

**Extending Choral Tradition:
New Compositional Language for Generating
Improvisational Frameworks**

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Abstract

The Tyranny of the Composer: The fact that art-music has been written down instead of improvised has divided musical creators and executants into two quite separate classes; the former autocratic and the latter comparatively slavish.
(Grainger, 1991)

Formerly regarded as disparate compositional practices, jazz and contemporary classical musics are becoming ever more intimately entwined, as shown in the works of such composers as Joe Cutler, Elliott Sharp and Richard Barrett. However, despite the outputs of such jazz composer-improvisers as Steve Gray, Tigran Hamasyan, Robert Mitchell and Duke Ellington, whose music co-exists alongside choral forces – although seldom deeply interwoven – or artists in the vein of Phil Minton and Bobby McFerrin who play an un-notated curatorial conductional-type approach, the particular discipline of choral composition remains little explored within the sphere of jazz and improvised music.

This doctoral research project, emergent from the work of composers including Pauline Oliveros, Howard Skempton, Meredith Monk, John Cage and Gavin Bryars, aims to explore the compositional utilisation of massed voices to create unique improvisational environments whose indeterminate structures may disrupt and/or dismantle the autoschediastic tendencies of the accompanying improviser(s.) Through a broad methodological hybridisation, including vital *post-autonomous* considerations, these frameworks are extended to harness the sonic potentiality of audience members and/or participant voices. This process yields the necessary creation of a formalised, universally accessible notation system based around everyday hieroglyphs: emojis, to enable

participative practice and intertextual hybridity amid standardised Western classical notation. Through a series of exploratory compositions, which focus upon the main work *Tender Buttons: Objects, Food, Rooms*, supplemented by vocal ensemble pieces (including works alongside improvising trumpet) this doctoral research offers findings on, and evaluates the successes and failures of, a variety of accompanying ensemble configurations and Massed Extended Vocal Technique (MEVT) systems from the self-reflexive perspective of an improviser.

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List of OneDrive/USB Drive Resources

Primary Compositional Resources (USB drive/OneDrive file)

The following scored materials can be viewed on the accompanying USB drive/OneDrive file:

Bluetooth – for Singers, Prepared Smartphones, Bluetooth Speakers, and Improviser

(Chapter 3.13)

Christ Lag in Todes Banden (Chapter 3.6)

Life/Death: Vocal quartet (SnapChat) and Solo Trumpet (Chapter 3.11)

Nord Feld Stefn (Chapter 4)

Metamorphoses: Study for Solo Trumpet and Lump Hammer (Chapter 3.8)

My Heart is my Guide: Solo Trumpet and Electronic Stethoscope (Chapter 3.9)

Sing a Song for the Silenced (Chapter 3.1)

Tender Buttons: Objects, Food, Rooms (Chapter 2)

The Formation of Vegetable Mould Through the Action of Worms, with Observations on their

Habits (Chapter 3.4)

WhatsApp: for Emoji Choir and Solo Trumpet (Chapter 3.10)

Primary Recorded Resources

Audio Recordings (mp3s):

The following materials can be heard on the accompanying USB drive/OneDrive file:

Nord Feld Stefn (Chapter 4)

The Formation of Vegetable Mould Through the Action of Worms, with Observations on their Habits (Chapter 3.4)

Video Recordings (mp4s):

The following materials can be viewed on the accompanying USB drive/OneDrive file:

Christ Lag in Todes Banden (Chapter 3.6)

Metamorphoses: Study for Solo Trumpet and Lump Hammer (Chapter 3.8)

Nord Feld Stefn (Chapter 4)

Piece 176 for Trumpet and Public House (Chapter 3.5)

Sing a Song for the Silenced (Chapter 3.1)

Tender Buttons: Objects, Food, Rooms (Chapter 2)

Tender (Chapter 3.3)

Tinker, Plagiarist, Innovator, Spy (Chapter 3.2)

Secondary Resources

The following materials can be viewed on the accompanying USB drive/OneDrive file:

Environmental Vocalisation Audio Examples of from NFS App. (Chapter 4.3):

Northfield Adults - Environmental Vocalisation (Whistles) 3

Northfield Adults - Environmental Vocalisation 1

Northfield Adults - Environmental Vocalisation 2

Northfield Adults - Environmental Vocalisation 4

Northfield Children - 'Zsaow'

Northfield Children - 'Zshhhhhhhh'

Northfield Children - Motor Vocalisation

Northfield Children - Sound Exploration

Northfield Children - 'Shallow is the Water'

Northfield Children - 'Shhh Zshhh'

Video extracts from various workshop sessions (Chapter 4.1):

Barbershop Noise-tet - 15.11.15

Conservatoire Noise Choir Session - 04.02.16

MAC Noise Workshop Extract (Emulsion Festival) 1 - 16.09.18

MAC Noise Workshop Extract (Emulsion Festival) 2 - 22.10.18

MAC Noise Workshop Extract (Emulsion Festival) 3 - 16.09.18

Shrewsbury Sound Workshop Extract (Emulsion Festival) 1 - 18.03.18

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Introduction

0.1 Research Intention and Enabling Objectives

The overarching research aim of this compositional doctoral thesis is to challenge the typical disjunction between composition and improvisation within choral music, specifically by interrogating how best to create a demanding yet inspiring improvisational environment within the sound sphere of massed voices.

In order to realise this aim, the following series of enabling objectives was established:

- Generate a new compositional vocabulary that utilises choral frameworks to broaden the influential sphere and disrupt the prepared autoschediastic narrative of the improviser
- Form a *Noise Choir* of predominantly non-singers as a forum in which to experiment with massed extended vocal techniques
- Formalise a notational system(s) for extended vocal techniques that are of optimum clarity and accessibility to all disciplines of musicians and non-musicians
- Through a series of preparatory compositional study works, identify successful and accessible compositional devices from the participant perspective. Identify, from a self-reflexive standpoint, those generative devices most influential to the improviser
- Through a series of compositional works, examine a number of possible accompanying ensemble configurations that best frame the newly formalised vocal compositional strategies, and provide stable frameworks for improvisation
- At each stage of compositional research and performative explorations, reflect on the previous stage: compose–perform–record new works emerging from and informed by practical research

These preceding pillars, against which I have constantly leant, have kept my research steady and myself upright throughout this research journey. Inevitably, the nature of a self-informing project has meant that these challenges have been somewhat retuned as I have learned and grown at each stage, the many philosophical discussion points broadening and intensifying beyond my pre-imagined challenges.

0.2 Composition Portfolio Overview

At the core of the composition portfolio is *Tender Buttons: Objects, Food, Rooms*, commissioned by the Huddersfield Contemporary Music Festival (2016.) Although this work was written in the earlier stages of the research journey (and also owing to non-linearity), it nevertheless played a continuous central role in the project's development – from this work, many others followed. Surrounding this work are a further four pieces for solo trumpet and vocalists (Tier 3: professional singers; for full explanation of tiers, see p. 10), three works for vocalists (mixed Tier), two works for solo trumpet and an additional four scores (unrecorded – deemed superfluous in terms of further contribution to knowledge) for mixed Tier vocalists plus improviser.

0.3 Commentary Overview and Chapter Summary

This commentary speaks to the processes and findings generated during the formation of this portfolio of compositions. It seeks to outline and frame the interdisciplinary complexities of this project which include an interrogation of the relationship between composition and improvisation, discussing how hermeneutical, semiological and kinesic

factors influence the compositional and improvisational process. Furthermore, it delves into the idea of the taxonomy of improvisation being a binary code: model and realisation. How does the model affect the realisation? When creating new improvisational frameworks, does the framework require more consideration or space than the improvisation? This brings to the fore the need to discuss disruption, obstruction and intervention of the embodied autoschediastic narratives relating to both the improviser's intuitive process and the common choral blend of voices.

In order to address the task of 'Extending Choral Tradition', it proves vital to consider how and/or when this extension is occurring. This could be a matter of timbre, ensemble configuration, considering the trumpet as a voice, and the lineage of universal social inclusivity through the vocal practices both sacred and secular: non-uniform heteroglossia (see 0.4 below.) This extension requires the generating of a new compositional language and therefore the examination of notational devices, specifically, the repurposing of a universally inclusive social media tool: utilising emojis as a notation system.

Chapter 1 contextualises the compositional research within a cross-disciplinary compositional lineage and broad philosophical convention. Its collective modular component parts tell the tale of the examination and application of newly formed notation devices through numerous iterations and investigate the process of improvisation and its purposeful disruption.

Chapter 2 voices the story of the main body of work: *Tender Buttons: Objects, Food, Rooms* (2016), one dedicated to the conscious marriage of extended vocal techniques and

improvisational response. It describes the successes and failures of this 10-movement, 50-minute work, which is a unique setting of Gertrude Stein's syllabically polyrhythmic masterpiece. Chapter 3 charts the satellite works that surround the central compositional work detailed in Chapter 2. This portion, comprising pieces for various mixed voice groups, is placed alongside a diversity of accompanying ensemble configurations, and explores works based in and around social media platforms.

An important thread throughout this enquiry has been the inclusivity of participant voices. Chapter 4 recites and frames the findings of these participative practice projects through a number of interactive workshop settings; it extends to recount the exploration of composition and technology by devising a bespoke mobile application accompaniment to a composition commission. Finally, Chapter 5 presents the project conclusions and reflections, offering recommendations for the potential uses and further developments beyond the scope of this investigation.

A USB stick/OneDrive link containing audio and video recordings of performances, video extracts of workshop sessions and compositional materials accompanies this commentary. These appendices support, clarify and solidify the thread of this this doctoral research project.

0.4 Methodological Hybridity: A Heterosis of Methodologies

What is the use of a violent kind of delightfulness if there is no pleasure in not getting tired of it[?]. The question does not come before there is a quotation. In any kind of place there is a top to covering and it is a pleasure at any rate there is some venturing in refusing to believe nonsense. It shows what use there is in a whole piece if one uses it and it is extreme and very likely the little things could be dearer but in any case there is a bargain and if there is the best thing to do is to take it away and wear it and then be reckless be reckless and resolved on returning gratitude.
(Gertrude Stein, 1914:6)

Stein's combination of verbal cubist mastery, vague clarity and subconscious streams of consciousness that so inspired the 33.3333 [...] % composer in me – the remaining equal parts being improviser and self-reflexive researcher – has a broader lesson to teach, beyond the beauty of her interrupted cadence and syllabic rhythmic dissonance: that of structure and meaning amid seemingly chaotic improvised patchworks. I now view it as crucial that one's methodology is reflective of the conceptual framework of its own body of work. It is a matter of aiming to forge a research methodology that is appropriate to this investigation and reflective of the ephemeral nature of individualistic improvisation, as opposed to forcing ideas and concepts through the funnel of traditional methodological staples such as qualitative-cum-quantitative processes. Therefore, echoing my improvisational-compositional procedures, the search for a methodology that both enables and disrupts the creative research process is at the forefront of this exploration. To this end, the musings of John Law's *After Method* (Law, 2004) resonate in the ear and the mind as a philosophical canopy under which lies, devoid of temporal laws or hierarchical rule, a democratic multi-method collage.

Method? What we're dealing with here is not, of course, just method. It is not just a set of techniques. It is not just a philosophy of method, a methodology. It is not even simply about the kinds of realities that we want to recognise or the kinds of worlds we might hope to make. (Law, 2004: 10)

This research project is a genre-spanning, multi-dimensional, multi-faceted, cross-disciplinary project, and as such requires its methodological net to be cast wide. This broad approach reflects the necessities of the project.

[M]ethods, their rules, and even more methods' practices, not only describe but also help to *produce* the reality that they understand. [...] the 'research methods' passed down to us after a century of social science tend to work on the assumption that the world is properly to be understood as *a set of fairly specific, determinate, and more or less identifiable processes*. (Law, 2004: 5)

As my exploration into research-led practice, and indeed practice-led research, continued, it became clearer that the uniqueness of my research lies in the interlocking of three core fundamentals: Composition, Improvisation, Self-reflexivity. Each component informs the next stage of its own development and that of its counterparts. Thinking of this symbiosis as a triality of divergent yet interrelated elements gives rise and cause to adopting this multi-methodological system described by Jacqueline Taylor as a *self-reflexive bricolage*: 'a mixture of strategies that overlap, intersect and interweave with one another. This approach draws on the notion of the artist-researcher as a 'bricoleur' who adopts a multi-method or polyvalent approach to art practice research.' (Taylor, 2013: 64.)

This multivalence layering of conceptually relevant materials and theories continuously informing the progression of research is by no means a new concept. Bourdieu's *Outline of a*

Theory of Practice (1977) sets out a clear visualisation of this as a perpetually spiralling accretion of knowledge and theory. However, for such a research project as this, a two-dimensional methodological philosophy can be broadened further to expose a third stream of *Performative Research* (Haseman, 2006.) The *Outline of a Theory of Practice* offers a strong underpinning to the development of a robust methodological framework herein defined as *Methodological Hybridity: a Heterosis of Methodologies*. Referred to in some cases as hybrid-vigour, heterosis is a phrase appropriated from scientific circles, meaning fortification through hybridisation. Placed beyond quantitative and qualitative research methodology by Haseman (2006: 6), it is posited as *Performative Research*: '[a] multi-method led by research'. The eternal self-informative circularity, which has been a theoretical staple and stable methodological building block in research, is sometimes feared by practice-led researchers: 'creative practitioners have sometimes argued that theorisation or documentation of the creative process risks subduing the creative fire or reducing the range of responses to their work.' (Smith and Dean, 2011: 25.)

The flight of creativity can be fuelled and driven by methodically considered preparatory processes. I echo Smith and Dean's position outlined in *Practice-led Research, Research-led Practice in the Creative Arts* (2011: 25) that instantaneous uninformed creation is a myth perpetuated by those romanticising the notion of the creative genius. Innovation is hard won, requiring strategy, reflection, manifesto, critical opinion, criticism, community and, above all else, a creative, clear and concise representation of ideas focussed through the lens of our individual perception of reality.

From an epistemological stance, *constructivism* (Piaget, 1926) initially offered a theoretical stream from which I can draw meaning informed by the interaction with my experiences:

‘Constructivism is a post-structuralist psychological theory [...] one that construes learning as an interpretive, recursive, non-linear building process by active learners interacting with their surround.’ (Fosnot and Perry, 2005: 34.) The recognition of an inherent notion of non-linearity is a justifiable additive to this research strategy. The timeline of development and progression, albeit compositional; improvisational or self-reflexive, is not one dimensional. Ideas and concepts travel backwards as well as forwards, the past informing nuances of the present and future, and vice versa. In their book *The Fierce Urgency of Now: Improvisation, Rights, and the Ethics of Cocreation*, Daniel Fischlin and company express this perfectly: ‘Improvisation is both deeply historical (diachronous) and profoundly here and now (synchronous) in its symbolics.’ (Fischlin et al, 2013: 15.)

As Anthony Braxton (2007) posits, composition and improvisation are closely related practices that are mutually informative. He discusses the relationship of these two practices, and a theoretical opposition of what has become tradition in the jazz lineage: improvisation occurs after predetermined melodic material. Braxton’s position is that improvisational performative practices lead to formulas of fixed compositional potentiality. At first, this concept led me to search for the line of separation between the two camps, however, I now see that they are not mutually exclusive. Understanding this theory was paramount in the functional development of this undertaking. Johnston further elucidates this matter in his paper: *Constructivism: Theorists and their Theories*: ‘The concept of relationship of viable organisms adapting to their environment provide a means to reconstruct the relationship

between the cognitive subjects' [*sic*] conceptual framework and that subject's experimental world.' (2015: 21.)

The issue of compositional-improvisational relativity is quickly compounded when considering the particular compositional realm of massed voices – the definition of 'massed' I suggest as numbering a minimum of four – what emerges is the significance of both the agential independence of the organism and its functionality within its given environment. Again, borrowing from cognitive science, surprisingly – given that its central tenet is the separation of mental thought and physical being – *constructivism* is actually of less use in this realm of participative practice than that of *enactivism*. Commonly acknowledged as a functional coexistence of *constructivism* and *embodied cognition*, *enactivism* considers the inseparability of the organism's cognition and its environment, meaning: the experience generated by conscious and active participation of an agent in creating and operating within a reality of their own construction – in this instance, a chorus.

The Oxford Handbook of 4E Cognition (Gallagher et al, 2018) locates *enactivism* within a bundle of wholly relevant associated theories, described by Mark Rowlands (2010) as:

- Embodied – beyond the mind, into the physical being
- Embedded – an agent within an environment beyond the self
- Enacted – neural processes coexisting with the actions of the *agent*
- Extended – into the surrounding environment and its other *agents*

This heterosis of methodologies, as a practice-based project that has its gaze firmly fixed on generating art, is designed primarily to be an aesthetic enquiry alongside its function of operating as a method for gathering intelligence. A key contributor to this heterosis of

methodologies, nestled within *post-autonomy*, is *participation practice*, in this case meaning the process of engaging with three participative tiers. I define these tiers as:

- Neutral Participants (non-trained musicians) - Tier 1 (T1)
- Musicians (non-first study singers) - Tier 2 (T2)
- Professional Trained Singers – Tier 3 (T3)

Each tier differential offers a gradation of sonic experience and level of musical engagement, therefore a distinct improvisational framework.

The act of music making in massed vocal contexts not only offers an inevitable *action research* (Lewin, 1946) angle, particularly that of participant observation, but interestingly also offers greater potentiality to the unforeseen directional mobility of the art. Indeed, 'Critical to Post-Autonomy is participation as a methodology, which operates as a communicative glue within the art system, breaking down orthodox categories and hierarchies of artist, curator, institution, and audience.' (Goldenberg, 2007/8: 2.)

Post-autonomy (Jauss, 1977), originally a response to Barthes (1967) *La Mort de l'Auteur*, or *Death of the Author*, focusses on the interaction between text and reader under the notion of *reception theory*: text being interpreted by a *reader* (Hall, 1993.) This means decoding or encoding in three possible ways: *preferred, negotiated, or oppositional*. By the same token, the idea of participation practice in *post-autonomous* terms authorises partakers, specifically vocal participants (T1, T2, T3), employing newly formalised compositional devices. The important corollary, therefore, is to empower vocalists with the tacit permission to shape and direct the artwork and generative improvisational frameworks. The ultimate aim is that hierarchical classifications of composer, participant(s) and improviser(s)

become neutralised, to allow universal accessibility through compositional and notational innovations. Furthermore, as a theory drilling down into the interpretation of text, hermeneutics becomes relevant when we consider the development of musical notation systems. Focusing upon the advancement of methods that have universal accessibility, I interpret the word *text* as spanning disciplines, giving validity to standardised Western musical notation, extended vocal technique notation, graphic scores and my own massed extended vocal technique (MEVT) – emoji notation. However, the real interest in this methodological network is through the interpretation of these texts and the generative constructivist interpretation of those interpretations. Schwandt posits this concept: ‘For Heidegger and Gadamer, the circularity of interpretation is not simply a methodological process or condition, but also an essential feature of all knowledge and understanding.’ (Schwandt, 2001: 78.) Here, Schwandt highlights cyclical perpetuity of interpretation and consideration – in this case relating to text, but in a compositional sense broadly applicable to pitch, graphic scores and advanced musical notation schemes.

Although my methodology may be seen as a significantly broad church in its sphere of consideration, tackling this project from the standpoint of an heterosis of methodologies means that these chosen concepts can be aligned in a way that is mutually complementary and reflective of the subject matter and its inherent indeterminate sensibility. This process has provided the project with the necessary impetus and non-linear forward motion/retrograded considerations to pursue what should hopefully be perceived as a successful and thorough interrogation of my chosen specialism.

Chapter 1 - Background and Contexts

1.1 Interdisciplinary Complexities

Commonly, up to this point within the jazz lineage, the topography of compositional outputs utilising choral forces tend to have been initiated by special commission or specific occasion. Unlike the great and common choral works of, for example, Fauré or Mozart, for whom regularity of performance helps in keeping works alive and in the public ear and consciousness, this choral compositional field of music is ordinarily generated by the composer as a lead performer/director of the production. For example, *I Prefer the Gorgeous Freedom* (Simcock, 2009), commissioned by the Norfolk and Norwich Festival is a work that has had limited performances due to its scale and specificity of musical personnel. These restricted performances limit also the availability of recorded materials: *Invocation* (Mitchell, 2014) has had no official documented recording of its performances; *The Divine Paradox of Human Beings in Paradise* (Sheppard, 2015), premiered at the Bristol St. Georges in October 2015 again has had no official documented recording of its only performance. For the most part, further performances of works in this specialist area are unlikely to occur unless the composer/performer is present, as in the case of *Now is the Time, Let Freedom Ring* (Baptiste, 2003/2014), whose repeat performance occurred more than a decade after its premiere. For me, the beauty of these works lies in their cross-disciplinary practice nature. However, when musicians of contrasting disciplines join forces in genre-spanning projects, there are often stylistic non-resonances between the recognised performance practices of their respective fields. Take for example: Dave Brubeck, *Pange Lingua Variations* (1983), Bob Chilcott, *A Little Jazz Mass* (2004), or Robert Mitchell, *Invocation* (2014): each juxtaposes choirs from within a traditionally notated and classically styled

choral discipline against a rhythmic grounding and typical accompanying ensemble extracted from the jazz/swing tradition. This approach offers varying degrees of success since, to my ears, the direct clash and mis-coordination of stylistic approaches often creates an unnecessary non-positive tension within the music.

Due in part to the socio-economic state of art reception and subsidy worldwide, many of the choral works in existence today that represent offerings from the jazz or improvised music disciplines involve community choirs, amateur singers, and in some cases non-singers. As this artistic pursuit is essentially *participatory practice* (Goldenberg, 2012) for these non-professional practitioners, it is important to consider the *post-autonomous* (Jauss, 1972) implications of such works:

Hence a trans-post-modern practice of art, in that its aspirations are to continue the enlightening process of autonomy, confronted with the task of finding forms which make the work and the heart of the aesthetic experience as independent as possible from the artist as producer. (Goldenberg citing Michael Lingner, 2012: 2)

This proposition gives rise to the prospect of creating choral music that employs devices such as aleatorism – or indeterminacy – and extended performance processes that empower the participants, in part reducing the composer's reign by gifting the reins of creativity and musical outcome to the performer through participatory practice. The generating of compositional techniques in *post-autonomous* terms is merely the point of departure toward a co-emergence of sounds and the creation of an enriched multidimensional sound sphere formed from the naturally occurring heteroglossic 'social unison' or interactional 'interlock' (Van Leeuwen, 1999: 78-79) present in creative choral

contexts. John Napier harmonises the significance of this unique heterophonic aesthetic effect: 'the value of heterophony as a term of translation lies in its insistent multivalence, its imprecision.' (2006: 86.) There are pros and cons surrounding the forming of a choir of non-professionals; aside from the obvious financial implications, the quality and breadth of sounds produced by professional voices is far beyond the capacity of the middling amateur.

Whilst consistency of pitch-centre, intonation, phrasing and rhythmic accuracy are often lost in a recreational forum, embedded within participant societal heterophony, however, is a wonderful heterogeneous sound and a complex duality of both extrinsic and intrinsic factors – that of the unsure individual, yet unified and solidified positive intention of the masses – which donates a unique energy and magic to performances. In his book, *Keeping Together in Time: Dance and Drill in Human History*, William McNeill (1997: 8) describes this phenomenon as *boundary loss*: 'the submergence of self in the flow'. He continues to describe: 'a blurring of self-awareness and the heightening of fellow-feeling with all who share in the dance.' (Ibid.) Although the context differs, this notion stands strong: *boundary loss* plays a huge part in the purity of intention and energy created by community voices. In his book *Singing Neanderthals: The Origins of Music, Language, Mind and Body*, Steven J. Mithen frames this well:

In some cases, music itself aids the performance of a collective task by rhythmically facilitating physical coordination. But in the majority of cases it appears to be cognitive coordination that is induced by the music, the arousal of a shared emotional state and trust in one's fellow music makers. (2005: 208)

John Surman's work, *Proverbs and Songs* (2012) is an excellent example of this quality. At times, during this live concert recording, the Salisbury Festival Chorus clearly struggles with elements of time, groove, clarity and accuracy of pitch, but the performance still has a unique quality created by the collective focus and lucidity of a unified objective – likened to many hands pulling in the same direction. This effect, described by Richard Kearney in *The Wake of Imagination*, is a synthesis of sensation and understanding: 'This very power of synthesis points to a primordial unity of sensation and understanding brought by the imagination prior to the functioning of either faculty.' (1988: 191.) This is a common symptomatic effect of community choirs working within jazz contexts. However, my own work: *Far Reaching Dreams of Mortal Souls* (2014), that of Tigran Hamasyan: *Luys I Luso* (2015) and Ike Sturm: *Jazz Mass* (2007/8) offer a direct contrast to this amateur plenary consequence. All three feature small choruses of trained professionals. But, although it is immediately obvious that these proficient professional voices have a higher degree of musicianship and control of nuance in these works, the sheer energy that large community forces convey cannot be equalled.

Ed Puddick's work, *Secret Music* (2014), provides a clear example of a massed chorus bringing unique qualities, this time through the use of massed children's voices, in a project that features a 550-strong children's choir and an accompanying jazz orchestra from Chetham's School of Music, Manchester. Stylistically, Puddick's compositional techniques are rooted firmly in the jazz tradition – using each element of this enormous line-up in a conventional fashion. However, the rare heterogeneous timbre of children's voices in these great numbers presents the listener with a unique and distinctive sonic experience.

1.2 Voices and Vocality

1.2.1 United Societal Voices: Community Singing – Sacred and Secular

Community musicking through the medium of singing is a time-old tradition. Given that at the very least, all that is required is a voice, it is an incredibly accessible and practical participative pursuit. These vocal outlets vary hugely depending upon the cultural, and sacred or secular context. For instance, David Lang's *Crowd Out* (2014) and Phil Minton's work *Feral Choir* (1988) focus upon participation, for the most part, of non-trained or non-professional voices. Whereas Lang's piece is based on repetition of simple phrases, partly directed through *conduction*, mimicry, semiotic directives and moments of basic set pitched material, Minton's process is hinged around no such predetermined provisions, only intensive preparatory workshops in which singers rigorously explore myriad vocal tools based on specific phonetics, extended techniques and improvised pitched material. Minton draws from this palette of sonic devices as he casts *conduction*-style compositions during performances, playing the role of both sound curator and performer. This interesting approach to music making is deeply reliant upon his participation; the absence of his indeterminate directives renders the possibility of participant groups to recreate his compositions unlikely.

Circle singing is a group-improvised pursuit devised by Bobby McFerrin and first recorded in a 1998 project entitled *Circle Songs*, which according to McFerrin: 'is a "search process" that requires the audience to show "a lot of patience" while the singers "meander a lot". [...] there is no pre-existing point of origin and the end remains unknown until the moment it arrives.' (Lawrence, 2019: 109–110.) Essentially, although this participative choral

framework is, on the surface, somewhat similar to that of the Feral Choir, the use of extended vocal techniques is deployed to a lesser depth of abstraction. However, *Circle Songs* are generated by a process not unlike that of Minton: both employ a designated piece leader, often doubling as a soloist, who invents and assigns parts in the moment – hence the potentiality to meander, depending upon the leader’s level and breadth of skill and creativity, as Lawrence defines:

The improvisations ground themselves in ostinatos, which they often build up in layers. The singers call at will on melodic riffs, percussive effects and drones. They observe no limits on the form of vocal utterance. They follow and discard the norms of ‘good singing’ with equal freedom. [...] The sound has a gospel feel, but it is not clear, and remains uncertain, who ‘you’ is: God, a beloved the other singers, or the human community symbolized by the singing group. (Ibid)

Although the audience is specifically mentioned here, they actually play no role in this procedure. This is a mere placation of the audience, for this process yields inconsistent outputs: ‘Circle Songs are very special to Bobby. Under his creative guidance he leads his group in completely improvised music performance; every moment is free of preconceptions and is created anew.’ (McFerrin, 2020.) Whilst this agreeable sentiment is received as it is intended, the reality is that these songs are not free of preconception, they are inevitably bound by the improvisational expertise of each director. Interestingly however, the ability level of participants aside, the experiential qualities of this practice stretch beyond the act of vocalising, igniting functions in the practitioner that are lesser utilised in more traditional forums:

The Circle Song experience not only involves the vocal dimension, but also the corporeal sphere (movement, rhythm), the cognitive area (memory, attention, etc.) and socio-emotional aspects (listening, tuning and coordination) between the various sections. The ensuing experience is one of profound absorption in which the emotional and experiential dimensions become the basis on which to facilitate in participants a new and more acute awareness of the rhythmic, polyphonic, performative and anthropological aspects of choral work. (Quarello et al, 2014: 3)

Kenny Wheeler and Norma Winstone's collaboration with the London Vocal Project (*Mirrors*, 2012), Duke Ellington, *Sacred Concerts* (1965, 1968, 1975), and Denys Baptiste *Now is the Time Let Freedom Ring* (2003) are examples of scoring for ensembles of varying formulae from the jazz/swing tradition grounded in the gospel lineage. Hailing from the call and response convention of *field holler* as practised by enslaved African Americans and associated with aiding communication and motivation whilst working in cotton fields, the deep history of gospel music was mobilised by the human trafficking of slaves through the Scottish Highlands by Scottish traders. Terry Miller's paper *A Myth in the Making* (2009) evaluates the ethnomusicological stance of Dr Willie Ruff on the emigrational lineage and epoch of this African American music:

Ruff travelled to the Hebrides and experienced first-hand the archaic practice of 'precenting' versified psalms in Gaelic. An exuberant Willie Ruff proclaimed that he had discovered the true roots of African-American 'gospel' and declared that Scotland, not Africa, was the source of black music style in America.' (2009: 244)

These findings suggest that the origins of black American music, therefore the beginnings underpinning the jazz canon, emerge from a tradition of psalm singing in the Scottish Highland free Presbyterian churches. In addition, inevitably there are a multitude of other

sacred pitched improvised traditions which include: Coptic Cantors, Adhan – Muslim call to prayers, Qira’at – Quran recitation, Cantillations – Hebrew and Vietnamese, and numerous Chants: Mozarabic, Syriac, Old Roman, Gallican, Byzantine and Gregorian. While these liturgical articulations at times carry with them interesting ekphonic notations and diacritics – some of which will be expanded upon later (see Section 1.2.3) – for the most part, they are deemed to fall beyond the sphere of consideration of this doctoral project.

1.2.2 Verstehen: Mobilising the Sound of Agency

As an oppositional principle to positivism, a system that recognises only that which is scientifically proven, the concept of *Verstehen* gives insight into how we might understand the meaning of action from the perspective of an agent. The agent can then be viewed through the lens of subjectivity, as opposed to objectivity. This enabling view therefore initiates the important and informative autobiographical participatory perspective – in the case of massed voice settings: the agent becomes agents, I becomes we, soloist becomes chorus. As this unified corporeal fusion takes shape, the composer can then deploy their newly manufactured and highly biddable machines directly from the production line to implement their plans. These machines, or *Artmachines*, as Sauvagnargues suggests:

should not be studied in isolation without taking into consideration the milieu of individuation that surrounds it and allows it to function. No machine or technical tool exists by itself [...] they only function in an assembled milieu of individuation, which constitutes [their] conditions of possibility: there is no hammer without a nail, and thus the interaction between a multitude of technical objects makes the fabrication of hammers and nails possible, while also forming the conditions of their utilisation and the practices and habits associated with them. (2016: 186)

This many-voiced *Artmachine* Hydra takes on a multi-dimensional collage-like form recognised in art practice as assemblage: ‘a multiplicity, that is, it is not “a thing” but a complex arrangement of material, semiotic, and social flows.’ (Assis, 2018: 80.) As such, these ‘Assemblages are *ad hoc* groupings of diverse elements [...] living, throbbing confederations [...] They have uneven topographies, because some of the points at which the various affects and bodies cross paths are more heavily trafficked than others.’ (Bennett, 2010: 23.) Although this medium is most commonly attributed to the visual arts field, often relating often to found objects and acquired materials, the notion of individualism becomes object whilst the voice is as material: ‘we no longer think [of] voice as a discrete representation of experience spoken forth by an individual subject, but as another body or agent in the agentic assemblage that acts and confounds from within.’ (Mazzei & Jackson, 2016: 3.) Paul Hillier reminds us that differing from any other amalgamation of musical beings: ‘the chorus is more mysterious. It has a kind of *community* that exists to sing, that identifies itself by uttering harmonious sounds. Yet the chorus also has its persona, the chorus singers also enter some kind of special state’ (Hillier, 2012: 63.)

In his book *Sync or Swarm*, David Borgo suggests that Benzon’s concept of coupling, which as Benzon originally posited: ‘exists when two or more individuals interact in such a tightly coordinated way that we may consider them to be, effectively, a single system.’ (2015: 1) ‘envisions ways in which the sonic flow of music correlates with the neurophysiological substrate, supporting the possibility for tight coupling amongst individuals who share a common musical culture.’ (Borgo, 2007: 135.) The occurrence of *tight coupling* in a massed voice context creates an environment in which the whole can equal a sum greater than its collective parts, but seemingly, according to Borgo, for this subtle alchemy to convert whilst

musicking requires that: ‘symbol processing capacities, motor skills, and emotional and communicative skills all work in close coordination such that, under ideal circumstances, it can produce a type of group interactional synchrony.’ I strongly concur; however, mobilising the participative, non-musician vocal potential of any given group of people might not be described as ‘ideal circumstances’. Nevertheless, despite varying levels of competency, what Pauline Oliveros describes as ‘flow’ does occur, whereby a steady ‘release of cognitive control’ may be liberated from the participants’ ‘nonverbal body and later understood by the verbal brain.’ (Siddall and Waterman, 2017: 216.) Therefore, I propose that the process of capture, control and synchronisation of these untamed voices may well be better described as *subconscious-coupling*.

1.2.3 Notation

‘Music notation is at best a compromise, at worst a lie. In Western culture a five-line stave suspending a pattern of dotted notes established itself as the universal language, the most efficient way to communicate musical ideas, and for centuries it went largely unquestioned.’ (Battle, 2013.) Historically speaking, accurately representing compositional ideas guided by Western classical theory was, and indeed remains, fundamentally unquestioned for good reason – in large part, it works. However, as the compositional horizon continued to broaden, the need for appropriate visual expositions intended for the enablement of indeterminate musical outcomes correspondingly broadened. The middle of the twentieth century saw composers such as Earle Brown (b. 1926) question traditional notation systems. With his *open form* approach that extends usual composition formats, Brown sought to elude alternative characteristics from performers. Howard Skempton (b.

1947) offers an: ‘Openness’ of notation [that] allows performers to assume responsibility for those aspects of a performance which they alone can define with any precision’

(Humberstone quoting Skempton, 1996: 16.) Meanwhile, John Cage (b. 1912) suggests that there is a third face to this unruly line-up – that of the listener: ‘Notation is simply the drafting of a contract to be entered into by composer and performer for the benefit of [the] listener.’ (1969: 33.) The detail of this proclamation seems overly reductive. The listener is not the only beneficiary in this transaction, particularly in such a post-autonomous instance as choral participatory practice. If indeed there is a tacit contract, it is entered into by all of the above parties and countersigned by art itself. Only then can the true organicism of the resulting art be captured: notation must reflect and serve the needs of the art. This is not to say that simplicity of notation cannot unearth complex art within societal music making arenas. Alan Thomas frames this notion well: ‘Notation fails in proportion to the singlemindedness with which it fails to enhance the social act of music.’ (Cage, 1969: 33.) Although entering into such a mutual treaty incites expectation from all involved factions – specific action and reactionary outcome – the effective enablement of the social co-creative act is vital if all subscribers are to procure benefit from the co-engineered artefact.

Crucially, notation enables the process of the doing; the product manufacturing; the musicking, by dictating the architectural environments within which that act can exist. The resulting outcome is reliant upon rational agential action. In his book: *Playing with History*, John Butt tells us that:

the idea of a goal of a fully rationalised musical work also implies the notion of an end to the story. In many ways, this end might already have come and gone given that tape music must have represented something close to the point of ultimate

saturation – the point at which both performer and notation can be dispensed with.
(Butt, 2004: 102)

Actually, the pursuit of notational advancements is ultimately driven by the need to better service the performer for the benefit of art, which is driven in perpetuity by its own inherent thirst for advancement. As for the end of the story, the finite sense of completion plays no part in the improviser's manifesto.

So, how best can the composer use notation to both delicately seduce, yet mindfully destabilise their performer? Behrman remarks: 'constraining the player with too many or binding rules might change his mood, the spirit in which he makes his sounds, and the sounds themselves.' (1965: 61.) Discussing Morton Feldman's (b. 1926) work *Durations 1* (1960), Behrman notes that: '[Feldman's] notation and rules suggest as unobtrusively as possible to the player that he produce a kind of sound which it will be pleasurable to hear mingling freely with those of other players' (Ibid.) As opposed to a *new complexity* style work, whose convulsive notation forces a sense of tension in both the performer and performance, the key to ultimate enablement lies in fashioning accessible notations that allow the agent to adopt a comfortable state, thereby positively impacting upon the quality and aesthetic of the outcome – particularly when working with lesser abled or lesser experienced agents.

As the development of contemporary notational devices continued through the mid-twentieth century, pictorial style representations of sound, by means of lines and geometric shapes, became common features of works such as Cornelius Cardew's substantial work: *Treatise* (1963–7.) Both composers and improvisers began to see the potential of these

tools. In his book *On Sonic Art*, Trevor Wishart suggests that the relationship between composer and improviser may be more reciprocally informative than one might have first expected: 'Free improvisers in general make no attempt to notate the gestures or interactions which underlie their musical activity.' (1996: 37.) While improvisers themselves may not all be keen autobiographers, the academic act of notating such praxes as free improvisations, via visual representations like graphic scores, allows for them to be 'analysed into more constituent elements which are notated, and the notations combined to form the meaningful or characteristic units of verbal or musical praxis.' (Ibid.)

Wadada Leo Smith (b. 1941), a renowned composer and improviser emergent from the jazz lineage, rejects the label of a graphic score, instead referring to his visually striking works as *Ankhrasmation* – a neologism forged by amalgamating: *Ankh* – life, *Ras* – leader and *Ma* – [colloquialism of] mother. Figure 1 gives an example of Smith's colourful notation style: *Kosmic Music* (2008):

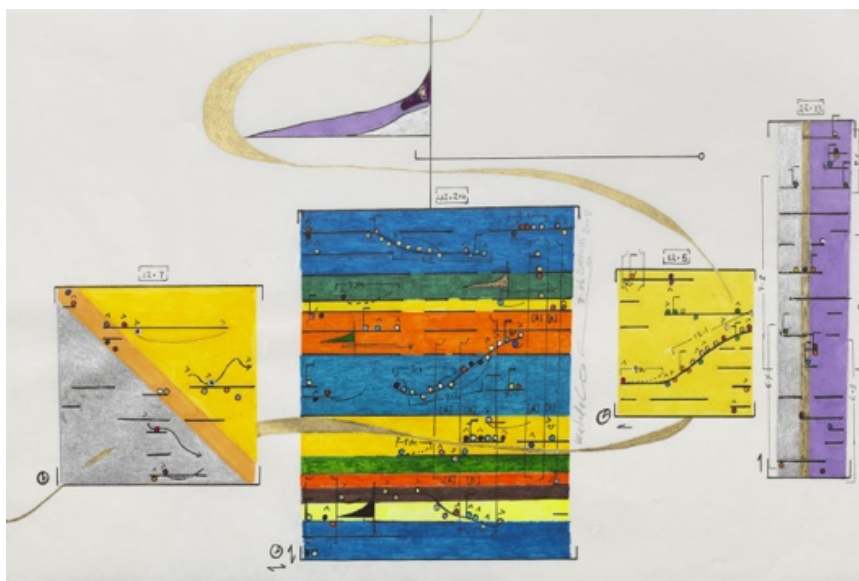


Figure 1: Leo Wadada Smith, *Kosmic Music* (2008)

In works such as this, the composer does not – nor should they need to – specify the particular role that each instrumental improviser plays. This is by no means a betrayal of traditional compositional methods. Relinquishing domination over both player and eavesdropper will most likely not instigate performer up-rise and forcible suppression of the composer; instead, like an inwardly facing mirrored triptych, it may allow the complicity of the composer's vision, the players' natural individualism and expertise, and listener participation to better advise co-authored environments:

The fact that they [sounds] are being made by certain instruments at a certain dynamic level and are heard together is all that matters. (The composer is not concerned with fixing specifically the combination of pitches and timbres that may be heard. Calling this 'chance composition' would be like saying that the flavour of bouillabaisse has been left to chance because the chef forgot to fix the order in which its ingredients are eaten). (Behrman, 1965: 61–62)

EVTs and MEVTs

Extended vocal techniques (EVTs), now a staple of the contemporary composer, capture and place a plethora of possible vocal sounds that lie beyond that which was previously considered orthodox or conventional. The efficacy of implementing these sounds is quickly restrained by notational expression, as Trevor Wishart explains:

A major problem in the compositional use of these new sound resources has been to develop a notation which is both sufficiently detailed (requiring lots of information

about timbre and about modes of production, normally taken for granted in a conventional notation) and yet sufficiently clear to be read in performance (requiring as little information as possible!).’ (1980: 314)

Since the emergence of significant vocal works inclusive of EVT, such as for example:

Aventures (Ligeti, 1964), *Sequenza III* (Berio, 1965), or *Récitations* (Aperghis, 1977–88), EVTs have become more widely recognised and broadly capitalised upon. Largely influenced by the notations of Berio, Joanna Lee – a Royal Birmingham Conservatoire doctoral alumna – is a prime example of a composer who successfully utilises a variety of note-heads and phonetic additives. She elegantly groups these tools into derivatives of three main EVT categories: vocal technique, text and theatrical stimuli. Figure 2 shows an example of Lee’s notation system (2015):



Figure 2: Example of Joanna Lee’s notation system (2015)

In this instance, Lee’s notational style is clearly rooted in Western classical music. Figure 3 shows an extract from her piece *Whippoorwill* (2006), in which, despite the obvious

aleatoric nature of this section, the notation is bound by Western theory traditions: time signature, rhythmic groupings and performative descriptors.

4) Placement

The image shows a musical score extract with several staves and lyrics. The first staff has the lyrics "mi-ni mi-ni" with a melody of four eighth notes. The second staff has the lyrics "pa-ti-ka-tick" with a melody of eighth notes and rests. The third staff has the lyrics "fleur flare fleur fleur" with a melody of eighth notes and rests. The fourth staff has the lyrics "bi-ga der-bi-ga-der ber" with a melody of eighth notes and rests. The fifth staff has the lyrics "Grunt/growl [with tremolo of throat]" with a melody of eighth notes and rests. The sixth staff has the lyrics "ee—" with a melody of eighth notes and rests. The score includes dynamic markings like *mp* and *ff*, and performance instructions like "Percussive [lots of movement of lips, tongue and mouth]; stagger entrances [gradually add motifs]".

Figure 3: Extract from Joanna Lee, *Whippoorwill* (2006)

Whilst examples such as this are important notational lessons in how to appropriately express both aleatory techniques and EVT's within the forum of the technically advanced singer, the issue under question is the proliferation of extended techniques to facilitate larger vocal group contexts – *Massed Extended Vocal Techniques* (hereby referred to as MEVTs) – within participative forums.

In 1973, the *Extended Technique Vocal Ensemble* was formed at the *Center for Musical Experiment*, University of California, San Diego. The ensemble recorded an *EVT Lexicon* of 74 examples spanning monophonic, multi-phonic and other techniques (Kavasch, 2014):

Whistle Stop, Ululation, Fry, Shake, Flutters, Voiced Whistle, Reinforced Harmonics, Chant, Glottal Overpressure, Forced Blown (ingressive/egressive), Multi-Phonic Buzzes and Squeaks, Buzzes, Squeaks, Clicks, Belches, Death Rattle, Car Crash, Buccal Speech (with Facial

Agitation), *Bat Sound*, *Glottal Speech*, *Tongue Squish*, *Tongue-Teeth Slap*, *Cricket Sound* and *Water Drops*. While this vastly useful resource offers an expedient insight into the literal sounds of these categorised techniques, it lacks specificity of classification and physiological descriptors that would aid the trained vocalist to effectively execute these devices. However, this is of little consequence since the ultimate aim is to construct a universally decipherable MEVT system; therefore, this resource is ripe for re-categorisation, re-notation and re-deployment of sounds deemed appropriate for an heterophonic milieu.

John Cage's *Aria* (1958), an extract of which is shown in Figure 4, written for the vocal virtuoso Kathy Berberian, is an example of a graphic score to be performed: 'alone or with the Fontana Mix or with any parts of the concert' (Ibid.) It combines textual specificity with performative guidance and a 'roughly suggested' pitch indeterminacy, whilst avoiding traditional notes on the stave:

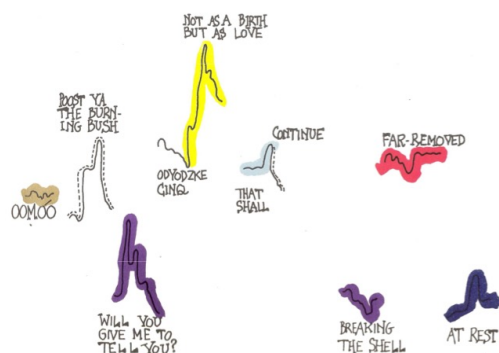


Figure 4: Extract from John Cage, *Aria* (1958: 6)

Graphic pieces such as this, Wishart's *Anticredos* (1973–7) and Berberian's own work *Stripsody* (1966), in which pictographic compositional directives collide with uncertain performer derived outcomes, are highly beneficial to the conceptual furtherment of this

cause. Their notational style allows for the prerequisite skill-set of the agent to be reduced dramatically. No longer do vocalists need a grounding in music theory and practice to successfully perform music. Understanding the efficacy of implementing an MEVT vocabulary that hinges around pictorial stimuli – emojis, so enabling the mobilisation of unskilled participant voices, was a crucial realisation in this doctoral research.

Emojis















A portmanteau of *emotion* and *icons*: *emoticons* – the self-acknowledged creation on 19 September 1982 by Scott E. Fahlman, Professor Emeritus of Carnegie Mellon University – were the predecessors of the emoji. Whereas the emoticon is constructed by using punctuation markings to create pictorial depictions of facial expressions, emojis, ‘meanwhile, are characters: “codes meant to be read and transferred by computers then decoded into pre-defined images users can see.”’ (Mosendz, 2014.) The creation of emojis in 1999 by the Japanese artist Shigetaka Kurita, who ‘wanted to design an attractive interface to convey information in a simple, succinct way’ (Pardes, 2018) have become everyday metasymbols by which people can transfer intertextual meaning. These pictographs even found their way into an Obama administration briefing (Mechaber, 2014), while the emoji 😂 was inducted into the *Oxford Dictionaries* as the Word of the Year, 2015 (Oxford Languages, 2015.)

The importance of the continued emergence of this new metalanguage, and its currently unrealised potential is, as Pardes suggests, for the future to reveal: ‘as the world becomes increasingly digital and increasingly globalised, emoji will become important tools for translation and communication—a lingua franca for the digital age.’ (Ibid.) The act of

conveying compositional thoughts and meaning through notation beyond the standardised Western classical music can, and will, begin to utilise these unorthodox yet useful, universal communicative tools. Since the 1950s, the graphic notations of composers such as Cage and Stockhausen have influenced countless works employing indeterminate, interpretive frameworks. Interestingly, from the perspective of participative practice, the receptivity of any notational system plays an important role in the understanding of the work and therefore its performative outcome. In her article on ‘Graphic Scores’ in the *Financial Times*, Laura Battle offers insight to this receptivity:

You may not recognise the Cage piece[,] but you’d follow it without any trouble. In fact, you’d follow it far more easily than you can follow a Beethoven symphony [...] And the shape of the Crumb piece reflects what the music is about, so for an audience who are highly visually literate – as 21st-century audiences are – they are not going to be alienated in the slightest. (Battle, 2013)

Indeed, in these technologically proficient times, we are conditioned to be visually literate. And, since my own philosophy is to encourage comfort, competency and confidence in the musicians (making no distinction here between trained performers and untrained audience participants) around me, to instil a sensibility of familiarity by exploiting what is essentially visually normalised is of great musical advantage. Battle helps to underpin this: ‘Artists can now create complex image-based scores using sophisticated software and – perhaps more significantly – audiences are becoming increasingly receptive to pictorial representation.’ (Ibid.) Figure 5 shows an example from my own score: *The Formation of Vegetable Mould Through the Action of Worms (with Observations on their Habits)* (2019), that employs such pictograms – emojis, as notational prompts:

-  - Whistle
-  - Crashing Wave
-  - Vocal Fry
-  - 'T' as in 'Tick' (unvoiced)
-  - Chuck-a-chucka (unvoiced)
-  - 'Ommm' (pitched: open to closed mouth, low tongue-open/resonant)
-  - 'A' as in 'Apple' (short)
-  - 'Sssssss' as in 'Snake' (long)
-  - 'H-NG' (pitched - open mouth 'NG' with 'Huh' start-closed/nasal)
-  - 'I' as in 'Eye'
-  - 'Zzzzz' as in Buzz' - Pitched
-  - 'Din' as in 'Ding' - Omit 'g' - Pitched
-  - Expel air through nose
-  - 'Shhhh'

Hybrid example:




 +  +  = 'huh-ommm-i, i, i, i' (with closed mouth)

Figure 5: Emoji notation example from: Percy Pursglove, *The Formation of Vegetable Mould Through the Action of Worms (with Observations on their Habits)* (2019)

Melekket, Daseian, Shape Notes

Within the realm of sacred oral practices, a handful of interesting existing accompanying notation systems, or neumes, are worthy of acknowledgement at this juncture given their base in improvisation. Melekket, a sixteenth-century codification of the Ethiopian language: Ge'ez. *The Garland Handbook of African Music* informs us that: 'When a *melekket* occurs above a word [...] it indicates that the singer should chant that text to the melody associated with the abbreviated word or phrase.' (Stone, 2008: 26.) These characters serve as performative cues for specific melodic formulae known as *serayu*, which are embellished with improvised enhancements. Figure 6 offers an example of *melekket* notation from 'Ethiopian church notation for the Day of Saint John' (Ibid):

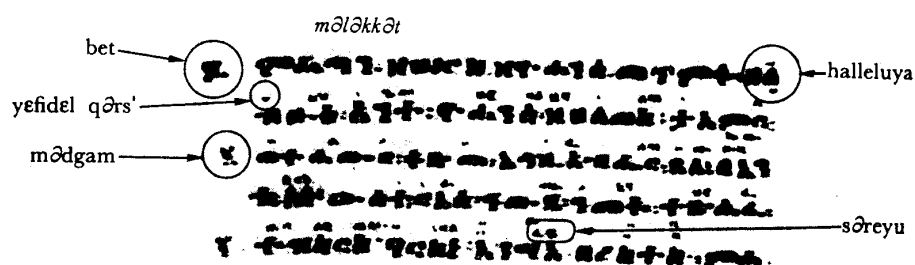


Figure 6: Example of *melekket* notation (Stone, 2008)

Stone offers a further explanation of: ‘The *yafidal qers* “shape of the signs” [as shown in Figure 7 to] prescribe aspects of articulation, continuity, placement of melismas, motion, and vocal style.’ (Ibid: 27):

| italicized term | definition | italicized term | definition |
|-----------------|----------------|-----------------|------------|
| <i>yezat</i> | sustain | <i>ch'erat</i> | accent |
| <i>darat</i> | in the throat | <i>bedat</i> | speed up |
| <i>rekrek</i> | slide | <i>qenāt</i> | melisma |
| <i>defāt</i> | bend the voice | <i>ders</i> | cadence |
| <i>qerī</i> | abrupt cutoff | <i>anber</i> | cadence |

Figure 7: Example of the *yafidal qers* ‘shape of the signs’ (Stone, 2008)

An early example of improvisational directives appears in the *Musica Enchiriadis* (Erickson *et al.*, 1995), a ninth-century musical treatise containing chapters dedicated to polyphonic vocal music inclusive of a rare tetrachord based *Daseian* notation. This system offered harmonic prompts intended to inform the improvised accompaniments in an early medieval *Organum* singing style. Further elaborative forms of this style extended to entire pitch-for-pitch linear improvisations above lines of static plainchant. This early form of chord-scale relationship continued to evolve, playing an important, albeit hermeneutical, role in improvisational practices within the jazz lineage and beyond to this day.

Shape-note singing, a pedagogical system designed to assist lesser musically literate singers, first notably published in *The Easy Instructor* (1795), was developed through the late eighteenth and early nineteenth centuries. American peripatetic singing masters would travel ‘to towns, mostly at the invitation of the local church to teach the local choirs how to sing. [...] By singing the tones associated with the shapes, the congregation could quickly learn how to sing new songs and new harmonies.’ (McNeil, 2005: 336.) The shape-note system used ‘different shapes for the various scale tones (triangles, squares, diamonds and so on), and they were often limited to a five-note (pentatonic) scale (four scale notes and the octave), which was common to folk and hymn tunes.’ (Ibid.) By the early nineteenth century, shape-note notation had been extended to represent a Western classical diatonic seven-pitch spectrum shown in Figure 8:

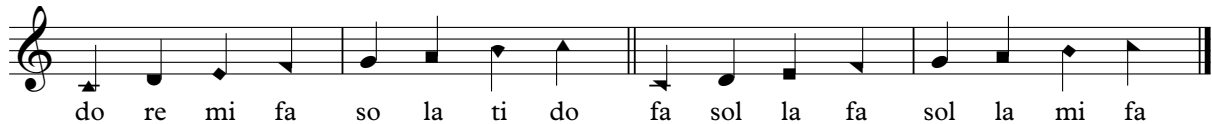


Figure 8: Example of seven-pitch shape-note neumes

Of these three systems, those most ripe for appropriation may on the surface be shape-notes, however, the repurposing for deployment into any choral tier would require systematic training and a prerequisite of rudimentary musical training.

1.2.4 Heteroglossic Semiosis: Categorising Sound

The classification *heteroglossic semiosis* is essentially a hybridisation of elements borrowed from the field of applied linguistics. In order to successfully extend the choral tradition, it is

relevant to examine the construction and visual representation of language through notation. Saussure (1966: 65) posits that linguistic signs consist of two parts:

- Signifier – the sound related to or image of a thing
- Signified – the notion of a thing

A *sign* is that which synthesises both signifier and signified into an evocative article:

‘Although both the signified and the signifier are purely differential and negative when considered separately, their combination is a positive fact [...] maintaining the parallelism between the two classes of differences is the distinctive function of the linguistic institution.’ (Ibid: 120–121.) In this instance, the parallel existing between the agential, visual interpretation of the signified, and the composer-conceived signifier unearths a third stream: a *metrolinguistic* mode, unlocking the potentiality for extending the choral linguistic tradition. Beyond multilingualism and multiculturalism, metrolinguism is the distinction of culture from ethnicity, voice from body and sound from language.

In their chapter *Creative Inquiry in Applied Linguistics: Language, Communication and the Arts*, Bradley and Harvey discuss Jaworski’s perspective: ‘that the creative use of multiple languages as applied to visual art enables a multimodal perspective on “metrolinguism.” [...] this “suggests a reframing of metrolinguism as heteroglossia”. [...] For him, examining artworks in this way not only develops understandings of dynamic multilingual (in this case metrolingual) practice.’ (2019: 95.) The recognition of this multilingual perspective is highly relevant to this enquiry. By binding vocalists from differing tiers with notation devices most appropriate to that tier group, it is possible to generate a homologous transformation whereby a recombination of these pre-existing tiers crafts a robust, complex sound profile.

Figure 9 shows an extract from *Tender* (2016) that seeks to capture a cross-section of the sonic heteroglossia through combining tier groups and notation styles:

Figure 9: Extract from Pursglove, *Tender* (2016)

1.2.5 Hermeneutics, Semiotics and Kinesthesia

‘For Barthes, Derrida and Foucault, writing is a better animal than speech because it is iterable; it is abstract; and it is abstract because it is a function not of presence but of absence; the reader’s absent when the writer is writing, and the writer’s absent when the reader’s reading.’ (Wallace, 1997: 4.) Actually, preparation, interpretation and interaction with writings – voiced through *speech* – in a choral setting, enables the engagement and unity of all of these components. Wallace continues: ‘these guys – Derrida following Heidegger and Barthes, Mallarmé and Foucault, God knows who – see literary language as not a tool but an environment. A writer does not wield language; he is subsumed in it.

Language speaks us; writing writes.’ (Ibid.) Although somehow captivating, this view seems overtly dismissive and somewhat short-sighted. If we view these units as mutually informative – as opposed to combative – writer, language and atmosphere can successfully coexist. The language enables speech to occur, evolve and efficiently construct an expressive environment.

Kinesic manifestation in participative music relies upon agentic engagement – subconscious or otherwise – on levels beyond the simply aural. In their paper ‘Kinesics and Performance’, Schechner and Mintz (1973) conclude: ‘It is our contention that performing groups show much more than the average [kinesic communication]; that, in fact, it is the high density of reciprocal gesturing, posturing, and grouping that is the basis for what is "felt" as an "ensemble”.’ (1973: 106.) Kinesicists suggest that kinesic congruence or *reciprocals* occur when a: ‘performing group is particularly close-knit; rehearsals themselves may be looked at as a means of generating harmony among a group of people who normally might each go their own way.’ (Ibid.) In this instance, our collective of vocalists show: ‘a high degree of intra-group reciprocation of movement.’ (Ibid.)

Paul Ekman offers an interesting five element taxonomy of facial and bodily movement in his book chapter: *Emotional and Conversational Nonverbal Signs* (2004: 39–45):

1. *Emblems* – Nonverbal signals directly translatable into text. For example, curled, connecting thumb and forefinger meaning ‘OK’
2. *Illustrators* – A gestural movement to reinforce a verbal description. For example, portraying the size of something in the air with hands
3. *Affect displays* – A nonverbal exhibition to display a state of feeling. For example, a physical slump indicating downheartedness

4. *Regulators* – A nonverbal accompaniment to speech. For example, nodding of the head to acknowledge attention and understanding
5. *Adaptors* – Forms of unintentional nonverbal communication. For example, scratching an itch or fiddling with glasses etc.

Interestingly, in the case of some emoji notations, a fifth signal of reverse-illustrator occurs in which purely visual stimuli can imply audible accompaniment. For example, although a wink in or of itself has no obvious sound, a winking emoji – 🙄 – may incite a corresponding tongue click.

1.2.6 Noise Choir

The beginning of this research journey invoked the emergence of a vocal ensemble that began as a barbershop ‘noise-tet’ and grew to a ‘noise choir’, whose members – numbering 15–20 – were exclusively non-first-study singers. Unlike the highly skilled members of the *Extended Technique Vocal Ensemble* (Kavasch *et al.*, 1973), this group was created for the experimentation of simple, accessible MEVTs. Figure 10 shows an extract of a modest, directive-based notation from *Piece 176 for Trumpet and Public House* (2015.) This humble company played an important and informative role in developing a usable sonic vocabulary and participated in a number of public performances of: *Tender*; *Tinker*, *Plagiarist*, *Innovator*, *Spy*; and *Piece 176 for Trumpet and Public House*.

| | |
|----------------|--|
| Group 1 | |
| 0s–29s | ‘Psssss’ (long sounds) |
| 30s–59s | ‘Bzzzzz’ (varying lengths) |
| 1m–1m29s | Loud Exhalation of Air (as if fogging up a mirror) |
| 1m30–2m29s | ‘Ssssstttt’ (sounds as if from ‘Sister’) |
| 2m30s–2m39s | Scream with covered mouth (supressed) |
| 2m40–2m59s | ‘T’ (short sound as if outwardly tutting) |
| 3m–3m29s | Squeeze air from mouth – noisily |
| 3m30s–3m59s | Whispering - incoherent non words |
| 4m–4m59s | ‘Psssss’ (long sounds) |
| 5m–Last Orders | Immediately Return to Ambient Pub Sounds |
| Group 3 | |
| 0–29 | ‘Psssss’ (long sounds) |

Figure 10: Extract from Pursglove, *Piece 176 for Trumpet and Public House* (2015)

1.2.7 The Trumpet as a Voice

‘[J]ust as the worthy and perfect painter imitates everything created by nature by varying his colours, you can imitate the utterances of the human voice with a wind [...] instrument’ (Taylor, 1970: 457.) The historical journey of the trumpet is well-documented from its origins as the simple, effective animal horn, wartime signaller to the mechanical systems used today. ‘Due to the popularity of the trumpet and the stirring martial melodies written for it, many vocal pieces in the theater [*sic*] were of the same melodic type, especially when the text was of a military or patriotic nature.’ (Jarratt-Knock, 2014: 91–92.) Compositionally, thanks in part to their similarities of timbre, range, flexibility and colour scope, there is a long-established convention of pairing the trumpet and voice. Despite its unusual hybrid classification, nestled between brass and woodwind, the cornett played a significant role in antiphonal works such as Monteverdi’s *Vespers* (1610): ‘Of the wind instruments the most excellent is the cornett, for it imitates the human voice more than the other instruments.

This instrument is played piano and forte and in every sort of key [or mode – tuono], just as the voice.’ (Savan quoting Girolamo Dalla Casa 2016: 19.) As this instrument developed through various iterations of *tromba da tirarsi* (slide trumpet) and natural trumpet, through to modern piston and rotary valve instruments, its relationship with the voice remained a common feature. Within a jazz sphere, this relationship becomes more intensely entangled through the practice of musicians such as Louis Armstrong, whose: ‘singing is but a vocal counterpart of his playing, just as natural and as inspired. In his singing we can hear all the nuances, inflections, and natural ease of his trumpet playing, including even the bends and scoops, vibrato, and shakes. Louis’s singing [...] has added a new school of technique to Western music, notwithstanding the fact that its orientation is completely African in origin.’ (Givan quoting Schuller, 2004: 190.) Significant collaborations between trumpet players and vocalists emerged at various points throughout the jazz canon, such as with: Billie Holiday and Roy Eldridge, Dinah Washington and Clifford Brown, and, most significant to this research: Norma Winstone and Kenny Wheeler, whose long-standing musical relationship inspired a new sense of coexistence between these two instruments. Unlike the preceding practice of *scat*, whereby singers mimicked frontline players with a syllabic-based vocabulary, Winstone brought a complementary, wordless melodicism to Wheeler’s music. Her approach did not aim to copy, but simply acted as an encomium to Wheeler’s unique sound.

Christopher Fox’s radiophonic work *Alarmed and Dangerous* (1996) gracefully synthesises siren sounds, with composition – including quotations of Ives, Handel and Monteverdi – and text from varying sources, spanning Biblical to political. ‘The central node from which everything radiates is the “trumpet” and its history.’ (Dodd, 2016: 81.) Although its text has

a significant story to tell, perhaps more interestingly, this piece somehow silently yet emphatically speaks of the organic, resonant correspondences between pursed lips and vocal cords, and the natural cohabitation of spoken word and trumpet sound. The nuanced resonance of text, given voice through the universalism of speech, speaks firmly throughout this enquiry.

1.3 Improvisation

1.3.1 Model versus Realisation

My tenet is that improvisation is the musical delivery of an extemporaneous preparation that is divergent from musical spontaneity. There exists in each improviser, regardless of their discipline, an inherent contradiction: the act of improvisation, often inaccurately defined as spontaneous uninformed creation is, although protean by nature, a musical platform that is influenced by historical, psychological, psychoacoustical, metaphysical, semiotic and kinesic factors.

The process of improvisation is both a phenomenological and intersubjective experience requiring empathic understanding and communication. Liora Bresler (2006: 36) refers to the dualistic concept of the conjoining of *Apollonian* (relating to reason and logical thinking) and *Dionysian* (being chaos) facets. The true improviser flirts with the doctrine of these opposing principles; their embodied, controlled physical and intellectual resources intermingle with unpredictable emotional and instinctual reactivity. Nietzsche posits the duality of these two concepts (1872: 81) as aesthetical: 'Artistic Impulses' or 'Kunst Triebe' – a fusing of contradictory images. Improvisation in this sense is an embodied narrative; however, the

complexity of this embedded improvisational process widens when interwoven in symbiosis with a composer, as suggested by Gavin Bryars:

One of the main reasons I am against improvisation now is that in any improvising position the person creating the music is identified with the music. The two things are seen to be synonymous. The creator is there making the music and is identified with the music and the music with the person [...] My position [...] is to stand apart from one's creation. Distancing yourself from what you are doing. Now that becomes impossible in improvisation. (Bryars quoted in Bailey, 1993: 115)

Jauss posits that, in order for a text to prove its historical legitimacy, it must confess its connection between 'author and work, [and] between work and meaning.' (1982: 68–69.) His point suggests that, to 'take on its specific character as art', a work must avoid becoming institutionalised by 'the structuralist axiom of completeness' (Ibid: 69.) The resulting subjectivity from an individual, interpretative response can enable limitless new meanings; the danger, therefore, lies in creating an 'absolute'. In this case, Bryars can indeed 'stand apart from one's creation' (Bailey, 1993: 115) and, in doing so, ensure that the composer's role is to provide an 'open relation between meaning, question, and answer.' (Jauss, 1982: 68.)

The corollary is that the equilibrium between model (composition) and realisation (improvisation) shifts dramatically within a context in which both composition and improvisation are generated by a single creator. The composer-improviser's 'literary work extend[s] far beyond the silent relics of the past' (Ibid) in determining meaning, despite there being no absolute question and therefore no absolute answer. Since we consider the model as the framework within which the art exists, the realisation of the art itself 'is now

set within a changed horizon of aesthetic experience, and so is no longer asked as it was originally by the past text, but is a result of an interaction between the present and past' (Jauss, 1982: 69.) Gary Peters helps to shine further light upon this point, whilst commenting on Adorno's proposition of mimeticism: 'with its intention of breaking with the crude binarism of subject and object, artist and artwork' (2009: 106.) A crude dualism this may be, yet one that is still necessary when we bestow roles of: Artwork – Past, Artist – Present. Mimesis justifies a possible perpetual perspective of self-reflexive symbiosis and meaningful discourse between work and worker, whereby 'The mimetic act does not copy the world, it copies other mimetic acts, it re-presents specific patterns of transition from one thing to another not in order to retrieve past styles but to retrace the originary movement of art. Mimeticism imitates the working not the work, the saying rather than the said.' (Ibid.)

The history of Western classical music boasts numerous composers for whom the process of improvisation played a vital role in informing compositional works. However, it was not until the second half of the twentieth century that the contemporary classical sphere began incorporating (sometimes tokenistic) improvised apothegms into its works. Organised bodies of exploratory performer-composers began to arise worldwide such as: The San Francisco Tape Music Center (SFMC, USA), Musica Elettronica Viva (Rome, Italy), Improvisation Chamber Ensemble (UCLA, USA) and The Once Group (Ann Arbor, USA.)

Here in the United Kingdom, the *Scratch Orchestra* emerged in 1969 which, founded by Howard Skempton, Michael Parsons and Cornelius Cardew, had an open, participative philosophy and dedication to the utilisation of improvisation properly embedded within its experimental musical outputs. Its definition, published in a draft constitution informs us

that: 'A Scratch Orchestra is a large number of enthusiasts pooling their resources (not primarily material resources) and assembling for action (music-making, performance, edification).' (Cardew, 1969: 617.) Interestingly, a caveat is found within this definition: 'The word music and its derivatives are here not understood to refer exclusively to sound and related phenomena (hearing, *etc.*) What they do refer to is flexible and depends entirely on the members of the Scratch Orchestra.' (Ibid.) What emerges here is essentially an indication of reciprocity whereby the model and realisation may mutually inform the creation, development and execution of this *music*, hand-in-hand with its party of patchily proficient practitioners. Ian Dickson reinforces this point: 'Lortat-Jacob regards the model as "a stable reference", which can be of various kinds but is "at least implicitly known by the musician and perceived by the hearer" [...] each improvisation constitutes a "realisation" of the model, although the realisations can also influence the model.'" (2012: 219.) Although this democratic environment may well yield interesting uncertain outputs, Cardew is careful to maintain some semblance of control over the both the model and realisation by stipulating rules over these indeterminate realisations:

An improvisation rite is not a musical composition; it does not attempt to influence the music that will be played; at most it may establish a community of feeling, or a communal starting-point, through ritual. Any suggested rite will be given a trial run and thereafter left to look after itself. (1969: 619)

From this we may deduce that Cardew's view does not allow not for composition and improvisation to share the prime podium position. By way of context, Borgo reminds us that 'Despite any sonic similarities between the emerging traditions, many contemporary composers have remained extremely critical of musical improvisation and reluctant to challenge the implied hierarchy of composer-performer-listener.' (2002: 169.) He continues

by quoting Berio who ‘dismissed improvisation as “a haven of dilettantes” who “normally act on the level of instrumental praxis rather than musical thought. I mean above all the discovery of a cohort discourse that unfolds and develops simultaneously on different levels.”’ (Ibid.) Cardew’s guided, rule-driven process seemingly informs the creation of new, cohort-motivated environments by firmly fixing the model in place. Skempton’s improvisation rites: *Nature Study Notes* (1969), from which Cardew extracted themes that were included in his constitution, offers wonderful, formalised instructional mechanisms with which to instigate these collective, community-led indeterminate instances. This style of compositional aleatorism allows the composer to maintain a certain control over the unfolding landscapes, since, particularly when working with a large untrained group, things may quickly become chaotic if some semblance of order is not maintained. Cardew, thankfully, continues to advocate a delicate loosening of the creative noose: ‘Free improvisation may also be indulged in from time to time.’ (Ibid.)

1.3.2 Soloist:

Fields of Aural Consideration

For the improvising musician, complete consideration of the sonic environment is paramount in order to successfully both navigate and educe the most deeply connected and holistically considered music in any given moment. However, quantifying this aural ecosystem is a difficult prospect given that this dark end of the musical spectrum, steeped in manufactured indeterminacy, affects predictably unpredictable circumstances. ‘Classification is only justified if it leads to the improvement of perception, judgement and invention.’ (Schafer, 1986: 133.) As a composer, in order to control and capitalise upon the

active elements within these changeable frameworks, I argue that it is both justifiable and pertinent to consider how best to classify the outcomes.

In his book *Speech, Music, Sound*, Theo van Leeuwen (1999) writes of *Perspective and Social Distance*: 'Every semiotic mode can create relations between what is being presented or represented and the [...] listener of the message. Images do it through two slightly different and complimentary ways of spatial positioning, *size of frame and perspective*.' (Ibid: 12.) The relevance of semiotics in advanced musical notation is clear, but, to magnify this visual metaphor, focussing beyond the initial optical stimuli through the lens of notation enables the generative specificity of desired sounds. This in turn leads towards a comparative concept of perspective, specifically, the way that one perceives sound: the size of the frame (meaning the entire auditory environment) and the perspective (as a physical, three-dimensional aural, acoustical positioning.) Sound has its own spatialisation, social distance and the same – albeit intangible – sense of horizontal and vertical angles that are present in visual art forms. Van Leeuwen goes on to categorise his *semiotic system of aural perspective* in three parts:

- Figure – The primary foreground sound, with which the *listener* (in this context – the improviser) is directly reacting to, with or upon
- Ground – A middle-ground within the sphere of aural consideration, or *Social World*, although as a secondary focus to *Figure*
- Field – A background existing beyond the imaginary wall of active *agents*. In this context it can be as simple as the sounds of: passing traffic, lights, coffee machines etc.

This approach to dissecting active auditory atmospheres is an elegant, if subjective, template through which improvisers can instantaneously form a hierarchical division of the sounds around them. This simple formula can then allow the improviser to act with, upon or against these layers as they deem appropriate in any given context. Although sonic spatialisation is a useful improvisational tool, more importantly from a compositional standpoint, this system has allowed me to create and control density and shape by balancing what are essentially foreground and background structures, as though layering sound colour from the entirely transparent, through gradations of opacity, until entirely light-less.

Disruption, Obstruction and Intervention of the Embodied Autoschediastic Narrative

‘I get suspicious of things you can do best. When you can do something really well, that’s when it gets more or less no good to you. Because you know exactly what’s going to happen the moment you start it.’ (Kaiser quoting Bailey, 1975.) Each improviser has, to some varying degree, an embodied individualistic narrative informed by distinctive harmonic, technical and experiential qualities. Although these are the necessary tools in order to make meaningful musical interaction, to heavily rely upon these static prepared devices means that conversation is one-dimensional. Reactivity is therefore limited within a predetermined field; the improviser, with inadequate adaptability, is therefore not able to fully serve their colleagues or the music. Figure 11 shows an extract of *Metamorphoses for Trumpet and Lump Hammer* (2015), a piece that manufactures obstructions in the autoschediastic process of the improviser by way of gradually diminishing the functionality of the instrument. Each hammer strike affects the usual efficacy of the instrument, the causality

giving rise to the need for instantaneous acclimatisation and revision. ‘Unpredictability, in fact, can be a benefit rather than a limitation.’ (Lash, 2011: 153.)

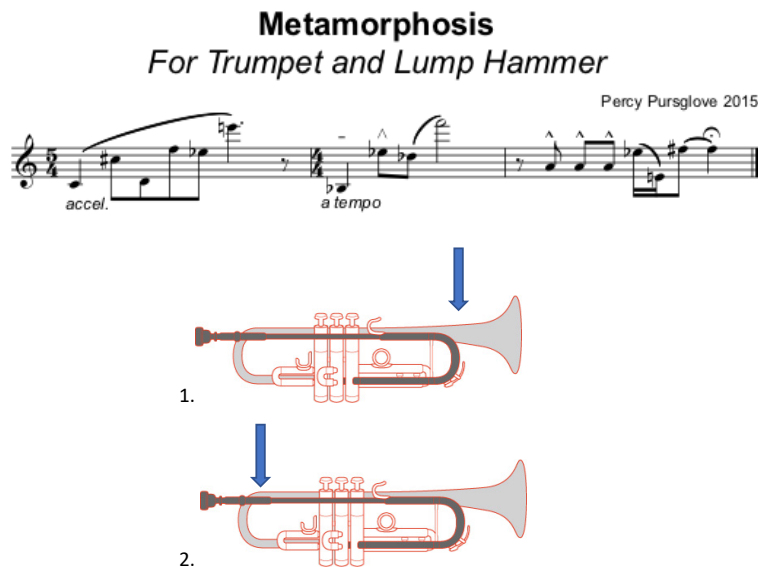


Figure 11: Extract from Pursglove, *Metamorphoses for Trumpet and Lump Hammer* showing suggested hammer strike points (2015)

His documentary: *The Five Obstructions* (2004) see Lars von Trier challenge his mentor, Jørgen Leth, to reimagine his classic work: *The Perfect Human* (1968) five times, each iteration having specific obstacles put in place. These ‘forms of aesthetic/cinematic play in which a series of more or less arbitrarily chosen, loosely defined [as] cinematic “rules” are invoked in order to direct a course of action or series of happenings with an intended but also unpredictable artistic outcome.’ (Sinnerbrink, 2016: 97-98.) As Leth again and again repairs his work, tessellating its broken fragments into a newly specified rigid frame, so too is freshness injected into their artificial reimagining. Although the frame differs, the notion of generating obstruction remains transferrable in forging disobedient environments within which to improvise.

Disruption is intensified as the participative forum expands. Evan Parker suggests that a certain inevitability comes from operating in larger formats – the larger the group, the broader the diversity of voice and view:

However much you try, in a group situation what comes out is *group* music and some of what comes out was not your idea [...] The mechanism of what is provocation and what is response – the music is based on such fast interplay, such fast reactions that it is arbitrary to say, "Did you do that because I did that? Or did I do that because you did that?" And anyway[,] the whole thing seems to be operating at a level that involves ... certainly intuition, and maybe faculties of more paranormal nature. (Evan Parker. Quoted in Corbett 1994, 203)

This research embraces the notion of a group mentality creating group music, informed by the individualism within a group of musicians. Only by abandoning the preparatory practice-room protocols during immersive musicking can the improviser remain truly open to provocation and response. This way, improvisers can actively avoid their embodied, often ego-driven, usual-isms – ‘unless you’re going to be an improviser in the pure sense and never get the instrument out of the case except when you go on the gig.’ (Kaiser quoting Bailey, 1975.)

1.3.3 *Choir*: Improvisation or Aleatorism?

Aleatorism – a fractural compositional technique in which composers partially surrender influence over musical outcome – allows music to dissolve readily into the realm of indeterminacy. Much extant discourse surrounding the use of indeterminacy, and the gradations of intensity with which the composer clutches the performer, reveals many variations of view. At the final stage of realisation, the composer relies upon the performer to pronounce these sounds, and, as David Behrman points out: ‘The more a composer tries

to control, the larger the number of elements over which the player must distribute his powers of concentration, and the more conventional will be his execution of individual elements – the more will be left to technical reflexes built up in the course of his training.’ (1965: 59.) As furtherance to this, Hoogerwerf offers a somewhat extreme sentiment that: ‘The intent is for the work of art to be free of expression of personality and individual taste, as these prejudicial intrusions into the auditory framework would obscure the significance of the sound objects themselves.’ (1976: 239.) Actually, as paint and brush is to the painter, so too these ‘sound objects’ and their orators are inseparable. Art is not, and should not be, devoid of ‘expression of personality’; quite the opposite. And so, as Galbreath suggests: ‘the entanglement between the terms “aleatorism” and “indeterminacy” is compounded by further complications as to which musical parameters are relinquished, why, and by whom.’ (2018: 25.) The agential action is ultimately the point of interest here. Whereas overly restricting the agent may lead to performative suffocation; conversely, to control their reactionary environment by regulating weight and flow of information and its reciprocally equivalent sound can be hugely successful. This way, the composer not only paints with their imagination, but can also utilise subtle, individualistic agential pigments. In their essay, *A/ea*, Boulez and company cast forth a brutal polemic against these agents:

As for the interpreter, it is up to him to transmit to you the devil's attacks; he will compromise you – interpreter-medium who will establish himself as high priest of this intellectual devilry. How so? Much less murkily than you are inclined – hypocrite – to suppose. Notation will become sufficiently, but subtly, imprecise in order to let pass between its grid – hypothetical diagram – the instantaneous and changing, *moiré*-like choice of the interpreter. You *may* prolong this rest, you *may* hold this

sound you *may* accelerate, you *may*... at any moment...; in short, one has chosen to be meticulous in imprecision. (Boulez *et al.*, 1964: 43–44)

This ruthless team submits ‘imprecision’ as wholly negatively connotated; I disagree.

Imprecise is loose; looseness offers space; space allows for light to illuminate one’s surroundings, presenting potential freshness through manoeuvrability.

Musical enrichment by way of the creativity of individualism has been long embraced in the jazz community. Ensemble personnel are generally selected on their merit of uniqueness, ‘But Boulez denies that performer choice should or could ever be allowed to go as far as creativity; “Instrumentalists do not possess invention – otherwise they would be composers. There has been a lot of talk of ‘improvisation’, but even taken in the best sense of the word it cannot replace invention.”’ (Scott, 1991: 32.) Composition and invention are not mutually exclusive, in fact, Deleuze’s definition of transcendental empiricism sheds light upon this very issue: ‘transcendental empiricism is that philosophical position which determines the conditions of real rather than possible experience.’ (Bryant, 2008: 3.) Does the exciting process of projecting instantaneous, indeterminate vibrations toward the ear of the listener during an adrenaline-fuelled improvisational moment of invention not significantly overshadow the limited potentiality of the lonely, hunched composer scratching at a dimly-lit manuscript? Actually, no. Although this is an unbalanced, biased descriptor, these processes can happily coexist in a mutually informative fellowship. Well told are the tales of such significant composers as Mozart, J. S. Bach and Chopin, who were famed for their improvisational skills. Dickson reinforces this common sequence by highlighting Scelsi’s process in his late period:

Convinced that he had made himself ill by 'thinking too much', he resolved to create his music (and poetry) 'without thinking'. In his subsequent music, therefore, he proceeded through meditation and improvisation, cultivating 'automaticity', that is, the relinquishing of the conscious control of decision making. The most successful improvisations were then treated as sketches (*abbozzi*) and transcribed by assistants. (Dickson, 2012: 216)

In his master's dissertation 'Texture, Aleatorism, and Meaning in Postmodern Choral Music (1963–1976)' (2015), Daniel Galbreath defines aleatoric as: 'meaning any way in which a composer relinquishes control, via the instructions of notation, over musical aspects of performance.' Specificity of structural devices to this extent do not align with the implicit philosophy of improvisation. The guidance of performance practices informed by visual stimuli gladly winks towards an hermeneutic communication, as opposed to an entirely improvisational 'escape from the rigidity and formalism' (Bailey, 1993: 84.) Despite the inevitable subjective array of critical perspective, improvisation, indeterminacy and aleatorism are, on the compositional colour spectrum, very similar. The fine line that separates them, however, is also the thread that holds them together: interpretation. As a composer deeply grounded in graphic scores, Leo Wadada Smith tells us that: 'When people say improvisation doesn't have an idiom, well, the idiom is improvisation. Nothing exists without some kind of context or some kind of methodology.' (Corbett quoting Wadada Leo Smith, 2020.) Indeed, there is a methodology to improvisation, but ultimately the improviser is bound only by empirical embodiment and environmental reciprocity. As the practice of aleatorism is further restricted by visual notational stimuli, albeit very broad in their realisation, can it realistically be described as improvisation? 'To define free

improvisation in strictly musical terms, however, is potentially to miss its most remarkable characteristic – the ability to incorporate and negotiate disparate perspectives and worldviews.’ (Borgo, 2002: 167.) Notational specificity aside, aleatorism, particularly when applied to massed voices, does indeed facilitate a variety and variance of viewpoints.

According to Galbreath: ‘Poietically, the compositional act of fracturing the traditionally unified vocal ensemble has a unique extramusical significance. Esthetically, the performance and reception by singers of aleatorism entails a uniquely embodied experience, distinct from instrumental performance.’ (2018: 6.) In fact, in an enquiry such as this present one, the poietic effect is generated by the multi-agential cohabitants transmitting esthetic meaning towards the improviser(s), for whom the embodied experience may equal or surpass that of the environmental generators. As for addressing the remaining question: whether or not vocalists are truly improvising in these indeterminate environments or simply fulfilling their specific aleatoric tasks, ultimately, the answer is superfluous. What remains important to this investigation is the auditory frameworks that are incited and how best to customise them.

Chapter 2 - *Tender Buttons: Objects, Food, Rooms* (2016)

The composer, Sir Hamilton Harty, worried that future historians ‘will see that in an age which considers itself enlightened we permit groups of jazz barbarians to debase and mutilate our history of classical music and listen with impatience to impudent demands to justify its filthy desecration’, and a Dr Reisner added that ‘jazz is a relic of barbarism. It tends to unseat reason and set passion free’.

(Merriam, 1964: 242–3)

Commissioned by the Huddersfield Contemporary Music Festival (HCMF) and premiered in November 2016, *Tender Buttons: Objects, Food, Rooms* (2016) is a work inspired by Gertrude Stein’s homonymous ground-breaking stream of consciousness work (1914.) Commonly considered to be a masterpiece of verbal cubism, Stein’s unique writing style challenges traditional alignments of words, addressing instead the sounds that they create, their linear rhythmic-syllabic dissonance and an overarching sense of pursuing depth of meaning through a vague clarity that prevaricates both memory and temporality.

This work is a setting of selections from Stein’s unorthodox text for four-piece vocal ensemble (SATB) and two improvisers (drums – plus percussion and electronics, and trumpet.) This substantial 10-section work, lasting approximately 50 minutes, utilises a number of score layouts and notational devices; scores are offered only to vocalists, whilst the two improvisers simply react to the environments throughout.

This project was performed by the Via Nova ensemble: a Birmingham-based vocal group led by Daniel Galbreath and Thomas Strønen, a renowned Norwegian improviser and electronic musician signed to the ECM record label.

2.1 Movement 1: ‘Dirt and not Copper (partial)’

| | |
|---|--|
| <i>Tender Buttons: Objects, Food, Rooms</i> | ‘Dirt and not Copper’ Players: Thomas Strønen - Drums/Perc./Elecs. Percy Pursglove - Trumpet Via Nova Ens.: Daniel Galbreath - Conductor Christina Jones - Soprano Suzie Purkis - Alto Ashley Turnell - Tenor Adrian Horsewood - Baritone |
| Layout | Conventional stave scoring (Sibelius) – SATB (omitting time signature) |
| EVTs | Voiced and unvoiced fricatives (written expression of voiced fricatives) |
| Notation Devices | Boxed directives, duration arrows |
| Participative Tier(s) | T3 |

Table 1: Composition descriptor: *Tender Buttons: Objects, Food, Rooms* (2016): ‘Dirt and not Copper (partial)’

The work begins with: ‘Dirt and not Copper’. This first movement, conventionally notated on the stave and harmonically constructed around the fifth mode of the melodic minor (Mixolydian $\flat 6$), was a recurring theme throughout the work. Aesthetically reciprocal of Stein’s embedded sense of linear tension and resolution, the text was only used in a partial

state – not being expressed in its entirety until the final movement. The origins of this section first emerged in a commissioned project for the Via Nova Ensemble and CoMA (Contemporary Music for All) simply entitled *Tender* – further detailed in Chapter 3 (p. 78–79), which incorporated all three participative tiers, plus improvisers (Trumpet and Oboe.)

Although at this point in the research journey an elegant notational solution had not yet been found, this pilot Via Nova/CoMA project allowed the successful nestling of a purely MEVT group, here described as a ‘sound cluster’, within a more conventionally scored, pitched vocal ensemble setting, to create a fresh sounding improvisational field. An extract of this is shown in Figure 12:

The figure shows a musical score extract with four staves. The first staff is labeled 'BASS' and contains a melodic line starting with a half note, followed by a series of eighth notes, with dynamics *mf* and *f* indicated. Below the staff is the text 'dirt and dirt and dirt and dirt and dirt and'. The second staff is labeled 'Improviser' and contains a series of slanted lines, with the text 'Solo w/sound clusters' above it. The third staff is labeled 'Sound Cluster 1' and contains a series of slanted lines, with the text 'ad lib. 'shhhhh'' and 'repeated - whispered 'dirt and not copper'' above it. The fourth staff is labeled 'Sound Cluster 2' and contains a series of slanted lines, with the text 'ad lib. 'pssss'' and 'repeated - whispered 'dirt and not copper'' above it.

Figure 12: Example of crudely notated directives for ‘Sound Cluster’ (MEVT) groups in *Pursglove, Tender*

As this movement evolved between its original piloted form and final iteration for *hcmf//*, so also did its key – from $D\flat$ down a semitone to C. I attribute this harmonic shift chiefly to simplify the reading of the vocal parts, and particularly, to increase the comfort of execution

for the recurring tenor line – previously a high A \flat , now G. Furthermore, and interestingly, in the period between performing the pilot piece: *Tender* and the premiere of *Tender Buttons: Objects, Food, Rooms*, both of which occurred in 2016, it was fortuitous to have had the opportunity to perform with Strønen, an experience which was highly informative in observing the resonant frequencies of his cymbals and gongs: their general pitch centricity aligned more naturally to the new key of C. An extract of the opening is shown in Figure 13:

Tender Buttons: Objects, Food, Rooms
hcmf// 2016

Percy Pursglove
Gertrude Stein

Figure 13: Pursglove, *Tender Buttons: Objects, Food, Rooms* (2016), opening: ‘Dirt and Not Copper’

One of the key elements of this recurring section was the vocalised transformation of standard pitched material into a voiced fricative: ‘Buzz’. This granular, stippled sound acted as an active texture, contrasting with the pure, albeit *ad lib.* natured, tenor solo.

2.2 Movement 2: ‘Nothing Elegant’

| | |
|---|-------------------------------|
| <i>Tender Buttons: Objects, Food, Rooms</i> | ‘Nothing Elegant’ |
| | Players: as previous movement |

| | |
|-----------------------|---|
| Layout | Conventional stave scoring (Sibelius) – SATB (omitting time signature) |
| EVTs | Voiced, rhythmic fricatives |
| Notation Devices | Boxed directives – rhythmic, specified pitches (written expression of voiced fricatives) |
| Participative Tier(s) | T3 |

Table 2: Composition descriptor: *Tender Buttons*: ‘Nothing Elegant’

The opening of *Tender Buttons* immediately segued into this second movement in which undulating rhythmically non-specific motion was projected through a continuous ‘mumumum’. This simple use of a repetitive word enabled two important factors: firstly, an ‘m’ sound created a closed mouth ‘hum’, contrasting against an open mouth ‘ah’. This combination offered a bubbling sense of internal dynamic accents reminiscent of a minimalist phasing across the group; secondly, and pragmatically, this technique is easily maintainable at pitch by vocalists for the required durations. Figure 14 shows an extract from this section:

4

S. ad lib. at pitch 'mumumumum'
- rhythmical - your own tempo on cue on cue

A. ad lib. at pitch 'mumumumum'
- rhythmical - your own tempo on cue on cue

T. ad lib. at pitch 'mumumumum'
- rhythmical - your own tempo on cue on cue

B. ad lib. at pitch 'mumumumum'
- rhythmical - your own tempo on cue on cue

sim. sim. sim. sim.

Figure 14: Pitched rhythmic phasing extract from *Tender Buttons*: ‘Nothing Elegant’

During its premiere, the open fourths and fifths of this portion allowed for a melodically driven improvisational approach that was not bound by specific harmonic modality: this is reflected as the melodic material in the Alto and Tenor parts emerges. Grounded by a continuous open perfect 11th interval supplied by the Bass and Soprano voices (D and G respectively), the Tenor and Alto duet rotates through various modes (relating to root note D): Ionian, Mixolydian, melodic minor – mode 1 and Aeolian. The significance of this modal variance is its offering of colour to the improvisational framework, whilst being grounded by the two accompanying pitches.

2.3 Movement 3: 'Eggs'

| | |
|---|--|
| <i>Tender Buttons: Objects, Food, Rooms</i> | 'Eggs' Players: as previous movement |
| Layout | Conventional stave scoring/graphic score hybrid (Handwritten) |
| EVTs | Spoken word, voiced fricatives (written expression of voiced fricatives) Open mouthed 'NG' hum |
| Notation Devices | Aleatory/graphic Specific chord scale relationship key given as 'starting point' Written performance directives |
| Participative Tier(s) | T3 |

Table 3: Composition descriptor: *Tender Buttons: 'Eggs'*

This third movement was built around three main pillars:

- Pitched resource – voiced fricatives, chord-scale relationship (Cmaj7b6 – harmonic major, mode 1)
- Spoken text – performance directives
- Graphic notation

To address each of these elements in turn:

Pitched resource: this particular mode was selected for its intrinsic balance of light and dark qualities, shown in Figure 15. However, intended as a starting point only, the main purpose in specifying this resource was to educe performer confidence. In unusual notation such as this, inclusive of a number of variables, I have found it pertinent to include some visual thread of familiarity: in this instance, treble clef notated pitches. Following the *hcmf*// premiere in 2016, as part of his PhD research at Royal Birmingham Conservatoire, Daniel Galbreath conducted interviews with two of the four singers involved in this project.

Interestingly, this very point arose in discussion: '[the interviewee] felt occasionally that piece was too pr[e]scriptive for what she saw was the overall effect: eggs, scale ended up not counting, largely because Percy didn't care in the end.' (2018: 387.) This presumption was far from the truth, yet it still instigated the desired outcome. In its premiere, this harmonically specific moment was not adhered to, although, aesthetically speaking, the result was as intended. Subconsciously coupled, vocalists committed to the notion of the importance of the pitched, voiced fricatives, irrespective of the reality that they were producing incorrect pitches: 'while the singers were meant to adhere to a consistent mode containing the pitch A \flat ; the singers adhered to the pitches "provided" by the trumpet rather than the score.' (Galbreath, 2018: 252.) Whilst discussing the work of Christian Wolff, Behrman tells us that: 'the relationships among fixed and freed elements and the degree of specification of elements shift about from symbol to symbol. And added to the player's

concern is a novel method of linking what he does, and when, with the sounds he hears being made by other players.’ (1965: 68.)



Figure 15: *Tender Buttons*: ‘Eggs’, pitched chord-scale relationship

Spoken text: This element of the movement specified two simple directives: mimicry and acceleration. In the order of Bass, Tenor, Alto, Soprano, singers moved through the list of spoken text, each time mimicking the previous vocalist. As each new line of text was spoken, the space between speaker and their echo was reduced; this effect created significant tension and expectation in the music. As a performative technique, it required significant reactionary skills as the vocalists bounced back and forth seamlessly between the spoken words and voiced fricatives. As a pre-existing vocal practice, Behrman cites an Indian improvisational technique called *Laratgheth*, in which players respond immediately to cues:

Here the player’s situation might be compared to that of a ping-pong player awaiting his opponent’s fast serve: he knows what is coming (the serve) and knows what he must do when it comes (return it); but the details of how and when these things take place are determined only at the moment of their occurrence. (Behrman, 1965: 67)

Graphic notation: This ultra-simple graphic representation, as shown in Figure 16, was paired with various possible unvoiced fricatives that, in alignment with Van Leeuwen’s (1999) notion of aural fields, created a continuous hybrid *ground-field* texture, from which textual *figures* emerge. From the perspective of an improviser, this process offered two differing textural narratives with which to interact: a *ground/field* sound created a

comfortable, yet frenetic sound pad. This feature was pitch-driven, and so immediately familiar, yet complexified through natural internal dynamics and a randomness of occurrence. Meanwhile, textual *figures* offered greater obstruction, with their pitches much harder to define alongside the natural syllabic rhythmic construction. This effect was satisfyingly disruptive, and despite its repetitive mimicry, difficult to predict.



Figure 16: *Tender Buttons*: 'Eggs', graphically notated voiced fricatives

2.4 Movement 4: 'Rhubarb'

| | |
|---|--|
| <i>Tender Buttons: Objects, Food, Rooms</i> | 'Rhubarb' Players: as previous movement |
| Layout | Conventional stave scoring (Handwritten) SATB |
| EVTs | - |
| Notation Devices | Aleatory – freely pitched throughout Specified rhythmic material – suggested tempo marking Continuation arrows |
| Participative Tier(s) | T3 |

Table 4: Composition descriptor: *Tender Buttons: 'Rhubarb'*

This movement has two active elements, both of which are pitch specific, but rhythmically prescribed. A recurring, repeated polyphonic figure created the groundwork upon which each singer, in turn, interpreted a lyricised, rhythmically descriptive solo. Interestingly, specifying that each repetition of the 6/4 bars – shown in Figure 17 – should be precisely, identically recreated each time proved to be an unrealistic goal.



Figure 17: Instance of non-pitch specific notation from *Tender Buttons: 'Rhubarb'*

Galbreath's transcription and analysis of this section reveals that, on average, a cycle of three repetitions were required for a consistent harmonic reconciliation:

By the third iteration of this figure, the singers had coalesced within an improvised figuration that they would keep until the passage in question ended and a new aleatory procedure took over. (Galbreath, 2018: 258)

Galbreath's transcription of this section is shown in Figure 18:

The musical score is written in 6/4 time and consists of four staves. The first staff begins with a circled '1' and a *p* dynamic, followed by the vocalization 'Ah'. The second staff starts with a *p* dynamic and the instruction 'p offsets rhythm by quaver', with a note marked 'i'. The third staff begins with a *p* dynamic and a note marked '8' with the annotation 'note u inaudible'. The fourth staff starts with a *pp* dynamic. Dynamics throughout the score include *p*, *mp*, and *pp*. Performance markings such as accents and slurs are present. Specific instructions include 'Ah', 'p offsets rhythm by quaver', and 'more vib.'.

Figure 18: Three rotations of the 6/4 passage in *Tender Buttons*: 'Rhubarb', transcribed by Galbreath (2018: 258)

Although it is interesting to visualise the specific pitches here, particularly the commonalities across the group, it bears little significance in relation to the impact of this improvisational environment. More substantive is that this section was perceived as important from the agential standpoint. Had the vocalists approached this portion without this precise stipulation, the resulting effect would have been a more dense, superfluous dissonance – this environment needed only a whiff of harmonic consistency. As it was, the ear of these trained singers offered both a natural accuracy of intonation and a sense of

resonance informed by empirical knowledge, most likely gifted by the common practice of vocalising choral music grounded by consonance. Notably, this ensemble-guided context was boldly juxtaposed against the intermittent solo sections, shown in Figure 19. During these moments of independency, the soloists were steered by lyric, rhythmic notation and suggested melodic shape. Throughout these soloistic monographs, our agents were clearly liberated by the open, yet familiar notation that acted as a musical antidote to the previously prescriptive yet proscriptive, restrictive repetitively retold figure. They utilised the full extent of the aleatoric offerings in all connotations from pitch to performative expression: '[I] decided to have a nice bit of a sing; what physically felt good, kind of trying to stick to rhythms a little bit: used notation as guide, but didn't mind if it deviated' (Galbreath quoting an unnamed vocal participant, 2018: 387.) Furthermore, from the improvisers' stance, these soloistic flashes became cherished moments of direct improvisational interaction that became duet vignettes.

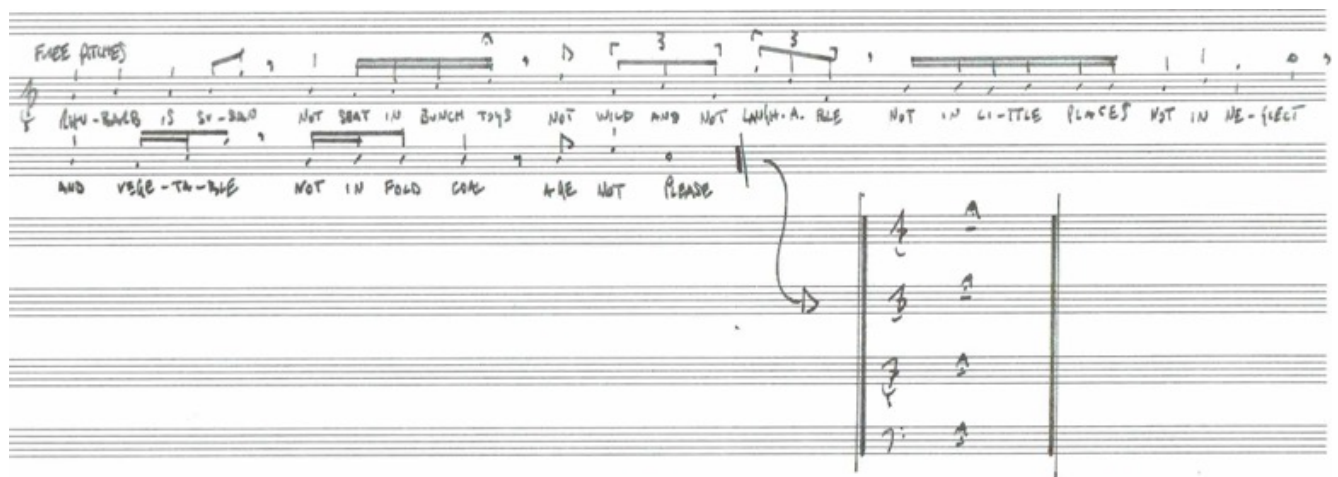


Figure 19: Extract from solo notation in *Tender Buttons*: 'Rhubarb'

2.5 Movement 5: ‘Mildred’s Umbrella’

| | |
|---|--|
| <i>Tender Buttons: Objects, Food, Rooms</i> | ‘Mildred’s Umbrella’ Players: as previous movement |
| Layout | Conventional stave scoring (Sibelius) – SATB (omitting time signature) |
| EVTs | voiced fricatives |
| Notation Devices | Aleatory – rubato melody Specified pitched material Boxed pitch material |
| Participative Tier(s) | T3 |

Table 5: Composition descriptor: *Tender Buttons*: ‘Mildred’s Umbrella’

This simple movement is again referential of the recurring thematic tonal centrality of Cmaj7♭6 (C harmonic major), underpinned by rotational derivatives of an appropriate trichordal set class (078) in the Alto and Bass parts, and expressed through a voiced fricative, shown in Figure 20.

The indeterminate key element in this movement was created by the unison melodic material in the Soprano and Tenor lines. The performative directive specified here was to move through this unison material at one’s own speed, avoiding synchronicity. The combined effect of this horizontal instance created a diatonically randomised vertical structure. As this ‘misaligned’ unison moved at differing paces, it formed unforeseen dyad couplings.

Mildred's Umbrella

f
Solo - ad lib. - non unison duo w/tenor

repeat ad lib.

a cause and no curve curve

mp ad lib.

'zmmmm'

f
Solo - ad lib. - non unison duo w/soprano

repeat ad lib.

a cause and no curve curve

mp ad lib.

'zmmmm'

Figure 20: Extract from *Tender Buttons*: 'Mildred's Umbrella', showing trichord set class (078) and 'misaligned' melodic unison

2.6 Movement 6: 'A Piece of Coffee'

| | |
|---|--|
| <i>Tender Buttons: Objects, Food, Rooms</i> | 'A Piece of Coffee' Players: as previous movement |
| Layout | Graph paper score (handwritten) |
| EVTs | Open, indeterminate, non-specified techniques |
| Notation Devices | Aleatory/graphic – pitch, dynamic and phrasing lengths indicated by length and thickness of line |
| Participative Tier(s) | T3 |

Table 6: Composition descriptor: *Tender Buttons*: 'A Piece of Coffee'

The premise of this sixth movement was for vocalists to move independently through the score as a racecourse-style form: 'start together, move independently, stop when you reach the finish line' (Behrman, 1965: 60.) As shown in Figure 21, beyond the specification that vocalists must work through the textual material in order and the suggestion that the length of lines may impact upon the length of sound, all else is left to chance. As Behrman suggests: 'The complexities of this [type of] notation are directed less at an arrangement of sounds resulting from performers' actions than at the conditions under which their actions are to be produced.' (Behrman, 1965: 67.) As the vocalists interpreted this material through numerous iterations of sound, they created a dense and volatile improvisational environment that was difficult to navigate.

The choice of scoring this movement on graph paper was driven by the desire to subliminally plant the idea of exacting length of sound into the subconscious of the vocalists.

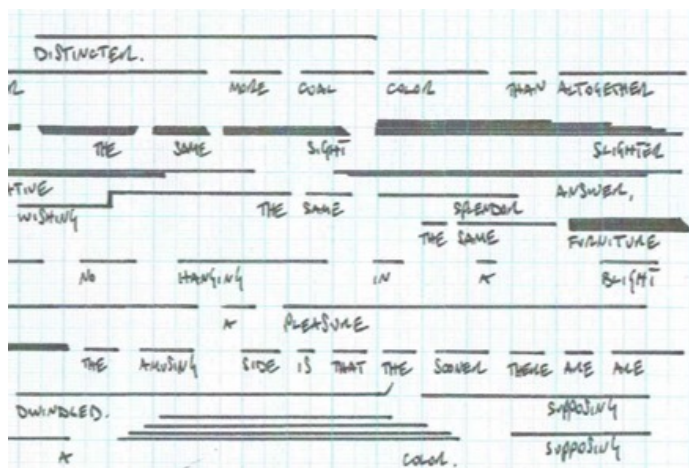


Figure 21: Extract from *Tender Buttons*: 'A Piece of Coffee'

2.7 Movement 7: 'Salad Dressing and an Artichoke'

| | |
|---|--|
| <i>Tender Buttons: Objects, Food, Rooms</i> | 'Salad Dressing and an Artichoke' Players: as previous movement |
| Layout | Conventional stave scoring (handwritten) – SATB |
| EVTs | Closed mouth reinforced harmonics |
| Notation Devices | Aleatory – specified and unspecified pitch material, indeterminate rhythmic motion |
| Participative Tier(s) | T3 |

Table 7: Composition descriptor: *Tender Buttons: 'Salad Dressing and an Artichoke'*

This portion of the work was based around two elements, the first of which is a concert A - unison figure, spanning one octave, shown in Figure 22. This pitched MEVT, combined with a notated, implied accelerando, used a closed mouthed 'hum' with the additive of repetitive tongue arches inside the mouth. This effect, simply notated as 'yoy' provided a textural, rhythmic silhouette across the group that had an inwardly focussed, private sensibility.

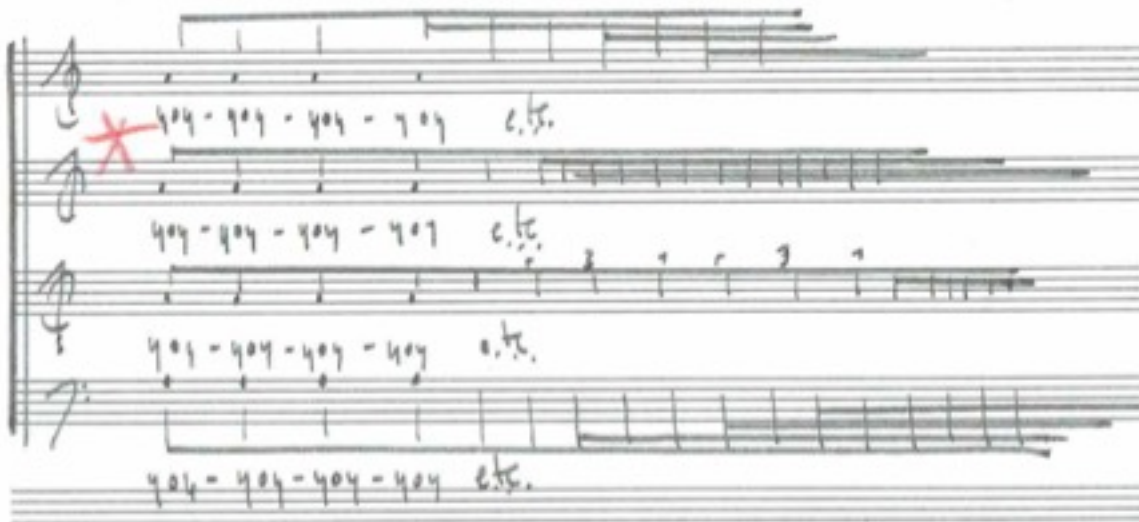


Figure 22: MEVT unison figure extracted from *Tender Buttons: 'Salad Dressing and an Artichoke'*

This small, nuanced technique operates in direct contrast to individually cued, open-voiced, lyricised four-note voicings, an example of which is shown in Figure 23.

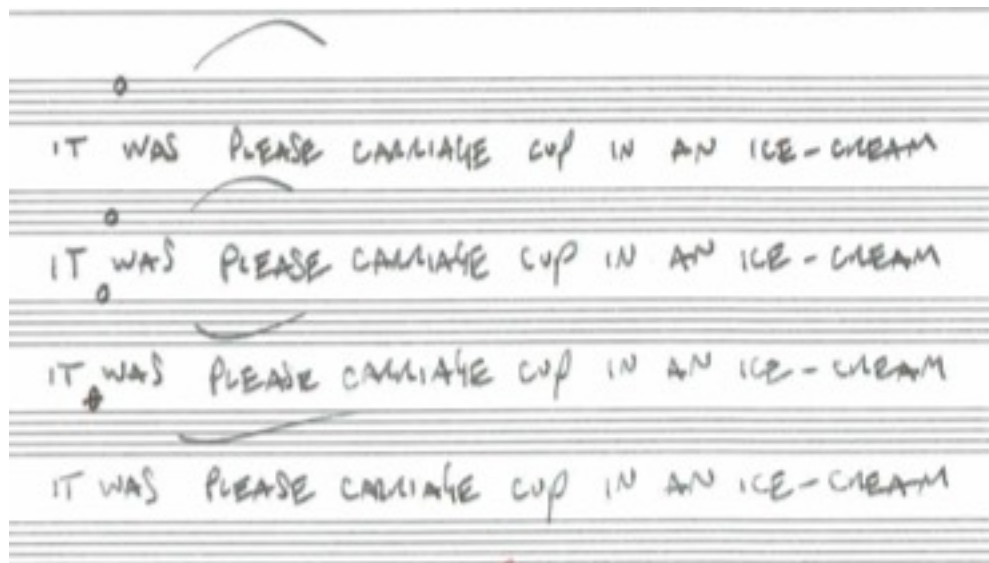


Figure 23: Example of lyricised four-note voicing in *Tender Buttons*: ‘Salad Dressing and an Artichoke’

The inherent, syllabic information generated its own unison rhythmic formula of unspecific tempo. These nine, four-note voicings are implicative of a chordal sequence given in Table 8 below:

| Chord No. | Chord descriptor |
|-----------|--------------------------|
| 1. | D \flat maj7/A \flat |
| 2. | C6 |
| 3. | B13sus |
| 4. | B \flat #11 |
| 5. | Dmin9/A |

| | |
|----|--------------------------|
| 6. | B \flat 7#11/A \flat |
| 7. | D \circ 11 |
| 8. | G Δ 9/D |
| 9. | Dsus-add3 |

Table 8: Harmonic analysis of quartal voicings: *Tender Buttons*: ‘Salad Dressing and an Artichoke’

Although, inevitably, as composers we are influenced by our experiences and environments, I do not consider this piece to be as firmly grounded in jazz as it is a hybrid of contemporary classical and pan-idiomatic improvisation. Nonetheless, despite this view, I have justified the series of voicings here as jazz-style *changes*.

This movement was particularly challenging from an improviser’s perspective, owing in large part to these somewhat clumsy sounding voicings. The sound and type of these chord formations dragged behind them an unwanted connection to the jazz lineage and language that was wholly out of place in this broader context. While from the perspective of improviser, this stylistic anomaly offered sufficient disruption through in the form of actively avoiding embodied linguistic norms, in relation to the macro-narrative of the piece, this section was less successful.

2.8 Movement 8: ‘A Red Stamp’

| | |
|---|--|
| <i>Tender Buttons: Objects, Food, Rooms</i> | ‘A Red Stamp’ Players: as previous movement |
|---|--|

| | |
|-----------------------|--|
| Layout | Conventional stave scoring/graphic notation hybrid (handwritten) – SATB |
| EVTs | Pitch-spectrum ululation Voiced and unvoiced fricatives Shake (descending pitched spectrum) |
| Notation Devices | Aleatory – specified rhythmic material (conducted), indeterminate pitches Graphic score Written directives |
| Participative Tier(s) | T3 |

Table 9: Composition descriptor: *Tender Buttons*: ‘A Red Stamp’

This section was built around a cyclical clock face-type score. Each figure, numbered 1–13, was independently tackled by vocalists in clockwise order, numerically ascending. The performance directive was given to avoid direct synchronicity as far as was reasonable.

At the centre of the score, shown in Figure 23, lies a short, non-pitch specific, tutti moment cued at the will of the conductor. The premise is for the vocalists to immediately down tackles from their independent voyage and concede to the conducted group moment, aiming to move seamlessly between these contrasting parts and, once directed as such, return immediately to the precise position in the cycle that they had previously left. The rehearsal process aided in the decision to independently complete one cycle of the form.

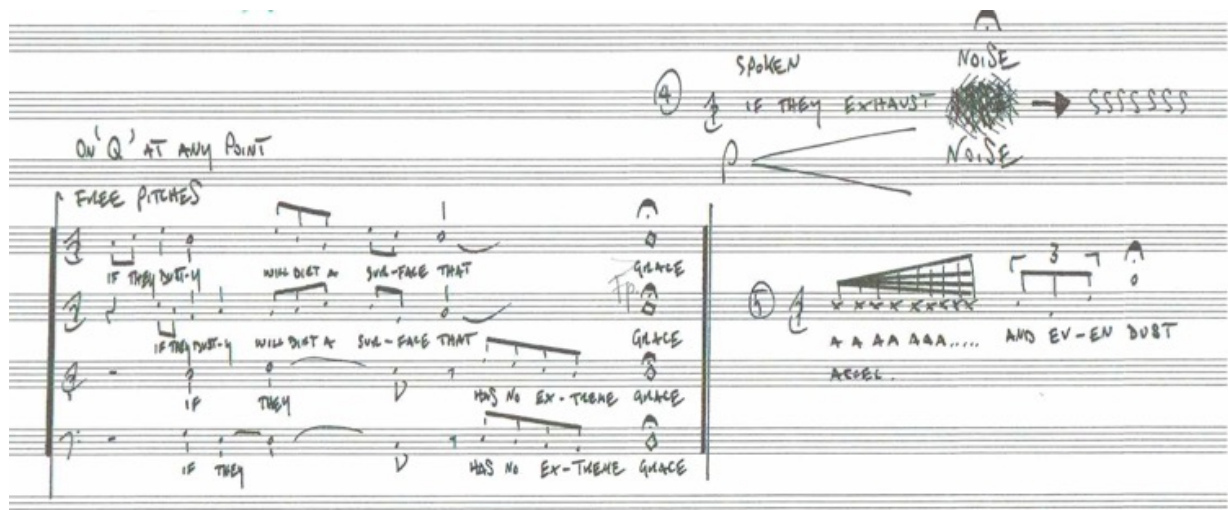


Figure 24: Extract from the central tutti in *Tender Buttons*: 'A Red Stamp'

Each of the thirteen cues focusses on a slightly different extended technique driven by what may be deemed appropriate to the text at that moment: for example, cue number one exploits the 'A' sound of 'Apple'; conversely, other times are more abstract in nature and warrant further imaginative performer input, as seen in cue number four, which includes a simple graphic noise cloud.

This piece yielded an interesting response from the vocalists: there was a sense of commitment and excitement, maybe due to the number of varying parts presented alongside directed tutti passages. Again, Galbreath's interview offered some insight: 'I was acutely aware of what nearly every other performer was doing, especially those improvising. It was a thoroughly engaging experience' (2018: 253.)

2.9 Movement 9: 'Rooms'

| | |
|--|-------------------------------|
| <i>Tender Buttons</i> : Objects, Food, Rooms | 'Rooms' |
| | Players: as previous movement |

| | |
|-----------------------|--|
| Layout | Printed/inked words |
| EVTs | Whispered, spoken words <i>Sprechgesang</i> |
| Notation Devices | Printed and inked words indicating performative intensity (each part emphasising different sounds of pronunciations, e.g. sibilants – ‘s, z and t’) Performance directives through rehearsals |
| Participative Tier(s) | T3 |

Table 10: Composition descriptor: *Tender Buttons*: ‘Rooms’

This long, penultimate movement framed a gradually intensified crescendo towards the final movement. Stein’s text, printed on plain A3 paper, was covered by thin tracing paper, upon which ink highlighted a gradation of letters, through to words and then fragments of sentences. Each vocal part focusses emphasis upon a different phonetic sound. An example taken from the lower third section of the Alto part, seen in Figure 25, shows the gradual – inked – textual expansion from associated ‘s’ sounds. This process projected meaning through a gradual sonic expansion of, for example: ‘ze’ as in ‘size’, ‘oice’ as in ‘voice’, and ‘ite’ as in ‘white’. Table 11 shows a table of phonetic emphases employed across the group.

| Part | Phonetic Emphasis |
|---------|-------------------|
| Soprano | Ch |
| Alto | S |
| Tenor | T |
| Bass | F |

Table 11: Phonetic emphasis in *Tender Buttons*: ‘Rooms’

This performative directive was given to aid independent movement through the text, each vocalist treating the visually ghost-like sections as whispers, whilst inked phonetic derivatives or the odd emphasised word or phrase helped to affect a sonic gradational transition through spoken, *Sprechgesang*, sung, exclaimed versions and so forth.

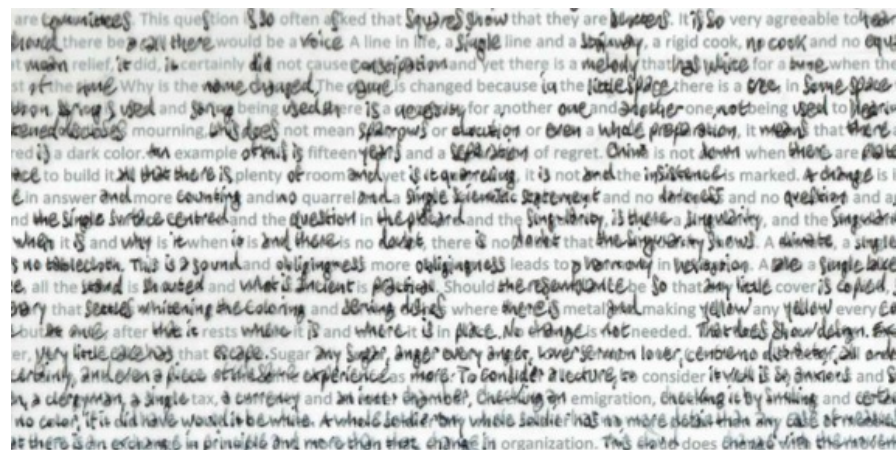


Figure 25: Extract from Alto part of *Tender Buttons*: ‘Rooms’

This technique forged a relatively successful improvisational environment, although striking a balance between supporting and interrogating this naturally expanding arc across such a long period of time proved difficult to achieve.

2.10 Movement 10: ‘Dirt and not Copper (complete)’

| | |
|---|--|
| <i>Tender Buttons: Objects, Food, Rooms</i> | ‘Dirt and not Copper’ Players: as previous movement |
| Layout | Conventional stave scoring (Sibelius) – SATB (omitting time signature) |
| EVTs | Voiced and unvoiced fricatives (<i>written</i> expression of voiced fricatives) |

| | |
|-----------------------|-----------------------------------|
| Notation Devices | Boxed directives, duration arrows |
| Participative Tier(s) | T3 |

Table 12: Composition descriptor: *Tender Buttons*: ‘Dirt and Not Copper (complete)’

This final movement, thematically returning to and expanding upon the opening section, is harmonically dense throughout, posing a significant challenge to the vocalists at this late stage in the work.

Harmonic speaking, this section, building initially upon a pyramid-style stacking of pitched material from low to high, first hints at the same C harmonic major thread that runs through the work, and passes by implied tonal centres of: E Phrygian, E \flat Lydian, D Phrygian, D \flat Lydian and returning to C harmonic major before reaching letter ‘I’. At this point, the lyric becomes simply a ‘cover’, which is repeated until the end of the piece. Further harmonic complexity emerges at letter ‘I’. Again, as an harmonically advanced section that was significantly impactful upon the improvisers’ embedded skillset, it is pertinent to visualise these complex vertical structures in a jazz-style chord setting. Table 13 presents the chord descriptors of this section:

| Bar | Harmony |
|-----|--|
| 43 | A \flat maj7+(omit3)/D - B \flat 9/D |
| 44 | A \flat maj7+/C - G triad |
| 45 | A \flat +/G |

| | |
|---|------------------------------------|
| 46 | B \flat /G – Cmaj7/G |
| 47 | G2 |
| 48 | Csus4/G – D \emptyset (omit3)/G |
| 49 | Csus4/G – Fmaj7(omit3)/G |
| 50 | Pedal G – no chord |
| 51 | Gmin11 – G triad |
| 52 | Fmaj7(omit3)/G – Dmin7(omit5)/G |
| 53 | Amin7(omit5)/G |
| 54 | Fmin/G – C/G |
| 55 | Gsus4 |
| Letter 'J': 56–63: identical two bar repetitions | A \flat 9(omit5)/G – Csus4add3/G |
| 64 – end | B \flat 6 – Csus4add3 |

Table 13: Harmonic analysis of letter 'I', bars 43–68: *Tender Buttons*: 'Dirt and Not Copper'

Owing to the harmonic density and specificity of this portion of the finale, the natural improvisational tendency was to leave space, in order to function as a supportive constituent rather than a soloistic protagonist. The conclusion of the work, a gradual diminuendo and coalescence towards voiced fricatives, saw these roles reversed once again as the vocalists provided the textural environment for the improvisers.

Chapter 3 - Examination of Supporting Compositional Works

Works for Solo Trumpet and Voices

3.1 *Piece 176 for Trumpet and Public House* (2015)

| | |
|--|---|
| <i>Piece 176 for Trumpet and Public House</i> (2015) | Players: Pub Drinkers - untrained participants Percy Pursglove - Trumpet |
| Layout | Four groups of listed directives |
| EVTs | Voiced and unvoiced fricatives, vocal fry, body percussion, free pitches, voiced whistle, force blown (egressive), cheek squish, covered mouth scream/shout, whispers, tongue click, laughter/giggling Spoken word |
| Notation Devices | Timed, listed directives |
| Participative Tier(s) | T1 |

Table 14: Composition descriptor: *Piece 176 for Trumpet and Public House* (2015)

This is a time-based piece (lasting 6 minutes), built around a simple instructional score that utilised basic EVT's. This post-autonomous experimental work was designed to break the fourth wall, enabling audience members – in this instance, drinkers at the *Spotted Dog*, Digbeth, Birmingham, for whom varying levels of intoxication fortified the alacrity with which they approached participation[!] – to contribute to the musical picture. Four different parts of instructions were distributed around the barroom, in which participants were instructed to start their way through the piece, independently timed, once they became aware that the piece had started – cued by improviser (trumpet.) The raucous, somewhat

ramshackle cacophony was a dense texture to improvise within. This generative sound world stretched beyond positive obstructive into the impenetrable. Simply put, and partly complexified by environmental context, whilst the overall effect of this piece is a successful one, there are too many simultaneous elements with which to construct a meaningful and rich interactive narrative.

3.2 *Tender* (2016)

| | |
|-----------------------|--|
| <i>Tender</i> | Players: Mixed tier vocal groups: CoMA - volunteer participants Via Nova - trained/professional singers Sound Clusters 1 and 2 - untrained participants Daniel Galbreath - Conductor Melinda Maxwell - Oboe Percy Pursglove - Trumpet |
| Layout | Conventional stave scoring (Sibelius) - SATB (omitting time signature) |
| EVTs | Voiced and unvoiced fricatives (<i>written</i> expression of voiced fricatives) spoken/whispered text |
| Notation Devices | Boxed directives, duration arrows |
| Participative Tier(s) | T1, T2, T3 |

Table 15: Composition descriptor: *Tender* (2016)

Originally a commission for a collaboration between CoMA (Contemporary Music for All) and the Via Nova Ensemble for Birmingham Contemporary Music Group's Festival of Contemporary Music (2016), this was the first iteration of what was to become thematic

material in *Tender Buttons: Objects, Food, Rooms* (2016.) This initial test piece, of 12 minutes' duration, utilises a hybrid choral force: tier 2 EVT *sound clusters*, shown as 'SC1' and 'SC2' in Figure 31; and a pitched choir containing vocalists from tiers 2–3. Nestling indeterminate MEVT dysfunctionality within accurately executed harmonic functionality in these large numbers produced significant heteroglossic interest and colour balance, yet a combative volitivity towards the improvisers, in this case Trumpet and Oboe.

The figure shows a musical score extract with three staves. The top staff is for Trumpet (Tpt.) and is labeled 'solo improv'. It contains a series of slanted lines representing improvisation. The middle staff is for Sound Cluster 1 (SC 1.) and is labeled 'ad lib. - whistle and 'oooh' sound combined'. It contains a series of slanted lines representing sound clusters. The bottom staff is for Sound Cluster 2 (SC 2.) and is also labeled 'ad lib. - whistle and 'oooh' sound combined'. It contains a series of slanted lines representing sound clusters. SC 1. also has a note 'Gradually transform to - noisy exhale (as if steaming a mirror)'.

Figure 26: Extract from Pursglove, *Tender* (2016), showing Sound Clusters 1 and 2

3.3 *Sing a Song for the Silenced (Alas, Work Bringeth Not Freedom)* (2018)

| | |
|-------------------------------------|--|
| <i>Sing a Song for the Silenced</i> | Players: Mixed tier audience member chorus James Maddren - Drums Chris Montague - Elec. Guitar Percy Pursglove - Trumpet |
| Layout | Linear time-based emoji table score Instructional list parts Graphic score |
| EVTs | Voiced and unvoiced fricatives, vocal fry, body percussion, free pitches, whistle, force blown (ingressive) |
| Notation Devices | Emojis |
| Participative Tier(s) | T1, T2 |

Table 16: Composition descriptor: *Sing a Song for the Silenced (Alas, Work Bringeth Not Freedom)* (2018)

Commissioned by *Emulsion* festival in the autumn of 2018, this 7-minute, timed piece for emoji choir features three improvisers: Trumpet, Guitar and Drums, and employs vocal tier groups 1–2. In this instance, these groups comprised neutral participant audience members and a smattering of non-first study vocalists, supported by trained musicians, the combined vocal forces of which were divided into eight sections: SSAATTBB. The full score, in this case consciously followed by the instrumentalists during its performance, was constructed by incorporating two separate elements: timing-specific emoji notation, shown in Figure 26; alongside graphic notation, shown in Figure 27. A hybrid of both score techniques can be seen in Figure 28, while a part dedicated to Tenors 1 and 2 may be viewed in Figure 29. In this latter example, twelve emojis have been refined to serve as a functional pictorial representative vocabulary with which to paint MEVT colours as improvisational accompaniments.




| | 4.31- 4.45 | 4.46- 5.00 | 5.01- 5.15 | 5.16- 5.30 | 5.31- 5.45 | 5.46- 6.00 | 6.01- 6.15 | 6.16- 6.30 | 6.31- 6.45 | 6.46- 7.00 |
|---|---|---|---------------|---|---|---|---|---|---|---|
| 1 |  |  | Silence |  |  |  |  |  |  |  |
| 2 |  |  | Silence |  |  |  |  |  |  |  |
| 3 |  |  | Silence |  |  |  |  |  |  |  |
| 4 |  |  | Silence |  |  |  |  |  |  |  |

Figure 27: An extract from the emoji score part of: Pursglove, *Sing a Song for the Silenced (Alas, Work Bringeth Not Freedom)* (2018)

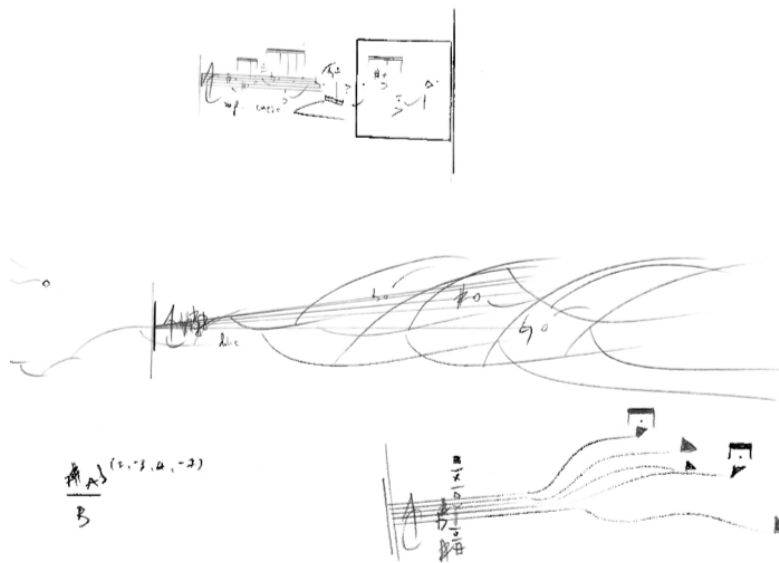


Figure 28: An extract from the graphic score part of: *Sing a Song for the Silenced*



Figure 29: An extract from the complete hybrid score of: *Sing a Song for the Silenced*

Sing a Song for the Silenced (Alas, Work Bringeth Not Freedom) - for Emoji Choir and Improvisers

Percy Pursglove October – 2018

| Part: Tenor 1 | | Part: Tenor 2 | |
|---------------|---------|---------------|---------|
| Time | Sound | Time | Sound |
| 0.00-1.15 - | SILENCE | 0.00-1.15 - | SILENCE |
| 1.16-1.45 - | 🌧️ | 1.16-1.45 - | 🌧️ |
| 1.46-2.45 - | 🌧️ + 🚢 | 1.46-2.45 - | 🌧️ + 🚢 |
| 2.46-3.15 - | 🇺🇸 | 2.46-3.15 - | 🇺🇸 |
| 3.16-4.00 - | 👤 | 3.16-4.00 - | 👤 |
| 4.01-4.30 - | 🔔 | 4.01-4.30 - | 🔔 |
| 4.31-4.45 - | 🙏 | 4.31-4.45 - | 🙏 |
| 4.46-5.00 - | 👤 | 4.46-5.00 - | 👤 |
| 5.01-5.15 - | SILENCE | 5.01-5.15 - | SILENCE |
| 5.16-5.30 - | 🙏 | 5.16-5.30 - | 🙏 |
| 5.31-5.45 - | 👤 | 5.31-5.45 - | 👤 |
| 5.46-6.00 - | 🚢 | 5.46-6.00 - | 🚢 |
| 6.01-6.15 - | 🔔 | 6.01-6.15 - | 🔔 + 🚢 |
| 6.16-6.30 - | 🌧️ + 🚢 | 6.16-6.45 - | 🌧️ + 🚢 |
| 6.31-6.45 - | 🌧️ + 🚢 | 6.46-7.00 - | 🔔 |
| 6.46-7.00 - | 🔔 | 7.01 - | End |

Emoji Directions:
 🌧️ - Finger Clicks 🚢 - Sssssssss 👤 - Hmmmmmm 🚢 - Chuckachucka... 🇺🇸 - "T" as in tick 🙏 - Low gravelly sound
 🚢 - Wave crashing 🇺🇸 - Whistle 🙏 - "Dinnnnn" 🚢 - Sharp intake of air 🇺🇸 - "A" as in Apple 🙏 - Shommmmm

Figure 30: Tenor parts 1 and 2 from: *Sing a Song for the Silenced*

At this point, it is useful to recognise an interesting commonality amongst the audience participants: this tier (1), as opposed to participants with a semblance of skillsets, brings a much broader spectrum of sound production. By contrast, tiers 2–3 have an embedded subconscious sense of blending their sounds with their counterparts. Consequently, the tier 1 subset tends to include the odd, anomalous, but confident and loud participant amongst the more inwardly projected sounds of the shy. This in and of itself creates an interesting, unequalised balance that tiers 2–3 naturally seek to smooth over.

3.4 Tinker, Plagiarist, Innovator, Spy (2018)

| | |
|---|---|
| <i>Tinker, Plagiarist, Innovator, Spy</i> | Players: Tier 2 audience members chorus Percy Pursglove - Trumpet |
| Layout | Time |

| | |
|-----------------------|---|
| EVTs | Voiced and unvoiced fricatives, vocal fry, body percussion, free pitches, whistle, force blown (ingressive), water drops, teeth suck, tongue click Spoken word |
| Notation Devices | Emojis, text |
| Participative Tier(s) | T2 |

Table 17: Composition descriptor: *Tinker, Plagiarist, Innovator, Spy* (2018)

This time-based (6-minute) instructional piece for solo trumpet and emoji choir uses exclusively tier 2 participants. In this case, as an extension of the *noise choir*, the vocal group was made up from non-first study vocal undergraduate students. As an amalgamation of musically trained individuals who all possessed a significant embodied performance aesthetic, this tier group enabled a more sonically dense and performatively supported improvisational context.

An extract of this score can be seen in Figure 30, which features some seventeen different emojis with a sprinkling of spoken-word text.



Figure 31: Extract from Pursglove, *Tinker, Plagiarist, Innovator, Spy* score (2018)

3.5 The Formation of Vegetable Mould Through the Action of Worms, with

Observations on their Habits (2019)

| | |
|---|---|
| <i>The Formation of Vegetable Mould Through the Action of Worms, with Observations on their Habits</i> (2019) | Players: Via Nova - trained/professional singers Daniel Galbreath - Conductor Percy Pursglove - Trumpet |
| Layout | Conventional stave scoring (Sibelius) - SSAATTBB |
| EVTs | Voiced and unvoiced fricatives, vocal fry, body percussion, free pitches, whistle, force blown (nasal, egressive), Spoken word |
| Notation Devices | Boxed directives, Emojis |
| Participative Tier(s) | T3 |

Table 18: Composition descriptor: *The Formation of Vegetable Mould Through the Action of Worms, with Observations on their Habits* (2019)

This piece, of 9 minutes' duration, employs fourteen different emoji symbols and an MEVT span that is further complexified through hybridism: the use of paired emojis with pitches, as shown in Figure 32; and rhythmic specificity alongside pitched material and emojis, as seen in Figure 33.

Hybrid example:

🤔 + 🐣 + 👁 = 'huh-mmm-i, i, i, i' (with closed mouth)

Figure 32: Hybridised pitch-emoji example from Pursglove, *The Formation of Vegetable Mould Through the Action of Worms, with Observations on their Habits* (2019)



Figure 33: Hybridised rhythm-pitch-emoji example from *The Formation of Vegetable Mould*

Additionally, the piece involves a mix of: MEVTs via emojis, spoken text; cross-headed rhythmically specific, freely pitched notation, as demonstrated in Figure 34; and pitched notation – as shown in an extracted page of the score in Figure 35. From an improviser's perspective, this environment required careful consideration and mindful balance of roles, both foreground and background, particularly during specifically pitched sections.

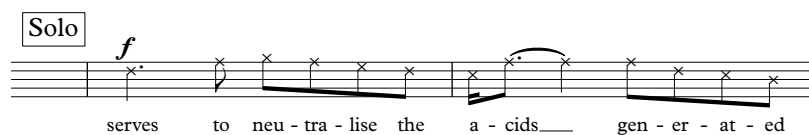


Figure 34: Detailed rhythmic structure with free pitch notation in *The Formation of Vegetable Mould*

14 Sop *dolce* 29 30 *dolce* 31 32 33 (emojis) (improvise pitch)

Sop *dolce* (oo) - - - - - (oo) - - - - - (Spoken) 'the burrows run down perpendicularly, or more commonly a little obliquely'

Alto *dolce* (oo) - - - - - (oo) - - - - - (emojis) (improvise pitch)

Alto *marcato* (emojis) (improvise pitch)

Ten *dolce* (oo) - - - - - (oo) - - - - - (Spoken) 'they appeared less sensitive to such jars than to the vibrations of the piano.'

Ten *marcato* (emojis) (improvise pitch)

Bass *dolce* Tenor Cue - tacet blind - ness (emojis) (improvise pitch)

Bass *dolce* Tenor Cue - tacet blind - ness (emojis) (improvise pitch)

Figure 35: An extract of score from: *The Formation of Vegetable Mould*, showing hybrid notation styles

Works for Accompanying Ensemble (various configurations) and Voices

3.6 *Nord Feld Stefn* (2017)

| | |
|------------------------|---|
| <i>Nord Feld Stefn</i> | Players: Melinda Maxwell - Oboe Bridget Carey - Viola Sarah Farmer - Violin Simon Limbrick - Vibraphone/Percussion Percy Pursglove - Trumpet Participant voices |
| Layout | Conventional stave scoring (Sibelius) |
| EVTs | Voiced and unvoiced fricatives, vocal fry, body percussion, whistle, force blown (ingressive) |
| Notation Devices | Timed, listed directives |
| Participative Tier(s) | T1 |

Table 19: Composition descriptor: *Nord Feld Stefn* (2017)

Commissioned by *For-Wards*, a doctoral research project led by Royal Birmingham Conservatoire researcher, Bobbie-Jane Gardner, this substantial multi-dimensional work (20 minutes' duration) includes: emoji notation, graphic scores, pitched material and a bespoke mobile application that allowed listeners to add an additional sonic layer as they triggered field recordings at will during the performance (further detailed in Chapter 4.) Its central section uses a conduction-style deployment of emoji placards, shown in Figure 37, which were translated by audience voices to create an additional dimension to the improvised graphic score section. This piece, scored for selected members from Birmingham

Contemporary Music Group, used graphic scores which were generated by participants as visual representations of environmental sounds that were collected during a number of ‘sound walks’. These sound research sessions were conducted alongside participants from a number of community groups in Birmingham’s Northfield ward (further detailed in Chapter 4) and served as important inspiration for this piece.



Figure 36: Emoji placards and graphic scores from: *Nord Feld Stefn* (2017)

3.7 *Christ Lag in Todes Banden* (2018)

| | |
|--|--|
| <i>Christ Lag in Todes Banden</i> (2018) | <p>Players:</p> <p>Percy Pursglove - Trumpet</p> <p>Trish Clowes - Soprano Saxophone</p> <p>Catriona McDermid - Bassoon</p> <p>Ross Stanley - Piano/Organ</p> <p>James Maddren - Drums</p> <p>Chris Montague - Guitar</p> <p>Donald Grant - Violin</p> <p>Louise McMonagle - Cello</p> |
| Layout | Conventional stave scoring (Sibelius) |

| | |
|-----------------------|---|
| EVTs | Voiced and unvoiced fricatives, vocal fry, body percussion, whistle, force blown (ingressive) |
| Notation Devices | Timed, listed directives |
| Participative Tier(s) | T1 |

Table 20: Composition descriptor: *Christ Lag in Todes Banden* (2018)

Commissioned by the *Emulsion* festival sinfonietta (2018), this 10-minute piece, whose initial theme is borrowed from J. S. Bach, uses a tier 2 group to vocalise emoji notation.

Differing from larger unaccompanied choral projects, this piece nests MEVTs within a more traditional jazz context: meaning an environment in which a soloist is accompanied by a relatively traditional rhythm section. An extract from this can be viewed in Figure 36.

The image shows a musical score extract for the piece 'Christ Lag in Todes Banden' (2018). The score is written for a solo section and includes staves for Oboe (Ob.), Violin (Vln.), Bassoon (Bsn.), Viola (Vc.), Saxophone (Sax.), Trumpet (Tpt.), and Drums (Dr.). The Oboe staff starts at measure 124 and features a box labeled 'L' above a series of emojis: a cloud with rain, a person meditating, a cloud with rain, a person meditating, and a cloud with rain. The Bassoon and Viola staves also feature similar emoji notation. The Saxophone staff features a bell emoji. The Trumpet staff shows chords: Gbm7(b9) and Am7(b9). The Drums staff shows a rhythmic pattern.

Figure 37: Emoji notation supporting solo section in Pursglove, *Christ Lag in Todes Banden* (2018)

Works for Solo Trumpet

3.8 *Metamorphoses: Study for Solo Trumpet and Lump Hammer* (2015)

This experimental, post new-complexity destructionist work (7 minutes' duration) seeks to reveal a fully immersive improvisational state, free of intellectual and physical autoschediastic embodiments. Each Hammer blow changes the physical state and playability of the instrument, forcing improvisation to ricochet from the expected outcome as the player finds the instrument no longer functioning as it did before the previous weighty strike. Nonetheless, the performance experience was, for the most part, in alignment with expectation. The instrument did indeed become more difficult to make music with, which in turn, forced the hand of new invention to a certain extent. However, although this process created extreme physical obstructions, the intellectual process of musical decision making in this solo context remained the same, if not less complex than working in a more sonically dense environment – such as a complex emoji score. The greater the sound saturation, the more the improviser needs to process, and the more complex is the procedure of response.

3.10 *My Heart is my Guide: Solo Trumpet and Stethoscope* – Score Only (2019)

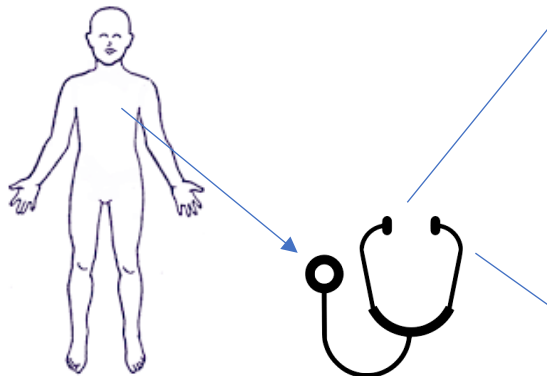


Figure 38: Extract from: Pursglove, *My Heart is my Guide: Solo Trumpet and Stethoscope* (2019)

This solo piece (5 minutes) combines two elements: the player's heartbeat; and a series of emoji instructions. The instructions, with an extract offered in Figure 38, dictate that the performer affixes the stethoscope – electronic stethoscopes work best – above their heart and mindfully reacts to both its sound, and importantly, the heightened awareness of its feeling as they move through the series of emojis. These two factors positively impact upon the indeterminate outcome of this piece through both visual and aural stimuli of the internally generated pulses.

Further Exploratory Works for Trumpet and Voice (Scores only)

3.10 *WhatsApp: for Emoji Choir and Solo Trumpet* (2019)

This instructional piece (7 minutes), for any number of voices beyond four, uses the social media platform *WhatsApp* as means of communicating emoji notation directives. A nominated 'conductor' creates a *WhatsApp* group, inclusive of all participants, and designates roles of S, A, T and B. As the vocal group rotates around letter A, as shown in Figure 39, the conductor dislodges them with a command message. For this piece, the emoji vocabulary is not specified: this brings a further indeterminacy of sound responses from the singers. The resulting improvisational framework therefore carries the potential to be highly volatile, disruptive and dysfunctional.

‘Group – Emoji – Duration’ – i.e. ‘S 🤔 15’

Durations and always in Seconds (and approximately timed)

A.



Figure 39: Notation example from: Pursglove, *WhatsApp* (2019)

3.11 *Life/Death for Vocal quartet (Snapchat) and Solo Trumpet* (2019)

In the same vein as *WhatsApp*, this social media-driven piece (8 minutes) uses the mobile application: *Snapchat* to share performative directives. In this instance, the range of emojis are restricted to fourteen symbols and the performers themselves dictate the actions of their fellow performers. An extract can be viewed in Figure 40:

Emoji directive list: 🤔 📱 🔄 🕒 🛠️ 📢 🎭 🧐 🕒 🕒 🕒 🕒 🕒 🕒

- Rotate through boxed material at will (in any order): All pitches are non-specific
- At any point, any vocalist may send any ONE of the selected emojis to another vocalist (via Snapchat), at which point the receiver must immediately vocalise the given emoji for its entire visual duration
- At any point, any performer can cue '1.' (spread chord box), at which point 'emoji directives' are rendered invalidated for the duration of this chord

1.

3.

2.

4.

Figure 40: Notation example from: Pursglove, *Life/Death for Vocal quartet (Snapchat) and Solo Trumpet* (2019)

As opposed to a number of the other vocal works in this portfolio, this piece further empowers the performers by essentially bypassing the conductor, putting the notational control, as well as its results, into their hands.

3.12 *Spem in Emojiium* (Comp. Tallis, arr. Pursglove): *Emoji Choir and Solo*

Trumpet (2019)

This 10-minute work is a reimagining of Thomas Tallis's 40-part motet: *Spem in Alium Nunquam Habui* (1570.) By extracting the rhythmic material from all of its eight choir groups, it was possible to assign emoji notation MEVTs to each 'note' whilst maintaining the original work's sense of rhythmic duration. An extract of the reimagined score is shown in

Figure 41:

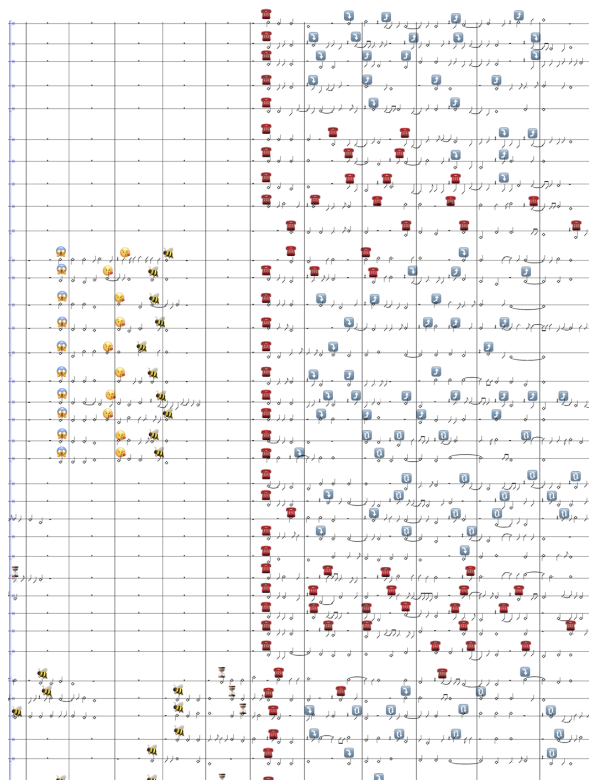


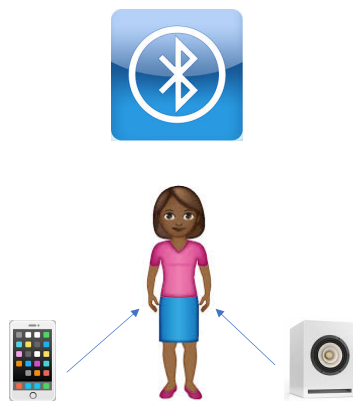
Figure 41: Extract from score: *Spem in Emojiium* (Comp. Tallis, arr. Pursglove): *Emoji Choir and Solo Trumpet* (2019)

Although, overall, this work creates an impressive and interesting effect, it is densely populated, and was deemed to be an unviable improvisational framework.

3.13 Bluetooth – for Singers, Prepared Smartphone, Bluetooth Speakers, and Improviser (2019)

This piece (5 minutes) uses a prepared smartphone and Bluetooth speakers to add layers, density and indeterminacy to an improvisational environment. Vocalists pre-record their responses to a number of given emojis that are then triggered at will throughout the performance as they improvise with twenty dictated emoji symbols. An extract can be seen in Figure 42:

Bluetooth – for Singers; Prepared Smartphone; Bluetooth Speakers; and Improviser
4-6mins



1. Each singer must connect a smartphone to their own personal Bluetooth speaker
2. In preparation for this piece: using a voice memo app., record vocalised responses to any 5 of the emojis (given below) – no longer than 5 seconds per memo

Figure 42: Extract from *Bluetooth – for Singers, Prepared Smartphones, Bluetooth Speakers, and Improviser* (2019)

Chapter 4 - Participative Practice and Interactions with Technology

4.1 Practical Workshop Sessions

Over the course of this doctoral research project, in collaboration with a number of research colleagues, numerous sessions were undertaken. The purpose of these sessions, from my perspective, was to investigate and inform potential notation devices and EVT's that might then be transferred and expanded into massed vocal contexts. Table 21 shows a list of practical workshop sessions held:

| | Workshop Date | Venue | Participant Tier | Notes |
|---|----------------------|---|-------------------------|--|
| 1 | 15.11.15 | Greaves Hall Community Centre, Birmingham | T1 | MEVT participative workshop, <i>For-Wards</i> project. |
| 2 | 17.11.15 | Jervoise School, Birmingham | T1 | MEVT participative workshop, <i>For-Wards</i> project. |
| 3 | 24.11.15 | NAF Cafe, Northfield Baptist Church, Birmingham | T1 | MEVT participative workshop, <i>For-Wards</i> project. |
| 4 | 24.11.15 | NAF Cafe, Northfield Baptist Church, Birmingham | T1 | MEVT participative workshop, <i>For-Wards</i> project. |
| 5 | 05.03.2016 | University of Wolverhampton | T1 T2 T3 | <i>Festival of Contemporary Music - CoMA/BCMG (2016)</i> |
| 6 | 17.03.16 | Eastside Projects, Birmingham | T2 T3 | 'New Choral Scores Using Improvisation' workshop/concert - <i>Frontiers</i> Festival - BCU, Conservatoire (2016) |
| 7 | 13.04.2016 | Birmingham Conservatoire | T2 T3 | Choral composition/improvisation workshop/concert - <i>Festival of</i> |

| | | | | |
|----|------------|---|----------|--|
| | | | | <i>Improvisation</i> , BCU, Conservatoire (2016) |
| 8 | 18.03.2018 | Gateway Education and Arts Centre, Shrewsbury | T1 T2 T3 | MEVT participative workshop, <i>Emulsion VI</i> Festival (2018) |
| 9 | 22.02.2018 | Gateway Education and Arts Centre, Shrewsbury | T1 T2 T3 | MEVT participative workshop, <i>Emulsion VI</i> Festival (2018) |
| 10 | 16.09.2018 | Midland Arts Centre, Birmingham | T1 T2 T3 | MEVT participative workshop, <i>Emulsion VII</i> Festival (2018) |
| 11 | 22.10.2018 | Midland Arts Centre, Birmingham | T1 T2 T3 | MEVT participative workshop, <i>Emulsion VII</i> Festival (2018) |

Table 21: Table showing details of practical workshop sessions

Sessions 1–4: These four sessions, all of which involved tier 1 participants, were undertaken in association with a project commission from *For-Wards*. During these sessions, whilst walking around the Northfield district of Birmingham, participants created field recordings that were to play an important role in the construction of a mobile application to accompany the commission (detailed later in this chapter.) These sessions and resulting found-sounds played an incredibly useful experimental role, the most notable result of which was the Foley-type vocalised environmental reconstruction recordings. During this sound-gathering process, participants were asked to focus on one element in their sound sphere. These sounds were subsequently recreated by any vocal means deemed appropriate by individual participants, and once these groups had vocally reconstructed the various noises from their surroundings, they then visually recreated these sounds in various realisations through the medium of colourful art and craft play. Throughout this process I became acutely aware that their visual vocabulary was informed, inevitably so, by familiar symbols that they see and use on a daily basis via their mobile devices: emojis.

Session 5: This day-long CoMA workshop session, co-led with Daniel Galbreath, framed within Birmingham Contemporary Music Group's *Festival of Contemporary Music* (2016), brought together members of the Via Nova vocal ensemble alongside amateur participants. This useful forum allowed for the experimentation of a broad number of MEVTs in the forum of a large, mixed voice, mixed ability choral group.

Session 6: This choral composition workshop and concert day, as part of the *Frontiers* festival (2016), focused upon the field of creating: 'New Choral Scores Using Improvisation'. Participants, for the most part, students from the Composition department at the Royal Birmingham Conservatoire, spent the day in vocal and improvisation workshops which served as training for creating vocal pieces that were to be performed that evening by the Via Nova ensemble, conducted by Galbreath. From a research standpoint, this workshop was highly useful in gathering sound resources, scoring ideas, and crucially – from an empirical stance – the workshop generated a number of new works and differing textures, specifically for an eight-voice *a cappella* ensemble to improvise within during the evening concert.

Session 7: Similar to the *Frontiers* festival, the *Festival of Improvisation* (2016), this time under the patronage of an initiative driven by the Jazz Department of the Royal Birmingham Conservatoire, featured a workshop and concert fuelled by the compositional work of three undergraduate jazz students for eight voices – Via Nova ensemble once more, with various configurations of accompanying improvisers. Again, beyond my role in this project as workshop mentor, I benefitted hugely from this scenario that offered both specific, relevant performative experience, and further insight into generating new improvisational frameworks.

Sessions 8–11: Alongside fellow Birmingham City University Ph.D. researcher, Trish Clowes, these four sessions were participative components built into two new music festivals: *Emulsion VI*, Shrewsbury (2018) and *Emulsion VII*, Birmingham (2018.) Alongside these volunteer participants, my role in these practical sessions was to workshop various EVTs and MEVTs. Session activities included experimenting with various voiced and unvoiced techniques inspired by specific directives and various visual stimuli, including: objects, photographs, graphic scores, and pictographs. These workshop sessions enabled further investigation into the use of emojis as accessible notation devices for untrained participants. Furthermore, at this point in the research journey, it was beneficial to experiment with hybridising various emojis within the context of mixed accompanying ensembles.

4.2 Nord Feld Stefn: Graphic Scores

For-Wards' commissioned piece, *Nord Feld Stefn* (2015), generated as per its brief, required various workshops and composition brainstorming sessions that needed, somehow, to inform the final iteration of the piece. My approach to this conundrum was for workshop participants to create emoji style placards, as shown in Figure 37, together with graphic scores, examples of which are shown in Figure 43, as visual representations of the field recordings made during participative 'sound walks'. A3-sized graphic score segments were cut free from the sprawling workshopped wallpaper lengths, and then overlaid with thin tracing paper printed with an x-y graphic axis. These scores successfully played their role amidst the improvised section of the piece, accompanied by emoji placard directives.

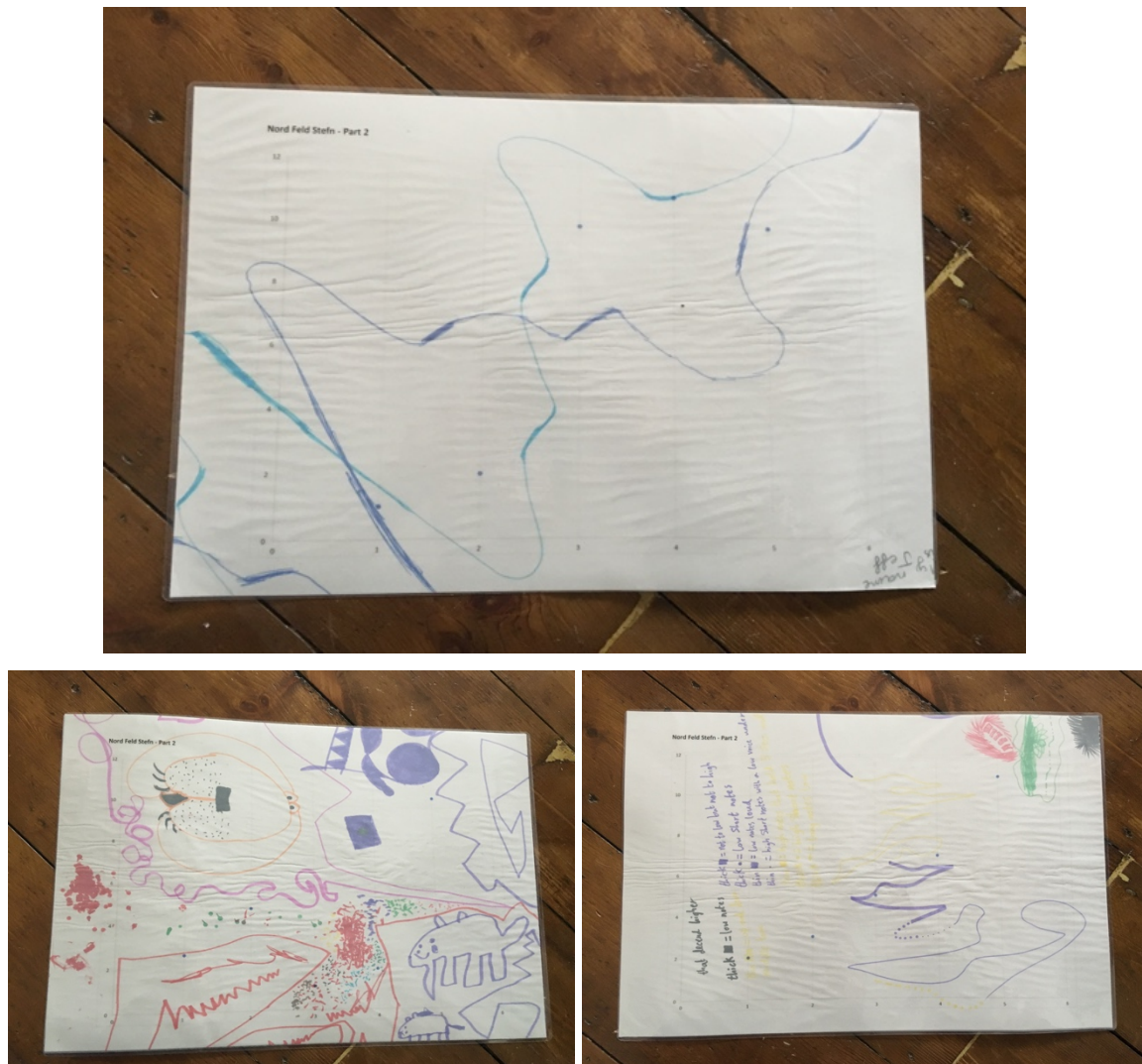


Figure 43: Examples of participant-generated graphic scores in *Nord Feld Stefn* (2015)

4.3 *Nord Feld Stefn* App.: Environmental Sound Vocalisations

A key element of *Nord Feld Stefn* was the commissioning of a bespoke mobile application, shown in Figure 44. During the performances of this piece, audience members were offered free sets of headphones and asked to download this free app. – available for both android and iOS devices. The app. played the role of creating an additional compositional layer and participative audience interaction as listeners individually triggered the field recording sound files during the performance, affording them a unique, bespoke listener experience.

Although it was not intended as a positive remark, whilst quoting Varèse, Mark Trieb suggests prophetically that, with the advancement of new technologies: ‘Anyone will be able to press a button to release the music exactly as the composer wrote it – exactly like opening a book.’ (1994: 176.)

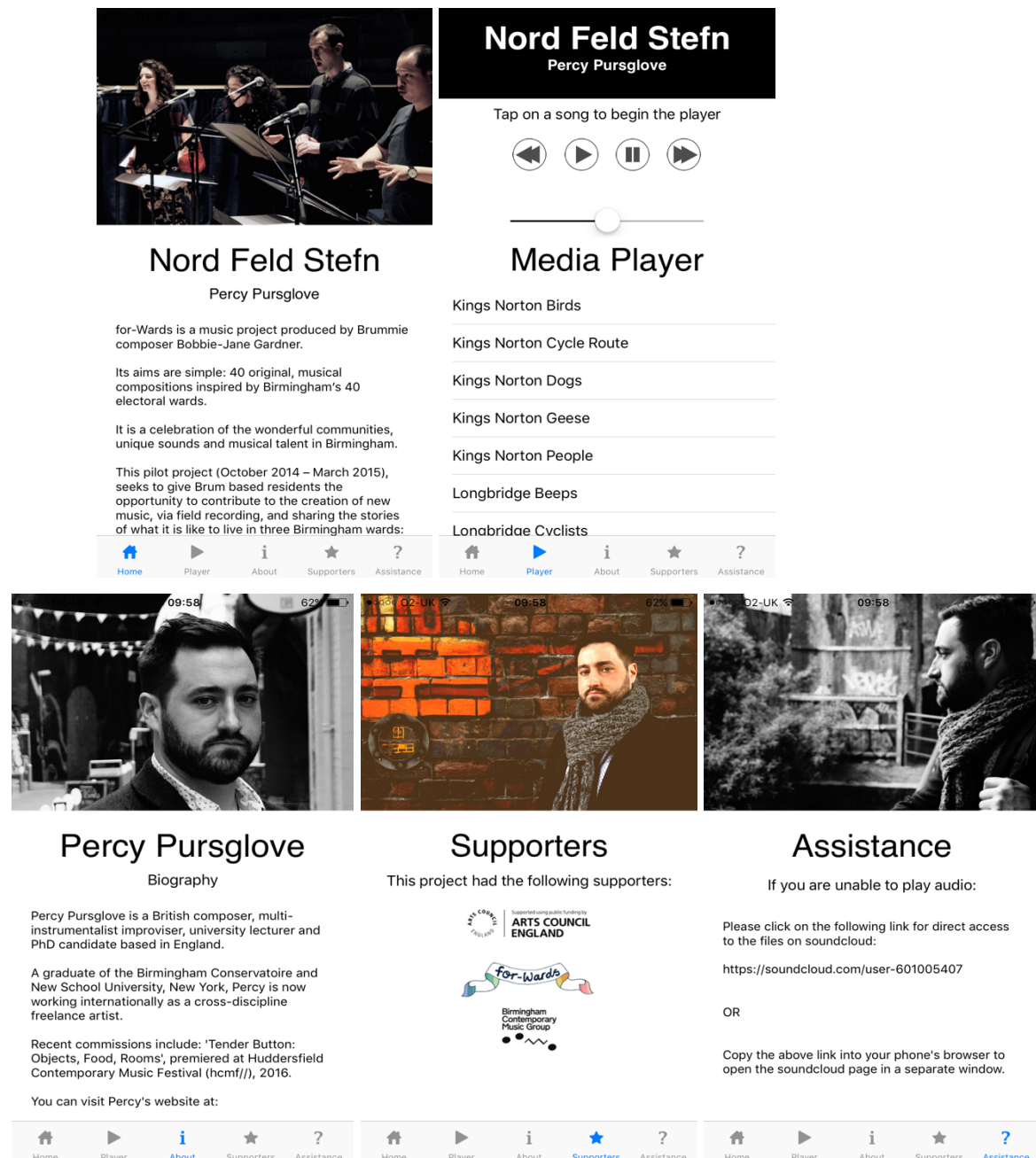


Figure 44: Screenshots from the accompanying mobile app. to *Nord Feld Stefn* (2015)

Unfortunately, however, owing to the continual costs of licensing and constant software updates, this mobile app. no longer exists on the *App Store*, as shown in a screengrab in

Figure 45.

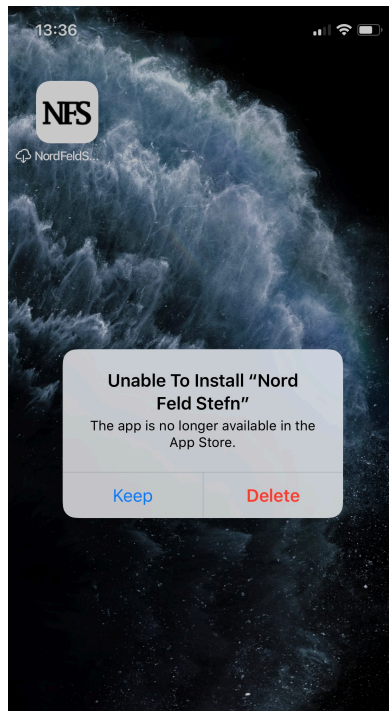


Figure 45: Reinstallation screengrab: *Nord Feld Stefn* App. (2015)

Chapter 5 – Conclusions

5.1 Response to Research Objectives and Interrogation of Methodology

This doctoral research project sets out to tackle how best to extend a pre-existing choral tradition (see aim, p. 1): an extension intended to sanction the ultimate goal of generating a massed vocal compositional vocabulary to enable the creation of meaningful improvisational environments. This concluding chapter investigates the efficacy of that process and further applications beyond the range of this enquiry, as well as how its findings might inform future compositional and improvisation practice through the medium of the choral discipline.

The forging of a broad heterosis of methodologies to service this multi-faceted research effectively was a vital procedure in the course of study. Its multiple viewpoints meant that it was possible to stare into myriad translucent looking glasses whilst maintaining some degree of self-reflection. As a way of collecting and acting upon data, this Bourdieu (1977)-type cyclical accretion of empirical self-reflexive subjectivity allowed the project to change shape and direction as necessary in order to address its research objectives, a transmorphic skill of particular importance given that John Law's *after method* (2004) also allowed for the negation of temporal linearity.

Post-autonomy served as an invaluable, and possibly most vital, methodological concept and tool, underpinning many of the objectives of this study. It authorised the involvement of participative tier groups that formed: the barbershop 'noise-tet', sound clusters, noise

choir, and emoji choir that allowed for newly sourced sound spheres to emerge and force their improvising participants to search for effective interactive pathways, so breaking the embodied improvisers' autoschediasm. As a faceless compositional voice gradually emerged, so too did a need for its appropriate visual linguistic representation and formalisation.

Quantifying the success of a multi-method approach such as this proves more complex than that of a project narrower in methodological consideration. Whilst determining success or failure is in of itself interesting, equally important, however, is the justification of the breadth that this heterosis of methodologies encapsulate. Breadth generates choice: the beloved fuel to the improvisers' fire. In these terms, as a methodology that is appropriate and reflective of the improvisational nature of the content that it generates – in other words, genuinely 'performative' – it is indeed successful. The distinctive processes offered in this doctoral research project have the potential to reinvigorate choral traditions by acting as a unique gateway between idiomatic paths seldom accessed. It is hoped that self-reflexivity and inwardly directed critical thinking have served to demonstrate originality of thought and means. As for measuring the effectiveness of the work product itself, it is more difficult to quantify the successfulness of one's own artwork than the intellectual newness that the work itself brings. Aside from serving its intended purpose, the true measure of achievement of this work lies in inspiring both further interrogation and reciprocal compositional response.

5.2 Usefulness in the Compositional Field

As for possible compositional usefulness, this enquiry has offered a repurposing of ultra-

simple visual stimuli that have the potential to add significant sonic complexity and indeterminate layering to choral works. Crucially, Daniel Galbreath warns that: ‘while aleatorism is not uncommon in later twentieth-century choral music [...] it runs the risk of being performed only by those who feel capable of overcoming its perceived difficulties.’ (2018: 279.) Given that a large percent of choirs both nationally and internationally comprise amateur practitioners, it is my hope that the generative materials of this doctoral research project may add to the current compositional sound and linguistic aleatory toolbox. Although participative practice has been an important driving force behind this research, the construction of new and inspiring improvisational surroundings has remained at its core. I am optimistic that this course of study may inform and inspire others, so that massed vocal settings such as this become more widely appreciated and utilised in jazz and improvised music disciplines.

5.3 Further Research Potentiality: Social Media Platforms and Emoji Delivery Applications

Notation continues to expand and collide with new technologies. For the open-minded composer, technology offers an exciting, inspirational helping hand in generating newness: ‘as new generations come into existence, comfortable with technology, new semiotics and new ways of communicating, they [composers] will see these advances and make use of them.’ (Battle, 2013.) Creating works that embrace technology, such as mobile apps. – existing and newly commissioned – adds new dimensions of both indeterminate outcome and user involvement. As previously discussed in this doctoral research project, there is a direct correlation between comfort, through familiarity, and performative confidence. With untrained participative pursuits firmly in mind, finding ways in which the smartphone can play a more significant role in composition is of great future interest. For most of us, our

mobile device is always nearby: its shape, weight and colour so enticing that, as we tilt our heads down towards its ever-changing face, tunnel vision sets in, blinkering the surrounding world, drawing all of our attention. However, using these comfort-giving devices can actually be advantageous in drawing confidence and commitment of performance from participants. This realisation inspired *Emoticonp* – a proposed mobile app., the beginnings of which have been coded by Lluís Mather, as viewable in Figure 46:

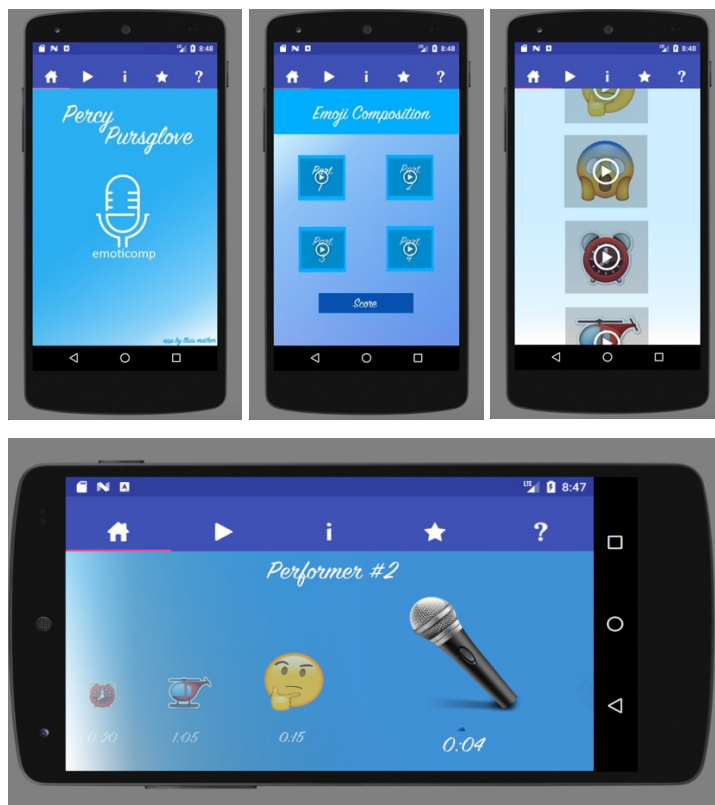


Figure 46: Screenshots of proposed app.: *Emoticonp*

This app. will allow the composer to specify the series and duration of emojis across numerous groups. Although this is indeed the direction in which I am envisaging my own research journey continuing, that particular development lies beyond the current scope of consideration of this project.

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List of Appendices

Project Related Media

This appendix offers additional photographic materials relating to the projects undertaken during this doctoral research.

Via Nova Ensemble, *Where the Marsh Plants Grow*. CD/Download Release:



Cover art by Klara Kofen

Track 9. *The Formation of Vegetable Mould Through the Actions of Worms* (Percy Pursglove, ft. Percy Pursglove, trumpet)

For-Wards, Limited Edition Vinyl/Download Release:



Cover art by Scott Johannsson

Track 9. Percy Pursglove, *Nord Feld Stefn*

Festival of Improvisation: 13.04.2016

**** EE 4G 16:01 bta.ac.uk 45%
Birmingham Conservatoire

Concerts and Events > Concert Diary > Improvisation Festival: Creative Ensemble and Via Nova

Improvisation Festival: Creative Ensemble and Via Nova

Venue: Adrian Boult Hall, Birmingham Conservatoire
Price: £7 (£5)
Dates: 13 Apr 2016 (8:30pm - 9:30pm)

Booking Information
Tickets available on the door

Director **Daniel Galbreath**

Contemporary classical music written by students and staff, to the life affirming joyous sounds of Abdullah Ibrahim.

All ensembles combine jazz and classical students and the evening involves two venues, one for formal listening, the other for our opening party.

Creative Ensemble comprises of performer-composers from the Conservatoire. The ensemble focuses on works by the members of the group. The musical output results from a combination of workshop, discussion and rehearsal. The ensemble strives to have the broadest possible ethos, consequently the works performed often encompass a broad range of approaches from the completely notated to the completely improvised and everything in between.

Via Nova, a contemporary music chamber choir directed by Daniel Galbreath, will perform alongside Percy Pursglove's Noise Choir. In this concert they will be collaborating with Pursglove and composers of the Jazz department in an innovative interdisciplinary project of new music for both jazz and choral improvisers.

Improvisation Festival
Events include:
[Improvisation Festival: Creative Ensemble and Via Nova](#)

BCMG/CoMA Festival: 5-6.03.2016

**** EE 4G 15:59 bcmg.org.uk 46%
Birmingham Contemporary Music Group

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Festival of Contemporary Music for all

CELEBRATING NEW MUSIC

Contemporary Music For All Festival: Birmingham

Saturday 5 & Sunday 6 March 2016
University of Wolverhampton, Walsall Campus
CBSO Centre, Birmingham

Whatever your experience, if your ears are open to new music, you need to be here!

Celebrating a decade of CoMA's ground-breaking Open Score* project, the Festival of Contemporary Music for All promotes contemporary music with a participative approach.

Join musicians from the world-renowned **Birmingham Contemporary Music Group**, the **CoMA East Midlands** and **CoMA West Midlands ensembles**, and contemporary choir **Via Nova** to rehearse, workshop and perform pieces by composers with strong CoMA associations - **Plan Homages** by **Michael Finnissy**, a new version of **The Second Step** by **Tanya Stiles**, **Howard Skempton's** *The Right of Song* and a new vocal work by **Percy Pursglove**. Those will be performed alongside other CoMA pieces in a public concert on the Sunday evening. Ben Fitting and Davies will attend, and will also lead an all-comers creative workshop on the Saturday evening.

Anyone aged 18+ can play or sing and all are welcome - but participants must be able to confidently read music; experience in a choir or band/orchestra is desirable but is not essential.

*Open Score is a way of writing artistically challenging yet technically accessible music for flexible ensembles with non-professional musicians. Works by more than thirty established, up and coming, student and non-professional composers will be performed across five cities.

Saturday 5 March 2016

Please note that rehearsal one for singers has moved to the Saturday morning.

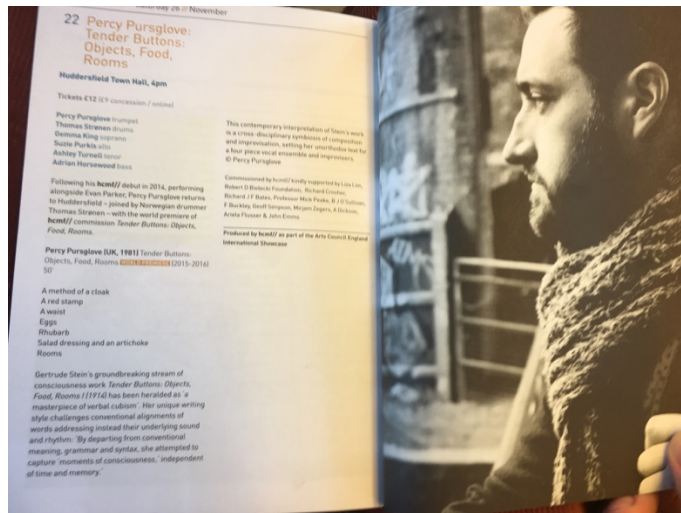
Rehearsal One (Singers). 10am - 1pm
University of Wolverhampton, Walsall Campus WS1 3BD

Vocalists will join *Via Nova* to rehearse a new work by Percy Pursglove and Howard Skempton's *The*

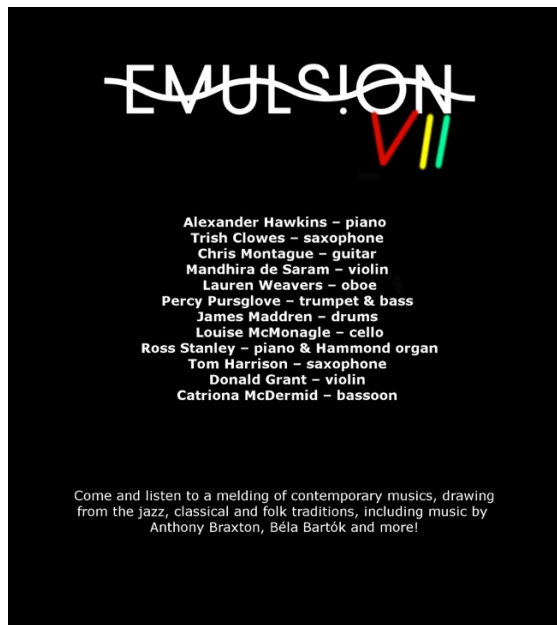
- Past project highlights
 - Standard About - creative ensembles
 - Resolution
 - BBC Ten Pieces
 - Working with Deaf & Hearing Impaired young people
 - Workers Union & Mouth Feet Sound
 - Top Score
 - Little Homers
 - Resonance
 - Exchanging Notes
 - Contemporary Music For All Festival: Birmingham
- Related Pages
 - Contemporary Music for All UK-wide Festival
 - Planning on staying over in Birmingham for the weekend? Find a hotel using the Visit Birmingham website
 - The latest information on the permanent traffic rerouting near CISO Centre due to the development of Paradise Forum
 - Visiting CISO Centre
 - Map and directions for University of Wolverhampton, Walsall Campus

Festival of Contemporary Music for all
CELEBRATING NEW MUSIC
Birmingham Festival of Contemporary Music for All Concert

Huddersfield Contemporary Music Festival programme, 2016:



Emulsion VII Festival flyer, 2018:



Tender Buttons: Objects, Food, Rooms

Commissioned by hcmf// 2016

Percy Pursglove

c. 50 mins.

Four Voices: SATB

Improvisers – Trumpet, Drums/Perc./Electronics

Performance Notes:

This ten movement piece, a setting for Gertrude Stein's homonymous work, is very much focused on improvisational space, interactions, interrogations and obstructions. Each of the four vocalists play roles of both advocate and antagonist as they create improvisational environments and disruptive narratives to entice and repel the accompanying improvisers.

Given its tumultuous nature, this work's score has an appropriately reciprocal story to tell. There are a number of score types to interpret, from standard Western notation through to obscure, open graphic styles. Each movement aims to generate sonic newness from visual ambiguity. When the space in the music permits, vocalists are encouraged to approach music making from a soloistic, improvisational direction.

Performative openness and conversational interactivity in key to a successful performance of this work.

Tender Buttons: Objects, Food, Rooms

hcmf// 2016

Percy Pursglove
Gertrude Stein

65 bpm

A

mf

f

ad lib.

Transform sound to
pitched 'Bzzzzzz'

ad lib.

Transform sound to
pitched 'Bzzzzzz'

Solo - ad lib.

Transform sound to
pitched 'Bzzzzzz'

ad lib.

Transform sound to
pitched 'Bzzzzzz'

dirt and dirt and dirt and dirt and dirt and

sim.
dirt and dirt and dirt and dirt and

ad lib.

Transform sound to
pitched 'Bzzzzzz'

sim.
dirt and dirt and dirt and dirt and dirt and

ad lib.

Transform sound to
pitched 'Bzzzzzz'

dirt and dirt and dirt and dirt and dirt and it makes the shape so hea-vy and makes no me-lo-dy har-der

sim.
dirt and dirt and dirt and dirt and dirt and

ad lib.

Transform sound to
pitched 'Bzzzzzz'

Percy Pursglove

2

2

B

Nothing Elegant

ad lib. at pitch 'mumumumum'
- rhythmical - your own tempo

on cue

on cue

S.

A.

T.

B.

ad lib. at pitch 'mumumumum'
- rhythmical - your own tempo

on cue

on cue

ad lib. at pitch 'mumumumum'
- rhythmical - your own tempo

on cue

on cue

ad lib. at pitch 'mumumumum'
- rhythmical - your own tempo

on cue

on cue

C

S.

A.

T.

B.

Tacet melody 1st time - Continue ad. lib 'mumumum'

a charm a sin - gle charm a charm

10


S. 


A. 
a sin-gle charm is__doubt-ful if the red is rose there is a gate surr-oun-ding it if in - side is let in__

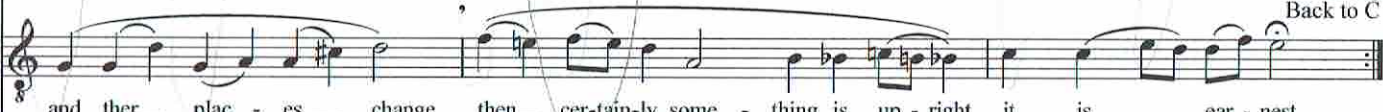
T. 
a sin-gle charm is__doubt-ful if the red is rose there is a gate surr-oun-ding it if in - side is let in__


B. 

15

S.  Back to C

A. 
and there plac - es__ change then cer - tain-ly some-thing is up - right it__ is__ ear nest
Handwritten notes: "clab" above the first measure, "m" above the second measure, "straight" and "22m same note" with an arrow pointing to the final measure.

T. 
and ther plac - es__ change then cer-tain-ly some - thing is up - right it__ is__ ear - nest

B.  Back to C

Eggs

Pitch Resource



as a starting point!

(any octave - this is a starting point only)

Sound Resource

'SHHHHHNNNN.....'

'TSSSSNNNN.....'

'CHHHHHNNNN.....'

'TTTTNNNN.....'

'PPHHNNNN.....'

etc.

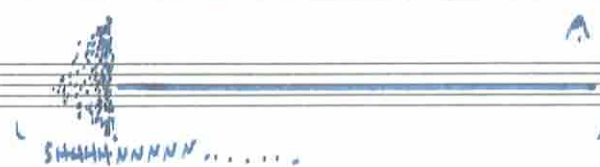
Sounds evolve to open mouth 'ng' hum

• IMPROVISE LONG PITCHED SOUNDS WITH RESOURCES ABOVE

• USE STEIN'S WORDS AT ANY POINT IN ANY ORDER: WHEN YOU HEAR SPOKEN PHRASE - MIMICK DICTION/SOUND/INTONATION etc. EXACTLY

• TRANSITIONS BETWEEN SOUNDS AND WORDS SHOULD BE IMMEDIATE AND SEAMLESS

Eggs



etc.

- KIND HEIGHT
- KIND IN THE RIGHT STOMACH
- WITH A LITTLE SUDDEN HILL
- CUNNING SHAWL
- CUNNING SHAWL TO BE STEADY
- IN WHITE
- IN WHITE HANDKERCHIEFS
- WITH LITTLE DOTS IN A WHITE BELT
- ALL SHADOWS ARE SINGULAR
- THEY ARE SINGULAR AND PROUD AND BELIEVED
- NO THAT IS NOT THE COWS
- SHAME AND A PRECIOUS SOUND
- IT IS A BITE
- CUT UP ALONG THE PAVED WAY
- WHICH IS HALM
- HALM IS OLD BOAT
- AND A LIKELY DASH.

FINISH STRAIGHT ON IMMEDIATELY

RHUBARB

Watch for
breaks!

CHOOSE ANY SOUND - REPEAT SOUND/LINE IDENTICALLY - CONTINUE REPETITIONS IF NOT SOLOIST

FREE PITCHES - ANY SOUND

A

(OPEN REPEAT)

SOLO

FREE PITCHES

FREE PITCHES - ANY SOUND

B

(OPEN REPEAT)

SOLO

FREE PITCHES

FREE PITCHES

Handwritten musical notation for the first system, labeled 'FREE PITCHES'. It consists of four staves with various notes and rests. Below the staves, the text '(OPEN REPEAT)' is written.

SOLO

Handwritten musical notation for the second system, featuring lyrics. The lyrics are: "RHU - RUMB IS SU - SAN NOT SEAT IN BUNCH TOYS NOT WILD AND LAUGH - A - BLE". Below this, the lyrics continue: "NOT IN LITTLE PLA - CES NOT IN NE - GLECT AND VEGE - TA - BLE NOT IN FOLD COAL AGE NOT PLEASE".

FREE PITCHES

Handwritten musical notation for the third system, labeled 'FREE PITCHES'. It consists of four staves with various notes and rests. Below the staves, the text '(OPEN REPEAT)' is written.

Handwritten musical notation for the fourth system, featuring lyrics. The lyrics are: "RHU - RUMB IS SU - SAN NOT SEAT IN BUNCH TOYS NOT IN LITTLE PLA - CES". Below this, the lyrics continue: "NOT IN NE - GLECT AND VEGE - TA - BLE NOT IN FOLD COAL AGE NOT PLEASE".

③ **D** *a tempo*

18 *mf* *f* ad lib. Transform sound to pitched 'Bzzzzz'

S. dirt and dirt and dirt and dirt and

mf *f* ad lib. Transform sound to pitched 'Bzzzzz'

A. dirt and dirt and dirt and dirt and dirt and

mf *f* Solo - ad lib.

T. dirt and dirt and dirt and dirt and dirt and dirt and not co-pper makes a co-lour dar - ker

mf *f* Transform sound to pitched 'Bzzzzz'

B. dirt and dirt and dirt and dirt and dirt and

19 *sim.* ad lib. Transform sound to pitched 'Bzzzzz'

S. dirt and dirt and dirt and dirt and

sim. ad lib. Transform sound to pitched 'Bzzzzz'

A. dirt and dirt and dirt and dirt and dirt and

sim. Solo - ad lib.

T. dirt and dirt and dirt and dirt and dirt and it makes the shape so hea-vy and makes no me-lo-dy har - der

sim. Transform sound to pitched 'Bzzzzz'

B. dirt and dirt and dirt and dirt and dirt and

PTG-D
don't breathe
zzzzz

④ **E** Mildred's Umbrella *f*

20 *p* ad lib. - pitched 'zmmmm'

S. Solo - ad lib. - non unison duo w/tenor repeat ad lib. *port.*

a cause and no curve curve

long sands, rearticulate after breaking

as long as you like

mp ad lib. *zmmmm'*

A. *zmmmm'*

f Solo - ad lib. - non unison duo w/soprano repeat ad lib. *port.*

T. *p* ad lib. - pitched 'zmmmm'

a cause and no curve curve

p ad lib. *mp* ad lib. *zmmmm'*

B. *zmmmm'*

22 repeat ad lib.

S. a cause and loud e - nough loud e - nough

A. repeat ad lib.

T. a cause and loud e - nough loud e - nough

B.

23 Freely but together

S. a sign of ex - tra a sac a small sac and an es - tab - lished co - lour and no cu - nning

A.

T. a cause and ex - tra a loud clash and an ex - tra wa - gon and no cu - nning

B.

24

S. this means a loss a great loss a res - ti - tu - tion

A.

T. a slen - der grey and no ri - - bbon

B.

repeat ad lib.

STRAIGHT ON 2nd CUT - D

A PIECE OF COFFEE

(MOVE THROUGH MATERIAL AT YOUR OWN SPEED - LINE INDICATES SOUND LENGTH)

MORE OF A DOUBLE.
 A PLACE IN NO NEW TABLE.
 A SINGLE IMAGE IS NOT SPLENDOR.
 A PIECE OF COFFEE IS NOT A DETAINER.
 THE RESEMBLANCE TO YELLOW IS DIRTIER AND DISTINCTER.
 THE CLEAN MIXTURE IS WHITER AND NOT COAL COLOR, NEVER MORE COAL COLOR THAN ALTOGETHER.
 THE SIGHT OF A REASON, THE SAME SIGHT SLIGHTER.
 THE SIGHT OF A SIMPLE NEGATIVE THE SAME SPLENDOR ANSWER,
 THE SAME SOME SOUNDER, THE INTENTION TO WISHING THE SAME SPLENDOR FURNITURE
 THE TIME TO SHOW A MESSAGE IS WHEN TOO LATE AND LATER THERE IS NO HANGING IN A SLIGHT
 A TORN ROSE-WOOD COLOR. IF IT IS NOT DANGEROUS THEN A PLEASURE
 AND MORE THAN ANY OTHER IF IT IS CHEAP IS NOT CHEAPER THE AMUSING SIDE IS THAT THE SOONER THERE ARE ARE
 NO FEWER THE MORE CERTAIN IS THE NECESSITY DWINDLED. SUPPOSING
 THAT THE CASE CONTAINED ROSE - WOOD AND A COLOR. SUPPOSING
 THAT THERE WAS NO REASON FOR A DISTRESS AND
 MORE LIKELY FOR A NUMBER, SUPPOSING THAT THERE WAS NO ASTONISHMENT,
 IS IT NOT NECESSARY TO MINGLE ASTONISHMENT.
 THE SETTING OF STATIONING CLEANING IS ONE WAY NOT TO SHATTER SCATTER AND SCATTERING.
 THE ONE WAY TO USE CUSTOM IS TO USE SOAP AND SILK FOR CLEANING. THE ONE WAY TO
 SEE COTTON IS TO HAVE A DESIGN CONCENTRATING THE ILLUSION AND THE ILLUSTRATION. THE
 PERFECT WAY IS TO ACCUSTOM THE THING TO HAVE A LINING AND THE
 SHAPE OF A RIBBON AND TO BE SOLID, QUITE SOLID IN STANDING AND TO USE HEAVINESS IN THE MORNING
 IT IS LIGHT- ENOUGH IN THAT. IT HAS THAT SHAPE NICELY. VERY NICELY MAY NOT BE EXAGGERATING.
 VERY STRONGLY MAY BE SINCERELY FADING.
 MAY BE STRANGELY FLATTERING.
 MAY NOT BE STRANGE IN EVERYTHING
 MAY NOT BE STRANGE TO

LISTEN FOR A → STRAIGHT ON PTO
 (REPEAT LAST LINE UNTIL RHYTHMIC + HARMONIC UNION)

SALAD DRESSING AND AN MATCHBOX

(CLOSED MOUTH 'hum' SOUND WITH REPEATED 'yoy' TONGUE MOTION)

• MOVE BETWEEN SECTIONS (A) + (B) - PROGRESS THROUGH CHORDS
AT (B) IN ORDER.

A

Handwritten musical notation for section A, consisting of five staves. Each staff has a series of vertical lines representing a rhythmic pattern. The text 'yoy - yoy - yoy - yoy etc.' is written below each staff. A red 'X' is marked at the beginning of the first staff.

START IN RHYTHMIC UNISON ONLY
SING WORDS WITH ASH

B

IT WAS PLEASE
IT WAS PLEASE
IT WAS PLEASE
IT WAS PLEASE

IT WAS PLEASE CARRIAGE CUP IN AN ICE-CREAM
IT WAS PLEASE CARRIAGE CUP IN AN ICE-CREAM
IT WAS PLEASE CARRIAGE CUP IN AN ICE-CREAM
IT WAS PLEASE CARRIAGE CUP IN AN ICE-CREAM

IN AN ICE-CREAM IT WAS TOO BENDED
IN AN ICE-CREAM IT WAS TOO BENDED
IN AN ICE-CREAM IT WAS TOO BENDED
IN AN ICE-CREAM IT WAS TOO BENDED

4

BENDED WITH SCISSORS AND ALL THIS TIME.
BENDED WITH SCISSORS AND ALL THIS TIME.
BENDED WITH SCISSORS AND ALL THIS TIME.
BENDED WITH SCISSORS AND ALL THIS TIME.

5

A WHOLE IS INSIDE A PART
A WHOLE IS INSIDE A PART
A WHOLE IS INSIDE A PART
A WHOLE IS INSIDE A PART

6

A PART DOES GO AWAY
A PART DOES GO AWAY
A PART DOES GO AWAY
A PART DOES GO AWAY

7

0
A HOLE IS RED LEAF.
2
A HOLE IS RED LEAF.
D4
A HOLE IS RED LEAF.
2
A HOLE IS RED LEAF.

8

#2
NO CHOICE WAS WHERE THERE WAS
0
NO CHOICE WAS WHERE THERE WAS
0
NO CHOICE WAS WHERE THERE WAS
2
NO CHOICE WAS WHERE THERE WAS
2
NO CHOICE WAS WHERE THERE WAS

9

0
AND A SECOND AND A SECOND.
2
AND A SECOND AND A SECOND
#2
AND A SECOND AND A SECOND
2
AND A SECOND AND A SECOND
2
AND A SECOND AND A SECOND

PTD → A!

Don't stop for a while! → immediately go back to where you are
Repeat each one as many times as you like

- more condensed 2nd time round

② FREE PITCHES

IF LI - LIES

Stop when you've
gone 2x round

(VU-VOICED)

③

ARE LI-LY WHITE - TTTTTTTT....

13

THEY NEED A CAT-ALOGUE
(ANGRY - SPAT OUT)

ONE X ROUND

④

SPOKEN

IF THEY EXHAUST

NOISE

NOISE

SSSSSSSS

⑫ IF THEY DO THIS

ON 'Q' AT ANY POINT


FREE PITCHES

IF THEY DUST-Y WILL DIRT A SUR-FACE THAT GRACE

IF THEY DUST-Y WILL DIRT A SUR-FACE THAT GRACE

IF THEY HAS NO EX-TREME GRACE

IF THEY HAS NO EX-TREME GRACE

⑤  AND EV-EN DUST
ACCEL.

Handwritten musical notation on a staff. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of a series of eighth notes, starting with a half note G4, followed by a half note A4, and then a series of eighth notes: G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B-109, A-109, G-109, F#-109, E-109, D-

⑧ 
IF —
(CLOSE ON 'F' SOUND)

6 4 3 2 1
(LONG SUSTAINED SINGLE PITCHES)

Handwritten musical notation for the phrase "AS IN SUM". The notation is on a five-line staff. The first line has a circled "10" and a treble clef. The second line has a series of five eighth notes, all marked with a "5" (fingerings). The third line has a series of five eighth notes, all marked with a "5" (fingerings). The fourth line has a series of five eighth notes, all marked with a "5" (fingerings). The fifth line has a series of five eighth notes, all marked with a "5" (fingerings). The notes are written in a stylized, handwritten manner.

[illegible]

⑦

aggressive

AGGRESSIVE - 'EEE' AS IN WHEEL
- 'O' AS IN OPPOSITE

Some that is to say there is blending. A blend is that which holds no mixture and this is not because of a floor it is because of nothing, it is not in a vision. A fact is that when the place was replaced all was left that was removed and all was suggested more to replace that thing. This question and this perfect denial does make the time change all the time. The given was not a mister. Was this a surprise. It was. The conclusion came when there was no arrangement. All the ordinary daughter does not make a son. It happened in a way that the time was perfect and there was a growth of a whole dividing time so that where formerly there was no mistake there was no mistake now. For instance before a division between intending and departing. This made no more mixture than there would be if there had been no change. A little sign of an entrance is the one that made it alike. If it were smaller it was not alike and it was so much so made nothing bigger, it did not make anything bigger littler, it did not hinder wood from not being used as leather. And this was so charming. Harmony is so essential. Is there pleasure when there is a passage, there is when every room were four, there were two together. There is no resemblance. A single speech the reception of table linen, all the wonder of six little spoons there is no exercise. The time came when there was a birthday. Every day was no excitement which was a speech showed the chair in the middle where there was copper. Alike and a snail, this means Chinamen, it does there is no doubt that to be right is more than perfect there is no doubt and glass is confusing it confuses it it was never mentioned it was so triumphant, it showed the whole head that had a hole and should have a hole it showed the resemblance between silver dentling a serving husband and is not disagreeable. The reason that nothing is blind and weak and organised and worried and betrothed and resumed and also asked to a feast and always asked to consider and never startled and not at all bloated, this which is no rarer than frequently is not so astonishing when window is useless and yet if air will not come in there is a speech ready, "there always is and there is no dimness, not a bit of it. All along the tendency to deplore the absence of more has not been authorised. It comes to mean that living. Who is a man. A silence is not indicated by any motion, less is indicated by a motion, more is not indicated it is enthralled. So sudden and so low, so much resignation, so much refusal and so much place for a lower and an upper some discharge when. There never is. If comparing a piece that is a size that is recognised as not a size but a piece. Comparing a piece with what is not recognised but what is used as it is held by holding, comparing these two comes supposing that beginning again they are not changed as to position. Suppose all this and suppose that any five two of whom are not separating suppose that the five are not consumed. Is there an exchange, is there a resemblance to question. There was no certainty. Fitting a failing meant that any two were indifferent and yet they were all connecting that, they were all connecting that consideration. This did not determine rejoining a letter. This did not make less suggest nothing. A sack that has no opening suggests more and the lost is not commensurate. The season gliding and the torn hangings receiving mending all this shows an example, it shows the force of sacrifice and likeness and disorder. Any little thing is water. There was a whole collection made. A damp cloth, an oyster, a single mirror, a manikin, a student, a silent star, a single spark a little movement and the bed is made. This shows the disorder, it does the coats have a different shape that does not mean that they differ in color, it means a union between use and exercise and a horse. A plain hill, one is not that which is not white and red and green, a plain hill makes no sunshine. A miserable centre, it is not very likely that there is a centre, a hill is a hill and no hill is contained in a pink tender descender. A can containing a curtain is a solid sentimental usage. The trouble in both eyes does not come from the sun. This does show the teeth, it shows color. A measure is that which put up so that it shows the length has a steel construction. Tidiness is not delicacy, it does not destroy the whole piece certainly not it has been measured and nothing over, not any space is fitted so that moving about is silent. Why is there so much resignation in a package why is there rain all the same the chance has come there is no bell to ring. A package and a filter and even a funnel, all this dusty supposing that question is necessary is the whole special suddenness commences then there is no delusion. A cape is a cover a cape is not a cover in summer a cape is a cover and the regulation is that the another, there is always something in that thing establishing a disposition to put wetting where it will not do more harm. There is always that disposition and in a way there is some use in not mentioning changing and in establish there is no dinner in the middle of anything there is no such thing. Why is a pale white not paler than blue, why is a connection made by a stove why is the example which is mentioned not shown to be the same, why is there no ac why is there no necessary dull stable why is there a single piece of any color, why is there that sensible silence. Why is there the resistance in a mixture, why is there no poster, why is there that in the window, why is there no suggestion diminisher, why is there a bathen why is there no scraper why is there a dinner why is there a bell ringer, why is there a duster, why is there a section of a similar resemblance, why is there that scissor south south which is a wind in the springs restless lying so is a reduction, not lying so is an arrangement. Releasing the oldest auction that is the pleasing some still renewing. Giving it away, not giving it away, is there any difference, giving it away, not giving it away. likely the height is rendered certainly the target is deemed. Come to sit come to refuse, come to surround, come slowly and age is not lessening. The time which showed that was when there was no eclipse. All the time that breath is paintaking and yet certainly what could be the use of paper, paper shows no disorder, it shows no desertion. Why is there a difference between one window and another, why is there a difference, because the curtain is the defiant in original piling up over a roof, there is no daylight in the evening, there is none there empty. A tribune, a tribune does not mean paper, it means nothing more than cake, it means more sugar, it shows the state of lengthier shows so that walking is an alleviation, and yet this accomplishes everybody the distance is so brightly. In all the time there are three days, those are not passed uselessly. Any little thing is a change that if nothing is wasted in that center there rooms and no vacancies, a success is alright when there is a failure success is alright anyway and any curtain is wholesale. A curtain diminishes and an ample space shows varnish. One taste one tack, one bottle one bottle, one score. Any smile is stern and any coat is a sample. Is there any use in changing more doors than there are communities. This question is so often asked that squares show that they are blunders. It is so very agreeable to hear a voice an color. Careful and curved, cake and sober, all accounts and mixture, a guess at anything is righteous, should there be a call there would be a voice. A line in life, a single line and a brainy, a rigid cook, no cook and no equator, all the looking into a place that was hanging and was visible looking into this place and seeing a chair did that mean relief, it did, it certainly did not cause constipation and yet there is a melody that has white for a tune when there is shown always mentioned with the sun, it is mentioned with the moon and the sun, it is mixed up with the rest of the time. Why is the name changed, the name is changed because in the little space there is a tree, in some space there are no education, there is education because the two tables which are folding are not tied together with a ribbon. Spring is used and spring being used there is a necessity for another one and another one, not being used to hearing shows no separate when there was simple selection of an entire preoccupation. A curtain a curtain which is fastened across mourning, this does not mean sparrows or claustron or even whole preparation, it means that there are ears in winter, a strange supper in a classic tumbler, all this shows that the back is furnished and red which is red is a dark color. An example of this is fifteen years and a separation of regret. China is not down when there are plates, lights are in the door and behind it first. Currents do not show it plain. This which is mastered has so thin a space to build it all that there is plenty of room and yet it is quarreling, it is not and the insistence is marked. A change is in a current religion, a relying and a surface and a service in indecision and a creature and a question and a syllable in answer and more counting and no quarrel and a single scientific statement and no darkness and no question and an earned a yellow and the centre having spelling and no solitude and no quaintness and yet solid quite so solid and the single surface centred and the question in the placard and the singularity, is there a singularity, and the singularity, why is it not when there is no doubt, why is anything vacant, why is not disturbing a centre no virtue, why is it when it is and why is it when it is and there is no doubt, there is no doubt that the singularity shows. A climate, a single climate, a to question more and more and there is no politeness, there is hardly any ordeal and certainly there is no tablecloth. This is a sound and obligingness leads to harmony in negotiation. A cake a single cake which is a sudden. A conister that is the remains of furniture and a looking glass and a bedroom and a larger size, all the sound is shouted and what is incident is practical. Should the resemblance be so that any little cover is copied, should it be a room is big enough when it is so empty and the corners are gathered together. The change is necessary that secures whitening the coloring and deriving dyes where there is metal and making yellow any yellow every color in a shade design which is bordered which is not strange and yet its visible writing this is not shown all the time but be sure, after that it rests where it is and where it is in place. No change is not needed. That does show design. Excellent war emigration. Certainly shadows are shallow and nonsense more nonsense is sullen. Very little cake is water, very little cake has that escape. Sugar any sugar, anger every anger, lover sermon lover, centrie no distributor, all order is in a mere negligence and bentwood and more even much more is not so exact as a pen and a turtle and even, certainly, and even a piece of the same experience as more. To consider a lecture, to consider it well is so anxious and so much a not be a chance of legality. The sound is sickened and the price is purchased and golden what is golden, a clergyman, a single tax, a currency and an inner chamber, checking an emigration, checking it by smiling and certainly by the mildly a correction "not mildly even a circumstance and a sweetness and a serenity. Powder, that has no color, if it did have would it be white. A whole soldier any whole soldier has no more doubt than any case of medals. A bridge sizing and more indeed more can be cautious. This which makes monotony careless makes it likely that there is an exchange in principle and more than that, change in organization. This does change with the movements of the is settled and no sounds differ then comes the moment when cheerfulness is so assured that there is an occasion. A plain lap, any plain lap shows that sign, it shows that there is not so much extension as there would be if there were. Why complain at all when it is all arranged that as there is no more opportunity and no more appeal and not even any more clinching that certainly now some time has come. A window has another spanning, it has "in all together, it is dedication in splendor. There is a turn of the stranger. Catholic to be turned is to venture on youth and a section of debate, it even means that no class where each one over fifty is regular is so stationary that there are invitations. A To being the same four are no more than were taller. The rest had a big chair and a surveyance a cold accumulation of nausea, and even more than that, they had a disappointment. Nothing aiming is a flower, if flowers are abundant extravagant turn up, secure the steady rights and translate more than translate the authority, show the choice and make no more mistakes than yesterday. This means clearness, it means a regular notion of exercise, it means more

TRANSITION MATERIAL: 'ROOMS' → 'DIRT AND NOT COPPER'

(OWN TEMPO - FIXED PITCHES)

7. $\begin{matrix} \text{#} & \text{2} \\ | & | \\ \text{'AH'} & \text{'EE'} \end{matrix}$ $\left| \right|$ REPEAT AS LONG AS NEEDED UNTIL CUE

⑤

F a tempo *mf* *f* ad lib.

S. dirt and dirt and dirt and dirt and

A. dirt and dirt and dirt and dirt and dirt and

T. dirt and dirt and dirt and dirt and dirt and dirt and not co - pper makes a co - lour dar - ker

B. dirt and dirt and dirt and dirt and dirt and

Transform sound to pitched 'Bzzzzz'

Transform sound to pitched 'Bzzzzz'

Transform sound to pitched 'Bzzzzz'

Transform sound to pitched 'Bzzzzz'

26 sim. ad lib.

S. dirt and dirt and dirt and dirt and

A. dirt and dirt and dirt and dirt and dirt and

T. dirt and dirt and dirt and dirt and dirt and it makes the shape so hea - vy and makes no me - lo - dy har - der

B. dirt and dirt and dirt and dirt and dirt and

Transform sound to pitched 'Bzzzzz'

Transform sound to pitched 'Bzzzzz'

Transform sound to pitched 'Bzzzzz'

Transform sound to pitched 'Bzzzzz'

⑥

G ad lib. - Mouth clicks/finger clicks

S.

A. ad lib. - whistle and 'oooh' sound combined

T. ad lib. - Mouth clicks/finger clicks *f* a sin - gle climb to a line

B. ad lib. - whistle and 'oooh' sound combined *f* Solo a sin - gle climb to a line

29

S.

A.

T. a straigh ex-change to a cane a des' prate ad-ven-ture and cou-rage and a clock clock clock clock

B. a straight ex change to a cane a des' prate ad-ven-ture and cou-rage and a clock clock clock clock

repat pitches in time as if a clock ticking

repat pitches in time as if a clock ticking

31

S.

A.

T.

B.

clock clock clock clock clock clock clock clock clock clock clock clock clock

all this which is a sys - tem which has feel - ing which has res - ig - na - tion and suc - cess

32

S.

A.

T.

B.

all makes an attr - act - ive black sil - ver

all makes an attr - act - ive black sil - ver

7 **H** Dirt and Not Copper
a tempo

33

S.

A.

T.

B.

dirt and dirt and dirt and dirt and

dirt and dirt and dirt and dirt and dirt and

dirt and dirt and dirt and dirt and dirt and dirt and dirt and not co - pper makes a co - lour dar - ker

dirt and dirt and dirt and dirt and dirt and

ad lib. Transform sound to pitched 'Bzzzzz'

ad lib. Transform sound to pitched 'Bzzzzz'

Solo - ad lib.

sim. Transform sound to pitched 'Bzzzzz'

34

S.

A.

T.

B.

dirt and dirt and dirt and dirt and

dirt and dirt and dirt and dirt and dirt and

dirt and dirt and dirt and dirt and dirt and it makes the shape so hea vy and makes no me - lo - dy har - der

dirt and dirt and dirt and dirt and dirt and

ad lib. Transform sound to pitched 'Bzzzzz'

ad lib. Transform sound to pitched 'Bzzzzz'

Solo - ad lib.

sim. Transform sound to pitched 'Bzzzzz'

35 *mf*

S. dirt and not co-pper makes a dar-ker. shape so hea-vy and makes no me-lo-dy har-der

A. dirt and not co-pper makes a co-lour dar-ker. the shape so hea-vy and makes no me-lo-dy har-der

T. dirt and not co-pper makes a co-lour dar-ker. makes the shape so hea-vy and makes no me lo dy har-der

B. dirt and not co-pper makes a co-lour it makes the shape so hea-vy and makes no me-lo-dy har-der

38 *mf*

S. dirt and not co-pper makes ev-en a strength to spread a ta-ble fu-ller more places not emp ty

A. makes mer cy and re-lax - a - tion ev-en a strength to spread a ta-ble fu-ller are more places not emp ty

T. it makes mer cy and re-lax - a - tion and ev-en a strength to spread a ta-ble fu-ller there are more places not emp ty

B. ad lib. lyric rhythm

melody melody melody

41 *f* Slightly faster

S. they see co-ver they see co-ver co-ver co-

A. they see co-ver they see co-ver co-ver cov

T. they see co-ver they see co-ver they see co-ver co-ver co-

B. melody me-lo-dy co-ver cover

12 47 *mf*

S. ver co-ver co-ver co-ver co-ver co-ver co-ver

A. ver co-ver co-ver co-ver co-ver co-ver co-ver

T. ver co-ver co-ver co-ver co-ver co-ver co-ver

B. ad lib. breathe when necessary cover

56 *J* Slightly Slower

S. co-ver co-ver co-ver

A. co-ver co-ver co-ver

T. co-ver co-ver co-ver

B. Slightly Slower

64 Open Repeat

S. Gradual dim. - evolve to 'shhhh' repeat and fade

A. Gradual dim. - evolve to 'pssss' repeat and fade

T. Gradual dim. - evolve to 'shhhh' repeat and fade

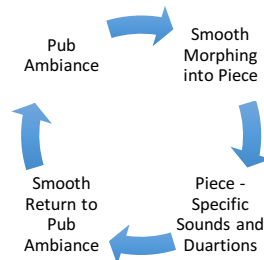
B. Gradual dim. - evolve to 'pssss' repeat and fade

co-ver

Post-autonomous Autonomy – Piece 176 for Trumpet and Public House

Duration - 5 minutes.

This piece should have a cyclical feeling of a ‘Pub’ bar room smoothly morphing through sound worlds of background chatter and general noise into the specified sounds and durations of the piece, then returning to a natural ‘Pub’ sound environment.



Each participant follows their own individual performance journey through the piece. Though at times your sounds will align with others, you should NOT be precisely synchronised with any other participant throughout. The piece, and your stop watch both begin when you become aware that the piece has begun.

Each sound should be maintained relatively constantly throughout its precise time period.

| Group 1 | | Group 2 | |
|----------------|--|----------------|--|
| 0s–29s | ‘Psssss’ (long sounds) | 0–29s | ‘Psssss’ (long sound) |
| 30s–59s | ‘Bzzzzz’ (varying lengths) | 30s–1m29s | ‘T’ (short sound as if outwardly tutting) |
| 1m–1m29s | Loud Exhalation of Air (as if fogging up a mirror) | 1m30s–2m29 | Whispering - incoherent non words |
| 1m30–2m29s | ‘Ssssstttt’ (sounds as if from ‘Sister’) | 2m30s–3m29s | Mouth Clicks (loud and sparse) |
| 2m30s–2m39s | Scream with covered mouth (supressed) | 3m30–4m19s | Spoken ‘Too Much’ firmly and sparsely |
| 2m40–2m59s | ‘T’ (short sound as if outwardly tutting) | 4m20s–4m59s | ‘Psssss’ (long sounds) |
| 3m–3m29s | Squeeze air from mouth – noisily | 5m–Last Orders | Immediately Return to Ambient Pub Sounds |
| 3m30s–3m59s | Whispering - incoherent non words | | |
| 4m–4m59s | ‘Psssss’ (long sounds) | | |
| 5m–Last Orders | Immediately Return to Ambient Pub Sounds | | |
| Group 3 | | Group 4 | |
| 0–29 | ‘Psssss’ (long sounds) | 0–29 | ‘Psssss’ (long sounds) |
| 30s–1m29s | Whistle and ‘Ooooh’ simultaneously | 30s–59s | ‘T’ (short sound as if outwardly tutting) |
| 1m30s–1m39s | Laughter/Giggling | 1m–1m29s | Squeeze air from mouth – noisily |
| 1m40–2m29s | Spoken ‘Please’ firmly and sparsely | 1m30s–1m39s | Panting (doglike) |
| 2m30–2m59s | ‘Shhhhhh’ (varying lengths and intervals) | 1m40s–2m29s | Whistlong (beautiful - like birdsong) |
| 3m–3m59s | Whispering – incoherent non words | 2m30s–3m29s | Spoken ‘Stop’ firmly and sparsely |
| 4m–4m59s | ‘Psssss’ (long sounds) | 3m30s–3m49s | Shout ‘AHH’ with covered mouth (supressed) |
| 5m–Last Orders | Immediately Return to Ambient Pub Sounds | 3m50s–4m59s | ‘Psssss’ (long sounds) |
| | | 5m–Last Orders | Immediately Return to Ambient Pub Sounds |

Sing a Song for the Silenced (Alas, Work Bringeth Not Freedom)

Commissioned by *Emulsion* festival autumn, 2018

Percy Pursglove

Precisely 7 mins duration

This 7-minute, timed piece for Emoji choir features three improvisers: Trumpet, Guitar and Drums, utilises, through Emoji notation, the vocal potentiality of audience members. A breaking down of the fourth wall reveals not form, but sound.

Performance notes:

Audience members simply follow their guide score (either S, A, T or B – assigned at random, not by voice type) whilst keeping a form eye upon their timing devices in order to move through the pictorial directives with exact precision.

Commitment and confidence is paramount.

Tinker, Plagiarist, Innovator, Spy

Self-Commissioned, 2018

Percy Pursglove

5 mins duration

This 5-minute, timed piece for Emoji choir and solo improviser uses both Emoji notation and spoken text to generate a unique improvisational framework. This work is intended to be performed by trained musicians, though specifically non first study musicians.

Performance notes:

Performers simply follow their guide score (either S, A, T or B – assigned at random, not by voice type) whilst keeping a form eye upon their timing devices in order to move through the pictorial directives with exact precision.

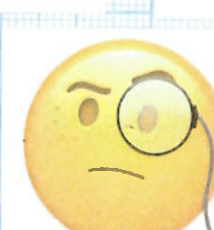
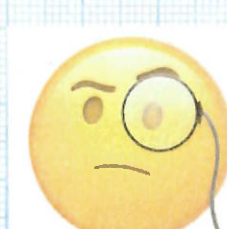
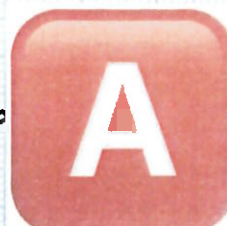
Spoken text should be uttered with confidence and with the performers true regional accent.

S
A
T
B
S
A
T
B

0 0:05 0:10 0:15 0:20 0:25 0:30 0:40 0:50 1:00 1:10 1:20 1:30 1:40 1:50 2:00 2:10 2:20 2:30 2:40 2:50



...TURN IT INTO A SHIT INSTA-CATIO
ON SOMETHING.



3:00

3:10

3:20

3:30

3:40

3:50

4:00

4:10

4:20

4:30

4:40

4:50

5:00

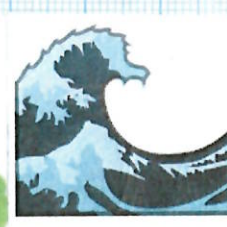
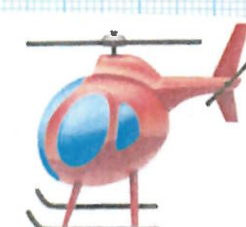
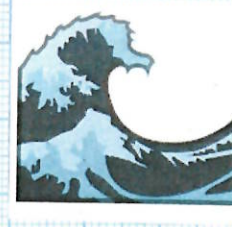
5:10

5:20

5:30

5:40

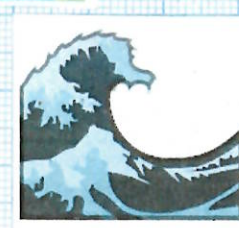
5:50



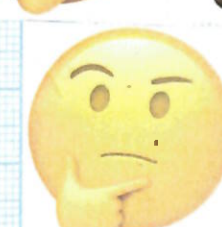
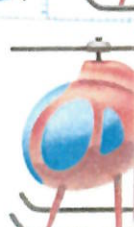
you're on quite
similar ground



EMOJIS ARE SO
Omnipresent in
our lives



SEEMS A
LITTLE SKETCHY



The Formation of Vegetable Mould
Through the Action of Worms
(with observations on their habits)

– Charles Darwin, LL.D., F.R.S

for VIA NOVA Vocal Ensemble
+ improviser (no scored part)

Percy Pursglove – 2019



– Whistle



– Crashing Wave



– Vocal Fry



– ‘T’ as in ‘Tick’ (unvoiced)



– Chuck-a-chucka (unvoiced)



– ‘Ommm’ (pitched: open to closed mouth, low tongue-open/resonant)



– ‘A’ as in ‘Apple’ (short)



– ‘Ssssssss’ as in ‘Snake’ (long)



– ‘H-NG’ (pitched – open mouth ‘NG’ with ‘Huh’ start-closed/nasal)



– ‘I’ as in ‘Eye’



– ‘Zzzzz’ as in Buzz’ – Pitched



– ‘Din’ as in ‘Ding’ – Omit ‘g’ – Pitched



– Expel air through nose



– ‘Shhhh’

Hybrid example:

+ + = ‘huh-mmmm-i, i, i, i’ (with closed mouth)

Darwin, C. R. 1881. *The formation of vegetable mould, through the action of worms, with observations on their habits.*
 London: John Murray.

Charles Darwin's discovery of the theory of evolution by natural selection is unquestionably one of the most profound scientific achievements in history. Darwin was heavily influenced by the great geologist Charles Lyell, who developed uniformitarianism, the methodological and substantive doctrine that sought to explain all geological formations as the result of the accumulation of small events happening continually over long periods of time. In *The Formation of Vegetable Mould, Through the Action of Worms, with Observations on Their Habits*, Darwin—inspired by Lyell's grand conception—focused on how worms transform the surface of the earth through their constant, everyday activities. They contribute to the formation of soil, turning it over and over, which enhances the circulation of nutrients within ecosystems. All studies of nature are indebted to Darwin for his devotion to illustrating the power of the materialist approach and for illuminating how the world works through its natural processes, including the invisible labor of worms.

::: *Emojis are wholly interpretational – despite recommendations*

::: *Crossed note heads – improvised pitches*

::: *Repeated sections 1–10 are open – approx. 10–15secs (20–25secs if Saturday night)
 and should be performed independently of other singers – NOT aligned with*

::: *'+' implies cumulative effect NOT sequential:*

eg. [emoji] + [pitch] + [given rhythm] = indeterminate hybrid sound

::: *Boxed headless pitches – use specified pitches with given emojis/directives – long
 textural sounds*

::: *'Spoken' notation could be enunciated with an upper-class english accent – aiming
 for uniformity across the ensemble*

allow approx. 10-15' for each repeated section

1 Open

2 On Cue
Open

2

The image shows a musical score for a vocal ensemble. The score is written for eight parts: Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), Alto 2 (A2), Tenor 1 (T1), Tenor 2 (T2), Bass 1 (B1), and Bass 2 (B2). The notation is in treble clef for the soprano and alto parts, and bass clef for the tenor and bass parts. The key signature is one flat (B-flat). The time signature is 8/8, indicated by a large '8' below the first staff of each part.

The score includes several musical symbols and markings:

- Lyrics:** The lyrics are "do not possess eyes, but can distinguish between light and darkness".
- Emojis:** There are two crying face emojis (😭) and two eye emojis (👁️) placed above the staves, likely indicating specific musical or performance elements.
- Musical Symbols:** The score includes fermatas, repeat signs, and dynamic markings such as "port." (portamento) and "b" (basso).
- Staff Labels:** The staves are labeled S1, S2, A1, A2, T1, T2, B1, and B2.



5

as section 4

sim.

6

(Spoken) 'often lie close to the mouth of their burrows, and thus destroyed by birds'

Sop

as section 4

sim.

section 4/5

sim.

as section 4

as section 5

sim.

as section 4

sim.

as section 5

sim.

8

as section 4

sim.

(Spoken) 'they appeared less sensitive to suchjars than to the vibrations of the piano.'

Tenor

(Spoken) 'the burrows run down perpendicularly, or more commonly a little obliquely'

Ten

as section 5

sim.

as section 5

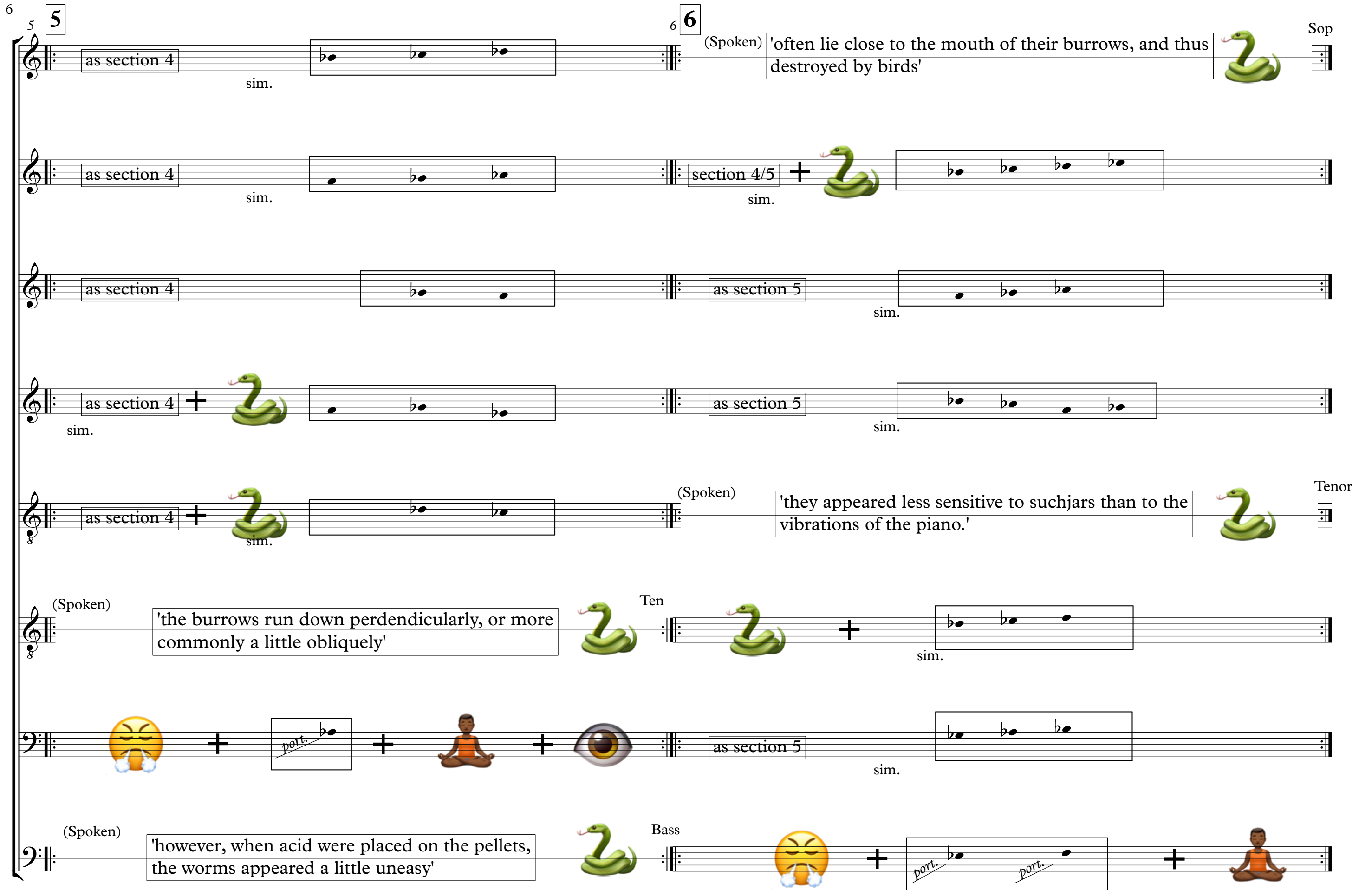
sim.

(Spoken) 'however, when acid were placed on the pellets, the worms appeared a little uneasy'

Bass

as section 5

sim.



7 **7** Begin to beat tempo: ♩ - 75-85

sim. (use pitches, emojis and rhythms to gradually morph into time)

(Spoken) 'retreats rapidly when brightly illuminated, as if by a reflex action'

Begin to beat tempo:

sim. (use pitches, emojis and rhythms to gradually morph into time)

(Spoken) 'the calcerous matter primarily an excretion, but secondarily serves to neutralise the acids generated during the digestive process'

Begin to beat tempo:

8 sim. (use pitches, emojis and rhythms to gradually morph into time)

(Spoken) 'however, when acid were placed on the pellets, the worms appeared a little uneasy'

(Spoken) 'leaves before being swallowed moistened with a fluid of the nature of the pancreatic secretion'

Begin to beat tempo:

sim. (use pitches, emojis and rhythms to gradually morph into time)

Sop

Bass


8

8


♩ - 75-85 (maintain tempo)

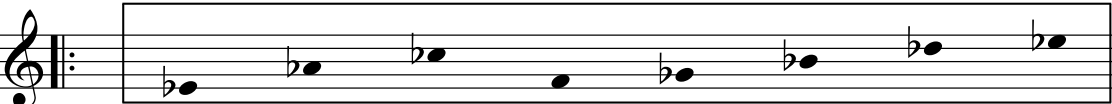
(Spoken)

'however, when acid were placed on the pellets, the worms appeared a little uneasy'

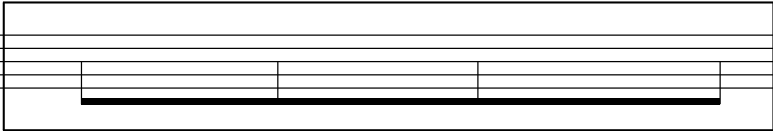


Sop







+



+






sim.


(use pitches, emojis and rythms to lock into established time)

(Spoken)

'the burrows run down perpendicularly, or more commonly a little obliquely'




Alto





(Spoken)

'the calcerous matter primarily an excretion, but secondarily serves to neutralise the acids generated during the digestive process'

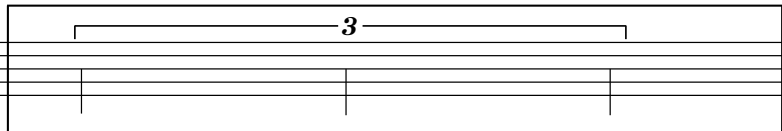


Alto







+



+







sim.


(Spoken)

'retreats rapidly when brightly illuminated, as if by a reflex action'

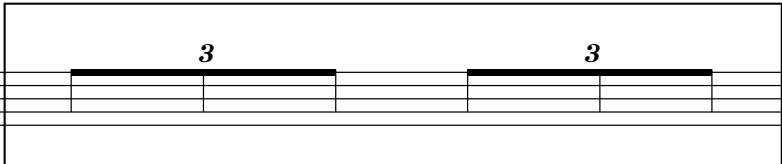


Tenor







+



+

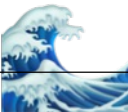





(use pitches, emojis and rythms to lock into established time)

(Spoken)

'leaves, before being swallowed moistened with a fluid of the nature of the pancreatic secretion'



Bass



9

9

♩ - 75-85 (still in tempo)

9

sim.

4/4

+

+

+

:

sim.

4/4

+

+

:

sim.

4/4

+

+

:

(Spoken)

4/4

'leaves, before being swallowed moistened with a fluid of the nature of the pancreatic secretion'

A

+

:

8

sim.

4/4

+

+

+

:

8

sim.

4/4

+

+

+

A

:

sim.

4/4

+

+

:

sim.

4/4

+

+

:

(use pitches, emojis and rythms to lock into established time)

(use pitches, emojis and rythms to lock into established time)

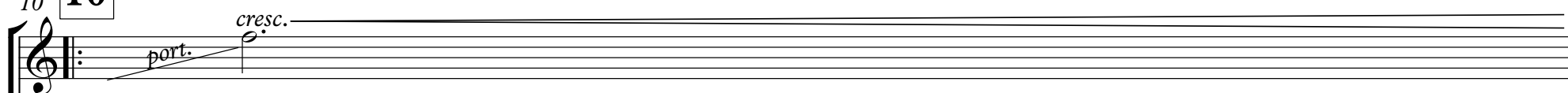
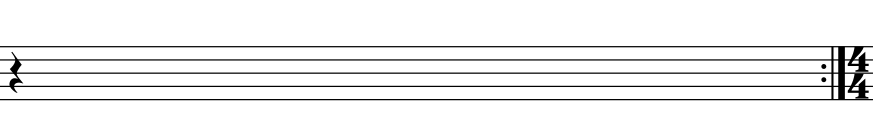

(use pitches, emojis and rythms to lock into established time)


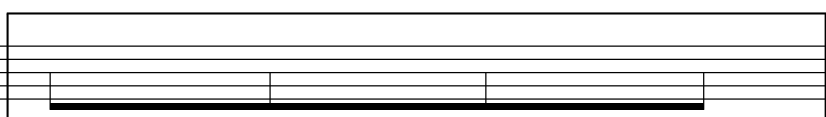



(Spoken)


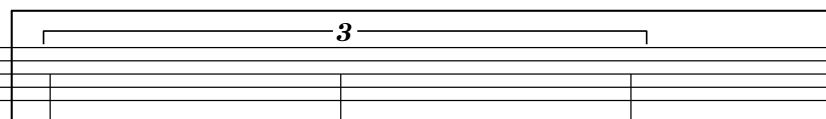
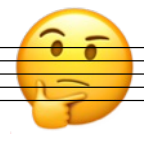

(Spoken)

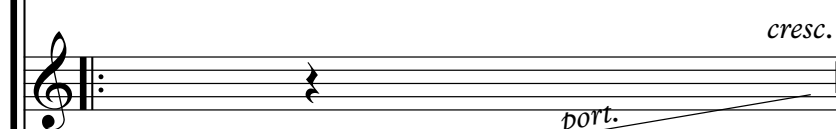
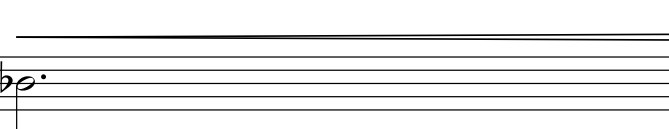
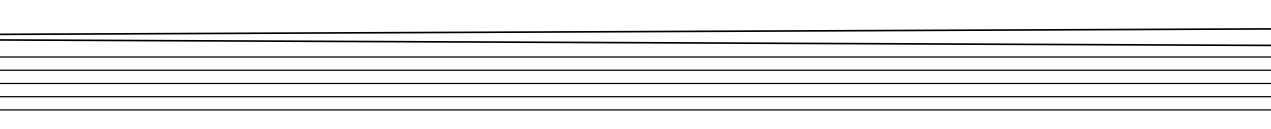

(use pitches, emojis and rythms to lock into established time)


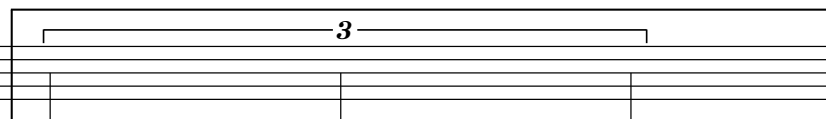



(use pitches, emojis and rythms to lock into established time)

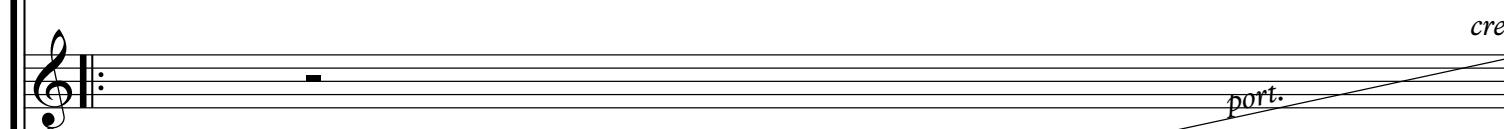
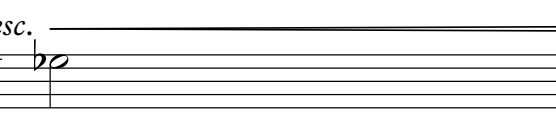
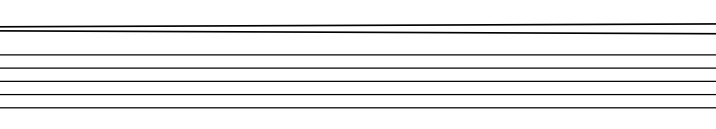

port. *cresc.*   
mmmmm - ahhhhhh - eeeee (nasal)

sim.  +  +  +  

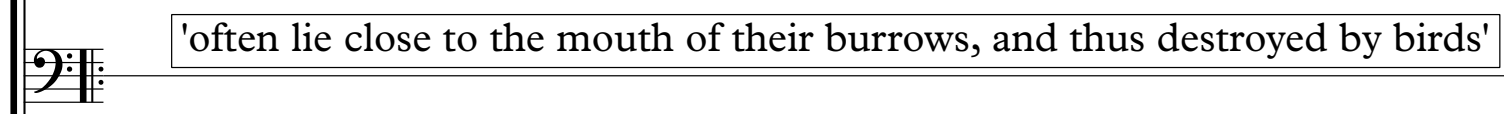



sim.  +  +  

cresc.  *port.*   
mmmmm - ahhhhhh - eeeee (nasal)

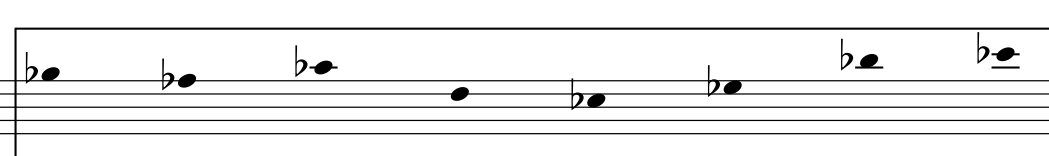
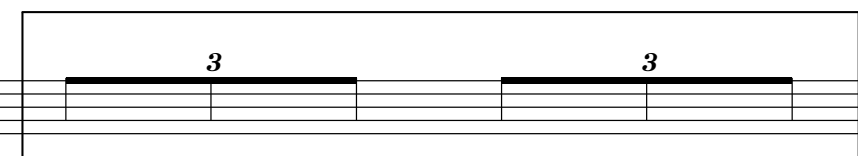


sim.  +  +  +  

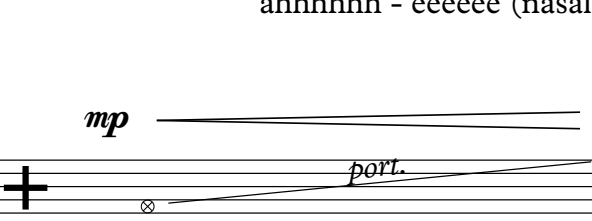
cresc.  *port.*   
mmmmm - ahhhhhh - eeeee (nasal)

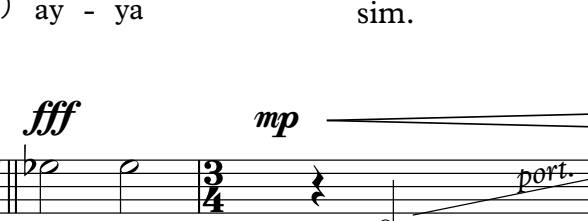
(Spoken)


 'often lie close to the mouth of their burrows, and thus destroyed by birds'  +  

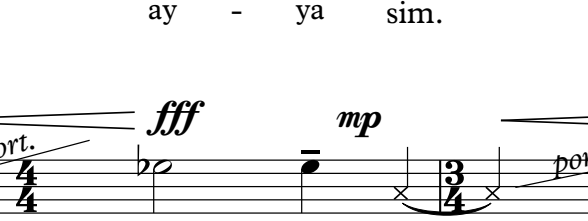
Bass

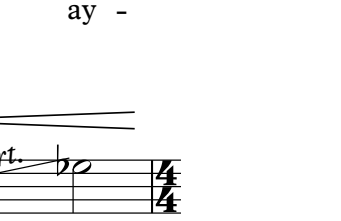
sim.  +  +  

11  - 75-85

12 

13 

14 

15 

16

17

18

19

20

21

22

23

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27

28

29

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43

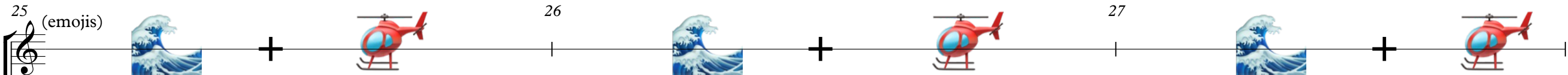
44

[illegible]

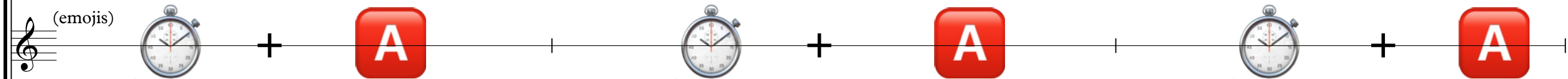
25 (emojis)

26

27

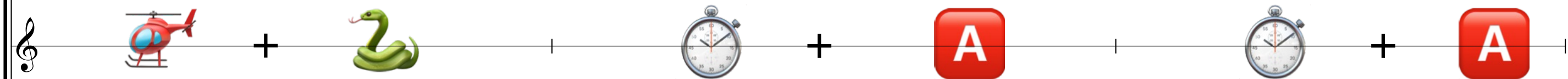
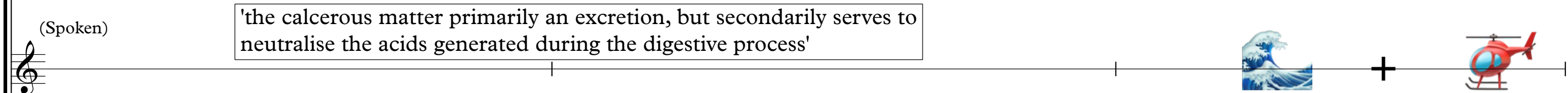


(emojis)



(Spoken)

'the calcerous matter primarily an excretion, but secondarily serves to neutralise the acids generated during the digestive process'

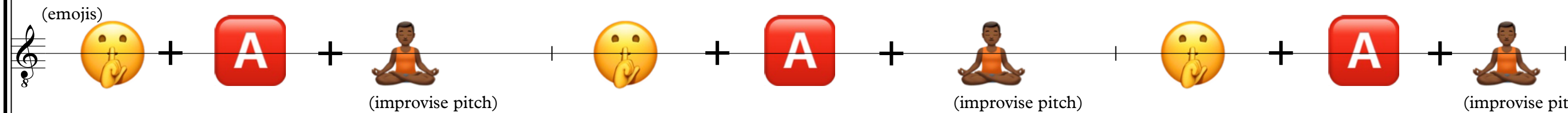


(emojis)

(improvise pitch)

(improvise pitch)

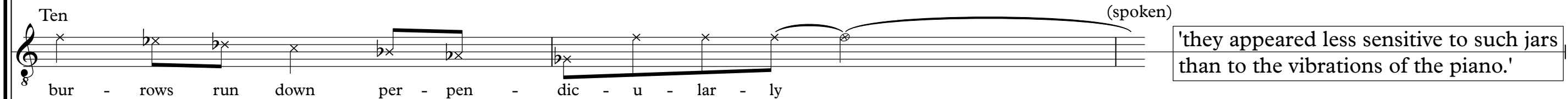
(improvise pitch)



Ten

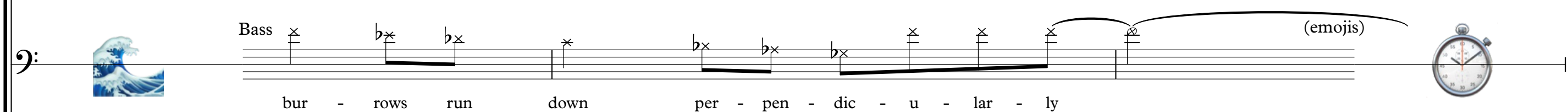
(spoken)

'they appeared less sensitive to such jars than to the vibrations of the piano.'

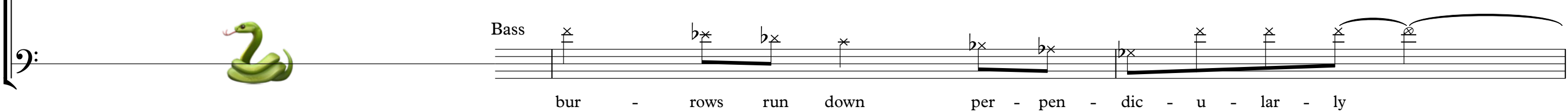


Bass

(emojis)



Bass



14 Sop

12

28 *mf dolce* 29 30 *dolce* 31 32 33 (emojis)



(improvise pitch)

Sop *mf dolce* *dolce* (Spoken)

'the burrows run down perpendicularly, or more commonly a little obliquely'

Alto *mf dolce* *dolce* (emojis)



(improvise pitch)

Alto *mf marcato* (emojis)

blind - ness



(improvise pitch)

Ten *mf dolce* *dolce* (Spoken)

'they appeared less sensitive to such jars than to the vibrations of the piano.'

8



(improvise pitch)

Bass *dolce* *mf marcato* (emojis)

Tenor Cue - tacet

blind - ness



(improvise pitch)

(emojis) Bass *dolce* *mf marcato* (emojis)

Tenor Cue - tacet

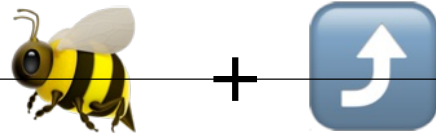
blind - ness



(improvise pitch)

34

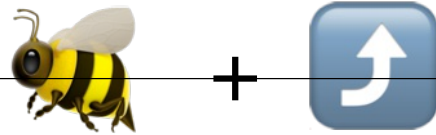
(Continue beating: 1, 2, ...)



(improvise pitch)

Sop

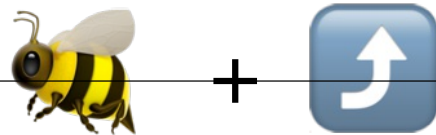
35 36 (emojis) 15



(improvise pitch)

Sop

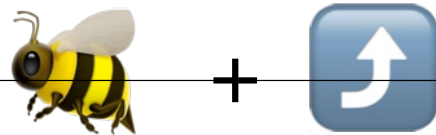
(emojis)



(improvise pitch)

Alto

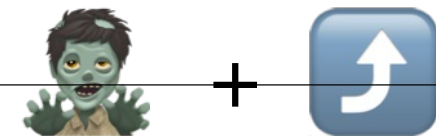
(emojis)



(improvise pitch)

Alto

marcato (emojis)



(improvise pitch)

Ten

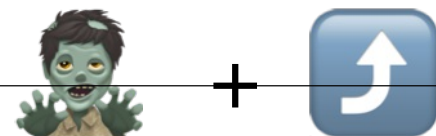
(emojis)

(Spoken)

'the calcerous matter primarily an excretion, but secondarily'

Ten Solo

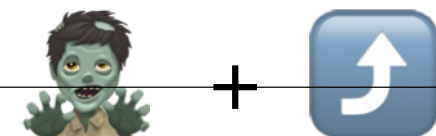
f



(improvise pitch)

Bass

marcato (emojis)



(improvise pitch)

Bass

marcato (emojis)

13

13

mf *f*

38 39 40 41 42

Sop

oo - - ah - - ee - - oh

Sop

mf

oo - - ah - - ee - - oh

Alto

mf

oo - - ah - - ee - - oh

Alto

mf

oo - - ah - - ee - - oh

Ten

mf

oo - - ah - - ee - - oh

du - ring the di - gest - ive pro - cess

mf

oo - - ah - - ee - - oh

Bass

mf

oo - - ah - - ee - - oh

Bass

mf

oo - - ah - - ee - - oh

43 44 45 46 47

port. (mm) sim. port. (mm) sim. port. port. port. port. port. port. port. port. port. port. port. port. port.

mm

mm

mm

mm

mm

mm

mm

harm

harm

harm

harm

harm

harm

harm

p *mp* *mf* *f*

p *mp* *mf* *f*

p *mp* *mf* *f*

p *mp* *mf* *f*

p *mp* *mf* *f*

p *mp* *mf* *f*

p *mp* *mf* *f*

harm

harm

harm

harm

harm

harm

harm

18

48

14

Open

(emojis)

(improvise pitches)

(emojis)

(improvise pitches)

ff

harm

(emojis)

(improvise pitches)

ff

harm

(emojis)

(improvise pitches)

ff

harm

(emojis)

(improvise pitches)

ff

harm

(emojis)

(improvise pitches)

ff

harm

(emojis)

(improvise pitches)

ff

harm

(emojis)

(improvise pitches)

On Cue - a tempo

50

Sop

(maintain notated pitch)

(Spoken)

'retreat rapidly when brightly illuminated'

Sop

(maintain notated pitch)

Alto

(maintain notated pitch)

Alto

(maintain notated pitch)

Ten

(maintain notated pitch)

Ten

(maintain notated pitch)

Bass

(maintain notated pitch)

Bass

(maintain notated pitch)

52 *sim.* 53 54 55

sim.

sim.

sim.

sim. improvised pitches

sim. (Spoken) 'the calcerous matter' Ten improvised pitches

(Spoken) *sim.* (Spoken) 'primarily an excretion' Ten

(Spoken) 'as if by reflex action' Bass *sim.*

sim.

Detailed description: This musical score consists of seven staves. The first four staves are in treble clef, and the last three are in bass clef. The music is written in a key with one flat (B-flat). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The lyrics are written in a box-like format, with some words in parentheses indicating spoken parts. The page number 19 is in the top right corner.

56 57 58 59

(maintain notated pitch)

improvised pitches

(maintain notated pitch)

improvised pitches

(maintain notated pitch)

(maintain notated pitch)

(maintain notated pitch)

(maintain notated pitch)

improvised pitches

(maintain notated pitch)

improvised pitches

(maintain notated pitch)

(Spoken)

"but secondarily serves to neutralise"

Bass

(maintain notated pitch)

The musical score is written on eight staves. The first seven staves are in treble clef, and the eighth is in bass clef. The notation includes various musical symbols such as notes, rests, and accidentals, along with bee and thinking face emojis. The score is divided into sections by a vertical line, with some sections labeled 'improvised pitches' and others '(maintain notated pitch)'. The page number 20 is in the top left corner.

60 61 62 63

The musical score is written on eight staves, with the first six in treble clef and the last two in bass clef. The key signature has one flat (B-flat). The score is divided into measures by bar lines. Measures 60, 61, 62, and 63 are marked at the top. The notation includes various musical symbols: plus signs, eighth notes, quarter notes, half notes, and whole notes, often grouped by beams or slurs. The visual elements are as follows:

- Staff 1 (Treble):** Measure 60: Bee, plus sign, thinking face. Measure 61: Bee, plus sign, thinking face. Measure 62: Bell, plus sign, eye. Measure 63: Bell, plus sign, eye.
- Staff 2 (Treble):** Measure 60: Bee, plus sign, thinking face. Measure 61: Bee, plus sign, thinking face. Measure 62: Bell, plus sign, eye. Measure 63: Bell, plus sign, eye.
- Staff 3 (Treble):** Measure 60: Bee, plus sign, thinking face. Measure 61: Bee, plus sign, thinking face. Measure 62: Bell, plus sign, eye. Measure 63: Bell, plus sign, eye.
- Staff 4 (Treble):** Measure 60: Bee, plus sign, thinking face. Measure 61: Bee, plus sign, thinking face. Measure 62: Bell, plus sign, eye. Measure 63: Bell, plus sign, eye.
- Staff 5 (Treble):** Measure 60: Bee, plus sign, thinking face. Measure 61: Bee, plus sign, thinking face. Measure 62: Bell, plus sign, eye. Measure 63: Bell, plus sign, eye.
- Staff 6 (Treble):** Measure 60: Bee, plus sign, thinking face. Measure 61: Bee, plus sign, thinking face. Measure 62: Bell, plus sign, eye. Measure 63: Bell, plus sign, eye.
- Staff 7 (Bass):** Measure 60: Bee, plus sign, thinking face. Measure 61: Bee, plus sign, thinking face. Measure 62: Bell, plus sign, eye. Measure 63: Bell, plus sign, eye.
- Staff 8 (Bass):** Measure 60: Bee, plus sign, thinking face. Measure 61: Bee, plus sign, thinking face. Measure 62: Bell, plus sign, eye. Measure 63: Bell, plus sign, eye.

64 65 66 67

dinn -

cycle breathe with bass 2

mp

(ng)

cycle breathe with bass 1

mp

(ng)

(ng)

The musical score is written for two staves, Treble and Bass clef. It includes various musical notations such as notes, rests, and slurs, along with illustrations of bells and snakes. The score is divided into measures, with measure numbers 64, 65, 66, and 67 indicated. The piece concludes with a 'cycle breathe' instruction for both bass staves.

p *mf* *p*

p *mf* *p*

sim.

p *mf* *p*

sim.

improvise pitches

p *mf* *p*

improvise pitches

p *mf* *p*

sim.

p *mf* *p*

improvise pitches

p *mf* *p*

sim.

p *mf* *p*

p *mf* *p*

sim.

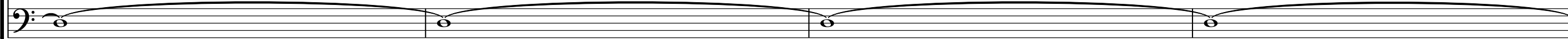
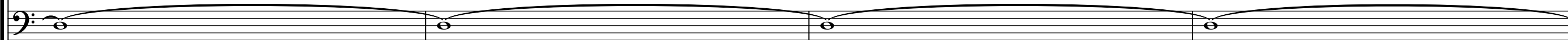
improvise pitches



p *mf* *p*

p *mf* *p*

sim.



p *mf* *p*





76 *p* improvise pitches *mf* 77 *p* 78 *p* *mf* 79 *p* 80 *f*  +  25

(shom - om - om om -



p *mf* *p* , *p* *mf* *p* , *p*

f  +  sim. ad lib.



(shom-om om shom-om - om) etc. sim.

p *mf* *p* , *f*  +  sim. ad lib.



(shom - om om shom - om- om) etc. sim.

p *mf* *p* , *p* *mf* *p* ,  + 



(shom - om - om -) etc.

improvise pitches *p* *mf* *p* , *f*  +  sim. ad lib.

(shom om om shom om - om) etc. sim.

f  + 

(shom-om -om) etc.



f  + 

(shom - om - om)

81 *sim. ad lib.*

shom - om - om) etc.

82

mf *p* ,  + 

(shom om om om - om - om - om -) shom-om-om-om -) etc.

83 *sim. ad lib.*

etc.

[illegible]

28

86

p ————— *mf* ————— *p* Open to fade/end

improvise sound - unlike your neighbour Open

p ————— *mf* ————— *p* ,

improvise sound - unlike your neighbour Open

p ————— *mf* ————— *p* ,

improvise sound - unlike your neighbour Open

p ————— *mf* ————— *p* ,

improvise sound - unlike your neighbour Open

— *p* ————— *mf* ————— *p* ,

improvise sound - unlike your neighbour Open

p ————— *mf* ————— *p* ,

improvise sound - unlike your neighbour Open

cycle breathe Open

cycle breathe Open

fine

Nord Feld Stefn

Commissioned by For-Wards/Birmingham Contemporary Music Group, 2017

Percy Pursglove - 20 mins duration

Oboe

Trumpet

Perc. - Vibraphone, Bass rum, Tam-Tam

Violin

Viola

Community Participants

Accompanying Smartphone app. (iOS/Android app. stores UK)

Performance note - this piece is to be premiered in a number of different spaces in the ward of Northfield by the same ensemble during the same day. For this reason, given the variability of audience size/participatory willingness and the improvisational nature of this piece, there are no marked dynamics. Players are to interpret appropriate performative sensibilities depending upon these preceding variables.

This piece, commissioned by For-Wards/BCMG is inspired by the environmental sounds captured during the investigative compositional stages in Birmingham's Northfield ward.

This work has three distinct sections - the central of which incorporates both graphic scores and emoji style pictograms provided by community participants and vocalised by audience members during the performance (instructions and cues are to be agreed upon before the performance). Furthermore, this piece has an accompanying bespoke app. that audience members should all download before the performance. This app. contains environmental sounds that each individual can trigger at any point during the performance (personal headphones are to be provided to anyone who may need them).

Nord Felf Stefn

for For-Wards, Northfield - 2017

Percy Pursglove

Part 1

ad lib. non-pitched delicate sounds

Oboe

Trumpet in B \flat

Vibraphone/
Bass Drum/
Tam-Tam

Violin

Viola

ad lib. non-pitched delicate sounds

ad lib. non-pitched delicate sounds

ad lib. non-pitched delicate sounds - plus vocalised un-voiced
fricatives: shhh, psss etc

ad lib. non-pitched delicate sounds - plus vocalised un-voiced
fricatives: shhh, psss etc

A

2

Ob.

Tpt.

Vib.

Vln.

Vla.

cont. ad lib.

cont. ad lib.

Solo - Rubato - slowly over
texture

cont. ad lib.

cont. ad lib.

7

Ob.

Tpt.

Vib.

Vln.

Vla.

16

Ob.

Tpt.

Vib.

Vln.

Vla.

21

Ob.

Tpt.

Vib.

Vln.

Vla.

25

Ob.

Tpt.

Vib.

Vln.

Vla.

30

B with vibes

Ob.

with vibes

Tpt.

mute

with ensemble

Vib.

B with vibes - continue vocalisations

Vln.

Vla.

34

Ob.

Tpt.

Vib.

Vln.

Vla.

39

C Begin in time with vibes - then remain in rubato sensibility

Ob.

Begin in time with vibes - then remain in rubato sensibility

Tpt.

In time - Gradual accel. (not with ensemble)

Vib.

C Begin in time with vibes - then remain in rubato sensibility

Vln.

Vla.

D

42

Ob.

Tpt.

solo pick up

initiate time/groove with 8th/16th note ostinato pattern ad lib.
(example pattern)

Vib.

Vln.

Vla.

D

45

Ob.

Tpt.

solo pick up

oboe cues

continue ad lib. 16th notes -
grad. accel. to approx 120bpm

Vib.

Vln.


Vla.

accel.


8

49

Ob.

The Oboe staff (Ob.) is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). It contains six measures of music. The first four measures feature a continuous eighth-note ascending scale from G4 to D5. The fifth measure has a half note D5 with a fermata. The sixth measure has a half note D5 with a fermata.

Tpt.

The Trumpet staff (Tpt.) is in treble clef with a key signature of three flats. It contains six measures of music. The first four measures feature a continuous eighth-note ascending scale from G4 to D5. The fifth measure has a half note D5 with a fermata. The sixth measure has a half note D5 with a fermata.

solo
pick up

Vib.

The Vibraphone part (Vib.) consists of two staves. The upper staff is in treble clef with a key signature of three flats, containing six measures of music: four measures of eighth-note ascending scale (G4 to D5) and two measures of half notes with fermatas (D5). The lower staff is in treble clef with a key signature of three flats, containing six measures of music: six measures of continuous eighth-note ascending scale (G4 to D5).

accel.

Vln.

The Violin staff (Vln.) is in treble clef with a key signature of three flats. It contains six measures of music. The first four measures feature a continuous eighth-note ascending scale from G4 to D5. The fifth measure has a half note D5 with a fermata. The sixth measure has a half note D5 with a fermata.

Vla.

The Viola staff (Vla.) is in alto clef with a key signature of three flats. It contains six measures of music. The first four measures feature a continuous eighth-note ascending scale from G4 to D5. The fifth measure has a half note D5 with a fermata. The sixth measure has a half note D5 with a fermata.

55

Ob.

Tpt.

Vib.

Vln.

Vla.

This musical score page contains measures 55 through 58. The instruments are Oboe (Ob.), Trumpet (Tpt.), Vibraphone (Vib.), Violin (Vln.), and Viola (Vla.). The key signature is B-flat major (two flats). The Oboe, Trumpet, and Violin parts feature long melodic lines with slurs. The Vibraphone part consists of a rhythmic pattern of eighth notes in the right hand and sixteenth-note slurs in the left hand. The Viola part has a melodic line with slurs. Measure numbers 55, 56, 57, and 58 are indicated at the top of the staves.

60

Ob.

Tpt.

Vib.

Vln.

Vla.

ad lib. freely with
given pitches
Open repeat

ad lib. freely with
given pitches
Open repeat

Open repeat

cont. ad lib.
Open repeat

ad lib. freely with
given pitches
Open repeat

ad lib. freely with
given pitches
Open repeat

10

F

65

Ob. On Cue

Tpt. On Cue

Vib. Oboe cues

On Cue
cont. ad lib.

Vln. **F** On Cue

Vla. On Cue

71

Ob.

Tpt.

Vib.

Vln.

Vla.

76 **G**

Ob.

Tpt.

Vib.

play cont. ad lib.

Vln.

Vla.

81 **H**

Ob.

Tpt.

Vib.

play cont. ad lib.

Vln.

Vla.

H

86

Ob.

Tpt.

Vib.

Vln.

Vla.

91

Ob.

Tpt.

Vib.

play cont. ad lib.

Vln.

Vla.

I

96

Ob.

Tpt.

Vib.

Vln.

Vla.

cont. ad lib.

play cont. ad lib.

J

101

Ob.

Tpt.

Vib.

Vln.

Vla.

play cont. ad lib.

play

106 **K**

Ob.

Tpt.

Vib. *cont. ad lib.*

Vln. **K**

Vla.

cont. ad lib.

111

Ob.

Tpt.

Vib. *play cont. ad lib.*

Vln.

Vla.

play cont. ad lib.

116

Ob.

Tpt.

Vib.

Vln.

Vla.

L

16

play cont. ad lib.

121

Ob.

Tpt.

Vib.

Vln.

Vla.

play cont. ad lib.

125 **rit.**

Ob.

Tpt.

Vib.

Vln.

Vla.

129

Ob.

Tpt.

Vib.

Vln.

Vla.

M Part 2

131

Ob. Section 2
Movement two - Continue ad lib.

Tpt. Section 2
Movement two - Continue ad lib.

Vib. Section 2
Movement two - Continue ad lib.
to orchestral bass drum/tam-tam

Vln. **M** Section 2
Movement two - Continue ad lib.

Vla. Section 2
Movement two - Continue ad lib.

N On cue
Written material to be played ab lib. amongst graphic score improvisation

132

Ob. On cue
Written material to be played ab lib. amongst graphic score improvisation

Tpt. On cue
Written material to be played ab lib. amongst graphic score improvisation

Vib. On cue
Written material to be played ab lib. amongst graphic score improvisation

Vln. **N** On cue
Written material to be played ab lib. amongst graphic score improvisation

Vla. On cue

133

Vln.

135

Vln.

136

Ob. Viola

Vib.

Vla.

137

Vla.

138

Ob. play

139

Ob.

Vib.

140

Ob.

Vib.

Vla.

repeat to N

O Part 3

P

141

Ob. Cont. ad lib. until cue On cue Section 3

Tpt. Cont. ad lib. until cue On cue

Vib. Gradually phase into ostinato pattern a tempo (approx 120bpm) Cont. ad lib. until cue On cue Section 3

Vln. Cont. ad lib. until cue On cue

Vla. Cont. ad lib. until cue On cue

144

Ob.

Tpt.

Vib.

Vln.

Vla.

147

Ob.

Tpt.

Vib.

Vln.

Vla.

This musical score shows measures 147 and 148 for five instruments. The Oboe (Ob.) and Trumpet (Tpt.) parts have a melodic line in measure 147 that continues into measure 148. The Vibraphone (Vib.) part features a complex rhythmic pattern in measure 147, consisting of eighth and sixteenth notes, which continues into measure 148. The Violin (Vln.) and Viola (Vla.) parts have a melodic line in measure 147 that continues into measure 148. The Viola part is in the bass clef.

150

Ob.

Tpt.

Vib.

Vln.

Vla.

This musical score shows measures 150 through 152. The Oboe (Ob.) and Trumpet (Tpt.) parts begin with a whole rest in measure 150 and enter in measure 151 with a melodic line. The Vibraphone (Vib.) part plays a rhythmic pattern of eighth notes in measure 150 and then holds chords in measures 151 and 152. The Violin (Vln.) and Viola (Vla.) parts enter in measure 151 with a melodic line. The key signature changes from one flat to two flats at the start of measure 151.

153

Ob.

Tpt.

Vib.

Vln.

Vla.

156

Ob.

Tpt.

Vib.

Vln.

Vla.

Q

Q

160

Ob.

Tpt.

Vib.

Vln.

Vla.

165

Ob.

Tpt.

Vib.

Vln.

Vla.

170 R

Ob. 

Tpt. 

Vib. 

Vln. 

Vla. 

175

Ob. 

Tpt. 

Vib. 

Vln. 

Vla. 

180

S ad lib. non-pitched delicate sounds

Ob.

Tpt.

ad lib. non-pitched delicate sounds

Vib.

rubato - with motion

S ad lib. non-pitched delicate sounds - plus vocalised un-voiced fricatives: shhh, psss etc

Vln.

Vla.

185

Ob.

Tpt.

Vib.

Vln.

Vla.

190

Ob.

Tpt.

Vib.

Vln.

Vla.

Musical score for measures 190-194. The score includes staves for Oboe (Ob.), Trumpet (Tpt.), Vibraphone (Vib.), Violin (Vln.), and Viola (Vla.). The Oboe and Trumpet parts consist of continuous sixteenth-note patterns. The Vibraphone part features complex chords and melodic lines with slurs. The Violin and Viola parts also consist of continuous sixteenth-note patterns.

195

Ob.

Tpt.

Vib.

Vln.

Vla.

Musical score for measures 195-199. The score includes staves for Oboe (Ob.), Trumpet (Tpt.), Vibraphone (Vib.), Violin (Vln.), and Viola (Vla.). The Oboe and Trumpet parts consist of continuous sixteenth-note patterns. The Vibraphone part features complex chords and melodic lines with slurs. The Violin and Viola parts also consist of continuous sixteenth-note patterns.

27

200

Ob.

Tpt.

Vib.

Vln.

Vla.

204

rit.

Ob.

Tpt.

Vib.

Vln.

Vla.

rit.

Christ Lag in Todesbanden

Commissioned by the *Emulsion* festival, 2018

Percy Pursglove

This 10-minute piece for sinfonietta and mixed discipline improvisers, whose initial theme is borrowed from J. S. Bach, uses a tier 2 group (non-first-study vocalists) to voice specific emoji notations.

Oboe

Violin

Bassoon

Cello

Soprano Saxophone

Trumpet

Drums

Elec. Guitar

Piano/Organ

Performance Notes:

Letter A indicates a body position shift through these openly repeated four bars. This movement, although inevitably adding additional visual interest, is designed as a kinesthetic cue with which each and every performer may gradually phase into alignment with one another, at which point move into letter B may be signalled.

The following emoji notations are to be vocalised when indicated. Although these emojis have been codified with specific accompanying sounds, they may be interpreted as deemed appropriate by each performer.

Emoji Directions:



- Finger Clicks



- Ssssssssss



- Hmmm mmm



- Sharp intake of air



- 'A' as in Apple



- Shommmmmm



- Chuckachucka...



- 'T' as in tick



- Low gravelly sound



- Wave crashing



- Whistle



- 'Dinnnnn'

Christ Lag in Todes Banden

A Body position (left-right) in relation to speed in which phrase is played

B 100bpm

Oboe
dynamics ad lib as required
rep. and merge into A
Body position (left-right) in relation to speed in which phrase is played
Migrate to B in own time

Violin
dynamics ad lib as required
rep. and merge into A
Body position (left-right) in relation to speed in which phrase is played
Migrate to B in own time

Bassoon
dynamics ad lib as required
rep. and merge into A
Body position (left-right) in relation to speed in which phrase is played
Migrate to B in own time

Violoncello
dynamics ad lib as required
rep. and merge into A
Body position (left-right) in relation to speed in which phrase is played
Migrate to B in own time

Soprano Saxophone
dynamics ad lib as required
Body position (left-right) in relation to speed in which phrase is played
Migrate to B in own time

Trumpet in Bb
dynamics ad lib as required
rep. and merge into A
Body position (left-right) in relation to speed in which phrase is played
Migrate to B in own time

Drums
dynamics ad lib as required
rep. and merge into A
Body position (left-right) in relation to speed in which phrase is played
Migrate to B in own time
Straight 8's groove emerges - 100bpm

Guitar
dynamics ad lib as required
rep. and merge into A
Body position (left-right) in relation to speed in which phrase is played
Migrate to B in own time

Piano
dynamics ad lib as required
rep. and merge into A
Body position (left-right) in relation to speed in which phrase is played
Migrate to B in own time

11

Ob. Open - until tempo is clear On Cue

Vln. Open - until tempo is clear On Cue

Bsn. Open - until tempo is clear On Cue

Vc. Open - until tempo is clear On Cue

Sop. Sax. Open - until tempo is clear On Cue

Tpt. Open - until tempo is clear On Cue

Dr. Open - until tempo is clear On Cue

A. Gtr. On Cue

Pno. Open - until tempo is clear On Cue

3

20

D

Ob.



Vln.



Bsn.



Vc.



Sop. Sax.



Tpt.



Dr.



A. Gtr.



D

Pno.



[illegible]

38

F

Ob.

Vln.

Bsn.

Vc.

Sop. Sax.

Tpt.

Dr.

A. Gtr.

Pno.

F

The musical score consists of nine staves. The first staff is for Oboe (Ob.), the second for Violin (Vln.), the third for Bassoon (Bsn.), the fourth for Viola (Vc.), the fifth for Soprano Saxophone (Sop. Sax.), the sixth for Trumpet (Tpt.), the seventh for Drums (Dr.), the eighth for Acoustic Guitar (A. Gtr.), and the ninth for Piano (Pno.). The score begins at measure 38. At measure 39, the key signature changes from B-flat major to F major, indicated by a box with the letter 'F'. The score continues through measure 42. The instrumentation includes Oboe, Violin, Bassoon, Viola, Soprano Saxophone, Trumpet, Drums, Acoustic Guitar, and Piano. The key signature changes from B-flat major to F major at measure 39.

46 G 7

Ob.

Vln.

Bsn.

Vc.

Sop. Sax.

Tpt.

Dr.

A. Gtr.

Pno.

G

54

Ob.

Vln.

Bsn.

Vc.

Sop. Sax.

Tpt.

Dr.

A. Gtr.

Pno.

The musical score for measures 54-58 is written for a large ensemble. The instruments are arranged vertically: Oboe (Ob.), Violin (Vln.), Bassoon (Bsn.), Viola (Vc.), Soprano Saxophone (Sop. Sax.), Trumpet (Tpt.), Drums (Dr.), Acoustic Guitar (A. Gtr.), and Piano (Pno.). The key signature changes from one flat to two flats (B-flat major) at measure 55. The time signature changes from 4/4 to 3/4 at measure 56. The Oboe, Violin, Bassoon, Viola, Soprano Saxophone, Trumpet, Acoustic Guitar, and Piano parts all follow a similar melodic line, while the Drums part provides a rhythmic accompaniment. The Trumpet part is marked with a 'Tpt.' and a 'T' symbol, indicating it is a trumpet part. The Piano part is marked with a 'Pno.' and a 'P' symbol, indicating it is a piano part. The score is written in a standard musical notation style with a common staff for each instrument.

60

Ob.

Vln.

Bsn.

Vc.

Sop. Sax.

Tpt.

Dr.

A. Gtr.

Pno.

Gbm⁷(b6)

Gbm⁷(b6)

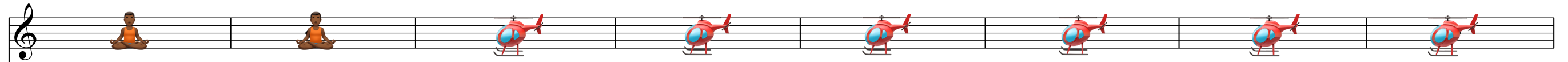
Gbm⁷(b6)

Detailed description of the musical score: The score is for a jazz ensemble. Measures 60 and 61 are in 4/4 time. Measure 62 is in 3/4 time. The key signature has two flats (Bb and Eb). The parts are: Oboe (Ob.), Violin (Vln.), Bassoon (Bsn.), Viola (Vc.), Soprano Saxophone (Sop. Sax.), Trumpet (Tpt.), Drums (Dr.), Acoustic Guitar (A. Gtr.), and Piano (Pno.). The piano part has a complex bass line with many accidentals. The guitar and drums parts have specific chord and rhythm markings in measure 62.

H

67

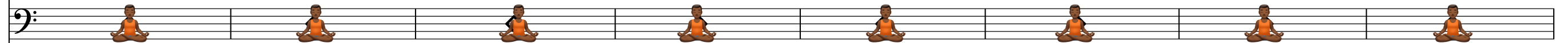
Ob.



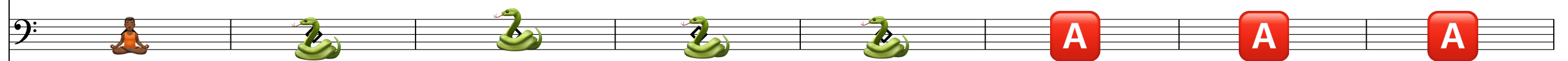
Vln.



Bsn.



Vc.



Sop. Sax.



Tpt.

Am⁷(b6)



Dr.



A. Gtr.

Am⁷(b6)



ff

Pno.

H

Am⁷(b6)



ff

75

Ob.

Vln.

Bsn.

Vc.

Sop. Sax.

Tpt.

Dr.

A. Gtr.

Pno.

83 **I**

Ob.

Vln.

Bsn.

Vc.

Sop. Sax.

Tpt.

Dr.

A. Gtr.


Pno.


J


Dm(maj7)/E


Dm(maj7)/E


Dm(maj7)/E **J**

Ob. 

Vln. 

Bsn. 

Vc. 

Sop. Sax. 

Tpt.

Dr.

A. Gtr.

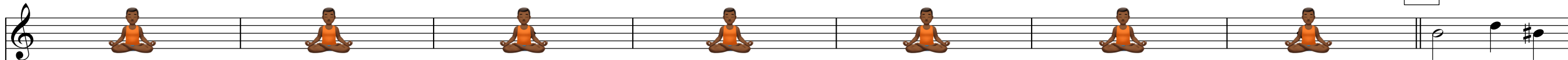
Pno.

92

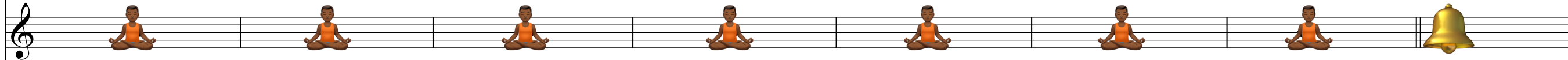
K

13

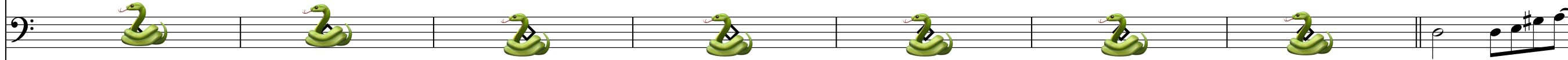
Ob.



Vln.



Bsn.



Vc.



Sop. Sax.



Tpt.



Dr.



A. Gtr.



Pno.



K

100

Ob.

Vln.

Bsn.

Vc.

Sop. Sax.

Tpt.

Dr.

Cmaj7 Dmaj7

107

Ob.



Vln.



Bsn.



Vc.



Sop. Sax.



Tpt.



Cmaj7 Dmaj7 Cmaj7 Dmaj7 Cmaj7 Dmaj7 G#° Dm9

Dr.



116

Ob.

Vln.

Bsn.

Vc.

Sop. Sax.

Tpt.

Dr.

This musical score page contains measures 116 through 123, all in 5/4 time. The instruments are Oboe (Ob.), Violin (Vln.), Bassoon (Bsn.), Viola (Vc.), Soprano Saxophone (Sop. Sax.), Trumpet (Tpt.), and Drums (Dr.). Measures 116-122 are full of musical notation, while measure 123 is a final measure with a repeat sign. The Oboe, Violin, Bassoon, Viola, Soprano Saxophone, and Trumpet parts all follow a similar melodic line, starting with a sharp key signature and featuring various intervals and rests. The Drums part consists of a steady eighth-note pattern throughout the measures.

N

Ob. 134

Body position (left-right) in relation to speed in which phrase is played

Open - until tempo dissolves

repeat and fade

Vln.

Body position (left-right) in relation to speed in which phrase is played

Open - until tempo dissolves

repeat and fade

Bsn.

Body position (left-right) in relation to speed in which phrase is played

Open - until tempo dissolves

repeat and fade

Vc.

Body position (left-right) in relation to speed in which phrase is played

Open - until tempo dissolves

repeat and fade

Sop. Sax.

Body position (left-right) in relation to speed in which phrase is played

Open - until tempo dissolves

repeat and fade

Tpt.

Body position (left-right) in relation to speed in which phrase is played

Open - until tempo dissolves

repeat and fade

Dr.

Body position (left-right) in relation to speed in which phrase is played

Open - until tempo is dissolves

repeat and fade

A. Gtr.

Body position (left-right) in relation to speed in which phrase is played

repeat and fade

Pno.

Body position (left-right) in relation to speed in which phrase is played

Open - until tempo is dissolves

repeat and fade

Metamorphosis - *A Study for Trumpet and Lump Hammer*

Percy Pursglove 2015

Notes:

The process of improvisation is often more of an act of prepared extemporaneity than true auto-schediasm, pre-prepared physical and intellectual resources inevitably inform improvisational narrative. This piece seeks to interrupt this process by forcing the improviser to re-evaluate their approach to both music making and the instrument after the hammers periodic interventions.

All notated material (between *Lump Hammer* strikes) can be played as many times as the performer wishes.

As the instrument becomes more and more damaged, its common functionality will disappear. The improviser will need to find new ways in which to use the instrument to perform this piece.

Warning: Maintain constant consideration of your safety while wielding the *Lump Hammer*.

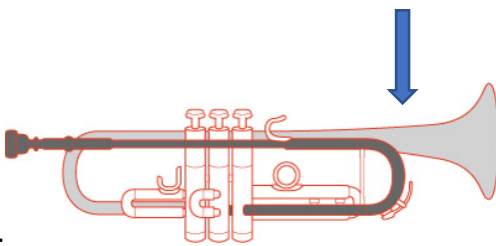
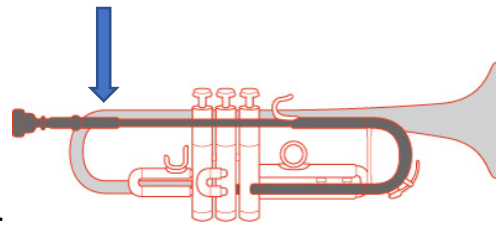
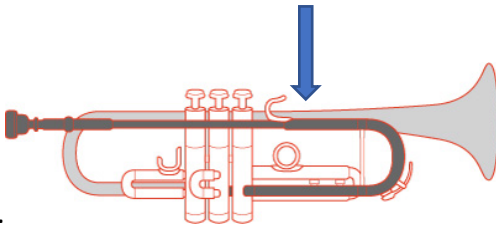
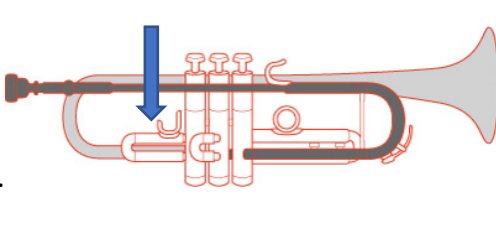
Dedicated to Andrew Toovey

Metamorphosis

For Trumpet and Lump Hammer

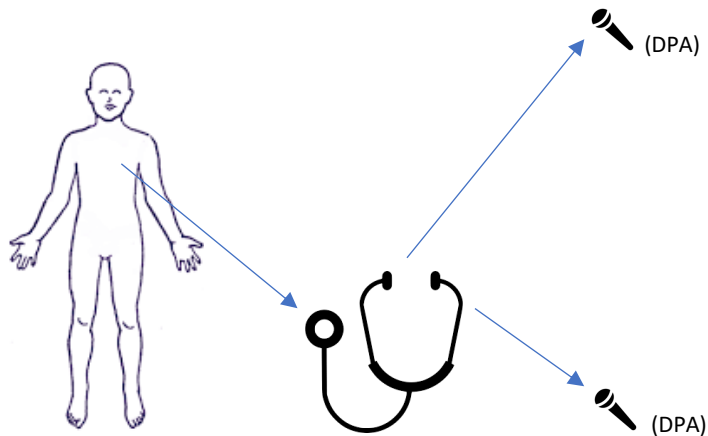
Percy Pursglove 2015



1. 
2. 
3. 
4. 
5. ad lib. Infinitum

Arrows indicate where to strike instrument with hammer.
1.25kg lump hammer is a minimum weight requirement.

My Heart is My Guide – For Solo Trumpet, Stethoscope and Human Heart



- fix stethoscope in position (a common bandage works well) as shown in diagram above with a DPA microphone in each earpiece

This piece, though wholly indeterminate should last in the region of 3-5mins. Although the dictated series of emojis should remain to be the central focus of this piece, the order in which they occur can be varied (or hybridised) depending upon the hearts will.



WhatsApp – for Emoji Choir/Improviser – (circa 3-7mins)

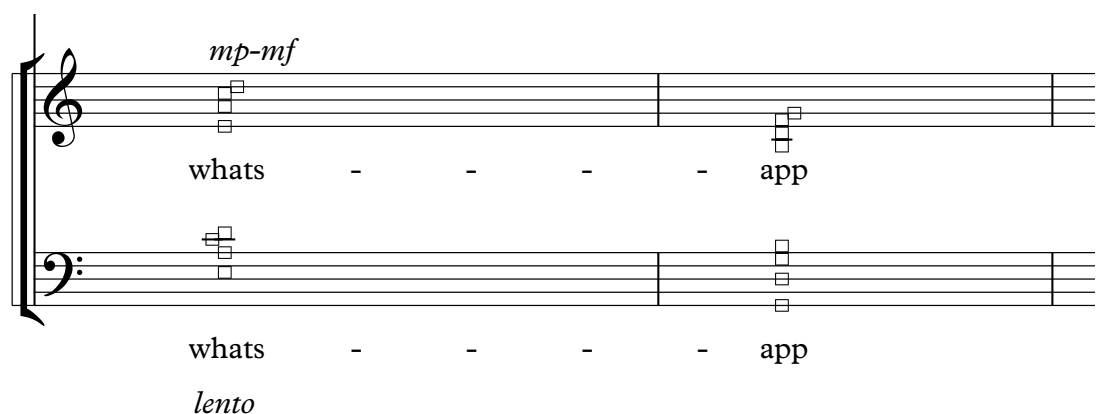


1. Conductor - Form a WhatsApp group with all participants
2. Ensemble to be split equally into 4 groups named: S,A,T & B
3. Ensemble members continually sing part 'A' unless they receive emoji directives via WhatsApp (from the 'Conductor')
4. Emoji directives are sent only from the 'Conductor' and always set out as such:

'Group – Emoji – Duration' – i.e. 'S 🤔 15'

Durations and always in Seconds (and approximately timed)

A.

The image shows a musical score for a two-part setting, labeled 'A.'. It consists of a treble clef staff and a bass clef staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The bass staff begins with a bass clef and a key signature of one flat (B-flat). The tempo is marked 'lento' at the bottom. The dynamics are marked 'mp-mf' at the top. The lyrics are 'whats' followed by four dashes and 'app'. The notes are: Treble staff: 'whats' is a quarter note (B-flat), followed by four dashes, and 'app' is a quarter note (B-flat). Bass staff: 'whats' is a quarter note (B-flat), followed by four dashes, and 'app' is a quarter note (B-flat).

Spem in Emojium

Comp. Tallis, arr. Pursglove, 2019

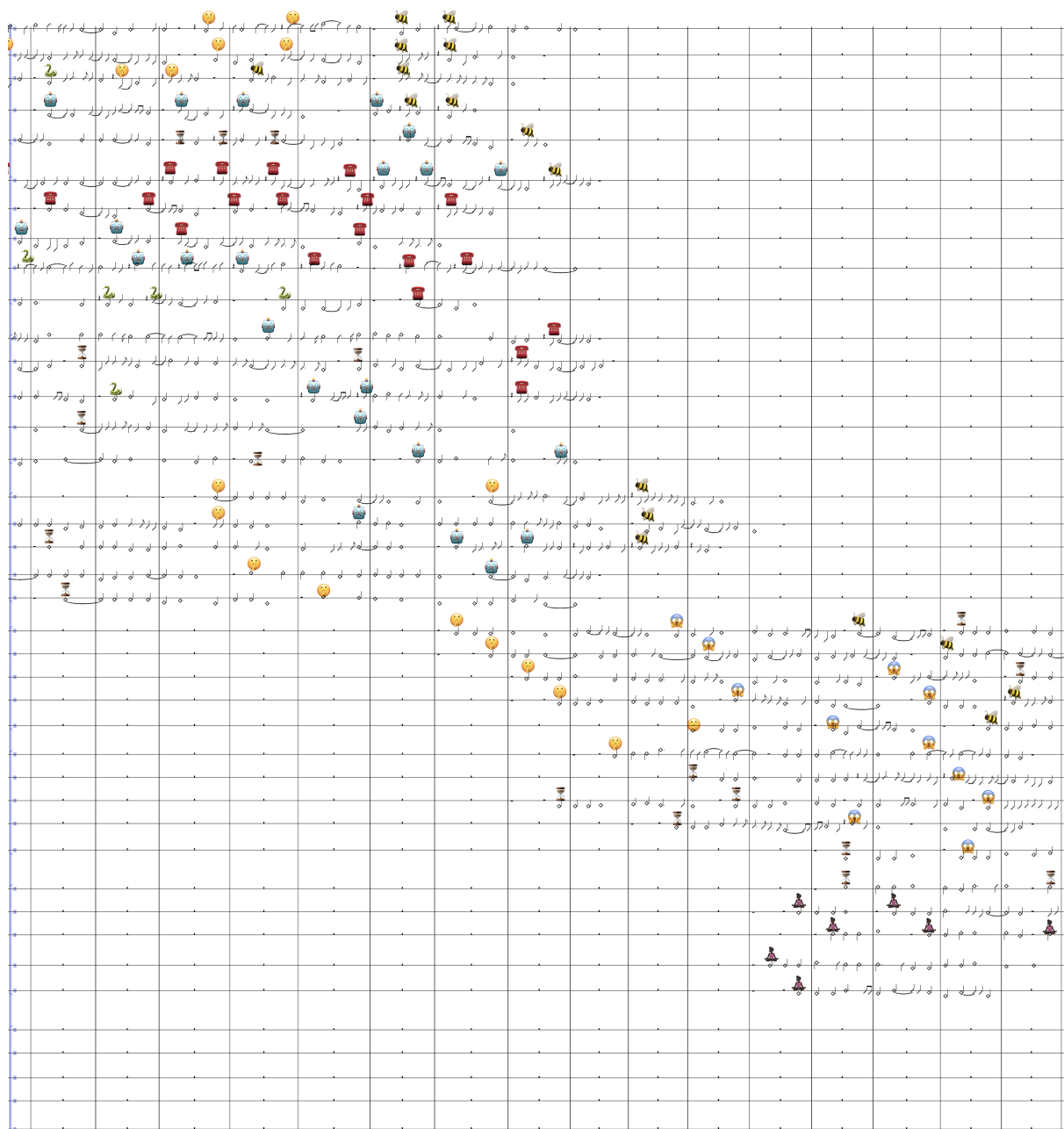
Emoji Choir and Solo Trumpet

This 10-minute work is a reimagining of Thomas Tallis's 40-part motet: *Spem in Alium Nunquam Habui* (1570.) Rhythmic material from all eight original groups have been salvaged, whilst its pitches have been re-assigned as emoji notation.

Performances must focus upon maintaining the original work's sense of rhythmic duration and perpetual sense of forward motion.

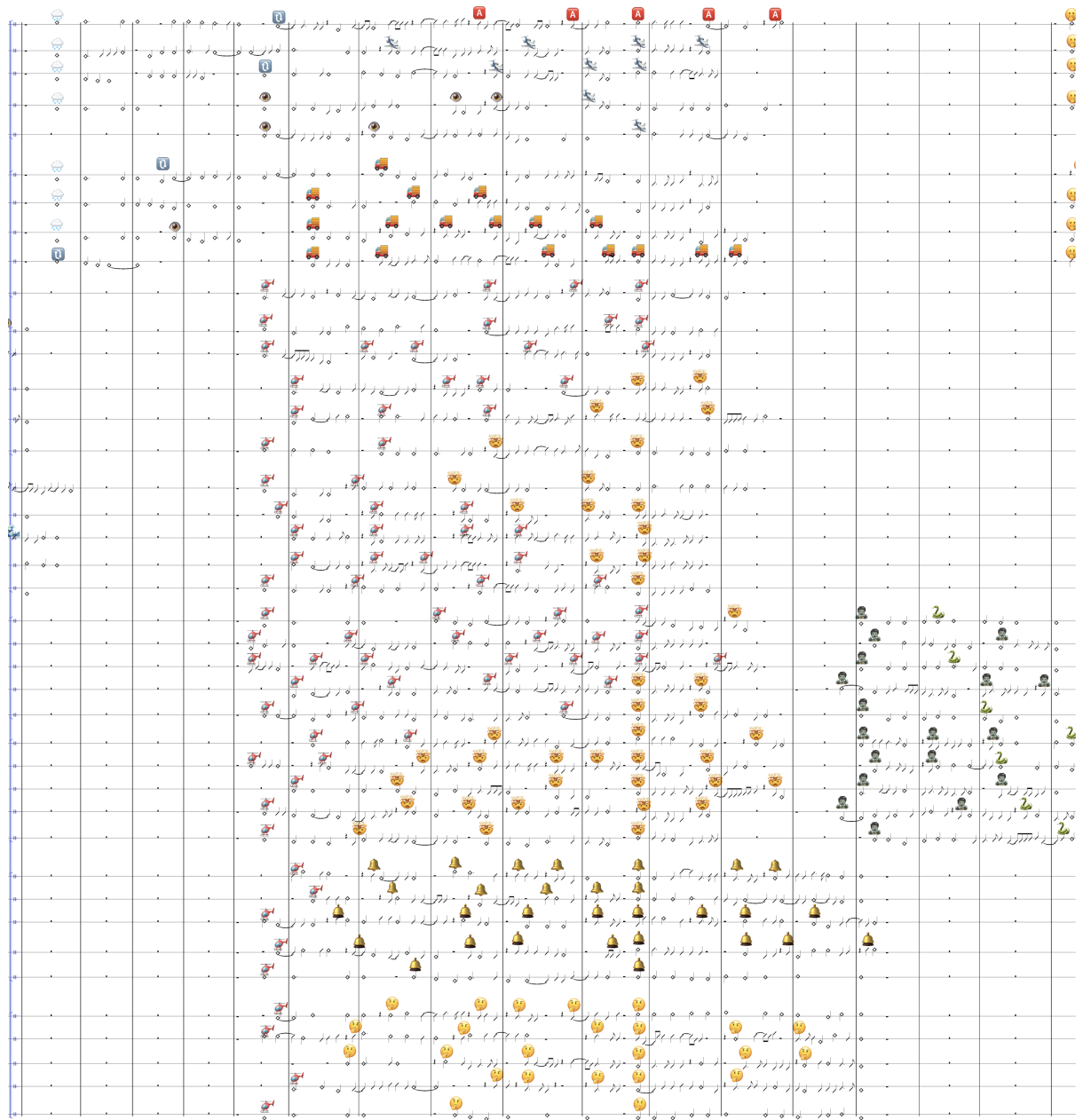
Emoji notations are ultimately openly interpretable, however, a continuing sensibility for sonic uniformity and blend should be mindfully honoured throughout.

This image shows a large sheet of musical notation, likely a score for a choir and orchestra. The notation is arranged in 24 horizontal staves, each with a clef and a key signature. The staves are labeled with vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Soprano, Alto, Tenor, Bass). The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a standard musical notation style, with notes and rests indicating the pitch and duration of the music. The overall layout is clean and professional, typical of a printed musical score.

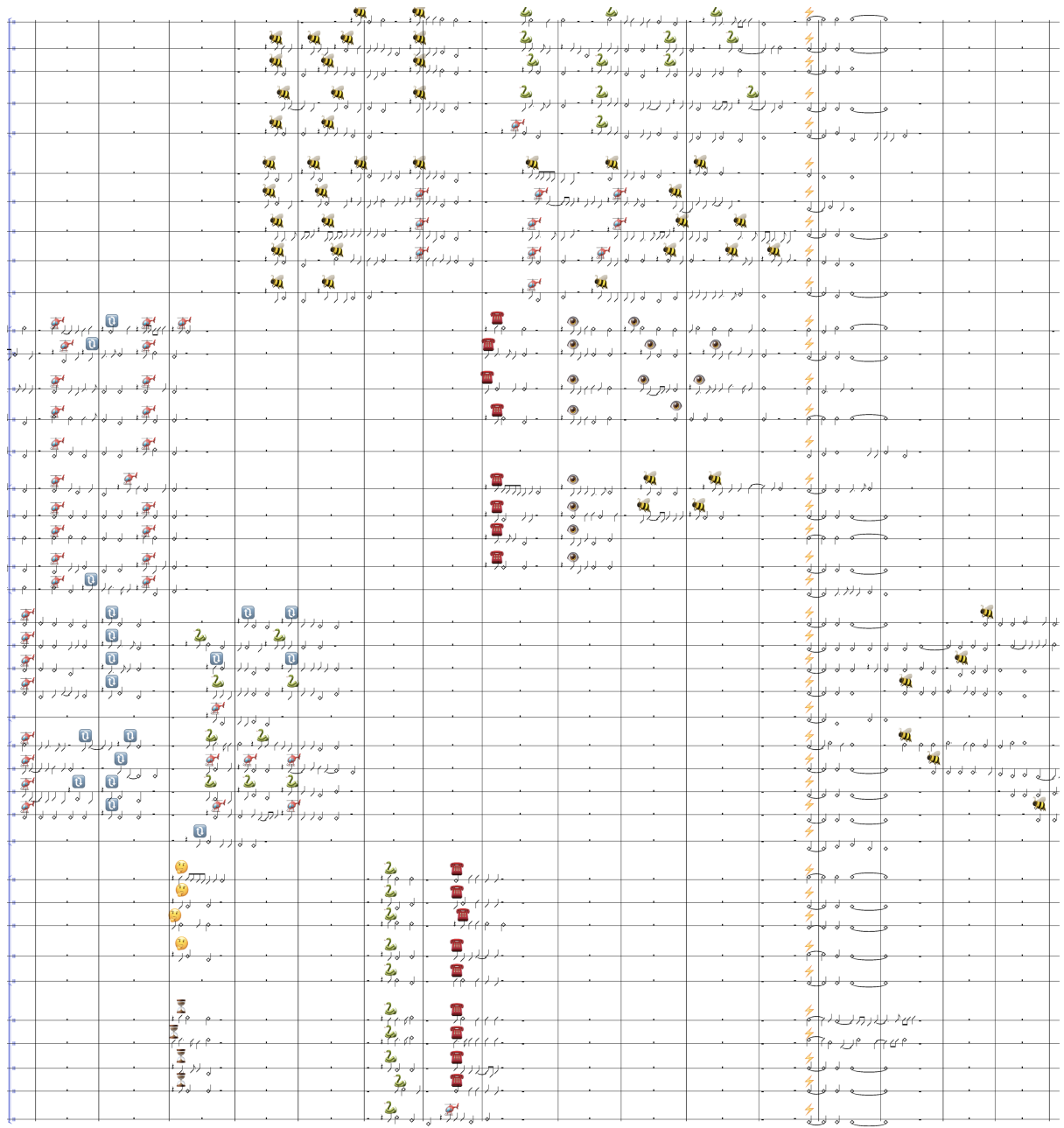


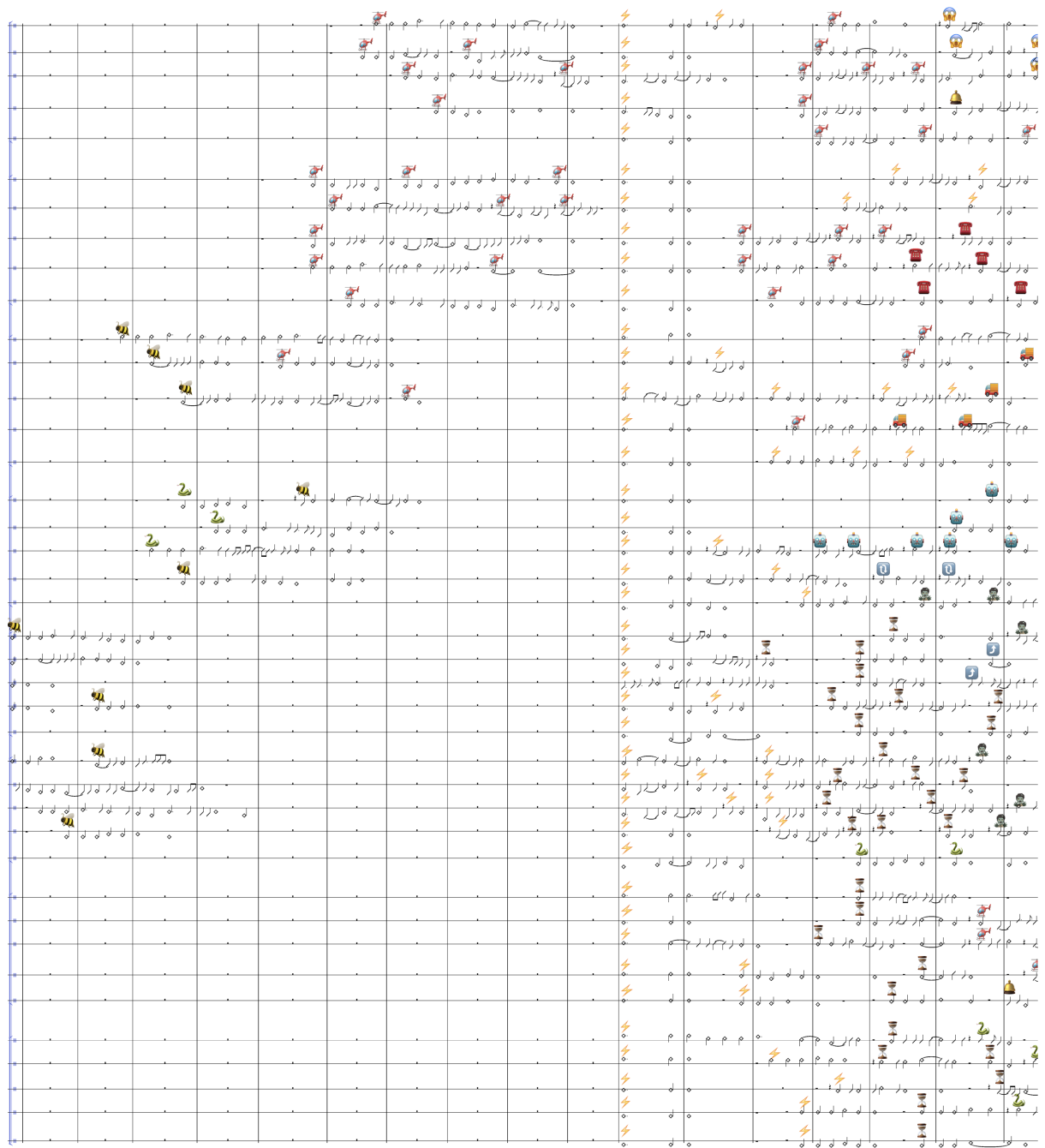
A complex musical score on a 24-staff system. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into several sections, with some parts featuring a key signature change to one flat (B-flat). The notation is dense, with many notes and rests, and includes a variety of musical symbols such as eighth notes, sixteenth notes, and beams. The score is written in a standard musical notation style, with a key signature of one flat (B-flat) and a time signature of 4/4. The score is divided into several sections, with some parts featuring a key signature change to one flat (B-flat). The notation is dense, with many notes and rests, and includes a variety of musical symbols such as eighth notes, sixteenth notes, and beams. The score is written in a standard musical notation style, with a key signature of one flat (B-flat) and a time signature of 4/4.

Handwritten musical notation on a 15-line staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The notes are primarily eighth and sixteenth notes, often beamed together. There are several measures with rests. The notation is written in black ink on a white background with a light blue grid. The staff is numbered 1 to 15 on the left side. The notation is organized into measures by vertical bar lines. There are some blue and red markings, possibly indicating specific notes or measures. The overall style is that of a handwritten musical score.



Handwritten musical score on a 12-staff system. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive style, with some parts appearing to be in a different language or dialect. The notation is dense and covers most of the staves, with some empty space at the beginning and end of the system. The score is written in a cursive style, with some parts appearing to be in a different language or dialect. The notation is dense and covers most of the staves, with some empty space at the beginning and end of the system.





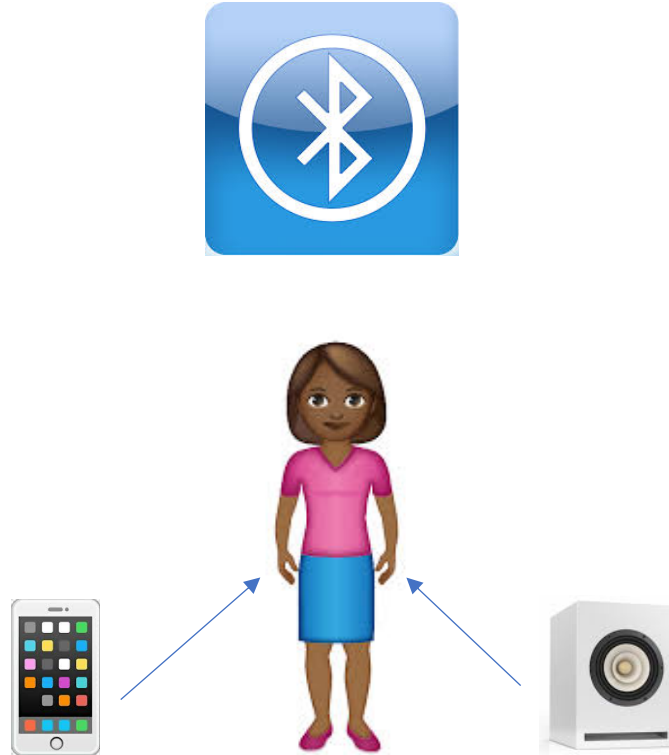
A musical score for a 12-part ensemble, featuring a variety of instruments and vocal parts. The score is written on 12 staves, each with a unique color and a key signature of one sharp (F#). The instruments and parts are represented by different colored staves and icons:

- Staff 1 (Blue):** Flute (flute icon).
- Staff 2 (Orange):** Clarinet (clarinet icon).
- Staff 3 (Yellow):** Trumpet (trumpet icon).
- Staff 4 (Green):** Trombone (trombone icon).
- Staff 5 (Red):** Saxophone (saxophone icon).
- Staff 6 (Purple):** Piano (piano icon).
- Staff 7 (Brown):** Double Bass (double bass icon).
- Staff 8 (Pink):** Violin (violin icon).
- Staff 9 (Light Blue):** Viola (viola icon).
- Staff 10 (Light Green):** Cello (cello icon).
- Staff 11 (Light Orange):** Contrabass (contrabass icon).
- Staff 12 (Light Purple):** Vocal (vocal icon).

The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into measures by vertical bar lines. The instruments and parts are arranged in a standard orchestral layout, with the vocal part at the bottom.

Bluetooth – for Singers; Prepared Smartphone; Bluetooth Speakers; and Improviser

4-6mins



1. Each singer must connect a smartphone to their own personal Bluetooth speaker
2. In preparation for this piece: using a voice memo app., record vocalised responses to any 5 of the emojis (given below) – no longer than 5 seconds per memo
3. The piece begins with a universally agreed signal, and last between 4-6 minutes
4. During the piece, singers may cue their pre-recorded voice memos at any point whilst simultaneously improvising with the given emojis (order non-specific)
5. Every effort must be made to musically and meaningfully connect with the accompanying improviser and/or other vocalists throughout



Percy Pursglove 2019