UNIVERSITY OF OKLAHOMA GRADUATE COLLEGE

INDUSTRIAL SOCIETY AND ITS FUTURE FOR PERCUSSION QUARTET AND ELECTRONICS

A THESIS

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

Degree of

MASTER OF MUSIC

By Dietrich Hitt

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INDUSTRIAL SOCIETY AND ITS FUTURE FOR PERCUSSION QUARTET AND ELECTRONICS

A THESIS APPROVED FOR THE
SCHOOL OF MUSIC

BY THE COMMITTEE CONSISTING OF

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Full Score **1**

Abstract

Industrial Society and Its Future is an electroacoustic composition for percussion quartet and electronics. The piece centers around the worldview and actions of Theodore Kaczynski, an American man who mailed dozens of hand-made bombs, killing three and injuring 23 others. These bombings were an act of revenge against "the industrial-technological system", as well as a means to gain leverage towards the publication of his manifesto, from which my composition gets its name.

The work has an acoustic component and several electronic components. The acoustic component is a percussion quartet to be performed live. The primarily electronic component is percussion samples I recorded myself. Other electronic components used are voice-over of quotes from the titular text rendered using AI, recordings of my own voice, and randomly generated MIDI sounds. These sounds are processed to varying degrees, most to the point of unrecognizability. After mixing and balancing my sounds, I rendered my results as waveform files to be triggered at specific times in performance using a Max/MSP patch.

These components combine to create a dystopian, oppressive soundscape, exploring the ways Kaczynski's ideas, worldview, and actions can be expressed through music. The work is not a critique, but rather an exploration of Kaczynski's ideas in the wake of modern developments of technology, such as the reorganization of society prompted by the COVID-19 pandemic as well as the advancement of artificial intelligence. Said technological developments have contributed to a resurgence of interest in Kaczynski's beliefs, and this piece contributes to the ongoing conversation about the tenuousness of the global technological order.

Dietrich Hitt

Industrial Society and Its Future

for percussion quartet and electronics

2025

REQUIRED PERCUSSION EQUIPMENT

PLAYER 1:

Hi-Hat cymbal

Vibraphone

Snare Drum

Guiro

Drumset sticks (2)

Vibraphone Mallets (4)

PLAYER 2:

Shaker

Snare Drum

Two toms

Two glass bottles

Splash cymbal OR other cymbal w/ dry treatment

Drumset sticks (2)

Brushes (2)

PLAYER 3:

Two timbales

Triangle

Two bongos

Two wood blocks

Splash cymbal OR other cymbal w/ dry treatment

Triangle Beater

Multi-purpose sticks (2)

PLAYER 4

Horizontal kick drum or marching bass drum (playable with sticks)

Temple Blocks (5+)

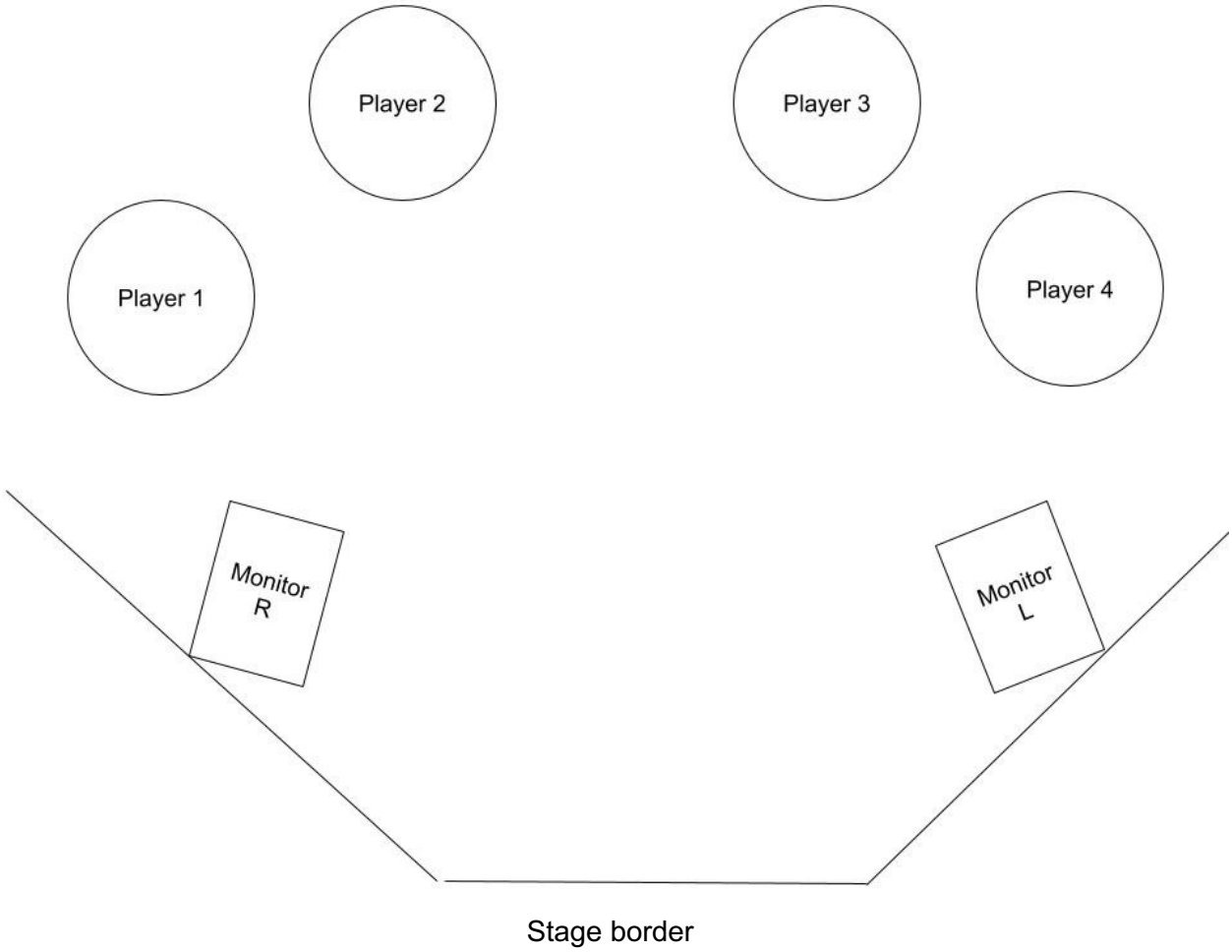
Concert Bass Drum

Large drumsticks (2)

Rubber mallets (2)

Concert B.D. Mallet

SUGGESTED PLACEMENT OF PLAYERS AND MONITORS ON-STAGE



Players should be staged from stage right to left, with players 1 and 4 slightly downstage of 2 and 3. Setups should allow players 1 and 4 to face 30-45 degrees from full profile, and players 2 and 3 should stand to face the audience directly. Adherence to these guidelines is strongly recommended to ensure an effective and impactful performance.

TECHNICAL REQUIREMENTS AND SPECIFICATIONS

1. Computer with the following connection and application capabilities:
    a. Ability to connect to two pairs of L/R speakers
    b. Ability to connect to mixer with at least 4 channels
    c. Max/MSP application installed with patch and audio files downloaded

2. Four speakers
    a. One L/R system to project all electronic sound toward audience, preferably to be heard as little as possible by performers. These represent outputs 1 and 2.
    b. Another L/R system to project only certain sounds (cues) toward performers and all other sounds made quiet. These represent outputs 3 and 4.

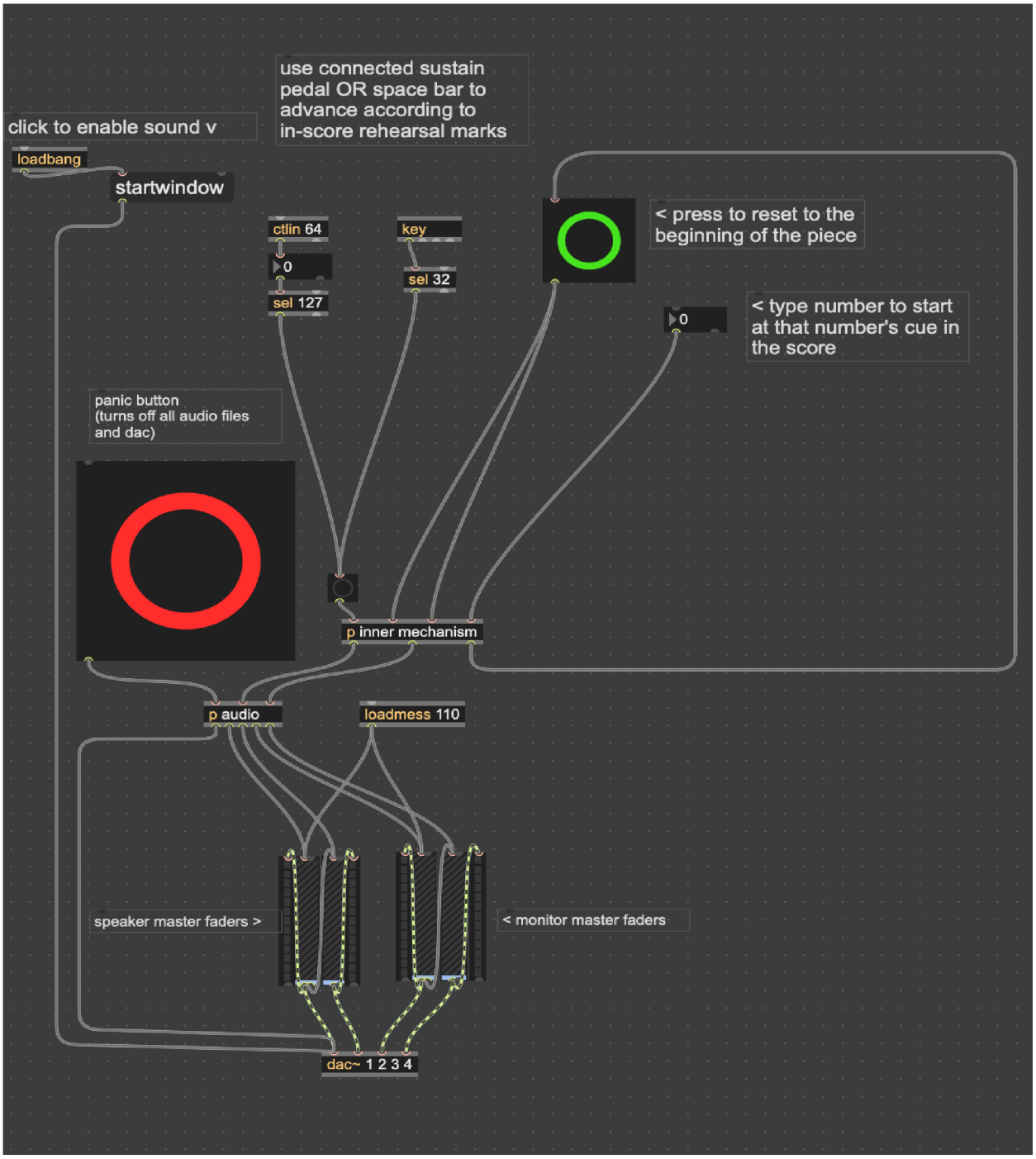
3. Mixer with the ability to send output to two independent stereo systems

4. Audio interface with the ability to facilitate the communication of the computer, mixer, and speaker systems with one another.

5. USB pedal, either with a built-in MIDI interface, or with the ability to connect to a MIDI controller, and a MIDI controller that can send and receive MIDI messages. (only required if the files are to be triggered with a pedal, rather than with the computer space bar)

x

MAX/MSP PATCH TOP LEVEL



To obtain the patch and its associated audio files for performance, please contact

dietrichhitt(at)gmail(dot)com

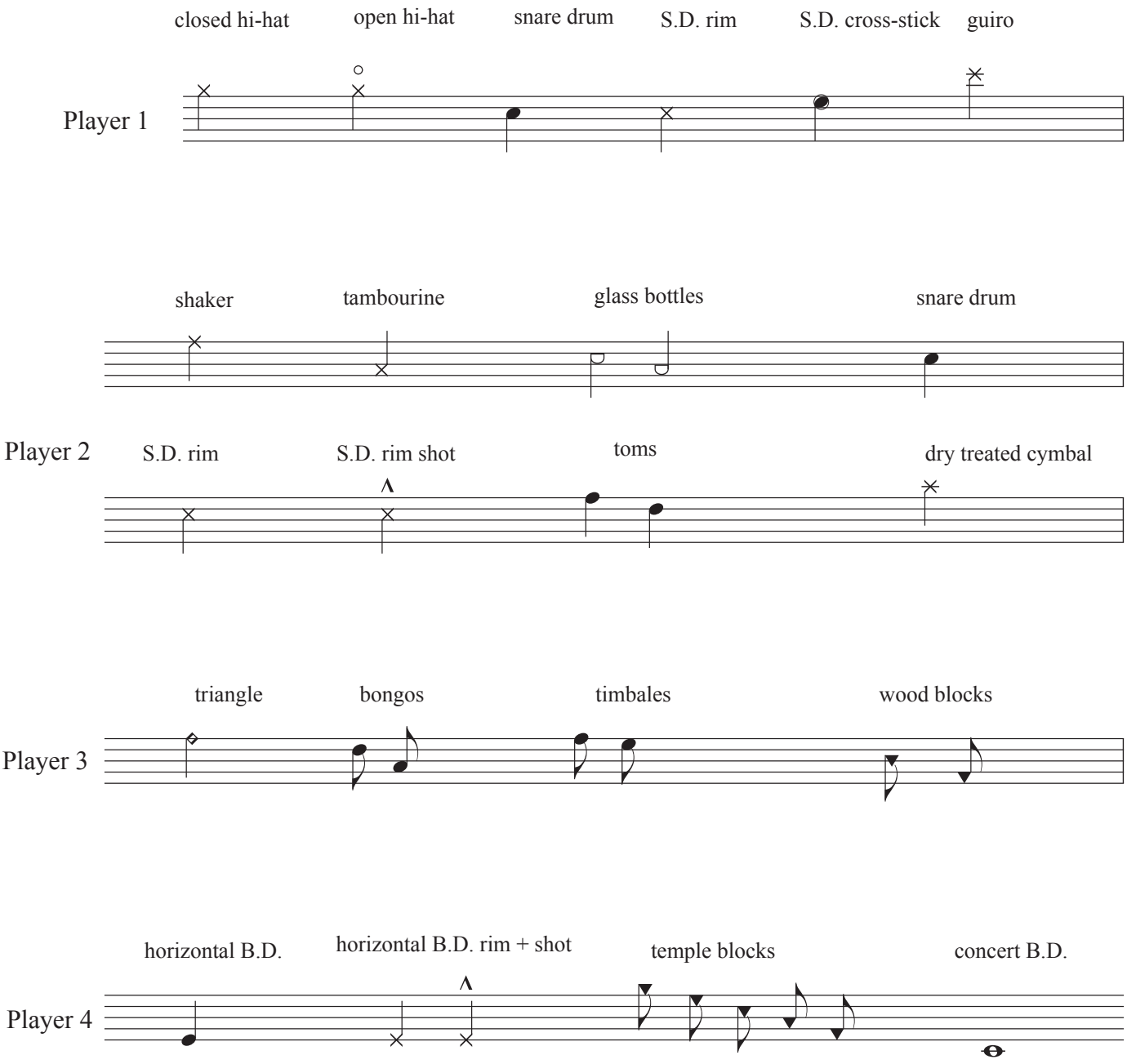
PROGRAM NOTES

"The Industrial Revolution and its consequences have been a disaster for the human race." These haunting words begin the titular manifesto against the technological basis of global society by "Ted" Kaczynski, better known as "the Unabomber", an American mathematician and domestic terrorist who killed three people and injured 23 more in a mail bomb campaign targeting those he deemed complicit in, or responsible for, a global organization of society that urgently threatens the world and our very human essence.

This piece uses Kaczynski's ideas as grounds for musical exploration and discovery through the multifaceted aspects of mixed media performance. Processed percussion samples and a live percussion quartet combine to create an image of a dystopian world, where individuals are helpless against the sweeping, deterministic forces of technological progress. The piece not only explores this worldview, but also the criminal acts that it led to. These depictions are expressed through grim and relentless sonic material, but equally grim and relentless is the viewpoint that this work gives a musical voice.

Recent groundbreaking developments artificial intelligence have been the catalyst for a renewed interest in, and discussion of, Kaczynski's notorious critique of technology. *Industrial Society and Its Future* aims to be a part of this ongoing conversation of the relationship we as humans have with ever-advancing industrial-technological system.
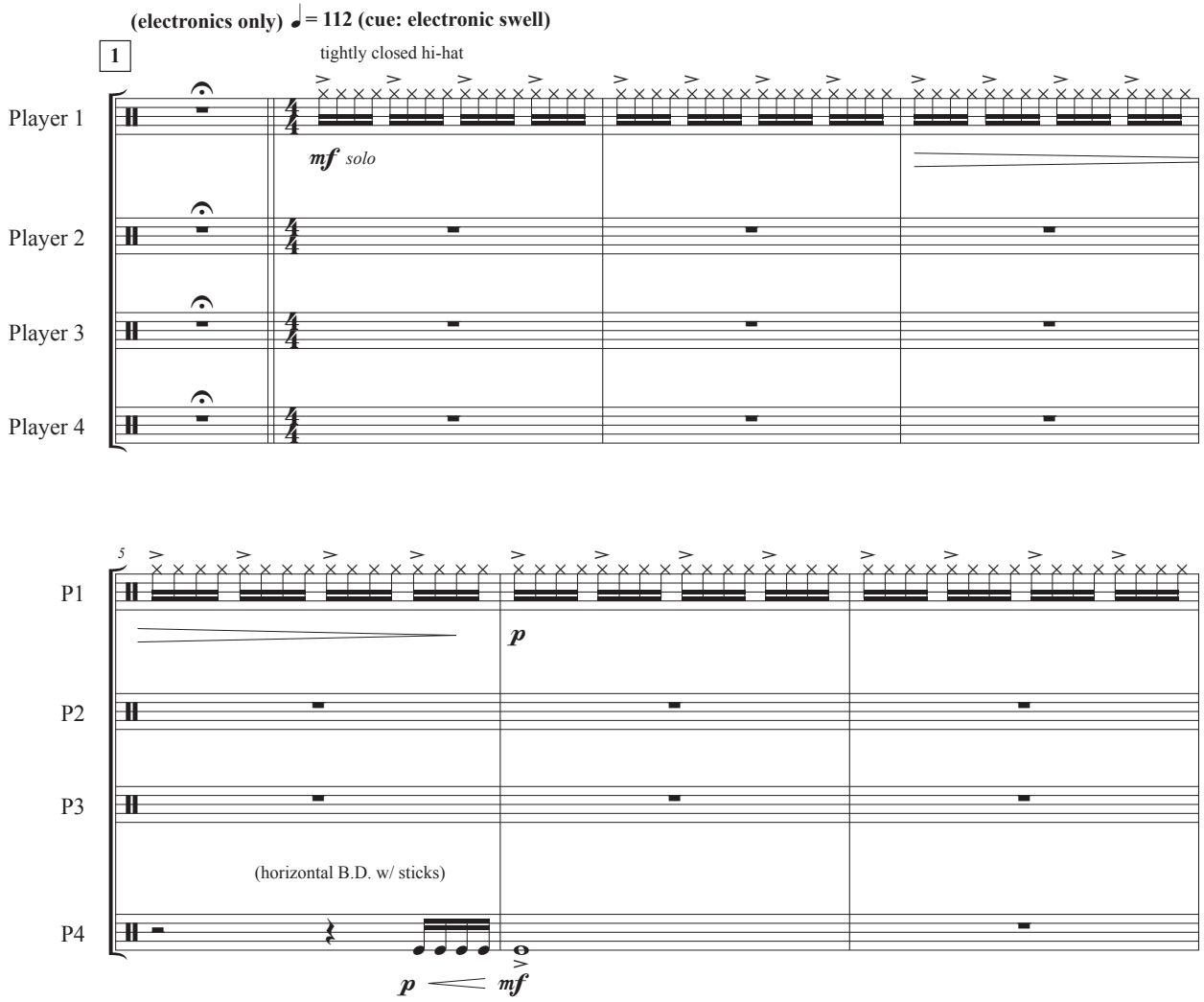
Notation Key



Industrial Society and Its Future
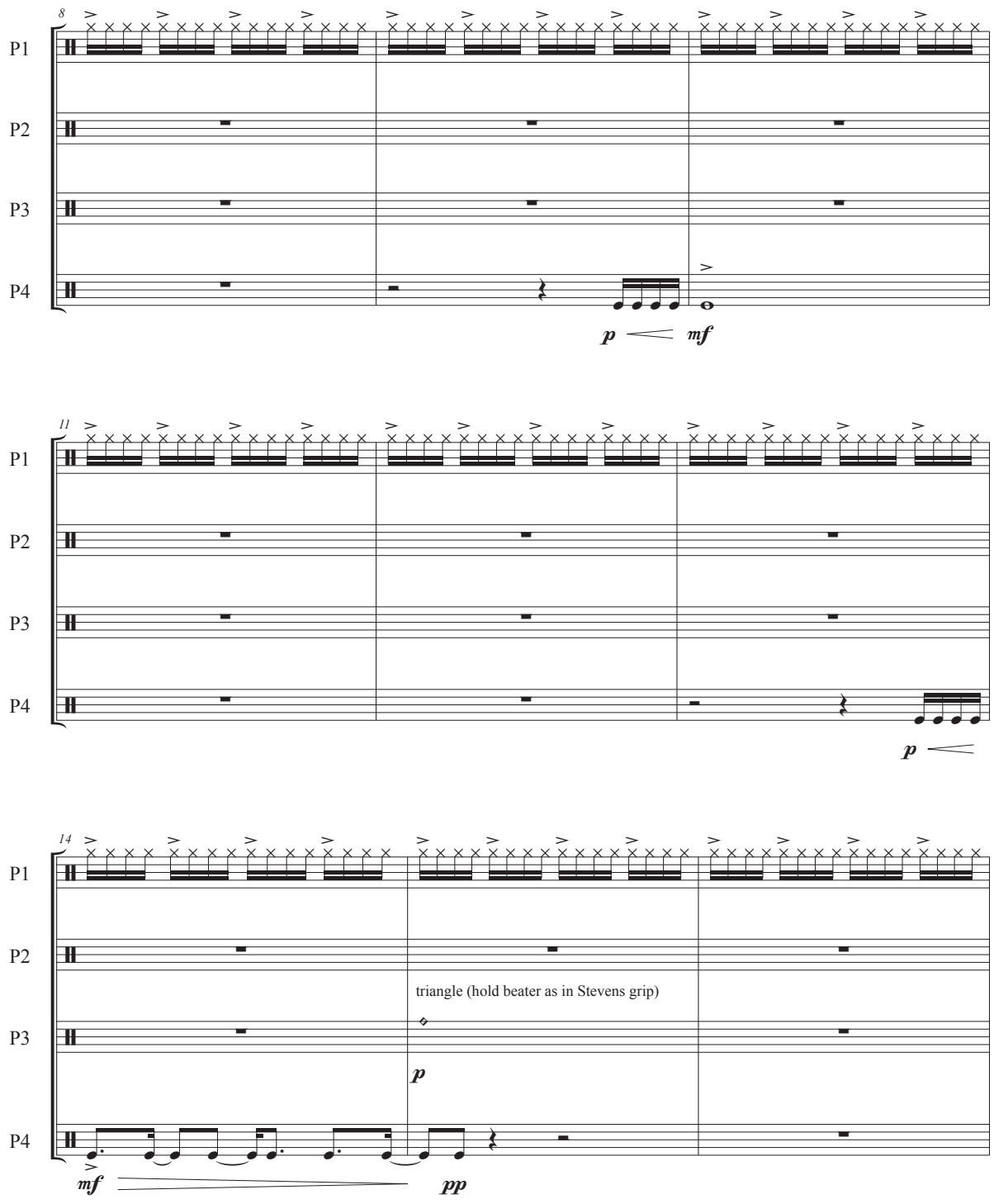
for percussion quartet and electronics
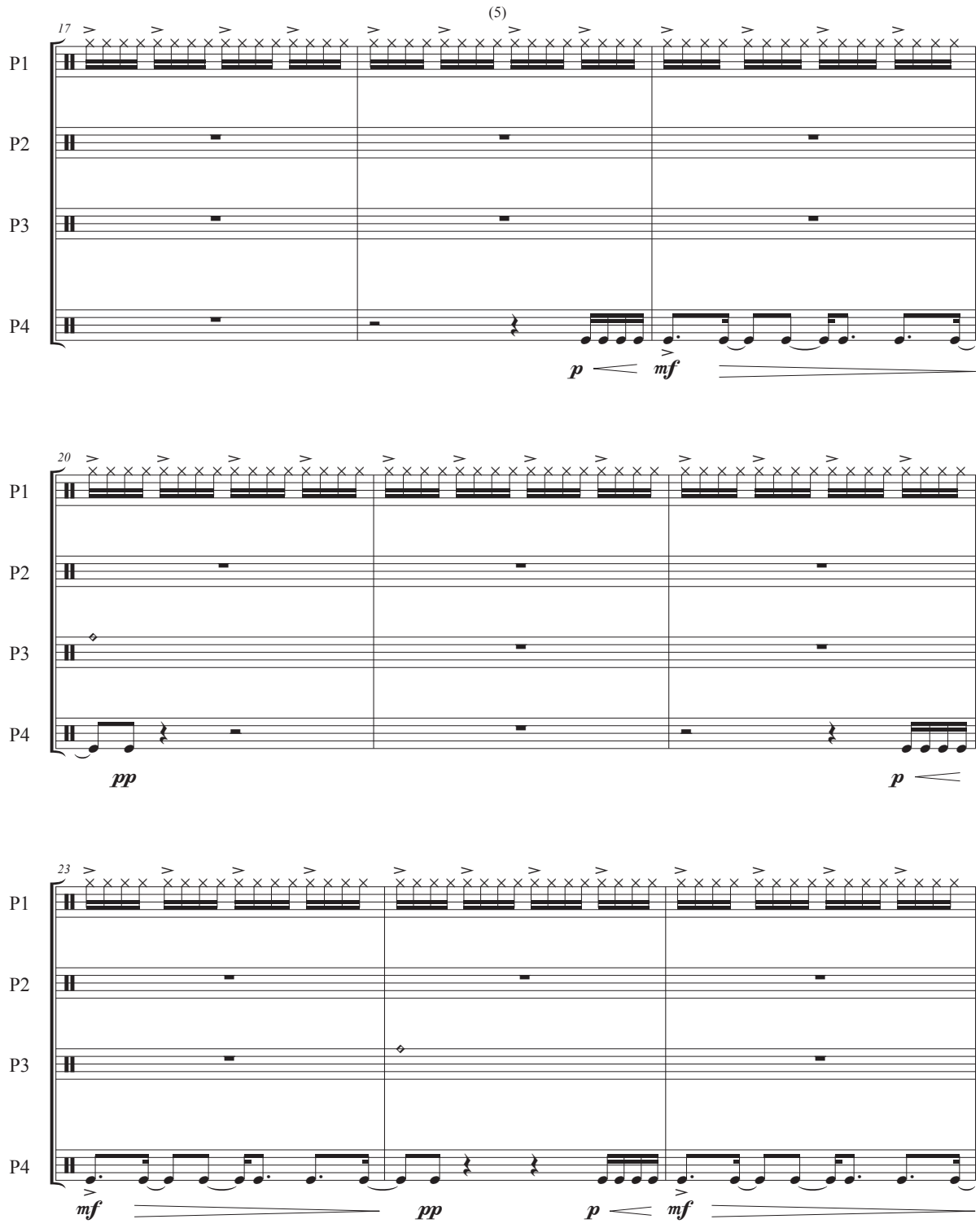
Dietrich Hitt
(ASCAP)
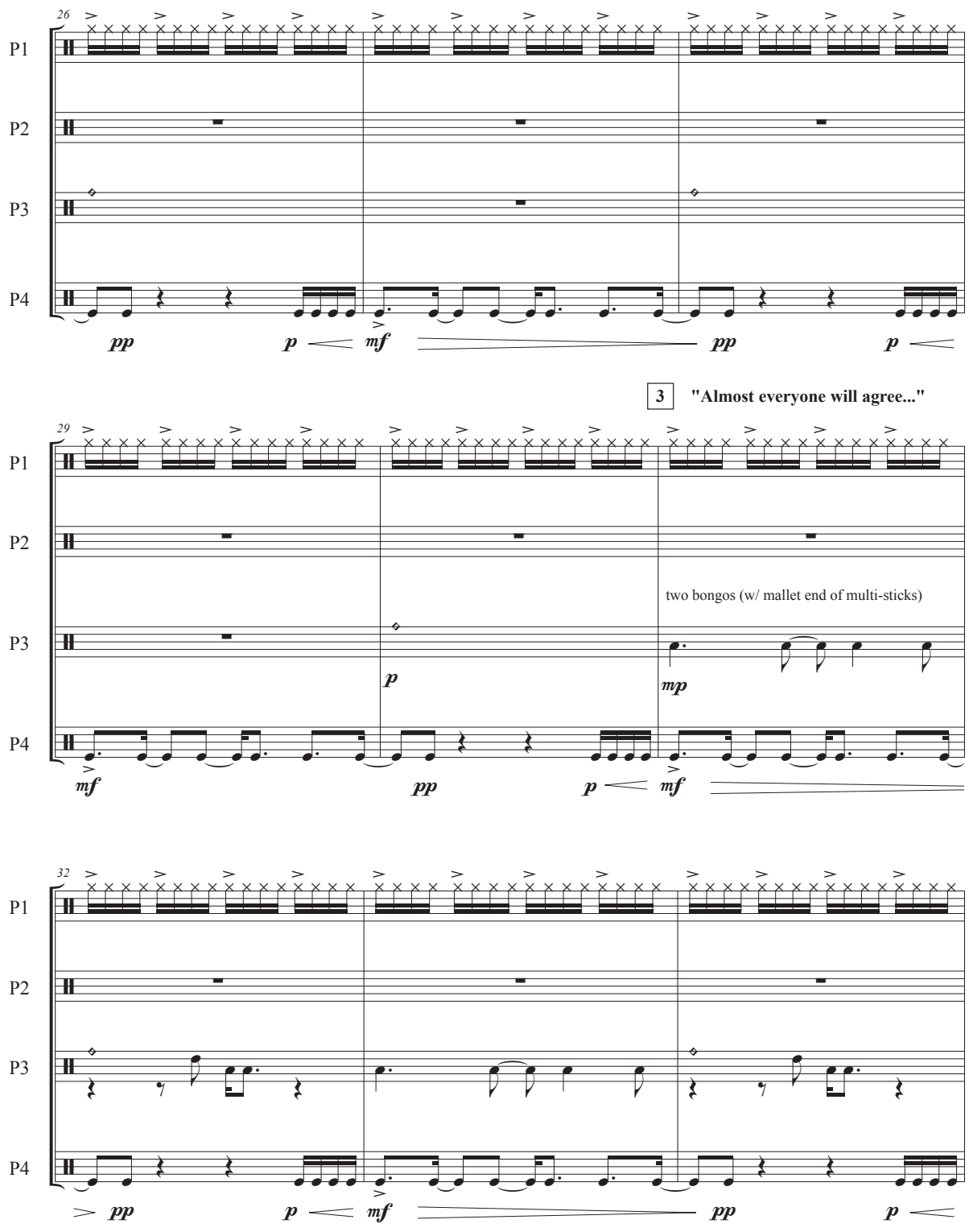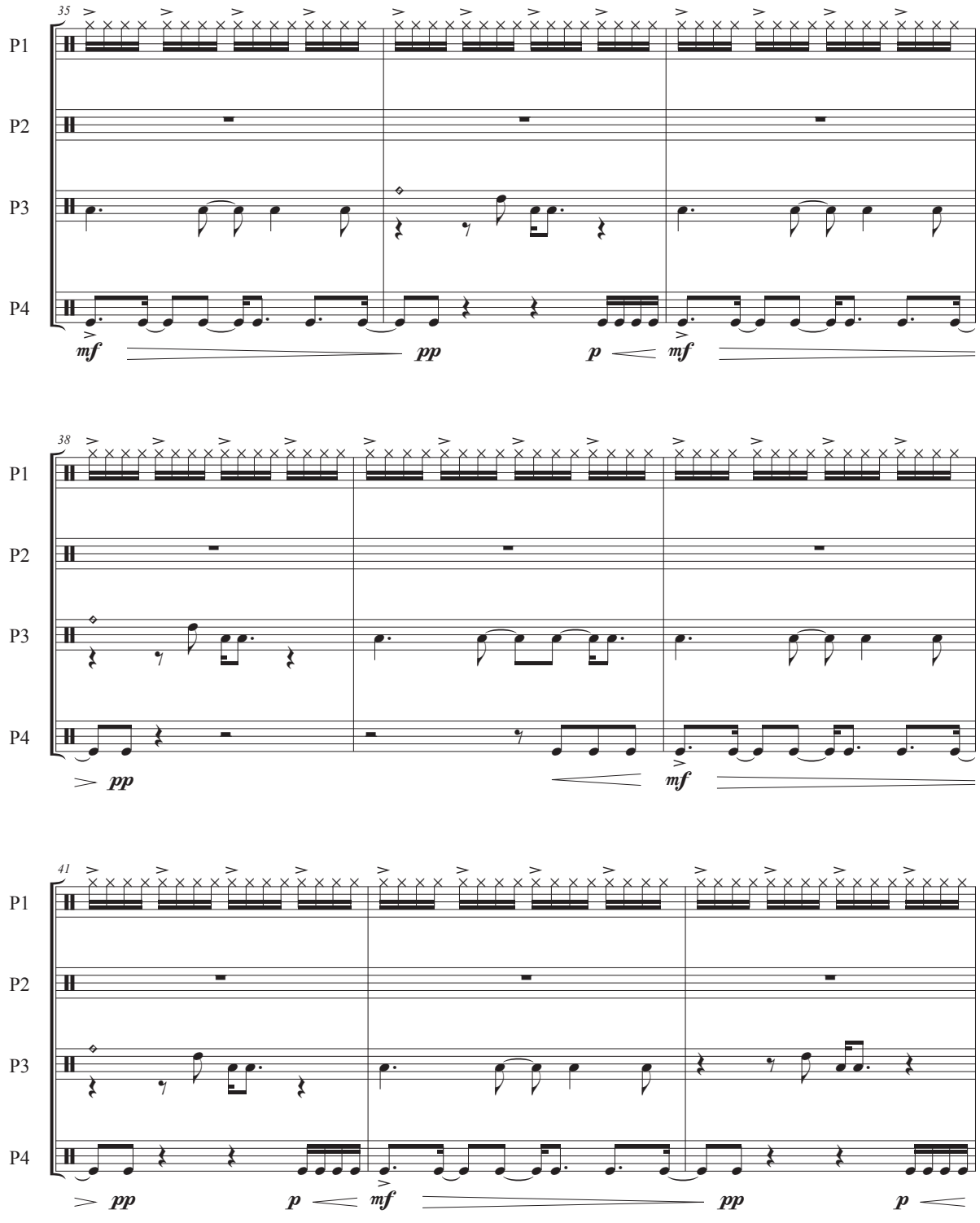


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Industrial Society and Its Future **2** **"The modern individual..."**
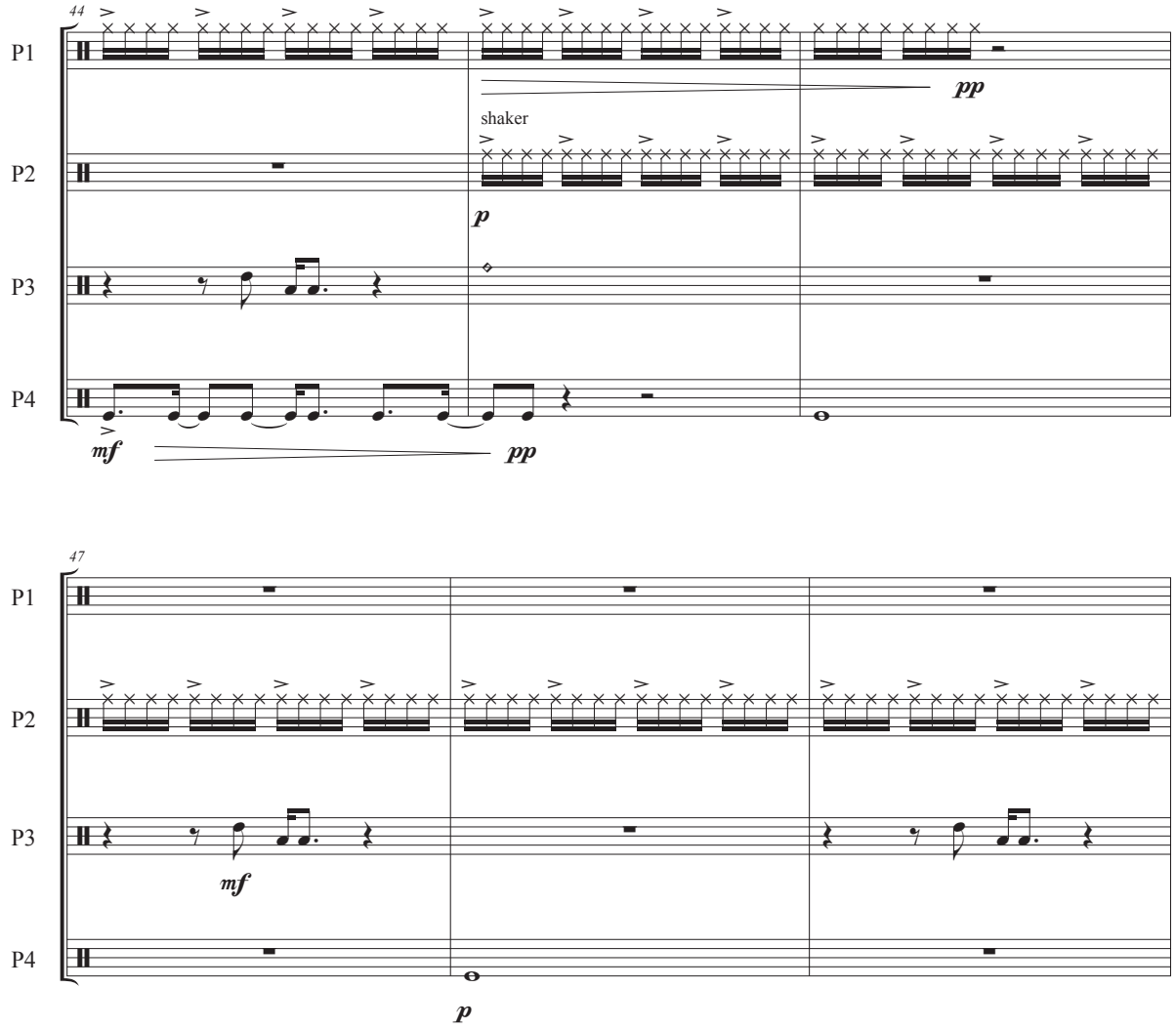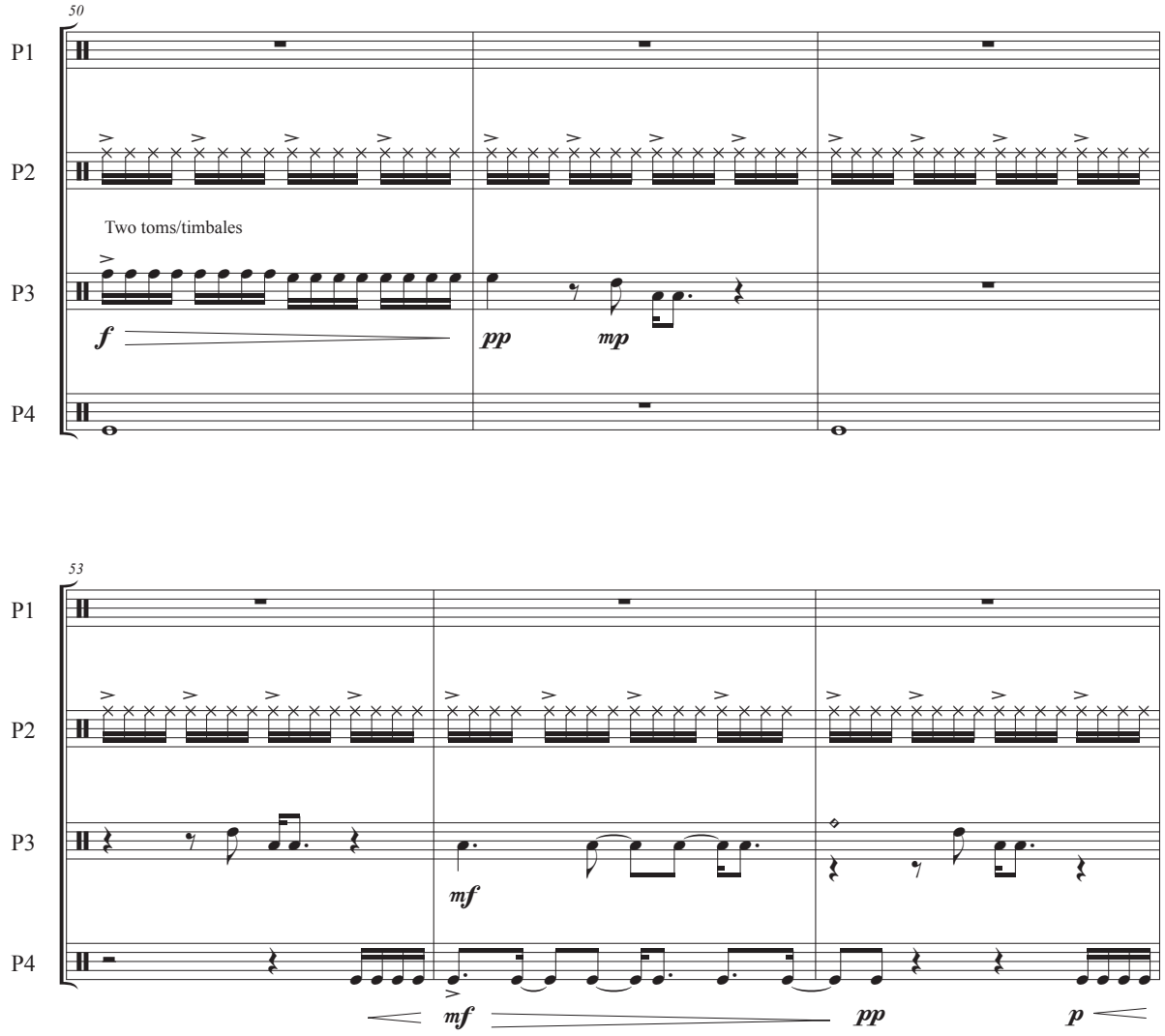



(5)
17
P1
P2
P3
P4
p
mf
20
P1
P2
P3
P4
pp
p
23
P1
P2
P3
P4
mf
pp
p
mf
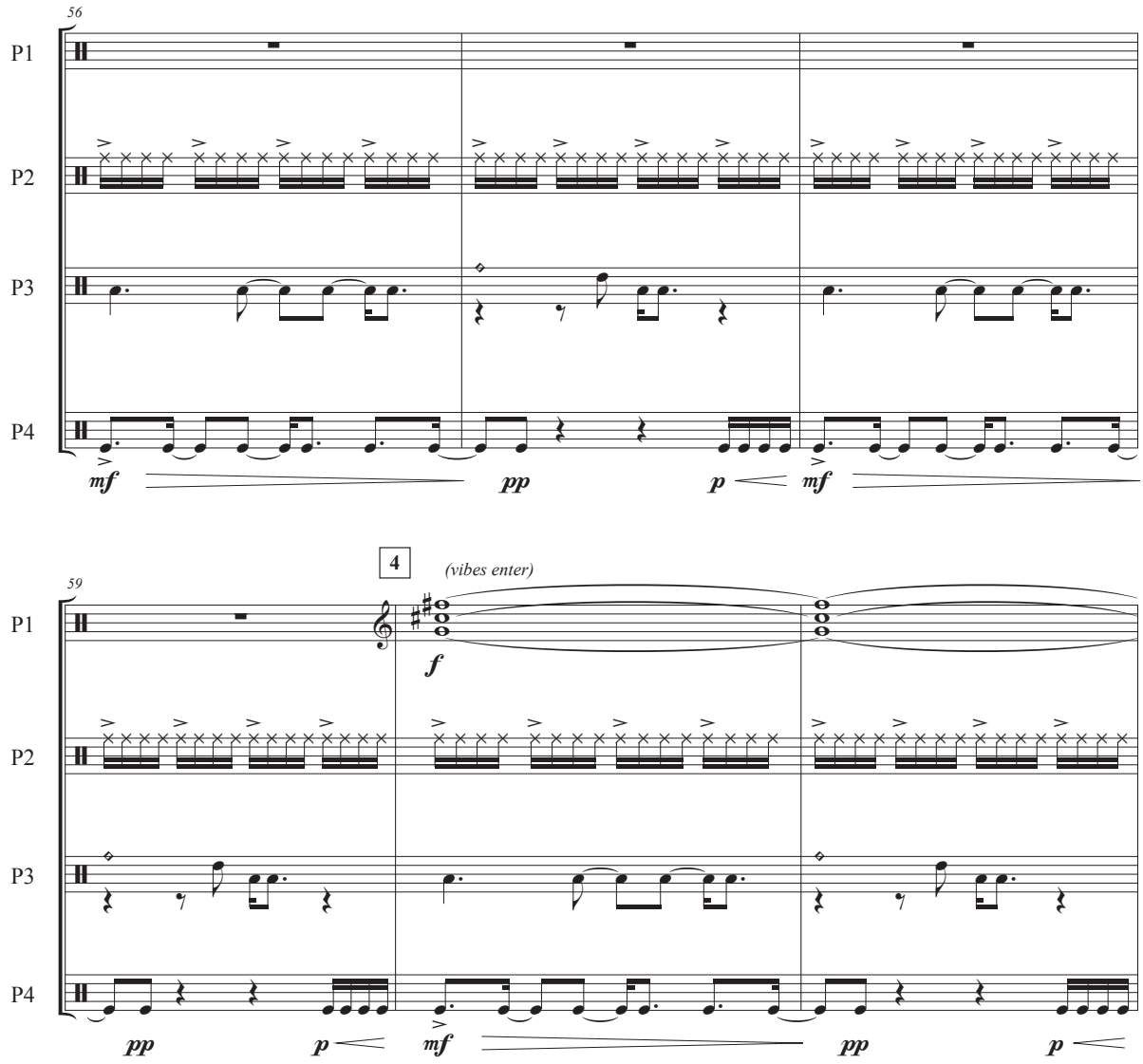

26
P1
P2
P3
P4
pp
p
mf
pp
p
3
"Almost everyone will agree..."
29
P1
P2
P3
P4
two bongos (w/ mallet end of multi-sticks)
mf
p
pp
p
mf
mp
32
P1
P2
P3
P4
pp
p
mf
pp
p
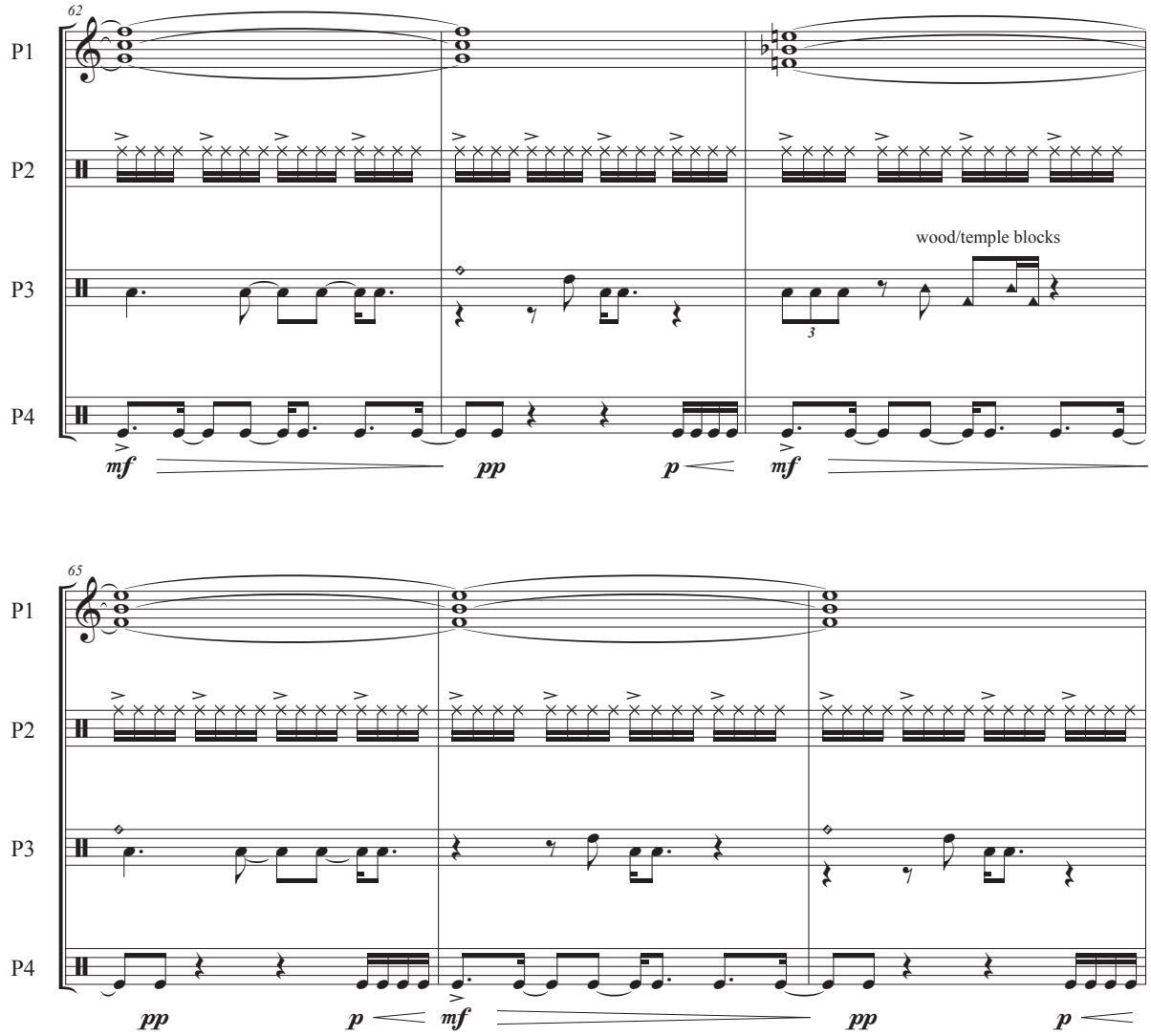

35
P1
P2
P3
P4
mf
pp
p
mf
38
P1
P2
P3
P4
pp
mf
41
P1
P2
P3
P4
pp
p
mf
pp
p
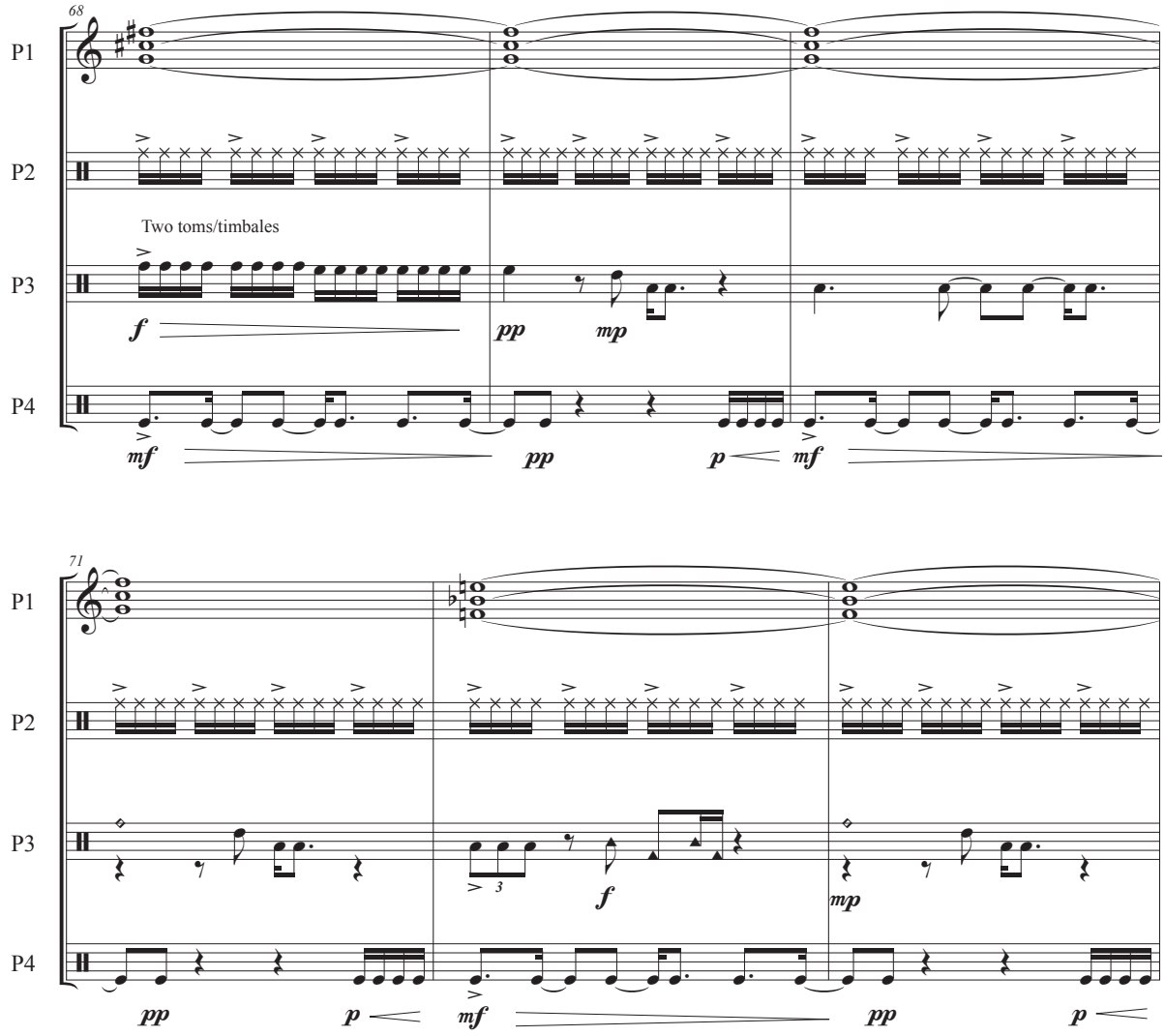
(shaker enters)
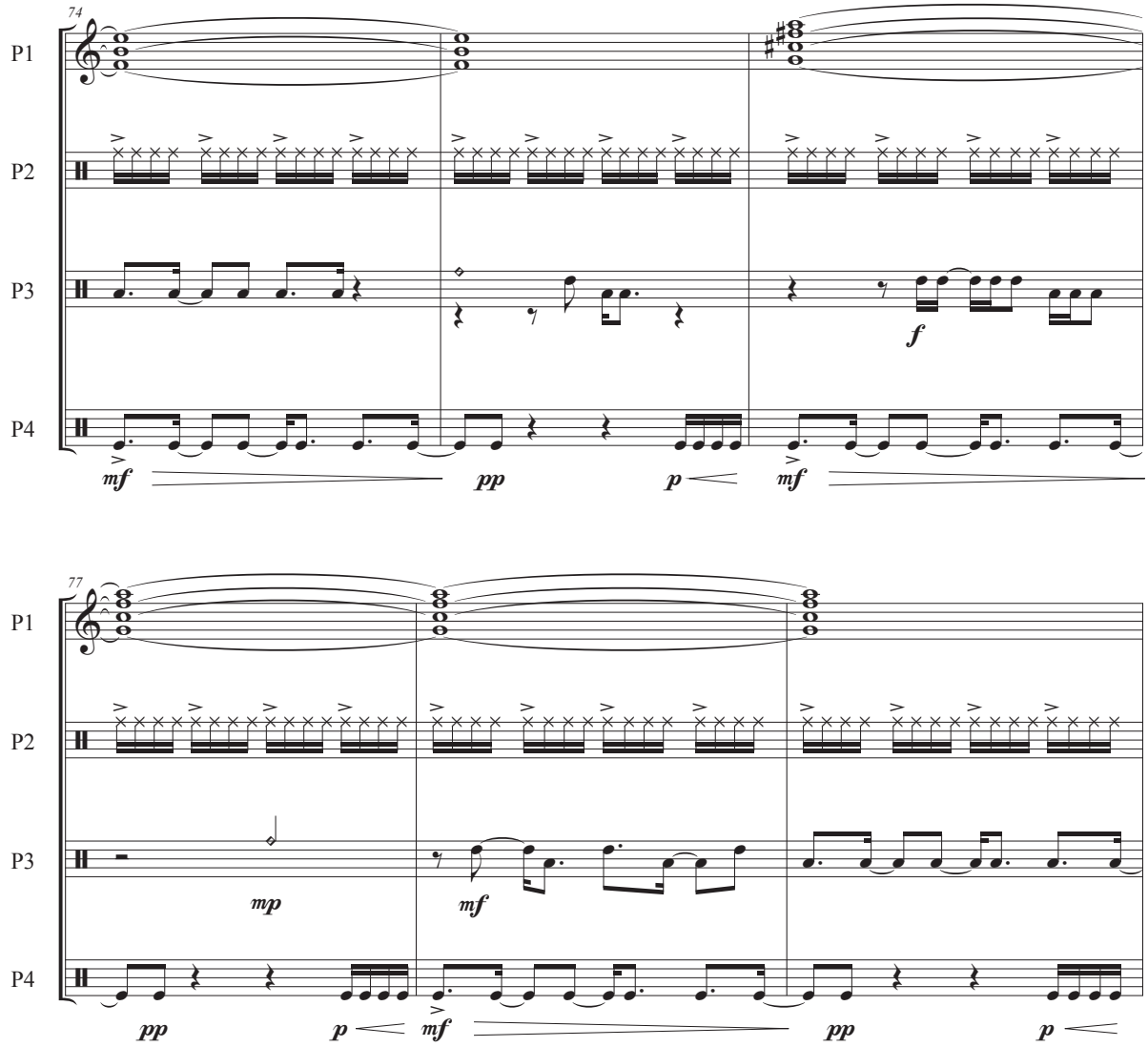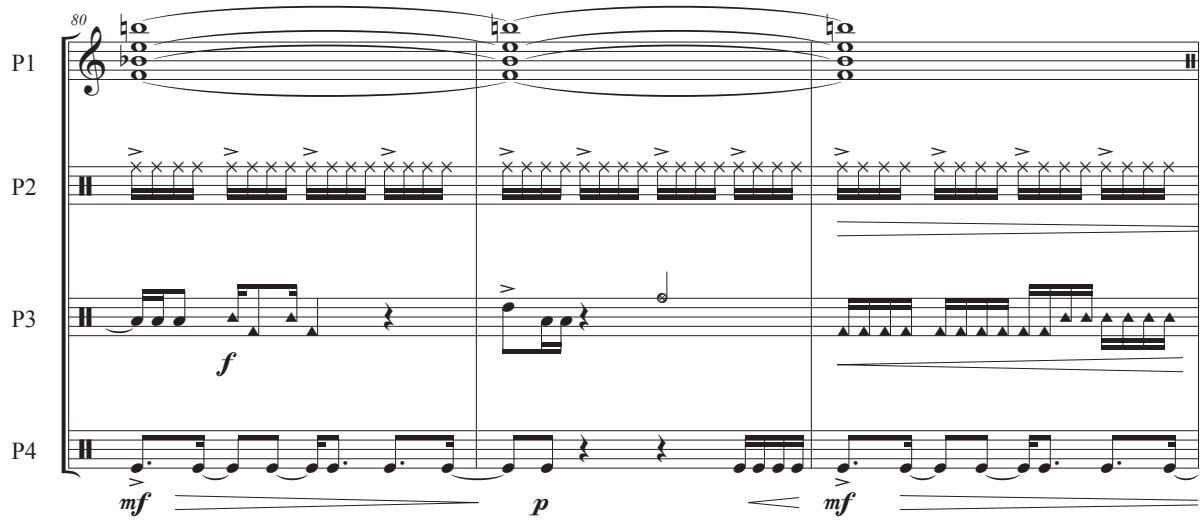



50
P1
P2
Two toms/timbales
P3
f
pp
mp
P4
53
P1
P2
P3
mf
P4
mf
pp
p
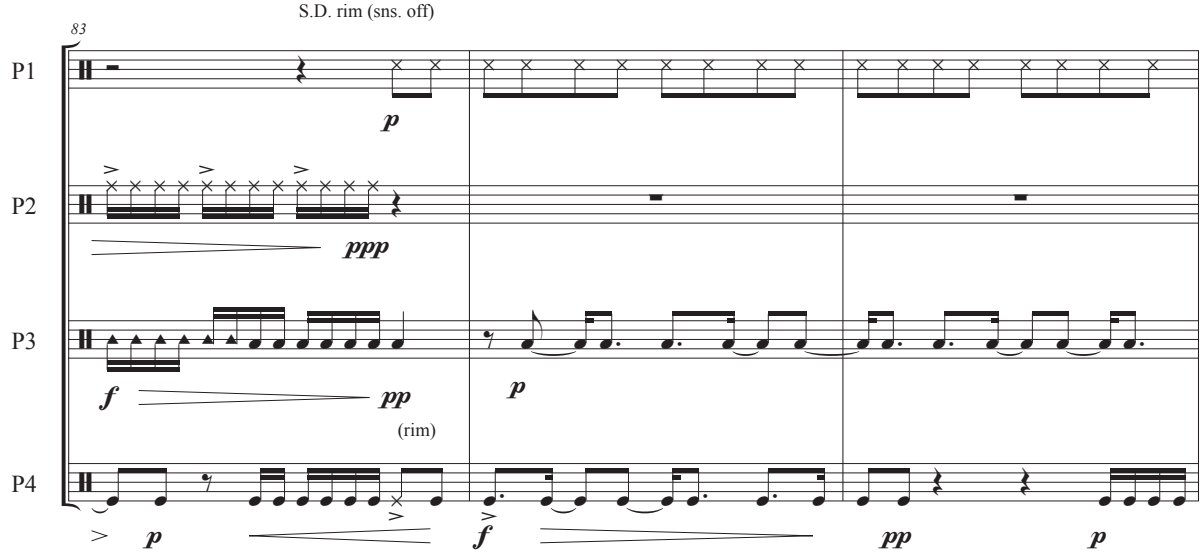

56
P1
P2
P3
P4
mf
pp
p
mf
4
(vibes enter)
59
P1
P2
P3
P4
f
pp
p
mf
pp
p
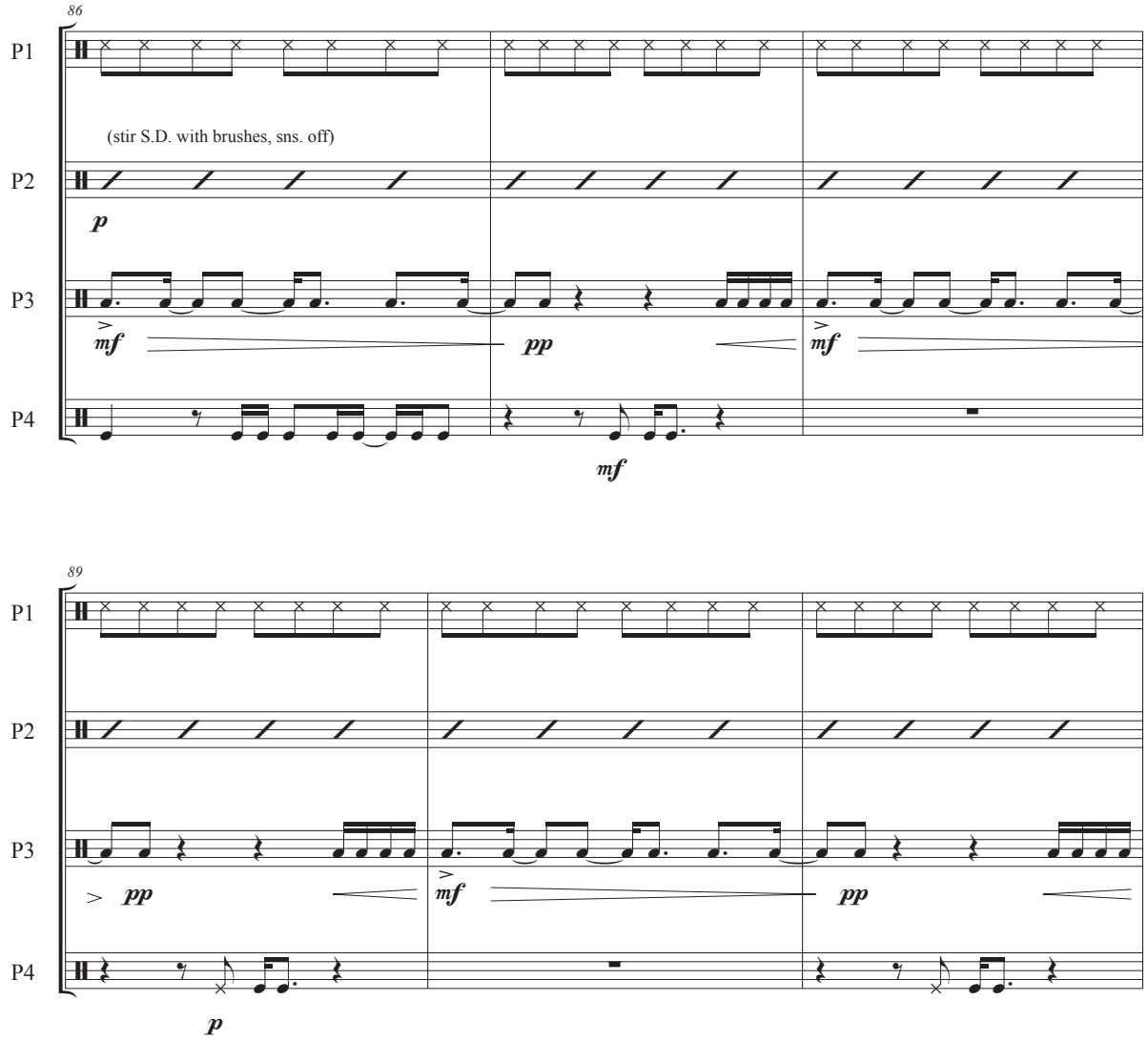

62
P1
P2
P3
P4
wood/temple blocks
3
mf
pp
p
mf
65
P1
P2
P3
P4
pp
p
mf
pp
p
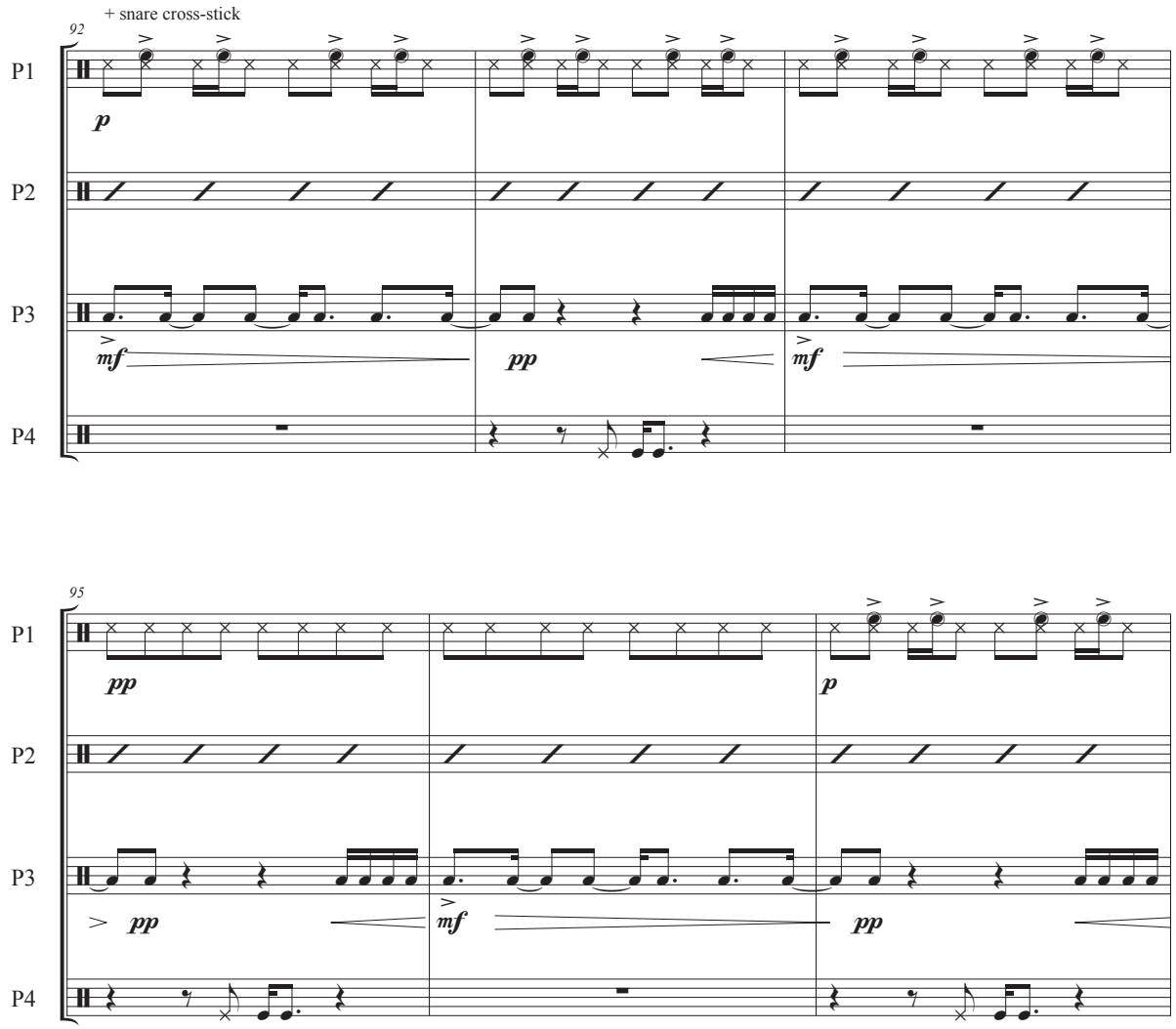

68
P1
P2
Two toms/timbales
P3
P4
f
pp
mp
mf
pp
p
mf
71
P1
P2
P3
P4
pp
p
mf
3
f
mp
pp
p
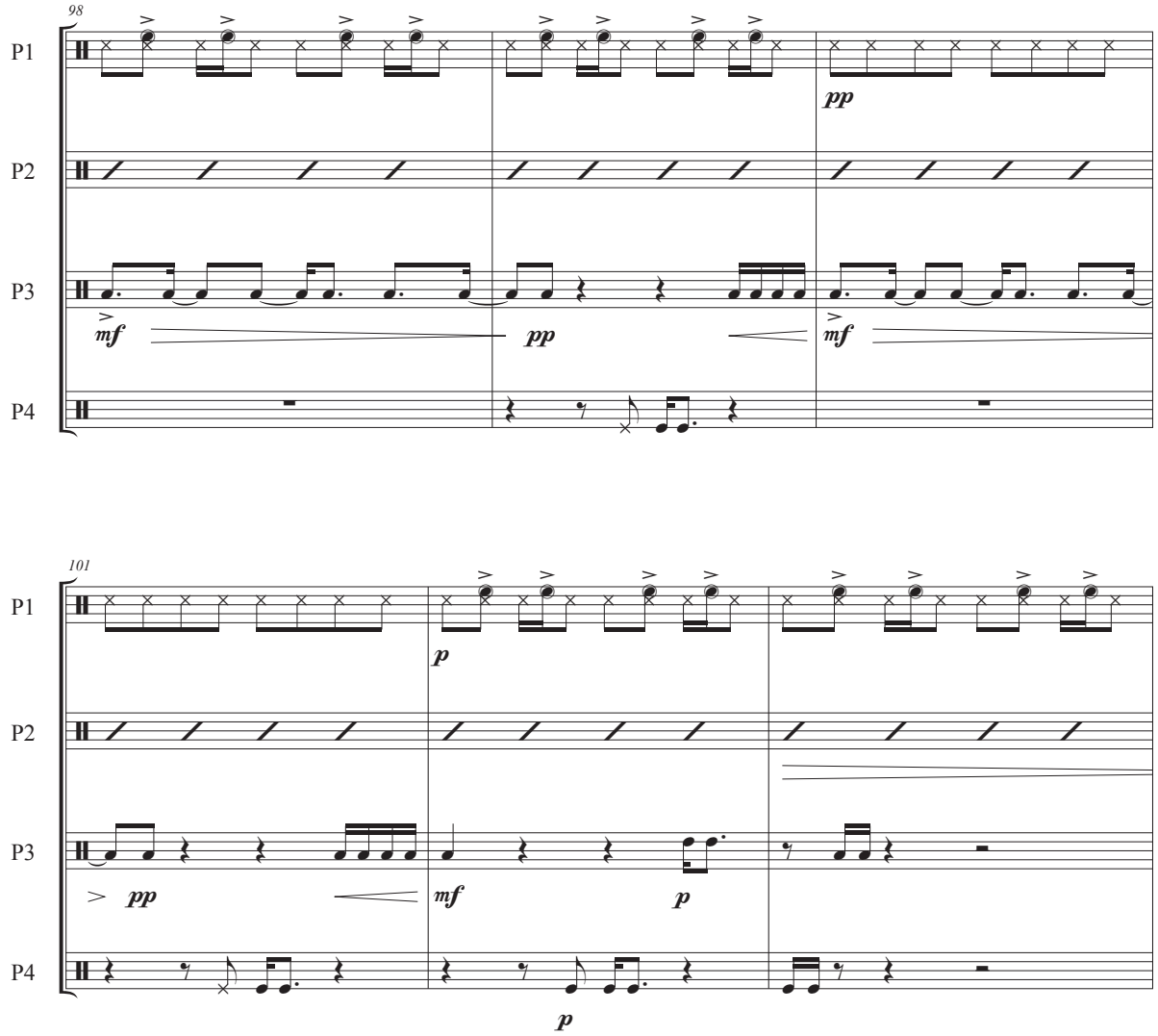

74
P1
P2
P3
P4
mf
pp
p
mf
f
77
P1
P2
P3
P4
mp
mf
pp
p
mf
pp
p
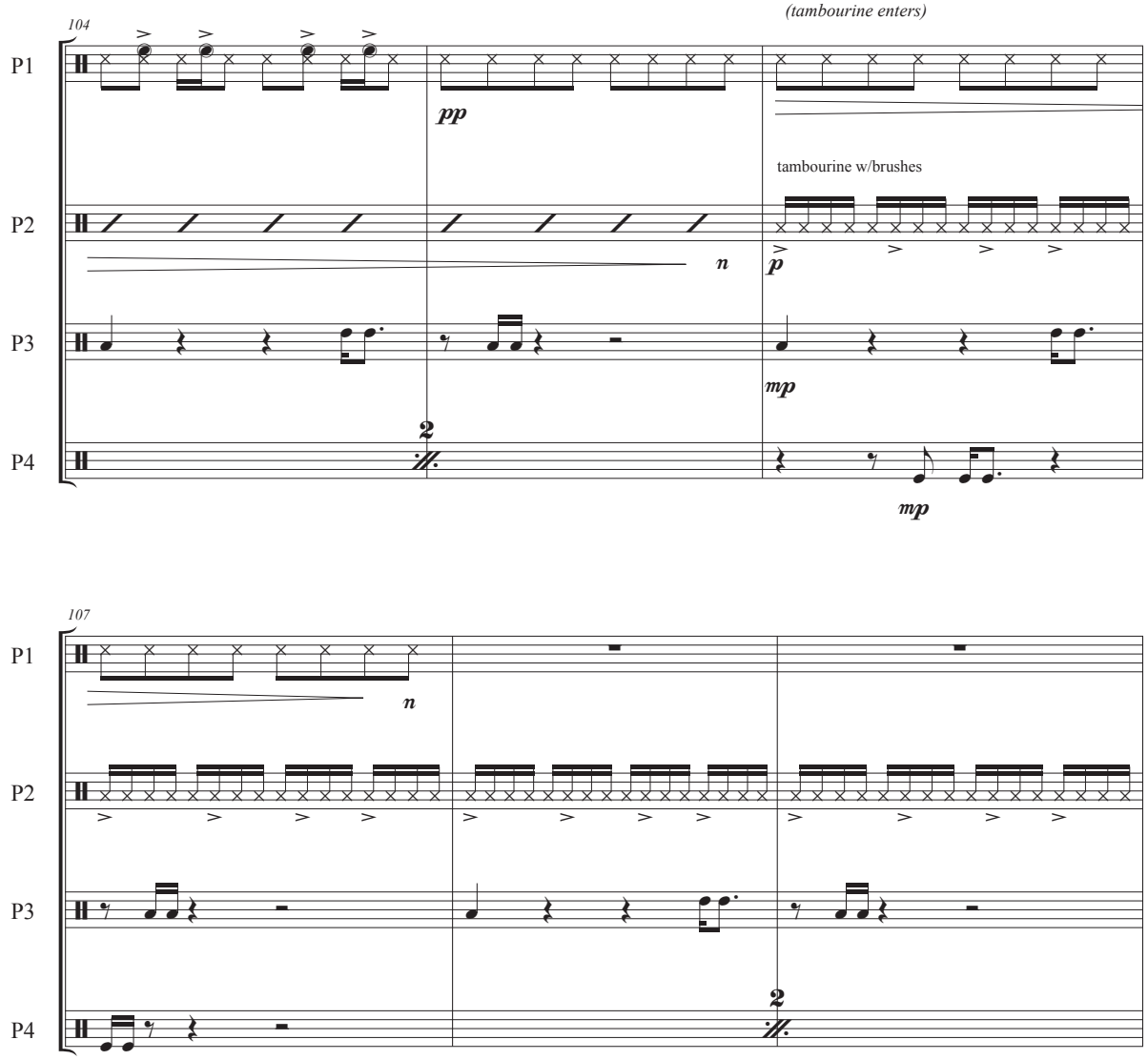

80
P1
P2
P3
P4
f
mf
p
mf
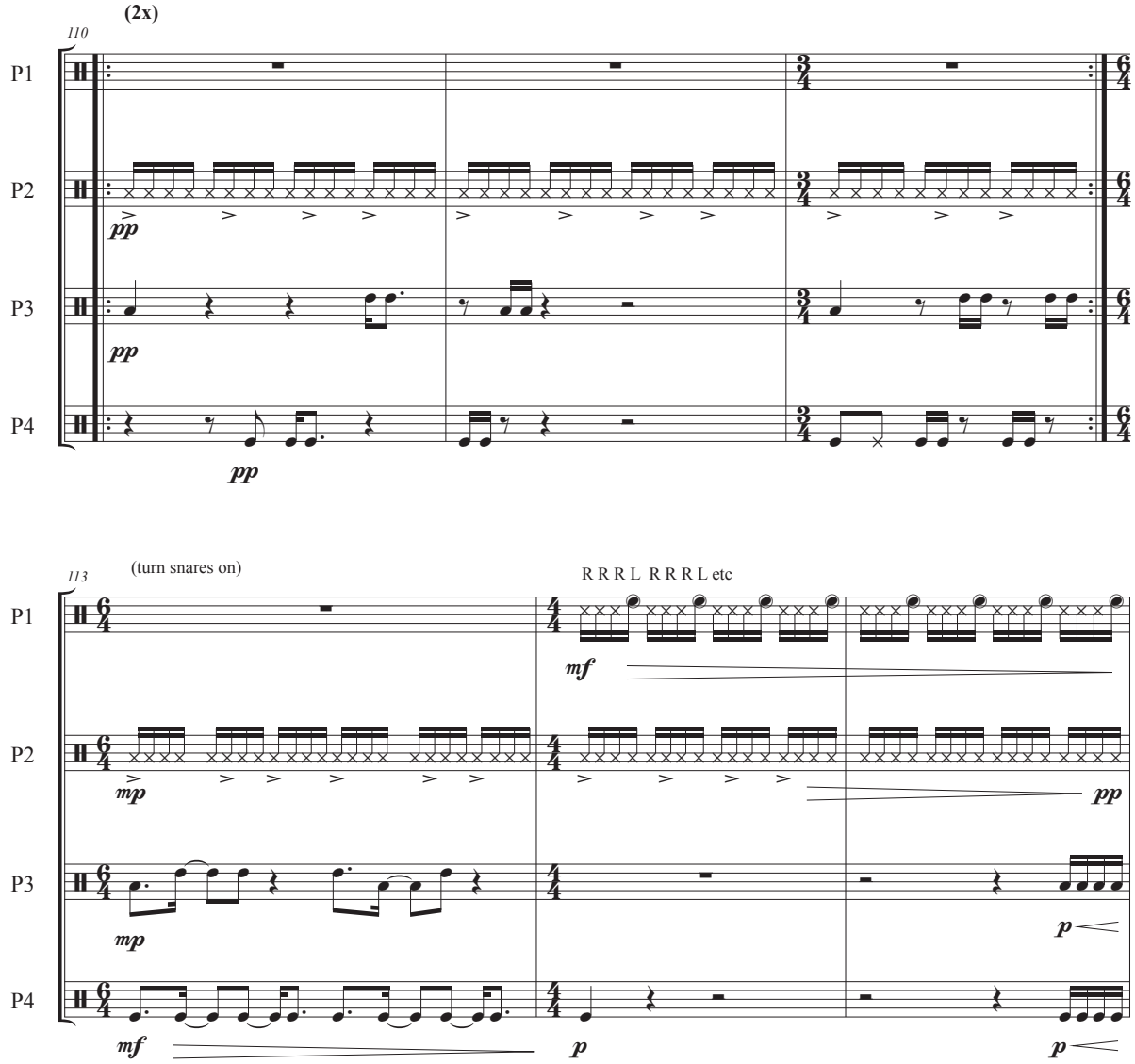

S.D. rim (sns. off)
83
P1
P2
P3
P4
p
ppp
f
pp
(rim)
p
p
f
pp
p
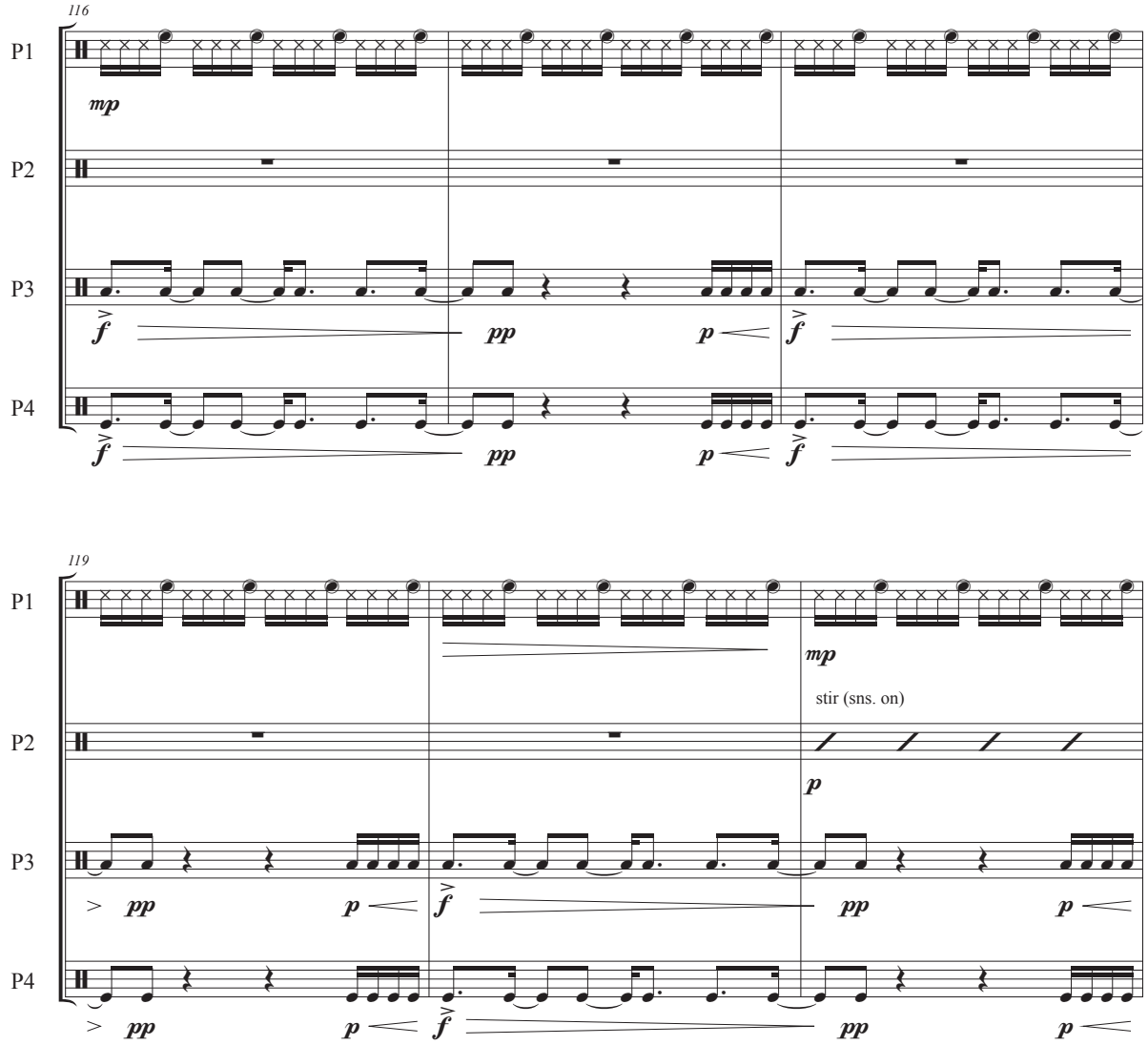

86
P1
(stir S.D. with brushes, sns. off)
P2
p
P3
mf
pp
mf
P4
mf
89
P1
P2
P3
pp
mf
pp
P4
p

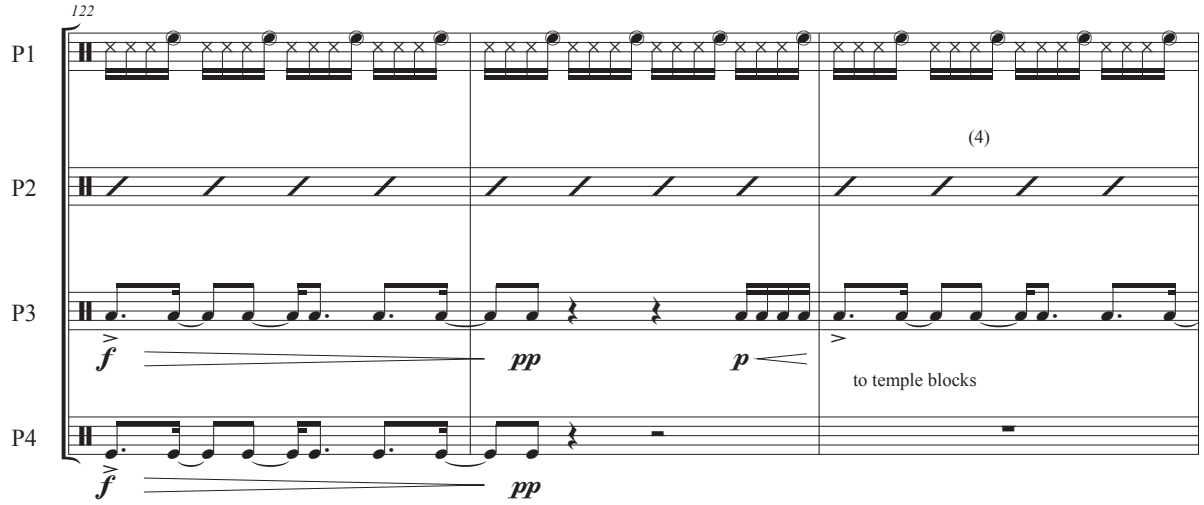

+ snare cross-stick
92
P1
P2
P3
P4
p
mf
pp
mf
95
P1
P2
P3
P4
pp
p
pp
mf
pp

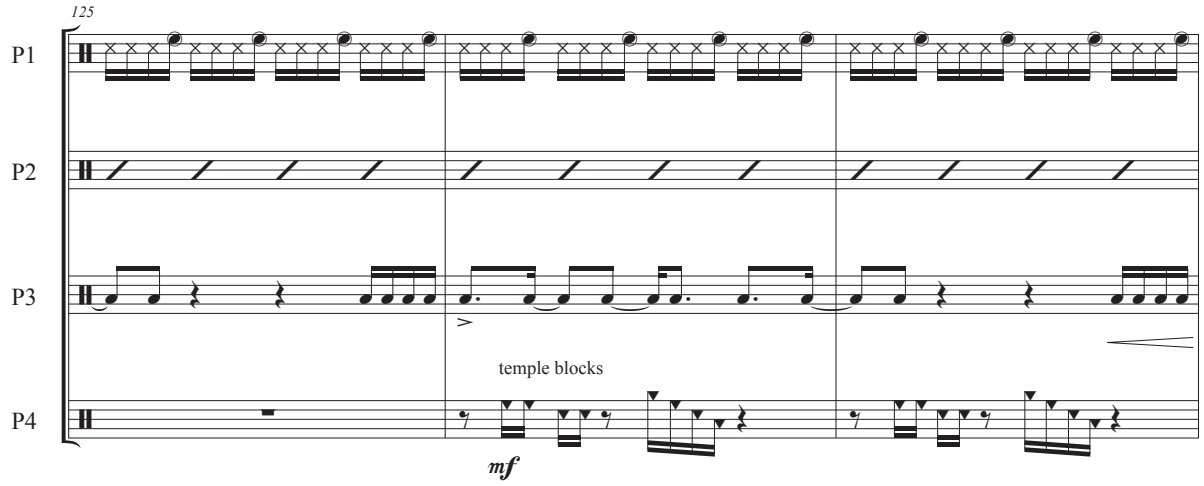

98
P1
P2
P3
P4
pp
mf
pp
mf
101
P1
P2
P3
P4
p
pp
mf
p
p
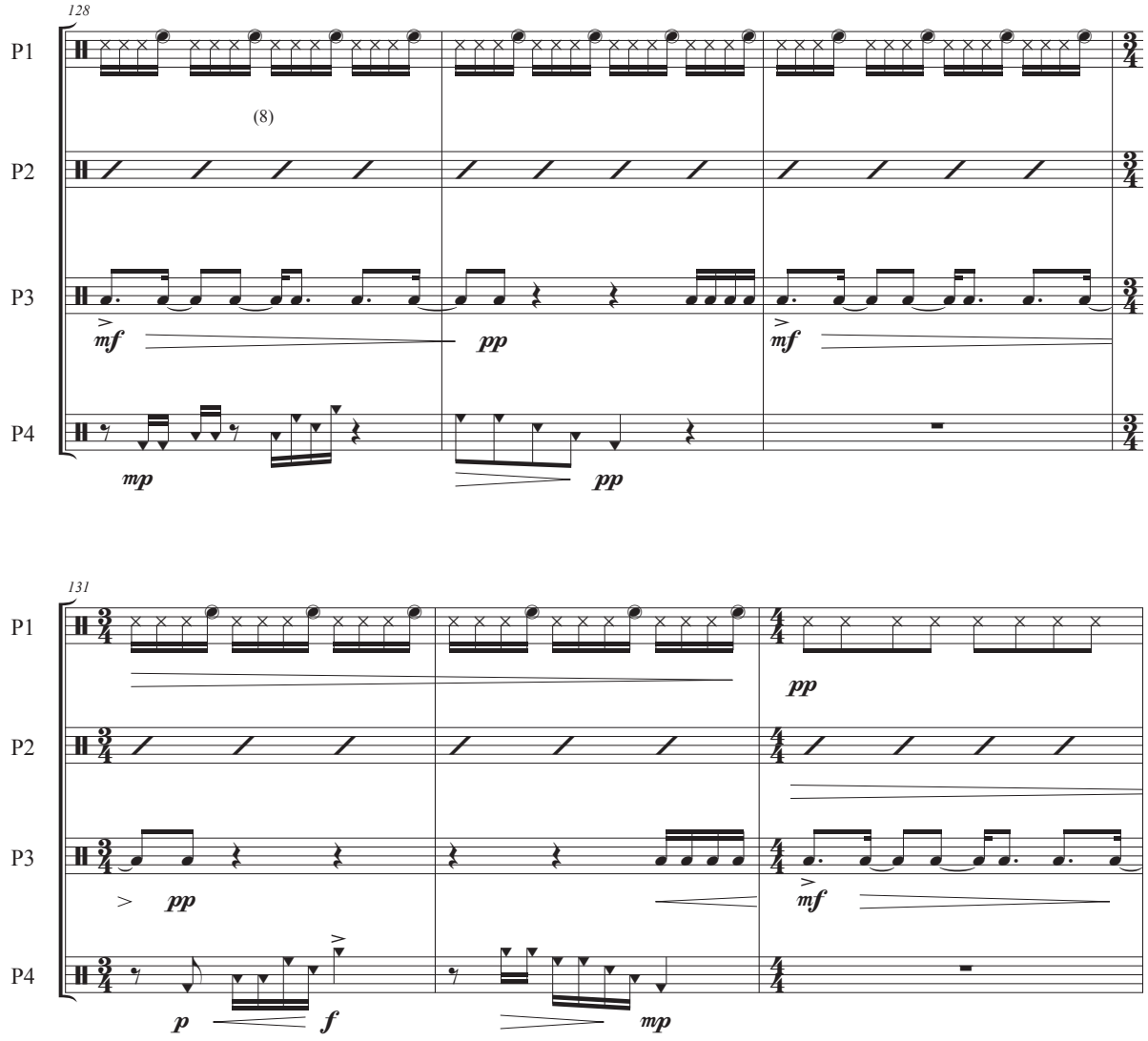

104
(tambourine enters)
P1
P2
P3
P4
pp
tambourine w/brushes
n
p
mp
2
mp
107
P1
P2
P3
P4
n
2
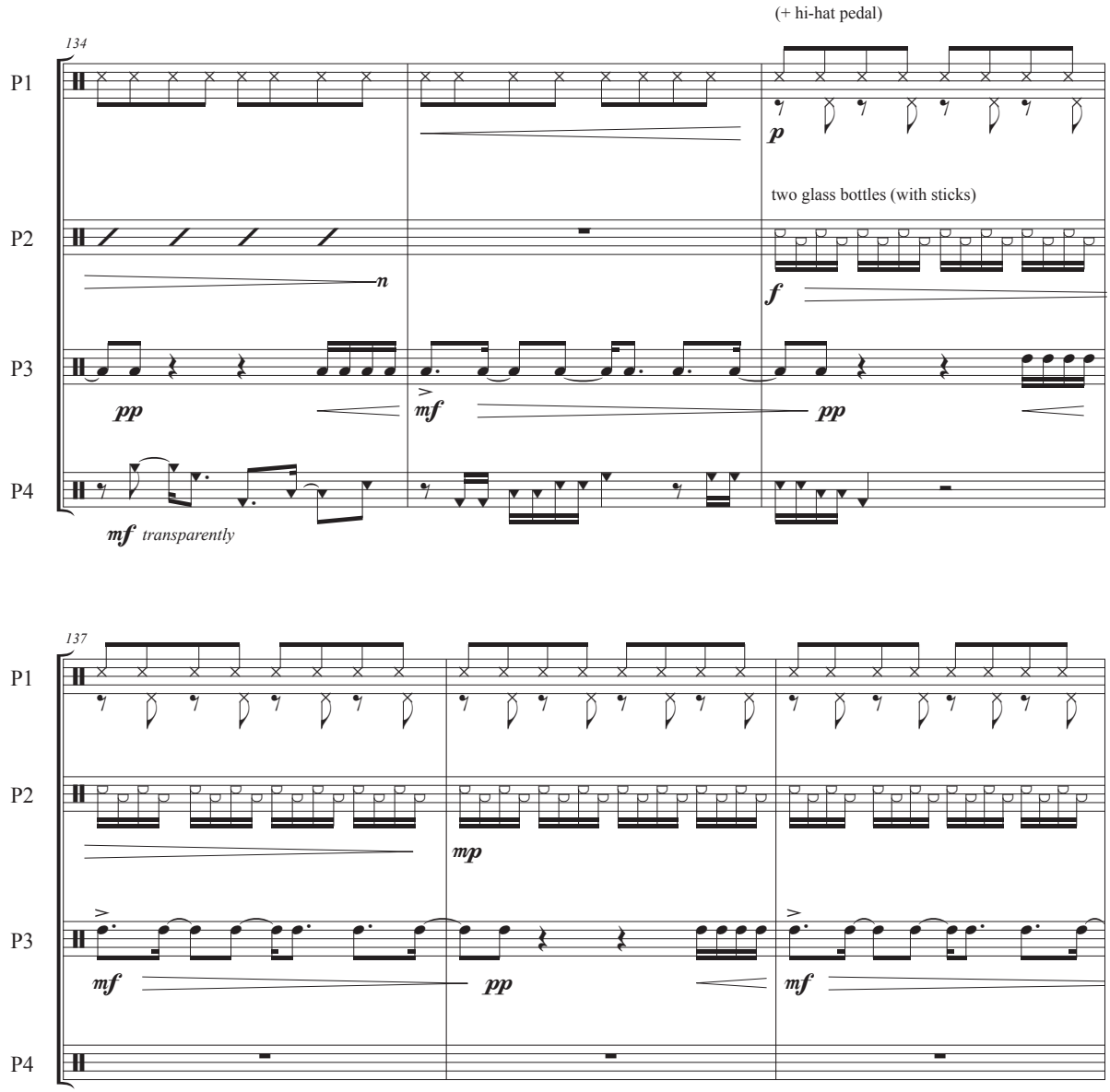

(2x)
110
P1
P2
P3
P4
pp
pp
pp
113
(turn snares on)
R R R L R R R L etc
P1
P2
P3
P4
mf
mp
mp
mf
p
mf
pp
p
p
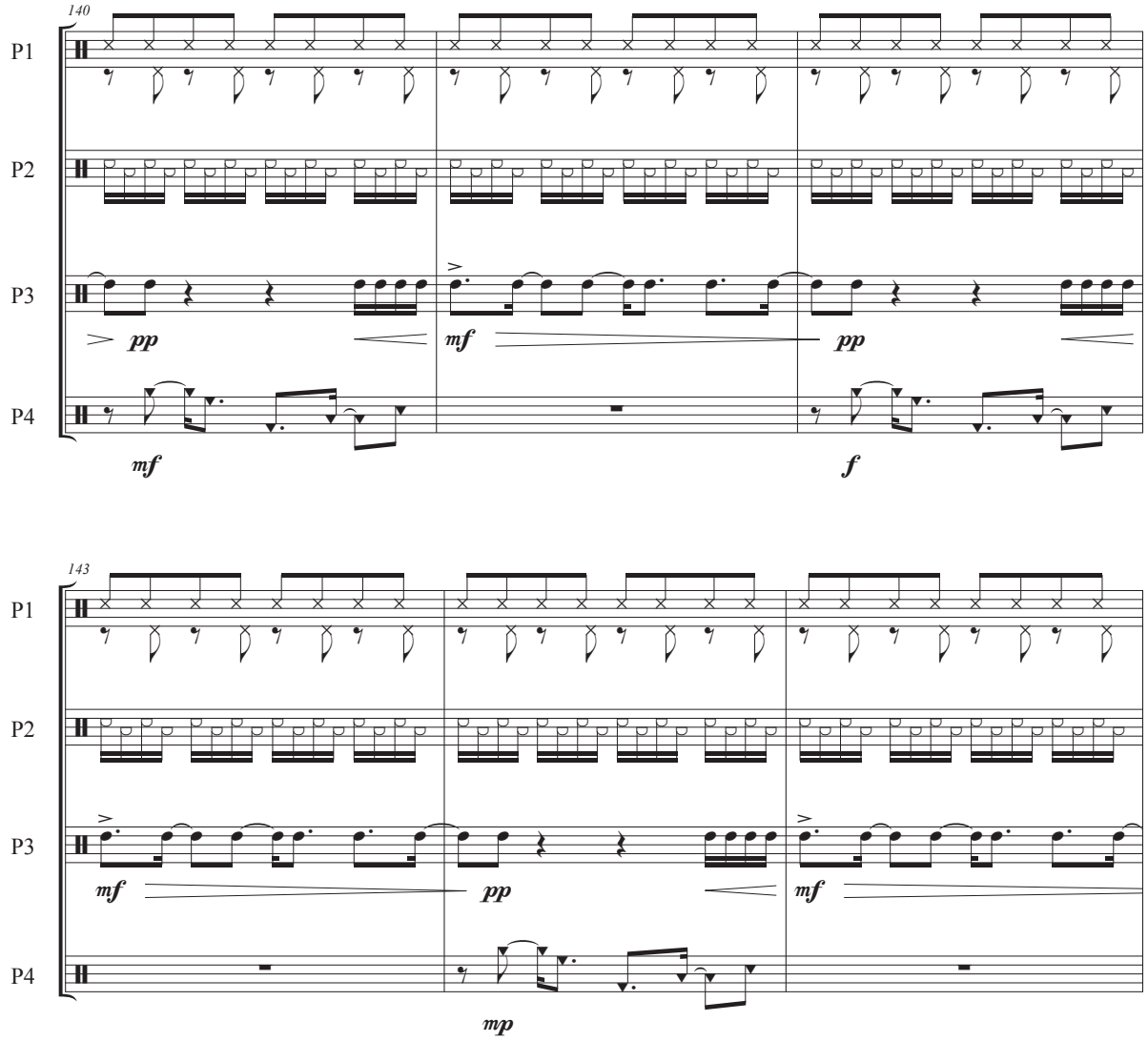

116
P1
mp
P2
P3
f
pp
p
f
P4
f
pp
p
f
119
P1
mp
stir (sns. on)
P2
p
P3
pp
p
f
pp
p
P4
pp
p
f
pp
p

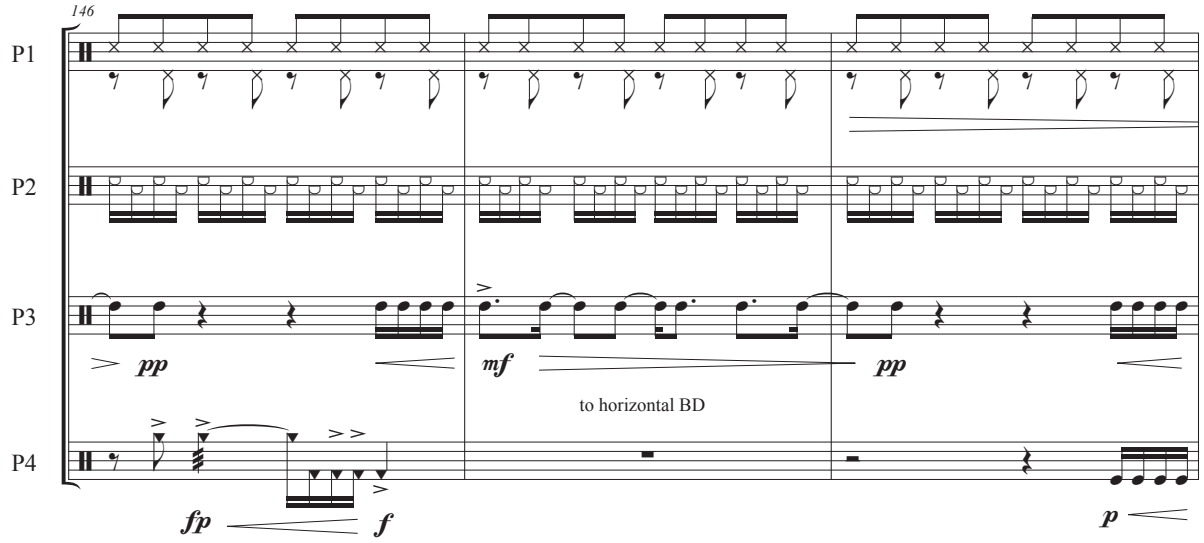

122
P1
P2
P3
P4
(4)
f
pp
p
to temple blocks
f
pp


125
P1
P2
P3
P4
temple blocks
mf
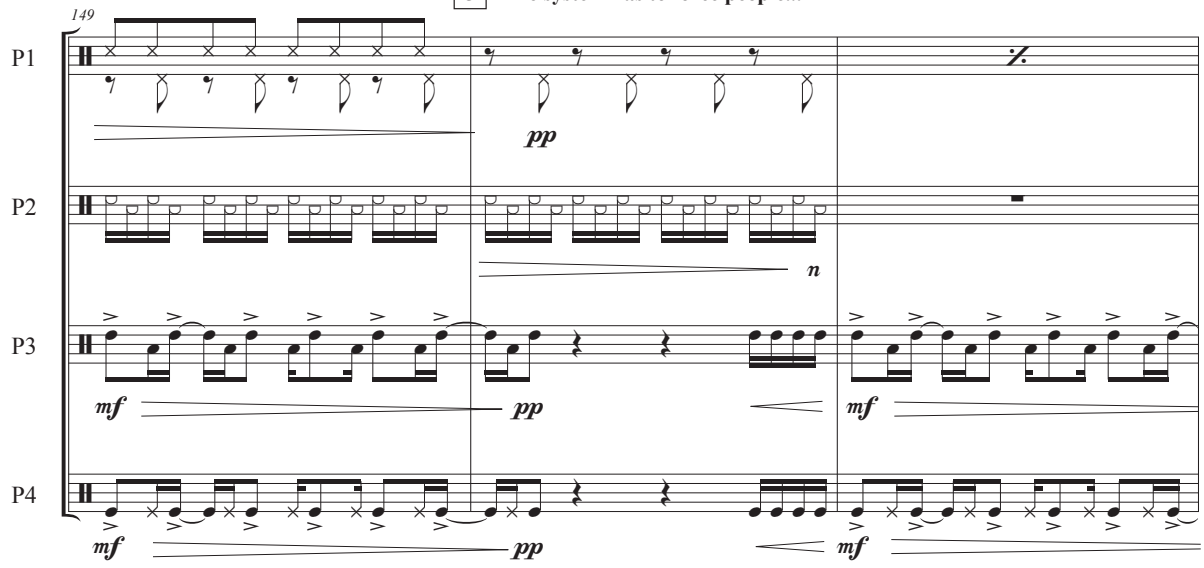

128
P1
P2
P3
P4
(8)
mf
pp
mf
mp
pp
131
P1
P2
P3
P4
pp
pp
mf
p
f
mp


134
(+ hi-hat pedal)
P1
p
two glass bottles (with sticks)
P2
n
f
P3
pp
mf
pp
P4
mf transparently
137
P1
P2
mp
P3
mf
pp
mf
P4
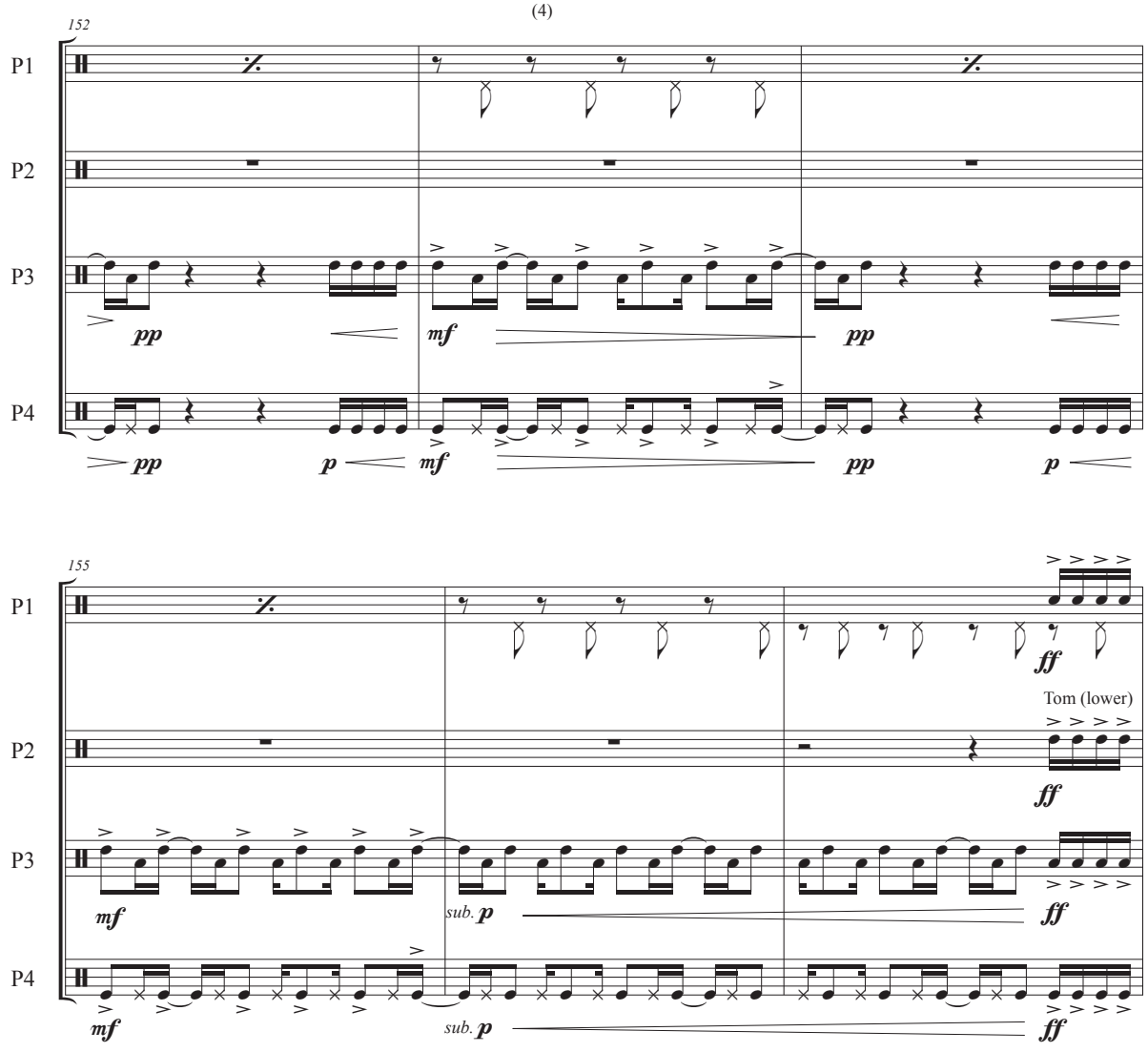

140
P1
P2
P3
P4
pp
mf
pp
mf
f
143
P1
P2
P3
P4
mf
pp
mf
mp
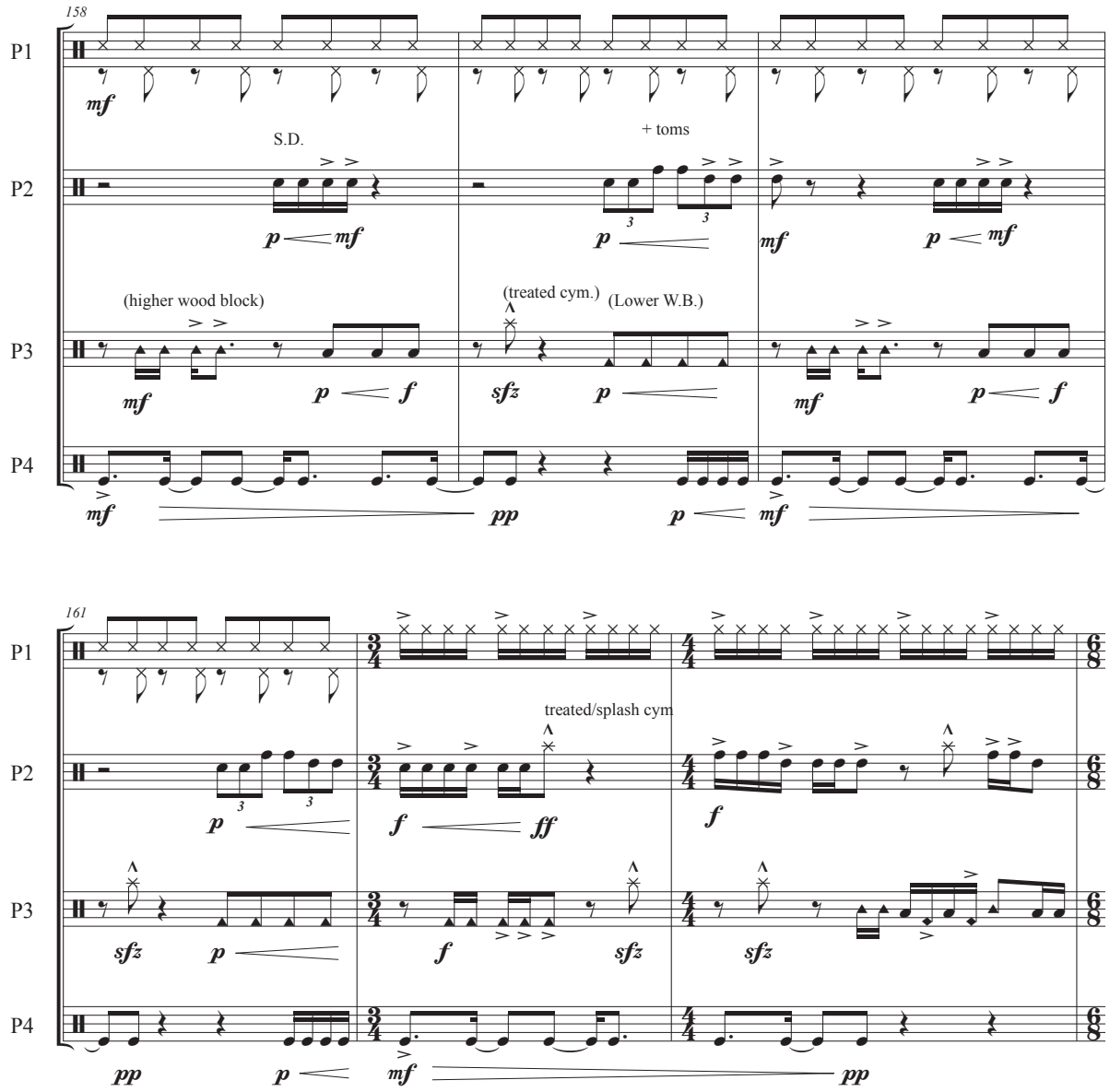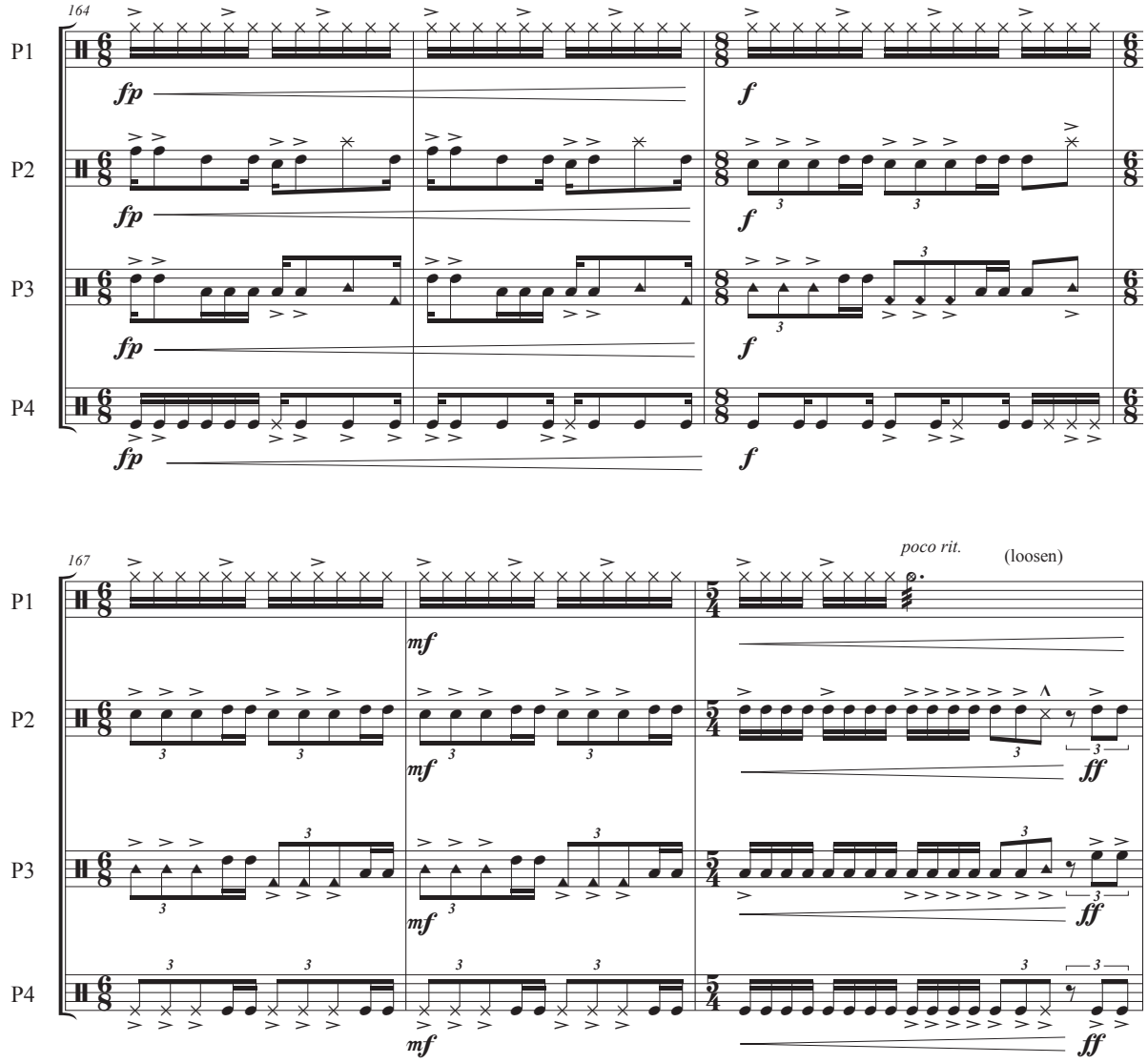


5 **"The system has to force people..."**

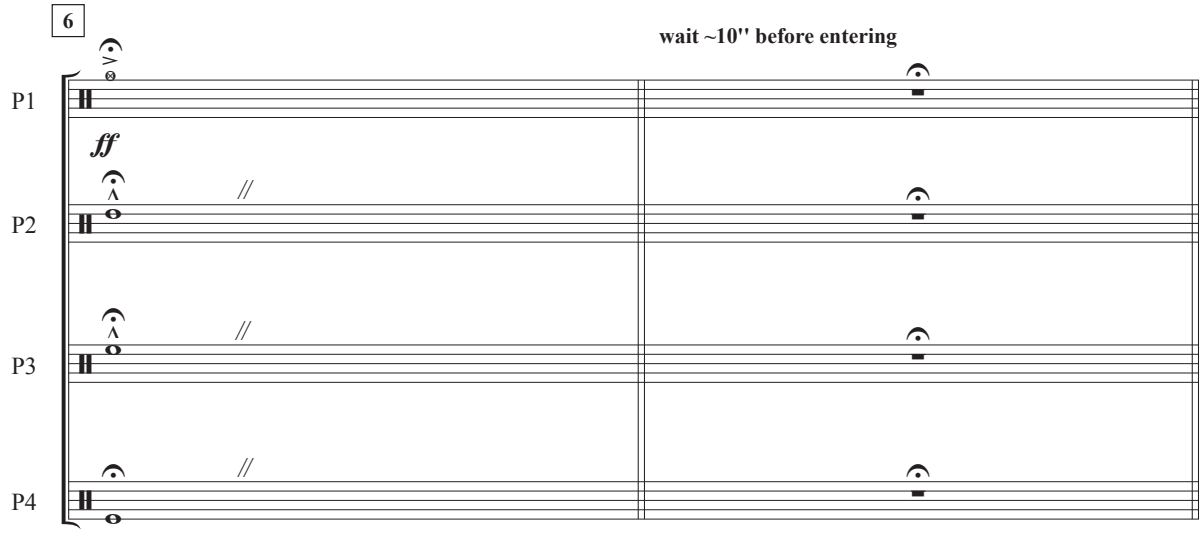


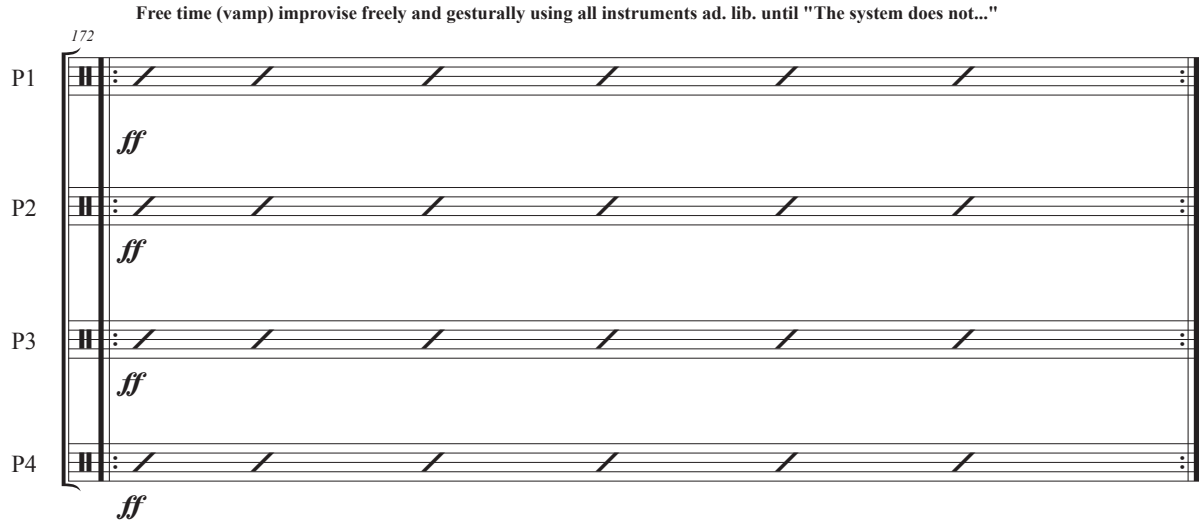
(4)


152
P1
P2
P3
P4
pp
mf
pp
pp
p
mf
pp
p
155
P1
P2
P3
P4
ff
Tom (lower)
ff
mf
sub. p
ff
mf
sub. p
ff


158
P1
P2
P3
P4
S.D.
+ toms
(higher wood block)
(treated cym.)
(Lower W.B.)
161
treated/splash cym

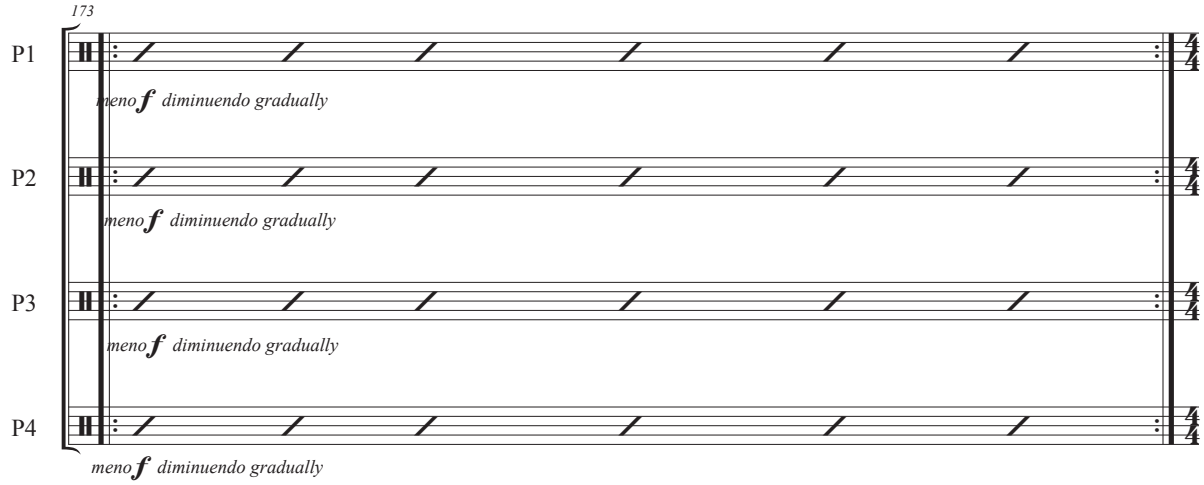

164
P1
P2
P3
P4
fp
f
167
poco rit.
(loosen)
mf
ff


6
wait ~10'' before entering
P1
P2
P3
P4
ff

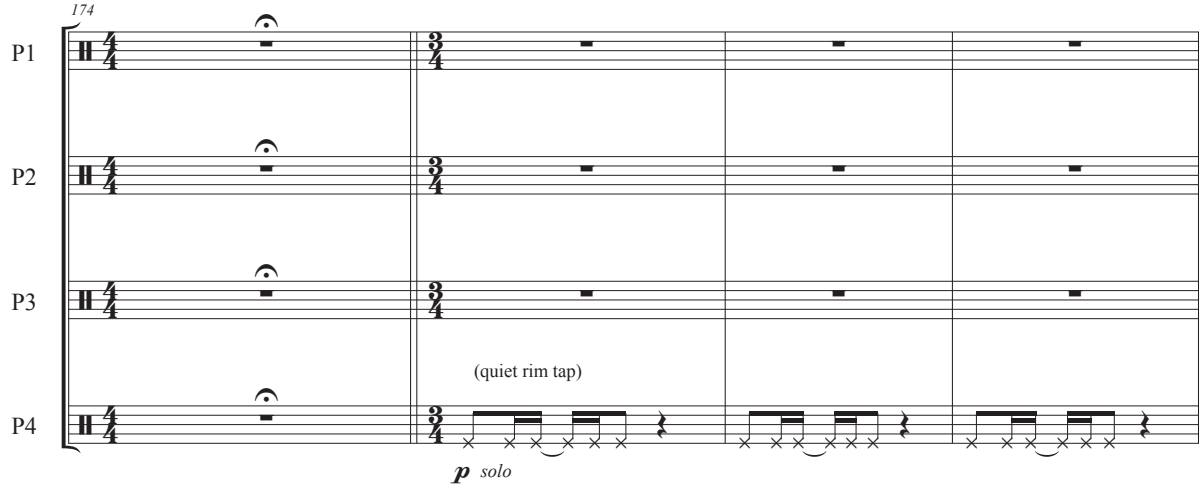

Free time (vamp) improvise freely and gesturally using all instruments ad. lib. until "The system does not..."
172
P1
P2
P3
P4
ff

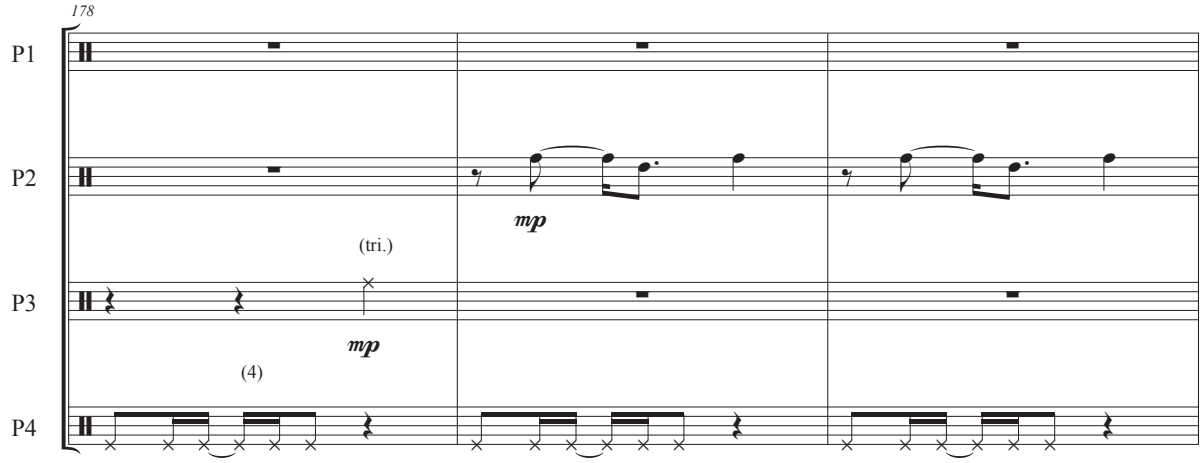
28

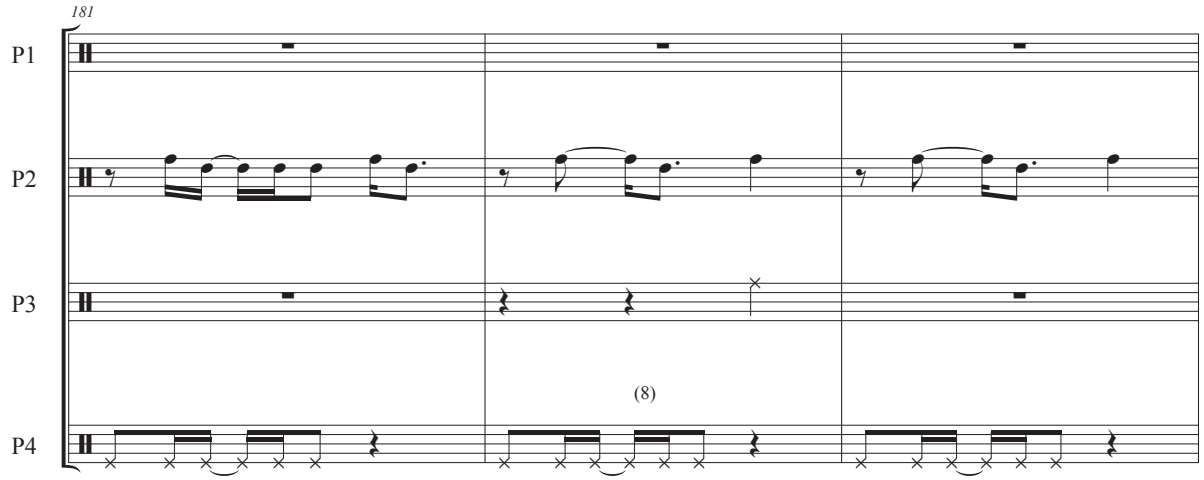
"The system does not..." = get quieter and less dense, stop by end of quote

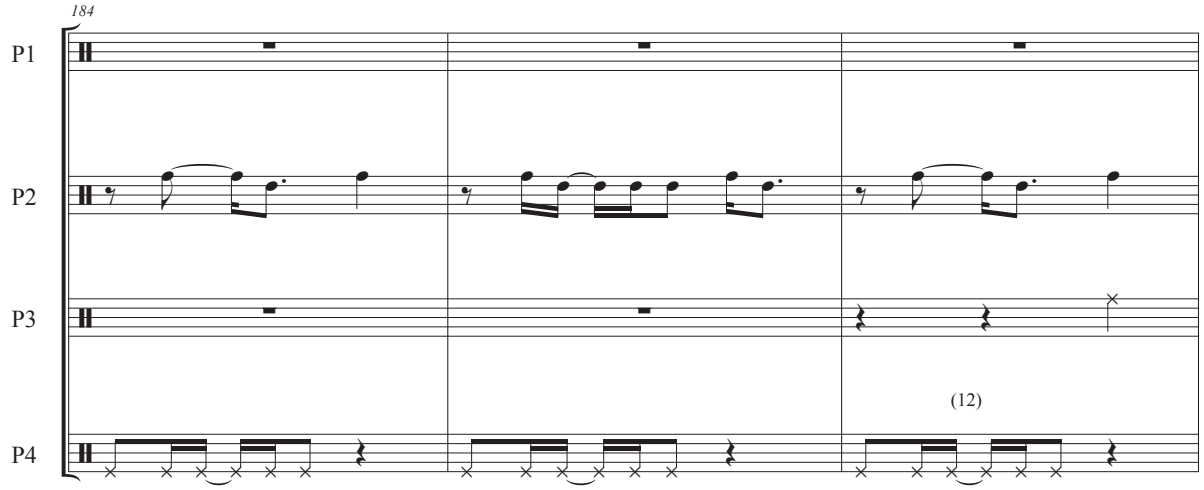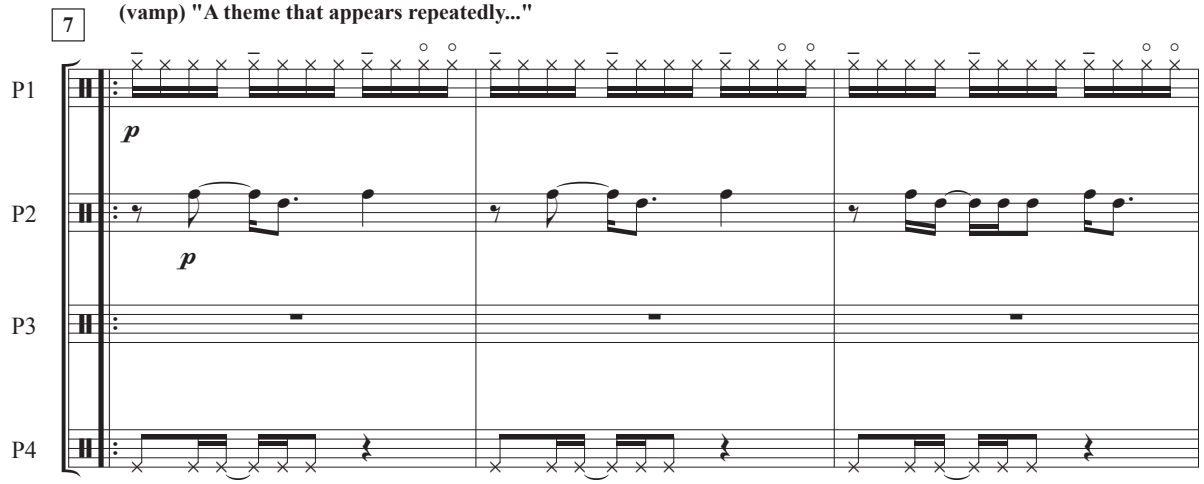


"Industrial-technological society..." ♩ = 112 cue: "human freedom"




178
P1
P2
P3
P4
mp
(tri.)
mp
(4)
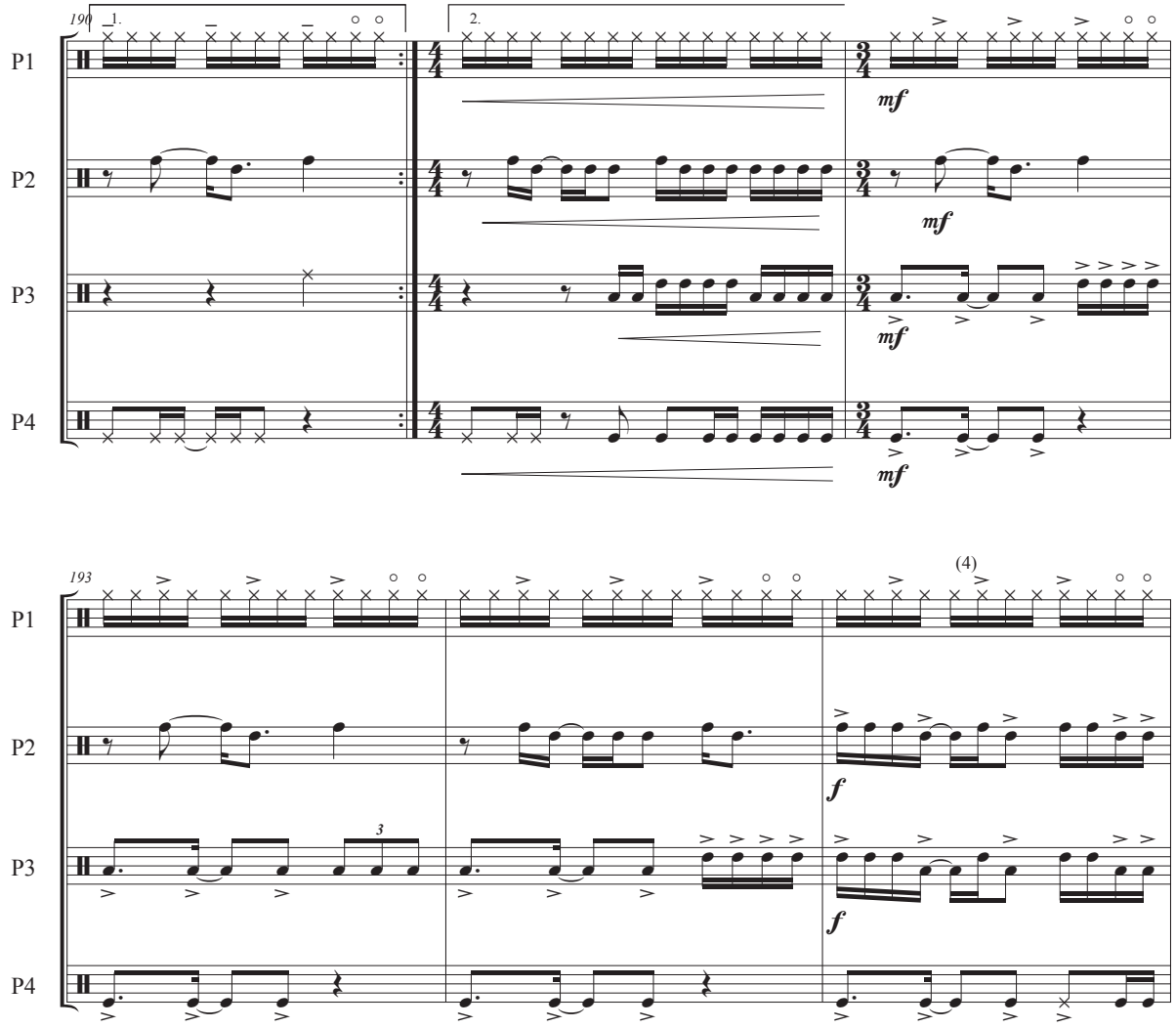

181
P1
P2
P3
P4
(8)
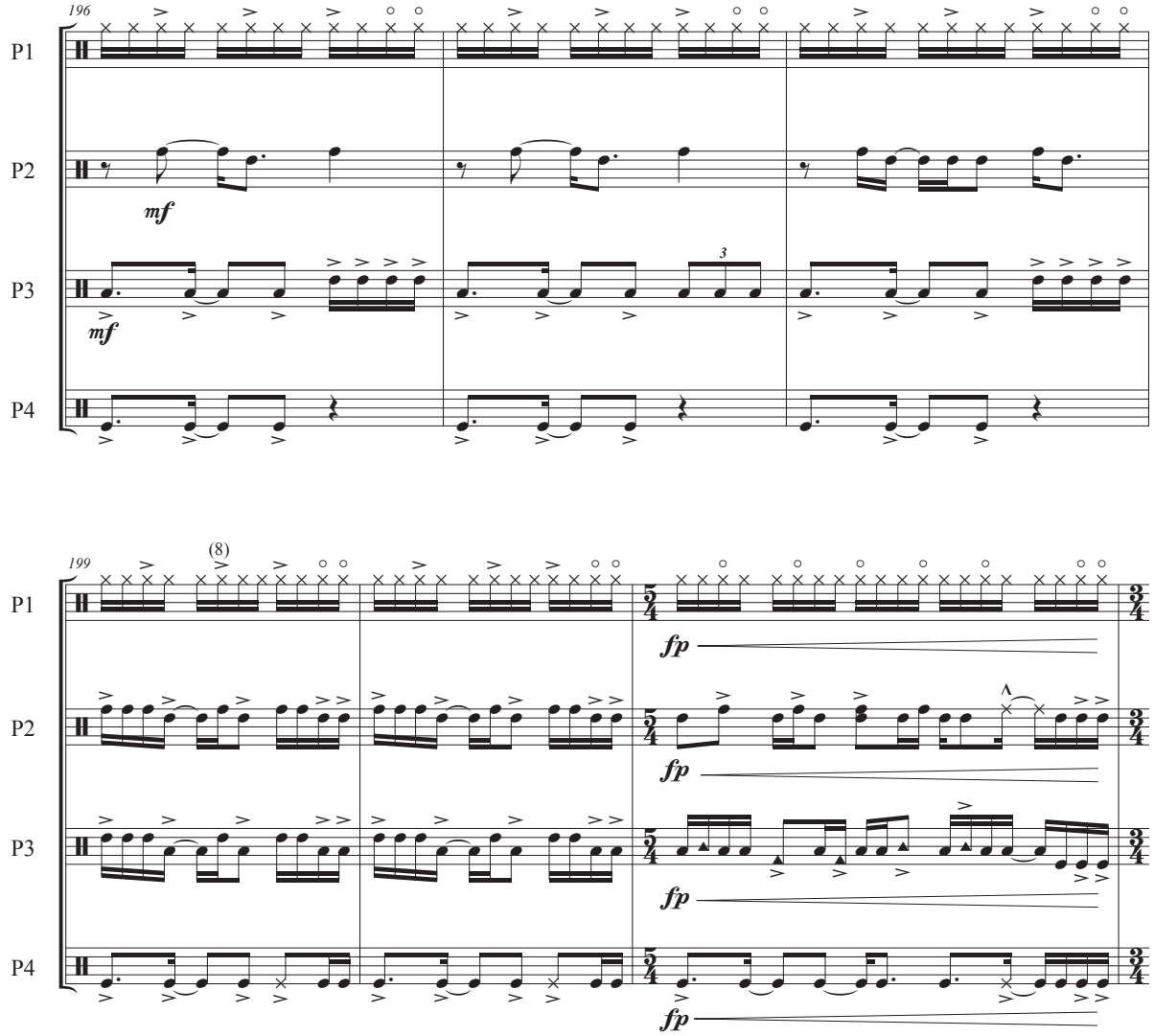

184
P1
P2
P3
P4
(12)
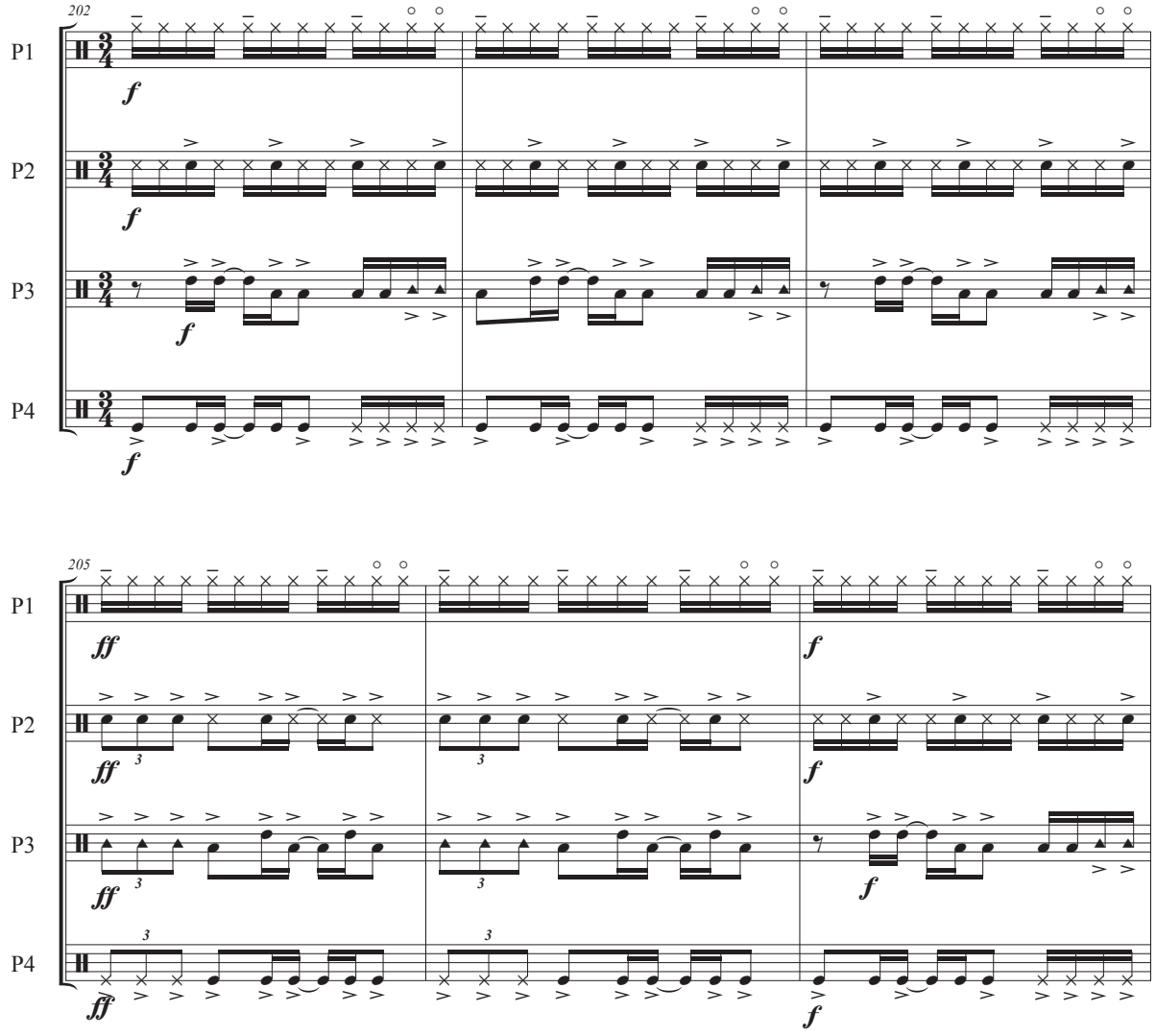

7
(vamp) "A theme that appears repeatedly..."
P1
P2
P3
P4
p
p
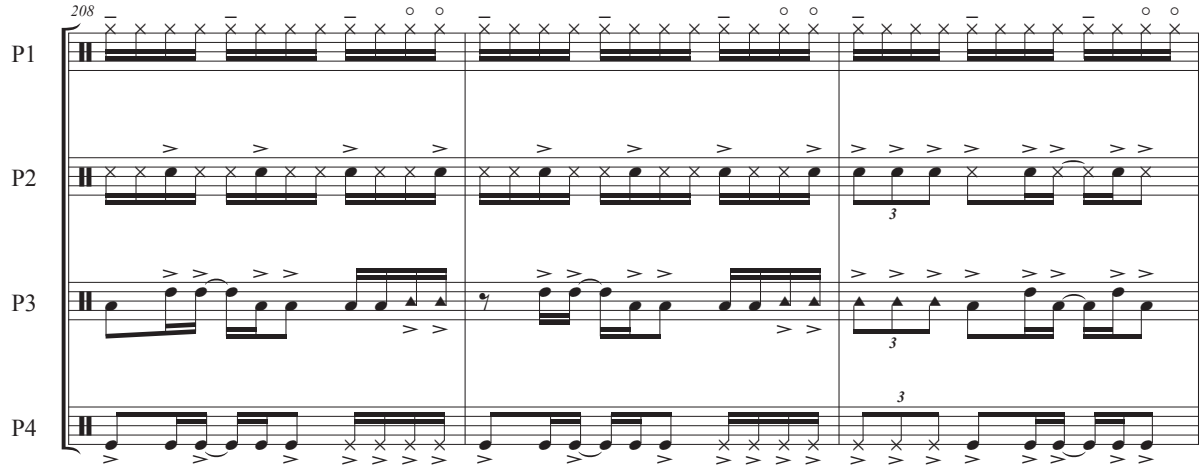
(repeat as needed)

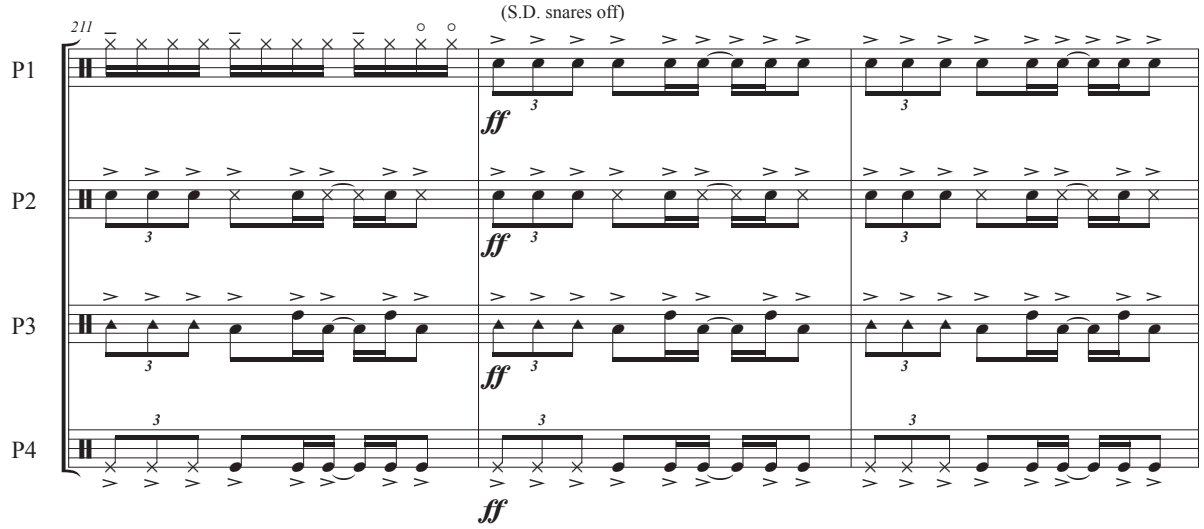
"It is already happening" = last time
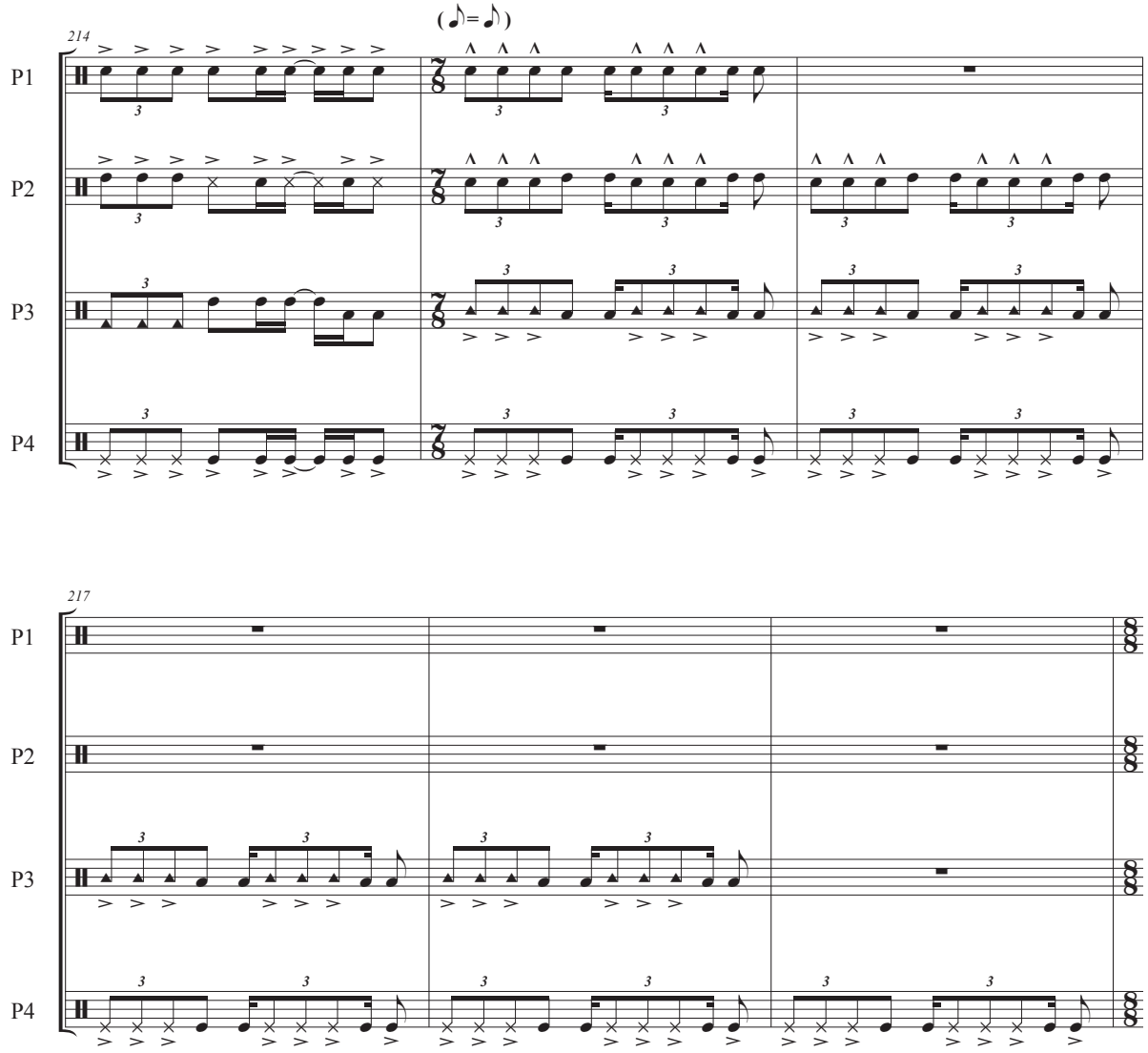



196
P1
P2
mf
P3
3
mf
P4
199
(8)
P1
fp
P2
fp
P3
fp
P4
fp
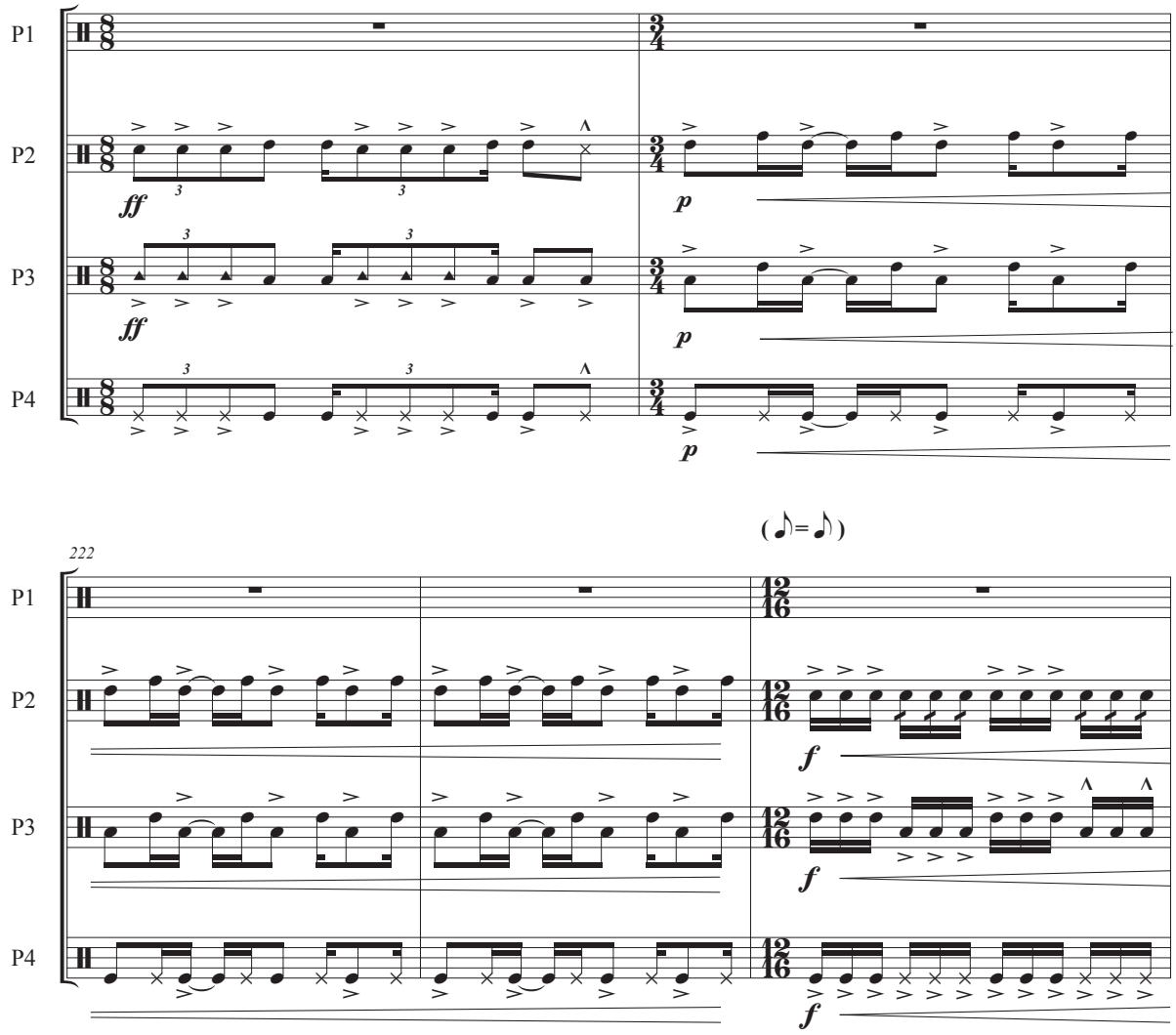

202
P1
P2
P3
P4
f
205
ff
f
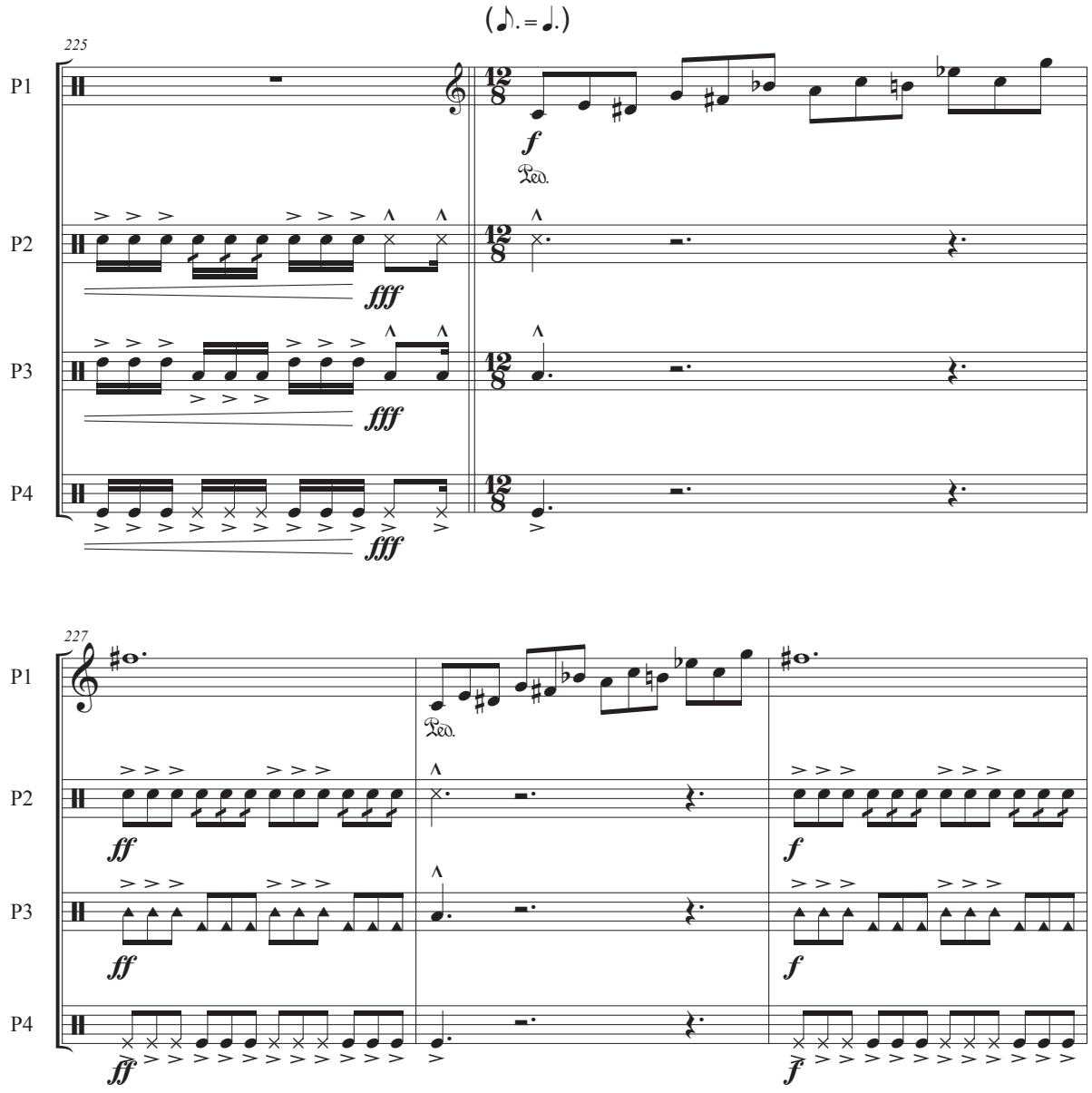

208
P1
P2
P3
P4
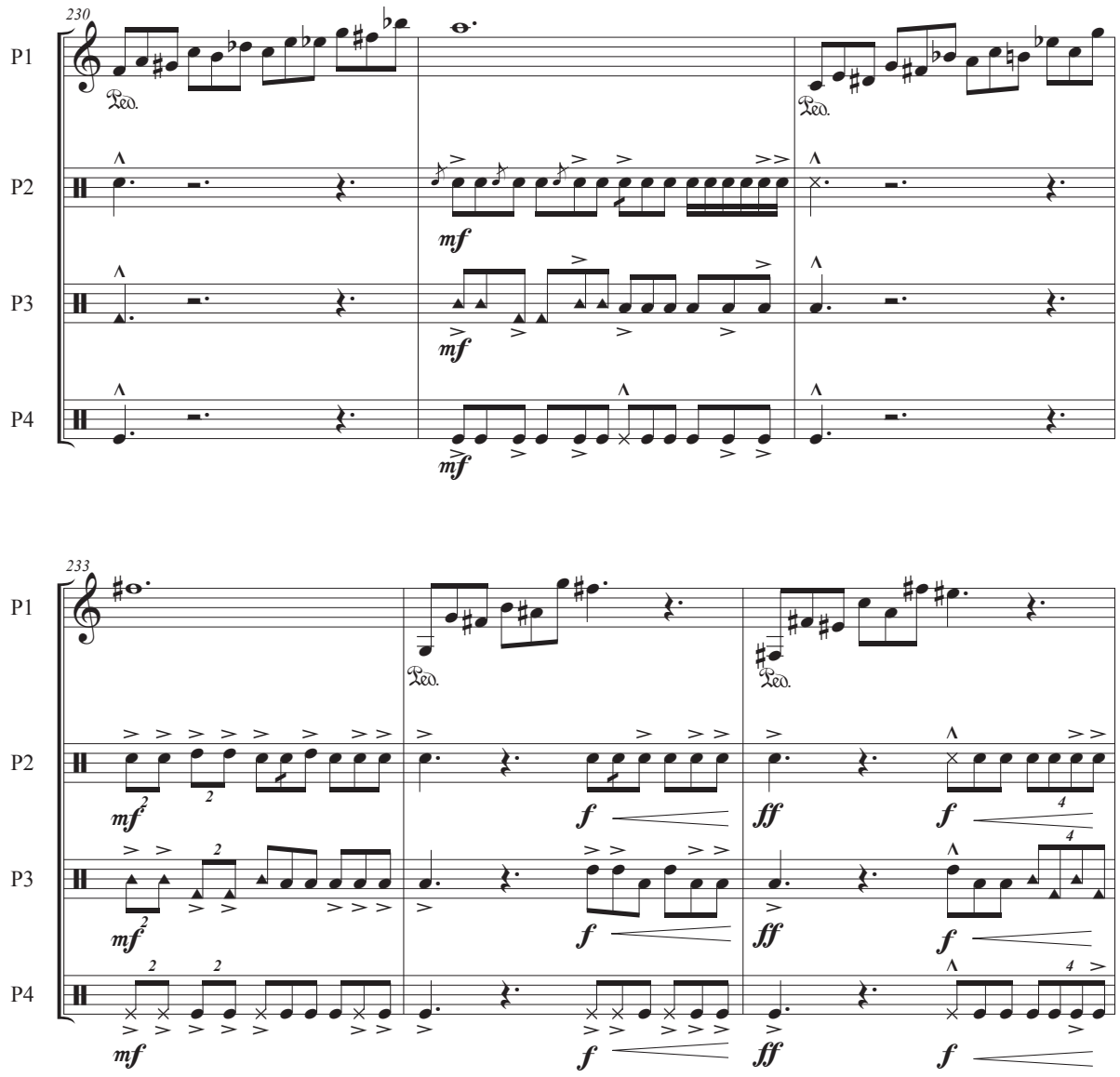

(S.D. snares off)
211
P1
P2
P3
P4
ff
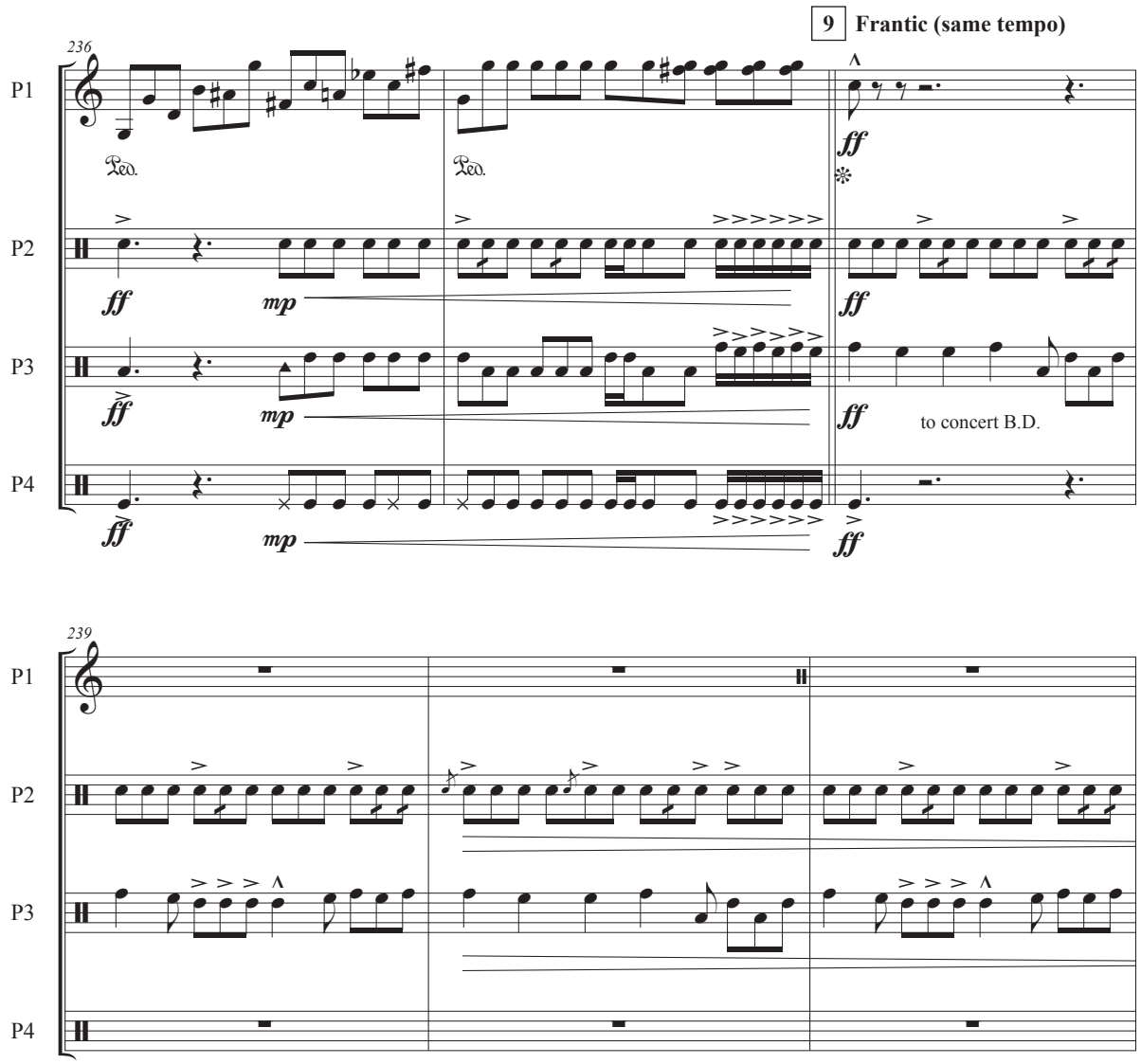

(=)
214
P1
P2
P3
P4
217
P1
P2
P3
P4

8 **"It appears that..."**
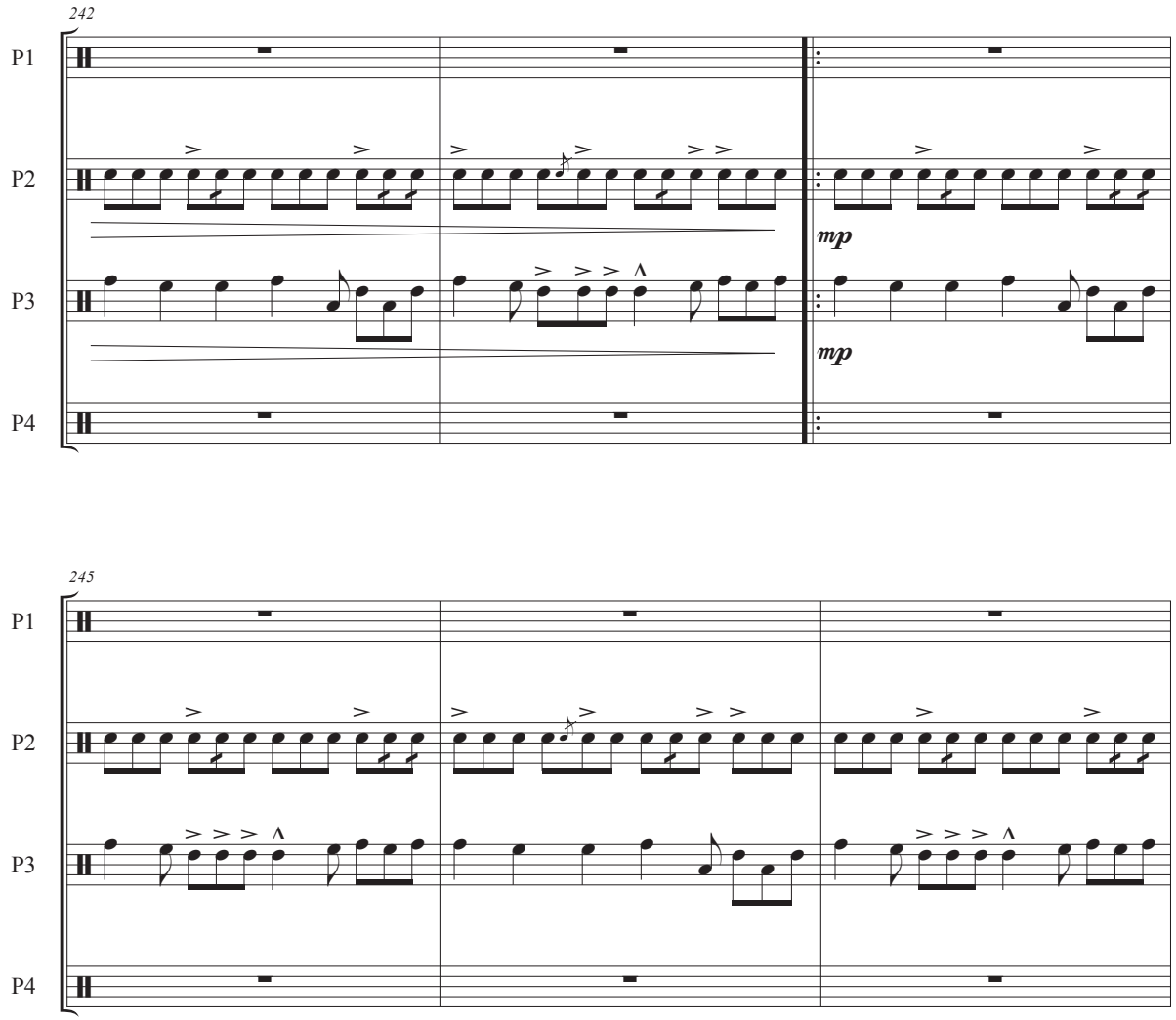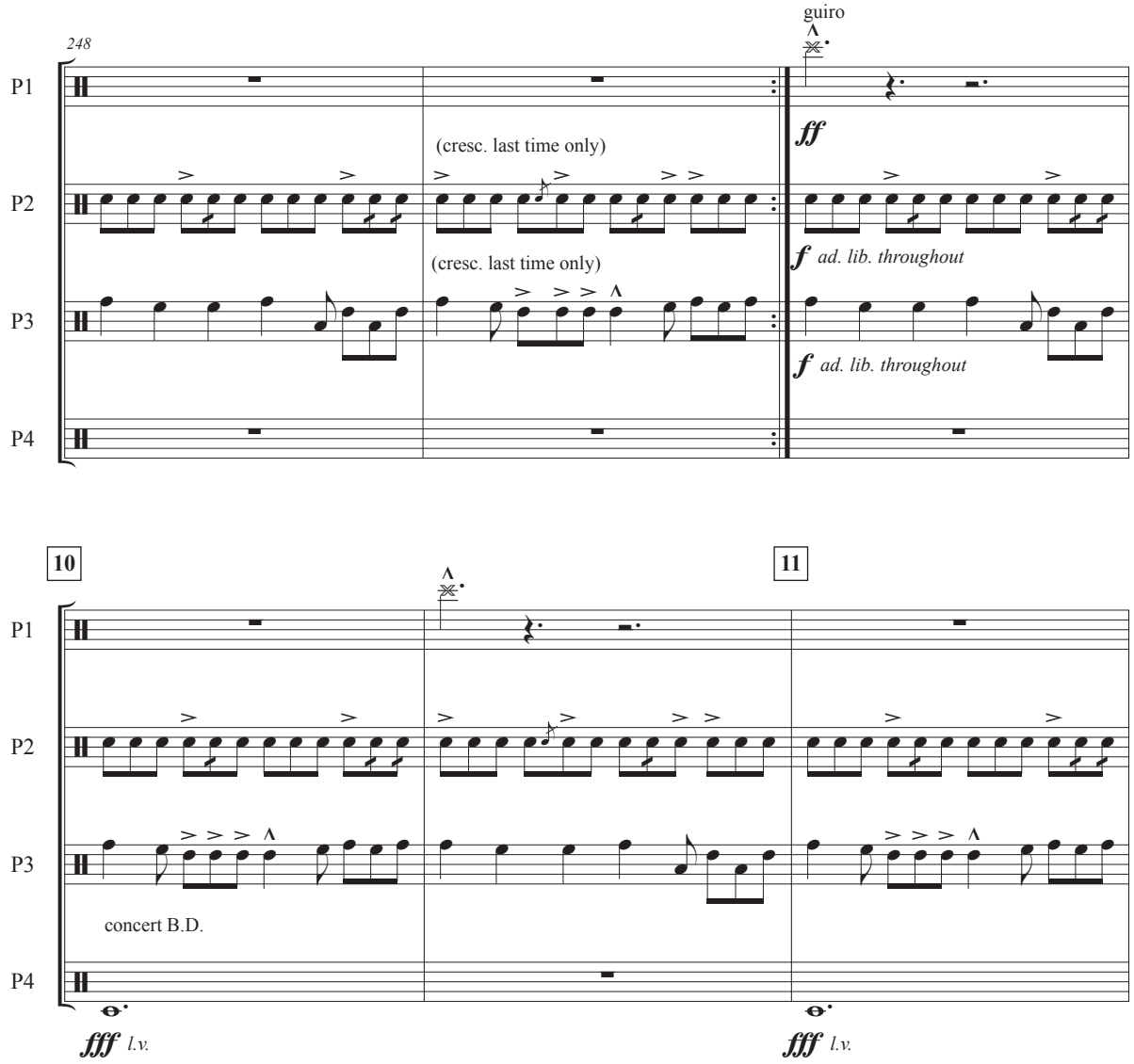



(♪. = ♩.)
225
P1
P2
P3
P4
f
Ped.
fff
227
ff
f
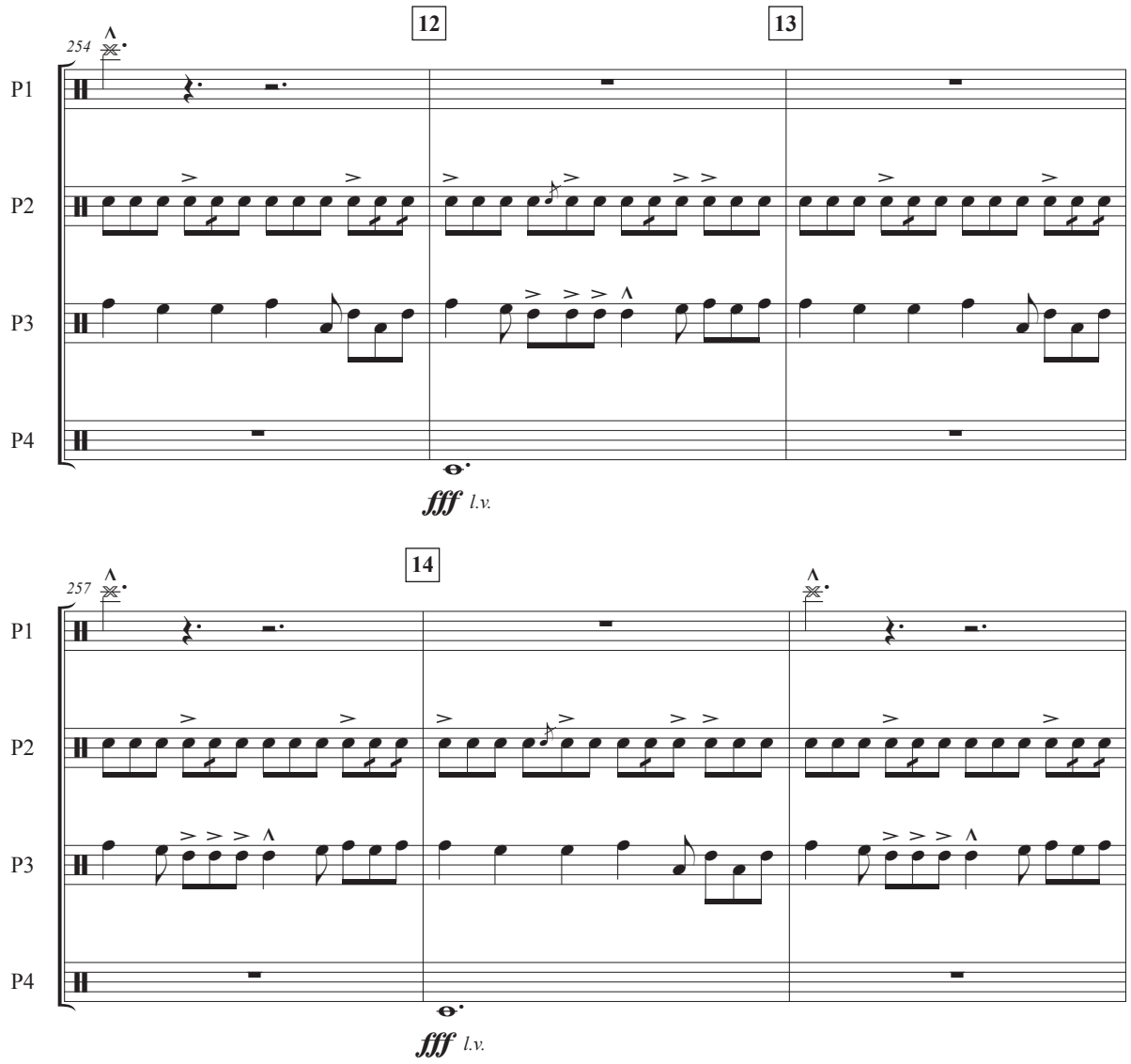

230
P1
P2
P3
P4
Ped.
mf
233
mf
f
ff
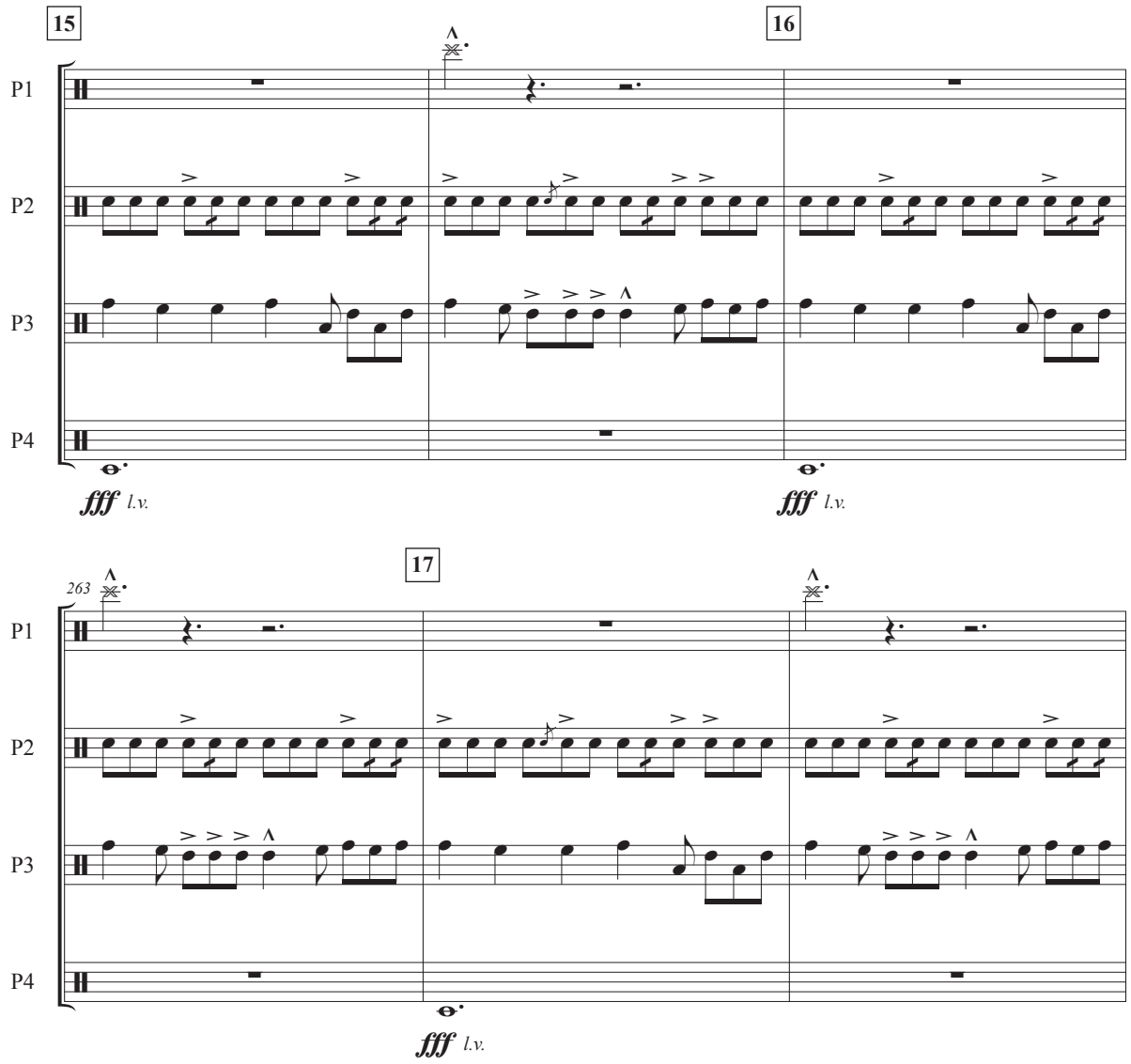

9 Frantic (same tempo)
236
P1
P2
P3
P4
Ped.
Ped.
ff
mp
ff
ff
ff
ff
mp
ff
ff
ff
mp
ff
to concert B.D.
239
P1
P2
P3
P4
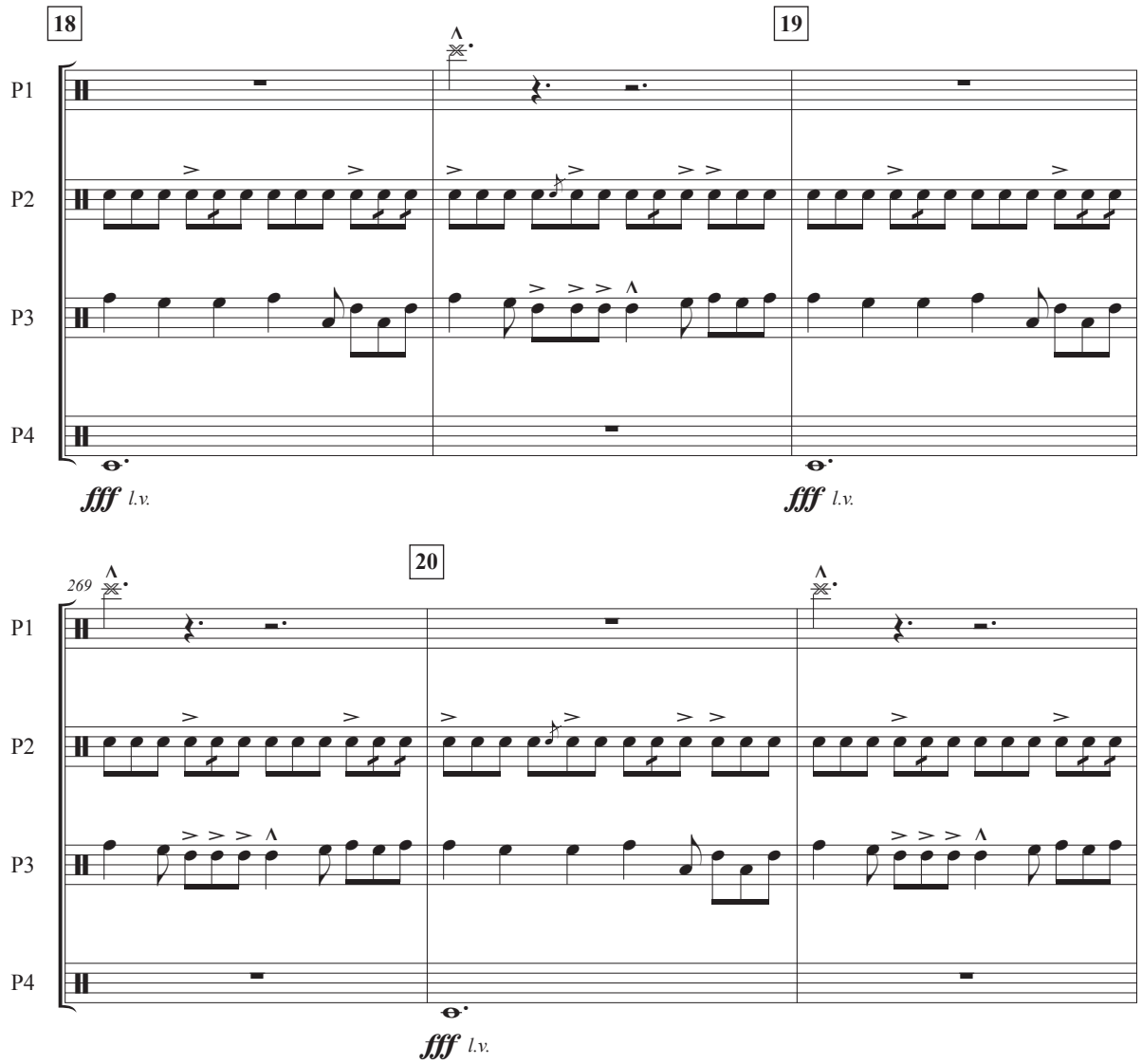
"We've had to kill people" = go on
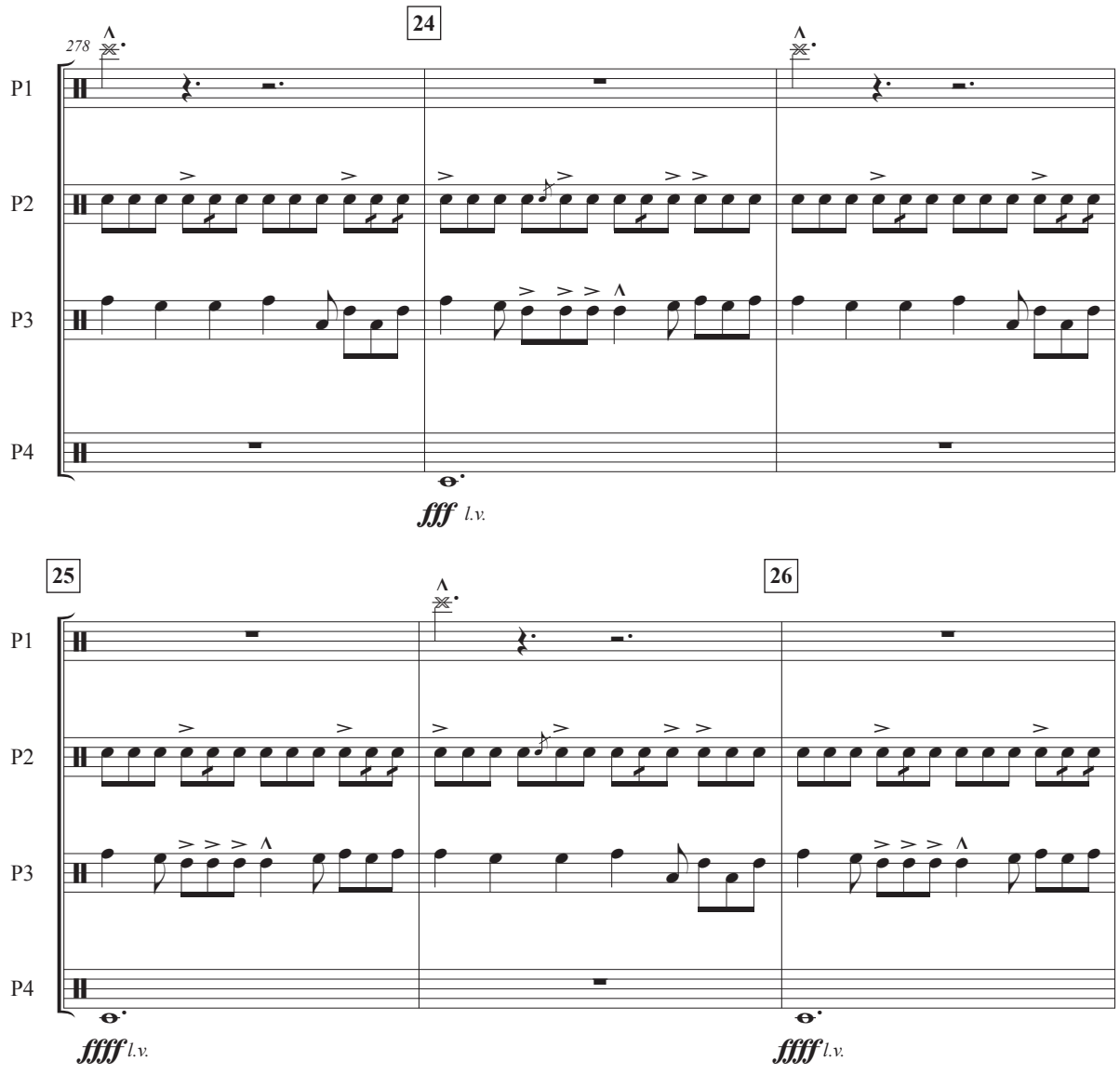



248
guiro
P1
P2
P3
P4
(cresc. last time only)
(cresc. last time only)
ff
f ad. lib. throughout
f ad. lib. throughout
10
11
concert B.D.
fff l.v.
fff l.v.
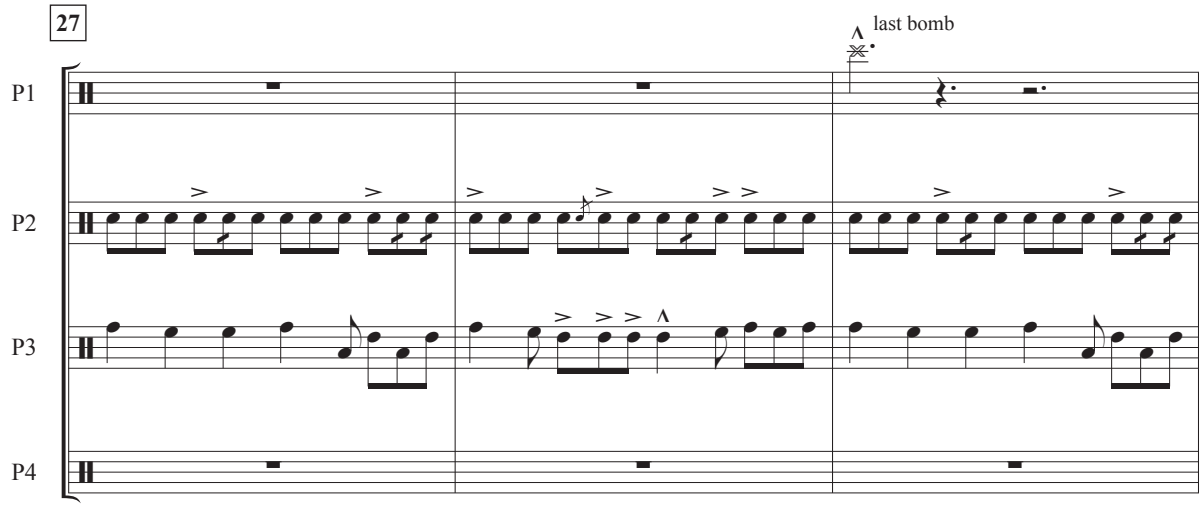

12
13
254
P1
P2
P3
P4
fff l.v.
14
257
P1
P2
P3
P4
fff l.v.

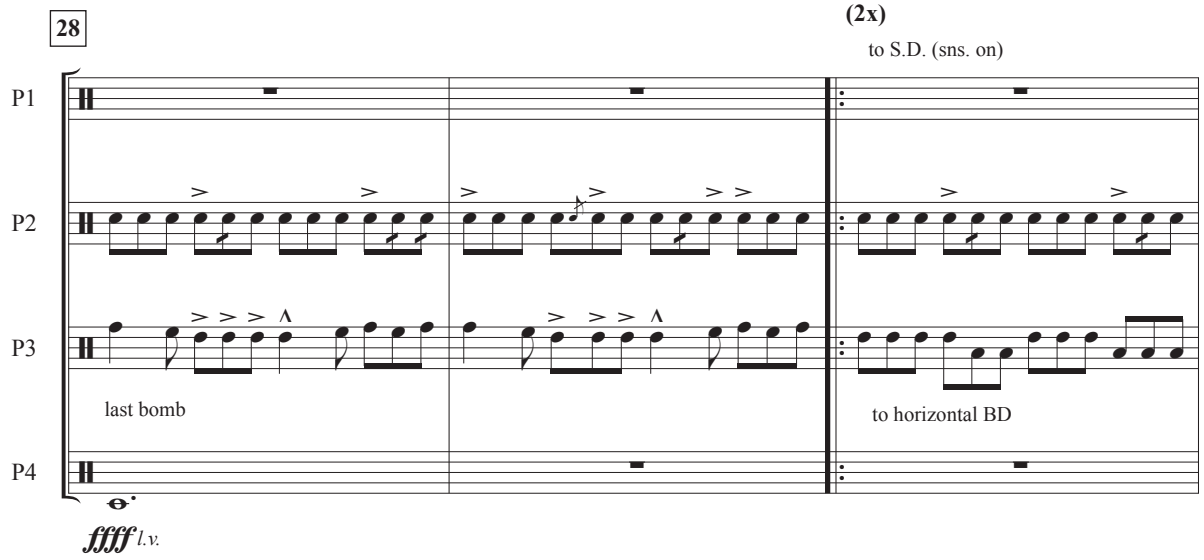

15
16
P1
P2
P3
P4
fff l.v.
fff l.v.
17
263
P1
P2
P3
P4
fff l.v.


18
19
P1
P2
P3
P4
fff l.v.
fff l.v.
20
269
P1
P2
P3
P4
fff l.v.
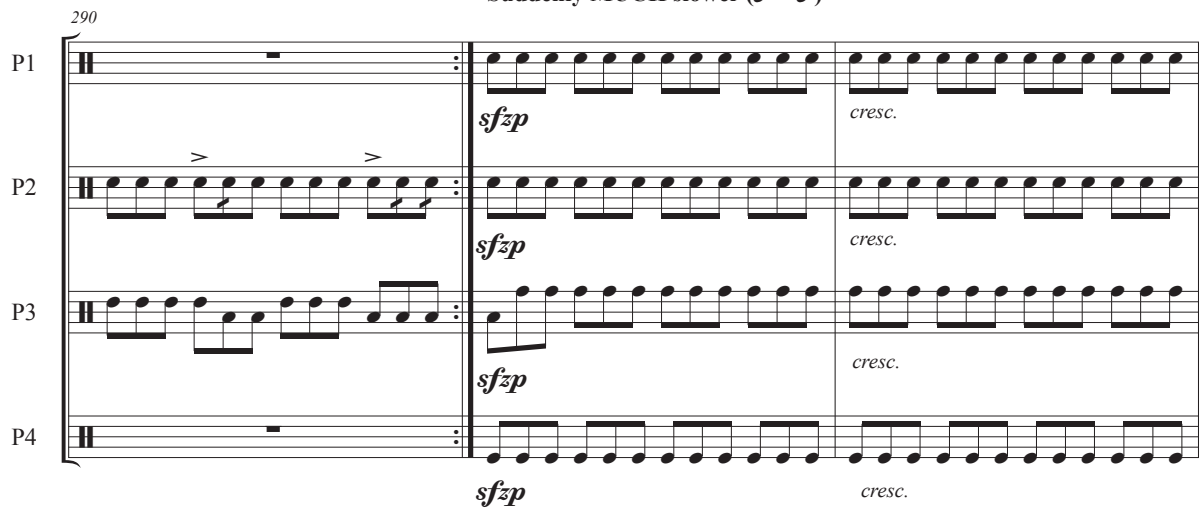

21
22
P1
P2
(12)
P3
P4
fff l.v.
23
275
P1
P2
P3
P4
fff l.v.
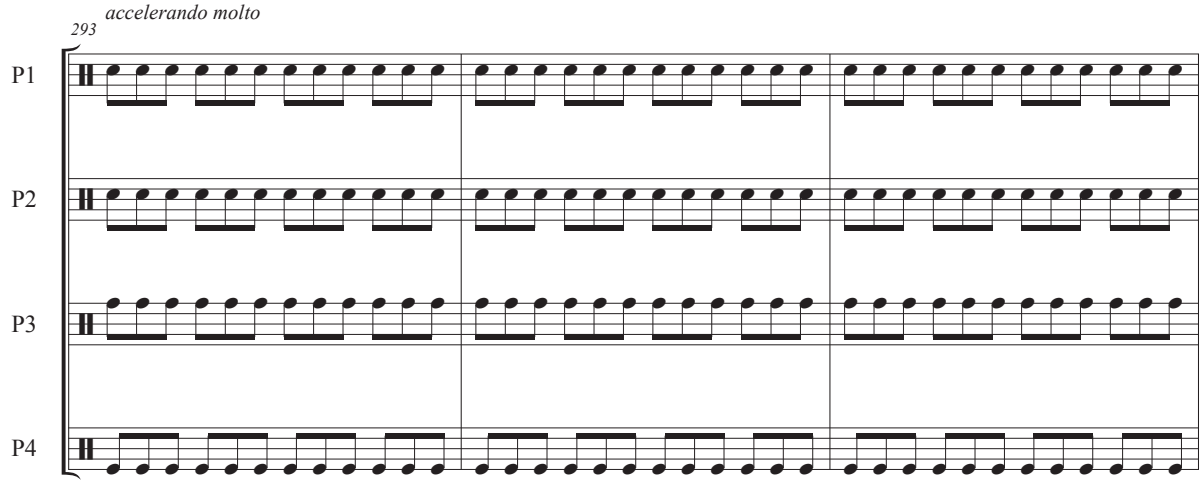

278
24
P1
P2
P3
P4
fff l.v.
25
26
P1
P2
P3
P4
ffff l.v.
ffff l.v.
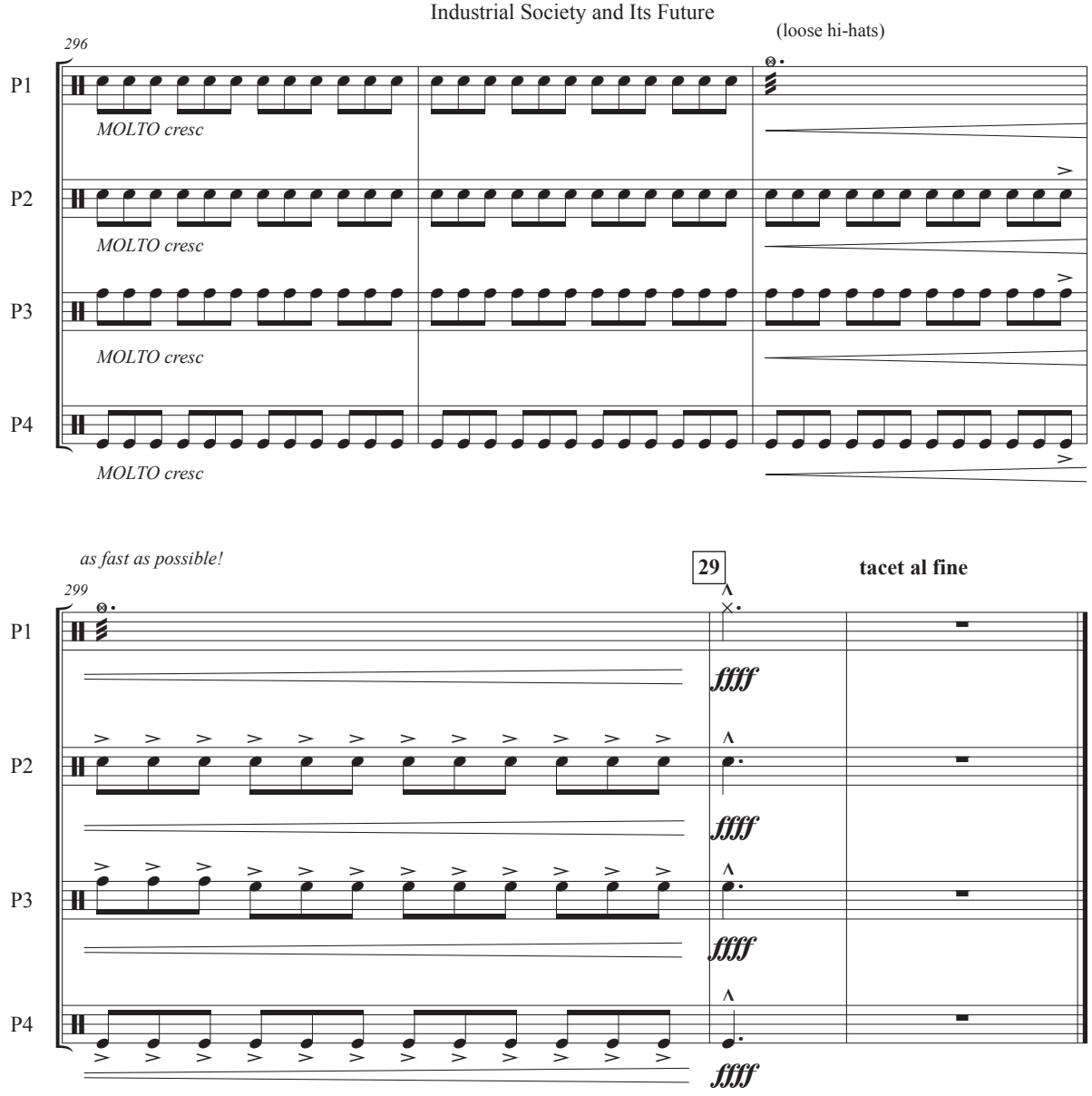

27
last bomb
P1
P2
P3
P4


28
(2x)
to S.D. (sns. on)
P1
P2
P3
last bomb
to horizontal BD
P4
ffff l.v.

Suddenly MUCH slower (♩. = ♪)






296
(loose hi-hats)
P1
P2
P3
P4
MOLTO cresc
MOLTO cresc
MOLTO cresc
MOLTO cresc
as fast as possible!
299
29
tacet al fine
fffff
fffff
fffff
fffff