

'Music and Language Tilt into Each Other': Annette Schmucki Interviewed by Alistair Zaldua

Annette Schmucki & Alistair Zaldua

To cite this article: Annette Schmucki & Alistair Zaldua (2020) 'Music and Language Tilt into Each Other': Annette Schmucki Interviewed by Alistair Zaldua, Contemporary Music Review, 39:3, 373-385, DOI: [10.1080/07494467.2020.1821528](https://doi.org/10.1080/07494467.2020.1821528)

To link to this article: <https://doi.org/10.1080/07494467.2020.1821528>



Published online: 08 Oct 2020.



Submit your article to this journal [↗](#)



Article views: 114



View related articles [↗](#)



View Crossmark data [↗](#)

‘Music and Language Tilt into Each Other’: Annette Schmucki Interviewed by Alistair Zaldua

Annette Schmucki and Alistair Zaldua
(translated by Alistair Zaldua)

*Swiss composer Annette Schmucki (*1968) has written compositional work for the concert hall, a laptop duet with Petra Ronner (band) and collaborative radio plays (Hörspiele) with Reto Friedmann (blablabor). In this interview, she describes her work as related to, but essentially different from, the ideas presented and exemplified by Cornelius Schwehr. Responding to Schwehr’s article on the topic of music and language, during this discussion Schmucki explains her aesthetic position, her lifelong engagement with music and language, and the ways that these concerns translate practically into her compositional approach. In relation to this, Schmucki describes her growing distance to the traditional composer/performer divide, in preference for her increasing interest in collaborative work. One of the main consequences of this has been the ways that her scores are notated, becoming more instruction-based and inviting her performers to share responsibility for the piece. In 2018, Lauren Redhead and Alistair Zaldua commissioned Schmucki to write a piece for organ and live electronics. The piece that ensued, a discussion of which concludes this interview, is 54 stops/gresillement/alphabet des rauschens (2019). As a score that consists almost entirely of instructions, the piece exemplifies her specific approach to collaborative work in the field of music and language.*

Keywords: Language as Music; Oulipo; Collaboration; Translation; Organ

Annette Schmucki (*1968) is a Swiss composer who has focused on the theme of ‘Musik und Sprache’ (both spoken and written language) in her creative output for over 25 years.¹ From 1994–1997 she studied composition with Cornelius Schwehr at the Konservatorium Winterthur, followed by a period of study at the Freiburg Musikhochschule with Mathias Spahlinger. During this time she developed a method of composing that reflects her unique engagement with written and spoken

texts and that uses text both as a method of structuring her compositions and as a source of sounds within them. Schmucki's creative output is as varied as it is focused. In addition to being a frequently commissioned composer who often works with established festivals and ensembles for contemporary music, she maintains two collaborative partnerships in 'band' (since 2010, cf band 2020), a laptop/keyboard improvisation duo with pianist Petra Ronner, and 'blablabor' (since 2000, cf blablabor 2020), a duet with Reto Friedmann. The blablabor website itself could well serve as a manifesto for Schmucki's work: Friedmann and Schmucki have composed numerous radio plays (*Hörspiele*) and live performances and describe their work as follows:

[blablabor] examines language as a carrier of concepts and sounds, as a transporter of history and culture. sprache as mutable content, as a changeable structure. sprache as sound. blablabor is multi-linguistic, the native language of blablabor is music. blablabor's own language is permanently invented. [sic]²

The following discussion took place on 29 January 2020. As well as her practice in general, Schmucki here makes frequent reference to the piece *54 stops/grésillement/alphabet des rauschens* (2019b) which was commissioned by Alistair Zaldua and Lauren Redhead and later received its premiere at the Ideas of Noise Festival in Birmingham on 8 February 2020. Schmucki also responds to and critiques the original (German) version of Cornelius Schwehr's keynote lecture for the Music and/as Process conference held at Edinburgh Napier University on 30 June 2018 (and which can be read in English translation in this issue) in order to present a different, if related, aesthetic position to Schwehr. She makes further reference to many of Schwehr's ideas regarding the theme of Musik und Sprache that can be found on his website (albeit in German) (Schwehr 2020).

(Alistair Zaldua) **What is your understanding of *Musik und Sprache* as an artistic topic?**

(Annette Schmucki) I am interested in the boundaries between music and language, or—and I say this quite often—I work with language/speech *as* music, not language and music, or even *with* music and language, but 'language/speech as music' as a specific term. Most recently I have been working with 'silent' music (*stummer Musik*) whereby I project words up onto a wall or a screen using several different projectors, and here words are read by the audience and are made to appear and disappear in different rhythms.

I am interested in your emphasis on your engagement with language/speech as music. This reminds me of historical figures such as Gerhard Rühm or Kurt Schwitters, even though their work arises from quite different perspectives.

Gerhard Rühm (1988) addresses and engages with the structure of language, and he does this by decoupling the sense and content from the words themselves. Naturally, I feel very close to this approach. Rühm uses language as if it were a musical score, for

instance, by making use of different letters, different syllables, and so on. The main reason I am interested in this borderline between *Musik and Sprache* is that I believe that it is possible to unburden language without destroying it. I don't mean that the language becomes cut up into different fragments, but that, conventionally speaking, words are reduced or narrowed down towards singular points—these being their meanings—and this I find rather ominous. But when I make music from a pool of words then I prefer to 'overstretch' them; that means the words are no longer reduced purely to meanings, and by doing this I create words as sounds only. That's what I talk about in terms of the unburdening of words from being 'loaded' or reduced to meaning. I often describe this as a process of removing the plaster, or the cladding (*entgipsen*), as if from a building or from a structure. *Entgipsen* is a word I derived from Hanns Eisler (2008), in particular from where he describes the process of removing Hölderlin's 'historical plaster'.³ As an example, one strikes at the plaster to remove anything unnecessary—to reveal the structure or skeleton—and I use this as an analogy for my processes when using words which are essentially structures made of sound. The word still remains, both as a sound and as a meaning, but by working in this way the meaning no longer takes centre stage.

Does this align with the ideas outlined by Cornelius Schwehr in his article, *Music and Language*?

Yes, Schwehr places a lot of value in communication—language is always communication—and in the work of his that I know he uses whole sentences and whole statements. For example, he might use a sentence like: 'the man walks down the street'. So, whole statements like that. My personal point of departure is different because I mainly work with words. I will sift and sort the words in order for them to lose their coherency. For example, I love to alphabetise these lists of singular words; that loss of coherency emerges from this process. In *54 stops* (2019b, for organ and electronics) certain lists appear. For example, one entry reads:

'On 10 Apr 2018, at 16:27, Annette Schmucki wrote:

On 14 Aug 2018, at 12:24, Annette Schmucki wrote:' etc.

So, this alphabetical list is an example of things that have been removed from their context, in particular, those pieces of information one sees at the ends of emails. I believe that Cornelius Schwehr focuses more upon communication and its limits. My work makes a step in a different direction and this was with the decision to only use words that are removed from their contexts.

One of my pieces is called *repeat one* (2017; flute, bass clarinet, violin, cello and sampler) and it thematises pop songs. Each player had to send me their favourite pop songs, the texts of which I translated into German. When I alphabetised all these words, a long passage ensued: 'Love, Love, Love, Love, etc.', ending with the word 'Lot', but of course in my German translation. So, much of the meaning

contained in the sentence ‘I love you’ has been removed, or *entgipst*; the words that appeared most often were: ‘love’, ‘sun’, and ‘I’. I had the impression that this process allowed me to uncover a deeper level of the structure of language. Bruno Liebrucks, to whom Cornelius often refers, states that there are many consciousnesses and that language is a vessel or container, or also a compromise.⁴ Because, taking my example, what does the word ‘love’ even mean? It may sound like something very precise, but it is very imprecise in the sense of your understanding from your consciousness being different in comparison to mine. Therefore, words are really just the wrapping around something.

Does this mean that, in your work, you want to remove the wrapping from words to know what is hidden? Can we understand this word *entgipsen* better as the removal of all cultural ornament and ‘clothing’ in order to uncover the structures that lie behind it?

Yes, I think that’s probably it; and music helps greatly in this task. In music, sound and rhythm help to amplify some of these aspects within words, and music is also very abstract and does not support a word with a meaning. On the other hand, if I were to accompany the word ‘love’ with a note on the violin played with vibrato, or something similar, then that would not be to work with music by itself. Do you know Oscar Pastior?

Is he a writer involved with the *Oulipo* movement?

Yes, he was a lyric poet, but is no longer alive (1927–2006). He was a member of the *Oulipo* movement, but more importantly, he is one of my most important role models; he made translations of both his own and other people’s texts. His book *Gimpelschneise in die Winterreise* (‘Bullfinch’s Swathe Through the Winter Journey’, Pastior 1997) is a text by Wilhelm Müller that he translated (from German into German)⁵ and his work is actually very similar to mine. He often translates a text very rhythmically or sonically, or he pulls language out of language and—or so he argues—in doing so he is in search of the ‘self-awareness’ of language, and this is something I relate to a lot. In other words, this means that language indicates and refers to itself. Normally one would say that language refers to something else: for example, one says ‘tree’ and I might imagine the lime tree that stands in front of my window. Language that refers to itself opens up the possibility of noticing that language is something that has been made, that has been connected together and combined.

Mathias Spahlinger would say that language develops every time it is used.

Yes, but *we* develop it also. Simultaneously it is something that is both extremely independent and unpredictable. I am currently preparing a lecture on this topic to be delivered at the INMM in Darmstadt, and the title of my lecture will be *Schieben und*

Schmiegen ('Pushing and Leaning On'). And this outlines how these two processes occur simultaneously in language and how this is something I can both enact and engage with. Even though I am able to push language around, and change it, at the same time I also rely on it (I 'lean' on it). I do not want to objectify language: I do not want to say that language is a thing and I use it, I actually see language as my 'partner'. Language is always my musical material, and at the same time there are so many aspects to it about which I have no understanding. When I am either sorting texts, or applying certain filters to them, the material these processes yield is often something that I would never have imagined. For me, music is an abstract 'counterpart' and it consists of pitches, noises and sounds. With language there is always a level of meaning that appears automatically, that is completely changed in the moment that words are newly combined. Pitches always remain as pitches, but with words so many complex ideas, concepts and themes are raised that interest me that make it a much wilder phenomenon than music.

You emphasise this 'wild' aspect with working with language, and that this involves deriving lists and sequences of words from quasi-algorithmic processes to produce unexpected results. The results, regarding the meaning of whatever it is that is yielded by these processes, is not manipulated, neither is it manipulable. Is it the case that it wouldn't be particularly experimental if you were to manipulate the results so that they end up communicating proper sentences with intended meanings?

That's exactly right, my ideology is that I have no ideology. That is where I am coming from. My position is that I am not the one to control and determine the meaning here, and even though I often intervene I am not interested in a work that makes statements. If there is a statement, it is always in the way the material has been handled and not in the text. For this reason, I would never be able to set words to music—where one takes a text and composes a little music to accompany it—I could never, ever do this kind of work, because in that case, I would have used a text, and I don't use texts. I want to open something up, I don't want to close something down.

Is there a political dimension to this work?

Yes, I would argue that there is. Eisler is still one of my favourite composers, and in Eisler one finds a composer who attempts to create a highly advanced music, but one in which all members of the community are able to sing along too, and one can find this impulse also in the very structure of the music. For example, when he composes music for a demonstration, he will change the bar so that the accented note is at this moment on the right foot, and after the bar has changed, it lands on the left foot. This causes the music to 'trip up' and so it is in many similar examples by Eisler that I am very impressed with, and so my interest is in taking this approach further so that it is more about how the material is formed either from a text or language, rather than

making some spurious or 'expressive statement' drawn from my musical interpretation of the meanings of a text.

What first led you to explore the theme of music and language as a central part of your composition? What has it been that has sustained this as a central part of your work?

It certainly began in my childhood. I was always writing: texts, songs, things, I even wrote whole novels, and on the other hand there was music. Music for me meant something like an unfocused precision: 'precision' in the sense of it being straight or clean. But actually, music is very abstract and has no meaning. A sound can always be very precisely described, or simply just exactly that what it is. And, for me, language is a focused imprecision. One might say 'tree', and even though it is very clear what it means, the image it creates is completely fuzzy, its imprecision arises from the fact that everyone imagines something different. The pairing of music and language is where my main interest lies, on the one hand language is considered to be perfectly clear, and on the other hand music is almost without expression, or at least without any degree of 'straightness'. I am still interested in the border between music and language where they appear to tilt into each other.

Yes, and it's interesting how music is not able to name its concepts (despite the fact that composition is often filled with concepts), and yet language is full of named concepts, but at the same time causes differences of understanding and interpretation for each individual.

Music simply stands there. It is simple, unless one were to be aided by extra-musical materials. For example, if I were to sing a pitch, one hears simply a pitch as it is and there is no more meaning than that to be had from it. Furthermore, I am very interested in working with voices, especially as voices transport so much emotion as soon as they are heard. However, even in light of this, I also find it very difficult to work with voices because when a singer sings, I am immediately confronted with the fact of a human standing in front of you, together with their character, personality and a great degree of emotional possibility, far more than if one were merely to hear a tone played on the piano. The piano is a machine, and there are already a large number of translational procedures that take place when a piano plays a single tone.⁶ The voice, on the other hand, is not completely in the same location as language/speech but it is very near.

Moving on to *54 stops/grésillement/alphabet des rauschens* (Schmucki 2019b), that you composed for our duet of organ and live electronics. Much of the initial work consisted of conversations via email regarding the possibilities of writing for the organ, and about how the electronics could be integrated. From the recordings we sent over and the answers to your questions you then created a preparatory

sound file which you then uploaded on to your Soundcloud page (Schmucki, n.d.). Can you describe how you reached the rationale for this approach to writing 54 stops?

In order to address the question of writing a piece for organ and live electronics firstly I had to consider the question: what is an organ? For me the registers were very important, especially given that they were conceived in order to re-enact or reconstruct an orchestra, or to make changes to the sound. After that I thought ‘great!’, the live electronic part could function to either imitate or to further sharpen the organ part. And this is how I came up with the idea of working with the different speech sounds. I chose 54 register names and I ordered them alphabetically. Then, based on their accented syllable I established the idea of creating a set of filters for all these words, which were now ordered into a list. That means there are eight different sonic characters that are applied to the organ part and to the electronics, that would then be realised by the players themselves. The score does not completely determine what both players should do; I wrote descriptions, in an almost lyrical form, of how I imagine each sound. For example, Figures 1 and 2 are the diagrams that I made that provides the basis for this piece.

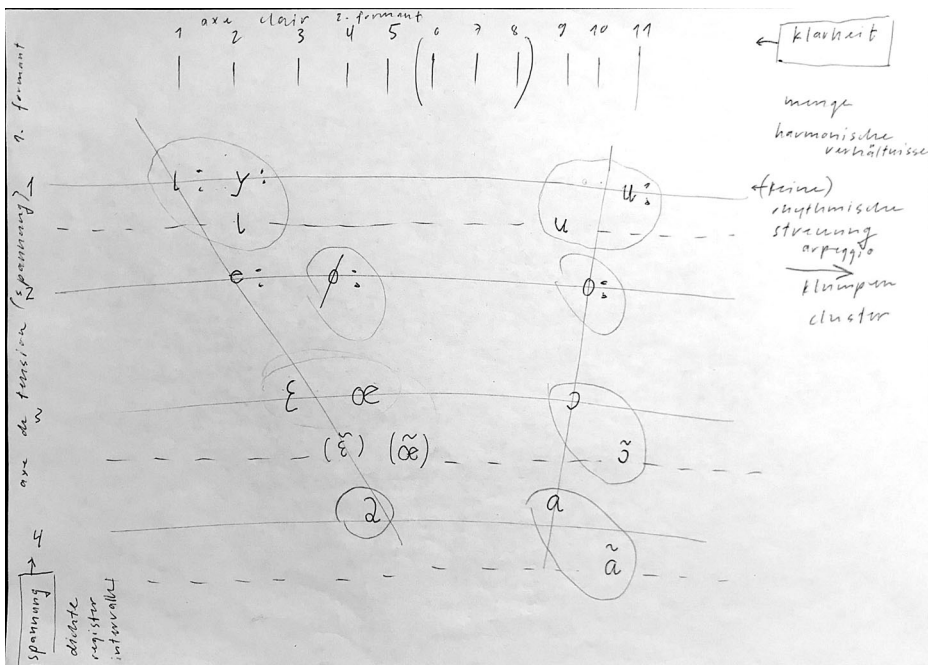


Figure 1 Sketch in Annette Schmucki’s handwriting outlining a diagram of the places in the mouth and throat where the formant nodes of spoken language can be located. Used with the composer’s permission.

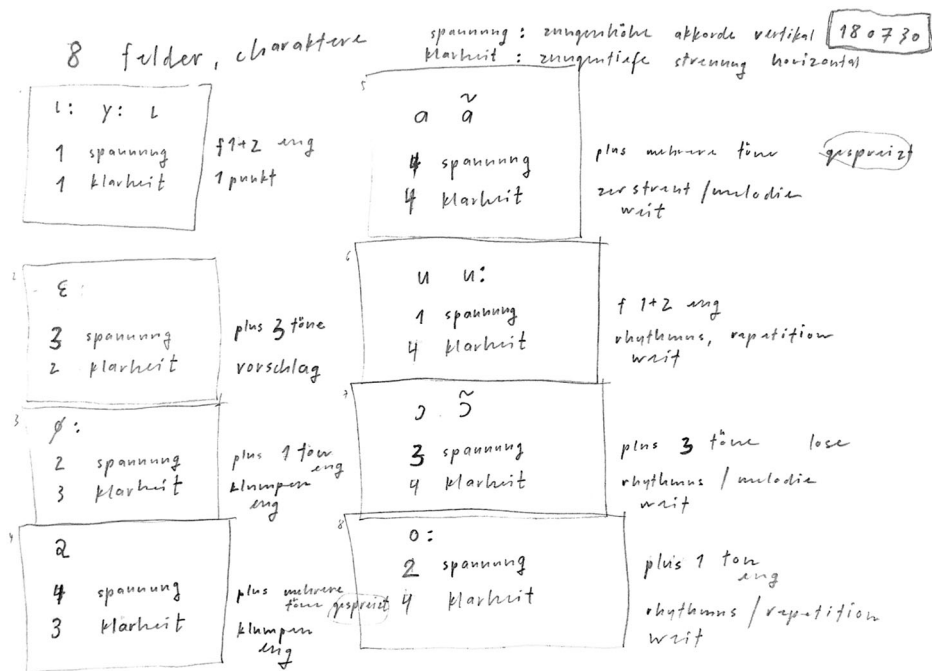


Figure 2 Sketch in Annette Schmucki’s handwriting, titled ‘8 fields, characters’, that catalogues the nodes found in [Figure 1](#) in terms of their inherent tension (*Spannung*) and clarity (*Klarheit*), and suggests a musical translation of these for the piece. Used with the composer’s permission.

So [Figure 1](#) is a diagram that shows where the syllable resonances are located in the mouth and throat?

I used this diagram to derive the eight sounding characters. On the horizontal axis, I applied the ‘tension’ parameter: this relates to the position/shape of the tongue in the mouth. The vertical axis relates to clarity, and each parameter is divided up into eight segments or degrees. Clearly, this relates to the formants, especially since you (Alistair) worked with them in your own realisation, and during speech—and depending on where the tongue is placed—all the other formants are active and therefore other overtones resonate together. This how one can differentiate between an ‘u’ and an ‘i’ sound, for example. It is not the pitches in speech that contribute to these differences but more the general overtone spectrum of each syllable. This is how I arrived at these eight sound types in the score, and these are provided in the instructions. These indicate which filter to use for the electronics, and, for the organist, both what registers to choose from and what pitches to play. Sometimes all she has to play are intervals of a minor second, and at other times she has to play whole clusters, and this relates back to the vertical axis of the degree of clarity from my original mouth/throat

diagram. The whole piece is based upon this diagram: on the one hand the 54 register names, and on the other hand the way of determining what the sound should actually be. In the organ, there are stops called Oboe, or Nasard, or other types of names, and a part of the composition of this piece was derived from what the sound is like when I speak these names out loud. This is what you also do (in the tape part): the tape partly consists of both Lauren and you speaking these register names, this means that you both help to structure and shape the sound, with help from the registers themselves.

The inclusion of the email text in the tape part is also important for me, as, simultaneously, it reveals how much has been made of all this. The content of these texts—what gets spoken—shows the fact that there are people involved: both you and Lauren were involved, and hence it should be both of you that read out the email texts you originally wrote. On this meta-level, the piece does not merely concern itself with these beautiful register names, but it addresses the fact that it has something to do with your lives. I remember, around the time I composed this piece, you had to go to your sister-in-law's wedding in South Africa, and this is revealing of how so much of life happened before, during and after this piece was composed. In the end what emerges is a strange product, especially since so much of the world has happened around it; it is not a further example of the typically aloof and distant approach to writing music one often encounters. I find that aspect very important, because it isn't merely a gag, it comes more from the impulse to include everyday and commonplace experiences: our communication, which was then re-organised and sorted, and that then ceases to become as communicative.

54 stops reminds me of Dieter Schnebel's *Glossolalie* (1959–61, large ensemble, open instrumentation) in that the performers have to realise a performance version of this work according to a set of instructions. Is this direction of working somehow influenced by this kind of realisation aesthetic, such as Stockhausen's *Plus-Minus for Variable Ensemble Nr. 14* (1963) or Cornelius Cardew's *Solo with Accompaniment* (1967)?

Possibly, but you could have asked me—because I hear it often—why I didn't notate everything out fully?

Why didn't you notate everything out fully?

I often ask myself the same question, and, with my increasing age, I would rather be involved in collaborative work. I would prefer not to be the one who commands their performers to perform the music in exactly this or that way, I am more concerned about how the concept and the pieces that emerge can sound quite different from one another. This whole issue about controlling the end result is no longer as important to me, because my current approach allows each performance to be different from each other. A performance of mine could almost be improvised, even if one had memorised these eight configurations (in *54 stops*). Naturally, in many cases it may just be too

utopian to really improvise after having learned the concept. So, I have opted for an approach where a piece becomes developed over time. With our piece I did not know much about the organ previously, and you both told me a large number of things about the instrument and how each organ differs from others. I came to the realisation that because of the differences from organ to organ I would have to leave the score open. This intention behind creating an open score was to invite or present you both with a challenge in order to work precisely; it was to compose a score that you would be able to realise in either simple or in complex ways, depending on your response.

Is there such a thing as a wrong realisation?

That question reminds me of another piece I wrote, which was written in a similar way. It's called *rewriting müllerin* (2019a, voice and piano), where I wrote a piece about *Die Schöne Müllerin* (Franz Schubert 1824) for voice and piano. In this piece there are passages where on top of the staff notation are blurry images and it looks as though it could be a graphic score. According to the instructions, the pianist has to play these blurred images that look like clouds of out-of-focus photographs. Your question was whether there is a right or a wrong, because during this performance the pianist played what I considered to be one romantic cliché after the other. However, that was just how he was as a person, and what he played was a part of his own aesthetic taste. He actually followed the instructions very closely and did everything correctly, despite it sounding like a piece of nineteenth-century romantic music. He had chosen a certain set of chords, which is what the instructions had told him to do. I was initially horrified when I heard this for the first time in rehearsal, because I had imagined hearing something a whole lot more severe, however, he simply was not that kind of person. I had to say to myself that this realisation is valid and that, in the end, it was good. When one follows such instructions, there is a large scope when deciding what to play.

So, you would have preferred something a lot more mechanical, so to speak, without any classical interpretation?

Yes, but my instructions had not mentioned any of that and as a result there are always things that appear based on the decisions of interpreters about which you can have absolutely no knowledge whatsoever. If I am writing for the violin and I don't want to hear a vibrato, then I would simply write 'non vibrato', but when I leave these things open then I allow for the possibility for someone to, for example, sing like a late nineteenth-century opera singer. Despite my initial misgivings I am inspired when windows like this are opened that I would not normally have expected to encounter.

Can you describe the collaborative process? How much did the aspect of a bilingual experience play a role in your thinking? In the programme note you write that you

are impressed by the antiquated nature of the names of the organ stops and that you created a new set of rules for registration. What is it that's happening here?

Well, actually there are three languages at work in *54 stops*. After all, some of the register names are in French. I did this in order to develop this aspect of the piece, so that it wouldn't only be in German but that other languages gradually make themselves present. For example, there are syllabic sounds in the French language, the nasal sound, that do not exist in German, or even English sounds that I really had to look up in order to know how they would be pronounced and also to avoid making mistakes when I was working out the choice of pitches, and other aspects. I find it exciting when different languages are placed on an equal footing next to each other. In the case of *54 stops*, there was no need to translate the text back into German since you are both from England. Principally, I find it exciting when there are sonic translations of a similar sounding word between languages, but that end up meaning different things. A word can sound very similar in two languages but can mean something very different. Or in another case a word can be written in a very similar way but is pronounced very differently, or words with a similar group of letters, or words that sound quite different but mean the same, and so on. The differences between the written word and their sound in different languages has been included in my work.

Yes, the so-called 'false friends'. Can you tell me about the piece's title? Especially the French component of the title: what does 'grésillement' signify? Does it mean 'creaking' or 'sizzling'? When I listen to this piece, am I listening to an alphabet of noise?

In German, we have the word *Rauschen* and in English, you have 'noise', and there are differences of concept between the two. The word *grésillement* means something very enlivened, like butter that sizzles as it heats up in a cooking pan. So, it is something that is very animated and lively. This word has been added to yield a trilingual title (English, French, German). The full title is: *54 stops, grésillement, alphabet des rauschens*.

Disclosure Statement

No potential conflict of interest was reported by the author(s).

Notes on Contributors

Annette Schmucki was born in 1968 in Zürich, and studied composition with Cornelius Schwehr (Winterthur, Switzerland), after which she completed her masters in composition with Mathias Spahlinger (Freiburg, Germany). Her work engages with speech/language as music. Her artistic work has been awarded many prizes and accolades. Schmucki's work has been commissioned and performed by established ensembles and at festivals such as Festival Archipel, Ensemble Ascolta, Staatsoper Berlin, Tage für Neue Musik Zürich, Festival Usine Sonore, West German Radio, Wien Modern, and the Wittener Tage für Neue Kammermusik to name a few. In addition to her work as a composer, Schmucki has been a member of the artistic duo 'blablabor' since 2000. She has also been involved in the sampler combo 'band' with *petra ronner* since 2010.

Alistair Zaldua (interviewer of Annette Schmucki, and translator of the texts by Schwehr and Schmucki) is a composer, improviser (violin), conductor, improviser, and translator. His work has received performances from ensembles and performers such as the Birmingham Contemporary Music Group, ensemble surplus, Ensemble Aventure, Ensemble Modern, and Ian Pace, and Rei Nakamura. His music has performed internationally at festivals for contemporary music including Borealis, UsineSonore, Quantensprünge ZKM, Freiburger Frühling, Música Nova, and Núcleo Música Nueva. Since 1998 he was head of the new music ensemble at the Institut für Neue Musik, Musikhochschule Freiburg. Now based in Canterbury (UK), Alistair currently performs live electronics in a duet for organ and electronics with Lauren Redhead and directs the Free Range Orchestra, an interdisciplinary improvisation ensemble.

Notes

- [1] Translator's note: more about Schmucki's work can be found in two films that have been translated into English. The first is a documentary DVD film dedicated to Annette Schmucki's work, *Hagel und Haut* (Hailstones and Skin) directed by Urs Graf (2010). The second is a short interview conducted by the 2015 edition of the Swiss Music Prize (Bemer 2015).
- [2] 'untersucht sprache als begriffs—und klangträgerin, als geschichts—und kulturtransporteurin. sprache als wandelbarer inhalt, als wandelbare struktur. sprache als klang. blablabor ist vielsprachig. die muttersprache von blablabor ist musik. die eigene hochsprache erfindet blablabor permanent' [sic] (blablabor 2020).
- [3] Translator's Note: This use of the word 'entgipsen' was coined by Bertold Brecht when describing Eisler's usage of Hölderlin's text in his *Hölderlin Fragmente* (Eisler 1975, 66).
- [4] Translator's note: Liebrucks (1979) is the edition to which Schwehr refers.
- [5] Translator's note: Here 'translation' indicates how a given text is treated using processes developed by the *Oulipo* movement (as described by Schmucki) to derive a new text, which is both strongly related to its original and is a new work by itself.
- [6] Translator's note: here Schmucki refers to the nature of playing a tone on the piano as a translational procedure especially where a complex and interlocking mechanism exists between the finger on the key and the hammer on the string.

References

- band. 2020. *bandpage*. Accessed February 26, 2020. <http://www.bandpage.ch>
- Bemer, O. 2015. *Annette Schmucki in Interview—Swiss Music Prize 2015*. Translated by Lisa Stein. Accessed March 2, 2020. <https://youtu.be/c4jZZp0Li7M>
- blablabor. 2020. *über blablabor*. Accessed February 26, 2020. <https://www.blablabor.ch/ueberblablabor>
- Cardew, C. 1967. *Solo with Accompaniment (for any Instruments)*. Vienna: Universal Edition.
- Eisler, H. 1975. *Gespräche mit Hans Bunge: Fragen Sie mehr über Brecht*. Edited by Hans Bunge. München: Rogner and Bernhard/University of Michigan.
- Eisler, H. 2008. *Hollywooder Liederbuch [Hollywood Songbook]*. Leipzig: Breitkopf und Härtel.
- Graf, U. 2010. *Annette Schmucki Hagel und Haut*, DVD. Zurich: Filmkollektiv. Accessed March 2, 2020. <https://www.filmkollektiv.ch/pagina.php?2,20,11,0,76>
- Liebrucks, B. 1979. *Sprache und Bewusstsein*. Bd 7 (German Edition). Bern: Peter Lang.
- Pastior, O. 1997. *Gimpelschneise in die Winterreisetexte von Wilhelm Müller*. Basel: Engeler Verlag.
- Rühm, G. 1988. *botschaft an die zukunft*. Hamburg: Rowohlt Verlag.
- Schmucki, A. 2017. *Repeat One* for Flute, Bass Clarinet, Violin, Cello, and Sampler. Self Published.
- Schmucki, A. 2019a. *Rewriting müllerin* for Voice and Piano. Self Published.

- Schmucki, A. 2019b. *54 stops/grésillement/alphabet des rauschens* for Organ and Live Electronics. Self Published.
- Schmucki, A. n.d. *54stops_livingroom_probenarbeit*. Soundcloud. Accessed February 26, 2020. <https://soundcloud.com/annette-schmucki>
- Schnebel, D. 1959–61. *Glossolalie (Large Ensemble, Open Instrumentation)*. Mainz: Schott Musik.
- Schubert, F. 1824. *Die Schöne Müllerin op. 25, D 795 Voice and Piano*. Edited by Walter Dürr. Kassel: Bärenreiter Urtext.
- Schwehr, C. 2020. *Texte*. Accessed February 26, 2020. <https://www.cornelius-schwehr.de/texte.html>
- Stockhausen, K. 1963. *Plus-Minus for Variable Ensemble Nr. 14 (Open Instrumentation)*. Vienna: Universal Edition.