Creativity and Resistance in Experimental Music Performance Practices

Re-evaluating the Interaction of Performer, Instrument and Score

Christian Fernqvist

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University of York

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Abstract

This thesis uses self-reflective practice research to re-evaluate the interaction between performer, instrument and score in experimental music practices. This research is undertaken to better understand aspects of the creative potential of performers, revealed in the process of developing performances in new contexts. The 'resistance' that occurs in these interactions is examined through a range of performance projects, in terms of how it may inform or inspire creative approaches from the performer. The creativity of this performance process is explored initially by my use of extant scores, then by developing new pieces in collaboration with a range of composers, and finally by creating new scores for myself.

While experimental music composition has received considerable critical attention, the question of how performers work with experimental scores, and in particular what the process of doing so reveals about performer agency, has received little coverage. This research addresses that gap and is also concerned with the creative impact upon the performer of such processes. The research consists of iterative processes: cycles of playing, self-reflection and the development of ideas in which repetition with difference is crucial. For this type of exploration recordings are essential and Stimulated Recall was employed as a key methodology as a way to reflect upon my own practice.

The thesis consists of six projects presented through performance and recordings, together with commentaries that critically examine the practical work in relation to the research questions. The findings contribute to understandings of the extent and nature of a performer's creativity, demonstrating processes to enrich (and challenge) their artistic 'habitus' – understood as the performer's training, practices and techniques used to produce sound and to convey meaning to the music – their relationship with their instrument, and ultimately their musical experience.

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Declaration

I declare that this thesis is a presentation of original work and I am the sole author. This work has not previously been presented for an award at this, or any other, University. All sources are acknowledged as References.

Some material from Project 2 has been published in Christian Fernqvist, 'Reflections on Creative Processes in Fredric Liebermans's *Ternary Systems*', *Impar, Online Journal for Artistic Research* 1, no.1 (2017): 57-65. This is a small section of the thesis material and was developed as part of the PhD research.

Introduction

This thesis aims to re-evaluate the interaction between performer, instrument and score, to better understand aspects of the creative potential of performers by developing performances in new contexts. I have explored this in response to, and sometimes through, forms of composition and notation that offer the performer a significant creative role: scores that are not fully through-composed and do not substantially determine what a performer plays, but that define a context (in different ways) in which the performer can act creatively and musically. With this as a starting point I identified different kinds of scores and notations that were of interest to my work: verbal and graphic scores and scores with other non-conventional notations. As my research progressed, I also collaborated with composers in the creation of new scores as well as creating my own scores.

The experimental music context

My research consists, then, of explorations and performances of scores that might be called experimental or even somewhat improvisational, examining how these scores inspire or infuse creativity into the artistic process. The question of how performers work with these scores, and what the process of doing so reveals about performer agency – for instance the relationship between performer, instrument and scores – has received little coverage compared with the extensive musicological discussions of the nature of the scores, what they offer performers and why the composers took a certain approach.[1] Thus, there is a gap in the knowledge about these issues: this research addresses that gap, but is also concerned with the creative value of the focus on performance. The scores range from extant notations from the field of experimental music practice, to scores made through collaborations with composers, and scores that I have produced myself, all of which somehow depart from conventional Western classical notation. A score is therefore defined broadly: it is something that calls a performer to action, whether through verbal or text instructions, images, pictures, objects, sites or landscapes.

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[1] Broadly speaking this is the approach of the main texts on experimental music, see, for instance: Michael Nyman, *Experimental Music: Cage and Beyond*, 2nd ed. (Cambridge: Cambridge University Press, 1999); Jennie Gottschalk, *Experimental Music Since 1970* (London: Bloomsbury, 2016). There are important exceptions, for instance: Philip Thomas, 'Understanding Indeterminate Music through Performance: Cage's *Solo for Piano*', *Twentieth-Century Music* 10, no. 1 (2013): 91–113.

I do not attempt, here, to define experimentalism in music: there are plenty of useful discussions of this elsewhere.[2] Thus, throughout this commentary I apply the term in its broadest sense. However, I first map out some key aspects of experimentalism as a point of departure for the field in which my research takes place. According to Gottschalk, experimental music is hard to define because 'it is not a school or a trend or even an aesthetic. It is instead a position of openness, of inquiry, of uncertainty, of discovery'.[3] Gottschalk continues:

> Facts or circumstances or materials are explored for their potential sonic outcomes through activities including composition, performance, improvisation, installation, recording and listening. These explorations are oriented toward that which is unknown, whether it is remote, complex, opaque, or falsely familiar.[4]

Gottschalk identifies five conceptual arcs that intersect in experimental music: indeterminacy, change, experience, research and non-subjectivity.[5] However, Gottschalk remarks, these arcs 'do not mark boundaries . . . but they wind through various regions of work as recurring features'.[6] Piekut concurs with Gottschalk: 'to explain what experimentalism has been, one must attend to its fabrication through a network of discourses, practices, and institutions', and 'the continuing performance of this network and not an experimental "ethos" or "spirit" explains the extensions of experimentalism through time'.[7] We may conclude, then, that experimentalism cannot and should not be defined; that would defeat its purpose. Instead we must consider experimentalism to comprise everyone and everything that makes up a particular network of practices across these arcs, including performers, composers and scholars.

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[2] See, for instance: Nyman, *Experimental Music*; Gottschalk, *Experimental Music since 1970*; Darla Crispin and Bob Gilmore, eds., *Artistic Experimentation in Music: An Anthology* (Leuven University Press, 2014); William Brooks, 'In re: "Experimental Music"', *Contemporary Music Review* 31, no. 1 (2012).

[3] Gottschalk, *Experimental Music since 1970*, 1.

[4] Ibid.

[5] Ibid.

[6] Ibid.

[7] Benjamin Piekut, *Experimentalism Otherwise: The New York Avant-Garde and Its Limits* (Los Angeles, CA: University California Press, 2011), 7.

Artistic context and training

Key to my research is an exploration of my own practice as a musician: as a flautist. In experimental or avant-garde music, the performer is often required to extend his or her instrument and playing techniques into new practices. Likewise, performers are often asked to consider the scene of performance beyond the production of musical sound, perhaps through exploration of the physicality of performance or gesture and more theatrical modes of presentation. This approach is summed up in Jennifer Walshe's term 'the New Discipline', which functions as a way to:

> connect compositions which have a wide range of disparate interests but all
> share the common concern of being rooted in the physical, theatrical and
> visual, as well as musical; pieces which often invoke the extra-musical,
> which activate the non-cochlear.[8]

When I started my research in this experimental field, I had little experience of these playing techniques and practices. As a classically trained flautist, I found it difficult to perform certain techniques that 'opposed' my training and practices, whether that might be to play airy sounds with no focus, to employ microtones, or to move about on stage. Being classically trained, such approaches have collided with my training and artistic background, thus creating a form of 'resistance': in Norman's words, 'a state or act that is energetically loaded with respect to the context in which it is manifest'.[9] This context could be a performer and instrument, and the resistance the characterisation of the relationship between them. It is this meeting that is 'energetically loaded', and here that interesting creative moments can occur: this is further discussed in subsequent chapters.

My background and my experiences influence the way in which I perform: they define my 'habitus', defined by Bourdieu as a 'practical sense' of how to act in a particular social reality; that is, 'an acquired system of preferences . . . and of schemes of action which orient the perception of the situation and the appropriate response':[10] this is a useful concept in my context. Östersjö and Coessens further employ the term in a discussion of artistic and

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[8] Jennifer Walshe, 'The New Discipline' (2016), accessed 17 February 2020,
https://www.borealisfestival.no/2016/the-new-discipline-4/.

[9] Sally Jane Norman, 'Context as/of Resistance', *Contemporary Music Review* 32 (2013): 279.

[10] Pierre Bourdieu, *Practical Reason: On the Theory of Action* (Cambridge: Polity Press, 1998), 25.

musical habitus: the performer acts within his or her social and cultural context, which 'lead[s] to a specific discipline- and culture-related habitus', and the performer thus 'will acquire an artist's expert habitus':[11] again, these observations underpin the discussion in subsequent chapters.

My own habitus is therefore crucial and somewhat determining: in later chapters I will refer to my training as 'classical'; therefore, here I give a brief account of what that has entailed. My education was situated in the classical world of flute playing. In this context, as Johansson notes, 'instrumental music tuition . . . means that the teacher is also the master in a master-apprentice relationship that is still the most common in the conservatoire tradition'.[12] Due to its status as a tradition, much of the knowledge passed down from master to apprentice is similar in different European conservatoires: certain methods have been around for generations and 'most current educators [in higher education] rely on previous teachers and experiences of teaching to inform their pedagogy'.[13] The focus of this training is on developing a rich, full sound in all registers of the flute. This is achieved by playing *sonorité* exercises, that is, playing long tones, listening carefully to the sound, and if necessary correcting it, for instance by adjusting air speed, aperture (the size of the gap between the lips when playing) or dynamics. Another focus is of course technical skill – with the aim of playing the most challenging repertoire for the flute – which is accomplished by playing scales, interval exercises and other note patterns that develop finger dexterity. Articulation and tone production could be practised in conjunction through technical exercises, for example by playing scales both legato or staccato (or a combination). The performance part of the education focuses on the standard Western flute repertoire, especially works such as Mozart's concertos, Bach's sonatas, and compositions of the French conservatoire tradition. In addition to the solo pieces, one is expected to work on excerpts from orchestral works, and to play in different ensembles, from smaller chamber groups to wind and/or symphony

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[11] Kathleen Coessens and Stefan Östersjö, 'Habitus and the Resistance of Culture', in *Artistic Experimentation in Music: An Anthology*, ed. Darla Crispin and Bob Gilmore (Leuven University Press, 2014), 333.

[12] Karin Johansson, 'Collaborative Music Making and Artistic Agency', in *Contemporary Approaches to Activity Theory: Interdisciplinary Perspectives on Human Behaviour*, ed. Thomas Hansson (IGI Global, 2015), 79.

[13] Ryan Daniel and Kelly Parkes, 'Music Instrument Teachers in Higher Education: An Investigation of the Key Influences on How They Teach in the Studio', *International Journal of Teaching and Learning in Higher Education* 29, no. 1 (2017): 33.

orchestras. Again, the repertoire in the ensembles was primarily Western classical music of the common practice period, that is, tonal music from about 1650-1900.

My overall performance experiences before the research have also been largely classical. Before I started my music education at university level, I did my conscription in the Northern Band of the Royal Swedish Army. The repertoire was centred around marches and other music written, or arranged, for wind band. During my training at university the performances were linked to the education, described above, and, therefore classical. At the end of the training the students had an independent degree project in which they could choose repertoire for themselves. At this stage I chose to play some more unconventional pieces by for instance Crumb and Elfman. I also added some improvisation in between the pieces to get a continuous flow through the entire recital. However, the majority of the pieces played were standard repertoire by composers such as Bach, Ibert and Koechlin. After graduation, I worked as a flute teacher and freelance flautist.

Having defined my background as a performer, we may also get an understanding of how all this training and performing practice contributes to my artistic habitus: a habitus is, then, dependent on the performer's cultural context and is 'embedded in a tradition of education'.[14] If I have little or no experience of a certain technique or practice, the resistance will be greater, and it will be harder to incorporate them into my habitus. The implications of this suggests that one's habitus might make us more resistant to the possibilities of an instrument or, indeed, our own creative potential, without us really realising how that has happened.

Research questions

My initial exploration resulted in clearer research questions concerning the instrument acting as a limiting or inspirational factor to creativity when performing in this experimental field:

- What is the relationship between performer, instrument and score in the experimental field?
- What is afforded by this relationship: how may it inspire creative output?
- How do the conventions and constraints of instrumental practice influence the creative response of the performer? How can the creative response of the performer transform the role of the instrument?

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[14] Coessens and Östersjö, 'Habitus and the Resistance of Culture', 333.

- How can I transform my performance education and training, expanding my performative agency and creativity through different kinds of performances and collaborative contexts?
- What is the purpose or status of a score in a performance with many decisions left open or a degree of improvisatory content?

With these underlying questions in place, the research is an exploration of what happens in practice.

Methodology

The research undertaken in this thesis consists of iterative processes: cycles of playing, self-reflection and the development of ideas in which repetition with difference is crucial. Bolt recognizes that 'in the scientific quantitative paradigm the validity of research lies in repetition of the same' while 'the performative paradigm operates according to repetition with difference'.[15] Barrett identifies features of the performative paradigm which include processes that allow

> new objects of thought to emerge through cycles of making and reflection; a recognition of the generative potential of the ambiguity and the indeterminacy of the aesthetic object and the necessity for ongoing decoding, analysis and translation and, finally, the acknowledgement that instruments and objects of research are not passive, but emerge as co-producers in collaborative and, in the case of audiences, participatory approaches that may not be pre-determined at the outset of the research.[16]

One of the problems with this iterative approach, as Bolt recognises, is that it is hard for the artistic researcher to map the transformations that have occurred: the researcher 'may be too much in the process and find . . . it impossible to assess just what has been done'.[17]

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[15] Barbara Bolt, 'Artistic Research: A Performative Paradigm?', *Parse*, no. 3 (2016), accessed 13 January 2020, http://parsejournal.com/article/artistic-research-a-performative-paradigm/.

[16] Estelle Barrett, 'Introduction: Extending the Field: Invention, Application and Innovation in Creative Arts Enquiry', in *Material Inventions: Applying Creative Arts Research*, ed. Estelle Barrett and Barbara Bolt (London: I. B. Tauris, 2014), 3.

[17] Bolt, 'Artistic Research'.

The uniqueness that characterizes performances of experimental music – every performance could sound substantially different – makes the task of analyzing creative, iterative processes challenging. For this type of exploration recordings are essential and the methodology known as Stimulated Recall offers a way to reflect upon one's practice. Lyle states:

> Stimulated recall (SR) is a family of introspective research procedures through which cognitive processes can be investigated by inviting subjects to recall, when prompted by a video sequence, their concurrent thinking during that event.[18]

Fox-Turnbull notes that Stimulated Recall has been used extensively in the study of classroom teaching practice and interactions, and that the use of both audio and video recording is also common.[19] Other methods of SR include using photographs taken by the subjects as stimuli in interviews, or SR used together with 'interviews, videotaping, observation and field notes, thus providing a comprehensive range of data'.[20] De Smet et al. describe the research method as a way to 'elicit decision-making, beliefs, dilemmas, and goals which are vital to understand what they [peer tutors, in the case of this study, but, more generally, subjects of any kind] do . . . and why they do so'.[21] Fox-Turnbull also identifies how one can avoid certain pitfalls associated with Stimulated Recall, such as not remembering the incident in question and the inability to follow instructions:

> giving clear guidelines . . . carrying out the Stimulated Recall interviews as soon as possible after the actual incident . . . audio taping each Stimulated Recall interview (there are incidences of participants using observation field

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[18] John Lyle, 'Stimulated Recall: A Report on Its Use in Naturalistic Research', *British Educational Research Journal* 29, no. 6 (2003): 861.

[19] Wendy Fox-Turnbull, 'Stimulated Recall Using Autophotography – A Method for Investigating Technology Education' (online), in proceedings *Pupils' Attitudes toward Technology Conference* (Delft, the Netherlands, 24–28 August 2009), 205, accessed 8 November 2019, http://www.iteaconnect.org/Conference/PATT/PATT22/FoxTurnbull.pdf 2.

[20] Ibid.

[21] Marijke De Smet, Hilde Van Keer, Bram De Wever, and Martin Valcke, 'Studying Thought Processes of Online Peer Tutors through Stimulated-Recall Interviews', *Higher Education* 59, no. 5 (2010): 649.

> notes) . . . and transcribed participant conversations . . . stimulus should be
> as strong as possible.[22]

My investigations employed SR in the following way: record a performance; write down initial thoughts – anything relevant to the key questions being explored – in the form of a mind map; investigate the recording and develop the mind map; repeat the steps if necessary. The important thing was to always consider the key issues under investigation throughout the procedure; for instance, always seeking to identify factors that exposed the sense of creative engagement with the score, or the ways in which the instrument acted as a limitation or inspiration. As with any methodology, SR has both negative and positive aspects. In this study, one of the positive aspects is that I, as a performer, can go back and review my decision-making, considering, for instance, why I interpreted a score in a particular way. The important thing is the 'consonance between the methods employed and the focus of the study'.[23] A precedent for the use of SR in practice research in music is found in the work of Stefan Östersjö, who made important discoveries while recording his artistic work:

> An important observation was how the procedure of documentation
> increased the efficacy of interpretation-finding, thus influencing it as well.
> When I reviewed the material, structuring it thematically, etc., the close
> acquaintance with the material also affected my artistic work.[24]

SR therefore constitutes a valid methodology for this kind of experimental work and the associated iterative processes of research, the focus lying in the reflection upon a specific artistic practice.

Practical output

The research consists of six performance projects presented in different formats (see below) with recordings (audio and/or video), and commentaries that critically examine the practical work in relation to the research questions. The first four performance projects deal with verbal scores, graphic scores, object scores, and site-specificity, respectively. The fifth project

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[22] Fox-Turnbull, 'Stimulated Recall', 205–6.

[23] Lyle, 'Stimulated Recall', 873.

[24] Stefan Östersjö, 'Shut Up 'n' Play! Negotiating the Musical Work' (PhD thesis, Malmö Academy of Music, Lund University, 2008), 14.

revisits the idea of an object as a score, but this time without a composer-collaborator, and the project uses the object in question as a sound-maker. Project six returns to the question of site as inspiration, but in a very different setting to project four, and again without the involvement of other composers. The first two projects deal with extant scores, while in projects three and four I developed the scores collaboratively with composers, and projects five and six involved creating scores myself. The two first projects were introductory, serving as preliminary examinations of the field of research and the core questions. As such, they differ from the following projects in that I tried out a variety of scores to map out the possibilities and explore different approaches and processes. As such, the results set out in the commentary and practical output for projects 1 and 2 are selected from the enquiry as a whole: I have not presented every stage of the process, but have chosen the recordings that yielded the most interesting sonic responses in relation to the research questions. The exploration and research outputs in relation to working with extant scores supported the later projects, creating a basis for further explorations.

The practical material generated in the research process is divided as follows:

- **outputs**: the final practice research outputs created in projects 3 to 6. These include twelve new scores presented through performances and, in the case of project 6, through edited recordings; they are represented by audio and video recordings.
- **examples**: a corpus of recordings documenting the processes of exploration. The examples also include excerpts from the outputs, which highlight certain aspects of the practices.

Below is a summary of the different projects in tabular form:

Table 1. Summary of projects.

Project	Examples and outputs	Type of score
Project 1: Verbal scores Selected focus: Benedict Mason's *telling*.	Examples 1-3, recorded	Extant scores
Project 2: Graphic scores Selected focus: Fredric Lieberman's *Ternary Systems*.	Examples 4-6, recorded	
Project 3: *Umbrella Resistance* Object score with graphic elements.	Examples 7-8, performance Output 1	Collaborative development of new scores with composers
Project 4: *Old Linköping* This project used a site as inspiration for several new scores.	Examples 9-13, performance Output 2	
Project 5: *The Souvenir* This project uses objects with a very particular history and purpose. The objects are also used as instruments/sound makers.	Examples 15-18, performance Output 3	Performer produced own scores
Project 6: *Tinnerö* This project takes an ancient landscape as inspiration for score-making and performative action.	Examples 19-28, recorded Output 4	

Project 1: Exploring performer habitus and resistance in the context of verbal scores

Introduction

This project constituted a first stage of explorations, designed to start considering key concepts, such as, habitus, training and resistance, in practice. These explorations were process-oriented; this is, then, not a performance project (in the sense of a project designed to lead to public performance), but rather an account of experimentation with scores to gain insights that could feed into the later projects. The explorations were carried out through iterative and stimulated recall processes using recordings and mind maps. I start by explaining the concepts of habitus and hexis, and the status and background of verbal scores and how they relate to experimentalism, subsequently moving on to the explorations themselves.

Habitus and hexis

I will here explore the term habitus and more specifically the concept of musical habitus, which, according to Rimmer, invites us to explore 'the nexus of personal, social and historical factors that conjoin music's possibilities with the contexts and conditions of lived practices'.[25] When performers plays something, they use training, practices and technique to produce sound and to convey an understanding of the music. As Coessens and Östersjö note, the performers act within their context which leads to a specific habitus and the performer will then develop an artistic habitus.[26] This artistic habitus 'enriches the expertise and the potential of the artist', but 'it also implicates a space of resistance'. For instance, the resistance could be encountering unknown practices or performance objects. The performer could, thus, be situated in these contexts and his or her 'expert habitus will be reshaped by these experiences'.[27]

The performer will, then, develop skills connected to their own artistic field, in relation to, for instance, a performance practice: how to play within a particular style. What

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[25] Mark Rimmer, 'Listening to the Monkey: Class, Youth and the Formation of a Musical Habitus', *Ethnography* 11 (2010): 255.

[26] Katherine Coessens and Stefan Östersjö, 'Habitus and the Resistance of Culture', in *Artistic Experimentation in Music: An Anthology*, eds. Darla Crispin and Bob Gilmore (Leuven University Press, 2014), 333.

[27] Ibid., 333.

this artistic field is made up of depends on the performer's cultural context and is 'embedded in a tradition of education'.[28] As a performer, then, I operate in the field of my artistic habitus. The habitus is constantly refined and modified by our experiences; it determines the possibilities for our actions, but it is not stable. As Coessens and Östersjö note, 'the artistic habitus is inscribed in corporeal experiences of excellence, in a hexis', which is a 'disposition of the body toward the outer world that is related to artistic virtue by way of purposeful training and perseverance instead of by everyday social and cultural influence and imposition'.[29] They argue that 'in performance, a hexis rather than a habitus appears, sustained in the background by a broader habitus'.[30] Infused with artistic values, Throop and Murphy argue, 'hexis is the performative aspect of habitus'.[31] Habitus and hexis are, then, connected where the 'artistic virtue that is embodied in the musician's hexis is reflective of a broader aesthetic context'.[32] Ultimately, 'hexis is [for the musician] constitutive of artistic choice, reflection and action'.[33]

Habitus and hexis are useful concepts for understanding how I as performer operate within different contexts.

Verbal scores

A verbal score[34] uses text and verbal instructions instead of conventional notation. Verbal scores were central to the growth of the experimental tradition in the 1950s, but 'receive relatively little coverage in comparison with the more visually interesting graphic scores'.[35] The concepts examined by John Cage in experimental music, led to the creation of Fluxus, the

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[28] Ibid., 336.

[29] Ibid., 336.

[30] Ibid., 336.

[31] C. Jason Throop and Keith M Murphy, 'Bourdieu and Phenomenology: A Critical Assessment', *Anthropological Theory* 2, no.2 (2002): 188.

[32] Coessens and Östersjö, 'Habitus and the Resistance of Culture', 336.

[33] Ibid., 336

[34] There are many other terms for these kinds of scores, for instance, text score or event score, see John Lely and James Saunders, *Word Events*: *Perspectives on Verbal Notation* (London: Continuum, 2012).

[35] James Saunders, 'Verbal Notation', *Word Event*, 2011, accessed 12 Nov 2019, https://wordevent.wordpress.com/home/verbal-notation/.

international network of composers, artists and designers who used a mixture of different artistic media and disciplines in the 1960s:

> The first examples of what were to become Fluxus event scores date back to John Cage's famous class at The New School [1957–59], where artists such as George Brecht, Al Hansen, Allan Kaprow, and Alison Knowles began to create art works and performances in musical form.[36]

Kotz notes that 'these "short form" scores are seen as tools for something else: scripts for a performance or project or musical piece which is the "real" art'.[37]

Today verbal scores are used in experimental music and other practices that involve performance or object-making. The text of a verbal score may take many forms and can be anything from direct imperative instructions (along the lines of 'play this tone using this instrument') to more open suggestion – elusive and/or poetic both in form and content – for instance George Brecht's *Symphony No. 6* (1966) which reads:

> the music of dreams
> dream music
> Second version: dream.[38]

This openness and freedom that allows the performer to decide what the realisation will sound like is perhaps one of the main reasons for using text-based scores. Another is that they are more inclusive: there is no need to be able to read conventional notation, and it is possible to compose without any knowledge of standard compositional parameters. Such scores also invite a more open relationship between composer/scorer and performer. Lely and Saunders list further advantages:

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[36] Ken Friedman, Owen Smith and Lauren Sawchyn, eds., *Fluxus Performance Workbook* (Performance Research e-publication, 2002), 1, accessed 12 November 2019, https://thestudio.uiowa.edu/fluxus/sites/default/files/fluxusworkbook.pdf.

[37] Liz Kotz, 'Post-Cagean Aesthetics and the Event Score', in *John Cage*, ed. Julia Robinson (Cambridge, MA: MIT Press, 2011), 102, accessed 12 November 2019, https://faculty.ucr.edu/~ewkotz/texts/Kotz-2011-Cage_Files-proof.pdf.

[38] Friedman et al., *Fluxus*, 28.

verbal notation can express temporal relationships between elements of a composition in a flexible way; it makes association with other writing genres, such as poetry, rule books, instructions, recipes and koans; it can express ideas with great precision; it can express generalities, it can suggest many different types of relationships between author and reader; it can express ideas and concepts, as well as providing prescriptions for actions.[39]

Historically in Western classical music, the relationship between composer, score and performer has not been open or free. The composer is considered a genius and the performer is simply a necessity to convey the music. Stravinsky argued that 'in order that the public may know what a work is like and what its value is, the public must first be assured of the merit of the person who presents the work to it and of the conformity of that presentation to the composer's will'.[40] This means not only that the performer must adhere to the composer's instructions, to the letter, but also that they must be a performer of rank. The composer as genius and creator is a Romantic ideal wherein the score is viewed as an object of 'autonomous and enduring value'.[41] This idea can also be seen in the experimental/avant-garde dichotomy, as set out by Michael Nyman: he argues that the use by composers of the avant-garde, such as Stockhausen, Berio and Birtwistle, of words such as 'integrate', 'harmony', and 'balance' shows 'that the responsibility for making relationships is in the hands of the composer, whereas Cage is far more willing to allow relationships to develop naturally'.[42] Even while agreeing with Fox, who challenges as too simplistic the idea 'that a music called "experimental" existed in a directly oppositional relationship to another music called "avant-garde"', and while noting the complexities of Cage's relationships with performers,[43] we might still accept the consensus that the relationship between performer and

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[39] Lely and Saunders, *Word Events*, xix.

[40] Igor Stravinsky, *Poetics of Music in the Form of Six Lessons* (Cambridge, MA: Harvard University Press, 1947), 132–33.

[41] Don Michael Randel, ed., *The Harvard Dictionary of Music* (Cambridge, MA: Harvard University Press, 2003), 542.

[42] Michael Nyman, *Experimental Music: Cage and Beyond*, 2nd ed. (Cambridge: Cambridge University Press, 1999), 29.

[43] See, Benjamin Piekut, *Experimentalism Otherwise: The New York Avant-Garde and Its Limits* (Los Angeles, CA: University California Press, 2011).

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composer tends to be more collaborative in verbal scores.[44] Much of the information provided by a conventional score – pitches, rhythms, dynamics, tempo, and so on – is not (usually) included in a verbal score and it is up to the performer to make these kinds of substantive decisions, whether in the moment or pre-planned. Some verbal scores benefit from the performer actually notating what he or she is going to play: effectively composing the music, while leaving the composer as a kind of conceptualizer. In such cases, we might ask who, then, is the composer of such a work? Perhaps there is no need for such labels, as these works often sound different from performance to performance. However, in some pieces the rescoring process is essential. For instance, Cage's collaborator David Tudor often notated in full what he was going to play, making it possible to play the same content again from one performance to another, despite the indeterminate scoring.[45] There are, therefore, different approaches to verbal notation. We can simply conclude, with Lely and Saunders, that verbal notation is 'an approach to scoring that uses the written word, as opposed to symbols, to convey information to whoever chooses to interpret it'.[46]

Approaching verbal scores

Within this field, I concentrated on verbal scores with contrasting approaches for exploration. Like other freer or open forms of notations (including graphic ones, as explored in the next chapter), many reveal their interest, their creative potential and limitations, only through active practical experimentation. The exploration of these scores has been process-oriented, rather than focusing on creating an explicitly prescribed product, which introduces a certain amount of indeterminacy with regard to the results obtained. I worked with a broad range of scores in order to obtain different perspectives on the field, both concrete instructional ones, such as G. Douglas Barrett's *A Few Silence*, and more abstract, almost poetic ones, such as Benedict Mason's *telling*: this commentary focuses on the latter.

A performer's imagination and prior experience could limit creative output when encountering verbal scores. Perhaps for me, as a classically trained flautist, this is especially true. My training included little practise of indeterminate music, and

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[44] Christopher Fox, 'Why Experimental? Why Me?' in *The Ashgate Research Companion to Experimental Music*, ed. James Saunders (Abingdon: Ashgate, 2009), 8.

[45] Piekut, *Experimentalism Otherwise*, 56.

[46] Lely and Saunders, *Word Events*, xix.

improvisation was something one only experienced if enrolled in a jazz programme. I am trained to follow the notation and, moreover, to see the score as something that cannot be altered or manipulated in any way by the performer. I played mostly Western art music and, as Bailey states, 'the standard Western instrumental training produces non-improvisers'.[47] Johnstone takes this one step further, writing about artists' education: 'to create something means going against your education'.[48] Western society has perhaps always given priority to making sense rather than play; that is, it prioritises making an art object, such as a score, over the process of playing. My questions, therefore, became: how can I as a performer approach verbal scores without being limited by my instrument, habitus and creativity? Is there a way to follow a creative process as a flautist?

Benedict Mason: *telling* (1999)

As can be seen from the extract in figure 1, Benedict Mason's *telling*, from his collection *outside sight unseen and opened* (1999), is a very open score: there are no concrete instructions as to what or how to play, and the form is also free. The fact that everything is so open may, ironically, act as a limitation because of the abundance of choices that the performer can make. However, scores of this kind need not even require musical substance: the text invites another mindset which could in turn inspire musical ideas. This score, and others similar to it, such as Brecht's one described above, could almost be viewed as a work of art that stands in its own right as a poetic text.

find a simple abstract music
that is still telling through
the real illusory or imaginary use of sound

eschewing context consequence
development and artiface
or musicality as we have come to know the term

find things at the extreme edge
or balanced skillfully between
showing another kind of virtuosity and control

Figure 1. Excerpt from Benedict Mason's *telling*.[49]

The conceptual ideas and poetic language of the score are perhaps impossible to realise. One of my reactions, in this respect, was that it could therefore perhaps more easily be read or

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[47] Derek Bailey, *Improvisation: Its Nature and Practice in Music* (New York: Da Capo Press, 1992), 98.

[48] Keith Johnstone, *Impro: Improvisation and the Theatre* (London: Methuen Drama, 1981), 77.

[49] Lely and Saunders, *Word Events*, 274.

performed as a poem, instead of being 'played' on an instrument. This produces a form of impossibility: an aesthetic of failure which characterises much experimental music.[50] Mason states: 'The pieces of this book can be read and enjoyed by non-musicians as well as musicians, acousticians and artists'.[51] He continues:

> None of these pieces need necessarily be only subjective and conceptual: they are also designed to be produced by performers in front of an audience (inside or outside the tradition of the text piece and graphic score), played separately, or in combination, and with the only proviso that they are produced as imaginatively as possible.[52]

Thus, the score is also open to everyone and may be interpreted in myriad ways.

telling: the process

For my experimental research for Project 1, I employed Stimulated Recall (SR) in the following way: record a version of the score; write down initial reflective thoughts in the form of a mind map; investigate the recording (listening back) and develop the mind map, adding thoughts and comments; repeat the steps as necessary. Since this was the first project and I had never played a text score like this, it was unsurprising that my first attempts did not employ the resistance of my inexperience to infuse creativity: instead, I played in a way that was firmly embedded in my artistic habitus. Further acquaintance with the score allowed me to give the instrument more space as a distinctive agent, embracing the fact that 'the instrument does not just yield passively to the desire of the musician'.[53] What is it in the instrument that makes the performer play a certain way? The possibilities and limitations of the instrument became the main concern with this score, with focus on the flute and its extended techniques. Below, I demonstrate this evolution through three examples and two mind maps.

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[50] See, Eldritch Priest, *Boring, Formless, Nonsense: Experimental Music and the Aesthetic of Failure* (Bloomsbury, 2013).

[51] Lely and Saunders, *Word Events*, 276.

[52] Ibid., 277.

[53] Aden Evens, *Sound Ideas: Music, Machines, and Experience* (Minneapolis: University of Minnesota Press, 2005), 161.

When I listened back to the first realisation of the score (example 1) and read back over the mind map that I made after playing the piece for the first time (figure 2), it was evident that my first objective had in fact been to explore the acoustic properties of the space I was in.
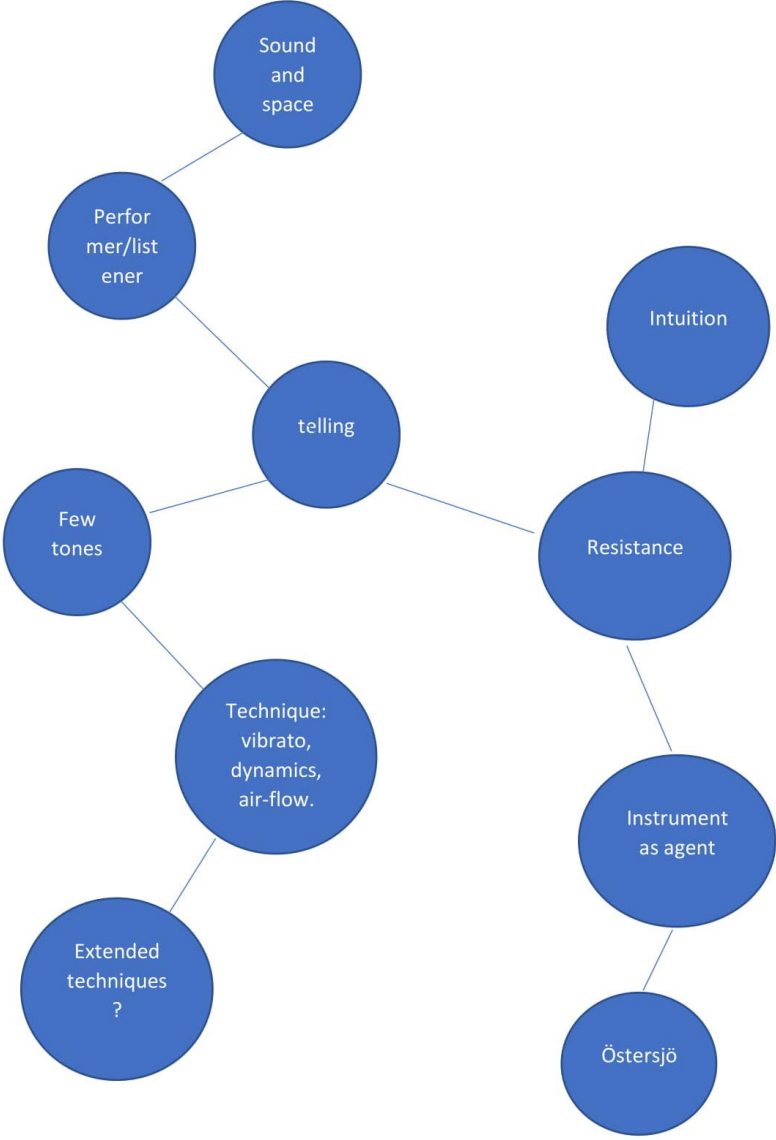
Figure 2. Mind map 1 produced while working with Benedict Mason's *telling*.

Thus, I am playing just a few tones but exploring subtle differences in the performance space by altering, for instance, vibrato speed, dynamics and pauses between the tones. This relationship between sound and space makes the two 'inextricably connected, interlocked in a dynamic through which each performs the other, bringing aurality into

spatiality and space into aural definition'.[54] This relates to Östersjö's discussion of the resistance of the instrument, which describes the interaction between performers and their instruments, not in the traditional terms of mastery but rather that 'the way in which a performer responds to the instrument is not simply a development of strategies to overcome this resistance, but rather a continual learning of how to "play" the dynamics of its resistances'.[55] Furthermore, according to Östersjö, the instrument is in no way 'a neutral tool in the projection of a musical idea', but 'should be understood as a distinct agent in the creative process'.[56] One has to listen carefully, almost listening to one's own listening: the kind of 'deep listening' Pauline Oliveros prescribes.[57] Listening occurs both inside and outside oneself and 'weaves self and surrounding into sympathy'.[58] Nyman also describes the fact that 'in experimental music the perceiver's role is more and more appropriated by the performer'.[59] As the performer, then, I listen to the instrument and how it behaves in the space and adjust my playing to propel the creative process. In a way, this is a process of listening carefully to the instrument and following its lead.

My initial realisation of the score, and subsequent reflection, led me to produce a version for piano and flute (example 2). As my thoughts and reflections evolved, so did my realisations of the score. In this case, I found that the music stand on the piano could provide interesting sounds that in turn inspired key-clicks on the flute, thus moving more and more toward extended techniques and a wider sense of sonic possibility. In the mind map that followed this realisation (figure 3) I am thinking of the instrument not just as an object that produces sounds in a conventional manner, but more as a sound source: the instrument as a total configuration.[60]

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[54] Brandon LaBelle, *Background Noise: Perspectives on Sound Art* (New York: Continuum, 2006), 123.

[55] Stefan Östersjö, 'The Resistance of the Turkish Makam and the Habitus of a Performer: Reflections on a Collaborative CD-Project with Erdem Helvacıoğlu', *Contemporary Music Review* 32, nos. 2–3 (2013): 203.

[56] Ibid., 49.

[57] Pauline Oliveros, *Deep Listening: A Composer's Sound Practice* (Lincoln, NE: iUniverse, 2005).

[58] LaBelle, *Background Noise*, 158.

[59] Nyman, *Experimental Music*, 23.

[60] Ibid., 20.

Figure 3. Mind map 2, produced while working with Benedict Mason's *telling*.

This in turn inspired realisations with multiphonics. In particular, for one of the realisations I chose a fingering that is rich in harmonics and also produces multiphonics, and explored what happened when I repeated that fingering, listening carefully to the space and the instrument (example 3). A shift in the sound is apparent when the harmonics split at one point (10 seconds into the example). I tried to go with this, accepting what happened and developing this split into more splitting, increasing the dynamic power. I also tried to find a point of focus or foundation, not simply changing everything as I went on; but rather than this stemming from a traditional notion of musical coherence, the foundation became technical and performative: I play with the same fingering throughout this version. In this way, then, it seems I was exploring the splitting as a part of the resistance of the flute.

This process is predicated on the performer's understanding of the intricate correlation between the instrument's capabilities and limitations (its resistance) as well as his or her own capabilities (one's habitus) and how this correlation operates in performance (hexis). I took a risk with the fingering and was well aware of the risk; in another performance situation this splitting could be seen as poor flute playing. Evens states: 'These feedback mechanisms [between instrument and performer] preclude a wholly preconceived

performance':[61] in this instance, even though I tried to minimise the risk, the instrument decided on something else. This split is a good example of the resistance of the instrument; in this moment, I am limited to the mechanics of the flute (or perhaps *my* flute) and cannot play with the kind of dynamic power I would like without changing something else in the tone. I was, then, well aware of the risk and also knew what happens with the sound when this occurs. This is perhaps reflected in the recording: I can hear that I did not attempt to correct the airspeed at once just at the end of the tone, so as to make a connection with the other musical material. In a way, perhaps I was trying to deny my own habitus in order to get more power. Even though, by this point in my process, I knew the score inside out, I was able to take a fresh approach via this openness to different techniques. Coessens and Östersjö describe situations like this, where a 'playing technique . . . allowed a way out of the resistance of culture, not by conforming with but by denying expectations from tradition – and was therefore an expression of hexis that led . . . toward a more experimental approach'.[62] My classical background manifested as a form of resistance to the score, but by using different playing techniques (and, in essence, developing the playing from a 'mistake') I could continue the exploration in a creative way.

When this unplanned split tone occurred, was I following the instrument or was the instrument following me? Perhaps a little bit of both. Östersjö describes moments like this in discussing the resistance of a musical instrument and its resonance with a certain space: such an event is a 'movement in space and time' and the performer resonates together with the instrument and the space.[63] Östersjö continues: 'The performer as a "resonant subject" is immersed in the sonic event . . . but at the same time also involved in processes of musical interpretation that oscillate between analytical and tacit cognition'.[64] There is, then, a connection between the performer and the instrument from which the musical material emerges. What made me follow the split harmonic? Was it intuition? Indeed, what is intuition? DeBellis argues that intuition is the result of an interaction between analytical

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[61] Evens, *Sound Ideas*, 83.

[62] Coessens and Östersjö, 'Habitus and the Resistance of Culture', 345.

[63] Stefan Östersjö, 'Lumen Naturalis: Intuition, Habitus and Imagination', in *If I Were a Drongo Bird: Reflections on Yearning, Imagination and Creativity – a Tribute to Håkan Lundström*, ed. Peter Barry (Lund: Lund University, 2012), 157.

[64] Ibid.

thinking and sense perception.[65] If we consider this claim with respect to the moment under scrutiny, my following of the split was perhaps intuition: I perceived the split, then analysed what happened in the moment, and what should or might happen, and responded. This split is also a manifestation of the specific resistances of the flute; on another instrument, for instance a piano, this split would not have occurred. Thus, there is a dynamic between the performer and the instrument, the control of which would have to be learned for this agential interaction to work. Perhaps it would not have occurred with another flute performer either, since each person has to find his or her own sound, limits, and ultimately their persona as a performer.

Project 1 comprised an initial stage of exploration of aspects of experimental music in relation to key concepts such as habitus, creativity and resistance. The reflections and decisions made during this project served as a pilot study, in that they paved the way for forms of thinking and processes of work that permeate the later projects. For instance, in Project 2, which is similar to Project 1 in its scope and aims, I did not have to start over again, in order to find a practical means of incorporating iterative processes via recordings and stimulated recall: the methodology was already in place.

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[65] Mark DeBellis, 'Perceptualism, Not Introspectionism: The Interpretation of Intuition-Based Theories', *Music Perception: An Interdisciplinary Journal* 27, no. 2 (2009).

Project 2: Exploring the status and influence of graphic scores in an experimental music context

Introduction

As with Project 1, Project 2 consisted of an initial stage of process-oriented explorations carried out through iterative and stimulated recall practices, thus creating and recording several realisations of the same score. This was an approach aimed at gaining insights into the research questions, but also ones that could feed into the later projects. The practical work here facilitated an examination of the interaction between performer and score as a form of 'cultural resistance': it takes the notion of resistance discussed in Project 1, in terms of the performer–instrument relationship, into a second domain. In order to explore further the significant difference between my background as a classically trained flautist, and the experimental tradition, I employ the term 'horizon', as coined by the German philosopher Hans-Georg Gadamer, in the sense of a horizon of understanding.[66] I also make use of Gadamer's discussion of the status of works of art as related to scores, to better understand questions of cultural resistance. The first half of the chapter is concerned with outlining the practical process of experimentation with the selected graphic score, which then leads to a particular consideration of the status and influence of the score (or the interaction between performer and score) in this context.

Fredric Lieberman: *Ternary Systems* (1965)

Ternary Systems (see figure 4), by Fredric Lieberman, appears in the collection of compositions *Notations*, put together by John Cage.[67] It is a graphic score, but perhaps seems relatively easy to approach from a classical perspective, as it contains many parameters that are used in conventional Western art music. This choice was quite deliberate since I wanted a score that was somehow rooted in traditional notation, so that the transition between Western notation and a more abstract, graphic notation was not difficult to perceive or negotiate. I did not want the *resistance* between the two traditions, manifested in terms of notation, to be significant. The notion of resistance applied culturally or to tradition could be seen as an 'energy differential'[68] between ideas, instead of between instrument and performer. The form

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[66] Hans-Georg Gadamer, *Truth and Method* (London: Bloomsbury Academic, 2004), 313.

[67] John Cage, *Notations* (New York: Something Else Press, 1969).

[68] Sally Jane Norman, 'Context as/of Resistance', *Contemporary Music Review* 32 (2013), 279.

of resistance that one might think of when considering a musical instrument is the physical force one applies to it. In the context of performer and instrument, Aden Evens notes that the 'instrument does not mediate, does not stand between the musician and the music'.[69] Instead, the instrument is a vital component of the music, offering 'to the musician a *resistance*; it pushes back'.[70] It is in the meeting between these forces, which then creates an energy differential, that interesting creative moments may occur. From a more general artistic aspect, Norman notes that 'the extraction and framing of material as artistic in itself constitutes a site and process of resistance'. [71] The term 'resistance' is thus useful when discussing artistic endeavours both on a more general level – that is practices, traditions and cultures – and in more detail, for instance instrumental technique. Alperson's discussion of musical instruments and the performer's body relate to this: 'It is misleading to say simply that musical instruments are discrete, self-subsisting objects held or manipulated by the performer. In some cases it is hard to tell where the body ends and where the instrument begins'.[72] Alperson gives an example: 'The tone and timbre of a woodwind player's sound is as much a function of the way the player opens her throat as it is of the physical instrument'.[73] The physical connection between instrument and performer is, thus, strong and manifests itself in the form of a resistance that can generate an 'energy differential'. We may conclude, then, that there are multiple aspects of resistance, for instance forms of cultural or educational resistance or the resistance between performer and score. The concept of resistance is thus complex, including many variables. An example of the resistance of traditions discussed in this project is if a classical musician is asked to improvise and he or she has no idea what to do. Between these two musical traditions or cultures (where, in one, the performer plays by ear, and, in the other, interprets scores) we might say that there is a resistance.

As a performer, prior to this project, I had little experience of playing graphic scores: this form of notation was not firmly embedded in my artistic habitus. Thus, the choice of a score that sits somewhat 'in between' traditions was a means of easing the transition. The score itself contains conventional Western classical staff lines, and the performer could perceive the 'dots' as pitches; however, there are no clefs or key signatures. The pitches are

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[69] Aden Evens, *Sound Ideas: Music, Machines, and Experience* (Minneapolis: University of Minnesota Press, 2005), 160.

[70] Ibid., 160.

[71] Norman, 'Context as/of Resistance', 279.

[72] Philip Alperson, 'The Instrumentality of Music', *Journal of Aesthetics and Art Criticism* 66, no. 1 (2008): 39.

[73] Ibid., 39.

connected both horizontally and vertically by straight lines. There are, then, several routes to the same pitch. The score as a whole looks somewhat like a system of coordinates.
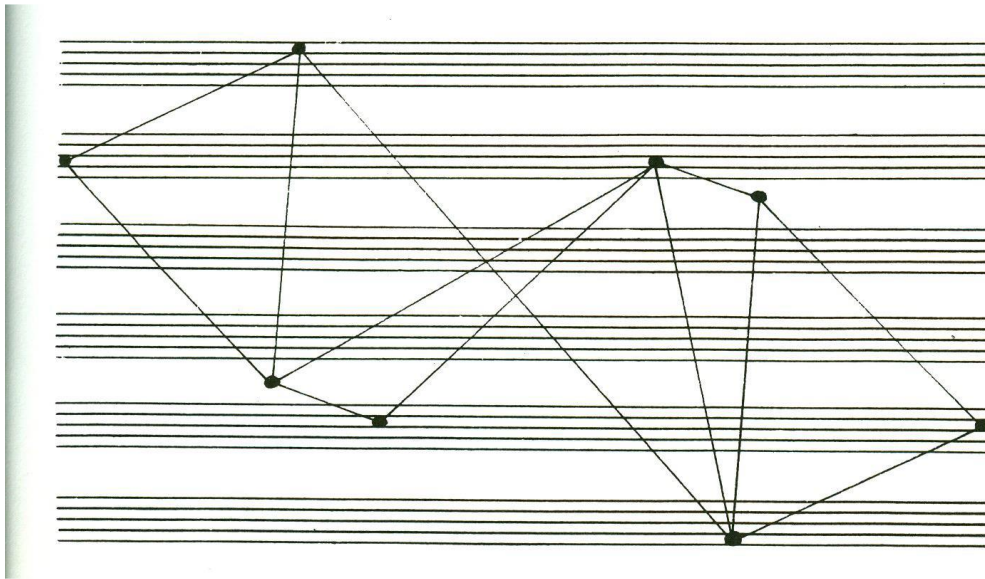
Figure 4. Fredric Lieberman, *Ternary Systems* (1965).

My approach to this score was similar to that of Project 1: that is, an iterative process, with multiple realisations of the same score, with each new approach informed by what was heard in the previous versions. My initial thoughts were at first to follow the score as closely and literally as possible; that is, to use the pitches that seem to be indicated in the score, and to find some kind of ordering mechanism, as in a conventional composition. Due to that choice, in the first realisation there is no real sense of resistance: the style employed is one that already exists in my artistic habitus and therefore the result is not very exciting. For this first realisation of the score, I made a dynamic choice: the higher placed notes were to be played at a stronger dynamic level than the lower ones, with the highest placed note therefore the loudest of all. The notes are connected by straight lines, and I read this as meaning that I would make the movement between notes as 'straight' as possible; that is, no pitch bends or glissandi. Beyond that, I did not decide anything else beforehand, such as the durations of different notes, or exactly how loud each pitch was to be played. (This version can be heard in example 4).

In this realisation, I began playing from the left; I could perhaps also have started on the first system where the loudest pitch is placed. I started at the left because the A is an easy pitch to play on the flute: somewhat safe. The loudest pitch is an E, but this pitch is quite hard to produce loudly without splitting, so players often make use of

an alternate fingering for this tone. The downside with this fingering is that the timbre becomes more hollow: the choice here was dynamic power over *egalité* of tone.

For this first realisation, I paid little attention to how I got from one tone to another but rather concentrated on each new tone in itself. The reflections upon this version, using the processes of stimulated recall and mind mapping, fed into the next stage of exploration. My thoughts for the new versions included ideas about the process to the new tone and perhaps playing non-vibrato in accordance with the straight lines. I could also use the lines connecting the notes as a help with the dynamics: an ascending line indicating the build-up of a crescendo, for instance.

For the second round of realisations of the score I took a different approach, using the instrument in other ways. I tried to move away from a more analytical approach to the score in favour of a more intuitive one (the results can be heard in example 5). 'Intuitive', in this context, means that I wanted to move away from thinking about the relationship to classical notation as a conditioned response and employ a more open approach to whatever visual impressions the score made on me. In this version, I wanted the three-dimensionality of the graphic score to be in focus and opted to use an unstable multiphonic which fluctuates. As I played, I tried to pay attention to the instability in my breathing and used this breathing to weaken the flute sound, producing an increasingly airy tone. I explored this instability further, experimenting with whistle sounds which are very quiet and could oscillate if not played with stable air speed (example 6). As the version progresses, I use these initial oscillations as inspiration for what follows, developing them in the form of trills, flutter-tonguing, and singing while playing. Working with and through instabilities and uncertainties of the moment was also a part of the process in Project 1 and this project can be viewed as an extension of that process.

The stimulated recall methodology proved very useful in this project, offering me a means to investigate my own practice, changing different parameters in response to what I found myself doing, and thus developing my creativity and the range of possibilities in the artistic output. The audio examples provided do not represent the full exploration, but, in these instances of the realisations, the shift in parameters is quite clear. As described above, the approach to the first realisations of the score were somewhat – perhaps, too – analytical, and after listening to them a choice was made to abandon this approach for a more 'intuitive' one. This is not to suggest that there is a right or wrong

way; rather, the method provided the opportunity to change focus, alter the artistic output, and engage with a different type of creativity.

The status of the score in experimental music

The more 'intuitive' or free approach to the score, discussed above, opens up questions about the status or purpose of the score in experimental music and its relation to performer creativity. One could argue that there is a danger, with this freer approach, that the actual score gets 'lost'. Perhaps the focus has shifted too much in the direction of an improvised performance, with the score (almost) forgotten. Of course, there is also the indeterminacy a performer encounters in the performance situation: the acoustics of the space, matters of context, duration and so on. However, in this situation there is still a score, and that must remain significant in certain ways. Derek Bailey states that when a composer incorporates elements of improvisation, they relinquish 'control over at least some of the music,' 'passing over that control not to "chance" but to other musicians'.[74] Lauren Redhead discusses the problems that in her experience can arise when those working with experimental scores (in this case, as in mine, graphic notation) shift too far towards a more improvisatory approach: 'The performers realise the score by way of an improvised performance that they most probably would, and could, have constructed without using the score.'[75] The question is, then, where the score 'is' in such an approach. Could, or should, there be a balance between preparation and a freer, more improvisatory process? As Redhead says, 'composers of this type of work do give up some of the authorship *of the performance*, but the fact that a score/work exists also needs to be given some credence'.[76]

The status of the score in Western classical music, in relation to the ontology of the work concept, has been discussed extensively; more recently, there has been a shift towards the perspective of the performer.[77] The German philosopher Hans-Georg Gadamer's views on art are helpful in this context. Gadamer gives an example of

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[74] Derek Bailey, *Improvisation: Its Nature and Practice in Music* (New York: Da Capo Press, 1992), 70.

[75] Lauren Redhead, 'Interpreting Graphic Notation: Caroline Lucas', *Lauren Redhead* (blog), 20 January 2013, accessed 18 November 2019, http://weblog.laurenredhead.eu/post/41009584777/interpreting-graphic-notation-caroline-lucas.

[76] Ibid.

[77] See, for instance, Nicholas Cook, *Beyond the Score: Music as Performance* (Oxford: Oxford University Press, 2013).

an organ improvisation, the content of which can never be reproduced; the organist cannot repeat exactly what he or she played and no one has notated it. Despite this, the audience praises the performance. Thus, there is something in the improvisation that is understood: an identity, a sense of a work of art. It is in our understanding of a this that we can find its identity; the work wants to be understood.[78] However, Gadamer also suggests that we replace the word 'work' with *Gebilde*: 'formation' or 'structure'. This would mean that, for instance, the sound stream when reading a poem aloud would stop and turn in to a structure or formation.[79] No one has created this formation with intention, a term with which the concept of 'work' is often associated. It is a leap between, on the one hand, planning and execution and, on the other hand, result.[80] Thus, one could say that the improvisation has turned into a formation or structure and is there for us to behold as a work of art.

In order for the confrontation with a piece of music to be a real meeting which could lead to an experience of art, it must be, according to Gadamer, present as 'an autonomous entity that stands-in-itself'.[81] It should have a recognisable identity and in that capacity be finished, but not complete, since, according to Gadamer,[82] a work of art is never complete but exists only in the moment that the person beholds it.[83] When the next person beholds the it, it is in a sense another work: 'the aesthetic object exists in these experiences alone'.[84] If we consider, for instance, painters and their paintings, they are finished when they are hanged on the wall for others to behold. However, in Gadamer's sense, the painting is still not complete: the painting needs someone to look at it and interpret it – give meaning to it. Even the painter will look at the painting differently from time to time; the painting stands-in-itself. From a performance perspective this argument is perhaps even clearer, since it is impossible to replicate a performance: the work is interpreted continuously. As Gadamer says,

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[78] Hans-Georg Gadamer, *Konst som Spel, Symbol och Fest* (Ludvika: Dualis Förlag AB, 2013), 74–75.

[79] Ibid., 86.

[80] Ibid., 86.

[81] Gadamer's terminology is hard to translate, so I have borrowed this 'translation' from Prof. Malpas. Jeff Malpas, 'Hans-Georg Gadamer', *The Stanford Encyclopedia of Philosophy*, ed. Edward N. Zalta, accessed 18 November 2019, http://plato.stanford.edu/entries/gadamer/.

[82] Gadamer, *Konst*, 85.

[83] Gadamer's ideas parallel, to an extent, other twentieth-century critical approaches to the location of meaning in artworks. See for instance, John Dewy, *Art as Experience* (New York: Penguin, 2005).

[84] Gadamer, *Konst*, 86.

'The works they [the performing artists] deal with are explicitly left open to . . . re-creation and thus visibly hold the identity and continuity of the work of art open towards its future'.[85] The work of art has, then, according to Gadamer, left its creator in order to stand on its own, to be an independent work of art to be shown for others and have a life of its own. From this moment it is the work of art itself that conveys something to us, not its creator. However, the work of art is still 'itself' regardless of how 'much it is transformed or distorted in being presented.'[86] Moreover, 'every performance is an event, but not one in any way separate from the work – the work itself is what "takes place" in the event of performance'.[87] Considering a score as a work of art in these terms, the concern about the score 'itself', in the terms of Redhead or Bailey, is thus perhaps not that important. The score is not 'lost', but rather is living its own life, conveying meaning to whoever chooses to interpret it. The performance of a score is 'not separate from, but an embodiment of, the work'.[88] Performances, then, are 'not interpretations *of* a work but part of the process of the production of a musical work'.[89]

The issues discussed so far may apply to all scores. However, the less determined nature of experimental scores offers a different context, where the relation between notation and action is less clear. It is perhaps harder to acknowledge the score when it is highly indeterminate, and of course this idea can also form part of the composer's objective: their very intention can be to reduce the apparent intentionality. One of the first things that seems quite obvious, though, is the need actually to treat the score as a score. Redhead offers advice in this area, with respect to approaching graphic scores, including asking questions such as how as a musician one may perform the notation so that it is dissimilar from other similar works, and considering how the score relates to and differs from particular traditions within contemporary music practice.[90] According to Gadamer, tradition is never interpreted 'correctly' but is mediated by the interpreter's experiences which change all the time.[91]

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[85] Gadamer, *Truth and Method*, 123.

[86] Ibid., 125.

[87] Ibid., 147.

[88] Stefan Östersjö, 'Shut Up 'n' Play! Negotiating the Musical Work' (PhD thesis, Malmö Academy of Music, Lund University, 2008), 71.

[89] Ibid.

[90] Redhead, 'Interpreting Graphic Notation'.

[91] Gadamer, *Truth and Method*.

In this context, the horizon of my classical training is fused with that of the experimental music tradition, particularly as manifested in the piece of music in question. I therefore interpret the music through my habitus, and I most certainly fail to perform the tradition 'correctly' (though the notion of 'correctness' is only ever relative to one's habitus and community of practice). Considering Gadamer's arguments, we might argue that there is no right or wrong when performing. Nevertheless, from the perspective of tradition – or at least conventions of practice – one could counter that there are ways of playing a score that are more 'right' or 'authentic' than others. After all, graphic scores have now existed for decades; contemporary music traditions perhaps act as imposing forces on the relationship between score and performer.[92] This seems quite contradictory since this tradition – the tradition it has become – itself strived to break free from previous conventions in Western classical practice, and this often involved the production of scores and performances that cannot easily be considered in relation to ideas of rightness and wrongness in music. With *Ternary Systems*, the weight of tradition is perhaps not too overpowering for me; from my classical horizon, I recognize some things in the score, while other elements seem more foreign. However, someone with another horizon or habitus might find the score more challenging. The interesting art experience, then, is the fusion of the two horizons and the possible resistance between them.

To exemplify this clash and fusion of traditions we might briefly consider two cases of performances of Cage's works. Given the tenets of the experimental tradition, as set out by Cage himself and others,[93] it is hardly controversial to suggest that for performers to examine famous historical realisations of pieces and imitate them, they lose much of the freedom, or the reconfigurations of practice, that the 'tradition' prescribes. Nevertheless, there are tendencies in this direction, certainly with some of the more famous experimental composers' works. With Cage's *4'33''* for instance, many performances replicate the approach of Cage's long-time collaborator, David Tudor: the piece is often performed on the piano, with the closing of the lid used to mark the different sections of the piece. This original version of the work had three movements with specified durations that added up to 4 minutes and 33 seconds. The piece was reworked and one version of the score lists the three movements using Roman numbers, with the word 'TACET' underneath each and a note by

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[92] See for instance, Luk Vaes, Seth Josel, and Godfried-Willem Raes, 'Historical Performance Practices of Experimental Music', accessed 11 March 2020, https://orpheusinstituut.be/en/projects/hipex.

[93] See, for instance, John Cage, *Silence* (London: Marion Boyars, 2011).

Cage describing the first performance; Cage mentions that 'the work may be performed by any instrumentalist or combination of instrumentalists and last any length of time'.[94] As such, the very first performance of the piece has engendered a tradition (and is connected to a certain hexis, that of Tudor), and future performers react to its apparent authority, reinscribing it through reproduction. Effectively, this performance is 'mistakenly considered as *the* identity of the piece'.[95] As Alvin Lucier notes: 'Most performers play it the way David Tudor played it. They want to be historically accurate'.[96] Martin Iddon further discusses the ways in which Tudor's performances of many of Cage's works have come to be seen as 'right', effecting a kind of performance practice applied to experimental music.[97] If the tradition of a piece becomes this strong, it is very hard not to conform to it, or at the very least be influenced by it. Interestingly, in an interview in 1966, Cage commented that he 'didn't need the silent piece' any longer: it had outlived its usefulness.[98]

Gadamer states that one of our biggest delusions is the establishing of standards by canonizing an 'authentic' performance.[99] He argues that this would lead to the death of art.[100] For Gadamer, if one simply faithfully imitates what someone else has played in an authorized performance, one is reduced to a non-creative act.[101] In this respect, Redhead's argument that one must give the score 'credence' can, in fact, also be problematic; in such cases a performance almost becomes the score.

In contrast to this example of the dangers of excessive reverence for historical practices of the experimental tradition, there are examples, again concerning the work of John Cage, where conventions of practice have clashed in such a way that the score and composers' objectives, in themselves and as manifested in a score, are almost obliterated. In 1964 the New York Philharmonic gave a concert series including works by avant-garde

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[94] Michael Nyman, *Experimental Music: Cage and Beyond*, 2nd ed. (Cambridge: Cambridge University Press, 1999), 3.

[95] Ibid., 11.

[96] Alvin Lucier, *Music 109: Notes on Experimental Music* (Middletown, CT: Wesleyan University Press, 2012), 66.

[97] Martin Iddon, *John Cage and David Tudor: Correspondence on Interpretation and Performance* (Cambridge: Cambridge University Press, 2013).

[98] Nyman, *Experimental Music*, 2.

[99] Gadamer, *Konst*, 102.

[100] Ibid.

[101] Ibid.

composers, and Cage's *Atlas Eclipticalis* was programmed.[102] The highly institutionalized orchestra was given very little time to rehearse the piece and hence to comprehend Cage's approach.[103] For instance, each of the eighty-six parts of the score are unique and the conventional staff is altered to accommodate microtonality.[104] Piekut notes that 'the aesthetic philosophy of a Cage work was so distant from the training these musicians had received' that 'under such conditions the work was doomed to fail'.[105] In this case, the resistance between the two horizons (conventional classical and experimental music) was too overpowering. Of course, in this case (in contrast to the example of Tudor's influence upon subsequent realisations of *4'33''*), although the performance was unsuccessful and the compositional intentions (manifested in the score) temporarily distorted, the identity of the work *Atlas Eclipticalis* survived. When there is uncertainty in the process of learning a new score, you could 'challenge convenience and habit'.[106] This could, then, lead to something new and exciting, or if the resistance of tradition is too strong there could be problems.

The discussion of the purpose of the score helped me consider the ways in which scores of different degrees of openness can instigate a more creative practical process for the performer; one that is neither totally free and open-ended (that is, purely improvisatory) nor restricting or designative, and that therefore offers the space to further explore the possibilities inherent in the performer–instrument–score relationship.

Conclusion

The exploratory practice of realising *Ternary Systems* facilitated this particular examination of the question of the status of the score and its role in prompting certain kinds of creative responses (or potentially limiting others). Overall, Project 2, in parallel with the prior experiments with verbal scores discussed in Project 1, provides an initial exploration of certain key concepts and questions central to my research: it comprised a pilot study examining the purpose of the score in an experimental music context. This fed into the next stage of the research, discussed in the following chapter: the collaborative development of a

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[102] Piekut, *Experimentalism Otherwise*, 20–64.

[103] Ibid., 36.

[104] Ibid., 25–27.

[105] Ibid., 55.

[106] Stefan Östersjö, 'The Resistance of the Turkish Makam and the Habitus of a Performer: Reflections on a Collaborative CD-Project with Erdem Helvacıoğlu', *Contemporary Music Review* 32, nos. 2–3 (2013), 212.

new score, in which I could set in creative action some of the ideas and concepts now established to facilitate the process.

Project 3: Exploring performer affordances in the context of devising and rehearsing an object score

Introduction

Unlike the first two projects, which worked with extant scores, this project involved the collaborative development of a new score; as such, it took some of the questions explored in the earlier projects into a different kind of creative context. In this project the iterative processes took the form of devising and rehearsing the score. The SR methodology was also employed in this project; however, in this case, video clips were used as stimuli to remember decisions, choices and thinking during the event in question.

Umbrella Resistance: an object score with graphical elements

Umbrella Resistance was a collaborative project developed between composer Cheong Li and myself, but the project was performer-led: I supplied the initial brief, noting that the score should be graphic, with considerable freedom for the performer. Li, who is from Hong Kong, then suggested that the score could be in the form of an umbrella, commemorating the umbrella movement in Hong Kong in 2014, where protestors shielded themselves from pepper spray with umbrellas: in this sense, the score would act as a distinct agent. This in turn inspired a move towards a theatrical aspect to the work, with the role of performing as an umbrella operator. In this project, the affordances between different agents come into focus; in the process we considered how they inspire the creative output.
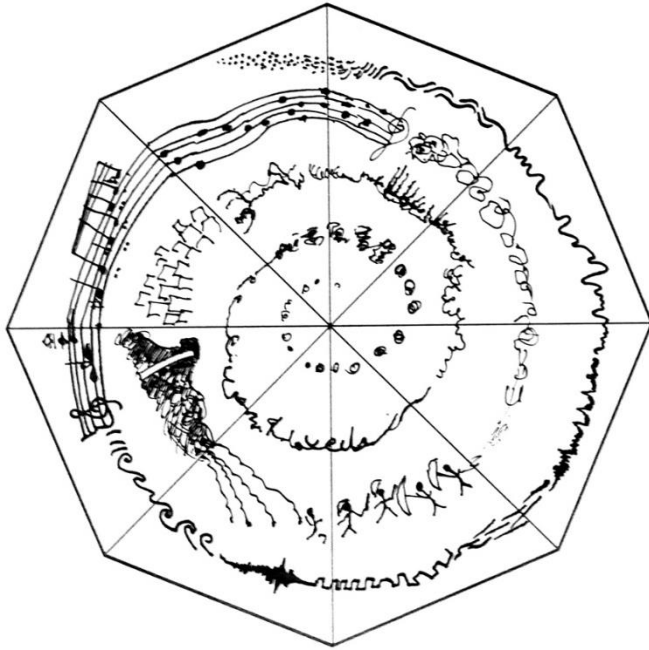
Figure 5. Cheong Li, initial draft of the umbrella score, 2014.

Much of the initial collaborative work was via email and there was some uncertainty in the process that I, at least, found quite exciting: all Li had to go on was my set of instructions and the decision that the score should be in the form of an umbrella. Li's first ideas – at this point there was no actual umbrella – in the form of the initial draft (see figure 5), floor plan (see figure 6) and written instructions (see below) give the performer little clue as to what exactly to play. The graphics might represent different textures or performing techniques, but quite what these textures or techniques should consist of is up to the performer to decide. On the floor plan there are ideas for how the performer and umbrella operator could move around. The written instructions note that the flautist is forced into different positions by the umbrella operator.
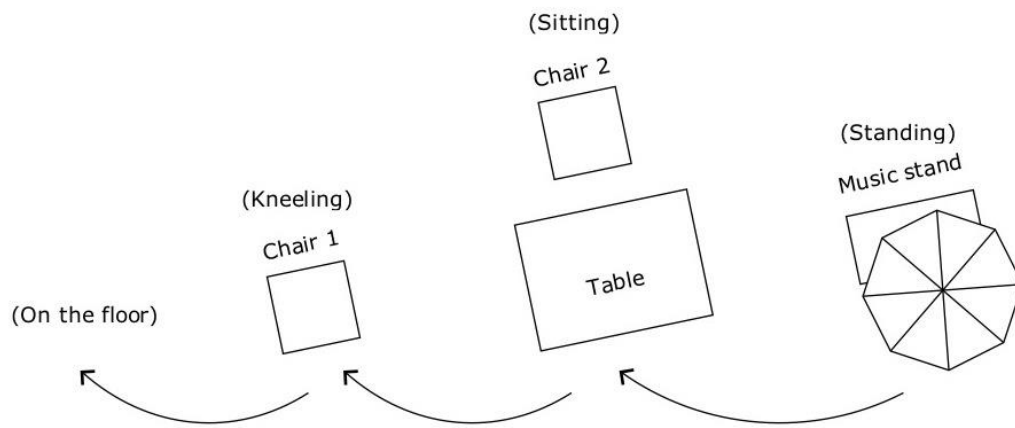
Figure 6. Cheong Li, *Umbrella Resistance*, floor plan, 2014.

The draft picture was thus an idea for how the umbrella score might look when it was completed and the floor plan and written notes formed a set of instructions to the performers to go with the umbrella.

Figure 7. Cheong Li, first version of the umbrella score, 2015.

The rehearsal process

The first time I saw the complete score was when we met in York for rehearsals in February 2015. The umbrella score first provided was quite small and did not give the intended effect of offering the possibility of protecting the performer and thus failed in representing the protestors shielding themselves from the pepper-spray (see figure 7). Li therefore reworked the score and used a much bigger umbrella (see figure 8). The graphical elements on the new umbrella are also drawn on both sides of the umbrella. The size of the new umbrella makes it possible for the performer to be almost completely hidden behind it; the umbrella as an agent becomes much clearer as the performer sometimes disappears. Who, then, is the performer? The umbrella takes over the stage, with sound emanating as if from within the umbrella, making the distinction between score and performer hard to discern; the borders are blurred.

Figure 8. Cheong Li, reworked, larger umbrella score, 2015.

The graphical elements of the umbrella form a spiral and could be played from the outer parts to the inner parts of the umbrella or vice versa. Alternatively, one could work section by section across the different sections of the umbrella's structure, defined by the struts. The graphical elements suggest or imply different kinds of textures or playing techniques that could be interpreted in different ways. We worked together to explore the possibilities presented by the score. The first thing we did was to identify sounds that seemed appropriate for these textures: for instance, airy sounds, articulated sounds and more melodic sounds. After that, we discussed how the umbrella was to be operated (with Cheong operating the smaller umbrella at this point, see figure 9). At first, the umbrella operator had quite a large role, influencing the flautist by being on the stage throughout the performance. We filmed

some of the rehearsals, as a part of the SR methodology employed throughout the project, and after reviewing them we came to the conclusion that the operator perhaps had too big a role; the umbrella itself was almost neglected in the dynamic between operator and performer, and the piece lost the focus we wanted it to have. In this case SR and iterative processes helped inform the solution, which was for the operator to enter the stage at certain given moments, thus giving the umbrella and performer much more space. The resistance or tension became stronger between the flautist and the umbrella due to this concentration of forces.

Figure 9. Rehearsal in the Rymer Auditorium at University of York, 2015.

My classical training informed much of the first stage of rehearsals; I approached the score from that perspective and the resulting playing was really very conventional, that is I viewed the score in a static way and in that way the playing also became static. However, the second stage of rehearsals was perhaps more intuitive or improvisatory because I tried to be free from any preparations and instead just 'go with' the instrument. This approach draws on ideas and experiences from the earlier projects where I found that giving the instrument more freedom could drive the creativity in new directions. Having now played the score quite a lot, it was embedded in my artistic habitus. We can, of course, never be completely free from the influence of our own experiences. However, with scores that are more open the question is how one takes the opportunity to push into new directions: a form of resistance induced by the encounter between score and performer that results in a reshaping of the habitus. Why would I, then, take this more improvisatory

approach at all? One answer is that I wanted to develop my own practice and creativity with this piece. Nyman states, in reference to Cornelius Cardew's *Treatise*, that 'the performer may choose to realize . . . as a circle, some sort of circular sound' but could also choose a 'non-representational way'; 'Each performer is invited by the absence of rules to make personal correlations of sight to sound'.[107] This is an artistic exploration into which I was invited by the absence of rules.

One of the questions I had in mind when making this exploration was how I can play so the flute extends into something that it is perhaps not associated with in the 'normal' circumstances of its primary cultural context: something beyond its role in classical Western art music, where it is associated with, for instance, Mozart concertos, Bach sonatas and Romantic symphonies and its sound always consists of a polished tone soaring above the accompaniment. In this respect, I experimented with using my voice as an additional agent, transforming the tone quality by singing into the instrument, and turned the flute into a percussion instrument, tapping it against a table. I also used other extended techniques, such as multiphonics, jet tones, breathy tones, Sciarrino-inspired trill patterns and different techniques with the mouthpiece. The focus on these 'other' techniques was much greater in the later stages of rehearsal, and the result is, perhaps from my perspective as a performer and flautist, quite exciting to listen to.

It is important to note, here, that these techniques are, of course, nothing particularly new in the context of experimental or avant-garde performance. However, the focus here was not on extending the sonic capabilities of the *instrument* itself, or the soundworld more abstractly – my intention with this approach was not just shifting from one convention to another – but rather on exemplifying a performative process of critically challenging one's own playing. The score may provoke a wide range of possible responses and I explored some of the sonic responses I found interesting.

Umbrella Resistance in performance

The final section of the chapter is concerned with drawing out the indeterminate aspects of performing the piece, from my experience of performing it several times, in order to examine how the collaborative project produced a particular kind of situation for me, as a performer, with certain kinds of uncertainties to deal with in performance. These

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[107] Michael Nyman, *Experimental Music: Cage and Beyond*, 2nd ed. (Cambridge: Cambridge University Press, 1999), 10.

uncertainties include, but also go beyond, the more purely musical and/or technical issues of the first two projects, extending into the scene of performance as a whole. In addition to the score itself being somewhat indeterminate, the relationship between umbrella operator and flautist is crucial to the performance, and this in itself will vary considerably: the dynamic between the two will change according to how the operator behaves, and this becomes very significant, in that the umbrella operator will always provoke different kinds of responses from the flautist.

Indeterminacy in the scene of performance

Due to the dynamic between umbrella operator and flautist there have been some instances in the live performances where the resistance between different agents and indeterminate factors were the driving force of the performance (for a video of one complete performance, see Output 1). In particular, the impact of the actions of the umbrella operator, and the dynamic between us, is crucial to the piece, but I cannot predict what will happen in this regard. For instance, if the umbrella operator throws the umbrella quite forcefully, without much control over where it lands, we have an unpredictable situation: will it land upside down? Or near the audience? As the performer, then, I must make choices in the moment which I cannot have planned for; the indeterminate aspects of this performance reach beyond the question of how to interpret the symbols on the umbrella. In one performance the umbrella landed very close to a projector screen in the Rymer Auditorium in York (see Example 7). In response, I chose to lie down – an action that had certain particularly interesting impacts. The drama of the piece was enhanced, as the performer was seen to be visibly oppressed by the operator. Also, in this position I was drawn to using the flute as a percussive device, tapping it against the floor. In my view, in this intersection between the inherent drama of the piece and the resistance of the instrument we may find different manifestations of hexis. These manifestations change from performance to performance if the operator is given the freedom also to decide in the moment what to do with the umbrella – and not just follow the floor plan.

As is apparent from the above, the piece requires the performer, as well as the umbrella operator, to move about on stage. These movements are not described in the score other than some suggestions of where the performer could be on stage; for instance sitting on a chair, on the floor, and so on. Likewise, the operator's instructions do not specify anything beyond the basic use of the umbrella to force the performer into these different positions. This

was a deliberate choice; I wanted the piece to change from performance to performance: with these open instructions, the piece can be adapted to any space or situation. In their discussion of the nature and function of the gestures of musical performers, Leman and Godøy note that not all movements can be considered genuine gestures: they argue that for a movement to be considered a gesture, it must in some way be a 'carrier of meaning and expression'.[108] This 'introduces a subjective aspect as well as a context-dependent aspect'[109] to understanding the significance of movement in musical performance: that is, different people in different contexts will perceive a gesture as differently expressive (or as not expressive). Intention therefore seems to enter into the question of the purpose and significance of musical gesture; however, in much recent empirical study of gesture, a focus on intention is not favoured by researchers, as it is often considered too vague and subject to interpretation. Instead, the focus is primarily on extension, measuring the movement of the body in space.[110] Often, this is then mapped back to a score, examining the relationship between movement and the structural and/or expressive features apparent in the notation.

Significance of gesture

In my context, of course, that process of extension cannot happen, and yet movement is clearly significant. When, then, is a performer's action intentional? To verify the intentionality of any agent's action, one has to establish the agent's reasons for performing the action. In a way, I believe that the reasons may be difficult to find because performers often act without an explicit sense of intention (that is, it is not fully thought through): responding quickly and instinctively in the situation, drawing on years of related experience, in order to do something interesting or appropriate in the situation. Thus, there is no lack of intentionality, but there is often a struggle to define the intention after the event, or to make it explicit. As John Peterson puts it: the 'metaphorical existence of the agent makes it impossible to question the agent about its reasons'.[111] Peterson instead focuses on defining

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[108] Mark Leman and Rolf Inge Godøy, 'Why Study Musical Gestures', in *Musical Gestures: Sound, Movement and Meaning*, eds. Mark Leman and Rolf Inge Godøy (Abingdon: Routledge, 2010), 5.

[109] Ibid.

[110] See, for instance, Federico Visi, Esther Coorevits, Rodrigo Schramm and Eduardo Miranda, 'Musical Instruments, Body Movement, Space, and Motion Data: Music as an Emergent Multimodal Choreography', *Human Technology* 13 (2017): 58–81.

[111] John Petersen, 'Intentional Actions: A Theory of Musical Agency' (PhD thesis, Florida State University, 2014), 45.

'particular classes of situations in which intentionality is implied'. These classes are: gesture, contradiction of musical forces, unexpected event, change of state, repetition/restatement, and conflict.[112]

This is useful in my context: even though a focus on intention is highly subjective, and explicit intentionality is not always possible to pin down, I still find it worthwhile to analyze my movements and their effect. Of course, I cannot say anything about how the audience perceived the movements and gestures; I could have asked them, but I probably would have received as many answers as audience members, and anyway this is not the point of the work. However, I can, by means of first-person analysis, through self-observation and interpretation of events, reflect upon and change my own practice.

Importantly, while *Umbrella Resistance* has significant theatrical elements, the performer and the umbrella operator are not – do not need to be – actors in a conventional theatrical sense. Movement is included to support the musical content and the dynamics of the situation, but such movements do not need to be overdramatic, nor should reactions be 'acted'. Nevertheless, these movements are bound to be read as intentional and significant; therefore, a sense of purpose seems necessary. I felt it important that my movements have some sense of intention. When I am performing, I tend to be very still; this is an effect of my classical training that is hard to overcome: extraneous movement is regarded as negative and as detracting from the musical focus. Thus, a piece like this is a challenge for me. When I reviewed the rehearsals and the live performance, I felt that I was too passive; but how is this passivity connected to intention? According to Godøy (as described above) a movement must have meaning and expression to count as a gesture. In this sense, we could state that my passivity is nevertheless an expressive intention, constituting the gesture.

My intention may not have been to represent passivity; however, this is what I see in some instances. It might be related to the political context: the Umbrella Movement in Hong Kong was non-violent, using passive resistance, and in this respect my minimal movements, lacking exaggeration, could seem appropriate. However, the intentions of the Umbrella Movement were revolutionary in and through that very passivity. Could I accomplish this revolutionary intention with few or almost no movements or gestures? A performer always makes both voluntary and involuntary movements with his or her instrument and body – actions that convey something to the audience. Even when I stand still, something is communicated. The performer could, then, convey something via the body

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[112] Ibid.

without physical movement, as long as there is a perception of some kind of intention. A certain energy comes from creating a context in which non-movement has a certain resistance then holding this moment with physical tension. This does not mean, however, that the performer can just stand still and do nothing; if the performer did so, nothing would be achieved. There must be some sense of drama or energy building, and if the performer creates this context effectively and holds the tension, the energy will be conveyed to the audience. Meyer-Kalkus mentions that 'comprehending images means: finding patterns which possess a behavioural compatibility with motor activity. Visual objects are not constituted without activities'.[113] In this sense, as the performer here, my lack of motion may sometimes limit my use to the audience as an informative visual object but trigger something else in the memory, initiating another level of expectation. Meyer-Kalkus continues:

> What fuses the heard and the seen here is primarily the kinaesthetic
> dimension that . . . becomes bodily reality for them [viewers and listeners].
> What grabs a hold of us . . . is the coordinated rhythm of tones and
> motions.[114]

Thus, if the heard and the seen as we know them are removed from the musical context, we perhaps construct a new dimension that becomes a substitute reality: a dimension consisting of memories of musical expression conveyed through the energy of the performer. Research shows that a form of mimesis takes place in experiencing a performance; the audience 'imagines' the embodied experience they watch. Arnie Cox, in elaborating his mimetic hypothesis, argues that we 'understand human movement and human-made sounds in terms of our own experience of making the same or similar movements and sounds', and that 'this process of comparison involves overt and covert imitation of the source and visual and auditory information'.[115] It seems, then, that if the performer embodies this energy sufficiently, the audience will perceive it. In the end, in reviewing the instances of movement in my own performances, I felt there was perhaps something missing in this kind of energy.

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[113] Reinhart Meyer Kalkus, 'Work, Rhythm, Dance: Prerequisites for a Kinaesthetics of Media and Arts', in *Embodiment in Cognition and Culture*, eds., John Michael Krois, Mats Rosengren, Angela Steidele and Dirk Westerkamp (Amsterdam: John Benjamins Publishing Company, 2007), 166.

[114] Ibid., 175.

[115] Arnie Cox, 'The Mimetic Hypothesis and Embodied Musical Meaning', *Musicae Scientiae* 5, no. 2 (2001): 196.

Petersen states that 'an entity only attains the status of an agent when it performs an intentional act'.[116] I do not think the audience had a problem understanding my movements and still saw me as the performer; however, at certain times they may have had trouble understanding why I moved.

Degrees of freedom and dynamics between performer and operator

The movement and expression of the performer was one of the things that changed significantly from the rehearsals to the live performance. Little changed in the umbrella operator's movements and gestures: he continued to act as an oppressor. However, the role of the performer evolved during the process from initially being more focused on following the actions (more or less) of the operator, towards making a greater number of real-time decisions with less regard to the operator. The question, with respect to the underlying issues of my research, was whether this made the performance freer or more fixed. In the initial stages of rehearsal, it was decided that the performer should react musically to the movements and actions of the operator. For instance, if the operator did something violent with the umbrella, the performer should react musically in the same way, perhaps by playing loudly and forcefully. After reflecting on initial rehearsals, I felt that this disturbed the intended implications of the basic dynamic situation between the two performers, or at least that some of the core values of the piece could possibly get lost; the representation of peaceful protest would disappear, transformed into violent playing. For this reason I changed my response, then, to staying calm and non-reactive during the performance, in the spirit of the Hong Kong protestors. Subsequently, if the operator throws the umbrella, the performer calmly but assertively moves to the umbrella while playing. As a result, both the performer's gestures and playing remain calm while the operator moves about with larger and more forceful gestures. This contrast makes the performance clearer, with the agential actions more distinctive. The freedom of the performer is restricted and fixed in some ways with this approach: they cannot physically respond entirely at will, but is governed by an overarching rule – stay calm. However, one can move calmly in different ways, too. The performer has the freedom to decide how to approach the umbrella and the position from which to play: sitting, standing, lying on the floor, or whatever. Here only the imagination sets the boundaries. This freedom is enhanced by the fact that the umbrella, when handled by the operator, can end up anywhere on stage, especially in more violent situations. In theory, the umbrella could end up

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[116] Petersen, *Intentional Actions*, xix.

in the audience or perhaps get stuck somewhere; this is not a problem but rather an additional indeterminate aspect of the piece.

I have performed *Umbrella Resistance* at different locations, as well as with different umbrella operators. As a result, I have seen how the piece evolves from performance to performance depending on the nature of the space and other performers. With an indeterminate piece of music such as this, it is possible to adjust the work, for instance, to fit a space that may not be intended for performances in the first place. For example, I have performed it in spaces that are designed for performances, such as the Rymer Auditorium in York and at the Royal Irish Academy of Music, as well as in spaces that are not ideal for moving about in – these include a small art gallery space in Åmål, Sweden (described further below), and a very narrow room at University College of Music Arvika, Sweden (see figure 10). These conditions have significantly conditioned the way I perform. Likewise, the people I have worked with, taking the role of umbrella operator, have also influenced the performance in various ways.

Figure 10. Performance at University College of Music, Arvika, Sweden, 2017.

Depending on the space, the performance will of course sound different, in different ways and to different extents. This is in a way a form of resistance of the actual performance space – something of which I, as a performer, can make use. I have, for instance, played in a very small space offering almost no room for moving about on stage. This made the performance very intimate, with the audience very close. In this case there was also a risk

of the umbrella ending up in the audience. Thus, the more violent throwing of the umbrella, possible in a larger space (with no risk of injuring someone), was out of the question. Instead, we had to find a way of demonstrating the force of the umbrella operator in some other way. The solution was to fold the umbrella together in a forceful way (example 8). This made quite a strong impression, as the graphic notation on the umbrella was distorted and the sounds of the flute had to stop while I folded up the umbrella again. In this respect, the resistance of the performance space made the piece evolve into something new.

Some of the umbrella operators have been people I know very well, while others have been people I have never met. This also makes for interesting performance situations. As I became more and more aware of the different qualities of the piece and its challenges, I believe that I imparted some of that confidence to the umbrella operators. Thus, the latest performances of the piece have required very little rehearsal, even though in some cases the umbrella operators have not previously seen the actual umbrella or know little about the piece. I have a much clearer vision of how the piece should, overall, sound and how it should look on stage, despite its continuing indeterminacies and contingencies. Of course, the piece changes from performance to performance. These seemingly contradictory aspects of the piece actually work together: when I know the piece very well, I also have the confidence and capacity to change it in ways I could not have done in the early stages of rehearsals and performance.

Project 4: Experimental performance processes at Old Linköping

Introduction

To examine the research questions, Project 4 involved the collaborative development of multiple new scores, using a specific site, Old Linköping Open-Air Museum, as the inspiration. In the context of this site, the questions addressed in earlier projects, along with the performer-instrument-score relationship, are considered from a different perspective. As discussed below, the site chosen offered a range of different possible compositional approaches and performance situations; as a result, I approached a range of composers of different nationality and with considerably diverse approaches to writing music to work with me on this project. I invited not only people I knew and had worked with before, but also ones I had never met or previously collaborated with. Six composers, from Hong Kong, Brazil, Sweden, the United Kingdom and the United States, agreed to work with me on this project. Their compositional approaches ranged from experimental, interdisciplinary and poetic to more conventional, through-composed, Western classical approaches to form and notation. Thus, the outputs consist of pieces with graphic scores, text-based scores (both instructional and more abstract), and conventional classical notation.

As this might suggest, for this project the type of score was unimportant: that was left open to the decisions of the composers (as described below). Instead, the significant, shared factor was that the pieces would be developed from the context of the site and serve as a part of a process-oriented exploration of it. The site itself was chosen because of its diversity and different possibilities for exploration, but also for its location, with easy access for me: this meant that I could visit multiple times, getting to know the site very well, so as to work in it more effectively. For Project 4, video documentation was used to watch and listen back over aspects of the process, and reflect upon the events, as a part of the SR methodology.

The site: Old Linköping Open-Air Museum

Old Linköping Open-Air Museum was created to preserve older buildings and, in so doing, the stories of times past. When it was first decided to create the museum, the location chosen was on the outskirts of the city. As Linköping has grown, the museum is now a part of the city. During the 1940s, the city of Linköping grew very quickly, mainly thanks to the success of Saab and the aviation industry. This meant that many old buildings in the city centre were being demolished to make room for modern construction. Politicians thought that an open-air

museum was the only way to save some of these older structures: the majority of the buildings are therefore ones that have been moved from the city, either by disassembling them and rebuilding or by moving the entire structure. The collection of historic structures, the oldest of which dates from the beginning of the 1700s, ranges from toilets, stables and sheds, to shops, restaurants and homes. The museum is open every day, all day, and some of the buildings on the museum grounds are residential: people live there. Thanks to the museum archives, we know where the buildings were originally located, and much about their original use and the lives of the people of the city in the past. The main archive used for my research is an open-access digital museum called Bild Linköping (Pictures of Linköping),[117] a searchable database of photos. For instance, searching for Old Linköping brings up 1,520 hits from the database. Entering the name of a particular house or other building (by looking at a tourist map of the museum, for instance) brings up its original address, and a new search for that address reveals photos of the house in its original location. There are thus several contexts to explore: the building's original location, and its present location in the museum, as well as its representation in the archive.

The composers were provided with a brief that suggested ways of approaching the site. Most of the collaborators were from outside Sweden: they would be working at a distance from documentation of the site and photographs I supplied from which to take inspiration. The composer-collaborators were invited to interpret the photos in any way they wanted. They could choose one photo or as many as they liked. They could take inspiration from the architecture, the landscape, an imagined soundscape, the people in the photo, or such like. The instructions also specified that it should be possible to make a presentation of the material in the form of a performance (or many performances), to take place inside a chosen building, or outside it, or both. The performance could also take place at the building's original location away from the museum; however, nobody took up this option. The composers were asked to consider the implications of the buildings now being in a museum context, with the audiences potentially comprising everyday museum visitors: how should the performance be presented? How should the performer interact with the audience (if at all)? What time of day should the performance(s) take place? I suggested that the score (if provided) should give the performer considerable freedom but could take any shape or form: text-based, graphic, object-based, and so on, but also conventional Western notation. The

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[117] https://digitaltmuseum.se/owners/S-BL.

response could be, for instance, just a short instruction for an action in connection with a building or site.

The set-up of the project made it possible for the composers to work from a distance. This was always intended, although I had hoped that funding would enable visits for some of the composers to work on site. This did not turn out to be possible; in the end only one composer spent time in the site, but this in itself opened up interesting questions about performance and the archive – a significant field of research in performance studies – as discussed later in this chapter.

The performances of Project 4 took place between 11 and 18 August 2018 in Old Linköping Open-Air Museum. The activities were concentrated around the weekends, when most people visit the site. All events took place outdoors – two of the sites, Kägelbanan and Dansbanan, have walls, but no roofs – and as such all the locations were exposed to wind and rain. Inevitably, the weather sometimes intervened in the performances, and on occasion it also affected recording quality.

Outputs

Despite some of the practical challenges, including weather, the project generated seven new pieces for performance in Old Linköping, all of which were performed during the week in open spaces where the public could come and go. Some pieces invited public participation. The pieces were:

1. *En flyttad stad, kuliss av stad* by Johanna Fernqvist
2. *Kägelbanan* by Gavin Osborn
3. *Dansbanan by Gavin Osborn*
4. *Sand to the beach* by Douglas Barrett
5. *The Voices of Time/Solitude* by Lourdes Saraiva
6. *Schu…* by Alex Au
7. *Träljud* by Adilia Yip

The project yielded a range of outcomes, all documented on a website which provides further exploration of the project: it presents the background to the project, the scores and video extracts. The website is located at:
https://sites.google.com/york.ac.uk/ljudochrumlinkoping/home. For the commentary, I have not attempted to discuss all the work produced, but rather have selected a range of contrasting examples for discussion that relate to the key concerns of the research.

The selected examples are as follows:

En flyttad stad, kuliss av stad (with composer Johanna Fernqvist)*:* in this performance the performer utilises the score as a mediator to transform the site in the moment, and by extending the habitus of the performer. It invites an exploration of performative agency and creativity in a particular context: a town square.

Kägelbanan (with composer Gavin Osborn): with this site, the question of the relationship between performer, instrument and score was in focus, particularly because the words of the score contributed to a form of resistance, which in turn yielded interesting sonic responses.

Dansbanan (with composer Gavin Osborn)*:* the project developed in this site led to consideration of the resistance between performer and site in the context of public interaction. It also exemplifies possible new forms of creativity through iterative processes.

Sand to the Beach (with composer Douglas Barrett)*:* in this work the performer plays a piece from the classical canon while in an unusual situation: buried in sand. The conventions and expectations of a classical piece are rooted in tradition. When the tradition is broken or altered in this context, questions about the purpose of the score as well as the role and expectations of the instrument are raised.

Three further pieces were developed but are not discussed in depth here: partly because the conditions of performance made recording of any kind very difficult, and partly because the issues raised are already discussed in the commentary in relation to another piece.

The Voices of Time/Solitude (with composer Lourdes Saraiva): this work is inspired by archival photos which are incorporated into the score, both as a graphical element and as a mental image of roof texture and roof tiles. This work was performed in front of the house that inspired it. Weather conditions during the performance of this work led to my needing to adapt the score: for instance, the score prescribes very soft sounds in the form of whistle tones; this technique is hard to execute in hard wind and it would be hard to hear the sounds too. This was, then, a kind of additional, semi-enforced creativity enabled by the resistance of the surroundings.

Schu… (with composer Alex Au): this duet for flute and wind was made from field recordings of the site. When I performed this work, the wind was strong and it rained. In fact, at one point the stopwatch used for timing stopped because of the rain.

Träljud (with composer/performer Adilia Yip): this work is for flute with a recorded backing track on marimba inspired by one of the houses on site as well as its original placement both in the present and in history. The idea is to walk while playing, thus

representing the transition between the periods. There were some technical issues when I recorded this (one factor being the wind), and I had to be assisted with the microphone.

For further information on these three pieces, see the website or the scores provided in the appendices.

Site-specificity and the arts

The open-air museum project requires some situating in relation to critical consideration of place and site in artistic practice. I will therefore examine the term site-specificity, before moving on to discuss the project more specifically. There are different definitions of site-specificity. One common denominator is the connection to 'place'. However, as Joanne Tompkins argues, 'place' is difficult to define. She suggests three critical contexts for 'place': 'place as geographical site, place which situates social or historical position, and the place or location of performance'.[118] Site-specific performances are created and performed in relation to a 'place', understood in any of those three ways, or through their combination. Importantly, though, developing artistic work in relation to place, however broadly understood, does not necessarily make it site-specific. Nick Kaye states that 'a "site-specific work" might articulate and define itself through properties, qualities or meanings produced in specific relationships between an "object" or "event" and a position it occupies'.[119] As Kaye says, site-specificity requires developing a particular artistic relation to a site in its site: moving 'the site-specific work is to re-place it, to make it something else'.[120] As such, Kaye also acknowledges that 'site-specificity presents a challenge to notions of "original" or "fixed" location, problematising the relationship between work and site'.[121] That is, an event could be so strongly connected with a place that moving it would change the event itself and its significance, even if the performative actions were the same.

In a similar vein, Pearson and Shanks (2001) offer this definition:

> Site-specific performances are conceived for, mounted within and
> conditioned by the particulars of found spaces, existing social situations or
> locations, both used and disused: sites of work, play and worship: cattle-

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[118] Joanne Tompkins, 'The "Place" and Practice of Site-Specific Theatre and Performance', in *Performing Site-Specific Theatre*, ed. Anna Birch and Joanne Tompkins (Basingstoke: Palgrave Macmillan, 2012), 4.

[119] Nick Kaye, *Site-Specific Art* (London: Routledge, 2000), 1.

[120] Ibid., 2

[121] Ibid.

market, chapel, factory, cathedral, railway station. They rely, for their conception and their interpretation, upon the complex coexistence, superimposition and interpenetration of a number of narratives and architectures, historical and contemporary, of two basic orders: that which is of the site, its fixtures and fittings, and that which is brought to the site, the performance and its scenography: of that which pre-exits the work and that which is of the work: of the past and of the present. They are inseparable from their sites, the only contexts within which they are intelligible.[122]

This is illustrated by *The Weyburn Project* (2002), a site-specific performance in a mental hospital, devised by Knowhere Productions (directed by Andrew Huston), a theatre company based in Canada. The project used the following definition of site-specific theatre:

Site-specific theatre is a performance which overtly uses the properties, qualities, and meanings found at/on a given site, be it a landscape, a city, a building or a room. This form of theatre emphasizes particular images, stories and events that reveal the complex relationship between ourselves and our physical environment.[123]

This definition, along with that of Pearson and Shanks, is useful to the Old Linköping project as it is directly relevant to my approach to the buildings and site. Both stress not just location but the wider socio-cultural significance of place, in terms of its people and the narratives with which it becomes associated. The company behind *The Weyburn Project* devised work that was 'specific to and inseparable from the site itself';[124] this was also my aim.

Site-specific performance is, then, inextricably connected to place. Thus, site-specificity is not a question of, for instance, setting an already existing performance in a new space. Rather, it is the actual site, place and space that determine the performance, as in *The Weyburn Project*, where 'the building itself takes focus and provides an archaeological or forensic site of investigation'.[125]

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[122] Mike Pearson and Michael Shanks, *Theatre/Archaeology* (London: Routledge, 2001), 23.

[123] 'The Weyburn Project', *The Archaeology of Silence and the Discourse of Madness*, accessed 14 February 2018, http://uregina.ca/weyburn_project/pages/sitespec.html.

[124] Ibid.

[125] Ibid.

Moving beyond the broad distinction between site-based and site-specific work, the performance collective Wrights & Sites proposes a continuum in which to place different theatre practices in relationship to place:
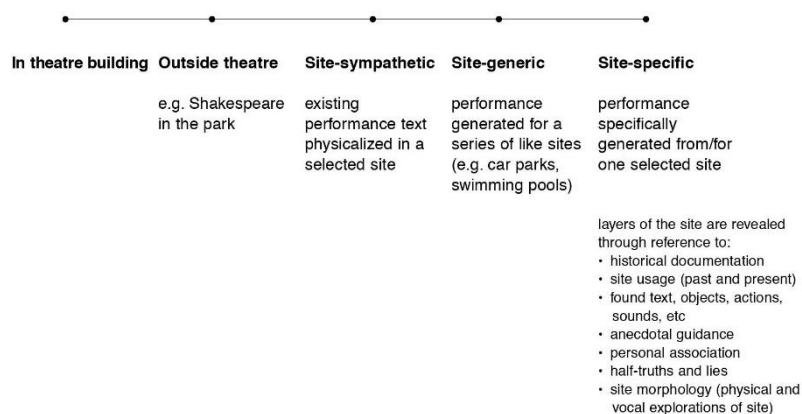

In theatre building	Outside theatre	Site-sympathetic	Site-generic	Site-specific
	e.g. Shakespeare in the park	existing performance text physicalized in a selected site	performance generated for a series of like sites (e.g. car parks, swimming pools)	performance specifically generated from/for one selected site

layers of the site are revealed
through reference to:
· historical documentation
· site usage (past and present)
· found text, objects, actions,
  sounds, etc
· anecdotal guidance
· personal association
· half-truths and lies
· site morphology (physical and
  vocal explorations of site)

Figure 11. Wrights & Sites, continuum of theatre practices.[126]

In relation to this mapping of a continuum, Wilkie notes that:

> this scale reserves the label 'site-specific' only for performances in which a
> profound engagement with one site is absolutely central to both the creation
> and execution of the work (these performances work with and from one site,
> do not tour, and do not perform pre-existing scripts), and suggests new labels
> to distinguish other theatrical experiments with non-theatre spaces.[127]

Wilkie problematises the degrees of the scale, wondering how to classify performances that seem to fall between the site-generic and site-specific categories, for example when performances are reworked to fit a new site – a practice common to many performance companies who produce site-based work.[128] David Wohl has developed various continuum models relating to his research on site-specific theatre productions – for instance, the 'audience continuum' and the 'text continuum' – which take a slightly different focus; in particular, his 'site continuum' ranges from 'unaltered' to 'transformed' sites: 'Transformed sites are usually altered in some way to mimic theatres (identifiable spaces for actors and

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[126] Fiona Wilkie, 'Mapping the Terrain: A Survey of Site-Specific Performance in Britain', *New Theatre Quarterly* 18, no. 2 (2002): 150.

[127] Wilkie, 'Mapping the Terrain', 150.

[128] Ibid.

spectators), while unaltered sites make no attempt to create a theatre space: there are no seats and no separated and distinct spaces for performers or audience members'.[129] The focus, here, then, is upon the extent to which the site is treated similarly to a conventional performance arena, as distinct from other aspects of the ways in which the site informs or becomes significant in the development of the work.

Overall, it is clear that site-based works operate on a continuum, from the placing of extant artistic work in new contexts through to the development of new work that is fully site-specific. My Old Linköping project worked with an unaltered site, with performances generated specifically from aspects of the site and performances located therein: thus, a site-specific work.

Old Linköping as site

All buildings at Old Linköping Open-Air Museum have been moved from their original situations, creating a new context for the structures. The structures have been erased from their original place and new buildings have been erected over the site, like a palimpsest. In some senses, the structures also can be understood to mirror or 'remember' their old locations, but this only happens when one has a deeper knowledge of their history. On the original site there is now nothing to suggest that this was the place of an older structure: instead, there are now roads, shopping malls, and new residential areas. With the relocation, we might ask how much is 'lost' when a building has been moved or even copied; would it matter if all the buildings in the museum were copies, especially if they were extremely well copied, using the same materials and built with period tools and equipment, such that one could not really tell whether they were copies from their appearance? From the perspective of functionality, it probably would not matter. But what about the 'feeling' of the building: is there such a thing, and does it change? Perhaps that does not even lie in the materials: would it be easier to feel the 'aura' of, for example, a house, via its documentation in old photos? Pearson and Shanks argue that 'conservation is a potential sanitisation and sterilisation of the past':[130] there could thus be a danger in preserving things just for the sake of preservation. Pearson and Shanks continue by arguing that in such situations, where structures are preserved for their own sake, divorced from their context or history of use, 'The life-cycle of things is occluded. Life and

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[129] David Wohl, 'Site-Specific Theatre', *College of Visual and Performing Arts Faculty Publications*, Paper 32 (2014), 32, accessed 3 December 2019, http://digitalcommons.winthrop.edu/cvpa_facpub/32.

[130] Pearson and Shanks, *Theatre/Archaeology*, 92.

death are missing. They are actively avoided' and so 'we can fail to feel the ghosts'.[131] In the case of Old Linköping, visiting the open-air museum, absorbing the atmosphere of a building in this setting as a whole with the other buildings around it, and learning more about where the building was originally, how it was used and who by, somehow leads one to experience the new structure differently. You realise that, for instance, instead of a road, this location was once someone's home. The question is, then, where are the auras or 'ghosts' of the buildings?

In this respect it is interesting to consider Hunnebergsgårdarna, a small group of old wooden houses that still stand on their original site. These invite further reflection upon what constitutes the 'aura' of old structures, since here everything about the buildings themselves is retained, but their context is entirely altered: they are now surrounded by modern structures. Thus, if one just passes them by without observing them closely one could miss that these are unique buildings, and perhaps miss their 'aura' too, even though they are original buildings in their original place.

Figure 12. Hunnebergsgårdarna, Linköping, Sweden. Original structures on their original site, 2018.

The museum site itself is inorganic: it is an assemblage of buildings never intended to stand next to one another. Yan Bai argues that it is a specific site's 'contents, and their surroundings' that 'constitute their authenticity and integrity'.[132] As such, Bai questions the underlying aim of restoring or fabricating cultural landscapes, as has been done with Old

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[131] Ibid.

[132] Yan Bai, 'Significance of Originals and Replicas in Archaeological Site Museums with a Case Study of the Han Dynasty Site Museums in China', in *Original, Copy, Fake: On the Significance of the Object in History and Archaeology Museums* (Shanghai, 2010), 12, accessed 3 December 2019, http://network.icom.museum/fileadmin/user_upload/minisites/icmah/publications/Actes-Shanghai-complet2.pdf.

Linköping: it can be 'misleading to visitors insofar as it risks distorting their understanding of the artefact or site environment as an authentic reflection of the actual item or site as it existed hundreds or thousands of years ago'.[133] As Bai argues, 'any time a museum is constructed – be it at the original site or at a remote locale – some authenticity is lost as the museum itself creates its own context';[134] as such, 'absolute historical integrity is very elusive' and 'the best that can be hoped for is a high degree of authenticity'.[135] An aspiration towards 'authenticity' is, then, always problematic as the site is always going to be a palimpsest. We will experience the past as reconstituted through its present-day contextualisation, whether through the physical location or through what we are told about the site; but we also experience it through our own subjective perspective and experience. Thus, Old Linköping is a multifaceted site, and artistic intervention can help unravel its complicated layers of history and meaning. In what follows, I discuss four of the pieces developed in relation to this site, and the performances that took place there.

Performance 1: *En flyttad stad; Kuliss av stad* by Johanna Fernqvist

Fernqvist was the only composer who could work on site, exploring its properties. She also researched the background to the creation of the museum. The two-part piece she developed draws on the experience of the site as a whole, and especially the characteristics of the relocated town as a kind of temporal palimpsest, but she specifies that the town square should be the place of performance. In choosing the square, she is drawing on the notion of a town square as a central gathering and meeting place in a town, and hence as an appropriate place for an artistic statement that engages with the site as a whole. My focus here was on investigating the score as a mediator to transform the site, exploring how it might induce creativity and open the performer. For the composer to actually be on site, made this the score that is most connected to the site as it draws on the history of the site as well as its present day affordances.

This is really two pieces combined into one.[136] The first is a poetic text only and the second, which is an actual physical score, an object, is more instructional.

The first part:

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[133] Ibid.

[134] Bai, 'Significance', 13.

[135] Ibid.

[136] The scores described in the text are full scores. They are, however, also available Appendix 1.

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En flyttad stad

Jag har stoppat tiden med en grävmaskin. Det som en gång var, har jag placerat i dockhuset och jag står inuti och ser hur dåtid blir nutid.

I have stopped time with an excavator. What once was, I have placed in the doll house, and I stand inside and watch the past become present

Figure 13. *En flyttad stad*, Johanna Fernqvist, 2018.

The title of the first part, *En flyttad stad,* means a town that has been moved: it refers to the moving and rebuilding of the houses in a new context. Time is also key to the score as it describes the freezing and preservation of the structures in a specific era.

The second part, *Kuliss av stad* (see figure 14), which could be translated into 'coulisse of a town,' (a coulisse being a portable piece of theatre scenery that frames the part of the stage where the acting takes place), comprises instructions to 'perform the sounds of a quiet town that only comes to life when tourists visit it'. There are also some notes which frame the text, which could be interpreted in different ways. The paper has been deliberately scrunched and stained, giving the impression that it has been lost and thrown away.
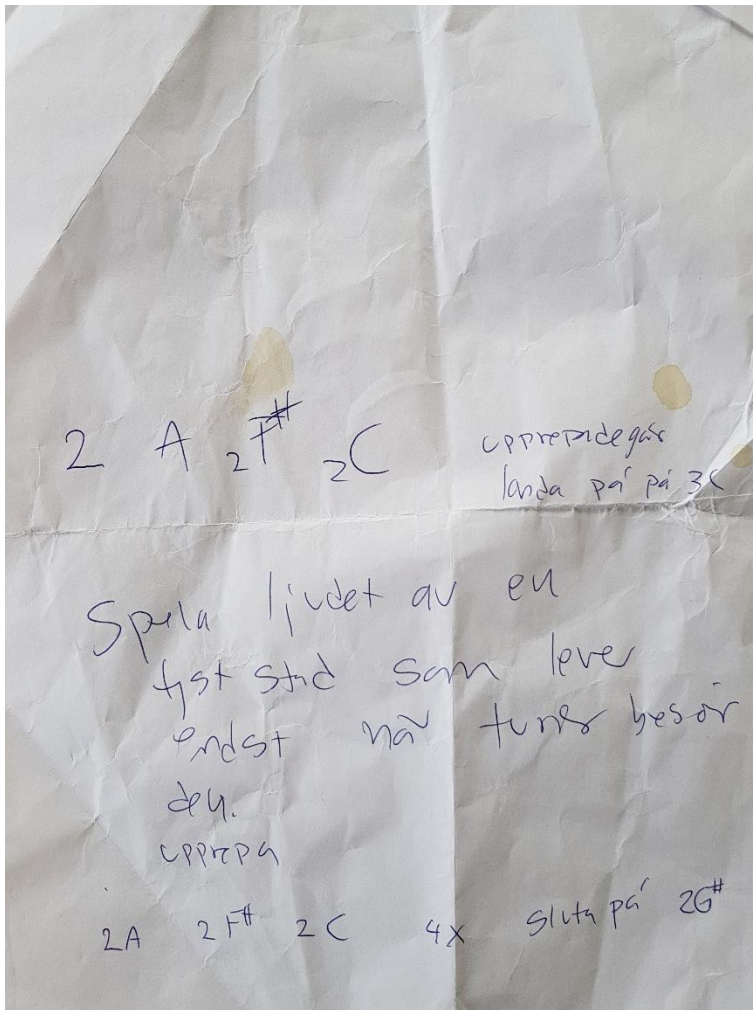
Figure 14. *Kuliss av stad*, Johanna Fernqvist, 2018.

These two text scores are very open: quite what they might mean or how they should be used can change or transform along with the site. The process undertaken here opens up a range of questions, some of them connected to the status of the site and the score: What is the purpose of the score in performance? Is the score a part of the site, or is it a comment on the non-fictional-fictional status of the site? And, in extension, does this inspire me, as a performer, to transform my own practice and training into something new? If so, how?

In order to reflect on this this more carefully, I considered the status of the site in terms of the 'real' or 'hyperreal'. As discussed above, most of the buildings in the museum are original, having been moved from their earlier locations. They have been placed in accordance with a city pattern that has been partly copied from that of Linköping's old city centre. Is the museum therefore a kind of copy, but of something that has never existed? The

houses have existed but never in this arrangement: the new layout is a copy of how a town might have looked. In this sense, perhaps it is more a copy of a copy. This is further emphasised by the fact that some parts of the museum do not have a corresponding part in 'real' Linköping. Baudrillard's thoughts on 'hyperreality' might shed some light on some of these issues. Hyperreality is 'a real without origin or reality'.[137] When speaking of territory and hyperreality, it (the territory) 'no longer precedes the map, nor survives it …it is the map that precedes the territory'.[138]

What does the new context of Old Linköping represent? Baudrillard states that 'representation starts from the principle that the sign and the real are equivalent,' and delineates four steps of reproduction: the reflection of a basic reality; masking and perversion of a basic reality; masking the absence of a basic reality; and no relation to any reality whatsoever.[139] Baudrillard cites Disneyland as an example of the highest level of simulation, where a kind of hyperreality has been constructed; for example, in the part of the amusement park constructed on themes from *Pirates of the Caribbean*, there is a simulation of something that might have been, but is not, rooted in a historical place and situation: it is a copy of an original that has never existed, a hyperreality. Likewise, Eco describes Disneyland and Disney World as 'absolutely fake cities' which are 'born from nothing'.[140] Old Linköping is not 'born from nothing', but it is not a representation of reality either. I would argue that Old Linköping sits somewhere between Baudrillard's steps two and three: some of the houses do not faithfully reveal reality, but hint at a reality which the signs (the houses) are unable to capture.

Could the idea of a hyperreality also be translated to music, as a kind of hypermusic? If music is viewed as a discursive formation, in the sense that music is often viewed (especially in Western classical music) as operating not purely as sound but also, for example, as a form of narrative, then, as Priest argues, 'it is always already a kind of fictum, a falsehood, for its expression as "art" entails an awareness of its "artifice," its relation to a "real" as a fiction, a "quasi-real"'.[141] This raises questions about what the music is that I am performing at Old Linköping. One could perhaps argue that since Old Linköping is a kind of hyperreality then the music reflecting the place is a hypermusic. Interesting moments might

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[137] J. Baudrillard, 'Simulacra and Simulations' in *Selected writings,* ed. M. Poster (Stanford University Press, 1988), 166.

[138] Ibid.

[139] Ibid., 170.

[140] Umberto Eco, *Travels in Hyperreality* (Harcourt Brace Jovanovich, 1986), 40.

[141] Priest, *Boring*, 203.

occur when the music is compared to the hyperreality of Old Linköping in that it could be viewed as a kind of non-music or in Priest's word 'unmusic'.

Priest argues for an 'unmusic' which is 'not Music, not a musical artifice' and 'not acting as an agent through which processes of expression and communication can take place'.[142] 'Unmusic' is, then, 'a "something" on just the other side of discourse, is a species of metamusic in the sense of its being ulterior to Music'.[143] According to Wolf, metamusic 'denotes music that self-reflexively refers to itself as a medium and/or artefact'.[144] Priest's definition of metamusic as 'unmusic' departs from the standard definition of metareferences (metafilm, metapainting, metafiction and so on, which are self-aware and self-referential), and is more characterized by failure instead of reflexivity: 'Thus, what I am calling "unmusic" is a failed event' but 'a failed event is still an event failing'.[145] Priest argues that it would be better 'to call unmusic h/Hypermusic, for the failure that expresses a nonsensical unmusic, is not outside of discourse so much as it radicalizes the powers of discourse'.[146] This could be exemplified by the piece I played in the square, in which I tried to mirror events that occurred in real time. I could never be able to mirror the events exactly and therefore they are, in Priest's words failing events and does not, perhaps, represent anything, that is, unmusic or hypermusic.

It seems, then, that hypermusic and music can equally be viewed as discourses, but that music 'circulates a respect for a simulated difference between real and artifice, sound and symbol, in a way that the discourse of h/Hypermusic does not'.[147] Priest concludes that 'it is this "not" around which h/Hypermusic revolves, a not that folds discourse back on itself making a knot that threads the nonsense of not-Music through the sense of Music'.[148] Hypermusic is therefore not just simulation but a roadmap to simulation, how to fail; a stage prior to Baudrillard's map and territory analogy. It is difficult to situate the performance at Old Linköping into Priest's ideas and thoughts on hypermusic. However, if we consider that the music, or sounds, that I played had not been produced before in the context of the museum

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[142] Ibid., 204.

[143] Ibid.

[144] Werner Wolf, 'Metamusic? Potentials and Limits of "Metareference" in Instrumental Music', in *Selected Essays on Intermediality by Werner Wolf*, ed. Walter Bernhart (Leiden and Boston: Brill Rodopi, 2018), 318.

[145] Priest, *Boring*, 204-205.

[146] Ibid., 206.

[147] Ibid., 207.

[148] Ibid.

(and perhaps never will again) and that the sounds were influenced by the site, this would then suggest a roadmap to simulation. If I were to perform once more in the square at Old Linköping, for instance, the result would not be the same, the roadmap to failure would change and it could be viewed as hypermusic. It is through this failure, however, that these performances at Old Linköping grow and come to life; failure is a part of the process and key to its success.

In the case of *En flyttad stad; Kuliss av stad*, the scores are inspired by something that is not real but hints at a kind of reality: the site of Old Linköping. The museum is real, but the reality it tries to present is not: it is a hyperreality. Certain events (washing clothes, horse and carriage rides and so on) are re-enacted by museum employees – actors – to depict life in a town such as this 100 years ago: the actors mirror things that actually happened. The visitors on the site expect this re-enactment and, in Priest's words, the site and actors circulate a respect for a difference between the real and the artifice.

This piece was hard to prepare for in the town square itself, due to the fact that as soon as I played the flute in that location it would be like a performance, because people are always there. The initial explorations of the score therefore took place outside of the museum context. In this process, I collaborated with the composer, exploring how certain aspects of the score might be interpreted. We discussed, for instance, how much I should imitate or mirror events in the square. In the initial phases of the exploring the score, we came to the conclusion that the two parts should be performed together, to draw together the focus on temporality, juxtaposing the historical with the present, while at the same time to mimicking the museum as palimpsest.

I had scheduled two performances during the week: formal, designated performance situations. The performances, were, however, exploratory and indeterminate because I could not know beforehand what was going to happen in the square. I tried to respond to things I perceived happening in the square, both mirroring as closely as possible what was happening (while recognising that the sounds on the flute would be different) and also taking the events in the square as inspiration for the performance (see output 2). For instance, I play key-clicks on the flute to mirror people's footsteps throughout the recording (see for example 1'40'' and 2'15'' in output 2). At 6'15'' in output 2 the wind becomes more intense and I explore that through airy sounds on the flute. I also explored what was afforded by the museum as palimpsest by using different playing techniques to draw attention to the multiple layers of the site (this can be heard at 3'00'' where I start using fluttertongue which evolves into a multiphonic effect). Nevertheless, I was not trying to mirror things that

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happened many years ago, but rather tried to follow people and events in the museum in the moment. In this way, the score and the performance transformed the site into something new, drawing out aspects of Old Linköping as experienced at that time, in those conditions, with whomever was around. Of course, this performance was ephemeral, and the site went back to 'normal' afterwards. The performance, however, lives in me, the performer, and perhaps in some of the people who visited the site at that very moment. It is in the performative moment that I may transform my practice and the score is a mediator to facilitate this.

Performance 2: Kägelbanan by Gavin Osborn

Kägelbanan is an old skittles alley in the Open-Air Musuem: a semi-exposed site with a roof but no walls. Composer (and flautist) Gavin Osborn chose this site for his piece. Osborn worked with photographs of the site and also had access to the rules of playing skittles on this alley. Osborn subsequently used the shape of the layout of the skittles and the words of the rules in his score (presented in Appendix 2).

Figure 15. The skittles alley at Old Linköping, 2018.

In the game, the nine skittles are laid out in a diamond shape and the objective is to roll a ball and strike them down (see figure 16).

Figure 16. Skittles laid out in a diamond shape.

The score is both graphic and text based. The graphic part is based on the skittle layout but is rotated 45 degrees to a square (see figure 17).
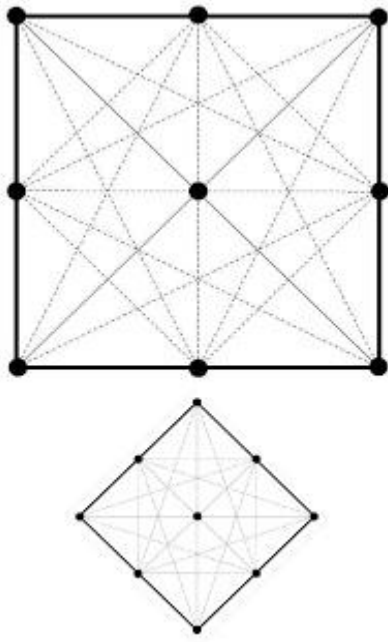
Figure 17. Excerpt from *Kägelbanan* by Gavin Osborn.

Osborn writes in the instructions that:

> 1) The square and any of its graphic extrapolations may be used as a
> score.
> The performer is free to define how that might work, but one example
> might be to assign each dot a pitch, and then trace pathways between
> pitches using the connecting lines.
> Variants: the lines may represent pitch contours themselves; other
> parameters may be assigned to dots and lines (articulation, timbre,
> etc).
> 2) Texts - the texts embedded between the graphics may be used as
> part of the piece in any way, in conjunction with the graphics or on
> their own.
> 3) The physical site: where possible the piece should be performed
> inside the Kägelbanan itself. Movement is permitted.
> 4) The physical game: where desired, the physical skittles may be
> incorporated into the

performance - for example a player may roll a skittle and treat the layout of the fallen skittles as a score instead of, but in the same way as, the graphics.

For *Kägelbanan*, I had two performances scheduled in which the public could come and interact. I also had time to explore the site on my own and in starting to work with this score, I investigated the site by walking in it, sitting in different positions and also playing the game. I then tried all of the four variations described above for myself to get a better sense of the score but also the site in order to be prepared for public interaction. The score specifies the use of the skittles alley at Old Linköping. However, one could perhaps argue that the score and performances are site-generic, that is, the score could be realised in any skittles alley. In the continuum in figure 11, examples of generic sites are car parks and swimming pools, sites that are more ubiquitous than skittle allies. I think however that the performative aspect of *Kägelbanan* is unique; if I had, for instance, performed the physical game variant of the score in another skittles alley the result would have been different as no skittle ally is similar to the other. This, then, is an argument for the score being site-specific.

The skittles alley is a popular venue and attracted people on both occasions I had scheduled. However, no one wanted to appear on film and it was, then, difficult to document this. The interactions with the public involved them in the physical game and me realising the knocked down skittles as a score in real time. I decided to further investigate this part of the score myself. I found the physical game variant (see example 9) of the score interesting as it creates a new score each time (and it was fun to play the game as well) and the performances were, thus, improvisatory and indeterminate to a higher degree than, for instance, the performances where the text was in focus. In a context where the score changes all the time, there are more options than if the score is fixed. There could, however, be too many options if the score is very open and creativity could be limited. I think that with the framing of the game of skittles there are constraints that help creativity such as the skittles themselves which invite to experiment after they have been knocked down. 25 seconds into example 9, I use the skittles as sound makers and subsequently also as score as inspiration for the flute. These realisations of the score were, because of their indeterminate nature, highly exploratory and iterative. Much of the time there was not anyone listening, just occasional passers-by, and this added to the exploratory nature of the realisations because of the lack of a proper performance situation. I do not know how much this could have changed if there had

been an audience; I, however, think the score in the physical game variant invites to a more indeterminate approach even if there would be someone watching as opposed to the text based score which I will discuss next.

The text part of the score made me focus more on the words (see figure 18) and perhaps this has, to some degree, to do with that English is not my first language. I had to concentrate more on the words and their sounds which shows in the recordings. As a result, I find that the sounds of the words became interesting to listen to; perhaps more interesting than if the words had been in Swedish. Thus, the language barrier became a form of resistance that I used to inform the flute playing by, for instance, using the sound of a word as articulation (see example 10). For instance, 50 seconds into example 10, I use the word 'knock' when I play the flute. Subsequently, I use the consonant 'k' as articulation to produce a different flute sound.

The process of realising *Kägelbanan* opened up questions about the resistance between performer and score, and how that resistance impacted on the creative choices. As noted above, the score prompted two essentially different approaches to the site: one indeterminate almost improvisatory approach and one more conscious approach regarding the words in the score.
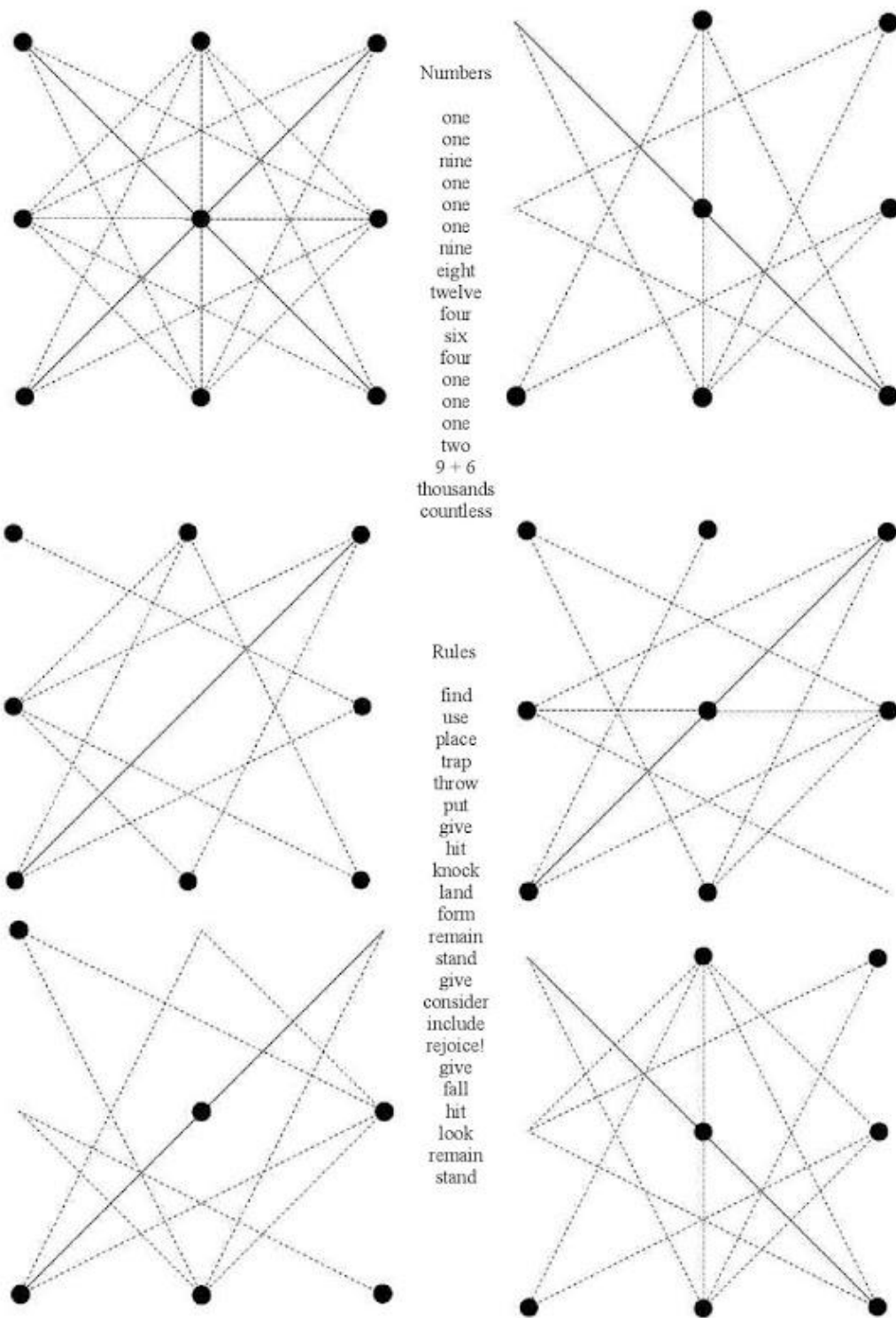
Figure 18. Excerpt from *Kägelbanan* by Gavin Osborn.

Performance 3: *Dansbanan* by Gavin Osborn

Dansbanan, the dancefloor in Gamla Linköping, is somewhat more sheltered than Kägelbanan. It is situated in the north, and the forest behind the dance floor forms the northern boundary of the museum area. Gavin Osborn, the composer of *Kägelbanan*, was also the originator of *Dansbanan.* Again, he worked with photographs in the creation of this score: the full score can be seen in Appendix 2. As with *Kägelbanan*, *Dansbanan* is composed specifically for the site at Old Linköping, and superficially we might ask the same question regarding site-specificity: could the score be realised at any dance floor? However, in this case Osborn specifies in the score that the public should listen to the sounds of the museum, thus situating the experience very definitely in this particular context.

Through the process of realising this piece, the resistance between performer and site was examined in terms of how the piece provoked interaction with the public. *Dansbanan* is a piece not just for the performer but also for the public or anyone in the location; due to the nature of the instructions given in the score, we might consider that in this context, the site is not complete without anyone interacting with it.

Osborn provides two sets of instructions, for both the 'public' and 'musicians':

For the public

- Imagine that any & all movements you make on the dancefloor are a type of dance (this includes standing still)

- Keeping this in mind, move around & across the dancefloor as if tracing patterns: this is your dance.

- Be as aware as possible of all the sounds around you: birds, the wind in the trees, rain, the sounds of people & the museum, & your own sounds. This is your music as you dance.

- Be aware of other people - if you are alone, this is a solo. If others are on the dancefloor, treat their movement as if they are dancing with you - whether they are doing this piece or not. You may also imagine you are dancing a duet or an ensemble with others outside the dancefloor.

- If musicians are playing, you may include or ignore their sound in your dance as you wish.

For musicians

- All the above instructions may be used. Movement should form some aspect of the piece. Additionally, the following options may be included:

- Trace patterns across/around the dance floor; retain the memory of these patterns (or draw them out) as if making a dance notation, & treat these as scores.

- Trace patterns across the dancefloor as suggested; as you do this, note a small number of things (this may be anything: grass, a building, a cloud, a face); treat the words for these things as score material (for example create a dance suite of movements: I) grass II) building III) cloud IV) face etc).

- Observe any motion you can see - people & animals, birds, leaves & branches on trees, vehicles, objects; treat these as dance movement to duet sound with.

- Take a "dance definition": e.g. 'ceremonial' - 'social' - 'participatory' - etc; use this as a framework or to otherwise colour your performance.

- Find a description of a dance that might have been (or is still) danced on the dance floor; use the description only (including diagrams if available) to inform your performance. Do not incorporate any musical reference to, or element of, the dance into your preparation or performance.

During the week at Old Linköping I had scheduled two sessions when the public could join me to explore the score, interacting with the site: they were invited to be listeners but also, at times, sound producers and/or dancers, alongside myself and another instrumentalist: a melodica player I had invited to work with me. Beyond this, I spent additional time exploring the piece in the site by myself, and with the other instrumentalist performing on the melodica. Thus, there were three different variants of the score realised:

- Public involvement with instrumentalists – myself and the melodica player – (example 11): here focus was on the public being encouraged to listen to the sounds of the environment and sounds from the instruments, then making a 'dance' informed by this.

- In this realisation, the museum's resident musicians were involved, together with myself and the melodica player (example 12): the focus was on observing the movements of fellow musicians or things in the environment; for instance birds, other

people or vehicles. These movements were then to treated as dance movements, to inform and inspire the playing of instruments.

- Instrumentalists only: myself and the melodica player (example 13). In this case, there was more time to explore different aspects of the score, for instance by tracing patterns across the dancefloor and treating it as score, by listening more closely and extensively to the sonic environment, by taking notice of the other musician's movements, and so on, as suggested by the score.

In *Dansbanan* I was, then, working with the flute, the site and the public and therefore I concentrated less specifically of the affordances and resistance of the instrument in itself, but focused rather on the situation as a whole. The public situation offered particular challenges – for instance, time limitations, with regard to the extent of their involvement – which created a resistance that was significant, and as a result I found the creative choices and performative actions to be ineffective. *Dansbanan*, however, also yielded more interesting outputs when the affordances of the site could be explored more in-depth through iterative processes.

Figure 19. The dancefloor at Old Linköping, 2018.

The videos of the performances with the public show some of the impromptu and unique realisations of the score, all of which had considerable limitations due to the constraints of time and context. The obvious thing, retrospectively, was that the participants' lack of experience in these kinds of contexts was problematic without more time available; they had limited time available, and in this sense the 'resistance' of this part of the interaction was perhaps too great. However, these are still instances of realisations of the score and, moreover, they demonstrate a clash of cultures, which is in itself revealing. In example 11, the resistance is perhaps the greatest, as the participants seem to wander along aimlessly, looking at each other for clues for what to do. Example 12 is interesting as it involves the museum's resident musicians and this group has experience with different types of music. Nevertheless, in this example the playing is aimlessly executed, with little or no apparent intention and little attention to or interaction with the context (such as the surrounding sounds of the wind, for instance). This is, then, an example of a clash between the habitus of these musicians, all of whom worked primarily in conventional musical contexts after conventional classical training, and the context of the site and score in which their conventional ideas of musical performance was challenged.

Example 13, comprising a duet between myself and the melodica player, with no public participation, involved a more extensive exploration of the site and the score: the iterative process had more room to develop. In contrast to the examples with the public and resident musicians, here the resistance produced by the 'site', understood as a combination of location and people, severely affected the affordances of the context, in this duo situation the resistance of the site (now without public) and the affordances of the surroundings served as a way *into* creativity. Spending more time with the score prompted a deeper exploration of the affordances of the space, its materials, and their relationship to performance. For example, sensing the movement and sound of the wind in this space, I took inspiration for my playing: an instance of this can be heard at 1'30'' in example 13. Similarly, the properties of the dance floor itself are explored at 3'40'' in example 13, where I created a kind of exaggerated walking dance which makes distinctive sounds. This continues to 4'25'' when the flute is used as a percussive device instead. Thus, the initial exploration with the body and movement resulted in an extended use of the flute as something beyond the conventionally played instrument. This is a good example of how the site and score helped transform my performance education and training thus, expanding my artistic habitus and creativity. This

extension of playing techniques are of the same kind as I experienced in the earlier projects. The difference here is the context of creativity as a performer and how the extensions and changes came about: here the creative agency was experienced and developed not just through the relationship between the performer, score and concert space, but rather the process of working with the open score in and through the site inspired different kinds of musical and performative ideas; a further extended performer creativity.

Performance 4: *Sand to the beach* by Douglas Barrett

Figure 20. Set up of *Sand to the Beach,* 2018.

Sand to the beach, composed by Douglas Barrett, invites performers to construct or find a beach. The performers are to:

> choose a canonical art music work from any period, suited to the
> instrumentation of the ensemble yet with at least one of the performers

from the ensemble excluded from this instrumentation. In the case of two performers, for example, the chosen work should be a solo. With four performers, it could be a solo, duo, or trio.

Split the ensemble into two groups: instrumentalist(s) and sandist(s). The instrumentalist(s) should learn, or already know, the chosen work by heart. Document the "beach" and performance with photography, video, and sound recordings. [149]

The performer(s) plays a piece from the classical canon, while being buried in sand. Barrett seems to ask: what happens to a canonical piece when it is put in a new context? And for me, this opened the further question: how does the new context affect the performer-instrument-score relationship? These questions were examined through the realisation of the score.

For his engagement with the site, I provided Barrett with photographs and information about the museum to work with, but he chose not to work with a particular site. As such, the question of site as a physical entity is not in the foreground; rather, the site is treated as, in Tompkins words (discussed above), a 'social position': the fact of its being a museum, designed to display historical artefacts, is significant. Through the performance of a work by a canonical – and therefore dead, white – composer, performed (as Barrett knew it would be) by a white man and his collaborators, Barrett draws attention to the museum-like characteristics of classical music performance practices: its historically rooted conventions and rituals are made even more bizarre by this recontextualization, while the burying seems to imply that these conventions need burying. Barrett prefaces the score with the line 'Playing music by white cis men today is like bringing sand to the beach': a comment that was either overheard or imagined while attending an influential new music festival. By implication, therefore, the piece also invites reflection on the underrepresentation of women, people of colour and other marginalised groups in contemporary art music institutions. In this process, the piece incites questions about what happens to a conventional, classical work in a new context; about our expectations of performance and the nature of tradition.

Sand to the Beach also raises questions about audience experience and reception. Taking a conventional classical work and performing it in an anomalous location and differently from how it usually is performed could be confusing or hard to understand: one might argue that this is one of the composer's intended responses, since the confusion

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[149] The full score is available in Appendix 3.

might invite deeper reflection. de Wildt discusses the fact that museums 'are becoming increasingly hybrid, mixing contemporary art with historical artefacts and, as a result, are sometimes confusing to visitors'.[150] There is, then, the risk perplexing visitors if a distinction between the two positions, the performance and the museum, is not apparent. With *Sand to the Beach* in this context, however, the distinction between the different elements – the performative event and the museum context – was quite stark. There was little chance of the audience misconstruing the performance as somehow part of the museum's ongoing work, and any confusion was more likely to be focused on the fact of something unusual occurring in the sand box. In this respect, perhaps the danger was rather of the event seeming *too* distinctive – too separate from the museum context, despite its location within the grounds – such that the audience would not understand the relationship between the performance and the museum as a pointer towards the questions of social position. de Wildt questions if it matters 'whether visitors understand this distinction? Is it the responsibility of the artists or the museum to clarify this distinction?'.[151] This surely depends on what the artist and museum are trying to accomplish. Nina Archabal discusses the focus of museums as either curatorial (keeping original objects in collections), educational (telling stories), or a combination of both: 'the lines between them need not be sharply drawn'.[152] The museum and artist have to decide how to display their exhibition most effectively, whether by displaying only historical objects and artefacts, or by reinforcing a narrative about the past and/or our understanding of it. In a realisation of *Sand to the Beach* in this site, there will be a form of resistance between the audience and the performance and, as Kaye notes, 'the identity of the object can be resolved only in the viewer's performance of its terms'.[153] The resistance or gap between performer and audience in a piece like this opens up a space that is not resolved, except,

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[150] Annemarie de Wildt, 'Window Brothels in the Amsterdam Museum-Art and History, Reconstruction and Reality', in *Original, Copy, Fake, on the Significance of the Object in History and Archaeology Museums* (Shanghai, 2010), 65, accessed Dec 3, 2019,

http://network.icom.museum/fileadmin/user_upload/minisites/icmah/publications/Actes-Shanghai-complet2.pdf

[151] Ibid.

[152] Nina Archabal, 'The Copy as an exhibit: "Representative" or "Educational tool?"', in *Original, Copy, Fake, on the Significance of the Object in History and Archaeology Museums* (Shanghai, 2010), 66, accessed Dec 16, 2019, http://network.icom.museum/fileadmin/user_upload/minisites/icmah/publications/Actes-Shanghai-complet2.pdf

[153] Kaye, Site-specific Art, 184.

perhaps, through the audience's subsequent reflection: they are invited to experience it and to find meaning in it.

In my realisation of *Sand to the Beach* there was one performer of each type: the sandist buried me, the instrumentalist, in the sand, while I performed my chosen piece: Andante in C-major K.315 by Mozart. I was a little worried that the amount of sand required was going to be hard to find. However, I knew that one area of the museum has a playground and, to my surprise, one of the features of the playground was a beach-like sandbox, well-suited for this piece. The playground does not relate to the historical context: it is simply provided by the museum as a place for the amusement of children. This, therefore, proved a practical solution for finding a beach. I had scheduled two performances of this piece and I chose the two Saturdays at either end of the week, at 2pm, because I knew there would be a lot of people in the playground at that time. As with *En flyttad stad,* it was hard to conduct the exploratory process for this piece on site, in the sand box, as it would be perceived as a performance by the public. Therefore, all exploration took place away from the site. For instance, the sandist and I discussed how fast he was going to dig the sand, how we would set up the beach (see figure 20), and how we would document the performances.

This work is hard to prepare for because it is impossible to correct anything once started. To remove the sand and start over would somewhat undermine the process and effect of the piece. Similarly, I could not prepare for how it would feel to have that amount of sand on me while playing the flute; in fact, this was quite shocking, especially since flute-playing is so dependent on active breathing. Likewise, I had to hold my arms in an awkward position, which was quite tiring. For the first performance, the sun was strong and the experience of playing this piece was not at all comfortable. The second performance was better: it was less sunny and I was prepared for the weight of the sand.

An interesting aspect of the realisation of this work was the disconnection from the audience. In the performances I am turned away from the audience (see example 14). This was due to the angle of holding the flute and also where the camera and microphone could be placed. Because of this, I had no idea if anyone was watching and could not connect with anyone. This event was also disconnected from the main museum site where all of the other performances took place; my impression was that few people were there specifically to watch the performance, but rather simply to use the play area. While unable to watch the sandist properly, I had some connection with him: I was able to hear when he stopped digging and saw him walking away, afterwards. Likewise, even though I could not connect directly with

the audience, I felt and heard the people on the site. The playground was busy during the performances. In the video, some of the audience reactions can be seen: some people stop and listen, others walk by without noticing the performance at all, and some continue walking but while observing what is happening. The piling up of the sand reinforced the feeling of being somewhat divorced from ordinary goings on, in a world of my own.

There was, then, a physical strain or challenge, as well as a feeling of isolation; perhaps not the best basis for playing a classical work. However, the actual music was not in focus. I suspect that the majority of people were more focused on the sight of the performance than on careful listening: in a situation with someone being covered with sand while playing, inevitably the music becomes secondary. This is the purpose of the work, of course, and it raises some questions for me as a performer. What am I performing: am I still playing the work by Mozart? Is there any resistance between the two traditions, classical and experimental? As a classically trained flutist, how does this new context affect me? The score states that the performer is to use a canonical art music work, and for the flute the music of Mozart is absolutely central to the canon. This music can of course be played anywhere, but today this piece is often heard not just in concerts but in contexts such as funerals, weddings and other events: it has a certain range of expected performance contexts. More broadly, classical music practice has a whole set of conventions as to where and how the music is played, and how performers and audiences should behave. Moreover, the idea of the score is, as has been often been discussed, often treated almost as if something sacred: as if it is the work 'itself', an art object in its own right, worthy of museum status.[154] Taking this work by Mozart out of that context challenges these conventions. Thus, the piece sets up a tension or resistance between what we see and the music we hear.

An instrument also carries certain expectations: we expect the flute to sound and to be played in a particular way. Alperson states that 'the picture of a musician playing his or her musical instrument seems to be at the foundation of what we mean by the practice of music; and the idea of the musical instrument seems central to our understanding of the musical art'.[155] The instrument is, then, closely connected to our understanding of how music should sound. Alperson continues: 'The development of musical styles, particularly in the

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[154] This draws on Lydia Goehr's *The Imaginary Museum of Musical Works,* discussed later in this chapter.

[155] Alperson, 'The Instrumentality of Music', 37.

West, is tied in important ways to the use of instruments'.[156] If we attend a performance featuring a Mozart flute concerto, we assume that it will sound in a particular way, but also that the stage will be set out according to certain conventions, and that the audience will behave in a certain manner. If anything in this changes, there forms a kind of cultural resistance or a resistance of tradition. As Norman states: 'Re-contextualisations of materials, or shifts in the ways we frame and focus our attention, perception, and values, generate resistance when they disrupt the status quo'.[157] The performer-instrument-score relationship, thus, shifted the expectations of conventions and traditions a great deal during the realisations of this piece and afforded a particular reconfiguration of my agency as a performer.

Rounding up: Archive and performance

The processes of realising the scores developed in this project, in this site, raise questions about the status of the score and its role, for the performer, in instigating creative responses. This is especially the case given that most of the scores – and all those discussed in this chapter – are to quite a considerable degree quite 'free' or open, and also because some are subject to change in the process of realisation (as, for instance, with *Kägelbanan*, where the physical game variant can create a new score in each realisation). In this context, notions of archive versus performance are interesting, and further considering the relationship between the two helps to contextualise the work as a whole. If we view a performance as ephemeral and a score as a stable artefact that can be archived – as we are conventionally encouraged to in the context of western art music – where does that leave the versions of the score that change in the process of realisation? And how does this affect the notion of the performer's agency and the status of the performance event?

Performance and the archive are sometimes viewed as opposites. There are, of course, documentary traces of a performance: for instance memories, recordings or written accounts. These are not, however, the same thing as the performance: they cannot capture everything in the liveness of the event. The live performance of music is, then, ephemeral. Archives have the opposite purpose: the objects of the archive are preserved, must ideally stay the same. As Derrida writes: 'even in their guardianship or their hermeneutic tradition, the archives could do neither without substrate nor without residence. It is thus, in this domiciliation, in this

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[156] Ibid.

[157] Norman, 'Context', 277

house arrest, that archives take place'.[158] Consider, for instance, the objective of The Metropolitan Museum of Art Archives: 'to collect, organize, and preserve in perpetuity the corporate records and official correspondence of the Museum'.[159] In contrast, a musical performance inside the museum will, as soon as the last sounds are heard, all but vanish: its purpose and value is predicated on its very ephemerality. In this respect, we might characterise archives as to do with the stability of artefacts and institutions, rooted in place.

However, recent performance theory also explores a different side to the archive, considering the ways in which it is not so stable. Helen Iball notes that 'there is idealism inherent in the perception of an archive as unchanging and unchangeable. The curatorial responsibility towards preservation, conservation and restoration belies the myth of the stability of the artefact'.[160] As Iball and others discuss, the actual physical appearance of an object might stay the same in the archive (though, over time, it could also change, which perhaps in itself demonstrates that archives are unstable), but depending on who is looking at it, it will take on different meanings. Stoian notes that 'the archive poses a special space in which diverse things can be juxtaposed. In this space the possibility arises not only of *naming,* but especially of *seeing* the same things in another way'.[161] Thus, an object might also take on other meanings if it is put together with other objects, and/or in a different context. On a general level, this relates to the Linköping museum as a whole and the fact that the buildings were moved into a new context , creating a form of hyper-reality, discussed above. More specifically, a piece such as *Sand to the Beach* deals explicitly and performatively with exactly this issue, with an extant score with particular historical status, function and meaning placed in a new context so as perhaps to take on a new meaning. From this perspective, an archive is always subject to change, and the *significance* of any of its artefacts could be as ephemeral as a performance. Likewise, from this viewpoint, the 'stable' entity of the score can – and perhaps should – always change in the moment and according to shifts of context and perspective.

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[158] Jacques Derrida, *Archive Fever* (Chicago and London: The University of Chicago Press, 1995), 2.

[159] 'Museum Archives', *The Metropolitan Museum of Arts*, 2000-2019, accessed Dec 16, 2019, https://www.metmuseum.org/art/libraries-and-research-centers/museum-archives

[160] Helen Iball, 'Rusting ourselves down', *Performance Research* 7, no. 4 (2002): 59.

[161] Linda Cassens Stoian, 'Learning Performance by ~~Doing~~ Archiving Performance', *Performance Research* 7, no. 4 (2002): 133.

Considering the notion of the musical archive, musicologist Lydia Goehr discusses the nineteenth-century emergence of the idea, put forth initially by Liszt, of the canon as a kind of musical museum or archive containing the 'best' music: Liszt's call was for 'an assembly, every five years … by which all the works that are considered best … shall be ceremonially performed every day for a whole month in the Louvre, being afterwards purchased by the government, and published at their expense.'[162] As Goehr notes: 'Ideally, it was hoped, these works would be played every so often—forever'.[163] This 'museum', then, comprised both the experience and memory of these pieces in performance in a venerable institution, and the government-sanctioned publication of the scores. These 'works', as purely intentional objects – neither the score nor the performance but something non-reducable, between the two – 'could be heard in performances … just as often as paintings and sculptures were viewed by gallery visitors. Otherwise they would be stored away, but always under the condition of readiness for exhibition'.[164] Linked to the emergence of this idea of a canon of 'works' was the development of the importance of silent listening in designated concert halls: 'like performers and conductors, audiences were asked to be literally and metaphorically silent, so that the truth or beauty of the work could be heard in itself'.[165] These halls, then, became the institutions guarding the work of music; that is, an archive, perhaps in the fashion Derrida describes: a form of house arrest that we still see today. This, subsequently, implies that there is a 'right' way of realising a score, such that it sounds more or less the same every time. None of the scores discussed in this chapter can operate this way; their openness resists it and they require a different kind of performer agency, one that is not 'silent'. It is interesting to note that the scores for this project in Old Linköping resist the canonical idea of a score: they resist the idea of objectification and rely on performativity, on difference in every performance and on affording different things to different performers. For example, a first glance at the score of *Kuliss av stad,* might suggest that it would fit in a musical museum because it has particular physical properties, due to the treatment of the paper and its physical presentation: it seems a stable artefact. However, on closer examination the nature of the text is such that the realisations of the score will still change, depending on what happens in the context in which it is performed. Would this score suite the musical

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[162] Lydia Goehr, *The Imaginary Museum of Musical Works* (Oxford: Clarendon Press, 1992), 205.

[163] Ibid.

[164] Ibid., 206.

[165] Goehr, *The Imaginary Museum*, 236.

museum? Perhaps so, if we find a way to document a changing score or realisation via the performance.

　　　If we then move the focus to the performative aspect of the archive, Diana Taylor's question is apposite: 'Is performance that which disappears, or that which persists, transmitted through a nonarchival system of transfer that I came to call the *repertoire*?'.[166] Is there, then, a true and convincing means of documenting performances, or do they, essentially, vanish? Taylor's comment carries the implication of a way of documenting performances not purely through conventional means – such as by documentary texts or recordings, which cannot reveal everything about a performance – but rather incorporating all the different ways in which performance remains: through memories, embodied experience and so on. Taylor asks: 'what tensions might performance behaviors show that would not be recognized in texts and documents?'.[167] Similarly, Rebecca Schneider questions the very essentialisation of performance as ephemeral or an act of disappearance: 'If we consider performance as a process of disappearance, of an ephemerality read as vanishment (versus material remains), are we limiting ourselves to an understanding of performance predetermined by our cultural habituation to the logic of the archive?'.[168]

　　　Taking this a step further, Helen Freshwater argues that it is 'possible to view performance itself as a form of archiving as it creates a space in which social expression … can be reflected, developed and articulated'.[169] In this project, the photographs from the museum archive have transmitted something to the composers. Another composer would not have interpreted the photos in the same way and already, at this stage, we see that the archive may yield different responses, depending who is looking at the photos and the context in which they consider them; in this respect the composers' work is already interpretative and performative. However, there are also other kinds of archives in this project: the museum itself as a resource for the project, the composers' scores, and subsequently the performances, which might in themselves form a different kind of archive. In none of these stages is the archive entirely stable, and likewise we could also see performance as a kind of archive: a lodging of sounds, ideas and experiences in the minds and bodies of all those who experience

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[166] Diana Taylor, *The Archive and the Repertoire: Performing Cultural Memory in the Americas* (Durham: Duke University Press, 2003), XVII.

[167] Ibid., XVIII.

[168] Rebecca Schneider, 'Performance Remains', *Performing Remains: Art and War in Times of Theatrical Reenactment* (Abingdon, Oxon: Routledge, 2011): 100.

[169] Ibid.

it. In this respect the score and performance are perhaps on each side of an archival continuum which could shift depending on context.

Finally, then, these questions of archive and performance help to clarify the overarching research questions of this project with regard to the purpose of the score, and its potential for creative affordance, in performances where not only are many decisions left open to the performer, but the context becomes a significant factor in the process of realisation. The site-specificity, here informed by consideration of notions of archive, transforms the questions of the performer-instrument-score relationship and how that relationship may inspire the creative output; questions initially examined in earlier projects, but without the explicit interaction with site and context. All the pieces discussed in this chapter are somewhat open and require the performer to participate actively, in a collaborative development of the score. They invite an iterative process, contingent on the experience of performance itself: the scores afford different approaches depending on the context within the museum. The performer is then inspired creatively in different ways by the same score, according to the particularities of the situation. Through this project in Old Linköping I designed performance situations which allowed me to further my creativity via the process of interaction with score, instrument and context. However, beyond this personal artistic development, this process also offered a method: a conscious evolving of ways to provoke different forms of creativity from oneself as a performer through simultaneous practice and reflection upon that very process, to expand creativity further.

Project 5: *The Souvenir* and the performative affordances of interaction with objects

Introduction

Project 5 further develops approaches to the idea of using an object as a score, started in Project 3. However, this project uses an object of great personal significance as the score, with particular implications for the research questions:

The background to this project is quite particular. There are times when objects of various kinds have to be inserted into our bodies in order for them to function properly. Because my son's skull bone did not grow as it should, due to complications at birth, he had expanding metal wires – springs – inserted in his head (see figures 21 and 22). Six months later, when the springs had done their job, the surgeons took them out. We kept one of them as a souvenir – hence the title of this project – and in this practice research project the spring acted as a stimulus for creativity in making the work. The creation of the piece was developed from the question of what function the spring might have, now that it no longer serves its initial purpose as a medical implant. In this case, the focus was on the spring's potential use in an experimental, performative context, as a musical object of some kind. As in previous projects, SR was employed to reflect upon my creative choices. In this case, SR was a driving factor behind the recorded background (explained below) that was created to support creative decisions in the moment of performance.

Objects in experimental music practices

One feature of experimentalism is that it encourages non-specialists to participate in music-making.[170] This can be facilitated by the involvement of objects that are used in everyday settings. The ubiquity and ease of operation of all sorts of found objects from different environments – which might include things such as tools or kitchen appliances, materials from around the home or outside, foodstuffs, and so on – means that anyone can use them to create something. The processes and results vary considerably with different – and similar – objects and different practitioners. The Vegetable Orchestra,[171] for instance, makes instruments out of fresh vegetables, which are then manipulated to produce interesting

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[170] Jennie Gottschalk, *Experimental Music since 1970* (London: Bloomsbury, 2016), 8.

[171] See, http://www.vegetableorchestra.org/.

sounds. This use of easily obtained objects is one approach. Another is to use objects that are rarer and not used in everyday life, as in the current project.

Figure 21. Close up of the spring used for *The Souvenir*.

Figure 22. Spring, size indication in relation to hand.

Either way, one approach is to build instruments out of objects. For instance, Bart Hopkin is an instrument-maker who builds versions of conventional musical instruments – flutes, guitars, and so on – but also new instruments such as the ostinato machine: a motor-driven, semi-self-playing instrument that produces repeated musical patterns.[172] Others take existing instruments and rebuild them, or deconstruct their parts for use as instruments in themselves. An example is Andrea Neumann, whose exploration of the resonances of the piano led to a reduction of the instrument, discarding everything except the strings, soundboard and frame to make the Inside Piano.[173] A third way involves using objects as instruments; that is, experimenting with their inherent qualities as opposed to reconstructing them.

In Project 3 of my PhD research, *Umbrella Resistance*, a collaboration with composer Cheong Li, an umbrella was used as a score upon which graphic notation is drawn. The umbrella was also used theatrically, operated actively on stage by a second performer. Here, as in the current project, the fact that objects are three-dimensional opens up new doors into creativity which conventional notation, and also graphic and text notation, perhaps cannot. Thanks to its three-dimensionality, an object invites us to touch, feel and play with it. Thus, the sense of touch perhaps takes a more prominent role over the other senses when making music with objects. However, as Richard Coyne argues, no one sense has power over creativity: 'It is in the tension between them . . . that creativity resides'.[174] If we then use a sense differently, and with a different degree of significance in music-making, this brings a new connection point to creativity which results in a kind of resistance between the senses. At the initial stage of just touching the object, the imagination starts to fuel the creativity which may then yield musical responses. The actual touch and feel might make it easier to unleash creativity, as opposed to – or certainly differently to – (for instance) responding to a text score using an instrument. While one's conventional practices with an instrument, or one's own habitus or expertise, might limit one's creative responses, with an object the performer has never played in this way, creativity might flow more easily. With an umbrella, as discussed in Project 3, in starting to work with the object one inevitably starts to involve the movements and gestures that 'belong' to it, that are embodied in us when we think of a person with an

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[172] Bart Hopkin, 'Ostinato-Machine', *Bart Hopkin*, 2019, accessed 27 November 2019, http://barthopkin.com/instrumentarium/ostinato-machine/.

[173] 'Andrea Neumann', *Labor Sonor*, 2019, accessed 27 November 2019, http://laborsonor.de/choreographing-sound/andrea-neumann/.

[174] Richard Coyne, 'Creativity and Sound: The Agony of the Senses', in *The Routledge Companion to Creativity*, ed. Tudor Rickards, Mark A. Runco and Susan Moger (Abingdon: Routledge, 2008), 29.

umbrella. In this way it may be easier for the musical performer to expand his or her physicality or embodied response, making use of the performance space from the movements and gestures already connected to the object. In relation to one of my key research questions, concerned with the extent to which an instrument either limits or inspires creativity, the object in this project might be considered as an aid to escaping creative restrictions and limitations.

Object functionality and significance

The basic idea behind this project was to explore the function of the spring. Once, this object was inserted into a human body and had a certain function. Now that it is outside its original context, what could its function be? Also important here, though, was the personal significance the object has for me, and how, or whether, this should somehow be apparent in a performance situation. Of course, in a performance situation the audience may not know what an object is, or have any idea of its function or significance. Therefore, I wanted the object to become part of the creative process, not just an abstract entity. This raised questions of what the function of the object could be, in the piece, and how it might be used in a musical context.

These questions – of how meaning or contextual information is carried in musical sound – are connected to those of musique concrète and acousmatic listening, terms coined by Pierre Schaeffer in his consideration of the extent to which listening should focus on the qualities of the sound 'itself', as opposed to its relationship to the source of a sound or its mode of transmission. One of the questions that has been central to my project is whether or how the object should be presented on stage. Should it be concealed, inspiring the performance but not itself presented, such that the music is perceived as abstract sounds? The sounds would, then, be unrecognisable from their source. In considering the nature of acousmatic sound – sound that is heard, but without its origins being apparent – Schaeffer writes:

> the concealment of the causes does not result from a technical imperfection,
> nor is it an occasional process of variation: it becomes a precondition, a
> deliberate placing-in-condition of the subject. It is *toward it*, then, that the
> question turns around; 'What am I hearing? . . . What exactly are you

hearing' – in the sense that one asks the subject to describe not the external references of the sound it perceives but the perception itself.[175]

Treating my object acousmatically, the focus would, then, be totally on the sound itself and not on the spring as an object. However, for me the importance of the object itself was such that this was not an option. One idea that was interesting was to mix acousmatic sounds with live sounds; this offered a way to explore the ambiguities of object and sound and their relationship.

In order to better consider these matters, I examined related work in the field with certain similar concerns or thematics. The experimental electronic duo Matmos sampled the sounds of medical operations for creative use in their album *A Chance to Cut is a Chance to Cure* (2001), using sounds from surgery – a laser used in eye surgery, for instance – to create music.[176] The samples were then rigorously edited and manipulated, treated as compositional material for a production playing on the relationship between the often abstract-sounding music and the knowledge of its origin. In a very different context, but one in which, as in my project, objects become musical instruments, some of the work of the Vegetable Orchestra has a similar process: in some of its work, it 'pre-recorded the sounds, then composed pieces via computer, and afterwards rearranged them for live performance'. In the recordings, the listener 'can no longer tell if it's a carrot or an eggplant clap'.[177] In the case of the vegetables, the only way to know what vegetable makes what sounds is to see a live performance. Otherwise, it is just abstract sounds.

The same applies to Matmos and their sounds: if we do not know where the sounds come from, we hear this as electronic dance music. However, knowledge of the origins of the sounds adds a new dimension to the music, changing how (and what) we hear, and how we understand it. With the Vegetable Orchestra, having no understanding of the context means that one is unaware of an important aspect of the music: the fact of fresh vegetables as instruments, but also, therefore, their perishable nature. In the *Souvenir* project

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[175] Pierre Schaeffer 'Acousmatics', in *Audio Culture: Readings in Modern Music*, ed. Christoph Cox and Daniel Warner (Continuum Books, 2004), 77.

[176] Elana Gordon, 'Dancing to Rhinoplasty: Matmos Turned Surgical Sounds into Music', *WHYY* 22 April 2016, accessed 27 Nov 2019, https://whyy.org/articles/dancing-to-rhinoplasty-how-matmos-duo-turned-surgical-sounds-into-music/.

[177] The Vegetable Orchestra, 'Questions', *The Vegetable Orchestra*, accessed 28 November 2019, http://www.vegetableorchestra.org/qa.php.

the same issue applied; if we only listen to the sounds, it is impossible to tell what they are or where they come from. A solution to this might be found in Christof Migone's *Crackers*, a 'portrait of a city through the cracking bones of its citizens'.[178] In *Crackers Ottawa* (2000), for instance, we hear cracking sounds, recorded and manipulated, but one cannot tell that they are made from the cracking of human joints. However, in order to acknowledge the source of the cracking, in his live performances Migone uses pre-recorded audio-visual material of his right ankle cracking. This is projected on a screen while he repeats the same action live, projected on another screen. Migone thus uses a mix of recorded sounds, pre-recorded visual material and live gestures to enhance experience of joints cracking. On the audio CD of this project, the musical tracks are interspersed with recordings of the 'crackers' talking about what it feels like to crack their joints; again, the music itself could be received as purely abstract, but Migone surrounds this with contextual information that changes our listening.

The fictional film *Sound of Noise* (2010) also helps draw out some of the thinking behind *The Souvenir*.[179] The film comically depicts a group of percussionists who perform illegally at various institutions in a city. One of the institutions is an operating theatre in a hospital, where the musicians perform on medical equipment as well as on a patient. In this case it is not a question of a live performance and it is not 'real'; rather, we encounter experimentalism in a fictional, fixed setting. In the film medium, we see and hear everything: the instruments, how they are played, and how they sound. We also see the context of the operating room and all that that may entail. Here, one of the issues is the question of fiction and reality and how it may affect the experimental processes. The film is quite humorous but the setting is serious: an operating room. In this fictional context, the performers can of course turn usually impossible creative ideas into practice: no ethical issues apply! In contrast, the real-life origins of the spring undoubtedly restrict some of the choices, in terms of what I regarded as feasible or appropriate.

Related to these issues of reality and artifice is the question of copy and original. In the film, the medical equipment is real but the patient is a 'copy', or representation: an actor. What would have happened if the patient were an original, a real patient? Would the scene still have been comical? In my context, what if the metal spring was not an 'original' –

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[178] Christof Migone, 'Crackers Ottawa', *Christof Migone*, accessed 28 November 2019, http://christofmigone.com/crackers_ottawa/.

[179] 'Sound of Noise', YouTube video, 3.30, posted by 'nonmoioui', 19 May 2011, accessed 28 November 2019, https://www.youtube.com/watch?v=Nt1vRcdY3nc.

not an actual medical spring that had for some time been housed inside my son's skull: would it have had the same effect? For me, on a personal level, it is clear that the background story of the spring affects my creative choices; using a copy of the spring or a fictional background story would not have inspired me to the same extent or in the same ways. Likewise, the dramatic effect of telling an audience that the spring has been inside someone's head is significant: its authenticity matters. This is not to say that any single approach, whether it is fictional, real or edited, is more valid for making interesting creative sounds and music. What matters is the *difference*, here, and the significance that takes on. Every choice made during the process affects the artistic outcome and in the *Souvenir* project I had to examine and draw on the reality of the situation in a very tangible way.

The umbrella in *Umbrella Resistance* is a copy: the umbrella converted into a score and used in performance was not used in any of the Hong Kong protests. That work is a musical reimagining of an actual event: it does not attempt to convey a real situation. Thus, the umbrella becomes a symbolic artefact; something that can be used freely, creatively, like the artificial human patient in *Sound of Noise*. Additionally, the umbrella is not used as an object with which to make sounds (at least, not intentionally): it is an object with which to interact. In contrast, in the *Souvenir* project, the spring becomes the actual sound object. The interactive artwork *Apnea* (2016),[180] by media artist Vanessa Vozzo, is an example of 'real' objects used tellingly in a new artistic context. *Apnea* consists of three environments – an exhibition, an interactive environment, and a virtual reality environment – which 'involve visitors in a sensory journey'.[181] *Apnea* explores 'the dimension of the emotions of migrants who venture out to cross the sea' and one part of the artwork includes objects 'salvaged from the sea':[182] original artefacts found at the locations of shipwrecks are taken into a new context and ordinary objects, such as toys, take on a particular significant power in this new setting. The significance and symbolism of a toy car in this context – exhibited in a box but also, when one puts on the VR headset, floating past, in the sea, makes us think about its owner and his or her probable fate: it acts as a simple but extremely powerful symbol of childhood, memory, loss and death.

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[180] See, Vanessa Vozzo and Tatiana Mazani, 'Immersiveness and Interactivity in Documentary Storytelling: The *Apnea* Case Study', *Scientific Journal on Digital Cultures* 4 (2019): 27–38.

[181] Ibid., 31.

[182] Vanessa Vozzo, 'Apnea', *Vanessa Vozzo*, accessed 20 March 2018, http://www.vanessav.net/apnea/?la=en.

The Souvenir: the process

In selecting a spring that had been inserted into my son's head, I chose an object of particular, personal significance that I wanted to use as an impetus for an open, exploratory, process. This included elements of composition but left a lot open to the inspiration of context and the moment. I wanted to set up a performance situation with creative possibilities but also a frame to support that creativity in order to explore the relationship between performer, instrument and score. I wanted, in particular, to investigate what could be afforded by the spring, how it could inspire the creative output and how it might influence or transform the role of the instrument. As I will explain below, the spring forced me to make performative decisions that could not have been made without it, pushing me as a performer in new directions.

The spring is made of stainless steel and is kept inside a plastic jar. In experimenting with this object as the starting point for developing a piece, I explored, for instance, how the spring sounded inside the jar when shaking it. I also took it out of the jar and used it as a percussive device against other objects, such as the floor, the flute, a chair, and the jar itself. Thus, at first there was an explorative aspect to the project. Then I tried to find sounds on the flute that somehow could connect with the percussive sounds by involving the object itself. I also considered the function of the flute and recorded a selection of samples deliberately intended to be conventional or 'flute-like': longer tones and glissando-like shapes, exploiting well-known characteristics of the instrument, where there is no ambiguity as to the source of the sound. Now I had two sound worlds: the flute and the spring, but how should I join them together? Again, I considered function, particularly. The spring had changed function; what, then, if the flute also changed function and became something else? I therefore started exploring processing effects to alter the sonic properties of the flute. I wanted some of the effects to sound similar to the flute and spring. Thus, for some of the long flute sounds, for instance, I used long drones and for the shorter ones of the spring I chose delay and echo effects to enhance the staccato feel. These sounds are used in performance together with live flute playing. The adding of the effects followed, to a large extent, the same thought process as the original sonic outcome; that is, a more explorative approach at first and then a more conscious aspect of the process. This whole process relied on iterative procedures; thus, stimulated recall was an effective method to draw out the choices I made as a performer both in the moment and in the more compositional aspects of the recorded background, thus enabling me to continue making creative choices.

From the above, it is clear that the first part of the project was an exploration of the possible sounds of the spring and jar. This phase was, as Gottschalk puts it, a kind of 'learning by making' phase.[183] This process of 'learning by making' was both performative and compositional; improvisation is always a part of what I do as a performer in this piece, but with a good understanding of the recorded background, combined with an openness to change according to context. Thus, when setting up a performance situation for *The Souvenir*, both compositional and improvisational, performative elements are a part of the process, but their significance might change depending on the context.

The sounds from the objects were percussive, but I am not a percussionist. As Gottschalk says, using unfamiliar instruments or objects without expertise is often employed in experimental practices as an advantage in the learning-by-making mindset: because 'you don't have to know what you're doing', the process and result 'can become even more interesting as a result of behaviours that are not fully understood'.[184] A performer with expertise in percussion might have approached the objects in a totally different way, but possibly with more conventional and less experimental results. Gottschalk also discusses the use of objects in music-making, comparing it to aspects of children playing and exploring 'not with intention or preconception, but with curiosity'.[185] Again, my lack of preconceptions or prejudice as to the sound-making potential of the objects or techniques to use on them perhaps left this process more open and playful, while in contrast, with a flute-like object, I might have a less experimental process.

At this point in the process, the following questions remained to be resolved before a performance could be finally developed:

- To what extent should the object itself be on stage at a performance? Should it just be on display?
- Should I or another performer play the object?
- Should I tell the story behind the object? How abstract should the performance be?

This involved determining how the object should be presented, and whether the audience should be aware of the history of the object. The options were: (1) not showing the object or telling the audience anything about it as the inspiration for the performance (that is, not using the object in any way in the actual performance); (2) using the object in the performance but

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[183] Gottschalk, *Experimental Music*, 59.

[184] Ibid.

[185] Ibid., 89.

without divulging anything about its history; (3) somehow telling the story behind the object but not showing or using it in performance; (4) using the object and including its history, somehow, in the performance. Each choice carried implications. Option one would render a very abstract relation to the recorded background, with the audience experiencing an acousmatic soundscape combined with live performance, but with no reference points. This option would focus the attention solely on me as the performer, with the questions about the objects and their function not apparent in the performance itself. The result, then, would be a more conventional performance of a piece of abstract music. Option two, incorporating the objects into the performance but with no sense of their origin would also still disregard the problematizing of functionality: it would be almost as abstract as option one. The audience might perceive some similarities between the sounds of the recorded backdrop and those produced live, and sense a relation between them. However, the issue of function would remain lost. Option three would lessen the abstraction: the audience would know how the objects were used to create the background and that the spring had originally been inserted into a human body. This would raise the question of objects and their function, but leave it on a very theoretical level, lost in abstractions, since the audience would not experience the objects. Therefore, option four seemed most suitable, in that it also took the question of functionality to a more practical, performative level. If the function of objects was to be explored as part of the event, I, as the performer, had to take a step back and let the objects speak for themselves. The actual function of the objects would then be explored live in performance as well as in the recorded background.

The Souvenir: performances

The performances of *The Souvenir* took place at Galleri Blå in Linköping, Sweden, and in the Music Research Centre at the University of York. In Linköping, the choice to perform in a gallery, with paintings and sculptures on display, meant that the objects (the spring and its jar) could be viewed as if part of the exhibition: they were, therefore, placed on a plinth, displayed like art objects. The audience was encouraged to move around the space (though, in fact, this did not happen: they preferred to stay still), and I also made the decision before the performance that I should use the space myself, playing from different positions in relation to both the object and the speaker system relaying the recorded sound: these speakers, were fixed, high up, just under the ceiling. In this way, during the performance I interacted with the speakers, the jar, the spring, the plinth, the flute, the recorded background, the audience and the space as a whole; all intentionally, exploring the affordances of the different elements in

the space of performance. Additionally, I may have interacted with other objects unintentionally; for instance, at certain points in the performance I happened to move into the light cast by spotlights used for the exhibited paintings.

I wanted to set up a situation in which the exploration of the resistances of the space was part of the performance situation. To that end, I kept practice and soundchecks in the space to a minimum, checking enough to know that things would work correctly, and to have a sense of the space, but leaving my experiencing of this in any real detail to the performance itself, so that it could lead to interesting artistic choices in the moment. Of course, the objects and the space are not things that just 'happen' to be there, but nor was the nature of their interaction known to me in advance. As Schiavio and De Jaegher state, 'When playing a musical instrument, an agent incorporates it into her cognitive system rather than simply using it as an occurrent object';[186] when I then made the choice not to rehearse too much in the space, and thus reinforced the resistance, I did 'not prepare a plan or develop abstract cognitive representations' of the space's relationship to me and the objects.[187] Instead, in a situation like this, the performer, objects and space make up 'a horizon of musically directed motor possibilities' and are thus 'intermixed with the musician's physiology and the musical environment in constitution'.[188]

In setting out his mimetic hypothesis of embodied perception, Cox explains that understanding the sound of an instrument involves imagery – conscious or unconscious – related to playing that instrument.[189] While the focus of research in this area is primarily on human-produced sound (that is, live, acoustic production with instruments), Cox argues that electronic sounds are special but compatible cases; that despite the difference in source, we still relate to these primarily as related to our motor neurons: we still hear human action, effort and exertion 'in' electronic sounds.[190] Cox's point is that 'most music is produced by human actions', but because 'the correlation and degree of mediation varies', the 'continuum of correlation then affects mimetic comprehension to the extent that it affects the imitability of

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[186] Andrea Schiavio and Hanne De Jaegher, 'Participatory Sense-Making in Joint Musical Practice', in *The Routledge Companion to Embodied Music Interaction*, ed. Micheline Lesaffre, Pieter-Jan Maes, and Marc Leman (Abingdon: Routledge, 2017), accessed 28 November 2019, https://www.routledgehandbooks.com/doi/10.4324/9781315621364.ch3.

[187] Ibid.

[188] Ibid.

[189] Arnie Cox, 'The Mimetic Hypothesis and Embodied Musical Meaning', *Musicae Scientiae* 5, no. 2 (2001): 2.

[190] Ibid., 3.

the sounds'.[191] Thus, if this imagery and sound source are disturbed or manipulated in anyway, it can be harder to instinctively map this back to a sense of where the sounds 'come from' – to our mimetic motor perceptions. This is the case with the recorded background in *The Souvenir*. Listening to just the sounds of the background, it can be hard to discern that it is a flute playing, while the sounds of the spring are impossible to identify because we have no mimetic comprehension of these sounds. In this way, with the decision to provide the audience with the story behind the spring, as well as using it in performance, I aimed to lessen this issue, reducing the level of abstraction in order to give the spring a more prominent role in the performance and to foreground the exploratory interaction between performer, objects and space as the site of creativity and indeterminacy: the audience should experience my own use of, and exploration of connecting with, the affordances of the objects and space.

From my rehearsals, I found that the piece benefited from having fewer intense moments and less things happening in the space. I wanted the audience to have the chance to listen to just the recorded sounds and reflect upon the object, its soundworld and its function. At some moments I therefore paused my actions, and listened, myself, to the sounds. At one point I also walked out from the main performance space, into a side room, while continuing playing (see example 15). By removing myself, I hoped to redirect the audience's focus towards the recorded background. On the other hand, walking out on the audience could be too dramatic, drawing too much attention to the very action. (Indeed, I did not stay away very long, and so the intention perhaps became more theatrical than intended, with less focus on the sound.) This distraction, in Priest's words, 'does something to musical sounds'.[192] Priest continues: 'Distraction . . . attenuates the capacity for one musical event to point to and make us expect another musical event'.[193] However, I would argue that there are different degrees of distraction, depending on the type of music, the context, and whether the distraction, for instance, is perceived as intentional or not. In this case the distraction was in some senses intentional: I decided to move away from the performance space; I was not forced off stage. However, with the type of music being played and the situation which I had set up, in which I was already moving about in the space, the distraction was, perhaps, not so great and did not

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[191] Ibid.

[192] Eldritch Priest, *Boring Formless Nonsense: Experimental Music and the Aesthetics of Failure* (London: Bloomsbury, 2013), 120.

[193] Ibid., 120–21.

truly take over the performance, but rather could be seen as integral to the performance as a whole.

The performance in York (for a full performance see output 3) used the same basic process with regard to rehearsal and the attitude to the space. The performance took place in the foyer of the Music Research Centre, which is quite narrow but is also a gallery, with sculptures and paintings: this was the reason for my choice, as again it afforded the possibility of displaying the spring alongside art objects. I decided to put the two speakers in the corners of one, long side of the gallery. The space is not really set up for a seated audience; it is intended as a place for people to move around in. I therefore made the decision to continue with the gallery theme and again display the objects on a plinth.

Transforming a performer's habitus and instrument

Overall, this project, like those which proceed it, but in different ways, is concerned with the core research question of the extent to which working with experimental scores, or developing new scores to work with, can aid a process of breaking free from training and practices. With this project I moved further and further away from using the flute as a musical instrument and experienced it more as a performance object; the flute as a conventional instrument became less important. As my research proceeded, the strong resistance I felt in the projects between, for instance, the instrument and different extended techniques (such as with the difficulty of playing unfocused sounds or playing quartertones, for example) has lessened. On a more general level, through these processes the resistance between the experimental tradition and my classical training has also undergone changes. The new experiences and challenges became connected to and incorporated into my artistic habitus. All this new training and input affected me to the point where I could see the flute not only as an instrument on which to play music designed for it, but as an object for making sounds or inspiring other artistic expressions. An example of this is the appropriation of a percussion technique or practice transferred to the flute (see example 16): the shaking of the flute to imitate the sounds made by the spring in the jar when shaking it. This is something that I probably would not have thought of, had I not used the spring and jar as a maraca-like instrument. The flute then became another object; its function changed. This idea is further evolved when I decide in the moment to remove the flute's footjoint from the rest of the flute (see example 17). The footjoint also has keys, thus making the flute into two instruments of the percussive type discussed above. This was, then, an improvisational, performative action and an example of how the habitus of the performer, in interaction with the instrument, might change how we

perceive the role of the instrument. Another example of transforming the instrument is when I use the jar to open and close the keys of the flute while playing (see example 18). I, as the performer, then, use a creative response to transform the role of the instrument. The result is a fluid-like tone which is impossible to achieve with the fingers. Of course, many performers have to use their instruments differently now and again as part of their professional lives. However, if this remains a moment of oddity, divorced from their ongoing creative practice, then its impact is limited and it remains 'other', outside the performers' main musical work. Instead, here, the question was how such processes might transform and reconfigure that very 'work', that very sense of what my practice is.

The question of the score in this project is also interesting. The score, as here a relatively simple and static object, could (as for instance discussed by Redhead[194]) seem almost redundant, with little apparent connection to the actual music played; the same outcome could have been achieved without the score. However, in this project the strong personal connection to the object, relayed to the audience, and the decision to use the spring on stage, made the score very much present: as important, or perhaps even more important than, a conventional score used in classical performance. This is further enhanced by the fact that the score itself is then used as a musical object.

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[194] Lauren Redhead, 'Interpreting Graphic Notation: Caroline Lucas', *Lauren Redhead* (blog), 20 January 2013, accessed 18 November 2019, http://weblog.laurenredhead.eu/post/41009584777/interpreting-graphic-notation-caroline-lucas.

Project 6: Music and landscape: Explorations at Tinnerö

Introduction

This project explores landscape as a form of score and as a site for creative musical inspiration, examining what happens in the interaction between performer and site in terms of music and sounds.

Figure 23. January 2019 at Tinnerö. Left: collapsed stone wall. Right: morning view of fields.

The site of this exploration was Tinnerö, one of Sweden's best examples of fossil fields from the Roman Iron Age. The fields in the landscape are full of signs of human activity, such as stone walls that acted as boundaries, earthworks, graves and ramparts. However, it is not the individual ancient monuments that are primarily of national interest – no matter how many and well preserved they may be – but the actual landscape as a whole.

In this commentary, I first discuss the key underlying issues concerning landscape, the environment, and how we experience these through performative participation. Subsequently, discussions of selected examples of other artistic explorations of landscape help further examine my research questions and situate the approaches in my own project.

Landscape and art

Landscape might be regarded as a hybrid of nature and culture. The landscape is a form of cultured nature, not to be confused with environment: as Wyness argues, the former is everywhere, and 'is both human and natural as far as these can be differentiated', whereas the latter 'is a specifically human construction'.[195] Hogg also insists that 'landscape is not "Nature" but is overwritten with human actions'.[196] In other words, the landscape is a part of us and we are a part of it. Hogg then suggests that 'our experience of landscape is an embodied one'.[197] The context of the body in relation to the landscape provides, according to Tilley and Cameron-Daum, 'an existential ground for our embodied being: we are both in it and of it, we act in relation to it, it acts in us'.[198] Moreover, 'bodies and landscapes thus produce each other in mutual relation' and 'the agency of landscape is embodied because it acts on us through the mediation of our bodies'.[199] This means that a performer in a landscape could be both subject and object, and the landscape could be experienced

> from the 'inside', through kinaesthetic sensations conveying information
> about posture, position and movement, or from the 'outside' as a body
> among others intersubjectively constituted through a mutual relation with
> other persons in culture.[200]

One may then assume that performing sounds in the landscape will change the embodied experience of the landscape, for both the performer and the audience. This is exemplified by *Carrlands* by Mike Pearson and John Hardy, a series of three sound compositions, inspired by a landscape in North Lincolnshire, incorporating music, effects and the spoken word.[201] Pearson and Hardy took inspiration from the flora, fauna, history and geology of the site. The

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[195] James Wyness, 'Perspectives on Landscape, Sound, and Music', *Contemporary Music Review* 34, no. 4 (2015): 304.

[196] Bennett Hogg, 'Healing the Cut: Music, Landscape, Nature, Culture', *Contemporary Music Review* 34, no. 4 (2015): 282.

[197] Ibid.

[198] Christopher Tilley and Kate Cameron-Daum, *An Anthropology of Landscape: The Extraordinary in the Ordinary* (London: UCL Press, 2017), 7.

[199] Ibid.

[200] Ibid.

[201] 'Carrlands', *The Carrlands Project* 2007, accessed 2 January 2020, http://www.carrlands.org.uk/default.asp.

listener is invited to walk around in the landscape while listening to the compositions on headphones: the pieces are available for download as twelve MP3 files, accompanied by instructions that call the listener to action in the landscape. At the same time, Pearson and Hardy also allow for the possibility that the piece might be listened to elsewhere, in any space, but viewing photographs of the location; the sited experience is quite particular, but the piece can also operate differently, referencing the site. In the first track, 'Snitterby Carrs', the listener is invited to imagine the landscape as it was viewed historically, as a mysterious place filled with danger, witches, creatures and phenomena enhanced by superstition. According to Pearson, the listener takes part not only as an audience member but also as an 'active participant in meaning creation'.[202] As Pearson explains: *Carrlands* is 'intended to enhance the understanding of the landscape through active engagement' and 'proposes performative approaches to acts of interpretation'.[203] The audience – and in this case the audience is also a kind of performer – then gains a new perspective on the landscape through different kinds of activities.

Examples of sound art and music in landscape such as this may be traced back to the land art movement. Many artists in the 1960s and 70s moved out of art galleries to create art projects in landscapes. The processes could include taking materials from the landscape – stones, flowers, water, and so on – and incorporating them into an artwork, or using the landscape as an environment for site-specific performance, sometimes simply working with whatever was found there, or sometimes bringing additional materials from elsewhere into this landscape. A key example by a pioneering figure in this movement, on a monumental scale, is Robert Smithson's *Spiral Jetty* (1970) (see figure 24), a 460-metre-long spiral reaching out into the Great Salt Lake in Utah.[204] The spiral is made of mud, stones, salt and

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[202] Mike Pearson, *Site-Specific Performance* (Basingstoke: Palgrave Macmillan, 2010), 82.

[203] Ibid., 83.

[204] 'Holt/Smithson Foundation', accessed 2 January 2020, http://holtsmithsonfoundation.org/.

Figure 24. Robert Smithson, Spiral Jetty (1970).[205]

so on, and is only visible when the water level drops to a certain point. At the time of its construction, the water level was very low; however, it subsequently returned to normal levels, such that the artwork was covered with water for many years. The spiral is thus sometimes visible and at other times invisible: we know it is there, but cannot always perceive it.

On a smaller scale is Richard Long's *A Line Made by Walking* (1967). Long walked backwards and forwards in a field, until the grass flattened and a visible line formed.[206] He then photographed the line as documentation of his intervention within the landscape. The two works described above exemplify different approaches to the landscape: Smithson adds things to the landscape, using natural materials but creating a form that then amplifies something that is already there (the shifting water level), whereas Long adds nothing at all, but his actions have a significant impact upon the site.

Referring to sound art or sound works in landscapes, Gallagher makes a distinction between transpositional works, 'where landscapes are used to provide source material for sound works that are auditioned in other spaces', and *in situ* works, 'where

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[205] See, http://holtsmithsonfoundation.org/.

[206] 'A Line Made by Walking', Tate, accessed 2 January 2020, https://www.tate.org.uk/art/artworks/long-a-line-made-by-walking-p07149.

audition takes place within the landscapes in question'.[207] *Carrlands*, as discussed above, could potentially be an example of either approach. It is an *in situ* work when the listener is in the actual landscape, but it could also be transpositional if the tracks are listened to elsewhere, while looking at the photographs. However, many works are more characterised by their distinction between transpositional and *in situ* approaches. *Three Songs* by Jennifer Walshe uses landscapes reimagined as vowels and vowels as landscapes.[208] The sounds are 'notated using a combination of the International Phonetic Alphabet and photographs of the landscape around South Dublin County. The latter are used in conjunction with cross-sections of the vocal tract to indicate specific tongue-positions to the singer'.[209] This is, then, a transpositional work: the performer and/or listener do not have to be in the landscape.[210] In contrast, *Echo Piece* (2009) (see figure 25), by Michael Parsons, is an *in situ* work:[211] it is an environmental sound work in which the performers explore the acoustic properties of a place by moving and playing. The audience and instrumentalists move through the location at certain intervals, playing short notes to create and listen to the nature of the echo in different positions. These echoes will be specific to this space and could not be produced elsewhere.

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[207] Michael Gallagher, 'Landscape Audio *In Situ*', *Contemporary Music Review* 34, no. 4 (2015): 316.

[208] Jennie Gottschalk, *Experimental Music since 1970* (London: Bloomsbury, 2016), 172.

[209] Jennifer Walshe, '"Three songs" by Ukeoirn O'Connor', Soundcloud track, 8:43, posted by 'Grupat', 2013, accessed 20 March 2020, https://soundcloud.com/grupat/three-songs-by-ukeoirn-oconnor.

[210] Gottschalk, *Experimental Music*, 172–73.

[211] Ibid., 236–37.

Figure 25. Michael Parsons, *Echo Piece* (2009) at Canary Wharf.[212]

As Gallagher puts it, '*in situ* sound art intervenes in the relationship between culture and nature, thereby reworking landscapes, albeit in ways that may be small-scale, temporary and difficult to articulate'.[213] Parsons's *Echo Piece* reworks the landscape in the moment, but as soon as the musicians and audience leave the space, the landscape goes back to normal; this is, then, a form of temporary reworking, and nothing remains: it is difficult to articulate what this temporary reworking consists of. It can, though, be relevant to discuss how this ephemeral experience of and in the space affects the musicians and audience, or how the sounds work with the space. This fed into my thinking for this project: I considered that the affordances and resistances of Tinnerö, as a specific site for creative interaction, might be interesting to explore, especially in terms of the performer-instrument-nature-landscape relationship.

Sansom argues for a 'with/of/for' approach to experiencing landscape through performance, wherein 'preparation and performance, conceptual and practical, are initiated through performative participation with the landscape'.[214] Sansom describes artistic strategies where a landscape practice is produced 'through processes of wayfinding' which 'includes waiting and simply not knowing what the next step might be (across widely ranging

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[212] See, http://centrefortheaestheticrevolution.blogspot.com/2009/06/echo-piece-by-michael-parsons-curated.html.

[213] Gallagher, 'Landscape Audio', 316.

[214] Matthew Sansom, 'Dissolving Dualities: Onto-epistemological Implications of Ecological Sound Art', *Contemporary Music Review* 34, no. 4 (2015): 272.

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timeframes), alongside clearer kinds of directive (often apparently immediate) insight as well as other more questioning kinds of active practical exploration'.[215] Finally, Sansom argues that if a productive relationship between self and landscape is affirmed through the practice, 'it can be understood as for the landscape': 'performing or making an installation *in situ* without any sense of "audience" other than the reciprocal context for it as an expression of relationship'.[216] *Spiral Jetty* is an installation *for* the landscape, as it is impossible to know when the installation will be visible and it thus lacks an audience. There could, then, be a point in not performing in the landscape for a conventional audience; instead, one might explore the 'for the landscape' concept.

Stefan Östersjö and Bennett Hogg, members of the Landscape Quartet, whose aim is to 'investigate the creative possibilities afforded by working in direct dialogue with the natural environment; and to consider the philosophical implications arising from this',[217] have constructed instruments in the landscape that challenge the 'practices of concert production and creativity beyond that of simply resituating an already established cultural activity in another space'.[218] That is, they did not want just to perform their musical instruments – guitars and violin – conventionally but in a different space (the landscape), but rather wanted to initiate a kind of site-generic activity, where the site changed the nature and use of the instruments as much as the use of the instruments changed the site. Figure 26 shows a photo of a tree-guitar: a guitar attached to a tree using fishing lines. A violin was then suspended from the fishing lines to function as a resonator, creating a kind of aeolian harp. Östersjö and Hogg thus used the landscape as an inspiration to reinvent their instruments; this action also, in a way, bypassed aspects of their artistic habitus. In certain respects they transcended or transformed that habitus through the (re)invention of instruments. We might argue that it is impossible to remove one's habitus, but it can be extended and modified through different practices, which then, through repetition and habitualisation, changes what one experiences as one's own practice. The effect on the landscape was temporary but the effect on the performers becomes embodied and incorporated in their habitus. Again, this understanding became something that was explored in my work at Tinnerö, experiencing quite what the instrument could afford this specific landscape, and vice versa.

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[215] Ibid.

[216] Ibid., 275–76.

[217] 'Landscape Quartet', accessed 3 January 2020, https://landscapequartet.org/about/.

[218] Bennett Hogg and Stefan Östersjö, '"Patterns of Ecological and Aesthetic Co-evolution": Tree-Guitars, River-Violins and the Ecology of Listening', *Contemporary Music Review* 34, no. 4 (2015): 335.
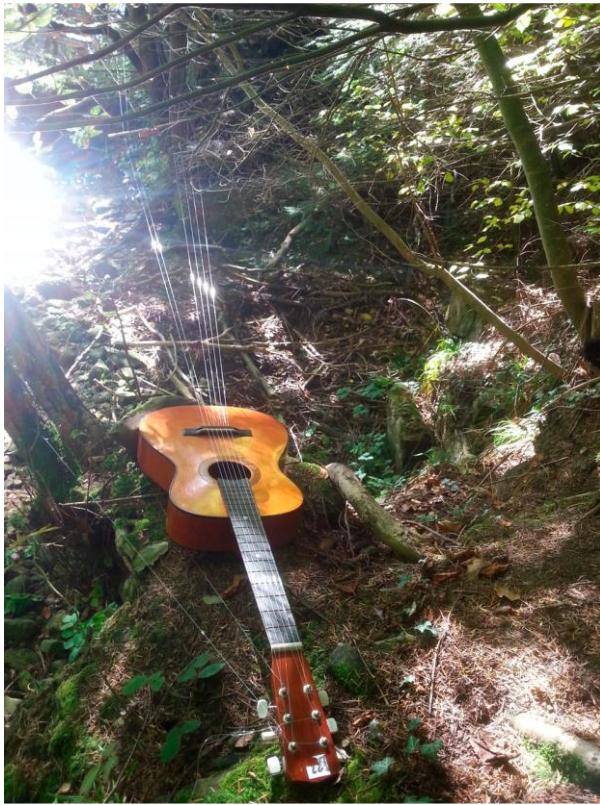
Figure 26.Tree-Guitar at Devil's Water, Northumberland, by Stefan Östersjö and Bennett Hogg, 2013.[219]

Explorations at Tinnerö

The explorative project at Tinnerö effectively used the landscape as a score: it formed the final stage in my various explorations of the interaction between performer, instrument, and score. If one treats the landscape as a score to be realised in the site itself, it is inevitable that one will produce an *in situ* performance practice with more of an 'of-the-landscape' sense to it: it would comprise a practical exploration of the landscape. This took into consideration what is afforded by the landscape and how it might inspire interesting, creative outputs.

I visited Tinnerö a number of times between January and September 2019. At first the visits were purely exploratory, and I chose places I had visited previously. In these locations, I was familiar with the surroundings; but I approached them in various ways, getting to know them differently. For instance, I listened more intently and searched for interesting sites which could inspire me creatively, whereas on other visits I had been more focused on simply enjoying the nature. As this first part of the project was in January, the weather was cold and snowy, and certain interesting features in the landscape were hard to

[219] Ibid., 336.

discern. When the snow disappeared, I expanded the field of explorations and took longer walks. This second phase had a focus on borders and fences as the creative impetus. Subsequently, I started researching the site via maps and discovered the location (see figure 27) with the oldest traces of human activity in the area: this became the main focus for the project.
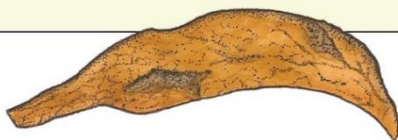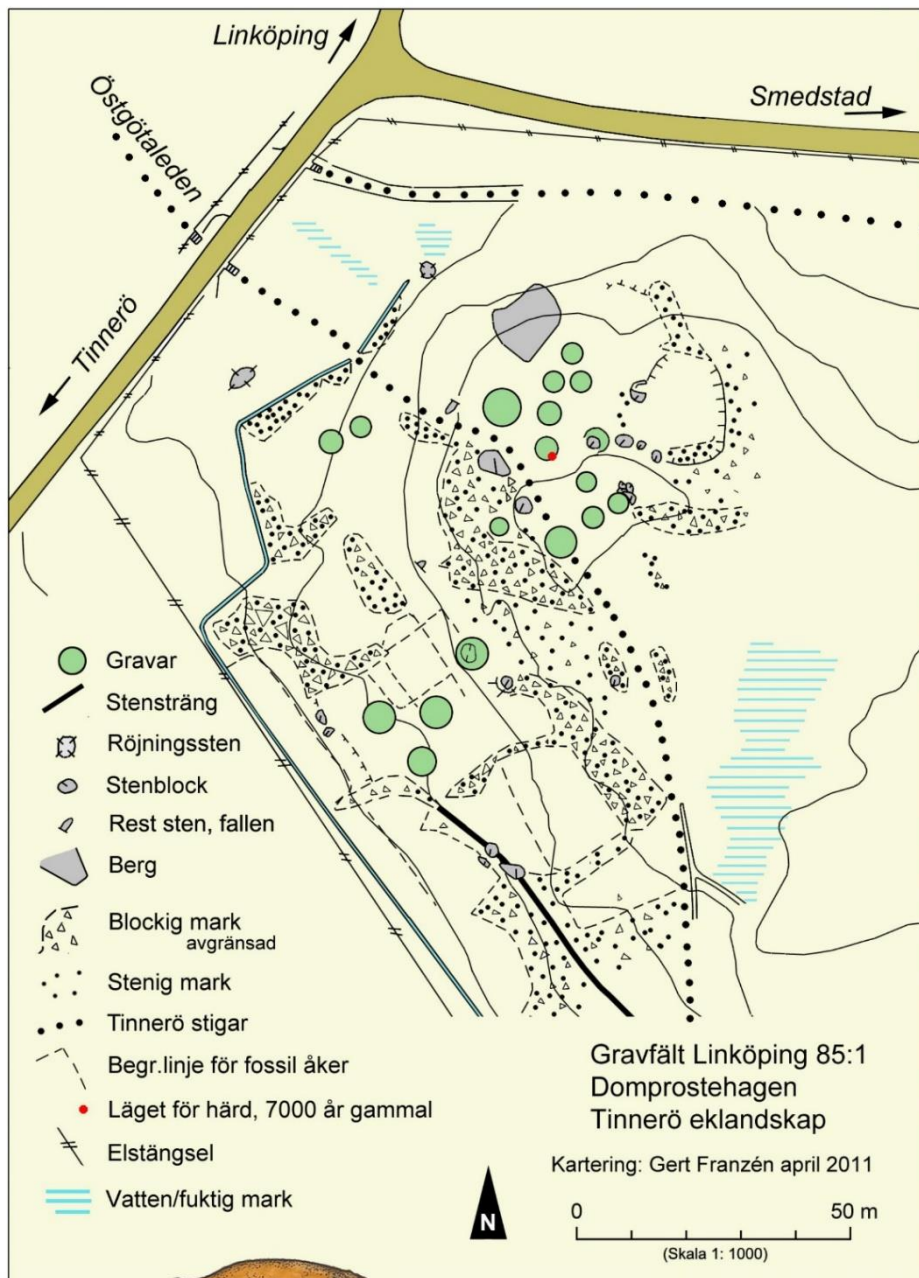
Figure 27. Grave field at Tinnerö.[220] Key to the map: *Gravar*: graves; *Stensträng*: stone wall; *Sten*: stone; *Berg*: mountain*; Tinnerö stigar*: Tinnerö paths; *Begr. linje för fossil åker*: border of fossil field; *Läge för härd, 7000 år gammal*: position of fireplace, 7,000 years old; *Elstängsel*: electric fence.

On researching the area, I discovered that it is prohibited to make any kind of noise that might disturb the environment, including playing musical instruments. This forced the project in a certain direction: it had to become transpositional in some way. I decided to use field recordings, both audio and video, subsequently manipulating them in different ways (away from the site, after the visit), for instance by adding flute playing. In order to focus this work, I produced instructional scores inspired by the site (see appendix 6). The explorations at Tinnerö yielded a lot of material in the form of field recordings, subsequent musical responses combining field recordings with additional musical material, photographs, videos, and instruction scores; I have made a selection of these to comment upon. To provide a sense of the different approaches and their processes and insights, I comment below on the three stages described above: the first more exploratory phase, the second phase focused on borders and fences, and finally the more focused approach, which included creating scores and edited recordings.

Phase 1

As noted above, the first visit to Tinnerö in this context took place in January 2019, when it was very cold, with snow covering the landscape. This affected my perceptions of the location and the choices I made. For instance, the cold made it very difficult to play for an extended period. Holding a piece of metal without gloves on at temperatures of -10 to -15°C is not to be recommended. With gloves on, one's playing technique is severely hampered: the entire balance of the hands, along with the ergonomics and embodied feeling of the flute, are wrong. The resistance of the instrument is, in this case, different from other instances of outdoor performance. I have plenty of experience of outdoor playing: I served my conscription in an army band in the north of Sweden, and have therefore played outdoors in most weather types. Certainly, wind and cold are the hardest weather conditions to cope with when playing the flute.

One option, then, was to go ahead and play with gloves, working with that particular form of resistance and treating the possibilities and limitations as interesting parts of the process. However, due to the bitter cold, the gloves were made of wool which could get stuck in the mechanics of the flute and were potentially damaging to it. I decided, then, to use only the mouthpiece: in this way, I could wear gloves and play for longer (see example 19).

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[220] Map retrieved from https://www.linkoping.se/contentassets/cc2b074db4c0472d91cd7b547cf17126/gravfalt-domprosthagen.pdf?4aa79b.

Using only the mouthpiece is, of course, quite limiting; but it also opens up new possibilities. Having removed the mechanics of the flute, the biggest limitation is only being able to play a few notes. However, glissandi can be produced by putting one's fingers into the tube, which is impossible with the regular flute. Each of the three parts of the classical flute are interesting in themselves, and using only one of the parts forces one to think differently. The mouthpiece, alone, can produce a tone that is recognisable as a flute, whereas with any of the other parts, alone, this is not the case: it will not sound like a classical flute tone. These things – playing the head joint only, with gloves, outside, in the snow – combined to challenge the sense of what the instrument is. In this respect, the first part of the project became an exploration of the instrument just as much as the landscape.

Phase 2

When the snow had gone and the landscape permitted longer explorations, I decided to spend more time walking, to get a sense of Tinnerö as a soundscape. Here I drew on the practice of soundwalking, which Westerkamp defines as 'any excursion whose main purpose is listening to the environment'.[221] With such a broad definition, soundwalking can take many forms. Janet Cardiff's audiowalk *Her Long Black Hair* (2004) 'takes each listener on a winding, mysterious journey through Central Park's 19th-century pathways, retracing the footsteps of an enigmatic dark-haired woman'.[222] The listener is guided by Cardiff's voice, through audio clips, and is also prompted to look at photographs. This kind of audiowalk therefore combines visual and auditory input; in this respect it is rather like *Carrlands*, discussed earlier. Other approaches to soundwalking include Yolande Harris's *Displaced Sound Walks* (2010): a 'recording of sounds of a walk along a specific route' that 'are played back to individuals on headphones who are instructed to make the same walk but at a different time'.[223] There will, then, be a difference between what is experienced (primarily seen) live, and what is heard, and this, Harris argues, 'provokes a perceptual awareness of our reliance on sound and its influence on the visual and on our sense of place'.[224] My experience of different sounds and their impact upon my perceptions, but also upon my preconceptions, of a place played an

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[221] Hildegard Westerkamp, 'Soundwalking', *Sound Heritage* 3, no. 4 (1974): 18.

[222] 'Her Long Black Hair', *Cardiff/Miller*, accessed 3 January 2020,

https://www.cardiffmiller.com/artworks/walks/longhair.html.

[223] 'Displaced Sound Walks', *Yolande Harris*, accessed 3 January 2020,

http://yolandeharris.net/?nk_work=displaced-sound-walks.

[224] Ibid.

important role in my first exploration of Tinnerö. For instance, on starting to listen more intently to the landscape, one starts to hear sounds that are otherwise unperceived when not focusing on sound primarily. In my case, in this situation, that included things like the particular rustling of leaves, the sounds of insects walking, or even a noticeable 'silence': these then take on a new artistic meaning.

Tinnerö is full of boundaries, both ancient and new, that define the landscape. The part of Tinnerö I was walking in is home to sheep: some of the boundaries are in the form of cattle grids, designed to keep the animals from straying. On one walk, I followed a road from one grid to the next and then turned back, thereby using the boundaries to define my route. The road was gravelled and my steps made a distinctive noise: I recorded this sound when walking in each direction. These sounds provided a backdrop, to which I added the flute at a later stage. The recorded sound of my walking is very characteristic: it is easily perceptible as someone walking, on a particular kind of pathway. This, then, gives the listener a sense of place.

The idea of boundaries or borders as a kind of mapping of the space interested me. In *Border Fences* (1998), Richard Lerman combines sounds from fences between Arizona and Mexico, with actions performed by public participants.[225] Lerman used the actual, physical border to create sounds and actions, such as playing the fence with a passport or singing through the fence.[226] Jon Rose and Hollis Taylor have also used fences at borders around the world in some of their projects, working with string instrument bows to produce sounds 'ranging from sustained long tones to percussive treatments'.[227] To further explore fences, Rose and Taylor constructed their own, treating them in themselves as new instruments for sound production.[228] The majority of the fences in the area I was exploring were electrified, and thus the approaches above were not an option for me. However, the electrified nature of the fences made them feel like borders and facilitated the mapping of the space. The gates, however, were not electrified and I made some recordings of them opening and closing. The exploration took place, then, inside the boundary and this was something I wanted to convey through the sounds: perhaps a sense of freedom inside a state of confinement. I tried to achieve this by having the footsteps in the background throughout, thus

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[225] Gottschalk, *Experimental Music*, 232.

[226] Ibid.

[227] Ibid.

[228] Ibid., 233.

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giving a sense of movement in space and time which then in turn might produce a feeling of freedom. To suggest the sense of confinement, I used my voice while simultaneously playing the flute. I deliberately used a strained voice technique which produced very narrow or cramped sounds (see example 20). This technique was inspired by the recorded footsteps and my concept of confinement: there is a difference between the calm and steady footsteps and the more intense playing that enhances the intended movement in space and time. The voice technique used – singing while playing – is a technique I first discovered while playing George Crumb's *Vox Balaenae* and was thus already present in my habitus. However, the way I play, straining my voice on purpose, is an extension of this practice and is an example of how the performative moment, hexis, might change the habitus.

Phase 3

I spent time in the area of Tinnerö shown in figure 27 from June to September 2019. During this time, I started developing scores inspired by the landscape: the five scores can be seen in Appendix 6. I have chosen to comment upon the three scores which yielded the most interesting outputs. However, all the scores are available in Appendix 6.

During the research I came across the map (see figure 27) that indicated the oldest trace of human activity in the area: a 7,000-year-old fireplace. This area is also full of graves and other signs of activity. I then thought of all the people that have walked in the area and wrote a short instructional score.

> Remember the footsteps of the ones who came before you. Create an audio-visual artefact of seven thousand years of footsteps.

Figure 28. Text score inspired by the footsteps of history.

I decided that an audio-visual artefact was most appropriate since I wanted both a visual and auditory representation of the area (see output 4 for a full version). Walking on the path marked by dots on the map in figure 27, I followed it from one gate to another, recording the sound and video separately to leave the editing options as open as possible. I wanted the speed of the video to remain unchanged, so the visual aspect of the landscape was unaltered. In this way, there would be greater focus on the sound of the footsteps. I then started exploring different speeds of footsteps, to produce a sense of more people walking, and spent some time exploring ways to manipulate and transform these sounds. Then, the speed of the audio track was edited so that the sound speeds up at some points and slows

down at others. This gives a flowing movement to the audio track, which tries to mimic footsteps over the millennia. At this stage, the video was unaltered, but I wanted to constrict the visual aspect to a kind of tunnel vision, in an effort not only to draw in the viewer but also to focus the listening through the visual effect. I edited the video to a 360° panoramic view and then narrowed the frame so that it became pyramidic. In this realisation of the score, I decided not to use the flute, so as to retain the focus on the sounds of footsteps. The performance also draws on the fact that making sounds with an instrument is prohibited in the area and uses that fact as an extreme form of resistance between instrument and place. This affected the choices made during editing, in which the footsteps were made to take on an instrumental role instead of the flute. Thus, the negative resistance which on one hand impeded a certain type of creativity – the use of the flute – was on the other hand the driving force behind another type of creativity: the use of editing as a distinct agent in the process.

Following the development of that score, with its historic backdrop, I created a score which encourages the performer to produce their own, new score that explores history, space and/or place (see figure 29).

Write a text score examining our connection to the past in relation to the space you're in:
Explore the echoes of our distant past through mbiric sounds
revealing connections of mind and body in sacred grounds

Figure 29. Metascore exploring history and space.

For my own realisation of this score, I took a step further back: my train of thought proceeded from the ancient situation at Tinnerö to the idea of exploring the origin of humanity and thus African sounds. I thought it could be interesting to explore an instrument in which I have no training at all, and I chose the mbira. For this exploration, I tried to have as free an approach as possible. Thus, I did not watch any instructional videos or search for any information on the instrument and treated the mbira as a kind of found sound-making object, exploring its affordances without any sense of its conventional use. This part of the project took place away from the site; that is, all the sounds for this composition are recorded and edited with no physical connection to the site.

The first example (see example 21) gives an indication of the initial process of exploring the mbira and the flute, from which the other examples evolved. There then followed a series of sonic experiments, which evolved iteratively. I started with the familiarity of some extended techniques on the flute: key-clicks and tongue-rams. This resulted in a duet

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(see example 22) between the mbira and the percussive key-clicks on the flute (in following my score, I added echo effects to both the flute and mbira), and a combination of tongue-rams on the flute and an exploration of a sonic response on the mbira that produced a kind of buzzing sound I found interesting (see example 23). After exploring the sonic possibilities of the mbira for a while, I found that it has a sound that disappears quite quickly that I wanted to investigate further. I, thus, removed some overtones and lowered the pitch via editing, which created a very dry sound. I juxtaposed this with longer flute tones which I also manipulated with lowered pitch and reduced speed (see example 24). This evolved further as I drew on the work and ideas of *The Souvenir* and tried to create a new soundworld, the origins of which would be unknown to the uninitiated. I then removed more of the characteristics of the mbira sound as well as the flute sounds (see example 25). The realisations described above are an example of how the SR methodology and iterative processes drove the performative actions in certain directions. The resistance of a new sound object – the mbira – affected the creative choices. However, at first I started with familiar techniques and practices that were a part of my artistic habitus and which influenced the unknown mbira. As I became more acquainted with the new instrument, and knew more about what it could afford in terms of sound-making, the experience of it began to affect my creative choices with regard to the flute and the editing. For instance, the choice of reducing the overtones of the mbira as a consequence of its affordances, and recognising this, then led me to manipulate the flute in a similar manner.

The next score (see figure 30) took what was afforded by the actual map (see figure 27) as the starting point for its creation.

Kartdjur

De prickiga kattdjuren letar efter vattendrag

85:1

Den stora ormen slingrar sig på stenig mark

0-50m

De gröna fåren passar sig för elstängslen

1:1000

Mapanimals

Spotted felines search for water

85:1

The large snake meanders on rocky ground

0-50

The green sheep beware of the electric fence

1:1000

Figure 30. Text score inspired by a map of Tinnerö.

A map is not a 'reality', but a representation of a site; one that includes certain features and excludes others. For one part of this project, I was interested in finding ways to incorporate the wildlife of the area into the score. I remembered the sheep and looked at the map again. I decided to make an 'animal interpretation' of the map; that is, I looked for aspects of the map that might seem to represent, or could be represented as, animals. Having produced the text score, I made a field recording at the site: a recording of the sounds of a field, in which (since it was summer) we can hear crickets, bees and other insects. As with previous realisations of some of the other scores, I then listened back to the recording, exploring flute sounds in relation to it and recording certain choices. I then listened back again and, feeling that the sounds of animal life could be interestingly explored, I then, further worked with the sounds of the field recording and flute so that it matched the 'animals' in the map. Thus, for the sheep I slowed down the tempo (example 26) and for the feline variant I sped it up (see example 27). For the snake, I could not find a good balance with the field recording and I just used the flute for it (see example 28). In this case, the recording and what it afforded did not enhance the relationship of the map and performance. There is, of course, no way of representing the animals authentically in this context but I wanted to make a connection between the map and reality, a kind of performative palimpsest of different layers of the site. This score is an

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example of what is afforded by a map and its relation to reality in an artistic context and shows that in the tension or resistance between these, creativity may be found.

Concluding thoughts

The aim of this thesis was to re-evaluate the interaction between performer, instrument and score in experimental music practices, in order better to understand and further facilitate performer creativity. This included finding the potential for creative affordance in performances where many decisions are left open to the performer, and using this as a stepping-stone to expand creativity further. The tension or resistance that these interactions offered was examined through a number of related but differentiated performance projects, exploring the nature and extent of the creative approaches of the performer. The projects at first explored used extant scores, then developed new pieces collaboratively with composers, finally reaching the stage of creating new scores for self-performance.

There is much writing about scores and compositions, for instance by Nyman and Gottschalk described above, but not about performance processes. There are practitioners who write about their practice: Östersjö describes his systematic work of documenting and analysing artistic processes which could lead to artistic development. Redhead writes about practice research, for instance, how to approach a graphic score. Thomas discusses approaches to performing, for example, Cage as a way to understanding indeterminate music through performance. It is the relationship with instrument, creative agency and how that transforms creativity that sets my research apart from others.

The research, thus, addresses gaps in the field of research with regard to how performers work with experimental scores and what the processes might reveal of performer agency. Throughout, techniques of Stimulated Recall were used as a means of critically examining the iterative processes and artistic choices. In short, the process was: record a performance or example; listen or view the recording again; write down thoughts (for instance in the form of a mind map) of anything relevant to the issues investigated; repeat steps if necessary. This then developed into deeper thinking about artistic processes. As the focus of the research is reflecting on a specific artistic practice the SR methodology forms a valid approach to the iterative nature of the whole procedure.Project 1 set out an exploratory approach, providing a pilot project geared towards considering concepts of artistic habitus, training and resistance, as manifested in practice. Experimenting with verbal scores through iterative and stimulated recall processes produced insights with regard to the development of creativity; insights that fed into the later projects. Project 2 continued this exploratory

approach, with the practical work facilitating investigation of the interaction between performer, instrument and score, particularly in terms of forms of cultural resistance. Working with graphic scores, the main focus here was the examination of the purpose of the score in an experimental music context. This then fed into the next stage of the research: the collaborative production of a new score.

Project 3, which involved developing an object score with composer Cheong Li, shifted the questions explored in the earlier projects into a different context; a different process of devising and rehearsing. This project took into consideration the dynamics between performers and also the significance of gestures in experimental processes. Project 4 continued the collaborative experimentation, but this time with multiple composers and in the context of a specific site at Old Linköping. This opened up new approaches to creativity, but also questions about the creative use of conventions, traditions, and instrumental performance in new contexts. The reflexivity here – the cycles of practice and self-reflection – provoked particular forms of creativity. This evolved into a kind of a method which informed the final two projects.

Project 5 took an object with very particular personal significance as a point of departure for developing a piece of my own. This draws on the aspects of Project 3, in which an object score was produced in the form of an umbrella, but the personal connection to the very different object of *The Souvenir*, and my dual role as composer and performer, placed the questions in a new context. The nature and use of the object here opened up questions about the function of instruments and how a performer might transform their experiencing of their instrument through a critically reflective process of developing a piece.

Finally, Project 6 explored landscape as a score, and as a facilitator of creativity for the performer-composer. The particular location, Tinnerö, yielded a substantial range of creative responses, spread across three phases, the last of which produced several new scores. The affordances of the landscape drove me in various creative directions, towards different kinds of sonic responses.

Through the research I have gained an understanding of performer creativity, a way to challenge a performer's habitus in the field that has not been covered to date. This could inspire other performers to transform their experience of their instrument through critical reflection but it could also be beneficial in other fields or disciplines in which a creative mind-set is valued and you want to change something in your practice. A performance example could be, for instance, to adopt a critical mindset and arrive at fresh looks at old works. An example from another field is the pedagogical setting where critical

reflection is crucial for student development. Other uses of the research are the practical outputs, performances and artefacts in the form of pieces and scores. These could be used as they stand or as inspiration for developing new scores, concepts or ideas.

Overall, the exploratory and iterative practices of realising these six projects have contributed to the understanding of performer creativity, offering ways to challenge the artistic habitus, the relationship to the instrument, and the nature of the performative musical experience.

Appendices

Appendix 1. *En flyttad stad, kuliss av stad* by Johanna Fernqvist

En flyttad stad

Jag har stoppat tiden med en grävmaskin. Det som en gång var, har jag placerat i dockhuset och jag står inuti och ser hur dåtid blir nutid.

I have stopped time with an excavator. What once was, I have placed in the doll house, and I stand inside and watch the past become present

2 A $_2$F$^{\#}$ $_2$C   upprepadegår
                              landa på på 3C

Spela ljudet av en
fযst stad som lever
endast när tuner besör
dey.
upprepa

2A   2F$^{\#}$ 2C   4x   sluta på $2G^{\#}$

2 Performance Scenarios for sites at Gamla Linköping, Sweden

―――

- Kägelbanan -
- Dansbanan -

―――

created by Gavin Osborn

for a project by Christian Fernqvist
2018

kägelbanan

128
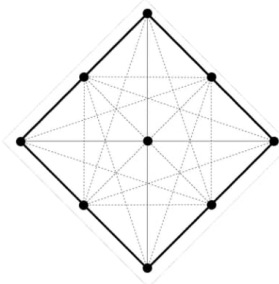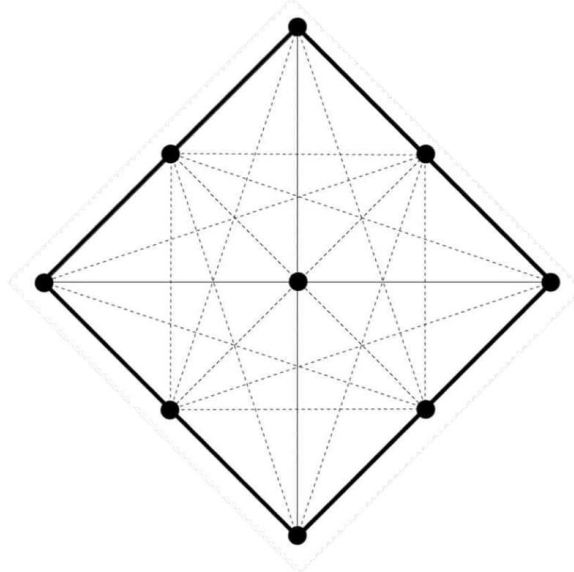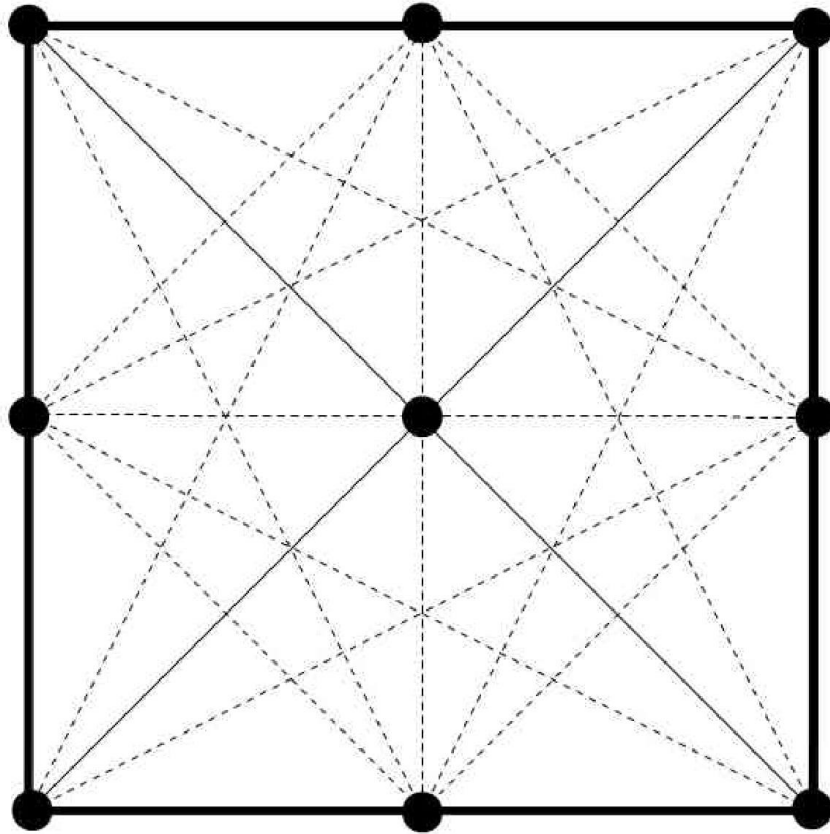
notes:

This score incorporates a number of different possible approaches using the layout for skittles (rotated 45 degrees from the original diamond layout to a square). Any one of these approaches may be selected, & any approach, graphic or text can be combined with any other. Any musical approach may be taken - extended techniques are welcomed & encouraged.

Numbers of players are not fixed - the piece may be played by one or more players, although the physical confinements of the skittle alley may limit numbers to 2-4.

1) The square above, & any of its graphic extrapolations below, maybe used as a score. The performer is free to define how that might work, but one example might be to assign each dot a pitch, & then trace pathways between pitches using the connecting lines.

Variants: the lines may represent pitch contours themselves; other parameters may be assigned to dots & lines (articulation, timbre, etc).

2) Texts - the texts embedded between the graphics in the following page may be used as part of the piece in any way, in conjunction with the graphics or on their own.

3) The physical site: where possible the piece should be performed inside the Kägelbanan itself. Movement is permitted.

4) The physical game: where desired, the physical skittles may be incorporated into the performance - for example a player may roll a skittle, & treat the layout of the fallen skittles as a score instead of, but in the same way as, the graphics on these pages. This approach may be taken with more than one player (e.g. taking in turns, or combining the physical game with some elements of this score).
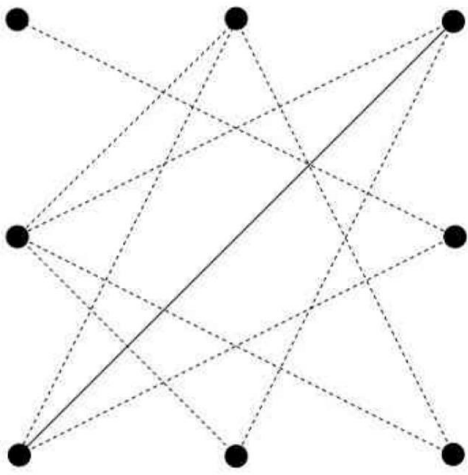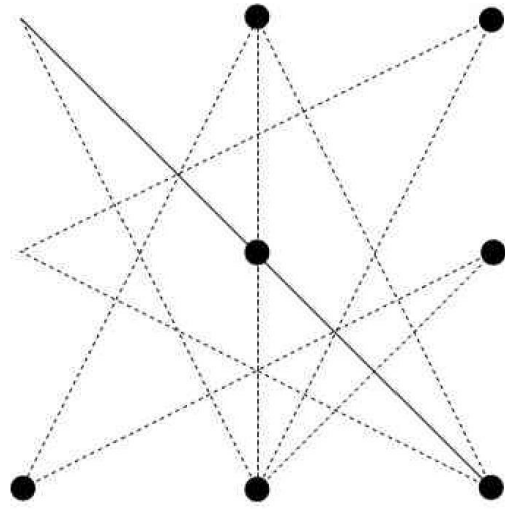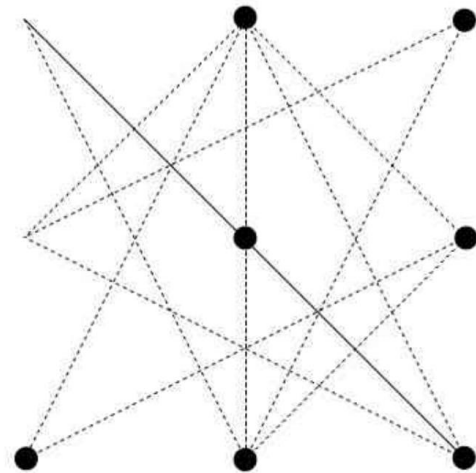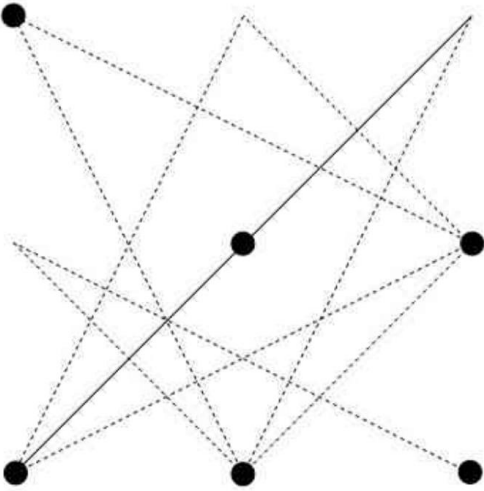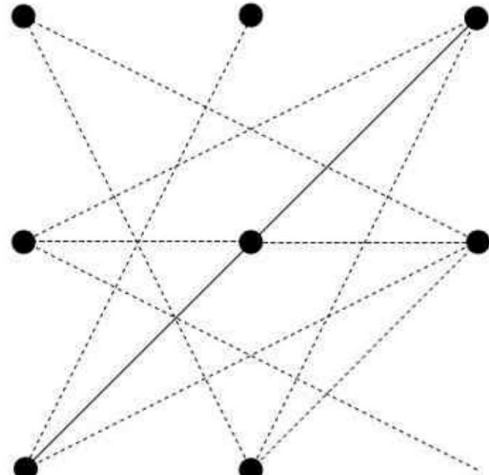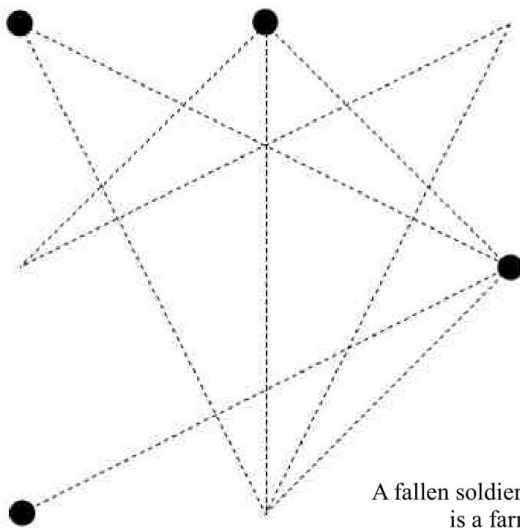
enjoy!
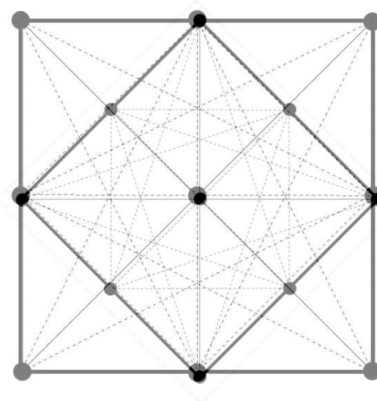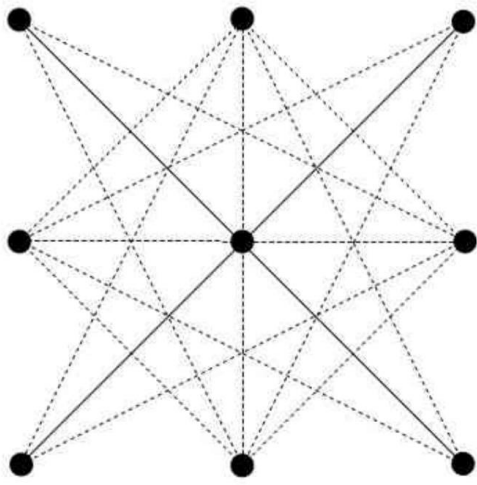
Numbers

one
one
nine
one
one
one
nine
eight
twelve
four
six
four
one
one
one
two
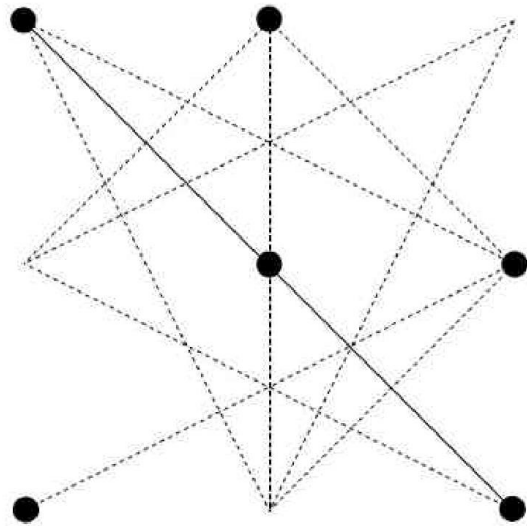9 + 6
thousands
countless

Rules

find
use
place
trap
throw
put
give
hit
knock
land
form
remain
stand
give
consider
include
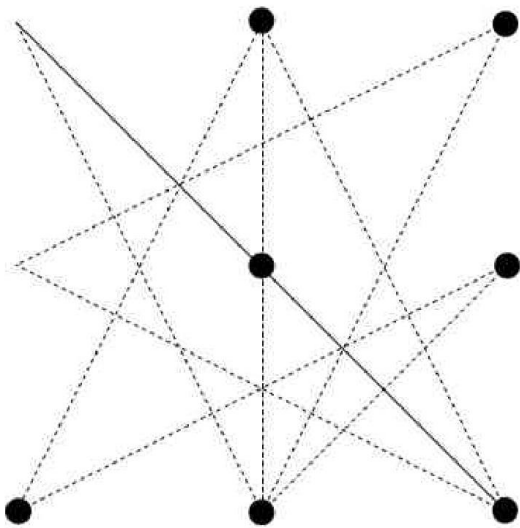rejoice!
give
fall
hit
look
remain
stand

A fallen soldier
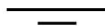   is a farmer

A fallen farmer

    fallen

games
outside the square

find in your looking
countless other varieties

 forms
include all play

all   there will be
points most   exceptional

worlds to be   found

dansbanan

―――

This piece should be performed on the dance floor itself. Number of performers ad lib., but should not impede a degree of clarity to the piece (or safety of participants!).

For the public

- Imagine that any & all movements you make on the dancefloor are a type of dance (this includes standing still)

- Keeping this in mind, move around & across the dancefloor as if tracing patterns: this is your dance.

- Be as aware as possible of all the sounds around you: birds, the wind in the trees, rain, the sounds of people & the museum, & your own sounds. This is your music as you dance.

- Be aware of other people - if you are alone, this is a solo. If others are on the dancefloor, treat their movement as if they are dancing with you - whether they are doing this piece or not. You may also imagine you are dancing a duet or an ensemble with others outside the dancefloor.

- If musicians are playing, you may include or ignore their sound in your dance as you wish.

For musicians

 - All the above instructions may be used. Movement should form some aspect of the piece. Additionally, the following options may be included:

- Trace patterns across/around the dance floor; retain the memory of these patterns (or draw them out) as if making a dance notation, & treat these as scores.

- Trace patterns across the dancefloor as suggested; as you do this, note a small number of things (this may be anything: grass, a building, a cloud, a face); treat the words for these things as score material (for example create a dance suite of movements: I) grass II) building III) cloud IV) face etc).

- Observe any motion you can see - people & animals, birds, leaves & branches on trees, vehicles, objects; treat these as dance movement to duet sound with.

- Take a "dance definition": e.g. 'ceremonial' - 'social' - 'participatory' - etc; use this as a framework or to otherwise colour your performance.

- Find a description of a dance that might have been (or is still) danced on the dance floor; use the description only (including diagrams if available) to inform your performance. Do not incorporate any musical reference to, or element of, the dance into your preparation or performance.

―――

scenarios, text & graphic adaptations by Gavin Osborn, spring/summer 2018

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Appendix 3. Sand to the Beach by Douglas Barrett

Playing music by white cis men today is like bringing sand to the beach.
for an ensemble of two or more performers

Preparation

Find or construct a beach, indoors or outside. In either case, place beach balls, inflatable palm trees, and other objects around the space to emphasize its constructedness.

Choose a canonical art music work from any period, suited to the instrumentation of the ensemble yet with at least one of the performers from the ensemble excluded from this instrumentation. In the case of two performers, for example, the chosen work should be a solo. With four performers, it could be a solo, duo, or trio.

Split the ensemble into two groups: instrumentalist(s) and sandist(s). The instrumentalist(s) should learn, or already know, the chosen work by heart. Document the "beach" and performance with photography, video, and sound recordings.

Performance

The ensemble (or soloist) begins the chosen work while, if possible, lying on her/his/their back(s). After a duration, the sandist(s) begin to cover the performer(s) with sand. The performer(s) continue to repeat the musical work until the sandist(s) have nearly covered them entirely.

G Douglas Barrett, 2018

Appendix 4. *The Voices of Time* and *Solitude* by Lourdes Saraiva

The Voices of Time
I - The Ander House -1905

for flute

Lourdes Saraiva

senza mizura - extremely calm

Play freely each segment in any order, with or without breaks. Flutter tonguings and different dinamic levels should be explored.

Segment "A" should be the starting point in this section. Afterwards, segments can be played in any order. They can be repeated or not, with or without breaks.

jet whistle

Fast key-clicks (approx. pitches)

Calm and expressive

Improvise on the previous pitches. It can be used lip bends for long pitches, and /or grace notes like singing folk style. (It can also be played two octaves below, (in case of bass flute)

Copyright © 2018

② Calm and expressive

whisper tones

W.T.
c.1'
Improvise on the previous pitches

Improvisation on the previous pitches

W.T.
c.35'
Improvise on the previous pitches

FREE IMPROVISATION

W.T.
c.25'
Improvise on the previous pitches

③

w.t.
Improvise on the following pitches

mf

G#4 IX | 5.c
pp
Mut.
IV

1940-50
III - Solitude

Lourdes Saraiva

III - Solitude

Poem by Dan Andersson (1888-1920)

Lourdes Saraiva (2018)

A Calm

> Speak-flute - the words are spoken over mouthpiece of the flute while fingering given pitches. Verses should be recited fluently. Rhythm is suggested.

O, barn - dom, o gy - lle - ne dröm - mare - ti - der,

Hur of - ta när ensam och tröstlös jag lider

Improvise on the previous pitches

10"

Jag dri - cker mig glömska ur minne - nas flod.

B ♩ = c. 50

15 *(measured vibrato)*

> Improvise on the previous phrases.
> Unison, 9th, 4th and 5th intervals should be focused as are stated on the previus phrases.

c. 45"

increasingly breathy

C **Tempo primo**

Suggested pitches

Free improvisation - word-paint the following verses.

15"

Speak-flute

Då le - ver jag saligt i dröm - mar - nas ri - ke,

simile

15"

Där varje kam - rat är min bror och min li - ke

simile

15"

Och nym - ferna tråda sin ys - traste dans.

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D Fast and fluent

c. 20"

Improvise on the previous "roof" texture, highest pitches and a background of tremollos. Highest pitches can be also played in trills. Use timbral trills and/ or vocal sounds where possible. Pattern of the roof tiles can be used as a reference as below.

sim.

(like pigeon calling)

c. 20"

c. 20"

Speak-flute

O, barn-dom, o gy - lle-ne dröm-mare - ti - der,

E Improvise on the following pitches.
Play different timbre like aeolian sounds, harmonics.

c. 10"

c. 10"

Speak-flute

Med borgar och slott och all världens glans,

F

♩ = c. 50

Free improvisation (based on previous phrase) for 3 bars.

Free improvisation (based on previous phrase) for 3 bars.

Free improvisation (based on the previous phrase).

c. 20"

Appendix 5. *Schu…* by Alex Au

Schu…

for
flute and wind

Alex Au Tin-yung

This piece is written for flute and wind duo, wind refers to the natural movement of the air.
The performance should take place at the outdoor, preferably on windy day

1. Eye closing without any body movement, feel the pace of the wind
   and it would be the tempo of this work
2. Use a stopwatch to count the duration of those wind sections
3. Keep alert to the rhythm of the wind during the performance, the performing speed varys from
   the chaning of the wind's speed

**The work starts with the performer's eye closing

Breathy tone
with defined
pitch

Fl.

mf

ca. 20"

ca. 15"

ca. 15"

Wind

Imagine the wind is accompanying with the flute with
certain rhythm and pulse

Fl.

ca. 20"

ca. 15"

ca. 15"

Wind

Wind is carrying the lead and flute will be
the second melody

Fl.

improvise with those given notes to provide certain harmonic
support to the wind

ca. 10"

ca. 15"

ca. 20"

Wind

wind is accompanying with the flute with
certain rhythm and pulse

Wind is carrying the solo

Jet whistle

Fl.

Wind

ca. 45"

flute and wind are doing the "call and respond" in *rubato*

Fl.

Wind

ca. 10"

ca. 35"

Wind solo

★★The degree of accelerando depends on the pace of wind, can be very fast or can be medium, but not too slow

accel.

Fl.

fff

With eye closing again,
breath with the wind without
any body movements. Try to feel
is there any pause that would be
appropriate to finish the work,
then let's finish

Wind

ca. 4" to 10" (depends)

wind is accompanying with the flute

ca. (depends)

Total duation: It depends, probably 4' to 6'

Appendix 6. Scores for Tinnerö by Christian Fernqvist

1. Remember the footsteps of the ones who came before you. Create an audio-visual artefact of seven thousand years of footsteps.

2. Write a text score examining our connection to the past in relation to the space you're in:

3. Kartdjur

De prickiga kattdjuren letar efter vattendrag

85:1

Den stora ormen slingrar sig på stenig mark

0-50m

De gröna fåren passar sig för elstängslen

1:1000

Mapanimals

Spotted felines search for water

85:1

The large snake meanders on rocky ground

0-50

The green sheep beware of the electric fence

1:1000

4. Lagerkvist

Som det han skrev.

Att vandra ensam.

Endast en viskning av tiden.

Av någons steg på stigen.

Inga spår finns kvar.

Endast en nedpräntad karta.

As he wrote.

To walk alone.

Just a whisper of time.

Of someone's footsteps on the path.

No traces are left.

Only an imprinted map.

5. Score map
A. Assign sounds or techniques to the markings on the map. For instance, the graves are to be played with a hollow tone, a bigger grave is played with a more hollow tone than a smaller one. Use the scale as a reference for duration
B. Follow one of the paths with your instrument. Do not play, it is forbidden!
C. Use the map to create your own soundmap. Go into the landscape and make a sound memory without interfering with nature. Mark your sound on the map. Give the map to someone. This person goes to the sound memory and listens.
D. Remove sounds from the map.
E. Fill in the white spots in the maps. Explore your newly made map
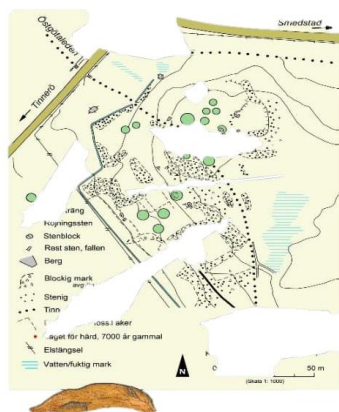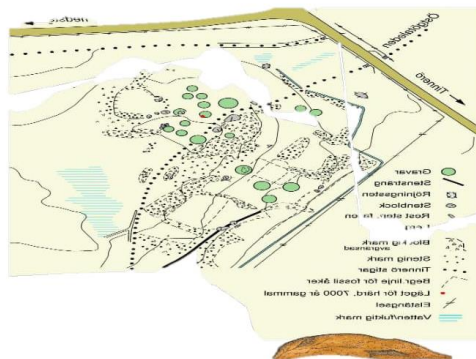
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