

[image of the score of *Fanfare for the Common Man*: first four notes of the trumpet entrance.
On a staff consisting of five parallel horizontal black lines, four noteheads are inscribed, L to R:

- on the second-lowest staff line
- in the space between the third- and second-highest lines
- and two successive noteheads in the space immediately above the staff, connected by a tie.

The notes are all connected by a slur. Below the staff is an italic “f,” indicating forte/loud, and the expressive indication “marc.[ato] nobile”]

You have already experienced more than enough

to register this music’s perniciousness

You have already been exposed to too much

too much colonizer entitlement

too much colonizer expectation

before the Common Man

the colonizer-settler musician conjures the Colonizing Man

the musician channels the Colonizing Man

the musician claims land with music

the musician (re)writes sovereign Indigenous land as Space

the musician (re)writes sovereign Indigenous peoples as ghosts

before the Common Man can be heard

the musician points European art music at Turtle Island

the musician asserts colonizer sovereignty through a fanfare

the musician asserts colonizer sovereignty through volume

through the Common Man

the musician disguises the Colonizing Man

the musician (re)writes the Colonizing Man as innocent

the musician normalizes the Colonizing Man

the musician (re)writes the Colonizing Man as virtuous

the musician monumentalizes the Colonizing Man

the musician disguises dis/possession as music

before the Common Man can stand on earth

the writing of Turtle Island as Indian Country

the writing of the South as Indian Country

the writing of sovereign nations as ungrievable

[each on a (musical) staff-grid of five parallel horizontal lines, with a treble clef on its left side:]

[a wide melodic step is inscribed-stomped with jackboot prints the size of conventional musical noteheads

left jackboot print on the second-lowest line

right jackboot print in the space immediately above the staff

an occupier claims a territory]

[a wide melodic step is inscribed by a Cowboy action figure with feet are the size of noteheads

right foot on the second-lowest line

left foot in the space immediately above the staff

a Cowboy, standing erect, claims a territory

with a six-shooter in each hand, pointing to the right]

before the Common Man can navigate Turtle Island

the writing of Turtle Island as space

[each on a (musical) staff-grid of five parallel horizontal lines, with a treble clef on its left side:]

[a musical staff is inscribed by an ax
a (musical) space is cleared by an ax
an ax abstracts place into (musical) space
blade pointing right
blade as tall as the staff
positioned as clearing a path for the staff-grid]

[a (musical) staff is drawn by a steamroller
a (musical) space is fashioned by a steamroller
a steamroller abstracts place into (musical) space
roller facing right
roller as wide as the staff is tall
positioned as steamrolling a path for the staff-grid]

before the Common Man set foot on Turtle Island

the writing of Turtle Island as (Wide) Open

the writing of Indigenous Nations as unsovereign

[each on a (musical) staff-grid of five parallel horizontal lines, with a treble clef on its left side:]

[an interval is opened by a plow
an “open fifth” is played-plowed
from the space between the third- and second-highest lines
to the space immediately above the staff
opened-planted by a plow blade, facing right]

[an interval is opened by a (colonizer/cis/het) phallus
an “open fifth” is inscribed-thrust-fucked
from the space between the third- and second-highest lines
to the space immediately above the staff
opened-filled by a phallus, pointing right]

[an interval is opened by a rifle
an “open fifth” is inscribed-shot
from the space between the third- and second-highest lines
and the space immediately above the staff
opened-filled by a rifle, pointing right]

the normalizing of the Colonizing Man as Common

[A settler audience cheers for a Fourth of July concert at an outdoor bandshell, taken from the back of the audience. Behind the bandshell are the grassy hills of occupied lands of the Cayuse, Umatilla and Walla Walla, Shoshone-Bannock, Newe Sogobia (Eastern Shoshone), Tsésthó'e (Cheyenne) Nations. In the foreground, four people, probably settlers, observe the concert, with the two in the middle holding US flags. Many audience members are wearing US flag colors.]

the collapsing of the Common Man into the Colonizing Man

through the Common Man

the monumentalizing of the colonizer-settler Composer

the monumentalizing of the colonizer-settler Work

the monumentalizing of Western musical notation

the monumentalizing of occupation

the setting in stone of occupation

[The score excerpt of the first image, with “forte” and “marcato nobile” omitted, is engraved into a rectangular flat stone surface, surrounded by grass. This inscription-terraforming is located on occupied Mohican and Schaghticoke land illegally occupied by the Tanglewood Music Center.]

the monumentalizing of terraforming

the monumentalizing of chiselling directly on Turtle Island

the monumentalizing of chiselling into the turtle’s flesh