

**Routine Investigations:
Expanding the Language of Improvisation through Interdisciplinary Interaction.**

Matthew John Bourne

The University of Leeds, School of Music

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I confirm that the work submitted is my own and that appropriate credit has been given where reference has been made to the work of others.

Submitted in accordance with the requirements for the degree of PhD in Performance.

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**THESIS
CONTAINS
CD/DVD**

...for all who hear music

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Abstract

The focus of this PhD has been to explore new ways of expanding the language of my improvised solo piano performances through the investigation of, and immersion in various forms of creative media. I have combined this interest with an exploration into textures found largely in contemporary classical music scores and recordings, and more specifically selected contemporary classical piano compositions. By extracting the principles of their construction in an intuitive manner, I have developed a number of models and exercises for developing similar textures in an improvisatory context¹. These textures are then melded with fragments of music and film dialogue and executed in live performance settings.

The recordings and the accompanying commentary are structured in a chronological format, and, when used in tandem provide a detailed record of the research whereby the reader is taken through each work in a step-by-step (and in some cases second-by-second) account. After examining a few of the works in detail, the discussion assumes a much broader approach in illustrating how the methodology has progressed toward embracing a variety of performance contexts, including working with other musicians in a number of creative settings and also the opportunity of designing a soundtrack for a silent film.

This research documents the evolution of an intuitive methodology that is in a state of constant flux, which continues to have a life beyond the duration of the research period. The main achievement of the outcomes of this research was developing a disciplined, self-analytical and flexible strategy by which to plan and execute original musical works.

¹ These techniques are documented with recorded examples as a separate lexicon found in the Appendices.

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Prologue

'Think about it. If it comes from inside you, it is automatically valid – it just may or may not be good. Because if it is not communicating in some way, its pleasure is as short-lived as a quick fuck in the back room. It doesn't mean shit'.²

² Patton, Mike. *How We Eat Our Young*, in Zorn, John (ed.), *Aracana – Musicians and Music* (New York, Granary Books, 2000),

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Introduction

It has been my intention since hearing a recording of my first solo performance³ to establish an individual performance language. The principal focus of this research has been in developing an improvisational performance vocabulary. Originally I had planned to investigate the principles of various creative disciplines as a direct means of inspiration in formulating new models of performance. It soon became apparent that forcing a particular direction or ‘overloading’ the research by looking into too many disciplines could lead to the outcome becoming far too varied. Instead, what has occurred throughout the research period has been the application of diverse ideas drawn from selected media. The resulting performances have been recorded, and along with the analytical and contextual commentary provided in this text, I have documented the steady evolution of an intuitive methodology that continues to be executed in a variety of performance settings. Since each work was influenced by the outcomes of the previous one, the commentary is structured to reflect this process. It is not intended to function as a self-sufficient academic document, its purpose is to provide a commentary of the recorded works and serve as a means by which to communicate the methodology that has informed the works in question, *not* as a means by which to communicate the works in the absence of the recordings.

I have chosen to divide the commentary into three separate parts, discussing the works chronologically. This approach seems the most appropriate way of documenting the research as it has occurred over the three-year period. Part I of the commentary will focus on articulating the fundamental aspects of the methodology on a generic level, structured under three headings: Preparation, Execution & Analysis. Using this structure, each work is discussed individually before moving onto the next. It is anticipated that by the end of Part I the reader will have become familiar with the fundamental aspects of the methodology insofar that discussion of subsequent works in Parts II & III will assume a broader context.

The Lexicon of Techniques found in Appendix I is a summary of various piano techniques that have been developed over the course of study. The lexicon will draw upon

³ 0504012030 – for John Zorn and Mike Osborne recorded at the Perrier Jazz Awards Final 2001.

scores, and recorded examples to illustrate the origins of the various techniques. This part of the commentary will pool many elements in support of a constantly developing approach to an individual performance language.

A Note on the Recordings

Many of the recordings in this folio have been recorded live from the mixing desk at each venue, either direct to CD or to Mini Disc player. Therefore the sound quality for each is very different. Those which were recorded by the BBC (*1912011047 - for Amy Walker* and *2605021500 - Bath Solo*) and *The Molde Concert* display superior recording quality compared with the other works in terms of the balance between the level of the piano and the samples. Works where the sound is imbalanced one way or another are nonetheless of sufficient quality by comparison and the reader will be able to refer to the above works as a guide.

Suggestions: How to use this Document

The commentary has been constructed in such a way as to follow the recordings chronologically and it is suggested that the reader should either use the recordings in conjunction with the text, or first listen to the recordings alone and then use the commentary as a companion to revisit the works in more detail. The commentary is not intended to function without the recordings. Appendix II: Works Reference List contains a full list of all Visual Media, Sound Recordings and Scores & Musical References used in each of the works.

- I -

Methodology

Preparation

Visualisation

Much of the preparation for these works concerns mental visualisations of certain physical, musical and verbal combinations that become the fixed elements in the basic structure of a temporal framework. At present, the main subjects of these visualisations include references to a diverse catalogue of films and musical works. The ability for my memory to recall, pool and connect seemingly unrelated but specific fragments of dialogue or musical quotes together, could best be described as a 'file-card' system. This is a process that occurs *very* quickly – either whilst at the piano, listening to pieces of music or watching films. They can also arise through everyday conversation, as the interaction with others somehow allows for a diversity of mental connections to be made. However, these connections are neither purely 'aural' nor 'visual' mental pictures. The visualisations form a complete picture that emulates particular performance settings where I am able to anticipate audience reaction, visual/musical intensity and aesthetically assess whether or not articulating the particular gesture has any lasting personal emotional resonance. This is usually confirmed by the longevity of the idea – how many times it is replayed and how long it remains at the forefront of my thinking. This is how I intuitively differentiate between gestures that suggest something greater as opposed to those that could be considered trivial or gimmicks. This does not imply that visualisations occurring close to or during a performance are any less valid, only that the file-card system is working *extremely* quickly and does not have the luxury of longevity to secure qualitative aesthetic distinctions. Part I evaluates the relative successes of this system through my analyses of the recorded performances.

Throughout the first year I had begun to expose myself to aural and visual media that were emotionally challenging (Pasolini's *Salo, et al*) which extended the catalogue of references available to the file-card system. The *aesthetic* diversity of the visualisations has

continued to develop throughout the course of my research, making it possible to explore a wider range of emotions in creating challenging solo performances.

Next, the commentary will examine how the make-up of these mental visualisations is articulated physically, through gestures involving circumstance, the use of my own piano vocabulary, various extraneous elements and a Boss 303 sampler.

Performance Vocabulary

Compositional Elements: My own investigations at the piano have concentrated on the improvisational development of diverse harmonic and textural techniques borrowed from 20th Century composers including Finzi, Xenakis, Tippett, Feldman, Bridge, Ginastera, and especially John Zorn. For example, I have focused my attention on his compositions featuring the piano,⁴ as they explore some extremely challenging techniques that can be explored in an improvisational setting. This does not mean an attempt to systematically learn these composers' music, but rather to explore and uncover some of the principles that make their textures and techniques work. I have found that immersing myself in a particular language through playing, reading and listening has brought about an intuitive understanding of their music. For example, the first few pages or so of Salvatore Sciarrino's *Piano Sonata No.3* is a particular texture that I wanted to develop as an improvisational idea. I began by listening to a recording of the piece, then following it with the score and finally, studying the actual notes at the piano. A personal physical and aural understanding of the texture is therefore reached through experimentation, observing the various spaces and shapes that produce the dynamics and sonority of the texture. The idea is to provide starting points for the development of these textures during performance. There are many examples of the outcome of this method discussed later on in the commentary.

Similarly, exploring the forgotten/underrated and unrecognized compositions of British Jazz musicians (circa 1970 onward), such as John McLaughlin, John Surman, Mike Westbrook and Mike Osborne provided further areas for exploration. These compositions function as 'secondary structures' (i.e., musical compositions that are complete statements in their own right), which can be used as vehicles to explore further themes or physical

⁴ *Aporias* – Requia for Piano & Orchestra, *Carry* – Piano solo and *Le Momo* – Violin & Piano.

gestures within the framework. The exploration of the above, when combined with well-known clichés of the jazz tradition, provided a wide palette of musical references with which to work.

Extraneous Elements: These are usually non-pianistic elements that have been found nearer to the time of performance and kept close at hand in case the performance suggests their use. In the case of the various whistles sometimes used, I think it is perhaps a sub-conscious desire to make noise by breathing life into things, and also perhaps due to a passion for the Alto Saxophone playing of Mike Osborne. In the works discussed here, the various birdcalls, whistles, bells, toy instruments, voice, a broken drumstick, a wind-up music box chime and a wind organ are all elements that have provided some kind of additional commentary and punctuation.

The Sampler: The use of a sampler has proved an effective tool in the realization of the visualizations. If the visualization suggests dialogue or musical examples, the fragments are sourced, recorded and stored into the memory of the sampler. I can then use it to trigger these samples. Searching for this material usually involves looking for specific moments of dialogue or music, which tends to mean much stopping and starting of DVD/Video players and Compact/MiniDisc players. This stopping and starting leads inevitably to discovering other snippets of dialogue and music, causing the file-card system to form further visualizations, thus revealing additional connections between spoken/musical fragments. Many samples may be triggered at once, allowing the ‘layering’ of two or more samples at a time. This layering of fragments, which may have an explicit sentiment or resonance in their original context, permits the boundaries of humor, irony, controversy or even disgust to lose their distinction and become blurred. A new network of connections is then able to communicate a wider spectrum of emotion. New York composer and sampler player David Shea articulates this process in a chapter entitled *One/Two:*

‘The combination of one element with a second, or its other, does not create a synthesis or unified whole, but rather a layering or network of connections creating a temporal space event of change. The whole, or the one and the one that are two, is always larger than the combination of the

individual things being combined. One thing and its opposite are not two but a network of connections...'⁵

This process is usually the last step in the preparation stage, taking place only a few days before performance. This is perhaps due to a desire to keep a certain risk or uncertainty close to the performance. Visualizations that materialize too early in the preparation stage leave less room for mental expansion and development once they have become realized. Furthermore, this could result in the stagnation of an idea, which may in turn lead to a series of gestures that are over-contrived and leave little room for development during performance.

The effectiveness of this tool is evident in the recordings, although there are technical limitations to be considered (such as triggering the wrong samples by mistake, 'looping' samples, inconsistent volume of samples and so on). These mistakes can 'give away' future areas of the performance if the wrong pad is pressed. Possible solutions of sampling and triggering will be discussed in the overview at the end of this chapter.

The Framework

Before a performance, the works exist only as unscored temporal frameworks. The various manifestations of the performance vocabulary (the realization of visualisations into workable musical gestures) become the core or 'fixed' elements, which are placed within a loose time frame relevant to the planned duration of the performance.⁶ The order of these may be changed if the performance situation suggests a more appropriate direction. The framework can be described as a sort of mental flow chart that is in a constant state of flux – often until the last minute before performance.⁷ How these elements become associated with one another is left entirely to the physicalization of the entire framework in a performance situation discussed below.

⁵ Shea, David. *One/Two*, in Zorn, John (ed.), *Aracana – Musicians and Music* (New York, Granary Books, 2000), 145.

⁶ Such elements differ for each work and will be discussed in context.

⁷ Frameworks are usually written out 5 – 10 minutes before to act as a reference point and always discarded immediately after each performance (See Appendix III).

Execution and Analysis

Physicalization and Performance

Physical circumstances – such as variable factors including location, temperature, atmosphere, audience receptivity, artist temperament/emotion and sonic disturbances of all kinds all share the same level of importance as those elements that are fixed.⁸ For Example, many of the visualisations are centred on the already existing knowledge of the performance space and type of audience. Physical presence in the actual performance environment influences the execution of the temporal framework: if the temperature is uncomfortable this will effect the execution of physically demanding gestures. The receptivity of the audience tends to be considered early on in the performance through observing their response to certain gestures. Their reaction is usually a reliable indicator as to whether or not they appreciate what is happening, in turn influencing my temperament, informing the questions I ask as to the validity of what I am doing at the time of performing. This kind of audience reaction/non-reaction is most evident during the first two live recordings presented here (*Magic Mirrors* and *Bath Solo* performances). Sonic disturbances such as footsteps, creaking doors, mobile phones and even barking dogs are elements that can be integrated and developed as part of the work, and increases the amount of interaction and communication with the audience.

My own personal methods of expression as a performer have a considerable bearing upon the realization of these frameworks, thus assuming an absolute responsibility for the success or failure of the performance: possessing sufficient emotional and physical intensity is key factor if a successful unity between fixed and variable elements is to be achieved in performance. In view of this, the reader must understand that these frameworks can *only* be considered ‘works’ when realized in an actual performance situation. After performing each of these works, listening to the recordings not only confirmed the effectiveness of working in this manner – insofar as to confirm that all disturbances and mistakes (usually mistakes that involve pressing the wrong pads on the sampler) actually contribute toward more interesting outcomes than without them. And it is these occurrences that make each work more individual and situation specific. At this stage I was concerned

⁸ Colleague Petter Fadnes has described these factors as ‘The Super-Basic Structure for Improvisation’ in *Improvisational Architecture*, PhD Thesis, University of Leeds, 2004.

with always moving forward to explore new textures and sample combinations. This helped to prevent the outcomes of previous performances forming mental blueprints that could influence future performances and therefore a performance/recording of the work should take place only *once* and it should be final.

As I continue to produce more of these works I am convinced that a philosophy akin to the writings of John Cage⁹ is the most articulate comparison I can draw on pertaining to the elements of physicalization that are responsible for a large proportion of these works. It is a *willingness* to let forces beyond my control become of equal importance to that which is present in my imagination at the time of performing. The combination of intuition with the factors of fate, luck and accident are key elements in the creation of these works. There are of course both advantages and disadvantages associated with this method and these shall be illustrated through detailed references towards specific incidences within the performances.

Implications of Notation

Notating the works documented here would be undesirable on two counts. Firstly, it would be difficult to place works of this nature entirely within traditional models of western notation. The freedom allowed through the interdependence of physical and temporal factors has made it difficult to formulate any kind of 'notated' score for these works. Attempts to devise a score using established conventional notation resulted in a random and unnecessarily detailed transcription of gestures that are not those of the temporal frameworks - but *are* gestures resulting from the physicalization of these frameworks during performance. This is not to say that western notation is an inadequate tool for the expression of complex musical structures - as the scores of Finnis, Xenakis, Stockhausen and Zorn bear witness. Put simply, notating gestures of physical circumstance would be to disguise the greater implications of these works.

Secondly, due to the highly personal nature of these works, sometimes I may wish to keep implicit the many reasons as to *why* I have selected particular fixed elements. The recordings therefore, are adequate documents in recalling all elements, including the

⁹ Particularly *Silence* (London, Marion Boyars, 1999).

psychological and physical circumstances surrounding the performance: the recording *is* the score. With this in mind, I had decided that I did not necessarily want to reproduce these pieces myself – nor have anyone else reproduce them.

It is, however the intention of this discourse to account for *how* these fixed elements function, either in combination with each other and/or the piano vocabulary, through analysing the recordings. Ultimately the object of this research has been to try to learn something and develop through the process, mapping out how I have arrived at the final works. The recordings therefore function as an important research tool, allowing me to observe the performance as a ‘member of the audience’. Through this process I am able to distance myself (albeit a partial distancing) and analyse the performance, often exposing a subtext or connections that have resulted through physicalization. In many cases the combination of particular elements can produce passages of challenging emotional intensity, revealing hidden connotations that were not planned or anticipated during the preparation stage or even evident to me during performance. The works will be examined in relation to the order in which key points occur - with the exception of the various elements that are present in the preparation stage. This is so that one may be able to follow the recording with the text in ‘real time’.

The Recordings

1912011047 – for Amy Walker

Preparation

Generally, the amount of preparation for each of the works is dependent on the circumstances around which the performance takes place, e.g., time frame, type of venue, time of day and most importantly how much notice is given prior to the performance date (these factors and their ramifications are discussed individually for each of the works). In the case of this work the preparation time was approximately two months. An approximate time frame of 30 minutes was given for the performance. Steve Shepard¹⁰ had originally asked if I would repeat the performance I had given at the finals of the Perrier Jazz Awards

¹⁰ Then producer for BBC’s *Jazz on 3* Programme – who invited me to record this session.

earlier in the year. I declined, and explained that I would create a new work especially for the session. The first visualisations to occur probably involved the various piano textures I had discovered through practice or listening to various compositions. For this work composers include: Morton Feldman, Alberto Ginastera, John Zorn, Maurice Ravel, Michael Daugherty and Gerald Finzi. These references are scattered throughout the work. Specific musical examples from particular works will be illustrated in Appendix I of this document. Other textures of my own devising include a somewhat brutal take on George Shearing's block chord style.¹¹ Other compositional materials include Mike Osborne's *All Night Long* heard at the beginning of the work. Later, John McLaughlin's *Binky's Beam* is developed in tandem with samples from *The Wizard of Oz* and *Withnail and I* (discussed under *Execution and Analysis*). *Somewhere Over the Rainbow* is also given an individual reading.

Extraneous elements for this piece included Birdcalls: Cuckoo, Nightingale and Duck. A toy wind organ and various 'animal' noise pots along with a whoopee whistle. Pouring ice water into a glass and voice were also used.

Probably the first sample idea came from a conversation with a colleague about a quote from the film *One Flew Over the Cuckoo's Nest* - the substance of this quote providing a near perfect analogy to the way in which my solo performances and indeed *this* performance was going to work. Other samples were taken from the following sources: Derek and Clive LP - *Come Again*, Gerald Finzi's *Introit for Violin and small orchestra*, Bruce Robinson's film *Withnail and I*, Jack Jones LP - *Sings the Music of Michel Legrand* and *The Wizard of Oz*. Samples taken from *The Wizard of Oz* arose from pure chance, as the video just happened to be 'lying around' at the time. These samples, for me, seem to contribute an uncanny poignancy to the work. Once these fragments were loaded into the sampler, experimentation could begin with the layering of one sample over another. Once certain combinations had been found, a balance between the samples, extraneous elements and the piano textures began to form a framework.

¹¹ This is done by playing a single note melody in the right hand, with the left hand playing fist-like clusters very close to the right, thus giving the impression of a very complex chord voicing.

Execution & Analysis

This performance took place at Gateway recording studios in London. The studio setting provided relief from the common anxieties that are usually present before a live performance. With the availability of the studio for most of the day, the atmosphere and preparation surrounding the performance was relaxed. Around 10 minutes before recording, the framework was written out for reference.

The Work

Disc I

Track 1.

'00,00 - 00,01':

While anticipating the start of the recording I had a sudden urge to begin the performance with the Cuckoo call. This became a theme that recurs throughout the work, and also relates very appropriately to samples from *One Flew Over the Cuckoo's Nest*. This is accompanied by a looped percussion sample providing a rhythmic momentum.

'01,29 - 05,06':

Descending single notes from high to low register increasing in intensity sandwich the development of Mike Osborne's composition *All Night Long*.

'05,07 - 06,38':

Here, a short improvisation and formation of a spontaneous riff 'persists' despite the regular interruptions of *Derek and Clive*. This had been the intention of my original visualisation.

'06,39 - 07,08':

A sporadic development of a piano texture borrowed from John Zorn's composition *Le Momo*, until interrupted by the theme tune from the American T.V. series *Cheers*. This particular exploration indicated two things: that future practicing of this technique would improve the fluidity of execution (a factor present in the original composition), and enhanced stamina would be an apposite requirement if I were to develop this texture over a longer period of time. This was developed and explored in the *Magic Mirrors* and *Bath Solo* performances discussed later.

'07,16 - 07,59':

A development section consisting of rapid activity at either end of the piano combined with mid register Ginastera-like sonorities leading into a short passage of rapid high register activity.

'08,09 - 11,13':

The opening motif from Michael Daugherty's *Tombeau de Liberace* is explored at length. The resulting brutal and energetic 'stride' rendition of this motif becomes more sporadic until an appropriate sample from *Withnail and I* is triggered allowing the release of tension to be carried by Finzi's *Introit for Violin and Orchestra*.

'11,14 - 11,55':

This section is an illustration of a visualization occurring during the performance. Layering the earlier *Cuckoo's Nest* sample over Finzi's *Introit*, coupled with the Cuckoo call created a layering of sentiment (Absurd, sublime, farce).

'11'56 - 13,38':

A further example of a visualisation that occurred very early on in the preparation stage. Originally I had intended to spit a mouthful of water and laugh violently at the entrance of Jack Jones, but somehow the situation seemed to suggest that a more macabre approach was required – hence the screaming. The irony of this section is that I am actually very fond of the Jack Jones LP, but my commitment to trusting the visualisations meant that I was bound by this particular direction.

'15,22 - 16,31':

Sonorities recalling Morton Feldman's *Piano and Orchestra* are explored.

'16,32 - 17,00':

An example of a sample found by accident whilst looking for others. This snippet of dialogue was just begging to receive the treatment illustrated here.

'17,01 - 23,00':

This section explores John McLaughlin's composition *Binky's Beam* in tandem with samples from *Wizard of Oz* and *Withnail and I*. While searching for *Somewhere over the rainbow* I stumbled on a clip where the words 'follow the yellow brick road' had the same rhythm as 'get in the back of the van' from *Withnail*. During the performance these are looped which illustrates this connection. Moreover, there are three notes accompanying

the *Wizard of Oz* sample that are almost synchronized in dialogue with the bass line from *Binky's Beam*, again a connection that was not evident during preparation.

'24,21 - 25,47':

The use of the sampler here demonstrates to great effect the ability to combine sentiment with cult humour in altering the aural perception of these fragments - potentially manipulating a listener's emotional response to sentiments that are now 'out of focus'.

'25,47 - 26,52':

Here begins the reference to Shearing's block chord style mentioned earlier. Owners of the Sony J5e mobile phone will be able to recognise the *Blueslite* ring tone taking on a rather more aggressive form.

'27,03 - 28,24':

At this point, bass sonorities and a repeated-note motif recall Ravel's *Le Gibet*. This occurred as an afterthought – leading to the iced vodka shocks of a re-harmonised *Somewhere Over the Rainbow*. This harmonisation was originally intended to follow the 'I'm going to be a star...' sample.

'28,29 - End':

The end of this work develops the 'hanging' theme of *Le Gibet*. The last of the samples from *Wizard of Oz* is heard before fading out. An intuitive decision to close the performance with the final statement from the Cuckoo call brings the work full circle.

This work is perhaps the most well balanced of first three presented here in terms of the variety of the samples chosen, and how well these complement the piano textures and extraneous elements. The overall effect of this work displays a consistency in the balance of humorous and serious events, the high intensity of both qualities emphasising these events with clear distinction. The following works were both performed in front of live audiences, increasing the chances of interaction or disturbance with the audience as well as from other sources – as illustrated in the following two works.

Preparation

Unfortunately, I had the task of carrying around with me a number of structures and visualisations in preparation for both this performance and the Bath performance that followed two weeks later. Not only had this been the longest time frame given to date, but the prospect of structuring an hour-long solo performance in front of a predominantly French speaking audience limited the amount of cross referencing possible with spoken word samples. This performance turned out to be more sombre and include more disturbing elements than in the previous work.

The piano textures for this work were confined to the improvisational development of rather simple themes. Also, exploring all facets of the piano including the centre sustain pedal, inside framework and strings, keyboard lid and outer casing added more percussive effects to the piano vocabulary. Many of the textures explored here are of my own devising, many ideas arising during performance. Quite explicit reference is made to passages of Michael Tippett and Dmitri Shostakovitch. Other compositional material includes Thelonious Monk's *'Round Midnight*, Burt Bacharach's *A House is not a Home*, John Barry's *Goldfinger* and *Blues Connotation* by Ornette Coleman. Extraneous elements for this piece include voice, whoopee whistle, a toy violin, and one live dog. Film samples used for this performance included fragments of dialogue from Goddard's *Eloge de L'Amour* and Pasolini's *Salo*. Musical fragments of Yamataka Eye, Ray Charles, Shirley Bassey, Miles Davis, Xenakis and Queen also feature. Additional to these samples were two pieces for voice by John Cage - triggered by a MiniDisc player. The particular combination of the voice pieces, Xenakis string quartet and dialogue from *Salo* is probably one of the more aurally challenging moments in the performance.

Execution & Analysis

The venue for the performance was a temporary structure – a wooden 'Spiegel tent'. Aside from the challenge of performance duration, foreign audience and usual pre-concert tension, the asphyxiating temperature, made anything after the first ten minutes

extremely difficult. During the sound check a somewhat unwelcoming team of sound engineers did little to improve the situation.

The Work

Disc I

Track 2.

'00,01 - 03,31':

Playing on the inside and casing of the piano extensively: the idea here was to delay the placement of hands on the piano keyboard. This was not only a way of exploring all other aspects of the instrument, but also to postpone any traditional and expected methods of playing the instrument.

Track 3.

'01,30' - 06,35':

A very poor statement of Ornette Coleman's *Blues Connotation* - more attention should have been devoted to this at the preparation stage.

'06,36 - 06,49':

The accidental triggering of a fragment from Queen's *Bohemian Rhapsody* detracts from the surprise impact this sample would have had later on in the performance.

'09,33 - 09,45':

A few weeks before I had been given a small electronic toy Violin that played a number of famous classical melodies. In this section of the performance I began by playing it facing the audience, then throwing it over my shoulder where it landed a few feet away and smashed. In hindsight I think that this gesture was not executed or received as I had intended and the audience remained puzzled by this action.

'09,56 - 11,50':

Another textural idea of my own where abstract notes fall into various V – I cadences.

'12,18 - 15,13':

A section built around the theme of Queen's *Bohemian Rhapsody*. There is an inappropriate reference to the '*Postman Pat*' theme tune – this doesn't really work here, and was a half-baked attempt at injecting some humour into this section. Again, I think that

this either bypassed the audience or they were puzzled by it or thought nothing at all. An accidentally looped sample *mama-mia* further destroys the flow of this section. This coupled with an inaccurately played theme and erratic volume changes in the samples greatly reduced the planned impact of this section.

Track 4.

‘00,01- 05,09’:

The opening motif of John Barry’s *Goldfinger* is developed with the aid of the middle pedal.

‘05,10 - 06,43’:

Barely audible on the recording is a barking dog outside the venue. This provides both humour and acts as a stimulus for probing chords over the existing sonority.

‘06,44 - 06,46’:

A brief outburst in an effort to silence the dog mentioned above.

Track 5.

‘00,01 - 07,40’:

A treatment of Monk’s *Round Midnight* and one of the most satisfyingly disturbing passages to date. The tension of this passage is released somewhat by an excerpt from a Shostakovitch Prelude.¹²

‘07,41 - 11,38’:

Improvisation section: a Split second decision to add Billy Strayhorn’s *Take the A-Train* and an expansion of Zorn’s *Le Momo* techniques with both feet providing additional clusters at either end of the piano.

‘11,39 - End’:

A sparse interpretation of Bacharach’s *A House is not a Home*. Barely audible bells from a nearby church recall the rhythm of the *Goldfinger* motif. This completely coincidental occurrence prompted a reprise of the motif. This stimulus emphasised an underlying Shirley Bassey theme and the summing up of previous elements in the performance.

¹² Prelude No. IV, from *24 Preludes and Fugues, op.87*.

It was my 'intention to end the work with a brutal scream from Yamataka Eye. However, because the final Bassegy sample was accidentally looped meant that the entirety of this fragment was to be replayed a second time. Further triggering of screams layered over the Bassegy provided a lucky escape from a technological mishap.

This work became more consistent from *'Round Midnight* onward. The balance of samples with sufficient performance intensity created the most coherent half of the performance. This performance also produced some rather effective and unsettling passages requiring a mixture of emotional responses. The elements that were less successful in this work have proved vital learning tools that have pointed toward possible solutions. The disaster of the 'Queen' section has highlighted the dangers of using this particular model of sampler in a live situation where the triggering pads are too small. The length of the performance also made it difficult to develop piano textures in a concise manner – leading to many passages becoming stagnant. There are, however, errors that result in more favourable outcomes such as those contributing to the ending of the work: the accidentally looped Shirley Bassegy sample meant that there was an opportunity for the layering of some rather brutal screams from Yamataka Eye, which was the only solution that came to mind at the time and actually worked as a rather funny and unexpected foil to Bassegy's own vocal style. Events such as this work in support of the philosophy that the factors of physicalization share an equal footing with the fixed elements.

I was perhaps at a disadvantage in this particular situation in that I was not able to speak French, so I could not talk to the audience beforehand as I usually do. Before playing I have often found that this is a key factor in breaking down the formality of the classic 'performer vs. audience' rigmarole found, for example, at most classical music concert settings. This is still usually the standard at many concerts of Jazz and Improvised music. The audience present on this occasion were quite unresponsive for much of the performance until the incident with the barking dog, making reading their reaction as the performance progressed very difficult. It was a very different story in Bath however, where the audience was very much an active presence in the performance.

Preparation

Almost immediately after *Magic Mirrors* I began thinking about the Bath performance. Only two weeks to prepare and to realise certain visualisations meant that mental recovery and detachment from the previous performance was not possible. The first idea for this performance occurred while at the piano, in the form of a harmonic progression, which became a theme that recurs throughout this work. Secondly, my passion for the music of Gerald Finzi was expressed by including fragments from two of his works: *To Lizbie Brown* from *Earth, Air and Rain* and *Amen* from *Lo, the Full Final Sacrifice*; the main motif of *Lizbie* being developed during performance. *Amen* is heard at the close of the work. Compositional material includes John Coltrane's *Giant Steps*, John McLaughlin's *Earth Bound Hearts* and a musical setting of A.A. Milne's *Halfway Down the Stairs* found on *The Muppet Show* LP. Extraneous elements for this piece include a duck call, and a whoopee cushion bought 20 minutes before the performance. Similarly to *Magic Mirrors* some of the visualisations were of a dark nature, particularly in the second half of this work. Subverting the innocence of *Halfway Down* with the opening scream from John Zorn's *Spillane* and with fragments of speech and laughter from Zappa's *Absolutely Free* makes for very disturbing listening. The connotations implied are evident upon hearing the recording. Samples from *The Muppet Show* LP and *The Simpsons* are used in combination with *Giant Steps*, producing one of the most memorable and effective passages in this work. Unlike the two previous works, this performance uses fewer sampled elements.

The Work

Disc II

Track 1.

'01,16 - 01,55':

Reference to the opening theme from Ravel's *Concerto for the Left Hand* accompanied by whoopee cushion. This decision to include this reference was completely spontaneous as was the decision to use the whoopee cushion.

'04,15 - 10,25':

A successful deployment of samples in the realisation and development of a visualisation structured around John Coltrane's composition *Giant Steps*. The idea of this visualisation was to 'learn' the tune during performance, highlighting any mistakes with Homer Simpson's *Doh!* My main aim here was to illustrate that although this tune is considered a 'test piece' for all jazz musicians, one does not have to have mastered the tune in order to create a personal musical statement.

Track 2.

'00,01 - 04,14':

This section is based on the development of the opening motif from the Finzi song *To Lizbie Brown*.

'04,14 - 07,33':

The note at '04,14' signifies the point at which my mind went blank. Not only that, but the lack of samples for the rest of the performance would shift the emphasis onto the piano. Also, had the 'mark' pad on the sampler been pressed on the word *Fucking*, I would have had chance to develop the repetition of this sample with piano accompaniment as in my original visualisation.

'07,34 - 10,23':

Controversial development of *Halfway Down the Stairs*: my original visualisation was to display a toy Kermit the frog and build up the amount of affection given to it, before smashing it up with a mallet and kicking it into the audience. A suitable toy could not be found before the performance - hence rather disturbing connotations caused by the interruption of repetitive screaming and Frank Zappa samples.

Track 3.

'00,01 - 03,09':

The dark sonorities of John McLaughlin's composition *Earth Bound Hearts* provides a suitable setting in which to develop further the samples used in the previous section.

'04,00 - End':

Final statement and development of the recurring harmonic progression heard first at the opening of the work. This gradually descends to low register left hand activity where the work began, ending with Finzi's *Amen*. A further scream near the close is heard and was an unintentional slip made on one of the sampler pads. This unfortunately destroyed the calming presence of this sublime piece of music.

Preparing and planning two different performances almost two weeks apart proved exhausting and there are moments in this performance where spontaneity failed to generate ideas. The performance did however generate more audience response than anticipated, considering the respective weightings of humour and seriousness within the work. This performance demonstrated the importance of the audience during a performance. As the spectrum of emotion progressed beyond humour toward darker areas, the audience withdrew their enthusiasm and this was very much felt at the time. At the close of performance however it became clear that the work had communicated to the audience in a very direct manner – as had *Magic Mirrors*, although the response on this occasion was more enthusiastic making it very clear as to the success of the overall performance despite there being sections lacking in conviction.

Overview

The examination of the last two works has illustrated the relative disadvantages associated with performing two separate works close to each other. Given that the amount of preparation time is reduced, sourcing the relevant materials under pressure can be difficult, the accumulation of new piano textures is not achievable, and visualisations may be subject to superficial realisation. In the case of the studio session, it had been around six months since I had designed a work for performance, hence the freshness of the work. In the case of all of the above, a lengthy period of exhaustion follows each performance. This is perhaps in compensation for the extent of mental preparation involved and the intense physical execution; solutions to this would be to increase the amount of physical exercise in being more prepared for the physical intensity of performing. Also, limiting this type of performance to only three or four times a year would allow enough time for preparation

and new ideas - an ideal time for preparation would be between 3 – 4 months prior to the performance date, although (as illustrated in subsequent chapters) these ideals occur only very occasionally.

Many of the visualisations would not have become realised in performance without the aid of the sampler – although gestures that have been unsuccessful in performance have been largely due to technological considerations involving the sampler. The main problems associated with this particular model of sampler (Boss 303) are thumbnail size triggering pads and a small memory.

Alternative and (theoretically) more efficient methods of sampling were investigated using a laptop computer with a software sampler.¹³ At the time of these three recordings, I was still experimenting with the positioning of the sampler - usually placed either to my left or right. Not only did this make it slightly awkward and more physical, but also turning away from the keyboard to trigger the samples was, against my intention, at times visually confusing for the audience.¹⁴ For future performances (please refer to the picture on the following page) the music stand was removed and the sampler placed inside the piano. This positioning is more integral and centrally aligned making it physically quicker and easier to carry out certain manoeuvres.

¹³ An alternative that was tried and eventually discarded in the preparation for *Whatever Happened to Jack Jones and the Early Recordings of Johnny Mathis?* Discussed in Part II.

¹⁴ Comments made by current manager Peter Luxton, present at the *Bath Solo* performance.



It is clear from examining the above works that performing in a live situation greatly influences the outcome of the performance in shaping a work. The audience is arguably the most variable physical factor - with their ability to signify, implicitly or explicitly, how well a particular gesture has been communicated. A gesture executed in a live setting tends to carry with it the weight of an audience reaction (or non-reaction) and is present in the recordings, whereas a studio setting carries with it only the acoustic environment of the studio. It is also clear upon listening to the performances that certain themes or connotations have arisen through chance or otherwise, and have in themselves become areas for exploration and development in later works.

- II -

By January 2003 I had begun to envisage using certain techniques requiring increased levels of stamina in order to develop ideas over a longer period of time during live performance. The impetus for this came after a somewhat frantic but quite varied performance in Köln (2100081102 – *Blood*). Although rather short, this work yielded ‘snapshots’ of ideas that would be developed over the following year.

Recorded at the Stadtgarten, Köln, November 2002, the circumstances during the performance of *Blood* were quite unexpected. I had managed to somehow cut one of my fingers inside the piano at the beginning of the piece and by the time a few notes had been played on the keys of the instrument they rapidly became covered with blood. This led to me becoming quite frustrated and unable to calm down making the execution planned framework more or less redundant. It also hints at the first use of samples taken from the works of 20th Century composers as a means of creating a background texture in subsequent works. Here, the use of sustained samples as background accompaniment for rapid staccato explorations (albeit with a typewriter in this example: **Disc II**, Track 4. ‘5,36 - 6,33’), background/foreground combinations and fast clusters (‘3,32 - 4,24’ and ‘12,37 - 12,57’) are some examples of ‘high maintenance’ techniques and although any sort of practice methodology for these techniques had not been formulated at this stage, I needed first to make a conscious effort while performing to try to learn as much as possible about my own physical limitations on stage before translating them to the practice room.

I did this by preparing for a solo performance in the normal way, with the added agenda of deliberately playing ideas that I found physically challenging. The outcome of this approach is 2100130103 – *Clarence*. Recorded in Gent, Belgium at the beginning of 2003 it became the impetus for devising a particular practice methodology - (shown in more detail in the *Lexicon of Techniques*). The first outcomes of this can be heard in the next work: 2030030403 – *Veils of Ardour*.

2030030403 – *Veils of Ardour*

This work is really the sister of 2000290303 – *Sofia Solo* (both Video and DAT recordings were made of this performance, but it has unfortunately been impossible to obtain copies of either). I took the opportunity to spend as much time physically preparing myself for these particular performances and intended both works to share the efforts of preparation in creating performances with a common technical agenda. Combining the same technical vocabulary with different samples for each work resulted in two completely contrasting works.

Veils took place in Paris a mere three days after *Sofia*. Alternative travel arrangements in avoiding a Paris transport strike meant flying over a day early, thus reducing the already short preparation time. This should have proved taxing on many levels but the lack of preparation time on this occasion actually worked in my favour. On returning from *Sofia* many foreign films were purchased and quickly digested – particularly the work of director Takashi Miike, whose juxtapositions of sentiment seemed to be the visual equivalents of the ideas I had been using. Other material for this work includes the famous version of *April in Paris* by Count Basie, Michael Caine, Penderecki, Fellini's *La Dolce Vita*, Mathieu Kassovitz's '*La Haine*' fragments of George W. Bush and Tony Blair press conference at the time of the 2003 Gulf war, and Stanley Kubrick's *A Clockwork Orange*. Combining some of the same pianistic techniques used in *Sofia* and a mixture of new and recently used samples produced a shorter and arguably darker work.

The Work

Disc III,

Track 1.

'02.48 - 03.07':

Here, use of the 3rd pedal technique found in George Crumb's *Pastorale*¹⁵ to introduce the *April in Paris* sample.

'08.17 - 11.54':

The samples of George W. Bush & Tony Blair are combined with a short fragment of dialogue from *Clockwork Orange*.

¹⁵ Crumb, George, *Makrokosmos for Amplified Piano, Vol. 1*, Edition Peters, 1974.

‘11.54 - 12.48’:

The introduction of Penderecki’s *Benedicamus Domino* combined with the *La Dolce Vita* sample blurred the distinction between whether the sequence was portraying a section from a Pornographic film or of someone in pain.

‘12.49 - 17.02’:

Penderecki’s *Sicut locutus est* from the *Magnificat*, forms the background for rapid staccato activity.

The second half (‘19.35 - End’) of *Veils* was constructed using Joni Mitchell’s song *The Silky Veils of Ardour* as a recurring theme and structure within which to place punctuating sections of music or to explore certain moods. The sentiment of the song juxtaposed with samples taken from Takashi Miike’s ‘*Audition*’ accentuate light and dark.

‘23.05 - 25.55’:

Laughter is used as a cue to explore the ‘hands together’ repeated chord technique (in *Sofia* this cue was in the form of the chugging accompaniment figures from the opening movement of Mozart’s string quintet in C Major, K. 515)

‘29.31 - 31.26’:

Sporadic snapshots of samples from the final scene of Miike’s *Audition* are introduced.

‘31.27 - 34.20’:

Looping of the full *Audition* sample: the English translation of the word repeated in this excerpt is ‘Deeper’. The pitch of this repeated word happened to be a concert G, an observation made during the performance. The gruesome nature of this sample (both aurally and visually) is contrasted by creating a sonorous accompaniment based on the recurring pitch.

‘34.21 - End’:

Finzi’s *Amen* is layered with a Bulgarian Traditional song *Bulgaria is Sad*. This was a combination taken from *Sofia* as I felt it had a resonance that could be used again.

Although the techniques employed are still undefined from a technical standpoint, there is a degree of focus that is present because particular attention had been given to

observing weaknesses and a conscious commitment to a new practice methodology in the preceding months. I was still finding intense passages physically demanding and sustaining these ideas over longer time periods was still problematic. A relatively short period of time had been spent on developing increased levels of stamina and the expectation in achieving some sort of 'mastery' over a few months was perhaps too optimistic. In hindsight, because so much importance had been placed in the preparation and execution of *Sofia*, *Veils* may have been lacking in intensity because everything had been geared up towards the performance of *Sofia*. A recording of the latter would have been an ideal comparative tool, even if it were only to measure levels of physical intensity. The next work will look at an early example of how the solo methodology was integrated into a group setting.

Whatever Happened to Jack Jones and the Early Recordings of Johnny Mathis?

This work was commissioned by Bath International Music Festival and performed at the Bath Pavilion on 26th May 2003, and the first work to involve two other musicians: Steve Davis on drum set and electronics and Dave Kane on double bass.

Where previous works have always drawn from a wide variety of subjects and media, this work would use material drawn from only two subjects¹⁶: the various recorded outputs of Jack Jones and Johnny Mathis. The gestation period for this work was spread over many months and involved complete immersion in records, CD's videos and recorded interviews. Many of the samples that were eventually chosen shared a common theme. After listening to hours and hours of recordings, a pattern began to emerge: Jack Jones's repertoire mainly consisted of songs that related to girls as the subject matter. Conversely, Johnny Mathis appeared to be singing about boys most of the time. Also, Mathis's voice has a technical advantage over Jack Jones's in that he has a far greater range and dynamic control, and is also able to sustain notes for a longer period of time. These factors made the sampling of Johnny Mathis excellent for sustained textures around which to base improvisations. To accommodate the vast array of samples made as a result of this, alternative methods of sample storage/triggering were explored using a computer-based system.

¹⁶ There are two exceptions: one sample of Jack Nicholson from Stanley Kubrik's film *The Shining* and another welcome appearance from 'Animal' from *The Muppet Show* LP.

The memory capability of the Apple Mac G4 Powerbook computer was more adequate storing an extensive range of samples than the Boss 303 - alleviating the need to buy digital memory cards. An external unit (AKAI MPD16) made up of 16 larger sized trigger pads, would then trigger the samples. However, this setup also required the additional use of an audio interface (MOTU 896) for transmitting the audio signal. Portability of the equipment then became an issue along with the frustration of the software sampler being nowhere near as versatile or performance-friendly as the Boss 303. I had discovered that more time was being spent solving problems and learning how to use the new setup than actually preparing the commission. As the preparation time grew shorter it transpired that too many samples had been chosen and the now huge list of possibilities had to be shortened and loaded into *two* Boss 303 samplers.

Despite this setback a number of fixed elements had been decided upon, but, unlike the preparation process for the solo works, where fixed elements are placed inside *my own* temporal framework, the challenge here was to fathom a way of communicating this methodology to the other players.

Rehearsals took place two days before the performance and the process was quite straight forward: the group would improvise or in some cases discuss – formulating a number of musical ideas, gradually adding samples to the process until certain moods or ‘pieces’ were created. Practicing up to the point where the potential or *essence* of an idea was reached was more important than being overly specific. Once decided upon, the particular ideas were not revisited. This is similar in respect of the solo methodology: not fixing or rehearsing ideas until they are definite, not creating contrived ideas too early, thus avoiding stagnation, and leaving much to the influence of physical factors present in the performance situation.

This method of practicing up to the point where only the essence of an idea is reached is how I brought the group closer to achieving a similar strategy of preparation to the solo works by allowing the other members to achieve similar visualisations as to how the performance would be structured. One of the early ideas that arose during this process was to begin the performance by wordless singing. The use of voice has always been a part of solo performances, and on this occasion was brought into sharper focus. An attention to

the role of vocal sounds would become of key importance in later works.¹⁷ In this work the voice is very prominent and has become an integral part of the group's vocabulary: As a background texture, laughing and choking effects and even satire in the form of George Gershwin's *I Got Rhythm* in the encore, adds yet further layers of texture and contributes very much to the overall imagery within this work.

Having performed as a trio only once before, (Belfast, November 2002) these musicians share the same commitment to spontaneity and intuition, making the communication of my ideas relatively unproblematic, and also making them ideal collaborators for this project.

The Work

Disc IV

Track 1.

'00,01 - 01,12':

The beginning of this work actually began with the group walking out on stage after about 30 seconds while a disco version of *Wives and Lovers* (sung by Jack Jones) is played. After a brief explanation of the commission's title, the group began the performance with wordless vocals. Unfortunately recording had only begun around 3 minutes into this track beginning at the climax of this section, accompanied by a repeated spoken word sample from Jack Jones.

'01, 13 - 07,43':

This improvised section simply followed on from the previous one. Development of fast, sporadic phrases into a continuous texture is complemented by similar activity from Bass and Drums.

Track 2.

'00,01 - 02,14':

This is an example of one of the ideas worked out in the rehearsal stage. Steve triggers his own electronic drum pad with a scream sample, which is joined by fragments of Jack Jones samples developed in *Cassette Boy* fashion. These samples are just some of those sharing a common theme, as discussed earlier.

¹⁷ Particularly evident in the duo recordings with Christophe de Bézenac, discussed later.

‘02,15 - 06,54’:

Jazz piano phrases lead into a texture borrowed from Zorn’s *Chimeras*, where clusters in the left hand accompany fast linear activity in the right. This is a texture that had been explored at the rehearsal stage, and turns into a brief and rather scrappy take on the style of Jazz pianist McCoy Tyner (which has become one of the groups favourite parodies) before resuming the earlier texture to close the section.

Track 3.

‘00,01 - 03,37’:

Ascending single note figures leading towards continuous hammering of high register Bb octaves. This passage echoes the repeated note technique in *Veils*, albeit using single notes instead of clusters. This was another attempt to see how long this kind of technique could be maintained during performance and feel that this example, although successful from a stamina point of view, was not necessarily *musically* successful.

‘03,38 - 4,48’:

Introduction of heavy breathing sample courtesy of ‘Animal’, a character found on *The Muppet Show* LP. This sample was made more macabre by putting it through a pitch shifter found in the computer-sequencing programme *Logic*. The repetition of the Bb slowly disappears through muscles becoming tired.

‘4,49 - 6,22’:

The next theme is introduced amidst the continuing texture, gradually decreasing in volume and intensity.

Track 4.

‘00,01 - 5,10’:

The sample combinations used here were carefully chosen to convey particular imagery and is another example of a visualisation occurring through random experimentation whilst using the sampler. In terms of musical activity, this section was another to have been decided upon in the practice room. Setting up a rather ‘pretty’ diatonic chord progression (reminiscent of some of Keith Jarrett’s solo work) as a juxtaposition to the ensuing imagery created by the samples and vocal effects from Dave. Steve’s electronic

Drum pads put a further surrealist spin on the already violent and arguably controversial nature of this section.

Track 5:

While sifting through all the collected Mathis records one day I discovered a version of *Tenderly*. It didn't take long for me to remember that a version of the same song exists on *The Muppet Show* LP as sung by 'Animal'. In my recent trip to Bulgaria I discovered a very strange marching band instrument [Picture] called a Cheyla¹⁸ and is incapable of producing quiet sounds and only plays the C Major scale. The sound made by a Cheyla is very similar to bulb-horns synonymous with old motorcars, and like the bulb-horn contains copper reeds which produce the sound. The Cheyla is an extremely tiring instrument to play, as one has to blow into it extremely hard to get a note out of it in the first place. However, I discovered that by muting some of the many funnels with my hand I could achieve various different effects such as bent notes and cup-mute type sounds. I then realised all these elements (Mathis' and 'Animal's' version of *Tenderly*, combined with the Cheyla) could be used to create a rather humorous piece. On reflection, further exploration of this instrument would be needed for me to include it as part of my regular playing arsenal, and finding a place to practice such an instrument without disturbing anyone is quite a task.

Track 6:

As mentioned earlier, I had discovered that Johnny Mathis possessed superior vocal technique and range to Jack Jones. The samples used in this section were all taken from Mathis's held notes. There were only a few occasions where these sustained notes were unaccompanied by an instrumental backing of some sort. The texture created is reminiscent of the sustained nature of some of the earlier orchestral and choral samples used for *Veils of Ardour, Blood and Clarence*.

'01,46 - 03,20':

This scratching noise is produced by holding down the sustain pedal whilst scraping a broken drumstick along the piano's soundboard between the strings.

¹⁸ According to Saxophonist Lol Coxhill who also owns a similar version of the instrument in a state of disrepair.

'03,53 - 07,40':

The development of the sporadic random note texture here is articulated to a degree of success – there are very few occasions where single notes are 'fluffed'. This has been the desired effect since first practicing this technique. Because the notes are always random, there can be no real method of 'ordered' practice (other than practicing slowly) for this texture other than just simply *doing* it over and over again. This makes the goal of achieving a degree of mastery more difficult and prolonged.

Track 7:

While the group listened to the samples during rehearsal we had all decided that we would perhaps mimic and even try to undermine the samples by laughing at them. Conviction was lacking from Steve during this section, which meant that only Dave and myself were carrying the weight. Had the whole group been completely committed to this idea during the performance the rest of this section would have perhaps worked out rather differently. In fact, the sample that we were meant to laugh over was actually Jack Jones singing Michel Legrand's *Sweet Gingerbread Man*. There were also a whole range of samples that went unused at this point, as I had completely forgotten about them.

'01,54 - 02,40':

Due to the previous idea lacking in conviction from the whole group it quickly ran out of steam and naturally led into a workout for the sampler, playing around with the various samples of the word *Love*.

'02,41 - 04,29':

The beginning of fast alternating clusters: this activity was sustained only relatively briefly, as the intensity of the performance had been exhausting.

'04,30 - 04,48':

This is an area of the group's playing that has improved since this performance, where we are able to end improvised pieces at a moments notice with an effective dead stop. The ending here did not really work in terms of the group finishing together tightly, and this is also the case at the end of track 1.

Track 8:

Encore – Gershwin’s *I Got Rhythm*: the idea for this came from rehearsing the various vocal ideas for the work. Even though this had nothing to do with Jack Jones and Johnny Mathis, it nevertheless illustrates that the group’s approach can be used in transforming an old standard tune to meet our own ends.

In summary, this work demonstrates that many of the principles used to construct a solo work can be successfully applied to a group setting. This trio continues to perform and develop the areas explored in this work albeit with random samples placed within compositional structures or short improvisations. Unfortunately very little of this group has been recorded since this performance and the recordings that do exist are few and of inferior quality. Although it would have been desirable to be able to draw comparisons from this and other trio performances, *Whatever* is still an important document amongst the works and yet another example of how the sampler and instrumental textures can be combined to create humorous, powerful and sometimes unsettling imagery.

Imagery

This section briefly discusses how some of the methods I have used to create my language have changed, and the relationship between my perception of it and its actual communication. Even though audiences on the whole are unaware or lacking the ‘insider’ knowledge of how and why I have put things together this does not prevent them from engaging and understanding the various sentiments within the works.

I will be making reference to Umberto Eco’s text *The Open Work* as it provides some useful analogies in illustrating the themes under discussion. Firstly, to define imagery for the purposes of this discussion: imagery represents a subtext or connotations that arise through the combination of musical and sampled fragments, which suggest and allude to issues that are outside the traditional language of music. Imagery in the works was something that I was usually unaware of until listening back to the performances, i.e., I was unable to realise, temporally, the emotive potential of the combinations and their resulting connotations in the preparation and execution stages. These combinations are usually the result of sharp juxtapositions between one world and another (for example: Michael

Elphick 's interruptions to *Somewhere Over the Rainbow* in for Amy Walker, The Muppet Show and Frank Zappa in *Bath solo* and Joni Mitchell and Takashi Miike in *Veils of Ardour*).

Through a gradual process of listening back to past works (especially *Magic Mirrors*, *Bath Solo* and *Blood*) and in planning for subsequent works, I was able to reflect and evaluate, to see what worked and what didn't and more simply – what things I liked and disliked. This led to various possibilities for improving ideas that were successful (or not), and highlighting ideas that could be shelved indefinitely. As well as taking note of any audible audience reactions from the piano stool, I also began to collate comments made by audience members after the performances, which ranged from amazed, stunned, disgusted, offended or overwhelmed. The particular combination of elements in any given work seemed to provoke a non-specific emotion, not necessarily related to any one particular element – but through multi-layered combinations of elements. As Eco writes:

“It is commonly believed that the poetic word is characterised by its capacity to create unusual meanings and emotions by establishing new relationships between sounds and sense, words and sounds, one phrase and the next – to the point that an emotion can often emerge even in the absence of any clear meaning...”¹⁹

Whether or not audiences are familiar with the various sampled fragments or musical references in the works, I realised that whatever I was doing was having an effect on others and provoked an emotional response. An exact knowledge of where all the samples had been sourced from and the various musical references seemed to be unimportant with regard to the work being 'understood'. Sometimes the audience's reactions and remarks mirrored my own opinions - and at other times seemed completely disproportionate to my intentions. These are however dynamics that I have no control over and are not prime concerns of mine. These are my own experiments and although I might speculate from time to time on the response certain sections of the given work may have; it would be naïve to assume that an audience would perceive everything or indeed anything as I had intended:

“The addressee is bound to enter into an interplay of stimulus and response which depends on his unique capacity for sensitive reception of the piece. In this sense the author presents a finished product with the intention that this particular composition should be appreciated and received in the same form as he devised it. As he reacts to the play of stimuli and his own response to their

¹⁹ Eco, Umberto. *The Open Work* (Harvard: Harvard University Press, 1989), 53.

patterning, the individual addressee is bound to supply his own existential credentials, the sense conditioning which is particularly his own, a defined culture, a set of tastes, personal inclinations, and prejudices. Thus, his comprehension of the original artefact is always modified by his particular and individual perspective. In fact, the form of the work of art gains its aesthetic validity precisely in proportion to the number of different perspectives from which it can be viewed and understood.”²⁰

I would argue then, that based on the frequency and variety of audience response, it is the particular attention to the ‘extra-curricular’ non-musical elements and their combination with tonal, musical elements in the works that are clearly tapping into another dimension of audience reaction, which I would argue is more akin to film than anything purely musical.

The result of collecting all this information eventually led to a greater awareness of the effect certain elements and their combination would have at their execution during the preparation stage. From the resulting knowledge gleaned from the above process, certain working blueprints emerged: knowing what kind of combinations of elements would best produce say, sentiments such as humour or violence, meant that I could not only plan and anticipate the effects of such combinations more effectively but also that I would not be able to claim any ignorance regarding the nature of the samples I was using – thus making it more difficult to find fresh approaches.

Not being frightened of exploring or involving a personal agenda in creating new works definitely began to come to the fore in some sections of *Whatever Happened to Jack Jones and the Early Recordings of Johnny Mathis*. For example, abuse is a theme particular to track 4 of *Whatever...*, this section was designed specifically to express an array of emotion: choking voice effects, soft tonal accompaniment, and cut-up style samples similar to *Cassette Boy* or *John Oswald* to imply the theme of child abuse. The difference here between *Whatever...* and, for example, sections of *Bath Solo* or *Veils of Ardour* is that the implication of child abuse was *conscious* and carefully considered, and not something that was realised afterwards.

Thinking more about the subtext of the sample/music combinations I was using coupled with an appetite for expanding my tolerance toward more controversial avenues, for example: the work of film directors such as *Bellucci Cassell Dupontel*, *David Lynch*, *Takashi Miike*, *Seijun Suzuki*, and absorbing news/media reports about human suffering,

²⁰ Ibid. 3

paedophilia, rape, child abuse and even themes of misogyny are all aspects of an ongoing personal investigation that has contributed to the many elements of imagery that have filtered through into the works. Personal issues, insecurities and emotions at the forefront of my mind were also gradually becoming of prime importance as conscious elements within the structure of the works.

The next example illustrates the results of including such personal agendas explicitly within a work, and also includes some examples of the issues discussed above.

1008032030 – Violent Crimes

The various moods and imagery explored in this work were largely due to personal anger and insecurities surrounding a somewhat brief relationship in my life at the time. Not only did this provoke my most bitter characteristics, but also coupled with a misogynistic mindset I decided to embrace these issues whilst constructing this work. Nearly all of the samples chosen allude to the themes of either love or abuse. My prime objective was to violently explore these two themes in combination. Sampled films for this work include *Singin' in the Rain*, David Lynch's *Blue Velvet*, Belvaux/Bonzel/Poelvoorde's *Man Bites Dog*, Bellucci Cassell Dupontel's *Irreversible*, Walt Disney's *Bambi* and the theme music to the children's programme *Camberwick Green*. Other recorded samples are from the piano works of Salvatore Sciarrino, further use of Penderecki's *Sicut locutus est* (as heard in *Veils of Ardour*), recorded heartbeats of two medical patients with bronchitis and Etta James' *Sunday Kind of Love*. Techniques borrowed from Lachenmann's *Guiro* are employed for the first time and reference is made to a composition of my own entitled *Don't Look At Me: I'm A Beautiful Girl...* Oh, and also a riff nicked from Justin Timberlake's *Rock Your Body*.

This performance took place at 20.30 on August 10th 2003 at Gaume Jazz Festival, Belgium in the small village of Rossignol in the Ardennes; and its programming makes it a sort of Belgian equivalent of the Bath Jazz Festival. Because of the tremendous heatwave that year, the venue (having no windows and very little ventilation) had become stifling by 20.30. Having spent most of the day alone, either walking outside or with a cold flannel

over my head back at the hotel, I was exhausted after 15 minutes into the performance. Not only that but I was experiencing a slight relapse of repetitive strain injury (RSI), a recurring problem that surfaces from time to time in varying degrees. This meant that I was unable to do much practice in the weeks leading up to the gig - making the execution of faster passages tiring and more problematic. Before going onstage, festival organiser Jean-Pierre Bissot had explained at length to the audience that they were in for 45 minutes of humour and fun – based on his experiences of seeing me play solo in Bath the previous year. I found this quite ironic seeing as the audience would be experiencing no such thing.

The Work

Disc V

Track 1.

‘01,05 - 06,55’:

To begin this work, a monologue from Ben in *Man Bites Dog* about how love can leave a scent akin to the smell of urine on a mans fingers after going to the toilet. As this begins, a repeated middle C is developed with additional textural ideas creeping in. This figure is particularly reminiscent of Ravel’s *Le Gibet* and appears many times throughout this work.

‘06,56 - 09,48’:

Fast, fluid right-hand activity is disrupted somewhat due to the combined factors of physical tiredness (RSI) and temperature. There is however a certain amount of space and punctuation present because of this, which might not have occurred otherwise.

‘13,29 - 14,17’:

A recorded fragment of Sciarrino’s Piano Sonata No.3 is used to provide another layer of texture during this section.

‘14,18 - 14,29’:

Unsettling silence: I had observed a few members of the audience being very unsure about whether or not to applaud the ending of the previous section. In actuality the silence was purposeful on my part – and having more to do with thinking about what I was going to do next.

‘15,50 - 19,50’:

An uncannily appropriate sample from *Blue Velvet* with one of the sampled heartbeats is used to create the mood for *Don't Look At Me: I'm a Beautiful Girl* – which is also another recurring theme. The *Velvet* sample is one of several from the film to be used in this work.

‘19,51 - 21,17’:

Although barely audible due to the level of noise from the auditorium and the heartbeat sample, techniques found in Lachenmann's piano piece *Guiro* are employed here until a final statement of chords from *Beautiful Girl*.

‘22,31 - 25,42’:

This section is arguably one of the darker passages in this collection of works. It combines samples from the rape scene in *Irreversible*, a similar scenario from *Blue Velvet*, Penderecki's *Sicut locutus est* and the theme tune from *Camberwick Green*. With additional heartbeats, my own vocal effects and a further *Bambi* sample this section required no additional piano playing whatsoever.

‘28,24 - 29,49’:

Here, the riff from Justin Timberlake's *Rock Your Body* is punctuated by various disruptions.

‘30,19 - 30,41’:

A small section that arose from pressing the wrong sampler pad – and toward the end I accidentally triggered the *Irreversible* sample, putting a rather sinister twist to Gene Kelly's phrase “Fear not sweet lady, I will not molest you...”

‘30,42 - End’:

A satisfyingly short but coherent section of final intensity leads to the recurring C motif. Around this there are closing remarks from Ben as he talks bitterly about women and doors, and from *Velvet* and *Bambi* before introducing Etta James's rendition of *Sunday Kind of Love*. This was a further ironic twist, as it just so happened to be a Sunday. The repeated C continues after this has finished, accompanied by two ambiguous chords to fade.

While containing no humour and very little familiar musical or harmonic passages to contrast the darker nature of the overall atmosphere, the performance somehow managed to generate one of the most enthusiastic audience responses to date. Later on that evening I

met with a young woman who had expressed that she was unable to talk to anyone for 20 minutes after the performance and had never been moved to such depths of depression before. She did however thank me for what I had done and found the whole experience amazing - I thought she was going to attack me. Similarly, the head of Babel Records Oliver Weindling wrote the following in an online column:

“Matthew Bourne did a solo show. He didn't have any samples, which made one laugh this time, as he felt that audiences haven't appreciated his main message. I have always found Matthew's solo shows quite disturbing, really opening up the problems that he seems to be facing at any time. I thought that it got through really well this time. Interesting to hear from him that he is talking quite a bit to Billy Jenkins about the problem of humour overpowering the objective of his performances”.²¹

Despite thinking that I had done an awful job and even after listening back a few weeks afterwards I felt, contrary to reports after the event, that it was a terribly unfocused performance – both in terms of technique (I was rather frustrated to keep fluffing the repeated C on occasion) and sample material. It is only at the time of writing that I am able to realise that although there are technical inadequacies, there are no sharp juxtapositions of musical ideas, the mood is constantly ‘on edge’ and the sentiment of the work is challenging, and it is due to these factors that the work in its totality *is* focused.

Although new levels of awareness had been reached, I was (and still am) unable to evaluate the effect of the performance in its totality (taking into account audience reception/reaction, my own opinions and misgivings about the performance etc...) until listening to a recording of the work. In this respect I am still in the same position as before, and this position is *necessary* – if I were to attain a state of complete understanding and foresight I would cease to learn or gain anything by listening to the recordings.

²¹ Unable to find the source at this time.

- III -

Un Chant d'Amour

At the beginning of 2004 I was commissioned by Leeds City Council to compose a score for a 20-minute silent film of my choice for the Leeds *Fuse* festival in March 2004²² and composing music for *any* film had been one of my objectives from the outset of the PhD programme. The only problems presented by this were that most silent films of 20 minutes duration were predominantly comedies. The only film that I considered appropriate for my taste was Salvador Dali & Louis Brunel's *Un Chien Andalou*, which unfortunately the council were unable to obtain the screening rights for. After viewing films by Man Ray and some early C20 British films I came across a newly released version of writer Jean Genet's *Un Chant d'Amour* in a record shop. The images on the back of the case appealed to me in some way and I decided to choose this film without even having watched it. *Un Chant* is set in a French prison and explores, amongst other things, the nature of homosexual desire. The film is beautifully shot in black & white and is full of fantastic imagery; this alone made it an ideal choice. After watching *Un Chant* many times I began to realise that it is not so much a story of *homosexual* desire but a sensitive portrayal of the very essence of desire and love in general.

For this commission I had to rethink my usual methods and adapt to working within a preset narrative structure, which proved to be more challenging than I had first thought. The key differences here were that in planning my own solo performances, the elements of structure, choice of samples and any resulting imagery or narrative were of my own devising. As *Un Chant* was intended as a silent film, I decided early on to work lengthy periods of silence into the structure. This is an aspect of performance that I had not really considered until this point. It may have been because the visual images allows one to do so – taking some of the weight away from playing the piano – on the other hand this is quite *untypical*, as most audiences watching a 'silent' film are used to hearing sound

²² Originally I was to work with the Yorkshire Film Archive in choosing my own footage and constructing an original montage for the occasion.

continuously! I began a process of watching the film many times over whenever I happened to be in front of the television, this way I grew to know the intimate structure of the film, and was able to visualise it away from the screen. It was quite some time before any musical ideas suggested themselves.

The video camera that was set up to record this event was wired into the mixing desk at The Venue, with the hope of achieving a good sound quality but for some reason the camera bypassed this and recorded from its own built-in microphone, hence the volume level of the projector. Luckily though, some of the quieter passages are audible and the overall atmosphere is actually aided by the sound of the projector. That said one soon grows accustomed to this unique sound world. It is nearly 18 months after the planning and performance of this work that I was finally able to get the DV tape transferred to DVD and make the following analysis of this work.

The Work

DVD

‘00,14 - 07,25’:

[Flowers] The main motif of the music consists of a minimal recurring octave theme. There is a very minimal use of the keyboard for almost half of the duration of the film – exploring the interior and lid of the piano for quite some time. Stroking the frame of the piano with slight strained sounds from the voice [while chest is being stroked & hands etc...] during the scenes in the cells (this is inaudible through the noise of the projector), to create an almost masturbatory mirror image of the events on screen.

‘07,26 – 08,16’:

[Disco Inferno] This scene always made me laugh, the way the actor suddenly bursts into a frenzy of activity. I felt that this scene more than any would benefit from a contribution from the more humorous side of my imagination (and indeed the *only* place in the film that would be appropriate). The first and last visualisation of how I wanted to contribute to the imagery in this particular scene came in the form of The Tramp’s classic hit single *Disco Inferno*, which would slowly emerge from relatively abstract surroundings, climaxing into the all too familiar chorus as the on-screen dancing moves into ‘5th gear’. Despite one report that using this particular song choice was not only chronologically

unsound (being written almost 30 years after the film was made) but that some could also consider it as a racist slant. I remain unmoved in my decision to include this material, and such concerns had not even entered my mind at any time during the period.

‘08,37 - 09’33’:

[Silence] After this outburst I felt the most effective way to contribute next was to leave the first of three lengthy silences, to allow the images to breathe again. In this scene the actor makes a series of physical gestures: examination and removal of sock. Recline with right hand behind head. Feeling genital area and licking lips I had decided at this moment to act out these gestures at the piano stool. I did not plan these actions beforehand, and the experience of imitating the onscreen movements was both personally disturbing and liberating. I also did not care whether anyone saw these gestures, although a few audience members closer to the stage could make this out through the darkness and remarked that they were a little disturbed by these proceedings.

‘09,57 - 10,40’:

[Knocking on wall] A return to the main motif with some development and chordal accompaniment from the left hand.

‘10,41 - 17,08’:

[Straws and Smoking] As the activity between the two actors becomes more intimate and thoughtful, a sample from Morton Feldman’s String Quartet No. 2 is used as a backdrop for various piano meanderings – leading to staccato figures and a rapid increase in intensity amidst varying onscreen images. This intensity was not built up gradually enough and loses some steam before rising again where the prison guard finally loses his temper. In hindsight, there seems to be a little too much literal musical translation of the events onscreen: here the guard makes a series of angry whipping gestures with his belt, which was in turn accompanied by violent piano gestures. This approach is not as effective here when compared to how music of opposing nature to that which is being expressed onscreen can be used to add extra depth.²³ This can be seen later on with the use of Ned Rorem’s *That Shadow, My Likeness*.

²³ A particularly good example of this can be found in a scene from Oliver Stone’s film *U-Turn*, where Gloria Lynne singing I Wish You Love accompanies a slow motion shoot-out at a convenience store.

‘17,09 - 18,34’

[Dream Sequence] I had decided that for this sequence I wanted an appropriate song to accompany the opening of the scene. I struggled with many options before finally resting on the Aria from Gerald Finzi’s *Dies Natalis*.

‘18,35 - 19,46’:

[Silence/cell] The second of the long silences.

‘19,47 - 22,42’:

[Dream Sequence contd.] Chords made up of symmetrical hand shapes, to begin – accompany this sequence developing into Feldman-like sonorities.

‘22,43 - 25,05’:

[Prison cells, bodies and return from the dream sequence] Chords to Ned Rorem’s song setting of Walt Whitman’s poem *That Shadow, My Likeness* are introduced. While watching the film repeatedly in the planning stage, I felt that this piece was the most appropriate musical accompaniment for these beautiful images.

‘25,06 - End’:

[Gun fellatio aftermath] A brief coda of quiet chords developed from the Rorem song and a return to the main motif – attacking the last note as the flowers are finally caught.

Bourne & de Bézenac duo

This collaboration provides a vehicle for the ‘tightening-up’ of the piano textures I have developed so far. Alto Saxophonist Christophe de Bezenac shares some of the same views as myself with regard to developing an individual technical and textural vocabulary. With this common ground a mutual agenda for this setting was established: we wanted to create short pieces that were improvised but tightly focused in terms of their musical language. The impetus for this enquiry stemmed from a discussion about improvised music and the duration of time taken to reach certain shared climaxes or common textures within long pieces. The premise here, then, is to remove the ‘excess’ music that has led to these sections and concentrate on the main idea itself. The results are many concise pieces that explore only one or two textures in detail. The process by which these pieces were

conceived is as follows: We would first begin to improvise with no particular agenda, recording the results. When listening back to the recording we were able to identify certain textures or areas that could be developed independently and selected certain parameters around which to work. Eventually this process evolved, whereby we would improvise and upon reaching a climax or common texture we would stop – and begin again starting from the ‘climaxed’ idea. Many of the pieces are physically and texturally intense – due perhaps to their origins being at the climax of longer improvisations. Over time this approach has yielded a set of pieces that we are able to return to. These still are of course only a set of parameters that are subject to new readings, and as this duo develops, one would hope that a shared language would begin to develop. This setting provides a welcome relief from using samples and also another opportunity to develop my piano vocabulary within a new context.

The following pieces were recorded in the Great Hall and the CCCH rehearsal room at the University of Leeds during February and March 2004.

The Recordings

Disc VI

Track 1:

This piece was created with the intention of matching each other’s textures. To successfully complement Christophe’s texture, scraping the strings with fingernails and strumming the lower section of strings.

Track 2:

Here the piece begins quietly with sporadic single notes, growing in speed and intensity until reaching a dead stop.

Track 3:

Two distinct roles were created: I used the 3rd pedal to sustain a large number of notes in the bass section of the piano while playing jabbing clusters at random points. Christophe confines his playing to quiet tones, and anticipating my clusters – until we cue each other by the end of the piece.

Tracks 7, 10 & 16:

These three pieces illustrate how vocal effects are used as an integral element in complementing the instrumental textures. I would argue that they are *extensions* of our own instrumental techniques and not the result of pure histrionics.

Track 8:

This example began just as an improvisation with no preset agenda. However, at around '04,30' the piece begins to merge into a common texture that had been explored at an earlier date.

Track 9:

Jazz: we could only manage playing approximately 45 seconds of Jazz influenced phrases before quickly exploring other areas.

The Whole Universe in 3 Minutes - or, the Future Sounds of Jazz...

During April 2004 I was involved with a project entitled *Future Sounds of Jazz*, which featured many musicians from diverse backgrounds. During the preparation for this project it was decided that I should be allowed a solo slot of around 3 minutes or so to contrast the previous material. The difficulty within this particular context was that six two-and-a-half-hour performances were to take place within two weeks and with my commitment to producing different things every time made me have to rethink my strategy somewhat. Being on the road for most of the time meant that I did not have the luxury of my DVDs and other media to hand, I therefore recorded onto MiniDiscs a whole range of completely random samples (including a library of quotes from a number of films by Akira Kurosawa: *Red Beard*, *Stray Dog*, *Throne of Blood* and *Ikiru*. Polanski's *Rosemary's Baby*, *The Simpsons*, Jeremy Paxman and Gerald Finzi's *Amen* are other examples) and before each performance I would prepare new samples from the discs and try to summon up fresh musical ideas.

I was however bound by two things: my piece had to contrast the loud brashness of the previous one; and secondly, an idea that had been recorded in an earlier rehearsal (coincidentally with one of the drummers) had become a 'set' blueprint that I was asked to

follow. However, as the shows progressed, I would still manage to veer off this path and find new areas. I had also discovered a memory card with the samples used in *Violent Crimes*, and a reconstruction of particular fragments would also make an appearance in Birmingham (Disc VI, Track 23).

The quality of recording varies for each of these pieces, and some appear to have an unwanted delay effect from the desk. The beginning of each piece is accompanied by one of the drummers (adhering to the blueprint, of course), which by the Leeds performance (Track 22) had become a little intrusive. Overall, these pieces demonstrate that the methodology used to create longer solo works is flexible and can be adapted to a number of situations. These shorter fragments played back-to-back form a complete set of vignettes: Tracks 19 – 25.

The physical constraints of having to cram a number of samples onto a MiniDisc and create new pieces on the fly each night had proved to be a liberating experience – and much different to planning any previous works. I decided to use this method for two performances in two days in Portugal²⁴. After listening to these, it became clear that this was the next step in the evolution of the methodology and the outcomes of this are illustrated in the examination of the final work presented here.

Frequency of Performance & Random Procedures: Long Beach, Cannes & The Molde Concert.

By now I had begun less and less to search for new samples. This is perhaps the result of several factors such as concentrating on other performance projects or composing. I had also felt that a saturation point had been reached whereby I had used up nearly all of my ideas. One can hear that throughout this part of the commentary that the samples themselves have not changed that drastically, neither have the piano textures/techniques. It is clear however, that the process described in Part I has slowed down or changed to embrace the use of a ‘back catalogue’ of elements to construct works. This has meant that I am able to perform more frequently without having to worry about finding completely new samples. This also gives me chance to digest and absorb new sources of inspiration. The

²⁴ ‘0805041600’ & ‘0905041230’.

best results came from two longer works – the first performance taking place in January 2005 in Long Beach, California and the second in Cannes, France just over a month later. On these occasions I had decided to only prepare a few hours prior to the performance, loading the sampler with the various samples found in my collection of discs. During this process I had found that two memory cards had been filled and I had twice as many sample ideas than usual. A list of samples was written out in no particular order and very little thought had been given to any technical ideas I might explore. This approach is really a way of allowing more accidents to happen, and new possibilities were discovered as a result. These performances displayed a consistent level of variety and intensity - unlike most previous works and I decided that I would use this same technique of preparation for a large number of solo concerts taking place within days of each other during July 2005.

The Molde Concert

I have chosen this performance for the final work in this folio as it illustrates many of the concepts discussed throughout the commentary. Taking place at the Molde Jazz Festival, this was the last of a series of concerts where I had been using similar samples with little variation for each performance. It was therefore impossible to avoid thinking about the successful moments from previous performances, and the temptation of trying these again, or attempting to improve upon those moments that didn't quite work became factors that would influence each subsequent performance. Characterised by an intensity created by a large number of samples and piano techniques, this work achieves a consistency and fluidity of ideas that is aided by an excellent instrument, a fantastic sound technician and the presence of one of the most responsive audiences to date. It is also the best balanced (in terms of the levels between piano and sampler) of the live recordings.

T.E. Brown's *Betsy Lee* is used again – this time played continuously throughout the work on MiniDisc, fading in and out at random, providing a subplot so to speak. I had also begun to interact with certain samples in a more textural and rhythmically literal way - especially with fragments from Ligeti's opera *Le Grand Macabre: Disc VII, Track 9*. The 'counting' in this sample prompts the emergence of *The Simpsons* and further rhythmic

dialogue: Track 10. Following this, similar explorations are made with fragments from the films *Team America*: Track 11, and *Spaceballs*: Track 15.

The freedom of no framework to follow and a multitude of samples at my disposal made for a coherent work of many layers and a smooth but somewhat unpredictable outcome. Drawing upon my own reference library of past ideas and techniques, developing them further and finding approaches where they appear differently in a new context is clearly the next stage in the development of the methodology.

- IV -

Conclusion

“Let’s put it this way: my reasoning mind didn’t ever stop and say, ‘What the hell am I doing?’ That’s why I keep saying that making films is a subconscious thing. Words get in the way. Rational thinking gets in the way. It can really stop you cold. But when it comes out in a pure sort of stream, from some other place, film has a great way of giving shape to the subconscious. It’s just a great language for that.”²⁵

The analyses of the recorded performances have attempted, amongst other things, to examine the performances with a view to highlighting the various shortcomings associated with my piano technique. Examples include difficulty in achieving accurate articulation of random notes at high speed, playing quieter (at speed and in slower passages), with more variety of touch, and more recently issues of stamina and physical fitness have come into consideration. The main task has been that of attempting to intuitively tap into the principles behind a certain technique and to formulate an effective strategy for practice. In the context of this body of work, these techniques are part of a working improvisational vocabulary that continues to evolve through investigating 20th Century piano music and the continuing analysis of my own live performances.

In listening to past recordings, passages requiring high levels of intensity and physical activity were relatively short. This did not really detract from the overall effectiveness of the work - but rather that the duration of the idea could not be sustained over a longer period of time. However, these brief moments of intensity suggested a way forward with a view to developing a number of new and existing techniques and textures toward a more concentrated and physically challenging way of playing. This approach would not only enhance the vocabulary of the solo performances but, as already illustrated, also contribute energy and intensity while playing in a group setting.

Much of the impetus for this enquiry comes equally from an ever-increasing appetite to seek out new piano textures found in the writing of 20th/21st Century composers

²⁵ Lynch, David. In Rodley, Chris (ed), *Lynch on Lynch* – Revised Edition, Faber and Faber, New York, 2005. P. 140.

including Gyorgy Ligeti, John Zorn, Salvatore Sciarrino, Helmut Lachenmann and Louis Andriessen. Correspondence with American pianist and conductor Stephen Drury has proved valuable in recommending to me composers who are writing challenging and innovative piano music. Assimilating the techniques of various modern piano writing has been touched on previously, but here I wish to explore this in more detail, as it is becoming an increasingly important element of my progression toward achieving a unique improvisational vocabulary.

One of the key observations made both on and off stage was the increasing amount of physical energy needed to execute the growing number of ideas. One of the problems associated with this was that the same intensity of playing was not being reached in the practice room, therefore when on stage, the body (despite increased adrenaline levels) is not accustomed to exerting large amounts of physical energy over certain periods of time. Combined with moments of emotional intensity, which usually tends to manifest itself in the form of (physical) tension. Muscles seizing up raised shoulders and loss of digital dexterity are usually symptoms of unnecessary tension that can be avoided.

In one sense this does not seem surprising when looking at the traditional nature of practice. Factors pertaining to intensity (both physical and emotional) are usually 'on hold' in the practice room (it is not a performance setting and is therefore not conducive to performing). Attention may be directed toward problems such as scales, arpeggios or fingering problems. When taking into account the type of performance discussed in the commentary, to prevent and/or prepare for the above factors it seemed appropriate to try and develop exercises for increasing physical stamina by achieving similar levels of performance intensity in the practice room.

Standard or 'traditional' models of practice routines are not usually synonymous with having to exert large amounts of physical energy to the point of perspiration. However, this has so far proved to be a necessary direction, thus making the nature of such practice somewhat daunting, requiring a different kind of discipline and commitment more akin to that of circuit training for athletes. The analogy is an apposite one, as the issue of fitness in the form of physical activity has been an important element regarding the above. Running a distance of 5 miles 2 - 3 times a week coupled with exercises such as push-ups,

sit-ups and pull-ups etc and the various practice exercises have so far seemed to be an effective method of acclimatizing the body toward dealing with periods of physical exertion during performance.

Outcomes of this 'regime' can be heard in the live performances *Veils of Ardour*, *Whatever happened*, *Un Chant d'Amour*, the *Bournelde Bézenac Duo* and *The Molde Concert*. The recorded examples in the *Lexicon of Techniques* (see Appendix I) have been collected with a view to showing these techniques in isolation – outside a performance setting. Further examples of such techniques can, of course, be found within the works presented.

The research documented in this folio has been able to communicate on two levels: first, a degree of public exposure has been necessary in terms of analysing the relative successes and failures in the performances that have enabled the organic structuring of the methodology and provided a channel for my explorations in sharing them with listening audiences. Secondly, the presentation of the works and the documentation of the methodology behind them will enable the knowledge to be shared within the academic community. The nature of this duality allows my statement as a performer to be valid both publicly and academically. As an academic exercise, the documentation of my personal development will afford others a first-hand account of the methods behind the scenes, so to speak, direct from the composer – something that the study of works written and performed anything over a hundred years ago does not permit so easily; and although I have not used any traditional methods of analysis, it is worth bearing in mind that these are not traditional performances and I would argue that the method described here is appropriate insofar as it has enabled me to develop a disciplined strategy by which to evaluate these and future works.

Upon embarking on this research I began with a very clear (and arguably idealised) agenda of how I wished these performances to be planned and executed. This agenda may have been adhered to more closely had I practiced my activities within the confines of an academic environment (i.e., fully within the boundaries of the School of Music at the University). Instead I have allowed the empirical factors relating to my activities as a

professional musician²⁶ to mould and shape an organic working method that allows for variation and change. Indeed, it is the variable circumstances and conditions surrounding each of the works discussed that have led to many discoveries that have been responsible for the progression of the methodology.

On reflection, I have also considered whether or not I could have possibly done more to inform the works with a wider range of media/influences/music. One may gather from the commentary that little attempt has been made to explore areas or influences outside the sphere of the circumstances surrounding the works (or, put simply, the physical, mental and logistical circumstances of my day-to-day life). The factors and influences involved have occurred naturally and in many cases completely by accident, and I would argue that the largely circumstantial nature of this approach has been a *necessary* one, certainly for the works discussed herein and for any further works occurring in the immediate future.

Throughout the course of this research I have realised that, in some cases, adhering to certain methods has actually proved to be counter-productive. This problem was touched upon earlier in *Imagery*, where being in possession of certain knowledge can make the powers of intuitive judgement somewhat redundant, as film director David Lynch illustrates:

“You start thinking about articulating a certain thing, and then you suddenly see it for what it is and the magic goes away a bit. It’s tricky. When you talk about things – unless you’re a poet a big thing becomes smaller”.²⁷

Looking at many of the works in the folio, I have realised that it was my own unawareness of method that had led to pleasing results and only afterwards, upon reflection, had a method been recognised. It is here that a vicious circle begins: in saying that I subscribe to random procedures as a way of going on does, in itself, belie a method. It is difficult, once a method has been recognised and established in the mind, to tap into the initial innocence responsible for many of the new outcomes presented in this folio. Therefore, such knowledge or, realisations of exactly how to construct sections of music creating certain images could have quickly led to a completely programmatic way of planning and executing the works. It is this ‘deliver-to-order’ mentality that I have endeavoured to avoid

²⁶ Such as sporadic schedules, the pressure of other commitments, performances occurring close to each other etc.

²⁷ Op. Cit. Lynch, David. P. 27.

through a balance of innocence and intuitive decision, using many opportunities to bend the methodology in avoiding this pitfall – most notably in the *Future Sounds of Jazz* pieces and the other works leading up to *The Molde Concert*.

A further area of consideration involves the lack of visual phenomena present whilst listening to the performances.²⁸ So much of what characterises these performances for an audience (aside from the actual music) is bound up with the physical bodily gestures and movements occurring at the piano stool. It may be a facial expression, a gesture of the hand or the unorthodox technique of chords being played by alternating feet at the extremes of the instrument - these are all elements that go undetected in the recordings but are nonetheless part of the live performance. In one sense, the absence of these gestures is unimportant in this context, but had these works been documented visually as well as aurally, the analysis may have taken a very different form, and perhaps altered the status of the analyses presented in this folio.

When viewed as a whole, these works display evidence of a progression toward a wider performance vocabulary – eventually encompassing more varied performance and *non-performance* settings. The philosophy documented here will continue to have a life beyond the duration of this research and, in returning to the concepts explored in Umberto Eco's text *The Open Work*, I would conclude that the influence of the philosophy discussed is by its very nature 'open' and would hope that at the close of this commentary, the reader has been able to observe the healthy progression of a methodology that is in a state of constant flux.

Now fuck off.

²⁸ As mentioned previously, it has been impossible to obtain copies of the various visual recordings that exist.

Epilogue

*“It’s like an author who’s dead: you get tons of stuff out of the book – still. It doesn’t matter what he thought. It could be interesting, but it really doesn’t matter. What I could tell you about my intentions in my films is irrelevant”.*²⁹

²⁹ Ibid. P.28.

Appendix I

Lexicon of Techniques

Examples

DISC VII

Track 22:

Locked hand clusters, no pedal, increasing in speed.

Tracks 23& 24:

Sciarrino influenced staccato figures with fast cluster interruptions.

Track 25:

Soft clusters, emphasising top note, a texture developed out of Morton Feldman's *Piano and Orchestra*.

Track 26:

Variation on fast right hand accompanied by left hand clusters borrowed from Zorn's *Chimeras*.

Track 27:

Fast, high register digital activity, both hands.

Track 28:

Sustained chords in the middle register with notes/cluster activity either side.

Track 29:

Alternating hands, notes/clusters. This texture was inspired by one of pianist Keith Tippett's favourite techniques.

Track30:

Sporadic activity using 3rd pedal. This Crumb-influenced device was discussed earlier: *Veils of Ardour*, Part II.

Track 31:

An example of a piece developed from the Sciarrino example in Examples II & III. It continues out of not knowing how to conclude...

Track 32:

Parallel movement of a particular sonority. The challenge here is to anticipate the changing harmonies with right hand lines. Or not.

Sound Recordings

Crumb, George. *The Voice of the Whale*, Andrew Russo, Black Box, 2002.

Feldman, Morton. *Morton Feldman*, Hans Zender Edition, CPO, 1997.

Sciarrino, Salvatore. *Complete Piano Works*, Massimiliano Damerini, Dynamic, 1993.

Tippett, Keith. *Mujician*, FMP Records, 1982.

Zorn, John. *Chimeras*, Tzadik, 2004.

Scores

Crumb, George. *Pastorale*, from *Makrokosmos for Amplified Piano, Vol.1*, Edition Peters, 1974.

Feldman, Morton. *Piano and Orchestra*, Universal Edition, 1978.

Sciarrino, Salvatore. *Sonata No.3*, Ricordi, 1987.

Appendix II

Works Reference List

1912011047 – for Amy Walker

Visual Media*

One Flew Over the Cuckoo's Nest, Milos Forman, Fantast Films/United artists, 1975 (Warner Home Video, 1997)

Withnail & I. Bruce Robinson, Hand Made Films, n.d.

The Wizard of Oz, Richard Thorpe, King Vidor, Warner Bros., 1939 (Warner Home Video, 1997).

Sound Recordings

Cook, Peter & Moore, Dudley. *Derek & Clive – Come Again*, Virgin, n.d.

Finzi, Gerald. *Introit*, from *Finzi Clarinet Concerto*, Lesley Hatfield, Northern Sinfonia, NAXOS, 1995.

Jones, Jack. *Jack Jones Sings Michel Legrand*, RCA, 1971.

Scores & Musical References

Daugherty, Michael. *Tombeau De Liberace*, Faber Music, 1996.

McLaughlin, John. *Binky's Beam* (Transcribed from Sound Recording: *Extrapolation*, Marmalade, 1969).

Osborne, Mike. *All Night Long*, (Transcribed from Sound Recording *All Night Long*, Ogun Records, 1976).

Portonoy, Gary & Hart Angelo. Theme from *Cheers*, (Transcribed from memory).

Ravel, Maurice. *Gaspard de la nuit*, ed. Dover, 1986.

Zorn, John. *Le Momo*, Carl Fischer, 2001.

* All visual media referred to in the commentary are commonly known by film title rather than by director. All entries under this heading in the appendix will assume the same format for ease of referencing.

1005021300 – Magic Mirrors

Visual Media

Eloge de L'Amour. Jean Luc Godard, Optimum Releasing, 2001.

Salo. Pier Paolo Pasolini, BFI, 1975 (1998).

Sound Recordings

Bassey, Shirley. *Goldfinger*, Best of Bond, Capitol, 1999.

Bassey, Shirley. *A House is Not a Home*, Bacharach&David Collection, HMV Easy, 2000.

Cage, John. *Solo for Voice – 22&79*, The Barton Workshop Plays John Cage, Etcetera, 1992.

Charles, Ray. *I'm Gonna Move to the Outskirts of Town*, Genius + Soul = Jazz, Castle, 1993.

Davis, Miles. *'Round Midnight*, Greatest Hits, Columbia, 1997.

Queen. *Bohemian Rhapsody*, Greatest Hits, EMI, 2001.

Xenakis, Iannis. *ST4*, Arditti Quartet, Chamber Music 1955 – 1990, Montaigne, 1994.

Zorn, John. *Torture Garden*, Earache, 1990.

Scores & Musical References

Coleman, Ornette. *Blues Connotation*, MJQ Music Inc 1998 (The Real Book, Vol 1, Sher Music Co, 1988).

Queen. *Bohemian Rhapsody*, B. Feldman&Co. Trading as Trident Music, 1976.

Shostakovitch, Dmitri. *Prelude No. 4, op.87*, Boosey&Hawkes Music Publishers.

Strayhorn, Billy. *Take the A-Train*, Tempo Music, 1968 (Ibid).

Tippett, Michael, *Sonata No.2*, Schott Music Publishers.

Theme from *Postman Pat*, (Transcribed from memory).

Zorn, John. *Le Momo*, Carl Fischer, 2001.

2605031500 – Bath Solo

Visual Media

The Simpsons Film Festival, Matt Groening, 20th Century Fox, 1999.

Withnail & I, Ibid.

Sound Recordings

Aebersold, Jamey, *Giant Steps, Vol. 68*, Jamey Aebersold Jazz Inc., 1995.

Captain Beefheart. *Trout Mask Replica*, Reprise Records, 1970.

Finzi, Gerald. *Amen*, British Music Collection, Decca, 2000.

The Muppet Show, PYE Records, 1977.

Zappa, Frank. *Absolutely Free*, Rykodisc, 1998.

Zorn, John. *Spillane*, Electra Nonesuch, 1987

Scores & Musical References

McLaughlin, John. *Earth Bound Hearts*, (Transcribed from sound recording, *Where Fortune smiles*, Dawn, 1971).

Ravel, Maurice. *Concerto for the Left Hand*, ed. Durand, 1957.

Theme from the TV advertisement *Yellow Pages*, (Transcribed from memory).

2100081102 - Blood

Visual Media

Cheers, Random fragment recorded from TV.

The Flumps, David Yates Ltd, 1976 (Kult Kidz, 2000).

The Shining, Stanley Kubrick, Warner Brothers, 1980 (Warner Brothers Home Video, 1997).

Sound Recordings

Crumb, George. *Black Angels*, Electra Nonesuch, 1970.

Crumb, George. *Voices of Ancient Children*, Electra Nonesuch, 1971.

2030030403 – Veils of Ardour

Visual Media

Audition, Takashi Miike, Tartan Video, 2003.

Clockwork Orange, Stanley Kubrick, Warner Bros Inc, 1971 (Warner Home Video 2001).

Hector's House, Europe Images S.A., 1965 (Kult Kidz, 2001).

La Dolce Vita, Federico Fellini, Riama Film.1960, (Momentum Pictures, 2001).

La Haine, Mathieu Kassovitz, Tartan Video, 2001.

The Ipcress File, Sidney J. Furie, Rank Films 1965 (Carlton Video Ltd., 1999).

Sound Recordings

Basie, Count. *April in Paris*, The Best of, Denon, 1995.

Finzi, Gerald. *I Praise the Tender Flower*, Lo, the Full Final Sacrifice and other choral works, Naxos, 2002.

Penderecki, Krzysztof. *Sacred Choral Works*, Tapioca Chamber Choir, Apex, 1995.

Todolova, Vasilka. *Bulgaria is Sad*, Music of Bulgaria, World Music Library, 1993.

Scores & Musical References

Mitchell, Joni. *The Silky Veils of Ardour*, (Transcribed from sound recording *Don Juan's Reckless Daughter*, Asylum Records, 1976).

Whatever Happened to Jack Jones and the Early Recordings of Johnny Mathis?

Visual Media

Johnny Mathis interview with Noel Edmonds, Fragment, BBC2 Circa 1982.

The Shining, Stanley Kubrick, Ibid.

Sound Recordings

The Muppet Show, Ibid.

Jones, Jack:

Jack Jones Sings Michel Legrand, Ibid.
Jack Jones at The Sands – Las Vegas, RCA, 1970.
Nobody Does it Better, Polydor, 1979.
Simply Jack Jones, Coral, 1971.
Songs of Love, Kapp (London), 1964.
With Love from Jack Jones, RCA, 1972.
Mathis, Johnny:
Johnny Mathis – away from Home, HMV, 1965.
The Long and Winding Road, CBS, 1970.
The Rhythms and Ballads of Broadway, Fontana, 1960.
Tenderly, Hallmark, 1960.

Scores & Musical References

Gershwin, George & Ira. *I Got Rhythm*, WB Music Corp, 1930.

1008032030 – Violent Crimes

Visual Media

Bambi, Walt Disney Company, n.d.
Blue Velvet, David Lynch, Dino De Laurentis Entertainment Group Inc, 1986 (2000).
Camberwick Green, Gordon Murray, 1966, (Telstar Video, 2001).
Irreversible, Bellucci Cassell Dupontel, Tartan Video, 2003.
Man Bites Dog, Belvaux/Bonzel/Poelvoorde, Tartan Video, 1993.
Singin' in the Rain, Gene Kelly & Stanley Donen, MGM, 1951.

Sound Recordings

James, Etta. *Etta James – Her Best*, Universal, 1997.
Penderecki, Krzysztof, Ibid.
Sciarrino, Salvatore. *Piano Sonatas*, Massimiliano Damerini, Dynamic, 1993.

Scores & Musical References

Timberlake, Justin, *Rock Your Body*, (Transcribed from memory).

Un Chant d'Amour

Sound Recordings

Feldman, Morton, *String Quartet No.2*, Flux Quartet, Mode, 2002.

Finzi, Gerald, *British Music Collection*, Decca, 2000.

Rorem, Ned, *The Songs of Ned Rorem*, Susan Graham, Malcolm Martineau, Erato, 2000.

The Trammps, *Disco Inferno*, The Best of, Atlantic, 1978.

Scores & Musical References

Rorem, Ned, *That Shadow, My Likeness*, Boosey & Hawkes, 1990.

The Whole Universe in 3 Minutes – or, the Future Sounds of Jazz...

Visual Media

Ikiru, Akira Kurosawa, Toho Co Ltd, 1952, (BFI, 2003).

Throne of Blood, Ibid, 1957.

Red Beard, Ibid, 1965.

StrayDog, Ibid, 1949.

Hiroshima mon Amour, Alain Resnais, Daiei Motion Picture Co. Ltd, 1959 (Nouveaux Pictures, 2004).

Newsnight, Random fragment recorded from TV.

Rockers, Theodoros Bafaloukos, Jesse Burton Stone Ltd, 1978.

Rosemary's Baby, Ibid.

The Simpsons, Ibid.

Sound Recordings

Brown, T.E., *Betsy Lee*, read by Dollin Kelly, Isle of Man, date unknown.

Feldman, Morton, Ibid.

Op cit, Finzi, Gerald. *Amen*.

The Molde Concert

Visual Media

Branded To Kill, Seijun Suzuki, Nikkatsu Corporation, 1967 (The Criterion Collection, 1999).

Deliverance, John Boorman, Warner Bros. Inc, 1972 (Warner Home Video, 1991).

Eloge de L'Amour, Ibid.

Ichi the Killer, Takashi Miike, Premier Asia, 2001.

Rosemary's Baby, Ibid.

The Simpsons, Ibid.

Spaceballs, Mel Brooks, MGM, 1987.

Team America. Trey Parker & Matt Stone, Paramount, 2005.

Sound Recordings

The Beatles, *Goodnight, White Album*, Apple, 1967.

Brown, T.E. *Betsy Lee*, Ibid.

Disney, Walt. *Pinocchio*, Walt Disney Records, 2002.

Feldman, Morton, Ibid.

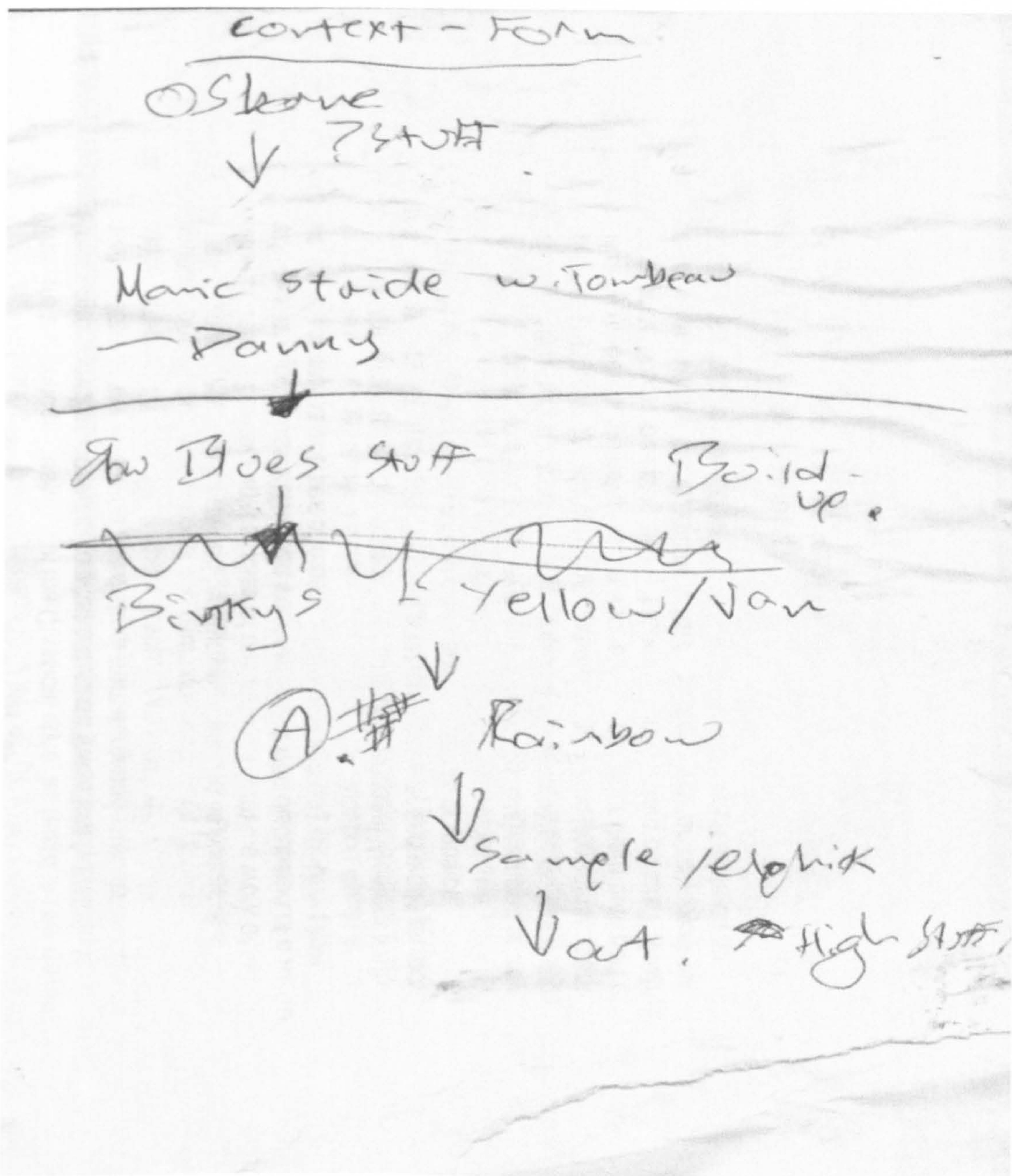
Ligeti, Gyorgy. *Le Grand Macabre*, Sony Classical, 1999.

Mellors, Kate. Private Recordings (Used with Permission), n.d.

Appendix III

Frameworks

Here are three examples of the written out frameworks referred to in Part I and were discovered only recently. The first framework shows the initial planning of *for Amy Walker* and the latter two frameworks were actually attempts to separate the ideas for both the *Magic Mirrors* and *Bath Solo* performances.



Courance's Gice

Cast Partie... Bell?
Voice + Tapping → Magic Mirrors Parts I → ???
I - Blues connotation
II - OUTSKIRTS of Blue - Sample of [unclear]

Random → II - V - I (various) → More

↓
into
Bohemian Rhapsody
(MaMa Mia...)

(... for me ...)

Sampler → ↓ →

(Car crash/scream)

↓
End pro figure

Found Midnight III ~~...~~
Sample → SAB
→ Cage (voice)

10
5
1
Various + sporadic/fretic

Lawia N/10 INTA [unclear]

Bath 6:30

Earth Record hearts?

↓
Durante Record Groove (side 1)

↓ → Improv?

Amen - Fin 2 i

↓ → improv?

~~Muppet~~ END

Toy → (Kermits nephew accomp on sampler)

↓ Smash up with hammer. |

~~07929 914 479~~

Round... Riff

Sampler → (Solo / or cage voices)

↓
→ Yes well by this place...

no improv with → Xenakis (Allnight bug rec) ?
(etras Quartet rec)

Appendix IV

Recordings & Table of Contents

DISC I

1. *1912011047 – for Amy Walker* 32:41
2. *1005021300 – Magic Mirrors* 04:31
- a. *1005021300 – Magic Mirrors* 15:26
- b. *1005021300 – Magic Mirrors* 17:03

DISC II

1. *2605031500 – Bath Solo* 10:25
2. *2605031500 – Bath Solo* 10:23
3. *2605031500 – Bath Solo* 09:22
4. *2100081102 – Blood* 16:16

DISC III

1. *2030020403 – Veils of Ardour* 37:02

DISC IV

Whatever Happened to Jack Jones and the Early Recordings of Johnny Mathis?

1. Part I 07:44
2. Part II 07:02
3. Part III 06:39
4. Part IV 05:55
5. Part V 06:27
6. Part VI 07:58
7. Part VII 05:00
8. *I Got Rhythm (Encore)* 04:34

DISC V

1. *Violent Crimes* 39:08

DISC VI***Bourne & de Bézenac Duo***

1. <i>Duo I</i>	01:59
2. <i>Duo II</i>	01:51
3. <i>Duo III</i>	03:14
4. <i>Duo IV</i>	02:46
5. <i>Duo V</i>	04:50
6. <i>Duo VI</i>	01:31
7. <i>Duo VII</i>	03:55
8. <i>Duo VIII</i>	05:20
9. <i>Duo IX</i>	02:21
10. <i>Duo X</i>	03:56
11. <i>Duo XI</i>	03:28
12. <i>Duo XII</i>	01:30
13. <i>Duo XIII</i>	01:32
14. <i>Duo XIV</i>	01:49
15. <i>Duo XV</i>	03:56
16. <i>Duo XVI</i>	03:24
17. <i>Duo XVII</i>	02:57
18. <i>Duo XVIII</i>	02:59

Future Sounds of Jazz

19. <i>London</i>	01:52
20. <i>Edinburgh</i>	02:33
21. <i>Bristol</i>	03:37
22. <i>Brighton</i>	03:35
23. <i>Birmingham</i>	03:22
24. <i>Leeds</i>	03:42
25. <i>Royal Festival Hall</i>	03:50

DISC VII***The Molde Concert***

1. <i>Part I</i>	04:20	8. <i>3rd Pedal</i>	01:52
2. <i>Betsy-Lee I</i>	03:38	9. <i>Ligeti</i>	00:46
3. <i>Left-Hand</i>	00:46	10. <i>Simpsons</i>	00:38
4. <i>Japan</i>	01:48	11. <i>Team America</i>	03:34
5. <i>Godard</i>	01:14	12. <i>Random</i>	00:48
6. <i>Deliverance/Pinnoccio</i>	03:08	13. <i>Indians/Betsy-Lee II</i>	04:28
7. <i>Baby/Feldman</i>	01:48	14. <i>Nyro/Hello</i>	01:52

15. <i>Spaceballs</i>	02:46	19. <i>Kate</i>	03:10
16. <i>Lid</i>	02:04	20. <i>Kate/Goodnight</i>	01:36
17. <i>Locked-Hand Stupidity</i>	04:02	21. <i>The End</i>	01:16
18. <i>Quiet Chords</i>	01:34		

Piano Examples

22. <i>Locked hand clusters</i>	00:39	28. <i>Middle register</i>	01:37
23. <i>Staccato figures</i>	00:53	29. <i>Tippett</i>	00:39
24. <i>Staccato figures</i>	01:05	30. <i>3rd pedal</i>	01:36
25. <i>Soft clusters</i>	01:34	31. <i>Sciarrino piece</i>	09:05
26. <i>RH with LH clusters</i>	01:00	32. <i>Parallel movement</i>	04:29
27. <i>High Register</i>	00:36		

DVD

Un Chant d'Amour

1. <i>Un Chant d'Amour</i>	26:33
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