

“In the United States, the dominant narrative about the use of drones in Pakistan is of a surgically precise and effective tool that makes the US safer by enabling ‘targeted killing’ of terrorists, with minimal downsides or collateral impacts. This narrative is false.”¹

“Drone Strikes” is a composition with elements that are indeterminate with respect to their performance. Four of the performers (the violin I, violin II, viola, and piano players) are each given a page of time cues and a gamut of musical material. The cello part consists of a series of time cues with dynamic markings between them and a five-line staff with points and lines. Below are instructions regarding how to realize a performance of “Drone Strikes.” Each performer should realize his/her part independently, without consideration for the other performers’ parts. The time cues were determined by chance operations involving the heights of some of the mountain peaks in Pakistan.

General Instructions:

1. It is ideal for the players to be scattered throughout the performance space so that the sounds come from many directions.
2. The players should all be able to see a timer in order to follow their time cues. If each player uses a different time-keeping device, they should all be synchronized.
3. Time indications are in the format minutes:seconds.
4. The cellist is the only performer who begins at time 0:00.
5. All players should end at 6:57. The violin I, violin II, viola, and piano players should all play a final member of their gamut at the 6:57 mark, and the cellist should end his/her sustained pitch at this time.

Violin I, Violin II, Viola, Piano:

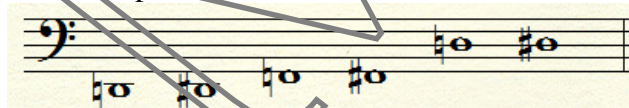
1. The individual numbered bits of musical material from the player’s gamut should be played non-sequentially and in any order. The player may determine this order by choice or by some method of chance.
2. Each member of the gamut must be played at least once.
3. Do not perform the same member of the gamut twice in a row.
4. Dynamics and articulations are (usually) left up to the performer, but the sounds should generally be loud and short.

¹ International Human Rights and Conflict Resolution Clinic at Stanford Law School and Global Justice Clinic at NYU School of Law, *Living Under Drones: Death, Injury, and Trauma to Civilians from US Drone Practices in Pakistan* (2012).

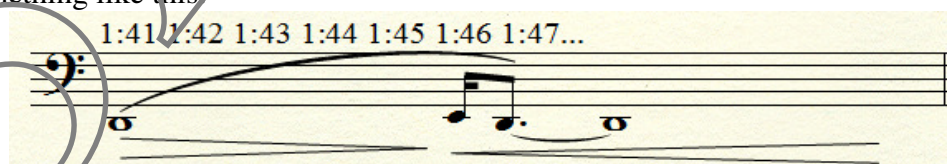
5. Tempo is variable and is to be determined by the performer. When possible, each sound event should have its own tempo. There should be no hint of a consistent meter or metrical pulse.
6. The time cues indicate timeframes within which musical events should occur. For example, the viola player's first sound event takes place between 0:40 and 0:46 and may be any one of the twenty-five members of the gamut.
7. Ignore the other players as best you can.
8. Asterisks (*) after time cues indicate that additional sound events should happen in the timeframe. For example, between 5:49 and 5:55, the viola should iterate 2 sound events instead of just one; between 6:41 and 6:47 it should iterate 3.
9. The pianist may pedal at his/her discretion, and distinct sound events may even overlap.

Cello:

1. The cello part consists of sustained pitches with rising, falling, or level dynamics.
2. The player begins on the instrument's lowest E.
3. Crescendo and diminuendo indications should be observed for the duration of each timeframe. The "--" symbol means to maintain the same dynamic level.
4. A new line of time cues (for example, the one beginning with 0:16) indicates a change in pitch. The specific pitch is left to the performer's discretion, but a change in pitch should always be an ascending or descending major or minor 2nd or 7th. Thus, the performer's options for his/her second pitch are:



5. Never play higher than middle C (C4). Use the range from F3 to C4 sparingly.
6. Each change in pitch should be as smooth as possible.
7. A *portamento* from one pitch to the next may be left to the performer's discretion.
8. Asterisks (*) indicate a quick, mordent-like gesture consisting of any of the intervals described in point number 5. For example, beginning at 1:41, the cello part could be something like this:



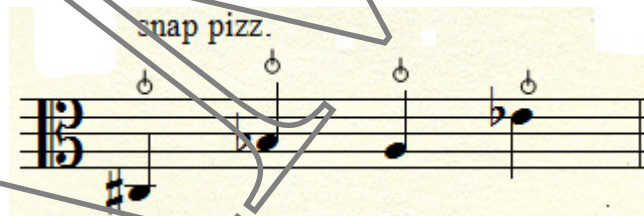
9. The points and lines on the five-line staff below the time and dynamic cues refer to some aspect of the performance other than pitch and dynamics. The specific aspect may be left up to the performer, as long as the lines and dots mean something. (One possibility is to have them refer to timbre; the dots could be considered locations to draw the bow on the instrument with the lines referring to gradual changes between those locations.)

Explanations of Performance Techniques

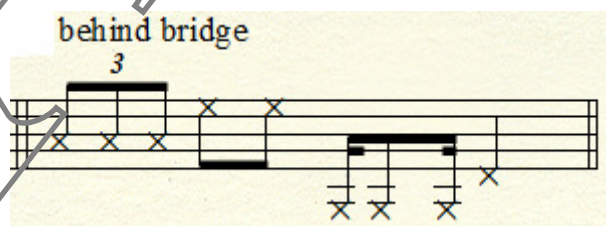
In order to avoid confusion, the following section describes the nontraditional notational devices and the techniques to which they refer.

Violins and Viola

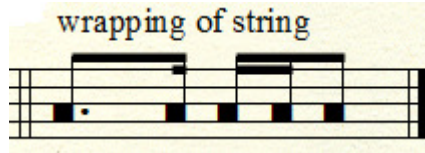
1. *molto sul pont.*-a more extreme version of *sul ponticello* where part of the bow touches the bridge; referred to with text only
2. “seagull” effect-a *portamento* harmonic in which the distance between the fingers—rather than the interval—is kept constant; this leads to the impression that the *portamento* restarts; referred to with text (the distance between fingers is approximate)
3. *overpressure*-apply hard pressure with the bow to distort the pitch; referred to with text only
4. *scratch tone*-apply heavy pressure with the bow and do not push down completely on the string; referred to with text only
5. *snap pizz.*-pluck the string in a manner that makes it slap against the fingerboard after you pluck it



6. *behind bridge*-bow behind, or below, the bridge; the pitch indicates the string to use

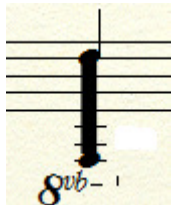
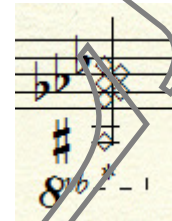


7. *wrapping of string*-bow along the wrapping at the very base of the string to produce a very grating sound



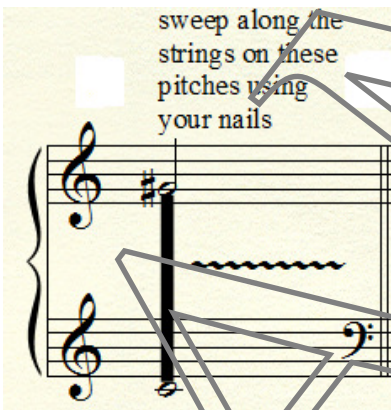
Piano

1. *preparing notes as harmonics* (notation to the right)-silently depress the notes with diamond-shaped noteheads, then sustain them with the *sostenuto* pedal so that the notes produce harmonics when other pitches are played



2. *tone clusters* (left)-all tone clusters should contain both black and white notes; clusters with small spans should be played with the palms, while those with large spans should be played with both forearms

3. *sweep strings with flesh of finger* (right)-this is essentially a glissando on the strings, rather than on the keys; use the fleshy part of your finger to sweep across the strings in the directions indicated



4. *sweep along strings with nails* (left)-using your nails, sweep only the strings of the pitches notated



5. *mute strings* (right)-lightly mute the given strings with one hand while you play them with the other



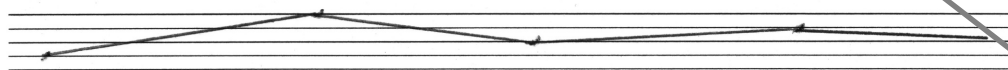
6. *string harmonic* (left)-very lightly place your finger halfway down the string of the given pitch so that when you play the note with your other hand it produces a harmonic

Violin I Time Cues

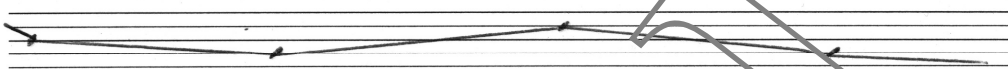
0:58	1:04*	1:06	1:11
1:16	1:22	1:30	1:38
1:44	1:51	1:56	2:02
2:08	2:14	2:19	2:26
2:31	2:37	2:41*	2:47
2:49	2:53	2:57	3:02*
3:10	3:14	3:20	3:24
3:29	3:38	3:44	3:48*
3:49	3:52	3:53	4:01
4:05	4:09*	4:17	4:22
4:26	4:31	4:38*	4:43
4:50	4:52	4:58	5:02
5:08	5:15	5:23	5:28
5:33	5:34	5:41	5:47
5:50	5:56	5:59	6:03
6:08	6:09	6:10	6:15
6:23	6:31	6:38	6:44
	6:50*	6:57	

Cello Time Cues

0:00 *dim.* 0:03 -- 0:07 *dim.* 0:14 *cresc.*



0:16 *dim.* 0:22 *cresc.* 0:29 *dim.* 0:37 *cresc.*



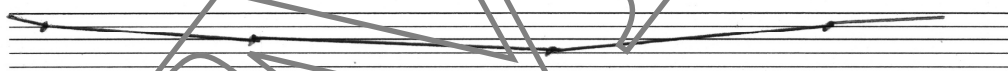
0:42 *dim.* 0:48 -- 0:49* *cresc.*



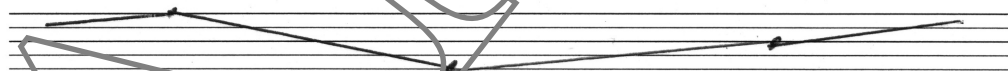
0:55 -- 1:00 *cresc.* 1:07* *dim.*



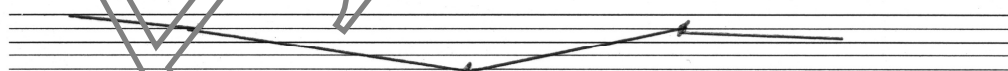
1:14 -- 1:19 *cresc.* 1:27 *dim.* 1:35 *cresc.*



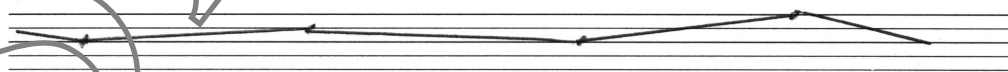
1:41 *dim.* 1:46* *cresc.* 1:54 --



1:58 *dim.* 2:04 -- 2:12 *dim.*



2:15* -- 2:21 *dim.* 2:29 -- 2:31 *dim.*



Drone Strikes

Piano Gamut

1

2

3

4

5

6

7

8

9

10

11

12

sweep the strings with the flesh of your fingers

sweep along the strings on these pitches using your nails

8vb

8vb

8vb

8vb

8va

8vb

5