PERFORMANCE AND THE PAGE:
An artist's investigation of the dialogue between the musical event and the written score

by

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A thesis submitted to the University of Plymouth in partial fulfilment for the degree of

DOCTOR OF PHILOSOPHY


Dartington College of Arts
Creative and Performing Arts

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CONTAINS
CD/DVD
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Slow Glass

(flute, cello and piano)

(c. 6½ mins)
THE HERO

(For seven improvisers: six instrumentalists and bell)

York 1993; realised at Dartington College of Arts, March 2001
NOTES

The six instrumentalists should arrange themselves into two trios as internally homogenous and mutually distinct as possible in terms of timbre.

The first trio should be the lighter and clearer of the two, the second the heavier and darker. Within each trio the first part should be taken by the instrument of highest mean pitch, the second part by the next highest, the bottom part by the lowest.

For the second section players 1, 5 and 6 change to Slapstick, Woodblock and Bass Drum respectively.

The score is composed of rows of columns of boxes. Each row of boxes represents an individual instrumental part: which instrument is indicated on the opening page.

Each column of boxes represents a 'time frame' of approximately 3 seconds. The number in the box represents the number of individual pitches which should be played on the corresponding instrument in that particular three second period. Slurs leading from one box to the next indicate that the last note of the preceding should linger into the succeeding.

Dynamic markings represent a general level of loudness for the corresponding time frame, or frames, not a straitjacket for each individual note. Where no dynamic is indicated, the dynamic is free.
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Fall, rain, on this dry earth

(Four percussionists, with pebbles)

(c. 10’)

York 1994; realised at Dartington College of Arts March 2003
Instructions:

The square figure which repeats across the page represents the space of performance, with each of the four corners representing a separate corner of the performance space. They are read in sequence from left to right, top to bottom. Each square then represents a ‘time frame’ of approximately three seconds.

Each one of the four performers stands in one of the four corners of the performance space (with pebbles) and reads their part as from the corresponding corner of each of the square figures in the sequence (e. g., consistently reading from the top left hand corner of each of the square figures).

The circular figures imposed upon the four corners indicate density of playing, from \( < 3 \text{ sounds per second} \) to \( \bullet \) (as furiously as possible). If a corner has no imposed circular figure the performer remains silent for that time frame.

The relationship between the overall square arrangement of the score, performance space and audience is to be chosen by the performers.

A performance of the overall sequence of 174 time frames lasts approximately ten minutes.

*In practice, reading this symbol as an instruction to rub the two pebbles together has proved more effective.*
Fall, rain, on this dry earth.
Pronouncements and Ruminations

Solo ‘Cello

(c. 35 mins)

CD 4 Track 1

Dartington 2000
Note: The original page numbering - with all odd numbered pages extant, but many even numbered pages blank - leads to a book which when opened out presents a complete pronouncement or pronouncement/rumination pair to the performer, thus allowing the page turns to act as an articulating device in the event of performance. This same idea, but without the accompanying musical material, forms the basis of my later work *The Madonna Without Mercy* (2001).
Instructions.

The pages of the score are of two types.
The first (the pronouncements - pages 1-9, 13, 15-21 etc.) contains a tablature, in two parts. The thick gestural line at the top refers to the position of the left hand over the neck and finger-board and its movements towards or away from the bridge. The bridge is to be understood as lying at the top of the stave. The lower portion of the tablature shows the four strings in descending order, with the thick line depicting which string (or strings) should be played.

Between pronouncements, or groups of pronouncements, lie the ruminations. These pages, centred around one or more circles, provide a commentary, reflecting on preceding pronouncements and providing intimations of those to come. The quoted figures provide the material, which can be performed in any order and repeated ad lib.

A third type of page occurs at two places in the score (p. 11 and p. 64-65). Diagrams of a 'cello body marked with one or more small circles illustrate a percussive sound played once at the appropriate location. Different circle designs indicate different modes of sound production. Sequences of this figure should be read from right to left.

A number of other designs and figures occur throughout the score.

 indicates an artificial harmonic, produced by fingering gently a fourth above the stopped note.

Zigzag lines of varying density (eg. on p. 19) indicate speed of spiccato.

Figures enclosed by a box: any part of the enclosed figure (including the whole) can be used.

Repeat bars indicate a continuous repetition, ad lib.
A pair of opposing arrows (↔) on either side of a figure indicate that it can be played from L to R OR R to L.

The thin line with a black disc on the end (—— ● ) indicates the position of the bow (i.e. degrees of sul tasto). Its absence indicates normal bowing.

This indicates the option of selecting any one of the four strings.

A thick arrow (→) indicates a continuous change from one state to the next.
The Fame Space

(3-D Sculpture/Score)

Dartington 2000
The Fame Space is a large cardboard construction which divides the space of performance into five areas, The Fame Space and four others. Each of the four accompanying spaces defines the (musical) behaviour of its occupants in terms of a relating to the musical activity of the occupant or occupants of the fame space.

The Fame Space

1. A space for listening

2. A space for non-relating

3. Support

4. Contradiction
The Fame Space: six images

Dartington College Improvisation Ensemble, March 11th 2000
 Interfaces 
For 3 – 8 musicians 

Dartington 2001 

93
Note: the score, being bound along its left hand margin and double-sided, has the large arrows indicating passage through the page or (in the case of pages 8→1) across the top of pages so that the full sequence of panels can be read as a continuous loop without beginning or end.
See end pocket.
CardWeb

Seventy cards as a precursor to a performed musical work

CD 4 Track 2

Dartington 2002
Instructions

For interpretation of symbols, see pp. 1–3 of *Interfaces* (Thesis Vol. 2, end pocket) and for further details see Thesis Vol. 1 pp. 57–60.

Near right = nearest player to the right; far right = most distant player to the right; and so on.

**Identification** = play as nearly as possible the same line as one’s interactive partner

**Contradiction** = play as unlike the partner’s line as possible

**Interruption** = bursts of musical activity to disturb the flow of partner’s line

**Support** = play so as to support partner’s line, perhaps in the style of an accompaniment

**Blending** = play so as to make of one’s shared line with the partner a singular sonic stream

**Echo** = as with imitation, but with a greater delay, possibly only copying the tailend of phrases (like an echo)

**Hocket** = interplay with a partner’s line, interjecting a note between each of one’s partner’s notes

**Imitation** = follow with an imitative line immediately behind one’s interactive partner

Possible form of play (a suggestion only): Not more than seven players, nor less than three; each player chooses four cards. Perform spontaneously, but under the aegis of the cards. In discussion, begin to identify the form of the work which arises; rehearse towards creating an identifiable work, similar in each rendition as to overall shape, but flexible as to particulars of content.
1. Identify near front
2. Identify near left
3. Identify near behind
4. Identify near right
5. Identify far front
6. Identify far left
7. Identify far behind
8. Identify far right
9. Contradict near front
10. Contradict near left
11. Contradict near behind
12. Contradict near right
17. Interrupt near front
18. Interrupt near left
19. Interrupt near behind
20. Interrupt near right
21. Interrupt far front
22. Interrupt far left
23. Interrupt far behind
24. Interrupt far right
25. Support near front
26. Support near left

27. Support near behind
28. Support near right
29. Support far front
30. Support far left

31. Support far behind
32. Support far right
33. Blend near front
34. Blend near left
35. Blend near behind
36. Blend near right
37. Blend far front
38. Blend far left

39. Blend far behind
40. Blend far right
41. Echo near front
42. Echo near left

43. Echo near behind
44. Echo near right
45. Echo far front
46. Echo far left
47. Echo far behind
48. Echo far right
49. Hocket near front
50. Hocket near left

51. Hocket near behind
52. Hocket near right
53. Hocket far front
54. Hocket far left

55. Hocket far behind
56. Hocket far right
57. Imitate near front
58. Imitate near left

59. Imitate near behind
60. Imitate near right
61. Imitate far front
62. Imitate far left
63. Imitate far behind
64. Imitate far right
Others

65. Solo (two cards)
66. Isolated sounds (two cards)

67. Drone (two cards)
Mushrooms

Game Piece for Choir

pp. 127 – 132 Conductor’s part
pp. 133 – 138 Chorus
pp. 139 – 144 Chorus Back Row
P. 145 List of mycological terms
p. 146 Sylvia Plath: ‘Mushrooms’
Composer’s note to the conductor:

There are three parts: one for the conductor, one for the back row of the choir and one for the remainder of the choir (those not in the back row). These three parts are identical in all the through-composed sections notated on five-line staves. They differ only in the instructions given for *Game 1*, *Game 2* and *Game 3*. If each individual performer follows the set of instructions given in their part (this includes the conductor, who has her own specific set of instructions) at the appropriate time, then the result will be a chaotic function, a massed sound event. The massed sound event will develop of its own accord as a consequence of all the individual actions prescribed in the instructions for the corresponding game. You will find that each of the three massed sound events will integrate smoothly into the overall sound of the piece.

Mike McInerney
Dartington 2002
MUSHROOMS

(work by S. Plath)

Mike McHorney

GAME 1

After bringing the choir to attention, open the hands to allow game 2 to begin. Once all whispering has ceased, beat into the song (if possible, bring in the pitcher or D). Before beginning game 2 (if this is not possible, be as discreet as possible.)
Perfectly voiceless, widen the cannon, shoulder-thought holes. We diet on water.

Perfectly voiceless, widen the cannon, shoulder-thought holes. We diet on water.

Perfectly voiceless, widen the cannon, shoulder-thought holes. We diet on water.

on cannon of shadows, blind-manneed, asking little or nothing.

on cannon of shadows, blind-manneed, asking little or nothing.

on cannon of shadows, blind-manneed, asking little or nothing.

Off so many of us, so many of us. So many of us, so many of us.
GAME 2

For the round, divide the choir into two four-part groups, left and right. Give each group a separate indication to begin. Then continue to beat time until the singing has ceased, and only whispering remains. The game will occur without any prompting from you.

Nudgers and showers, in spite of ourselves.
GAME 3

Give all members of the choir a chance to breathe as close to the end of the song as possible, so as to hold the last note as long as possible. While they are holding the final chord, indicate with one hand to individual choir members that they should begin game 3. Once the last chord has faded away, indicate to the back row that those who have not already begun game 3 should now do so.
MUSHROOMS
(Work by S. Plath)

GAME 1

Choose between 3 and 4 words from the collection of mycological terms; write them in the space provided. At a

given signal from the conductor, recite your list of terms--as whispering, and in an unhurried manner--possibly pausing

briefer before you begin. When whispering ceases, else,

at the next signal, begin to sing the part-song below,

still whispering.

chorus

Mike McManus

\begin{tabular}{|c|c|c|c|c|c|}
\hline
\textbf{Over-night}, \textbf{ve-ry} & \textbf{whitely}, \textbf{dis-creet-ly} & \textbf{whitely}, \textbf{dis-creet-ly} & \textbf{ve-ry} \textbf{quietly}, \\
\hline
\textbf{Over-night}, \textbf{ve-ry} & \textbf{whitely}, \textbf{dis-creet-ly} & \textbf{whitely}, \textbf{dis-creet-ly} & \textbf{ve-ry} \textbf{quietly}, \\
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\textbf{Over-night}, \textbf{ve-ry} & \textbf{whitely}, \textbf{dis-creet-ly} & \textbf{whitely}, \textbf{dis-creet-ly} & \textbf{ve-ry} \textbf{quietly}, \\
\hline
\textbf{Over-night}, \textbf{ve-ry} & \textbf{whitely}, \textbf{dis-creet-ly} & \textbf{whitely}, \textbf{dis-creet-ly} & \textbf{ve-ry} \textbf{quietly}, \\
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\begin{tabular}{|c|c|c|c|c|c|}
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\textbf{our toes}, \textbf{our noses}, \textbf{our toes}, \textbf{our noses}, \textbf{our toes}, \textbf{our noses}, \textbf{our toes}, \textbf{our noses}, \textbf{our toes}, \textbf{our noses}, \\
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\textbf{our toes}, \textbf{our noses}, \textbf{our toes}, \textbf{our noses}, \textbf{our toes}, \textbf{our noses}, \textbf{our toes}, \textbf{our noses}, \textbf{our toes}, \textbf{our noses}, \\
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\end{tabular}
Perfectly voiceless, widen the cannon, shoulder through hole. We die on water,

Perfectly voiceless, widen the cannon, shoulder through hole. We die on water,

Perfectly voiceless, widen the cannon, shoulder through hole. We die on water,

Perfectly voiceless, widen the cannon, shoulder through hole. We die on water.

Perfectly voiceless, widen the cannon, shoulder through hole. We die on water,

Perfectly voiceless, widen the cannon, shoulder through hole. We die on water.

Perfectly voiceless, widen the cannon, shoulder through hole. We die on water.

Perfectly voiceless, widen the cannon, shoulder through hole. We die on water.
So many of us, so many of us. So many of us, so many of us.
GAME 2

Choose between 3 and 4 words from the collection of mycological terms, write them in the space provided. Continue to sing the two-bar round a bit until tapped on the shoulder. Recite your list of terms—whispering, and in an unhurried manner. With each term, tap the shoulder of a performer either in front of, or beside, you. Ignore other taps on your shoulder, unless you have completed your list, in which case begin again.

My color print: red

We are shelves, we are tables, we are meek, we are edible.

We are shelves, we are tables, we are meek, we are edible.

We are shelves, we are tables, we are meek, we are edible.

We are shelves, we are tables, we are meek, we are edible.

Nudgers and shoves, in spite of ourselves.

Nudgers and shoves, in spite of ourselves, ourselves.

Nudgers and shoves, in spite, in spite, in spite of ourselves.
GAME 3

Complete a final list of mycological terms, using all the words you have gathered so far. Hold the last note of the part-song for as long as possible, or until either the conductor gave a signal. When this happens, begin to recite your list of terms, as in game 2, whispering and in an unhurried manner.
GAME 1

Choose between 3 and 7 words from the collection of mycological terms; write them in the space provided. At a given signal from the conductor, recite your list of terms once, whispering, and in an unheuristics manner—possibly perhaps—briefly before you begin. When the whispering ceases, at the next signal, begin to sing the part-song below, still whispering.

Our toes, our noses, our bits, our noses; take hold on the loam, acquire the air.

Our toes, our noses, our bits, our noses; take hold on the loam, acquire the air.

Our toes, our noses, our bits, our noses; take hold on the loam, acquire the air.

Our toes, our noses, our bits, our noses; take hold on the loam, acquire the air.

Our toes, our noses, our bits, our noses; take hold on the loam, acquire the air.
Persecuted by voiceless, widen the connies, houlder through holes, we eat on water,
GAME 2

Choose between 2 and 4 words from the collection of mycological terms and write them in the space provided. Choose a number between 2 and 4; say the two-bar canon on p. 4 this number of times. When you have finished, recite your list-whispering, and in an un hurried manner. After each turn, tap gently on the shoulder of one person either in front of, or beside, you. Each time, a different person.

We are shelves, we are table. We are meek, we are edible.

We are shelves, we are table. We are meek, we are edible.

Nudgers and shovers, in spite of ourselves.

Nudgers and shovers, in spite, in spite of ourselves.

Nudgers and shovers, in spite, in spite, in spite of ourselves.
GAME 3

Complete a final list of mycological terms, using all the words you have gathered so far. Hold the last note of the part-song for as long as possible, or until either (a) tapped on the shoulder by another participant or (b) directed to change by the conductor. When this happens, begin to recite your list of terms, as in game 2, whispering and in an unhurried manner.
A COLLECTION OF MYCOLOGICAL TERMS

Hypha
Hyphal
mycelium
basidium
haplida
stereomata
stereum
mycorrhizae
epitiliurn
epitixida
collarium
gleba
peridium
cytoplasm
fibris
lamella
lamellae
cortina
vulva
annulus
basidioecarp
primordium
Ascus
Asci
pileus
sclerotium
spiculum
lumen
pellicle
epiporium
reticulum
sepium

Septa
ovidium
ovidia
capillitium
phragmobasidium
holobasidium
porophore
exoperidium
endoperidium
hilum
metabasidium
hymenophore
oesidiophore
primordium
polypore
collemella
peridium
exoperidium
endoperidium
funiculus
tunic
apothecium
Shaggy Inkcap
Parasol
amanita
Mushrooms (1959) Sylvia Plath

Overnight, very
Whitely, discreetly,
Very quietly

Our toes, our noses
Take hold on the loam
Acquire the air.

Nobody sees us,
Stops us, betrays us;
The small grains make room.

Soft fists insist on
Heaving the needles,
The leafy bedding,

Even the paving.
Our hammers, our rams,
Earless and eyeless,

Perfectly voiceless,
Widen the crannies,
Shoulder through holes. We

Diet on water,
On crumbs of shadow,
Bland-mannered, asking

Little or nothing.
So many of us!
So many of us!

We are shelves, we are
Tables, we are meek,
We are edible,

Nudgers and shovers
In spite of ourselves.
Our kind multiplies:

We shall by morning
Inherit the earth.
Our foot’s in the door.
Generative Texts
These texts might be rehearsal exercises, or the precursor to a series of performed works. Each text provides the grain of sand around which the pearl of a performed work might gather. In the right hands, performance floods beyond the bounds of the text, resulting in an event which is a work in its own right.

Mike McInerney
Dartington January 2003
Guidelines for English Improvisers

Remember where you are.
Be tactful.
Leave enough for everyone.
Don’t hog the conversation.
Don’t impose.
Let someone else have a go.
Muck in.
Maintain standards.
Don’t get too carried away.
Don’t draw attention to yourself.
Pay attention at the back.
Remember your place.
Stand up and be counted.
Attention Studies
“Sshh, who goes there?”
(In the Woods)

Make a sound. Listen.
Make a second sound, different from the first. Listen.
Make a third sound, different from both its predecessors. Listen.

Continue in this manner, making each sound different from all of its predecessors until no more distinctly different sounds remain. Stop.
Embrace the Wave

Choose a sound – an uninteresting one – that you can sustain for a long time.

Take a pause of indefinite length. Or do not pause at all.

Play your sound. Play it for a long time until you find a quality about it that is interesting. When you next play your sound, be sure that the interesting quality is no longer present.

Take a pause of indefinite length. Or do not pause at all.

Play your sound again. Play it for a long time until you find a quality about it that is interesting. When you next play your sound, be sure that the interesting quality is no longer present.

Continue this process until the piece ends. When too many people are playing at the same time as you, break off and try again later.
The Still Is

Choose one sound, sustainable in units. Sustainable means bowed, blown or sung sounds of any kind. A unit is defined as the length of a breath, or bow. In the case of sounds which have indefinite duration, let your own breathing, or imagined bow lengths, be the unit.

At the beginning, all enter with these sounds together. Repeat your sound, without variation, until you have a clear acoustic perception of the group texture. At this point it is permissible, but not necessary, to change your sound along one of its axes (pitch, timbre, volume etc.), so long as this change can be made gradually and continuously.

The new sound which you have now attained is to be repeated in a similar manner, until you again have a clear acoustic perception of the group texture. Once again, it is now permissible, but not necessary, to change this sound in a continuous and gradual manner.

Continue this process until the performance ends.

Variation: Intimate Futures.

Perform 'The still is', but allow variation only along the volume axis.
Perform,
With exquisite taste and perfect timing,
A single sound
Which blends into the mix.

Perform,
With exquisite taste and perfect timing,
A single sound
Which stands out from the mix.

Perform,
With exquisite taste and perfect timing,
A continuous, possibly periodic, sound.

Perform,
With exquisite taste and perfect timing,
An expressive gesture.

*(each instruction once only, in any order.)*
Articulation Studies
Points and Lines

Let each sound that you play be of one kind, either a point, or a line.

*Lines* are long and sinuous.

Each *line* aspires to blend with other lines.

*Lines* tend to create a continuum.

*Points* are short, and articulated.

Each *point* aspires to its own instant, neither simultaneous, nor overlapping, with another's.

*Points* tend to occur in clusters, accelerating and decelerating, sometimes as rapid as possible.

*Points* and *lines* overlap as a matter of course.
Journey (with Obstructions)

One player "takes a line for a walk."

All other players provide the obstructions and distractions which the line encounters on its journey.

An obstruction takes the form of a sonic unity: it begins; its parts belong together as constituents of an identity; it ends; it does not return.

The reaction of the line to its obstructions and distractions is multiple and open: it is at the discretion of the soloist, as is the understanding of the term 'line'.
Points to a Soloist

Whilst playing in an ensemble you may (once only, or not at all) indicate one other player as THE SOLOIST. If this should occur, then all other players wind up what they are doing, leaving only THE SOLOIST playing into the silence.

After this point, beginning with isolated sounds, then small gestures, the other players may reintroduce themselves, until THE SOLOIST is again subsumed into the general texture.

After this event another player may - or might not - indicate a new soloist.

**Variation: Simon Says.**

Perform 'Points to a Soloist' but, instead of falling silent once a solo has begun, imitate as closely as possible the soloist's performance.

**Variation II:**

THE SOLOIST chooses a tonal centre and plays in that key. The isolated sounds and small gestures then become the sound of other players attempting to locate the tonal centre and join in the new key.
Matter and Intervention
*another way of regarding solos*

Matter tends to anonymity.
It is continuous, self-generating and self-supporting.

Intervention is personal. It is immediate, dramatic and active.

Intervention is at odds with matter.

* Perform mostly as matter, occasionally as intervention. Matter cannot become intervention, though intervention might integrate with its material (see below). Alternate freely; allow a graceful pause when changing mode.

* Matter may experience intervention in one of two ways.

    *Inscription* makes its mark, yet leaves the material fundamentally unchanged.

    *Manipulation* goes to the heart of matter, becomes one with it, and causes it to transform.

* The artist, who intervenes, can neither predict nor force matter’s response.

* Optional Advice: Let matter predominate; intervention might only be possible in clearly coalescent material.
Form Studies
In Pursuit of Form

Form a small group with some other musicians. Design two signals. At signal 1, begin playing together; at signal 2, fall silent together.

Perform in a larger ensemble, comprising several such groups. Allow the periods of silence and activity of each group to overlap in beautiful and interesting ways.
Choose two other players quietly to yourself. Let us call them A and B.

When A plays, play (unless B is also playing).

When B plays, do not play.

When both you and A are playing and A stops, continue playing until B plays.

If absolutely no-one is playing, you may find it necessary to introduce a little music.
Each performer chooses any one of the first three **minimal interventions** (*The Preponderence of the Small, Contributions or No Discernment*) or either of the first two **allusive texts** (*Stars in the Cold Night Air, To Thicken the Plot*) or *Web 1*, or designs their own appropriate instruction. All players perform their chosen text simultaneously.
Minimal Interventions
The Preponderence of the Small

Use only small sounds. If a sound is long, play it very quietly. If it is loud, make it very short and isolated.

Contributions

Contribute:

A lyrical solo
A single sound
An accompaniment figure (long)
An accompaniment figure (short)

No Discernment

Either make lots of noise, or make none.

Going for the One

At some point, everybody swing together.
Allusive Texts
1) Stars in the cold night air

2) To thicken the plot

3) **No Complaints, only Compliance**

   "When the storms come, which is most of the time, they move in close to one another, shoulder to shoulder, and form a circle. What looks like an immobile mass is really a very slowly revolving spiral. The constantly shifting formation is such that every penguin, all the while balancing that single precious egg on his feet, eventually winds up in middle of the *torte*, only to find himself later at the periphery. There are no complaints, only compliance."

4) Direct the wind towards the flame

5) Flights and perchings

6) Strange reflector

7) The strength of materials

8) Fumblingly

9) Barely alighting
The Madonna Without Mercy

For solo performer

Dartington 2001
The Madonna Without Mercy is a collection of 37 numbered blank pages for interpretation by any solo performer.

Each of the 37 pages represents one ‘reading’ — a unique and self-contained musical statement. Any performance therefore which consists of a sequence of 37 distinct musical statements is a performance of The Madonna Without Mercy.

After completing one reading (page 1, say), the performer turns the page so that they now have in front of them the next blank page (page 2, in this instance) before beginning the next reading. When this reading is also completed the performer should again turn the page, presenting themselves with the next blank page. In this manner, the score is performed from beginning to end — a sequence of 37 readings, punctuated by the necessary 36 page turns.

Each reading is of indeterminate length, as is the work as a whole. Any instrumental resource, or performer activity, is permitted. Link passages — performance activities which continue from one reading to the next — are permissible so long as the two readings thus linked remain clearly distinct from one another.
BLANK IN ORIGINAL
Earle Brown

**FOLIO (1954)**

(With Imogene Newland, piano)

*Studio 3, Dartington College, March 2002*

CD 4 track 3
THE SCORE

*Folio* is a collection of eight large sheets of paper. Each individual sheet contains a separate self-contained piece of drawing/writing. These eight 'illustrations' are designed to be read as a precursor to a musical performance. According to the sheet of instructions which accompanies them, the eight designs may be combined or separated out in a number of ways, each of which would lead to a different performed work.

Each design reflects on the act of translating a written/drawn text into a performance in a different way. *MM - 87* and *MM - 135 (March 1953)* are the most "closed", the most prescriptive; *December 1952* is the most open. The remaining six can be located along a line determined by these two extreme points. *Four Systems*, by its linearity, demands to be read in the same way as a piece of writing. *November 1952 ('Synergy')*, though highly specific as to the individual note, its immediate neighbours and its articulation, is drawn in such a way that it cannot be translated into a performance with a fixed temporal or pitch-hierarchical structure. *1953* plays on the difference between the textual object and the temporal flux which it is designed to articulate. Inconventionally linear, it remains non-directional; unlike performance, it is absolutely reversible.

*Example 1: December 1952.*
December 1952 is so lacking in traditional musical symbols that it invites an intuitive reading. To avoid the danger of redundancy which can so easily arise in such supposed liberty, we have devised a reading which is highly specific. Of all the events in today's recital, this is the one in which we have the least leeway in performance.

Serendipitously, we discovered in rehearsal that the two possible readings of 1953 ('forwards' and 'backwards', as it were) make an excellent simultaneous duet, which is how they are to be played today.
OUR PERFORMANCE

The variation in visual texture between the different designs which make up the score of Folio are part of its beauty, and a major factor in what makes possible an attractive, and varied, sound event in its realization. MM - 87 and MM - 135 (March 1953), for instance, lead to performances which are dramatic and gestural, while October 1952 and Music for 'Trio for Five Dancers' (June 1953), though still gestural, are likely to inspire a calmer and more spacious performance. The dense crowding of notes, the variety of durational types and the thick wedge of 'stave' lines running across the page in November 1952 ('Synergy') suggest a dense, pontillist, sound world of isolated tones moving rapidly while the isolated blocks which make up the illustration for December 1952, some on a horizontal axis, others implying the vertical, combined with the vast acreages of blank white space which surround them, break up the sense of line and forward motion, suggesting in their stead a sense of space, silence perhaps, and motionlessness.

Example 4: November 1952 ('Synergy').

In the case of MM - 87 and MM - 135 (March 1953), the composer's notes offer the performers the opportunity to perform them separately, or together. By taking up both offers, we are able to illustrate the power with which text can pre-constitute the temporal object.

1. October 1952.
2. November 1952 ('Synergy').
5. Music for "Trio for Five Dancers".
6. 1953 + £561
Two annotated score pages

1. December '52
2. Four Systems

4 SYSTEMS
for David Tudor on a birthday
Jan. 20, 1954

May be played in any sequence, either side up, at any tempo. The continuous lines from far left to far right define the outer limits of the keyboard. Thickness may indicate dynamics or clusters.
Performance and the Page: Reflections on Morton Feldman’s *Intermission 6*

A Live Performance and Installation

7:00 – 9:30 pm, Thursday 26th September 2002
Studio 1, Dartington College of Arts
1. The Score

Intermission 6
(for 1 or 2 Pianos)
Morton Feldman
(1953)

Composition begins with any sound and proceeds to any other. With a minimum of attack, hold each sound until barely audible. Grace notes are not played too quickly. All sounds are to be played as softly as possible.

Copyright © 1953 by C.F. Peters Corporation
373 Park Avenue South, New York, NY 10016
International Copyright Secured. All Rights Reserved.
Alle Rechte vorbehalten.
2. The Image
3. The Text

The image displayed here was created by the American composer Morton Feldman in 1953. It was designed to be read as a score — the precursor to a musical performance. It seems to me that the work can be understood neither through the image, nor through any musical performance which might arise from it. Instead, the work exists in the space between these two media. The space, that is, of this performance.

4. Floorplan
5. Documentation

The image displayed here was created by the American composer Morton Feldman in 1953. It was designed to be read as a score—the process of a musical performance. It seems to me that the work can be understood neither through the image nor through any musical performance which might arise from it. Instead, the work exists in the space between these two media. The space, that is, of this performance.
A Book of Silence
The term, silence, is not only the name of an identity. It also suggests a reference, in our field of concepts, to that which has no name.

This is the quality of silence which draws me: the possibility of identitylessness. No performance can exhaust the reading of this book, for that would lend identity to these images (as scores). Instead, the signs mean nothing. Performances could only exist in parallel to them; nothing is translated.

Nothing is intended, beyond an (necessarily failed) attempt to articulate the void.
Four Reading Trance Documents
FOUR READING TRANCE DOCUMENTS

A common feature of musical performances direct from the score is the state of the mind of the performer(s), which I call the 'reading trance'. This state of mind necessarily colours the spirit of the performance. Most scores, of course, also indicate particular details expected from the performed sound.

The enclosed Reading Trance Documents come without any accompanying instructions. Perhaps it is possible to coax the reading trance out of its lair and bring it to centre stage for once. Pure reading, in other words, without the distraction of content.

*****

The MARK invades the space of the page in one of three ways -

1) Possession (the all-over mark).
2) Articulation.
3) The Pure Gesture.

The mark may of course also impose itself upon the space of the mark, imposing gesture over articulation, articulation over possession, and so on (4).

The LINE divides the space of the page either by cleavage (5), or the making of boundaries (6). Of course the line need not divide the space of the page at all, but merely inscribe itself into the space, creating an alternative binarity, that between the line and the space (7).
1. Four marks
2. Three transparencies
Placing Studies

4 – 7 performers

CD 5 Tracks 1 - 9

Dartington 2003
PLACING STUDIES – INSTRUCTIONS

The form of the event as a performed work consists of an alternation between one or more placing studies (that is, performances based upon the Solo, one of the two Duos, or one of the three Trios) and a refrain, created using the four remaining panels (the 'refrain panels'). That is, after one or more placing studies have been performed one after the other, a refrain is performed, followed by one or more placing studies, followed by another refrain - not necessarily the same as the first refrain, but created in the same manner from the four refrain panels. And so on.

Overall duration is at the discretion of the performers.

REFRAINS

The refrains exist partly to dissipate the tension which may have arisen from the serious immobility invoked by the performance of a number of placing studies. They should be played in a flowing manner, quickly and rhythmically, even.

CREATING A ‘REFRAIN’ (4-7 performers)

A refrain panel is selected. Each performer selects one of the thick, broken lines – those running the length of the page – from the panel. No two performers should choose the same line. Each discrete segment of their thick broken line represents a distinct sound-event. Thinner, vertical lines indicate instants of co-ordination. Dynamics and pitch are at the discretion of the performer (pitch in any one sound-event is invariant; if the performer wishes also to alter the dynamic level, the change must be continuous, linear, unidirectional (ie. from loud to soft or soft to loud) and last for the whole duration of the sound. The players perform the panel together so as to allow for the appropriate co-ordination and overlap of sound-events. A refrain however is not created from one panel, read once. Instead several such readings are run together without pause.

There are numerous ways in which a sequence might be created. Using one panel only, performers might exchange, or otherwise change, the lines which they perform. Pitches, dynamics and overall speed might alter from one reading to the next. The panels may be read both forwards and backwards. For practical purposes, as more than one panel may be used in the same refrain without pausing, it will serve to place the pages vertically one the stands, reading from top to bottom, and vice versa. This also makes reverse reading easier.

Feel free to cover the score with annotations as part of the rehearsal process. It may be necessary for some performers to have more than one copy of some of the panels, each annotated differently.

The percussionist may, for any sound event, articulate only the instant of onset and the instant of conclusion using short ‘percussive’ sounds.
PLACING STUDIES (Duos 1 & 2, Solo, Trios 1, 2 & 3)

Should be as quiet and consistent in volume as possible. Tone colour and pitch also should, in each individual sound-event, be consistent. It is not necessary that the individual parts retain the same lines. That is, the performer who plays the top line in one system does not need to stay on the same line in the next system. The three musicians however should of course remain the same for any one trio (or two in a duo, one for the solo).

The same study may be realized any number of times, by any number of different combinations of players. Or even repeated identically at different points in the performance.

MODES OF ARTICULATION

Each performer should, before the first rehearsal, prepare a version of the Solo study. There are three modes of articulation –

Gentle ( • ) – to be played with an indiscernible attack, or release.

Clear (—) – with a clear attack or release, but with partials as indistinguishable as possible from the sustained sound.

Strong (V) – A distinct, marked attack or release, with partials distinct from the sustained sound.

These three modes of articulation should then be applied judiciously and deliberately throughout the remaining placing studies and the refrain panels so as to articulate most clearly the various qualities of placing.

NOTES

SOLO - Some performers work better with a fully planned realization of the score, others benefit from its possible openness. Play to your own strengths.

DUO 1 – can be played either way up.

DUO 2 – can be played either way up. Five attempts to perform a perfectly placed sonic ‘rectangle’. (See Trio 1 for an alternative notation for a similar effect.)

TRIO 1 – See Duo 2.

TRIO 2 – Attempts to perform a perfectly articulated coincidence of sounds often result in two or more sounds whose instant of articulation differs by a miniscule amount (See Duo 2 and Trio 1). In Trio 2, these near coincidences are to be attempted deliberately. In five of the seven systems, two individual lines nearly coincide at one end or other to indicate near coincidence in time as the desired event. (Can be played either way up.)
TRIO 3 – eight systems, the first for one voice, the remainder for two. That is, one solo event, followed by seven duo events. Fifteen sounds articulated in total (ie. each instrument, five notes).
SOLO

V

oncc each, in any order

once each, in any order
only at three times is there mastery.

(to play it well once is a lucky accident, twice in succession, a coincidence; as often as it takes.
each instrument, five notes.
On the Constituted Object for Imogene

Reflections on Schoenberg’s *Sechs Kleine Klavierstücke*,
for two pianos

Dartington 2003
Leich, zart (N)

ein zärtlich
Sehr Langsam (1)
Hexagram

A performance with Pauline Amos - bass guitar, Jeff Cloke - sound manipulation, Tony Moore - cello
In collaboration with Tim Sayer, software design

Ship Studio, Dartington College of Arts, May 2003
Hexagram – a performance event in which the tables are turned. The ‘score’ (projected image) responds to the performance of the players through a digital response system with microphone input.
Waterdrawing

For piano screen shakuhachi space silence

A collaborative work with Divine Cut digital image productions and performance students from King Edward VI Community College, Totnes, combining sounds, music, performance and digital video images, culminating in three performance events celebrating the life of, and life on, the River Dart

The Ariel Centre, Ashburton Road, Totnes
12th – 21st November 2003

DVD Track 1
Miyajima Gates

Music for solo piano

St. Mary's Church, Totnes
Saturday 4th December 2004

CD 2
The Analogorak Sessions

**Kingsbridge Inn, Totnes**
**Monday September 6th 2004 9pm**
and every Monday thereafter. £1

The Old Barn, Kingsbridge Inn, Totnes
September 6\(^{th}\) – December 20\(^{th}\) 2004

[www.analogorak.co.uk](http://www.analogorak.co.uk)

CD 5 Track 10
Analogorak machines
Frostwave Blue Ringer
Korg MS-10
Macbeth M3X
Nord Micromodular
Roland Juno 6

Performers
Neil Dowell
Mike McInerney
Michael Norris

Sessions
September 20th
Michael Neil, sound artist
September 27th
'Object' (Simon Egan, Dan Jones, Philip Robinson)
October 4th
Matt Lord, guitar and effects
November 1st
Graham Dunne, extended guitar
November 15th
Duncan Chapman, sound artist
November 29th
Pauline Amos, live action
Without Poetic Devices

String Quartet (c. 3½ mins)

Dartington 2005

267
Remembered Fragments

(Oboe, Violin, Piano)

CD 5 Track 11

Egilstöðdir, Iceland, April 2005

276
Hmm... I'm not sure that there are any instructions for this score. We rehearsed the four fragments and then in performance played spontaneously and recalled these fragments, or didn’t, as the moment took us.
Cornelius Cardew

Memories of You (1964)

(Piano and Soloist)

Studio 3, Dartington College of Arts, June 6th 2005
1. The Piano

2. The Incantation
3. Annotated Score
The Extended Shakuhachi

With Zlatko Baracskai, instrumental extension designer

Studio 3, Dartington College of Arts, April 24th 2006

DVD Track 2
The Extended Shakuhachi

Using pressure sensitive keys and accelerometers to alter the acoustic instrumental sound the extended shakuhachi takes the traditional gestural and sonic vocabulary of the Japanese Zen instrument the shakuhachi and moves it, through the use of real-time digital sound processing, into unprecedented spaces.

1. Torrent (Z. Baracskai/M. McInerney)

2. Tamuke (The Offering)  
   (Japanese traditional hon kyoku music)

3. Frisson (Z. Baracskai/M. McInerney)

4. San’ye Sugagaki (Valley of the Three Pines)  
   (Japanese traditional hon kyoku music)

5. Defeat (Z. Baracskai/M. McInerney)
The Logothetis Project

With Neil Dowell, Richard Douglas-Green and Michael Neil, live and pre-recorded sounds

Studio 3, Dartington College of Arts, June 27th 2006

www.logothetisproject.co.uk

CD 3
Twentieth century artist Anestis Logothetis was one of the first and finest artists to work simultaneously in the auditory and visual domains. The Logothetis Ensemble use these scores and drawings, plus acoustic, electro-acoustic and computer generated resources to create a rich and unique audio-visual tapestry.

Box Office 01803 847070
Tickets £7
Concessions £6
Students and Young People £5
Music Made Visible

It is not always easy to explain the appeal that Logothetis' scores have for those of us who love them. It is partly their quality as penmanship and design, but more importantly it is the sense they possess for his aficionados of being music 'made visible.' They inspire us to the sometimes substantial task of 'how do I make this momentary musical epiphany audible?'

This is how it was for the Logothetis ensemble. We studied many of his scores to find three which drew us all in, and which provoked in us all a similar reflection on what the appropriate music might be.

It is no coincidence that these scores provoke such a response. In his prolific polemical writing on music, Logothetis revealed a considerable level of reflection on sound and its representation, its prescription, on paper. He recognises that there are three kinds of representational mark – the coded symbol, the association sign, and the action signal. Moreover these kinds of mark can be arranged to represent a musical event in three primary ways. The page itself as a total-sign represents the musical event either as a script (a sequence of events and actions which must be followed in order), a diagram (an arrangement of related materials which have no preordained sequence (think of an ordnance survey map – there is no one direction along which the map should be read – lots of different journeys through the same terrain are prefigured in a map)) or a picture (a single image which, in some sense, wants to translate into a single musical ambience).

In tonight’s concert we attempt all three. Globus, our first piece, combines a pictorial image on the left hand screen (performed by three electronic musicians) with a script on the right (performed by the shakuhachi). Panel 2 from Anastasis presents a diagram, a map of possible journeys around the twelve pitches of the Western tempered scale. And the final work in tonight’s concert, his masterpiece Enklaven from 1966, presents primarily a script, running from left to right across the page, whilst over that script is laid a veritable feast of signs, signals and symbols (the enclaves which give the piece its title) arranged variously as diagrams, pictorial images and more scripts.

Globus (1978)
- Neil Dowell – tabletop guitar and effects
- Richard Douglas-Green – bat detector, laptop
- Mike McInerney – shakuhachi, effects
- Michael Neil – live sound

Anastasis (Panel 2) (1969)
- Mike McInerney – piano
- Michael Neil – controlled reverberation

Enklaven (1966)
- Neil Dowell – tabletop guitar and effects
- Richard Douglas-Green – laptop, bubblewrap, bullroarer, bell
- Mike McInerney – piano
- Michael Neil – live sound

Thanks to Adam Loveday-Edwards for sound, Will Clark for technical support, Dartington Arts for their support and encouragement, our sponsors, Greenfibres, Lisa Colledge, for providing the more than one hundred vocal samples which constitute the choral sound in Enklaven, Lucien Douglas-Green for being useful and Pete Hooper for lighting the show.
3. *Globus* – ensemble part

4. *Globus* – solo part
5. Globus – compound image
6. Anastasis panel 2
A or A6. I think it is A6.
8. Unwriting the score – the joys of correcting fluid!
9. Five extracted parts – (1) Tabletop guitar
9. Five extracted parts – (1) Tabletop guitar
Five extracted parts – (2) Piano 1

[Diagram of a piano with measurements 7'30" and 12'11'']
Five extracted parts – (3) Live sound
Five extracted parts – (4) Bubblewrap, bullroarer, bell
PRIMA FUIT RERUM CONFUSA

A Homage to Notker Balbulus

CD 5 Track 12

Dartington 2006
First there was a confused mass of things without order
And stars and earth and sea had but one appearance;
Presently the sky was set over the earth, the land was ringed by the sea,
And the empty void retired to its own place.
The forest received wild beasts to keep, and the air birds -
You fishes lurked in the liquid waters.

Then humans wandered in the lonely fields;
Brute strength and uncouth form were theirs;
The forest was their home, their food grass and bedding leaves
And for a long time none knew his fellow.

Beguiling pleasure is said to have softened those fierce spirits -
A man and a woman had tarried together in one place –
What they should do, they learned themselves, with none to teach them
Artlessly Venus accomplished the sweet act.

The bird has one to love; in the middle of the sea
The fish finds one with whom to unite in pleasure;
The hind follows her mate; serpent is clasped by serpent;
The hound is joined in clinging lechery to the bitch;
Gladly the ewe endures the leap; the heifer rejoices in the bull;
The snub-nosed goat supports her unclean lord;
Mares are excited to frenzy and through remote regions
Follow the stallions, though streams divide them.
CD Track Listings

CD 1 – Generative Texts

Musicians – Jeff Cloke, Daniela De Paulis, Crispian Heath, Alex James, Mike McInerny, Emma McKervey, Jo Mayes

1. “Sshh, who goes there?” (In the Woods) 3’ 01”
2. Embrace the Wave 3’ 53”
3. The Still Is 2’ 56”
4. Ma 3’ 07”
5. Going for the One 3’ 20”
6. No Discernment 3’ 00”
7. Points and Lines 7’ 25”
8. Journey with Obstructions 5’ 17”
9. Web 2 13’ 43”

CD 2 – Miyajima Gates

1. First Interlude 5’ 08”
2. J. S. Bach Prelude and Fugue in B flat major BWV 866 3’ 27”
3. Second Interlude 6’ 50”
4. Morton Feldman Extensions 3 1952 6’ 36”
5. Third Interlude 2’ 51”
7. Fourth Interlude 3’ 42”
8. John Cage Two Pieces for Piano 1946 8’ 42”
9. Fifth Interlude 5’ 41”
10. Luigi Dallapiccola Quaderno Musicale Di Annalibera Nr 8: Ritmi 1952 1’ 55”

CD 3 – The Logothetis Project

1. Globus (1978) 12’ 58”
2. Anastasis, panel 2 (1969) 23’ 00”
3. Enklaven (1966) 20’ 07”
CD 4 – Compositions and Realisations 2000 – 2002

   (Emma McKervey, solo ‘cello)

2. *CardWeb* (2002) (Musicians – Duncan Chapman, French horn; Mike McInerney, piano; Abigail Robinson, Gaelic harp, Philip Robinson, banjo, saxophone, other sounds) (5' 23")

Earle Brown: *Folio* (1954) (Pianos – Mike McInerney, Imogene Newland)

3. *October 1952* (Mike piano solo) (1' 31")
4. *November 1952* (‘Synergy’) (duet) (2' 27")
5. *December 1952* (duet) (4' 28")
7. *Music for ‘Trioforfive Dancers’* (Imogene piano solo) (4' 34")
8. *1953* (duet) (1' 24")
9. *Four Systems* (January 1954) (duet) (1' 53")

CD 5 – Compositions and Realisations 2003 – 2006

*Placing Studies* (2003), performed by the Barton Workshop

1. Trio 3 (2' 31")
2. Solo (trombone) (2' 38")
3. Refrain 1 (2' 18")
4. Trio 2 (2' 00")
5. Refrain 2 (2' 36")
6. Solo (clarinet) (1' 59")
7. Solo (percussion) (2' 04")
8. Duo 2 (1' 21")
9. Refrain 3 (2' 42")
10. Analogorak Session 8: No. 4 (7' 33")

11. *Remembered Fragments* (2005) (Musicians – Mike McInerney, piano; Imogene Newland, oboe; Charles Ross, violin) (5' 02")

DVD – Two Audio-visual Documents

1. *Waterdrawing* (with Jenni Wittman, filmed image) 11’ 58”
2. *The Extended Shakuhachi* (with Zlatko Baracskaï, instrumental extensions) (excerpt) 8’ 10”
These three parameters remain fixed throughout the performance.

The individual parameters sound streams chosen by the player as to be dynamic to their instrument and their manner of playing. The figure at the top of each panel indicates the relative position of the performer's interaction partner, the figure in the center performs can modify the speed of their realization so as to remain more or less abreast of one another's progress through the score. The ensemble should devise a system of hand signals so that the moment at which each player has completed one half-cycle, and later interruptions would be expected to last approximately three hours. Though a simultaneous ending is neither necessary nor practicable, score and naming the score to the end back to the beginning and on until the final panel is reached. An installation performance of these three fragments together into a coherent form which the players can recognize and read in performance. For an installation, through a series of feasibilities inscriptions refer. The function of any panel is open - through these minatures is a probable maximum. Though a score of feasibilities performances selected a continuous sequence of between 3 and 6 panels from any part of the score. This sequence acts as the individual performer selected a continuous sequence of between 3 and 6 panels from any part of the score. This score consists of a sequence of 16 panels (pp.

Instructions and Glossary
**Signs and Symbols**

**Interactive Partner**

- (relationship to:)
- player at farthest right
- player at farthest left
- farthest behind
- farthest before

- near right
- near right left
- near front
- near behind

**Solo**

- with preceding material
- moving inward
- swallowing itself up (to silence)
Interactive Performance Indicators

Identification | Contradiction | Interruption | Support
Blending | Echo | Hocket | Imitation

Other signs

Drone | Isolated sounds | capture a sound from partner's sound stream

Solo upon a captured sound

Idiomatic Controlling Parameters

^ high, contracting | \checkmark mid-range, contracting | \checkmark low, contracting
\checkmark high, expanding | \checkmark mid-range, expanding | ^ low, expanding
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This appears to be a series of diagrams or illustrations, possibly related to a specific topic or subject. Each row and column likely represents a different aspect or step in the sequence.
Prima fuit rerum confusa sine ordine moles
unique erat facies sidera terrarum fretum
mox celum impositum terris humus equore cincta est
inque suas partes cessit inane chaos
silua feras volucres er acceptit habendas
in liquida pisces delituisitis aqua

Tum genus humanum solis errabat in agris
idque merœ uires et rude corpus erat
silua domus fuerat cibus herba cubilia frondes
iamque diu nulli cognitus alter erat

Blanda truces animos furtur mollisse uluuptas
constiterant uno femina quique loco
quid facerent ipsi nullo didicere magistro
arte uenus nulla dulce peregit opus

Ale° habet quod amet cum quo sua candida iungat
inuenit in medio femina piscis aqua
cerua parem sequitur serpentem serpentem tenetur
herat adulterio cum cane nexus canis
læta salitur quis taurо quoque læta inuenca est
sustinet inmundum siva capella marem
in furias agitantur equae spatiique remota
per loca diuëuos amore sequuntur equos