of a dedicatee to a file card work is first and foremost made by a work's title – which takes the name of the dedicatee or one of their artistic works. These designations are what Jerold Levinson calls 'allusive titles', since they refer 'to other works, other artists … an allusive title serves to connect a work to certain things outside it'.[47] Dedicatees are also referenced pictorially, through album art, and verbally

[42] Gérard Genette, *Palimpsests: Literature in the Second Degree*, trans. Channa Newman & Claude Doubinsky (Lincoln: University of Nebraska Press, 1997), 3.
[43] See §2.1 above.
[44] Emily H. Green, *Dedicating Music, 1785–1850* (Rochester: University of Rochester Press, 2019), 141.
[45] Zorn, 'Memory and Immorality in Musical Composition', in Poetics Journal Digital Archive (Middletown: Wesleyan University Press, [1991] 2015), 1632, https://ebookcentral.proquest.com/lib/unimelb/reader.action?docID=1844178&ppg=1736
[46] Marcel Cobussen, 'Deconstruction in Music' (PhD diss., Erasmus University, 2002), 4, http://www.deconstruction-in-music.com/proefschrift/500_john_zorn/500_shibboleth_aporias_restitutions/shibboleth_aporias_restitutio.html.
[47] Jerold Levinson, *Music, Art, and Metaphysics: Essays in Philosophical Aesthetics* (Ithaca: Cornell University Press, 1990), 174.

in liner notes, and together these allusions also encourage listeners to connect the sounds of a file card composition to its dedicatee's world.[48]

Indeed, Zorn himself has emphatically noted that 'If you don't understand what's happening with the covers [of his albums], then you don't understand what's happening with the music.'[49] Zorn intends that his album paraphernalia helps listeners obtain dedicatee-oriented meanings for file card compositions; Zorn makes this clear in the following comment regarding the Naked City album *Torture Garden*:

> Every piece on *Torture Garden,* for example, has some kind of subtext to it; a story that's being told. In *Spillane* it's more obvious, but even with something like *Torture Garden*, there's a story there. The titles help with that too, they give the pieces a cultural resonance, something that can get thinking patterns going, which someone can identify with or not identify with or get pissed about. My record covers are involved in this too. You try to create a package that really tells a story and says something within a larger context than just the abstract world of sound or pitches.[50]

Although *Torture Garden* is not a file card piece, Zorn implies that these comments are also relevant to file card works like *Spillane*. It is hence evident that the extra-musical paratexts of file card albums are intended to dispose listeners towards relating these works to their dedicatees.[51]

A tension exists, however, in such an interpretive use of dedicatees, for whilst dedicatees may open file card compositions up to extra-musical associations, pushing listeners beyond hearing sounds as sounds *tout court*, the deployment of dedicatees in an interpretive listening also sets a limit: one that directs extra-musical associations towards dedicatees alone. Additionally, because Zorn's file card albums hint at a dedicatee but are not accompanied by any definitive programme, extra-musical associations are strongly encouraged but are not specifically prescribed. As such, the extra-musical associations made by a listener are unavoidably peculiar to that listener, determined by their own unique experiential knowledge of a dedicatee's world.[52]

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[48] Album paraphernalia is in fact an instance of Lawrence Kramer's first type of hermeneutic window, through which compositions may be interpreted: what he calls 'textual inclusions'. See Kramer, *Music as Cultural Practice, 1800–1900* (Berkeley: University of California Press, 1990), 9–10.
[49] Zorn, in Gagne, *Soundpieces 2*, 531.
[50] Zorn, in Gagne, *Soundpieces 2,* 526.
[51] Whilst file card pieces are currently available through means that compromise their 'domestic Gesamtkunstwerk' experience (streaming services, pirating, etc.), Zorn's intentions that file card works be heard in accordance with their album paraphernalia is intrinsic to the mode of listening I create in Chapter Three.
[52] Zorn has indeed encouraged this subjective openness, noting how 'for the listener, ultimately the most subjective response is the best response.' See Zorn, liner notes to *Spillane.*

Zorn elaborates on this intended mode of listening by borrowing from Ezra Pound's ideas on Vorticism: Zorn states that for him 'An artwork is like a prism and the light goes through the prism and breaks up into a hundred different directions. And those are all the varying meanings and interpretations of a single work'.[53] This is a longstanding opinion of Zorn's, who had earlier stated: 'I accept and insist on that subjectiveness – I don't think there can be "objective" music. I think more of creating little prisms … There are many interpretations possible, and all of them are valid.'[54]

This oscillation in Zorn's intentions, between a clearly prescribed frame of meaning and the cultivation of an individual listener's subjective response has already been considered in some detail by Cobussen.[55] In Chapter Three I aim to go beyond simply observing this tension and to instead create a listening framework that accommodates for it. This 'mode of listening' will take into consideration Zorn's intentions that his file card works be understood in relation to their dedicatees, and that they be understood openly and subjectively.

Untraceable Agency

Since file card works are recordings created through collaboration, agency for these works is difficult to trace (at least from a listener's perspective); because file card recordings result from a collaborative process, a listener is unable to tell which of its elements originate with Zorn – through his file cards and instructions – and which are provided by improvisers. Whilst this dilemma is partly due to the lack of public availability of file cards, it stands to reason that even if file cards were publicly disseminated, they would still not be able to expose the agential origins of every sound in a file card composition. This is due to the vagueness of the instructions and annotations written on file cards (see Figure 1.2 given earlier), but also because Zorn and his ensembles do not strictly follow file cards during recording sessions; instead, they explicate them through discussion and by rehearsing different realisations before settling on the 'right' one.

Short of a total explanation from Zorn and the musicians involved (which would no doubt be subject to memory-lapse and disagreement), it cannot be said with surety what aspects of a file card recording are provided by Zorn, and which are the product of his improvising ensemble. This means that a listener (or an analyst) has to postulate a special

[53] Zorn, Larry Ochs & William Winant, 'Improv 21: = Q + A: An Informance with John Zorn', accessed August 18, 2020, https://www.youtube.com/watch?v=Jj0M8HdGGgE.
[54] Zorn in, Gagne, *Soundpieces 2*, 515.
[55] Cobussen, 'Deconstruction in Music', 2–4.

type of 'implied author' for file card compositions, since the author for any sound in a file card piece cannot be definitively traced to a single known agent.[56] This implied author is neither Zorn alone nor any of the musicians he works with, but a theoretical placeholder that fuses these creative agents together. The notion of an implied author – which is something of a *poietic* equivalent to the implied listener that I also employ in this study – is returned to throughout my thesis, particularly in Chapter Six where it is compared to the similar collaborative processes used by some of Zorn's dedicatees.

1.2.2. A Cinematic Mode of Production

> Can you make a film that's music – or what does that mean?
>
> - John Zorn, *A Bookshelf on Top of the Sky: 12 Stories About John Zorn* (2004).[57]

The way file card compositions are created is analogous to the production of cinematic works. I outline this comparison by linking the creative process used for *Ur* file card works – and some of their distinctive features – to the way films are commonly made. I discuss three such similarities: 1) between the creative prompts used for both file card compositions and cinema; 2) between *Ur* file card works and cinema as collaborative ventures; and, 3) between the mode of capture and documentation used for both. I then consider the comparisons that have already been made, by both John Brackett and Nicholas Cook, between Zorn's sound block style and cinematic montage.

Creative Prompts

File cards are comparable to various creative prompts used in the making of many films. Zorn has mentioned how his file card method derives from the use of storyboard cards by film directors such as Alfred Hitchcock, Orson Welles, Fritz Lang, and David Lynch.[58] These storyboard cards document individual scenes which aid in the conceptualisation of a film and are comparable to the role file cards play in Zorn's compositional process. File cards also act instructionally like timing notes for film soundtracks: the brief description of scenes supplied to the film composer before scoring a film. A similar relationship also pertains between films and their scripts to that which exists between Zorn's recordings and his file cards – where the

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[56] The term 'implied author' is adapted from Eero Tarasti's 'implied composer'; see *Signs of Music: A Guide to Musical Semiotics* (New York: Mouton de Gruyter, 2002), 73–75.
[57] Zorn, in Claudia Heuermann's, *A Bookshelf on Top of the Sky: 12 Stories About John Zorn* (New York: Tzadik, 2004).
[58] Zorn, liner notes to *Godard/Spillane*.

latter is rarely considered the work proper, but only a helpful prompt in the creation of a work (i.e., of a recording or film).

Storyboard cards, timing notes, as well as film scripts are all, like file cards, materials that aid the creation of an artistic work, but importantly are not considered synonymous with the work itself (whereas notated scores are generally considered as works themselves in the Western art-music tradition). In the same way that file cards in-and-of themselves do not allow an accurate imagining of file card recordings, film scripts or storyboard cards do not account for every element of a film (it is, for instance, due to the visual, cinematographic lack in most film scripts that storyboard cards are necessary supplements for conceptualising a film). These creative prompts cannot be used solely to recreate a film, and in the same way file cards alone cannot be used to accurately replicate one of Zorn's official recordings.

Collaborative Realisation

File cards, storyboards cards, and scripts are all means-to-an-end rather than ends-in-themselves, and it is collaborative endeavours that mediate these creative prompts and their realisations as compositions or films. Both Tom Service and Marcel Cobussen have equated Zorn's role in the realisation of file cards to that of an auteur film director.[59] Zorn's careful choice of performers for compositional projects does indeed resemble a film director's selection of actors according to their appropriateness to the project at hand. Zorn has himself noted similarities between his compositional process and that of a film director, stating how the milieu in which he realises his file card compositions 'can be compared to the film industry, where specialized talents are contributed to create a work much richer than what one mind could create alone.'[60]

That a file card work is the result of a collaborative process between these performers and Zorn as composer is also similar to the collaboration between actors and director in the production of a film. In both cases, the work is realised by performers who are directly guided by a composer or director along with a creative prompt (file cards or film script).

Technological Capture

Zorn locates his file card works in their recordings and not in their file cards, which bears similarities to where the 'work' is located in cinema. A cinematic work is generally

[59] Service, 'Playing a New Game of Analysis', 33; Cobussen, 'Deconstruction in Music', 25.
[60] Zorn, liner notes to *Godard/Spillane*.

considered to be the film itself and not its script or other creative aids. Both file card works and cinematic works are therefore (quoting Stephen Davies) 'works that are not for performance' but are instead 'created for playback.'[61] File card compositions and film both require technological capture, resulting in a re-playable object, a recording, whether on tape or on film, and it is this recording that is considered the artistic work proper. File card recordings and film subsequently require technological playback, which (re)presents the work in effectively the same manner at each listening or viewing; this is different to the more open potentialities that exist at the performance of a traditionally notated score or the script of a play.[62]

Many of the features which set Zorn's file card works apart from much Western art-music are those that also make file card works comparable to cinema, including their use of a creative prompt not necessarily commensurate with the final artistic work; the importance of collaboration; and the pivotal use of technological capture and playback. It is hence evident that Zorn's creative process for *Ur* file card works borrows heavily from cinema.

Sound Blocks and Montage

Comparisons have additionally been made between Zorn's sound blocks and montage (particularly as Russian filmmaker Sergei Eisenstein theorised it). Zorn has himself made this comparison explicit, saying how his compositions are often 'put together […] in a very filmic way, [like] montage. It's made of separate moments that I compose completely regardless of the next, and then I pull them, cull them together.'[63] This comparison has been elaborated on by two scholars, John Brackett and Nicholas Cook, whose ideas will now be summarised.[64]

Brackett associates Zorn's sound blocks with the discrete shots edited together in films. Relying on the theories of Eisenstein, Brackett notes how Zorn's sound blocks do not

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[61] Davies, *Musical Works & Performances*, 25–26.

[62] This type of art – exemplified by music recordings and cinema – was discussed by Walter Benjamin in 'The Work of Art in the Age of Mechanical Reproduction', in *Illuminations*, trans. H. Zohn (London: Fontana Press, 1992), 211–216. Additionally, file card compositions are, as David Davies remarks of cinematic works, so-called 'multiple artworks that are generated by means of a production-artefact'; see Davies, 'Locating the Performable Musical Work in Practice: A Non-Platonist Interpretation of the "Classical Paradigm"', in *Virtual Works – Actual Things*, ed. Paolo de Assis (Leuven: Leuven University Press, 2018), 50.

[63] Zorn, in Brackett, *John Zorn*, xvi. Compare with Sergei Eisenstein's ideas on montage as collision or as 'the conflict of two pieces in opposition to each other', in *Film Form: Essays in Film Theory*, trans. Jay Leyda (New York: Harcourt, Brace & World, Inc.), 37.

[64] Musical montage has also been discussed more generally by Byron Almén and Robert S. Hatten, who describe 'Musical montage effects' as 'akin to the intercutting or layering of shots in a film', since they 'may include strategies of disruption/interruption … either by silence or by means of a sudden, contrasting shift', in 'Narrative Engagement with Twentieth-Century Music', in *Music and Narrative since 1900*, eds. Nicholas Reyland & M. L. Klein (Bloomington: Indiana University Press, 2013), 65.

randomly follow one another but are instead layered to provide 'the temporal unfolding' of the composition's 'dramatic principle'.[65] Using Eisenstein's "montage of attractions" theory, Brackett illuminates the co-dependence between Zorn's ideal of formal unity and the disjointedness of his sound blocks – features that would otherwise seem incompatible.

Cook has also connected Zorn's sound blocks to montage, relating this to wider aesthetic trends like juxtaposition and collage. As with Brackett, Cook uses Eisenstein's montage theories, and discusses how a unified whole comes forth when contradictory parts are situated next to each other in a single work.[66] However, using language contrary to Brackett's, Cook argues that 'juxtaposed blocks do not "unfold" in a successive formation, a gradual order – they replace one another',[67] and also emphasises a surplus remainder that is un-adherable to the 'whole' of the compositional work, relating it to the Freudian 'uncanny' and Roland Barthes' 'third meaning'.[68]

Despite language that suggests disagreements, Brackett and Cook agree that Zorn's sound block style is clearly linked to filmic montage. These observations are revisited as part of the cinematic mode of listening I construct in Chapter Four.

1.3. Variations on the Original Compositional Method

What I have just discussed is the creative process for, and distinctive features of, *Ur* file card pieces; yet, Zorn has also regularly experimented with the boundaries of his own file card compositional approach, modifying the process in which file cards are used and how they are realised. Strictly speaking, the only commonality between all file card works is that they begin with Zorn transcribing written impressions relevant to a dedicatee onto file cards. The compositional process described above can be considered the general rules of the genre, which Zorn has since broken or manipulated. It is on *Ur* file card works that this thesis primarily focuses; however, I will briefly explicate how the other file card pieces break, subvert, or maintain the original compositional method already described. I divide this discussion into four loosely defined periods: 1990–1995, 1996–2001, 2002–2008, and 2009–2012.

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[65] Brackett, *John Zorn*, xvi.
[66] Michel Chion has similarly noted that film sounds are often presented in this way; see Chion, *Audio-Vision: Sound on Screen*, trans. Claudia Gorbman (New York: Columbia University Press, 1994), 135.
[67] Nicholas Cook, 'Uncanny Moments: Juxtaposition and the Collage Principle in Music', in *Approaches to Meaning in Music* (Bloomington: Indiana University Press, 2006), 125.
[68] Cook, 'Uncanny Moments', 131.

1.3.1. 1990–1995

The third file card composition to be made, dedicated to the writer Jean Genet and titled *Elegy* (composed 1990, released 1992), deviated from Zorn's 1980s works *Godard* and *Spillane* in that it made greater use of traditionally notated material. For *Elegy,* Zorn provided classically trained musicians (Kronos Quartet) with traditionally notated scores to perform alongside improvisers. Much of the pitch material in this notated score is borrowed from Pierre Boulez's *Marteau Sans Maître,*[69] giving the work something of a secondary dedicatee (Boulez, in addition to Genet). Zorn's use of Boulez's music in *Elegy* is not fortuitous, since the French serialist was a known associate of Genet and intended to adapt his play *Les Paravents*.

In the same year as *Elegy*, Zorn used file cards to compose *Grand Guignol* (composed 1990, released 1992). Featured as the first track on an album of the same name and recorded with Zorn's band Naked City. *Grand Guignol* is dedicated to the infamous theatre that operated in Paris between 1897–1962. A much more abstract dedicatee than the artistic figures used for previous file card works, the Grand Guignol theatre is also a stand-in for a thematic dedication to 'the darker side of our existence' (as Zorn mentions in his album liner notes).[70] This composition was recorded twice, the second time for a 2005 re-release of the *Grand Guignol* album, as a 'Version Vocale' with vocalist Mike Patton.

The following year, Zorn worked on a whole album using file cards, again recorded with Naked City, entitled *Absinthe* (composed 1992, released 1993). Named after the alcoholic drink favoured by the *fin-de-siècle* Parisian avant-garde, *Absinthe* continues the divergent trend of *Grand Guignol* in that its dedicatee is an evocative 'thing', rather than a persona. Particular tracks on the album are more specifically dedicated to the poets Paul Verlaine (*Verlaine*) and Charles Baudelaire (*Une Correspondance*, *Fleurs du mal*), and to composer Olivier Messiaen (*Notre Dame de l'Oubli*). This album was an experiment in using the file card technique to produce 'ambient' music; as a result, sound blocks are not as abrasively juxtaposed in *Absinthe* as they are in earlier file card works.

The fifth movement of *Kristallnacht*, Zorn's memoriam to the Jewish holocaust, (composed 1992, released 1995) – which is entitled 'Tzfia' – also uses the file card method. By including a file card-derived movement as a part of a larger work, *Kristallnacht* echoes

[69] Gagne, *Soundpieces 2*, 529.
[70] Zorn, liner notes to *Grand Guignol*, *Naked City: Complete Studio Recordings*, Tzadik, TZ 7344-5, CD, 1992.

Grand Guignol; 'Tzifia' also follows the Naked City albums in that its 'dedicatee' is thematic. Unlike *Absinthe*, however, 'Tzfia' retains the extreme contrasts between sound blocks that was evident in early file card pieces like *Godard* and *Spillane*.[71]

What might be considered Zorn's first period of experimentation with file cards is essentially defined by the use of file cards for single movements within larger multi-movement works; a greater use of traditionally notated material in addition to file cards; compositions with a less disjointed, more ambient style; use of thematic dedicatees instead of artistic figures; and, recordings made with a divergent array of ensembles (rock band, string quartet).

1.3.2. 1996–2001

Duras (composed 1996, released 1997) marked a return to artistic personas as dedicatees, being primarily a homage to writer and film-maker Marguerite Duras, and secondarily to Messiaen.[72] *Duras* discards the abrupt changes between sound blocks that were common to many other file card compositions – instead, over-laying sound blocks – and relies heavily on traditional notation. *Duras* therefore has a precedent in *Elegy*, given its use of traditionally notated score, and is stylistically akin to *Absinthe*, being ambient and sparse.

Coupled on the same album as *Duras* is *Étant Donnés: 69 Paroxyms for Marcel Duchamp* (1997), dedicated to Duchamp's final artwork, the eponymous *Étant Donneés*. This piece maximises the number of sound blocks that could be put into a single file card work – 69 sound blocks in 13 minutes (as opposed to *Spillane*'s 59 sound blocks in 25 minutes) – although ironically, *Duchamp* foregoes the maniacal energy of *Godard* or *Spillane*.[73]

The album *Duras/Duchamp* therefore includes two file card compositions, each dedicated to distinct artistic figures, pre-empting the pairing of *Godard* and *Spillane* in their 1999 re-release on a single album, and seen also with *Dictée/Liber Novus* in 2010. This coupling of file card compositions on single albums draws parallels between the distinct musical works contained therein, as well as between their respective dedicatees.

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[71] For a detailed discussion of 'Tzfia', see Tamar Barzel, 'From the Inexorable to the Ineffable John Zorn's Kristallnacht and The Masada Project', in *New York Noise: Radical Jewish Music and the Downtown Scene* (Bloomington: Indiana University Press, 2015), 93–122.
[72] Tzadik, 'Duras: Duchamp', accessed August 18, 2020, http://www.tzadik.com/index.php?catalog=7023.
[73] Zorn, liner notes to *Godard/Spillane*.

In the late 90s, three file card pieces were belatedly released as recordings: *For Your Eyes Only*, *The Bribe*, and *Cat O'Nine Tails*. Named after Ian Fleming's collection of James Bond short stories, *For Your Eyes Only* (composed 1989, released 1998), is a fully notated composition for symphony orchestra. It was nonetheless conceived using the file card method, with Zorn annotating impressions onto file cards before translating them into standard notation.[74] In the same year Zorn also released *The Bribe* (composed 1986, released 1998), a file card composition initially written as a radio play for the Mabou Mines theatre company.[75] Labelled as a sequel to *Spillane*, *The Bribe* is similarly influenced by *film noir* and titled after the 1949 film of the same name.

In 1999 Zorn's string quartet *Cat O'Nine Tails* was released. *Cat O'Nine Tails* is fully notated, though like *For Your Eyes Only*, it originates from file cards.[76] *Cat O'Nine Tails* contains the subtitle 'The Marquis de Sade Directs Tex Avery', making clear the work's two dedicatees: the former, a late 18th century philosopher and writer of transgressive fiction, the latter, a director of Looney Tunes cartoons. However, *Cat O'Nine Tails* also shares its name with a Dario Argento horror film,[77] with soundtrack by Ennio Morricone, a known influence on Zorn. The work is additionally an homage to the string quartet tradition, featuring quotations from quartets by Schoenberg, Webern, Xenakis, Bartok and Ives.[78] Both *Cat O'Nine Tails* and *For Your Eyes Only* make a departure from previous file card works, which had existed only as singular recordings made by Zorn and his ensembles: because these two compositions are traditionally notated, they have been performed multiple times by various ensembles.

Composed in 2001, *Beuysblock*, dedicated to conceptual artist Joseph Beuys (and named after his installation piece), is a short composition contained on the album *Songs from the Hermetic Theatre*. The stripped-back ensemble for *Beuysblock* features violinist Jennifer Choi and Zorn himself playing the piano plus a variety of percussive found-objects.[79]

This period of Zorn's exploration with file cards included a return to artistic figures as dedicatees; the coupling of two distinct file card works on a single album; use of the file card

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[74] Zorn, liner notes to *Godard/Spillane*.
[75] Tzadik, 'The Bribe', accessed August 18, 2020, http://www.tzadik.com/index.php?catalog=7320.
[76] Zorn, in McCutchan, *The Muse That Sings*, 316: 'It [*Cat O'Nine Tails*] was actually a notated file card piece. I ordered the cards and, one card at a time, wrote out the piece.'
[77] Price, 'Aural Souvenirs': 34.
[78] Price, 'Aural Souvenirs': 46.
[79] Tzadik, 'Songs From The Hermetic Theatre', accessed August 18, 2020, http://www.tzadik.com/index.php?catalog=7394.

method to create traditionally notated scores; and, use of the file card process for another medium (*The Bribe,* which was initially a radio play).

1.3.3. 2002–2008

Less is known about Zorn's *poietic* processes for the next three file card works. The first, *IAO* (2002), is dedicated to Victorian occultist Aleister Crowley and his follower, avant-garde filmmaker Kenneth Anger.[80] In an interview, Zorn has revealed that this album uses the file card method;[81] however, it is not known whether it was used for only certain movements or for the entire album. The first movement, 'Invocation' juxtaposes sound blocks of differing character in a way similar to *Ur* file card pieces; the work's other movements, however, are more homogeneous in nature, composed in post-minimalist, ambient, or heavy metal styles. It may therefore be the case that only the first movement involved the use of file cards; however, there is also gapless playback between all of *IAO*'s movements (they suddenly switch from one to the next, in the same way sound blocks do in *Ur* file card compositions). I therefore speculate that a single file card may have been used for each of *IAO*'s movements (aside from the first, where file cards were used for each sound block) – Zorn treating these movements as if they were lengthy sound blocks.

In 2006, Zorn again used the file card method in a rock band setting, this time with the Moonchild Trio, for an album entitled *Astronome*. Named after Varèse's aborted opera, for which Varèse at one point engaged playwright Antonin Artaud to write a libretto, Zorn's *Astronome* is dedicated to both of these figures, as well as to the occultist Crowley. Of the work's three movements, only the second uses the file card method; however, as Steven Alan Wilson notes, the collaborative process Zorn implements throughout the album resembles the creative studio-process for file card works.[82]

The following year, Zorn wrote yet another file card composition for the Moonchild Trio, entitled *Heliogabalus, Or, The Crowned Antichrist*. This work is dedicated to the debauched third century Roman emperor Heliogabalus, as well as Artaud's novel of the same name. Like *Astronome,* it also includes dedications to Crowley and Varèse, is written

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[80] Brackett considers *IAO* in some detail; however, he does not mention Zorn's use of the file card method in its creation; see Brackett, *John Zorn*, 58–74.
[81] Zorn, interview with David Garland, *Ear to Ear: John Zorn*, WNYC, February 2, 2009, accessed August 18, 2020, http://www.wnyc.org/shows/eveningmusic/2009/feb/01/.
[82] Steven Alan Wilson, 'The Radical Music of John Zorn, Diamanda Galás, and Merzbow: A Hermeneutic Approach to Expressive Noise' (PhD diss., University of Illinois, 2014), 234. The third chapter of Wilson's thesis examines *Astronome* in detail.

primarily in a rock style, and features vocals throughout – both Mike Patton's guttural screaming as well as a three-voice woman's choir. Although *Heliogabalus* uses the file card method, Zorn has (as with *IAO*) not made it clear whether it was for the album's entirety or only for certain movements.[83] Zorn's sound block style is certainly audible throughout *Heliogabalus*, yet sound blocks are often of much greater length than those in *Ur* file card compositions.

Zorn's third period of experimentation with file cards hence marks a return to his 1990–1995 period in many ways: he uses the file card method for single movements of larger works and collaborates with a rock band. The works of this period are also noticeably focused on a shared group of dedicatees: Varèse, Artaud, and Crowley.

1.3.4. 2009–2012

In 2009 Zorn returned to writing file card works in a similar vein to his first two, with minimal alteration to the original creative process. The first of these was *Femina*, which deviates from the original file card method only in that it provides a dedicatee for each file card – as opposed to previous file card works where dedicatees were only given for the work as-a-whole. A list of 52 women is included in *Femina*'s liner notes, most of them painters, musicians, writers, or dancers, yet also actresses, anthropologists, film-makers, mystics, courtesans, scientists, and mythological figures. Each woman is a dedicatee for this composition – one for every file card – and hence the 52 sound blocks each relate to one of the women on this list (the yonic symbols that interrupt the list mark off *Femina*'s movements, of which there are four). The album also includes a photo-booklet by artist Kiki Smith, containing 52 photographs. The 52 dedicatees, 52 file cards, 52 sound blocks, and 52 photographs, subsequently refer to Kabbalah numerology – which Zorn is known to regularly use as part of his compositional method[84] – where 52 symbolises *Binah*, the feminine aspect of God. The album paraphernalia therefore works together with the sounds of Zorn's composition to express a unified theme or meaning (in this case 'femininity'). The composition is also notable in that Zorn collaborates with an all-woman ensemble, as an extension of the composition's theme.

The year 2010 was prolific for Zorn's file card medium, with the recording of *Interzone* – dedicated to writers William S. Burroughs and Brion Gysin; *Dictée* – dedicated to

[83] Blurb to *Mount Analogue*, Tzadik, TZ7394, CD, 2012.
[84] Brackett, *John Zorn*, 68–74.

writer, film-maker, and artist Theresa Hak Kyung Cha; and *Liber Novus* – dedicated to psychoanalyst C. G. Jung. These three compositions are the closest in Zorn's oeuvre to the original file card works (*Godard* and *Spillane*) and I hence consider them *Ur* file card works. As such, these compositions are examined in much more detail later on in this thesis.

The Satyr's Play (2011) – dedicated to occultist and painter Austin Osman Spare – is, like *Femina*, very close in sound to the *Ur* file card works. It deviates from the original method only in its presentation, as it provides in its album liner notes a modern esoteric text that is intended to be read by the listener as they experience the work.

Despite his return to the original file card method in 2009, Zorn's two most recent file card works – both released in 2012 – deviate noticeably from the original method's 'norms'. Indeed, the first of these, *Mount Analogue,* may not rightly be a file card work at all. *Mount Analogue* is named after a book by the surrealist René Daumal, being dedicated to this writer as well as the Russian mystic George Gurdjieff (who Daumal followed). Zorn began his creative process for *Mount Analogue* by researching the life and work of these two figures and annotating information related to them onto file cards, in a manner typical of the file card method. According to the liner notes for this album, Zorn did not, however, end up using these file cards, and instead stored them away to write a traditionally notated score in a post-minimalist style instead.[85] Since the '60 file cards … developed for the piece … were neither sequenced, fleshed out, nor referred to during the recording session',[86] they are not really at the heart of *Mount Analogue*'s formation; however, they may still have indirectly influenced Zorn's creative process for this work.

Zorn's other 2012 file card experiment, *Conneries* is a setting of poetry excerpts from Arthur Rimbaud's *L'Album zutique* and is found on an album dedicated to Rimbaud.[87] *Conneries* is the only instance where the file card method has been used to set poetry. Zorn is also the only musician involved in the realisation of this piece, collaborating with actor Mathieu Amalric who recites Rimbaud's French poetry.

❖

This chapter has considered how file card compositions are created and outlines the compositional process' history. I also delineated four basic traits of *Ur* file card

[85] Zorn, liner notes to *Mount Analogue*, Tzadik, TZ7394, CD, 2012.
[86] Zorn, liner notes to *Mount Analogue*.
[87] Tzadik, 'Rimbaud', accessed August 18, 2020, http://www.tzadik.com/index.php?catalog=8301.

compositions: the balance between collaboration and compositional control that goes into their making; the status of file card recordings as file card works; the dedicatee-oriented listening that Zorn encourages for these pieces; and, the indefinite traceability of the agency of these works. These traits are reconsidered throughout this thesis, in particular Chapter Six, where I consider how they are also found in the creative processes and aesthetics of Zorn's dedicatees for *Ur* file card works. The next two chapters will further elaborate on the importance of dedicatees to these works.

Chapter Two:
The Search for Hypertextual Connections

> The composition always implies no, no the meaning is not here, but elsewhere, spread. The piece is always pointing away from itself … Here – each moment takes off in a different direction.
>
> - Richard Foreman, '14 Things I Tell Myself When I Fall into the Trap of Making the Writing Imitate "Experience"'.[1]

Having explained the creative process for *Ur* file card works and some distinct features of their compositional method, I shall now more closely examine how file cards, and by extension sound blocks, refer to a dedicatee's world.[2] Zorn claims, for instance, that 'For every single section' of *Spillane* 'I can tell you, specifically, what image I was thinking of and how it related to Spillane and his world.'[3] A dedicatee's world is itself a conglomeration of texts related to a dedicatee: these 'worlds' include not only a dedicatee's life and work – their biography, artistic themes, influences, aesthetics etc. – but also the discourse around them.[4] A dedicatee's world is hence something of 'a schematic world, a limited piece of reality, which is sketched in outline and carved out from a larger continuum.'[5]

It is through a direct engagement with dedicatee-worlds that Zorn creates his file cards, and these 'worlds' are also important to later stages of the file card compositional process. For instance, a dedicatee's world acts as part of the 'private code' that Zorn uses to communicate with his ensembles.[6] During the recording of *Spillane,* Zorn mentions how he would at times 'simply say something like "Bill, go and improvise *My Gun Is Quick*"' (an early Mickey Spillane novel).[7] This interaction requires that Zorn's ensemble has a shared

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[1] Richard Foreman, '14 Things I Tell Myself When I Fall into the Trap of Making the Writing Imitate "Experience"', in *Schizo-Culture: The Book*, ed. Sylvère Lotringer & David Morris (Los Angles: Semiotext(e), 2013), 131.

[2] However, these connections are at times obscure or ambiguous; for instance, when asked about his use of Japanese in his tribute piece to Kurt Weill, entitled *Kleine Leutnant*, Zorn answered: 'why the hell did I use Japanese? Was he multilingual? That could have been it.'[2] Zorn, in Cole Gagne, *Soundpieces 2: Interviews with American Composers* (London: Scarecrow Press, 1993), 519.

[3] Zorn, in William Duckworth, *Talking Music: Conversations with Five Generations of American Experimental Composers* (New York: Schirmer Books, 1995), 465.

[4] The inclusion of discourse as something that Zorn's file card compositions refer to is supported by Zorn's assertion that during his research for *Godard* he 'bought all the books I could about Godard' and factored this information into his work; see Zorn, in Duckworth, *Talking Music*, 465.

[5] John Frow, *Genre* (London: Routledge, 2006), 7

[6] Zorn, liner notes to *Godard/Spillane*, Tzadik, TZ7324, CD, 1999.

[7] Zorn, liner notes to *Spillane*, Elektra Nonesuch, 7559-79172-2, CD, 1987.

knowledge of a dedicatee's world, so they may respond to directions and successfully realise file cards.

However, dedicatee-worlds are also relevant to a reception and understanding of file card works – to which I now turn. For this chapter I propose some connections between Zorn's *Ur* file card compositions and their dedicatees: connections that I have found through research; that is, through my own absorption into dedicatee-worlds – one that imitates the first stage of Zorn's own creative process for file card works (his 'intense period of research – reading books, listening to music and watching films related to the chosen subject').[8] I consider the relationship between Zorn's file card compositions and their dedicatee-worlds a hypertextual one. After introducing and clarifying the concept of hypertextuality (§2.1), I then use it as a methodology, illuminating connections between *Ur* file card works and their dedicatees' worlds (§2.2).

2.1. The Dedicatee's World as Hypotext

Whilst Zorn himself does not use the term, the relationship between his compositions and their dedicatees can be best described as an hypertextual one.[9] Gérard Genette coined and defined the term hypertextuality as 'any relationship uniting a text B (which I shall call the *hypertext*) to an earlier text A (I shall, of course, call it the *hypotext*), upon which it is grafted in a manner that is not that of commentary.'[10] Zorn's file card compositions are, therefore, hypertexts, whilst the 'worlds' of dedicatees to which they refer are hypotexts. A dedicatee's world is, however, somewhat different to the hypotexts Genette commonly considers, since a dedicatee's world is already an abstraction that groups together numerous different texts.

In §2.1.1 I justify my use of the term hypertextuality over the more common term 'intertextuality', before distinguishing *poietic* from *esthesic* hypertextuality in §2.1.2; the first relates to Zorn's own creation of file card works, the second to a listener's perception and

[8] Zorn, liner notes to *Godard/Spillane*.
[9] Although, file card compositions could also be considered a *remediation* of a dedicatee's world, a form of musical *ekphrasis*, or a type of *intermedia*. See Jay David Bolter & Richard Grusin, *Remediation: Understanding New Media* (Cambridge, MA: MIT Press, 1999); Lydia Goehr, 'How to Do More with Words: Two Views of (Musical) Ekphrasis', in *British Journal of Aesthetics* 50, no. 4 (2010): 389–410; Peter Wagner, 'Introduction: Ekphrasis, Icontexts, and Intermediality – the State(s) of the Art(s)', in *Icons, Texts, Icontexts: Essay on Ekphrasis and Intermediality* (New York: W. de Gruyter, 1996); Werner Wolf, *The Musicalizations of Fiction: A Study in the Theory and History of Intermediality* (Amsterdam: Rodopi, 1999).
[10] Gérard Genette, *Palimpsests: Literature in the Second Degree*, trans. Channa Newman & Claude Doubinsky (Lincoln: University of Nebraska Press, 1997), 5.

understanding of them. §2.1.3 then distinguishes my use of a hypertextual methodology from previous considerations of Zorn's use of dedicatees.

2.1.1. Hypertextuality vs Intertextuality

Genette's term hypertextuality is used here over the more common intertextuality due to the former's specificity. Intertextuality, in its original use by Julia Kristeva, referred to not only relationships between a text and other works of art (or singular personages, like dedicatees), but also to ideological and social structures implicit in a reader's understanding of a text.[11] Kristeva's intertextuality therefore has the basic potential to consider relationships between a text and just about anything. The term is hence far too broad for this thesis, which only considers relationships between file card works and their dedicatees (relations between file card works and ideological or social apparatuses are not considered in detail). On the other hand, Genette's own definition of intertextuality is itself too narrow, as he considers intertextuality 'a relationship of copresence between two or more texts or among several texts: that is to say, eidetically and typically as the actual presence of one text within another.'[12]

Aspects of a dedicatee's world do not always appear in their original form in Zorn's file card compositions ('as the actual presence of one text within another') but are instead often 'transformed' or 'imitated',[13] appearing only indirectly. When the term intertextuality is used in this thesis, however, it is in accordance with Kristeva's definition, hence subsuming hypertextuality as a subtype.

2.1.2. *Poietic* vs *Esthesic* Hypertextuality

> It's like throwing out pieces of a puzzle, letting someone else do it and put it together in their own way.
>
> - John Zorn, in 'Musica, Cinema, Letteratura e altro'.[14]

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[11] Marko Juvan, *History and Poetics of Intertextuality* (West Lafayette: Purdue University Press, 2008), 96–103, 126. Genette would later use the term *transtextuality* for what Kristeva called intertextuality, and according to Juvan 'This terminological swap [of Genette's, from intertextuality to transtextuality] is a symptom indicating that Genette was interested not in the sociohistorical interaction between texts, which the concept intertextuality implies, but in the moves by which a text in the second degree transforms a pre-text.' See also, Genette, *Palimpsests*, 1; Julia Kristeva, *Desire in Language: A Semiotic Approach to Literature and Art* (New York: Colombia University Press, 1980), 64–91.

[12] Genette, *Palimpsests*, 1–2.

[13] Genette makes use of these words in relation to hypertextuality in, *Palimpsests*, 7.

[14] Zorn, in Franco Minganti, 'Musica, Cinema, Letteratura e altro', in *Itinerari Oltre Il Suono: John Zorn*, ed. Giampiero Bigazzi (Milano: Auditorium, 1998), 39.

File card dedicatees serve two primary purposes – one creative, the other receptive – and each results in a different type of hypertextuality: a *poietic* hypertextuality and an *esthesic* hypertextuality.[15] The first concerns Zorn's own use of dedicatees, as a 'frame' around which he structures file card compositions; yet, dedicatees also play an *esthesic* role, by influencing a listener's perception of file card works.[16] I will briefly elaborate on the difference between these two forms of hypertextuality.

The divide between a file card work's *poietic* and *esthesic* levels means that a listener – even when incorporating a dedicatee's world into their understanding of a file card composition – is unlikely to associate every sound block with the same element of the dedicatee's world that Zorn and his ensembles had in mind when creating them. Zorn himself mentions how 'Sometimes my explanations as to why something [a sound] is there [in a composition] may be so oblique you don't even understand what I'm talking about',[17] and even more explicitly that 'I think what I put into a work and what the work becomes are really on different levels.'[18] The dedicatee does not, therefore, serve the same purpose for Zorn and his ensembles as it does for the listener. Consequently, the two types of hypertextuality – the *poietic* and *esthesic* – do not necessarily overlap. The *poietic* refers to those elements in a dedicatee's world which Zorn was actually inspired by when creating a file card work; the *esthesic* refers to the associations a listener makes between file card works and their dedicatees during their own listening. The remainder of this thesis focuses on *esthesic* hypertextuality, exploring connections between file card works and dedicatees from a listener's point of view.

2.1.3. Previous Considerations of Zorn's Dedicatees (Or, a Defence of Musicological Detective Work)

The hypertextual methodology used in this chapter is largely at odds with previous literature on Zorn – some of which has considered Zorn's use of dedicatees (file card works are not alone in being based around artistic figures). In the third and fourth chapters of his monograph, Brackett gives particular attention to some of Zorn's homage-compositions.

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[15] The *poietic*/*esthesic* divide has already been applied to musical intertextuality by Micheal L. Klein in *Intertextuality in Western Art Music* (Bloomington: Indiana University Press, 2005), 12.
[16] As Raymond Monelle mentioned, 'the artistic "frame", the fact that the artwork, whether literary, visual or musical, has traditionally been surrounded by a physical or imaginary boundary which turns it into a microcosm with its own rules and logic', tends to be important for any 'interpretive process' of the work in question.; see Monelle, *Linguistics and Semiotics in Music* (London: Harwood Academic Publishers, 1992), 309.
[17] Zorn, in Duckworth, *Talking Music*, 465.
[18] Zorn, in Gagne, *Soundpieces 2*, 525.

Whilst the compositions Brackett examines – *In the Very Eye of Night*, dedicated to filmmaker Maya Deren; *Untitled*, dedicated to artist Joseph Cornell; and *Aporias*, which has multiple dedicatees – are not file card compositions, Brackett nonetheless provides a precedent for unearthing connections between Zorn's compositions and their dedicatees. Brackett understands Zorn's homage-works as 'gifts' that reciprocate the influence Zorn has received from these figures.[19] Brackett also mentions how Zorn's compositions use musical materials that 'simultaneously belong to the piece and to the outside world'[20] – an effectively hypertextual or intertextual notion.

However, Brackett also derides what he calls a '"name that tune" game of listening',[21] and instead opts for making only broad connections between Zorn's work and their dedicatee's aesthetics. As such, Brackett's analyses of *In the Very Eye of Night* and *Untitled* miss important connections to the respective dedicatees of these works. For instance, whilst Brackett shows that *In the Very Eye of Night* can be read through the idea of 'becoming' derived from Deren's theoretical essays, he gives no mention of the work's prominent use of glass bowl, percussion and woodwinds, which echo Teiji Ito's original soundtrack for Deren's film *In the Very Eye of Night*.[22] Similarly, Brackett's discussion of *Untitled* employs set-theory analysis to provide a rather vague link between the composition's structure and just one of Cornell's *Untitled* ready-mades.[23] Yet, many of Cornell's works were 'titled' *Untitled*, and another of these – a collage piece – includes a drawing of a rabbit playing the cello – the instrument for which Zorn's *Untitled* is written. Here, Brackett insists on using a mode of analysis that fails to unearth important connections between Zorn's composition and Cornell's work; however, these connections are discoverable through a hypertextual 'name that tune' or (in this case) 'find that instrument' 'game of listening'. Unlike Brackett, my analyses will link certain 'tunes', instruments, sounds, and other compositional elements of file card works to their dedicatees, illustrating very specific connections between these compositions and the figures they are homages to.

Tom Anderson Service is another writer who has noted the links between Zorn's compositions and their dedicatees. In his discussion of *Spillane*, Service mentions how the

[19] John Brackett, *John Zorn: Tradition and Transgression* (Bloomington: Indiana University Press, 2008), 118–120.
[20] Brackett, *John Zorn*, 119.
[21] Brackett, *John Zorn*, 119.
[22] Brackett, *John Zorn*, 99.
[23] Brackett, *John Zorn*, 104–115.

screams and crashing sounds of this composition evoke the 'nocturnal world' of Mikey Spillane's novels,[24] and that the 'noise aggregates' in certain sound blocks reflect the violence in these books.[25] However, Service's connections are also rather broad, and he does not attach *Spillane*'s sound blocks to particular places in their dedicatee's world.

In the third chapter of his thesis, Service also addresses the 'Postmodern Textuality' of Zorn's 1998 piano piece *Carny*. Although Service makes a brief mention of Jonathan Culler's ideas on intertextuality,[26] and notes *Carny*'s use of musical topics and borrowings, he does not directly implement intertextual, let alone hypertextual, methodologies. Service additionally derides analyses that would spend too much time locating intertextual connections as 'an exercise in musicological detective work',[27] claiming that such 'detective work' would 'have little to say about the juxtapositions in [a] piece';[28] yet surely any study of juxtaposition would benefit from understanding what exactly was being juxtaposed. Rather than discovering what Zorn's sound blocks may refer to, Service is more interested in how a composition like *Carny* negotiates 'conventional notions of the "work" [by which he means a traditionally notated score] and the "postmodern text" [which he links to Zorn's penchant for musical borrowing]'.[29] Whilst indeed a problem of some interest, Service operates here from the easily deconstructed premise that the 'work' is ever anything but a text of borrowed allusions (which was what Culler and his intellectual predecessors, Barthes, Kristeva, and Derrida, posited).[30]

A certain resistance towards 'musicological detective work' is also evident in Adam J. Kolek's thesis on Zorn, which examines the 'intra-musical' structure of Zorn's compositions using Kofi Agawu's 'paradigmatic analysis'.[31] Kolek is primarily interested in finding structure in Zorn's work, and he achieves this by using topic theory to outline different types of sound blocks, tracking musical form according to Zorn's manipulation of these topics.[32]

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[24] Tom Anderson Service, 'Playing a New Game of Analysis: Performance, Postmodernism, and the Music of John Zorn' (PhD diss., University of Southampton, 2004), 70.
[25] Service, 'Playing a New Game of Analysis', 57.
[26] Service, 'Playing a New Game of Analysis', 100.
[27] Service, 'Playing a New Game of Analysis', 114.
[28] Service, 'Playing a New Game of Analysis', 114.
[29] Service, 'Playing a New Game of Analysis', 133.
[30] Jonathan Culler, *The Pursuit of Signs: Semiotics, Literature, Deconstruction* (Ithaca: Cornell University Press, 1981), 12.
[31] Adam J. Kolek, 'Finding the Proper Sequence: Form and Narrative in the Collage Music of John Zorn' (PhD diss., University of Massachusetts, 2013), 13.
[32] Kolek, 'Finding the Proper Sequence', 41–44. Kolek's use of topic theory also seems to contradict his wish to show how 'the arrangement of segments in Zorn's collages presents some sort of narrative that can be

Kolek does not, however, attempt to identify the hypertextual origins of sound blocks, and even claims, whilst supplying no reference, that Zorn's use of extra-musical associations has already been explored.[33] Therefore, contrary to Kolek's strictly horizontal analysis of musical form, I consider the (what might be called) 'vertical' relations between sound blocks and their dedicatee-worlds.

The hypertextual methodology I use in this thesis therefore differentiates itself from previous considerations given to Zorn's use of dedicatees in that it gives closer attention to dedicatee-worlds and how Zorn's file card pieces relate to these worlds. My thesis does not shy away from 'musicological detective work', nor 'name that tune' games of listening. As Emily H. Green, in her book *Dedicating Music, 1785–1850,* notes, 'a study of dedications helps bring focus to the activity of seeking,'[34] and the 'seeking' methodologies of 'musicological detective work' and 'name that tune' games allow concrete extra-musical associations to be obtained for sound blocks, leading to what I consider a more robust study of Zorn's use of dedicatees.

2.2. *Ur* File Card Compositions as Hypertexts

The following sections are arranged chronologically according to the composition-dates of *Ur* file card works, and each begins with some background information on the file card work itself, followed by information on the dedicatee/s for the work. The body of each section describes connections that I have found between the piece in question and its dedicatee's world. Each section ends with some consideration of the spoken word narrations in the piece under discussion – all except for §2.2.3 on *Interzone* since this composition is without narration. Although Zorn makes use of numerous languages for these narrations in file card works, graphs accompanying the subsections on narration each provide the recited texts in English for easier accessibility (the original language of delivery for each narration is also noted, however).

Generally, it is individual sound blocks or groups thereof that are linked to dedicatee-worlds in what follows. In my appendix are graphs that depict the time-lengths of each sound block for *Ur* file card works, and these sound blocks are all numbered.[35] In the discussions

understood through musical means alone, without recourse to any extramusical associations [on page 88]', as topics rely on cultural associations that are in some sense extra-musical.

[33] Kolek, 'Finding the Proper Sequence', 13. Presumably Kolek is referring to the observations made by Brackett.

[34] Emily H. Green, *Dedicating Music, 1785–1850* (Rochester: University of Rochester Press, 2019), 139.

[35] I have refrained from including written description for sound blocks in these graphs, breaking from Service

that follow, sound blocks are referred to using the abbreviation SB and the appropriate number; for instance, the first sound block of a piece will be SB1, the second SB2, and so on. This is a necessity given that there are no traditionally notated scores for these works and that their file cards are publicly unavailable. The reader may locate sound blocks in a recording by using the graphs in the Appendix, where the time-frame of each sound-block is given.

2.2.1. *Godard* (1986)

Godard was Zorn's first file card composition, and it is dedicated to the film-maker Jean-Luc Godard. On the research process for creating *Godard,* Zorn stated: 'I read all the books I could about Godard; I resaw all of the films … I made a long list of all the things I thought Godard was about – the politics, the romanticism, my favourite sections from some of his films'.[36] The musicians joining Zorn (reeds, narration) in realising *Godard* were Anthony Coleman (keyboards), Carol Emmanuel (harp), Bill Frisell (guitar, banjo), Christian Marclay (turntables), Bobby Previte (percussion), David Weinstein (sampling keyboard), Luli Shioi (vocals, narration), Wu Shao-Ying (narration), and Richard Foreman (narration).

Swiss-born film maker Jean-Luc Godard (b.1930) has made over sixty films, beginning his career in the 1960s as part of the influential *Nouvelle Vague* of French cinema. Rejecting the linear narratives of Hollywood and early French film, Godard's style often incorporates disjointed montage and the distancing effects of Bertolt Brecht (*Verfremdungseffekt)* to express Existentialist themes; the conflict between subjectivity and objectivity; gender relations; and, Marxist politics. Loaded with intertextual references to the history of art, literature, cinema, music, and philosophy, and often incorporating self-reflection and critique, Godard's films constantly refer to the very medium, institutions and society within which they are encapsulated.

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and Alberto Pezzotta's respective studies of *Spillane* and *Godard,* where they both gave subjective, written descriptions of sound blocks in order to aid their analyses; see Service, 'Playing a New Game of Analysis', 66; Alberto Pezzotta, 'Velocità e citazione', in *Itinerari Oltre Il Suono: John Zorn*, 27–30. My justification for not following these scholars lies partly in the difficulty of choosing what exactly should be written as the description of a sound block (on the complexities around providing descriptive notation see Jean-Jacques Nattiez, *Music and Discourse: Towards a Semiology of Music*, trans. Carolyn Abbate (Princeton: Princeton University Press, 1990), 73–74); however, it is also because the need to struggle with these problems of descriptive notation in our digital age are simply unnecessary since the works are so easily accessible online. This is not to say that the division of file card works into sound blocks is an obvious, objective given, as is clear in the discrepancies that exist within the literature as to how many sound blocks *Spillane* has: Service has counted only 55 sound blocks in *Spillane* (see Service, 'Playing a New Game of Analysis', 207), whilst Zorn himself claims that there are 60 (see Zorn, liner notes to *Godard/Spillane*).

[36] John Zorn, in Duckworth, *Talking Music*, 467–468.

Godard is renowned for his innovative use of montage – echoed by Zorn's disjointed sound block style – to disrupt the cathartic flow common to narrative cinema. Regarding Godard's use of sound, Michel Chion has noted that the director edits 'sounds like shots',[37] whilst Claudia Gorbman claims that Godard

> is perhaps the only director to involve music in what he considers the most powerful attribute of cinema, montage. If we routinely accept the brutality of visual editing, that is, one visual field cutting instantaneously to another, Godard has music participate in that fragmenting and discontinuity also, with the project to problematize and frustrate the viewer's desire for a seamless pseudo-reality on screen.[38]

Whilst Godard's disjointed sound-editing is akin to Zorn's disjunct sound blocks, the broad diversity of sound-types used by Jean-Luc Godard is likewise reiterated in Zorn's polystylism. A reliance on quotation, allusions, and a catholic taste is common to both artists, Jean-Luc Godard believing the author to be a 'centre for the aggregation of citations'[39] and Zorn similarly stating that his 'talent … comes from outside stimuli and the way I process it'.[40] The roster of musical citations found within Godard's films indeed rivals Zorn's pluralism, including amongst other things 'Bach, Handel, Beethoven', the 'rhythms of jazz artists, the music of Stockhausen, Cage, Bob Dylan, and the Rolling Stones'.[41]

Hypertextual Connections

I will now discuss the hypertextual connections that I have found between Zorn's *Godard* and Jean-Luc Godard's world. These connections will only be made to events in Jean-Luc Godard's life and the work he made up until 1986 – the year in which Zorn's homage was composed (unlike many of Zorn's dedicatees, Jean-Luc Godard was not deceased at the time Zorn composed his homage).

A recurring feature of Zorn's *Godard*, that readily refers back to the work's dedicatee, is its use of 'interphonography'. Interphonography is a term coined by Serge Lacasse that refers to the insertion of one recording within another, so to speak, so that the first recording's method of production is aurally perceptible in the second (for instance, vinyl

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[37] Michel Chion, *Audio-Vision: Sound on Screen*, trans. Claudia Gorbman (New York: Columbia University Press, 1994), 43.
[38] Claudia Gorbman, 'Auteur Music', in *Beyond the Soundtrack: Representing Music in Cinema*, eds. Lawrence Kramer, Richard Leppert & Daniel Goldmark (Berkeley: University of California Press, 2007), 154.
[39] Walter Rovere, 'The Ear of the Beholder', in *John Zorn: Sonora Itinerari Oltre Il Suono*, 56.
[40] Zorn, in Duckworth, *Talking Music*, 472.
[41] Mary Lea Bandy, 'Preface', in *Jean-Luc Godard: Son + Image 1974–1991*, eds. Raymond Bellour & Mary Lea Bandy (New York: The Museum of Modern Art, New York, 1992), 8.

crackle or radio static in the background of the music).[42] Interphonographic recordings can hence be divided into two parts, the sound origin and the sound transmission.[43] An example is SB47 of Zorn's *Godard* where a string quartet (sound origin) is heard emanating from a record player (sound transmission). Turntablist Christian Marclay also evokes numerous other modes of transmission throughout Zorn's *Godard*, which include vinyl records (SB1; 25; 33; 47; 48), tape (SB3; 6; 43), intercom (SB19), film (SB24), television (SB31), and radio (SB39). Zorn and Marclay's use of interphonography hypertextually links to Jean-Luc Godard's sound-editing in his films. Jean-Luc Godard makes frequent use of what Chion calls 'on-the-air' sounds, which emanate from electronically transmitted devices – such as radios (*La Chinoise*) or phonographs (*À bout de souffle*) – where the mode of transmission's distinct timbre is often foregrounded.[44] Some of these on-the-air sounds are additionally interphonographic – as in a scene from *Pierrot le fou* where the sound of a warped record emanates from a radio.

Not only is the presence of interphonography in Zorn's *Godard* relatable to Jean-Luc Godard's sound-editing, but some of the specific ways these interphonographic recordings are deployed and manipulated are also suggestive of Jean-Luc Godard's world. For instance, the sporadic retardation and acceleration of the tape in SB6 of Zorn's *Godard* mimics the acceleration and retardation Jean-Luc Godard often applies to his soundtracks. The use of pre-recorded material juxtaposed with newly recorded sounds, which in SB17 occurs between Marclay's play-back of a pre-recorded jazz band on vinyl, and a 'real-time' recording of Zorn and his ensemble playing a different type of jazz music, similarly references Jean-Luc Godard's tendency to switch between various sound sources in his soundtracks.[45]

The specific recordings that are used interphonographically in Zorn's homage also link back to Jean-Luc Godard's world – as with SB47, which features a vinyl recording of Beethoven's String Quartet No.16 heard throughout Jean-Luc Godard's film *Prénom: Carmen*. Another interphonographic recording, in SB48, is of Charles Aznavour singing; Aznavour's songs appear throughout Jean-Luc Godard's *Une femme est une femme* – the singer being a favourite of the main character Angela. The interphonographic recording in

[42] Serge Lacasse, 'Towards a Model of Transphonography', in *The Pop Palimpsest: Intertextuality in Recorded Popular Music*, eds. Lori Burns & Serge Lacasse (Ann Arbor: University of Michigan Press, 2018), 9–60.
[43] This split is indicative of what R. Murray Schafer called *schizophonia*, in *The Soundscape: Our Sonic Environment and the Tuning of the World* (Rochester: Destiny Books, 1994), 90.
[44] Chion, *Audio-Vision*, 76–78.
[45] For more on this see Giorgio Biancorosso, 'The Harpist in the Closet: Film Music as Epistemological Joke', in *Music and the Moving Image* 2, no. 3 (2009): 7.

SB57 of the pop song *Georgy Girl* was first featured in the 1966 British New Wave film of the same name, alluding to Jean-Luc Godard's influence on subsequent 'New Waves' of cinema. SB33's interphonographic recording of 'God Save The Queen' could similarly be linked to Jean-Luc Godard's film *British Sounds*.[46] The original mode of transmission (vinyl crackle, tape warping) can be heard for all of these sonic quotations, or else they are so easily recognised as the original recordings of the songs in question, that they are distinguished from the 'real time' performances that make up the majority of sound blocks in *Godard*.

Certain musical styles used for *Godard* also refer to Jean-Luc Godard's world. SB9 for instance, contains music reminiscent of 1960s *Yé-yé* pop songs, which regularly appear in the Swiss director's films – particularly *Masculin Féminin*, where the character Madeleine is a *Yé-yé* singer (played by the real-life *Yé-yé* singer Chantal Goya). Zorn and his ensemble similarly emulate the original soundtracks of certain Godard films. This is heard in SB49, which is reminiscent of Martin Solial's soundtrack for *À bout de souffle,* and SB23, reminiscent of Maurice Leroux's soundtrack for *Le petit soldat.*

'Non-musical' sound-effects from Jean-Luc Godard's films are likewise used in Zorn's homage. These include the seagull sounds of SB36, which are something of an authorial motif in Jean-Luc Godard's work – present in many of his films, particularly *Prénom: Carmen*. Sounds and images of the ocean likewise appears throughout *Prénom: Carmen,* including in the film's opening scene, accompanied by voice-over narration. This is emulated by SB24 of Zorn's composition, where an interphonographic spoken-word recording – of Alfred Hitchcock, an influence on Godard – is layered on wave sounds. Another of Jean-Luc Godard's aural motifs is the sound of machine gun fire (which often accompanies a series of rapid jump-cuts, likening camera to gun as political weapons), and these sounds are emulated by percussion and electronics in SB13 of Zorn's composition. Likewise, the drum-roll of SB7 emulates the drum-roll heard in the 'sound-montage' of *Numéro deux*, and the sound of a typewriter bell heard in SB30 appears throughout *Comment ça va?*.

A rather obscure hypertextual link can also be made with the piano and car engine sounds in SB50, which refer to the sound of a car starting accompanied by the intertitle 'la Musique' in *Sauve qui peut (la vie)*. SB37's industrial noise evokes the mute shots of industrial areas that frequently interrupt *Deux ou Trois choses que je sais d'elle*'s narrative.

[46] This connection is only by theme as the anthem is not actually heard in this film.

Use of Chinese opera percussion in SB42 may refer to the title of Godard's film *La Chinoise*, whilst the yelling and noise of SB35 relates directly to Godard's biography, evoking the sounds of a riot, referring to the director's involvement in May '68 (as well as the politically-charged films he subsequently created with Jean-Pierre Gorin).

Narrations

Like many file card works, *Godard* contains spoken narration, here provided by four narrators each speaking a different language: English, French, Japanese and Chinese. The four narrators are Zorn himself speaking French (here he takes a role similar to the French-speaking Godard, who regularly interpolates himself into his films via narration);[47] Zorn's mentor Richard Foreman speaking English; Luli Shioi speaking Japanese (though also at times in a heavily-accented English); and Wu Shao-Ying speaking Chinese. Translations of these narrations are provided in Table 2.1.

SB	**Narration**
1	(In French) 'A machine to see who is called 'the eyes', to hear, ears, to speak, mouth. I have the impression that they are separate machines. There is no unit. One should have the impression of being unique. I have the impression of being several.'
2	(In English) 'Rendezvous. Witness. Remember. Lifting. Interiors.'
8	(In English) 'It is 4:45, should I speak of Juliette or these leaves.'
11	(In Chinese) 'I don't love you anymore. I don't like your face: your eyes, your mouth. I don't like the colour of your sweater. You're so uninteresting, it's unbelievable. Too many issues. You're too complicated.'
14	(In Japanese) 'Do you love me? I'm holding her close to me, and I'm crying.'
18	(In Chinese) 'In the end, the only interesting thing is the part which human beings take. The tragedy is that once one knows what one wants, where to go, what one is, everything still remains a mystery.'
22	(In French) 'The second day.'
26	(In Japanese) 'In the end that is what it's all about. You are waiting for me. I'm not there. I arrive. I come into the room. I no longer really exist for you from that

[47] Pezzotta, 'Velocità e citazione', 31.

	moment. Whereas, before, I was alive. I was thinking. I was suffering perhaps. That is what it is all about, to show you are alive thinking of me.'
29	(In English) 'Narcissism is an ugly fault, and now it's a boring fault too. But look in your mirror for the other one, the other one who walks by your side. Between living and dreaming there is a third thing. Guess it.'
30	(In Chinese) 'Second lesson.' (In English) 'Silence.' (In Japanese) 'Noise. German.'
34	(In Japanese) 'What do you like? What do you desire? Ambition? Hope? The way things move? Accidents? What else is there? I don't know, everything'
38	(In Chinese) 'Next Chapter: Despair, Memory and Freedom, Sorrow, Hope. The pursuit of time passed away'
40	(In French) 'The following morning'
42	(In Chinese) 'What am I to do? I don't know what to do. What am I to do? I don't know what to do. What am I to do? I don't know what to do.'
47	(In English) 'Because of this, Adela's power over father was almost limitless. At that time we noticed for the first time Father's passionate interest in animals.'
52	(In English) 'I turned into a street I knew and ran rather then walked, anxious not to lose my way. I passed three or four streets, but still there was no sign of the turning I wanted.'
54	(In Japanese) 'Thank you very much'. (In Chinese) 'What did you say? What are you saying? What are you saying? Say it again, say what?'
58	(In English) 'There comes a time when everything has already been seen, there is traffic in the streets, the economy is normal, in the countryside farmers are forgotten and rewarded.'

Table 2.1. Narrations for *Godard.*

A vast majority of these narrations are taken from Jean-Luc Godard's films, many of them from the character Ferdinand's dialogue in *Pierrot le fou* (SBs 1; 14; 18; 26; 34; 38; 40), whilst SB42's narration is the dialogue of the character Marianne from the same film. SB8's narration is taken from Jean-Luc Godard's own voice-over in *Deux ou Trois chose que je sais d'elle,* and SB11's narration was originally uttered by the character Véronique in *La*

Chinoise (the fact that it is delivered in Chinese here by Shao-Ying plays with the narration's hypertextual source).

Other narrations are not directly borrowed from the dialogue of Jean-Luc Godard's films, yet nonetheless relate to them in more ambiguous ways. The random string of words heard in SB3 emulates the word-association tests given by the two main characters of *Le gai savoir*, and the word 'Rendezvous' uttered in SB3 also appears as an intertitle in *Pierrot le fou.* Meanwhile, the utterances 'second day' in SB22 and 'the following morning' in SB40 hint towards the division of *Le gai savoir's* narrative into days.

SB30's disjointed narrational fragments have a network of hypertextual links to Jean-Luc Godard's film *Comment ça va?* The first piece of narration in this sound block – 'second lesson' – given by Shao-Ying, refers to the politico-pedagogical 'lessons' in Jean-Luc Godard's more political films like *Comment ça va?* and *Le gai savoir*. These lessons often deal with language and its paradoxical status as both a purveyor of, and barrier between, communications. The next two words of SB30 – 'silence' and 'noise' – also appear throughout Godard's films in a variety of guises (most particularly in *Comment ça va?*, from which the typewriter bell heard in this sound block is also borrowed). The word 'silence' often appears as an utterance in Jean-Luc Godard's voice-overs; however, more literal silences also 'appear' in the abrupt breaks of his sound-tracks (most famously in the café scene of *Bande à part*). Shioi's line of narration – 'noise' – provides a dichotomy with Foreman's utterance 'silence': together they also hypertextually refer to a line of dialogue in *Comment ça va?* which encapsulates the confused interrelationship between silence, noise, and the word present throughout Jean-Luc Godard's oeuvre: 'You like my silences because they contain words. But these words need to make noise, too'.[48]

Other narrations are less clearly linked to Jean-Luc Godard's world. The text for SB29 is taken from a poem by Antonio Machado.[49] The relationship here is multi-layered: Machado's work is not present in Jean-Luc Godard's oeuvre; however, the poem is uttered in the context of Zorn's composition by a roboticised voice. This voice refers to the totalitarian supercomputer of Jean-Luc Godard's science-fiction film *Alphaville* who bans all art and

[48] For more on how noise and silence operate in Godard's work see Danae Stefanou, 'Music, Noise and Silence in the Late Cinema of Jean-Luc Godard', in *The Cambridge Companion to Film Music*, eds. Mervyn Cooke & Fiona Ford (Cambridge: Cambridge University Press, 2016), 294–307.
[49] Antonio Machado, *Times Alone: Selected Poems of Antonio Machado*, ed. Robert W. Bly (Middletown: Wesleyan University Press, 1983), 143.

poetry, deeming it illogical. Zorn activates a certain tension by having this roboticised voice utter a poetic text, something I consider in more detail in §5.1.1.

Another seemingly incongruous set of narrations in Zorn's composition are those of SBs 47 and 52, which borrow from Bruno Schulz's *Sanatorium under the Sign of the Hourglass*.[50] Like Machado's poem, Schulz's writing does not appear in Jean-Luc Godard's films; however, there is a hidden reference embedded here, since a character within Schulz's book is named 'Dr Godard'. Additionally, the use of apparently irrelevant texts for these narrations can itself be viewed as a hypertextual link to Jean-Luc Godard's world, for he was known to regularly present actors with random books which they were then expected to recite as dialogue.

A sources for the final two narrations of Zorn's *Godard* are less easy to trace. It seems that these narrations have been written specifically for this composition, either by Zorn himself or, given their rather surreal style, by Richard Foreman.

2.2.2. *Spillane* (1987)

The main dedicatee for Zorn's second, and most well-known file card work, *Spillane*, is American crime-fiction author Mickey Spillane (1918–2006): one of the best-selling and most translated authors of all time, whose work epitomises the hard-boiled detective style popular in 1930s–50s America.[51] Despite (or perhaps because of) their immense popularity, Spillane's novels have often been thought to lack the literary sophistication of his contemporaries, Dashiell Hammett and Raymond Chandler.[52] Using formulaic plotlines, the content of Spillane's novels focus heavily on themes of sex and violence, with fellow crime author Anthony Boucher once having referred to Spillane's style as 'sex cum sadism'.[53]

Zorn's homage to this writer features as its performers, Anthony Coleman (piano, organ, celeste), Carol Emmanuel (harp), Bill Frisell (guitar), David Hofstra (bass, tuba), Bob James (tapes, compact discs), Bobby Previte (drums, percussion), Jim Stanley (trombone), David Weinstein (sampling keyboard), and Zorn himself (alto saxophone, clarinet). In addition, the spoken narrations scattered throughout *Spillane* are provided by actor and musician John Lurie (as the voice of Mike Hammer), and guitarist Robert Quine (as the voice

[50] Bruno Schulz, *The Collected Works of Bruno Schulz*, ed. Jerzy Ficowski (London: Picador, 1998), 22, 50.
[51] Robert L. Gale, *A Mickey Spillane Companion* (Westport, CT: Greenwood Press, 2003), ix.
[52] Max Allan Collins & James L. Traylor, *One Lonely Knight: Mickey Spillane's Mike Hammer* (Bowling Green: Bowling Green State University Popular Press, 1984), 23–30.
[53] Gale, *A Mickey Spillane Companion*, ix.

of Hammer's conscience). These narrations were written by the 'no-wave' guitarist Arto Lindsay.

Mike Hammer, the archetypal private detective who populated thirteen of Spillane's novels, epitomises the writer's style. A womanising and misanthropic vigilante with a strong yet confused sense of justice, Hammer narrates all the novels in which he features, and his monologues are generally delivered through blunt – yet at times graphic – prose. Both the style and content of Spillane's writing, as well as the type of character Hammer embodies, is encapsulated in the following excerpt of the crime novel *One Lonely Night*:

> They heard my scream and the awful roar of the gun and the slugs tearing into bone and guts and it was the last they heard. They went down as they tried to run and felt their insides tear out and spray against the wall. I saw the general's head splinter into shiny wet fragments and splatter over the floor. The guy from the subway tried to stop the bullets with his hands and dissolved into a nightmare of blue holes.[54]

There are multiple reasons why Zorn chose Spillane as a dedicatee, ranging from the strictly musical – 'I picked Mickey Spillane because it had elements of jazz, and jazz was very important to me; it had elements of soundtrack, and I always loved movie soundtracks; it had that kind of sleazy rhythm-and-blues edge that I always loved'[55] – to the biographical – 'and it's about New York, and I lived in New York all my life'.[56]

Although inspiration for Zorn's *Spillane* is clearly sourced from its eponymous writer – with Zorn describing the music as a 'Distillation of *all* the books' evoking 'scenes [that] are in almost every one'[57] – he has declared the prime influence to in fact be the *film noir* based on Spillane's novels (the most notable of these probably being Robert Aldrich's 1955 film *Kiss Me Deadly*).[58] Considering film adaptations of Spillane's novels to be the 'most sexist, violent, and dark' of the *film noir* genre, and hence the genre's 'peak',[59] Zorn appears to have chosen Spillane partly as a token figure of the *film noir* genre the author influenced. That *film noir* is pertinent to Zorn's *Spillane* is also supported by the cover of its initial 1987 release, which featured a shot of Japanese actor Joe Shishido, a figure known for his portrayals of lone detective characters in yakuza films (which were largely indebted to *film noir*). I

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[54] Quoted in, Umberto Eco, *Six Walks In The Fictional Woods* (Cambridge, MA: Harvard University Press, 1994), 55.
[55] Zorn, in Duckworth, *Talking Music*, 469.
[56] Zorn, in Duckworth, *Talking Music*, 469.
[57] Zorn, in Edward Strickland, *American Composers: Dialogues on Contemporary Music* (Bloomington: Indiana University Press, 1991), 134.
[58] Zorn, in Duckworth, *Talking Music*, 466.
[59] Zorn, in Duckworth, *Talking Music*, 466.

therefore consider *Spillane*'s dedicatees to not only be Spillane the writer, but also the *film noir* genre in general.

Hypertextual Connections

Numerous links between the sounds of Zorn's *Spillane* and its dedicatee's world can be elucidated. Many sound blocks in *Spillane* predictably borrow sounds that are common to *film noir*, including of gunshots, screams, car horns, industrial noise, trains, dogs barking, crashes, and jazz music. Robert Miklitsch has noted how all these sounds are common to the *film noir* genre, and their use by Zorn therefore provides a generally 'noirish' aural landscape for his composition.[60]

Many sounds in *Spillane* also relate to themes or tropes that are common in *film noir* and detective novels. This is the case for the woman's laughter heard in SB14 and the aural evocation of a boxing ring in SB13 – which refer to the trope of the *femme fatale* and the peculiar subgenre of 'boxing-*noir*' respectively. Other sounds have more particular links to their dedicatees; for instance, the footsteps and high-pitched drone heard in SB23 imitates the soundtrack of a scene in *Kiss Me Deadly* where Hammer is being stalked. Meanwhile, the clarinet part of SB58 quotes the opening phrase of the jazz ballad *Angel Eyes*, which was used in the *film noir*, *Jennifer*. Perhaps the clearest aural quotation in Zorn's *Spillane* is the arrangement of Nelson Riddle's theme tune for the television series *Route 66*, performed by Zorn and his ensemble in both SBs 2 and 59.

Links to Mickey Spillane's written oeuvre are also identifiable. The expressive piano playing of SB44, for example, recreates the piano improvisations of the boy genius-come-murderer Ruston York from Spillane's novel *The Twisted Thing*.[61] Out of the same book comes the following passage, 'The needle came down and soft Oriental music filled the room', suggested by SB52 of Zorn's *Spillane*, which features both the genre (that is, vaguely 'Oriental' music) and the mode of reproduction (a record player) mentioned by this passage.[62] Meanwhile, the bells of SB37 can be linked to the sounds Hammer hears in his dreams in *One Lonely Night*: where 'Only the bells were left, a hundred bells that called for me to come

[60] Robert Miklitsch, *Siren City: Sound and Source Music in Classic American Film Noir* (London: Rutgers University Press, 2011), 61–73.
[61] Mickey Spillane, *The Mike Hammer Collection*, Vol. 3 (New York: Obsidian, 2010), 284, 345, 446.
[62] Spillane, *The Mike Hammer Collection*, Vol. 3, 376.

closer to the music'.[63] Meanwhile, the scream heard at the very beginning of *Spillane* evokes the opening of *The Body Lovers*: 'I heard the scream through the thin mist of night.'[64]

Other links to Spillane's world are more thematic or oblique; for example, the pseudo-religious organ music in SB53 is connected to Max Collins and James Traylor's interpretation of Hammer as a perverse enforcer of God's justice,[65] whilst the Slavic conversation in SB45 suggests the anti-Communist plot of *One Lonely Night* – representative of Mickey Spillane's own politics. Whist less obvious through hearing alone, SB5 is an alternative sound-track for Michael Cimino's 1985 neo-noir *Year of the Dragon* (though the sounds of dripping water are the only consistency between the original sound-track and Zorn's reimagining). Zorn mentions this in *Spillane*'s album liner notes:

> Other times I thought of a scene from a movie like Year of the Dragon, and I wrote: 'Scene of the crime #1 – high harp harmonics, basses and trombone drone, guitar sonorities, sounds of water dripping and narration on top'. That image had its origins in the scene where Mickey Rourke, who plays a Polish detective in Chinatown, goes down into the bean sprout cellar and discovers the body.[66]

The liner notes for this album also state that a sound block featuring keyboard player Anthony Coleman is an 'alternative sound-track' for the opening scene of Edgar G. Ulmer's 1945 noir *Detour*; however, it is unclear which sound block this refers to.

In §5.5, I discuss a few more hypertextual references for *Spillane* that have not been noted here. These have been relegated to the later section due to their relevance to the interpretation of *Spillane* that I give there.

Narrations

Unlike most other *Ur* file card works, the narration in Zorn's *Spillane* is not directly borrowed from its dedicatee's world; instead, it was written especially for the piece by guitarist Arto Lindsay in a style reminiscent of both Hammer's monologues in Spillane's novels and the voice-over narrations of *film noir*. The narrations in *Spillane* are delivered by two narrators, the saxophonist and actor John Lurie in the role of Hammer delivers the majority, whilst guitarist Robert Quine delivers those belonging to Hammer's conscience.

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[63] Spillane, *One Lonely Night* (New York: Signet Books, 1951), 6.
[64] Spillane, *The Body Lovers* (New York: Signet Books, 1967), 2. See also, Zorn, in Duckworth, *Talking Music*, 468.
[65] Collins & Traylor, *One Lonely Knight*, 76–78.
[66] Zorn, liner notes to *Spillane*.

These narrations have been transcribed in Table 2.2 below and are of utmost importance to the interpretation of *Spillane* that I provide in §5.5.

SB	**Narration**
5	(Mike Hammer) 'You kill ten guys one of them is bound to come back. He doesn't know how dead he is. He runs after you and grabs your gun. You better wake up.'
9	(Mike Hammer) 'If your brain waited this long to talk to your hand a cigarette would burn right through your fingers. That's too long. I feel like I just smoked a deck of cigarettes and forgot to blow out the smoke.'
12	(Mike Hammer) 'Stupid idiots. I hate the rain. I hate people like that. They don't know how wet the rain can get.'
22	(Mike Hammer's conscience) 'If I shut my eyes, I feel like I'm back in Indiana. Then I open them, and I want to take the next guy I see and rip the ribs right out of his chest. I want to take this crowd and mash it together like a sack of potatoes.'
26	(Mike Hammer) 'I put his head where his wallet used to be.'
31	(Mike Hammer) 'The noise was so loud I didn't know if the bullet hit me or not' (Mike Hammer's conscience) 'it didn't but you might wish it had' (Mike Hammer) 'Thanks. A real friend will always tell you after it's too late to do anything.'
42–43	(Mike Hammer) 'I couldn't let them see me get sick. What I wasn't saying was making my stomach pitch. I got back in the car before I opened my mouth. The gun bucked back like she did. She didn't have room for any pockets. There was a party of bullets going on inside her shirt.'
46	(Mike Hammer) 'Where are the men with their sleeves rolled up and their knuckles split open? They ripped the stuffing out of my mattress, but they didn't touch the sheets on my bed.'
55	(Mike Hammer) 'There are only so many ways a woman can undress. I thought I'd seen them all.'

Table 2.2. Narrations for *Spillane.*

2.2.3. *Interzone* (2010)

Interzone (2010) is dedicated to painter Brion Gysin (1916–1986) and writer William S. Burroughs (1914–1997), whose work Zorn encountered in the late 1960s.[67] Burroughs' short

[67] Tzadik, 'Interzone', accessed August 18, 2020, http://www.tzadik.com/index.php?catalog=7387.

story collection also entitled *Interzone* provides Zorn's composition with its name, and the musicians who contribute to this homage are Kenny Wollensen (percussion), John Medeski (keyboards), Trevor Dunn (basses), Ikue Mori (electronics), Cyro Baptista (percussion), Marc Ribot (guitars, banjo, sinter, and cümbüs), and Zorn himself (saxophone).

Interzone's first dedicatee, William S. Burroughs, is often considered one of the most influential experimental writers of the mid-twentieth century. A member of the 'Beat Generation' – a group of American writers who emerged in the late 1940s – Burroughs penned novels that contained highly evocative and transgressive imagery depicting drug use, homosexuality, occultism, and bureaucratic control. Stylistically experimental in nature, Burroughs deployed stream-of-consciousness and other modernist techniques, whilst at the same time being heavily influenced by science-fiction and the well-founded traditions of literary satire and the picaresque novel.[68] Typical of early twentieth-century American ex-patriot writers, Burroughs spent extended periods of time in New York, London, Paris, Mexico City, and Tangier, eventually settling in Lawrence, Kansas. Having developed a heroin addiction in the 1940s – which he sporadically maintained for the rest of his life – Burroughs' writing drew comparisons between the control morphine has over an addict and the control-mechanisms used by bureaucratic institutions.[69]

Spending parts of his childhood in England, Canada and the United States, Gysin continued a nomadic existence throughout his life, living – like Burroughs – in New York, London, Paris, and Tangier. Whilst residing in 1930s Paris, Gysin associated with the Dadaists and Surrealists, though was excommunicated from the latter group by its leader André Breton. Gysin's paintings eventually developed into a more abstract style implementing calligraphy, collage, and the repetition of images.[70] Repetition also features in Gysin's literary experiments, such as his 'permutation poems', which rearrange a small set of words in different orders to obtain multiple, often contradictory meanings.[71] Gysin also

[68] Zorn's file card composition *Spillane* has also been compared to the picaresque novel; see Strickland, *American Composers*, 127.
[69] Paul H. Wild, 'William S. Burroughs and the Maya Gods of Death: The Uses of Archaeology', in *College Literature* 35, no. 1 (2008): 44.
[70] James W. Grauerholz, 'Gysin, Brion', *Grove Art Online*, (Oxford University Press), accessed August 18, 2020, http://www.oxfordartonline.com/groveart/view/10.1093/gao/9781884446054.001.0001/oao-9781884446054-e-7000035864.
[71] Jason Weiss, *Back in No Time: The Brion Gysin Reader* (Middletown: Wesleyan University Press, 2001), 79–80.

became an important figure in the development of sound poetry in the 1960s, co-founding the "Domaine Poétique" with Bernard Heidsieck and Henri Chopin.[72]

Although first meeting in Tangier in 1953, Burroughs and Gysin became more closely associated in late 1950s Paris, when both resided at what is now commonly known as 'The Beat Hotel'.[73] Together, Burroughs and Gysin developed the cut-up technique: an idea akin to the film and visual-art techniques of montage and collage (a lineage to which Zorn's file card compositions also belong). Gysin discovered that by cutting-up found texts and rearranging their dismembered fragments in a different order, new texts could be formed. On learning of this technique from Gysin, Burroughs implemented it – along with his own variation, the fold-in (where a page is folded in half and layered on top of another)[74] – in a trilogy of novels, commonly labelled the 'Nova trilogy' or 'cut-up trilogy'. This trilogy consists of *The Soft Machine*, *The Ticket That Exploded* (henceforth shortened to *Ticket*), and *Nova Express*, and the cut-up technique was also used in the collection of short stories entitled *Interzone*, after which Zorn's homage in named.[75] Burroughs and Gysin soon applied their cut-up technique to other media, including tape (with the aid of technician Ian Sommerville) and film (with director Antony Balch).[76] The similarities between Zorn's sound block style and the cut-up technique is immediately obvious, since both involve the placement of heterogeneous materials side-by-side to construct disjointed artworks.[77] Sonic similarities are also noticeable between Burroughs, Gysin, and Sommerville's tape experiments and Zorn's file card compositions (this comparison is taken up again in §6.2.1).

Interzone is unique amongst *Ur* file card compositions because it has multiple movements,[78] and features the common re-emergence of musical material. Many of the hypertextual references for Zorn's *Interzone* are to Burroughs' earlier novels, particularly *Naked Lunch*, *Interzone*, and the 'Nova trilogy', which all feature the strange psycho-

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[72] Grauerholz, 'Gysin, Brion'.
[73] Grauerholz, 'Gysin, Brion'.
[74] Burroughs & Brion Gysin, *The Third Mind* (London: John Calder, 1979), 95.
[75] Robin Lydenberg, *Word Cultures: Radical Theory and Practice in William S. Burroughs' Fiction* (Chicago: University of Illinois Press, 1987), 52.
[76] Anne Friedberg, '"Cut-Ups": A Synema of the Text', in *William S. Burroughs at the Front: Critical Reception, 1959–1989*, eds. Jennie Skerl & Robin Lydenberg (Carbondale: Southern Illinois University Press, 1991), 170.
[77] Zorn has noted this similarity himself, in Franco Minganti, 'Musica, Cinema, Letteratura e altro', in *Itinerari Oltre Il Suono: John Zorn*, 38.
[78] These three movements reflect the three novels of the Nova Trilogy – which Philippe Mikriammos appropriately called a 'false trilogy', instead considering it to be a single work – as well as the three sections of Burroughs' book *Interzone* ('Stories', 'Lee's Journals', and 'Word'). See Lydenberg, *Word Cultures*, 52; Burroughs, *Interzone* (London: Penguin, 2009), vii.

geographical location also known as Interzone. Although Zorn's composition *Interzone* is a single piece, my numbering of sound blocks will differentiate each movement – the movement number being placed before the sound block number, the two separated by a decimal point. For example, SB1.1 refers to sound block one of the first movement, SB2.3 the third sound block in the second movement etc. I should also note that, for the sake of expediency, sound blocks are linked only to singular passages from Burroughs' books (where applicable), despite Burroughs' common reuse of phrases or passages throughout his novels. For instance, the mention of a 'flute' or 'pan pipes' appears frequently in Burroughs' Nova trilogy; yet, when discussing how Zorn's sound blocks refer to such phrases, I provide only select examples. With these specifications in mind, some hypertextual associations for Zorn's *Interzone* can now be given.

Hypertextual Connections

Many of the sounds heard throughout Zorn's *Interzone* can be traced back to Burroughs' novels. Some of these include nature sounds – particularly of water, which is heard in SBs 2.1 and 2.13. These sound blocks allude to the 'sound of running water' in *Naked Lunch*;[79] the 'soft water sounds' of *Nova Express*;[80] and, how the 'Invisible passenger took my hands in dawn sleep of water' in *Ticket*.[81] SB2.13 more specifically contains the sounds of dripping water, and so suggests the 'dormitory dawn dripping water' of *The Soft Machine*,[82] or 'the sound of dripping water' in *Ticket*.[83]

The type of music heard most commonly in Zorn's *Interzone* is vaguely Moroccan or at least Arabic in nature, appearing in multiple sound blocks throughout Zorn's composition. Often it features the sounds of a breathy flute-like instrument (provided as an electronic sample), as heard in SB1.7, which has a complex web of hypertextual associations. The sound of a flute is often associated with Ramadan in Burroughs' books ('Yesterday call flutes of Ramadan' in *The Soft Machine,*[84] or 'boat cross flutes of Ramadan' in *Nova Express*[85]) and in *Ticket* a bamboo flute constantly reappears in association with homosexual encounters

[79] Burroughs, *Naked Lunch: The Restored Text* (London: Fourth Estate, 2009), 144.
[80] Burroughs, *Nova Express*, ed., Oliver Harris (London: Penguin Books, 2014), 167.
[81] Burroughs, *The Ticket That Exploded*, ed. Oliver Harris (London: Penguin Books, 2014), 141.
[82] Burroughs, *The Soft Machine*, ed. Oliver Harris (London: Penguin Books, 2014), 62.
[83] Burroughs, *Ticket*, 39.
[84] Burroughs, *The Soft Machine*, 4.
[85] Burroughs, *Nova Express*, 27.

('There was a little bamboo flute on the bed beside Bradly');[86] however, these 'flute' sounds can also be associated with Pan Pipes through knowledge of the following.

Moroccan music prominently features throughout Burroughs' novels, and this is due largely to the importance it had in the life of both Burroughs and Gysin. Gysin was responsible for 'finding' the group of Moroccan musicians called The Master Musicians of Jajouka and employing them to perform in his restaurant.[87] Gysin later introduced this group to both Brian Jones and Ornette Coleman – the former producing an album for The Master Musicians of Jajouka that earned them a certain amount of fame.[88] Indeed, SBs 1.3 and 2.24 of Zorn's *Interzone* contain the pre-recorded sounds of a busy marketplace or street, which may refer to Brian Jones' recording of The Master Musicians of Jajouka, as it included various background street-noises to deliver an essence of 'authenticity'.[89] Initially, The Master Musicians of Jajouka would perform accompanying dancers, one of them dressed in a goatskin representing the mythical figure Bou Jeloud. The group also used woodwind instruments like the ghaita – a short oboe-like instrument – and the lira – a type of flute.[90] Gysin wrongly assumed that Bou Jeloud was related to the figure of Pan, and in turn both him and Burroughs wrongly associated the lira with pan-pipes (to which Burroughs subsequently made mention in *The Soft Machine* – 'All pilots ride Pan Pipes back to base'[91] – and *Nova Express* – 'The music shifted to Pan Pipes and I moved away to remote mountain villages where blue mist swirled through the slate houses'[92]).[93] The sounds of a flute-like instrument in Zorn's *Interzone* can hence be linked back to this network of associations.

Aside from Moroccan or 'Arabic' music, the most common genre used in Zorn's *Interzone* is rock music, which appears either in its common, blues-based variety (SB3.11); as a highly disjointed and atonal type (SBs 1.5 and 2.3); or, using Middle Eastern scales (SBs 1.3; 2.6). The high level of distortion used in this rock music is akin to that implemented by bands from the late 1960s like Black Sabbath, Vanilla Fudge, and Steppenwolf, for whom the term 'heavy metal' was originally coined. This term is often traced back to Burroughs' novels

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[86] Burroughs, *Ticket*, 28.
[87] Burroughs & Gysin, *The Third Mind*, 37.
[88] Philip Schuyler, 'Joujouka/Jajouka/Zahjoukah: Moroccan Music and Euro-American Imagination', in *Mass Mediations: New Approaches to Popular Culture in the Middle East and Beyond*, ed. Walter Armburst (Berkeley: University of California Press, 2000), 154–155.
[89] Burroughs, 'Rolling Stone Interview', in *Burroughs Live: The Collected Interviews of William S. Burroughs 1960–1997*, ed. Sylvère Lotringer (Cambridge, Mass.: Semiotext(e), 2001), 167.
[90] Schuyler, 'Joujouka/Jajouka/Zahjoukah', 147.
[91] Burroughs, *The Soft Machine*, 150.
[92] Burroughs, *Nova Express*, 43.
[93] Schuyler, 'Joujouka/Jajouka/Zahjoukah', 152.

where it refers to heroin, and the character 'The Heavy Metal Kid'.[94] In *Ticket* and *Nova Express* the term 'metal music' was also used in passages like 'The Insect People of Minraud with metal music'[95] and 'pulsing to metal music'.[96] Zorn's use of heavy rock music may therefore refer to the etymology of this genre-label and its origin in Burroughs' books.

Free jazz is also a style common to Zorn's *Interzone* – apparent in SB1.11 and 2.15; variants of free improvisation also occur in SB1.10 and 3.5. The prevalence of Zorn's saxophone playing in the improvisation of SB1.10 is worth highlighting, as it brings to mind the 'adjourn to a second-run night spot where they sit shabby and portentous drinking wine vinegar and eating lemons to confound the Tenor Sax' – found in *Naked Lunch*.[97] More generally, jazz music is closely linked to the Beat Generation, who drew inspiration from contemporary jazz, frequenting the clubs in which it was played and sometimes collaborating with the musicians. Gysin, for instance, released an album in 1981 with the experimental jazz saxophonist and composer Steve Lacy, who set many of Gysin's poems to music.[98] The bell chimes in SB2.19 can meanwhile relate to the reoccurrence of a 'Ding dong bell' in the cut-ups of *Ticket* (e.g. '"Man, like good bye"-Ding dong bell- Silence').[99]

One of *Interzone*'s most notable sounds – a gun being cocked and fired – is heard both at the beginning of the piece, in SB1.2, and towards its end in, SB3.6. This sound relates to Burroughs' obsession with firearms, which he constantly carried on his person. Burroughs also – partly through the influence of Gysin – took up painting later in life, creating a series of so-called shot-gun paintings (where cans of paint were placed in front of wooden boards and shot at to achieve unpredictable arrangements of colour).[100] The sound of gunfire can also be connected to Gysin's sound-poem *Pistol Poem*, which is constructed from the sounds of pistol shots heard at varying distances.[101] However, the most notable dedicatee-oriented reference for the gunshot-sounds in Zorn's *Interzone* is Burroughs' well-known killing of his wife Joan Vollmer, in Mexico City, 1951. This reference is of key importance to the

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[94] Deena Weinstein, 'Just So Stories: How Heavy Metal Got Its Name – a Cautionary Tale', in *Rock Music Studies* 1, no. 1 (2014): 37–39. Note that Weinstein claims the phrase 'heavy metal' was not associated with music in Burroughs' books. She neglects, however, to address Burroughs' use of the term 'metal music' in *Ticket* and *Nova Express*.
[95] Burroughs, *Nova Express*, 134.
[96] Burroughs, *Ticket*, 70.
[97] Burroughs, *Naked Lunch*, 174.
[98] John Corbett, 'Nothing Is True; Everything Is Permuted: The Brion Gysin/Steve Lacy Songbook', in *Discourse* 20, no. 1/2 (1998): 110–123. Lacy was also an early influence on Zorn; see Zorn, in Gagne, *Soundpieces 2*, 512.
[99] Burroughs, *Ticket*, 145.
[100] Sylvère Lotringer, *Burroughs Live*, 650–651.
[101] Weiss, *Back in No Time*, 79.

interpretation of *Interzone* that I give in §5.4, and it will be discussed there in more detail along with numerous other hypertextual associations not mentioned here.

2.2.4. *Dictée* (2010)

Dictée is dedicated to artist, writer, and filmmaker Theresa Hak Kyung Cha (1951–1982), and is realised by Zorn (operating foley effects and samples) in collaboration with Sylvie Courvoisier (piano, French narration), Okkyung Lee (cello, Korean narration), Ned Rothenberg (shakuhachi, bass flute, clarinet), and Kenny Wollesen (vibes, percussion, 'wollesonics').[102]

Born in Busan, Korea in 1951, Cha immigrated with her family to San Francisco at a young age. Whilst living in San Francisco she attended a Catholic girl's school – a seemingly inconspicuous element of her childhood that would nonetheless reappear throughout her artistic work. Cha went on to study both comparative literature (with an emphasis on French literature) and visual art at the University of California, Berkeley, and in 1978 studied at the *Centre d'Études Américain du Cinéma* in Paris, where she learnt from psychoanalytic film theorists Christian Metz and Raymond Bellour.[103] Whilst in Paris, Cha edited the book *Apparatus*, which compiled essays by filmmakers such as Sergei Eisenstein, Huillet Straub, Dziga Vertov, and Maya Deren with the psychoanalytic and post-structuralist film theory of Metz, Bellour, Roland Barthes, Marc Vernet, and Jean-Louis Baudry.[104]

Cha's multidisciplinary training was to greatly affect her artistic output, which was in a variety of media including the novel, poetry, performance art, conceptual art, and film, and Cha would also combine these media or attempt to emulate one within the another. An interest in psychology and dreams (both directly linked to film by the writers in Cha's *Apparatus*) is also present in Cha's output, as well as an awareness of post-structuralist ideas regarding the role language plays in the construction and/or displacement of the self. As Lawrence Rinder notes: 'The central theme of Cha's art is displacement', and she often treats 'this theme symbolically, representing displacement through shifts and ruptures in the visual and linguistic forms of her works'.[105] These 'shifts and ruptures' often display the fragmentation of memory, whether of the individual or of a community. Cha's work often

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[102] 'Wollesonics' refers to percussion instruments invented by Wollesen.
[103] Lawrence Rinder, *Guide to the Theresa Hak Kyung Cha Collection 1971–1991* (Berkeley: University of California Press, 2001), 2.
[104] Theresa Hak Kyung Cha (ed.), *Apparatus: Cinematographic Apparatus, Selected Writings* (New York: Tanam Press, 1980).
[105] Rinder, *Guide to the Theresa Hak Kyung Cha Collection*, 3.

meditates on the fragmentation of a collective Korean memory by French, Japanese, and American cultural and imperial colonialism, and the collective memory of women, fragmented by patriarchal discourse and society. Both of these broader issues were directly relevant to Cha's own life and identity.

Many of these themes were explored in Cha's 1980 experimental novel *Dictée* (after which Zorn's homage in named). The title of this novel refers to the dictation exercises common to teaching both French and Korean, and the book is written primarily in French and English – the two languages imposed on Cha as part of her cultural displacement. Divided into nine parts, each named after a Greek Muse, *Dictée* incorporates multiple mediums (literary and visual), as well as various genres and themes, including 'narrative sections, poetry, visuals, modern Korean history, mythology, French Catholicism, [and] Carl Dreyer's films'.[106] Despite consisting largely of autobiographical fragments, Cha's *Dictée* is narrated through multiple 'voices', including those of Cha's mother (Hyung Soon Huo), Joan of Arc, Demeter and Persephone, St Thérèse, Gertrud (from Dreyer's film of the same name), and the Korean revolutionary Yu Guan Soon.

Hypertextual Connections

Many of the sounds in Zorn's *Dictée* can be connected to the experimental writings and films that Cha made throughout her career; for instance, sounds of the wind (SB8; 12; 22), static (SB26), or birds singing (SB17; 21) all (along with the sounds of water, considered in more detail below) appear in the soundtrack of Cha's 1975 film *Mouth to Mouth* as well as Zorn's homage. These sounds are also linked to the following words from Cha's novel, *Dictée*: 'the wind, the dawn or dusk the clay earth and traveling birds south bound birds',[107] and to her poem *Exilée*: 'white noise / white wind'.[108] Cha's involvement with cinema is similarly alluded to by the film projector sounds that run throughout SBs 9 and 21, whilst fan sounds in SBs 4 and 34 are also heard in Cha's soundtrack for her film *Secret Spill*. Cha's prose poem *i have time* accounts for the typewriter heard in SB21, as the poem features the following line, 'rewind the tape to the same song to compete with the sound of this typewriter'.[109] The sound

[106] Sue J. Kim, 'Narrator, Author, Reader: Equivocation in Theresa Hak Kyung Cha's "Dictee"', in *Narrative* 16, no. 2 (2008): 164.
[107] Theresa Hak Kyung Cha, *Dictée* (Berkeley: University of California Press, 2001), 48.
[108] Cha, *Exilée/Temps Morts: Selected Works* (Berkeley: University of California Press, 2009), 35.
[109] Cha, *Exilée/Temps Morts*, 124. The poem *view from a willow tree paris* may also be a source of inspiration for the typewriter sounds, as it contains the lines 'letters typed on paper / keys a few sounding'; see Cha, *Exilée/Temps Morts*, 139.

of sawing wood heard in SB18 meanwhile connects to the following passage from Cha's *Dictée*, 'scraping on wood to break stillness'.[110]

Certain sounds in Zorn's *Dictée* more specifically relate to Cha's interest in time, its fragmentation, and the conjunction of its subjective and objective manifestations. For instance, the clocks ticking in SBs 28; 29; and 34 refer to Cha's 1976 performance piece *From Vampyr*, where 'there is a clock ticking to establish Real Time'.[111] The sound of sand being moved around or shaken in SBs 30 and 31 also connotes the passage of time, and is linked to Cha's 1980 work *Untitled (sand grain story)* as well as her poem *the sand grain story*.[112] The chimes heard in SB12 similarly render the passing of time and Cha's multi-media work *photo-essay* provides a hypertextual source, as it mentions 'occasional clock bells.'[113]

The sounds of dripping or running water in SBs 2; 11; 23; 26; and 33 have a network of hypertextual associations. Lawrence Rinder notes that in *Mouth to Mouth* Cha uses the sounds of 'hypnotically gurgling water and the erasure performed by the video snow' to suggest 'a loss of language over time'.[114] More specifically, the sounds of dripping water in Zorn's composition often accompany the sound of a light tapping on wood, together emulating a bamboo drip-irrigation system that in turn evokes a vaguely Eastern setting. Additionally, Rinder notes how water often represents both dreams and memory in Cha's work (associations she inherited from the French symbolists),[115] and water is also connected to Cha's interest in *écriture feminine*, which often associates water with femininity and a 'fluid' approach to history – as something that flows through its scribes' own subjectivity.[116] These water sounds will be given further attention in my interpretation of *Dictée* in §5.2.

Musical styles relevant to Cha's world also appear throughout Zorn's *Dictée*, and many of these represent particular places or cultures. The composition begins with Zorn's ensemble imitating Sinawi music, a genre generally performed at Korean *Ssikkim kut* shaman

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[110] Cha, *Dictée*, 179.
[111] Rinder, *Guide to the Theresa Hak Kyung Cha Collection*, 25.
[112] Cha, *Exilée/Temps Morts*, 89–90.
[113] Cha, *Exilée/Temps Morts*, 102.
[114] Lawrence Rinder, 'The Plurality of Entrances, the Opening of Networks, the Infinity of Languages', in *The Dream of the Audience: Theresa Hak Kyung Cha (1951–1982)*, ed. Constance Lewallen (Berkeley: University of California Press, 2001), 18.
[115] Rinder, 'The Plurality of Entrances', 38.
[116] Mayumo Inoue, 'Theresa Hak Kyung Cha's "Phantomnation": Cinematic Specters and Spectral Collectivity in Dictée and Apparatus', in *Criticism* 56, no. 1 (2014): 70.

ceremonies intended to cleanse the dead, led by a female shaman called a *tanggol*.[117] This pseudo-Sinawi music in Zorn's *Dictée* reappears at evenly-spaced intervals throughout the work – at SBs 1; 16; and 25 – and Zorn's composition also features the subtitle 'Cha Ssikkim Kut'. Given Cha's tragic death at the hands of a stranger in 1982, this subtitle suggests that Zorn's composition is meant as a type of *Ssikkim kut* for Cha, commemorating her death.[118]

The presence of Shakuhachi in SBs 5; 19; and 27 is more ambiguously connected to Cha. The use of a Japanese instrument may be intended to represent the Japanese colonisation of Korea in the first half of the twentieth century, which Cha gave a great deal of attention to in her novel *Dictée*. However, it is also possible that the use of Shakuhachi is simply to evoke a generally Oriental atmosphere, or even a specifically Korean one – used in lieu of an available Tonsu or another Korean instrument.[119]

Western musical styles also appear in Zorn's *Dictée*; for instance, the chanting in SBs 13 and 34 – which hypertextually alludes to the *novena* prayer ceremony as it appears in Cha's novel *Dictée* ('the single file waits at the door of the chapel … The signing has begun').[120] Cha's novel also regularly references Carl Dreyer's film *Gertrud*, in which the titular character falls in love with a famous pianist. This may account for the prominent use of piano in Zorn's homage, and many of the atonal passages provided by Courvoisier echo Jørgen Jersild's soundtrack for Dreyer's film. A line from Cha's book – 'He plays the piano, his own composition as he would on the ancient string instrument'[121] – also acts as a hypertextual connection for the common pairing of Courvoisier's piano with Lee's extended cello techniques. Meanwhile, the last sound block of Zorn's *Dictée* (SB36) is composed in what could be called a minimalist or post-minimalist style, which resembles Cha's common use of word repetition and permutation. Cha's use of repetition, according to Rinder, shows 'How words and meaning are *constructed* in the language system itself, by function or usage, and how transformation is brought about through manipulation … repetition, and reduction to minimal units.'[122]

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[117] Mikyung Park, 'The Case of Chindo *Ssikkim kut* (Cleansing Rituals)', in *Ethnomusicology* 47, no. 3 (2003): 355, 364.
[118] This is of course a rather contentious operation and raises the question as to whether Zorn and his ensemble are entitled to perform such an act.
[119] Something similar occurs in *Interzone*, where a Turkish cümbüş is used to create a generally Middle Eastern atmosphere, despite the fact that hypertextual associations are specifically directed towards Morocco and Tangier – where the dedicatees William S. Burroughs and Brion Gysin had lived.
[120] Cha, *Dictée*, 19.
[121] Cha, *Dictée*, 108.
[122] Rinder, 'The Plurality of Entrances', 20.

Cha's interest in language and its limitations is also pertinent to the sounds that emanate from the body in Zorn's *Dictée*; these include the sighs of SB29 and the screams in SB32. As Hyo K. Kim notes, Cha's *Dictée* 'experiments with the connections between body and language'[123] and how language conditions the very bodies from which it emerges. Yet, Cha's work also considers how the body may resist language and cause the latter to break down. The surplus value of the body as that which cannot be co-opted by signification (what Barthes called the 'grain of the voice'[124]), is indeed present in the following passage of Cha's *Dictée*, 'Contractions. Noise. Semblance of noise. Broken speech … Cracked tongue. Broken tongue … Swallows. Inhales. Stutter. Starts. Stops before starts'.[125] The bodily utterances of SBs 29 and 32 can therefore be linked to Cha's general interest in the body and its ability to resist language's incessant signification.

Narrations

Cha's exploration of language is also pertinent to Zorn's use of narration in *Dictée*. The two languages used for these narrations are Korean and French – the first being Cha's mother-tongue, whilst the latter is often used in her writings. In Table 2.3 I provide English translations for these narrations whilst noting the original language in which each is delivered.

SB	**Narration**
2	(In French) 'There. Then. Years after. Uncertain if the rain. Comma.'
6	Scrambled, indecipherable narration in French and Korean.
7	Semi-decipherable narration in French and Korean – one voice in each speaker.
12	(In French) 'Without a doubt she knows. She knows all along.'
20	(In Korean) 'a, b, c, d, e.'
21	(In French) 'Images only. Alone. Images. The sign in the rain I listened the speaking no more than rain having become snow.' 'True or not true. No longer possible to say.'
25	(In Korean) 'Hey. Tears. Silence.'
34	(In French) 'Signs. The pauses. From breaths. All assembled as one. Just one.'

[123] Hyo K. Kim, 'Embodying the In-Between: Theresa Hak Kyung Cha's "Dictee"', in *Mosaic: An Interdisciplinary Critical Journal* 46, no. 4 (2013): 128.
[124] Roland Barthes, 'The Grain of the Voice', in *Image, Music, Text*, trans. Stephen Heath (London: Fontana Press, 1977), 179–189.
[125] Cha, *Dictée*, 74–75.

Table 2.3 *Narrations for* Dictée.

These texts are hypertextually linked to Cha's world, with the majority originating from the pages of her novel *Dictée*. In Zorn's composition, however, these narrations are typically delivered in a language different to that of the original, and in many instances, Zorn has rearranged Cha's original texts into a different order. The narrations of SBs 2 and 21, for instance, are quotations of French passages found throughout Cha's *Dictée*.[126] SB12's narration is a French translation of an English passage from the same book,[127] and SB34's narration is a rearrangement of words used in the 'Urania' section of this novel[128] – the same applies to the Korean narration in SB25, provided by Lee, which contains words like 'tears' and 'silence'.[129]

Some of the ways in which the narrations of Zorn's *Dictée* are delivered also refer back to Cha's world. The Korean and French narrations of SB7 – where the two narrators are stereoscopically split between speakers – use words common to the 'Urania' section of Cha's *Dictée* (although they are jumbled into a new order). The stereoscopy of this sound block imitates the 'Urania' section's doubled presentation of words on adjacent pages – once in French, then in English. SB6 meanwhile electronically scrambles its narration to the point of total indecipherability, hypertextually alluding to Cha's performance/sound-art-work *Life Mixing*, where she processed spoken words through a synthesiser.[130] In SB20 Lee recites the alphabet in Korean, which refers to Cha's experimental video *Mouth to Mouth*, where Cha silently mouths Korean vowels.[131]

2.2.5. *Liber Novus* (2010)

Coupled on the same album as *Dictée* is *Liber Novus*, dedicated to the Swiss psychoanalyst C. G. Jung (1875–1961) and inspired by his 'Red Book', alternatively titled *Liber Novus*, which was posthumously published in 2009. I use the double-title of Jung's book to differentiate between it and Zorn's composition – Jung's text will henceforth be referred to as the 'Red Book' whilst Zorn's composition is called *Liber Novus*. The musicians who perform

[126] Cha, *Dictée*, 1, 69, 71, 73.
[127] Cha, *Dictée*, 150.
[128] Cha, *Dictée*, 66–75.
[129] Cha, *Dictée*, 53, 58, 69, 73, 82, 104, 158.
[130] Rinder, *Guide to the Theresa Hak Kyung Cha Collection*, 23.
[131] See Rinder, 'The Plurality of Entrances', 18.

on *Liber Novus* are Stephen Gosling (piano), John Medeski (organ), David Slusser (sound effects), Kenny Wollesen (percussion), and Zorn himself, as a narrator.

Born in Kesswil, Switzerland, Jung was an early progenitor of psychoanalysis. He began his career working in the Burghölzli hospital under Eugen Bleuler and was an early researcher of word-associations. Through his study in this field Jung became associated with Sigmund Freud and maintained a close intellectual relationship with him for some time. However, Jung eventually distanced himself from Freud and the latter's theoretical emphasis on childhood sexuality, developing his own set of ideas steeped in mythological 'archetypes'. One of the key discrepancies between Jung and Freud concerned their attitudes toward religion and mystic or occult experiences, to which Jung attributed greater credibility and attention than did his Viennese counterpart. As a result, Jung's legacy has emerged not only through psychoanalytic circles, but also via practitioners of so-called 'New Age' spiritualism.[132]

Jung's interests in mysticism were fostered by his own personal experiences, when in 1913, soon after his break with Freud, Jung had a series of visions. The first depicted a devastating flood that spread throughout Europe, killing thousands (and Jung later felt that this vision predicted World War I).[133] The continuation of similar hallucinations led to their eventual documentation in his book entitled *Liber Novus* or the 'Red Book'. Together these visions narrate a spiritual journey, where its narrator (Jung himself) encounters various biblical and mythological figures (such as Philemon, Salome, Elijah, etc.) from whom he obtains mystic knowledge of the self. Jung later provided commentary to illuminate these cryptic, hallucinatory episodes, and whilst the majority of his visions occurred between 1913 and 1914, Jung later added a final section entitled 'Scrutinies' in 1917. Jung continued to edit the book up until 1930,[134] though due to its highly personal nature the 'Red Book' was not published until 2009, well after Jung's death.

Despite its posthumous publication, Jung's 'Red Book' germinated many of the ideas he would eventually elaborate into psychoanalytic theories.[135] These included an interest in self-development through spiritual means, which found its key historical analogy, for Jung, in

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[132] Sonu Shamdasani, introduction to *The 'Red Book': Liber Novus* (New York: W. W. Norton & Co., 2009), 193.
[133] Shamdasani, introduction to *The 'Red Book',* 198.
[134] Shamdasani, introduction to *The 'Red Book',* 207, 219.
[135] C. G. Jung, *The 'Red Book'*, vii.

the alchemical process. Jung also encouraged the psychotherapeutic use of imagination, via a method he called 'active imagination'.

Hypertextual Connections

Liber Novus opens with an interphonographic recording of Indian music, pointing to Jung's interest in Indian culture and its spiritualist traditions. Similar 'spiritualist' connotations also adhere to the organ music heard in SBs 2; 16; and 21, and the church and prayer bells of SBs 8 and 20. The chanting heard in SB6 – first of a more Occidental variety before changing to a style suggesting the Orient – also has spiritualist associations. However, this chanting more specifically refers to Jung's 'Red Book', where, following the narrator's encounter with an anchorite in the desert, there is mention of how '*when you sleep, you rest, like everything that was, and your dreams echo softly again from distant temple chants* [sic.]'.[136] The water sounds accompanying the organ in SB2 also refer to Jung's 'Red Book'. The dedicatee-oriented connection for this sound block is placed at the beginning (as is SB2 in Zorn's homage) of the book where the following biblical quote from Isaiah 35:1–8 is given:

> *for in the wilderness shall waters break out, and streams in the desert. And the parched ground shall become a pool, and the thirsty land springs of water: in the habitation of dragons, where each lay, shall be grass with reeds and rushes* [italics in original].[137]

The water sounds in Zorn's composition are one of many 'sound effects' in *Liber Novus*, provided by Slusser. These sound effects are distinctly cinematic and many of them evoke situations locatable in the 'Red Book' – for instance, SBs 10; 11; 14; 15; and 16, contain the sounds of thunder and/or rain. These sounds appear in two groups, located in the composition's first and second halves respectively – those in SBs 10–11 and those in SBs 14–16. These rain sounds refer to two passages from the 'Red Book', which likewise appear in the book's first and second halves. The first passage describes how:

> a terrible rain swept down …The rain is the great stream of tears that will come over the peoples, the tearful flood of released tension after the constriction of death had encumbered the peoples with horrific force. It is the mourning of the dead in me, which precedes burial and rebirth. The rain is the fructifying of the earth, it begets the new wheat, the young, germinating God.[138]

[136] Jung, *The 'Red Book'*, 269. See also page 270: 'you prepare to sleep through the millennia like everyone else, and you sleep down into the womb of the millennia, and your walls resound with ancient temple chants.'
[137] Jung, *The 'Red Book'*, 229.
[138] Jung, *The 'Red Book'*, 242.

The second passage mentions how 'The flowing stream becomes a lake and an ocean / that has no outlet, unless its water rises to the sky as steam and falls from the clouds as rain.'[139]

The end of SB11, where a galloping horse is heard, followed by a loud creaking sound, alludes to another passage from Jung's 'Red Book' – one describing the arrival of the 'Red One', a pagan figure akin to the devil:

> It comes nearer on a winding road, disappearing for a while in forests and reappearing again: it is a horseman in a red coat, the red horseman. He is coming to my castle: he is already riding through the gate. I hear steps on the stairway, the steps creak'.[140]

Another mythological figure encountered in the 'Red Book' is Izdubar (or Gilgamesh), whose presence is announced via 'a mighty booming' that 'resounds from the other side of the mountain like ore being pounded. The sound gradually swells, and echoes thunderously in the mountain',[141] and this description is imitated by the percussive sound at the end of SB3. The very final sound heard in *Liber Novus* is a rustling akin to the turning of a book's page. This may refer to the 'Red Book' itself as an object – the final sound bringing the listener out of the book's content to suggest the very act of its being read.

By far the most common sounds heard in *Liber Novus* are animal sounds, and throughout the 'Red Book' animals appear as symbols of archetypes or unconscious states; Jung later found that these animal archetypes also appeared in alchemical treatises. However, as these animal sounds are key to my interpretation of *Liber Novus*, I discuss their symbolism in §5.3.2.

Narration

Liber Novus contains only one instances of spoken word narration, located in the middle of the piece (see Table 2.4). This narration is provided by Zorn in SB14, who recites in German a passage from Jung's 'Red Book' (there is, however, also an interphonographic recording of Jung himself speaking in SB15).

SB	**Narration**
14	(In German) 'Night sinks blue from above, Earth rises black from below.'

[139] Jung, *The 'Red Book'*, 315.
[140] Jung, *The 'Red Book'*, 259.
[141] Jung, *The 'Red Book'*, 278.

Table 2.4 Narration for *Liber Novus*.

❖

This chapter has discussed some of the connections between Zorn's *Ur* file card works and their dedicatees' worlds. The 'places' within dedicatee-worlds to which sound blocks and other aspects of Zorn's homages refer are their contents, signifieds or meanings. The next chapter considers how a listener might recognises these dedicatee-oriented meanings when listening to Zorn's sound blocks. Many of the connections to dedicatee-worlds that I have just given will also aid the hermeneutic analyses provided in Chapter Five.

Chapter Three:

A Dedicatee-Oriented Listener

> Music is not just notes on a page, it's not just pitches in the air. It's got to have some kind of cultural resonance to it.
>
> - John Zorn, *Soundpieces 2* (1993)[1]

Having connected sound blocks to certain aspects of dedicatee-worlds (of the life, work, and the discourse around them) in the previous chapter, I now provide a theory as to how these connections might be made as part of a listening experience. Because hearing file card compositions in relation to their dedicatees is intended by Zorn himself, the listener discussed here is a type of 'implied listener'. The implied listener is a notion taken from Eero Tarasti, who uses the term to refer to an abstract or idealised listener suggested by a particular work (and who is hence distinct from any actual listener).[2]

For the implied listener under consideration, sound blocks are related to dedicatees – a form of understanding I first explore in semiotic terms (§3.1). Using the ideas of linguist Louis Hjelmslev, sounds will be considered the expressions of sound blocks as signs, whilst those aspects of dedicatee-worlds that I discussed in the previous chapter will be contents. I then explain how dedicatee-oriented sound blocks are understood temporally – how sound

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[1] Zorn, in Cole Gagne, *Soundpieces 2: Interviews with American Composers* (London: Scarecrow Press, 1993), 526.

[2] Eero Tarasti, *Signs of Music: A Guide to Musical Semiotics* (New York: Mouton de Gruyter, 2002), 73–75. My use of Tarasti's concept is, however, an *adaptation* of it, as I do not subscribe to his theory of musical communication, for which he developed the implied listener notion. Tarasti states that an implied listener decodes musical signs received from a composer (or implied composer) as part of a communicative act. In doing so, Tarasti implicitly evokes the authority of an author's intentions, which is easily criticised post 'death of the author' (see Roland Barthes, 'The Death of the Author', in *Image, Music, Text*, trans. Stephen Heath (London: Fontana Press, 1977), 142–148). With that said, I do not believe the rise to orthodoxy of the 'death of the author' thesis is itself necessarily justified (at least not in certain Americanised manifestations). As Seán Burke notes, the supposed death of the author has often become an excuse for replacing the author of a text with the subjective whims of yet another author: the critic, theorist, analyst, or in this case, musicologist who studies the text. Burke rightly mentions that the 'denial of absolute authority to a category' is not to be 'confused with that category's total evacuation', and that criticism against an author's absolute authority over the reading of a text is no good reason to discount what is known about an author's intentions when studying that work. See Seán Burke, *The Death and Return of the Author: Criticism and Subjectivity in Barthes, Foucault and Derrida* (Edinburgh: Edinburgh University Press, 1998), 140. My adaptation of Tarasti's 'implied listener' therefore takes into full account the fact that a composer's intentions can never be fully known; that these intentions are often contradictory; and, that the author does not have 'absolute authority' over the appreciation of a work. I also do not consider music to be a communicative message, received from the composer like an encryption that needs accurate 'decoding' – even if I do explore how a certain type of musical meaning intended by the composer might function.

blocks gradually suggest their meaningful contents (§3.2). Following this, I consider the role 'rupture' – which John Brackett highlighted as a key aesthetic feature of Zorn's sound block style – plays in an implied listening experience.[3] I show that the negation of a dedicatee-oriented meaning is what brings forth this rupture (§3.3), before explaining how rupture is also an affect that can be apprehended by its very own dedicatee-oriented meaning (§3.4). I end this chapter by considering Zorn's rather peculiar assertion that sound blocks are to be understood 'spatially', explaining how the theory explored within this chapter supports such a claim (§3.5).

In many way this chapter does not exclusively apply to Zorn's file card works alone, since it provides a theory of musical meaning applicable to many compositions in a sound block style that contain hypertextual (or intertextual) tendencies. Whilst this theory is hence appropriate to file card works (and it is in relation to these works that I have formulated it), it is also pertinent to other compositions by Zorn, and is perhaps even applicable to similar works by other composers. This chapter not only explains how a listener might understand *Ur* file card composition in relation to dedicatees (giving an extra appreciation to the aesthetics of rupture and spatiality previously considered relevant to Zorn's output), but also sets up a theory of musical meaning that acts as the foundation for a 'cinematic' understanding of *Ur* file card works as given in Chapter Four. Chapter Five also makes some use of the semiotic explanation of sound blocks given here, which aids my hermeneutic interpretations of certain *Ur* file card works; whilst Chapter Six compares the aesthetic rupture and 'spatial' nature of Zorn's sound block style to similar aesthetic intentions behind dedicatees' outputs.

3.1. Sound Block Expressions and Dedicatee-Oriented Contents

In order to explain how sound blocks suggest those 'places' from a dedicatee's world that I mentioned in the previous chapter, I will start with a semiotic approach that applies Hjelmslev's understanding of signs to sound blocks and these dedicatee-oriented meanings. For a dedicatee-oriented listener (the implied listener being discussed here), certain sound blocks (or certain pertinent elements thereof) suggest aspects of a dedicatee's world (those which I listed in the previous chapter). Here, sound can be considered, what Hjelmslev called, an expression, and the aspect of a dedicatee's world to which this sound refers, a content (these two terms are effectively synonymous with Ferdinand de Saussure's signifier and

[3] John Brackett, *John Zorn: Tradition and Transgression* (Bloomington: Indiana University Press, 2008), 20–30.

signified).[4] Together, these 'sound-expressions' and 'dedicatee-oriented contents' constitute a series of signs: I call these signs 'dedicatee-oriented sound blocks'.

It is an oversimplification though to say that sounds merely 'suggest' dedicatee-oriented contents to a listener. Contents rely on memories that are present in a listener's mind before they hear file card works; as such, dedicatee-oriented contents 'recognise' sound blocks as much as sound blocks 'suggest' contents. On hearing the use of Beethoven's String Quartet No. 16 in SB47 of Zorn's *Godard*, I am reminded of certain scenes from *Prénom: Carmen* that use the same music; however, in order for this suggestion to occur I must already have knowledge of these scenes in my mind, which *recognise* SB47 as sonically relevant.[5] Neither sound blocks nor dedicatee-oriented contents have causal primacy. Hjelmslev himself intimated this inter-dependence between expression and content, noting how:

> Expression and content are solidary – they necessarily presuppose each other. An expression is expression only by virtue of being an expression of a content, and a content is content only by virtue of being a content of an expression. Therefore – except by artificial isolation – there can be no content without an expression, or expressionless content, neither can there be an expression without a content, or content-less expression.[6]

In Chapter Two, there were many sound blocks that I did not link to 'places' in dedicatee-worlds. Nonetheless, these sound blocks can still be understood in relation to dedicatees. Michael Riffaterre has stated how:

> When we speak of knowing an intertext … we must distinguish between the actual knowledge of the form and content of that intertext, and a mere awareness that such an intertext exists and can eventually be found somewhere … they [the perceiver] perceive that something is missing from the text: gaps that need to be filled, references to an as yet unknown referent … In such cases, the reader's sense that a

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[4] Louis Hjelmslev, *Prolegomena to a Theory of Language*, trans. Francis J. Whitfield (Madison: The University of Wisconsin Press, 1961), 47; Ferdinand de Saussure, *Course in General Linguistics*, trans. Roy Harris (London: Bloomsbury, 2013), 75–81. The dedicatee-oriented contents that sound blocks refer to are also what Umberto Eco called 'cultural units': abstractions that rely on memories of previously experienced cultural objects and events; Eco, *A Theory of Semiotics* (Bloomington: Indiana University Press, 1979), 59–66; see also, Raymond Monelle, *The Musical Topic: Hunt, Military and Pastoral* (Bloomington: Indiana University Press, 2006), 23–26. Whilst reliant on personal, experiential memories, contents or cultural units are not synonymous with these memories; to give an example, a listener can remember a scene from a Jean-Luc Godard film as a cultural unit without necessarily remembering the peculiarities surrounding their own personal viewing of this scene. The scene as a cultural unit has been abstracted from the listener's memory, but is not the memory of the experience of watching the film itself, nor is it Jean-Luc Godard's filmic scene as a real-life object separate from the listener (which would be a *referent*).

[5] To give another example: when I hear my friend Pierre's voice, it triggers in my mind memories of Pierre, or the more intangible *content* 'Pierre'; but I must already know what his voice sounds like to recognise it and to allow this triggering.

[6] Hjelmslev, *Prolegomena to a Theory of Language*, 48–49.

> latent intertext exists suffices to indicate the location where this intertext will eventually become manifest.[7]

In other words, a listener can know that a sound is relevant to a dedicatee's world without knowing precisely what this sound refers to.[8] Here, a type of 'forced' hypertextuality is in play, where due to the *a priori* assumption that everything in a file card work is related to a dedicatee, the listener hears every sound block as carrying the dedicatee's world as its meaning. Through forced hypertextuality, sound blocks become surrounded by a dedicatee-oriented 'aura' of sorts: they are 'contaminated' by the dedicatee's world in a listener's understanding. Those sound blocks in my previous chapter for which no specific content was ascribed are hence still dedicatee-oriented, but in a vague rather than specific way.

Sound blocks are therefore expressions that lead to dedicatee-oriented contents (which may be specific or vague), and together they constitute a series of signs called dedicatee-oriented sound blocks. In Diagram 3.1 the reciprocal relationship between sound blocks as expressions (SBE) and dedicatee-oriented contents (DOC) are shown through the two headed arrows; together they make up dedicatee-oriented sound blocks (DOSB). Furthermore, the plane of expression for a file card composition on-a-whole may be labelled as the composition's sound (S), whilst the dedicatee-oriented contents to which these sounds refer make up the more abstract realm of a dedicatee's world (DW).[9]

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[7] Michael Riffaterre, 'Compulsory Reader Response: The Intertextual Drive', in *Intertextuality: Theories and Practices*, eds. Michael Worton & Judith Still (Manchester: Manchester University Press, 1990), 56–57.

[8] Lawrence Kramer mentions something similar regarding Francis Ford Coppola's famous use of Wagner's 'Ride of the Valkyries' in *Apocalypse Now*: how 'The full force of the allusion remains esoteric for those who don't know the *Ring* cycle or the implications of associating Wagner with a racially charged triumphalism, but a wider semantic circle has nonetheless been drawn. For whatever it might mean, the spectacle of dark forms swarming out of the rising sun becomes Wagnerian.' See Kramer, *Musical Meaning: Towards a Critical History* (Berkeley: University of California Press, 2001), 152–153.

[9] Alternatively, the sounds of a file card composition may be called its 'system of expression' and a dedicatee's world its 'system of content' (see Eco, *A Theory of Semiotics*, 50). These two planes are also more-or-less synonymous with Gérard Genette's hyper and hypo texts, which I discussed in Chapter Two. I am also aware that a Deleuzoguattarian approach towards Hjelmslev's ideas conflates these two planes into one, resulting in an 'immanent' rather than 'transcendental' perspective (see Sally Macarthur & Judy Lochhead, 'Introduction', in *Music's Immanent Future: The Deleuzian Turn in Music Studies* (London: Routledge, 2016), 8–9). This leads to what Deleuze and Guattari called a 'plane of consistency' (Gilles Deleuze & Félix Guattari, *A Thousand Plateaus* (London: Bloomsbury, 2013), 80), or what Deleuze alone named 'extension' (Deleuze, *The Fold: Leibniz and the Baroque* (Minneapolis: University of Minnesota Press, 1991), 77.). Jacques Derrida's notorious assertion that we 'cannot legitimately transgress the text toward something other than it, toward a referent or toward a signified outside the text … or the transcendental signified' (Derrida, *Of Grammatology* (Baltimore: The John Hopkins University Press, 1976), 158) would similarly appear to support an 'immanent' position, suggesting that there is no 'extra-musical' thing to which music might 'refer'. Whilst I believe this perspective provides some refreshing views on music's (non)relations with its others, I have refrained from taking it here. The 'transcendental' division of sound from the extra-musical is an intuitive way of thinking – one that maintains an explanatory value even if it is recognised that expression and content are in fact 'immanent'.

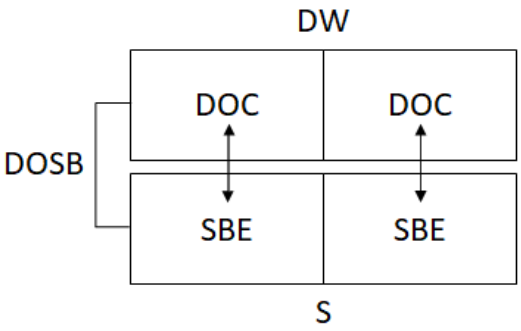

Diagram 3.1.

3.2. The Temporal Unfolding of Dedicatee-Oriented Sound Blocks

One shortcoming of semiotic theories is that they fail to consider how meaning emerges throughout time. I will hence provide a very brief theory on how musical meaning emerges temporally (under the guidance of Leonard B. Meyer's theory of musical meaning) and apply it to my listener's perception and understanding of dedicatee-oriented sound blocks.

When the beginning of any sound-sequence is heard, it is initially registered by the listener as a 'stimulus': a purely physical sensation that precedes full cognisation.[10] As listening continues, a meaning of some sort is recognised.[11] Once this occurs, sounds are heard as 'terms'; that is, they are 'realised as part of a system of sound relationships … [and their] particular function within that system … [is] made apparent'.[12] Sound terms are sounds imbued with a certain content or meaning.[13] This meaning is applicable to the sound that suggested it – via retroactive comprehension[14] – and provides a context through which future sounds are understood.

Since dedicatee-oriented sound blocks have audible expressions with dedicatee-oriented contents, it is fair to say that the latter provides a meaning for the former (though only *a* meaning and not *the* meaning, since others are also possible). The temporal

[10] Leonard B. Meyer, *Emotion and Meaning in Music* (Chicago: University of Chicago Press, 1968), 45.
[11] According to David Huron this occurs very quickly. Huron mentions that it takes approximately 250 milliseconds for the average listener to recognise a musical style, and that by one second in, recognition of the style is totally apparent to the listener (although, this may admittedly be longer for other types of musical meaning). See Huron, *Sweet Anticipation: Music and the Psychology of Expectation* (Cambridge, Mass.: The MIT Press, 2006), 207–208.
[12] Meyer, *Emotion and Meaning in Music,* 46.
[13] My use of Meyer's phrase 'sound term' hence broadens his definition: for Meyer, a sound term is a sound operative under a certain *musical style*, that enables the expectation of future sounds; see Meyer, *Emotion and Meaning in Music*, 45.
[14] This is akin to what Brian Massumi calls 'back-formation'; see Massumi, *Parables of the Virtual: Movement, Affect, Sensation* (Durham: Duke University Press, 2002), 7.

understanding of music that I just briefly described is hence applicable to a dedicatee-oriented listening. My dedicatee-oriented listener hears the very beginning of a sound block as a stimulus, which eventually suggests a dedicatee-oriented content. This content gives the stimulus that suggested it a meaning (making it a term); it also determines how the future sounds within this block are comprehended.

Diagram 3.2 shows the temporal unfolding of meaning for a dedicatee-oriented sound block (DOSB), where a sound-stimulus (SS) suggests or is recognised by a content (C), which then retroactively makes that stimulus into a sound term (ST). The recognised content also allows future sounds in the sound block to be understood as terms; that is, as dedicatee-oriented (I have written only one instance of such a term in my diagram for the sake of expediency, though most sound blocks would include many more sounds and hence many more terms).

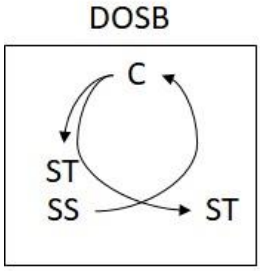

Diagram 3.2.

3.3. The Rupture Between Sound Blocks

The dedicatee-oriented content of a sound block continues to condition my implied listener's understanding of the sounds that are being heard, until another sound block interjects. This interjection causes the sensation of rupture, as noted by Brackett.[15] The intrusion of the new sound block marks a point where the content in place for the previous sound block is no longer viable: the expression (the sound) of the new sound block is simply not applicable to the content that has been in the listener's mind up to that point. I now focus on this sensation of rupture, caused by the interjection of one sound block by another, noting how it relies on the negation of meaning. To do so, I use the ideas of the aesthetician Jadranka Skorin-Kapov.

Once a content is established for a given sound block, it continues to supply meaning for the sounds heard, so long as these sounds do not contradict the content's conceptual

[15] Brackett, *John Zorn*, 20–30.

parameters. However, for *Ur* file card compositions a sound that contradicts the prevailing content will inevitably intervene, marking the start of a new sound block. Since this interjection undermines the content that is in place, it will *not* be comprehended as a sound-term imbued with meaning: the interjecting sound of the new block is instead heard as a stimulus. This interjecting stimulus is consequently 'meaningless' – since it is not yet supported by a content – and so it acts only as a negation of the previous sound block and its content. This is Brackett's 'rupture', and it depends on the disruption of a recognised meaning. Diagram 3.3 shows this intrusion of a new sound stimulus (SS), one that is incomprehensible under the content (C) of the ongoing dedicatee-oriented sound block (DOSB). This intrusion causes the aesthetic sensation of rupture (!), as well as the beginning of a new sound block.

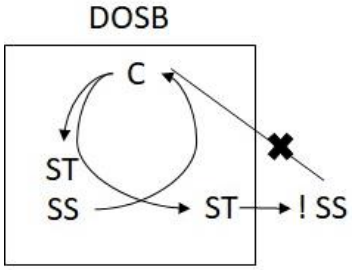

Diagram 3.3.

Skorin-Kapov discusses the sensation of rupture in some detail, synonymously labelling it with suggestive names like pause, gap, caesura, or break, and referring to it also with the symbol ||. She defines rupture as 'The reversal [that] happens in a moment of pause, when the succession of representations comes to a halt, before the sense of representation changes.'[16] In Skorin-Kapov's aesthetic theory, rupture denotes an incomprehensible experience that disturbs the general flow of life: an '*irreducible exceeding of expectation* … a feeling of encountering irreducible alterity surpassing one's capability for representation.'[17] Rupture hence escapes concrete knowledge and cannot be positively identified; any attempt to grasp or accurately label rupture eschews its inherently ungraspable quality.

[16] Jadranka Skorin-Kapov, *The Aesthetics of Desire and Surprise* (London: Lexington Books, 2015), 53. A loose comparison can be made between rupture and what Meyer called 'process reversal … in which there is usually … a break in line and one manner of progression takes the place of another.' See Meyer, *Emotion and Meaning in Music*, 93.
[17] Skorin-Kapov, *The Aesthetics of Desire and Surprise*, xviii.

Although she applies it to life experience in general, Skorin-Kapov's theory nonetheless describes well what happens when the stimulus of a new sound block interjects the flow of meaning of an ongoing sound block. The 'succession of representations' that were provided by the content of the first sound block come to a halt; yet, a new meaning for the second block is yet to be recognised. Here, an 'excess over expectation' provides a 'properly aesthetic experience … triggered by absence';[18] that is, the sudden absence of content or meaning. Indeed, Brackett, when comparing the negation that arises through the juxtaposition of sound blocks in Zorn's music to a Bataillean transgression, observes that this unique sensation 'accompanies those moments in Zorn's music where the unexpected and/or the musically irrational or impossible intrudes on and disrupts our musical expectations'.[19] Brackett's observations are hence comparable to Skorin-Kapov's comments on rupture, justifying the latter's use as a lens through which to grasp the aesthetic effects of Zorn's sound block style.

Despite the disturbance of meaning that is brought on by rupture, a content (C) for the intruding sound block (DOSB) is very soon recognised: the comprehension-process that I noted in the previous section renews itself for the interjecting sound block, and this process repeats itself for every intervening block. Since this comprehension causes the opening stimulus (SS) of a sound block to be retroactively understood as a term (ST), the sensation of rupture (!) that is caused by the stimulus is also put 'under erasure', as it were, and is partly nullified by the newly recognised meaning (this is what Skorin-Kapov calls 'surprise', to be discussed in the next section). I have illustrated this process in Diagram 3.4.[20]

[18] Skorin-Kapov, *The Aesthetics of Desire and Surprise*, 6.
[19] Brackett, *John Zorn*, 30.
[20] Whilst listening to a piece in a sound block style, a listener might realise that their expectations are going to be denied (resulting in an expectation of expectation-denial). This does not, however, negate the experience of rupture that occurs when one sound block interjects another. Even if a listener was expecting the interjection of a new sound block, they are still unsure as to when exactly it will happen, or what the exact nature of the new sound block will be. However, a word should also be given here to the act of relistening. If rupture is caused by expectation-denial, multiple listenings and a familiarity with *Ur* file card pieces would presumably eradicate the occurrence of this sensation. Nonetheless, an *ersatz* rupture may still appear, aided by the remembrance of previous listenings where the actual experience of rupture did occur.

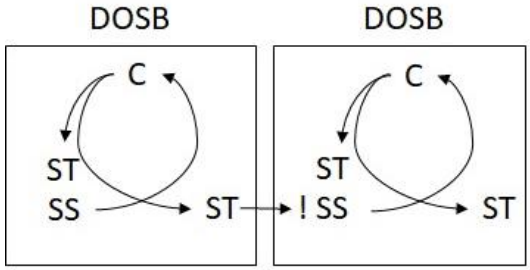

Diagram 3.4.

3.4. Rupture as Affect

Although sound blocks are understood in relation to dedicatee-oriented contents, the sounds within these blocks can also lead to numerous other meanings; they may also have their own affective intensity.[21] Affective responses can occur alongside meaning; yet they may also be 'captured' by meaning as well.

The sensation of rupture can also be considered an affect, since it results from the intrusion of a stimulus; that is, of sound as a pure physical intensity. As Brian Massumi notes, 'affect … may be punctual, localized in an event … When it is punctual, it is usually described in negative terms, typically as a form of *shock* (the sudden interruption of functions of actual connection).'[22] I now elaborate on how affect can be captured by meaning to show that the experience of rupture had whilst listening to Zorn's *Ur* file card compositions can itself be captured by a dedicatee-oriented content. This process establishes the cognitive function that Skorin-Kapov terms 'surprise'.

As an affect, rupture can be 'captured' by meaning, to be understood in accordance with a dedicatee-oriented content. As Roland Barthes notes: 'what is produced against signs, outside of signs, what is expressly produced as not to be a sign, is very quickly recuperated as

[21] It is not only rupture that causes affective responses, but also sounds as expressions, which as stimuli may have an affective resonance before they are understood as terms in relation to a content. Additionally, J. S. Hutta notes how 'affects are conjured through the planes of both expression and contents: through "sensory" forms of expression like an intonation as well as through "problematic" content-substances like the reference evoked by a musical motif'; J. S. Hutta, 'The Affective Life of Semiotics', in *Geographica Helvetica* 79 (2015): 299. Dedicatee-oriented contents may, therefore, also induce affects. These affects can, in turn, be understood via personal or cultural meanings (contents), or through emotions – defined by Massumi as 'qualified intensity [or affect], the conventional, consensual point of insertion of intensity into semantically and semiotically formed progressions, into narrativizable action-reaction circuits, into function and meaning'; see Massumi, *Parables of the Virtual*, 28. These emotions and meanings may then cause yet other affects, which are then captured by their own meanings, and so on *ad infinitum*.

[22] Massumi, *Parables of the Virtual*, 36.

a sign.'[23] I have already mentioned how the stimulus that induces rupture can retroactively be understood in relation to content, which 'captures' this stimulus as a term; however, rupture may also be captured by its own unique dedicatee-oriented content.

Many of the dedicatees discussed in this thesis used juxtaposition in their artistic works (something elaborated on in Chapter Six), resulting in similar experiences of aesthetic rupture to those caused by Zorn's sound block style. For instance, the punctuated use of violence in Mickey Spillane's novels; the extremely disjointed cinematic montage of Jean-Luc Godard's films; or, the experimental 'cut-ups' of William S. Burroughs and Brion Gysin's writings, all cause sensations that are akin to rupture for their perceiver. The sensation of rupture that is caused by Zorn's contrasting sound blocks can hence trigger (or be recognised by) these similar aesthetic experiences that have been had with a dedicatee's work. These previous experiences in turn give meaning to the experience of rupture, becoming its content. To give some examples, rupture as it occurs in Zorn's composition *Interzone* may be understood in relation to the aesthetic rupture caused by Burroughs' cut-ups. Similarly, the rupture experienced when listening to *Spillane* can be understood in relation to the rupture of Mike Hammer having (to quote Zorn) 'the shit beat out of him' in Mickey Spillane's books.[24]

This dedicatee-oriented understanding of rupture is indicative of what Skorin-Kapov calls 'surprise', which involves a subject's attempt to comprehend and interpret the irreducible experience of rupture, incorporating personal, ethical and cultural understandings in doing so.[25] These understandings cannot, however, accurately represent rupture, and surprise is, properly speaking, the 'jump' between rupture and attempts to understand it.[26] With regards to sound blocks, surprise is what occurs when a listener is confronted with rupture but then uses dedicatee-oriented contents as personal (and cultural) ways through which to apprehend this 'irreducible' experience. In Diagram 3.5 the experience of rupture (!) is shown to suggest/be recognised by its own dedicatee-oriented content (DOC) that is part of a dedicatee's world (DW).

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[23] Roland Barthes, *The Neutral*, trans. Rosalind Kraus & Denis Hollier (New York: Columbia University Press, 2005), 26.
[24] Zorn, in Edward Strickland, *American Composers: Dialogues on Contemporary Music* (Bloomington: Indiana University Press, 1991), 134.
[25] Skorin-Kapov, *The Aesthetics of Desire and Surprise*, 109–110.
[26] Skorin-Kapov, *The Aesthetics of Desire and Surprise*, 121.

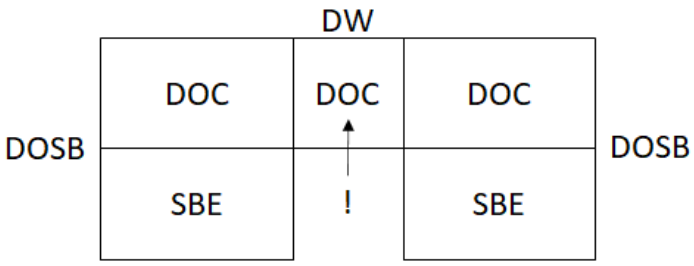

Diagram 3.5.

3.5. Sound Block Spatiality

I end this chapter by considering Zorn's claim that his sound blocks are meant to be appreciated 'spatially'. Zorn states how:

> Some people make the mistake of thinking of music as being strictly temporal rather than potentially spatial. Musical blocks are in some sense like elements spread out on a board – their arrangement in time gives birth to form, but if listeners can keep them in their minds, it should be possible to rearrange them.[27]

Zorn's mention of 'elements spread out on a board' clearly evokes his early Theatre of Musical Optics experiments (see §1.1.1), suggesting a connection between sound blocks – and by extension file cards – and the objects Zorn would arrange during these performances. According to Zorn, sound blocks have a 'spatial' quality because they can be conceptually or abstractly apprehended as individual 'objects', or extractable units that are open to rearrangement. The form of musical spatiality advocated by Zorn here is hence a very peculiar one, which is not the same as a consideration of how sound operates *within* space (something commonly explored in electronic music, and pre-empted by experiments with physical ensemble arrangement).[28] Instead, Zorn's type of spatiality for sound blocks requires that listeners 'keep them [sound blocks] in their minds'; as I argue below this implies a type of musical spatiality that is made possible by the compression of time within memory.

Brackett mentions how the clearly demarcated boundaries of sound blocks are both the effect and cause of rupture, noting that the abrupt stylistic changes that are evident between Zorn's sound blocks signal 'the ruptures – the "hidden gaps" – that open up when

[27] Zorn, 'Memory and Immorality in Musical Composition', in Poetics Journal Digital Archive (Middletown: Wesleyan University Press, [1991] 2015), 1718, https://ebookcentral.proquest.com/lib/unimelb/reader.action?docID=1844178&ppg=1736.
[28] Indeed, the type of musical spatiality Zorn is referring to is none of the five kinds Frederico Macedo outlines in his 'Investigating Sound in Space: Five Meanings of Space in Music and Sound Art', in *Organised Sound* 20, no. 2 (2015): 241–248.

determinate and rational meaning is overturned'.[29] Aside from the affective role these ruptures play (as mentioned above), they also aid in a 'spatial' appreciation of sound blocks. If sound blocks are spatial due to the way in which they are remembered, a disjunctive experience like rupture, which would be remembered to have occurred between sound blocks, solidifies the boundaries of these blocks in remembrance. Sound blocks are then recalled by a listener as discrete, separate, and 'spatial' objects, each with the gap of rupture between them, even though they were experienced as part of an ongoing temporal flow when heard in real-time.[30]

The rupture between sound blocks therefore invokes a Derridean 'spacing', which 'speaks the articulation of space and time, the becoming-space of time',[31] for what is first experienced in a 'phonological' manner (as a continuous stream of sounds) comes to be remembered (and can subsequently be analysed) 'logographically' – as a sequence of distinct and separate symbols or objects. The rupture that is remembered to have occurred between sound blocks contributes to this recollection. Even though sound blocks are experienced gradually in the listening moment, they are compressed into single, 'spatial' objects in a listener's memory, with distinct 'ruptures' between them.[32]

Denis Smalley's assertion regarding electro-acoustic soundscapes can hence be applied to Zorn's sound blocks; Smalley describes how:

> I can collapse the whole [listening] experience into a present moment, and that is largely how it rests in my memory … even though my perception of sound is the product of time, I ultimately sideline time's formative role …Time becomes space.[33]

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[29] Brackett, *John Zorn*, 24.

[30] This spatialisation of the temporal is something Fredric Jameson has attributed to much postmodern art; see Jameson, *Postmodernism, or, the Cultural Logic of Late Capitalism* (Durham: Duke University Press, 1991), 154; Jameson, 'The End of Temporality', in *Critical Inquiry* 29 (2003): 695–718. Jonathan Kramer has also referred to Zorn's work as a type of postmodern 'moment form'; Kramer, *Postmodern Music, Postmodern Listening* (London: Bloomsbury, 2016), 157. Indeed, the disjointed sound blocks of Zorn's *Ur* file card works would appear, at first glance, to embody the disjunct 'schizophrenia' of Jameson's postmodernism, taking 'the form of a rubble of distinct and unrelated signifiers' (Jameson, *Postmodernism*, 26). Yet, as should by now be apparent, the signifiers, or expressions (sound blocks) of *Ur* file card compositions are not unrelated, as they all share dedicatee-oriented meanings – Jameson's untenable claim that intertextuality cannot provide a depth of meaning notwithstanding (Jameson, *Postmodernism*, 12). This point is one that Susan McClary has already made regarding *Spillane,* in *Conventional Wisdom: The Content of Musical Form* (Berkeley: University of Berkeley Press, 2000), 146–149.

[31] Derrida, *Of Grammatology*, 68.

[32] There is empirical support for this idea: Marc W. Howard notes how 'a growing body of recent neural evidence suggests that the mammalian brain maintains a representation of time that is compressed in a way analogous to the compression of visual space'; see 'Memory as Perception of the Past: Compressed Time in Mind and Brain', in *Trends in Cognitive Science* 22, no. 2 (2018): 125.

[33] Denis Smalley, 'Space-Form and the Acoustic Image', in *Organised Sound* 12, no. 1 (2007): 37–38.

The possibility of Zorn's aesthetic claim is also supported by Matthew Butterfield, who states that, 'under certain conditions, we tend naturally and spontaneously to map our experience of physical objects onto our experience of sounds and thereby "objectify" them.'[34] Similarly, Edmund Husserl's theory of internal time consciousness argued for an object-like appreciation of sound: one where 'Objectifying apprehension can make the tone which endures and sounds into an object … constituted in an act-continuum which in part is memory.'[35]

Whilst any sound, or group of sounds, may theoretically be treated in the way Smalley, Butterfield, or Husserl describe, this 'spatial' and 'objectified' mode of listening seems particularly applicable to sound blocks due to their distinct differences to one another, and the experience of rupture that Brackett asserts this difference invokes. Zorn's claim for the spatiality of sound blocks is what Butterfield calls an '*ontological metaphor* … a metaphorical projection from the domain of the physical to the abstract'.[36] Sound blocks can be conceptually apprehended as individual, 'spatial objects', or extractable units open to rearrangement (like the objects of Zorn's Theatre of Musical Optics) – even if only in an abstract sense.

The rupture that occurs when one sound block interjects another is remembered between sound blocks, as an 'interruption or … discontinuous pause within the continuity of incessant sound' (to quote Vladimir Jankélévitch out of context)[37] This leads to a spatialisation of the temporal, the turning of a 'phonographic' sequence of sounds into distinct, 'logographic' memories. In Diagram 3.6, dedicatee-oriented sound blocks (DOSB) are depicted as discreet entities, each separated by the memory of a rupture (!).

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[34] Matthew Butterfield, 'The Musical Object Revisited', in *Music Analysis* 21, no. 3 (2001): 333.
[35] Edmund Husserl, *The Phenomenology of Internal Time-Consciousness*, trans. James S. Churchill (Bloomington: Indiana University Press, 2019), 43. David Clarke has additionally noted how Husserl's notion of 'seriality, whose essence is temporal, is utterly implicated in simultaneity, the spatialization – and hence de-temporalization – of time.' See David Clarke, 'Music, Phenomenology, Time Consciousness: Meditations After Husserl', in *Music and Consciousness: Philosophical, Psychological, and Cultural Perspectives*, eds. David Clarke & Eric Clarke (Oxford: Oxford University Press, 2011), 12.
[36] Butterfield, 'The Musical Object Revisited': 339. That file card compositions exist only as recordings may also help to emphasise their 'spatial' or 'object'-like nature – since recorded sound blocks can be reheard multiple times; that is, they can be returned to as familiar objects. Indeed, it was the possibility of recorded playback that lead Pierre Schaeffer to coin the term *sound object,* with all its connotations of spatiality; see John Dack, 'Pierre Schaeffer and the (Recorded) Sound Source', in *Sound Objects,* eds. James A. Steintrager & Rey Chow (Durham: Duke University Press, 2019), 37. Similarly, Jonathan Kramer mentions how 'Tape recording technology spatializes time in a literal way', in *The Time of Music: New Meanings, New Temporalities, New Listening Strategies* (London: Schirmer Books, 1988), 71–72.
[37] Vladimir Jankélévitch, *Music and the Ineffable*, trans. Carolyn Abbate (Oxford: Princeton University Press, 2003), 134.

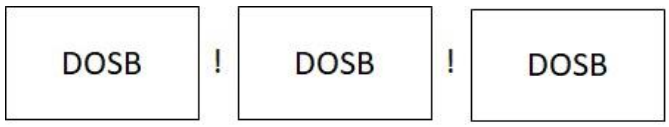

Diagram 3.6.

❖

This chapter has provided a theoretical explanation as to how a listener might hear sound blocks in relation to dedicatees; how they register the rupture that is caused by contrasting sound blocks; and, how they remember sound blocks 'spatially'. Addressed in detail in the next chapter is the link between this 'spatial' understanding of sound blocks and a type of 'visuality'. Zorn has himself made this link in discussing the influence of television cartoons of his sound block style. He states that:

> cartoon music is important because it follows a visual narrative. It's following the images on the screen. Now separate it from those images and you still have music – valid, well-made music. But it does not follow any traditional development that I know of. It's following a visual narrative – all of a sudden this, all of a sudden that.[38]

Disjunct sound blocks are hence structured in a way that is familiar to animation and cinematic soundtracks more generally.

Furthermore, the disjunction of sound blocks in *Ur* file card works – which seemingly negates musical narrative – ironically encourages a listener who is familiar with the juxtapositions of cinematic montage and animation to supplement what they are hearing with their own narrative or storyline. As Nicholas Reyland mentions:

> music from the century that saw the rise to global prominence of a new narrative medium (cinema), the block-like juxtaposition of which (montage editing) highlighted narrativity's ability to intensify rather than collapse at moments of rupture … [demonstrates], in turn, Paul Ricoeur's conception of plot as a "synthesis of the heterogeneous", triggering acts of perceiver emplotment that leap across "the boundaries of disjunction, hiding lapses in predictive logic, and binding different types of discourse".[39]

[38] Zorn, in William Duckworth, *Talking Music: Conversations with Five Generations of American Experimental Composers* (New York: Schirmer Books, 1995), 471.
[39] Nicholas Reyland, 'Negation and Negotiation', in *Music and Narrative since 1900*, eds. Nicholas Reyland & M. L. Klein (Bloomington: Indian University Press, 2013), 32.

These visual, cinematic, and narrational proclivities of Zorn's sound block style are considered more closely in my next chapter, where I take some of the inner workings of the listener constructed here and use them as the basis for developing a 'cinematic listener'.

Chapter Four:
A Cinematic Listener

> Film is constructed in the likeness of our total psyche. To draw the truth from this proposition, we must turn it inside out, like a pocket; if the cinema is in the image of our psyche, our psyche is in the image of the cinema … The cinema makes us understand not only theatre, poetry, and music, but also the internal theatre of the mind: dreams, imaginings, representations: this little cinema that we have in our head.
>
> - Edgar Morin, *The Cinema, or The Imaginary Man*.[1]

In the previous chapter, I explained how a listener might obtain dedicatee-oriented meanings for file card works; in the same vein, I now theorise an image-based form of cinematic listening. Zorn's music is often labelled 'cinematic' or 'filmic' and Zorn has been quick to proclaim this too. In an interview with William Duckworth, Zorn stated: 'I got involved in music because of film, because of the editing involved, the sense of time […] There's a lot of film elements in my music'.[2] In *Arcana: Musicians on Music*, a book edited by Zorn, he includes a 'Treatment for a Film in Fifteen Scenes':[3] that Zorn's contribution to a book on music is a film treatment further shows his conflated understanding of the two media. Zorn has additionally commented on how in his youth he was interested 'in two things, film and music',[4] and he has even attributed his renowned polystylism to a cinematic mind-frame, noting how film-goers never expect directors to keep to one cinematic genre.[5] These quotations imply that Zorn's work can be apprehended 'cinematically', meaning that another type of 'implied listener' can be postulated for *Ur* file card works: a 'cinematic listener'.

In this chapter I construct such a cinematic listener, in a similar way to how in Chapter Three I formulated a dedicatee-oriented listener. A key feature of cinema as an artform is the interaction of audio with visual elements, and this chapter demonstrates how

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[1] Edgard Morin, *The Cinema, or The Imaginary Man*, trans. Lorraine Mortimer (Minneapolis: University of Minnesota Press, 2005), 203.
[2] John Zorn, in William Duckworth, *Talking Music: Conversations with Five Generations of American Experimental Composers* (New York: Schirmer Books, 1995), 451.
[3] Zorn, 'Treatment for a Film in Fifteen Scenes', in *Arcana: Musicians on Music*, ed. John Zorn (New York: Hips Road, 2000).
[4] Zorn, in Ann McCutchan, *The Muse That Sings: Composers Speak About the Creative Process* (New York: Oxford University Press, 1999), 305.
[5] Zorn, in Edward Strickland, *American Composers: Dialogues on Contemporary Music* (Bloomington: Indiana University Press, 1991), 129. For more of Zorn's own statements expressing his particular interest in film see Duckworth, *Talking Music*, 451.

file card compositions can be understood cinematically in an audiovisual sense.[6] The listener I create imagines moving images when hearing file card works.[7] Sound blocks and dedicatee-oriented contents trigger moving images, akin to Kendall Walton's 'imaginings': mental images that are evoked by a perceiver in relation to an artwork's 'prompts'.[8]

To construct this 'cinematic' listener, I first consider the state they would ideally be in, in order to visualise moving images in relation to sounds. Borrowing from psychoanalytic film theory, I place my cinematic listener in a hypnagogic state where, upon listening, they project moving images onto a 'dream screen' (§4.1). I then consider two ways in which the relationship between sounds, dedicatee-oriented contents, and moving images can be conceptualised (§4.2), before providing a taxonomy of the different ways dedicatee-oriented sound blocks may induce moving images (§4.3). The sounds heard and the visual imaginings that they conjure are then combined in my listener's mind to form a disjointed and semi-imagined audio-visual diegesis (§4.4). This 'diegesis' is linked together via a semiconscious narration process that the Russian formalist Boris Eikhenbaum called 'inner speech' (§4.5).

Throughout this discussion, I also use Umberto Eco's multi-tiered explanation of sign-functions (which he based on the ideas of Louis Hjelmslev mentioned in Chapter Three), as well as the difference he has noted between denotative and connotative meanings, to explain the relationships between the different types of meaning obtained by my cinematic listener. I also frequently compare this cinematic listening experience to a dream.

4.1. Hypnagogia and the Cinematic Listener's Dream Screen

For a listener to have moving images induced in their mind by sounds, they must first be in a state receptive to such imagining. Adapting the ideas of film theorist Jean-Louis Baudry, I suggest that my listener projects moving images onto a 'dream screen', once they are in a hypnagogic state.[9] This involves my listener having their eyes closed, for if moving images are to be evoked in relation to sound blocks, this would occur most readily were these

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[6] Michel Chion has noted the importance of the audio-visual relationship to cinema as an artform, in *Audio-Vision: Sound on Screen*, trans. Claudia Gorbman (New York: Columbia University Press, 1994).
[7] This of course implies that my cinematic listener is not an aphantasiac. See Steve Humbert-Droz, 'Aphantasia and the Decay of Mental Images', in *Advances in Experimental Philosophy of Aesthetics*, eds. Florian Cova & Sébastien Réhault (London: Bloomsbury, 2019), 167–174.
[8] Kendall L. Walton, *Mimesis as Make-Believe: On the Foundations of the Representational Arts* (London: Harvard University Press, 1990), 1–24. However, Walton also questions music's proclivity to evoke images and dismisses cross-modal imaginings (see pages 331–335), two points this chapter implicitly disputes.
[9] Jean-Louis Baudry, 'Ideological Effects of the Basic Cinematographic Apparatus', in *Apparatus: Cinematographic Apparatus: Selected Writings*, ed. Theresa Hak Kyung Cha (New York: Tanam Press, 1980).

imaginings not forced to compete with external visual stimuli.[10] A listener then enters a hypnagogic state – between sleeping and wakefulness – where they can imagine visual phenomena.[11] According to Henri Delacroix, this 'is a little like watching a succession of lovely forms on a cinematograph screen',[12] and Andreas Mavromatis noted how sounds stimulate images in a hypnagogic state.[13]

Looking towards Baudry's ideas, these imaginings are related to cinematic moving images and the fantasies of a dream. According to Baudry, a cinematic spectator and dreamer are akin, as both are in a state of 'regression' that is triggered by a dark space, enforcing a sense of isolation and the inhibition of motor functions.[14] This relaxed, semi-oneiric state is associated with the *chora*: an in-between space Julia Kristeva linked to a child's state before entering the Symbolic realm[15] – its 'postnatal state and even inter-uterine existence'.[16] Baudry further develops observations made by Bernard Lewin,[17] to argue that dreamers project their visions on a 'dream screen', which is simultaneously separate from and a part of this perceiver – occupying an ambivalent status between Self and Other.[18] This is replicated by the cinematic experience, where images are projected on a screen in front of immobile viewers who are positioned in an enclosed dark space. In a hypnagogic state, my cinematic listener also occupies Kristeva's liminal space of the *chora* and projects images triggered by sounds onto a dream screen.

Although the dreamer, the cinematic spectator, and my cinematic listener all occupy this space of the *chora* – where there is 'a lack of distinction between representation and perception […] between active and passive […] a function of the interior with the exterior' [19] – the cinematic listener is in many ways itself in-between the two other liminal states of the dreamer and cinematic spectator. In some ways my cinematic listener is closer to the dreamer: their eyes are closed and images project onto their interior dream screen, their imaginings are produced by, and for them alone – these images are not supplied by another

[10] Colin McGinn, *Mindsight: Image, Dream, Meaning* (Cambridge, MA: Harvard University Press, 2004), 106.
[11] Andreas Mavromatis, *Hypnagogia: The Unique State of Consciousness between Wakefulness and Sleep* (London: Routledge & Keagan Paul, 1987).
[12] Henri Delacroix, in Mavromatis, *Hypnagogia*, 14.
[13] Mavromatis, *Hypnagogia*, 14.
[14] Baudry, 'Ideological Effects of the Basic Cinematographic Apparatus', 51.
[15] Julia Kristeva, *Desire in Language: A Semiotic Approach to Literature and Art* (New York: Colombia University Press, 1980), 237–270.
[16] Baudry, 'Ideological Effects of the Basic Cinematographic Apparatus', 45.
[17] Bernard Lewin, 'Sleep, the Mouth and the Dream Screen', in *Psychoanalytic Quarterly* 15 (1946): 419–443.
[18] R.T. Eberwein, *Film & The Dream Screen: A Sleep and Forgetting* (Princeton: Princeton University Press, 1984), 40–41.
[19] Baudry, 'Ideological Effects of the Basic Cinematographic Apparatus', 54.

and are experienced alone. However, this listener is also less like the dreamer since they do not fall asleep and continue to register external stimuli (the aural stimuli of Zorn's music). In this sense they are more like a cinematic spectator, who (ideally) does not fall asleep and remains engaged in the externally present film. A cinematic listener occupies a medial space between dreamer and cinematic spectator.

For a dreamer, aural and visual phenomena are entirely personal imaginings, whilst for the cinema-goer both aural and visual stimuli are externally presented; quoting Christian Metz, 'one would say that what characterises filmic perception is that it requires a stimulus, whereas oneiric "perception" does not.'[20] A cinematic listener is between the positions of the dreamer and the spectator: they perceive external aural stimuli, while images appear as inner, primarily subjective (though not totally, since they rely on sounds that are heard), imaginary phenomena. My cinematic listener receives the sounds of a film, but must imagine, or dream, its images.

4.2. Dedicatee-Oriented Moving Images

Whilst in this hypnagogic state, a cinematic listener receives not only sounds, but dedicatee-oriented sound blocks, which are imbued with a dedicatee-oriented content or meaning. Any visualisations a listener might have whilst in their hypnagogic state are shaped by not only sounds, but also by the dedicatee-oriented associations that these sounds have.[21] I now provide two different conceptualisations of this relationship between dedicatee-oriented sound blocks and the moving images that they evoke.

4.2.1. Dedicatee-Oriented Denotations; Cinematic Connotations

The relationship between sound blocks, dedicatee-oriented contents, and moving images can first be understood according to the expression/content divide of Hjelmslev's sign function and its adaptation by Umberto Eco. In §3.1, aspects of dedicatee-worlds were designated as the *contents* of sound blocks, the sounds of which were considered *expressions*. According to Eco, a dedicatee-oriented sound block can itself be considered an expression-plane for yet another sign-function with an additional content. This is what Eco calls 'connotative semiotics', where 'the content of the former signification (along with the units that conveyed it) becomes the

[20] Christian Metz, 'The Fiction Film and Its Spectator: A Metapsychological Study', in *Apparatus*, 379.
[21] Mavromatis notes how not only sound but also thought-associations can easily evoke hypnogogic images; see Mavromatis, *Hypnagogia*, 45.

expression of a further content.'[22] Sound and a dedicatee-oriented content can act as a single expression plane that refers to moving images as a type of second-order content. The first-order contents – the dedicatee-oriented ones – are then (according to Hjelmslev and Eco's terminologies) denotative, whilst the second-order contents – moving images – are connotative.

Diagram 4.1 shows sound blocks as expressions (SBE) for sign functions that have dedicatee-oriented contents (DOC) as denotative contents (DC). This sign function makes up a dedicatee-oriented sound block (DOSB) that itself becomes the expression of yet another sign function – one that has imagined moving images (IMI) as its content. This makes imagined moving images connotative contents (CC).

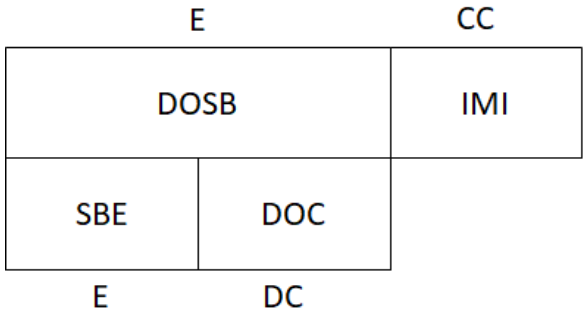

Diagram 4.1.

4.2.2. A Dream Between Sensory and Cognitive Inputs

Moving images can also be considered to occur *between* heard sounds and dedicatee oriented contents: between what Mark Grimshaw-Aagaard calls an 'exo-environment' (sensory input) and an 'endo-environment' (cognitive input).[23] This conceptualisation also allows the comparison between cinematic listening and a dream.

Sigmund Freud understood dream imagery to be caused by impermeable mnemonic 'neurons' (or memories) which push their way 'forward' towards sense neurons (or perception) during the sensual void of sleep.[24] In a similar way, dedicatee-oriented contents – which are

[22] Umberto Eco, *A Theory of Semiotics* (Bloomington: Indiana University Press, 1979), 55. I am aware that dedicatee-oriented contents could themselves take the form of moving images, in what Jean-Paul Sartre called 'imaging consciousness' – see Sartre, *The Imaginary*, trans. Jonathan Webber (London: Routledge, 2010), 7 – negating the need to posit moving images as an extra layer of meaning. Nonetheless, I find the above-given method of explanation clearer, and it helps to emphasise the fact that dedicatee-oriented listening is not itself inherently image-based.

[23] Mark Grimshaw-Aagaard, 'Presence, Environment, and Sound and the Role of Imagination', in *The Oxford Handbook of Sound and Imagination*, eds. Mark Grimshaw-Aagaard, Mads Walther-Hansen & Martin Knakkergaard, Vol. 1 (Oxford: Oxford University Press, 2019), 675.

[24] Sigmund Freud, 'Project for a Scientific Psychology', in *The Stanford Edition of the Complete Psychological Works of Sigmund Freud* (London: Hogarth Press, 1986), 336–343.

reliant on a listener's memories of previous interactions with dedicatee-worlds – may 'push' themselves 'forward' during listening, so as to create relevant mental imagery. However, this occurs during the sensual semi-void of a hypnagogic state, and not the total sensual void of sleep. Freud's theories therefore need to be off-set with those of Henri Bergson, who argued that perception was not turned off during sleep (as Freud claimed) and that dreams in fact combined sense impressions obtained during sleep with recalled memories.[25] In a similar way, my cinematic listener's sense faculties are not totally cut-off when they are in their hypnagogic state, and audible perception as well as dedicatee-oriented memories are responsible for the moving images that they imagine.[26]

4.3. A Taxonomy of Paths from Dedicatee-Oriented Sound Blocks to Moving Images

Whilst both conceptualisations just given are applicable to the imagining of moving images in relation to sound blocks, it is the first, semiotically-oriented, explanation reliant on Hjelmslev and Eco that will be used most frequently in the discussions that follow. The two planes of a dedicatee-oriented sound block – sounds and dedicatee-oriented content – are from here considered as two parts of a single expression-plane that has moving images as its content. My cinematic listener's imaginings are hence shaped by both sounds and dedicatee-oriented contents.

Since neither sound blocks nor dedicatee-oriented contents are indivisible wholes, it is often only certain elements of a dedicatee-oriented sound block that actually pertain to the moving images that emerge in my listener's mind. This is because dedicatee-oriented sound blocks are nexuses of interconnected features that have both physical and mental origins. To give an example, those sound blocks in *Interzone* that featured a flute-like instrument refer to a content with multiple indicative facets. These 'facets' included Burroughs' and Gysin's relationship with The Master Musicians of Jajouka; this groups' use of ghaita and lira; the figure of Bou Jeloud; the misunderstanding (of Burroughs and Gysin) that Bou Jeloud was Pan; Burroughs' reference to pan-pipes in his novels, and so on. Any or all of these facets, or some unique combination of them, could suggest different moving images to a listener. Therefore, whilst the expression and content planes of dedicatee-oriented sound blocks join together so as

[25] Henri Bergson, *Dreams*, trans. Edwin E. Slosson (London: T. Fisher Unwin, 1914), 35–39.
[26] However, a more strictly Freudian interpretation may be maintained if the sounds of a file card composition are considered akin to *desire*, since according to Freud it is desire that triggers the memories of waking life that take form as the internal visualisations of a dream. See Freud, 'The Interpretation of Dreams', in *The Basic Writings of Sigmund Freud*, ed. A. A. Brill (New York: Random House, 1938), 493–509. For links between an intertextual understanding of music and the mental operations of a dreamer see Christopher Ballantine, 'Charles Ives and the Meaning of Quotation in Music', in *The Musical Quarterly* 65, no. 2 (1979): 167–184.

to suggest moving images, it is frequently only certain elements of this newly conjoined plane that are actually pertinent to the moving image evoked. In the following, I describe certain 'pathways' that lead from select elements of a dedicatee-oriented sound block to the constitution of internal moving images.

4.3.1. Imagining Moving Images from Filmic Scenes, Book Passages, Places or Events

Many sound blocks can bring to mind moving images because they have filmic scenes as their dedicatee-oriented contents. For example, the interphonographic recording of Beethoven's String Quartet No.16 in SB47 of *Godard* would evoke one of the scenes from *Prénom: Carmen* that contained this music. In this instance, a dedicatee-oriented sound block with a filmic scene as its denotative content readily suggests a moving image of that scene.

Other dedicatee-oriented contents of sound blocks are passages from books. Whilst these passages are obviously not themselves moving images (as filmic scenes are) they can nonetheless be readily imagined as such. For example, SB21 of *Dictée* features the sounds of a typewriter, which refers to the line 'rewind the tape to the same song to compete with the sound of this typewriter', in Cha's poem *i have time.* Cha's line of poetry could in turn suggest a moving image – presumably, one featuring the rewinding of a tape and a typewriter.[27]

Sound blocks that have biographical events as their denotative contents can also easily manifest moving images. This is the case for SB1.2 of *Interzone,* which features the sound of Burroughs's shooting his wife, and which could hence evoke a visualisation of that tragic event. Something similar also occurs for dedicatee-oriented sound blocks whose denotative contents involve geographical places or terrains.[28] For instance, those various sound blocks that contain wind-sounds in *Interzone* could easily stir up moving images of the North African or Central American deserts that Burroughs and Gysin visited – or simply some non-specified desert-terrain.

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[27] On the mental visualising of images in response to literature, see Wolfgang Iser, *The Act of Reading: A Theory of Aesthetic Response* (London: Routledge & Kegan Paul, 1978), 36.

[28] On how music suggests place see Judy Lochhead, 'Music Places: Imaginative Transports of Listening', in *The Oxford Handbook of Sound and Imagination*, eds. Mark Grimshaw-Aagaard, Mads Walther-Hansen & Martin Knakkergaard, Vol. 1 (Oxford: Oxford University Press, 2019), 683–700.

4.3.2. Imagining Moving Images from Mimetic Sounds

Moving images may also be evoked by the mimetic propensities of sounds.[29] Denis Smalley refers to mimetic sounds as the sonic 'imitation or representation of aspects of nature and culture',[30] and Michael Riffaterre notes how, 'mimesis consists in a rationalization tending to verify and complete the mimesis and to expand on it in sensory terms (through visualizations, for instance)'.[31] Mimetic sounds therefore tend to evoke a moving image of either a related object (in a loose sense of the term) – for example a dog's bark suggests a barking dog; or a situation – for instance, the sounds of a crowded bar will suggest the situation of such a bar.[32]

Since moving images are also meant to be dedicatee-oriented, any moving image that is mimetically aroused by sounds would additionally be influenced in some way by a dedicatee's world. For instance, the 'bar-scene' evoked by the mimetic sounds of SB24 in *Spillane* might take the more specific form of a bar in which Mike Hammer is drinking, and the precise bar in which he is drinking might additionally be one that is 'borrowed' from some remembered *film noir* scene.

4.3.3. Imagining Moving Images from Topics, Tropes and Themes

In Chapter Two, many of the dedicatee-oriented contents that I related sound blocks to were topics, tropes, or themes – which are abstract entities, whose multiple tokens are spread throughout a dedicatee's world. The exact nature of any moving image that these topics, tropes, or themes might suggest is very much open to question (even more so than with other

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[29] Bret Battey & Rajmil Fischman, 'Convergence of Time and Space: The Practice of Visual Music from an Electroacoustic Music Perspective', in *The Oxford Handbook of Sound and Image in Western Art*, ed. Yael Kaduri (New York: Oxford University Press, 2016), 67–69. Siglind Bruhn also uses the evocative term 'sonic images' to refer to what are basically mimetic sounds; see Bruhn, *Musical Ekphrasis: Composers Responding to Poetry and Painting* (Hillsdale: Pendragon Press, 2000), 9–10.

[30] Denis Smalley, 'The Listening Imagination: Listening in the Electroacoustic Era', in *Contemporary Music Review* 13, no. 2 (1996): 79, 82–84. See also, Jonathan Weinel, *Inner Sound: Altered States of Consciousness in Electronic Music and Audio-Visual Media* (Oxford: Oxford University Press, 2018), 27. Similar types of sound representation are also mentioned in music semiotics (Richard Middleton, *Studying Popular Music* (Milton Keynes: Open University Press, 1990), 220; Raymond Monelle, *Linguistics and Semiotics in Music* (London: Harwood Academic Publishers, 1992), 5), and Michel Chion's study of film sound (Chion, *Audio-Vision: Sound on Screen*, trans. Claudia Gorbman (New York: Columbia University Press, 1994), 25–28). What Chion calls 'causal listening' can itself be traced back to the *écouter* mode of listening described by Pierre Schaeffer in his *Treatise on Musical Objects: An Essay Across Disciplines*, trans. Christine North & John Dack (Berkeley: University of California Press, 2017), 75.

[31] Michael Riffaterre, 'Intertextual Representation: On Mimesis as Interpretive Discourse', in *Critical Inquiry* 11, no. 1 (1984): 141. See also, Dustin Stokes & Stephen Biggs, 'The Dominance of the Visual', in *Perception and Its Modalities*, eds. Dustin Stokes, Mohan Matthen & Stephen Biggs (Oxford: Oxford University Press, 2014), 375–376.

[32] Mimetic sounds are therefore *synecdochal* or *metonymical* since a sound of an object/situation is a *part* of that object/situation and it evokes the object/situation as-a-whole. See Eco, *A Theory of Semiotics*, 210.

sound blocks). A listener could visualise one particular token of a topic, trope, or theme; or they might visualise multiple tokens, which are then overlayed or combined in some manner.

Additionally, a listener might visualise topics, tropes, or themes as moving images that do not actually exist in the dedicatee's world, strictly speaking. These moving images would, however, still exemplify the topic, trope, or theme in question. To give an example, SB3 of *Spillane* contains the sounds of dogs barking, police sirens, and people talking in hushed tones. As film-music scholar Robert Miklitsch notes, these are all common aural markers of *film noir*.[33] The sound block in question could hence evoke a moving image common to *film noir*, where a crime is committed, the dogs disturbed, the police arrive, the neighbours are stirred from their beds and begin to gossip. This moving image would then exemplify a trope found throughout *film noir*; however, the particular moving image that is imagined by my listener may not necessarily be found in any real film.

4.3.4. Imagining Moving Images from Narrations

The narrations that are found throughout file card compositions are also visualisable, and this may occur in one of two ways. A moving image relevant to a narration's subject-matter may be imaged; that is, a visualisation of *what* is being said by the narrator. This, however, necessitates an understanding of the language that a narration is given in – an inconsistent guarantee given the multiple languages used throughout Zorn's *Ur* file card works (which include English, French, German, Japanese, Chinese, and Korean).

A second form of visualisation for sound-blocks with narration, is where the sounds that accompany the narration are imagined as a moving image, over which the narration is heard as an *acousmêtre*: a voice detached from its visual origin.[34] This type of visualisation is particularly appropriate for *Godard*'s narrations – as its dedicatee, Jean-Luc Godard, regularly used acousmatic voice-overs in his films. The director himself would often provide these voice-overs, commenting on the diegesis of his film as a third-person narrator. It is also highly applicable to *Spillane* since *film noirs* tend to contain acousmatic voice-overs: generally, the inner thoughts of a main character, they are sometimes used to fill in narrational backstory or lead the diegesis into a flashback.

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[33] Robert Miklitsch, *Siren City: Sound and Source Music in Classic American Film Noir* (London: Rutgers University Press, 2011), 65–72.
[34] This term is borrowed from Michel Chion, *The Voice in Cinema*, trans. Claudia Gorbman (New York: Columbia University Press, 1999), 15–17.

4.3.5. Implied Knowledge, Contextual Contamination, and other Complications

I now describe three obscurer ways in which my listener's visualising of moving images may be affected. One is that an image might be influenced by the implied knowledge that leads to a content, rather than that content itself; the second is that an image might be 'contaminated' by elements that are not directly relevant to the sound block it is linked to; the third is that more than one moving image might be evoked for a single sound block.

Many of the contents I related to sound blocks in Chapter Two are only known via a special type of implied knowledge. This is the case, for instance, with SBs 47 and 52 in Zorn's *Godard*, which contain narrated quotations from Bruno Schulz's book *Sanatorium under the Sign of the Hourglass*. These narrations link to Jean-Luc Godard only because there is a character in the book named Dr Godard. In order for this obscure connection to be made, a certain knowledge is inferred. This implied knowledge may itself affect any resulting imagining; for instance, equipped with the right background information, a listener might imagine Schulz's character instead of the film director, or perhaps imagine both at the same time.

An imagining for a dedicatee-oriented sound block might also be 'contaminated' by things from 'outside' the sound block in question. For instance, a moving image might be influenced by preceding dedicatee-oriented sound blocks – either their sounds or contents, or the moving images that they have already induced. Moving images might also be affected by other elements of a dedicatee's world that are not directly suggested by any sound block in particular. For instance, the *Route 66* theme, used in SBs 2; 4; and 59 of *Spillane*, should, by rights, arouse an image related to the television series *Route 66* – such as the driving montage-sequence that opened every episode, over which the theme originally played. However, given the context in which these sound blocks appear and the presence of Spillane's Mike Hammer as an 'actor' in the composition (explained in more detail in §5.5.1), this moving image may alter itself, so that it depicts Hammer driving instead of the main characters from *Route 66*. The imagining for this sound block would then blend its denotative content with other aspects of its dedicatee's world.[35]

Something similar might also happen for those sound blocks that have only a 'vague' content – or what I called the 'aura' of a dedicatee's world in §3.1. A listener could visualise

[35] These 'contaminations' are similar to those Sartre mentions in *The Imaginary*, 91.

moving images related to the dedicatee for these sound blocks without needing any specific content to be suggested. This would occur via the many aspects of a dedicatee's world that are known to the listener and/or the mimetic proclivities of the sound block in question (these imaginings are, however, inordinately open-ended and difficult to postulate in theory).

Another way in which imaginings might be 'contaminated' is by a listener's subjective responses to dedicatee-oriented sound blocks. A listener is also likely to 'fill in' the details of any moving image in a highly subjective manner. For instance, whether the moving image evoked for the *Route 66* theme just mentioned includes a car that is red or blue, or whether the whole moving image is in black and white (as with the original *Route 66* tv show) is very much an open question.[36] Details of this sort are beyond the scope of a theoretical postulation (such as the one I am giving here), and can only be known through the actual experiences of a real listener who hears file card works in a dedicatee-oriented and cinematic manner.

One final complication, regarding the visualisation of moving images in relation to dedicatee-oriented sound blocks, is that multiple moving images might occur for a single sound block. This could be the case for SB47 of *Godard*, for instance, and the various scenes from *Prénom: Carmen* to which it relates. Each of the scenes might be imagined as separate moving images by my cinematic listener. In such cases, one of these moving images might predominate over the others – which then retreat into the background – or the multiple moving images might overlay themselves equally.

4.4. Semi-Imagined Scenes

The moving images that emerge within my listener – that are suggested by dedicatee-oriented sound blocks – are also *perceived* by my listener in their minds-eye:[37] on a dream screen through what Colin McGinn calls 'mindsight'.[38] These imaginings are not only the connotative contents of sound blocks but are also perceivable phenomena in their own right.

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[36] Gary Ferrington makes a similar point, regarding the role imagination plays in listening to a radio-play: 'An effectively designed audio work may facilitate a listener's integration of life-based experiences into a "movie" created within the "theater of the mind". Each individual becomes his or her own movie director with no two people having the same imaginary experience … Each listener will generate the missing "visual" details within [a] scene … The imagery generated by the listener comes from highly personal psychological resources.' See Ferrington, 'Audio-Design: Creating Multi-Sensory Images for the Mind', in *Journal of Visual Literacy* 14, no. 1 (1994): 62–63.

[37] In fact, the 'emergence' and 'perception' of these images are one and the same; see Sartre, *The Imaginary*, 39–40.

[38] See McGinn, *Mindsight*.

This results in a type of cognitive fold-back, between the sound blocks that are heard and the mental images that they help create. I shall consider this process in more detail, showing how it occurs as part of a temporal development, in which heard sound blocks and their related moving images reciprocally interact. This interaction turns sound blocks into semi-imagined scenes, of sorts, which can be divided into two types that resemble the diegetic/non-diegetic division commonly made of film sound. Together, these semi-imagined scenes also make up a disjointed audio-visual diegesis; yet, one that – as is often the case with a dream – has no clearly discernible narrative.[39]

Sounds not only cause images to appear in my cinematic listener's mind; they are also perceived as emerging from these images, or relate in some other way to them.[40] For instance, the sound of a dog barking forms a moving image of a dog barking, but this sound is then perceived as emerging from the image: the dog's bark is heard from the imagined dog, even though it was the sound itself that created this dog in the first place. Imaginings do not follow sounds at a great distance, but occur as part of their very realisation:[41] quoting Jean-Luc Nancy, 'meaning and sound share the space of a referral, in which at the same time they refer to each other',[42] and as Francois J. Bonnet notes, 'The incorporation of fantasy into perception [of sound] *modifies* it from within, in the sense that perceived objects [sounds] and fantasized objects [images] enter into a regime of indistinction where the sensible object is haloed with characteristics that are projected onto it.'[43]

There is a tight interrelation between expression and content here: the sounds of an expression-plane are reinscribed into the moving images of the content-plane (the dog's bark becomes a part of the dog it suggests): the expression therefore becomes a part of its own content. Sound and image happen alongside each other: they interact via a two-way system, creating a unique semi-imaged audio-visual experience. However, since sound blocks unfold temporally, they only gradually suggest moving images, so that heard sound and moving image unfold together through a reciprocal, audio-visual interaction.

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[39] At least in the typical sense of the term 'narrative', which has been both defined and contested by Ridvan Askin's, *Narrative and Becoming* (Edinburgh: Edinburgh University Press, 2016), 1–40.
[40] C. G. Jung calls such 'Images formed in relation to an object, and then projected onto that object … object-images', in *Dreams* (Princeton: Princeton University Press, 1974), 60.
[41] Chion notes something similar in observing how filmic sound is sometimes used to 'tell the story of a whole, a rush of composite sensations, and not just the auditory reality of the event'; see Chion, *Audio-Vision*, 113.
[42] Jean-Luc Nancy, *Listening*, trans. Charlotte Mandell (New York: Fordham University Press, 2007), 8.
[43] Francois J. Bonnet, *The Order of Sounds: A Sonorous Archipelago*, trans. Robin Mackay (Falmouth: Urbanomic, 2016), 167.

4.4.1. An Audio-Visual Unfolding

Whilst a moving image appears in relation to heard sound, this moving image also conditions my listener's comprehension of the sound that brought it into being. The beginning of a sound block, which triggers a moving image, is understood in relation to that image through retroactive comprehension. This moving image also alters itself in accordance with the ongoing development of the sound block – attributing change and movement to my listener's visual imaginings, differentiating them from static mental images.

Sound blocks and the moving images related to them hence 'unfold' through a spiral-like, audio-visual interaction – this is depicted in Diagram 4.2. Here, the sounds (S) of a block are shown to be ongoing via the straight arrow, though they also suggest an imagined moving image (IMI). This moving image then retroactively conditions the very sound that brought it into being. The moving image also has its own trajectory, which is both affected by and affects comprehension of the ongoing sound block. This is represented by the circles that link the two arrows, or the two respective trajectories of sound and moving image.

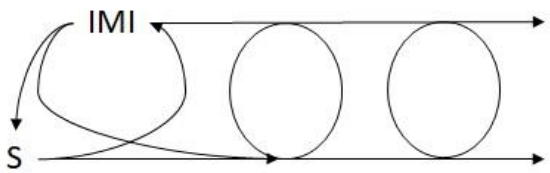

Diagram 4.2.

When interrupted by a new sound block and the rupture that this causes, the moving image that is in the process of being imagined ceases. The new sound block then begins to unfurl its own moving image – one that is no doubt quite different to that which preceded it (given the disparity between sound blocks and their dedicatee-oriented associations). This break in continuity means that, after-the-fact, moving images, as suggested by sound blocks, can be considered as separate 'scenes' subjected to a montage-like arrangement.

Diagram 4.3 shows a simplified version of this circular relationship between a sound block and its moving image, as well as the interruption of rupture (!) that occurs when a new sound block interjects. In memory, this rupture separates the two sound blocks – but also the two distinct moving images they suggest.

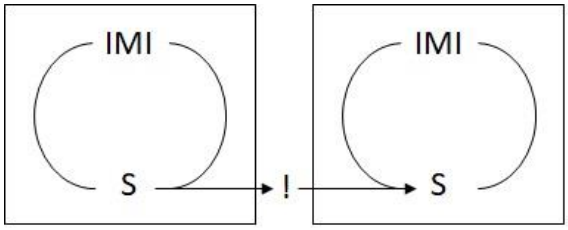

Diagram 4.3.

Another tier of meaning can now be added to my cinematic listener's comprehension. Dedicatee-oriented sound blocks, and the moving images they evoke become compressed into yet another expression-plane, one that is audio-visual in nature. I call this combination of sounds, dedicatee-oriented content, and moving image a 'semi-imagined scene': semi-imagined because the visual component is imagined even though the aural component is not, and scene so as to draw obvious comparisons to cinematic scenes.

Diagram 4.4 shows this new layer of meaning in relation to those already stipulated. Sound blocks as expressions (SBE) suggest dedicatee-oriented contents (DOC) that together make up dedicatee-oriented sound blocks (DOSB); these blocks then suggest imagined moving images (IMI) and together they constitute semi-imagined scenes (SIS).

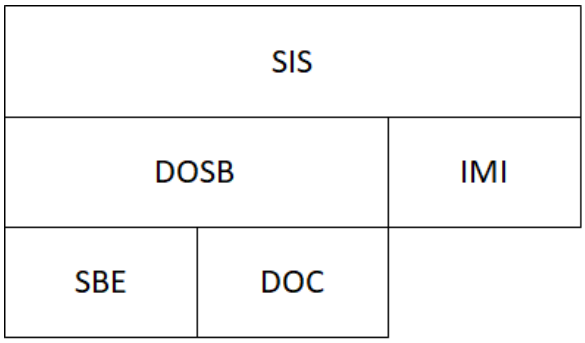

Diagram 4.4.

4.4.2. Two Types of Semi-Imagined Scenes

These semi-imagined scenes can be separated into two groups, according to the two different ways that their constituent parts – sounds and moving image – interact. These two forms of interaction basically mirror the diegetic/non-diegetic division of film sound. I would like to downplay these two terms, however, so as to avoid any confusion with my latter use of the

word diegesis – which will refer to all sounds and images in a cinematic mode of listening regardless of the ways in which they interact.[44]

First, there are those scenes where sound is perceived to 'come out' of a moving image. An example is the barking dog mentioned earlier, where the sound of a dog barking forms the image of a dog barking – a sound that is subsequently considered to emerge out of that image. This type of scene most readily involves mimetic sounds; yet, it can also occur in other instances. For example, if a sound block relates to the diegetic soundtrack of an actual filmic scene, it will suggest that scene as a moving image; the sounds heard will then similarly emerge out of the imagined visualisation, as they did in the original filmic scene.

The second type of semi-imagined scene involves a moving image suggested by sounds that are not causally related to it. These instances resemble the use of non-diegetic sound in cinema, for whilst sounds and moving image are still related to one another here, the sounds heard do not 'emerge out' of the images that they helped to create.

4.4.3. Dreams and Diegesis

Nicholas Cook and John Brackett's observations regarding Zorn's 'montage' style can now be incorporated into my model. Not only is sound subjected to a montage-like effect by Zorn and his sound block style (as Cook and Brackett suggest), but dedicatee-oriented, semi-imagined scenes are. Since sound blocks are markedly distinct and are generally short in length, the moving images they help to evoke are also highly disparate, causing abrupt shifts in suggested environment or place.

Consequently, file card compositions, even with semi-imagined scenes, do not have clear narratives that are the 'simple "translation" of a generic […] story into sound' (as Tom Service rightly mentions).[45] My listener's semi-imagined scenes are again akin to dreams as well as to cinema, and perhaps even more-so given how Metz states that 'The diegetic film is in general considerably more "logical" and "constructed" than the dream [which is instead] a "pure" story, a story without an act of narration … a story that no narrative process has

[44] Indeed, Anahid Kassabian has called into doubt the rigid distinction between diegetic and non-diegetic sound, given the role both play 'in producing the diegesis itself'. See Kassabian, *Hearing Film: Tracking Identification in Contemporary Hollywood Film Music* (London: Routledge, 2001), 42. Additionally, a spectrum could be elaborated between these two types of sound-image interactions for my cinematic listener, applying the plethora of sound-image interactions that have been mentioned by film-music scholars. Yet, *specific* moving images would then have to be postulated in order to achieve this, something I have refrained from doing here.

[45] Tom Anderson Service, 'Playing a New Game of Analysis: Performance, Postmodernism, and the Music of John Zorn' (PhD diss., University of Southampton, 2004), 58.

formed'.[46] My listener's semi-imagined scenes are most like the surrealist depictions of dreams in cinema where 'nonchronological syntagms' join together to form a montage of interruption.[47] In any case, file card compositions do not seem to have a clearly discernible narrative, even when dedicatee-oriented contents and associated moving images are proposed; this is due to the radical disjuncture of sound blocks.

The term diegesis is of relevance here: what Metz calls a 'homogeneous pseudo-world', and on what Robert Stam elaborates in describing 'an imaginary construction, the fictive space and time in which the film operates.'[48] Diegesis is not the same as a film's narrative but is the floating world where a narrative may occur. Any story for a file card work is not given by sound alone, nor even by the moving images these sounds suggest. Semi-imagined scenes give only an audio-visual diegesis, out of which a listener extracts their own narrative. As a result, narratives are always ascertained in a largely subjective manner: semi-imagined scenes are 'nodes', to quote Zorn, that can 'be interpreted in a myriad of ways; each person creates their own narrative.'[49]

At this stage, a listener might also insert themselves into their semi-imagined audio-visual diegesis as an agent or take up the position of some external agent (Spillane's Mike Hammer or Godard's Ferdinand perhaps). This shifts a listener's imagining experience from an instance of, what Edward S. Casey called, 'imagining-that' to 'imagining how'.[50] 'Imaging how' would again bring this cinematic listening experience closer to a dream, since dreamers are often full or partial agents within their own oneiric adventures.

4.5. Inner Speech

The disjointedness of semi-imagined scenes suggests a further process that would connect them into a narrative or other cohesive system. While a listener could possibly forego this process, simply accepting semi-imagined scenes as disparate, it is worth taking into consideration the mind's proclivity to provide coherence for disparate materials. As Pavle Levi notes: 'When properly stimulated, the mind will itself perform an ersatz cinematographic synthesis, stitching together and animating disparate imagistic fragments it

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[46] Metz, 'The Fiction Film and Its Spectator', 392.
[47] The term 'nonchronological syntagm' comes from Metz's, *Film Language: A Semiotics of the Cinema*, trans. Michael Taylor (New York: Oxford University Press, 1974), 127.
[48] Robert Stam, 'Cine-Semiology', in *New Vocabularies in Film Semiotics: Structuralism, Post-Structuralism and Beyond*, eds. Robert Stam, Robert Burgoyne & Sandy Flitterman-Lewis (London: Routledge, 1992), 38.
[49] Zorn, in Gagne, *Soundpieces 2*, 515.
[50] Edward S. Casey, *Imagining: A Phenomenological Study* (Bloomington: Indiana University Press, 1979), 48.

encounters'.[51] One way to theorise this process – in keeping with the analogy between file card works and cinema – is via Boris Eikhenbaum's notion of inner speech.[52]

Succinctly defined by Stam as 'a kind of discursive glue which holds the meaning of films together in the spectator's mind',[53] inner speech is a semi-conscious linking apparatus that mediates the disconnected shots of cinematic montage. Similar to the everyday experience of interior monologue theorised by Lev Vygotsky, inner speech is egotistic and subjective.[54] This puts inner speech in alignment with Zorn's own understanding of how narrative works for his compositions, for as he states:

> I'm not going to impose a visual narrative on someone else. Like I said I'll create a node, a prism, and each person will get their own narrative. One person's interpretation of what *Spillane* is about is different from another. But that's okay. The point is that I'm trying to create something that generates thinking patterns that spark ideas, excites the intellect, or excites the heart as well as the mind.[55]

When experiencing semi-imagined scenes, a listener may therefore use inner speech to account for the disjunction of these scenes, providing a narrative or theme that links them together. Inner speech partly offsets the otherwise disjointed experience induced by sound blocks, allowing for patterns, structures, and even stories to emerge from a sound block style, in spite of the continuous rupture that this style induces (although, inner speech does not then remove or negate this experience of rupture and both are at work simultaneously). Nicholas Reyland has mentioned a similar process regarding the narrational understanding of much modernist and post-modernist music, claiming that:

> when the flow of text is interrupted and the discourse heads in unexpected directions, perceivers "bring into play [their] own faculty for establishing connection – for filling in the gaps left by the text itself"; modernist and post-modernist texts, furthermore, "are often so fragmentary that one's attention is almost exclusively occupied with the search for connections between the fragments."[56]

It is in keeping with the dedicatee-oriented proclivities of file card compositions that inner speech be focussed on dedicatees, allowing narratives to emerge via hypertextual associations as with the similarly evoked images. As Ronald Levaco mentions, 'for

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[51] Pavle Levi, *Cinema by Other Means* (Oxford: Oxford University Press, 2012), 138. See also, Bergson, *Creative Evolution*, trans. Arthur Mitchell (London: Macmillan Press, 1912), 322–361.
[52] Boris Eikhenbaum, 'Problems of Film Stylistics', in *Screen* 15 (1974): 7–34.
[53] Stam, 'The Origins of Semiotics', in *New Vocabularies in Film Semiotics,* 12.
[54] Lev Vygotsky, *Thought and Language*, trans. Eugenia Hanfmann & Gertrude Vakar (Cambridge, MA: The M.I.T. Press, 1962), 18.
[55] Zorn, in Duckworth, *Talking Music*, 471.
[56] Nicholas Reyland, 'Negation and Negotiation', in *Music and Narrative since 1900*, eds. Nicholas Reyland & M. L. Klein (Bloomington: Indian University Press, 2013), 33.

Eikhenbaum the stylistic structuration of cinematic syntagma […] requires a discursive or narrative model, a conceptual scaffolding, and a regulating principle, to ensure that they can be read':[57] a file card work's dedicatee acts as a 'conceptual scaffolding' or 'regulating principle'.

This suggests further comparisons between my cinematic listener and the cinematic spectator often described in semiotic and psychoanalytic film theory, since the cinematic spectator enunciates a film as its perceived, managing an internal split between their unconscious and conscious.[58] Similarly, my cinematic listener creates images relevant to sound blocks via the semiconscious process of hypertextual association and perceives these images consciously in their mind's eye. These images and their associated sounds are then filtered through a second process, inner speech, which is also semiconscious but can become consciously apprehended as a narrative or story.

Inner speech may therefore be considered yet another layer of meaning – another type of content (although I am now stretching both Hjelmslev and Eco's use of the term). Inner speech would be a content that applied itself to numerous, if not all, sound blocks and their suggested semi-imagined scenes. To elaborate, a combination of semi-imagined scenes could together become yet another expression-plane, and a listener's inner speech would then be the content-plane for these combined 'scenes'. If all of my listener's semi-imagined scenes for a file card composition were included in this expression-plane, then inner speech would be the content for the entire composition. In Diagram 4.5 I have used just two sound blocks and their resultant semi-imagined scenes to illustrate this new layer of meaning, with inner speech (IS) taking place as the mediating content of two semi-imagined scenes (IMI), and with the expression (E) and content (C) of each sign function being noted.[59]

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[57] Ronald Levaco, 'Eikhenbaum, Inner Speech and Film Stylistics', in *Screen* 15 (1974): 55.
[58] Sandy Flitterman-Lewis, 'Psychoanalysis', in *New Vocabularies in Film Semiotics*, 159.
[59] It is worth mentioning that images, semi-imagined scenes, and inner speech may all have their own *affective* impact on a listener. As Leonard B. Meyer notes: 'Often music arouses affect through the meditation of conscious connotation or unconscious image processes. A sight, a sound, or a fragrance evokes half-forgotten thoughts of persons, places, and experiences; stirs up dreams "mixing memory with desire"; or awakens conscious connotations of referential things. These imaginings, whether conscious or unconscious, are the stimuli to which the affective response is really made. In short, music may give rise to images and trains of thought which, because of their relation to the inner life of the particular individual, may eventually culminate in affect'; see *Emotion and Meaning in Music* (Chicago: University of Chicago Press, 1968), 256. These affects can in turn be understood in relation to certain meanings (or contents). These meanings can then feed back into moving images, semi-imagined scenes, or inner speech, changing the precise nature of these phenomena as they occur for my cinematic listener. However, it is also possible that affects are not captured by meaning and are simply experienced alongside moving images or semi-imagined scenes. In the case of semi-imagined scenes this might result in something akin to Roland Barthes distinctly filmic 'third' or 'obtuse' meaning; see Roland

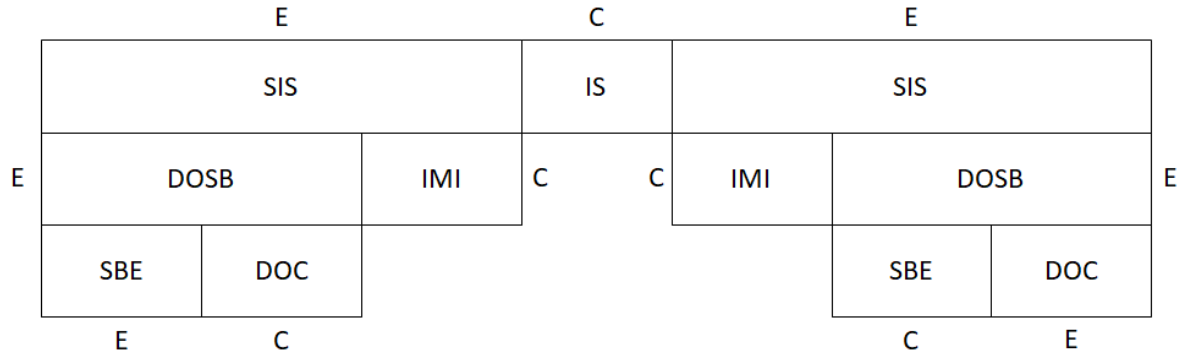

Diagram 4.5.

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My cinematic mode of listening has three tiers of meaning, giving three different sign-functions to sound blocks. The first sign-function has sound expressions and dedicatee-oriented contents; together, these sounds and dedicatee-oriented contents constitute dedicatee-oriented sound blocks. These dedicatee-oriented sound blocks act as a second expression-plane for a second sign-function, which has moving images as its content. Together, dedicatee-oriented sound blocks and their moving images form semi-imagined scenes. Whilst this was the final level of comprehension obtained for sound blocks alone, multiple semi-imagined scenes together provide an expression-plane for yet another sign-function that has inner speech as its content; this content could potentially apply to a whole *Ur* file card composition. The following chapter provides interpretations for *Ur* file card compositions that may be considered akin to such inner speech contents.

Barthes, 'The Third Meaning' in *Image, Music, Text*, trans. Stephen Heath (London: Fontana Press, 1977), 52–68.

Chapter Five:
Interpreting *Ur* File Card Works through Dedicatee-Worlds

Leading on from the overarching theories of dedicatee-oriented and cinematic musical meaning given in the last two chapters, this chapter presents separate interpretations for each of Zorn's *Ur* file card works. These interpretations use dedicatee-worlds as hermeneutic windows through which to view both individual sound blocks, as well as certain patterns or forms that emerge throughout these works. Two forms of interpretation are present in this chapter – although they are entangled with one another; these two forms of interpretation might figuratively be called 'vertical' and 'horizontal'.

The vertical considers unique relationships between sound blocks and their dedicatee-oriented contents. The horizontal looks at patterns or structures that emerge throughout *Ur* file card compositions and these interpretations are largely 'cumulative' in nature, addressing 'an all-encompassing, retrospective, atemporal understanding which lies beyond the pieces time frame',[1] 'in which the listener stands back from the temporal thrust of the music in order to apprehend consistencies of structure.'[2] In other words, these horizontal interpretations primarily accommodate for the re-emergence and structuration of certain sound blocks, rather than their ongoing comprehension 'in the moment' of listening. Horizontal interpretations may also be considered a type of inner speech (see §4.5); though this would be a cumulative type of inner speech that addressed an understanding of the work's over-all structure in relation to themes from its dedicatee's world, rather than an ongoing narration or story. [3] Regarding both vertical and horizontal interpretation, the relationships or patterns divulged are looked at in accordance with concepts that I have borrowed from dedicatee-worlds.

Beginning with *Godard* (1986), I show how certain tensions or contradictions exists in the relationship certain sound blocks have with their dedicatee-oriented contents. I borrow a concept labelled 'and' from the discourse around Jean-Luc Godard, so as to understand this

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[1] Jonathan Kramer, *The Time of Music: New Meanings, New Temporalities, New Listening Strategies* (London: Schirmer Books, 1988), 43.
[2] Kramer, *The Time of Music,* 345.
[3] Although, this would depend on what definition of 'narrativity' was being used. As Jann Pasler mentions, 'Only those works that try to erase the role of memory, that refuse to mediate between the sounds they produce and any specific meaning, can be called works without narrativity' – this being something Zorn's file card works certainly do not do. See Pasler, 'Postmodernism, Narrativity, and the Art of Memory', in *Contemporary Music Review* 7, no. 2 (1993): 5.

tension in relation to the work's dedicatee; this concept is also applied to the overall structure of Zorn's piece. I then move onto *Dictée* (2010), giving a dedicatee-oriented understanding of the rupture that occurs between its sound blocks. Certain sound blocks are also shown to have a contradictory relationship with their dedicatee-oriented contents, akin to those present in *Godard*. For *Liber Novus* (2010), the alchemical symbolism of the many animal-sounds that are heard throughout the piece is discussed, showing how their distribution can be understood in relation to the alchemical process, as well as C. G. Jung's psychoanalytical method of 'individuation'.

Interzone's (2010) interpretation focuses on how sound blocks relate to certain episodes from William S. Burroughs' life; their arrangement subsequently suggests Burroughs and Brion Gysin's cut-up method, as well as the philosopher J. W. Dunne's theories on *déjà vu* and dreams. Finally, my interpretation of *Spillane* (1987) shows how Mike Hammer is present within the piece as both an actor and as a 'liminal space'. *Spillane* – as Zorn's most well-known file card work – has been previously interpreted by both Susan McClary and Tom Service. These interpretations will also be considered and critiqued in accordance with certain themes that are present in Mickey Spillane's world.

None of these analyses aim to accommodate each and every sound block in a file card work, nor for all the dedicatee-oriented contents to which sound blocks refer; they are hence only one of many possible dedicatee-oriented interpretations. Comparisons have already been made in this thesis between a cinematic mode of listening and dreaming, and Jonathan Lear's comments on dream interpretation can likewise be applied to interpreting file card works – that 'we have to accept an essential incompleteness to our analysing activity, however successful we are at interpreting a dream [or a composition], there will always be a beyond.'[4]

5.1. Tensions Between *Godard*'s Hypertextual Planes

My interpretation of *Godard* will explicate the presence of a particular kind of tension in the hypertextual relationships between certain sound blocks and their dedicatee-oriented contents. To give a pre-emptory example, SB37 of *Godard* features the sounds of industrial noise; this sound block refers to the shots of Parisian industrial areas that are interspersed throughout Jean-Luc Godard's film *Deux ou Trois choses que je sais d'elle*. These shots, as

[4] Jonathan Lear, *Freud* (London: Routledge, 2005), 104. Wolfgang Iser also mentions that 'one text is potentially capable of several different realisations, and no reading can ever exhaust the full potential', in *The Implied Reader: Patterns of Communication in Prose Fiction from Bunyan to Beckett* (Baltimore: John Hopkins University Press, 1974), 280.

they exist within Godard's film, are, however, mute, causing a displacement to emerge between SB37's expression and its content; that is, between the sounds of industry heard in Zorn's composition and the mute images of industry in the film to which they refer. This involves a tension between sounds and their dedicatee-oriented contents, since SB37 refers to its content only through a negation, or reversal of that content.[5]

In what follows, I explain how some of the narrations in Zorn's *Godard* contain similar discrepancies between their expression and content planes. This type of hypertextuality is first explored for the narrations in *Godard* that borrow dialogue from Jean-Luc Godard's film *Pierrot le fou*. A similar relationship is also shown to exist between the two parts of SB29's expression plane. I then consider how these hypertextual instances can be understood in accordance with a concept borrowed from discourse around Jean-Luc Godard's films, labelled 'and'. I end this section by briefly turning to the overall structure of Zorn's *Godard*, addressing its symmetry and how this may similarly be understood in accordance with the concept 'and'.

5.1.1. The Inadequacies of Speech

Throughout Zorn's *Godard* a number of sound blocks feature spoken narrations, alluding to Jean-Luc Godard's own voice-overs in his films. There are four narrators in Zorn's composition: Zorn himself speaking French;[6] Richard Foreman speaking English; Luli Shioi speaking Japanese (though also at times in English); and, Wu Shao-Ying speaking Chinese. I now consider how these narrations relate to Jean-Luc Godard's world, and how some of them implement the above-mentioned tension between their expressions and contents.

As Miriam Sheer notes, 'Godard conducts a philosophical discourse concerning the adequacy of conventional language to convey the full meaning of ideas and exact nuances of human emotions. He also questions the efficiency of language for communication between people'.[7] In Godard's films, language does not act as a mode of communication but instead as a barrier that thwarts attempts to express the self and comprehend the other: language is considered unable to properly communicate interior ideas and emotions between people. A

[5] This tension is similar to what Linda Hutcheon calls irony: where two different meanings are offered 'to create a third composite (ironic) one', that is 'formed through additive oscillations between [the] different said and unsaid meanings.' Linda Hutcheon, *Irony's Edge: The Theory and Politics of Irony* (London: Routledge, 1994), 60, 66.
[6] Alberto Pezzotta, in 'Velocità e citazione', in *Itinerari oltre il suono: John Zorn*, ed. Giampiero Bigazzi (Milan: Auditorium, 1998), 31.
[7] Miriam Sheer, 'The Godard/Beethoven Connection: On the Use of Beethoven's Quartets in Godard's Films', in *The Journal of Musicology* 18, no. 1 (2001): 179.

prominent example appears at the end of Jean-Luc Godard's first film *À bout de souffle*, where the American character Patricia's lack of French vocabulary and a mistranslation from a stranger, leads to the communicative dead-end between her and her dying lover Michel:

> MICHEL: *C'est vraiment dégueulasse.* [This is really disgusting.]
> PATRICIA: *Qu'est-ce qu'il a dit?* [What did he say?]
> VITAL: *Il a dit que vous êtes vraiment 'une dégueulasse'.* [He said, you are really disgusting.]
> PATRICIA: *Qu'est-ce que c'est 'dégueulasse'?* [What is 'disgusting'?]

By using multiple languages, Zorn refers back to Jean-Luc Godard's interest in language's dividing, non-communicative function, and the gap between subjects that it creates. Perhaps the most obvious allusion in Zorn's composition to these impossibilities of language is the narration of SB54, where Shioi, speaking in English, remarks, 'Thank you very much', and Shao-Ying confusedly replies in Chinese with, 'What did you say? What are you saying? What are you saying? Say it again, say what?'.

Masculin Féminin: *Tension Between Expression and Content*

Jean-Luc Godard uses language to not only represent the divide between individual subjects but also between cultures and genders. In the case of cultural difference, language barriers are of obvious import, yet Elisabeth Lyon notes how in Godard's films it is also 'in relation to language that the aggression between the man and woman characters is often expressed'.[8] The group of narrators in Zorn's *Godard* includes two European men and two Asian women, hence reflecting its dedicatee's interests in culture and gender divides.[9] I now consider the tension that inheres for some of these narrations and how this subsequently relates to Jean-Luc Godard's world.

The narrations of SBs 18; 26; 34; and 38, all contain words that were originally delivered by the character Ferdinand in *Pierrot le fou*; yet, they are spoken in Zorn's composition by Asian women (Shioi and Shao-Ying). The delivery of words originally constructed for a European, male character, by Asian women in Zorn's homage creates a

[8] Elisabeth Lyon, 'La Passion, c'est pas ça', in *Camera Obscura*, 3–4 (1982): 7.
[9] Ellie Hisama has previously considered representations of gender and ethnicity in Zorn's work. See Hisama, 'Postcolonialism on the Make: The Music of John Mellencamp, David Bowie, and John Zorn', in *Reading Pop: Approaches to Textual Analysis in Popular Music*, ed. Richard Middleton (Oxford: Oxford University Press, 2000), 329–46; Hisama, 'John Zorn and the Postmodern Condition', in *Locating East Asia in Western Art Music*, eds. Yayoi Uno Everett & Frederick Lau (Middletown: Wesleyan University Press, 2004), 72–84. However, Zorn's interest in figures like Godard and Theresa Hak Kyung Cha, as well as works like *Femina* (briefly mentioned in Chapter One), would seem to complicate Hisama's definitive assertion that Zorn's work is both sexist and racist.

tension between what is heard and the contents that are referred to (Ferdinand's dialogue): this is a tension that involves a skewing of both gender and ethnicity. In accordance with Louis Hjelmslev's sign function, these sound blocks can be said to have Shioi and Shao-Ying's heard narration as their expression – or what is heard – and Ferdinand's dialogue as their content – or what is thought (and if a cinematic listening takes effect, what is seen). In any case, a contradiction or tension operates between these two planes: between their expression – where lies the actually heard voices of Asian women – and their content – the mentally recognised words of Ferdinand, a European male.

This tension can itself be understood in accordance with themes from Jean-Luc Godard's films. The relationship between Shioi or Shao-Ying's narrations and Ferdinand's words can be considered 1) as akin to that which exists between Patricia and Émile in *Le gai savoir*, who speak for one another in an attempt to comprehend the other, and to realise that identification of the self only occurs in relation to an 'other'. 2) As a reflection of how society's dominant language conditions its others: Shioi and Shao-Ying talk through the words of a European man (Ferdinand) even when speaking their own languages and as women – an idea commonly explored in Jean-Luc Godard's films.[10] 3) It may be linked to Jean-Luc Godard's interest in the mediating role of translators. It is quite simply translation that Shioi and Shao-Ying engage in here, re-iterating the words of Ferdinand in their own languages. Similar mediators – commonly women – are found throughout Jean-Luc Godard's films: the translator in *Le Mépris* who shifts between French, English, Italian, and German, the English teacher in *Bande à part*, or the woman who negotiates a conversation between Ferdinand and Samuel Fuller at the beginning of *Pierrot le fou*. 4) According to Ágnes Pethő, the antagonism between male and female characters in Godard's films represents the antagonism between film and other artistic mediums, such as painting, music, or literature.[11] The haunting of Pierrot's voice in that of Shioi and Shao-Ying's may hence reflect the psuedomorphic and intermodal relationships that are found in both Zorn's music and Godard's films (see §6.1 for more on this). Finally (and perhaps most directly) these narrations can refer to 5) the directorial technique that Jean-Luc Godard mentions in the following statement: 'I put my direction and my lines in a man's body and a man's mouth or in a woman's body and woman's mouth without worrying that because she's a woman she

[10] John E. Drabinski, *Godard Between Identity and Difference* (New York: Continuum, 2008), 32, 100–114; Colin MacCabe, *Godard: Images, Sounds, Politics* (London: The Macmillan Press, 1980), 89.
[11] Ágnes Pethő *Cinema and Intermediality: The Passion for the In-Between* (Newcastle: Cambridge Scholars Publishing, 2011), 231–264.

can, or because he's a man he can't, say it'.[12] Zorn's composition emulates this technique by having dialogue Jean-Luc Godard initially designated for a man, emerge instead from the bodies of women.

Alphaville: *Tension within Expression, Caused by Content*

A similar tension also exists for the narration of SB29, which is in the very middle of Zorn's *Godard*. SB29 contains a narration that is given primarily in a robotised voice, which refers to the totalitarian super-computer in Jean-Luc Godard's science-fiction *film noir*, *Alphaville*. In *Alphaville* this totalitarian super-computer outlaws all art and poetry, deeming it illogical. Yet, the narrated material in SB29 of Zorn's homage is originally from the *Proverbs and Songs* of Spanish poet Antonio Machado.[13] A conflict therefore exists here between what is said and how it is said – which comes by way of SB29's dedicatee-oriented content. The poetry of SB29's narration contradicts the very voice-type from which it emanates, because this voice hypertextually refers to a figure that is antagonistic towards poetry. The two parts of the narration – what is said and how it is said – are therefore made incompatible, via knowledge of a dedicatee-oriented content (the anti-poetic super-computer in *Alphaville*).

If SB29 is considered as a Hjelmslevian sign-function, it becomes apparent that a slightly different form of contradiction is present here to that which existed in Shioi and Shao-Ying's narrations mentioned above. Whilst for those sound blocks, a tension emerged between expression and content planes, that for SB29 appears between different aspects of its expression-plane – though it is caused by a knowledge of the content-plane. A knowledge of the totalitarian super-computer in *Alphaville* (which is SB29's dedicatee-oriented content) makes the delivery of a poem in a robotic voice (which are both part of SB29's expression) in a way, untenable.[14]

It is worth noting that Machado's poem itself also mentions a divide, similar to that which splits the expression-plane of SB29 in two:

> Narcissism is an ugly fault, and now it's a boring fault too. But look in your mirror for the other one, the other one who walks by your side. Between living and dreaming there is a third thing. Guess it.

[12] Godard, in MacCabe, *Godard: Images, Sounds, Politics*, 102.
[13] Antonio Machado, *Times Alone: Selected Poems of Antonio Machado*, ed. Robert W. Bly (Middletown: Wesleyan University Press, 1983), 143.
[14] Although these two parts of the expression-plane can themselves be the two halves of their own sign-function, where the robotic voice is an expression and Machado's poem, a content. They are, however, considered as a single expression-plane above insofar as they together relate to *Alphaville*'s super-computer as a *dedicatee-oriented* content.

Both the mirror and the 'third thing' mentioned in Machado's poem divide singularities, operating between the self and the 'other one who walks by your side' and between 'living and dreaming'. In the context of Zorn's *Godard*, the final sentence of Machado's poem is not narrated by the robotised voice (as was the rest of the poem), but by Foreman, in his natural voice. This alludes to Jean-Luc Godard's penchant for abruptly switching between different voice-types in the voice-overs of his films, and how his characters often finish one another's sentences; yet, it also presents a dichotomy between man and machine, and does so in the space of a single sound block, which encompasses both as a 'third thing'.

5.1.2. 'And'

The tension within these sound blocks can be understood according to a similar tension that scholar John E. Drabinski has noticed between opposites in Jean-Luc Godard's films.[15] Drabinski considers these oppositional tensions under a concept labelled 'and'. This 'and', observed by Drabinski throughout Jean-Luc Godard's oeuvre, refers to a type of abyssal gulf that both separates and mediates oppositional singularities. Jean-Luc Godard's interest in this 'and' stems from his wish to present opposing views in dialogue, without collapsing them into a single resolution (where one side will no doubt dominate over the other).

Another author who has noticed this 'and' in Godard's films is Pavle Levi, who states that "'and' is the crevice, but also the stitch".[16] Levi therefore implies that two interrelated though seemingly contradictory functions can be attributed to 'and': on the one hand it mediates opposites (confusing their solidarity), whilst on the other, it is the abyssal gulf that separates opposites from one another. In Godard's films this 'and' commonly appears between subject and subject, subject and object, language and meaning;[17] yet it is also extended by the director into the socio-political realms of gender, class, race, and nationality. Writers other than Drabinski and Levi have also noticed the importance of this 'and' in Godard's work, including Gilles Deleuze, who stated that 'Godard's use of AND [sic] is crucial', elaborating that 'AND is neither the one nor the other, it is always between the two, it is the boundary'.[18] Whilst Serge Daney similarly states: "What Godard says, very

[15] Drabinski, *Godard Between Identity and Difference*, 30–33.
[16] Pavle Levi, *Cinema by Other Means* (Oxford: Oxford University Press, 2012), 158.
[17] Drabinski, *Godard Between Identity and Difference*, 51–52.
[18] Gilles Deleuze, 'On 'Sur et la Communication' Three Questions About "Six Fois Deux"', in *Jean-Luc Godard: Son + Image 1974–1991*, eds. Raymond Bellour & Mary Lea Bandy (New York: The Museum of Modern Art, New York, 1992), 40–41.

uncomfortably and very honestly, is that the real place of the filmmaker is in the AND [sic]".[19]

For the sound blocks mentioned above, 'and' may be used to relate the contradictions or tensions between hypertextual planes back to the discourse around Jean-Luc Godard. The sounds-blocks featuring Ferdinand's dialogue, delivered by Shioi and Shao-Ying, have an expression and content that are separated from each other by race and gender differences. There is hence clearly an 'and' here between the expression and content planes of these sound blocks. Similarly, with SB29 a dedicatee-oriented content causes a gap or divide to open up between what is said in the narration and how it is said: the recitation of a poem by a robotic voice is a contradictory occurrence, though only through knowledge of the dedicatee-oriented content (*Alphaville*'s poetry-hating computer). However, at the same time, the use of a robotic voice and Machado's poem only really make sense together through the recognition of this content: the two halves of SB29's expression-plane are mediated by their content whilst simultaneously being split apart by it – an operation indicative of the dual function of 'and' as it appears in Jean-Luc Godard's films.

5.1.3. A Penchant for Symmetry

This concept labelled 'and' can also be used to understand the overall structure of Zorn's *Godard*. There is a symmetry in *Godard* that relates to both the narrative and visual symmetries of Jean-Luc Godard's own films.[20] Two very similar sound blocks, 4 and 55, both feature Zorn freely improvising on saxophone, and they appear at similar distances from the work's beginning and end respectively (0+4=4, 59-4=55). This provides the composition with a cumulative feeling of return. The different narrators who speak in *Godard* are also distributed throughout the piece according to their gender and ethnicity in a likewise symmetrical manner. There are ten sound blocks that feature Asian women and ten that feature European men – with the exception of SB30, essentially in the middle of the composition, which features narrators from both groups. Within the work's first half – up to SB29 – there are five sound blocks with male European narrators and four with female Asian narrators. From SB31 onwards there are six sound blocks with female Asian narrators and

[19] Quoted in, Julia Lesage, *Jean-Luc Godard: A Guide to References and Resources* (Boston: G.K. Hall & Co, 1979), 126.
[20] Edward D. Latham, 'Physical Motifs and Concentric Amplification in Godard/Lully's Armide', in *Indiana Theory Review* 19 (1998): 72.

five with male European narrators. The alteration of dominance between the two groups therefore creates a type of symmetrical balance (4/5:6/5).

Regarding the distribution of narrations within Zorn's *Godard*, there is a symmetrical distribution throughout the piece of narrators who are European men with those who are Asian women. The mixed gender and ethnicity of narrators in SB30 subsequently provides a mediating 'and' that exists between the European/male dominated beginning, and the Asian/female dominated end.

5.2. Out of *Dictée*'s Silence Come the Ten Thousand Things

My following interpretation of *Dictée* revolves primarily around the ruptures that appear between sound blocks (that were explained in Chapter Two). As has already been mentioned, these ruptures act as gaps in the fabric of *Ur* file card compositions, and they are also comparable to similar breaks that appear throughout Theresa Hak Kyung Cha's writings.

In Cha's book *Dictée*, for instance, white space is often placed between blocks of text and totally blank pages are common, creating gaps of empty space within the fabric of the novel. Cha's conceptual poem *Étang* also contains gaps between its words, each of which is printed on a separate card (see Figure 5.1). Literary critic Jonathan Stalling argues that this poem presents a dichotomy between being and emptiness, and I will apply this reading to the ruptures that occur between sound blocks in Zorn's *Dictée*. Stalling additionally argues that *Étang* expresses an interconnectivity between being and emptiness – something I also attribute to Zorn's homage.

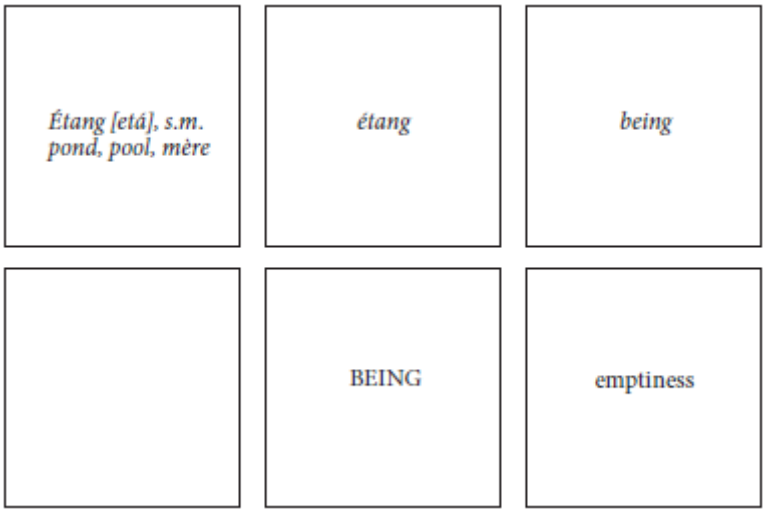

Figure 5.1 Theresa Hak Kyung Cha, *Étang*, 1978.[21]

5.2.1. Being and Emptiness

The gaps between *Étang*'s cards, as well as that between sound blocks, can be understood via the final section of Cha's novel *Dictée*. The epilogue in the last pages of this book contains a Daoist cosmological chart called a *tu*,[22] which traces the universe's development out of nothingness in ten separate stages. This chart also implies a subsequent move back into nothingness, and the constant repetition of this cycle.[23] Stalling argues that Cha's poem *Étang* represents something similar: an interrelationship between 'being' and 'emptiness', or 'appearance' and 'disappearance'.[24] Here, 'being' is represented by the cards on which the poem is printed, whilst 'emptiness' is represented by the spaces between them.

Stalling's reading can be extended to an understanding of Zorn's homage – where the rupture between sound blocks acts like the space between *Étang*'s cards. These ruptures are therefore like moments of 'emptiness', against which the sound blocks, positioned before and after, represent a form of 'being'. Zorn's use of sound blocks in *Dictée* can hence be read as a reflection of the *tu*'s cycle of 'appearance and disappearance'.[25] Out of the 'silence' before the work appears the 'being' of a sound block, which then 'disappears' into the 'emptiness'

[21] Theresa Hak Kyung Cha, *Etang*, in Jonathan Stalling, *Transformations of Asian Thought in American Poetry* (New York: Fordham University Press, 2010), 169.
[22] Cha, *Dictée* (Berkeley: University of California Press, 2001), 173.
[23] Stalling, *Transformations of Asian Thought in American Poetry*, 163–168.
[24] Stalling, *Transformations of Asian Thought in American Poetry*, 169.
[25] Stalling, *Transformations of Asian Thought in American Poetry*, 168.

of rupture.[26] From this silence that never happened 'being' again emerges (as a new sound block), before 'disappearing' into the 'silence' of yet another rupture.

5.2.2. Being/Emptiness

Yet Stalling has also noted how the dichotomy between 'being' and 'emptiness' that is present in Cha's *Étang* becomes confused by what is written on its cards; that is, in its space of 'being'. The word 'emptiness' on the final card paradoxically signifies the 'empty' space between cards from within a card itself; similarly, the fourth card is totally empty, effectively lacking any pertinent difference from the spaces between it and the other cards.

Stalling also claims that *Étang*'s use of the word 'Étang'; its possible English translations 'pond' and 'pool'; and the word 'mère', all connote water and by extension a 'watery femininity'.[27] The French word *mère,* for instance, means 'mother' or 'source', and as Stalling states, it also suggests the word *mer*, meaning 'sea' or 'ocean'.[28] In Daoist cosmology 'watery femininity' is a 'source of being' that manifests itself 'by way of its non-being'.[29] Cha's novel *Dictée* also implements similar linguistic ploys, such as its consistent use of the word 'silence' – which again, evokes in the fabric of a text its polar opposite. Both Cha's *Étang* and *Dictée* therefore contaminate their spaces of 'being' with significations of 'emptiness'. This suggests an inherent interconnectivity or inter-reliance between 'being' and 'emptiness', despite – or perhaps because of – their opposition, which is related to Cha's interests in both Daoism and French post-structuralism.

Similar 'contaminations' also appear in Zorn's *Dictée*. Okkyung Lee's narration in SB25, for instance, contains the Korean word for 'silence' (*chimmug*), which serves the same purpose as it does in Cha's novel: to provide a type of emptiness (silence) in and through a state of being (sounds/words). The water-sounds of Zorn's composition can also be read as manifesting a certain 'emptiness' within the space of 'being', thanks to their hypertextual connection to *Étang*'s 'water-words' and their subsequent link to the above-mentioned 'feminine non-being' in Daoist cosmology and *écriture feminine*.[30]

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[26] Regarding the silence that begins and ends a composition, see Richard C. Littlefield, 'The Silence of the Frames', in *Music/Ideology: Resisting the Aesthetics*, eds. Adam Krims & Henry Klumpenhouwer (Amsterdam: G+B Arts International, 1998), 213–232.
[27] Stalling, *Transformations of Asian Thought in American Poetry*, 169.
[28] Stalling, *Transformations of Asian Thought in American Poetry*, 169.
[29] Stalling, *Transformations of Asian Thought in American Poetry*, 169.
[30] Supporting this reading, is Zorn's use of water-sounds in two other compositions, *Femina* and *In the Very Eye of Night*, which are similarly dedicated to woman artists.

These relationships between sounds and their dedicatee-oriented contents are similar to the already-mentioned contradictions or 'ands' that were present between certain expression and content planes in *Godard*. The relationship between the utterance of the word silence and its actual meaning, or the sound of water and its connotations of non-being, can hence be considered similar to those already discussed for *Godard* (a perhaps unsurprising resonance given Cha's familiarity with Jean-Luc Godard's work).[31]

5.3. Musical Individuation in *Liber Novus*

My interpretation of *Liber Novus* will show how Jung's psychoanalytical method called 'individuation' can be detected in its musical trajectory – a process additionally related to the spiritual quest of Jung's 'Red Book'; to the alchemical process as it was understood by Jung; and, to Jung's theory of 'active imagination'. My interpretation is particularly reliant on the animal-sounds that were briefly mentioned in §2.2.5 – and dedicatee-oriented contents for these sounds will be illuminated in this section. I will first elucidate the two Jungian terms that I just used – individuation and active imagination – as well as their link to alchemy and Jung's 'Red Book'; this provides some bearings for the interpretation that then follows.

5.3.1. Active Imagination and Alchemy

According to Jung, an individual's psychic health is maintained and developed through what he called an 'individuation process', which involves the successful conjoining of psychic opposites, most particularly the self-centred conscious and the 'collective' unconscious.[32] Jung found depictions of this process in folklore, myths, and religions, and considered it a circular, repetitive process, visually represented by the mandalas of various cultures.[33] Jung also believed that the libidinal urges of the unconscious were, in their pure form, inherently unknowable to the conscious, and so could only be approached by – and subsequently conjoined with – consciousness via mediating symbols called 'archetypes'.[34] One way to become aware of these archetypes was through a method that Jung called active imagination.

Active imagination begins with a clearing of the mind so that spontaneous mental images or voices can appear; these images or voices are supposably the archetypes of our

[31] See Lawrence Rinder, *Guide to the Theresa Hak Kyung Cha Collection 1971–1991* (Berkeley: University of California Press, 2001), 2.
[32] C. G. Jung, *Jung on Active Imagination*, ed. Joan Chodrow (London: Routledge, 1997), 57, 95.
[33] Jung, *Jung on Active Imagination*, 133, 136.
[34] Jung, *Jung on Active Imagination*, 63.

unconscious and represent libidinal urges.[35] The psychoanalytic patient then concentrates on these images or voices and documents them, either through writing or some other method such as drawing, painting, sculpture, or dance. These tangible documents are finally analysed by the individual's conscious, which allows a dialogue between it and the unconscious from whence these products originally emerged.[36]

This psychoanalytic method was developed by Jung out of his own experiences with writing the 'Red Book', which similarly involved experimenting with active imagination and a conscious reflection on what it produced through written commentary. The 'Red Book' also narrates the individuation process by telling the story of an individual who encounters archetypal, mythological figures that help him conjoin the opposed aspects of his own psyche. This process eventually leads to a final stage of *coniunctio*, personified by the appearance of the god Abraxas.

Perhaps the most important historical representations of the individuation process for Jung were alchemical ones, which involved a procedure of breaking-down numerous materials and re-joining them so as to find a perfect form variously labelled 'the philosophers stone', *lapis*, *prima materia*, *rebis*, etc. According to Jung, alchemists projected their unconscious onto physical material as a type of active imagination, allowing unconscious archetypes to appear to consciousness, resulting in the phantasmatic and mystical symbology that is attached to chemical substances in alchemical texts.[37] The final stage of the alchemical process theologically represented for Jung the conjunction of God and man, and psychologically, a combination of the conscious and unconscious.[38]

Jung's individuation-process-as-alchemical-process can be found in the unfolding of Zorn's *Liber Novus*, particularly via its use of animal sounds and their symbolic representations. Zorn's composition can be divided into four parts, each representing one of the four alchemical stages, as well as a segment of Jung's active imagination method for achieving individuation. First, I outline the symbolic meaning of the animal sounds that appear within *Liber Novus* – these meanings are sourced from Jung's 'Red Book' as well as his writings on alchemy.

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[35] Joan Chodorow, introduction to *Jung on Active Imagination*, 10–11.
[36] Jung, *Jung on Active Imagination*, 146.
[37] Jung, *Psychology and Alchemy*, trans. R. F. C. Hall (London: Routledge & Kegan Paul, 1953), 240–241.
[38] Jung, *Mysterium Coniunctionis*, trans. R. F. C. Hall (New York: Bollingen Foundation, 1963), 320–321.

5.3.2. Animal Sounds and the Alchemical Process

The symbolism of the animal sounds heard in *Liber Novus* will now be given. It should be noted, however, that the symbolism of Jung's 'Red Book', as with alchemical texts, is not stable, and at times the same animal represents contrasting, even contradictory, ideas.

The lion-roars heard in SBs 4; 15; 16; and 20 relate to the narrator's proclamation in Jung's 'Red Book' that 'My knowledge has a thousand voices, an army roaring like lions; the air trembles when they speak.'[39] The lion as it appears in the 'Red Book', and by extension as it is heard in Zorn's *Liber Novus,* represents knowledge, and it is also attached throughout the 'Red Book' to power,[40] the sun,[41] and Logos,[42] which in Jungian psychology is a masculine principle.[43]

The serpent or snake, whose hissing is heard in SBs 6; 8; and 20, meanwhile represents the soul,[44] sexuality, and Eros,[45] as well as the moon and the earth,[46] and is considered a feminine principle by Jung.[47] The serpent's symbology hence opposes the lion's, their duality imitating that between Logos and Eros; sun and moon; knowledge and sensuality (in Jungian thought).

The serpent also enters another symbolic opposition with the bird. Heard as an eagle in SB6, an owl in SBs 5; 16; and 21, and as part of the numerous animal sounds of SB20, the bird, according to Jung, represents heaven (as opposed to the serpent's earth) and spirituality (as opposed to the serpent's sensuality); the owl is also commonly associated with knowledge in European symbology (which would oppose the serpent's sensuality). The opposition between serpent and bird is mentioned numerous times towards the end of Jung's 'Red Book'; for instance, 'The daimon of sexuality approaches our soul as a serpent. She is half human soul and is called thought-desire." [sic.] The daimon of spirituality descends into our soul as the white bird. He is half human soul and is called desire-thought'.[48] Note again the gendered division between the symbolically feminine serpent and the masculine bird.

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[39] Jung, *The 'Red Book': Liber Novus* (New York: W. W. Norton & Co., 2009), 238.
[40] Jung, *The 'Red Book'*, 250.
[41] Jung, *The 'Red Book'*, 277.
[42] Jung, *The 'Red Book'*, 367.
[43] Jung, *Mysterium Coniunctionis*, 179.
[44] Jung, *The 'Red Book'*, 207.
[45] Jung, *The 'Red Book'*, 353.
[46] Jung, *The 'Red Book'*, 370; Jung, *Mysterium Coniunctionis*, 130, 146.
[47] Jung, *Mysterium Coniunctionis*, 179.
[48] Jung, *The 'Red Book'*, 353. See also, page 358: 'Then my soul divided herself As [sic.] a bird she swooped up to the higher Gods and as a serpent she crawled down to the lower Gods.'

However, the serpent's symbology in Jung's work is particularly ambiguous, since it enters not only into oppositions with both the lion and the bird, but also with itself. The serpent often splits in two throughout the 'Red Book' – as in the following, 'The rock separates day and night. On the dark side lies a big black serpent, on the bright side a white serpent.'[49] These two serpents stand for the antagonism between day and night and black and white, an opposition extended throughout Jung's 'Red Book' to include distinctions between life and death,[50] right and left, pleasure and thought,[51] poison and cure,[52] Christ and Devil.[53]

In SB8 barking dogs are heard, referring to three separate passages from the 'Red Book', 'But my ideals can also be my dogs, whose yapping and squabbling do not disturb me.';[54] 'I was dragged by my feet along the pavement, and wild hounds gnawed my body in the lonely night.';[55] 'To find the mandrake, one needs the black dog, since good and bad must always be united first if the symbol is to be created.'[56] The dog also has symbolic associations in alchemy, being coupled with the serpent insofar as it is a feminine symbol associated with the body and the moon.[57] The four animals considered so far can hence be placed into a gendered dichotomy: the snake and dog sounds being 'feminine', whilst the lion and bird sounds are 'masculine'.

Now that the alchemical meanings of these animal sounds have been divulged, their combination and positioning within Zorn's composition may be subjected to further interpretation. This will take place in accordance with the four stages of the alchemical process, as well as by analogy to Jung's individuation process.

Nigredo

The first half of *Liber Novus* – from SBs 1–13 – features the sounds of all four animals, the lion (SB4), the bird (or more specifically, the eagle: SB6), the snake (SBs 6 and 8), and the dog (SB8). These animals have gendered connotations in alchemical symbolism and are presented in *Liber Novus* accordingly: first the 'masculine' animals are heard – lion and bird

[49] Jung, *The 'Red Book'*, 251.
[50] Jung, *The 'Red Book'*, 243.
[51] Jung, *The 'Red Book'*, 247.
[52] Jung, *The 'Red Book'*, 315.
[53] Jung, *The 'Red Book'*, 318.
[54] Jung, *The 'Red Book'*, 277.
[55] Jung, *The 'Red Book'*, 289.
[56] Jung, *The 'Red Book'*, 311.
[57] Jung, *Mysterium Coniunctionis*, 147–148. In a contradiction typical of alchemical symbolism, the dog also represents Logos (as did the 'masculine' lion).

– and then the 'feminine' – snake and dog. The serpent, however, appears twice, alluding to its ambivalent symbolism, as both a single element in opposition with the lion and bird, and as a symbol of opposition in-and-of itself – as with the divided black and white serpents mentioned in Jung's 'Red Book'.

As something split against itself the serpent acts as a mediator (or an 'and') – a role it also plays throughout Jung's 'Red Book'. For instance, in the following passage the serpent acts as a conduit between Elijah and Salome – archetypes representing knowledge and sensuality respectively:

> Apart from Elijah and Salome I found the serpent as a third principle. It is a stranger to both principles although it is associated with both. The serpent taught me the unconditional difference in essence between the two principles in me. If I look across from forethinking to pleasure, I first see the deterrent poisonous serpent. If I feel from pleasure across to forethinking, likewise I feel first the cold cruel serpent … The way of life writhes like the serpent from right to left and from left to right, from thinking to pleasure and from pleasure to thinking. Thus the serpent is an adversary and a symbol of enmity, but also a wise bridge that connects right and left through longing, much needed by our life.[58]

The serpent's double presence in the opening of Zorn's *Liber Novus* is therefore due to its double function, appearing the first time as a mediator between the 'masculine' sounds (of lion and bird) and the 'feminine' sounds (of serpent and dog), and the second time as a symbol of femininity in itself, in conjunction with the dog sounds.

The separate presentation of these four animal sounds allows the first half of Zorn's *Liber Novus* to be read as the initial stage of the alchemical process. This stage is called *nigredo*, and it is where the separate alchemical components (of which there are four) begin a chaotic dissolution that allows for subsequent fusion at latter stages.[59] *Nigredo* is generally considered a negative, although necessary, state of putrefaction, associated with depression and melancholy,[60] and according to Jung, the animals of alchemical symbolism also refer to 'evil passions.'[61] The first half of *Liber Novus* can consequently be compared to the first stage of Jung's individuation process, where the subject indulges in active imagination sourced from the unconscious, which often takes on forms that are unpleasant to the conscious ego (much like the depression and melancholy of *nigredo*).[62]

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[58] Jung, *The 'Red Book',* 247.
[59] Jung, *Mysterium Coniunctionis,* 283.
[60] Jung, *Mysterium Coniunctionis,* 229.
[61] Jung, *Mysterium Coniunctionis,* 160.
[62] Chodorow, introduction to *Jung on Active Imagination*, 12.

Albedo

In the middle of *Liber Novus,* SB14 features a narration delivered in German by Zorn himself of a passage from approximately midway through Jung's 'Red Book': 'Night sinks blue and deep from above, Earth rises black from below'.[63] This narration mentions the meeting of two forces, one from above and the other from below, which is akin to the topographic metaphor commonly used in psychoanalytic descriptions of the conscious and unconscious (the first being above, the second below).

SB14 hence divides *Liber Novus* in a similar fashion; this is supported by the fact that the most prominent animal sound in the composition's first half is that of the serpent (as it appears twice), which represents feminine sensuality and Eros – both of which Jung links to the unconscious or the feminine *anima* of the male psyche.[64] On the other hand, SBs 15–19, which follow this midway point of SB14, only feature the sounds of lions and of an owl – which are masculine in Jungian thought, representing knowledge and Logos, both of which occupy the domain of consciousness.[65] SB14 therefore divides SBs 1–13, dominated by a 'feminine' serpent sound, from the strictly 'masculine' lion and bird sounds of SBs 15–19.[66] This is similar to how the snake sounds of SB6 divided SBs 1–5 from 7–13; yet, whereas the first division began with a 'masculine' component and proceeded to the 'feminine', this second division begins with the predominantly 'feminine' component that proceeds to the strictly 'masculine'.

SB14 is therefore equivalent to the alchemical stage of *albedo*, where, after the confused, pluralist chaos of *nigredo,* substances coalesce in two, forming a clear opposition, like that between the conscious and unconscious. In Jung's individuation process this stage relates to the confrontation of a conscious ego with the products of the unconscious that emerge during active imagination.

Citrinitas

SBs 15–19 reflect the third alchemical stage, *citrinitas*. Depictions of this stage in alchemical tracts often mention the sun's light, with which the lion – whose roaring is predominantly

[63] Jung, *The 'Red Book',* 309.
[64] Jung, *Mysterium Coniunctionis,* 179.
[65] Jung, *Mysterium Coniunctionis,* 179.
[66] A division between the serpent and the lion can also be found in, Jung, *The 'Red Book',* 254: 'In the mystery man himself becomes the two principles, the lion and the serpent.'

heard in SBs 15–19 – is associated.[67] As mentioned, the lion represents knowledge, and the sun of the *citrinitas* stage is also aligned with enlightenment (of a coming to knowledge). That SBs 15–19 represent a form of 'enlightenment' is supported by the interphonographic recording of Jung that is included in SB15. Here Jung mentions how at a certain stage in his childhood

> I stepped out of a mist. It was just as if I had been in a mist, walking in a mist, and I stepped out of it and I knew, 'I am.' 'I am what I am.' And then I thought, 'But what have I been before?' And then I found that I had been in a mist.

This emphasis on knowledge in SBs 15–19 is related to the stage of individuation where a subject consciously reflects on, or analyses, their engagement with their unconscious through written or verbal commentary.

Rubedo

The final two sound blocks – 20 and 21 – represent the fourth and final stage of the alchemical process, *rubedo*. SB20 is the one sound block in *Liber Novus* where both snake and lion sounds are heard together, evoking a passage from the 'Red Book' where 'The serpent has wound itself around my whole body, and my countenance is that of a lion.'[68] This passage represents the conjunction of form (or reason) with pleasure,[69] and in the final alchemical stage a similar union between Luna and Sol (or female and male; Eros and Logos; sensuality and knowledge, etc.) occurs. This *coniunctio* also produces an animal-plethora according to alchemical texts, that includes serpents, toads, lions, dogs, and birds:[70] an admixture of animals also heard in SB20 of *Liber Novus*. A comparable event is described in Jung's 'Red Book', when the serpent and lion conjoin and 'Thoughts grow in me like a forest, populated by many different animals.'[71]

This alchemical *coniunctio* of male and female results in a hermaphroditic *Rebis*, and the figure of Abraxas mentioned towards the 'Red Book's end (who is a conjunction of God and Devil) is also a hermaphrodite:

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[67] Jung, *Mysterium Coniunctionis*, 147, 213.
[68] Jung, *The 'Red Book',* 252.
[69] Jung, *The 'Red Book',* 247–251.
[70] Jung, *Mysterium Coniunctionis*, 144.
[71] Jung, *The 'Red Book',* 250.

> He is as splendid as the lion in the instant he strikes down his victim … a coiled knot of winged serpents … "[sic.] He is the hermaphrodite of the earliest beginning. "[sic.] He is the lord of toads and frogs, which live in the water and go up on the land, whose chorus ascends at noon and at midnight.[72]

This chorus of toads is heard in the final sound block of *Liber Novus* along with an owl's hooting – a symbol of knowledge. SB21 therefore represents not only the conclusion of the alchemical process – the *lapis, prima materia, Rebis,* etc. – but also the emergence of Abraxas, as in Jung's 'Red Book'. SB21 additionally reflects the final stage of individuation, where, through understanding, the unconscious material produced during active imagination is incorporated into the conscious ego. This final stage Jung called 'the transcendent function.'[73]

However, the chorus of frogs that are heard in SB21 were also heard towards the beginning of Zorn's *Liber Novus*, in SB5. This alludes to the circular nature of the alchemical process and Jung's individuation method, both of which never actually come to any final conclusion but rather repeat themselves (albeit at ever-differing levels).[74] This is supported by a passage in the 'Red Book' that mentions how Abraxas' chorus of frogs 'ascends at noon and at midnight'; that is, twice daily in what would be a repetitive cycle. Zorn's *Liber Novus* can therefore be heard as implying such a cycle, its end leading back to its beginning much like the mandalas Jung claimed represented his patients' individuation cycles.

5.4. Panorama of the City of *Interzone*

> Panorama of the City of Interzone. Opening bars of East St Louis Toodleoo … at times loud and clear then faint and intermittent like music down a windy street … The composite City where all human potentials are spread out in a vast silent market … High mountain flutes, jazz and bebop, one-stringed Mongol instruments, gypsy xylophone, African drums, Arab bagpipes.
>
> - William S. Burroughs, *Naked Lunch*.[75]

My following interpretation of Zorn's *Interzone* considers how the piece represents its namesake, the dream-like place that reappears throughout Burroughs' early novels, making its first appearance in *Naked Lunch* and reoccurring throughout the 'Nova trilogy'.[76] Whilst my interpretation will compare Zorn's *Interzone* as-a-whole to the eponymous place found in

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[72] Jung, *The 'Red Book',* 350.
[73] Jung, *Jung on Active Imagination*, 57
[74] Jung, *Jung on Active Imagination*, 133; Jung, *Mysterium Coniunctionis,* 381.
[75] William S. Burroughs, *Naked Lunch: The Restored Text* (London: Fourth Estate, 2009), 89–90.
[76] Micheal Sean Bolton, 'Get Off the Point: Deconstructing Context in the Novels of William S. Burroughs', in *Journal of Narrative Theory* 40, no. 1 (2010): 69.

Burroughs' novels, this 'place' is itself only definable by its peculiar form, rather than by any specific content. For Burroughs, Interzone is a composite place, which Katherine Hume refers to as 'nonspecific',[77] it has no particular substance and is instead characterised by its dream-like structure. As Micheal Bolton notes:

> One of the most unique features of Williams S. Burroughs's experimental novels is the absence of any stable setting, any consistent geographical location or time period, through which to read these experimental texts. The material contexts of time and place shift, transmute, and turn back on themselves. Readers cannot find objective points of reference as the narrative perspective moves through time and space with no causal logic and no fully recognizable points of departure or arrival.[78]

In order to compare Zorn's *Interzone* to the 'place' in Burroughs' novels, I rely on dedicatee-oriented contents that were not mentioned in §2.2.3 but which will be given here. The first stage of my interpretation (§5.4.1) shows how Zorn's homage depicts a distorted sense of place – by juxtaposing sound blocks that evoke numerous, disperse environments – and of space – by contrasting sound blocks that suggest the body (i.e., internalised space) with those that suggest external environments. The second stage of my interpretation (§5.4.2) considers how Zorn's *Interzone* presents a distorted timeline to its listener; it does this by suggesting biographical episodes from Burroughs' life in a jumbled order. Some of these sound blocks repeat themselves – most notably the sounds of a gunshot, which evokes Burroughs' infamous shooting of his wife Joan Vollmer – to suggest an experience similar to *Déjà vu*. It is these confused depictions of place, space, and time that in turn allow Zorn's composition to be compared to its namesake, Interzone.

5.4.1. Interzone's 'Phantasmatic Geography'

Burroughs' own depiction of Interzone in his novels combined several real locales in order to confuse the reader's perception of place, and Zorn's homage likewise evokes various different environs to achieve a similar effect. Burroughs describes Interzone as a phantasmatic place, a composite city made up of elements from widely disparate cultures. This can be surmised from the following description of Interzone's living arrangements, as supplied in *Naked Lunch*:

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[77] Kathryn Hume, 'William S. Burroughs's Phantasmic Geography', in *Contemporary Literature* 40, no. 1 (1999): 119.

[78] Bolton, 'Get Off the Point': 53. Similarly Francois J. Bonnet notes how 'Interzone is a state without state, the international zone, properly heterogeneous, a sort of buffer zone into which everything marginal to the normalized zones is expelled. The Interzone is tot territory what the cut-up is to the text: a ruinous assemblage of the system of signs.' See Bonnet, *The Order of Sounds: A Sonorous Archipelago*, trans. Robin Mackay (Falmouth: Urbanomic, 2016), 276.

> All houses in the City are joined. Houses of sod – high mountain Mongols blink in smoky doorways – houses of bamboo and teak, houses of adobe, stone and red brick, South Pacific and Maori houses, houses in trees and river boats, wood houses one hundred feet long sheltering entire tribes, houses of boxes and corrugated iron where old men sit in rotten rags cooking down canned heat, great rusty iron racks rising two hundred feet in the air from swamps and rubbish with perilous partitions built on multi-levelled platforms, and hammocks swinging over the void.[79]

With Interzone, Burroughs incorporated the numerous places where he had lived and visited throughout his life into a single geographical location,[80] and the sound blocks of Zorn's homage likewise evoke the numerous geographical locations where Burroughs and Gysin had lived, or environments depicted in their writings. Zorn's *Interzone* takes its listener on a journey through the deserts and towns of North Africa, the seedy bars of a Western metropolis, and to the American South of Burroughs' youth, through a series of associations that I will now explore.

The desert is a common setting in Burroughs' novels, and is linked to the deserts of North Africa where Burroughs and Gysin had lived.[81] Burroughs depicts the winds of these desert terrains in his book *Nova Express*, which describes 'A music like wind through fine metal wires bringing a measure of relief from the terrible dry heat – Black beetle musicians saw this music out of the air swept by continual hot winds from plains that surrounded the city'.[82] In SBs 2.13; 2.22; and 3.1 of Zorn's homage, wind-sounds are also heard, which may be understood to sonically depict this passage from Burroughs' novel.[83]

Indeed, the place most commonly suggested by Zorn's *Interzone* is Morocco (though this may be more specifically narrowed down to Tangier, the original 'International Zone' where Burroughs and Gysin had lived). Music that is vaguely Moroccan or at least Arabic appears in numerous sound blocks, taking multiple forms throughout Zorn's composition. In some cases, drumming is prominently featured (SB3.3), linking it to the following passages from Burroughs' *Ticket*, 'Arab drum music in the suburban air',[84] and *Nova Express*, 'I put on some Gnaova drum music'[85] (Gnaova is a portmanteau of Gnawa – an ethnic group in

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[79] Burroughs, *Naked Lunch*, 90.
[80] Interzone is also primarily based on the International Zone of Tangier: itself a culturally diverse city, having strong Arab, Berber, French, Spanish, English, and American presences. See James W. Grauerholz, introduction to *Interzone* (New York: Viking, 1989), xviii.
[81] Hume, 'William S. Burroughs's Phantasmic Geography': 113.
[82] Burroughs, *Nova Express*, ed, Oliver Harris (London: Penguin Books, 2014), 73.
[83] SB2.13 in fact combines these wind-sounds with those of water to suggest yet another passage from *Nova Express*, where 'composites shifting combos to wind and water sounds.' See Burroughs, *Nova Express*, 132.
[84] Burroughs, *The Ticket That Exploded*, ed. Oliver Harris (London: Penguin Books, 2014), 137.
[85] Burroughs, *Nova Express*, 42.

Morocco with a strong musical heritage – and Nova). Morocco is also represented by the pre-recorded sounds of a busy marketplace or street in SBs 1.3 and 2.24.

SB2.24 is worth noting in particular, as it first features the sounds of a street or marketplace over which upbeat Arabic music is then overlayed. The sounds of a calmer type of music, still vaguely Arabic in nature and featuring the sounds of a breathy flute-like instrument (provided as an electronic sample), then enters in SB2.25. This sonic progression wholly emulates a passage from Burroughs' book *Interzone*, where 'Outside, the yipes of rioters; shop shutters slam, Arab music blasts from loudspeakers mixed with Radio Cairo like a berserk tobacco auction. Fades to flutes of Ramadan.'[86] A similar sequence can also be heard in SBs 1.7 and 1.8: here the first sound block again features Arabic 'flute' sounds, whilst the latter contains atonal piano music. Together these two sound blocks suggest the 'flutes of Ramadan, piano down a windy street' combination cited from *Naked Lunch*.[87]

Katherine Hume has mentioned how the urban city is also a common location in Burroughs' novels,[88] and the sounds of Zorn's *Interzone* move its listener not only through desert terrains and the streets of Tangier, but also through the Western metropolis. One notable example is SB2.23, where the raucous conversations of a bar are heard whilst one-by-one different instruments start to play. First, is a ragtime tune played on piano, followed by an acoustic guitar, and finally an old organ-grinder song. All of these instruments play a style of 'music from the '20s' (*Ticket*)[89] and the sound block as a whole evokes a 'bar backed by pink shell – New Orleans jazz thin in the Northern night' (*The Soft Machine*).[90] However, what is strange about this sound block is that the instruments are asynchronous: they play as if in competition or complete unawareness of one another. This sound block reflects the antics of Burroughs' 'Subliminal Kid' character in *Nova Express*:

> 'THE SUBLIMINAL KID' moved in and took over bars cafes and juke boxes of the world cities and installed radio transmitters and microphones in each bar so that the music and talk of any bar could be heard in all his bars and he had tape recorders in each bar that played and recorded at arbitrary intervals and his agents moved back and forth with portable tape recorders and brought back street sound and talk and music and poured.[91]

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[86] Burroughs, *Interzone*, 183.
[87] Burroughs, *Naked Lunch*, 173.
[88] Hume, 'William S. Burroughs's Phantasmic Geography': 118.
[89] Burroughs, *Ticket*, 39.
[90] Burroughs, *The Soft Machine*, ed. Oliver Harris (London: Penguin Books, 2014), 67.
[91] Burroughs, *Nova Express*, 157. In this passage the Subliminal Kid realises some of Burroughs' own ideas on the use of tape-recorders to either enforce or resist control; see Burroughs, 'The Invisible Generation', in *Audio*

Zorn deploys the three instrumentalists to recreate this sense of music sourced from numerous, separate bars, referencing the Subliminal Kid's technique, where the sounds of different locations are channelled into a single place.

One of the more idiosyncratic sound blocks to appear in Zorn's *Interzone* is SB2.18, which features a banjo and jaw-harp playing a strange type of American folk music. This sound block may well refer to Burroughs' ties with the American south – being born in St Louis and having lived in New Orleans in the late 1940s (where much of his early novel *Junkie* was set). The sound block hence takes the listener back to Burroughs' early years, long before his ventures to Morocco.[92]

In-and-Out-of-Body Experiences

By suggesting these numerous places to a listener in a jumbled fashion, Zorn's composition emulates the combination of environments found in Burroughs' 'city of Interzone'. Aside from being an amalgamation of known places, Burroughs' Interzone is also something of a 'non-place': its confused and composite nature fails to provide the reader with an exact bearing, and it may be suggested that Interzone is not really a geographical place at all, but rather an interior, psychological one. Burroughs' Interzone gives the impression of being a dream-landscape, a place that is largely internal, a psychological location reached only in the mind. Interzone hence plays with outer and inner space as much as it does with various geographical locations, and this is also emulated by Zorn's composition.

For instance, the electronic sounds provided by Ikue Mori throughout *Interzone* have a visceral quality that reflects Burroughs' interest in the body, its internal fluids, viruses, and modes of absorption. Sounds of this kind appear in SBs 2.8 (which is particularly evocative of the 'crackling sounds' mentioned in *The Soft Machine*)[93]; 2.13; and 3.1. The following passage from *The Soft Machine* is but one of many passages from Burroughs' work that describes such visceral or bodily sounds:

Culture: Readings in Modern Music, eds. Christoph Cox & Daniel Warner (New York: Continuum, 2004), 339. These ideas led to Burroughs' own sonic experiments with Sommerville, using the cut-up method for tape (later released on the albums *Breakthrough In The Grey Room* and *Real English Tea Made Here*). Zorn's file card compositions resemble these experiments in their constant juxtaposing of different sonic material (Burroughs and Sommerville's tape cut-up works included not only Burroughs' recitations of his own writing, but also excerpts from public broadcasts, music, and noise). SB1.4 most overtly suggests Burroughs' tape experiments by containing the sounds of 'tape inching' (a tape manipulation technique that involves 'rubbing the tape back and forth across the head'), commonly used by Burroughs and through which he felt new words could emerge from the old words of a recording; see Burroughs, 'The Invisible Generation', 335.

[92] Barry Miles, *Call Me Burroughs: A Life* (New York: Twelve, 2013), 9, 168.

[93] Burroughs, *The Soft Machine*, 117.

> blood laugh, sound bubbling in throats torn with the talk sickness, faces and bodies covered with pus foam, animal hair thru the purple sexflesh, sick sound twisted thru body, underwater music bubbling in blood beds, human faces tentative flicker in and out of focus. We waded into the warm mud-water, hair and ape flesh off in screaming strips, stood naked human bodies covered with phosphorescent green jelly, soft tentative flesh cut with ape wounds, peeling other genitals, fingers and tongues rubbing off the jelly-cover, body melting pleasure-sounds in the warm mud.[94]

Another sound of the body that appears throughout Zorn's *Interzone* is the scream, which emanates from under a mass of electronic noise provided by Mori in SB2.5. This sound block conjures up a passage from *The Soft Machine*, where 'they lit the faggots at his feet the only sound you could hear was the fire crackling and then everyone sucked in his breath together and the screams tore through me.'[95]

Sounds which evoke natural or urban environments within Zorn's homage are therefore intersected by these visceral sounds that suggest a corporeal presence, which in turn leads listeners in and out of a sonically-suggested body. This constant movement between interior and exterior spaces is itself comparable to an experience Burroughs described whilst under the influence of the South American drug *yage*, which he believed could quite literally enable astral projection: the ability to visit places at a distance from one's body.[96] At any rate, interior and exterior space tends to be juxtaposed in Burroughs' descriptions of Interzone, and Zorn's juxtaposition of visceral sound blocks evoking the body with those that recall external environments emulates this.

5.4.2. Cutting Through Time-Lines

Time is similarly distorted in the fictional realm that is Interzone, an effect achieved by Burroughs' common reuse of the same cut-up material throughout his novels. I will now show that Zorn's homage reuses either the same or similar sound blocks to comparable ends.

The same written material is regularly cut-up and rearranged in various different ways throughout Burroughs' 'Nova trilogy', and much of this material was drawn from his previous novel *Naked Lunch*. This causes the recurring invocation of *Déjà vu* in a reader: the sensation that what is happening has happened before. However, since the re-appearance of

[94] Burroughs, *The Soft Machine*, 177–178.
[95] Burroughs, *The Soft Machine*, 12.
[96] Robin Lydenberg, *Word Cultures: Radical Theory and Practice in William S. Burroughs' Fiction* (Chicago: University of Illinois Press, 1987), 16.

material generally occurs in a slightly modified or decontextualized form, its reoccurrence is only subliminally noted by readers. Burroughs himself commented on how:

> I take page one and fold it into page one hundred – I insert the resulting composite as page ten – When the reader reads page ten he is flashing forward in time to page one hundred and back in time to page one – the *déjà vu* phenomenon can be so produced to order – This method is of course used in music, where we are continually moved backward and forward on the time track by repetition and rearrangements of musical themes.[97]

Zorn's *Interzone* also confuses and conflates time and space, causing comparable sensations of *Déjà vu*. As Burroughs mentioned, these sensations are common to music that uses repetition and the variation of distinct musical themes. The re-emergence of noticeably similar sound blocks in slightly different forms throughout Zorn's *Interzone* is akin to the re-emergence of the same written material in altered variations throughout Burroughs' cut-up texts. Many of the sound blocks in Zorn's *Interzone* relate clearly to events from Burroughs' life, and I now discuss how their re-emergence throughout the composition *re*presents associated places or events to a listener – undermining a linear sense of time. Primary focus is given to SB1.2, which features the sound of a gunshot – the extra-sonic associations of which I divulge below.

Memories of the 'Ugly Spirit'

The gunshot-sound first heard in SB1.2 of Zorn's composition refers to Burroughs' notorious shooting of his wife Joan Vollmer. In Mexico City, 1951, whilst Burroughs was at a bar with Vollmer, the two, under the influence of alcohol and drug withdrawal, performed a 'William Tell act', where Vollmer placed a glass on her head encouraging Burroughs to shoot at it with his handgun. Aiming too low, Burroughs shot his wife in the head, killing her. After being charged with criminal imprudence Burroughs fled to South America.[98] Whilst much speculation has been made regarding Burroughs' intentionality in this incident, it had a profound impact on his decision to become a writer, something he mentions in the introduction of his first novel, *Queer*:

> I am forced to the appalling conclusion that I would never have become a writer but for Joan's death, and to a realization of the extent to which this event has motivated and formulated my writing. I live with the constant threat of possession, and a constant need to escape from possession,

[97] Burroughs & Brion Gysin, *The Third Mind* (London: John Calder, 1979), 96.
[98] Ted Morgan, *Literary Outlaw: The Life and Times of William S. Burroughs* (New York: Henry Holt and Company, 1988), 194–196, 201, 215.

> from Control. So, the death of Joan brought me in contact with the invader, the Ugly Spirit, and maneuvered me into a life long struggle, in which I have had no choice except to write my way out.[99]

Zorn's composition can hence be heard as springing forth from the gunshot-sound in SB1.2, in much the same way as Burroughs' writing career emerged from the shooting of his wife (by his own assertion).

The very first sound block of Zorn's *Interzone* (which immediately precedes SB1.2 containing the gunshot-sound) can consequently be shown to represent the 'Control' or 'Ugly Spirit' Burroughs claimed to have been possessed by when he shot Vollmer. SB1.1 contains a high-pitched drone that refers back to a passage from Burroughs' short story collection also entitled *Interzone*. This passage mentions how, "Back in the city. Everywhere is the dry hum. Not a sound, exactly, but a frequency, a wavelength. A Holy Man with a black face is causing the waves.'[100] In the context of Burroughs' story, this 'Holy Man' represents both reality and control (which for Burroughs were synonymous), which are enforced through the frequency he operates. The high-pitched drone that is heard in SB1.1 hence represents the concept of 'Control' or the 'Ugly Spirit', which Burroughs claimed to be possessed by when he shot Vollmer. That this high-pitched drone (representing control) then reappears throughout Zorn's composition (in SBs 1.7; 2.8; 3.4 and 3.5) in turn reflects Burroughs' 'constant threat of possession, and a constant need to escape from possession, from Control'.

Accompanying this high-pitched tone when it reappears in SB 2.8 are the sounds of crawling insects (or insect-like sounds as encoded in film and cartoon sound effects), evoking the 'dry, brown, vibrating hum or frequency in the air, like insect wings rubbing together'[101] that is also mentioned in Burroughs' book *Interzone*. For Burroughs, these 'insect sounds' likewise pertain to control. In the context of *The Soft Machine* these sounds are used by Mayan priests to subjugate the workers of their community.[102] The insect sounds that accompany the high-pitched drone here therefore strengthens the drone's symbolisation of control.

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[99] Burroughs, *Queer* (London: Penguin, 1987), xxii.
[100] Burroughs, *Interzone,* 65.
[101] Burroughs, *Interzone,* 65.
[102] Burroughs, *The Soft Machine*, 89. The protagonist in this book subsequently makes 'recordings of the festivals and the continuous music like a shrill insect frequency that followed the workers all day in the fields.'

Déjà vu, *Produced to Order*

From SB1.3 onwards, numerous aspects of Burroughs and Gysin' 'world' are suggested (some of which I have already noted). These associations function like transplanted memories, taken from Burroughs and Gysin's lives and re-presented in a jumbled manner in Zorn's composition. Many of these sound blocks are linked to events that occurred before 1951; including those that evoke St Louis – where Burroughs spent his childhood – or New Orleans – where he had lived with Vollmer. This means that whilst the work may emerge out of a sound block that evokes Burroughs' shooting of his wife, certain subsequent sound blocks relate to things that occurred before this event. It is in this way that the past is effectively placed into the future by Zorn – sound blocks relating to Burroughs' early life are placed after his shooting of Vollmer – emulating Burroughs' own cut-up technique and its distortion of time ('the *déjà vu* phenomenon … produced to order').[103]

This misrepresentation of time is exacerbated when the incident of Vollmer's death is re-conjured in SB3.6 (towards the composition's end) – where the sound of another gun-shot is heard. That this sound block does not end the composition but is rather followed by a series of genre-types that have already been heard throughout Zorn's work ('Arabic' music, noise, rock, and what may loosely be described as 'atmospheric music'), implies a kind of doubling over of memory: the remembrance of the event (SB3.6) brings forth a condensed arrangement of the associations that positioned themselves between the event (SB1.2) and its remembrance.

This confusion of time suggests the multiple 'levels' of time-perception explicated by philosopher J.W. Dunne – an influence on Burroughs and Gysin's own philosophies of time, whose theory I'll now briefly explain. Dunne's theory of time sought to explain how certain dreams contained premonitions of future events – as Dunne observed was the case for himself and many others.[104] According to Dunne, an individual has a predetermined timeline that stretches into the future ending only with their death; however, insofar as they experience three-dimensional space, they do not experience this timeline all at once but move along it in a linear fashion. This individual, located in three-dimensional space, is called 'observer one'. The present, as experienced by observer one, is not a single instant of time, but rather a

[103] Burroughs & Gysin, *The Third Mind*, 96.
[104] J.W. Dunne, *An Experiment with Time* (London: Faber and Faber, 1969).

compound of multiple instances: the present experience of observer one is a small *radius* of time.

Dunne reasoned that observer one's transversion of their timeline itself needs to be measured by another separate time, a fourth-dimensional time. This time can also be experienced by the individual, but only at a higher mental state: this second level of observation is labelled 'observer two'. Observer two's present moment, since it subsumes that of observer one, constitutes a wider radiance of time, stretching further into the predetermined 'future' than does the experience of observer one. This situation continues *ad infinitum*, extending to potential observers three, four, five etc., each with an ever-wider radius of time-experience.

Dunne claimed that during sleep the three-dimensional body-coordinates of an individual are weakened, and that the mind can therefore wander between multiple levels of time-observation, perceiving occurrences in their relative time-fields. Dunne maintains that this is also to some extent possible whilst awake, and accounts for sensations like *Déjà vu*. This was what allowed the premonition of future events to occur in dreams, although Dunne also believed that these future occurrences were blended with experiences from an individual's past, so to create a series of confused, composite images.

This approach to time is found throughout Burroughs' novels, where, as Bolton states:

> timelines are not simply juxtaposed, but are conflated and ultimately become indistinct from one another … Such confusions challenge the notion that the 'present of narration' can be relied upon as a stable temporal location by which readers can orient themselves within the novels. The time of the events being narrated and the point in time from which they are narrated are equally dissolute.[105]

Gysin also made similar comments regarding the cut-up technique, stating that 'the problem of any particular book is essentially a problem of time: … so once one started cutting-up, one was cutting *through* time-lines.'[106] This tangential explanation of Dunne's theories on dreams and time, can now be used to readdress much of what has so-far been said regarding the sense of temporality depicted in Zorn's *Interzone*, thus concluding my interpretation.

It was taken for granted in my analysis above that the gunshot heard in SB1.2 was the event of Vollmer's death itself, and that the reoccurrence in SB3.6 was a memory of this event. However, when read through Dunne's theory of time, it may in fact be the case that

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[105] Bolton, 'Get Off the Point': 61.
[106] Gysin, *Here To Go: Brion Gysin* (London: Creation Books, 2001), 85.

SB1.2 is a premonition of the event, and that SB3.6 is the event itself; or, that SB3.6 is the memory of a premonition, and that the event is yet to even occur within the realm of the composition. This type of premonition was supposably experienced by Burroughs himself on the morning before he killed his wife, when he was suddenly overcome by a bout of depression and dread whilst walking the streets of Mexico City.[107]

The sound blocks that represent scenes from Burroughs and Gysin's lives in Zorn's *Interzone* are therefore like the sequences of a dream according to Dunne's philosophy. Elements borrowed from both the past and the future combine into a new, complicated dream-narrative. This makes Zorn's *Interzone* a type of cut-up, yet one which has as its source-material the 'world' of Burroughs and Gysin (their life and work) – which has been subsequently transformed into musical sound blocks and arranged in an innovative pattern by Zorn and his ensemble.

5.5. *Spillane*'s Downward Spiral

My interpretation of Zorn's *Spillane* relies primarily on three reoccurring sound-types. These are narrations, 'wavering sonorities' (a type of music commonly found in *film noir*, and explained in more detail below), and rain. Through the dedicatee-oriented associations of these sounds the appearance of Mike Hammer (the private detective in most of Mickey Spillane's novels) is marked into the composition, where he operates as both an 'actor' and as a 'liminal space' (an in-between space in relation to which other sound blocks may be considered either internal or external). This is shown through a detailed analysis of *Spillane*'s opening twelve sound blocks, where I make use of both Marc Vernet and Joan Copjec's psychoanalytic writings on *film noir* and detective novels to aid this interpretation. I also consider how 'flash back' episodes appear throughout Zorn's homage, and I end my interpretation with a discussion of *Spillane*'s circular, non-teleological form – consequently critiquing previous teleology-driven interpretations of the work that have been given by both Susan McClary and Tom Service.

5.5.1. Mike Hammer as an Actor and as a Liminal Space

SB5 of *Spillane* establishes an important paradigmatic link between three key sounds that reappear throughout Zorn's composition: narration, wavering sonorities, and rain. These sounds first appear in SBs 5–12, where they mark the appearance of the composition's anti-

[107] Burroughs, *Queer*, xxii.

hero, Mike Hammer, into the composition as an actor. Through their hypertextual associations to Spillane's novels and *film noir* these three sonic markers also represent Hammer's existence as a liminal space: a space between the internal and external, which also has the tendency to confuse these two realms. As I will show, this confusion is linked to Hammer's common quest for revenge in Spillane's novels, and his strong yet eschewed sense of justice: a drive that causes episodes of madness, hallucination, and nightmare. Before I explain all this in more detail, the dedicatee-oriented associations for narration, wavering sonorities, and rain, as heard in Zorn's *Spillane* must first be divulged.

Hard-Boiled Narration

The spoken narration that occurs throughout *Spillane* was written by guitarist Arto Lindsay in a style similar to the first-person monologues of Mickey Spillane's Mike Hammer novels. The way in which these monologues accompany music and sound also links them to the spin-off records of Spillane's books, like *Mickey Spillane's Mike Hammer* (1954), and the radio-play *That Hammer Guy* from the early 1950s (both of which combined music, sound and spoken word).[108] The narrations in Zorn's *Spillane* – which issue forth from a human body (that of John Lurie's) – place Hammer in the work as an 'actor', a subject the music is situated in relation to and with whom the listener is intended to identify.[109] Sound blocks, and by extension the contents and moving images they evoke, therefore happen to and around Hammer, and the listener perceives these sounds and images through identification with Hammer (similar to audience-identification with actors in a film).

Hammer's narration hence provides a liminal boundary against which other sounds can then be considered either internal or external (although as will be shown shortly, this

[108] Max Allan Collins & James L. Traylor, *One Lonely Knight: Mickey Spillane's Mike Hammer* (Bowling Green: Bowling Green State University Popular Press, 1984), 149–152.

[109] See Eero Tarasti, *Signs of Music: A Guide to Musical Semiotics* (New York: Mouton de Gruyter, 2002), 76; Robert S. Hatten, *A Theory of Virtual Agency for Western Art Music* (Bloomington: Indiana University Press, 2018), 86, 271; see also, Mary Ann Doane, 'The Voice in Cinema', in *Film Sound: Theory and Practice*, eds. Elisabeth Weis & John Belton (New York: Columbia University Press, 1985), 169. This is similar to Spillane's own portrayals of Hammer in his novels: Hammer was never physically described in detail and was depicted on book covers only from behind, allowing the reader to position themselves into the fantasy of the book as Hammer himself; see Collins & Traylor, *One Lonely Knight,* 141–142. This does open-up Zorn's composition to a gender critique – one that would argue that the work encourages the identification of male audiences at the expense of a female audience's response. Such a critique, however, rests on the debatable assumption that a woman is unable to identify with a fictional male character. This debate has already been played out in film-theory: see Laura Mulvey, 'Visual Pleasure and Narrative Cinema', in *Screen* 16, no. 3 (1975): 6–18; and, Gaylyn Studlar, 'Masochism and the Perverse Pleasures of the Cinema', in *Quarterly Review of Film Studies* 9, no. 4 (1984): 267–282. Additionally, even if a woman does not *identify* with Hammer, as the actor in *Spillane*, she could presumably still recognise his presence in the work and react towards it with a 'critical rejection'; for more on this see Hatten, *A Theory of Virtual Agency for Western Art Music*, 261.

boundary is often confused and ruptured). That is, other sounds and the images they suggest can be recognised as either being internal to Hammer's psyche, or external to him, as part of his environment. *Spillane*'s narration manifests 'the impossible rift between interior and exterior. The voice embodies the very impossibility of this division, and acts as its operator.'[110]

Spillane's narrations are additionally related to the voice-over narrations that are common to *film noir*.[111] Generally delivered by a main protagonist, these voice-overs tend to be either the inner monologue of a character within diegesis, or a reminiscence that itself organises diegesis as memories or a 'flash-back'. In neither case do *film noir*'s spoken narrations fit neatly into the diegetic/non-diegetic division of film sound.[112] Copjec has hence analysed *film noir* narrations as manifesting a protagonist's drive, the intrusion of the internal excess of their self – the 'grain' of their voice – into external space, shaping it and in turn muddling the very distinction between the internal and external.[113]

The narrations that appear in Zorn's *Spillane* further compound this ambiguity by taking on two different forms. One is the voice of Mike Hammer, narrated by John Lurie, and the other is the voice of Mike Hammer's conscience, narrated by Robert Quine.[114] Hammer's monologue is therefore psychologically split between his ego and superego. The latter voice represents a strange type of interiority that, whilst present inside Hammer's head, is paradoxically separate from his sense of self – that is, separate from his ego – and so gives the impression of arriving from somewhere outside the self; that is, from an external position.[115]

Wavering Sonorities

The term 'wavering sonorities' has been borrowed from Roger Hickman and refers to a type of music commonly heard in *film noir*. 'A single pitch, a sustained chord, or a complete motive or melodic phrase';[116] wavering sonorities fluctuate or waver to create eerie or

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[110] Mladen Dolar, *A Voice and Nothing More* (Cambridge, Mas.: The MIT Press, 2006), 71.
[111] Robert Miklitsch, *Siren City: Sound and Source Music in Classic American Film Noir* (London: Rutgers University Press, 2011), 24–52.
[112] This ambiguity has brought Michel Chion to label instances of the first kind *subjective-internal* sound, and cases of the second kind as the *I-Voice*. See Chion, *Audio-Vision: Sound on Screen*, trans. Claudia Gorbman (New York: Columbia University Press, 1994), 74–76, 80.
[113] Joan Copjec, *Read My Desire: Lacan Against the Historicists* (London: Verso, 2015), 190.
[114] Zorn, liner notes to *Godard/Spillane*, Tzadik, TZ7324, CD, 1999.
[115] See Dolar, *A Voice and Nothing More*, 85.
[116] Roger Hickman, 'Wavering Sonorities and the Nascent *Film Noir* Musical Style', in *The Journal of Film Music* 2, no. 2–4 (2009): 166.

unsettling effects (Tom Service has previously referred to this music as it appears in *Spillane* as 'spooky' music).[117] The wavering sonorities that appear throughout *Spillane* generally feature harp, electric guitar, synthesisers and percussion – instruments common to the original wavering sonorities of *film noir*.[118] The exact nature of these sonorities differs throughout Zorn's composition, ranging from the up-tempo, chase-scene-like music of SB11, to the drawn-out sonorities reminiscent of Ennio Morricone scores for *poliziotteschi* films (Italian neo-noirs), as heard in SB17.

Wavering sonorities as they appear in *Spillane* also carry hypertextual associations to their original use in *film noir*, where they accompany scenes depicting 'nightmare … madness', 'dementia', and 'mental states induced by drugs, alcohol, and beatings';[119] in other words, traumatic ruptures of the boundary between a subject's interior and exterior realms. In addition to their *noir* associations, wavering sonorities are also similar to the aural hallucinations Hammer often has in Spillane's novels. As with wavering sonorities, this inner music is heard during moments of psychological turmoil, epiphanies, and dreams.[120]

The Failed Purification of Rain

Max Collins and James Traylor observe that rain often occurs 'at key points in the Hammer novels',[121] and whilst the sound of rain in Zorn's homage obviously evokes a moving image – that it is raining – it also relates to the symbolic use of rain throughout Spillane's novels and in *film noir*. The sound of rain is considered a symbol of failed purification in Mickey Spillane's books, of both Hammer and the city of New York. Robert Gale claims that Mickey Spillane's use of rain is as 'New York's mouthwash, to be gargled and spat down the gutter; yet rain can never cleanse the skin of the city's buildings';[122] whilst Collins and Traylor associate rain with the repeated failure of Hammer's own purification, remarking how 'Spillane uses the rain for its cleansing effect, but the undercurrent of violence remains.'[123]

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[117] Tom Anderson Service, 'Playing a New Game of Analysis: Performance, Postmodernism, and the Music of John Zorn' (PhD diss., University of Southampton, 2004), 65.
[118] Hickman, 'Wavering Sonorities and the Nascent *Film Noir* Musical Style', 166.
[119] Hickman, 'Wavering Sonorities and the Nascent *Film Noir* Musical Style', 166, 169, 170.
[120] Mickey Spillane, *One Lonely Night* (New York: Signet Books, 1951), 6, 59, 111, 123–125, 156; Spillane, *My Gun Is Quick* (London: Corgi Books, 1950), 96; Spillane, *The Big Kill* (New York: Signet Books, 1951), 33, 112; Spillane, *Vengeance is Mine* (New York: Signet Books, 1950), 58, 65, 109–110, 116.
[121] Collins & Traylor, *One Lonely Knight,* 55.
[122] Robert L. Gale, *A Mickey Spillane Companion* (Westport, CT: Greenwood Press, 2003), 97.
[123] Collins & Traylor, *One Lonely Knight,* 56.

Zorn's depiction of Hammer appears to actively resist the rain and its purifying effects, his resentment being expressed in the narration of SB12, 'Stupid idiots. I hate the rain. I hate people like that. They don't know how wet the rain can get.' This sound block also contains the sounds of windscreen wipers, symbolising a shield Hammer puts up between himself and the rain's purification. This shield is necessary for him to undertake work in an inherently corrupt environment, for as Collins and Traylor note, 'Hammer is a moral man who chooses (as he sees it) a necessary amoral route'[124]. That these windscreen wipers act as a shield against purity is also supported by a passage from Spillane's novel *One Lonely Night*, 'The windshield wipers were little demons working furiously, fighting to keep me from being purified.'[125] The sound of rain is therefore a symbol of failed purification, of both Hammer and the city in which he lives, and so symbolically links Hammer to his external environment.

5.5.2. The Forced Inversion of Sound Blocks

From the beginning of its theorisation, Raymond Borde and Étienne Chaumeton attributed to *film noir* the inversion of classic Hollywood's 'safe' and 'coherent' signs.[126] More recently, Copjec has addressed the genre in Lacanian terms, distinguishing *film noir* from earlier forms of private detective fiction in that the excess remainder of a protagonists' interiority – their drive – often invades, or intrudes upon, exterior space ('The intrusion of the private … into phenomenal reality').[127] Copjec specifically mentions Hammer and the 'extravagant, delirious form' of his 'contempt for death itself, his mad vengeance against injustice'[128] as an exemplar of *noir*'s 'new' brand of detective, who 'Having chosen *jouissance* … risks its shattering, annihilating effects, which threatens his very status as subject'.[129] In what follows I concentrate on how sound blocks in Zorn's *Spillane* represent either interiority or exteriority with respect to Hammer as an actor within the piece, as well as how these representations become suddenly inverted, confusing representations of Hammer's interiority and exteriority. First, I will delineate SBs 1–4 as a type of introduction for *Spillane* – one that is somewhat 'external' to the rest of the piece.

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[124] Collins & Traylor, *One Lonely Knight*, 14.
[125] Spillane, *One Lonely Night*, 144.
[126] Raymond Borde & Étienne Chaumeton, 'Towards a Definition of *Film noir*', in *Film Noir Reader*, eds. Alain Silver & James Ursini (New York: Limelight Editions, 1996).
[127] Copjec, *Read My Desire*, 193.
[128] Copjec, *Read My Desire*, 187.
[129] Copjec, *Read My Desire*, 199.

Opening Credits

Zorn's *Spillane* begins with the sound of a woman screaming, which refers to the opening sentence of Mickey Spillane's novel *The Body Lovers*, 'I heard the scream through the thin mist of night.'[130] This is followed by a sound block quoting Nelson Riddle's theme tune from the 1960s television show *Route 66.* The file card for this sound block is known to be marked 'Times Square',[131] and Zorn has stated that 'The Route 66 theme [was] used as a kind of icon of the detective world'.[132] As a result, SB2 introduces the work's thematic premise, the 'detective world' and *film noir*, as well as its spatial location, New York.

The *Route 66* theme carries its original use as an opening theme tune into Zorn's composition. Being the predominant feature of *Spillane*'s opening, the *Route 66* theme marks the first four sound blocks as a type of introduction that is external to the rest of the composition. This introduction ends with the sound of a car crash – an evocative choice when dedicatee-oriented associations are considered, since the whole premise of *Route 66* was the travelling of two young men in a corvette.

Hammer Wakes Up

Given that SBs 1–4 are something of an introduction, SB5 may be considered the beginning of *Spillane*'s compositional body. I now show how SBs 5–12 suggest a movement that leads from hypertextually represented interior space to similarly represented exterior space. At the end of this progression, a realisation is made that causes a sudden, retroactive inversion of these interior and exterior spaces.

The dripping water heard in SB5, which refers to the 'cellar scene' in the neo-noir *Year of the Dragon,* can also be heard as the first sign of rain. Wavering sonorities and narration are also introduced in this sound block, and the final sentence of the narration – 'You better wake up' – suggests that Hammer is in an interior dream state. SB6 aurally suggests a strip-joint, and wavering sonorities return in SB7 – the file card of which is known to be marked 'dream scene'[133] – cementing a connection between wavering sonorities and

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[130] Spillane, *The Body Lovers* (New York: Signet Books, 1967), 2. See also, Zorn, in William Duckworth, *Talking Music: Conversations with Five Generations of American Experimental Composers* (New York: Schirmer Books, 1995), 468.
[131] Eric Dries, 'Postmodern Narrative and John Zorn's *Spillane*' (Contemporary Music Forum, Bowling Green, 1993–1994).
[132] Zorn, in Edward Strickland, *American Composers: Dialogues on Contemporary Music* (Bloomington: Indiana University Press, 1991), 133.
[133] Zorn, in 'Put Blood in the Music', *The South Bank Show* (ITV, 1989), accessed August 18, 2020, https://whitney.org/WatchAndListen/548.

dream states. Another sound block then interjects – this time featuring a car crash – followed by the return of wavering sonorities in SB9, which accompany narration and the sound of thunder. The written evocation 'drinking a cup of coffee' is also provided on the file card for this sound block,[134] which suggests that Hammer is reflecting here over a cup of coffee – a post-waking ritual for many and so appropriately placed after SB5 in which Hammer was dreaming. After another sound block containing a heart monitor's flat-line tone, wavering sonorities return yet again in SB11, but they are of a more upbeat variety, reminiscent of car-chase music. Associations with driving are continued by SB12, where it is raining and windscreen wipers are heard, along with bird sounds.

I propose that sound blocks five to twelve oscillate between two separate sets. Set one contains those key sonic markers mentioned earlier, of narration, rain, and wavering sonorities – each of which represent Hammer's self as a liminal boundary between the interior and exterior. Set two contains sound blocks that evoke external environments or events, such as a strip-joint or a car crash: things that evidently occur outside of Hammer, in his external environment.

If the sound blocks of set one are extracted away from their counterparts in set two, a rather linear narrative can be ascertained: that of a storm brewing, and of Hammer waking up. This storm begins with a few drops of water (SB5), leads to thunder (SB9), and finally rain (SB12); this development is accompanied by a gradual shift from sound blocks that represent interior space, to those that represent exterior space; Hammer begins in a dream state (SBs 5 and 7), he wakes up and is 'drinking a cup of coffee', presumably inside his apartment or a café (SB9), and is then driving out in the open where bird calls may be heard (SBs 11 and 12).

This 'movement' from interior to exterior space is interjected by the sound blocks of set two – which also contain their own linear narrative. The first induces a strip-joint, the second a car crash – with its' respective file-card marked 'bloody murder with a car'[135] – and the third is a heart monitor's flatline sound.[136] Pieced together these sound blocks suggest a trope common to Mickey Spillane's novels and *film noir*. The protagonist meets a young woman (often a prostitute or stripper) caught in difficult circumstances; the protagonist offers

[134] Zorn, in 'Put Blood in the Music'.
[135] This is, according to Miklitsch, a common way to kill someone in *film noir*; see Miklitsch, *Siren City*, 73.
[136] In Roy Rowland's filmic adaptation of *The Girl Hunters*, character Richie Cole dies in a hospital bed before being able to inform Hammer of some important information.

to help the young woman, though she is hesitant or fearful to accept and is cryptic as to why. The protagonist and the woman part ways, although the woman is killed during the night. The protagonist decides that it is his responsibility to solve the mystery of her death, and in the case of Hammer the unravelling of this mystery is always an extraction of violent revenge.[137]

If the sound blocks of set one reflect Hammer's waking up and getting ready for a day's work detecting, it may be wondered where or for whom the sound blocks of set two occur. One explanation is that they also occur for Hammer, but as internal memories of the day before, something akin to *film noir*'s flashback episodes. This would justify the inclusion of the set two sound blocks in the same progression of sound as those of set one: the memories they represent could be interspliced into Hammer's present experience of waking up. This results in an upheaval of interior and exterior space, however, since the set two sound blocks initially considered to represent external scenes are now recognised as Hammer's own internal memories, making them markers of the internal rather than the external. The sound blocks of set two now become Hammer's memories and they reveal the reason for his current mission, to find the perpetrator behind the death of a woman he met in a strip-joint.

The intertwining of these two narratives – of Hammer's waking up and the past on which he reflects – presents itself through a single progression of sound. The two narratives are therefore in fact part of a single narrative; yet one that flickers between interior and exterior space, the past and present, and shows the presence of the past in the present via memory.

The 'Set-Up-Black Hole' of Hammer's 'Interior-Exterior'

This switch in perception marks a type of 'violent inversion' that is indicative of what film theorist Marc Vernet called the 'set-up-black hole'. In his essay, *The Filmic Transaction*, Vernet mentions two interchangeable moments that tend to appear in the opening scenes of *film noir*: one is the *mise-en-place*, or the set-up, which introduces a predictable, comforting and coherent situation, in which characters have familiar and clear relationships to one another.[138] The second is the *pot-au-noir* – the black-hole or enigma – which subverts these relationships, throwing the comfortable and coherent 'set-up' into chaos, inverting

[137] Collins & Traylor, *One Lonely Knight,* 42.
[138] Marc Vernet, 'The Filmic Transaction: On the Openings of *Film noirs*', in *Film noir Reader 2*, eds. Alain Silver & James Ursini (New York: Limelight Editions, 1999), 58–62.

established signs.[139] Together these movements form a self-contradictory whole, the 'set-up–black hole', which 'seems to join together that which is impossible' and manifests a sign inversion that 'turns the space of the fiction inside out with an unexpected violence'.[140]

One of the sign–inverse sign relationships given by Vernet in his explanation of the set-up-black-hole is 'from interior space to exterior space … or from exterior to interior'.[141] It is through this coupling and its combinative, self-contradictory whole, the 'interior–exterior' that SBs 5–12 operate. The interior–exterior – a process of interchangeability between the opposing forces of interiority and exteriority – is present here in the violent reversal that occurs when sound blocks first presumed to represent external environments suddenly end up representing Hammer's own internal memories instead.

Vernet's interior-exterior as it appears in Zorn's *Spillane* is cinematic (in a very general sense), since it reflects the ability of montage to switch between different points in time and space, and the disembodied eye of cinema that possesses the interior perception of a character one minute and a detached, external position the next. Vernet's interior-exterior is perhaps even more prominently related to Hammer's common fixation on revenge, the over-interiorisation of his external quest, which differentiates him from the detached demeanours of detectives in novels by Mickey Spillane's contemporaries, such as Raymond Chandler or Dashiell Hammett. Additionally, the interior-exterior as it is present in Zorn's *Spillane* refers to that most common of *film noir* tropes, the flashback, and its ability to confuse the linearity of time, the consistency of space and of perception.

Flash-Backs

Once Hammer wakes up and confronts the outside world, sound blocks that explicitly suggest concrete, external environments become more prevalent. Stark contrasts between them, however, do still exist – which suggests a constant movement in space similar to the 'picaresque' nature of Mickey Spillane's novels. In these stories, Hammer often finds himself in disparate settings, sourcing information and following leads. The remainder of the composition is by no means constrained to movements only in external space, however, continuing as it does to fluctuate between Hammer's interiority and exteriority at key moments, that resemble the flash-back episodes of *film noir*.

[139] Vernet, 'The Filmic Transaction', 62–65.
[140] Vernet, 'The Filmic Transaction', 64.
[141] Vernet, 'The Filmic Transaction', 64.

SB19, for instance, contains wavering sonorities with a prevalent harp ostinato. This music is very similar to that heard in the film adaptation of Mickey Spillane's novel *The Girl Hunters*. During a scene where Hammer (played by Mickey Spillane himself) delivers an inner-monologue voice-over, a sudden storm appears, and the score features harp-based wavering sonorities akin to those of SB19 in Zorn's homage. SBs 18 and 20 – which bracket 19 – feature the sound of a ticking clock. This gives the impression that a moment has been disturbed or suspended by the wavering sonorities that intersect. This ticking sound is perhaps a reference to Fritz Lang's *film noir, The Woman in the Window*, where the sound of a ticking clock frames the dream sequence that constitutes most of the film's narrative. Although not a flash-back, strictly speaking, Lang's film presents a similar narrative device, since it ends where it began, and the audience realises once the main character wakes up that what intervened was merely an interior dream.[142] Hypertextually, SB19 therefore represents a type of interiority, bracketed by the ticking clock of SBs 18 and 20.

Two similar 'flash-back episodes' also occur in the latter half of Zorn's composition. The first begins at SB29, where a woman utters 'Mike', accompanied by wavering sonorities. Her voice returns in SB36 to complete her statement with 'kiss me.' These are the exact words spoken by *femme fatale* Lily Carver in the climactic scene of *Kiss Me Deadly*, right before she shoots Hammer.[143] Although there are numerous sound blocks between 29 and 36, the most significant is SB31; here Hammer holds a *tête-en-tête* with his own conscience, whilst the sound of windscreen wipers are heard in the background. Yet, rain is not heard, which indicates that what is falling is something heavier, snow. Nature's attempt to purify Hammer and the city in which he lives has hence reached a pinnacle point – appropriate since SB31 is approximately half-way through Zorn's composition.

This sound block also refers to the climax of Spillane's novel *Vengeance is Mine!*, where Hammer drives through the snow to the apartment of Juno – a woman he has fallen in love with – and remarks, 'I got in the car and started the wipers going, watching them kick angrily through the snow that had piled up on the windshield',[144] that 'Everything was so

[142] These 'flashback episodes' are vaguely similar to Kofi Agawu's musical 'parentheses'; see Agawu, *Music as Discourse: Semiotic Adventures in Romantic Music* (Oxford: Oxford University Press, 2009), 96.
[143] This sound block may also refer to the following passage from Spillane's novel *The Snake*: 'For a long second she just stood there, somehow telling me that it was only the now that counted and with that same rich voice that could make music with a simple word, she answered, "Mike ..."'. See Spillane, *The Snake* (London: Corgi Books, 1964), 1.
[144] Spillane, *Vengeance Is Mine!,* 102.

white, covering up so much filth.'[145] Upon arrival Hammer finds out that Juno is the murderer he has been searching for throughout the entire novel, and that Juno is also in fact a man (an inversion of signs epitomising the interior-exterior, if there ever was one). The sound blocks between SBs 29 and 36 can therefore be considered memories, or a flash-back, which interrupts the scene of Hammer's betrayal by Lily Carver; in the centre of these memories is Hammer's recollection of a previous betrayal by Juno, plus the inversion of signs it entailed.

The third and final 'flash-back' in Zorn's *Spillane* occurs between SBs 48 and 51, both of which feature rather abrasive Latin music. Within the bracket of these two sound blocks lies SB50, which – featuring gunshots, trombone imitations of train horns, and crashing sounds – is reminiscent of the soundscape from *Year of The Dragon*'s climactic scene (a film already referenced in SB5). SB50 is therefore, like SB31, hypertextually related to a pivotal moment. The Latin music which brackets SB50 meanwhile resembles the diegetic music heard in the famous dance scene of *Criss Cross* – which is a *film noir* told entirely in flashback.

5.5.3. Closing Credits

The structure of these flashback episodes – where one sound block, or a series thereof, intercepts another – is similar to *Spillane*'s structure as-a-whole. The *Route 66* theme, featured in *Spillane*'s introduction, returns in SB59, followed by wavering sonorities and the sounds of thunder and rain in SB60. Together, the last two sound blocks therefore provide a compressed repetition of the work's opening two sections (SBs 1–4 and 5–12). The final two sound blocks are, in other words, an outro that mirrors *Spillane*'s opening. To conclude this chapter, I will show how this symmetrical structure is itself relevant to Mickey Spillane's novels, as well as to *film noir*. Along the way I critique claims that have been made by both Susan McClary and Tom Service that imply *Spillane* is teleologically-driven.

An Eternal Return

Similarities between the beginning and end of Zorn's composition give it a symmetrical structure, though one that is more specifically a circular structure once dedicatee-oriented associations are considered. As mentioned, Spillane's novels tend to be rather formulaic, and whilst they do at times refer back to previous adventures – with some development of Hammer's character being noticeable[146] – they mostly present Hammer in the same or similar

[145] Collins & Traylor, *One Lonely Knight*, 69.
[146] Collins & Traylor, *One Lonely Knight*, 16.

situations (not least of which is him falling in love with a *femme fatale* who betrays him and who he must then choose whether or not to kill). The common presence of rain in the first and last chapters of Mickey Spillane's novels (and often on their first and/or last pages) adds to this sense of repetition,[147] imbuing these novels with a rather nihilistic edge, given the rain's symbolisation of Hammer's failed purification. This formulaic repetition and Hammer's constant failure to be purified means that Mickey Spillane's novels lack closure, implementing what Umberto Eco called an 'unsuccessful catharsis': where a story ends with the implication of its continuation.[148]

Zorn's composition provides a musical equivalent to such a literary ending: not only does it end with the sound of rain (symbolising Hammer's failed purification) but also Zorn notes how the ending presents:

> Mike Hammer done with whatever he's done, killed whoever he's killed, lied wherever he's lied. Now he's alone again walking down the street in the rain smoking a cigarette with his trench coat on, walking away from the camera into oblivion. It's in every Western ... it's the archetype, and ultimately if you can get to the archetype you can't lose.[149]

This description is typical of an unsuccessful catharsis since the protagonist's ending is unstable and leads on into uncertain continuation. The oblivion into which Hammer walks is not a closure – either that of his own death or some form of 'happy ever after'[150] – but instead, it is the *pot-au-noir* of another murder in yet another novel. The fact that Hammer often expresses guilt or remorse about his past but does nothing to give up his violent life as a detective precludes any possibility of redemption or a teleologically-driven final moment.

Spillane's ending therefore implies a circular repetition, a downward spiral similar to that which Gilles Deleuze noticed in *film noir*. According to Deleuze, *film noir* follows a SAS'' structure, where a 'Situation' passes through an 'Action' to return to a similar 'Situation', yet one that is 'worse … [where] the individual falls lower and lower, in a descending spiral.'[151] Copjec has also noted how Hammer's 'ethical vocation', his 'mad

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[147] Spillane's *The Big Kill; I, The Jury* (New York: Signet Books, 1947); *The Twisted Thing*; and *One Lonely Night* all feature rain in the first and last chapters; *The Body Lovers; Kiss Me, Deadly* (New York: Signet Books, 1952)*; My Gun is Quick*; and *Survival Zero!* (London: Corgi Books, 1970) all feature it in the last chapter.
[148] Umberto Eco, 'Innovation & Repetition: Between Modern & Postmodern Aesthetics', in *Deadalus* 134, no. 4 (2005): 194.
[149] Zorn, in Strickland, *American Composers*, 130.
[150] Collins and Traylor note the difficulty Mickey Spillane had in bringing the drawn-out love affair between Hammer and his secretary Velda towards consummation and marriage, since doing so would bring the tension of the unconsummated affair to a close, undermining what keeps readers of pulp fiction 'hooked'. Collins & Traylor, *One Lonely Knight*, 89–91.
[151] Gilles Deleuze, *Cinema I: The Movement-Image*, trans. Hugh Tomlinson & Barbara Habberjam (London:

vengeance against injustice' causes him 'more often than not to fail, to revolve in an endless loop around the very enjoyment of [his] failures', in a manner typical of *film noir* detectives more generally.[152]

Additionally, *Spillane*'s circular form is re-enforced by the set two 'memory' sound blocks that I discussed earlier. These sound blocks focus on the themes of sex, violence, and death (the death of a stripper and Hammer's subsequent need for revenge) – themes that are common to Mickey Spillane's novels and that are also suggested by numerous other sound blocks throughout Zorn's homage. The opening of *Spillane* therefore has Hammer reminisce on events that are largely similar to those that occupy the rest of the work. On the one hand this represents the thematically simple nature of Hammer's adventures, the formulaic plotlines of Mickey Spillane's novels; yet, it also allows the meaning of these sound blocks to be flipped yet again, so that these 'memories' become precognitions; that is, a form of detective 'intuition' that partly foretells the future. This foretelling is granted to Hammer because he has effectively lived out his future before – albeit in a slightly different form – as the formulaic plotlines of previous adventures.

The Non-Teleological Purgatory of a Postmodern Anti-Hero

My hypertextual understanding of *Spillane*'s structure presented above, goes against previous interpretations provided by both Susan McClary and Tom Service. In McClary's understanding of *Spillane*, she gives primacy to its final sound block, where we finally 'get a glimpse of something like the protagonist's [Hammer's] interiority, the existential alienation that marks him as a descendant of the Romantic loner'.[153] This supposed moment of Hammer's interiority is offset against the distanced 'post-modern' quotations that McClary claims make up the rest of the piece.

There is no clear reason why McClary privileges the final sound block of *Spillane* as a moment of interiorisation. McClary's reading also gives no recognition to how the sonic markers of the final sound block (rain and wavering sonorities) are present throughout the composition, most particularly towards its beginning (in SBs 5–12). Nor does she consider the fact that these sonic markers do indeed refer back to Hammer and Mickey Spillane's world, and so are just as much 'post-modern quotations' as are any other sound block in the

Bloomsbury, 2013), 163.
[152] Copjec, *Read My Desire*, 187.
[153] Susan McClary, *Conventional Wisdom: The Content of Musical Form* (Berkeley: University of Berkeley Press, 2000), 147.

piece. The primacy given to the final sound block by McClary is therefore undermined by the regular appearance of the sounds contained within it throughout Zorn's homage. If the final sound block manifests Hammer's interiority, other sound blocks that feature rain or wavering sonorities would presumably have to as well.

Tom Service, meanwhile, notes that there is a confusion of interiority and exteriority in *Spillane* – stating how its final sound block is in a sense both 'inside and outside the frame of the rest of the work'.[154] He goes on to claim that the final sound block also marks the conjunction of Zorn's 'authorial voice' with the 'voices' of the musicians in his ensemble.[155] Service argues that Zorn's voice 'subsumes' Hammer's and Spillane's in the final sound block, creating a grand synthesis of Zorn, the musicians in his ensemble, Spillane, and Hammer.

Whilst to a certain extent this is compelling, there is no clear reason why it applies only to the final sound block, since the same hypertextual and collaborative processes were implemented throughout the work's entirety. Service's interpretation – like McClary's – needlessly privileges the final sound block, implying that the composition strives towards it in a teleological (or even eschatological) manner. According to Service, once the final sound block is reached, a type of subsumption or merger takes place, the nature of which is non-applicable to the rest of the work.

Admittedly, Zorn has himself remarked that *Spillane* is 'connected to Strauss tone poems' and this assists Service and McClary's teleologically driven, somewhat neo-Romantic readings. Yet, in the same interview from which this quote was taken Zorn states that *Spillane* is also in a 'new form': 'I don't use classical models, I try to create new forms. "Spillane" is a new form, though connected to Strauss tone poems.'[156] I suggest that Zorn's 'new form' is therefore a circular one, that depicts not the linear progress of a Romantic hero from one of Strauss' tone poems, but the postmodernist anti-hero found in cinematic *film noir*s, detective novels, and westerns.[157] This anti-hero is not a figure that reaches some transcendental merger with its Other, but rather a wandering loner condemned to a type of repetitive purgatory. The work is not a Romantic synthesis of opposites, but rather an indefinite play of opposites that continues in a circular, unending fashion. The external and

[154] Service, 'Playing a New Game of Analysis', 83.
[155] Service, 'Playing a New Game of Analysis', 83.
[156] Zorn, in Strickland, *American Composers*, 130.
[157] To these figures may be added the travelling rōnin found in classic samurai films: a connection Zorn himself has made; see Strickland, *American Composers*, 127.

internal are here constantly switched and inverted, ala Vernet's interior-exterior, they do not provide a synthetic third whole but only the process of interplay between two distinctly opposed forces.

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This chapter addressed *Ur* file card compositions in relation to their dedicatees, applying concepts borrowed from the discourse around them to interpret Zorn's pieces. It contributes to this thesis' key aim to discover relationships between Zorn's *Ur* file card works and their dedicatees. Of the two types of interpretation used, the 'vertical' kind was applicable to *Godard* and *Dictée*, highlighting contradictory relationships between expression and content in certain sound blocks. These relationships were understood in conjunction with the concept 'and' taken from the literature on Jean-Luc Godard, and according to similar semantic techniques employed in Theresa Hak Kyung Cha's writings.

'Horizontal' interpretations were given for all of Zorn's *Ur* file card works. For *Godard*, a structural symmetry that involved the distribution of narrations throughout the piece was noted – again related to the dedicatee-oriented concept 'and' – whilst in *Dictée*, the rupture between sound blocks created moments of 'being' and 'non-being' that related to Cha's poem *Étang*. For *Liber Novus*, a circularity indicative of Jung's individuation process and the alchemical conjunction was suggested by how animal sounds were arranged in the work. *Interzone* suggested a 'cut-up' experience of time, via a confused, temporally disjointed presentation of dedicatee-oriented contents. Finally, *Spillane*'s symmetrical or circular structure – once dedicatee-oriented themes were taken into consideration – was seen to emulate the 'downward spiral' and 'unsuccessful catharsis' of Mike Hammer novels and *film noir*.[158]

Links between *Ur* file card works and their dedicatees continue to be made in the final chapter. Whereas the connections given in the foregoing were largely *esthesic* in nature – taking shape as receptive and subjective interpretations of file card pieces – what follows returns to Zorn's *poietic* process and compares aspects of his file card method to the artistic processes of his dedicatees.

[158] Although only made explicit in the discussion of *Spillane*, all of these interpretations evince a circular or otherwise non-teleological structure. This can be linked to musical postmodernism, although it also highlights a common thread in the discourses around dedicatees used to provide these interpretations.

Chapter Six:
The Shared Aesthetics of Zorn and his Dedicatees

Zorn's use of dedicatees not only provides hermeneutic windows through which *Ur* file card works can be interpreted – as evidenced in the previous chapter – but also suggests comparisons between the artistic methods of these figures and Zorn's own. The primary aim of this final chapter is hence to compare Zorn's aesthetics and creative process for *Ur* file card works to those of his dedicatees. In doing so, I return to many of the peculiar traits of file card works, and their method of creation, that were noted in Chapter One. I show how Zorn shares with his dedicatees a predilection for using borrowed materials, which allows inter or hypertextual connections to be made between their work and the 'outside world'.[1] I also show how a pseudomorphic emulation of cinema is present in the creative intentions of certain dedicatees. That some of Zorn's dedicatees have had their work discussed by previous scholars in ways that are similar to the modes of listening that I developed in Chapters Three and Four will also be noted.

Whilst making these comparisons, I accumulate a number of concepts from the discourse around Zorn's dedicatees. These concepts resonate with one another and allow some fresh perspectives on the *poietic*, aesthetic, and *esthesic* dimensions of Zorn's *Ur* file card compositions. These ideas include philosopher Jacques Rancière's concepts 'sentence-image', *histoire*, and 'symbolic montage' – all of which are borrowed from his writings on Jean-Luc Godard's films; William S. Burroughs and Brion Gysin's notion of the 'Third Mind'; the idea of 'phantomnation', which has been applied to Theresa Hak Kyung Cha's work; and C. G. Jung's 'active imagination' (which was explained in §5.3 of the previous chapter). By the end of this chapter, the interconnectivity of these concepts will be made clear, along with their pertinence to an understanding of Zorn's *Ur* file card works.

The one *Ur* file card work whose dedicatee I do not address here is *Spillane* (1987). This is partly because I have not found in the discourse around Mickey Spillane any concepts sophisticated or relevant enough that they would help to further illuminate Zorn's aesthetics or the creative process for *Ur* file card works. Another reason is that some general links between Zorn and Mickey Spillane's aesthetics have already been noted in previous literature

[1] Michael L. Klein has acknowledged Zorn's interest in quoting the work of figures who themselves quote, in *Music and the Crises of the Modern Subject* (Bloomington: Indiana University Press, 2015), 131.

– which I now briefly mention. Adam J. Kolek has pointed out that an interest in transgression and violence is a commonality between Zorn and Mickey Spillane's aesthetics, comparing the abrasive noises in *Spillane* to the author's punctuated use of violence throughout his novels.[2] The abrupt interjection of one musical idea by another found in Zorn's sound block style is likewise comparable to the many *coitus interrupti* that occur throughout Spillane's books (themselves related to violence, since often 'the sensuous encounter that stops short of consummation is followed by a scene of violence that does reach a climax').[3] Edward Strickland has alternatively compared *Spillane's* episodic sound block style to the narrative structures of Mickey Spillane's novels, noting a 'picaresque' quality common to both Spillane's books and Zorn's composition.[4] Having briefly noted these previous comparisons I now move on to address similar connections that exist between Zorn's aesthetics and those of his other *Ur* file card work dedicatees.

6.1. Between Sound and (Hi)Story

Jean-Luc Godard's aesthetics and his creative process can be compared to those of Zorn in three key ways. These comparisons concern 1) the collaborative relationship both Jean-Luc Godard and Zorn have with the performers they work with, and the balance consequently maintained in their creative processes between improvisatory chance and authorial control; 2) their disjointed montage styles and their use of inter or hypertextual borrowings from other artworks – which I consider in accordance with three concepts that Jacques Rancière has developed in response to Jean-Luc Godard's films, and; 3) Zorn and Jean-Luc Godard's interests in the interrelation of sound and image, and the necessity of a perceiver for these interrelations to take effect. My discussion of the second and third of these similarities also includes some consideration of the modes of listening that I constructed in Chapters Three and Four.

6.1.1. Between Chance and Control

As I have already mentioned, the cards for *Ur* file card compositions are rather imprecise, incorporating vague musical instructions or verbal allusions to dedicatee-worlds. Additionally, the creative procedure for file card works occurs largely in-studio, as a

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[2] Adam J. Kolek, 'Finding the Proper Sequence: Form and Narrative in the Collage Music of John Zorn' (PhD diss., University of Massachusetts, 2013), 63.
[3] Max Allan Collins & James L. Traylor, *One Lonely Knight: Mickey Spillane's Mike Hammer* (Bowling Green: Bowling Green State University Popular Press, 1984), 66.
[4] Edward Strickland, *American Composers: Dialogues on Contemporary Music* (Bloomington: Indiana University Press, 1991), 127.

collaborative project. Performers are carefully chosen by Zorn, who is familiar with their improvising styles, and Zorn can therefore predict, to an extent, the way they will realise his directions. The role Zorn plays in the recording process for file card compositions is therefore comparable to that of a film director (as was mentioned in §1.2.2) – who gives indications to chosen performers whilst capturing their creative contributions – as opposed to the role traditionally associated with composers, as figures detached from the active realisation of their works.

This relationship between Zorn and his chosen musicians, as well as the importance of improvisation in realising file card works, is anticipated by Jean-Luc Godard's directorial process. For his early films, Godard often wrote scripts that were loosely defined: he states of his first film *À bout de souffle*, 'I had written the first scene … and for the rest I had a pile of notes'.[5] This meant that actors were required to improvise certain scenes; though Godard generally had recourse to actors whose personalities and approaches were familiar to him and who could be relied on to realise their parts in certain ways – as with Zorn's controlled choice of improvisers.[6] Godard's minimally detailed scripts and Zorn's file cards both allow performers a certain amount of freedom, and both artistic processes involve close collaborative relationships. Yet, in neither case do Zorn nor Godard renounce their authorial presence within their creations: both artists manage a balancing act between chance and control.

Improvisation is used not only by the performers in their realisation of Zorn and Jean-Luc Godard's works, but also by these two 'directors' themselves via the on-the-spot instructions they give whilst capturing their works. Zorn claims that a benefit of the recording process used for file card compositions lies in being able to 'rehears[e], [add] parts, chang[e] elements around',[7] whilst Godard is particularly well known for his spontaneous decision-making during shooting, stating 'I don't write my scripts. I improvise as shooting goes on'.[8] Yet, Godard has also mentioned how 'improvisation can only be the result of previous inner preparation',[9] and both Zorn and Godard create in a manner that, whilst spontaneous and improvisatory, draws from a well of experience and research. Godard states that 'I improvise,

[5] Quoted in, David Sterritt, 'Revision, Prevision, and the Aura of Improvisatory Art', in *The Journal of Aesthetics and Art Criticism* 58, no. 2 (2000): 169.
[6] Jean-Luc Godard, *Jean-Luc Godard: Interviews,* ed. David Sterritt (Jackson: University Press of Mississippi, 1998), 131; MacCabe, *Godard: Images, Sounds, Politics*, 44–45.
[7] John Zorn, liner notes to *Godard/Spillane*, Tzadik, TZ7324, CD, 1999.
[8] Godard, *Godard on Godard*, trans. Tom Milne (New York: Da Capo Press, 1972), 238.
[9] Godard, *Godard on Godard*, 172.

certainly, but with material which goes a long way back. Over the years you accumulate things and then suddenly you use them in what you're doing'.[10] In a similar way, Zorn's file card works involve a critical stage of research and an immersion in the life and work of a dedicatee, prior to the recording process.

6.1.2. Sentence-Images, *Histoire* and Symbolic-Montage

The second comparison between Jean-Luc Godard and Zorn's aesthetics concerns their use of borrowed material and its abrasive juxtaposition in their works. This borrowing allows intertextual or hypertextual readings of their work to be made, whilst the abrasive contrasts between borrowed material also causes sensations that are akin to rupture for a perceiver. It is the same material that operates in both of these aesthetic functions, and Rancière has coined the term 'sentence-image' in his discussion of Jean-Luc Godard's films to account for this paradoxical aesthetic technique. Sentence-images may be sentences or images in the traditional sense; although, Rancière's term also refers to film-sound. In their use by Rancière the two words 'sentence' and 'image' therefore refer to aesthetic functions rather than to mediums. After explaining sentence-images in more detail, I consider how the sound blocks of Zorn's file card compositions can be considered sentence-images as well. The term *histoire* – likewise implemented by Rancière in his discussion of Jean-Luc Godard's films – is also explained and adapted to Zorn's file card compositions here.

Like Zorn, Jean-Luc Godard puts seemingly incongruous materials side-by-side in his films, causing sensations of rupture for a perceiver. As Susan Sontag states, Godard 'uses techniques that … fragment, dissociate, alienate, break up',[11] and one technique of this sort is his innovative 'jump-cut', which shows a single subject from a variety of angles, disrupting continuity and audience catharsis.[12] According to Rancière, these disjunctions allow the images, sounds, and words of Godard's films to act as so-called 'images' (in Rancière's idiosyncratic use of the term). These 'images' refer to the materials of Godard's films insofar as they operate on a surface level as flattened, superficial objects, horizontally juxtaposed to form a 'parataxis' that causes the 'imaginary power of rupture' to take effect.[13]

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[10] Godard, *Godard on Godard*, 172.
[11] Susan Sontag, *Against Interpretation and Other Essays* (New York: Picador, 2007), 139.
[12] David Bordwell & Kristin Thompson, *Film Art: An Introduction*, 8th ed. (New York: McGraw Hill, 2006), 254. John Brackett has explicitly referred to Zorn's work with Naked City as being in a 'jump-cut' style, in *John Zorn: Tradition and Transgression* (Bloomington: Indiana University Press, 2008), xiv.
[13] Jacques Rancière, *The Future of the Image*, trans. Gregory Elliott (London: Verso, 2007), 46.

Yet, these heterogonous 'images', that are placed side-by-side in Jean-Luc Godard's films, are not devoid of origins, since they are commonly borrowed from other artworks. These materials contain clear associations to things that exist outside the film's 'frame', and the cultural and aesthetic associations of the artworks that are referenced carry over into Jean-Luc Godard's films.[14] Hypertextual lines can therefore be traced from Godard's films to the artworks he references, plus any other associative cultural baggage that is attached to these referenced works. Rancière gives an example regarding a scene from Godard's film-series *Histoire(s) du cinema*;[15] he describes how:

> *Siegfried et le Limousin* – the title of Giraudoux's novel – [is] superimposed on the tanks of the invading German army and on a shot from Fritz Lang's *Nibelungen*, [and this] is enough to make this sequence a combined image of the defeat of the French forces in 1940 and of German artists in the face of Nazism.[16]

Connections between the seemingly incongruous materials in Godard's films are hence discoverable, as each piece of material relates to a shared *histoire*. This *histoire* is a web of associations that is considered, on the one hand, as the work's history, since the points of association in this web exist prior to the film in question and constitute its origins; however, this *histoire* is also the work's story, insofar as these associations provide a meaning, continuity, or narrative for the film. The materials of Godard's films are therefore 'sentences', in Rancière's use of the term (as well as 'images'): they operate as discursive elements in a hypertextually derived narrative or continuity – a *histoire*.[17]

Sentence-images hence have a double function, they operate as disjointed elements on the work's surface, causing sensations of rupture that distance their audience; whilst at the same time they refer to a *histoire* that provides continuity or narrative. A consistent use of sentence-images forms a style that Rancière calls 'symbolic montage', where:

> Between elements, that are foreign to one another … works … a familiarity, an occasional, attesting to a more fundamental relationship of co-belonging, a shared world where heterogonous elements are caught up in the same essential fabric and are therefore always open to being assembled in accordance with the fraternity of a new metaphor.[18]

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[14] Rancière, *The Future of the Image*, 11–33.
[15] Although *Histoire(s) du cinéma* was a project undertaken between 1988 and 1998, and hence after Zorn's composition of *Godard,* it is a project that Zorn has since labelled 'the pinnacle of his [Godard's] work' in, liner notes to *Godard/Spillane*. It is therefore safe to assume that *Histoire(s)* epitomises many of the qualities that attracted Zorn to Godard's work in the first place.
[16] Rancière, *The Future of the Image,* 33.
[17] Rancière, *The Future of the Image,* 46.
[18] Rancière, *The Future of the Image,* 57.

Symbolic montage is an appropriate name for the aesthetic style of Zorn's file card works as well as for Jean-Luc Godard's films. File card compositions contain disjointed sound blocks that are nonetheless coherently linked by associations to a dedicatee. The surfaces of Zorn's compositions contain no clear sense of narrative or continuity; yet, by tracing associative links from sound blocks to their dedicatee-worlds, narratives or continuities can be ascertained. Sound blocks play the double function of sentence-images, superficially they are 'images', heard in a discontinuous flow, the disjunction between them causing sensations of rupture; however, sound blocks also operate as 'sentences' in a narrative continuity once hypertextual associations to a dedicatee have been established.

The term *histoire* is likewise relatable to file card works – although, the term needs to be split along the line of its dual meaning. *Histoire* can then refer to both a dedicatee's world, as a composition's history, as well as to a listener's inner speech, which amounts to a composition's story. The *histoire* has two faces, one *poietic* and the other *esthesic*.

The terms sentence-image and *histoire* therefore provide some comparisons between Jean-Luc Godard and Zorn's aesthetics, highlighting their shared interests in disjunction and hypertextual allusion. These terms also allow some of the concepts discussed throughout this thesis to be grouped together as macro-concepts of sorts. A dedicatee's 'world' and a listener's inner speech can now be considered the two sides of a *histoire*: one *poietic*, the other *esthesic*; similarly, the dual-role of sound blocks as juxtaposed elements that cause a sensation of rupture, and as units that hypertextually refer to a world outside the composition, makes them sentence-images.

6.1.3. *Sonimage*

> *We know at least that that is where things happen, on the boundary between images and sounds* [italics in original].
>
> - Gilles Deleuze, 'On 'Sur et sous la communication' Three Questions About "Six Fois Deux"'.[19]

The idea that sound and image interact psuedomorphically – where one emulates or turns into the other – is a final commonality between the aesthetics of Jean-Luc Godard and Zorn. Psuedomorphic interactions are encouraged in both cases by the disjunct 'images' of a

[19] Gilles Deleuze, 'On 'Sur et la Communication' Three Questions About "Six Fois Deux"', in *Jean-Luc Godard: Son + Image*, ed. Raymond Bellour & Mary Lea Bandy (New York: The Museum of Modern Art, New York, 1992), 41.

symbolic montage style; the 'extra-musical' suggestions that are brought to sounds by hyper or intertextual allusions; and the mediating presence of a perceiver.

Rancière notes how *Histoire(s) du cinéma* is 'woven out of … 'pseudo-metamorphoses', those imitations of one art by another',[20] whilst Michel Chion claims that the disruptive montage effects that Jean-Luc Godard applies to sound produce memories that are 'more visual than auditory'.[21] For both Zorn and Godard, sound's ability to evoke images or take on certain visuospatial qualities relies, at least in part, on the disjunction of a symbolic montage style. As Jean-Luc Godard himself notes, 'an image is the creation of the mind by drawing together two different realities; the further apart the realities the stronger the image',[22] and the rupture between sound blocks may likewise be said to help overemphasise their distinct qualities, bringing forth a vividness inherent to the sentence-images of Jean-Luc Godard's films.

This 'psuedomorphic' aesthetic is relevant to the 'sound-montage' of Jean-Luc Godard's soundtracks. Made up entirely of borrowed material, the soundtracks for his films *Nouvelle vague* and *Histoire(s) du cinema* have been released on CD's described as 'a private cinema for the ear'.[23] This evocation of cinema through sound alone – the image-evocative potential of borrowed (or semi-borrowed) material once it is placed in a disjunctive sound-montage – marks yet another connection between Jean-Luc Godard's work and Zorn's file card compositions – the latter having also been labelled 'cinema for your ears.'[24]

Taking both Jean-Luc Godard and Zorn's interests in the psuedomorphic potentialities of sound, plus the two concepts of 'and' (discussed in §5.1) and *histoire*, an elaboration may be made on the cinematic mode of listening that I formulated in Chapter Four. Sound blocks and their dedicatee-oriented contents are necessarily connected via a mediating body – by a conjoining 'and'. Between the sounds of Zorn's *Godard* and their *histoire* there lies a listener who acts as this 'and', mediating the two planes. It is the listener's ability to conjoin sounds with dedicatee-oriented contents that in turn induces images, and to then link these images to the very sounds that brought them into existence that creates a type of semi-imaged film. As a

[20] Rancière, *The Future of the Image*, 41.
[21] Michel Chion, *Audio-Vision: Sound on Screen*, trans. Claudia Gorbman (New York: Columbia University Press, 1994), 135–136.
[22] Godard, *Jean-Luc Godard: Interviews*, 189.
[23] Danae Stefanou, 'Music, Noise and Silence in the Late Cinema of Jean-Luc Godard', in *The Cambridge Companion to Film Music*, eds. Mervyn Cooke & Fiona Ford (Cambridge: Cambridge University Press, 2016), 299.
[24] Tzadik, 'Femina', accessed August 18, 2020, http://www.tzadik.com/index.php?catalog=7377.

result, the listener becomes the 'and' between sound and image, the one who tries to (quoting Godard) 'see what we hear and hear what we see. To invert'.[25]

6.2. Cut-Ups, Dream Machines, and a Praxis of Multiple Subjectivities

I now discuss some connections between Zorn's aesthetics and those of *Interzone*'s two dedicatees, William S. Burroughs and Brion Gysin. First, there are parallels between Zorn's sound block style and Burroughs and Gysin's cut-up writings; second, an emulation of filmic montage and the evocation of cinematic images is present in both file card compositions and Burroughs' novels; finally, the collaborative process that generates file card works can be understood according to Burroughs and Gysin's concept of the 'Third Mind'. These three comparisons are now to be discussed in greater detail.

6.2.1. Cut-Ups and Sound Blocks

The connection already hinted at between Zorn's sound block style and literary cut-ups in §5.4 can now be put under the microscope, with multiple affinities between the two methods being noticeable. The similarities between sound blocks and cut-ups include their resemblance to logograms; their distinctly 'physical' or 'material' presence; and their disruption of syntax, which elicits rupture. Zorn and Burroughs' methods are also comparable in that they both 'cut-up' material made by past artistic figures, incorporating both 'high' and 'low' artistic styles. Finally, Burroughs and Gysin's cut-up method emphasises the importance of a mediating perceiver, which is likewise relevant to file card works, insofar as they are understood with relation to their dedicatees.

As mentioned in §3.5 the sound blocks of *Ur* file card compositions bear some resemblance to logograms; this is relatable to both Burroughs and Gysin's interests in logograms and hieroglyphs. Gysin studied Japanese whilst in the Canadian army and later used various types of logogrammatic calligraphy in his paintings,[26] whilst Burroughs believed that hieroglyphic languages were less susceptible to use as controlling mechanisms. Believing language to be a type of virus, Burroughs considered the use of phonographic writing to be a principal method of control, one that encouraged an 'either/or' way of thinking that narrowly restricted other potentialities of thought.[27] Alternatively, Burroughs was (like Jean-Luc

[25] Godard, *Jean-Luc Godard par Jean-Luc Godard*, ed. Alain Bergala (Paris: Cahiers du cinéma, 1985), 574.
[26] Jason Weiss, *Back in No Time: The Brion Gysin Reader* (Middletown: Wesleyan University Press, 2001), xi.
[27] Paul H. Wild, 'William S. Burroughs and the Maya Gods of Death: The Uses of Archaeology', in *College Literature* 35, no. 1 (2008): 49.

Godard) in favour of an 'and' way of thinking, hoping that 'The whole concept of EITHER/OR [sic]. Right or wrong, physical or mental, true or false, the whole concept of OR [sic] will be deleted from the language and replaced by juxtaposition, by and.'[28] Consequently, Burroughs felt that logograms might help disrupt this either/or proclivity of Western thought.[29] In many ways, the cut-up technique was an attempt to force phonographic language into a logographic state, treating groups of multiple words as complex yet singular signs that could be syntactically rearranged. As Burroughs himself stated:

> Either/or thinking just is not accurate thinking. That's not the way things occur, and I feel the Aristotelian construct is one of the great shackles of Western civilization. Cut-ups are a movement toward breaking this down. I should imagine it would be much easier to find acceptance of the cut-ups from, possibly, the Chinese, because you see already there are many ways that they can read any given ideograph. It's already cut up.[30]

Cut-up segments are clearly delimited objects that have a type of material presence, similar to the objects Zorn used in his Theatre of Musical Optics, as well as to file cards and sound blocks. Whilst a single segment of cut-up material may include multiple words and hence be technically susceptible to phonographic break-down, it is at the same time – like sound blocks – an entity that can be treated as a tangible, singular whole. This is the same for file cards (which are realised as sound blocks): like the cut-up segments of Burroughs and Gysin's writings, file cards can, theoretically, be moved as wholes into differing orders. This analogy is even stronger between Zorn's file cards and Burroughs' 'grid' variation on the cut-up technique, where pages of writing are divided under a grid and the squares of this grid are rearranged into differing orders.[31]

Yet, file cards are in actuality realised only once, and are, within the confines of a file card recording, statically set. In the same way, Burroughs' cut-up material is ultimately set in a singular place – within the confines of his novels. Discontinuity nonetheless remains perceptible on the surface of both Burroughs and Zorn's works: blocks of either words or sounds are offset against one another in a juxtaposed manner. Syntax is thus continuously disrupted, a disruption that in both cases is maintained throughout multiple listenings or readings. As Laszlo K. Géfin remarks, regarding cut-ups, 'Since no causal relationship exists

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[28] William S. Burroughs, *The Job: Interviews with William S. Burroughs* (London: Penguin Books, 2008), 200. It is worth noting that Godard is aware of Burroughs' work, and refers to it in his film *Le gai savoir*.
[29] Wild, 'William S. Burroughs and the Maya Gods of Death': 48–49.
[30] Burroughs, 'White Junk', in *Burroughs Live: The Collected Interviews of William S. Burroughs 1960–1997* (Cambridge, Mass.: Semiotext(e), 2001), 68.
[31] Burroughs & & Brion Gysin, *The Third Mind* (London: John Calder, 1979), 125.

between the newly juxtaposed textual fragments, even after repeated readings the 'mind jolt' at the 'seam' remains.'[32] The linear disruption present in Zorn's file card works and in Burroughs and Gysin's cut-ups causes rupture to emerge between blocks of material. I have already discussed this in some detail regarding Zorn's sound block style, yet for cut-ups rupture is also important. As Lydenberg succinctly states:

> Burroughs creates breathing spaces in the cut-up text by blasting holes in continuity. In the written cut-ups, these holes are indicated by dashes, ellipses, slashes, or blank spaces; in the tape cut-ups, breathing spaces are indicated primarily by the audible click of the machines as a cut-in segment interrupts the underlining sequence. For the listener, the click has a surprise effect, undermining the expectations of continuity; but, it also invites a new way of listening in which discontinuity and fragmentation demand more active participation.[33]

Burroughs also anticipates Zorn's interest in using the work of dedicatees that are influential to him: Burroughs often borrowed from writers he found important, like Arthur Rimbaud, Franz Kafka, or Joseph Conrad. Through these borrowings, Burroughs claimed that his deceased predecessors could quite literally be channelled into his own writing. These borrowings also imply that hypertextual links can be divulged between cut-ups and their source materials:

> Who wrote the original words is still there in any rearrangement of his or her or whatever words … Can recognize Rimbaud cut-up as Rimbaud … A Melville cut-up as Melville … Shakespeare move with Shakespeare words … So forth anybody can be Rimbaud if he will cut up Rimbaud's words and learn Rimbaud language talk think Rimbaud … And supply reasonably appropriate meat. All dead poets and writers can be reincarnated in different hosts.[34]

This is evidently very similar to what Zorn achieves through the reconstitution of a dedicatee's world in his file card compositions.

Stylistic pluralism also features in both Burroughs' writing and Zorn's file card compositions. Burroughs borrowed from so-called 'high' and 'low' cultural products to avoid the hierarchies that result from an either/or way of thinking. To again quote Lydenberg:

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[32] Laszlo K. Géfin, 'Collage Theory, Reception, and the Cut-ups of William Burroughs', in *Perspectives on Contemporary Literature*: *Literature and the Other Arts*, ed. David Hershberg (Lexington: University Press of Kentucky, 1987), 96.
[33] Robin Lydenberg, 'Sound Identity Fading Out: William Burroughs' Tape Experiments', in *Wireless Imagination: Sound, Radio, and the Avant-Garde*, eds. Douglas Kahn & Gregory Whitehead (Cambridge, Mass: MIT Press, 1992), 426–427.
[34] Burroughs & Gysin, *The Third Mind*, 71.

> Burroughs imagines a vast communal text which embraces non-hierarchically the high art of Shakespeare, the radical poetics of Rimbaud, the popular genres of science fiction and spy thrillers, and even the discourse of popular science, journalism, and advertising.[35]

Zorn likewise uses a variety of musical styles from both classical and popular realms, emphatically stating that, 'This is something I really react strongly against, the idea of high art and low art. I mean, that distinction's a bunch of fucking *bull*shit [sic].'[36]

A final comparison between Burroughs and Gysin's cut-ups and Zorn's *Ur* file card works is that they both highlight the importance of a perceiver. This importance has been emphatically noted in discourse surrounding Burroughs and Gysin's work (as it has been with much late modern, post-modern, or, as Timothy S. Murphy suggests, 'amodern' works of art),[37] with Lydenberg stating that, 'The cut-up writing machine is conceived as a mechanism which combines not only multiple written texts, but multiple responses to those texts … The resulting cut-up is a hybrid of chance and choice, of authors and readers.'[38] Indeed, Burroughs suggested that perception itself is a type of cut-up, for at any given time an individual 'cuts-up' their inner thoughts with the events or objects that surround them.[39] This is not unlike how a listener might relate dedicatee-oriented contents or moving images to the externally present sounds of a file card composition and vice versa (as I discussed in Chapters Three and Four). Listening to file card compositions in relation to their dedicatees requires (to quote Micheal Bolton on Burroughs' work), 'a great deal of attention from readers [or listeners] who negotiate the continual construction and reconstruction of the world of the novels [or compositions] as new relationships and juxtapositions emerge from inside as well as outside the text.'[40]

6.2.2. Trans-Sensory Evocations

> Now play the sound track back alone and watch the image track fill in.
>
> - William S. Burroughs, *The Ticket That Exploded*.[41]

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[35] Lydenberg, *Word Cultures: Radical Theory and Practice in William S. Burroughs' Fiction* (Chicago: University of Illinois Press, 1987), 102.
[36] John Zorn, in Strickland, *American Composers*, 128.
[37] Timothy S. Murphy, *Wising Up the Marks: The Amodern William Burroughs* (Berkeley: University of California Press, 1998).
[38] Lydenberg, *Word Cultures*, 101.
[39] Burroughs, 'White Junk', 67–68.
[40] Micheal Sean Bolton, 'Get Off the Point: Deconstructing Context in the Novels of William S. Burroughs', in *Journal of Narrative Theory* 40, no. 1 (2010): 76.
[41] Burroughs, *The Ticket That Exploded*, ed. Oliver Harris (London: Penguin Books, 2014), 164.

Burroughs' work has, like Zorn's, taken a great deal from cinema, the cut-up technique effectively applying montage to writing. Douglas G. Baldwin describes the cinematic quality of Burroughs' novels as, 'the kind of cinematic montage … where seemingly disparate scenes, images, and ultimately even individual words are thrown with what Burroughs has defined as "randomized montage" against the reader's imagined narrative screen',[42] whilst Burroughs himself noted how, 'I think that writing *is* a transcription of a film. And so I've used a lot of film techniques. I see something and I say, "Well, this is a film, so this is take so-and-so, and we see it from that viewpoint".'[43]

The 'filmic' aspects of Burroughs' writing appears through both its montage-like disjointedness and its trans-sensory evocation. Burroughs' writing suggests incredibly vivid images and makes constant reference to sounds, smells, and tactile sensations. That this multi-sensory evocation occurs through words alone, means that it is realised only in the mind of a reader, a process similar to the inner films evoked inside a cinematic listener when they hear Zorn's *Ur* file card compositions.[44]

This type of inner film is related to dreaming (as I have already mentioned regarding Zorn's work), a topic of great interest to Burroughs who kept a dream journal throughout his life.[45] Burroughs and Gysin's interests in dreams were also tangentially linked to other, more rarefied inner experiences. These included the use of drugs and Gysin and Ian Sommerville's invention, the 'Dreamachine': a rotating stroboscopic devise that when 'looked' at with the eyes closed caused hallucinatory patterns to emerge and induced a dream-like hypnagogic state.[46]

6.2.3. The Third Mind

I now consider how the collaborative interactions between 1) Zorn and his ensemble, and 2) Zorn/his ensemble and the dedicatees of file card works, can be considered in accordance with Burroughs and Gysin's notion of the 'Third Mind'.

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[42] Douglas G. Baldwin, '"Word Begets Image Is Virus": Undermining Language and Film in the Works of William S. Burroughs', in *College Literature* 27, no. 1 (2000): 66.
[43] Burroughs, 'An Interview with William S. Burroughs', in *Resources for American Literary Studies* 10 no. 2 (1980): 164.
[44] Burroughs has also described the trans-sensory potentialities of sound in *Ticket*: 'Play the sound track and the image will rise out of the tape recorder – Slow-motion sound track is flesh – Use for this purpose background noises of dripping water [like those that appear in SB2.13 of Zorn's Interzone] – With appropriate background music you see the image sharp and clear – compliments of Pavlov.' See Burroughs, *Ticket*, 204.
[45] Burroughs, *The Adding Machine: Collected Essays* (London: John Calder, 1985), 94.
[46] Weiss, *Back in No Time*, 113.

During their collaborative period in the 1960s and 70s, Burroughs and Gysin wrote a book later published as *The Third Mind*. This book presented Burroughs and Gysin's ideas on collaboration as well as the products of their own partnership; yet, in its introduction Gerard-Georges Lemaire more strongly describes the book as:

> Not the history of a literary collaboration but rather the complete fusion in a praxis of two subjectivities, two subjectivities that metamorphose into a third; it is from this collusion that a new author emerges, an abstract person invisible and beyond grasp.[47]

This mode of collaboration – where the contributions of individual participants blend together in such a way that lineages of contribution become untraceable – suggests a third, 'implied' author between the two real authors that are present (in this case, Burroughs and Gysin).

Since a work produced via this type of collaboration cannot have its constituent elements traced back to any single author, it is akin to the collaborative process for file card compositions, and the implied author that must be posited for them. As has been discussed, the musicians with whom Zorn collaborates improvise, and file card scores are incredibly vague – elements of the composition's recording cannot, therefore, be definitively traced back to either Zorn or the musicians working with him. The compositional process for Zorn's file card works hence implies a 'third mind': an author who emerges from the space between Zorn and his ensemble, from their 'complete fusion in a praxis of subjectivities'.

In the context of Burroughs and Gysin's cut-ups, this third mind also appears between the cut-upped material and the cut-upper; that is, between the author/s who cut-up words and the author/s whose words are cut-up. It is along these lines that Lydenberg considers 'Nova Express … a hybrid text which asserts the authors intentions and beliefs while it simultaneously denies, displaces, or multiplies the authorship and conventional authority of the text.'[48] In the same way, a third mind can be considered to emerge between Zorn (and/or his ensemble) and the dedicatees of file card works (resulting in a 'fourth mind'?). This extends the implied author concept to dedicatees by including them in the praxis of creative agents for file card compositions;[49] however, unlike composer and performers, dedicatees are

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[47] Gerard-Georges Lemaire, introduction to *The Third Mind,* 18.
[48] Lydenberg, *Word Cultures*, 96.
[49] As Gérard Genette notes '"For So-and So" always involves some element of "By So-and-So." The dedicatee is always in some way responsible for the work that is dedicate to him.' See *Paratexts: Thresholds of Interpretation,* trans. Jane E. Lewin (Cambridge: Cambridge University Press, 1997), 136.

not active agents, but are passive ones, whose contributions are always filtered through the subjectivities of Zorn and his ensembles.

6.3. The Partial Objects of a 'Phantomnation'

Cha's aesthetics are also comparable to Zorn's in a variety of ways. Similarities between Zorn and Cha's aesthetics include 1) their use of displaced or found materials, or 'partial objects' to create fragmented surfaces for their works; 2) Cha's understanding that the artist is a type of shaman or *diseuse* and Zorn's 'channelling' of dedicatee's for file card compositions, and; 3) Cha and Zorn's interests in psuedomorphically emulating cinema. These comparisons are explained in more detail below, before being considered together under Mayumo Inoue's notion, *phantomnation* (which she developed in relation to Cha's work). The following discussion will also give some extra perspective on the mode of listening that I constructed in Chapters Three and Four, with recourse to the ideas I have borrowed from Cha's world.

6.3.1. Partial Objects

Hyo K. Kim notes how Cha commonly used what are called 'partial objects' in her work: partial objects being quoted materials or displaced literary genres. The disparities between these partial objects subsequently provides Cha's writing with a segmented quality. To quote Kim, 'Dictee's [sic.] embodied poetics effects … temporal and spatial "disjuncture[s]" by embodying partial objects (such as photographs, a song, official and unofficial stories, letters and journals, myths, and so on).'[50] Cha's writings contain hypertextual associations to the places from which these partial objects are sourced, and a disjunctive sensation of rupture emerges between these partial objects when they are read. This of course is relatable to Zorn's *Ur* file card compositions, which likewise borrow elements from dedicatee-worlds, reconstituting them as so many partial objects (file cards and sound blocks), to give file card compositions a fragmented surface structure that invokes rupture whilst at the same time alluding back to a dedicatee's world (partial objects are also akin to Rancière's sentence-images, as well as the cut-up segments of Burroughs and Gysin's writings).

The use of cards in both Cha and Zorn's work analogises this shared 'partial object' aesthetic. Like *Étang* (see §5.2), many of Cha's poems were originally presented on a series of cards (e.g. *Faire Part, it is almost that*). The presentation of words on a series of

[50] Hyo K. Kim, 'Embodying the In-Between: Theresa Hak Kyung Cha's "Dictee"', in *Mosaic: An Interdisciplinary Critical Journal* 46, no. 4 (2013): 141.

disconnected pieces of cardboard reflects not only Cha's interests in fragmentation and displacement, but also emphasises the physicality of written material and its ability to be manipulated as a series of tangible objects. This resembles Zorn's similar treatment of sound, his 'logographic' use of sound blocks as the compositional building-blocks for file card works (Cha's use of partial objects here additionally resembles the logographic treatment of words in Burroughs and Gysin's cut-ups, as well as the 'sound-montage' of Godard's films).

6.3.2. *Diseuse*

People often figure as some of the 'partial objects' used by Cha in her work, and Trinh T. Minh-ha observes how Cha narrates *Dictée* as a *diseuse*:[51] a woman storyteller, at times considered a medium for the dead. Indeed, Cha herself stated that 'the artist [is] given the gift of Medium',[52] and Zorn embodies a similar practice when he 'channels' dedicatees into the creation of his file card works.

Cha's interest in this diseuse-like channelling of the 'other' is directly linked to the theme of memory that is present throughout her work, where the dead or displaced 'other' lives on as a memory within the self, which is then expressed through art (this is evident in the following quote from her *Dictée*, 'Dead words. Dead tongue. From disuse. Buried in Time's memory').[53] This can be related to Zorn's use of dedicatees in the creation of file card works – how Zorn and his ensembles channel the world of a dedicatee, who is generally a deceased figure. Zorn's homage to Cha is a particularly apt example of this, with its subtitle 'Cha Ssikkim Kut' it implies that Zorn and his ensemble – perhaps most particularly Okkyung Lee and Sylvie Courvoisier, who deliver Cha's words as prosopopoeia in their narrations – are acting as diseuses or shamans, channelling Cha's spirit (a *Ssikim Kut* being a Korean shaman ceremony for the dead – see §2.2.4).

Nevertheless, Cha's belief in the artist-as-diseuse implies a self that is constructed by the very 'others' it channels during these artistic processes. Kim quotes Linda Alcoff when discussing Cha's work, 'the Other is not here the mere prompt for subjectivating processes that are essentially performed by the self; rather the Other is internal to the self's substantive

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[51] Trinh T. Minh-Ha, 'White Spring', in *The Dream of the Audience: Theresa Hak Kyung Cha (1951–1982)*, ed. Constance Lewallen (Berkeley: University of California Press, 2001), 40.
[52] Quoted in, Jonathan Stalling, *Transformations of Asian Thought in American Poetry* (New York: Fordham University Press, 2010), 177.
[53]Theresa Hak Kyung Cha, *Dictée* (Berkeley: University of California Press, 2001), 133; see also, Mayumo Inoue, 'Theresa Hak Kyung Cha's "Phantomnation": Cinematic Specters and Spectral Collectivity in Dictée and Apparatus', in *Criticism* 56, no. 1 (2014): 63–88.

content, a part of its own horizon, and thus of its own identity'.[54] Jonathan Stalling additionally notes how Cha's work considers the self to be made up of 'outside' elements. This entails a disbanding of the notion that the individual is unified and self-determined – something Stalling links to the theme of 'emptying' that appears throughout Cha's work, where it is analogised by the mystic functions of Korean shamans and the Catholic believer in a state of *kenosis*.[55] Cha's 'emptying' of the self is what allows for the 'channelling of multiple voices into (or from within) the displaced "I"',[56] confusing, for a perceiver at least, any exact authorial origin for works made in this manner.

Similarly, Zorn's file card compositions purvey a heavily distorted 'I' to their listener, given the use of borrowed material from dedicatee-worlds and the contributions of improvising musicians in the realisation of file cards (Zorn has commented on how, 'Ultimately I think my talent doesn't come from an abstract point inside me, like a folk musician or someone like that. It's not natural in that sense. It comes from outside stimuli and the way I process it').[57] It is never totally clear for a listener who the true author of a file card work is, since the sounds of these compositions cannot be wholly traced back to any single individual. Cha's interest in the artistic role of the medium therefore has similarities to Burroughs and Gysin's 'Third Mind' concept, and particularly to Burroughs' belief that cut-ups could channel deceased poets.

6.3.3. The Cinematic Experience

Cha's work – in particular her novel *Dictée* – and Zorn's *Ur* file card compositions also share aspirations towards cinema; they achieve this by emulating the disjunction of montage and by suggesting mental imagery to a perceiver. For instance, in Cha's novel *Dictée*, the text of page seven is interrupted on pages eight and nine by writing that is in a totally different style and format (as well as a totally blank page-eleven); the style of page seven is then recommenced on page twelve. This literary technique emulates the splicing of separate scenes in filmic montage, where a narrative switches between different points in time and space (and this also parallels Burroughs' intersplicing of textual fragments in his cut-ups).

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[54] Kim, 'Embodying the In-Between', 133.
[55] Stalling, *Transformations of Asian Thought in American Poetry*, 180.
[56] Stalling, *Transformations of Asian Thought in American Poetry*, 183.
[57] John Zorn, in William Duckworth, *Talking Music: Conversations with Five Generations of American Experimental Composers* (New York: Schirmer Books, 1995), 472.

Page ninety-six of Cha's *Dictée* also imitates film, though in a different manner, by emulating the directions that are given in film scripts:

> Extreme Close Up shot of her face. Medium Long shot of two out of the five white columns from the street. She enters from the left side, and camera begins to pan on movement as she enters between the two columns, the camera stops at the door and she enters.[58]

Writing in this style readily suggests visual content of a specifically filmic nature to its reader, who could easily picture the scene Cha describes in their head as a type of inner film (which is again comparable to Burroughs' writing – his cinematic evocation of different sensual experiences through words alone).[59] This is of course akin to the process outlined in Chapter Four for my cinematic listener, who imagines moving images in relation to the sounds of Zorn's compositions.

Another example along similar lines involves Cha's experimental film *Vidéoème,* where the word 'sound' is displayed on the screen as an image, whilst the word 'image' is announced in the soundtrack. Sound and image here enter into a circular relationship that is reminiscent of my cinematic listener's experience of file card works (as described in §4.4.1): where they imagine an image related to a sound block and then subsequently attribute those sounds to that image, creating a circular feedback between sound and vision.

6.3.4. 'Phantomnation'

To reiterate, the primary links between Cha and Zorn's aesthetics are their use of displaced partial objects; their channelling of deceased figures through a medium-like artistic process; and a psuedomorphic emulation of cinema in their work. These comparisons are to be restated from both a *poietic* and *esthesic* perspective, and the latter perspective will be linked to Inoue's idea of the *phantomnation*.

Poietically, Zorn and his ensemble reuse partial objects, taken from a dedicatee's world and recombine these into a new order; this musical reconstitution of elements from a dedicatee's world amounts to a *diseuse*-like evocation of that dedicatee. During this process, borrowed elements are filtered through the subjectivities of Zorn and his fellow musicians (though at the same time these elements are partly what constitutes the very subjectivities of

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[58] Cha, *Dictée*, 96.

[59] On this, see Pier Paolo Pasolini: 'the author of a screenplay asks his addressee for a particular collaboration: namely, that of lending to the text a "visual" completeness which it does not have', in 'A "Structure That Wants To Be Another Structure"', in *Heretical Empiricism*, trans. Ben Lawton & Louis K. Barnett (Washington: New Academia Publishing, 1972), 189.

Zorn and his ensemble-members) through an improvisatory, collaborative process. This is linked to Cha's own aesthetics, where she would often borrow partial objects and implement a medium-like evocation of other 'voices'.

Esthesically relevant similarities between Zorn and Cha's work can also be noted, via what Inoue calls a phantomnation. Used in reference to Cha's *Dictée,* phantomnation is an 'amorphous space that arises as one views, hears, and is altered by the imagist arrivants of the past';[60] 'that is constitutive of a choral ensemble of "antiphonous" voices that repeat and renew the past at the nexus of sight and sound or image and music'.[61] This phantomnation is akin to the semi-imagined inner films ('amorphous space that arises as one … hears'; 'nexus of sight and sound or image and music') that come about in the mind of a cinematic listener via hypertextual recognition of a dedicatee's world ('arrivants of the past'). A file card composition's phantomnation is therefore the dedicatee-oriented moving images that 'arise' out of sound blocks, which conjoin the act of listening to memories of a dedicatee's world.

6.4. Listening Active Imagination

Another key interest of Cha's was alchemy: Rinder notes how 'Cha seems to have envisioned the "cinematic" experience [of her artworks] as a kind of alchemical ritual in which the participants transcend their individuality to find greater knowledge through access to the "*collective* memory and imagination".'[62] This use of imagination and memory is linked to Inoue's notion of phantomnation; yet, it can also be found in C. G. Jung's writings, which will be the focus of this section

Jung's individuation process and its connection to alchemy, provides not only an interpretation for *Liber Novus* (the one articulated in §5.3), but also helps to illuminate the cinematic mode of listening constructed in Chapter Four. In his book *Psychology and Alchemy,* Jung mentions two methods for engaging the unconscious, both of which appear when an alchemist interacts with chemical substances.[63] The first, *imaginatio,* requires projecting the unconscious onto matter; the second, *meditatio*, involves 'coming to terms with the unconscious' and occurs as an 'inner dialogue'.[64] *Meditatio* is therefore similar to the

[60] Inoue, 'Theresa Hak Kyung Cha's "Phantomnation"': 80.
[61] Inoue, 'Theresa Hak Kyung Cha's "Phantomnation"': 81.
[62] Lawrence Rinder, 'The Plurality of Entrances, the Opening of Networks, the Infinity of Languages', in *The Dream of the Audience: Theresa Hak Kyung Cha (1951–1982),* ed. Constance Lewallen (Berkeley: University of California Press, 2001), 29.
[63] C.G. Jung, *Psychology and Alchemy*, trans. R. F. C. Hall (London: Routledge & Kegan Paul, 1953), 265.
[64] Jung, *Psychology and Alchemy*, 262.

inner speech or 'inner dialogue' that a cinematic listener uses to 'come to terms' with the disjointed audio-visual diegesis they imagine in relation to file card works (this imagined diegesis is also akin to the 'logical discontinuity' and 'fragmentary character' Jung attributed to dreams).[65] The inner imaginings that contribute to this audio-visual diegesis, meanwhile, are akin to *imaginatio.* Below, this comparison between *imaginatio* and mental images is considered in more detail – a connection mediated by literary theorist Susan Rowland's adaptation of Jung's ideas.

Rowland combines Jungian concepts with Wolfgang's Iser's reader-response theory to elucidate what she calls 'reading active imagination'.[66] Iser argued that literary texts manifest themselves only through acts of reading, and personalised images are produced in, and by, a reader as a result. The reader's subjectivity is therefore always implicit in the realisation of any given text, and a consideration of the reading experience must balance objectively given texts with subjective reader-responses.[67] Rowland compares Iser's ideas to Jung's active imagination, and in turn to the alchemical process. In all three instances (Iser's, Jung's, and the alchemical) an individual projects their unconscious onto objectively given material. Whilst this material (whether book, composition, or chemical substance) influences the nature of what is projected onto it, at the same time the true potentiality of this material is only realised via the projections it initiates. This results in the dissolution of 'boundaries between the reader and aesthetic object',[68] or alchemist and chemical substance. However, an important alteration of Jung's ideas is made by Rowland, since the images projected onto a text originate from a reader's personal unconscious (their memories and culturally learnt notions) and not from some ingrained collective unconscious (as Jung would have insisted).[69]

Rowland's reading active imagination is akin to the cinematic mode of listening that I developed in Chapter Four – which could alternatively be labelled 'listening active imagination'. As with alchemists, according to Jung's theories, and the reader in Rowland's, my cinematic listener projects their personal unconscious – i.e., remembered dedicatee-oriented contents – onto a physical substance – in this case, Zorn's music. Like reading active imagination, listening active imagination produces mediating symbols; that is, the mental images evoked by sound blocks.

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[65] Jung, *Jung on Active Imagination*, ed. Joan Chodrow (London: Routledge, 1997), 49.
[66] Susan Rowland, *C.G. Jung and Literary Theory* (London: Macmillan, 1999), 64.
[67] Rowland, *C.G. Jung and Literary Theory*, 63.
[68] Rowland, *C.G. Jung and Literary Theory*, 63.
[69] Rowland, *C.G. Jung and Literary Theory*, 10.

6.5. Duchamp, ESP, Synchronicity and Alchemy

Correlations can now be made between reading active imagination, my cinematic mode of listening, and Inoue's *phantomnation*. I consider these connections due to the inclusion of *Dictée* and *Liber Novus* on a single album, and I also address the pertinence of the artwork on this album to the connection of these ideas.

In all three instances – active imagination, my cinematic mode of listening, and Inoue's phantomnation – unconscious memories are projected onto, or drawn out of, physically present material. This involves the active engagement of a perceiver, which results in the evocation of mental imagery. Consequently, a type of conjunction then occurs between subject and object, since the artistic work in question is realised by a perceiver who is responding to an object. This conjunction is analogically linked to the alchemist's engagement with chemical substances (at least according to Jung) and both Cha and Zorn have shown interests in alchemical practice.[70]

An interest in alchemy is therefore what links the dedicatees of *Dictée* and *Liber Novus* – explaining the inclusion of these two works on a single album. This connection is reinforced by the album's cover-art: in the centre-fold is a reproduction of Marcel Duchamp's photograph *Door (Porte)* and (according to John F. Moffitt) Duchamp was another artist who was interested in alchemy (he also, like Cha, believed that the artist was a type of medium).[71]

On the album's front cover, meanwhile, are featured the five 'Zener cards' used by psychologists Karl Zener and J.B. Rhine in their 1930s research experiments into ESP (extra-sensorial perception). Rhine regularly corresponded with Jung, and the latter used Rhine's research to support his theory of 'synchronicity' ('a principle that links events acausally, that is, in terms of the subjective meaningfulness of … coincidence, rather than by cause and effect').[72] ESP is the internal prediction of external phenomena via non(or extra)-sensual means, whilst synchronicity is 'a way of thinking that does not separate the physical world from interior psychic events' – so 'that one considers the world a unified field in which subject and object are fundamentally one'.[73] Rhine's research into ESP, along with Jung's

[70] John Brackett, *John Zorn: Tradition and Transgression* (Bloomington: Indiana University Press, 2008), 58–78.
[71] John F. Moffitt, *Alchemist of the Avant-Garde: The Case of Marcel Duchamp* (New York: State University of New York Press, 2003).
[72] Robert H. Hopcke, *A Guided Tour of the 'Collected Works' of C. G. Jung* (London: Shambhala, 1999), 72. See also, Jung, *Synchronicity: An Acausal Connecting Principle*, trans. R. F. C. Hall (London: Routledge & Keagan Paul, 1972), 23.
[73] Hopcke, *A Guided Tour of the 'Collected Works' of C. G. Jung,* 72.

synchronicity both revolve around the premise that internal and external phenomena are intricately connected (and Jung equated both to the alchemical *coniunctio*).[74] Whilst differences do in fact exist between Jung's theory and Rhine's findings,[75] the historical connection between the two psychologists and Jung's claim for the commonalities between their theories, accounts for the presence of Zenar cards on Zorn's album cover.

Both ESP and synchronicity evince a conjunction of subject and object that is similar to Rowland's 'reader active imagination', Inoue's 'phantomnation', and the alchemical process. I will now summarise the links that I now have made between not only these ideas, but all the concepts taken from the discourse around dedicatees in this chapter, to further illuminate Zorn's aesthetics and the relation of his file card works to their dedicatees.

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This chapter compared Zorn's aesthetics and the compositional process for his *Ur* file card works to the aesthetics and artistic processes of their dedicatees, contributing to a key aim of this thesis, to discover links between file card works and their dedicatees. These comparisons included some shared interests in aesthetic rupture and the spatialisation of the temporal, as was found in Zorn's sound block style (see §3.5) as well as Godard's use of (what Rancière calls) 'images'; Burroughs' and Gysin's 'cut-ups'; and Cha's use of 'partial objects'. An emulation of cinema through other artistic mediums – as Zorn does with file card works – was also found in the artistic processes of Cha and Burroughs.

The collaborative process Zorn and his ensembles use to create file card works is indicative of Burroughs' and Gysin's 'third mind' concept, whilst Zorn's use of dedicatees resembles Cha's interest in the *diseuse* or shaman-like channelling of others for artistic creation. The hypertextuality that results from Zorn's use of dedicatees is likewise similar to the hyper or intertextuality present in the work of Godard, Cha, Burroughs, and Gysin.

Preceding discussion also showed that certain dedicatees have had their output understood in ways that are similar to the dedicatee-oriented and cinematic modes of listening developed in Chapters Three and Four of this thesis. This was particularly evident in the 'reader active imagination' theory Rowland formed in response to Jung; the

[74] Jung, *Mysterium Coniunctionis*, trans. R. F. C. Hall (New York: Bollingen Foundation, 1963), 463–464.
[75] V. Mansfield, S. Rhine-Feather and J. Hall, 'The Rhine-Jung Letters: Distinguishing Parapsychological from Synchronistic Events', in *The Journal of Parapsychology* 62 (1998): 3–25.

‘phantomnation’ idea applied to Cha’s works; and, Ranciere’s term *histoire*, used in his discussion of Godard’s films. I now move onto my final conclusion.

Conclusion:

The Creative Self as Others, *Ur* File Card Works as Cinema, and The Practical Potentialities of Implied Listeners

Consequent to Chapter One's explication of what file card works are and how they are made, this thesis explored relationships between Zorn's *Ur* file card works and their dedicatees. This thesis also showed how *Ur* file card works could be apprehended in audio-visual, 'cinematic' terms.

The first of these aims was approached in Chapter Two, where hypertextual allusions were noted for *Ur* file card works, through research done into the life, work, and discourse around dedicatees (i.e., into dedicatee-worlds). In Chapter Three a dedicatee-oriented listener was hypothesised who would hear Zorn's works in relation to dedicatee-worlds, whilst Chapter Five gave hermeneutic interpretations of *Ur* file card works that also took these worlds into account. The final chapter compared Zorn's *poietic* process for *Ur* file card works to the similar artistic methods of his dedicatees.

Whilst in Chapter One comparisons were made between Zorn's file card method and the usual process of a film-maker, the bulk of consideration given to my second key aim, addressing the 'cinematicity of *Ur* file card works, was found in Chapter Four. Here, a cinematic mode of listening was theorised, showing how Zorn's *Ur* file card works could be apprehended in cinematic terms; that is, audio-visually and with the help of 'inner speech'. Chapter Six also considered how certain dedicatees had similar 'cinematic' intents behind their creative outputs.

A third, auxiliary aim of this thesis was to contemplate Zorn's sound block aesthetic, previously discussed in most detail by John Brackett. This was tackled at the end of Chapter Three, where the aesthetic of rupture induced by sound blocks, and their distinct 'spatial' quality were discussed. Chapter Six provided cases where Zorn's dedicatees had likewise shown an interest in aesthetic ruptures and the spatialising of the temporal, pertinent to a sound block style.

Having summarised my thesis' findings, the remainder of this conclusion is devoted to providing meta-perspectives on the two main focus-points of my thesis – the relationships

between file card works and dedicatees, and the cinematicity of these pieces – opening up avenues for future study. I discuss how Zorn's use of dedicatees compares to some previous instances of musical borrowing, and what it says about Zorn's creative approach more generally. I then move beyond the pseudomorphic stance taken so far regarding the cinematicity of Zorn's file card compositions, to argue that these works are in fact cinema *tout court*, and part of that medium's history. I end my thesis by briefly noting that the dedicatee-oriented and cinematic listeners constructed therein might be realised by readers, to become actualities, thereby giving this thesis a concrete, practical potentiality.

A dedicatee's world acts as source material for Zorn's file cards: researching the life and work of a dedicatee, Zorn cuts-up this world into fragments or impressions, which he 'notates' onto his cards. He and his group of similarly informed (with regards to the dedicatee's world) musicians then realise these file cards: using a dedicatee's world as part of their 'private code', they communicate and collaborate with one another to manifest Zorn's file cards as a recording – as a musical work. Here, Zorn and his ensemble channel their dedicatee – like a group of mediums – into the studio, they evoke the dedicatee's spirit to aid in their creative venture.

File card pieces clearly exemplify a certain attitude towards creativity – one that has by now become so commonly observed in studies on Zorn and other postmodern composers, that to write it again runs the risk of resounding a cliché. Zorn's 'gift taking' and 'gift giving' attitude towards creativity is clearly at work in file card compositions;[1] here, the composer is not a single, unified kernel of selfhood that bleeds out into their work, but rather someone who is themselves made up of quotations, who is a collage of external bits-and-pieces, and who, most importantly, is self-conscious of this fact. Zorn's use of pre-existing materials, as well as the creative input he seeks from other musicians, manifests a post-structuralist attitude towards selfhood – one where, to quote Roland Barthes, the creator's 'only power is to mix writings, to counter the ones with the others … Did he wish to *express himself*, he ought at least to know that the inner "thing" he thinks to "translate" is itself only a ready-formed dictionary.'[2]

[1] I am referring here to John Brackett's understanding that Zorn's homage-compositions act as 'gifts' given back to those who influenced him. See Brackett, *John Zorn: Tradition and Transgression* (Bloomington: Indiana University Press, 2008), 118–120.
[2] Roland Barthes, 'The Death of the Author', in *Image, Music, Text*, trans. Stephen Heath (London: Fontana Press, 1977), 148.

Yet, whilst Zorn seems aware that the creative self is only a melange of quotations, this reliance on the previous creative outputs of others is importantly *not* a denunciation of the self.[3] It is a certain attitude towards the self – one that realises selfhood is only ever a unique construction of 'others', and which, knowing this, seeks to incorporate influences into itself, as well as to make them explicit in the creative process. To quote Jacques Derrida, 'There is no narcissism and non-narcissism; there are narcissisms that are more or less comprehensive, generous, open, extended. What is called non-narcissism is in general but the economy of a much more welcoming, extended, hospitable narcissism.'[4]

Yet, rather than just regurgitate this postmodern, post-structuralist notion of the self for any composer who uses quotation or borrows from other artists, it is important to start noting the different ways in which an 'expression' of such a self can be achieved. The type of hypertextuality active in Zorn's compositional process for file card works is arguably unique in the history of postmodern music and of musical borrowing more generally. Whilst Western classical music has a long tradition of relying on its cultural stockpile of musical topics to depict extra-musical notions, and programmatic music regularly manifests novels, poems, or pictures as instances of musical *ekphrasis*,[5] it is rare that the complete oeuvre of an artistic figure – let alone their life and the discourse around them – works as the conceptual basis for a composition.

Zorn's file card pieces are also distinct from the borrowing and pastiche found in the work of a composer like George Rochberg – which, (quoting David Metzer) 'typifies a type of borrowing that became more and more common during the twentieth century'; this type of musical borrowing 'can be seen in pieces that absorb whole or near-whole compositions and rework them to various degrees.'[6] Zorn takes this a step further by 'absorbing' the whole *world* of a chosen dedicatee, reworking that into a new composition.

On the other hand, Zorn's file card compositions are also different to that '*great work*, in which the *whole world* is mirrored', claimed by Gustav Mahler for his symphonies.[7]

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[3] It is not the case, as Michael L. Klein claims, that Zorn is a 'Postmodern subject [who] has no psychology'; see Klein, *Music and the Crises of the Modern Subject* (Bloomington: Indiana University Press, 2015), 131.
[4] Jacques Derrida, *Points…: Interviews, 1974–1994*, ed. Elisabeth Weber (Stanford: Stanford University Press, 1995), 199.
[5] See Siglind Bruhn, *Musical Ekphrasis: Composers Responding to Poetry and Painting* (Hillsdale: Pendragon Press, 2000).
[6] David Metzer, *Quotation and Cultural Meaning in Twentieth-Century Music* (Cambridge: Cambridge University Press, 2003), 5.
[7] Quoted by, Raymond Monelle, *The Sense of Music: Semiotic Essays* (Princeton: Princeton University Press, 2000), 153.

Zorn's file card compositions take as their source only *a* world – the world of a dedicatee – which whilst extensive, nonetheless contains prescribed boundaries. Such a boundary provides the composition with a particular quality – one that also makes it absolutely dissimilar to the 'anything goes' strand of postmodernism derided by Fredric Jameson.[8]

Zorn's file card works can finally be distinguished from J. Peter Burkholder's claims for Charles Ives' work: that through his musical borrowing Ives reflected his immediate cultural, geographical and social background; that Ives funnelled his surroundings into his work as a form of musical autobiography; that his musical borrowing formed a 'vernacular' familiar to those from a shared tradition.[9] Whilst Zorn's dedicatees and their worlds are doubtless part of the composer's cultural framework, and whilst the use of these worlds as source material for file card compositions does indeed suggest a type of 'vernacular' understandable only by those similarly aware of dedicatee-worlds, Zorn's borrowing is not autobiographical in the rather Romantic sense Burkholder suggests for Ives (all-encompassing, reflecting multiple facets of the composer's environ). Instead, Zorn pinpoints a very select corner of his cultural surroundings for inspiration and re-imagining.[10]

Turning to the cinematic proclivities of *Ur* file card works, I have, up to this point addressed these compositions as pseudomorphs of cinema, musical compositions that emulate aspects of cinema and so encourage a cinematic listening. However, I conclude my discussion regarding the cinematicity of these works with a more radical assertion, that they *are* cinematic works; that is, not just emulations of the cinematic medium, but a part of that medium's history.

There are precedents for considering a strictly aural work as cinema. As far back as 1930 Walter Ruttmann's *Weekend*, since labelled by Michel Chion as an 'imageless film', consisted only 'of a montage of sounds on an optical soundtrack'.[11] Reminiscent of early *musique concrète* experiments and radio plays, *Weekend* pre-empts the disjointed 'montage' style that Zorn uses for *Ur* file card pieces. More recently, Pavle Levi has traced a history of

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[8] See Fredric Jameson, *Postmodernism, or, the Cultural Logic of Late Capitalism* (Durham: Duke University Press, 1991).
[9] J. Peter Burkholder, *All Made of Tunes: Charles Ives and the Uses of Musical Borrowing* (New Haven: Yale University Press, 1995), 422–424.
[10] The openness of Mahler and Ives' borrowing makes it appropriately intertextual in Julia Kristeva's sense, whilst the direct literalness of Rochberg's makes it intertextual in Gérard Genette's sense. Zorn's work, meanwhile, is hypertextual in Genette's sense.
[11] Michel Chion, *Audio-Vision: Sound on Screen*, trans. Claudia Gorbman (New York: Columbia University Press, 1994), 143.

cinematic works made by 'other means'. Produced throughout the twentieth century in both Europe and the United States, these works were primarily visual and literary ones that aimed to 're-materialise' cinema.[12] These idiosyncratic experiments dissolved media-boundaries, making literary and visual art 'cinematic' in a pseudomorph fashion – though they also, more importantly, brought into question the very constitution of cinema, asking whether a painting, sculpture, poem, or novel might *be* a film, rather than just an emulation of one. Amongst Levi's examples are the 'supertemporal films' of Isodore Isou and his fellow Letterists and Situationists, and Zorn has noted his interest in figures associated with these two groups, including Guy Debord and Maurice Lemaître.[13]

Zorn's own milieu of 1970s New York is also a focal point in this history of rematerialised cinema, in particular the work of Paul Sharits, Hollis Frampton, Tony Conrad, and Ken Jacobs. Jonathan Walley has discussed how American avant-garde cinema in this period moved away from using the materials commonly associated with the medium to instead create 'camera-less, projector-less, film-less films'.[14] Walley labels these experiments 'dematerialised cinema' or, after Jacobs (a director Zorn has collaborated with), 'paracinema'.[15] Walley additionally links the blossoming of paracinema in New York during this period to simultaneous developments made in conceptual art – a 'mediumless' artform to which Zorn's Theatre of Musical Objects contributed. In the case of paracinema, Walley suggests that 1970s New York witnessed the extraction of 'cinema' as a mediumless concept from its material confines – a concept that could then be deposited into other material forms.[16] Zorn's file card works can hence be considered an instantiation of this, where the concept of cinema has been extracted from its original materiality and deposited into the form of a musical composition.

De/rematerialised cinema, like Zorn's *Ur* file card works, is often characterised by the inclusion of 'a perceiver' – an abstract, vague, implied, and ideal entity – into the project

[12] Pavle Levi, *Cinema by Other Means* (Oxford: Oxford University Press, 2012).
[13] Ubuweb, 'UbuWeb Top Ten for March 2011, Selected by John Zorn', accessed August 18, 2020, http://ubu.com/resources/feature.html#zorn.
[14] Jonathan Walley, 'The Material of Film and the Idea of Cinema: Contrasting Practices in Sixties and Seventies Avant-Garde Film', in *October* 103 (2003): 17.
[15] Walley, 'The Material of Film and the Idea of Cinema' 18.
[16] Walley, 'The Material of Film and the Idea of Cinema', 25.

itself. This is paradoxically achieved through the creation of an 'incomplete' work, one with a lack that implies a perceiver who will fulfil it.[17] As Levi notes:

> It is … through inscription of lack in the audiovisual field, rather than its concealment, that the subject is 'stitched' into the discourse. Anticipation of the absent audiovisual content – the 'more' to be seen and heard – is encoded into the cinematic chain, and this anticipation operates as an exciter of the spectator's desire.[18]

One of de/re-materialised cinema's most commonly lacking features is the moving image: an omission that implies a perceiver who will contribute their own moving images.[19] Similarly, the disjointed nature of much de/re-materialised cinema – reliant as it often is 'on the principles of fragmentation, elliptical structuring, and disjunctive montage'[20] – similarly implies a perceiver who will 'stitch' its fragments together.

That *Ur* file card works exist only as recordings means that they are heard *acousmatically* – the listener cannot see, in external reality, the actual origins of the sounds that they are hearing – and this is pivotal to the de/re-materialised cinematic proclivities of these works. As Michel Chion states, 'when kinetic sensations organized into art are transmitted through a single sensory channel, through this single channel they can convey all the other senses at once.' Chion makes this observation in relation to silent cinema, but also to the acousmatic quality of *musique concrète*, which 'in its conscious refusal of the visual, carries with it visions that are more beautiful than images could ever be.'[21] This is because the phonographic medium (and its CD, Mp3, or digital streaming extensions) and its absence of visual live performers, encourages the mental 'filling in' of visual experience. As Francois J. Bonnet notes, 'Acousmatic listening … builds on listening's pre-existing propensity to

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[17] Christian Metz has conjectured that all cinema is in fact dependent on an absence and a desire for its fulfilment; see *Psychoanalysis and Cinema: The Imaginary Signifier*, trans. Celia Britton, Annwyl Williams, Bew Brewster & Alfred Gazzetti (London: Macmillan Press, 1982).
[18] Levi, *Cinema by Other Means*, 144.
[19] Although, as Jean-Paul Sartre noted, imaginings themselves imply the lack or absence of the object they suggest; see Sartre, *The Imaginary*, trans. Jonathan Webber (London: Routledge, 2010), 20.
[20] Levi, *Cinema by Other Means*, 144. Marshall McLuhan similarly noted how the 'mosaic form of the TV image demands participation and involvement in depth of the whole being', because it is a 'cool' media; see *Understanding Media: The Extensions of Man* (London: Routledge and Kegan Paul, 1964), 357. This can also be said of *Ur* file card works, and Zorn has mentioned the influence of television on his compositional style, in Edward Strickland, *American Composers: Dialogues on Contemporary Music* (Bloomington: Indiana University Press, 1991), 127.
[21] Chion, *Audio-Vision*, 137. Albright also notes how, 'To discover whether one can accomplish with fewer media what has been done with many media is part of the normal rhythm of cross-media experimentation', in *Untwisting the Serpent: Modernism in Music, Literature, and Other Arts* (Chicago: University of Chicago Press, 2000), 78.

cross over into the properly hallucinogenic',[22] and Kevin Korsyn also mentions how the lack of visual stimuli inherent to a phonographic listening (insofar as the listener cannot see any musical performer) evokes a 'cinematic imagination' that fills in this 'blank screen'.[23]

It is important to point out that de/rematerialised cinema, like Zorn's *Ur* file card works, can only encourage a 'cinematic' perception – and so can only be considered cinematic at all – due to an historically pre-established cinematic tradition. In other words, a medium's boundaries can only be pushed to their breaking point – that is, the medium can only be de- and then re-materialised – if these boundaries have already been established. As Walley puts it:

> paracinematic works … are premised on the historicized conception of the medium of film … that the film medium … is not absolute but a cluster of historically contingent materials that happens to be, for the time being at least, the best means for creating cinema.[24]

It is not only due to the montage-like fragmentation of Zorn's sound block style; extra-musical allusions to dedicatees; frequent use of mimetic sounds; and the acousmatic nature of the recorded medium, that *Ur* file card works are cinematic. These works are also cinematic due to their historical position, emerging at a time when cinema had permeated the public consciousness, allowing artists to assume the presence of a 'cinematic perceiver' who could realise their incompletely 'cinematic' works.[25]

As this thesis has made evident, the unique dedicatee-oriented hypertextuality Zorn uses as a compositional method for file card works encourages a certain type of dedicatee-oriented listening, and the cinematic proclivities of *Ur* file card works suggest a cinematic listener. Zorn's use of dedicatees implies a certain kind of listener, one who is familiar with a dedicatee's world, and who hears file card works in relation to that world. This listener has been explored within my thesis (particularly in Chapter Three) as an ideal; but this ideal can

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[22] Francois J. Bonnet, *The Order of Sounds: A Sonorous Archipelago*, trans. Robin Mackay (Falmouth: Urbanomic, 2016), 173.
[23] Kevin Korsyn, *Decentering Music: A Critique of Contemporary Musical Research* (Oxford: Oxford University Press, 2003), 146.
[24] Walley, 'The Material of Film and the Idea of Cinema', 26.
[25] Roger F. Cook notes how cinema has quite literally altered the human constitution through *technogenesis*: the evolutionary interplay between technology and biological development. New technologies effect the 'human sensorium' and in doing so they alter other cultural products; yet, Cook also clarifies how the cinematic medium was largely modelled on the mental faculties of the human mind to begin with. See Cook, *Postcinematic Vision: The Coevolution of Moving-Image Media and Spectator* (Minneapolis: University of Minnesota Press, 2020), 7, 15, 27, 68.

become realised. In laying out a dedicatee-oriented mode of listening, my thesis intends to have a practical application: to enable new, real listening experiences for the reader.

The reader is encouraged to hear Zorn's file card works with the dedicatee-oriented contents outlined in Chapter Two in mind, and to apprehend the works according to the interpretations provided in Chapter Four. In doing so, the reader will no doubt infuse these dedicatee-oriented contents and interpretations with their own subjectivities – their own memories and understandings of a dedicatee's world, and of course, with their own affective or emotional reactions to heard sounds and recognised contents.[26] As importantly, the reader (as a real listener) may find their own dedicatee-oriented allusions for Zorn's file card pieces. Like Zorn's compositions themselves, the implied listener posited here acts as a 'prism', through which the interpretations of real listeners may shine, resulting in numerous dedicatee-oriented listenings – all of them different, though with a similar intent.

Likewise, my cinematic listener may encourage readers (as real listeners) to hear file card works cinematically, causing a semi-imagined, audio visual diegesis to emerge within their minds when hearing file card works. This diegesis is likewise influenced by the subjective peculiarities of individual reader-listeners, so that, despite the shard 'cinematic' proclivities of their listening experiences, the resultant listening experience for each reader would vary greatly. Additionally, each listener's response to their own diegesis – whether it be bodily, affective, emotive, reflective, interpretive – is unique to them, as these responses will be influenced by personal tastes, memories, dispositions, and cultural conditions. Every real listener who hears file card works may do so as a cinematic or dedicatee-oriented listener, but even so, it is the listener themselves who is ultimately responsible for the precise nature of the dedicatee-oriented, semi-imagined, audio-visual diegesis that results. For *Ur* file card compositions, each listener has recourse to their own personal film.

[26] As Jonathan D. Kramer noted is the case for postmodern, intertextual listening; see Kramer, *Postmodern Music, Postmodern Listening* (London: Bloomsbury, 2016), 141–143.

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Appendix:

Sound Block Time Frames for *Ur* File Card Works

***Godard* (1986)**

Sound block	Time-Frame
1	0:00–0:43
2	0:44–1:07
3	1:08–1:19
4	1:20–1:25
5	1:26–1:42
6	1:43–1:55
7	1:57–2:05
8	2:06–2:27
9	2:28–2:45
10	2:46–2:53
11	2:54–3:16
12	3:17–3:29
13	3:30–3:39
14	3:40–3:59
15	4:00–4:11
16	4:12–4:18
17	4:19–4:57
18	4:58–5:26
19	5:27–5:33
20	5:34–5:39
21	5:40–6:10
22	6:11–6:16
23	6:17–6:32
24	6:33–6:43
25	6:44–7:00
26	7:01–8:13

27	8:14–8:20
28	8:21–8:37
29	8:40–8:58
30	8:59–9:07
31	9:08–9:22
32	9:23–9:30
33	9:31–9:53
34	9:54–10:21
35	10:22–10:35
36	10:36–11:06
37	11:07–11:11
38	11:12–11:32
39	11:33–11:44
40	11:45–11:51
41	11:52–12:04
42	12:05–12:32
43	12:33–12:38
44	12:49–12:41
45	12:42–12:47
46	12:48–13:23
47	13:24–13:47
48	13:48–14:03
49	14:04–14:16
50	14:17–14:33
51	14:34–14:48
52	14:49–15:47
53	15:48–16:15
54	16:16–16:35
55	16:36–16:49
56	16:50–17:17
57	17:18–18:00
58	18:01–18:14

59	18:15–18:38

Spillane **(1987)**

Sound block	**Time-Frame**
1	0:00–0:03
2	0:04–0:52
3	0:53–1:03
4	1:04–1:20
5	1:21–2:07
6	2:08–2:47
7	2:48–2:59
8	3:00–3:10
9	3:11–3:36
10	3:37–3:42
11	3:43–4:15
12	4:16–4:42
13	4:43–4:55
14	4:56–5:00
15	5:01–5:31
16	5:32–5:47
17	5:48–6:43
18	6:44–6:59
19	7:00–7:57
20	7:58–8:04
21	8:05–8:08
22	8:09–8:29
23	8:30–8:51
24	8:52–9:37
25	9:38–9:54
26	9:55–10:05
27	10:06–10:26
28	10:27–10:38

29	10:39–11:00
30	11:01–11:34
31	11:35–11:55
32	11:56–12:03
33	12:04–12:12
34	12:13–12:36
35	12:37–12:44
36	12:45–12:52
37	12:53–13:10
38	13:11–13:19
39	13:20–13:37
40	13:38–14:47
41	14:48–14:51
42	14:52–15:05
43	15:06–15:17
44	15:18–15:52
45	15:53–16:03
46	16:04–16:33
47	16:34–17:27
48	17:28–17:35
49	17:36–17:50
50	17:51–18:00
51	18:01–18:54
52	18:55–19:10
53	19:11–19:34
54	19:35–19:46
55	19:47–20:23
56	20:24–21:00
57	21:01–21:10
58	21:11–22:03
59	22:04–22:46
60	22:47–25:10

***Interzone* (2010)**

1.

Sound block	Time-Frame
1.1	0:00–1:49
1.2	1:50–1:54
1.3	1:55–3:16
1.4	3:17–3:28
1.5	3:29–5:05
1.6	5:06–6:45
1.7	6:46–7:58
1.8	7:59–8:29
1.9	8:30–9:43
1.10	9:44–11:42
1.11	11:43–15:20

2.

Sound block	Time-Frame
2.1	0:00–2:49
2.2	2:50–3:00
2.3	3:01–4:10
2.4	4:11–5:03
2.5	5:04–5:25
2.6	5:26–11:53
2.7	11:54–12:04
2.8	12:05–12:29
2.9	12:30–12:59
2.10	13:00–14:46
2.11	14:47–15:09
2.12	15:10–15:30
2.13	15:31–16:19
2.14	16:20–16:28

2.15	16:29–18:42
2.16	18:43–18:52
2.17	18:53–19:19
2.18	19:20–19:36
2.19	19:37–20:00
2.20	20:01–20:27
2.21	20:28–22:57
2.22	22:58–23:59
2.23	24:00–24:45
2.24	24:46–25:59
2.25	26:00–26:12
2.26	26:13–26:50
2.27	26:51–27:06
2.28	27:07–27:37

3.

Sound block	**Time-Frame**
3.1	0:00–1:29
3.2	1:30–1:50
3.3	1:51–2:10
3.4	2:11–2:17
3.5	2:18–2:52
3.6	2:53–2:58
3.7	2:59–3:35
3.8	3:36–4:04
3.9	4:05–5:30
3.10	5:31–5:38
3.11	5:39–11:21

***Dictée* (2010)**

Sound block	**Time-Frame**
1	0:00–0:22
2	0:23–0:50
3	0:51–1:09
4	1:10–1:52
5	1:53–2:35
6	2:36–3:03
7	3:04–3:25
8	3:26–4:04
9	4:05–4:21
10	4:22–5:07
11	5:08–5:23
12	5:24–5:58
13	5:59–7:01
14	7:02–7:12
15	7:13–7:19
16	7:20–7:55
17	7:56–8:26
18	8:27–8:34
19	8:35–8:38
20	8:39–8:49
21	8:50–10:31
22	10:32–11:01
23	11:02–11:10
24	11:11–11:24
25	11:25–11:58
26	11:59–12:35
27	12:36–14:53
28	14:54–15:18
29	15:19–15:50
30	15:51–16:49

31	16:50–17:02
32	17:03–17:21
33	17:22–17:43
34	17:44–18:34
35	18:35–18:59
36	19:00–23:18

Liber Novus **(2010)**

Sound block	**Time-Frame**
1	0:00–0:07
2	0:08–0:32
3	0:33–0:44
4	0:45–1:03
5	1:04–1:25
6	1:26–3:00
7	3:01–3:11
8	3:12–4:00
9	4:01–4:24
10	4:25–5:24
11	5:25–6:00
12	6:01–6:21
13	6:22–6:44
14	6:45–8:36
15	8:37–9:25
16	9:26–10:53
17	10:54–11:29
18	11:30–12:08
19	12:09–13:33
20	13:34–14:44
21	14:45–16:01