



### Fluidity of Musical Materials

I've been working with a type of music composition that finds itself in-between different mediums of performance. This work permeates spaces of acoustic and electronic sound, light, visual art, dance, and theater, drawing from this flood of possible materials anything which is necessary to make the work more communicative.

This is a music concerned, first and foremost, with the organization of time.

Depending on the tools used, time works very differently, so the relationship between time and materials needs to be negotiated.

Space and venue provide a framework for this musical time.

The possibility of varied materials employed can allow these pieces into the worlds of theater, dance or performance art, but they may also remain happy as musical works.

I wanted to think of music as the organization of any vibration.

This would allow us to include light and the manipulation of objects in space to the roster of possible musical materials. We could then think of re-mapping the concept of amplification to include costumes as a heightening of our skin and bodies, video projection as the amplification of an image and the animation of light. We could harness and direct electrical flow not just as a tool for powering our machines, but as an organized and creative platform for the electrical impulses in our brains and bodies—carving out and illuminating a lively performative space within our imaginations.

### Virtuosity in the Everyday

I have a deep-seated interest in virtuosity. Not necessarily the kinds of virtuosity assumed by Western classical music, but more of an everyday virtuosity. A virtuosity which takes special notice of the kinds of activities we practice on a daily basis: the physical movements we use to communicate, to transport ourselves, and the gestures needed to perform a plethora of mundane activities. One of the fundamental questions I like to consider in my music is can we turn everyday gestures into virtuosic feats by assigning these movements to musical formulations of time?



Shirtology is concept by the choreographer Jérôme Bel, here re-mixed as a Karaoke version. Shirtology is also a piece of clothing, in fact many pieces of clothing. All of them t-shirts.



In this piece the performer interprets the score which appears on the fronts of these t-shirts, all of which are found objects, collected from flea markets, thrift stores, or bartered for with friends.



After performing the score on the visible t-shirt, the interpreter removes the t-shirt to reveal the next layer worn underneath.



Bodies are amplified and inflated by the layers of the score, and, as the piece proceeds, we see compositional form unveiled through a simple process of ordering and counterpoint.

Here is one of my contributions to the Imaginary Music Zine 2018. This zine was a collaboration between Neo Hülcker, Madison Greenstone and myself. It was a collection of pieces written for the reader to perform alone. They are exercises in possible forms of listening and/or awareness.

*"The imaginary can reflect the impossible back onto itself and make it possible, imaginable."*  
- preface to Imaginary Music Zine 2018

## Big Toes

instead of ears,  
now you only have the capability to hear the world  
through each of your big toes.

lower your acoustic perspective all the way down to the ground.  
the placement of your listening apparatus is at the front fleshy part of each toe.  
    directly in front of the nail.  
the apparatus makes your listening experience extremely directional  
forward facing  
    like straight lines that point to a place you will soon be.

the physical act of walking, remains the same. one foot in front of the other.

sometimes you dance.

the acoustic act of walking is completely different.  
the textures of the landscape are digested.  
the measurement of time becomes related to our gait, rather than our heart.  
    beat, beat, beat, beat, : replaced by : step, step, step, step.

left toe.  
right toe.  
left toe.  
right toe.

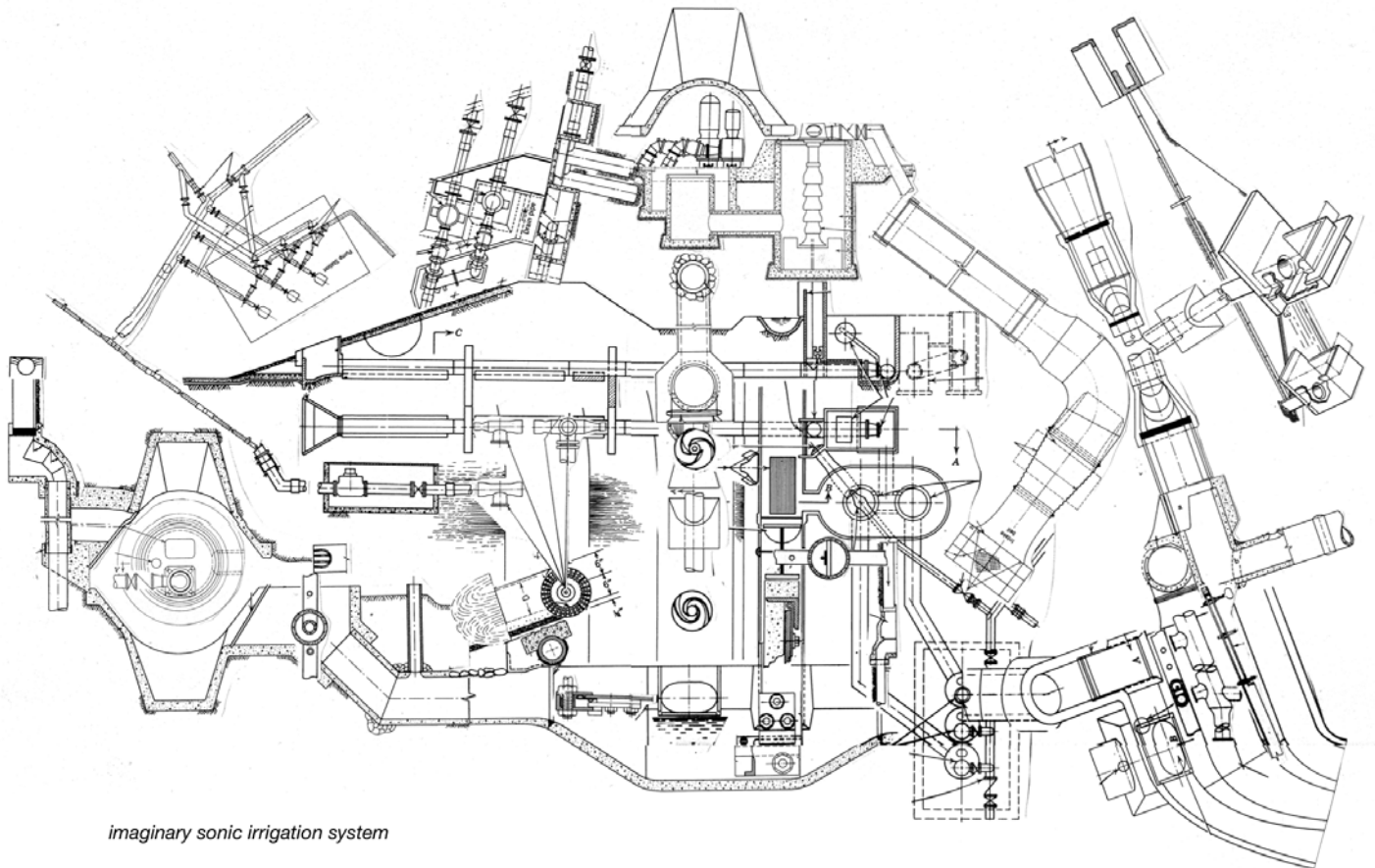
the socks and shoes you wear are filters.  
wool, cotton, leather, cork, canvas, rubber, satin, nylon.

left toe  
right toe.  
left toe.  
right toe.

to hear behind you, a new choreography must be invented -  
rubber knees, feet splayed, strained calf muscles.

perhaps we should stand still to listen simultaneously in opposite directions.

## Re-mapping Series



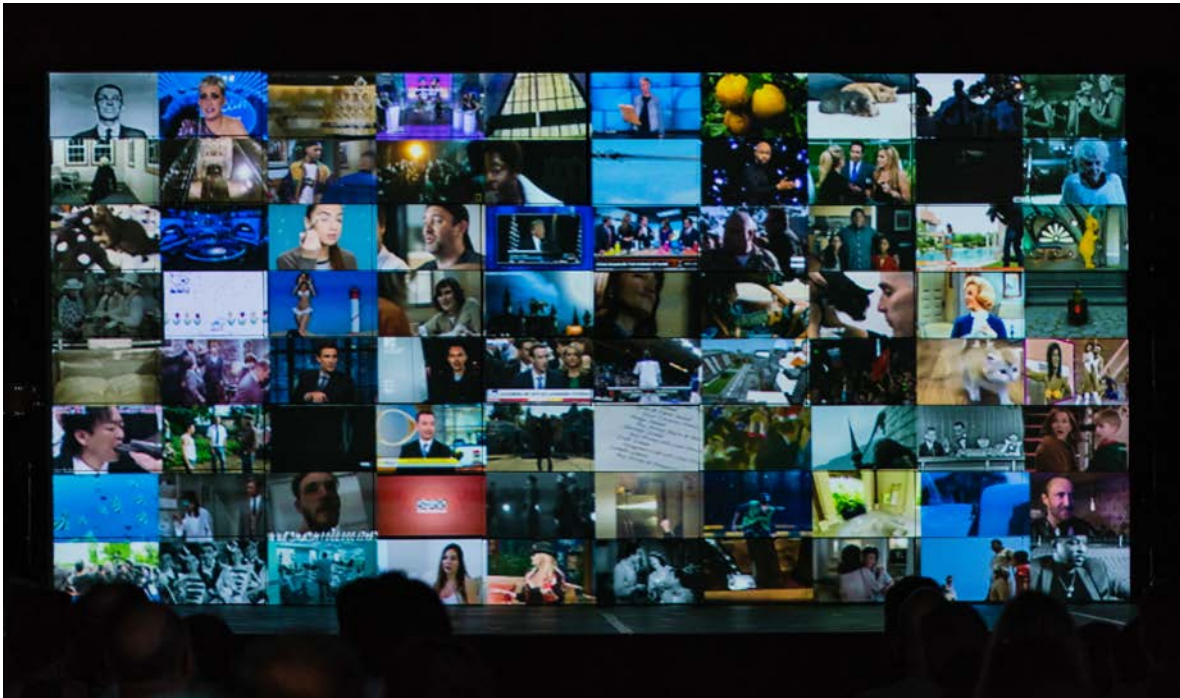
Can we re-map information in such a way that some semblance of the original logic of the map can be gleaned even though the informational materials have been substituted or parts of the legend omitted?

- How does replacing the information alter the form?
- Does this replacement have any influence at all?
- Does the form render itself unique or useless when packed with new information?
- What information is critical to keeping some part of the original map intact.
- What kind of hidden structures can be discovered in a map by altering its informational landscape.

## Nice Guys Win Twice

This piece is a culmination of the processes, experiments and collaborations that have been integral to the work I've been making for the past ten years. It is also a turning point—an exorcism of favorite ideas—with the rare opportunity of extremely ideal circumstances. I thank my collaborator Constantin Basica for his unwavering dedication and remarkable friendship, and SCENATET for their spirited performances and patient commitment to the many hours of workshopping we needed to figure it all out.

All of the *Nice Guys Win Twice* photo credits by Kristof Lemp at Darmstadt Festival 2018.



*Nice Guys Win Twice* travels through the many spectacles of the everyday uncanny. The performers shuffle through micro-managed mundane gestures, render the language of political dramas into sputtering piles of abstract glitch, and push around projections of everyday technology which slowly build up a mediated veneer of the real which keeps us safely on our couches, away from the action.

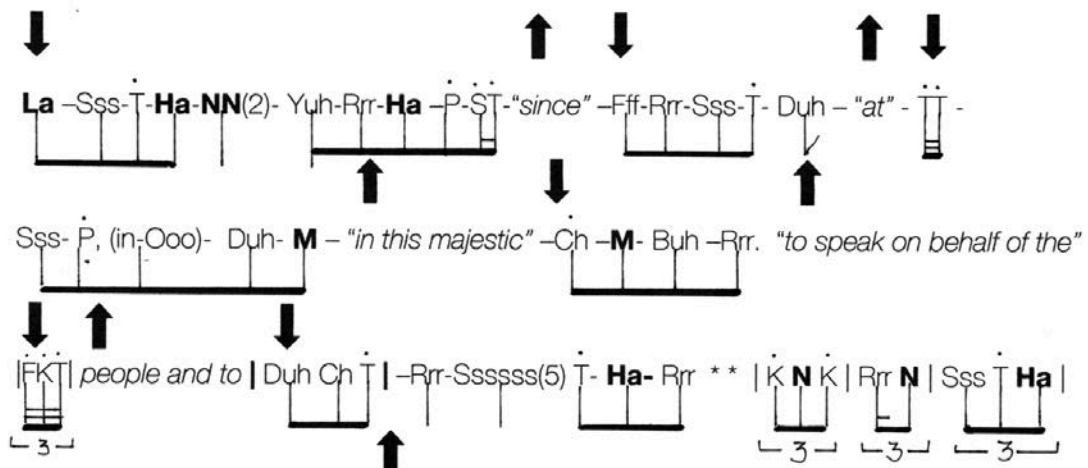


In Part One - each performer is sequestered inside a small illuminated square and asked to perform a mixture of everyday gestures such as touching your toes; adjusting your glasses; lifting your arms; or pointing your fingers. These gestures are organized into rhythmic frameworks and repeated in various combinations.



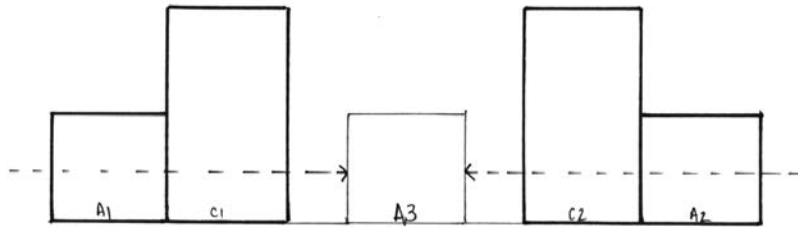
In Part Two - SCENATET stages a publicly televised political event, modeled after the 2018 State of the Union Address in the US. The language of this spectacle has been filtered, removing all of the vowels from the language, and making percussive the remaining consonant letters. By altering the language and adding repeated physical gestures, the lines between political drama, cult ritual and theatrical farce begin to blur.

((always as fast as possible – regular even rhythm))



In Part Three - The ensemble pushes cardboard boxes around the stage. On each box is projected different everyday video footage—making them look like moving televisions. The performers move the boxes around in different configurations and eventually build up a stacked wall of blinking, glitching television sets.

Once, aligned upstage, the images of the clownfish in their bowl re-appear on Boxes A  
A1,C1,C2 + A2 are pushed to the center, connecting all of the boxes



This piece is about the difference between building and fabrication. The realm of the real vs. the realm of the virtual. The difference between memory and nostalgia. An interpolation of the home space and the screen space. Transforming the entirety of the theater to a stage, to a screen, and, finally, to a domestic habitat for a fish. Can the digital be swallowed by the physical?



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*Jessie Marino is a composer, performer, and media artist from Long Island, New York. Her work explores the repetition inside common activities, ritualistic absurdities, and uncovering nostalgic technologies. Jessie's pieces score out sound, video, physical movements, lighting, and staging, which are then placed within organized temporal structures, fractured narratives and musical frameworks. Much of Marino's interdisciplinary compositional work eschews conventional instrumentation, with scores that ask performers to use their bodies—using precisely articulated gestures, facial expressions, and quotidian physical movements—both as an alternative and a complement to musical sounds. Her work maps out the way humans communicate with their bodies on a performative timeframe, revealing the musicality hidden within everyday gesticulations, signs, and demonstrations, transmitted both consciously and unconsciously. Marino finds humor and profundity in personal interactions and the way humans navigate physical space—an improvisational act that can invoke a ballet, a dinner party or a demolition derby.*

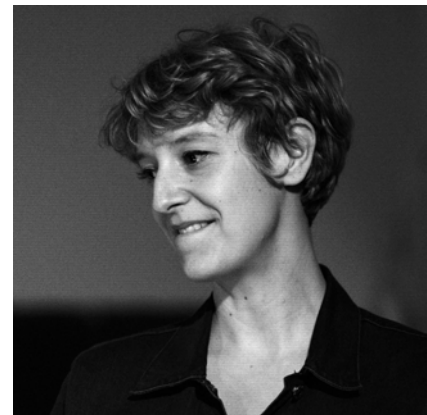


Photo Credit: Cristina Marx/Photomusix