

(ex)Congruities

Thomas DeLio / P. Inman

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Abstract

In this essay, co-authored by poet P. Inman and composer Thomas DeLio, three musical works created by DeLio, each based on a different poem by Inman, are examined. The co-authors alternate commentary about their own contributions to each work. In each case, Inman first discusses the poem on which a musical work is based, then DeLio comments on the musical composition derived from that poem. The three poems by Inman that are discussed are “*sam*” (1995), *amounts. to.* (2000), and *aengus* (2002). The related musical compositions by DeLio, composed in a somewhat difference chronological sequence, are *amounts. to.* (2002), “*sam*” (2010), and *inents* (2014, based on *aengus*). All of the compositions are electro-acoustic. The first two are examples of what DeLio calls opera/installations; sound installations in which music and text are dispersed throughout the space of an art gallery or museum.

Keywords

Inman, DeLio, electroacoustic, poetry, installation, opera

Introduction

Thomas DeLio:

In the words of German musicologist Jürg Stenzl:

The purpose of setting a poem is not to give it a public reading, accompanied by music; the text can be read in the program notes, to paraphrase Pierre Boulez. Rather, setting a poem means translating it into a completely different medium. In doing so, the text can be broken up, can disappear, or can even be impossible to hear...The frequently heard demand that the text be 'comprehensible' is an unspoken assertion of precisely this wish for a 'public reading.' The understanding of a text setting is reduced to mere understanding of the text.¹

In the great art songs of the past, music hovers about the text, revealing dimensions buried deep inside the text. Music always, on some level, creates a parallel dimension to text. It then becomes a question of degree: How closely will that parallel dimension track the original. As always, for me the excitement lies in discovering just how different these dimensions can be while still remaining linked to one another.

It is in this spirit that I approach the poetry of P. Inman, one of the great American modernist poets. Mine are indeed settings in the sense that Stenzl articulates. The sounds of each composition are derived *entirely* from readings of the text; stanzas, words and even phonemes are absorbed into the sound of the music. I think of these compositions as parallel texts that reflect the source text as prism reflects light – breaking it down into its component parts. Ideally, these pieces only would be meaningful to a listener who knows the original texts quite well. (Nothing new, of course, for this is the case with any text setting.)

I have been an admirer of P. Inman's poetry for many years, precisely for his intense focus on language as substance in and of itself. To me his poetry vivifies the interconnection of language as it is engaged and meaning as it is shaped. What further excites me about P. Inman's work is that it does not just talk about the world (feeling, places, etc), it becomes part of it, a *thing* in it. It seems to me that in this poetry we become aware of language in two very different ways. At times words and phrases seem to move from opaque to transparent, caught in the process of taking on referential associations to objects or ideas and thus caught on the verge of losing their alternate identity as concrete sounds and black lines on a piece of white paper. At other times Inman's words and phrases seem to move in the opposite direction; they seem to become so opaque that they lose any such associations. As Inman has said:

Isn't it a case of putting words into relief? Of sculpting them? The move of edging off one thing from the next, rather than having language be a series of spillages. The form of words rather than their formlessness. Their concreteness re-established from moment to moment.²

In his introduction to a recently published volume of Inman's collected work entitled *written*, the scholar Craig Dworkin notes that when reading Inman's work a "kind of cumulative textual logic can...unfold to *triangulate* [my italics] seemingly isolate, nonsensical words."³ This triangulation is precisely what I hope to extend to the sonic level of words and language in my settings.

In my settings of Inman's poetry I try to add another level of "sense" to our experience of the text, shifting the sounds of the words into a new sonic dimension, while, at the same time, making them even more concrete as sounds, something Inman always does quite beautifully. This is not to say that I think of P. Inman's work only as sound poetry. It is much more than that. In his work he makes us aware of the whole gamut of things that words are, ranging from pure sounds to nascent elements of language.

In two of my earliest settings of Inman texts - *think on parch* (1997) and "*decker*" (1998) - I tried to heighten the tension between these opposite states of opaqueness and

transparency.⁴ At times, I surrounded the sounds of the text with non-vocal sounds, fitting the words into the larger world of sound. In these cases the text usually remained clear and recognizable, its transformations brought about more by changes of context (both sonically and structurally). At other times, however, the words themselves were broken up, stretched, and dissolved electronically to such an extent that their sonic attributes were enhanced, while their function as elements of language was lost; words became pure sounds, unrecognizable as elements of language, and the text – both its words and structure – disappeared. In subsequent works with Inman texts, to be discussed below, I continued this exploration, trying a variety of strategies for creating a musical work from the very fabric of his poems; trying to match the radical nature of this poetry with a music that is its total sonic reflection.

In this essay, P. Inman and I consider three works, each based on a different poem. We alternate commentary about each work. In each case, Inman first discusses the poem on which the piece is based, then I comment on the musical work derived from that poem. The three texts are “*sam*” (1995), *amounts. to.* (2000), and *aengus* (2002). The related musical compositions were composed in a somewhat difference chronological sequence: *amounts. to.* was composed first (2002), then “*sam*” (2010), and finally *inents* (2014, based on *aengus*).

“amounts. to.”

Figure 1: *amounts. to.* , P. Inman (2000); entire poem⁵

i. continue. nothing. as. my. mind.
the. potato. of.a.dark. amountlessness.
sunlight. olived. to. what. i. read.
mown. light. on. a. painting.odd. that.
at. each. rock. glimpse. endlessness.
canned.into.an.outlived.banking.system.
is. there. a. lecture. on. him.
or. only. the. syllables. walk. fifths.
some. ravel. by. an. opening. cement.
from. the. back. of. his. mind.

itself. own.
words. each.

same. irish.
werent.notes.

from. theory.
apart. has.

someone. in.
anys. ink.

sunburn. too.
shortened.in.

a. fist.
Godard.while.

his. glasses.
leaned.blank.

il'st. name.
as. all.

of. olive.
stalls. to.

a. book.
itched.dates.

within. car.
why. can't.

someone. put.
edges. to.

"had. he'd.
the. latin."

ended. in.
a. ravel.

slowed.marks.
own. itself.

something.how.uttered.decimal
hard.to.type."ocean.left.off.
wording.undone.into.means.a.b
behavior.under.mine.wouldn't.
not.hers.w.out.the.obvious.a.
toward.some.swimstroke.an.as.
side.lake.the.scuff.of.an.egg
perfect.small.talk.chesters.
"under.easterners.w.diarrhea.
blanch.stead.a.dusk.vint.her.
everything.made.of.his.work.n
allowed.by.each.lecture.boil.
side.lake.the.scuff.of.an.egg

P. Inman:

“materialism”

For me, in the pieces under discussion (*amounts. to.*; *“sam”*; and *inents*) Tom DeLio has first and foremost, “atomized” the source texts’ language.

Or maybe I want to say that he has “materialized” it.

Or why not say that he has done both: the connection between “atomism” and “materialism” being as old as the 5th century BC Greek philosopher Democritus. DeLio’s work, at least to my ear, being at the aural equivalent to the analytical cubism of Braque and Picasso.

His work has steadily made its way from works that are primarily composed of recognizable words and sounds (*think on parch* (1997) & *“decker”* (1998)) toward works composed of the material *components* of such words and sounds. From the spoken or played to the pre-spoken and pre-played.

In a sense his work has reversed the progression my own work took from the late 70’s to the mid 90’s: where the work’s usage moved from the non-recognizable and fragmented sounds of pre- or non-English to the predominant use of standard English words... if not to standard syntax.

It is probably not a coincidence that sometime in the mid-90’s, while working with Tom on the poetry and music for this installation, my work started circling back toward an increasing use of non-standard English words, parts of words, syllables, phonemes, etc.

“amounts. to” is one of my “over-punctuated” works wherein each linguistic unit is followed by a punctuation mark: in most cases a period. For obvious reasons, I

have elsewhere referred to this as “slow writing.” The overuse of punctuation is intended to disrupt the forward (horizontal) momentum of writing that always wants to get to the end, to wrap up the story line or image series. Over-punctuation, in other words, was conceived of as an effort to subvert the work’s narrative (teleological) thrust, in order to take back the work’s linguistic depth. “Linguistic depth” meaning, among other things, the historical and social sedimentation enacted within each text.

Thomas DeLio:

amounts. to. is the first example of what I have termed an opera/installation based upon his text of the same name. It was premiered in the spring of 2003 at the New Mexico Museum of Art (supported jointly by the University of New Mexico, the New Mexico Center for Arts and Technology, and the New Mexico Museum of Art).⁶

Both my treatment of text and my preference for installation over performance comes from my view of language and literature. It has always seemed to me that the substance of literature never lies in ‘what’ is said, but ‘how’ it is said. Language, not story or character, conveys meaning. The use of language is what changes from era to era, shedding new light upon, and revealing new facets of our experience. This has evolved to such an extent that it seems to me that the very concept of a framework (story, mood, character...) to be transformed by language is itself no longer viable. From such early modern masterpieces as Gertrude Stein’s *Making of Americans*, James Joyce’s *Finnegan’s Wake*, through Samuel Beckett’s *Ping*, to such extraordinary recent works as Leslie Scalapino’s *Defoe* (to name but a few) we discover what I believe is the true substance of literature today, language as thought enacted. It seems clear to me that opera should follow this same path and acknowledge the priority of an author’s treatment of language as the accompanying music’s true subject.

The music for *amounts. to.* is derived entirely from computer-processed transformations of the poet’s own reading of his text. Every sound heard in the piece was derived from the poet’s voice. These sonic materials are then projected over multiple channels of sound. Unlike traditional opera, this work is to be presented as a sound

installation in a room, or series of rooms in a museum, art gallery, or similar venue. The composition plays continuously, all day, every day, as long as the installation is scheduled for presentation. Listeners are invited to enter the room(s) at any time and, as they walk through the space, experience the text/music from multiple, ever changing perspectives.

The poem upon which this piece is based, consists of three, quite distinct pages of text. The music for each of these pages is projected throughout different parts of the space. The specific spatial distribution of these materials will vary from performance to performance depending upon the size, configuration and number of rooms available for the presentation. In general, the music of the first page functions as a backdrop against which that of the second and third pages are projected. It is my hope that installation artists, set designers and even audio technicians will consider “staging” the work - that is, designing their own unique presentations.

Several aspects of Inman’s poem *amounts. to.* influenced the design of the music. It seems clear that, in his poetry, the page has superseded the line as the most important structural unit (see also *ocker*, “*smaller*”, and *ply*). As Inman has stated:

Writing is linked to motion. Words moving across the page, the reading eye following them...Typically, a lot of my work centers itself around the problem of how to get things into motion on the page. I mean that literally. If you’re not going to use standard literary organizational devices you do have to decide how you’re going to organize things.⁷

Each of the three pages which constitute the text of *amounts. to.* becomes an independent structural element of the composition, sonically, temporally and spatially. Each has a distinct structural design, sound character, temporal flow and spatial dispersion throughout the space of presentation (art gallery, museum...).

The poem *amounts. to.* offers the reader a linguistic framework waiting to be realized. Each page of the text consists of a collection of words, ordered (temporally and visually) but not shaped into specific linguistic units. Each represents a field of potential relationships, affording a reader the opportunity to discover new, previously unimagined

relationships among familiar words. This is most immediately reflected in the poet's use of punctuation. As he has said:

Overpunctuation's...dual effect to at once contract & expand the reader/writer's focus upon the text. 1) to contract: to slow down the text, to counteract the socially constructed tendency to move through the present word to the next as quickly as possible...2) to expand: to cut the reader/writer adrift in the text; to neutralize punctuation's directive function & thus leave the length of each phrasal unit undefined: *so that at any one point on the page one would always be in its midst* [my italics].⁸

In my musical setting I try to vivify this field of potential relationships, not only by presenting different interpretations of the text, but also by presenting the text in its original, raw, undeveloped state, just as we first encounter it on the printed page (individual words separated by periods). This has influenced both the design of each part of the composition as well as the manner of its presentation.

In addition to the installation, I created several versions of the work for different listening opportunities. These include specific, different versions for concert, CD and DVD presentation. In these versions the materials of the original sound installation are transformed into fixed formats. These versions represent, to me, not so much reductions or representations of the installation, as parallel compositions based on the same materials.

“sam”

Figure 2: “sam”, P. Inman (1995); entire poem⁹

ink
at vaud
rinsed
initials
only
talk
in
kinds
of
violin
teal as
their
farmland
stray
forks of ponders.
folded
sugar
pyrenée

“bread
wage”
skin
deanery
in
cat re
mains
where a
field
of
park
average
salted
veers

Poor
Laws
w/out
flick

er
edge
veight

rice
but
vast

hay
mown
of
worried
voice

clung
froid
/ sulp
at
speech
frared
dapple
each voice
parted
to a single
brushstroke
a croft
of
knock
error
after
wade
calved
lake
sight. the
smaller
com
parsion
he
grows

tan
covered
with
size
effect
throat
shore by
neap
inch

truff
put
as
one
sound
a hearing
loss of
cattle a
mind of
phonebook
time
elds
by
parch
reading
removed

oddball gatherer.

pulse varn
sight
thicked to river.

surd
of
birth
ink
curve
between
her
hydrox
of
birth
one
mind
at
its
earliest
beer
field

vulsed over

the story
i might
have
 her birth
 moved
 thin
spoon
burwash
bay
else
 capital
 scraped
to min

ute rice

class

 culture

 below

 letter
coast

 boned
 cress

alight

P. Inman:

“structuralism”

“sam” refers to Samuel Beckett who, along with Gertrude Stein, remains a foundational influence for me.

In looking at this piece now, what’s obvious is that topographically the piece mimics Beckett’s physical angularity, as well as the tensile strength of his work. The piece is shaped, even sculpted, just as the preceding “amounts. to.” was shaped. Its emphasis is also vertical, as opposed to horizontal: at its widest three words per line, at its narrowest two letters wide.

For a long time shape has been an important element in my work. Early on it seemed obvious to me that, since I was not interested in narrating a story or getting a message or image across, standard line/verse arrangements seemed inappropriate. Painting in particular seemed to offer more appropriate “frames” for my work. One can look at the lines in “sam,” for instance, as an echo of Barnett Newman’s zips: albeit crooked echoes of them. In “amounts. to.” page 2 again reminds me of Newman’s zip paintings; whereas p. 3 of that work reminds me of the kinds of shaped sculptures and paintings Tony Smith and Frank Stella were doing in the ‘60’s.

The question of shape, as I thought of it through most of the 70s, was a purely aesthetic one. However, over time issues of shape morphed into those of structure; a broader term that in turn allowed my thinking about my work to expand into areas other than the merely aesthetic. Specifically, I found the work of the French philosopher Louis Althusser, at once a Communist and structuralist, particularly suggestive. Quite apart from his emphasis on the importance of class struggle, what most struck me about Althusser’s brand of

structuralism was:

- (1) its stipulation that history was a process without any one driving force behind it. Unlike Hegel's centered totality, per Althusser, Marxist totality had no center to it;
- (2) its cognate assertion: history had no inevitable direction to it, it was non-teleological; and
- (3) its emphasis on what needed to be ruled out of "theoretical practice": most notably the concept of the individual subject.

In sum, my study of Althusser bolstered my own lack of interest in subjectivity. My interest being in the writing object in and of itself, rather than as expressive of something outside of it. Althusser seemed to give me permission to sever my own writing practice from any kind of representationalism, while remaining politically committed. There was no one to one relationship between, for instance, economic and artistic practice. The various social and ideological formations were "unevenly" developed and overdetermined by one another.

In my work, it is the use of pre-established numerical limits or schemes that more often than not determines the size of a given piece. For example, for a piece I might decide to limit each line's length to seven syllables. Or I might decide to vary the size of a piece's stanzas by using an ascending or descending number of words per stanza. With "amounts.to" my only limitation was that each page would contain sixty words. The structuring principle in "aengus" (the source text for Tom's *inents*) is much easier to discern: one word, or word-like unit, per line; five lines per page.

The use of numerical limits is not that different than, say, using the sonnet form: the limitation there, of course, being fourteen lines a sonnet. In my case, however, the use of a certain scheme or limit has been occasional, varying from

piece to piece.

Thomas DeLio:

In my second opera/installation based on an Inman text, "*sam*", the text is presented in *two* ways: aurally, through the transformed readings of two individuals (one male and one female), and visually, through a series of computer generated graphic transformations of the unique spatial design of the printed text.¹⁰ Thus, in this opera both music and visual designs are 'by' and 'of' language. The installation consists of multiple channels of electronic sound projected from a column of speakers pointed in different directions, and multiple wide-screen television sets dispersed throughout the performance space, preferably an art gallery or museum. As is typical in my music, this work is extremely non-linear; there is no single focal point toward which the composition moves; nor is there a single perspective from which it should be experienced. Rather the listener will encounter a constant, unpredictable evolution.

Given the aforementioned focus on language as subject it seemed clear to me that any sense of traditional theatrical staging would be absurd. The particular focus that both Inman and I place upon our materials situates the listener/reader/viewer squarely in the center of the experience of the work, not as an outsider looking in (a member of the audience) but as a participant. Thus, the sound installation seemed particularly appropriate. The installation itself is in a sense the opera's staging (though perhaps to refer to it as a form of 'staging' is itself regressive; rather to think of staging as perhaps achieving a new kind of immediacy as 'installation.')

In any event it became necessary to find a way for each listener/viewer to feel that he/she was the catalyst for engagement with text and music.

The music for this work is drawn entirely from the aforementioned pre-recorded readings of the text. These readings were transformed using computer technology. In my setting I was particularly interested in emphasizing the noisy elements of the text (hard consonants and the like). I often pluck out one or two consonants from each "stanza" and use them as the ground for the remaining words of that stanza (the female reader's rather

clipped articulation of the phrase "size effect" becomes a whole section of clicks all derived from "-ct"). I have always felt that in traditional singing the ends of words (especially the consonants at the ends of words in English) are cheated, so I emphasized them a great deal here. Similarly, the "s" sounds of the sixth stanza take on a life of their own in one section of the composition (story, spoon, burwash, scraped, rice, class, coast, cress). In general, I first allow words, and later, phrases to emerge from a texture of sounds derived from those words, but it is usually unpredictable when this will occur. It is worth noting, however, that there is actually one instance where the entire poem can be heard as written, though the stanzas often overlap and are shared by the two readers.

Simultaneously, a number of visual transformations of the unique spatial design of the text are synthesized into the accompanying video. These visual images were created by the poet and composer using materials provided by the poet. They consist of fragments of the poem as well as visual collages created by Inman using words and phrases from the poem. However, sonic and visual elements never mimic one another, a tired form of expression to say the least. Rather they are intended to add yet another layer to an already complex musical/literary experience.

As with *amounts. to.*, I created another version of the work to provide a listening opportunity apart from the installation, in this case a single video with audio in stereo suitable for presentation on HDTV at home. And, once again, this version of "sam" is not so much a reduction of the installation as a parallel composition using the same materials.

inents

Figure 3: *aengus*, P. Inman, (2002); entire poem¹¹

croft.

veteen.

length.

anissette.

pages.

vowel.
soddbble.

laced.

_____ief.

neapl.

a.
noft.
bluff.

pith.

n'owl.

ocean.

inents.

evasp.

a.

quo.

P. Inman

"participatory reading"

"aengus" is a 4 page poem. Each page is composed of 5 lines with one word on each line. Each of the 5 lines are, in turn, divided by a bar line, the scheme for the 4 pages being:

$\frac{3}{2}$	$\frac{4}{1}$	$\frac{2}{3}$	$\frac{1}{4}$	(# of lines above bar line)
2	1	3	4	(# of lines below the bar line)

Looked at that way the scheme resembles a series of elongated, lopsided fractions. Furthermore, the fractions on pages 3 and 4 are inversions of those on pages 1 and 2. Finally, the text consists of 10 standard English and 10 non-standard word-like units.

Aside from the simple math of the thing there is, for me, a certain musicality to the poem. I want to say that "aengus" is *primarily* musical rather than literary. That would mean among other things that the reader is free(d) to make of its language whatever she or he wants to make of it.

The text does not add up to any message. There are no authorized texts. The only final text is the unread one. Each reading of "aengus" is a rewriting of it. To steal a phrase from Tina Darragh any writing or reading of "aengus" need be "participatory" in nature. Not an activity of transmission, but one of re-creation.

A listen to Tom DeLio's *inents*--a piece for 6 voices--bears out the variability with which "aengus," or by extension any text, might be read. As Tom points out in his comments on *inents* each of the readings differ in vocal timbre, timing, inflection, etc. To quote him: "... we simply hear people reading the text as music." From a literary standpoint, this frees the reader to rewrite the text. (If that sounds reminiscent of the Roland Barthes of "S/Z," it is intended to be.)

Be that as it may, Tom has *rewritten* "aengus." That rewriting is broadly

analogous to what anyone reading "aengus" (or "sam" or "amounts. to." for that matter) does: rewrite the piece. Although I hasten to add that Tom has gone a lot further than most readers would, or could go in such rewriting (though having read through Tom's comments about composing *inents*, I am not sure that he would agree with my characterization of the relationship between reader and writer).

Thomas DeLio:

inents (2014) is my third setting of the poem *aengus*.¹² *inents* (2014) is my third setting of the poem *aengus* by P. Inman. The first, "*aengus*" (2013), was a sound installation; the second, *Song: "aengus"* (2013), an electro-acoustic composition in surround sound.¹³ The installation, my third based upon an Inman text, consists primarily of moments and surfaces. It is quite different from the other two installation/operas discussed above. Foremost, the sonic material is not restricted to the sounds of processed human voices reading the text. Rather, the surface of the work consists of numerous sound events that "frame" various readings. The installation consists of a set of six speaker stands of different sizes and dimensions and six speakers. The stands and speakers are distributed both inside and outside a room in a gallery or museum in a specific configuration. Two speakers are placed outside the room, in a hallway or lobby. Listeners are free to walk around and among the speakers. Drawing from the sonic material of the installation, I then created a shorter electronic work entitled *Song: "aengus"* (2013). Both of these settings of *aengus* are drawn from recordings of the text read by six different readers, three male and three female, which provided the source material for the work.

For *inents* I returned to the poem *aengus* and the six recorded readings I had used for the aforementioned sound installation. Here however I did restrict myself to the sound of the processed voices; all sound heard are the processed readings of the six original readers. Prior to the creation of *inents*, in my electroacoustic work with text, I broke up words and phrases to the point where they were often unintelligible. My impetus for *inents* was to create an electroacoustic setting in which the text would often be

apprehensible, on the surface of the composition. I wanted the text as spoken by the various readers to be heard side-by-side with the fragmented, transformed elements from which the language is made. I feel that, in this context, the result renders the moments where we simply hear people reading the text as music. We become aware of the timbre of each individual voice, the timing of each reading, pauses, breathing... I wanted the listener to experience even a “straightforward” reading (is there such a thing) as itself, first and foremost, a sonic event. (Perhaps this is a sonic reflection of the linguistic variability that Inman infuses into his poetry.) Even straightforward speech becomes a musical event (thank you John Cage) when placed here in the context of the chopped up, filtered phonemes and stretched, attenuated consonants which create the sonic framework within which these simple readings are often heard (and now recognized as not so simple).

I also worked from a new idea of form (new, at least for me), also inspired by the often variable formal (often visual) designs of Inman’s poems. For this piece I first created approximately forty sound events: some containing the aforementioned straightforward readings of the poem; others containing words and phrases transformed sonically in different ways (filtering, reverberation, cross synthesis...). The events ranged from complete readings (by different readers), through partial readings, to transformations wherein the speech was still partially recognizable, finally to events where the source of the sound material was only barely recognizable as speech. I also created a series of time-frames which ranged from quite short (20”) to over a minute. Each sonic event sits somewhere within one of these time-frames and this seems to convey a strangely open quality to the final composition; a feeling of moments and surfaces floating freely in time and space. I then arranged these events in different ways to create multiple versions of the composition – the shortest around five minutes, the longest around sixteen. Some were created in stereo, where nothing would take attention away from the sound material, others in surround sound, in which spatialization became a component of the experience, and one surround version with a brief bit of video. No version contains all of the sound events and all present the events in different orders. My goal in determining the order in each version was to create as disjunct a succession of events as possible, to create a kaleidoscopic sense of the juxtaposition of the various

presentations of material. My guiding rule-of-thumb for each version was to try to create a succession of events in which similarity and connection would become meaningless in the creation of hierarchical relationships. Curiously, I initially thought that I might leave it up to the listener to create his/her own order, but, over time, this seemed less and less desirable to me. Sensitivity and care was needed in order to create the multilayered, non-linear experience that I wanted to convey. I also hope that different listeners may become familiar with different, but not all versions, so that each listener will have a different sense of what the piece is.

¹ Jürg Stenzl, liner notes for CD *Luigi Nono: "Quando Stanno morendo" (col legno*, WWE 1SACD 20603, 2004), p. 10.

² P. Inman, Philly Talks 14 (November 29, 1999), <https://media.sas.upenn.edu/pennsound/groups/phillytalks/pdfs/pt14.pdf>.

³ Craig Dworkin, "Introduction" to *written, 1976-2013*, P. Inman, *if p then q* (Manchester: Great Britain, 2014), p. xxvi.

⁴ For a recording of *think on parch* see *Music/Text II* (New York: Capstone Recordings, CPS-8693, 2001); for a recording of "*decker*" see *Music/Text I* (New York: Capstone Recordings, CPS-8669, 1999).

⁵ *amounts. to.* from *amounts. to.* (Elmwood, CT: Potes and Poets Press, 2000).

⁶ For a recording of the musical composition *amounts. to.* see *Thomas DeLio: space / image / word / sound* (Neuma 450-201, 2013; DVD); and, *Music/Theater: New Dimensions* (Centaur, CRC-2633, 2003). The former is a recording of a 17 ½ minute version in surround sound (created for concert performance); the latter, a 30 ½ minute version in stereo (for recorded listening only).

⁷ P. Inman, "Responses to some questions" interview with Eric Wirth, *Aerial 6/7* (Edge Books, 1991), p. 71.

⁸ P. Inman, Philly Talks 14 (November 29, 1999), <https://media.sas.upenn.edu/pennsound/groups/phillytalks/pdfs/pt14.pdf>.

⁹ P. Inman, "*sam*" from *Vel* (O Books, 1995).

¹⁰ For a recording of the musical composition "*sam*" see *Thomas DeLio: space / image / word / sound* (Neuma 450-201, 2013; DVD).

¹¹ P. Inman, *aengus* from *P. Inman 2 poems* (London: tolling elves 4, 2002); reprinted in *ad finitum* (Manchester: if p then q classics, 2008).

¹² For a recording of the musical composition *inents*, versions 1, 2, 3 (stereo versions) see *Thomas DeLio: Collected Works II* (Neuma Recordings, forthcoming, 2015); for a recording of versions 4 and 5 (surround sound versions) see *space / image / word / sound II* (Neuma Recordings, forthcoming, 2015).

¹³ For a recording of “*aengus*” (2013) see *Thomas DeLio: space / image / word / sound* (Neuma DVD 450-201); for a recordings of *Song: “aengus”* see *Thomas DeLio: Selected Compositions, 1991-2013* (Neuma CD 450-108).