Emulsion: a study in improvisation, participation and curation as a compositional process

PhD Thesis
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Abstract

This composition PhD thesis considers how performers and improvisers communicate with their audience members within a performance space through a series of original compositions that utilise improvisation, curation, some aspects of collective practice, and some elements of audience interaction. The realisations of the compositions presented in this project are both the medium for, and the result of, my practice-based research. This work was primarily conducted in the context of my new music festival Emulsion and straddles the fields of jazz studies, contemporary composition, sound art, and performance studies. The project considers the impact of community, language, and place on my compositional and performance practice; explores the value and meaning of both active and passive participation in collective music-making; and examines various forms of communication between jazz artists and their audiences, such as gesture, memory, expression and embodiment.

Thesis Content

Written commentary

Composition portfolio scores:

Tap Dance (for Baby Dodds), Loujean & Lucy, Mood for Dupre, Are We Here?, Emulsify, Emulsification, Tap Dance (for Baby Dodds)-Emulsion VI (rearrangement), *I.F., Emulsify II, Elastic Band (Emulsify III)*

USB stick:

- Composition portfolio recordings & videos (and pdf file copies of scores)
- Supporting material: Case studies videos, Supplementary videos, Appendices

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Portfolio scores:

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- 2. *Loujean & Lucy*
- 3. *Are We Here?* (corresponding video of the performance/participation is within the folder of Case Study videos, not the portfolio media folder – labelled A4/W2/CS1)
- 4. *Mood for Dupré* (corresponding video of the performance/participation is within the folder of Case Study videos, not the portfolio media folder – labelled A5/W2/CS1)
- 5. *Emulsify*
- 6. *I.F.*
- 7. *Emulsification*
- 8. *Tap Dance (for Baby Dodds)-Emulsion VI* (rearrangement)
- 9. *Emulsify II*
- 10. *Elastic Band (Emulsify III)*

Portfolio media:

- 1. *Tap Dance (for Baby Dodds)* - Recording
- 2. *Loujean & Lucy* - Recording
- 5. *Emulsify* - Video
- 6. *I.F.* - Recording
- 7 & 8. *Emulsification* & *Tap Dance (for Baby Dodds)-Emulsion VI* (rearrangement), with *Chantries* by Iain Ballamy in between - Video
- 9. *Emulsify II* - Video
- 10. *Elastic Band (Emulsify III)* – Video

NB please note that compositions 7 and 8 appear in one video file (separated by the inclusion of another composition); and that the performances of compositions 3 and 4 occurred during the second workshop of the first case study, and can therefore be found in the Case Study videos folder.

Case Study videos

Case Study 1, corresponding to chapter 3:

Workshop 1:

- A1/W1/CS1
- A2/W1/CS1
- A3/W1/CS1
- A4/W1/CS1
- A5/W1/CS1
- A6/W1/CS1
- A7/W1/CS1
- A8/W1/CS1

- recording of a discussion

Workshop 2:
- A2/W2/CS1
- A3/W2/CS1
- A4/W2/CS1
- A5/W2/CS1

Case Study 2, corresponding to chapter 4:

Workshop 1:
- A1/W1/CS2
- A2/W1/CS2
- A3/W1/CS2
- A4/W1/CS2
- A5/W1/CS2
- A6/W1/CS2
- A7/W1/CS2
- A8/W1/CS2

Workshop 2:
- A1/W2/CS2
- A2/W2/CS2
- A3/W2/CS2
- A4/W2/CS2
- A5/W2/CS2
- A6/W2/CS2

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Acknowledgements

I would like to thank my supervisory team of Nicholas Gebhardt, Joe Cutler and Tony Whyton, and my advisors Vijay Iyer and Fiona Talkington. In particular, my director of studies Nick, for pushing me to take this project to its fullest potential. I would also like to thank each and every person involved in my case studies, some of whom are very dear friends and colleagues - in particular, Percy Pursglove and Tom Harrison. Many people really put themselves out to help me make this mad project happen and I am eternally grateful.

Introduction

This PhD thesis presents a series of original compositions that utilise improvisation, curation, some aspects of collective practice, and some elements of audience interaction as part of the compositional process. The realisation of these compositions both reveals and exploits various communicative dimensions of my performance spaces, including gesture, memory, expression and embodiment. The research was primarily conducted in the context of my new music festival Emulsion and straddles the fields of jazz studies, contemporary composition, sound art, and performance studies. I founded Emulsion in 2012 in response to my frustrations with what seemed like conservative approaches to programming, presenting and commissioning new music in the United Kingdom (UK). As a performer-composer I wanted to find out what an artist-led approach could offer instead. Saxophonist Tom Harrison organises Emulsion with me (having joined in 2016), but I generally lead the project during events. For the case studies in this research project I worked closely with trumpeter-composer Percy Pursglove, who provided some of the workshop materials and led elements of the sessions.

To date there have been eight editions of Emulsion, hosted at various types of venue (jazz club, concert hall, arts centre) in London, Cheltenham, Birmingham and Shrewsbury. Our activities have been supported by various funding bodies and crowdfunding activities over the years and all the musicians are paid to perform, participate, and compose (for commissions, where applicable). The repertoire and programming across these events span the broad genres of jazz and improvised music, classical chamber compositions from the 20th and 21st centuries (for example works by Luciano Berio, Alvin Lucier, Kaija Saariaho) contemporary folk, and electronic music. I have taken a different curatorial approach for each festival but central to all of them has been the development of the Emulsion Sinfonietta through the commissioning of new works. Commissioned musicians include Cevanne Horrocks-Hopayian, Thomas Strønen, Joe Cutler, Iain Ballamy, Nikki Iles and Robert Mitchell, and to date the Sinfonietta has premiered seventeen commissions. Emulsion musicians are given as much artistic freedom as possible at each event, for example, contributing to programming decisions, and space for soloistic elements within the music. They are also challenged to collaborate and explore working in new ways with each other and guest musicians.

Emulsion is not strictly speaking a collective owing to the nature of the set up, but it includes elements of collective practice which will be explored in more detail through the case studies. There are various music groups and collectives based in London (currently operating, or in recent years) who share similarities with the nature of Emulsion. These include improvised/groove music collectives such as F-IRE Collective and Loop Collective, experimental music nights such as Kammer Klang and Freedom Sessions (Warriors International), the contemporary classical group Riot Ensemble (who premiere many new works) and London Contemporary Music Festival.

The Emulsion Sinfonietta has a flexible line-up but for this project the musicians involved were:

Myself – tenor and soprano saxophones, voice
Percy Pursglove – trumpet and bass
Catriona McDermid – bassoon
Chris Montague – guitar
Tom Harrison – alto saxophone
James Maddren – drums
Ross Stanley – piano and Hammond organ
Louise McMonagle – cello
Mandhira de Saram – violin
Lauren Weavers – oboe/cor anglais
Melinda Maxwell – oboe/cor anglais
Max Welford – clarinets
Freddie Gavita – trumpet
Donald Grant – violin

There were also guest appearances from:
Nikki Iles – piano
Robert Mitchell – piano
Alexander Hawkins – piano

Emulsion seeks to create a genre-free space for exploring ideas, but inevitably the musicians are acculturated and trained in particular ways. The bassoonist, clarinettist, violinists, oboists and cellist are mainly classically trained musicians, although all of them improvise a little in this context. The rest of the group have backgrounds in jazz training. All those mentioned above went to and/or teach at UK conservatoires. Most of these people are my peers and I have come to know them all through participation in the London music scene (together they are one of my music-making communities). The Emulsion Sinfonietta has been formed through a process of affinity, a term used by Kay Kaufmann Shelemay to describe one of three types of processes that form musical communities.[1] Members of the Emulsion community share an affinity for performance, improvisation, experimentation and contemporary composition, but also for choosing to study music in a particular way, and maintaining a freelance income lifestyle.

I moved to London in 2003 to study for my undergraduate degree at the Royal Academy of Music on the jazz course. Prior to this I grew up in Shrewsbury, Shropshire, and learned about the jazz tradition and its approaches to improvisation through going to local jazz performances and playing with older musicians. My career activities involve performances at jazz clubs, concert halls and festivals (UK and abroad), commissions (for orchestras and chamber groups), and teaching at the

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[1] The other two being descent (for example, a community formed as a result of geography and family); and dissent (for example, a community formed in resistance to some kind of oppression). See Kay Kaufman Shelemay, 'Musical Communities: Rethinking the Collective in Music', *Journal of the American Musicological Society*, 64.2 (2011), 349–90 <https://doi.org/10.1525/jams.2011.64.2.349>.

Guildhall School for Music and Drama. My musical output is mostly associated with the genre of jazz as it is defined within the London scene (which is made up of fellow musicians, audiences, promoters, and the media).

There are many examples of jazz performance that combine powerful artistic elements with collective practice, an approach that I aspire to in my own performance contexts. During performances of the Wayne Shorter Quartet the solo sections are not defined by the focus of one instrument much of the time, an approach that can be heard in a live recording of Shorter's *Footprints*, from his *Footprints Live!* album.[2] The Association for the Advancement of Creative Musicians (AACM) is a more formalised collective based in Chicago (and latterly New York as well) that draws together artistic and group-practice approaches, of which I will discuss in more detail shortly. Joseph Jarman (a member) recollected that in "Muhal's organization everybody could say and do" – referring to the late Muhal Richard Abrams, who was a co-founder and key architect of the AACM, and latterly named president of the collective (a position he maintained until his death in 2017).[3] This is not to say that all jazz performance contexts are like this however, for as bassist Don Pate recounted to Paul Berliner in *Thinking in Jazz*, some jazz group leaders want players "to do the robot thing," seeking to control every note they play.[4] In my own contemporary jazz quartet MY IRIS (with Stanley, Montague and Maddren – also members of Emulsion) my compositions act as a platform for the improvisations that occur on stage, over multiple performances. My approach to composing these platforms is affected by the personalities of the players and their own pre-prepared language for manipulation in improvisations. I write music that plays to their strengths, an approach that is collective in attitude, but that also allows individual virtuosity/artistry to shine through. My music-making spaces are usually presentational, meaning a group of musicians play music to a group of other people listening to them.[5] The rest of my music-making activities are in preparation for these kinds of presentational settings (personal practice, composition, rehearsal, teaching). The main role of audience members in all these contexts is to listen, usually in a seated position (for example Ronnie Scott's Jazz Club, or the Pizza Express Jazz Club) although venues such as the Jazz Café in London have a standing area – I heard pianist-composer Vijay Iyer and his band play there in 2018 and audience members (myself included) were dancing.[6] The seated listener was also the role of Emulsion audience members prior to this research project, something I began to reflect on more deeply after the fourth edition of Emulsion in July 2015.

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[2] Wayne Shorter, *Footprints Live!* (US: Verve, 2002).

[3] George E. Lewis, *A Power Stronger Than Itself: The AACM and American Experimental Music* (Chicago: The University of Chicago Press, 2008), p. 162.

[4] Paul F. Berliner, *Thinking in Jazz: The Infinite Art of Improvisation* (Chicago: The University of Chicago Press, 1994), p. 418.

[5] I will discuss the definitions of presentational and participatory contexts in more detail shortly.

[6] This was a detail remarked upon by a reviewer, if in a somewhat patronising and contradictory manner: "You can't exactly dance to this music – although a few folk give it a go – but there is a physicality about this remarkable band that seems oddly suited to this environment." John Lewis, 'Vijay Iyer Sextet Review – Pushes Jazz into the Future', *The Guardian*, 10 July 2018 <https://www.theguardian.com/music/2018/jul/10/vijay-iyer-sextet-review-jazz-cafe-london> [accessed 8 February 2020].

Later in 2015, I attended the Banff International Workshop in Jazz and Creative Music. It was curated by Iyer, whose work as both a musician and academic I will refer to regularly throughout this thesis. Current debates in and around jazz performance and academia were raised and discussed such as community, collective practice and identity (for example, gender balance, institutional racism, nationalistic jazz terms). I also experienced Conduction under the direction of Tyshawn Sorey, a form of directed improvisation developed by Lawrence D. "BUTCH" Morris that I will discuss in detail in chapter 1, and throughout this thesis. On my return to the UK, inspired by the activities and discussions at Banff, I decided to design some projects to work with Emulsion audiences with the aim of including them in my creative process somehow. This work would also be an extension of the professional development workshops I provided for Emulsion musicians in 2012-14, which were an opportunity for skill sharing and various artistic endeavours (funded by the Jerwood Charitable Foundation). It was at this point that the idea of making this project into a PhD began.

During the Banff workshop I was also introduced to George Lewis's study of the Association for the Advancement of Creative Music (AACM), which has provided me with an invaluable source of collective practices to draw on in the design of my case studies.[7] Lewis's book contributes to a growing list of works (including others by him) that have analysed and contextualised the social spaces created by post world war II collectives in and outside the US – for example, the AACM, M-Base, the Jazz Composers Guild and the Instant Composers Pool – as part of a wider academic shift in focus to the social aspects of jazz performance.[8] This follows the earlier contributions of writers such as Amiri Baraka (*Blues People* and *Black Music*) and Frank Tirro (*The Silent Theme Tradition in Jazz*) whose works (among others) inspired Berliner's *Thinking in Jazz*, a comprehensive documentation of the perspectives and music-making contexts of sixty American jazz musicians that illustrates the shortcomings of assessing the sounds of jazz in isolation from how they came to be made.[9] Two years after Berliner's book came out, Ingrid Monson published *Saying Something*, which focuses on the collective nature of small band jazz performance, particularly highlighting the significance of the rhythm section.[10] Monson's book was a response to what she saw as an over-emphasis on the contribution of the soloist in commentaries on jazz at that time. In developing her claims, she uses various forms of analysis associated with verbal language to explore the social and musical space. In both *Saying Something* and *Thinking in Jazz*, the emphasis on the aspects of music-making that cannot be notated (with Western musical notation) provides me with a more holistic approach to conceiving of jazz performance spaces. Part of my challenge is to consider how their analytical approaches relate to my own communities, for both books discuss musicians and groups operating in the United States (US).

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[7] Lewis.

[8] Academics writing in this field include Paul Steinbeck, Matthew Clayton II, Benjamin Piekut, Loes Rusch, Nicholas Gebhardt and Tony Whyton.

[9] Berliner, p. 4.

[10] Ingrid Monson, *Saying Something: Jazz Improvisation and Interaction* (Chicago: University of Chicago Press, 1996), p. 1.

Jazz practice exists all over the globe in various forms. Philip V. Bohlman and Goffredo Plastino's *Jazz Worlds/World Jazz* and Steven Feld's *Jazz Cosmopolitanism: Five Musical Years in Ghana* are examples of texts that investigate how jazz practice has been translated into different communities in different parts of the world.[11] Many of the texts on collective practice mentioned above (in particular those outside the US) also contribute to this academic area of interest. The discussion of translated practice shares commonalities with the field of spatial music studies, as outlined by Andrew Berish in his chapter *Space and Place in Jazz* for *The Routledge Companion to Jazz Studies*.[12] He discusses whether space and place can be heard in jazz performance, and if so, what this implies for the music's meaning.[13] A key influence in his thinking is Georgina Born's *Music, Sound and Space*, a collection of essays that discuss how the three elements of music, sound and space can transform the nature of public and private experience.[14] In the introduction to her collection Born states that sound is experienced from "particular subjective and embodied, physical and social locations.[15]" This framing of the sound space implicates the individual listener as having a crucial and creative role in the performance space. By extension of this thinking, one of the collection's contributors, Gascia Ouzounian, calls for more critical perspectives on how (musical) spaces are socially and politically constructed.[16] My research will aim to do this from the perspective of a jazz performer, composer and curator, in my own music-making spaces.

The portfolio of compositions presented in this thesis are a result of addressing the following questions through a series of compositions, performances and participatory activities:

> How do contemporary jazz performer-composers communicate with their audience?
>
> Within this question:
> - How are the roles of composer, performer, improviser and listener defined in the performance space?
> - How do audiences experience new music?
> - Does the audience have a role in the creative process?
> - Does the site of the performance affect the communicative meaning of the musical space and if so, how?

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[11] *Jazz Worlds/World Jazz*, ed. by Philip V. Bohlman and Goffredo Plastino (Chicago: The University of Chicago Press, 2016); Steven Feld, *Jazz Cosmopolitanism in Accra: Five Musical Years in Ghana* (Durham: Duke University Press, 2012).

[12] Andrew Berish, 'Space and Place in Jazz', in *The Routledge Companion to Jazz Studies*, ed. by Nicholas Gebhardt, Nichole Rustin-Paschal, and Tony Whyton, 1st edn (New York: Routledge, 2018).

[13] Berish, p. 157.

[14] *Music, Sound and Space*, ed. by Georgina Born, 2013.

[15] Georgina Born, 'Introduction - Music, Sound and Space: Transformations of Public and Private Experience', in *Music, Sound and Space*, ed. by Georgina Born (Cambridge, UK: Cambridge University Press, 2013), pp. 1–69, p. 17.

[16] Gascia Ouzounian, 'Sound Installation Art: From Spatial Poetics to Politics, Aesthetics to Ethics', in *Music, Sound and Space: Transformations of Public and Private Experience*, ed. by Georgina Born (Cambridge, UK: Cambridge University Press, 2013), p. 89.

The sites of my research activities will all be in the UK and as such, in addition to the performative and compositional research artefacts, my findings will contribute to the body of work discussing and commenting on jazz scenes and practices in the UK. George McKay's *Circular Breathing*, Kevin Le Gendre's investigation of black music in the UK, and John Fordham's biography of Ronnie Scott (and the scene around his club) have offered windows into the quirky and sometimes hostile landscape of jazz culture in the UK.[17] Nicholas Gebhardt and Tony Whyton's *The Cultural Politics of Jazz Collectives: This is Our Music* includes chapters discussing various UK jazz scenes and collectives, including Tim Wall and Simon Barber's chapter on collective practice in Birmingham, Rob Smith's investigation of Wonderbrass in South Wales, and Petter Frost Fadnes's discussion of the Leeds Improvised Music Association.[18] For the most part, all of these academic texts explore the activities, contexts and perspectives of the musicians and not particularly the audience members, or their role in these scenes.

This is not to say that this work has not been carried out in other ways. McKay has written about several UK groups/collectives who have integrated the audience or untrained musicians into their creative practices, including *The Gathering* (a regular and on-going musical-social group started by John Stevens and Maggie Nichols) and *Welfare State* (a theatre company with which pianist-composer Mike Westbrook was involved).[19] Barak Schmool, a key member of the London-based F-IRE collective, is experienced in using community participation as part of his compositional and performative concept.[20] He particularly explored these ideas with his groups Timeline and Meta-Meta.[21] I interviewed Schmool as part of this research project and refer to his remarks on various occasions for I have found his perspectives on the role of the audience incredibly useful in processing my research artefacts, particularly as this kind of work is not always documented or researched thoroughly.

Monson's *Saying Something* is mainly concerned with the interactions of the musicians (based in the US), but her analytical approach does offer clues as to how an audience member might perceive various aspects of the music, for example her discussion of the perception of ironic music.[22] She uses transcriptions of recordings to support her commentaries on the music-making she is analysing.[23] Paul Steinbeck's various investigations into the activities of the AACM offer interesting approaches to analysing the musical discourse of musicians too. Like Monson, he uses a combination of transcription and verbal descriptions to illustrate how the musicians interacted.[24] Transcription into Western notation deals with the traditional sense of what constitutes music-making (the 'pure signs' described by Kofi Agawu, as I will discuss in chapter 1), but it does not deal with what has been called the 'extra-musical' aspects of the performance space (for example, facial expression, gestures of the individuals present).[25] The works of Steinbeck and Monson show that the musical experience can neither be reduced to just words, nor just notes on a stave.

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[17] George McKay, *Circular Breathing: The Cultural Politics of Jazz in Britain* (Durham: Duke University Press, 2005); Kevin Le Gendre, *Don't Stop the Carnival: Black Music in Britain* (Leeds: Peepal Tree, 2018), I; John Fordham, *Jazz Man: The Amazing Story of Ronnie Scott and His Club*, Revised (London: Kyle Cathie Limited, 1995).

[18] *The Cultural Politics of Jazz Collectives: This Is Our Music*, ed. by Nicholas Gebhardt and Tony Whyton, 1st edn (New York: Routledge, 2015).

[19] McKay. See from page 214 for Mike Westbrook and Welfare State, and from page 237 for The Gathering.

[20] Personal conversation with Schmool, 2019.

[21] More information on these can be found on Schmool's page of the F-IRE website, under 'past projects'. Barak Schmool, 'Planet Schmool' <http://f-ire.com/barak/> [accessed 8 February 2020].

[22] Monson, p. 105.

[23] Ibid. For example, pp. 140-169.

Travis Jackson's ethnography of the New York jazz scene includes the audience in order to more accurately convey the social basis of jazz performance practices. He describes the complex web (historical and current) of participants – such as performers, audiences, teachers, venue owners, managers, record industry personnel, journalists – institutions, venues, and publications that collectively produce musical events on that scene.[26] Jackson's approach to describing a scene has since influenced the work of Marion Jago in her study of cooperative jazz clubs in Canada in the 1950s and 60s.[27] Another key aspect of Jackson's work is how he establishes his 'blues aesthetic', which is a set of criteria and aesthetics for evaluating performances and recordings that occur in that scene. He argues that musicians and other participants of the New York jazz scene become acquainted with this aesthetic through engagement with the practices of, and discourses around, African American culture.[28] This occurs through verbal and musical communication in addition to listening, reading, and responding as an individual. This aesthetic could be said to be similar for jazz scenes in the UK, except that very obviously these communities of people are geographically disconnected from African American culture and therefore less acquainted with it. There have very few studies into the perception and understanding of black culture amongst current UK jazz audiences (or musicians), to include both African American heritage and the history of black music in Britain. Neither have there been any comprehensive ethnographic studies of any of the jazz scenes in the UK.

In the absence of detailed audience research, there are a number of texts that help to create a picture of how audiences in the UK might perceive a jazz performance. Tom Perchard offers some interesting insights into the way in which jazz culture was disseminated in the UK during the 1950s and 60s in an article for *Popular Music*, considering the recorded output of musicians such as Miles Davis, Gil Evans, Horace Silver and Cannonball Adderley on labels such as Blue Note, Columbia and

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[24] For example, see the following: Paul Steinbeck, '"Area by Area the Machine Unfolds": The Improvisational Performance Practice of the Art Ensemble of Chicago', *Journal of the Society for American Music*, 2.03 (2008), 397–427; Paul Steinbeck, 'Intermusicality, Humor, and Cultural Critique in the Art Ensemble of Chicago's "A Jackson in Your House"', *Jazz Perspectives*, 5.2 (2011), 135–54 <https://doi.org/10.1080/17494060.2011.637680>; Paul Steinbeck, 'The Art Ensemble of Chicago's "Get in Line": Politics, Theatre, and Play', *Twentieth-Century Music*, 10.1 (2013), 3–23.

[25] V. Kofi Agawu, *Playing with Signs: A Semiotic Interpretation of Classic Music* (Princeton: Princeton University Press, 1991), p. 51.

[26] Travis A. Jackson, *Blowin' the Blues Away: Performance and Meaning on the New York Jazz Scene* (Berkeley: University of California Press, 2012), p. 57.

[27] Marian Jago, *Live at the Cellar* (Vancouver: UBC Press, 2018).

[28] Jackson, p. 135.

Riverside Records.[29] He discusses how jazz was critiqued, legitimized, moved in and out of popularity and obscurity, and considers what the music may have come to symbolise in people's everyday lives. Within his discussion, he raises the "history of blackness as a commodity," illustrating the problematic way in which African American artists were presented to UK audiences.[30] Recent works by Catherine Tackley and Kevin Le Gendre help us consider this issue. Tackley looks at the evolution of jazz in Britain from 1880-1935, covering the complexities of everything from the influence of sheet music, recordings and the output of the BBC, minstrel shows and the negative and enduring effects of the caricatures of black musicians, the disproportionate marketing of white American and white British dance bands, and the economics of the job market after the first world war.[31] Her detailed account illustrates the conflicting symbolisms of jazz performance created by the way in which the music of black musicians was presented, promoted, disseminated and appropriated. Le Gendre encourages his readers to consider the contributions made by musicians from the then colonies of West Africa, South Africa, the West Indies and Ethiopia to British society (his time-scale being from Tudor times to the mid 1960s).[32] His epilogue comments on the confusion created by the nationalistic labels that are sometimes applied to musicians of all cultures and their music.[33] For example, *Anglo Sax* is the title of an album by the English saxophonist John Surman, which clearly celebrates Surman's nationality as a selling point in the US (at a time before the concept of multi-cultural Englishness, or Britishness).[34] Le Gendre suggests that a description such as "Anglo-Afro-Caribbean Sax" may be a truer reflection of the actual repertoire and international identities presented on the album.[35] However, he also acknowledges that this description would likely have caused confusion for many people, such is the complexity of the issue he is discussing. Perchard, Tackley and Le Gendre all highlight the stereotypes and mistranslations that have contributed to the perception of jazz performance in the UK.

Research that includes or investigates UK jazz audience members has started to emerge in the last decade. Karen Burland and Stephanie Pitts have published a collection that explores the experience of attending musical events (of various kinds) from a range of theoretical and empirical perspectives.[36] One of the chapters, by Burland and Luke Windsor, includes the perspective of the audience in their practical study of contexts for improvisation and composition.[37] However, despite their interest in issues of audience participation, Burland and Windsor note that they were unable to really test or measure the significance of the performance environment or contribution that a listener makes in such a space. Further, the performance context did not engage with the wider public, or the communities of people who might normally attend a jazz performance outside the spheres of trained musicians and academics. Another recent study by Michael Schober and Neta Sprio investigated the shared understanding of a jazz improvisation experienced by listeners and performers through an online questionnaire.[38] Two hundred and thirty-nine participants were asked about their individual responses to three audio recordings. This study engaged with a wider pool of listeners than Burland and Windsor's research, although the listening experience occurred in isolation from other listeners and performers, thus losing the communicative aspects of a live performance that are peripheral to the sounds of the stage.

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[29] Tom Perchard, 'Mid-Century Modern Jazz: Music and Design in the Postwar Home', *Popular Music*, 36.1 (2017), 55–74.

[30] Perchard, p. 70.

[31] Catherine Tackley (née Parsonage), *The Evolution of Jazz in Britain, 1880-1935* (Oxfordshire: Routledge, 2017).

[32] Le Gendre, I.

[33] Ibid., p. 351.

[34] John Surman, *Anglo-Sax* (US: Deram, 1969).

[35] Le Gendre, I, p. 351.

[36] *Coughing and Clapping: Investigating Audience Experience*, ed. by Karen Burland and Stephanie Pitts (Farnham, UK: Ashgate, 2014).

[37] Karen Burland and Luke Windsor, 'Moving the Gong: Exploring the Contexts of Improvisation and Composition', in *Coughing and Clapping: Investigating Audience Experience*, ed. by Karen Burland and Stephanie Pitts (Farnham, UK: Ashgate, 2014), pp. 101–14.

Structure of this thesis

The following commentary presents my research as videos, recordings and scores with accompanying discussions. The structure is determined by the reflexive and reflective nature of my practical research and the timeline of my activities (see appendix A for my timeline of research). Over time, and in response to each event, the narrative will show how my practice and thinking changes or shifts. The planning for the main case studies took a year's worth of preparation, ensuring funding was in place, as well as choosing and securing venues, booking musicians to perform, commissioning composers for the Emulsion festivals, and advertising all the activities, in addition to preparing for the research itself (of which my test cases in chapter 2 were crucial). The funding came from a mixture of sources such as crowdfunding, Arts Council England, and Birmingham City University, all of which had to be applied for, taking time and energy. These aspects of the project, although not central to my research artefacts, are an illustration of the complexities of artist-led projects and contribute to the findings of Fadnes in his chapter on the challenges of collective practice and (leadership) in Gebhardt and Whyton's book on jazz collectives, as mentioned above.[39]

Summary of chapters

Chapter 1 will show how I have used semiotic theory to develop an analytical framework for my performance space. In chapter 2 I will discuss two test case compositions alongside key examples of composers/performers who have challenged the usual performer and listener areas within a performance space in some way. I will conclude the chapter with explaining how I came to design the first workshop of the first case study. Chapters 3 and 4 will present and discuss my two cases studies in Shrewsbury and Birmingham respectively. Case study 1 includes the compositions *Emulsify*, *Are We Here?*, *Mood for Dupre*, and *I.F.*, and Emulsion VI festival. Case study 2 includes the composition *Emulsify II* and culminates in

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[38] Michael F. Schober and Neta Spiro, 'Listeners' and Performers' Shared Understanding of Jazz Improvisations', *Frontiers in Psychology*, 7 (2016) <https://doi.org/10.3389/fpsyg.2016.01629>.

[39] Petter Frost Fadnes, 'Improvisational Conduct and Caser Studies from the Margins', in *The Cultural Politics of Jazz Collectives*, ed. by Nicholas Gebhardt and Tony Whyton, 1st edn (New York: Routledge, 2015), pp. 206-8.

Emulsion VII festival. Finally, chapter 5 will present my conclusions and a final composition, *Elastic Band (Emulsify III)*, which was performed at Emulsion VIII.

Definition of terms

Signs: icon, index, symbol

I begin by introducing Charles Peirce's tripartite of signs. Thomas Turino states: "Following Peirce, a sign can be anything that is perceived by an observer which stands for or calls to mind something else (the object) and by doing so creates an effect in the observer.[40]" Peirce identified three basic ways that people make connections between a sign and what it stands for – its object. An icon is a representation of an object; an index is experiencing an icon and object together (thereby creating association); and a symbol is a specific instruction. I will discuss these in more detail in chapter 1.

Expression

According to Iyer, expressivity in musical performance is "that which deviates from regularity; one can be expressive with intonation, with dynamics, with tempo and other kinds of timing.[41]"

Embodiment

In this context I will often refer to embodiment as the physical perception of musical experiences (rather than only experiencing music through the mind, one experiences music through the entire body).

Composition

In my own music-making contexts, composition is about creating a platform or structure that utilises the musical languages used/developed by the people I am writing for.

Curation

As well as my programming decisions, curation in this context is an extension of my compositional practices, to include the venue/performance space in the conception of the piece.

Presentational and participatory music-making contexts

Presentational music-making settings are those which include an area for performers and an area for listeners. The listeners will experience the music being presented to them by the performers. It is tempting to associate presentational music settings with the concept of highly trained musicians, or 'professional musicians.' However, highly trained musicians can be involved in music-making settings that are not presentational (i.e. no audience) as well.

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[40] Thomas Turino, *Music as Social Life: The Politics of Participation* (Chicago: University of Chicago Press, 2008), p. 5.

[41] Vijay Iyer, 'Microstructures of Feel, Macrostructures of Sound: Embodied Cognition in West African and African-American Musics' (unpublished doctoral dissertation, University of California, 1998), p. 15.

Turino defines fully participatory music contexts as occasions where "there are no artist-audience distinctions, only participants and potential participants.[42]" The context for this definition is his study of a variety of music-making contexts, many of which could be described as people making music as a hobby or a past-time, and the general aims of these contexts differ from presentational settings.[43] However, as this thesis will show, there are many contexts (some presentational) in which highly skilled musicians share some of the aims of participatory music-making.

Types of participant, levels of participation
In my discussion of the case studies, 'participant' will refer to any person in my research spaces. 'Volunteers' are the local people who attended the workshops and festivals. 'Audience members' are those that came to the festival performances (and not necessarily the workshops). The 'musicians' are the musicians of Emulsion, who were employed to be present (except for myself).

- Active participant – making a contribution to the nature of the sounds in the space, for example, a leader, soloist, accompanist (all are also listeners)
- Passive participant – listener
- Indifferent participant – not listening or engaging (although, my research did not really deal with indifferent participants because of the long-term nature of the project, so those that did not want to experiment with us did not come to the events, and I only booked musicians who were appropriate for the project)

As a result of this research project, I believe I have developed compositional and participatory methods that can reveal the social nature of a music-making space. I believe it also offers some complementary ways for us to consider language and history in jazz performance. As I have already discussed in this introduction, the transcription of recordings as an approach to connecting with tradition in jazz has been challenged by various academics in recent years, but the practice continues in conservatoires and in various sections of jazz scenes. Clearly it is still an essential aspect of jazz practice, but this approach often leaves me wondering what anyone is really saying with their music, and who they are saying it to. I wonder if a re-think could inform the languages and models we use for music-making, no matter who and where we are. I have set up Emulsion to address these questions, and I hope that by including the role of the audience into the process – groups of individuals who are a key element in how a musician thinks about community – I might provoke some new perspectives on these issues. I have looked at models of collective practice in the US that are well-documented and discussed as a starting point for this task. Over the course of this thesis I will show how engaging with these models has enabled me to readdress my own practice. In the next chapter I will show how I have developed my analytical framework, drawing on the work of many of the musicians and academics discussed in this introduction.

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[42] Turino, p. 28.
[43] Ibid., p. 59.

Chapter 1 – Analytical framework

This chapter will explore the theories I have used to explain and conceptualise the communicative nature of my own performance spaces, the dimensions of which include: aural, visual, physical and spatial signs; various forms of musical notation; verbal and non-verbal communication; referencing and memory; expression and perception. To achieve this, I engage with a number of theories of musical communication in this project. Early on in my research I came across Thomas Turino's *Music as Social Life: The Politics of Participation* and was instantly drawn to his use of Charles Peirce's semiotic theory (the tripartite division of signs) as a flexible and logical framework to analyse the social interactions of a music-making space, and how this process could lead to an understanding of the meaning in the space.[44] Importantly for me, he conceptualises the entire music-making space, considering the audience in his analysis (when they are present). As I further investigated the influence of semiotic theory I began to recognise its application in other academic texts relevant to this research, as well as its potential for theorising the compositional and participatory devices I was discovering that challenged the traditional roles in a performance space. As such, semiotic theory acts as a point of departure for my analytical framework.

After setting the scene of an Emulsion performance (the research context for my main cases studies in chapters 3 and 4) I will give some examples of signs at work in this context. I will then consider how a performance space is framed and constructed before exploring various academic approaches to analysing the communicative dimensions of the space, covering notation, referencing, topics, body language and embodiment. Below I have described an Emulsion event from 2014 from the perspectives of an imaginary audience member and an imaginary musician. This event (Emulsion III) was the closest I have come to presenting music in my ideal vision of what a musical experience should be like, in terms of the layout and potential of the venue itself.[45]

You are an audience member:

> You walk into a large, cavernous and box-like space with low lighting. You can hear abstract sounds of the cello, oboe… then drums and guitar… finally you spot some of the musicians and their instruments in an area off to the side of the main room in front of a brick wall. People are milling about, finding the bar, exploring the large amounts of free space surrounding the rows of seats in the middle of the room that are facing the raised stage at the opposite end to the entrance. You smile as you spot the large and comfy looking bean bags at the front of all the seats. You recognise some of the musicians you were expecting to be present (having seen the event advertised) – you manage to have a quick chat with one of them. The performance unfolds, sounds of jazz,

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[44] Turino, p. 5.

[45] Financially the venue was not viable, which is why Emulsion has not returned there. If there was a way to use the space again, I would now – after conducting this research – have even more ideas of how to use it as part of the musical experience.

> classical, rock, folk – to your ears at least. Fast-forward to the second interval of the night, everyone moves around, stretching their legs, finding a drink… except a strange sound is continuing, is it electronic? Is it feedback? Aha, it is coming from a clarinettist up against a different brick wall. The performance continues on the raised stage, musicians introduce their music but the talking is minimal. The music climaxes and comes to an end - the audience claps. There are about sixty people in the audience you think, but it feels so spacious with so much space around the seated area. You wonder what everyone else has made of it, some people are animatedly discussing what has just happened. You look forward to chatting to your music-loving friend who could not make the performance – they had chosen a different gig in London that night.

You are a musician:

> You are playing off-stage against a brick wall. Audience members are arriving, looking at you, intrigued, smiling, confused, listening then moving on to the bar or choosing a seat in the rows of chairs facing the raised stage. You feel odd at first, but then you settle into your performance role. You finish your short performance and move to the back-stage area, you are relieved to see more people arriving – you know it has been difficult to advertise the event. You recognise a few audience members from similar kinds of gigs in the past. The performance on the raised stage begins. Some of the repertoire is challenging to you. Some is led by a conductor, some by an instrumentalist playing from their stage position. One of the pieces is your solo. Sometimes you are reading music, sometimes you are choosing what to play for a short while, in response to those around you. At the end, you are elated but tired. It has been an unusual evening and you wonder what the audience has made of it – if you had to describe the genre to the musicians on your gig the next day you might struggle.

What is a sign?

In these imagined accounts the individuals are experiencing a variety of feelings, physical reactions and thoughts in response to the space and as Turino suggests (following Peirce), these experiences can be described as being "initiated and mediated by signs.[46]" In the imagined accounts above, the individuals' experiences are framed by icons, indices and symbols; signs that are aural, visual and spatial, musical and linguistic. Below are some examples of these signs potentially at work in the Emulsion space.

Aural and visual signs for an audience member
A listener, after only hearing and seeing the saxophone being played in performance contexts described as belonging to jazz, might learn to perceive the saxophone as an *icon* (sign) for jazz performance (its object). The listener has heard this saxophone

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[46] Turino, p. 6.

player with another band three months ago and is provided with an indexical link to a past experience.

Aural and visual signs for a musician
A musician, having been schooled in jazz and classical music performance, will regularly read a mixture of Western notation and chord symbols on a piece of music in front of them. A minim on the middle line of a stave with a treble clef means you hold a B above middle C on your given instrument for 2 beats, according to the tempo indicated – the minim acts as a *symbol*, an instruction. But are chord symbols, *symbols*? In jazz performance, a chord symbol does not entirely dictate a specific voicing, it is a suggestion of harmony. It functions as an *index* or a source of *indices*. For each jazz musician learns and memorises a vast array of voicings and musical language associated with a particular chord symbol. These associations are unique to each individual player. In the context of performance, players choose how to use this associated language according to any *symbols* and *indices* within the composition they are performing (if relevant) and the resultant aural context of the in-the-moment decisions made by other players around them.[47]

Framing signs, construction of the space

In order to interpret the signs operating in a space Turino suggests that the experience must be 'framed' for the participants.[48] To consider this idea in jazz performance, in *Blowin' the Blues Away*, Jackson uses his ethnography of the New York jazz scene to frame the context in which music-making takes place. He then proceeds to establish a set of criteria and aesthetics for evaluating performances and recordings in that scene based on the concept of the *blues aesthetic*. He suggests that when an individual acquainted with the scene and its aesthetic enters a jazz performance space, they enter with a set of expectations that are either reinforced or challenged by the signs operating in that space. He goes on to describe the nature of a jazz performance as a ritualized form of social action whereby framed musical items and other sounds (e.g. musical phrases, rhythms, harmonic voicings) become signs that are iconically and indexically linked via "shared interpretive moves of performers and other participants with other performances, other performers and other musics.[49]" In other words, the signs in the space are not merely signs of something, but can provide connections to past experiences of the individuals present, experiences that are often shared if the same musicians play together a lot, or an audience member regularly attends the same venue. Jackson takes into account everything from the look of the stage and the presence of jazz memorabilia to the specifics of how the performers interact and negotiate the structure of the music they are performing.[50]

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[47] For example, compare how my band performs *Tap Dance (for Baby Dodds)* in the three versions presented in this thesis (two in my portfolio, one as an appendix), or their performances of the material in *Mood for Dupré*, *Are We Here?*, *Emulsify*, *I.F.*, *Emulsify II* and *Elastic Band* (*Emulsify III*).

[48] Turino, p. 14.

[49] Jackson, p. 153.

[50] Ibid., pp. 144, 146.

Turino has also discussed the nature of the signs that operate in musical experiences, explaining how symbols tend to be prominent in academic and scientific writing and teaching, whereas "the vast majority of signs operating in music and dance are icons and indices.[51]" The thinking of both Turino and Jackson seems to stem from Henry Lefebvre's "conceptual triad" which is featured in his widely influential *The Production Space* from 1974.[52] This seminal work seeks to reconcile mental space (philosophy) and real space (the physical and social aspects of the space we live in). Part of this task was to unveil the relationship between language and space, the revelations of which are particularly useful for analysing how my music-making spaces are constructed.[53] To remedy what Lefebvre saw as shortcomings in theories of space at that time, he proposed that space is a social product and that every society produces its own space. Lefebvre argued that codes – for example a code derived from literary texts, including the field of Semiology which had been developed by linguist Ferdinand de Saussure sixty years earlier (and a parallel theory of signs to philosopher Charles Peirce's Semiotics) – should "be seen as part of a practical relationship, as part of an interaction between 'subjects' and their space and surroundings.[54]" He developed a conceptual triad to enable him to differentiate between types of space by identifying the types of code or sign in operation.[55] Significant for this research is Lefebvre's distinction between art or artists that tend towards representations of space (perhaps musical canons and the activities of music conservatoires), and those who inhabit representational space, whose artistic output comments upon the space around them.

A summary of Lefebvre's conceptual triad

1. Spatial practice – this can be revealed by analysing the nature of a society's space. This encompasses the daily reality of the individuals who inhabit it, and the urban reality of where they might live – both private (e.g. one's home) and public (e.g. streets, train station, motorways, airport, shopping centres).
2. Representations of space – this is a conceptualized space – a space of scientists, planners, and a certain type of artist with scientific leaning. This includes arcane speculation about numbers, moduli and 'canons'. These spaces tend towards systems of verbal (and therefore intellectually worked out) signs. Representations of space can have a practical impact.
3. Representational space – the space that is directly lived in through its associated images and symbols by its inhabitants; also artists, writers, philosophers who describe or comment on a space. This is the space of the imagination. Representational spaces can be said to tend towards non-verbal symbols and signs. They embrace passion and action and lived experience, and thus imply time. As a consequence representational spaces may be directional, situational; they are qualitative, fluid and dynamic. The only products of representational spaces are symbolic works.[56]

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[51] Turino, p. 13.

[52] Henri Lefebvre, *The Production of Space*, trans. by Donald Nicholson-Smith (Oxford, UK: Blackwell Publishing, 1991).

[53] Ibid., p. 17.

[54] Ibid., p. 18.

[55] Ibid., p. 33.

[56] Ibid., pp. 33, 38-99, 42.

Lefebvre's approach to conceptualising space connects to other fields of practice and research relevant to this project. In *Saying Something*, Monson considers how geographic locations and social groups (e.g. race, class, gender) intersect within the activity of jazz performance.[57] To use Lefebvre's terms, the musicians of the jazz performance would be the *subjects*. Monson's aim is to move away from the idea that a community is defined by the environment in which it exists. Like Lefebvre, she asserts that the activity of a community (in Monson's case, the codes operating in a jazz performance) should be considered as being in dialogue with the site in which, or through which, the activity occurs. In the field of sound art (the practical wing of spatial music studies) Lefebvre's theories have directly influenced its practitioners.[58] Gascia Ouzounian has identified Heidi Fast and Rebecca Belmore as examples of recent sound installation artists who have invited "audiences to consider Lefebvre's proposition that space is a social product and not an absolute or hegemonic quantity that exists outside of material reality or lived experience.[59]" Ouzounian suggests that this process enables their works to become specific to those publics who engage and interact with them, works that are "intended for a 'localised public' whose social composition is as central to the work as any other compositional element.[60]" For example, Heidi Fast has created several 'social sound sculptures' for various communities in Helsinki, inviting them to local areas to make vocalisations together (that were not necessarily coherent or linguistic) to reconsider public or collective song.[61] As I reflect on my case studies in chapters 3 and 4 I consider to what extent the social make-up of the Emulsion laboratory impacts or interacts with the other compositional elements that I choose to employ.

Signs at work in the music-making space

Symbols, indices and icons – as verbal and non-verbal communication – come in and out of focus in a music space, even if non-verbal icons and indices are the most prominent. Ultimately the languages of the space that I am aiming to explore, develop and use within my case study compositions will be mainly non-verbal, but I will begin by summarising some examples of how verbal language necessarily operates in performance, rehearsal, and participatory music-making settings. According to Daniela Veronesi and Sergio Pasquandrea in a special edition of *Social Semiotics*, musicians of all kinds have "always drawn upon [conventional language], in spoken and written form, to describe what they do.[62]" Music-makers often introduce their music to their audiences on stage and in programme notes, and invite their audiences to their performance spaces through print media interviews, essays, marketing, and websites and social media (considering how people are invited to the space is an important part of setting the scene of the events in my case studies in chapters 3 and 4).[63] Depending on the nature of the venue, socialising between performers and audience members occurs too, something that I will discuss in chapter 2 in relation to the affect this may have on my creative process. In addition to written and spoken verbal communication, Turino describes how an individual might experience a mixture of word-based thought and more symbolic or emotive feelings in response to the "semiotic chains" set in motion by a musical performance, so even though the stimulus might be non-verbal, the individual response might be verbal.[64] In rehearsal and participatory music settings – where an audience is not present – verbal communication is used to explain tasks and deliver instructions, as well as being used during the socialising that often occurs before and after music-making. Valerie Malhotra has written an interesting paper on the social and musical interactions of her own orchestra – which I will refer to regularly in this thesis – and in addition to her description of the conductor's rehearsal comments, and socialising between orchestral members, she highlights how humour (via verbal communication) is used in orchestral rehearsal settings to release tension, temporarily rescinding the hierarchies (or roles) in the space.[65] Socialising between musicians can also dictate who is present in a music-making space. In the context of jazz performance, Berliner has discussed the social aspects of the band dynamic and how this affects who is booked to play.[66] This includes how players can be recommended to a band leader by other musicians, how band leaders choose to guide performances (whether they choose to make commentaries on people's playing or not) and how bands discuss performances after the fact.

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[57] Monson, pp. 13-14.

[58] Born, 'Introduction - Music, Sound and Space: Transformations of Public and Private Experience', pp. 15-16.

[59] Ouzounian, p. 85.

[60] Ibid.

[61] Ibid., pp. 85-6.

[62] Daniela Veronesi and Sergio Pasquandrea, 'Doing (Things with) Sounds: Introduction to the Special Issue', *Social Semiotics*, 24.4 (2014), 369–80, p. 369.

Symbols as notation, abstraction and graphic scores

I will now move to focusing on the signs that contribute to the mainly non-verbal, and potentially musical, languages in operation in the performance space. For example, notated music, the main melodies of a piece of music, the gestures of musicians, the way we feel or desire to move to a groove. I will start with musical notation – mostly non-verbal, visual signs – as a form of instruction or stimuli for musicians. Earlier I used Peirce's tripartite of signs to describe how Western notation delivers instructions from written material (usually from a composer, but also a transcriber of a folk melody for example) to a performer. This included how *symbols* determine how long a performer should play a note, which note to play and how loud it should be played (just to give a few examples). I have already discussed how chord symbols can act as a source of *indices* for an improviser. As a further illustration of how visual stimuli can operate in more iconic and indexical ways, I focus on Wadada Leo Smith's form of notation, *Ankhrasmation* (graphic scores), which are an example of post-World War II American experimental music – for example, his *Four Symphonies*, written in 2015.[67] Smith, a founding member of the AACM, comes from the perspective of collective practice and improvisation, and his performative attitude towards his music is that the interpretation from the musicians must be committed and sincere.[68] The *Ankhrasmation* can also be performed by any instrumentation and his scores use lines, shapes, icons and blocks of colour.[69] He asks his performers to improvise a response to his score, thus the performers treat the scores as *icons* or *indices* to summon their own interpretation of which notes to play, and how to play them.[70] Malhotra suggests that orchestral performers also refer to indexical experiences when they perform a piece of music – they summon memories of studying other performers playing the same piece of music (something that I have heard orchestral musicians say myself).[71] Iyer has made similar comments about a concert violinist's hypothetical performance in a discussion of embodied musical experiences, describing the indexical relationship to past practice and the physical memory of repeatedly playing the same passages of written material.[72] I would suggest that Smith's scores act as *abstract icons* – that is, they do not definitively represent an object. Therefore, it is down to the performer to choose a response, based on their own imagination and experience, which is a different process to re-creating a musical passage via a set of symbols, particularly if the context of the recreation has strict stylistic framing e.g. a Classical era interpretation of a score – a stylistic context I will refer to very shortly.

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[63] To give a relevant example of this, the AACM, under the leadership of Lester Bowie, set up their own newsletter called the *New Regime* to discuss and frame their activities for their audience. See Lewis, p. 189.

[64] Turino, pp. 15-16.

[65] Valerie Ann Malhotra, 'The Social Accomplishment of Music in a Symphony Orchestra: A Phenomenological Analysis', *Qualitative Sociology*, 4.2 (1981), 102–25, p. 119.

[66] Berliner, pp. 416-446.

Facial expression, body language, gesture

Gesture and facial expression play an important role in the comprehension of aural signs in a performance space, and these visual signs are manifested in a number of ways. Further, the facial expression and body language of performing musicians can be perceived differently by individual audience members. Tackley analyses the varied reactions to Armstrong's first appearance in Britain, highlighting how the visuality of his performance was at odds with many reviewers' pre-conceived (and often racist) ideas of him. Positive reactions included reviewers acknowledging that the visuality (the gestures, expression) of Armstrong's performance enhanced their appreciation of his music.[73] Negative reactions included a comment from another reviewer that Armstrong's actual presence gave him a sense of shock and regret and that he found Armstrong's stage mannerisms barbaric and violent.[74] Iyer suggests

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[67] Wadada Leo Smith, 'Four Symphonies', 2015 <https://wadadaleosmith.com/philosophy-and-language-of-music/ankhrasmation-gallery/> [accessed 22 March 2020].

[68] Personal experience in a workshop setting, August 2015, Banff International Workshop in Jazz and Creative Music. Smith led a series of workshops over the period of week whilst he was in residence on the faculty. In this particular context he was talking to a very small group, perhaps five of us, about his approach to composition and notation.

[69] Examples of Ankhrasmation scores can be seen on his website: Wadada Leo Smith, 'Ankhrasmation Gallery' <https://wadadaleosmith.com/philosophy-and-language-of-music/ankhrasmation-gallery/> [accessed 22 March 2020].

[70] This video on YouTube gives an overview of Smith's approach and examples of his performances. *Wadada Leo Smith: Decoding Ankhrasmation*, NewMusicBox, 2012 <https://youtu.be/TNrQ7Pdij0w> [accessed 7 February 2020].

[71] Malhotra, p. 107.

[72] Iyer, p. 40.

[73] Tackley (née Parsonage), p. 239.

[74] Ibid.

John Coltrane's music has similarly been interpreted in different ways, according to the previous experiences and expectations of individual live audience members.[75]

From their own research (into festival goers) Burland and Pitts argue that jazz audiences benefit from a close proximity to performers, and that witnessing the musicians' exchange of gestures and movements helps them understand the narrative of a performance, for jazz performances.[76] In the recording of a live performance of Shorter's *Pegasus* – on the album *Without a Net* – one of the musicians exclaims "oh my God!" (approximately at 7.17 on the track) in response to an improvised phrase that Shorter plays (I would suppose that this aural outburst would be accompanied by visually recognisable body language).[77] An aural reference made by Shorter (to my ears, a reference to the tradition of the blues) that may or may not have been perceived by an audience member, was responded to by another musician with an overt expression of enjoyment. A 'pure sign' – to use Agawu's terminology (to be discussed shortly) – is transformed into, or reinforced by, a more universal expression of human emotion.

In an orchestral context Malhotra describes the combination of facial expression (a "raised eyebrow") and small gestures ("nodding") used by musicians in their orchestral sections (for example, the woodwind section) to achieve synchrony in performance – interactions which may or may not be perceived by an audience member, and may or may not enhance their listening experience.[78] Jackson has also highlighted the significance of this form of communication in jazz performance for both musicians and audiences, for example, finger clicks for count-ins of tunes, foot tapping, and cues for the ends of solos or the last head out.[79] Schmool has even used visual signs deliberately to reinforce the understanding of the aural narrative for audience members.[80] For example, highlighting a particular percussion instrument on stage that was playing on beat one of the underlying rhythmic structure. He has also included professional dancers in some performances who would visually/gesturally show audiences how to participate in the groove.

On a broader point about gesture in a social space, Turino suggests that body language and facial expressions contribute to the sense of comfort or discomfort that an individual feels in a social group. He argues that recognising the subtle gestures/expressions of others leads to "tacit identification," and a sense of familiarity. Therefore these gestures could be said to be acting as icons in the space.[81] An absence of these icons could lead to a sense of discomfort and an unfamiliar environment. This is an important aspect of the communicative space to consider as

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[75] Iyer, p. 75.

[76] Stephanie Pitts, 'Musical, Social and Moral Dilemma: Investigating Audience Motivations to Attend Concerts', in *Coughing and Clapping: Investigating Audience Experience*, ed. by Karen Burland and Stephanie Pitts (Farnham, UK: Ashgate, 2014), pp. 21–33, p. 28.

[77] Wayne Shorter Quartet, *Without a Net* (US: Blue Note 509999 79516 2 9, 2013).

[78] Malhotra, pp. 105-6.

[79] Jackson, pp. 146-9.

[80] Personal conversation with Schmool, 2019.

[81] Turino, p. 42.

I try to develop ways of exploring and potentially altering more usual behaviours in performance spaces.

Conducting

Gesture is exploited in the role of the conductor of a large ensemble (for example, an orchestra) to interpret written musical scores.[82] Malhotra has discussed how gestural expression (visual conducting) of the mentally or tacitly perceived pulse or beat becomes necessary in large ensembles where face-to-face engagement for musicians is diminished.[83] Iyer's analysis of how different sizes of ensemble achieve synchrony supports this statement.[84] Some conducting gestures could be considered to be symbols (instructions) and extensions of the written score – for example, the down beat to signal the beginning of a piece of music – and others, as Malhotra points out, may be more open to interpretation, alluding to the idiosyncrasies of individual performers/conductors.[85]

Conductor, composer and arranger Lawrence Douglas 'Butch' Morris took his individual approach to conducting a step further by developing Conduction (after Charles Moffet), a lexicon of signs and gestures used for "creative, compositional utilization in group improvisations.[86]" Perhaps the most significant difference to the orchestral set-up is that Conduction does not use any pre-written material. The gestures employed range in specificity, for as Veronesi suggests, abstraction (or "vagueness") is a necessary aspect of the practice that enables "space for musicians' interpretation and personal decisions" – just as abstraction is necessary in Smith's graphic scores.[87] In other words, some gestures are symbolic, some are iconic or indexical.[88] Many of the directives in Conduction have some kind of specific instruction accompanied by an element of interpretation for the performer. For example, the directive called "Discretionary Sustain" indicates to the performer that they must create a sustained sound or pitch on a downbeat from the conductor, but the choice of sound or pitch is at the discretion of the player.[89] Conduction challenges traditional roles in the performance space in that Morris as conductor, is also a type of composer, overseeing the structure and development of musical ideas (provided by the instrumentalists).[90] However, the instrumentalists take on the composer role too, contributing language/material for development, as well as influencing form, length, and decisions made by the conductor in that moment, mainly through the aural signs produced by the use of their instruments, but perhaps also by their facial expressions. For example, if the conductor is gauging how involved in the current task an individual might be at any given moment.[91]

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[82] The evolution of the role of the orchestral conductor has been discussed in detail by Lydia Goehr. Lydia Goehr, *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music*, Revised (Oxford: Oxford University Press, 2007), pp. 194-5, 235-6.

[83] Malhotra, p. 106.

[84] Iyer, p. 29.

[85] Malhotra, p. 106.

[86] Howard Mandel, 'Foreword', in *The Art of Conduction: A Conduction Workbook*, ed. by Daniela Veronesi (New York: Karma, 2017), pp. 12–17, p. 12.

[87] Daniela Veronesi, 'Correction Sequences and Semiotic Resources in Ensemble Music Workshops: The Case of Conduction', *Social Semiotics*, 24.4 (2014), 468–94, p. 473.

[88] The Conduction Lexicon by Morris (chapter 4 of Veronesi's The Art of Conduction: A Conduction Workbook – gives a comprehensive explanation of how Conduction is directed. Lawrence D. 'BUTCH' Morris, 'The Conduction Lexicon', in *The Art of Conduction: A Conduction Workbook*, ed. by Daniela Veronesi (New York: Karma, 2017), pp. 48–157.

[89] Morris, p. 72.

[90] J. A. Deane, 'On Conduction: My Experience with Buth Morris', in *The Art of Conduction: A Conduction Workbook*, ed. by Daniela Veronesi (New York: Karma, 2017), pp. 28–29, p. 29.

Langue & parole, referencing, meaning

I will now turn to exploring the aural signs operating in music-making spaces. In the introduction I spoke about jazz musicians bringing their own pre-prepared language to the space, which could then be used and manipulated during improvisations. Monson uses Saussure's terms *langue* (language, or system of language for a social group) and *parole* (speech or talking) as an analogy for how jazz musicians (in the context of African American communities, connected to the New York jazz scene) interact with this pre-prepared language. She compares *langue* to the learned language used to form improvisations in jazz – as commonly referred to as 'jazz language' by musicians – and *parole* to the act of performing and interacting as a group – musicians "talking" to each other.[92] A key aspect of this *talking* is making references, for example, a quotation of a well-known melody (well-known to the scene or community) within an improvised solo. Iyer has described how musical quotations can be explicit and subtle, for example, explicitly quoting a well-known melody within an improvisation (well-known to participants within the scene or community), or making subtler or more coded references, such as saxophonist Eric Dolphy referencing the timbre of Charlie Parker's saxophone sound, or Ornette Coleman's compositions referencing gestures within bebop (a so-called sub-genre, or style, of jazz).[93] He also suggests that an understanding of the performance context is required in order to perceive certain aspects of the music-making, such as reading "the role of improvisation as a trope for the present, interactivity as the conveyor of a shared sense of time, and the attention to the role of the body and the specific surroundings in music-making activity.[94]"In other words, without an understanding of the context, some of the meaning of a musical experience is potentially lost for a listener, through an inability to perceive certain references. This way of thinking highlights why the concept of British musicians copying the sounds of a recording made by Louis Armstrong and his ensemble in the early 20th century – for example, the activities of British musicians in the 1950s who were 'revivalists' or 'trad jazz' performers – changes the meaning of the music-making.[95] Armstrong and his peers would have been using a musical language that they had developed together in a specific place and time. This language would have made a commentary on their own surroundings – to use Lefebvre's terms, the musicians were operating in a representational space. An aural copy of this musical commentary, without comprehension of, or interaction with, the space in which it was created, must surely result in a music-making space that is more akin to a representation of space.
This discussion highlights the problematic nature of contemporary jazz performers

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[91] There are also examples of Morris's work on YouTube. This video shows Morris explaining Conduction and working with a group of musicians. *Butch Morris Demonstrates 'Conduction' (Improv:21)*, SFJAZZ, 2016 <https://youtu.be/lFdHksQedA8> [accessed 7 February 2020].

[92] Monson, p. 85.

[93] Iyer, p. 35.

[94] Ibid.

[95] McKay, pp. 48-49.

juggling the study of an ever-growing catalogue of historical recordings, with the development of language within their own groups/communities.

Topics as aural references

Having considered the relationship between referencing and meaning in jazz performance, I will now explore how referencing has been used as a compositional tool in European music from the Classical period, to provide another approach to considering the types of aural sign at work in a musical space. According to Agawu there is an "important prehistory of musical semiotics" at work in the compositions of the Classical era that predates the semiotic theory developments of the 19th and 20th centuries.[96] He identifies stylistic references called *topics* (perceived aurally) that were used by composers to create another layer to the musical dialogue of their pieces, which operated alongside or in conversation with the tonal-harmonic structure. Drawing on various approaches to semiotic theory to argue his case, Agawu suggests there are two main classes of signs at work; topics as referential signs (used in extroversive semiosis), and pure signs (for example a cadence or a melodic sequence, used in introversive semiosis). Examples of topics include; fanfare, march, Sturm und Drang and Turkish music.[97] He argues that the perception of these topics depended on listeners' knowledge of musical styles (an evaluative criteria associated with a particular music scene), and that composers of the day could have exploited this assumed audience knowledge to create a complementary narrative to the music or add drama (remembering that at the time, this was new music to the listeners).[98] He acknowledges that the "supreme source of hierarchy" within the compositions of the Classical era lie with the tonal-harmonic structure (the pure signs), but suggests that topics may come in and out of focus in a listener's perception of the music – for example in moments when the tonality or harmonic structure is simple or relatively static – thereby creating a narrative that moves between pure and referential signs.[99] The compositions are the frameworks that inform how the signs are perceived (or focused on) by the listener.

Jazz topics, aural markers

Let us consider how this concept translates back into a jazz performance context. A musical quotation or reference in the course of an improvised solo could be considered as a type of topic, although these references would be determined by the improviser, and in dialogue with any material determined by the composer (even if the improviser and composer are one and the same). An important aspect of Agawu's topics is that they were likely to be understood by audiences who would have experienced performances of these Classical era compositions in the 18th and 19th centuries. Along similar lines I want to suggest that only explicit quotations made by performers – that can be perceived and understood by members of the audience – can be considered as jazz topics. Jackson has suggested that harmonies, feels, textures, meter and tempo can function as "aural markers" for listeners, and I would offer that some of these markers are a different kind of reference to a topic.[100]

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[96] Agawu, p. 11.
[97] Ibid., p. 30.
[98] Ibid., p. 49.
[99] Ibid., p. 99.
[100] Jackson, p. 148.

A drum groove could be a topic (as well as an aural marker) because it implies style and has the potential to create an indexical experience for a listener, for example implying a jazz performance style that was popular in the 1930s. Whereas the recognition that a drum solo has finished and the band have returned to the melody at the end is just a marker (a recognition that the timbre and melodic context has changed), not a topic. Perhaps these aural markers are in fact more like icons.

Physical perception, embodiment, expressive timing

I will now explore the physical perception of music, its role in delivering an embodied experience and how this relates to meaning in the space. I particularly focus on the perception of groove as it is central to my own music-making. An identifying feature of groove music is a certain amount of rhythmic repetition but with variance.[101] Iyer defines a groove as "an isochronous pulse that is established collectively by an interlocking composite of rhythmic entities.[102]" In his PhD thesis, which focuses on West African and African American musics to offer new insights into rhythm cognition, he explores the evidence for how humans have the capacity to entrain their movement to a regular pulse, and that the nature of this entrainment (learned perception and response) is dependent on an individual's "culturally contingent listening strategies.[103]" A person's sympathetic response to a groove – i.e. how they dance/move, or not – is an individual learned response to their own experiences with music and movement. I have witnessed this on display at large gatherings such as weddings, as well as the activities during my case studies.

Alfred Schutz has suggested that the rhythm of marching, dancing and speaking serves as a carrier of musical memory – in other words, indices.[104] Turino states that people can experience a feeling of oneness within a group through moving and sounding together in synchrony.[105] Iyer, too, claims that "the participatory act of marking time with rhythmic bodily activity" delivers this shared sense of time or mutual embodiment.[106] Taken together, these statements suggest that physically embodied activities are rich in indexical experiences. Clearly, marking time would be more obviously externalized by performers in presentational contexts (expression, use of instrument, visually perceived by the listener). Iyer describes how many contemporary dance-orientated bands with whom he has worked "employ a kind of rhythmic bodily entrainment" to achieve synchrony in performance.[107] The rhythm section of a dance orientated band (piano, bass, drums, for example) also use "sharp attacks" to give unambiguous aural clues.[108] All in all, a variety of stimuli and signs are used to collectively express the pulse of the music. Marking time may also be externalised by the listeners, partly dependent on the venue. As mentioned in the introduction, Iyer's gig at the Jazz Café precipitated dancing and I have witnessed audience members tapping their feet at most gigs, whether my own or otherwise. Iyer has discussed how part of this physical response to groove comes from a listener imagining (or reenacting – think air-guitar) the movement associated with making a regular beat.[109] For example, a learned association between the sound of a drum kit with the real bodily movement required of the drummer to make those sounds.

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[101] This is a subject of interest to a variety of writers. David Toop recently wrote an insightful article for *The Wire* on black minimalism, discussing artists such as James Brown, Sly and the Family Stone and John Coltrane. David Toop, 'Forever and Never the Same', *The Wire*, August 2018, pp. 30–35.

[102] Iyer, p. 15.

[103] Ibid., p. 73.

[104] Alfred Schutz, 'Making Music Together: A Study in Social Relationship', *Social Research*, 18.1 (1951), 76–97, p. 81.

[105] Turino, pp. 2-3.

[106] Iyer, p. 37.

[107] Ibid., p. 29.

[108] Ibid.

A key aspect of the perception of groove is expressive timing. Iyer explains how very small variations in the rhythmic delivery of groove-playing contribute to what is often described as a musician's 'feel' and that individual players have their own ways of relating to an isochronous pulse.[110] The various deviations, of each musician involved in the groove, from the precise/metronomic delivery of an isochronous pulse create a type of give-and-take interactivity. Clearly this requires a high level of skill. Iyer has also discussed how performance variation, musical expression, and microtiming (directly linked to expressive timing) suggest a certain humanness in music-making (through implying a human body being involved in the creation of the music, as opposed to a quantized beat).[111] Charles Keil and Steven Feld have also investigated participation in groove. In *Music Grooves*, Charles Keil argues that the "power of music lies in its participatory discrepancies… Music, to be personally involving and socially invaluable, must be 'out of time' and 'out of tune'.[112]" He continues with discussing the perception of these discrepancies and how they come to represent creativity and individuality and provide meaning for those in the space – the discrepancies become an aural sign.[113] This seems to agree with Iyer's analysis about deviations and expression leading to a sense of humanness in the perception of music. However, I shall highlight that Keil and Iyer are discussing music-making in two diverse contexts. Iyer is investigating the highly skilled aspects of performance required in groove music of West Africans, and African Americans, whereas Keil is commenting on a variety of music-making contexts, some of which are closer to participatory music-making contexts. In Iyer's context, the use of microtiming/discrepancies is deliberate, for musical effect.

The sounds of the audience, the performer-listener relationship

Members of an audience can produce aural signs as well – after all, John Cage based the concept of *4'33* around this fact.[114] In a semiotic analysis of dramatic performance, Martin Esslin illustrates the "inestimable value" of the "multiple feed-back effect" that the presence of a live audience creates for both actors and spectators in a theatre production.[115] Esslin describes the reactions that spectators have to a performance, such as laughter, spontaneous applause, "their silence with bated breath," or loud verbal encouragement.[116] However, he also highlights the difficulty of describing this communicative aspect of the space as "a distinct system of signs.[117]" This presents an interesting question about how such a relationship can be measured or understood, which this research project seeks to address. A number of academics have described the interaction between music performers and their audiences in similar terms to Esslin, for example, Berliner describes a "communication loop" operating in jazz performance spaces.[118] Melissa Dobson and John Sloboda use Berliner's analysis in their own work, arguing that the conventions of jazz and 'pub rock' performance contexts allow for more of this feedback process to take place than classical performance contexts (which is something I will discuss further in chapter 2).[119] Indeed, this theory of a cyclic flow of communication between the participants of the space offers an alternative way to consider the concept of the performer-as-intermediary between composer and listener as introduced by Schutz in his analysis of the communicative nature of a string quartet performance.[120]

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[109] Iyer., p. 27.

[110] Ibid., pp. 58-59.

[111] Ibid., p. 76.

[112] Charles Keil and Steven Feld, *Music Grooves*, Second (Arizona: Fenestra Books, 2005), p. 96.

[113] Iyer has also discussed the effect or exploitation of these aural discrepancies in the context of experimental computer music. See Iyer, p. 77.

[114] Alex Ross, *The Rest Is Noise: Listening to the Twentieth Century* (London: Harper Perenial, 2009), p. 401.

[115] Martin Esslin, *The Field of Drama: How the Signs of Drama Create Meaning on Stage & Screen*, Paperback (London: Methuen, 1987), p. 93.

Artists globally have been questioning the relationship between performers and audience in a diverse range of artforms for the best part of a century, a conceptual approach that is a defining aspect of Modernism.[121] Emulsion is contributing to this history and process, both in its interest in the audience and in its engagement with past works, for my research uses the processes of transformation, translation and retrospection throughout the project.[122] In chapter 2, I analyse and discuss the realisation of two test case compositions (and their associated languages) – one of which translates material from a historical recording – alongside key existing models for curation, composition and participation that spatially and physically challenge the conventional set-up of a presentational space.

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[116] Ibid., p. 92.

[117] Ibid., p. 93.

[118] Berliner, p. 459.

[119] Melissa C. Dobson and John Sloboda, 'Staying Behind: Explorations in Post-Performance Musician-Audience Dialogue', in *Coughing and Clapping: Investigating Audience Experience*, ed. by Karen Burland and Stephanie E. Pitts (Farnham, UK: Ashgate, 2014), pp. 159–73, p. 159.

[120] Schutz, p. 93.

[121] It is important to highlight, however, that Modernism has a complicated relationship with jazz culture. For an overview, see: Jed Rasula, 'Jazz and American Modernism', in *The Cambridge Companion to American Modernism*, ed. by Walter Kalaidjian (Cambridge: Cambridge University Press, 2005), pp. 221–41.

[122] George Steiner, *After Babel: Aspects of Language and Translation* (Oxford: Oxford University Press, 1998), pp. 489-490.

Chapter 2 – In practice

In this chapter I will present two of my own compositions as test cases before discussing the work of other music-makers who have disrupted the physical positions of performers and audience members in the music-making space. I will show how reflecting on all of these works informed the design of my case studies. The two test case compositions are *Tap Dance (for Baby Dodds)*, written for my group MY IRIS; and *Loujean & Lucy*, written for myself, Stanley and the BBC Concert Orchestra. For each piece, I will discuss compositional processes and performance experiences. Following this I will analyse the performance contexts of compositions by Marion Brown, John Cage and Joseph Jarman, a process which helps me consider the relevance of the site and layout of a performance space. The chapter concludes with a discussion of how I planned for the first workshop of my first case study, as well as an introduction to Pursglove's participatory device Noise Choir, a key element of my case studies. Broadly, this chapter deals with how the perception of musical experiences affects the meaning of the space for an individual.

Tap Dance (for Baby Dodds)

Tap Dance (for Baby Dodds) was composed in early 2016 for my band MY IRIS to perform in response to a solo drum recording (a tap dance) made by the New Orleans drummer, Warren 'Baby' Dodds in 1946.[123] The recording was recommended to me by Maddren. It is also a companion piece to a composition called *Muted Lines* by Cevanne Horrocks-Hopayian, which I commissioned for MY IRIS and Emulsion. The two works share a theme of 'forced migration' – Horrocks-Hopayian comments on the Armenian genocide and I celebrate the early innovators of jazz drumming who were people of the African diaspora and descendants of enslaved Africans. This celebration was provoked by a desire to find a simple and direct way to invite audiences to consider how Dodds and his contemporaries (for example, Arthur 'Zutty' Singleton) shaped and contributed to the development of jazz performance. As mentioned in chapter 1, Turino has discussed how a musical experience may lead an individual in and out of word-based thought.[124] I introduced the theme of *Tap Dance* to my audience directly before we performed it during gigs, aiming to give them word-based thoughts to consider, if they chose to, as they were experiencing the relatively more abstract sounds coming from our instruments on stage. Monson has discussed how jazz musicians have often used verbal communication to deliver the meaning of their music, rather than relying on audience members of diverse experience to perceive a coded musical meaning (i.e. references they may or may not comprehend).[125] Ultimately, I hoped to provoke audience members into leaving the concert with the intention of finding out more about the history of jazz drumming. In addition to the on-stage introductions for my live audiences, external to the performance spaces I used album liner notes and a blog entry (which uses the same text as my liner notes) to communicate my theme.[126]

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[123] Recording taken from a radio programme with Loren Schoenberg and Mel Lewis on the history of jazz drumming that was originally broadcast in 1989 on WKCR FM (in New York). It has since been made available online by Flip Phillips. Flip Phillips, 'History of Jazz Drumming' <https://flipphillips.com/bloggery/history-of-jazz-drumming/> [accessed 11 March 2020].

[124] Turino, p. 15.

[125] Monson, pp. 105-106.

Reflecting on the realisation of this composition has given me a very clear sense of how jazz topics and aural references operate between the individuals in my performance spaces, and how the verbal interactions I often have with my live audience members affect my creative decisions.

Compositional process
After listening to the solo drum recording many times I started to hear riffs to complement the recorded material, and then decided to transcribe various rhythms and pitches from the recording – a traditional aspect of jazz study – which I used within the structure of the composition, thus giving the composition aural references to Dodds.[127]

Below is a breakdown of elements of the score and corresponding moments in the original recording of Dodds's improvised tap dance (see appendix B for the recording of Dodds). I would recommend listening to Dodds's tap dance first, with these notes and the piano score/chart of (my) *Tap Dance*, before listening to my studio recording of *Tap Dance* (the first recording in the composition media folder).

- Bar 9-15 of score; time 0.08-0.14 of original tap dance
  The left hand piano riff stated at the beginning comes from the rhythm of the floor tom.

- Bar 20-12; time 0.24
  The saxophone melody (doubled in RH piano with harmony) is transcribed from the cowbell pitches.[128]

- Bar 41-45 (and likewise 53-55); time 1.18-1.45
  The rhythm of the conversation between the RH and LH from the 2nd half of the 3rd beat of bar 41 in the RH to beat 2 of bar 45 in LH is translated from the cymbals and single stroke roll on what sounds like either a woodblock or the rim of a drum.

- Bar 45-47; time 1.26
  RH rhythm from second half of 45 to first half of 47 is transcribed from the floor toms.

- Bar 49-53; time 1.28

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[126] Trish Clowes, 'Muted Lines (and Tap Dance)', 2017 <http://trishclowes.com/muted-lines/> [accessed 8 February 2020].
[127] Berliner explains the role of transcription in jazz study in chapter 4 of *Thinking In Jazz*. See Berliner, pp. 95-119.
[128] 'RH' refers to the right hand of the piano part, 'LH' refers to the left hand of the piano part.

The rhythm of the conversation between the RH and LH from the 2nd half of the 3rd beat of bar 49 in the RH to beat 2 of bar 53 in LH is translated from the rhythm played on the snare drum.

- Bar 58-65; time 1.47
  RH melody is an approximation of the cow bells.

- Bar 66-69; time 1.56
  LH - pick up to bar 66 through to the first half of bar 69 is from the triplets in the lower pitched cowbell.

The rest of the written content, from the beginning of the piece until bar 69/70, is a development of this initial material. Bar 71 to the end is a repeat or development of the structure from the beginning up until bar 69/70.

Additional performance aspects
Each of the members of MY IRIS additionally create their own musical references within the music-making space. I instructed Maddren to use a 'four-to-the-floor' bass drum pattern, and the rhythms of the written material which Maddren played are derived from patterns used by Dodds, but the style and orchestration of the groove played by Maddren was influenced by his own personal study of Dodds (and other early jazz drummers). Stanley referenced a piano playing style similar to Lil Hardin who was the pianist in King Oliver's Creole Jazz Band alongside Dodds on drums – this was a performative aspect that became more and more developed over time.[129] There were more contemporary references made within the performances too. This included my instruction to Montague to use an effects pedal for his guitar at bar 26 and each of our approaches to soloing – for example references to the sound and language used by saxophonist Wayne Shorter and guitarist Bill Frisell. These references to other jazz musicians are an example of the rich indexical experiences at work in a jazz performance space, made over time (historical recordings/experiences), in multiple locations.

I now recommend listening to the studio recording of *Tap Dance* with the piano score/chart.

Performance settings, audience expectations
Tap Dance appears on my 2017 album *My Iris* and has been performed live in a variety of settings including jazz clubs, chamber music spaces and pub function rooms across the UK, Ireland and in Germany.[130] We the performers were framed by the set-up of the venues, all of which included a stage as the focal point and a seated audience area. External to the music-making spaces, these events were framed for

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[129] For example, compare Stanley's playing on the studio version of Tap Dance with the live performance at Emulsion VI (all in composition portfolio).

[130] These performances have occurred from May 2016 to present. My website's gallery will give the reader a sense of the spaces I play in with my band. Trish Clowes, 'Gallery' <http://trishclowes.com/gallery/> [accessed 8 February 2020].

the audience as jazz performances by the nature of the venue and/or the accompanying advertising and promotion of events.

Tap Dance was also performed at Emulsion V in January 2017, in the very early stages of this research project. This festival took place in the main theatre of the Midlands Arts Centre (mac Birmingham), with a maximum audience capacity of about 200. There was a large gap between the audience and performers in the theatre, which was unhelpful for facilitating performer-audience communication, such as audience members being able to perceive our facial expressions and gestures (as a performer myself, the audience felt very far away) – this aspect of the space led me to choose the Hexagon Theatre (also within the mac Birmingham) for Emulsion VII (discussed in chapter 4). Emulsion V was advertised as a new music festival – the flyers did not use the word 'jazz' in the musical description (see appendix C for flyer). However, Emulsion is associated with my own jazz practice and is usually advertised in the jazz media.[131] For the Emulsion V performance of *Tap Dance* I wrote additional parts for the Emulsion Sinfonietta members who played bass clarinet, cello and cor anglais (see appendix D and E respectively for the score and recording of this version of *Tap Dance*). These additional players did not improvise and therefore did not add any additional musical material of their own choosing.[132] The look and sound of these instruments (as a group), are less common in jazz performance, potentially acting as a sign to the audience that reinforced their expectation that Emulsion is not exclusively a jazz performance space.

Topics, verbal framing

From the first time I performed this piece with my band (Spring 2016), audience members commented on how much they enjoyed the references to Dodds and his peers, and the opportunity to reflect on their historical significance. The transcribed and translated phrases in the compositions (and subsequent improvisations) were acting as jazz topics. This may have prompted feelings of nostalgia for my listeners as the topics acted as indices to past listening experiences.[133] The recognition of the references to Dodds and the seeming popularity of the piece with audiences led me to use the composition again in my first case study (chapter 3) to further explore its communicative potential through active participation with audience members – a clear example of how my audience have a role in my creative process. Many audience members also appreciated the opportunity to reflect on the wider theme of 'forced migration' at a time when the migration/refugee crisis was being reported almost daily in the news. Individuals communicated this to me both verbally and through body language whilst I was introducing the piece (for example, witnessing audience members nod their heads in agreement). The casual and verbal audience feedback I was receiving at gigs was anecdotal, and I only received positive feedback so I cannot account for audience members who were indifferent to my theme, or felt negatively about it. External to the actual performances, the theme made an impression on journalists in their reviews of my gigs or the album, potentially having the effect of inviting the individuals reading these reviews (online and/or in print) to my performance spaces (see appendix F for a summary of the reviews that mention the piece).

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[131] For example, see the following online article: Trish Clowes, 'Trish Clowes (Emulsion V at Mac Birmingham, 27th Jan 2017, and Kickstarter)', *London Jazz News*, 2016 <https://londonjazznews.com/2016/11/22/feature-trish-clowes-emulsion-v-at-mac-birmingham-27th-jan-2017-and-kickstarter/> [accessed 13 March 2020].

[132] This was due to the limited rehearsal time available for this festival. I did not have time to develop improvising approaches with the classically trained musicians on this occasion.

[133] Nostalgia has also been discussed by Sara Cohen in her examination of how live music experiences are remembered by audience members: Sara Cohen, '"The Gigs I've Gone To": Mapping Memories and Places of Live Music', in *Coughing and Clapping: Investigating Audience Experience*, ed. by Karen Burland and Stephanie Pitts (Farnham, UK: Ashgate, 2014), pp. 131–45, p. 142.

Loujean & Lucy

Still interested by the possibilities of verbal framing to deliver a theme I used this approach again for my second test case composition *Loujean & Lucy*, as well as using the theme in my compositional process. I was commissioned to write this piece for the BBC Concert Orchestra to include Stanley and I. My compositional ideas were framed by limited rehearsal time, and I had to rule out audience participation or challenges to the seated listener role due to constraints of the performance setting (one of which was the fact that the performance was being recorded for broadcast on BBC Radio 3).

In the planning stages of this commission I came across a radio interview of two women who had been brought together by an initiative to house refugees in the UK. The interview offered a positive message in the midst of very negative coverage of the refugee/migrant crisis in certain sections of the media, and I decided to explore the idea of sharing the story of these women through my composition. As part of my research I visited the Croydon Refugee Day Centre, as well as speaking regularly to both a music therapist (who often works with marginalised communities) and the CEO of grassroots charity *Donate4Refugees*, Amber Bauer.[134] I also spoke to Loujean and Lucy. These experiences were essential for developing an understanding of the various roles that different kinds of musicians and music-making can play in and around this ethically complex context. My role for this particular composition was confirmed to me – it was to use my existing performance space to provide an opportunity for my live audience members (during the premiere of the piece) to reflect on an issue that was important to me, in the hope that this would persuade them to reflect on this same issue during the performance of my music, and in discussion afterwards.

Reflecting on this composition enabled me to consider whether a verbal theme can truly be translated into a musical context as a meaningful form of communication. It also raised some important issues around the extent to which you can challenge the roles of performers with different types of training, as a musician's training inevitably dictates their use of musical language. Therefore, there are two aspects of the composition I will focus on in this chapter, relevant to the planning of my case studies. The first is the development of the melodic material (or themes) in the piece and the second is how I chose to write for the roles of the performers (soloists, conductor and orchestra).

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[134] For more information on the day centre and refugee charity, please see their websites: 'Croydon Refugee Day Centre' <https://croydonrefugeedaycentre.co.uk/> [accessed 21 July 2020]; 'Donate4Refugees' <https://www.donate4refugees.org/> [accessed 21 July 2020].

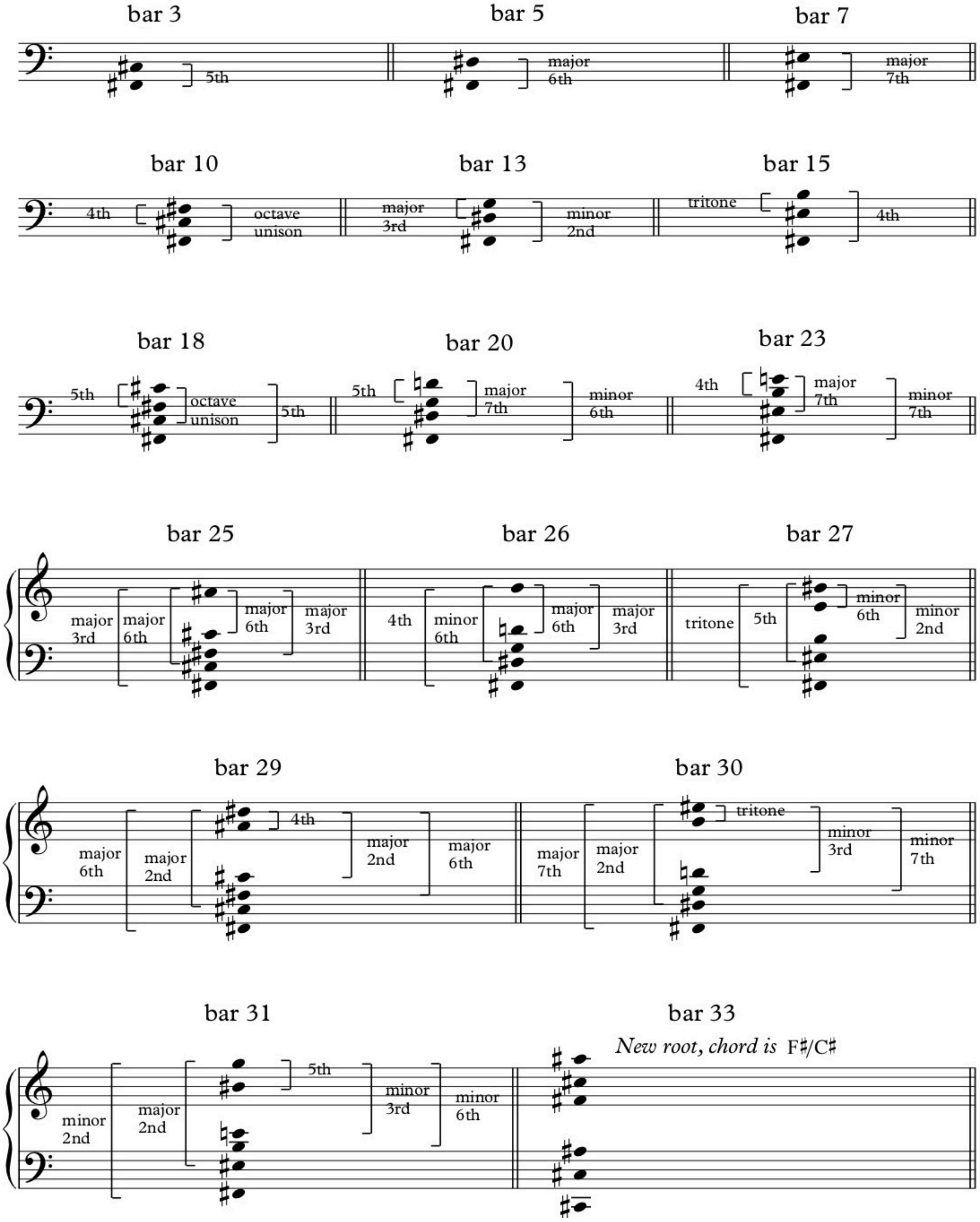
bar 3
5th
bar 5
major 6th
bar 7
major 7th
bar 10
4th
octave unison
bar 13
major 3rd
minor 2nd
bar 15
tritone
4th
bar 18
5th
octave unison
5th
bar 20
5th
major 7th
minor 6th
bar 23
4th
major 7th
minor 7th
bar 25
major 3rd
major 6th
major 6th
major 3rd
bar 26
4th
minor 6th
major 6th
major 3rd
bar 27
tritone
5th
minor 6th
minor 2nd
bar 29
major 6th
major 2nd
4th
major 2nd
major 6th
bar 30
major 7th
major 2nd
tritone
minor 3rd
minor 7th
bar 31
minor 2nd
major 2nd
5th
minor 3rd
minor 6th
bar 33
New root, chord is F♯/C♯

Figure 1.

Compositional process

One of the things that stayed with me most from the interview with the two women was the idea of a life being on hold and being "suspended" by the asylum-seeker/refugee process.[135] To develop the melodic material of the piece, I used 'suspension' in musical contexts. The two main themes use suspended intervals and use/reference resolution minimally.

Figure 1 is an analysis of the intervals/chords used in bars 3-33, showing how Theme 1 develops. This material appears in the woodwind & horns and is referenced by the soloists. The theme starts with a consonance (e.g. bar 3), moves through two intervals that create more tension (e.g. bars 5, 7), and then resolves again (bar 10), and this pattern continues so that the dissonances become more and more extreme. Even at bar 33 where the section draws to a close, the fifth of the chord in the root keeps the harmony unresolved.

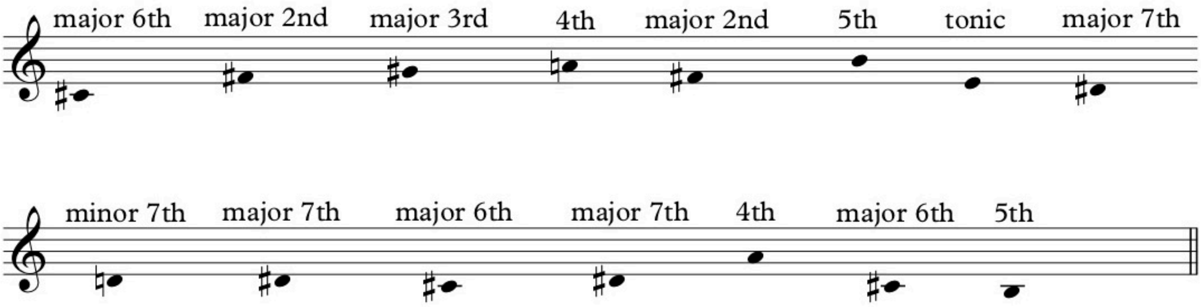
major 6th
major 2nd
major 3rd
4th
major 2nd
5th
tonic
major 7th
minor 7th
major 7th
major 6th
major 7th
4th
major 6th
5th

Figure 2.

From bar 43 in the score

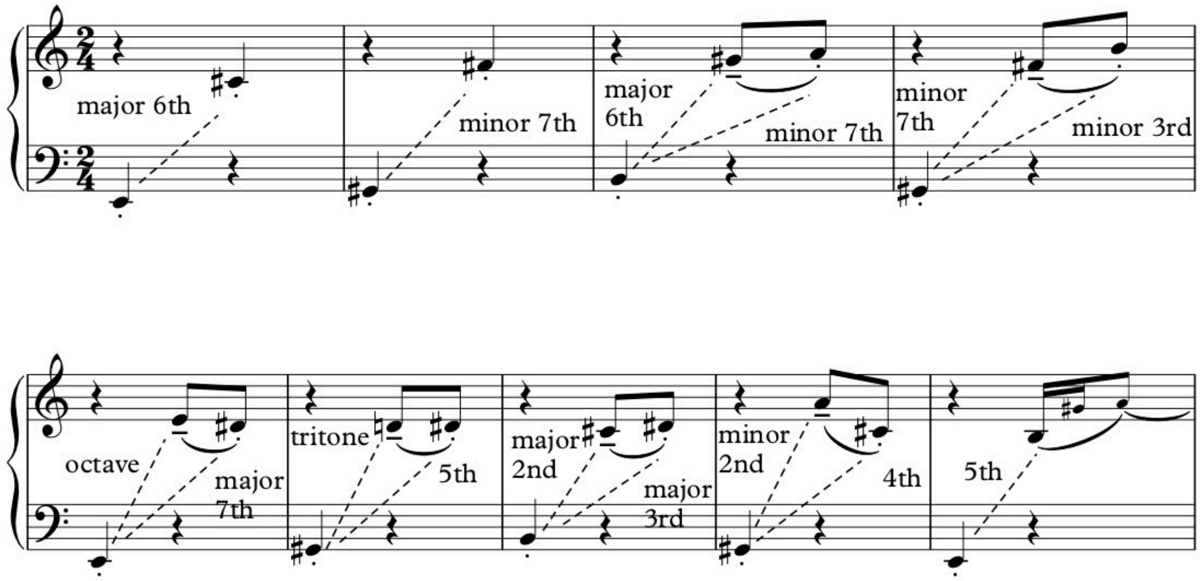
major 6th
minor 7th
major 6th
minor 7th
minor 7th
minor 3rd
octave
major 7th
tritone
5th
major 2nd
major 3rd
minor 2nd
4th
5th

Figure 3.

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[135] 'Woman's Hour: Nepal, Hosting a Refugee, Maternal Mental Health', 2017 <https://www.bbc.co.uk/programmes/b08njv97> [accessed 3 February 2020].

Figure 2 shows an interval analysis of Theme 2 (as it appears from bar 43, in relation to the tonic, concert E). Figure 3 shows how it appears at bars 43-50 in the saxophone and piano parts (before the whole orchestra joins) with an interval analysis of the relationships between the melody and bass line. This theme can also be heard in fragments from the beginning of the piece (in a different key) as it is used for improvisation by the soloists and the upper strings and brass. Figure 4 shows how Theme 2 is used as the subject of the fugue – starting at bar 163 of the score – and the counter subject that develops as a result. The subject and the counter subject (which begins with the B, the second note in the second voice of bar 165 of *Loujean & Lucy*, as per the example in figure 4) can be heard in fragments from the beginning of the piece as it is used for improvisation by the soloists and the upper strings and brass. The counter subject of the fugue (transposed/reharmonised into various keys) can also be heard earlier in the piece at bars 75-82 (flutes, glockenspiel, harp); and at bars 125-132 (woodwind, horns, glockenspiel) and then towards the end of the piece at bars 216- 220 (saxophone, piano) from which point it is developed into its own movement. Figure 5 shows how the counter subject appears (transposed) at bar 233 as the main melody in the saxophone part. Theme 1 returns in adapted form (transposed, different meter) at bar 299.

From bar 163

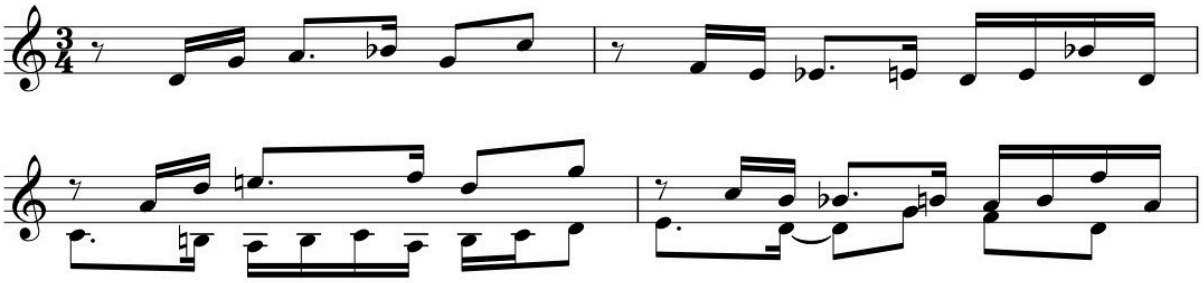

Figure 4.

From bar 233

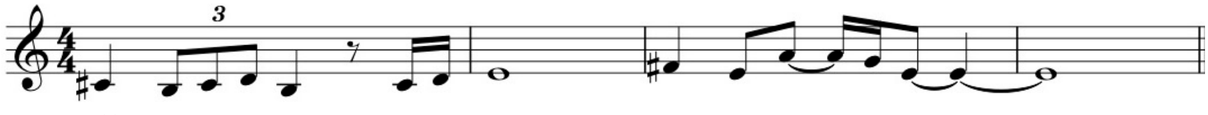

Figure 5.

Turning to the politics of the stage, I wanted the orchestral players to be involved in marking time and improvisation – key aspects of jazz performance. This is something I have explored in previous orchestral projects and it encourages the players to take on aspects of the improviser/composer roles. To encourage marking time I wrote highly repetitive accented material for the cello, bass and percussion sections to play in bars 1-40, which outlines various divisions of the meter. The conductor still provided a visual pulse, but “interpersonal visual-rhythmic interaction” was required of the cellos and basses to facilitate and deliver the collective groove.[136] Verbal directions were given by myself and the conductor – for this performance, Holly Mathieson – to the cellos and basses during rehearsals to assist with how to approach this task.

To encourage improvisation I gave fragments of theme 2 and the counter subject to the soloists (myself and Stanley), the upper strings, and brass (bars 3-40) to be used for spontaneous development or as a starting point for improvisation. I did not use chord symbols as a visual stimuli for improvisation for the orchestral players because it is not a form of communication they are familiar with. The difference for them – in notation – is that I was asking them to use the Western notation as *icons* or *indices* – as suggestions from which to draw on their own creativity and experiences – rather than as instructive *symbols*. I wrote in aural cues to help the orchestral players know when to stop improvising, as well as designing the orchestration to get smaller towards the end of this section so that they could hear, using their own musicianship, when it was appropriate to stop playing (see bars 33-40 in the score). As discussed in chapter 1, the presence of appropriate signs (in the form of body language and facial expressions) operating in a space can lead to "social synchrony" and a feeling of comfort for an individual.[137] I would offer that this can also apply to music notation in that using appropriate visual signs on the score for the musicians intended to read it leads to a sense of comfort, and therefore, what is more likely to be a satisfactory performance experience. I also gave melodic/rhythmic fragments for interpretation to the percussion section in bars 1-2, which are openly repeated until the conductor cues bar 3. The control given to Mathieson over the length of this section allowed her creative and compositional input, demanding in-the-moment decisions from her on form and duration – performative aspects that contribute to an embodied musical experience for an individual, as discussed by Iyer.[138]

In general I wanted to encourage autonomy for the individual players of the orchestra, something I also discussed with Mathieson in the rehearsals. For this reason, in addition to encouraging improvisation and the delivery of groove, I included self-led moments for various orchestral sections in the score (bar 216 – woodwind, 219 – French horns, 222 – first violins, 225 – second violins, 229 – brass) to temporarily shift authority away from the conductor.

I now recommend listening to the performance of *Loujean & Lucy* with the score.

Audience expectations, comprehension of the performance context

The premiere performance took place at the Royal Festival Hall.[139] The concert in which *Loujean & Lucy* was performed was advertised as a BBC Concert Orchestra family concert within the London Jazz Festival (on November 12th 2017).[140] In advance of the concert I was interviewed about the theme of the piece on BBC Radio 4, thus inviting any radio listeners to the performance space.[141] As with *Tap Dance*, the performance space had a focal point in the venue and there was a large seated area for the audience, capacity 2700 (which was mostly full for this performance). Individual audience members would likely be attending for a mixture of reasons, perhaps some coming for a jazz performance, some regular audiences for either myself or the orchestra, and some attending because it was a family concert. The BBC Concert Orchestra have a reputation for working in a large variety of performance, educational and recording contexts, thus influencing the expectations of their audiences for one of their concerts.[142] It would not be a surprise to their regular audience members to see that the orchestra were working with jazz musicians.[143]

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[136] Iyer, p. 29.

[137] Turino, p. 42.

[138] Iyer, p. 37.

[139] Classical music and concert hall culture, of which the Royal Festival Hall is a key venue, has received far more attention in UK academia than jazz culture(s). Works by Christopher Small and William Weber are good examples of texts that explore the culture of the concert hall (and what led to it) and how it has reshaped musical culture and experience in the UK. Christopher Small, *Musicking: The Meanings of Performing and Listening* (Middletown, CT: Wesleyan University Press, 1998); William Weber, 'Mass Culture and the Reshaping of European Musical Taste, 1770-1870', *International Review of the Aesthetics and Sociology of Music*, 8.1 (1977), 5–22; William Weber, *The Rise of Musical Classics in Eighteenth-Century England: A Study in Canon, Ritual, and Ideology* (Oxford: Oxford University Press, 1996).

In addition to the external verbal framing that described this event as a jazz performance, the audience for *Loujean & Lucy* were informed by the concert's presenter that Stanley and I would improvise during the piece. In a short on-stage interview with the presenter before the performance, I also informed the audience that the orchestra would do a small amount of improvising in some moments of the piece, and that these moments of improvising would add to the musical content of the score that I had pre-prepared. In the context of Commedia Del-Arte (improvised theatre) Domenico Pietropaolo argues that to the audience there should be no difference between an improvised performance and a scripted one.[144] However, if an audience member knows that a performance includes improvisation, enjoyment comes from the "drama" created by knowing that (musical) material is being generated in that very moment, creating a shared sense of time between the improviser(s) and listener(s).[145] The audience's understanding of the soloists' roles may also have been reinforced aurally and visually, by the position of Stanley and I at the front of the stage and the moments where we were clearly driving the direction of the music without the need for the conductor, at which point the conductor would not have been making gestures to any of the musicians on stage. Examples of this can be found during our improvised interludes and the ending of the piece: bars 41-74 (approximately 3 minutes 50 seconds in the recording); 155-162 (approx. 6.50); 214 (approx. 10.50); 320 to the end (approx. 16.30). As discussed in chapter 1, jazz audiences benefit from the gestures of improvisors in helping them understand the narrative of the new music they are experiencing.

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[140] 'BBC Concert Orchestra Family Concert: Is This Jazz?', 2017 <https://www.southbankcentre.co.uk/whats-on/123373-bbc-concert-orchestra-family-concert-jazz-2017> [accessed 7 February 2020].

[141] 'Woman's Hour: Actor Anne Reid on Her New Film Role. Musician Trish Clowes', 2017 <https://www.bbc.co.uk/programmes/b09cvxbj> [accessed 18 March 2020].

[142] See their website for a sense of the work that they do: 'BBC Concert Orchestra' <https://www.bbc.co.uk/concertorchestra> [accessed 7 February 2020].

[143] To give some examples: Friday Night is Music Night Celebrates Quincy Jones, Cheltenham Jazz Festival, 29th April 2016; London Jazz Festival: New Jazz, 19th November 2016; Julian Joseph's Tristan and Isolde, Southbank Centre, 5th and 6th October 2018; Jazz Generation, Queen Elizabeth Hall, 23rd November 2019.

[144] Domenico Pietropaolo, *Semiotics and Pragmatics of Stage Improvisation* (London: Bloomsbury, 2016), p. 17.

[145] Iyer, p. 37.

The body language and position of the conductor, in this concert hall setting, affects the perception of the music-making as well.[146] To consider the significance of the visuality of the conductor I reflect on the findings of Mathieson's own PhD thesis. Her research investigates how the public viewed three iconic conductors who worked in London between 1840 and 1940, exploring gesture, behaviour, and rehearsal and performance technique.[147] At this time in history, London concert hall audiences were experiencing the role of the conductor for the first time. In considering how a novice attendee might perceive a conducted orchestral context, Mathieson's research provides a useful perspective on how the signs operating in the space impact the audience's understanding of the roles of the musicians on stage. Mathieson concludes that a conductor, at that time, was perceived by audiences to "control the players' movements and the sounds they produced in performance.[148]" She argues that this perception would have come out of the need for the uninitiated audience member to "place the process of conducting within the frame of more familiar processes of authority, direction and productivity," which at the time would have included "the relationship between the industrial capitalist and his workers," or "military leaders wielding their baton of command at the front of their troops.[149]" This perception of the conductor as a controller of sound-making is not, however, just an historical view point.

In the context of a session of Morris's Conduction Veronesi has identified that the baton of the conductor can be perceived as a "sound-making artefect," as the producer of sound.[150] One might be tempted to assume that a contemporary audience member understands that there is more involved in the delivery of a conducted performance than the gestures of the conductor. However, Veronesi's analysis suggests that the visual signs produced by conductors still imply authority and sound production even in contemporary contexts (including improvised music contexts). As my case studies will show, this sense of gestures making sound was something that my volunteers actively experienced, and thoroughly enjoyed, when they conducted the Emulsion musicians (particularly during the second workshop of the second case study).

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[146] I focus on the gestures of the conductor here but there has been considerable academic debate about the role of the conductor in discussions of concert hall culture and music analysis. For example, William Weber has reflected on the opportunism of conductors in the 1840s, charismatic figures who influenced the types of works performed by orchestras. Attali has discussed the cynical representation of orchestral music to audiences, the orchestra acting as a metaphor for powerful masters overseeing social order. Horowitz has speculated that the presentation of high culture events and key performers, conductors and composers has become stagnant and dull in certain corners of American mass culture. Weber, 'Mass Culture and the Reshaping of European Musical Taste, 1770-1870'; Jacques Attali, *Noise: The Political Economy of Music*, trans. by Brian Massumi, 10th edn (Minneapolis: University of Minnesota Press, 2009); Joseph Horowitz, *Understanding Toscanini: A Social History of American Concert Life* (Berkeley: University of California Press, 1994).

[147] Holly Mathieson, 'Embodying Music: The Visuality of Three Iconic Conductors in London, 1840-1940' (University of Otago), p. 2.

[148] Ibid., p. 242.

[149] Ibid., pp. 242-243.

[150] Veronesi, p. 475.

Perception of aural and visual signs potentially becomes more challenging in a large concert hall, as audience members sitting further away from the stage are potentially at risk of missing smaller or subtler details in the performance. Certainly, this was my experience during Emulsion V, as mentioned earlier in this chapter. A study entitled *Subjective Impact of Concert Hall Acoustic* (from 2015) tried to gauge or quantify audience responses based on their position in the auditorium. The researchers' conclusion was that "near-orchestra positions elicit stronger psychophysiological responses than positions further away.[151]" This is only one study of course, but the point is that larger halls risk compromising the perception of signs in the space and therefore the overall musical experience.

In terms of the comprehension of the theme of *Loujean & Lucy*, the realisation of the composition in this context provided the audience members with a space to contemplate the subject if they chose to. The theme was verbally delivered to my live audience through the title of the piece, my on-stage introduction before the performance and the programme notes I provided for the audience members (see appendix G for the programme notes). As with *Tap Dance*, this could potentially have influenced any word-based thoughts an audience member might experience during the performance of the piece. Daniela Barbieri has discussed how music-making and its communicative nature can be analysed using Michael Tomasello's model of human communication, which is based on the three basic motives of "requesting," "informing" and "sharing.[152]" To apply this model to the performance of *Loujean & Lucy* and the communication between the composer (me) and audience, I provided a space for shared contemplation of the music and my theme, hoping that for some of the members of the audience, it might provoke a verbal discourse (the informing and requesting element) afterwards.

The one-off nature of the *Loujean & Lucy* performance made anecdotal audience feedback hard to come by. The interaction with my audiences for *Tap Dance* had enabled individuals to affect my creative and reflective process in a way that was not possible in this context. As mentioned in chapter 1, Dobson and Sloboda have similarly discussed the "limited means of obtaining direct and detailed feedback" from live audiences for musicians in classical performance contexts (according to their own research).[153]

Topics, aural markers

As referred to previously, audiences for new music often rely on a variety of signs in the space in order to make sense of the musical narrative unfolding before them. The aural markers in *Loujean & Lucy* were arguably more abstract than in *Tap Dance*. The theme of 'suspension' in the development of the composed material was a metaphor, not a series of topics that provided many listeners with indices to past experiences. Upon reflection I realised that this aspect of the compositional process was mainly for my own sense of meaning in the music – it was my personal dedication to Loujean and Lucy. I chose not to include these details in the verbal framing (as discussed above) because the composition was not a literal translation of these women's experience.

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[151] J Patynen, S Tervo, and T Lokki, 'Subjective Impact of Concert Hall Acoustics', *Proceedings of the Institute of Acoustics*, 37.3 (2015), 167–74, pp. 173-174.

[152] Daniele Barbieri, 'Discussion Paper: Between Sharing and Discourse', *Social Semiotics*, 24.4 (2014), 530–39, pp. 530-531.

[153] Dobson and Sloboda, p. 159.

There may have been other aspects of the performance that a listener might have perceived as a topic, however. For example, Stanley also put in an aural reference to one of Claude Debussy's compositions in his improvisations, but whether this was widely perceived or not I could not say.[154] More generally for the performance of the piece Stanley and I integrated various elements of the written material into our improvisations (rhythms, melodies, harmonies). I included very few chord symbols in the notation for us, purely because they seemed mostly unnecessary in this performative context. The method of notation was slightly different to how I usually notate music for my band – using chord symbols frequently to indicate the implied harmonies of melodies and baselines – but ultimately we were still using the written material as a mixture of visual symbols, icons and indices as with any other jazz performance context.

Incidental aural references in the space

The sounds of children are audible on the recording of the performance and so this arguably makes them part of the "communication loop" between the performers and the audience.[155] Although I recall being aware of the children's sounds at the time, my focus was on the performance, so I cannot honestly say it affected my performance. However, that does not discount the children's voices from the product of that particular musical space. Other individuals might have enjoyed perceiving the sounds of children, or been irritated by them. The framing of the space merely contributes to how an individual chooses which signs to focus on.

Politics and roles of the stage

This performance context affected how I approached marking time and feeling the pulse of the music. I needed to keep an eye on the conductor to deliver my own sense of groove and Stanley and I discussed how we each had to relax our rhythmic placement of notes and articulation. Although I could hear Stanley clearly, it was difficult to hear all sections of the orchestra, and rhythmically lock in with them using my ears, which is what I am used to in small groove music contexts. Normally I rely on feeling and delivering my own sense of time in dialogue with listening for the "unambiguous cues" of the rhythm section as discussed in Chapter 1.[156] Instead I was forced to focus more of my attention on the visual signs expressed by the conductor. This division in focus is similar to that described by Malhotra for orchestral musicians, as I will discuss shortly.[157]

The BBC Concert Orchestra are classically trained musicians and mostly unaccustomed to the performative approaches of jazz performance, such as the ability to improvise in response to chords symbols and a rhythmic structure (even though they work with/alongside jazz-trained musicians regularly). In particular their inexperience with improvisation means that they would not have had the same bank of improvised experiences to draw on in performance, highlighted by Iyer as a key aspect of the embodied and situated aspects of jazz performance.[158] In my holistic conception of communication in the space this inequality of shared experiences indicates that we (the orchestra and the improvising soloists) did not truly share a language, even though there are some elements of a shared language in the space, such as Western notation. Reflecting on this led me to seek out a language that could be shared by everyone in the Emulsion research laboratory, something that I will discuss in detail shortly.

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[154] Personal conversation with Stanley 2017.

[155] Berliner, p. 459.

[156] Iyer, p. 29.

[157] Malhotra, p. 104.

When the orchestral players were not in the self-led or improvised sections as previously discussed, they were still working as an ensemble as they normally would, under the direction of the conductor. Katharine Parton and Barbieri have discussed how the conductor is perceived by the players in an orchestra, investigating how conductors reinforce their authority in the orchestral space with both verbal direction and gesture.[159] Each of them points out that the nature of this authority comes down to the individuality of the conductor.[160] Malhotra has also described the way in which each musician will divide their auditory and visual focus between the conductor and those around them (e.g. a clarinettist might mainly split their attention between their woodwind section and the conductor, but focus on other sections in the orchestra for particular moments in a piece).[161] It might seem as if the conductor has the hierarchy in the space but it is the individual players who decide which signs are most important for them to pay attention to in order to achieve the required performance.

Reframing the space

Through these test cases I have examined various communicative aspects of my performative and compositional spaces. These include topics, references to historical performance, embodiment, notation, the role of gesture in dictating and perceiving roles and authority, the effect of the social set-up of the venue on the creative input of the audience, and how the performance context affects the use of language. In particular, these reflections have allowed me to consider how audience members are able to follow the musical narrative of composed/performed material that is new to them. As I will show, not only did the realisation of these compositions inform the planning of the case studies, they continued to inform my reflective process throughout the whole research project.

The most significant finding of these test cases was the effect of the performance contexts on the languages available for communication, and how the roles in the space were defined. For the cases studies I would need a flexible space to experiment with the spatial positions of all the participants present to allow for a deeper exploration of the roles of composer, improviser, performer and listener – I needed to physically move people around in the space. This environment would need to provide a more intimate space in which to explore how performers and audience members engage with each other, in a way that large presentational venues cannot – as discussed by Turino.[162] Further, having reflected on the creative role of the audience in my decision-making process during *Tap Dance,* I wanted to see whether the Emulsion laboratory could expand on this creative interaction.

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[158] Iyer, p. 39.

[159] Katharine Parton, 'Epistemic Stance in Orchestral Interaction', *Social Semiotics*, 24.4 (2014), 402–19 <https://doi.org/10.1080/10350330.2014.929389>; Barbieri.

[160] Malhotra, p. 106.

[161] Ibid., p. 104.

Before I talk through the design of the activities for the case studies I will consider some key compositions and practitioners who have exploited the roles/spatiality of the audience members and performers in a venue (a building or contained space), investigating how the signs or codes in the space may have been manipulated, either as a result of the piece, or to achieve the blurring itself. The first example is *Afternoon of a Georgia Faun*, a 1970 studio recording by saxophonist and ethnomusicologist Marion Brown who chose to include non-musicians as 'assistants' in his personnel alongside musicians he would usually work with.[163] Brown believed that these untrained assistants offered a "competence of a different kind" and added "meaningful dimensions" to the music-making space.[164] His inclusion of individuals with different experiences of music-making would suggest a broader variety of musical indices operating in the space and therefore potentially producing a broader type of language. In terms of the physical or real space, the untrained musicians could participate in the part of the recording space that is usually reserved for trained/experienced/professional musicians (for a jazz recording at least), although only the music-makers and studio engineers would have witnessed this challenge to the use of space – not the listeners of the recorded music. Whether intended or not, Brown's conception that non-musicians could be included in the sound space has echoes of Cage's activities. In spatial music studies, like Lefebvre, Cage is considered to be a key figure in the development of sound art.[165] The concept of his *4'33"* solo piano piece is that the music produced by his composition is the sound of the space in the auditorium, as part of a wider argument he was making at the time about unintentional music, and how it is available to be perceived by an individual "in all spaces and at all times.[166]" Cage's live audience may or may not have grasped the concept of their contribution to the space, just as anyone listening to the recording of Brown's piece would be unaware of the presence of the assistants in this process unless they had read or heard about it. As Monson highlights with her discussion on irony in jazz performance, the meaning in the space is affected by a listener's comprehension of the context in which the sounds they experience are made.[167] This issue was central to how I chose to communicate my themes for the performance contexts of *Tap Dance* and *Loujean & Lucy*.

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[162] Turino, pp. 61-2.

[163] Marion Brown, *Afternoon of a Georgia Faun* (Germany: ECM 1004 ST, 1970).

[164] Marion Brown, 'Notes to Afternoon of a Georgia Faun', in *Marion Brown: Afternoon of a Georgia Faun - Views & Reviews* (New York: NIA Music, 1973), pp. 1–10, p. 5.

[165] Brandon LaBelle, *Background Noise: Perspectives on Sound Art*, First (New York: Continuum, 2006), pp. 3-6.

[166] Richard Kostelanetz, *On Innovative Music(Ian)s*, First (New York: Limelight Editions, 1989), p. 49.

[167] Monson, pp. 105-6.

Not long before the premiere of *4′33″*, Cage's first 'happening' took place. This multimedia *untitled event at Black Mountain College* dissolved the boundary between artists and audience "as participants stepped out into the crowd to perform musical or extra musical actions.[168]" Audience boundary blurring is something that AACM member Joseph Jarman has also explored in the performance of his composition *Bridge Piece* in 1968 (although technically the AACM was actually 'the experimental band' at the time because the AACM was not officially formed until 1969). Jarman's composition was created at a time when the (pre) AACM members were aiming to reestablish older African traditions within their practices (such as acting and dancing) and create audience experiences that were more than passive listening.[169] As such, Jarman's piece was not directly influenced by Cage, although, in a direct musical encounter three years earlier, Jarman had cited Cage as having influenced him artistically and conceptually in a broader sense (the comment was made in a programme note for a collaborative concert including Cage and Jarman).[170] During the performance of *Bridge Piece* audience members were asked to wear sacks on their heads and be directed to experience the performance in a certain position in the hall. Additionally, portable radios, jugglers and a 'tumbler' (who tumbled into people) were positioned in the audience area.[171]

Each of these compositions by Brown, Cage, and Jarman disrupt the expected visual, aural and physical signs in the space, and each could be said to generate a different kind of participatory and musical language as a result. This type of disruption is a key research tool in my case studies. As I will show in the following chapters, the challenge was finding ways to disrupt individual expectations and behaviors whilst still encouraging the research participants to be confidently expressive in the space, particularly for the festivals/performative elements of the case studies.

Designing my case studies

Having demonstrated the need for flexible performance contexts, my choice of venues for the cases studies was a crucial aspect of the planning process. The venues also needed to be convenient for local audiences/communities I wished to engage with. For the first case study I chose a venue in Shrewsbury – where I grew up – called the Gateway Education and Arts Centre which has a large multi-purpose space with a grand piano, often used as a recital room (I will talk more about the context of this venue in Chapter 3). Whilst in the planning stages of my case studies I also visited Punkt Festival in Kristiansand in Norway. Jan Bang and Eric Honoré run the festival and they are from that part of Norway too. I recognised the advantages of working with familiar communities, where you have support from family and friends you have known all your life. This, in combination with my knowledge of the Gateway, the fact that the performance space does not have a designated seating area, and my knowledge of the local jazz scene, made Shrewsbury the ideal place for my first case study.

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[168] Ross, p. 400.
[169] Bill Quinn, 'The AACM: A Promise', *Downbeat Music '68*, 1968, pp. 46–50, p. 48.
[170] Lewis, p. 129.
[171] Ibid., p. 152.

For the second case study, I used the mac Birmingham, again a venue I had previous experience of and which was connected to my academic community. I also had knowledge of the local jazz scene from my experience as a professional musician (this context will be discussed in more detail in chapter 4). It took me a while to settle on this choice of venue, for initially I considered working with a venue/community unknown to me. Reflecting on the complexity of the issues surrounding the theme of migrant experience in my test cases gave me time to more deeply consider vulnerability in music-making spaces. This reflection played a key part in my decision process at this point in the project. I decided that a familiar venue/community was more appropriate for the creative risks I wanted to take in my case studies. Connecting with new communities could wait for future endeavours.

The space for performances at the mac would be the Hexagon Theatre, an intimate performance space with fixed seating for the audience, and the workshops took place in a large open plan rehearsal room. I hoped that using slightly different venue set-ups for each case study would lead to further revelations about the effects of spatiality on music-making.

Each case study would comprise of two workshops in the lead up to a two-day festival, a model determined by the practicalities of putting on two festivals in the space of one year, in different locations. It is also a structure that is realistic for potential future events. These decisions were based upon my own previous career experiences. The participants of the workshops would be four Emulsion musicians (myself included) and local audience members that I would invite to sign-up as volunteers.

Musicians:
Myself – saxophone
Percy Pursglove – trumpet & bass
Chris Montague – guitar
Catriona McDermid – bassoon

The design of the first workshop would be crucial. After that first workshop I could reflect in between events to determine the direction of the rest of my practical research. As I will show, the activities of the first workshop in Shrewsbury were designed to provoke and disrupt various aural, visual, spatial and physical signs, and the musician and volunteer distinctions in the space. Activities included: improvising in response to various visual stimuli (including Wadada Leo Smith's graphic scores), testing the effect or perception of topics and aural markers, and participation in groove.

Shared language, Percy Pursglove's Noise Choir

As I suggested earlier in this chapter, I wanted to find a shared language for all the participants in the Emulsion space. If the seated listener and the staged performer are the most divided form of participation in the space, my research required a form of participation that was at the other end of the spectrum. I also wanted the workshops to be open to anyone, with no musical training required. As I was researching and planning for these case studies I worked with Pursglove in a number of educational settings where he was using his newly formed device or participatory concept Noise Choir.[172] It was originally developed for Pursglove's compositional settings, where he would combine extended vocal techniques (after Cage, Luciano Berio), gestures, and various participatory devices for improvisation, with conventional choral practices. Whilst testing Noise Choir in educational and community music settings Pursglove recognised the different type of "energy" that untrained participants brought to a performance setting, just as Marion Brown did in *Afternoon of a Georgia Faun*.[173] At first there would be shyness and reservation, but later there would be openness and unexpected contributions from the individuals who were unaffected by conventional tropes within formal choral music study. Having seen Noise Choir in action, I decided to include it in the workshops to achieve the kind of equality of participation I was looking for as a starting point for music-making together (none of the Emulsion musicians are trained vocalists). Additionally, Pursglove led a few of the activities across the case studies and so his presence enabled me to relinquish the role of 'leader' in the space at various moments.

Noise Choir devices:

- Unvoiced vocal frickatives, for example "ssssss," "shhhhh," "ch," "t."
- 'Steal a sound' – copy the sound of the person near you at the time
- Shout out objects in the space – e.g. "table!"
- 'Soundcloud' – rush to the place where the person who shouts "soundcloud" is, form a huddle, and make "ahhh" or "ooooo" sounds, starting on any pitch you like, after which you will be directed by the person who shouted 'soundcloud' to be quieter or louder, higher in pitch or lower in pitch
- Placards – respond to the images or emojis (icons, symbols, indices) that are displayed on placards held up in the space

In general, these activities occur whilst moving around the room.

This chapter has mapped out the planning stage of my practical research, the process of which has refined my analytical framework, explored my existing artist-audience relationships, identified problematic aspects of the languages used in my performance spaces, and given my case studies a starting point for creating compositions that connect audiences and performers in new ways.

Earlier in the chapter I discussed Barbieri's approach to considering the sharing, informing and requesting aspects of musical experience (after Tomasello).

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[172] Pursglove has also developed this concept into Emoji Choir, an example of which can be found in this video: *Emoji Choir - Percy Pursglove*, 2018 <https://youtu.be/CBoY1zVQxB4> [accessed 8 February 2020].

[173] One to one conversation with Pursglove, 2016.

Pitts and Burland have highlighted that audiences enjoy expressing opinions about their musical experiences, either after sharing performance experiences with other live attendees, or in online communities.[174] Even though an audience member might be seated and fairly static during a presentational context, their opportunity to express themselves (the informing and requesting element) comes afterwards. One of the audience members who completed a questionnaire at Emulsion VI remarks on this aspect of a presentational music space, commenting on the different responses to the music that he could overhear in the interval of the festival (see page 2 of the Emulsion VI questionnaire responses, appendix H).

The first part of this chapter dealt with my usual performance spaces, which include the role of the seated listener. In chapter 1 I highlighted Jackson's description of the jazz performance space as a ritualized form of social action, which essentially highlights the social benefits of individuals making indexed experiences across time, and in similar music-making spaces.[175] However, there is also the potential for more negative social side-effects as a result of repetitive actions. Eric Hobsbawm – who has investigated tradition, custom and ritual at length in his writings – has discussed how repetitive activities, such as attending the same type of listening environment over a number of years, can create habits and sometimes inertia in individuals.[176] Joseph Horowitz has identified what he sees as the negative result of too much repetition in programming in American high culture contexts.[177] Although a jazz performance space does not seem overly repetitive to me, perhaps the act of attending them as an audience member can be in some respects. The Emulsion laboratory seeks to explore these issues, questioning the positive and negative aspects of familiarity and repetition, disrupting expected behaviours and signs operating in the space. Barbieri has highlighted that music, in addition to providing a shared experience for participants, can also construct its own discourse.[178] This research attempts to encourage individuals to challenge their expected behaviours in a space in the hope that I can unearth a different kind of discourse and musical product. The following two chapters navigate my journey through this practical research.

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[174] Karen Burland and Stephanie Pitts, 'Postlude', in *Coughing and Clapping: Investigating Audience Experience*, ed. by Karen Burland and Stephanie Pitts (Farnham, UK: Ashgate, 2014), p. 175.

[175] Jackson, p. 153.

[176] Eric Hobsbawm, 'Introduction: Inventing Traditions', in *The Invention of Tradition*, ed. by Eric Hobsbawm and Terence Ranger, 21st printing (Cambridge, UK: Cambridge University Press, 2013), pp. 3-4.

[177] Horowitz, pp. 430-431.

[178] Barbieri, p. 531.

Chapter 3 – Case Study 1: Emulsion VI, Shrewsbury

This chapter will look at the activities and compositions that were generated in my first case study in Shrewsbury. These activities included two workshops in the lead up to a two-night festival, Emulsion VI. There were four compositions that resulted from this case study: *Mood for Dupré*, *Are We Here?*, both of which were later developed into *Emulsify*, and *I.F.*. The workshops and performances will be presented as videos throughout my commentary, in addition to scores where relevant. Overall this first case study was a process of discovery, for I had no idea how the participants of the space would respond to the activities I designed. Key issues raised in this case study include: the use of repetition as acknowledgement; the effect of abstraction, aural musical languages, spatiality, and the volume/density of the musical texture on expressive participation; difficulties with participation were often resolved by using practices/devices common to jazz performance; the social nature of accompaniment.

I collected questionnaire responses from people who came to the festival events, which are available to read in appendix H. I asked questions related to past dance and singing experiences, favourite types of music, locations for listening, whether they regularly attend concerts, what made them come to the Emulsion festival, and how they found the experience of attending. Audience members went into varying levels of detail in their answers. Most useful to my research was when someone would describe their experiences in so much detail that I could relate their comments to the practical evidence I was generating. I have already referred to these responses in chapter 2, and will continue to do so where relevant within the narrative of the research.

The Emulsion scene in Shrewsbury

This case study was framed by spaces and groups of participants specific to the town of Shrewsbury. Having grown up there, I was supported by acquaintances who helped me get a logistically ambitious project off the ground. I did not know all the volunteers/audience members by any stretch, but the local connection helped with getting local support and attendance. The Gateway provides a space for a broad range of artistic activities covering performances, educational courses (including plastic arts, dance, music, yoga) and art exhibitions.[179] I promoted the event with Muriel Williamson, who organised the Gateway Arts Concerts series until very recently. This series has been running since the early 1980s and Williamson had been running them for at least two decades.[180] They usually take the format of a chamber music recital of the classical music genre but Williamson made exceptions for me.[181] I have performed at this venue many times with my band, a detail that already opens up the possibility of indexed experiences for myself, Montague, Stanley and Maddren.

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[179] 'The Gateway Education & Arts Centre' <https://shropshire.gov.uk/the-gateway-education-and-arts-centre/> [accessed 8 February 2020].

[180] Additional information from a personal correspondence with Tom Gutman, a local music enthusiast on the board of Shrewsbury and District Arts Association (SADAA).

[181] Williamson knows that I have my own local audience, something that I have been developing since she helped me promote my first quartet performance at the Gateway in 2003 before I went to music college.

Shrewsbury also has a regular jazz night run by the Shrewsbury Jazz Network, which has been going for about twenty-five years and puts on monthly events. It was originally set up by a local musician (and one of the Emulsion volunteers) for his band to play regularly, although currently it is run by a committee of three other people and promotes a mixture of local bands and bands on tour around the UK.[182] Their usual gig nights are Saturdays and they put on nine or ten gigs in a year at 'The Hive' in the centre of Shrewsbury. In recent times the audience's age range has broadened to include younger people as well as the more regular older attendees.[183] I have been bringing my own projects to perform in Shrewsbury most years since I moved to London so in addition to the aforementioned potential audience groups I have my own audience in Shrewsbury too (including family, friends, people who used to teach me at secondary school).

We advertised Emulsion VI (the two workshops and the festival) at other Gateway Arts Concerts events in advance, as well as advertising with the Shrewsbury Jazz Network. I also had a piece in a local newspaper (see appendix I), an online article, and a podcast.[184] The call-out for participants gave a brief description of what would happen at the workshops and broadly we described *Emulsify* as an immersive event where the audience could experience music-making with the Emulsion musicians (see appendix J for the call-out).[185] Those who signed up to the workshops knew that they would also be contributing to a research space and that they would need to be open to what would likely be an unusual experience.

The final group of volunteers was a mixture of friends/family members (three), local jazz/music enthusiasts (who would attend local jazz and classical performances, connected to the Shrewsbury Jazz Network and the Gateway Arts Concerts) and a few people who responded to the advertisements. There were nine volunteers, eight in the first workshop, eight in the second (two people could only make one each of the sessions). A tenth person came to the first workshop half way through to see what was going on (he was a local jazz enthusiast). The audience for the festival similarly came from local music enthusiasts, people who responded to my adverts and friends and family (including all the volunteers who came to the workshops). The musicians were paid to be there, volunteers were not paid but did not have to pay either, and audience members for the festivals had to pay to be there –

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[182] Personal conversation with Stuart Spiers December 2019.

[183] Personal correspondence with Mike Wright, a committee member of the Shrewsbury Jazz Network, January 2020.

[184] Peter Bacon, 'Emulsion VI in Shrewsbury – Trish Clowes Launches Kickstarter Campaign', *London Jazz News*, 2018 <https://londonjazznews.com/2018/03/14/news-emulsion-vi-in-shrewsbury-trish-clowes-launches-kickstarter-campaign/> [accessed 8 February 2020]; Rob Cope and Dan Farrant, 'The Jazz Podcast' <https://thejazzpodcast.buzzsprout.com/81894/721963-emulsion-vi-festival-preview> [accessed 8 February 2020].

[185] See the event description here: 'Emulsion VI', *Emulsion* <http://emulsionmusic.org/events/emulsion-vi/> [accessed 4 April 2020].

financially, this created pre-existing hierarchies and expectations. My task, and the purpose of this research project, was to find ways to challenge these hierarchies.

As the videos show, a lot of time goes into making everyone feel comfortable and able to participate in what is a new community setting. As I disrupted the signs operating in the Emulsion laboratory, for both musicians and volunteers/audience members, it was essential to keep these provocations in balance, or dialogue, with more comforting signs in the space, in the form of humour, smiling and a friendly atmosphere.[186] Part of the reason I chose Pursglove, Montague and McDermid is because I know from experience that they are very good at being both musically experimental and open-minded, as well as friendly and warm in workshop spaces. Monson has also written about the significance of musicians' personalities and the environments they play and work in (for example, she talks about Billy Higgins's attitude to playing with young musicians).[187] Additionally, tea and biscuits were provided for everyone in the workshops, and during the festival itself there was a drinks and snacks table that included a local beer that had been entitled 'Emulsion' especially – I hoped that this would make people feel welcome.

Shrewsbury Workshop 1 – Sunday March 18th 2018, 1pm

Overview
This workshop consisted of eight activities, introducing Noise Choir, exploring free improvisation, participating in an isochronous pulse, and exploring improvised responses to scores by Smith and myself. The most significant moments of this workshop occurred in activities 5, 7 and 8. Activity 5 displayed some really confident, almost presentational improvisations, which later became even more interesting to reflect upon in comparison with Activities 7 and 8, each of which uncovered findings about abstraction and musical languages.

Activities 1-3: Introduction to Noise Choir; improvise to abstract visual scores; improvise to photographs
There was a loose 'stage area' dictated by some of the musicians' need to set up their instruments near a power supply, and I placed the piano fairly centrally in the open space with the lid open (not in the musicians' area). I changed the layout of the space throughout the workshop with the aim of avoiding set positions, and therefore expectations of hierarchy. In activity 1, Pursglove taught Noise Choir to both the musicians and volunteers, providing us with a shared language for participation and improvisation, and fairly equal participatory roles in the space, except for Pursglove's leadership. Visually and spatially we were equal as well. In activity 2, I invited the participants to improvise a Noise Choir response to *Blade*, a graphic score by Smith (see appendix K).[188] I used a countdown to initiate the "tuning-in

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[186] Stephen Unwin has discussed how playwright Bertolt Brecht understood that "nothing opens the mind as effectively as laughter and that only a relaxed audience member is capable of rethinking the familiar." Stephen Unwin, *The Complete Brecht Toolkit* (London: Nick Hern Books, 2014), p. 73.
[187] Monson, p. 63.
[188] Smith has made some of his graphic scores available on his website: Smith, 'Ankhrasmation Gallery'.

relationship" between all participants, having witnessed the focus of the group when Pursglove used this in activity 1.[189] This countdown framed the activity, indicating which signs the participants could or should focus on in the space. The duration of the improvised response to Smith's score was open – the session ended when we all collectively finished, with a feathered ending typical of a participatory space.[190] This kind of ending occurs when one or two individuals stop making sounds, which is recognised by others who then stop themselves, and this process repeats until everyone stops. For activity 3, in contrast to activity 2, I asked the group to improvise a Noise Choir response to images that were not abstract, but that represented elements of my life and experiences, providing indexed music-making experiences for me, and potentially for any of the other musicians or volunteers in the space who recognised some of the images (see appendix L for the page of images). I also invited the participants to bring in their own images or graphic scores for the next workshop to encourage them to incorporate their own experiences into the creative space. Our activities often ended with spontaneous clapping, seemingly as a re-enforcement of the collective understanding that we were in some kind of musical, performative space.

Workshop 1, Case Study 1 videos:
A1/W1/CS1
A2/W1/CS1
A3/W1/CS1

Having witnessed how the participants responded to Pursglove's placards in the space (many of which used emojis as a stimulus for vocal sound production), I designed my own placards for the second workshop which used a mixture of icons/indices as a stimuli for vocal sounds and as an extension of this device, instructions for physical movement to facilitate embodiment (using a small verbal element) to add more physical aspects to the language in the space (see appendix M for the placards).

Activities 4 & 5: playing *One Hour*; free improvisations
Activities 4 and 5 generated expressive contributions from the group, that is, music-making experiences that felt as if the individuals in the space were exchanging ideas, musically and socially.

Activity 4 involved the group responding to a pre-existing piece of mine called *One Hour*. The volunteers had an abstract drawing I had created specifically for these workshops – in response to my own memory of the music – which they were directed to respond to with Noise Choir language (see appendix N for *One Hour* drawing). The musicians played their instruments in this activity and they had a score to read and respond to, that uses a mixture of Western notation and chords symbols, but could deviate from them if they wished (see appendix O for score/chart of *One Hour*). This is the first time in the workshop that I would separate the musicians from the volunteers, both spatially and visually. This tune starts out of time (no isochronous pulse) and then moves into a groove (an isochronous pulse), allowing all participants to experience both of these aural-physical contexts. The resulting aural aesthetic was not dissonant but it did not resolve to a particular key.

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[189] Schutz uses the term "tuning-in relationship" to describe the bringing together of individuals' inner sense of time to experience music together. See Schutz, p. 96.
[190] Turino, p. 59.

Activity 5 was a 'free improvisation' – I did not provide a chart or visual stimulation for the participants. The musicians were restricted to using 'extended techniques' (playing one's instrument in a non-traditional sense – e.g. tapping a part of it instead of blowing air into it if it is a wind instrument), thereby limiting aural signs associated with musical training and virtuosity. The volunteers were free to do whatever they wanted. During this activity two of the volunteers used the piano and a window for participation without any suggestion of these objects as props, which to me demonstrated that the volunteers were comfortable in expressing themselves.

There was a very loose framework for participation and the signs operating in the space were fairly abstract:

- abstract aural signs from all present – little reference to learned harmony or rhythmic structures;
- abstract visual signs – participants could choose whether to use the look of the room or the expression of the individuals in it as a stimuli for improvisation;
- abstract physical signs – the group had moments of intense rhythmic expression but it did not quite become an isochronous pulse;
- abstract spatial signs – certainly for the volunteers, who could move and be anywhere, whereas the musicians were more restricted by their instruments.

This activity also illustrated interaction between participants through repetition and acknowledgment – unsurprisingly this was an ongoing feature of these case studies. Turino discusses how "synchronicity in sound and motion" acts as a confirmation of an individual's contribution in participatory music-making contexts, as well as repetition as an act of acknowledgement.[191] It therefore follows that incorporating/developing these aspects of the space would enable all the participants to feel more involved.

Workshop 1, Case Study 1 videos:
A4/W1/CS1
A5/W1/CS1

Activity 6: comparing one-to-one listening with group listening
After a break the workshop resumed with activity 6, which was designed as a test to see whether it might be possible to gauge the difference in experience between a one-to-one performance (soloist performing to one audience member) and a one-to-many performance (soloist performing to all of us). I was not sure if this activity would provide any interesting research discoveries. A few of the volunteers experienced a short one-to-one performance by bassoonist McDermid. This was

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[191] Turino, p. 136.

followed by McDermid performing to all of us. During the discussion of this activity (at the end of the workshop, a recording of which can be found in the folder of workshop videos) one of the main issues to be raised was the directness of communication – McDermid wished she had played the music from memory, which would have removed the need for a music stand, a visual and physical sign in the space which in her opinion, acted as a barrier between the sole listener and herself – another "material artefact" acting as a semiotic resource.[192] Overall, this activity felt inconclusive because it did not really answer my question as to whether one-to-one listening was different to group listening. It did not feel like the right way to explore this question, or even that it seemed particularly relevant to the project when it came to testing it out.

Workshop 1, Case Study 1 videos:
A6/W1/CS1

Activities 7 & 8: exploring melodic/harmonic signs; exploring rhythmic signs & participation in a groove
Activities 7 and 8 illustrated how aural musical language can affect participation in the space. These were highly significant moments in my research.

Activity 7 was designed to see if I could measure responses from the volunteers when the musicians performed music of different feels/styles as a starting point for trying to understand aural markers or topics operating in the space. The musicians performed a medium swing tune of mine, *Little Tune*, and then just as we were about to perform a second tune – a rubato/ballad tune *In between the moss and ivy* – I decided to alter the course of the activity and include the volunteers in the performance of the piece (scores for *Little Tune* and *In between the moss and ivy* can be found at appendices P and Q respectively). The tune has a section in the middle that uses effects pedals, similar to the tune *One Hour* and on the back of the success of our participation in *One Hour* in activity 4, I thought that we might get another interesting collective response to the music. However, the volunteers really struggled to participate. The video shows the performances of the pieces, and the discussions that arose from them.

Workshop 1, Case Study 1 videos:
A7/W1/CS1

In the discussions during the activity the volunteers offered various reasons as to why they felt unable to participate. Firstly, they suggested a closer spatial position to the musicians would be beneficial, as well as more eye contact and bigger gestures from the musicians to cue/encourage the volunteers. They thought this would make their interaction with us more equal to how we were interacting as musicians. Secondly, some felt that the quieter volume the musicians were playing at (which the gentle nature of the piece demanded) made the volunteers feel more inhibited. This issue of volume and its effect on participation came up again in the second workshop in Shrewsbury, but in a loud and dense aural texture. As I will explore shortly, the effect of this louder context on participation was different amongst the volunteers, unlike this activity, where all the volunteers were inhibited by the aural context of *In between the moss and ivy*. Lastly, the musical language/signs in operation was suggested as another factor. One of the volunteers offered that they felt they needed "to be tuneful" for this piece, whereas during *One Hour* they felt they could do whatever they liked and many of the others agreed. The words "right" and "wrong" (in relation to what the volunteers felt they could do) were coming up in this discussion in a way that they had not in previous activities. Pursglove also pointed out that this piece was very specific in structure, harmony and melody for the musicians (Agawu's 'pure signs'), whereas the volunteers were being asked to improvise very freely over the top, so there was an imbalance or inequality in the language for participation that was compositionally being requested of each of the two groups.[193] In summary, this activity created an uncomfortable space for participating, broadly resulting in the volunteers shifting into a listening role.

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[192] Barbieri, p. 534.

Activity 8 raised similar musical language issues, this time from a rhythmic/physical perspective. I had intended this activity to loosely consider at what point movement (a physical and visual sign) becomes music (and so additionally becoming an aural sign) as well as testing participation on a more complicated rhythmic structure. I started an isochronous pulse with my feet/hands, inviting everyone to join in. I gradually integrated the riffs and rhythms from *Tap Dance* (as discussed in chapter 2) before cueing Pursglove and Montague (and later McDermid) to move to their instruments and start playing the written material, thus changing their roles in the space (see portfolio for score). The syncopated rhythms in *Tap Dance* seemed to be challenging for the volunteers – I could not move to playing my saxophone as my clapping was needed to support the participation of the volunteers. This activity was another illustration of what happens to physical participation when the aural language for interaction becomes too specialised or unfamiliar - you can observe the volunteers fall back from participating in the space, just like they did in activity 7. This is in stark contrast to the confident and very rhythmical participation of activity 5, when the framework for participation was fairly abstract.

Workshop 1, Case Study 1 videos:
A8/W1/CS1

In both activities 7 and 8 the volunteers became listeners when they felt they could no longer make active contributions. The musical language and performative nature of both these contexts made it difficult for them to cross over the invisible line to the role of performer. A volunteer (and audience member) later remarked in a questionnaire that he could appreciate complex grooves intellectually but struggled to dance in time, "a breakdown between brain and feet" as he put it (see page 1 of Emulsion VI questionnaire responses, appendix H). For him, active participation became a listening activity when the aural signs were too complex for him to move to. Perhaps I could suggest that his experience changed from perceiving the aural signs in the space as some kind of *symbol*, i.e. instructions of how to move to the music, to something that was more *indexical* or *iconic*, a listening experience (a shared, more physically static experience) that was more suggestive, creating links to memories of past experiences – the signs changed from physical instructions to aural (jazz) topics.

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[193] Agawu, p. 51.

The workshop finished with a discussion of what had happened, and instructions for the second workshop.[194]

Reflections for the second workshop
As a result of the response to Activity 8, I booked a drummer for the next workshop, hoping that their presence would enable the volunteers to experience marking time in an isochronous pulse/groove more easily, thereby offering the potential for a more embodied experience. I also wrote two new pieces of music, *Are We Here?* (a tune with a backbeat) and *Mood for Dupré* (a free of pulse tune with some harmonic dissonance). I also decided to re-introduce *Tap Dance* later in the case study on the second night of the festival with a more supportive arrangement for the volunteers/audience members that included the drums, singing in unison, and an area for dancing.

Shrewsbury Workshop 2 – Sunday April 22nd 2018, 1pm

Overview
I designed fewer activities for the second workshop, but each activity became longer. Most activities produced interesting discussions or results, but particularly the effects of volume and density in activity 4, and expression and impression in activity 5. The activities concentrated on the volunteers taking on the role of composer; experiencing improvised and directed roles in the space; participating in and out of an isochronous pulse; testing the response to the new placards as stimuli; and participation in new compositions.

There was a designated musicians' space in this workshop, because of the static nature of the drums and guitar amp.

Musicians present:
Same as first workshop, plus Mark Sanders on drums.

Activities 1-2: new placards; noise choir reminder
Activity 1 was an introduction to my new placards and activity 2 began with a reminder of the Noise Choir improvising language, to which we added the accompaniment of guitar and drums (see appendix M for the placards). While the use of English language words was initially used as part of Pursglove's Noise Choir devices, as the musicians moved to playing their instruments, the rest of the individuals in the space stopped using these words and opted for more abstract sounds that they felt matched with the instrumental sounds. This was another

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[194] A recording of this discussion can be found in the workshop videos folder (although it is not essential listening).

demonstration of synchrony in sound, as discussed in the context of the previous workshop. In response to their avoidance of words I created a 'soundcloud' placard to cue this device during *Emulsify*, rather than disrupting the aural space by shouting the word.

Workshop 2, Case Study 1 videos:
A2/W2/CS1
(watching first activity is unnecessary)

Activity 3 – responding to images/objects presented by the volunteers (in composer role)
For activity 3 I instructed the volunteers to take on the role of composer, asking the whole group to improvise a response to objects or images that the volunteers had brought in (we were seated in a circle at this point). This activity was designed to encourage volunteers to bring their own personalities and experiences into the creative space in the composer role, as an extension of A2/W1/CS1 and A3/W1/CS1.[195] I wanted to see how they would respond to being in the composer role and whether the personal nature of the items would seem to be relevant in any way. One volunteer acted out a prayer as an indexed response to a photo of a candle brought in by someone else as it reminded her of church and her Catholic upbringing. For another volunteer, it was extremely important to her that the group understood that some of the photographs she had provided had "a lot of anger" in them, giving opinions on how she felt we responded to her images. Another volunteer introduced humour, ultimately disrupting the roles in the space when I laughed uncontrollably, relinquishing my leadership. As 'composers' they all had different approaches to directing us, in the same way that there are idiosyncrasies to conducting styles, as discussed in chapter 2. Berliner has also discussed the differing attitudes of bandleaders in jazz performance.[196] Some volunteers were happy to just see what happened, others wanted more control over our responses – this activity was highly personalised to those present. The social composition of the group was central to the musical products of the space and could therefore be said to be a site-specific or space-specific musical product, in line with the concepts of the sound artists Fast and Belmore, as discussed in chapter 1.

Workshop 2, Case Study 1 videos:
A3/W2/CS1

As a continuation of the volunteers exploring the composer role I invited them all to bring/create their own placards as visual stimuli for participation during the *Emulsify* set during the festival.

Activity 4: *Are We Here?*
After a break we continued with activity 4, workshopping my new piece *Are we here?* which uses a simpler rhythmic structure than *Tap Dance*. The groove is a back-beat

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[195] 'A' meaning activity, 'W' meaning workshop and 'CS' meaning case study, therefore, A2/W1/CS1 means the second activity of the first workshop of the first case study.
[196] Berliner, pp. 416-46.

(no syncopation) which is commonly found in postwar African American popular music, for example, the rock and roll musicians Little Richard and Chuck Berry.[197] It is now common to a broad variety of popular musics across the globe, for example in the UK, electronic soul/R&B vocalist Rosie Lowe and her track *Birdsong* from *YU*.[198] As discussed previously, social synchrony can be achieved by repetition and moving together in sound, and Iyer concurs, commenting on the sometimes "hypnotic" nature of a back-beat and its capacity to enable a collective/shared musical experience. *Are we here?* also includes moments of unison and 'call and response' – a directed (and conversational) form of participation common to jazz (and groove musics generally) – to contrast with the improvised and more autonomous participatory elements of the music-making space.[199] Schmool has also used 'call and response' in his compositions for participatory contexts.[200]

To get into the piece I set up a back-beat in the drum kit, demonstrating the groove with 'stomp and clap' (stamp my foot, clap my hands), and then asked Montague to play F7 (first chord of the piece), and the rest of us clapped and moved in time to the groove. We also added Noise Choir improvised language, mimicking A2/W2/CS1, but with the added isochronous pulse and simple rhythmic structure. This 'jam' lasted about eighteen minutes. At various points in the session I invited volunteers with musical instruments (two of them) to use them in the open space with the other volunteers.

As I had discovered in A7/W1/CS1, confidence in expression seems linked to the volume and density of the aural space. During this activity the comparative volume of the musicians and volunteers became unbalanced to my ears. The volume and repetitive nature of having a back-beat did not seem to be leaving enough space for the sounds of Noise Choir from the volunteers – which was not as much of an issue in A2/W2/CS1 when there was not a back-beat. Everyone agreed with me and one volunteer pointed out, "The result is I just want to sit out and listen." This same volunteer had made a similar comment in A7/W1/CS1 when the volunteers felt unable to contribute to the aural space of *In between the moss and ivy*, although the types of signs inhibiting the volunteers were different in that context. However, there was a variance of opinion and another volunteer likened the volume of the musicians to the experience of singing along with the radio playing loudly in the car, "the band gives the empowerment… you can be more forthcoming." Reflecting on the problems with participation in that moment I suggested 'trading' between the drums and the 'soundcloud' element of Noise Choir. Trading is a commonly used device in jazz performance (see Berliner) which gives the drummer the opportunity to be expressive and soloistic within the structure of a composition, and in dialogue with the other musicians in the group.[201] Pursglove further suggested that 'soundcloud' could cue a dissolution of the back-beat in the instrumental groove – nick-named 'soundcloud break'. The band would stop playing when they heard

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[197] Iyer, p. 64.

[198] Rosie Lowe, *YU* (UK: WOLFTONE020CD, 2019).

[199] Monson discusses the use of 'call and response' within small band jazz performance: See Monson, p. 171.

[200] Personal conversation with Schmool 2019.

[201] Berliner, p. 111.

‘soundcloud’ start and would come in again when ‘soundcloud’ had finished. I used this device in *Emulsify* at Emulsion VI (via verbal instruction to the rhythm section players).

Workshop 2, Case Study 1 videos:
A4/W2/CS1

Several issues emerged here. Firstly, this activity highlights how individuality plays a part in the space. For one person the loud volume and more dense texture was an enabler; for another, it made them retreat. It is also important to consider that the ‘rules’ of participation in the Emulsion space were not yet settled, owing to the new and experimental setting. Individuals were most likely relying on their previous musical experiences to respond to the space, rather than responding solely to their Emulsion experiences. This recollects the experiences I had with *Loujean & Lucy*, as discussed in chapter 2, when I did not have enough time to develop a shared language between the soloists (Stanley and I) and the orchestral players. The Emulsion laboratory was in the process of discovering its own modes of operating (for example, the newly devised ‘soundcloud break’) and my instinct was that both the musicians and volunteers needed to alter how they participated in order to bring a kind of balance to the music-making, a balance that valued the individual and the collective particular to this space.

As a result of the issues around volume and participation during this activity I organised for the sound engineer of the Emulsion festival to provide microphones in the performance space for the participants to use if they wanted to amplify themselves during *Emulsify*. The microphones also signalled to them that this was not a ‘usual’ performance space.

The second significant issue in activity 4 was the group response to two of the volunteers playing their musical instruments, which ended up dividing the volunteer group – in fact at one point, the non-instrumental volunteers moved to participate in a totally different part of the space to the volunteers with instruments. Visually, it seems that the musical instruments (“material artefacts”) acted as what Barbieri has described as a “semiotic resource” within the communications in the space, creating a divide between the volunteers.[202] The sound of those additional instruments could have acted in the same sense. This did not happen in the same extreme when the Emulsion musicians moved to play their instruments. This could have been because we were framed as the musicians in the space and had an inherent hierarchy, and therefore the use of our instruments did not disrupt the expected signs in the space. However, another significant aspect of the dynamic in the space was the musicians’ ability to accompany the volunteers. All of us were using our training and experience to support, encourage and guide the volunteers in many subtle ways on both our instruments and in our facial expression, body language, and the intonation of our verbal communication. Monson has analysed how the accompanists of the rhythm section in a small band jazz context nurture the collective in a performance, by making both subtle and un-subtle contributions, embracing the unpredictable, and making musical choices in relation to what everyone else is doing.[203] Desired aspects of good accompaniment include responsiveness, harmonic sensitivity, balancing roles, and guiding the intensity of energy (and therefore the structure). These aspects of accompaniment also relate to Turino's analysis of how signs operating in the space can create comfort and discomfort (as discussed earlier), i.e. good accompanists enable soloists to feel comfortable, creating a group cohesion that is conducive to climatic moments of musical expression.

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[202] Barbieri, p. 534.

As a result of the discomfort caused by the presence of the volunteers' instruments I did not invite audience members to bring instruments to *Emulsify*, although I would be interested in testing this device again in the future. It could be as simple as the combination of personalities did not work in the space, which is certainly an aspect that contributes to the social and musical dynamics of bands.[204]

Dupré, bars 21-22

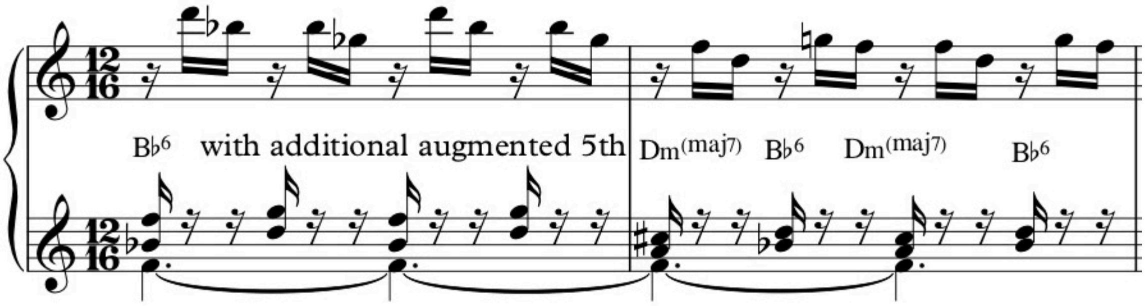

Figure 6.

Activity 5: *Mood for Dupré*

In contrast to the physical participation that emerged from *Are We Here?*, I tested the composition *Mood for Dupré*, which is free of pulse. The melodic and harmonic content was derived from the study of the third prelude of Marcel Dupré's *Trois Preludes et Fugues*, a composition that was recommended to me by Stanley, and that we adapted to perform during Emulsion VI (and VII, and VIII).[205] This process of collaboration opened up the potential for indexed experiences for each of us. The two main featured chords are each a standard chord type (B♭6 and E6), with Western music parent scales (B♭ major and E major), but the piece is not diatonic and includes some dissonance: the repetition of a two-bar cell, a tritone apart; and the melody includes three consecutive semi-tones. Figure 6 shows bars 21-22 of Dupré's prelude, and in bar 21 the pitches F, G♭ and G are used over a B♭ major chord. Figure 7 shows the melody I developed for *Mood for Dupré* (bars 3-6), also using those same consecutive semitones over a B♭ major chord, plus an additional note (in the first bar of the example). This material appears again in bar 5, up a tritone. The material in bars 4 and 6 uses a slightly simpler version of the melody, using minor chords with a major seventh to harmonise them, as used by Dupré in bar 22 of his prelude (see figure 6). The intention of writing this piece was to create a seemingly abstract harmonic space for the volunteers to respond to, based on what they seemed to perceive as aurally abstract in the first workshop (textures, harmonies, melodies of *One Hour* in activity 4).[206]

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[203] Monson, pp. 26-72.

[204] Ibid., p. 26.

[205] Marcel Dupré, *Trois Préludes et Fugues* (Paris: Alphonse Leduc, 1920).

Mood for Dupré *melody at bars 3-6*

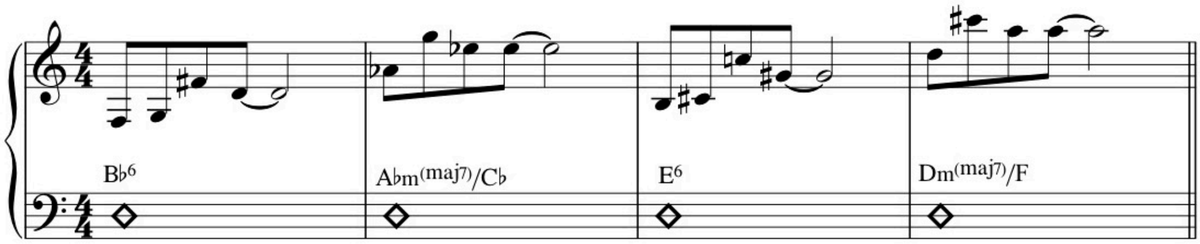

Figure 7.

To test out this composition, the musicians played it on their instruments, while I participated with the volunteers, improvising with Noise Choir language. Early in this play-through I handed out placards to the volunteers, providing them each with a specific role in the space – I invited them to take it in turns to lead the rest of the volunteers with their placard. In that moment I reflected on how effective it had been for the volunteers to have a visual stimulus (my drawing) in our participation of *One Hour* in the first workshop (see appendix N for drawing). Some of the placards in this workshop had physical instructions, some of them had images as stimuli for a verbal response. I wondered if the musicians might interact with the placards as well – would it disrupt their approach to playing the music I had given them? This participation become almost presentational in nature, with confident contributions from all the participants. Seemingly an audience was not required for us all to take on performer roles. I had intended the music to be aurally abstract, but in giving the participants placards I was actually giving them a visual stimulus to instruct others with – a type of symbol – even if the content of the placard itself was abstract.

Workshop 2, Case Study 1 videos:
A5/W2/CS1

We discussed the participation of *Mood for Dupré* and the volunteers felt that the placards gave them permission, power, confidence in the space, likening them to having an instrument in their hands, which is also akin to Veronesi's description of the Conduction baton as a "sound-making artefact", as discussed in chapter 2 in the context of the visuality of a conductor.[207] Comments from the volunteers included: "sense of control"; "when you've got something in your hands, just anything, it's easier to participate"; "less self-aware". Commenting on the content of the placards, a volunteer suggested that the instruction "wriggle your toes" was not effective because not everyone could see each other's toes – how can it be expressive if it is an action that is not perceived by others in the space? However, other volunteers liked the possibility of a personal response and that it was not necessarily visible to everyone. Perhaps this is an example of how a space balances the individual and the collective – some things are personal and not expressed, some things are expressed for the collective. This is similar to the references regularly deployed in jazz performance, as discussed in chapter 1. Some references are personal and are only significant to the individual playing them (for example, something they are practising), some references are comprehended by the band only, and some are so explicit that the audience can appreciate them too.

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[206] Although the perception of consonance and dissonance is subjective to a certain extent, a study which has collated data from the UK, Japan, Germany, Austria, Singapore and the United States from 1898 to 2012 shows that humans – in these countries – broadly agree about which chords are more consonant or dissonant. Daniel L. Bowling and Dale Purves, 'A Biological Rationale for Musical Consonance', ed. by Solomon H. Snyder, *PNAS*, 112.36 (2015), 11155–60.

[207] Veronesi, p. 475.

Reflections for composition/curation of Emulsion VI
Towards the end of this workshop one participant remarked "we need more noises" and in response Sanders suggested that I design some placards that phonetically dictated sounds as well as encouraging the participants to develop their own – this resulted in the placards I designed for bars 10-29 of *Emulsify*. I also observed that the physical placards had the secondary effect of silencing the Noise Choir sounds (because the volunteers were focussing on a directed physical instruction) and so I used this for musical effect within *Emulsify* (see bars 2-5 of the score). Earlier I remarked that I decided to rearrange *Tap Dance* for the festival, which I decided to programme for the second night of the festival to encourage some participation into the standard concert environment (something I built on for Emulsion VII and VIII). As an extension of this audience participation I also created a graphic score, *Emulsification*, for the audience to respond to with Noise Choir (see portfolio). The roles of the audience members were also challenged by a change in layout of the space, to be discussed shortly.

Emulsion VI Festival

Night 1 – Friday 15th June 2018, 6pm-9pm

During the festival presentational and participatory music-making came in and out of focus. The first two sets were of a traditional listening environment – a set of miniatures by Emulsion members (including a duo performance of the Dupré prelude mentioned earlier in this chapter, providing the potential for indexed experiences for Stanley and I), followed by a solo piano set from Robert Mitchell. The third set was to be our first immersive event, *Emulsify* (also the composition), moving the audience from a sat down listening role to an active participant role.

Emulsify I
The composition *Emulsify* is a reflective compositional response to both the Shrewsbury workshops and the language for interaction that we had developed across the sessions. There is an abundance of examples in jazz performance of composers or bandleaders leaving aural and creative space for different kinds of

musical personalities in ensembles. For example, Johnny Hodges and Paul Gonsalves in Ellington's orchestra (*Isfahan* from *Far East Suite* and *Diminuendo and Crescendo in Blue* from *Ellington in Newport* respectively); Stan Sulzmann and Evan Parker in Kenny Wheeler's *Music for Large and Small Ensembles* (*Part 2 - for H* and *Sea Lady* respectively).[208] I was using this same approach as I reflected on writing music to incorporate the sounds of Noise Choir and the devices that seemed to facilitate confident responses from the volunteers, as well as the musical personalities of the Emulsion musicians.

The score features developed versions of *Mood for Dupré* and *Are We Here?* as tried out in the second workshop. During the performance the musicians and audience were taken through various types of participation in the space, performing directed roles as well as improvised roles, experienced both in structures free of a constant pulse and with a back-beat. Additional un-notated elements of the realisation of the piece include gestures/body language, studied improvising language (mainly from the musicians), the 'soundcloud break' device from the second workshop, and additional placards. Some of the volunteers brought their own placards, adding their own compositional element to the space. Although I guided the form and length of the whole performance of the piece (by cuing some of the key moments in the piece), I was responding to the energy of all the participants, through perception and feedback of expression. This is something you can also see at work during Tyshawn Sorey's Conduction sessions.[209] There is a push-pull between his own decisions and moments of deep listening to the contributions of the large group of improvisers in front of him.

Emulsify was performed by a mixture of workshop musicians/volunteers, non-workshop musicians, and Emulsion VI audience members.

Line Up:
Audience members – Noise Choir; Myself - Saxophone/Noise choir/Leading; Percy Pursglove - Trumpet/Noise choir/Leading; Melinda Maxwell - Oboe/Noise Choir; Catriona McDermid - Bassoon/Noise Choir; Chris Montague - Guitar/Noise Choir; Ross Stanley - Organ/Piano/Noise Choir; James Maddren - Drums/Noise Choir; Alex Fiennes – sound engineer

Before the performance of the piece I gave an explanation to all the participants of how to use the space. I had also run through the piece with the Emulsion musicians earlier in the afternoon, who are all able to respond quickly to a short rehearsal because of pre-prepared practice, something that has been discussed by Jackson as an aspect of jazz performance.[210]

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[208] Duke Ellington, *Far East Suite* (US: RCA Victor LSP-3782, 1967); Duke Ellington and His Orchestra, *Ellington at Newport* (US: Columbia CK 40587, 1987); Kenny Wheeler, *Music for Large and Small Ensembles* (Germany: ECM 1415/16, 843 152-2, 1990).

[209] *Tyshawn Sorey - Full Performance, Conduction at Banff Centre*, Banff Centre for Arts and Creativity, 2017 <https://youtu.be/dv6tWCLh8cQ> [accessed 7 February 2020].

[210] Jackson, p. 145.

I used bird sounds (that I had sampled from my back garden) through the PA as background sounds for when audience members entered the room, acting as a sign for nature in the space, and potentially blurring the perceived outer limits of the performance space. However, in this performance context, we could already hear the birdsong from outside (the weather was warm and some doors to the outside were open), and so the samples were surplus to requirements.

The following notes are to accompany the video and score of Emulsify, which I would now recommend watching.

Bar 1/from 4minutes05 seconds
Open section for Pursglove to introduce the audience, volunteers and musicians to Noise Choir language for improvisation and directed performance. Placards used by various individuals in the space, were handed out by me (see appendix M for placards). Everyone in the space began by making the same abstract sounds together (demanding agency and improvisation from the participants). There was potential for indexical experiences for volunteers and musicians present in the workshops. Eventually I cued Montague/Stanley/Maddren to move to their instruments, changing their role in the space.

Bar 2-9/9.40
Montague/Stanley/Maddren read notation (including using indexed approaches from each musician to choosing voicings/sounds appropriate to the moment and notation), everyone else freely improvised verbally or used placards. I verbally instructed the band to use 'soundcloud breaks', as developed in the second workshop, during this opening section, which you can hear at 10.43, 11.21 and 12.10. Eventually Pursglove and I directed the audience members/volunteers, using the placards for movement. There was no isochronous pulse in this section.

Bar 10 – 13/17.18
Stanley aurally cued the section at bar 10 by playing the written bass line. Pursglove and I directed the Noise Choir with placards displaying specific syllables I had chosen for this piece, although the participants could choose how long they made each sound for, the volume of the sound, and where they stood in the space. I eventually cued Maxwell and McDermid to their instruments in the stage area, moving from their Noise Choir role (that they had been in up until that point).

Bar 14 -29/18.10
Stanley/Montague/Maddren/McDermid/Maxwell played through the written music, Pursglove and I directed the Noise Choir with placards indicating specific verbal sounds.

Bar 30-33/20.10
I directed McDermid/Maxwell to change roles and move back to Noise Choir in the open space. Pursglove and I improvise over the chords with our instruments, moving in the open space.

Bar 34-37/22.00

I aurally, physically and visually cued this section by initiating 'stomp and clap' for the audience to join in (a directed role for the participants) and Maddren joined us with the back-beat in the drums.

Bar 38/23.20
Montague/Stanley rested on F7, Stanley improvising a bass line, Noise Choir joined in with 'stomp and clap', making "participatory discrepancies" that create a strong collective groove (as discussed by Keil, see chapter 1).[211]

Bar 39-40/23.30
I cued 'call and response' on the saxophone, and encouraged the Noise Choir to join in. After a few repeats I cued Pursglove to move to the stage area, changing his role in the space.

Bar 41-72/25.00
Pursglove and the rest of the musicians on stage played through the form of the written music whilst I sang and continued with 'stomp and clap' with the audience.

Bar 73-74/26.44
Open vamp (Pursglove/Maddren/Stanley/Montague all using prepared/studied improvising language), the audience were free to improvise, I encouraged use of placards and bits of hand percussion. Stanley/Maddren/Montague lead the dissolution of the groove and the end was led by collective Noise Choir improvising getting quieter. Everyone clapped at the end.

Night 2 – Saturday 16th June 2018, 7-9pm

The performance of *Emulsify* was the culmination of my experiences and knowledge acquired thus far in the research. The end of the second night was more of an experiment to see how the audience would respond to having their role disrupted without prior warning. I curated a normal concert layout until the last three pieces, at which point I divided the audience's space into a standing (and potential dancing) area and a seated area. *Emulsification* (the first piece to include the audience) was a graphic score (mixture of abstract shapes and symbols, some resembling Western notation) that was handed out to everyone in the space as a visual stimulus for Noise Choir improvised participation, an effort to make some elements of the space equal, i.e. everyone had visual stimuli on printed paper (rather than just telling the audience to make noises). This segued into *Chantries* by Iain Ballamy and then we finished the concert with the extended version of *Tap Dance*. Musicians could play their instruments or opt for vocal sounds. The audience only had verbal sounds at their disposal, and all the workshop volunteers in the audience had their experiences with Noise Choir to draw on. I used a countdown as an act of 'mutually tuning in' to the collective performance.

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[211] Keil and Feld, pp. 96-108.

I would now recommend watching the video of the back-to-back performances of *Emulsification*, *Chantries* and *Tap Dance*. Scores for *Emulsification* and *Tap Dance* (arranged for Emulsion VI) are in the composition portfolio, and see appendix R for Ballamy's *Chantries* score.

Discussion of both nights

Spatiality
Emulsify (on the first night) was designed to allow the musicians to move between the stage and open Noise Choir space (where the chairs would normally be for a seated audience), some more than others, changing up their roles in the space. Audience members mostly remained in the open space, even when someone came up to use the microphones, so their role/position was less flexible than the musicians' roles.[212] They certainly participated, but didn't actually take control of the creative direction at any point. On the second night the 'standing audience area' was occupied by a mixture of workshop volunteers (not all, some chose to sit) and some audience members. Those who had chosen to be in the standing area seemed most committed to participating by creating verbal sounds, and later, by dancing. By choosing to occupy that space they were giving themselves permission to participate in a more visually and aurally expressive way. These experiences made me realise how important it would be to enable the audience members to move into the musicians' stage area for *Emulsify II* (second case study, Chapter 4). Occupying the performance area would increase the likelihood that an audience member could embody the role of performer.

As a purely harmonic/melodic detail, the audience enjoyed continuing the 'call and response' into the melody of *Are We Here?* but then it harmonically clashed with the transition to the bridge, so for *Emulsify II* I rewrote this section for a smoother transition (see bars 107-110 of *Emulsify II* – which is also in a different key to the first *Emulsify*).

Aural signs
During the trio of pieces on the second night, as well as unvoiced fricatives, pitched singing from the audience was audible. At the beginning of *Emulsification* the musicians provided loud and confident sounds to encourage participation from the audience members. This was another example of how the Emulsion musicians accompanied the volunteers or audience members throughout the case study, gauging communicative elements such as their instrumental volume, body language and repetition of sounds, in order to acknowledge and encourage those around them in the space. This research continued to illustrate that accompanying is a highly social task, requiring perceptive qualities from an individual. When the melodies and supporting harmony began (transitioning from *Emulsification* to *Chantries*) the new sounds disrupted the aural signs for the audience, which up until that point had been harmonically, melodically and texturally abstract – the audience members had

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[212] The audience members were in a similar role to Marion Brown's 'assistants' in *Afternoon of a Georgia Faune.* See Brown, 'Notes to Afternoon of a Georgia Faun', p. 4.

to then choose whether to continue participating. Some of the standing participants kept singing through *Chantries*, some shifted into a listening role. This reinforced my findings from the first workshop about how the use of specific musical language affects the role of an individual in a space (activities 7 and 8), and also, how different individuals respond to comforting and discomforting signs.

Indexed responses
There were two overt examples of indexing during the festival. On the first night, a volunteer and I shared a response to the music-making space (during *Emulsify*) as a result of earlier interactions during the case study. In the second workshop I had introduced a placard with a washing machine on it, which was also present at the festival. During the workshop I had explained the reference to a Kate Bush song called *Mrs. Bartolozzi*, (from the album *Aerial*) which includes the lyric "washing machine" repeated many times.[213] I later had a one-to-one discussion about this tune with this volunteer, which precipitated the shared moment of interaction between us when we both came together to respond to the washing machine placard during *Emulsify* (14 minutes and 50 seconds into the video). On the second night I was moving between the performer and standing audience areas during *Tap Dance*, enabling better eye contact with a greater number of individuals in the space and joining the audience members in their own participatory role – singing, moving. When I moved to the standing area, some of the participants were 'scatting'.[214] One volunteer/audience member in particular was scatting references to jazz language that was innovated in the 1930s-50s – another example of the jazz topics in *Tap Dance* at work as they stimulated indexed experiences/learned use of musical language.

Familiarity, comfort
A local reviewer also remarked on what he viewed as "accessible" material within the festival, which made the more challenging repertoire easier to experience.[215] A number of communicative aspects of the space could have contributed to the reviewer's response to the space. There were a number of pieces within the programme that took the form of more usual jazz performance repertoire, which would have included the aural markers described in chapter 1, such as defined solo sections, main themes, count-ins, and cues in the form of gesture and facial expressions between the musicians. This is in addition to the topics present in *Tap Dance*, as already discussed. Across the programme, the reviewer, who was coming from the perspective of a jazz listener, would have experienced a mixture of recognisable and unfamiliar musical elements, which could be said to have created a complementary structure to the concert, similar to the way that Agawu has suggested topics are used to create a complementary structure to compositions of the Classic Music era.[216]

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[213] Kate Bush, *Aerial* (US: EMI Columbia, 2005).

[214] Scatting is a jazz performance term, which means singing like an instrument would improvise.

[215] Ian Mann, 'Emulsion Festival VI, Day Two, Gateway Arts & Education Centre, Shrewsbury, 16/06/2018', *The Jazz Mann*, 2018 <http://www.thejazzmann.com/features/article/emulsion-festival-vi-day-two-gateway-arts-education-centre-shrewsbury-16-06/> [accessed 20 June 2018].

[216] Agawu, p. 99.

I.F.

This composition is a reflective compositional response to the whole case study in Shrewsbury. Two *Emulsify* participants urged me to record some of the music from this case study and as I reflected on my research experiences thus far I composed *I.F.* – a piece for MY IRIS to perform, which we recorded in August 2018. One of the requests came from the wife of one of the musicians who was pregnant at the time and as a result I decided to dedicate the piece to their new son as well as the son of one of the other musicians. The main transformation of roles in this composition was the creative input of the volunteers (or even, listeners as participants/performers) of case study 1 into my creative process. This is conceptually (and socially) the same as when my band members influence my creative process.

Melodies of I.F. *bars 10-25*

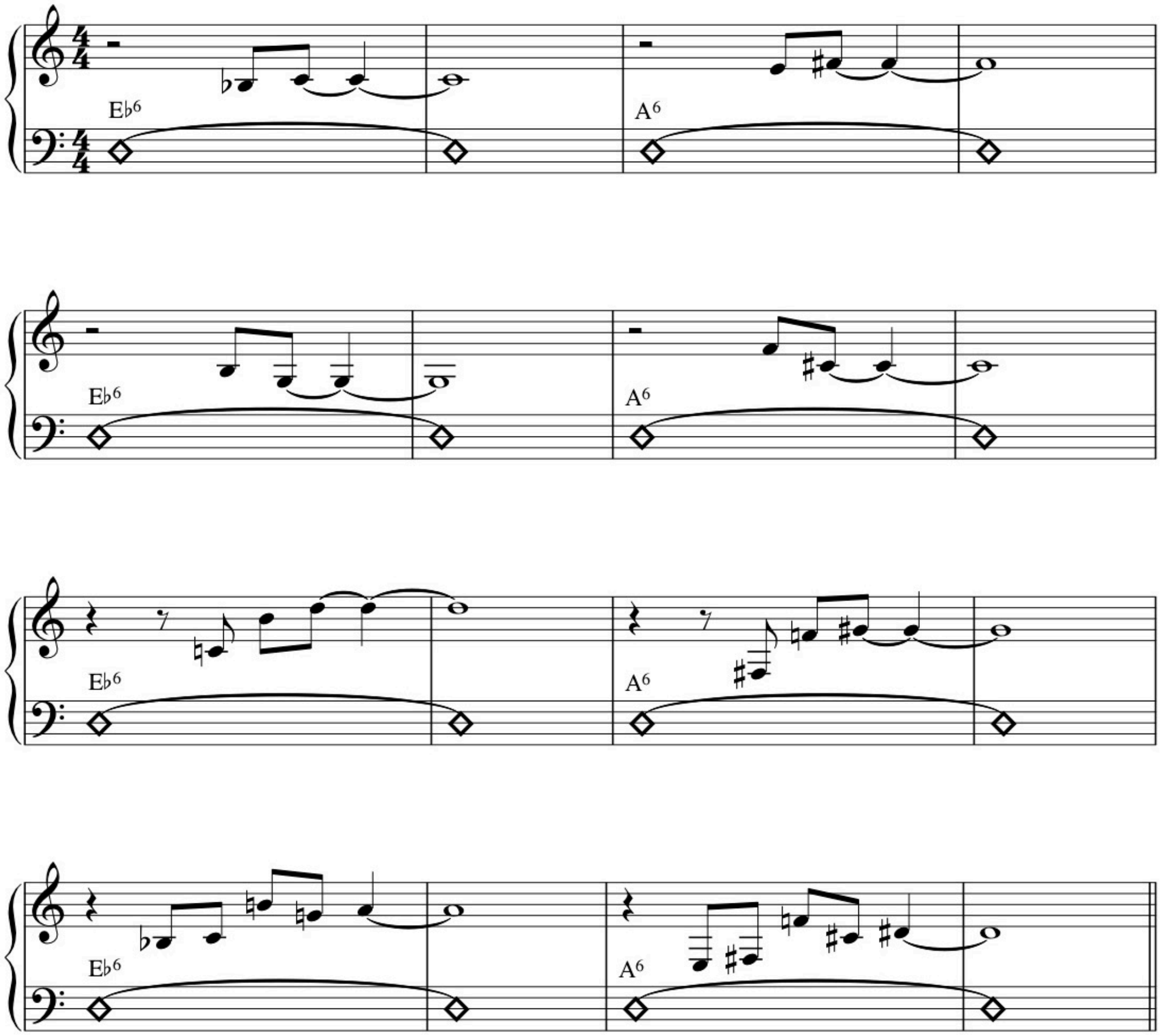

Figure 8.

Process

I translated the timbre of Noise Choir to using my voice through an effects pedal. Upon dedicating the piece to the children of my band members I broke up the syllables in the names of the two boys to give me the vocal fricatives I would use throughout the piece, as well as the word "if" which came from the anachronym of their two names, Idris and Finlay – I.F. (and also the title). I used the transition section between *Mood for Dupré* and *Are We Here?* in *Emulsify* for the main groove, and re-wrote the melody of *Mood for Dupré* to fit the new rhythmic structure of the piece, and the whole piece is transposed to a different key (up a perfect fourth). Figure 8 shows this new melody, which appears in *I.F.* at bars 10-25. For example, bar 10 of *I.F.* uses the first two pitches of the melody at bar 3 of *Mood for Dupré* (see figure 6 or the portfolio score). Bar 22 of *I.F.* (first bar of the last line in figure 8, or see score) uses all of the material in bar 3 of *Mood for Dupré* but with an added pitch at the end. Figure 9 shows how the melody at bars 3-6 of *Mood for Dupré* appears in transposed form at bars 38-39 of *I.F.*, but slightly altered rhythmically, thus creating a 5/4 time signature.

Bars 38-39 of I.F.

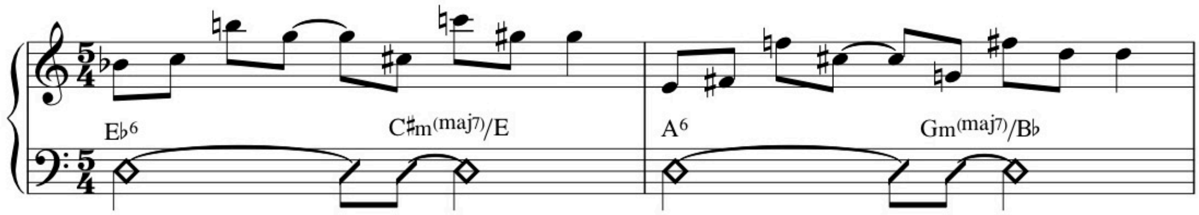

Figure 9.

After we had recorded the instrumental performance of *I.F.* I made additional overdubbed vocal effects that used the words "tractor" (Finlay's favourite toy) and "bumps" (which sent Idris to sleep when on a walk in his pram, at the time) and, following a suggestion from Montague, included samples of the babies in the same way Stevie Wonder famously sampled his child on *Isn't she lovely* from *Songs in the Key of Life*.[217]

Framing

The recording took place in a residential studio in Ardingly that I am very familiar with, so I know I can relax and concentrate all my energies on music-making whilst I am there, likewise for the rest of the band, all of whom had recorded there before as well, with me, and other musicians. The engineer who runs the studio is extremely welcoming and easy to work with. In a studio performance, the real-time, or 'mutually tuned-in' audience is your fellow musicians and anyone in the recording booth, all drawing on their own experiences to determine whether the performance is considered good enough to make the album.[218] The settings for Jackson's analysis of a jazz performance in the studio differ from mine in geography, professional context, scenes, and musical personalities, but the framework he develops to assess a

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[217] Stevie Wonder, *Songs in the Key of Life* (US: Tamla T13-340C2, 1976).

[218] This is a process that has been discussed in some depth by Jackson. See Jackson, pp. 155-204.

‘take’ in the studio is comparable to my own music-making. In these recording settings there is an on-going critique of each take that balances the musicians’ opinions of the ‘pure signs’ – i.e. the instrumental, intellectual content – and the perceived ‘energy’ or ‘vibe’ of a take. Jackson discusses this energy in terms of density and intensity, density being the number of sonic events occurring at a particular rime, and intensity being the combinations of timbre, dynamics, register (of an instrument), meter and drama (whether an musical event/statement is expected or not).[219] In a live performance musicians might discuss the overall arc or energy of the concert, as well as gauging feedback from the “communication loop” between the performers and an audience – their aural sounds (for example clapping during performance), visual appearance (smiling, eyes closed, if lighting allows) - and verbal discussion in an interval or after the performance.[220] In the studio, musicians (and producer, or anyone else who might be present), rely on listening back to takes. Ultimately, the musical product results from the choices and personal tastes of those making the final decisions on which takes appear on an album (as well as any editing decisions), and therefore, what is presented to a wider audience. As I discussed in the context of Brown’s recording, the details of the framing of a recording session only become relevant to listeners if the details are shared with them in some way, which is why studio photos and liners notes are often included with CDs or LPs. In relation to my research question about how the site of a performance affects its communicative meaning, I could argue that the comfort of a familiar and reliable studio environment opened up the possibility of better performances and a better sounding album.

Indexing, topics

This track is unusual for a jazz track in the sense that there are not long solo sections for several instruments, so some of the usual aural markers for listeners are missing. Interestingly this track has received radio play on BBC6 music and Worldwide FM, unlike other tracks from the album, which suggests that perhaps the absence of the usual jazz topics meant that it has been perceived differently by listeners, particularly those who are not usually jazz listeners.

Using musical references or quotes is common in jazz performance as discussed in chapter 1, for example Wayne Shorter’s use of the Jurassic Park theme tune during a performance of *Aung San Suu Kyi* (at approximately 5 minutes and 33 seconds into the track, on the album *Footprints Live!*).[221] On the recording of *I.F.* I ended up quoting a fragment from the original Marcel Dupré prelude in my improvisation, an indexed response to the situation. This could have potentially acted as an index to Stanley, or even Montague or Maddren (who had been present for our performance of the Dupré prelude), but it seems unlikely many listeners would pick up on this quotation. Whereas Shorter’s quote likely has more universal significance due to the familiarity of the Jurassic Park sound track in popular Western culture (the films are regularly played on television or available to be streamed) and therefore could be considered to be a topic.

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[219] Jackson, pp. 155-156.

[220] Berliner, p. 459.

[221] Shorter.

The inclusion of the baby samples likely created additional layers of semiotic density for Montague and Stanley, as they referenced aspects of their lives outside the role of performer. Further, during a recent performance of *I.F.* an audience member remarked to me how universally meaningful the inclusion of baby samples was, for as this individual put it to me, everyone can relate to the sound of a child.[222] The baby samples of Idris and Finlay were exploited and framed within *I.F.*, whereas the child noises on the recording of the performance of *Loujean & Lucy* in chapter 2 were incidental and not part of the compositional conception.

I now recommend listening to the studio recording of *I.F.* with the score/lead sheet.

Reflections

I decided to rework this piece once again into the context of *Emulsify II*. I re-orchestrated the piece and translated the vocal effects back into placard directions for the audience, as I will show in the next chapter.

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[222] Personal conversation with audience member Laurie Gray in May 2019.

Chapter 4 – Case Study 2: Emulsion VII, Birmingham

This chapter will look at the activities and compositions generated in my second case study in Birmingham. As with case study 1, there were two workshops in the lead up to a two-day festival, this time all at the mac Birmingham, and the products of this study comment upon the musical and social events of the Emulsion scene in Birmingham. Rather than repeating a copy of the first case study I built on the knowledge I had acquired in it. For the composition in this case study I decided to extend and further develop *Emulsify* and *I.F.* for *Emulsify II*, rather than composing something completely new. This enabled indexical experiences to carry over for the musicians and some of the volunteers/audience members. *Emulsify II* was performed at Emulsion VII, as the culmination of case study 2. Key issues raised in this case study include: gesture as a sound-making device, learned responses for improvisation, discourse using different modes of communication, balancing the number of signs operating in the space to avoid an over-division of focus, and the role of accompaniment as a catalyst for a multi-layered participatory/musical texture.

As with the first case study I collected responses to a questionnaire I provided for the audience members at the festivals, which can be read at appendix S (same questions as the first case study). Again, there were varying levels of detail in the answers, and the most useful responses were those that were detailed. I reference the contents of them if and when it is relevant to do so in the narrative of the text.

The Emulsion scene in Birmingham

Because of my existing social networks in Birmingham, which made it possible to organise another logistically ambitious project, this case study was framed by venues and groups of participants specific to the city. In their chapter for *The Politics of Jazz Collectives* Barber and Wall give an overview of the myriad of promoted events, educational settings, enthusiast/audience groups, musician groups and venues related to the jazz/new music scene in Birmingham (focussing on the years 2010-3).[223] They highlight organisations such as the Cobweb Collective (Chris Mapp and Pursglove), the venues and associated communities that make up the local jazz scene, including Jazzlines (part of Town Hall, Symphony Hall), various festivals, The Yardbird (no longer open), and the Birmingham Conservatoire (now moved to a different location). The mac Birmingham, also mentioned by Barber and Wall, is a large multipurpose arts venue with various types of space including two theatres, rehearsal/meeting rooms, an art gallery, big foyer spaces, cafés/bars and a cinema. The performance space for this edition of the festival was the Hexagon Theatre, which has a maximum capacity of 84 and enables close proximity to the audience. As I discussed in chapter 2 the main theatre at the mac is too large for the intimate and interactive space I wanted to create with my research. The workshops took place in a separate large rehearsal room. Although the overall size of the mac complex is much larger than the Gateway in Shrewsbury, the actual performances spaces were comparable in size/capacity – I have comfortably had over sixty people in the audience at some of my past gigs at the Gateway.

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[223] Tim Wall and Simon Barber, 'Collective Cultures and Live Jazz in Birmingham', in *The Cultural Politics of Jazz Collectives" This Is Our Music*, ed. by Nicholas Gebhardt and Tony Whyton (New York: Routledge, 2015), pp. 117-131.

The volunteers for my workshops came from local groups of musicians (apart from one who travelled from Wales), audience members and enthusiasts, promoters, and members of my own academic research group at Birmingham City University/Royal Birmingham Conservatoire. Audience members for the festival were from these same social/musical groups, along with friends and family. In the first workshop we had four, then later six volunteers, in the second workshop we had five. I advertised the workshops with Birmingham Jazz, my research group, on my website and social media (see appendix T for flyer).

Birmingham Workshop 1 – Sunday September 16th 2018, 1.30pm

Overview

This workshop consisted of eight activities, introducing Noise Choir language, newly developed participatory devices, and conducting, as well as responding to various types of score/notation by myself, Pursglove and Smith. Activities 3 and 5 were particularly interesting. The volunteers struggled with activity 3 (responding to Smith's graphic scores) but it made me think of a participatory device that would present some interesting results in the second workshop. Activity 5 saw the successful testing of my new 'pairs' device, to enable equal interaction between an individual musician and an individual volunteer, a device that I later included in *Emulsify II*.

Activities 1-4: Noise Choir introduction; Noise Choir with instruments; responding to Smith's graphic scores; improvisation with introduction to placards

In activity 1 and 2 Pursglove and I introduced the volunteers to Noise Choir language, with the second activity seeing Montague and McDermid improvise using their instruments, whilst the rest of us continued to use Noise Choir sounds.

In activity 3 everyone responded to Smith's *Blade*, as we had in the first case study (see appendix K for the score). There was a mixed level of confidence in participation from the volunteers. It reminded me of a comment made to me by a volunteer in the first workshop of the first case study who suggested that painting or drawing in response to music seemed a more natural response than the reverse. This further demonstrates how individual our learned responses are. We tried out a few different ways of thinking about the task. Some volunteers struggled to improvise but they were very happy to express themselves in the verbal discussions throughout the activity. In that moment I reflected that the activity was unequal because improvising musicians are typically very familiar with being asked to musically respond to (abstract) visual stimuli, even if the language they were being asked to use was not their usual instrumental language. I decided that for the next workshop I would bring in items for everyone to smell and respond to, as a different kind of sign in the space (and something that I had never been asked to do before).

After a short break we continued with activity 4. Two new people had entered the space, so there was a quick recap of what we had done so far. Once again Montague and McDermid improvised instrumental sounds whilst the rest of us participated in Noise Choir, only this time Pursglove and I introduced the use of the placards.

Workshop 1, Case Study 2 videos:
A1/W1/CS2
A2/W1/CS2
A3/W1/CS2
A4/W1/CS2

Activity 5: 'pairs'

Towards the end of chapter 3 I reflected that *Emulsify* needed more opportunities for the volunteers to directly steer the creative direction of the music-making – the audience did not move into the performer space, or take on the role of composer to the same extent that the volunteers had done in A3/W2/CS1. To enable this movement in the space, and potentially this transition in role, I came up with the idea of 'pairs' and for activity 5 I introduced this new device for testing. 'Pairs' sees one musician and one volunteer paired up within the larger group participation. The musician uses their instrument in a static position, the volunteer uses movement in the space, and they both respond to each other's contributions, in conversation. Each individual is equal in contribution but uses different mediums – the musicians using pre-prepared language to improvise with, and the volunteer (or audience member in the festival) using movement (or even Noise Choir if they wanted to). I could compare this type of interaction to the language used between a saxophonist and a drummer, where the timbre is different, but they can choose to interact equally (given the appropriate opportunity/context). The device seemed highly effective and consequently I used 'pairs' in *Emulsify II.* People really enjoyed this type of interaction, as well as observing that it felt like something they had never done before (musicians included). Visually and aurally their language was different, but they were equal in creative contribution. This activity seemed to be another clear example of how this Emulsion space could construct its own discourse. Instead of the volunteers sharing a musical experience (akin to the audience experiences of both *Tap Dance* and *Loujean & Lucy* in chapter 2), they were actively contributing to the in-the-moment discourse of it.

Workshop 1, Case Study 2 videos:
A5/W1/CS2

Activity 6-7: creating placards, volunteers in director/composer role; conducting

Activity 6 was for putting the volunteers in a director/composer role. I provided the opportunity for the volunteers to create their own placard and as a group we responded to each of them with Noise Choir language. Each volunteer then gave feedback on our collective response to their placard. One of the placards ended up in the *Emulsify II* event, as the person who had made it was particularly enthusiastic, and had also been at the Emulsion VI event (providing indexed experiences across a larger time frame than just one case study).

The role of composer, or director perhaps, was extended in activity 7 when I gave the volunteers the opportunity to conduct the musicians improvising with their instruments, a looser version of Morris's Conduction.[224] In A5/W2/CS1 the volunteers enjoyed the "sense of control" they felt in being able to influence elements of the music-making. This activity was an opportunity for the volunteers to lead the creative output of the space. Various volunteers took it in turns to conduct the musicians with physical gestures or placards, the musicians had a graphic score to respond to as well (*Emulsification*), using instrumental improvised language.

Workshop 1, Case Study 2 videos:
A6/W1/CS2
A7/W1/CS2

During activity 7 the musicians felt there were too many visual directives in the space, with the combination of the volunteers as conductors and the graphic score I had presented. For the next workshop, I simplified the *Emulsification* graphic score for conducting as a result of recognising that the score provided too many visual signs for the context it was being used for - although ultimately, we did away with it completely.

Activity 8: *One Hour*
For activity 8 I recreated A4/W1/CS1, performing *One Hour* with the musicians on their instruments, using the visual stimulus of my chart, and the volunteers using Noise Choir responses with my abstract drawing as a visual stimulus (see appendices N and O respectively for the drawing and score). The volunteers in this activity were less audible in their Noise Choir contributions than the equivalent activity in the first case study. The volunteers appeared to be less confident or expressive (discussed by the musicians afterwards). One of the more confident volunteers suggested standing to create a more performative environment – much like the standing space seemed to embolden participants on night 2 of Emulsion VI – and I gave a microphone (plugged into an amp) to the volunteers so that they could be more audible in the space. This instantly made it easier for the musicians to respond to the sounds of the volunteers, although many of them were still hesitant to use the microphone.

Workshop 1, Case Study 2 videos:
A8/W1/CS2

Reflections for next workshop
My reflection between these two workshops was mostly a question of considering what I wanted to plan for *Emulsify II* and what devices were left to explore in the final workshop. In chapter 3 I discussed how the Emulsion musicians used their perceptive abilities to accompany and encourage the volunteers/audience members. For the final workshop, I decided that it was essential for the research that the

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[224] Conduction can be participatory or presentational, for it is a highly flexible and adaptable model of participation. Morris has taken Conduction around the world, working in various communities and musical contexts. See Veronesi, p. 472.

volunteers had the opportunity to explore what it felt like to accompany the musicians.

Birmingham Workshop 2 – Sunday October 7th 2018, 1.30pm

Overview
This was a different group of participants really, with only two people from workshop 1 – everyone else was new. There were seven activities in this session, including responses to a score by Pursglove, free improvisations and conducting. Pursglove and I felt the energy and commitment to participation was high in this session, making aspects of the session feel almost presentational. Interesting moments came from all the activities, but in particular 2 and 5. Activity 2 saw the device of 'smells' being tested out, and activity 5 enabled the volunteers to take on the role of accompanist.

Activities 1-2: Noise Choir reminder; Smells activity
Activity 1 was for Pursglove to give a warm up and introduction to Noise Choir (for the new volunteers) and added finger clicks, speed and movement. Then in activity 2, I introduced improvising a response to 'smells' (in response to the first workshop, activity 3), which provoked a lot of discussion. Of significance here is that if the volunteers of the first workshop had not struggled and felt uncomfortable with responding to Smith's graphic scores, I may not have had this idea, which illustrates that confident expression and responses in workshops are not always the key to success for the development of ideas. I provided mint, coffee and lavender, and a volunteer brought in basil. During the activity we also tested out making the smells more abstract (at a musician's suggestion) by mixing them together, but this confused the group even more. Everyone struggled to respond in this setting.

This activity was also an excellent illustration of how musicians learn musical language in response to very specific stimuli i.e. musical notation as discussed in chapter 1, and not smells. The Emulsion musicians in the workshops are some of the most open-minded, risk-taking musicians I know, and yet we all found it impossible to make a convincing response to mint, coffee, lavender and basil. I could have responded performatively, but it would have felt insincere, because I would have had to access skills I use for generating material when I freely improvise, which was not the task in hand. It would seem then, that the roles in a space are defined by the nature of an individual's pre-existing knowledge or comprehension of a language. A person can listen with or without knowledge, but an individual cannot actively participate if they do not have the required knowledge for the space. This reinforces my comments in chapter 3 during A8/W1/CS1 when I discussed how aural signs could change from being physical symbols (instructions) to aural icons and indices (more suggestive sounds for contemplation/listening) when the rhythmic language of the aural signs is too complex.

As a final comment on this activity, like A3/W2/CS1, it created a very humorous moment in the session, disrupting my leadership role in the space, just as my obvious inability to respond to the smells did. The video shows all of us laughing throughout this activity, and none of the Emulsion musicians were able to improvise confidently in this task, which is the only time this happens in the entire research project. This made us all equal in our response to the space.

Workshop 2, Case Study 2 videos:
A1/W2/CS2
A2/W2/CS2

Activity 3: Purglove's *Tinker, Innovator, Plagiarist, Spy*

Next in the session – activity 3 – we performed a completely directed/instructed composition by Pursglove, making Noise Choir sounds in response to his scores as a contrast to the relatively autonomous use of Noise Choir in the previous activities (see appendix U for Pursglove's score). We sat in a circle and used stop watches to synchronise our parts, which created a shared "outer time" between all the participants, a concept discussed by Schutz that describes the framing of a piece of music, be it the tempo and number of bars or a specific duration of time for an activity to take place in, such as this activity.[225] This was so effective musically (in my opinion) that I decided to programme the piece at the festival, but for all the Emulsion musicians to perform to the audience at the beginning of the festival. The intention being that this would act as a sign to the audience that Noise Choir was just as performative as the sound of our instruments and that the language we would encourage them to use later in the concert was shared with us, not separate. We performed this piece again at Emulsion VIII, the festival in October 2019, which also included the performance of *Elastic Band (Emulsify III)*, the composition that acts as a coda to this research project.

Workshop 2, Case Study 2 videos:
A3/W2/CS2

Activity 4: free/open improvisation

In contrast to Pursglove's directed score for the previous activity, activity 4 was an open/free improvisation with everyone using Noise Choir, moving around the space. There was the option to use placards, smells, any language developed so far. This was another example of how participation often became almost presentational across the research project. It included screaming and laughing, everyone was totally engaged in the activity displaying confidence and loud contributions – external expression. Percy and I felt/judged that this was a really strong musical moment, ending with enthusiastic clapping (a reinforcement of the feeling that it was presentational). The 'smells' were not really used in this participation and ultimately I decided not to use them in *Emulsify II* as they had not stimulated a confident musical interaction between individuals, and therefore not appropriate for a performative setting at this stage. Although, this is a participatory device I could look into further in the future.

Workshop 2, Case Study 2 videos:
A4/W2/CS2

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[225] Schutz, p. 89.

Activity 5: accompaniment

After a break we continued with activity 5 which was an opportunity for the volunteers to accompany the musicians. We explored different approaches to this task. McDermid and Montague played their instruments, Pursglove and I participated with the volunteers in Noise Choir, experimenting in directed responses to the musicians (one person leading the rest) and open responses (each individual responding autonomously). The volunteers found that directing the Noise Choir accompaniment of the musicians was rewarding – "feels like you're beginning to play something" – and that there was a responsibility not to "ruin" the performance by directing an inappropriate sound from the non-instrumentalists. They also found responding independently to the instrumentalists more fulfilling than having one person direct the Noise Choir response. These responses seem akin to the opinions of rhythm section players documented by Monson.[226] These volunteer experiences also reinforce my discussion of the conductor as a sound-maker in chapter 2. This was a particularly empathetic group who seemed to be able to judge as individuals how to balance their input with those around them for a greater – and perhaps more presentational – effect. We spent a long time exploring this activity. We were getting to the point where we could think more about the music creation rather than focussing on making the volunteers comfortable – we could happily disrupt the signs in the space without creating discomfort.

Workshop 2, Case Study 2 videos:
A5/W2/CS2

The volunteers commented on the strength of everyone making the same sound at certain times, as well as enjoying the moments where they could choose how to accompany the Emulsion musicians. There was an interesting example of the pull to unity in the space when we tested McDermid playing her instrument in the free space of the volunteers (who were moving around and making Noise Choir sounds at the time). In response to this, a volunteer said he felt like McDermid was in "our space" (referring to the Noise Choir/volunteers) and that her presence almost felt like an intrusion. Considering the aural space, the musicians (Montague and McDermid) concurred that the aural signs coming from each other took hierarchy over anything they heard from the Noise Choir sounds, but that when only one of them was playing their instrument, this changed, and they could respond/interact more directly with Noise Choir.

Encouraging the role of accompaniment in the volunteers seemed to change the texture of the music-making – in comparison to the music-making that had occurred thus far in the research – and created a sound-world that seemed multi-layered, with each individual voice contributing to the collective texture. I noticed that all of the Emulsion musicians, myself included, monitored how much virtuosity we displayed, as a way of ensuring the collective participation was balanced. Monson has described jazz performance as "overlapping layers of participation", as musicians negotiate and trade performance roles. [227] For example, a pianist swapping from accompanying a saxophone solo to being the soloist. Solo sections were a feature of the Emulsion spaces but they were not as frequent or defined as the kind of solo sections a listener would experience at one of my band's gigs.

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[226] Monson, pp. 26-72.

[227] Ibid., pp. 7-8.

Also of note in this activity, some of the volunteers commented that moving in the space made it easier for them to participate with Noise Choir sounds, once again, echoing discoveries of the standing area on the second night of Emulsion VI. This suggests that there is an inherent association between physical movement and sound production, whether learned or inherited (there was not an isochronous pulse at this point either, so this is not directly to do with the pull or recognition of a constant pulse). Feld suggests that "[i]nterpretation always requires an active process, however unconscious, intuitive, or banal," so perhaps it is easier to express an interpretation of the aural space if you are also actively moving in it.[228]

Activity 6-7: conducting; collecting melodic materials for composition
Towards the end of the workshop I brought back conducting – activity 6. The musicians were stationary at one end of the room with the volunteers facing them. The volunteers conducted the musicians using gestures (arm movements, facial expression, placard use) and the musicians improvised responses using pre-prepared musical/instrumental language. Once again conducting was highly effective and this activity illustrated how much people enjoyed the experience of using their gestures as a sound-making device in the space. For this reason, I used the device in both *Emulsify II* (Emulsion VII) and *Emulsify III* (Emulsion VIII). For these conducted settings, the gestures employed by the volunteers were improvised (after a bit of guidance) to avoid having to teach or learn specific conducting directives in the space – particularly important for the live contexts of the festivals. Further, outside of this research project, McDermid has since used this looser form of Conduction with children with autism (and a range of special educational needs) with really rewarding results.[229]

Numbers chosen by volunteers translated into pitches

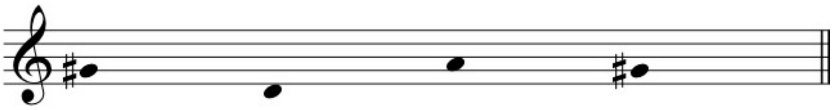

Figure 10.

On the back of the development of *I.F.* out of *Emulsify*, I wanted to continue to include the volunteers in my creative process in as many ways as possible, so for activity 7 I collected random numbers from the volunteers to turn them into a melody to use in *Emulsify II*, a device I have witnessed Hermeto Pascoal using in an educational setting.[230] Robert Mitchell used a similar device in his solo performance at Emulsion VI when he asked an audience member to sing a melody for him to copy and develop into an improvisation. I asked the volunteers to pick any number from 1 to 12 (to represent a pitch from the Western chromatic scale) and they gave me the numbers of 9, 3, 10, and 9. Figure 10 shows these numbers translated into pitches, if 1 is concert C. I transposed these pitches up a perfect 4th to fit with the tonality of the rest of *Emulsify II*, and developed them into the melodies played by the oboe, violin, cello and violin at bars 3-6, 11-14, 16-19 and 21-24 – see figure 11. The numbers as pitches also dictated the scale/tonality of the G drone (lydian). To those aware of this aspect of the process, the volunteers' inclusion in the melodic development of the composition may have felt significant, but as I discussed in chapter 2 in relation to the melodic development in *Loujean & Lucy*, it is only significant or meaningful if you are aware of it.

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[228] Keil and Feld, p. 85.
[229] Personal conversation with McDermid, December 2019.
[230] Personal experience whilst studying at the Royal Academy of Music at some point between 2003-7.

Bars 3-6, 11-14, 16-19 and 21-24 of Emulsify II

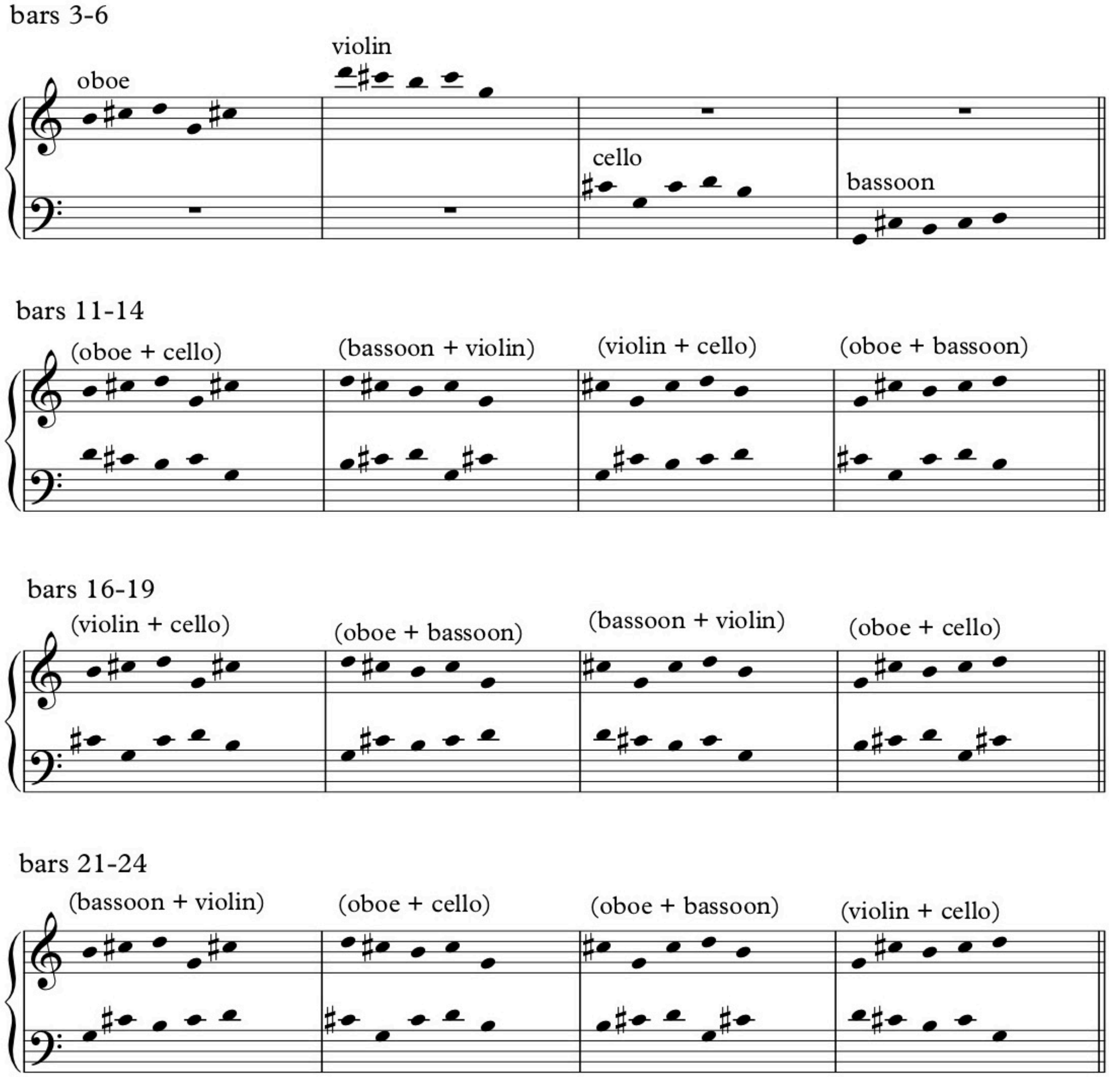
bars 3-6
violin
oboe
cello
bassoon
bars 11-14
(oboe + cello)
(bassoon + violin)
(violin + cello)
(oboe + bassoon)
bars 16-19
(violin + cello)
(oboe + bassoon)
(bassoon + violin)
(oboe + cello)
bars 21-24
(bassoon + violin)
(oboe + cello)
(oboe + bassoon)
(violin + cello)

Figure 11.

Workshop 2, Case Study 2 videos:
A6/W2/CS2
A7/W2/CS2 (not really necessary to watch)

Emulsion VII Festival

DAY 1, November 2nd, Hexagon Theatre, 8pm

The Emulsion musicians opened the performance with Pursglove's *Tinker, Innovator, Plagiarist, Spy* (Noise Choir language, no instruments), and for most of the concert the audience were listeners, not actively participating (see supplementary video 1 for performance, for reference only). However, there were two moments for audience participation across the two-set performance, during Pursglove's *Sing a Song for the Silenced (Alas, Work Bringeth Not Freedom)* with directed scores/parts, and my piece, *The Master and Margarita*, where I asked the audience to improvise with a few suggested Noise Choir sounds as an introduction (see supplementary videos 2 and 3 for the performances, for reference only). The audience remained seated during these two participatory activities and they seemed confident to participate in this directed Noise Choir context. The local reviewer for our festivals, Ian Mann, recognised the "delicious chaos" created by involving the audience in our music-making.[231] From my own perspective, the difference in the lighting of this festival and Emulsion VI impacted how I perceived the contribution of the audience, for at the Shrewsbury events the room was brightly lit, which meant I could see any visual signs of awkwardness from any participants in the space. For Emulsion VII, the only aspect of the audience's contribution I could perceive was their aural sounds. Perhaps the darker set up was an easier visual aesthetic for the audience members, because they would know that their contributions to the space were not on visual display to everyone else around them. Schmool also refers to the effect of dark spaces in enabling more confident expression or contribution from audiences (for example dancing) at his own performances in venues around the UK.[232]

Day 2, November 3rd, Hexagon Theatre, 2pm

The first set began in standard performer-listener format, concluding with another of Purglove's pieces to include Noise Choir participation from the audience. This provided some preparation for *Emulsify II* for any audience members who had not been exposed to Noise Choir before. After the interval, *Emulsify II* took up the whole of the second set.

Emulsify II

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[231] Ian Mann, 'Emulsion Festival VII, Day One, Hexagon Theatre, Midlands Arts Centre, Birmingham, 02/11/2018', *The Jazz Mann*, 2018 <http://www.thejazzmann.com/features/article/emulsion-festival-vii-day-one-hexagon-theatre-midlands-arts-centre-birmingh/> [accessed 6 November 2018].
[232] Personal conversation with Schmool, 2019.

This piece was a reflective compositional response to my first case study and the two workshops of the second case study. Devices used: written melodies (some developed with workshop volunteer input), chord symbols, instrumental studied improvising language (of jazz broadly), call and response, back-beat, Noise Choir improvising language, placards with icons and simple instructions/stimuli for verbal sounds or physical movement, placards with phonetics translated from the vocal effects of *I.F.*, gestures/body language, conduction (audience members gesturing to improvisers), pairs. The placards used in the *I.F.* section cue the use of frickatives and words used in/translated from the studio recording of *I.F.* (as discussed in chapter 3).

Although the oboist/bassoonist/cellist/violinist are all happy to improvise to a certain extent, their improvising languages are not developed to the same extent as myself, the trumpeter or rhythm section players, so I wrote improvised sections that have one tonality and written melodies/suggestions as starting points (very similar to how I notated for the orchestra in *Loujean & Lucy*).

The whole group of participants was a mixture of workshop musicians/volunteers, non-workshop musicians, and audience members.

Line Up:
Audience members & workshop volunteers - Noise choir; Myself - Saxophone/Noise choir/Leading; Percy Purglove - Trumpet/Noise choir/Leading; Lauren Weavers - Oboe/Noise Choir; Catriona McDermid - Bassoon/Noise Choir; Chris Montague - Guitar/Noise Choir; Ross Stanley - Organ/Piano/Noise Choir; James Maddren - Drums/Noise Choir; Donald Grant - Violin/Noise Choir; Louise McMonagle - Cello/Noise Choir; Alex Fiennes – sound engineer

As with *Emulsify* in case study 1, I gave the musicians a short rehearsal of the piece on the day of the performance.

I prepared slips of paper to be handed out to the audience, some said ‘pairs’, some said ‘conducting’ – ultimately people chose what they wanted to do, but I created these to help with giving individuals permission and confidence to participate in the space, as they were being asked to cross the invisible line between the audience and the stage.

The following remarks are to accompany the 35-40 minute video and score for *Emulsify II*, which I would now recommend watching.

Bar 1/1.45
Bird noises playing in the background at the start – the sound engineer fades them out at some point. This blurs the outer limits of the performance space, bringing aural signs associated with the natural world into the inner world. In this context their presence in the sound space disrupts one’s expectations of the space because there is no feasible reason to hear birdsong inside a purpose-built theatre space. Pursglove and I introduce Noise Choir participation, then chose, in the moment, how to start the piece.

Bars 2/7.30
I cued the drone – Noise Choir sounds, a G pitch from Stanley/Montague and Maddren making sympathetic textural sounds. At 8.46 Maddren co-ordinated the Noise Choir's "shom" and "din" with his cymbal playing.

Bars 3-8/9.50
I cue Weavers/Grant/McMonagle/McDermid to start their written melodies with gestures, also placards are being used intermittently with Noise Choir. Weavers/Grant/McMonagle/McDermid improvise a little on the G lydian tonality which merges into the drone being played by the rhythm section.

Bar 9/ 11.00
I cued 'pairs', encouraging audience members up to the stage, using verbal language, facial expression, gesture, and relying on my own perception of the expression of individuals; Pursglove and I used placards/speaking to the audience members to encourage participation; I cued more written melodies from the instrumentalists with gestures; the drums became more active in response to the aural stimuli.

Bars 11-26/17.30
I cued (or tried to cue) the musicians specifically with gestures. This section just merged into the drone really, which worked absolutely fine. Weavers/Grant/McMonagle/McDermid had different ideas of how quickly/slowly to move through the material and I needed to keep the audience members engaged, and so we moved onto the conducting section in Bar 27. The upshot was that everyone was happily improvising with the written material, which was the main objective when I conceived of the piece in any case.

Bar 27/18.50
I encouraged various audience members to the stage (again, gesturally and verbally) to conduct the musicians (mainly the rhythm section) using gestures, which gave the musicians starting points for the density, articulation and volume of their note choices, but using their pre-prepared instrumental and improvising language. Sometimes there was more than one conductor on the stage, meanwhile Pursglove directed the seated audience members. There were moments where the music came to a pause and there was even a little clapping (perhaps symbolising what felt like the end of a section within the aural landscape). Eventually, I encouraged the audience members to re-cross the invisible line back to their seats and I restarted the musicians' drone with a gesture. I picked up my saxophone and Percy took over directing the Noise Choir.

Bar 29/27.14
I changed my role from leading and being a part of Noise Choir to performing with my saxophone (changing my aural and physical/visual role). At first this change in role was only brief in order to cue the musicians to start *I.F.*, then I re-joined the Noise Choir direction for a while. Within their role and the written material, the musicians were free to embellish as they saw fit (learned musical language,

experience). In the end, bars 30-37 happened twice, and I gestured to the musicians to reassure them of where we were in the form of the piece (27.52). This new section also has an isochronous pulse – a back-beat, potentially acting as a physical/aural/visual sign for movement, although at this stage the audience are seated and making directed Noise Choir sounds. Some audience members were tapping the pulse. There are moments when the rhythm section musicians look at each other to ensure everyone was synchronised in following the written instructions in the score. There was also potential for indexing for all my band due to previous performance/recording experiences.

Bar 65/30.50
I re-joined the band, soloing, once again changing up the roles of everyone in the space. The rhythm section players accompanied, I was in control of how long this section lasted, and I was displaying virtuosity, which may have acted as a sign to the audience members that they should be in a listening role, as well as their physically static seated positions at the time. This moment was the closest it got to a standard performer-listener environment with material pre-prepared by a composer (i.e. me). At 30.14 the small boy in the audience is moving very expressively in response to the music. To use Jackson's analytical parameters, this moment had a high density and intensity of sonic events.[233]

Bar 78/31.17
I went back to Noise Choir activities, and cueing musicians with gestures. Bars 82-85 happened twice (31.30).

Bars 86-91/31.53
Pursglove and I use the placards to cue Noise Choir sounds, as well as handing them out to others to cue sounds as well – once again encouraging people to take on different roles in the space. McDermid and McMonagle eventually re-joined the Noise Choir, changing their roles in the space. The length of this section was guided by the energy and expression of the collective musical response, but ultimately the rhythm section guided the slowing of speed into the fermatas at bar 90 and 91.

Bar 92/34.27
Pursglove and I started a new pulse. We settled on a tempo that I knew would feel physically comfortable for the Noise Choir to join in with (knowledge acquired in Emulsion workshops/case study 1, as well as previous experience as a workshop leader). The instrumentalists were following my score. At 35.09 the 'listeners' stood up – musicians too e.g. McMonagle.

Bar 93/34.54
The saxophone and trumpet lines aurally cued singing from the audience members, along with body language/gestures from me. The band embellished the written material as they saw fit.

Bar 95/35.48

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[233] Jackson, pp. 155-6.

I cued Pursglove to play the written material – his part had the main melody. Noise Choir participated in a specific role, led by me: 'Stomp and clap' in time with the back-beat, and singing the 'responses' to my 'calls'.

Bar 125/37.26
Pursglove improvised, the band responded (to the aural signs) in their choices of accompanying chords and rhythms. I led the audience members in improvisation by giving permission with the 'free noise choir improv' placard. The band collectively decided how/when to finish through listening to subtle changes in each other's volumes and rhythms. We all finished by rubbing our hands – led by Pursglove and I. At 38.54 the audience (and the musicians) clap, signally/in response to the end of the performance.

Reflections on Emulsion VII

The seated audience area of the Hexagon Theatre – now that I had developed devices to negotiate this kind of set space – actually allowed for a more dramatic change in role for individuals (audience members in the main) moving between the seating area and the stage. This was something I was looking for when disrupting the seating area on the second night of Emulsion VI. One of the volunteers, who had been present at both festivals made a similar observation to me.[234] The musicians were less physically mobile than they had been in *Emulsify* at Emulsion VI, but they all still shifted regularly between Noise Choir and instrumental participation/performance.

In one of the questionnaire responses earlier in the research project, an audience member observed that the habit of their listening role might have deterred them from participating more actively in the space (see page 14 of Emulsion VI questionnaire responses at appendix H). However, another audience member, who had been a volunteer in the second case study, also remarked in a questionnaire response that despite his active participation in the evolving nature of the workshops, he too felt the pull to just sit and listen and observe during the presentational events of Emulsion VII (see page 15 of questionnaire Emulsion VII questionnaire responses at appendix S). Clearly the nature of the space we had created still acted as a sign for a listening environment for some participants, for this individual clearly had no difficulty in being in a more active and discursive musical role in the workshop contexts.

The space disrupted how I felt as well. When I finally moved into the performer/improviser role at about thirty minutes into *Emulsify II*, it felt almost uncomfortable to be the centre of the aural focus, after having been guiding the audience members in their own participation in the space up until that point. The discomfort I felt was overcome by my experience as a performer, so outwardly, I probably did not seem any different to any other performance context. Turino suggests that virtuosic display can be counterproductive in participatory contexts.[235] However, despite my own concerns for the same reason that this aspect of my own performance was too soloistic and virtuosic in nature, I enjoyed hearing the other musicians being virtuosic in the space. The audience members clearly enjoyed all these aspects too, both in their verbal remarks in the questionnaires and their live responses. In particular, the young boy in the audience became physically very active in his seat during my soloistic moment (where the drums are also playing a loud back-beat), and displayed signs of happiness and excitement in his facial features/body language. Perhaps this was an illustration of the success of the set-up, that we had in fact managed to create an environment where individuals could change the nature of their roles without creating too much discomfort for others or themselves, even if this environment did divide their focus more than a conventional performer-listener setting. This seems like an extension of the trading or negotiating of roles that can be found in jazz performance, as discussed earlier in this chapter.

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[234] Personal conversation with Brian Homer, October 2018.

[235] Turino, p. 184.

It had proved difficult to get a consistent group of attendees for all of the events in this second case study. Perhaps the tension between the presentational and participatory elements of the music-making spaces translated into the way in which the events were framed and advertised externally, resulting in potential audience members being confused about what was on offer from Emulsion VII, or even deciding against attending because they were only comfortable with presentational settings.[236] As I discussed in chapter 2, there is a certain routine or ritual to attending concerts for some people, and Emulsion events do not provide this kind of experience. Further, the event was not supported by a local promoter with a regular audience for their venue/series like it was in Shrewsbury.[237] This experience creates an interesting point of comparison with the performance of *Loujean & Lucy*, as discussed in chapter 2, the context of which attracted a large audience (a family themed concert in the London Jazz Festival) but restricted me in what I could do creatively with the space. This illustrates the balance that has to be made between risk-taking and reaching out to communities/audiences with programming of any kind.

During my reflection period on this entire research project I began to plan Emulsion VIII at the Vortex Jazz Club in London, on 12th October 2019. The second case study's poor attendance led me to reflect that for the next Emulsion event, and as a coda for this project, I wanted to try out just a few of the performer-audience role-challenging devices in a way that was suitable for a presentational setting that was not advertised as being an immersive audience experience (i.e. akin to the settings for my test cases in chapter 2). The regular audience members of the Vortex are accustomed to experimental music-making because it has a strong presence in their programming.[238] In the final chapter, I will discuss how both my research project conclusions and how the context of the Vortex affected the compositional process for *Elastic Band (Emulsify III).*

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[236] See the Emulsion website for a description of the event: 'Emulsion VII', *Emulsion* <http://emulsionmusic.org/events/emulsion-vii/> [accessed 4 April 2020].

[237] This was purely for research timeframe reasons – I needed to plan Emulsion VII at a time that suited my research, which was easier to do with the support of a local promoter in Shrewsbury.

[238] For example, the Tom Rainey Trio with Ingrid Laubrock and Mary Halvorson, on 21st January 2020; Evan Parker, Matt Wright, John Edwards and Mark Sanders, on 20th February 2020; Warriors International present: Freedom, on 13th January 2020. 'Vortex Jazz Club' <http://www.vortexjazz.co.uk/> [accessed 7 February 2020].

Chapter 5 – Conclusion & Emulsify III

This thesis is about the impact of community, language, and place on my compositional and performance practice. By taking a more holistic approach to considering what language can mean in a jazz performance space, and how it can be manipulated in my own compositions, I have been able to uncover the potential of the seated listener. In turn this has led me to discover the power that abstraction has in a space to create a type of equality, and enable communication between individuals with diverse music-making experiences. This deeper level of communication precipitated the creation of site-specific discourse in each of the research spaces. The project has also enabled me to consider what expression really is or means in a music-making space, as well as demonstrating the level of social sensitivity required of accompanists. Finally, the sincere interaction between the research products and my usual presentational contexts shows that this level of audience engagement has an essential part to play in how we conceive of any kind of presentational music-making setting. This has implications for UK music industry approaches to concert hall programming, curation, commissioning, education, and funding, as well as how we view the role of the artist or musician in our communities and society.

The work of this project has been carried out through a combination of original scores, festival production, studio recordings, video documentation, interviews and experimental workshops. I have focused on three key elements within my practice:

1. The spatiality of performance – the position of the stage in relationship to the audience, the acoustics of a venue and issues of amplification.
2. The language and indexed experiences central to the musical performance i.e. the specific content of the social space – including the previous experiences of the listeners (of any kind, including musical experiences); the pre-prepared practice of the musicians; associations between people in the space, including friendships, regular concert attendees, and the larger context of the local jazz and experimental music scenes.
3. The curation of the representational space in the form of compositions – how the indexed experiences and languages were used to create a cultural product and how much freedom of expression there was for the individual participants or performers.

Each of these elements raised a set of issues that emerged in the course of the research. To begin with, my experiments with the first two elements allowed me to develop more interesting approaches to the third element – the cultural products and research artefacts. The self-reflective and -reflexive structure of the process meant that my experiments with the first two elements generated new approaches to the third, which in turn revealed more about the first two elements. This feedback loop became a critical component in the process of conceptualising this project.

As I began to question and experiment with the roles of the composer, performer, improviser and listener at each of the festivals, the biggest unifying factor (or equalizer) seemed to be the use of abstract signs, whether it was the participatory framework, the melodies, the harmony, the rhythms, or the textures. Exploiting the potential for abstraction in the space enabled the volunteers to develop confidence in participating.

Equality in the Emulsion space was not about the volunteers and musicians doing the same thing all the time. There were numerous moments in the project when there were differing levels of participation occurring, but because there was an understanding that it was a research space, and I kept reiterating throughout that there was no 'correct' way to participate, gradually people felt comfortable to just behave according to their own response to the signs in the space. This in turn gave me clarity on which aspects of the space tended to affect behaviours. For example, explicit use of learned language tended to cause volunteers and audience members to passively participate, volume and density of sound seemed to have differing effects on people – some would actively participate, some not.

The workshops demonstrated that meaning for the participants seemed to result from an ability to affect the aural space, either directly or indirectly, and gain some kind of acknowledgement from the other participants nearby. The volunteers enjoyed feeling like they had purpose in the space, which was demonstrated in their positive responses to using placards or objects as instructions in the space, and the devices of 'conducting' and 'pairs.' They also enjoyed responsibility in the space, as was demonstrated in the second Birmingham workshop, when the volunteers were accompanying the musicians and did not want to 'ruin' the aesthetic. These positive responses to the space seem logical if I reflect on my earlier discussion of listeners expressing their opinions about a performance with fellow audience members. This research space enabled them to translate that expression into the roles normally embodied by the performers.

Of significant interest was the response of the volunteers to being in the composer role in activity 3 of the second Shrewsbury workshop. Not only did the volunteers enjoy directing the space in their own way, but the fact that they had brought in their own objects as stimuli for improvisation seemed to generate particularly personal, indexed responses from everyone. In fact, the research spaces of the entire Shrewsbury case study were most effective in generating their own *communal indices* over time because there was more consistent attendance by the volunteers at all of the events. Perhaps this was also affected by my close connections to the research site.

The spaces created by all my music-making activities are representational. During this research all the participants were involved in continuously reflecting on the process unfolding in the space, producing symbolic works as a response to everything we produced and encountered, and which were informed by our imagination and personal experiences. Spelling out the difference between representational spaces and the more canonical representations of space really does highlight the difference between contributing to musical contexts that favour personalised, in-the-moment decision-making, and those that favour instructed responses from musicians. Both contexts can benefit from pre-prepared, learned responses – compare my own research with Iyer and Malhotra's comments on the indexical experiences of classical performers in chapter 1. But this is a discussion about the attitude to the music-making, in the moment that it is being lived, which is an extremely important consideration for anyone working with performing musicians. At a time when carving out a life as a performing musician has so many challenges, anyone concerned with influencing the culture of the music industry should reflect on how musicians are being asked to inhabit musical spaces – how much are they really allowed to influence or comment on them? Further, how much are they really encouraged to engage with their audiences and extended communities? This research offers a model for exploring these questions, which I hope will be of use to other musicians, arts and education organisations, programmers and venues. The model I have developed requires every participant to examine their sense of identity in a musical space, and to let go of the stereotypes (and associated hierarchies) that they perhaps hold dearer than they would like to admit. The results are invigorating.

Coda - Emulsify III

This composition is a reflection on my entire research project. This project was the most fulfilling experience I have ever had from working with my extended communities, but the amount of energy and money required to make it happen, in the most creative way possible, is completely unsustainable for a regularly occuring artist-led festival. Therefore, for Emulsion VIII, Harrison and I devised a logistically simpler event, which provided the musical space for the realisation of this composition.

The Vortex restricts the use of floor space, so I knew I would not be able to use movement. Neither would I have the benefit of workshops in advance (due to financial restrictions), and so I decided to approach the community of volunteers who help run the venue to see if any of them would be interested in being involved – in the end one person volunteered. This meant that they would already be comfortable with the setting of the performance and potentially have friends/other volunteers present, enabling them to take more risks when stepping out of their usual role (in this case serving drinks and generally helping run the venue) to being a performer. I decided to use the 'conducting' device because it was so effective in generating expressive responses from volunteers and audience member alike, and because it is easy to get together with limited rehearsal time. Further, most people are already vaguely familiar with the concept (because of the more general influence of Morris's Conduction in the London jazz and improvised music scene, and the tradition of musical directors in front of big bands throughout jazz's history).

Emulsify III was developed out of the material for *I.F.* and *Emulsify II* and so for the musicians present at all of these Emulsion events (of which there were a few), there were indexical references across a span of eighteen months in three different locations, with a combined total of about eighty to one hundred different people. I also retitled it *Elastic Band*. Figure 12 shows the saxophone/piano melody at bar 3 of *Elastic Band* (*E.B.*), as a variation of bar 10 of *I.F.* Figure 13 shows the oboe part at bar 5 of *E.B.* which uses the first four pitches of bar 38 of *I.F.* Figure 14 shows the oboe part at bar 15 of *E.B.* which uses the same pitches as bar 38 of *I.F.* but with no repetition of the last note. Figure 15 shows the clarinet part at bars 33-4 of *E.B.* which are the same pitches as bars 38-39 of *I.F.* but with no repetition of any pitches. Finally, figure 16 shows the piano part at bars 50-53 of *E.B.*, the melody of which is a retrograde version of the melody at bars 33-4 in the clarinet part (also *E.B.*).

Bar 3 of E.B. *– saxophone/piano*

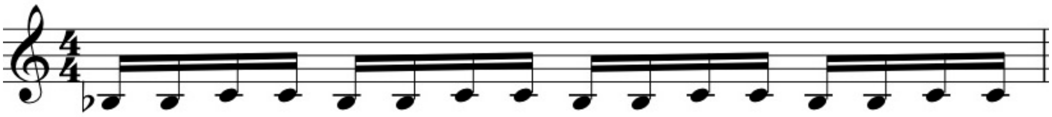

Figure 12.

Bar 5 of E.B. *– oboe*

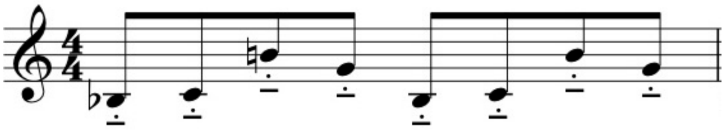

Figure 13.

From bar 15 of E.B. *– oboe*

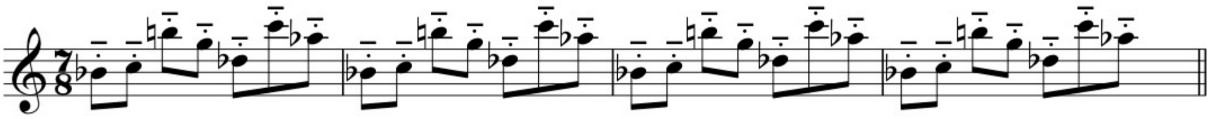

Figure 14.

From bar 33 of E.B. *– clarinet*

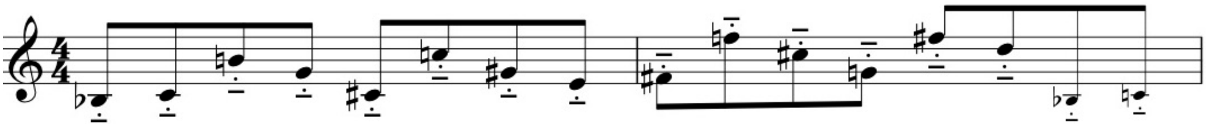

Figure 15.

From bar 50 of E.B. *– piano*

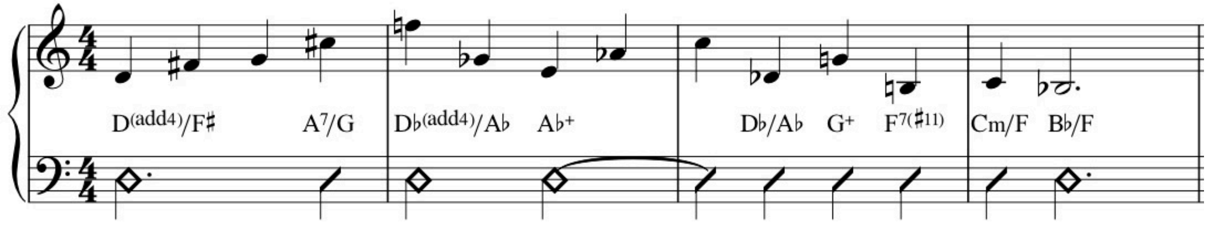

Figure 16.

On the day of the performance, the volunteer had a short discussion with me and a quick rehearsal with the other Emulsion musicians to ensure she knew how everything would work. In the end our volunteer changed the form of the piece as she started conducting us immediately rather than waiting for her cue, but I just responded accordingly, gesturing directions to the rest of the musicians to deliver the performance of the new form – the volunteer had inadvertently increased her creative input in the space. In the video, the audience can be heard clapping along with the back-beat at around 11 minutes 30 seconds.

I would now recommend watching the video for *Elastic Band*, accompanied by the score.

Performance/recording credits:
Marta Luque – volunteer-conductor
Myself – saxophone
Martin Lissola – violin
Louise McMonagle – cello
Nikki Iles – accordion
Ross Stanley – piano and Hammond organ
Chris Montague – guitar
Misha Mullov-Abbado – bass
Tim Giles – drums
Nick Smart – trumpet
Lauren Weavers – oboe
Catriona McDermid – bassoon
Max Welford – clarinet
Ali Ward – sound engineer

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Trish Clowes

Tap Dance (for Baby Dodds)

for saxophone, piano, guitar and drums

Tap Dance (for Baby Dodds)

for saxophone, piano, guitar and drums

Written for Trish Clowes's band MY IRIS, first performed on May 27th 2016. It also appears on Clowes's 2017 album *My Iris*.

Programme note

This piece was composed in early 2016 for my band MY IRIS, in response to a solo drum recording (a tap dance) made by the New Orleans drummer, Warren 'Baby' Dodds in 1946. The recording was recommended to me by James Maddren (the dummer in MY IRIS). It is also a companion piece to a composition called *Muted Lines* by Cevanne Horrocks-Hopayian, which I commissioned for MY IRIS and my new music project Emulsion. The two works share a theme of 'forced migration' – Horrocks-Hopayian comments on the Armenian genocide and I celebrate the early innovators of jazz drumming who were people of the African diaspora and descendants of enslaved Africans. This celebration was provoked by a desire to find a simple and direct way to invite audiences to consider how Dodds and his contemporaries shaped and contributed to the development of jazz performance.

Performance note

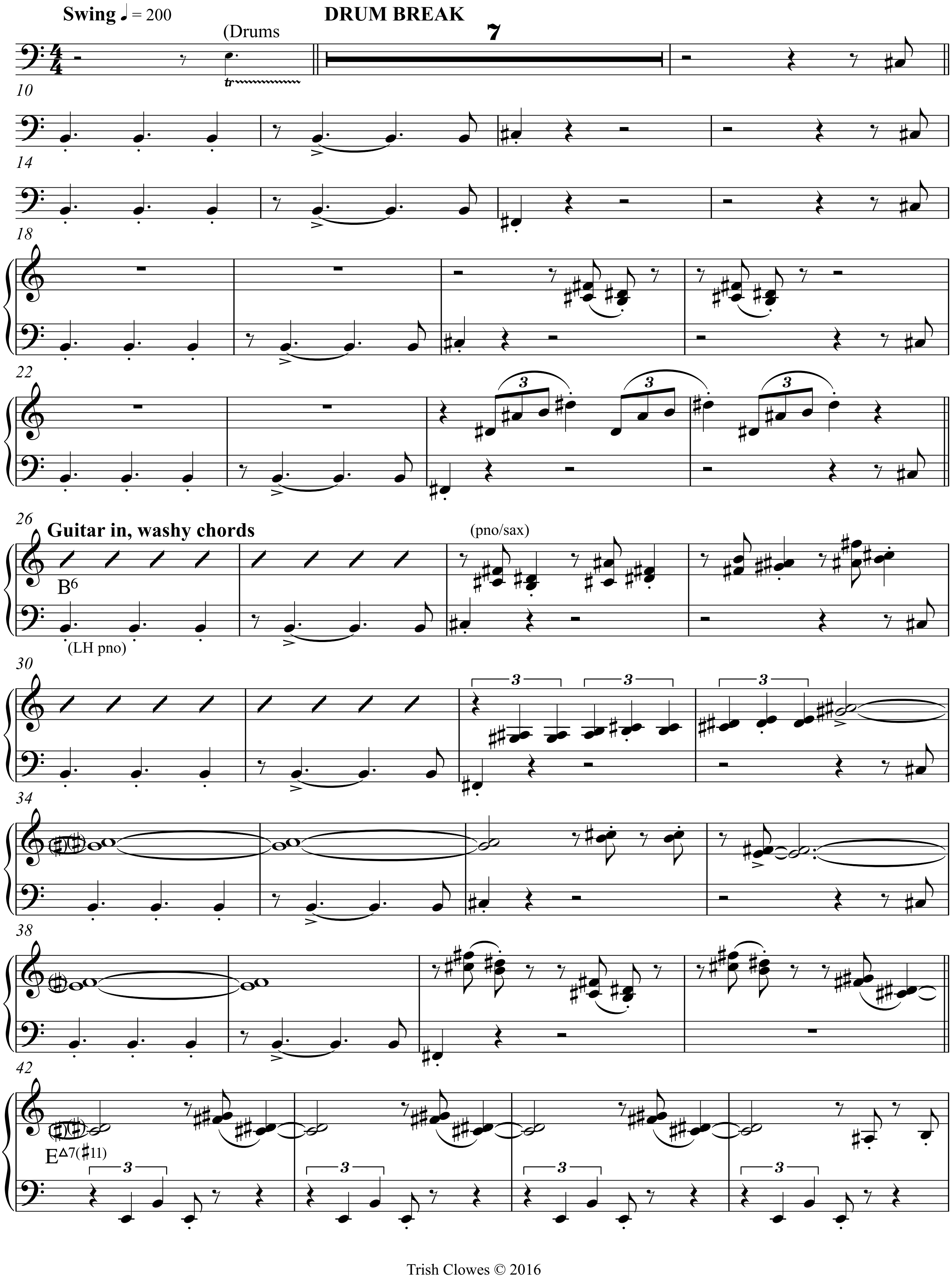
This is a 'lead sheet' score for MY IRIS in concert pitch. The musicians of the band play both written material and improvise (chord voicings, melodies and rhythmic detail - e.g. drum groove) in response to the score. Articulation and dynamics are improvised unless stated otherwise.

Saxophonist and composer Trish Clowes has been described as "an improviser to be reckoned with" (Giovanni Russonello, Downbeat). A BASCA British Composer Award winner and former BBC Radio 3 New Generation Artist, Clowes has received critical acclaim for all five of her releases for Basho Records. Her band MY IRIS - with Chris Montague (guitar), Ross Stanley (piano & Hammond organ) and James Maddren (drums) - have been hailed as "the jazz of the future" (Augsberger Allgemaine).
Performances include the Barbican, Toronto Jazz Festival, Rochester International Jazz festival, Royal Festival Hall, Wigmore Hall, Celtic Connections, Women in (e)motion Festival (Germany), National Opera House (Ireland), broadcasts for BBC 2 Proms Extra, BBC Radio 3 and Radio Bremen, and appearances with BBC Concert Orchestra, BBC Scottish Symphony Orchestra and Royal Northern Sinfonia. Recent commissions include writing for the BBC Concert Orchestra (BBC Radio 3), London Sinfonietta and Onyx Brass.

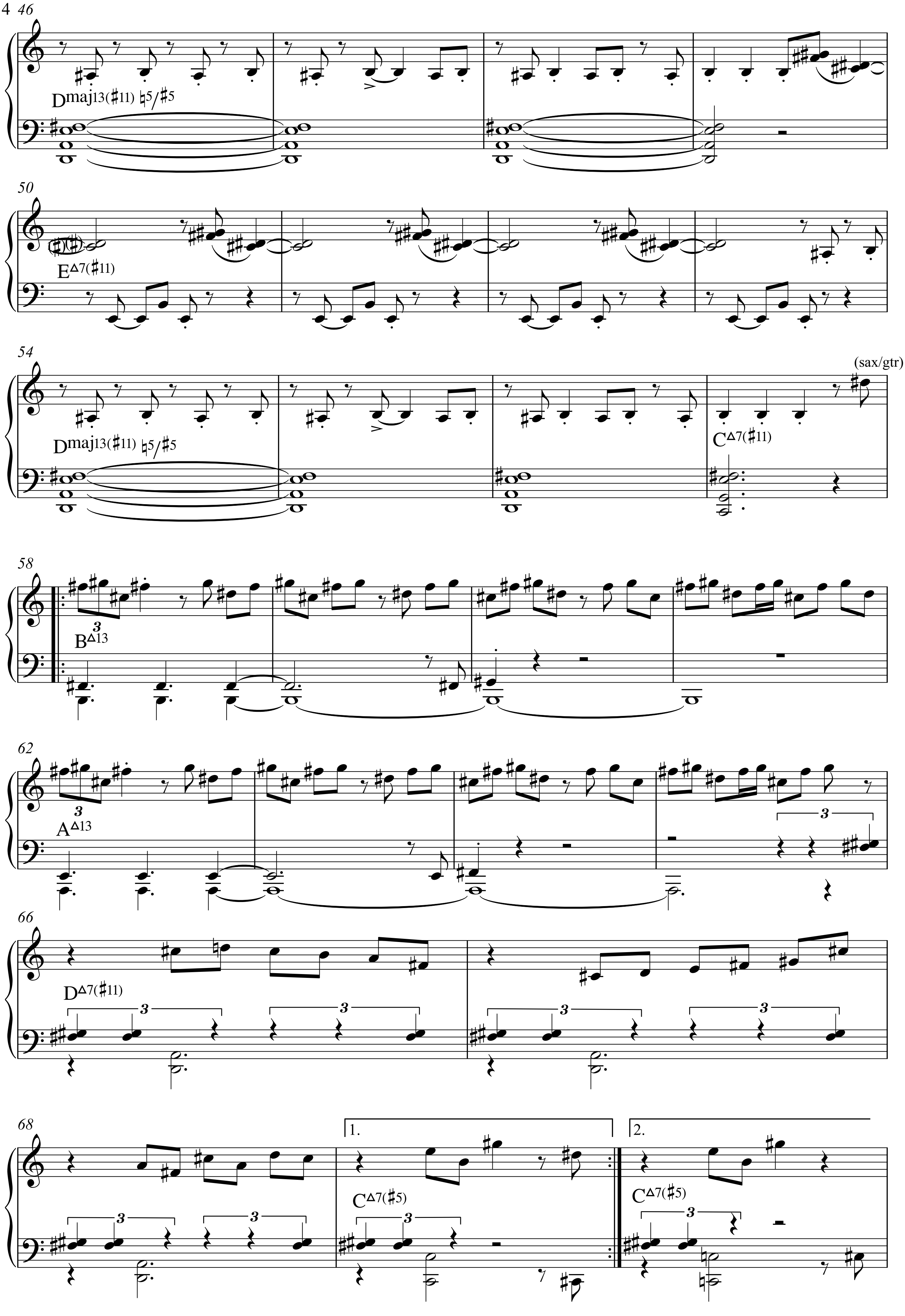
http://trishclowes.com
https://bashrecords.com/albums/my-iris/

Tap Dance (for Baby Dodds)

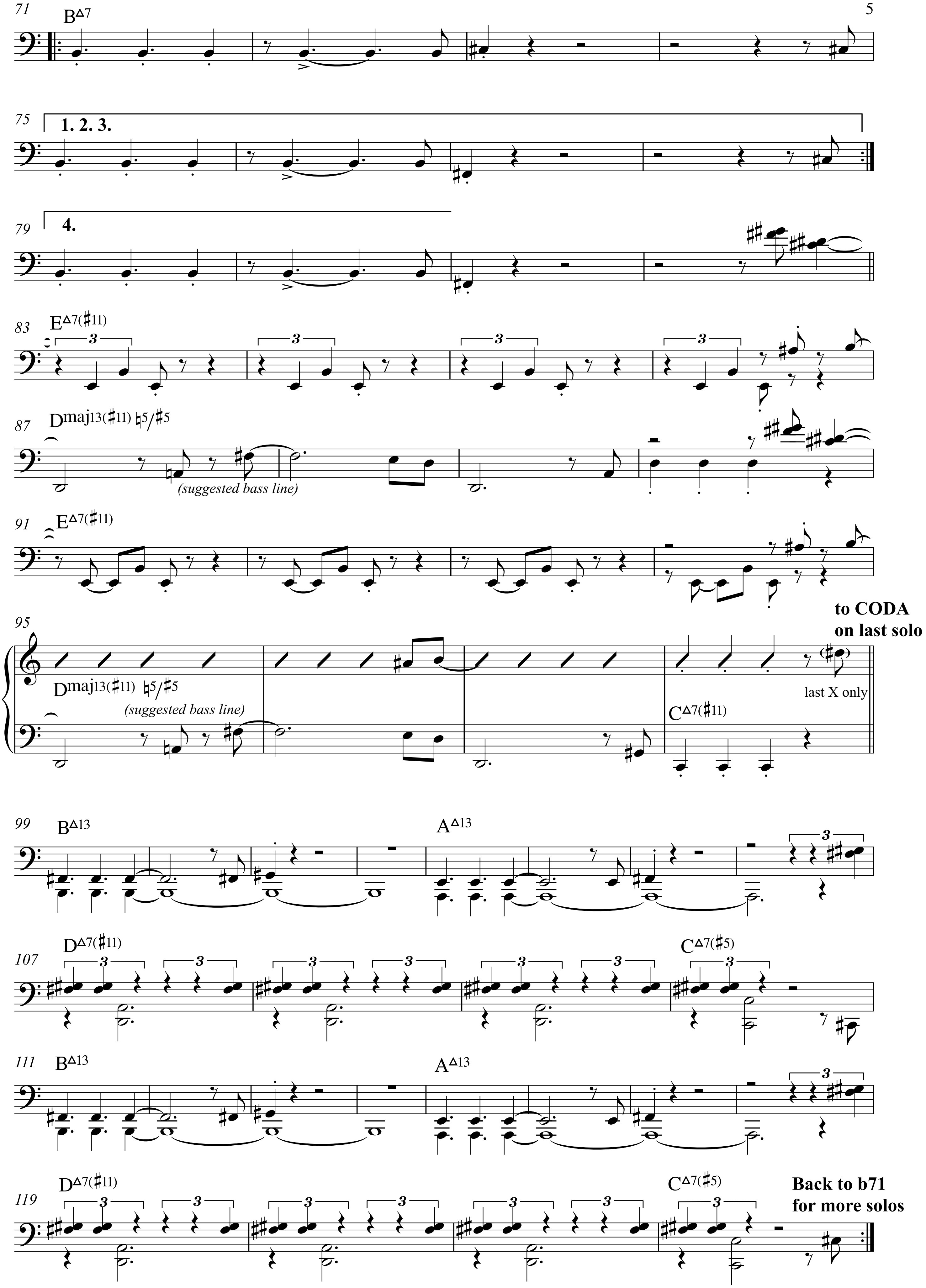
Trish Clowes

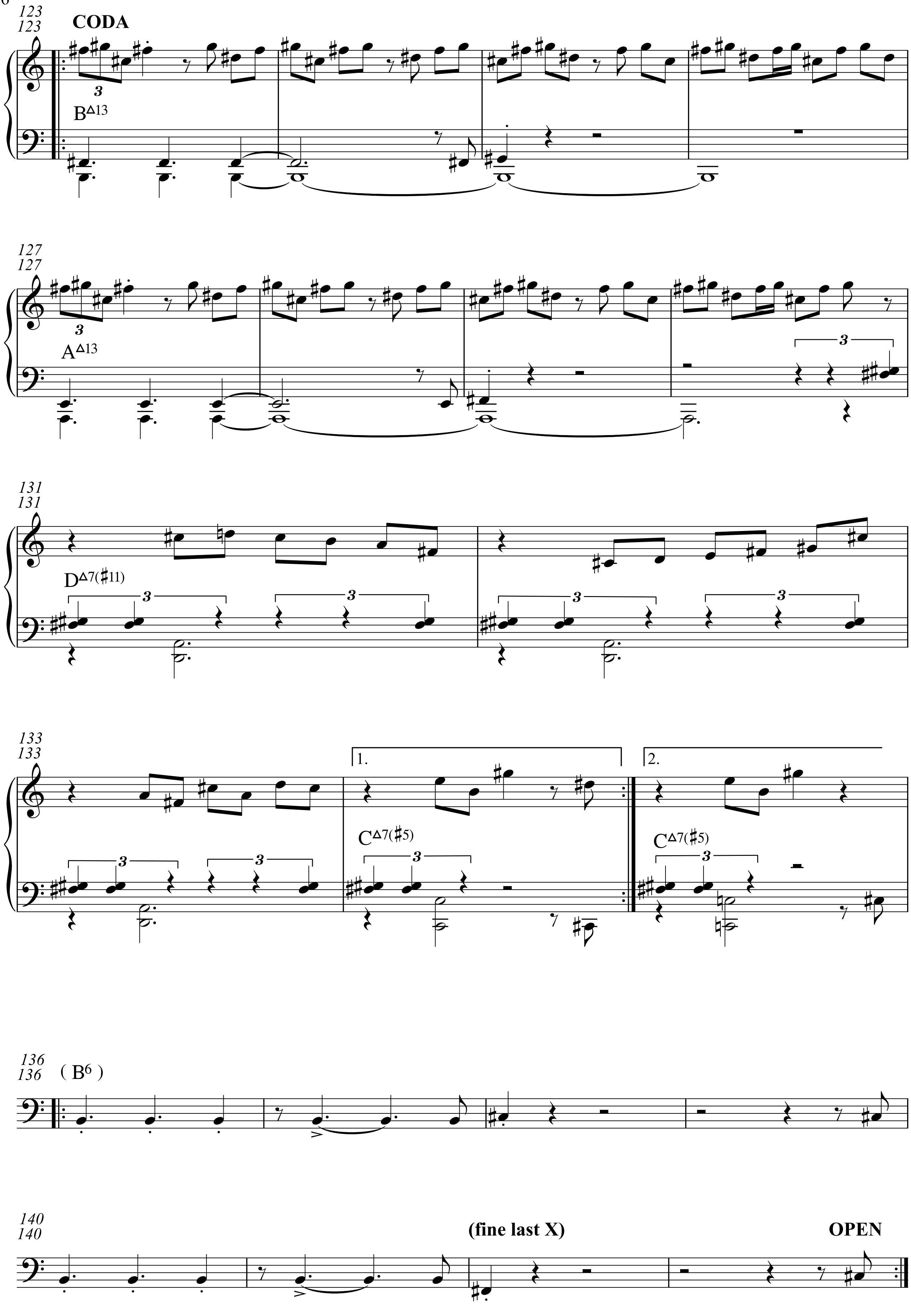

Swing ♩ = 200
(Drums
DRUM BREAK
7
tr
10
14
18
22
26
Guitar in, washy chords
B6
(LH pno)
(pno/sax)
30
3
34
38
42
EΔ7(♯11)

Trish Clowes © 2016


46
Dmaj13(♯11) ♮5/♯5
50
E∆7(♯11)
54
Dmaj13(♯11) ♮5/♯5
C∆7(♯11)
(sax/gtr)
58
B∆13
3
62
A∆13
3
3
66
D∆7(♯11)
3
3
3
3
68
3
3
1.
C∆7(♯5)
3
2.
C∆7(♯5)
3

SOLOS *gradually add tension to the tonality*


71
B∆7
75
1. 2. 3.
79
4.
83
E∆7(♯11)
87
Dmaj13(♯11) ♮5/♯5
(suggested bass line)
91
E∆7(♯11)
95
Dmaj13(♯11) ♮5/♯5
(suggested bass line)
to CODA on last solo
last X only
C∆7(♯11)
99
B∆13
A∆13
107
D∆7(♯11)
C∆7(♯5)
111
B∆13
A∆13
119
D∆7(♯11)
C∆7(♯5)
Back to b71 for more solos


123
123
CODA
B∆13
127
127
A∆13
131
131
D∆7(♯11)
133
133
1.
2.
C∆7(♯5)
C∆7(♯5)
136
136
(B6)
140
140
(fine last X)
OPEN

Trish Clowes

Loujean and Lucy

for saxophone, piano and orchestra

Loujean and Lucy
for saxophone, piano and orchestra

Commissioned by BBC Radio 3 and first performed by Trish Clowes and Ross Stanley with the BBC Concert Orchestra conducted by Holly Mathieson at the Royal Festival Hall, London on November 12th 2017

Programme note
Loujean and Lucy are two women I heard being interviewed on BBC Radio 4's *Women's Hour* (podcast/ online) - a friend had put me onto their story after hearing it live. Loujean is a refugee from the conflict in Syria, dramatically up- rooted from the life she thought she would lead. She is now studying Law at Westminster University. Lucy lives in London and is an editor for Marie Claire magazine. Lucy put up Loujean in her home for six months to give her some space and time to work out how to take her life forward in the UK. I found the conversation so inspiring because, despite the unimaginable hardship of Loujean's situation and the apprehension Lucy may have felt in offering up her home to a stranger, the two women formed a new bond and exchanged experiences that were both extraordinary and ordinary - like watching BBC's Pride and Prejudice! Both women had given the other something special, and they now refer to themselves as sisters.

When I started the writing process for this commission, one of the thoughts that kept coming back to me was the refugee/migration crisis. Did I want my piece to tell a story related to it? When writing music without words this can be problematic because each listener's response to the sounds I create will be so unique (both audience and performers) - we all have our own set of personal experiences that affect how we hear music. What I *can* do, through the title and giving context in these notes and on stage, is offer the audience some markers and some thoughts to associate with what would otherwise be a relatively abstract listening experience.

When musicians come together to play it's about so much more than sounds. This is why Miles Davis famously called Jazz 'social music'. It's about the human experience, the exchange between people. This exchange can involve all kinds of emotions – joy, anger, sadness, humour, indifference, peace. This commission is a response to the emotions I felt and heard in the words of Loujean and Lucy in that interview and now my composition will be the starting point for a conversation between myself, Ross Stanley, Holly Mathieson and the members of the BBC Concert Orchestra. Thank you Loujean and Lucy for your courage and generosity – you have inspired me and I hope you will inspire many others.

Performance note
The saxophone and piano parts are partly written and partly improvised in response to the material for the orchestra.

Saxophonist and composer Trish Clowes has been described as "an improviser to be reckoned with" (*Giovanni Russonello, Downbeat*). A BASCA British Composer Award winner and former BBC Radio 3 New Generation Artist, Clowes has received critical acclaim for all five of her releases for Basho Records. Her band MY IRIS - with Chris Montague (guitar), Ross Stanley (piano & Hammond organ) and James Maddren (drums) - have been hailed as "the jazz of the future" (Augsburger Allgemeine). Performances include the Barbican, Toronto Jazz Festival, Rochester International Jazz Festival, Royal Festival Hall, Wigmore Hall, Celtic Connections, Women in (e)motion Festival (Germany), National Opera House (Ireland), broadcasts for BBC 2 Proms Extra, BBC Radio 3 and Radio Bremen, and appearances with BBC Concert Orchestra, BBC Scottish Symphony Orchestra and Royal Northern Sinfonia. Recent commissions include writing for the BBC Concert Orchestra (BBC Radio 3), London Sinfonietta and Onyx Brass.

http://trishclowes.com

Instrumentation

Flute I doubling Piccolo
Flute 2 doubling Alto Flute
Oboe 1
Cor Anglais (Oboe 2)
Clarinet in B flat 1
Bass Clarinet (Clarinet 2)
Bassoon 1
Contrabassoon (Bassoon 2)

4 Horns
3 Trumpets
2 Trombones
Tuba

Percussion 1 + 2: Tubular Bells, Maracas, Low Floor Tom, Glockenspiel, Tam Tam, Flexatone, Small going in water, 2-3 Cymbals (various sizes), Hi-Hat, Triangle, bass Drum, Lion's Roar, Side Drum

Timpani (doubling Percussion 3 if neccessary)

Harp

Solo Tenor Saxophone

Solo Piano

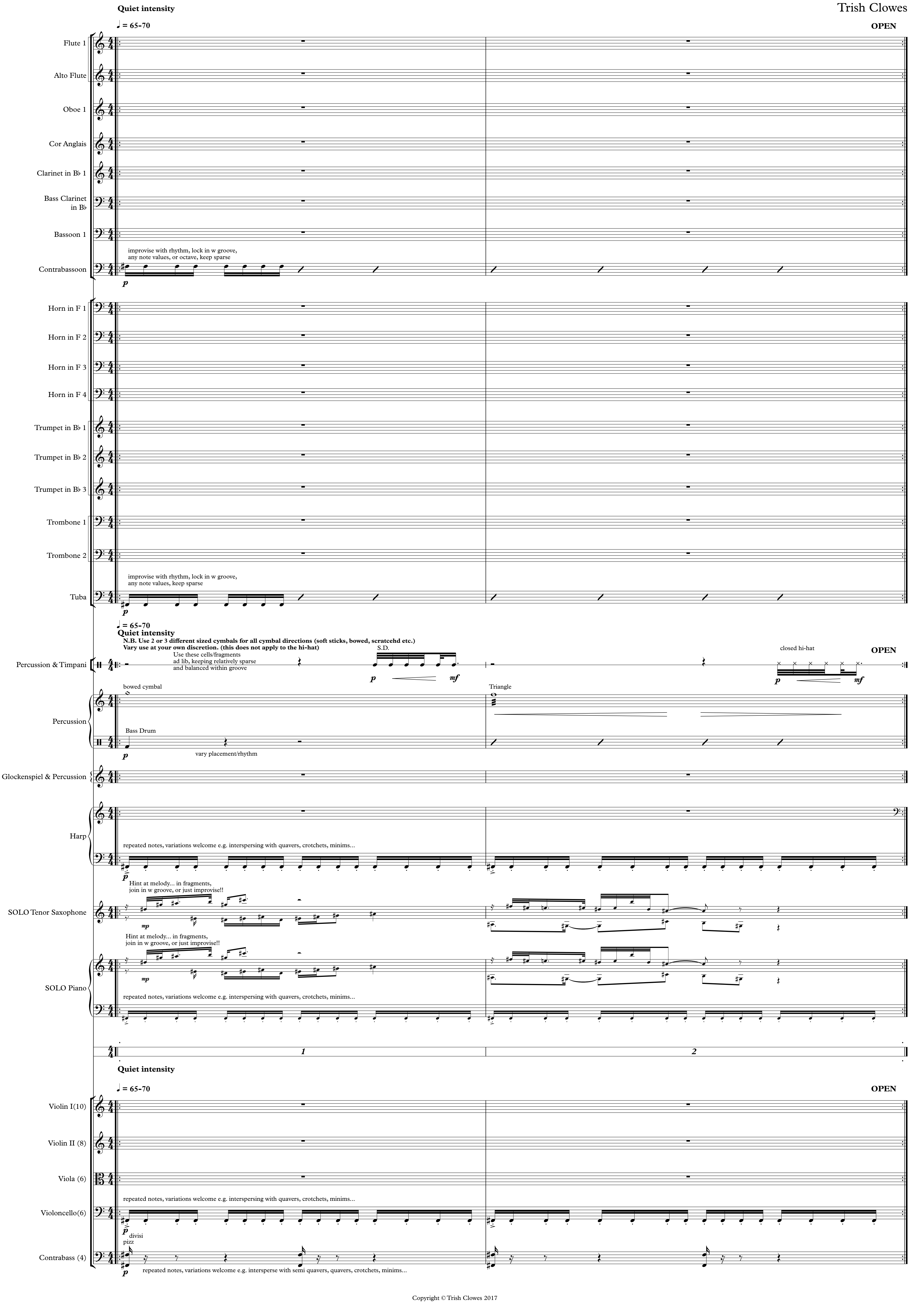
Violin 1
Violin 2
Viola
Cello
Double Bass

Score in C

Duration: 18 minutes

Loujean & Lucy

Trish Clowes


Quiet intensity
♩ = 65-70
OPEN
Flute 1
Alto Flute
Oboe 1
Cor Anglais
Clarinet in B♭ 1
Bass Clarinet in B♭
Bassoon 1
Contrabassoon
improvise with rhythm, lock in w groove, any note values, or octave, keep sparse
p
Horn in F 1
Horn in F 2
Horn in F 3
Horn in F 4
Trumpet in B♭ 1
Trumpet in B♭ 2
Trumpet in B♭ 3
Trombone 1
Trombone 2
Tuba
improvise with rhythm, lock in w groove, any note values, keep sparse
N.B. Use 2 or 3 different sized cymbals for all cymbal directions (soft sticks, bowed, scratcehd etc.)
Vary use at your own discretion. (this does not apply to the hi-hat)
Use these cells/fragments ad lib, keeping relatively sparse and balanced within groove
S.D.
p
mf
closed hi-hat
Percussion & Timpani
bowed cymbal
Triangle
Percussion
Bass Drum
vary placement/rhythm
Glockenspiel & Percussion
Harp
repeated notes, variations welcome e.g. interspersing with quavers, crotchets, minims...
Hint at melody... in fragments, join in w groove, or just improvise!!
mp
SOLO Tenor Saxophone
SOLO Piano
1
2
Violin I(10)
Violin II (8)
Viola (6)
Violoncello(6)
divisi
pizz
Contrabass (4)
repeated notes, variations welcome e.g. intersperse with semi quavers, quavers, crotchets, minims...

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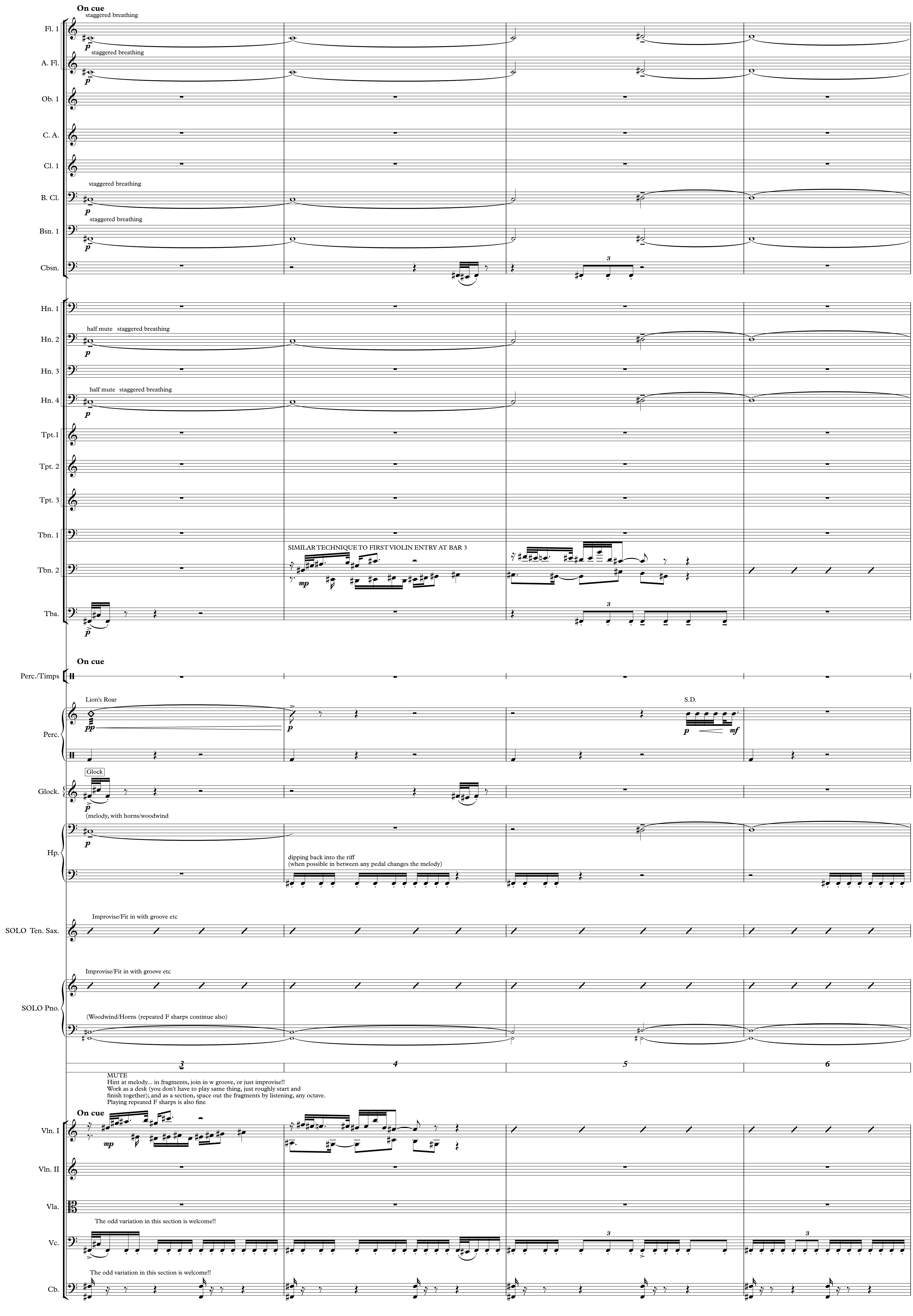
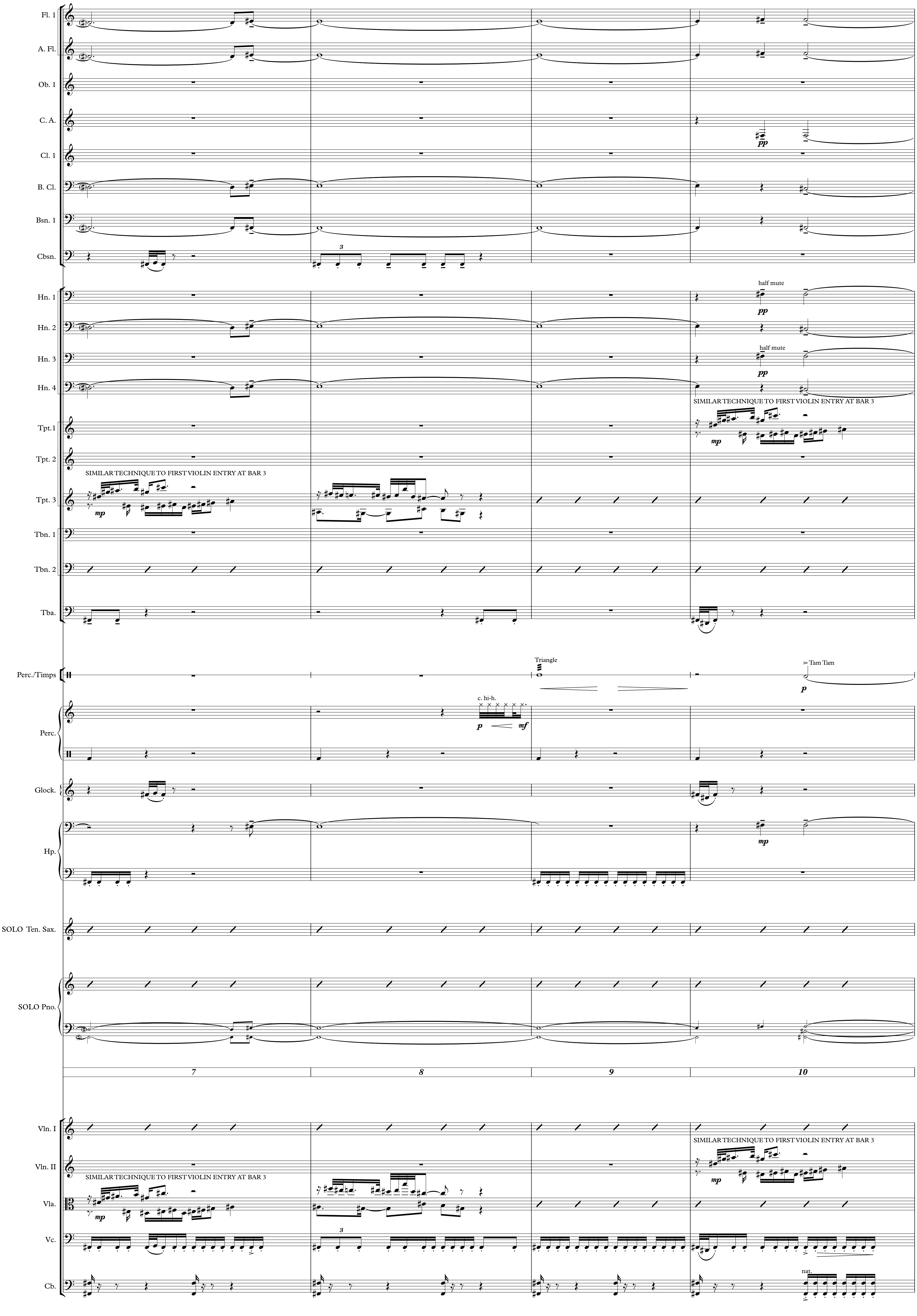
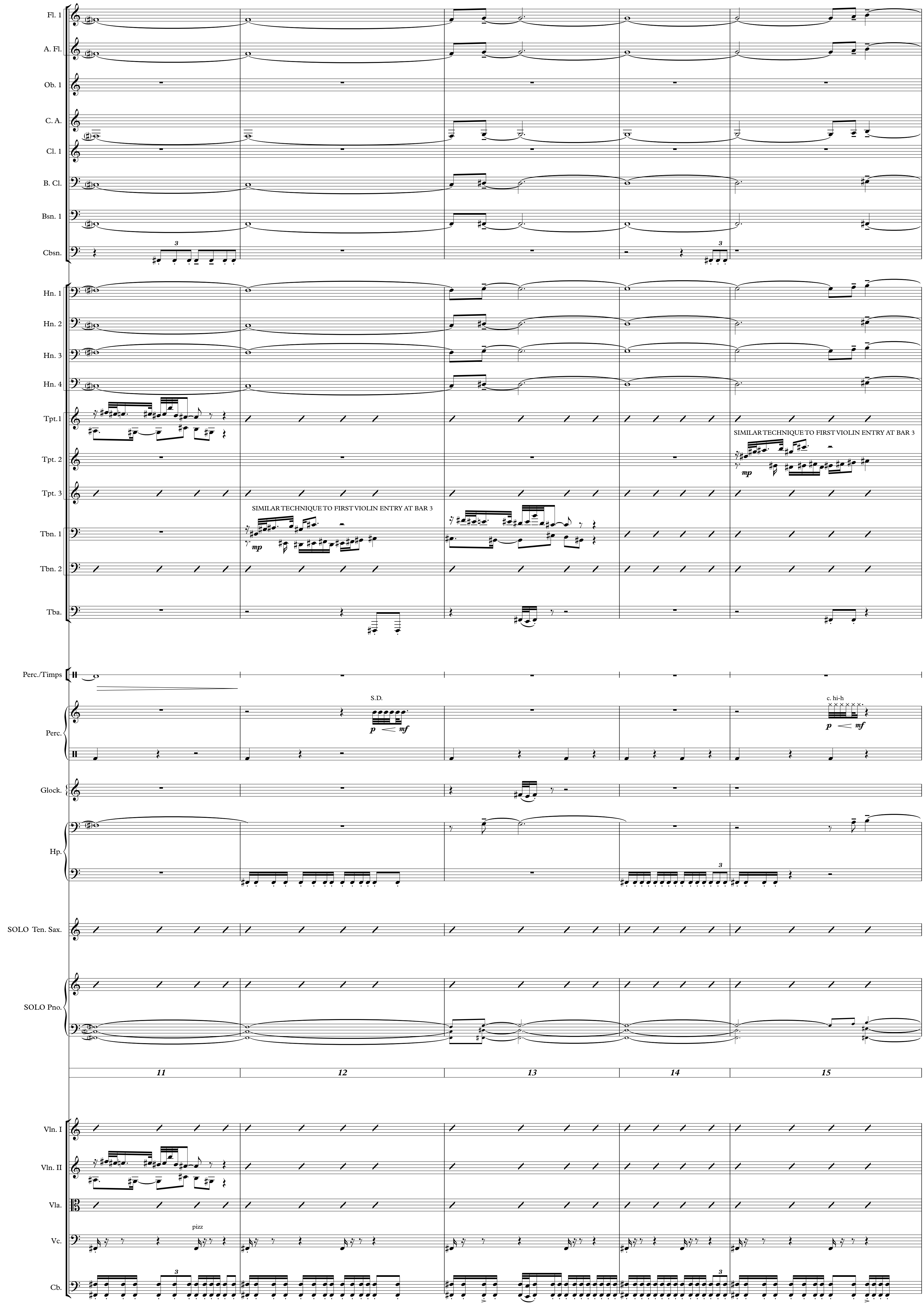
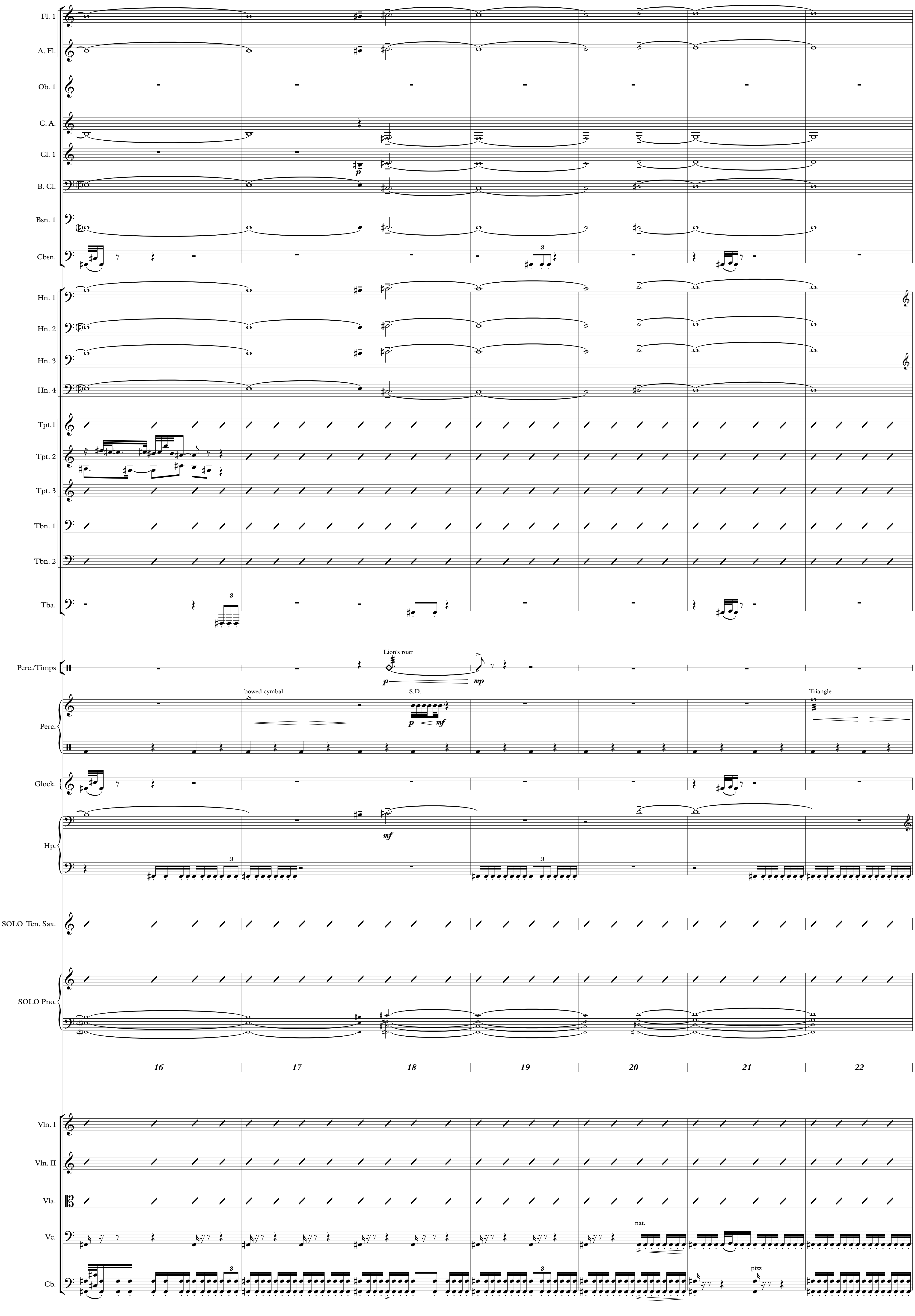
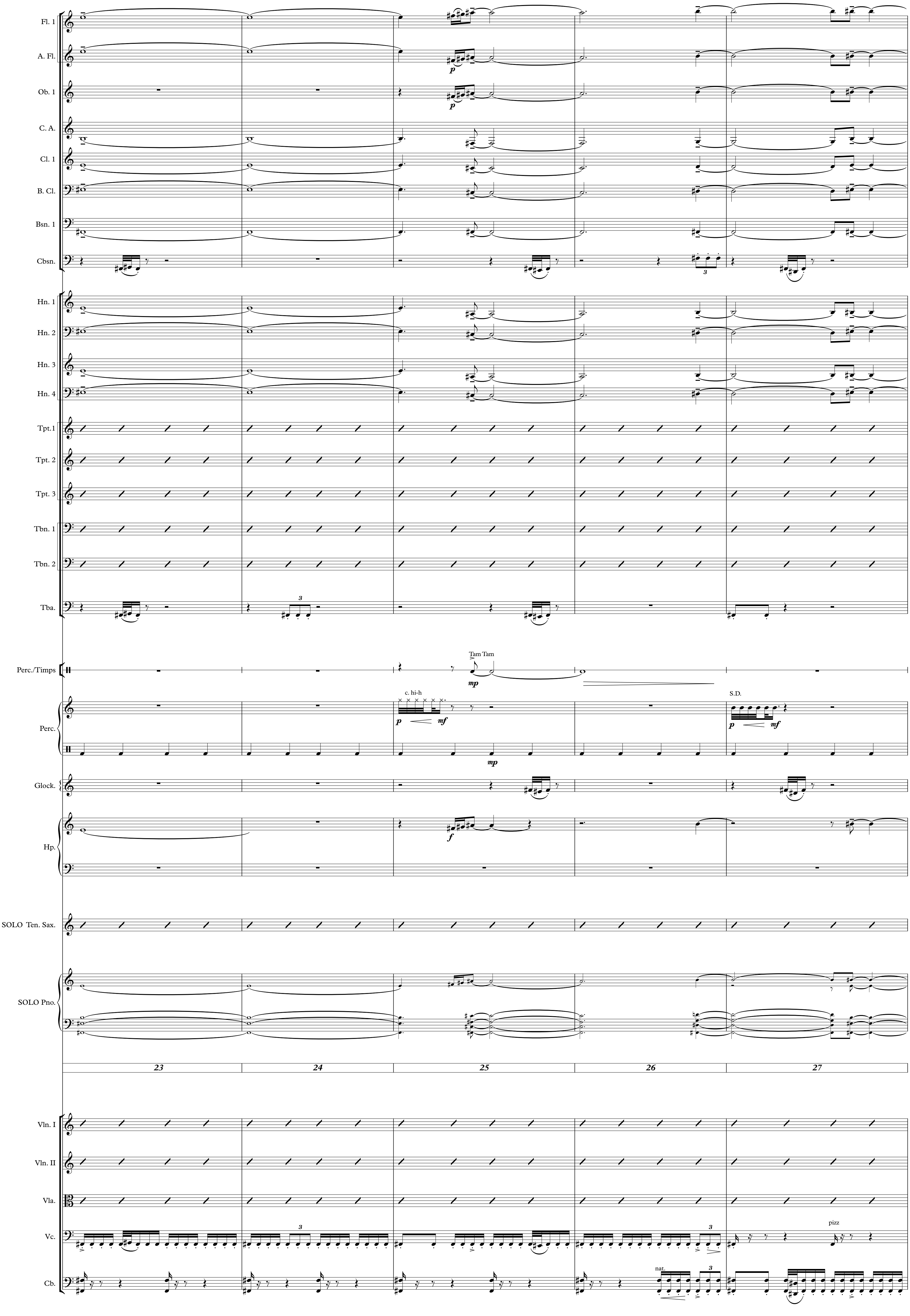
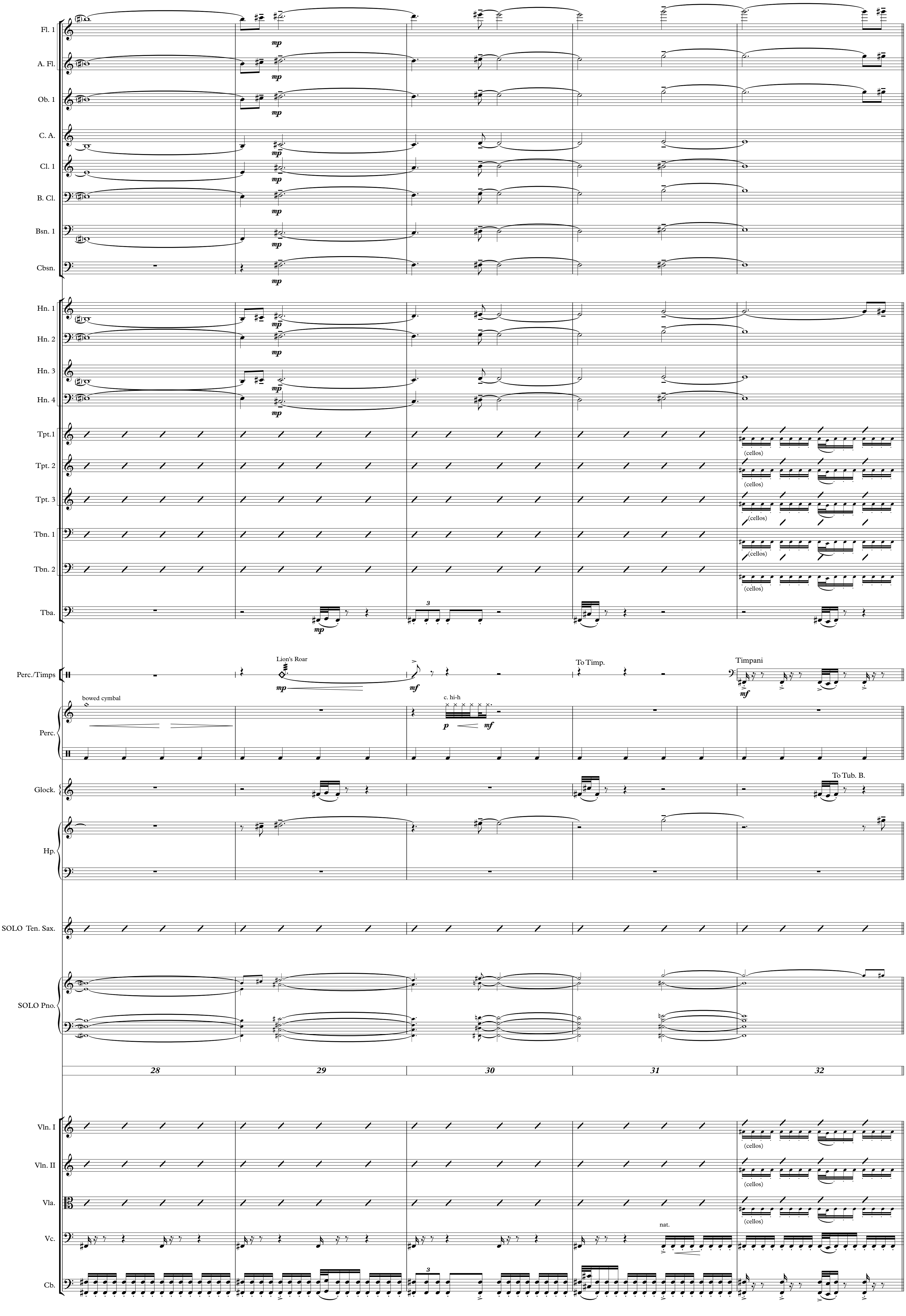

On cue
staggered breathing
Fl. 1
p
staggered breathing
A. Fl.
p
Ob. 1
C. A.
Cl. 1
staggered breathing
B. Cl.
p
staggered breathing
Bsn. 1
p
Cbsn.
3
Hn. 1
half mute staggered breathing
Hn. 2
p
Hn. 3
half mute staggered breathing
Hn. 4
p
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
SIMILAR TECHNIQUE TO FIRST VIOLIN ENTRY AT BAR 3
Tbn. 2
mp
Tba.
p
3
On cue
Perc./Timps
Lion's Roar
pp
p
S.D.
p
mf
Perc.
Glock
Glock.
p
(melody, with horns/woodwind
p
Hp.
dipping back into the riff
(when possible in between any pedal changes the melody)
Improvise/Fit in with groove etc
SOLO Ten. Sax.
Improvise/Fit in with groove etc
SOLO Pno.
(Woodwind/Horns (repeated F sharps continue also)
3
4
5
6
MUTE
Hint at melody... in fragments, join in w groove, or just improvise!!
Work as a desk (you don't have to play same thing, just roughly start and
finish together); and as a section, space out the fragments by listening, any octave.
Playing repeated F sharps is also fine
On cue
Vln. I
mp
Vln. II
Vla.
The odd variation in this section is welcome!!
Vc.
3
3
The odd variation in this section is welcome!!
Cb.

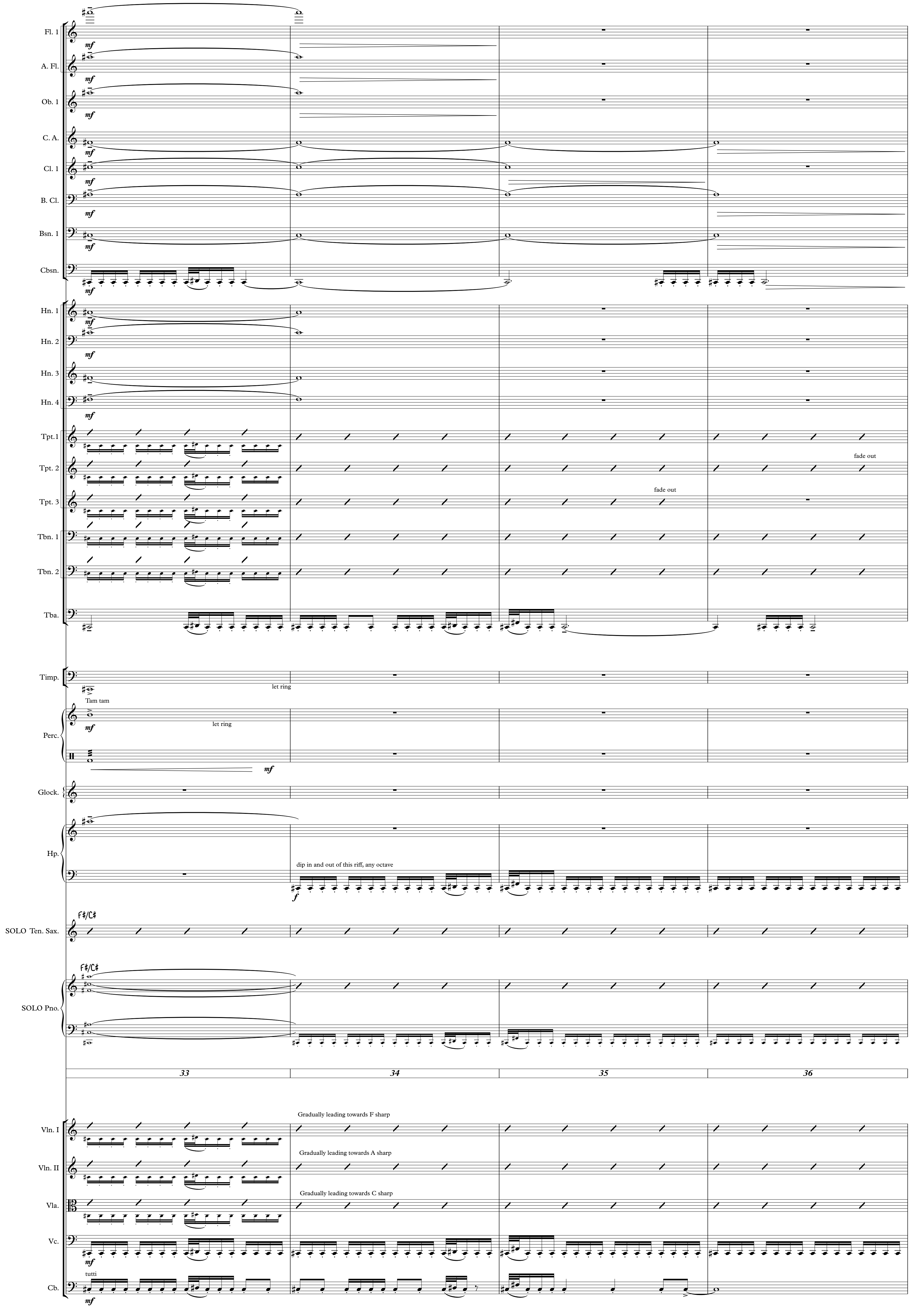

Fl. 1
A. Fl.
Ob. 1
C. A.
pp
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
3
Hn. 1
half mute
pp
Hn. 2
Hn. 3
half mute
pp
Hn. 4
SIMILAR TECHNIQUE TO FIRST VIOLIN ENTRY AT BAR 3
Tpt.1
mp
Tpt. 2
SIMILAR TECHNIQUE TO FIRST VIOLIN ENTRY AT BAR 3
Tpt. 3
mp
Tbn. 1
Tbn. 2
Tba.
Triangle
Tam Tam
Perc./Timps
p
c. hi-h.
p
mf
Perc.
Glock.
Hp.
mp
SOLO Ten. Sax.
SOLO Pno.
7
8
9
10
Vln. I
SIMILAR TECHNIQUE TO FIRST VIOLIN ENTRY AT BAR 3
Vln. II
mp
SIMILAR TECHNIQUE TO FIRST VIOLIN ENTRY AT BAR 3
Vla.
mp
3
Vc.
nat.
Cb.

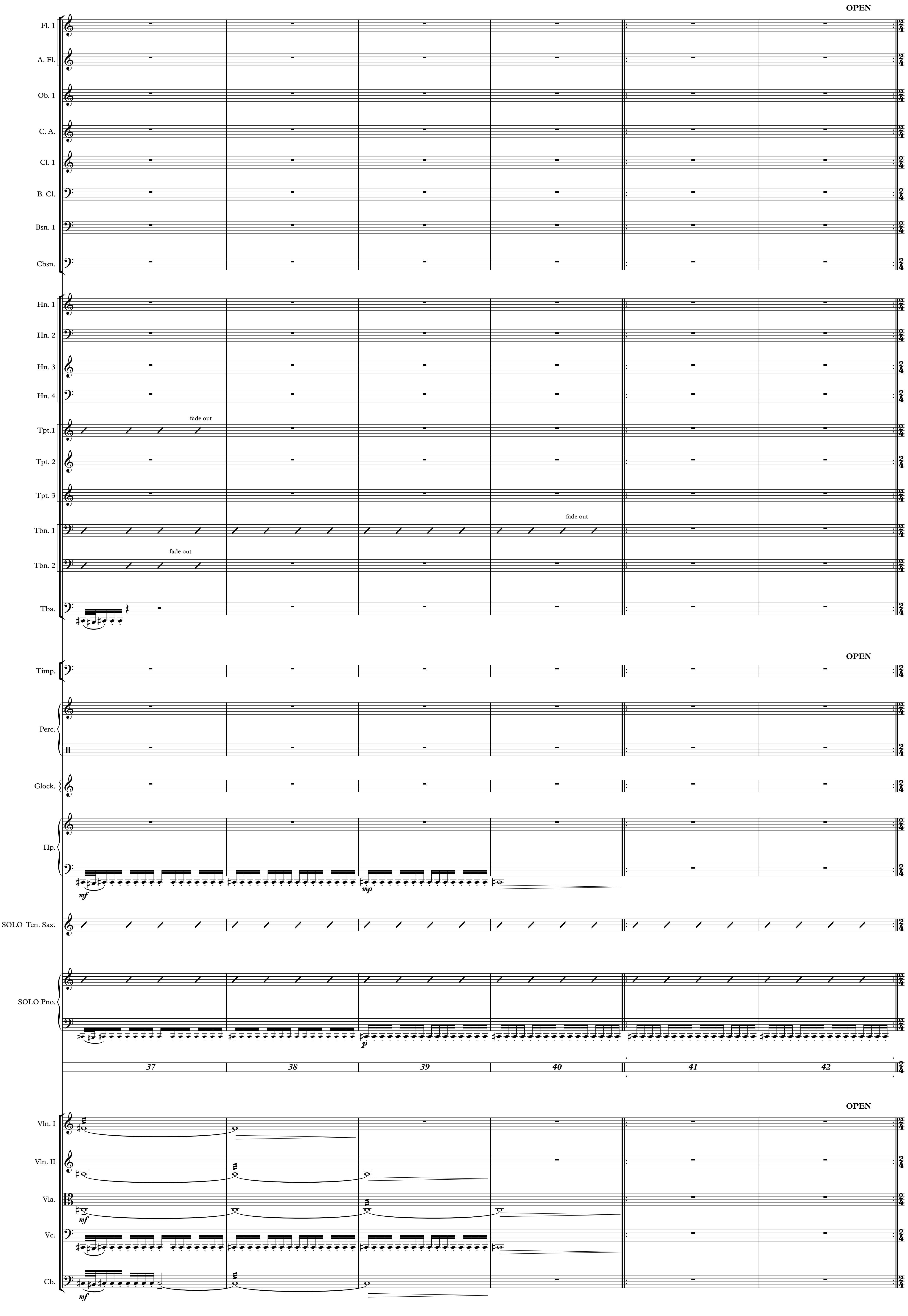

Fl. 1
A. Fl.
Ob. 1
C. A.
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tba.
Perc./Timps
Perc.
Glock.
Hp.
SOLO Ten. Sax.
SOLO Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
SIMILAR TECHNIQUE TO FIRST VIOLIN ENTRY AT BAR 3
SIMILAR TECHNIQUE TO FIRST VIOLIN ENTRY AT BAR 3
mp
mp
S.D.
p
mf
c. hi-h
p
mf
3
pizz
11
12
13
14
15

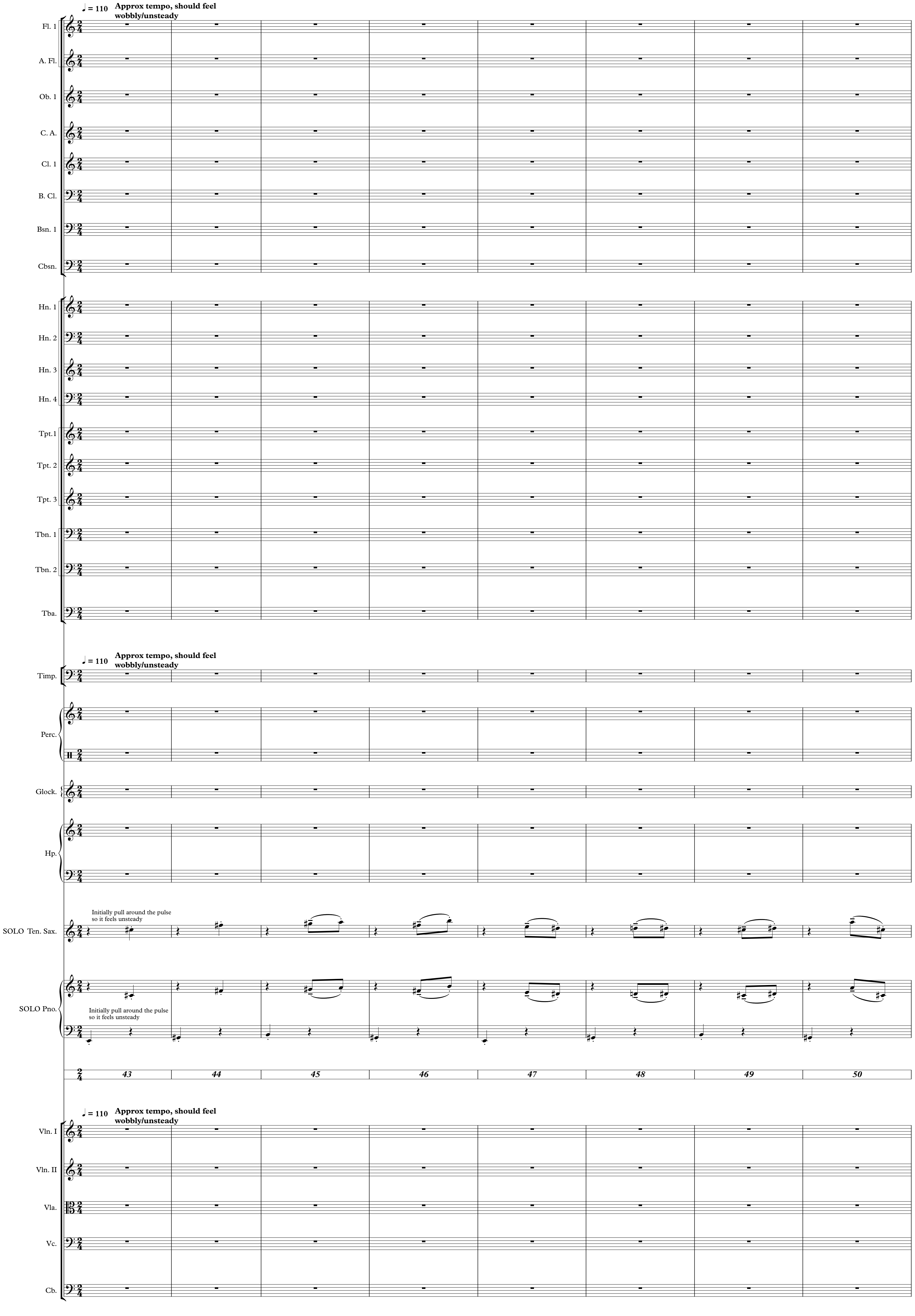

Fl. 1
A. Fl.
Ob. 1
C. A.
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tba.
Perc./Timps
Perc.
Glock.
Hp.
SOLO Ten. Sax.
SOLO Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
3
Lion's roar
p
mp
bowed cymbal
S.D.
p
mf
Triangle
mf
16
17
18
19
20
21
22
nat.
pizz

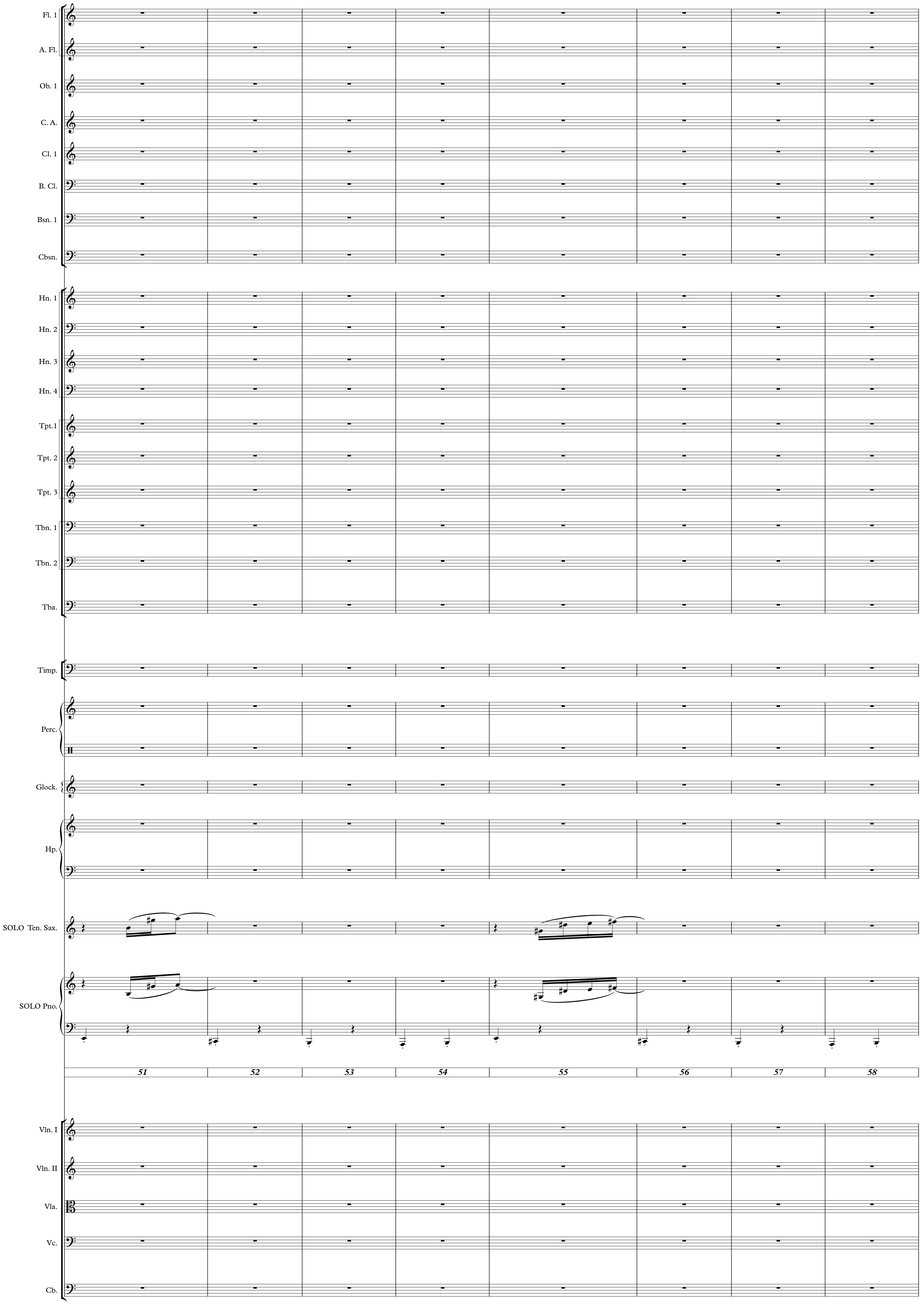

Fl. 1
A. Fl.
Ob. 1
C. A.
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tba.
Perc./Timps
Tam Tam
mp
Perc.
c. hi-h
p
mf
S.D.
p
mf
mp
Glock.
Hp.
f
SOLO Ten. Sax.
SOLO Pno.
23
24
25
26
27
Vln. I
Vln. II
Vla.
Vc.
3
3
pizz
Cb.
nat.
3
p
p
3

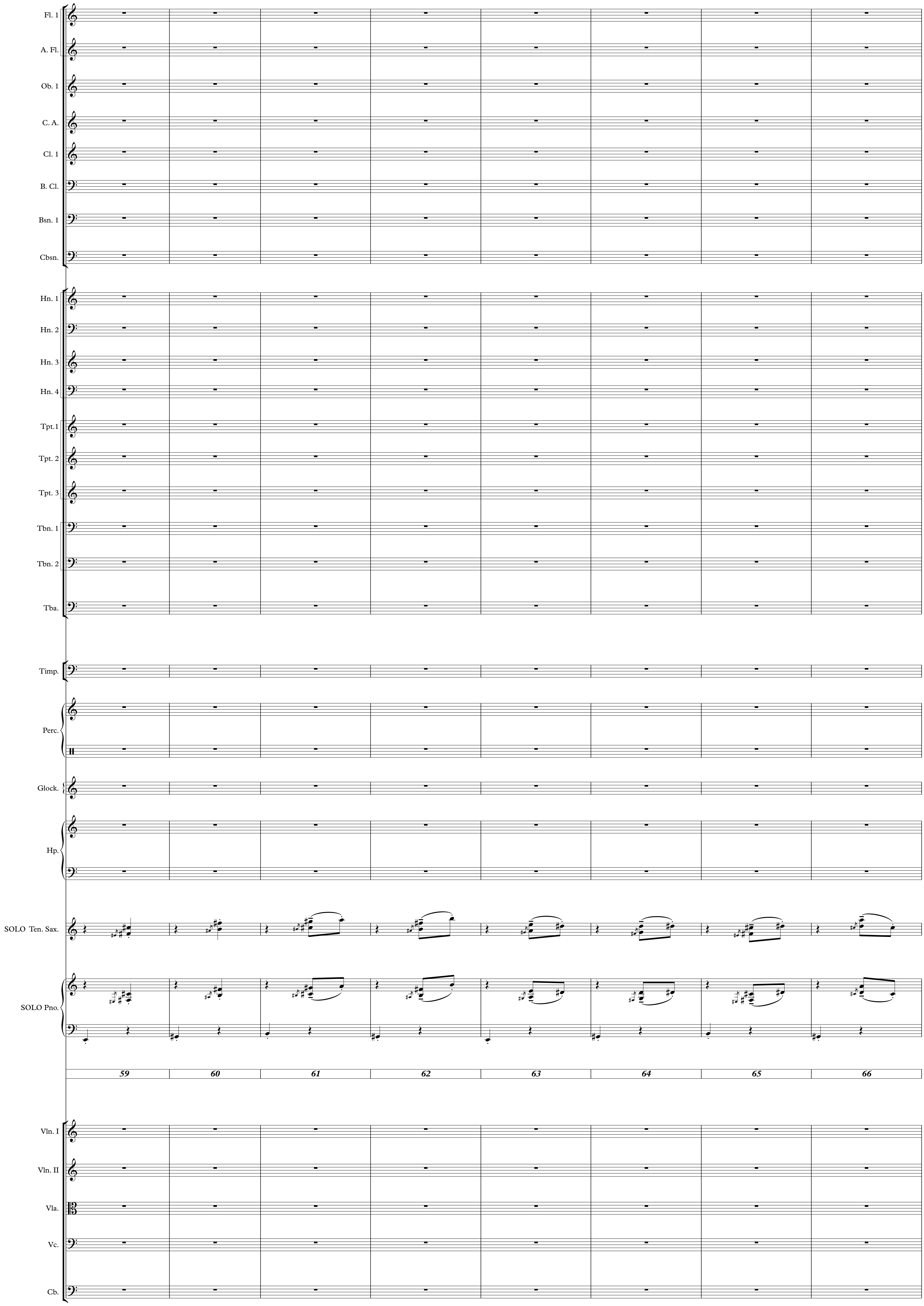

Fl. 1
A. Fl.
Ob. 1
C. A.
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tba.
Perc./Timps
Perc.
Glock.
Hp.
SOLO Ten. Sax.
SOLO Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
(cellos)
Lion's Roar
mf
To Timp.
Timpani
bowed cymbal
c. hi-h
p
To Tub. B.
3
nat.
28
29
30
31
32

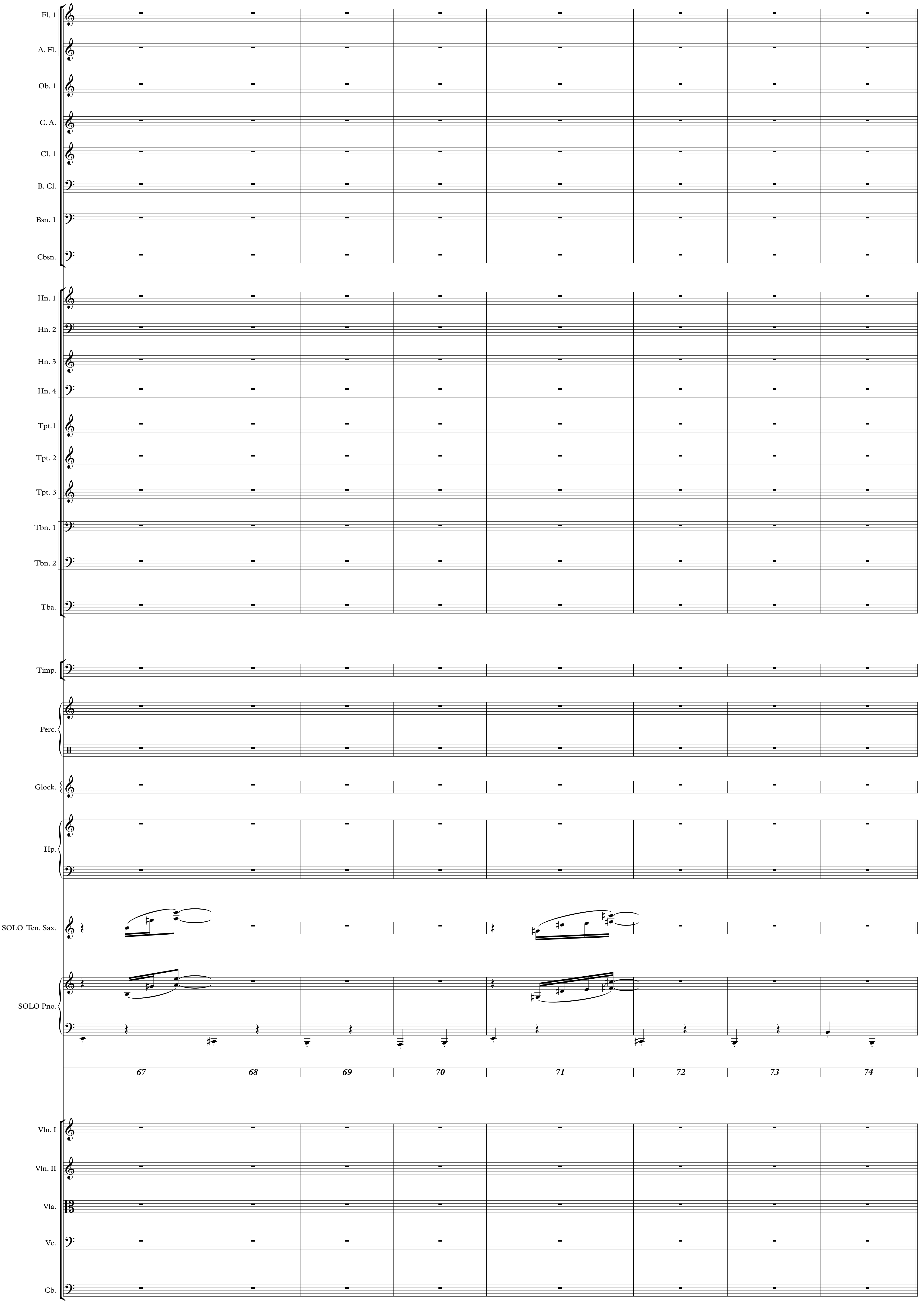

Fl. 1
A. Fl.
Ob. 1
C. A.
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc.
Glock.
Hp.
SOLO Ten. Sax.
SOLO Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
fade out
fade out
let ring
Tam tam
let ring
mf
dip in and out of this riff, any octave
f
F♯/C♯
F♯/C♯
33
34
35
36
Gradually leading towards F sharp
Gradually leading towards A sharp
Gradually leading towards C sharp
mf
tutti
mf

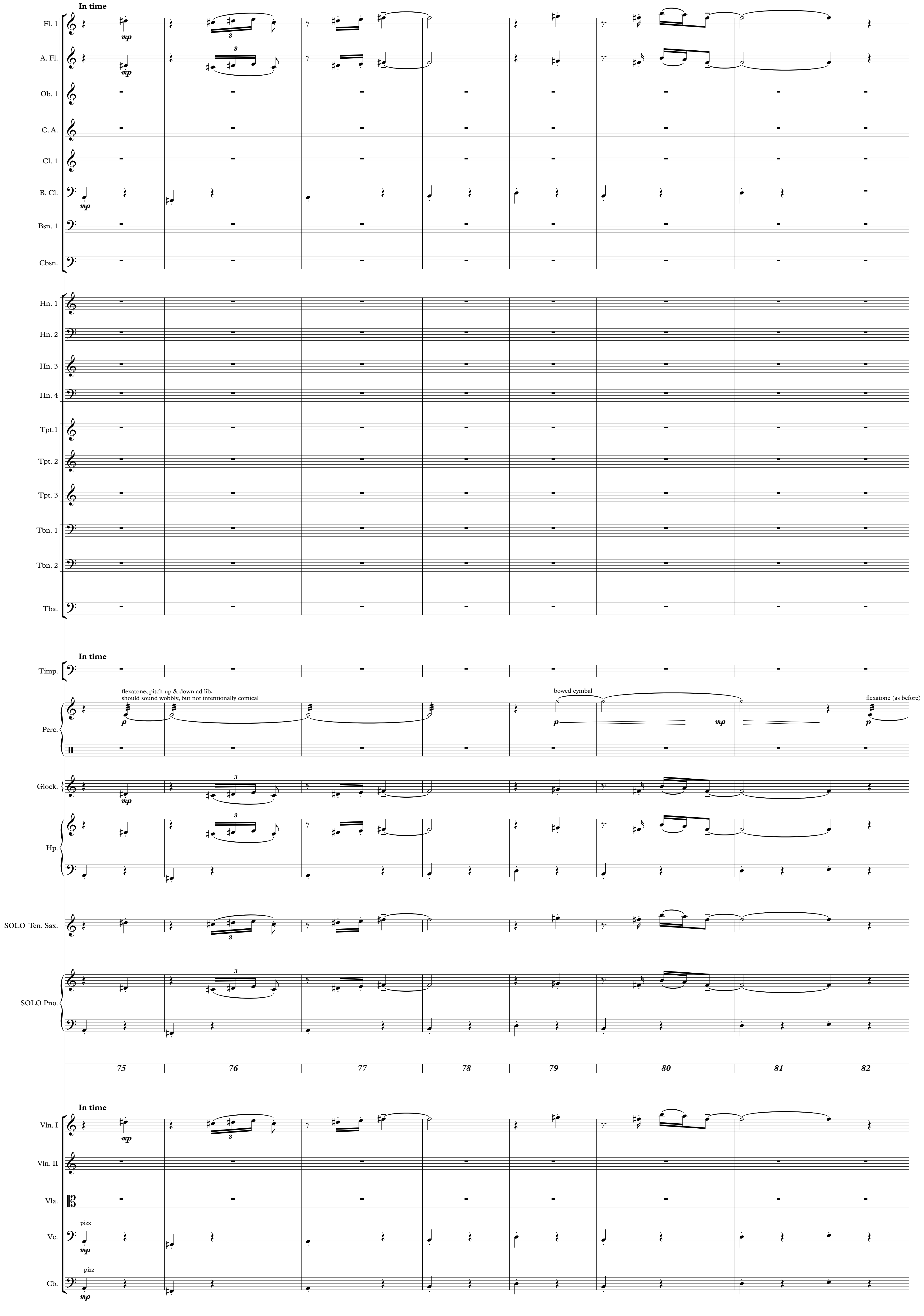

OPEN
Fl. 1
A. Fl.
Ob. 1
C. A.
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
fade out
Tpt. 2
Tpt. 3
Tbn. 1
fade out
Tbn. 2
fade out
Tba.
OPEN
Timp.
Perc.
Glock.
Hp.
mf
mp
SOLO Ten. Sax.
SOLO Pno.
p
37
38
39
40
41
42
OPEN
Vln. I
Vln. II
Vla.
mf
Vc.
Cb.
mf

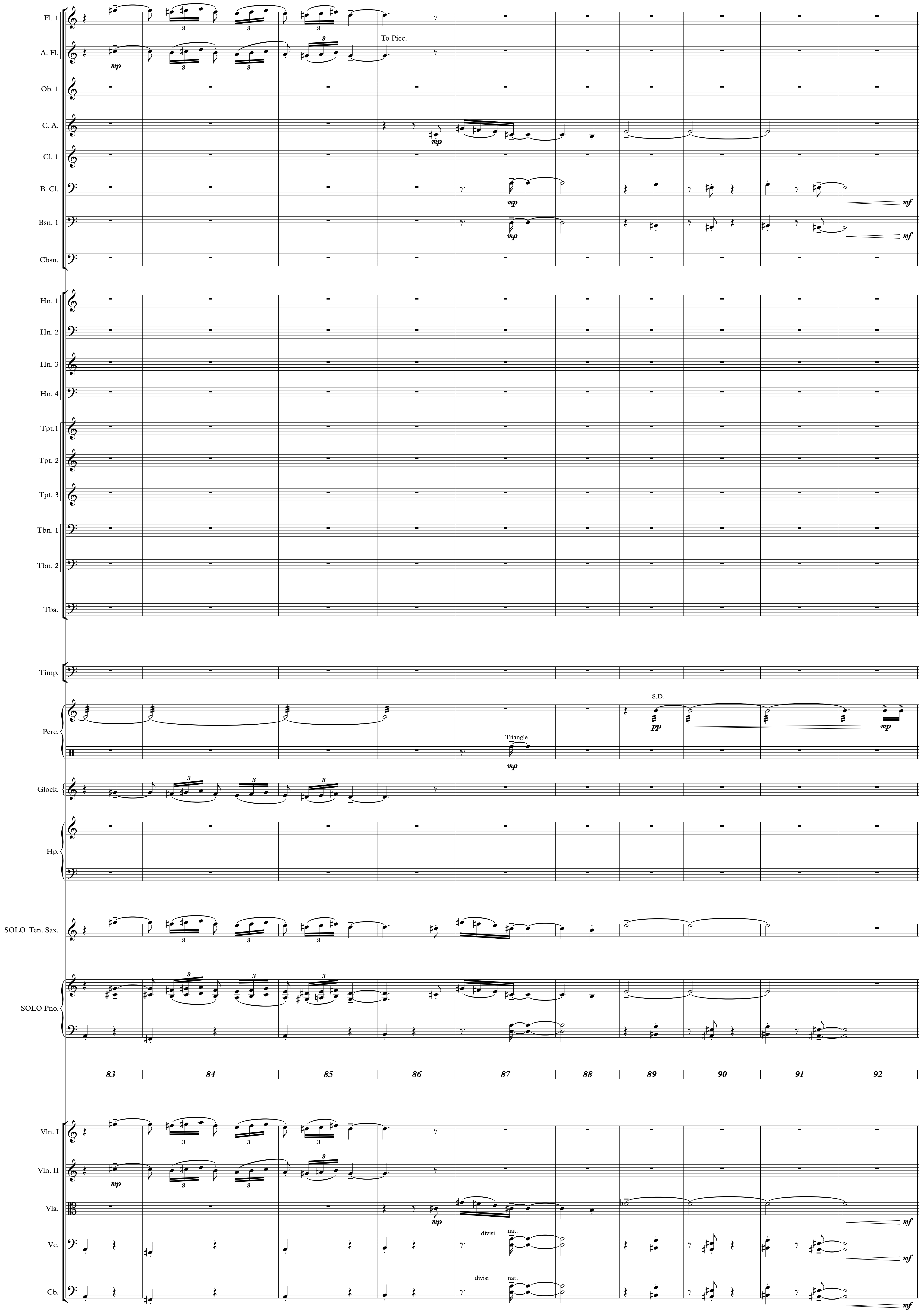

♩ = 110 Approx tempo, should feel wobbly/unsteady
Fl. 1
A. Fl.
Ob. 1
C. A.
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tba.
♩ = 110 Approx tempo, should feel wobbly/unsteady
Timp.
Perc.
Glock.
Hp.
Initially pull around the pulse so it feels unsteady
SOLO Ten. Sax.
SOLO Pno.
Initially pull around the pulse so it feels unsteady
43
44
45
46
47
48
49
50
♩ = 110 Approx tempo, should feel wobbly/unsteady
Vln. I
Vln. II
Vla.
Vc.
Cb.

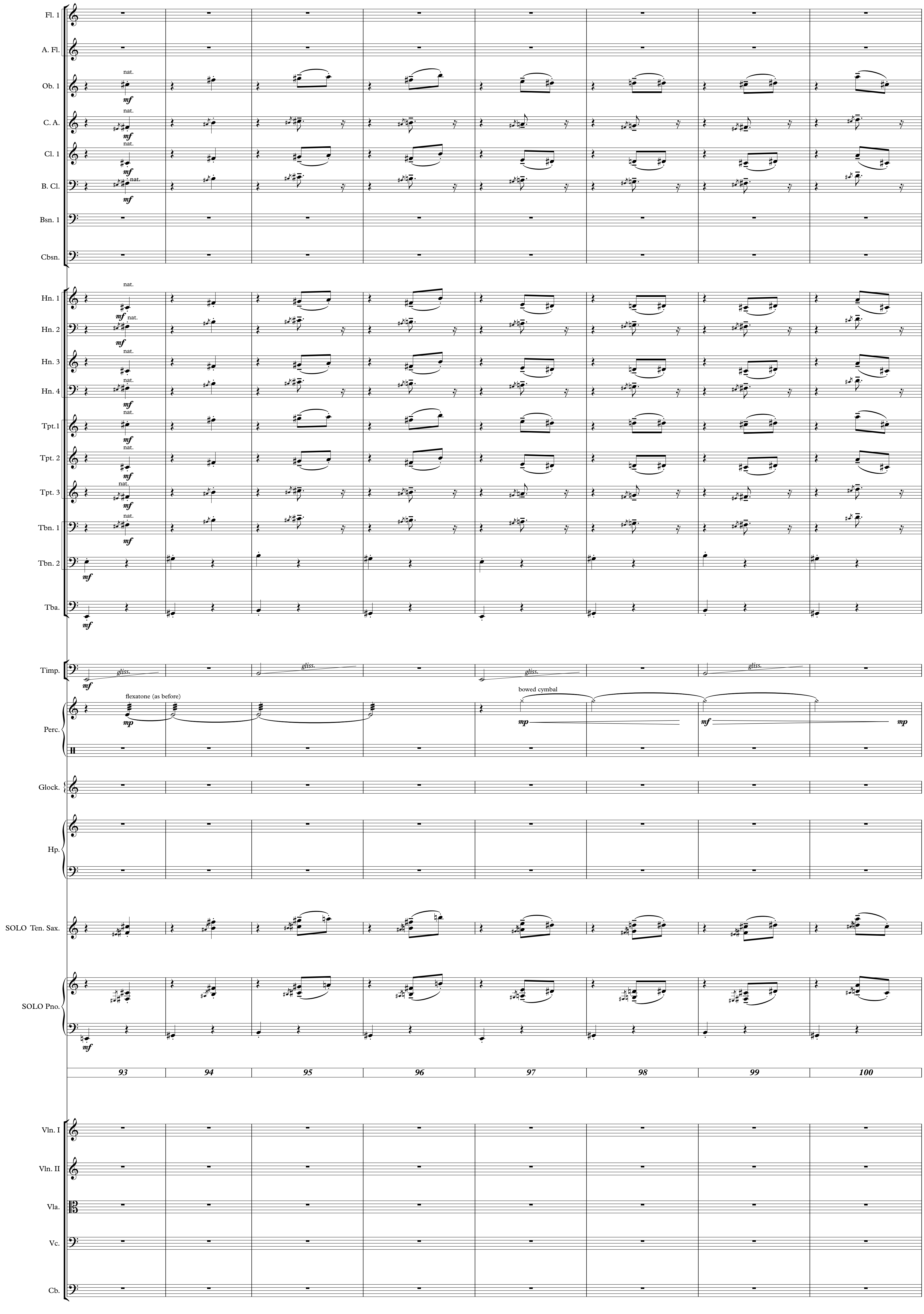

Fl. 1
A. Fl.
Ob. 1
C. A.
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc.
Glock.
Hp.
SOLO Ten. Sax.
SOLO Pno.
51
52
53
54
55
56
57
58
Vln. I
Vln. II
Vla.
Vc.
Cb.

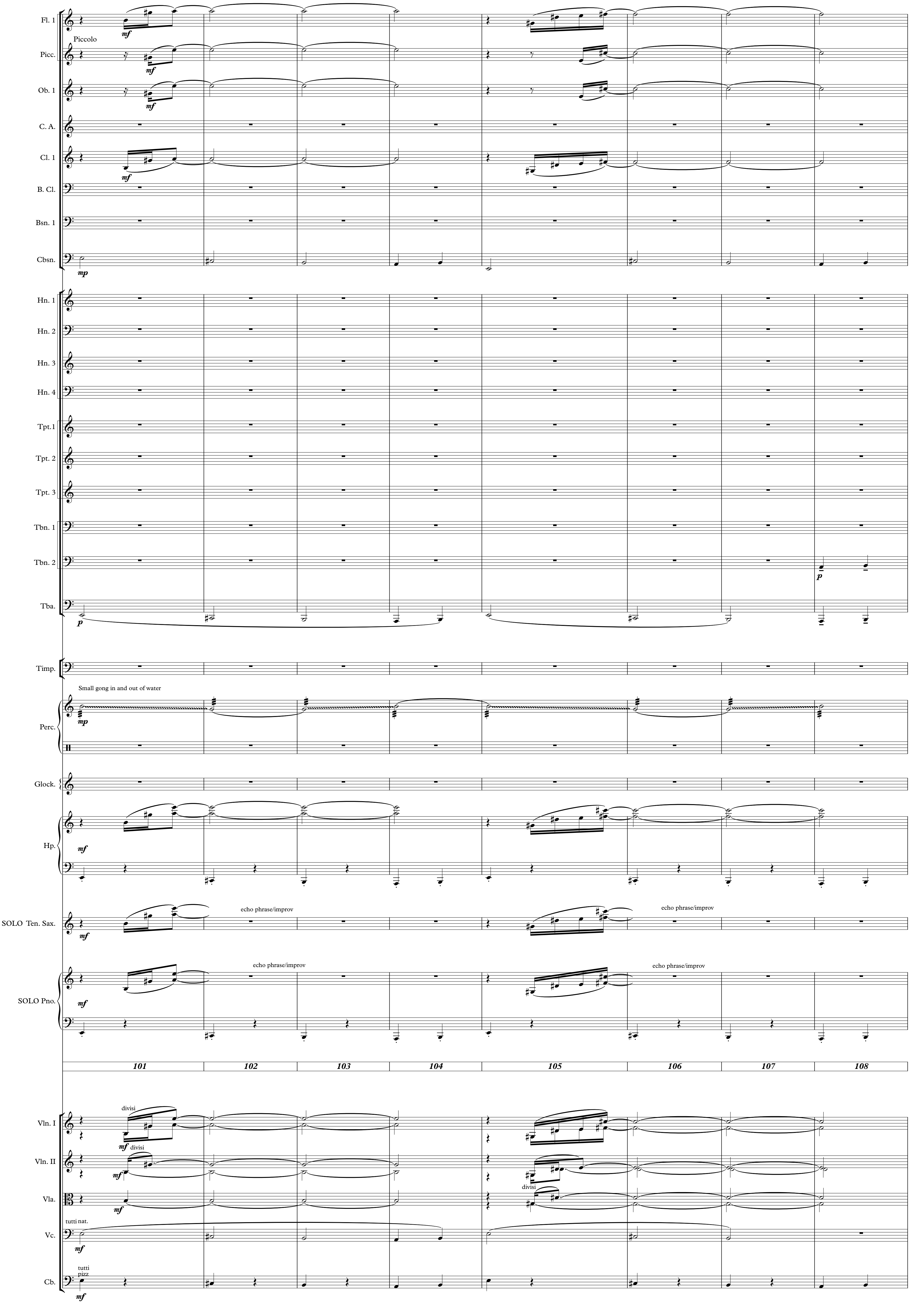

Fl. 1
A. Fl.
Ob. 1
C. A.
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc.
Glock.
Hp.
SOLO Ten. Sax.
SOLO Pno.
59
60
61
62
63
64
65
66
Vln. I
Vln. II
Vla.
Vc.
Cb.

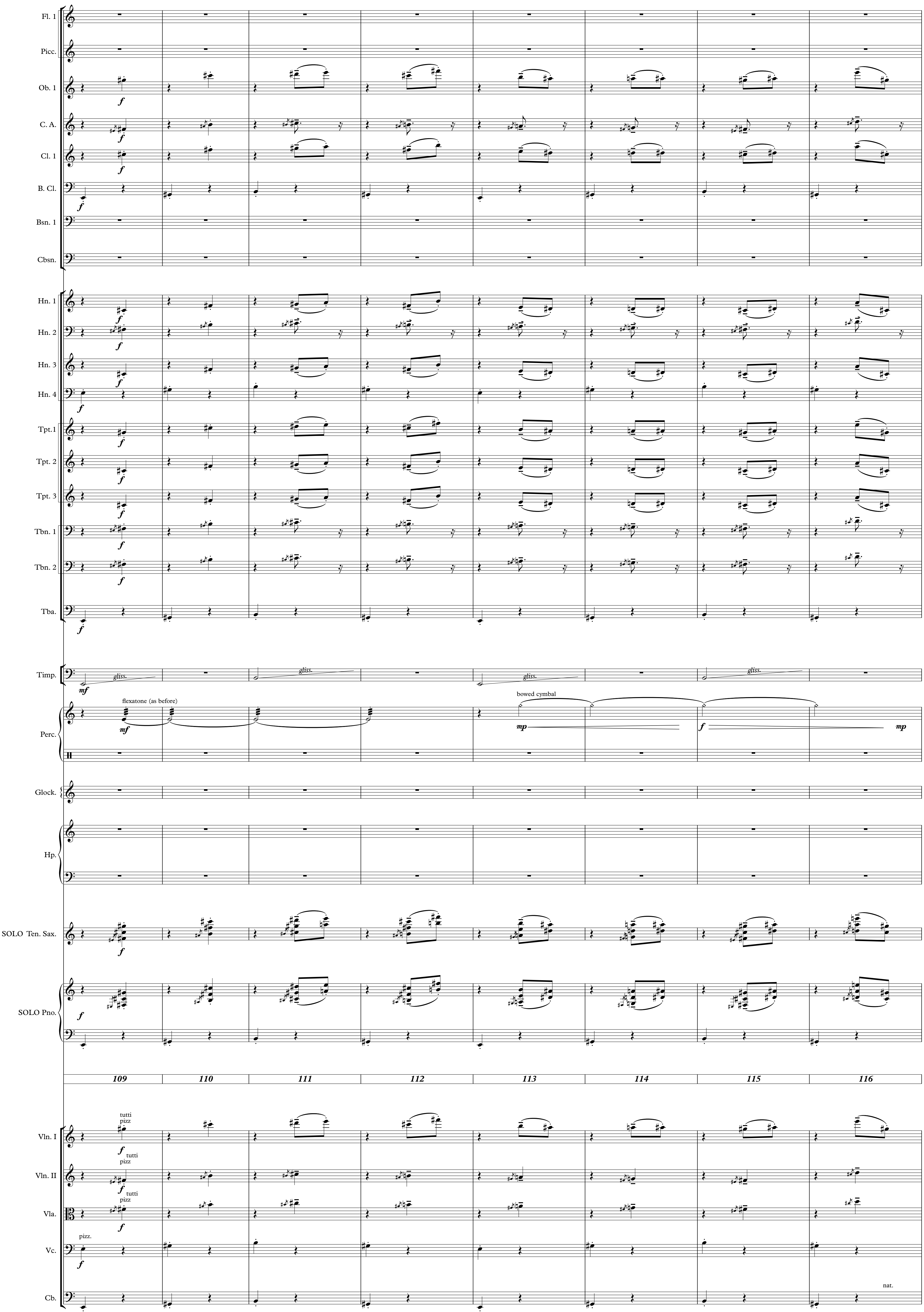

Fl. 1
A. Fl.
Ob. 1
C. A.
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc.
Glock.
Hp.
SOLO Ten. Sax.
SOLO Pno.
67
68
69
70
71
72
73
74
Vln. I
Vln. II
Vla.
Vc.
Cb.

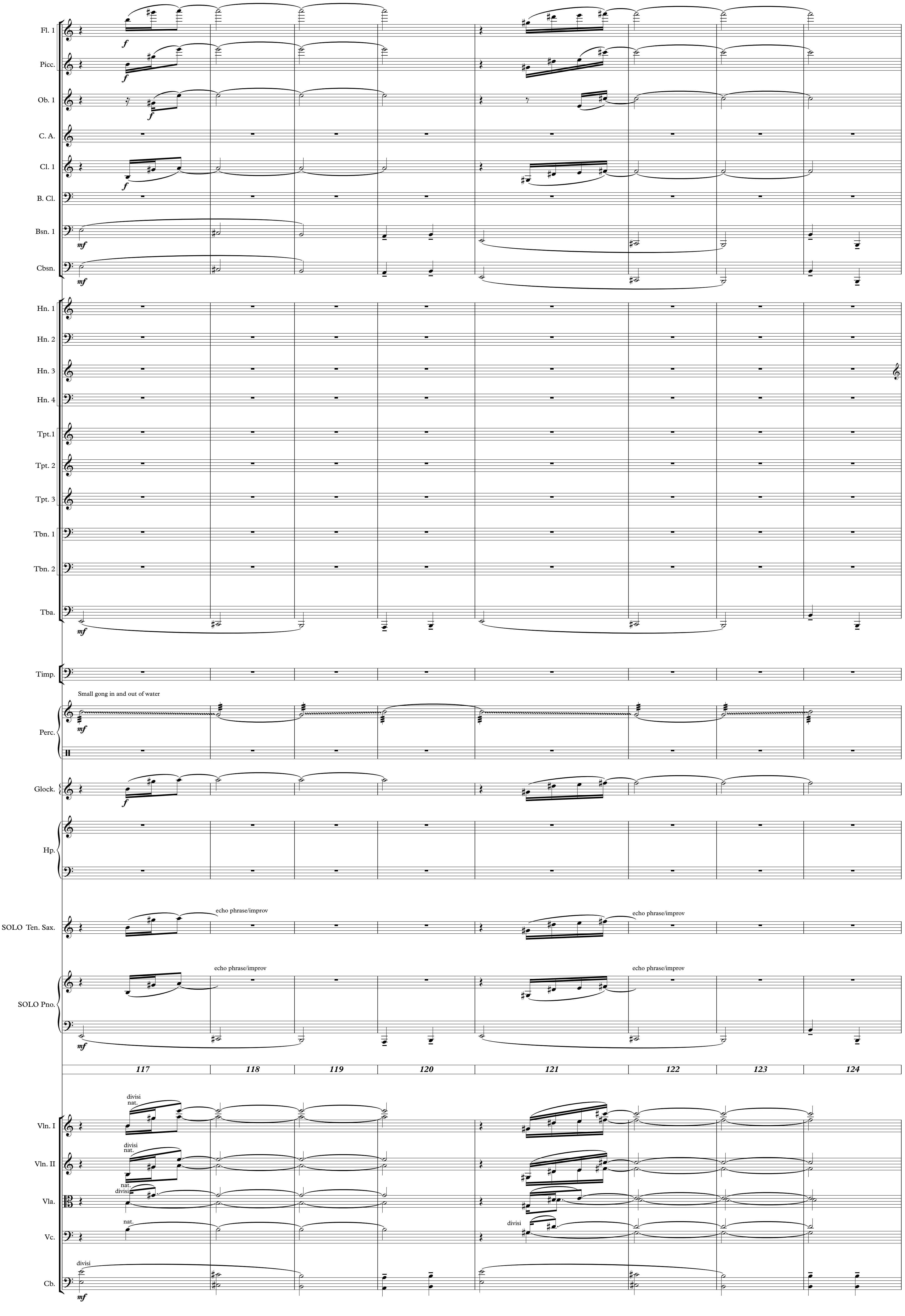

In time
Fl. 1
A. Fl.
Ob. 1
C. A.
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tba.
In time
Timp.
flexatone, pitch up & down ad lib,
should sound wobbly, but not intentionally comical
bowed cymbal
flexatone (as before)
Perc.
p
p
mp
p
Glock.
Hp.
SOLO Ten. Sax.
SOLO Pno.
75
76
77
78
79
80
81
82
In time
Vln. I
Vln. II
Vla.
pizz
Vc.
pizz
Cb.
mp
3

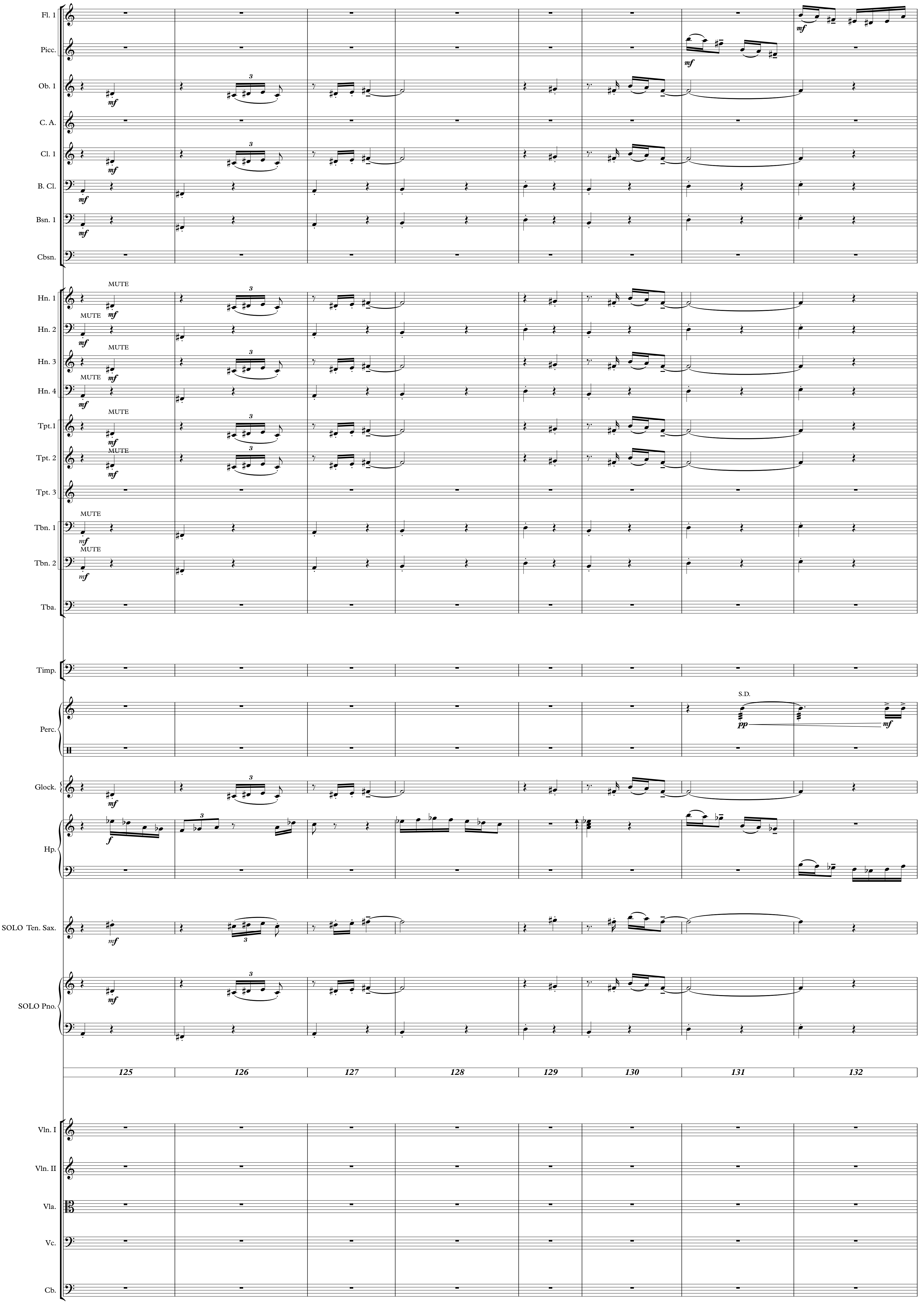

Fl. 1
A. Fl.
mp
To Picc.
Ob. 1
C. A.
mp
Cl. 1
B. Cl.
mp
mf
Bsn. 1
mp
mf
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc.
S.D.
pp
mp
Triangle
mp
Glock.
Hp.
SOLO Ten. Sax.
SOLO Pno.
83
84
85
86
87
88
89
90
91
92
Vln. I
Vln. II
mp
Vla.
mp
mf
Vc.
divisi
nat.
mf
Cb.
divisi
nat.
mf

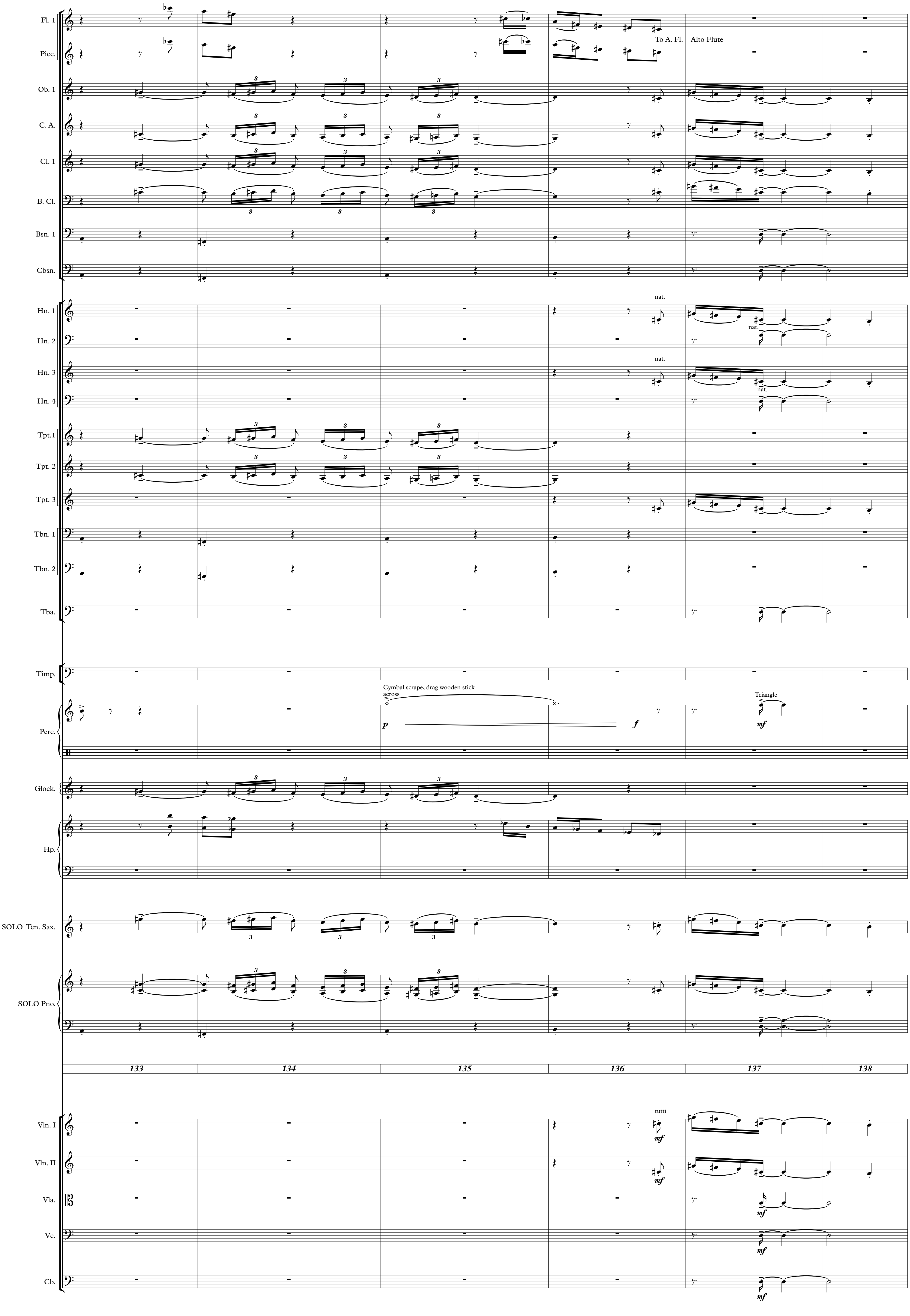

Fl. 1
A. Fl.
Ob. 1
C. A.
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc.
Glock.
Hp.
SOLO Ten. Sax.
SOLO Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
nat.
mf
mp
gliss.
flexatone (as before)
bowed cymbal
93
94
95
96
97
98
99
100

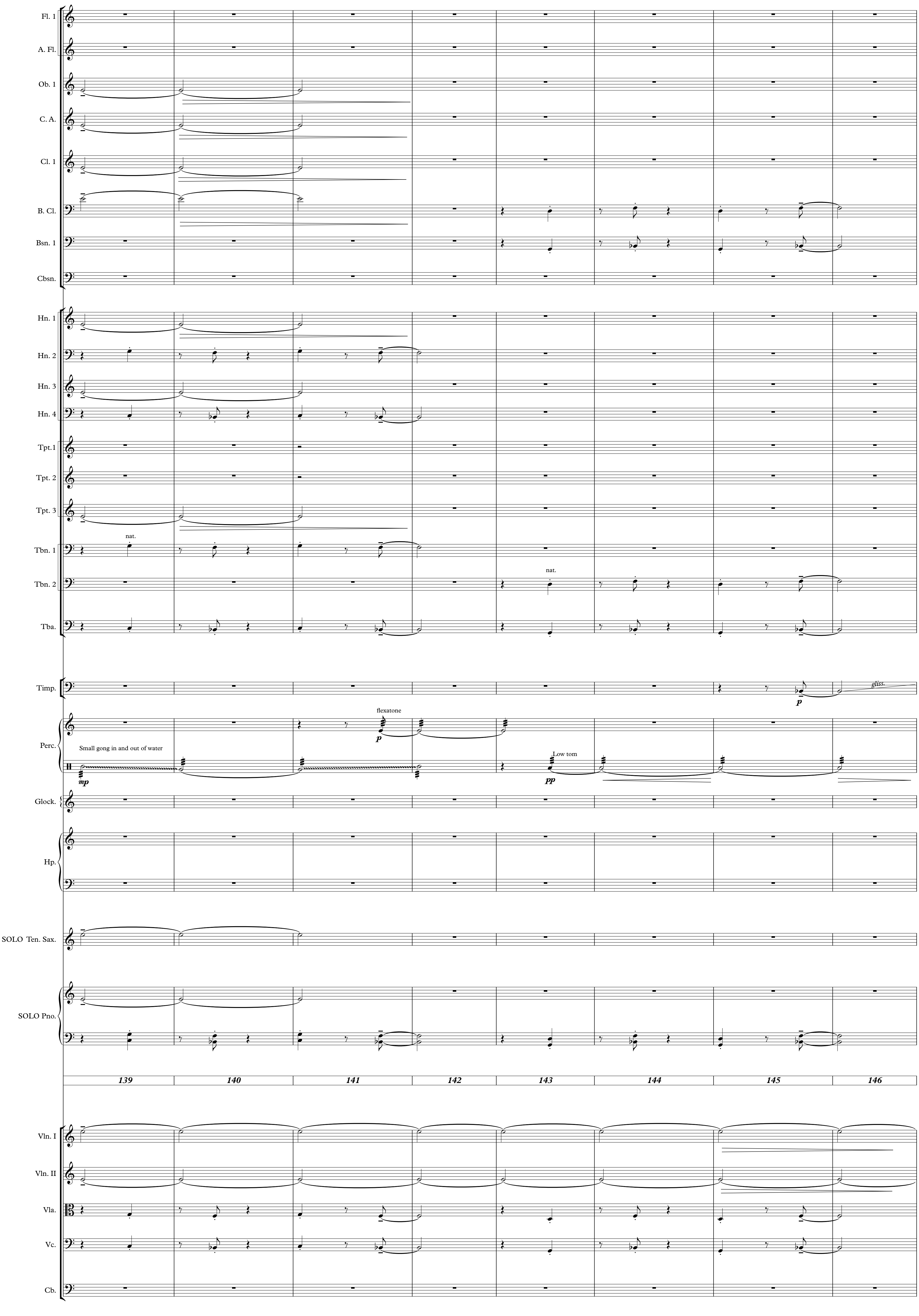

Fl. 1
Piccolo
Picc.
Ob. 1
C. A.
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tba.
Timp.
Small gong in and out of water
Perc.
Glock.
Hp.
SOLO Ten. Sax.
echo phrase/improv
SOLO Pno.
echo phrase/improv
mf
mp
p
101
102
103
104
105
106
107
108
divisi
Vln. I
divisi
Vln. II
divisi
Vla.
tutti nat.
Vc.
tutti
pizz
Cb.

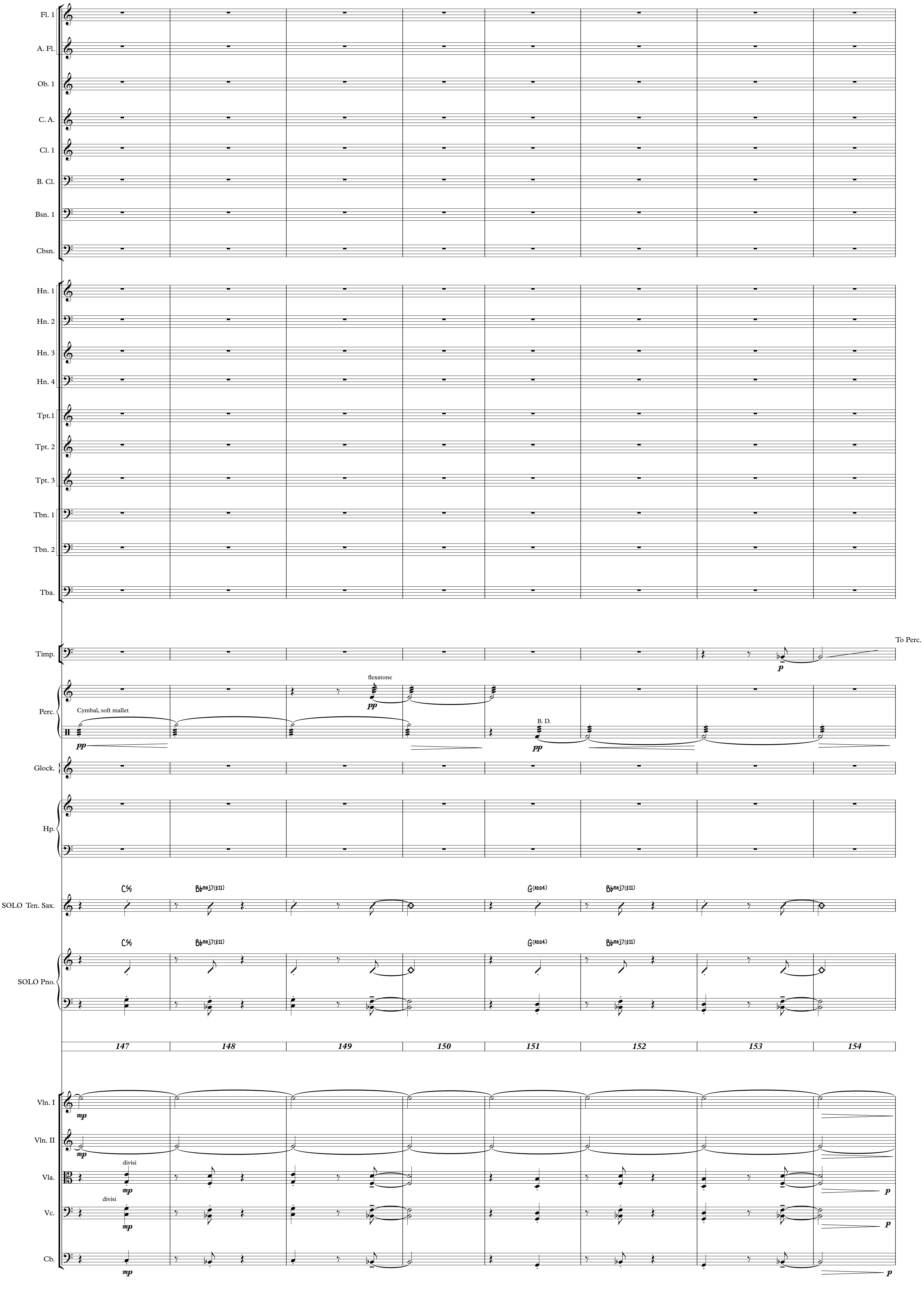

Fl. 1
Picc.
Ob. 1
C. A.
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc.
Glock.
Hp.
SOLO Ten. Sax.
SOLO Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
mf
gliss.
flexatone (as before)
bowed cymbal
mp
f
mp
109
110
111
112
113
114
115
116
tutti
pizz
pizz.
nat.

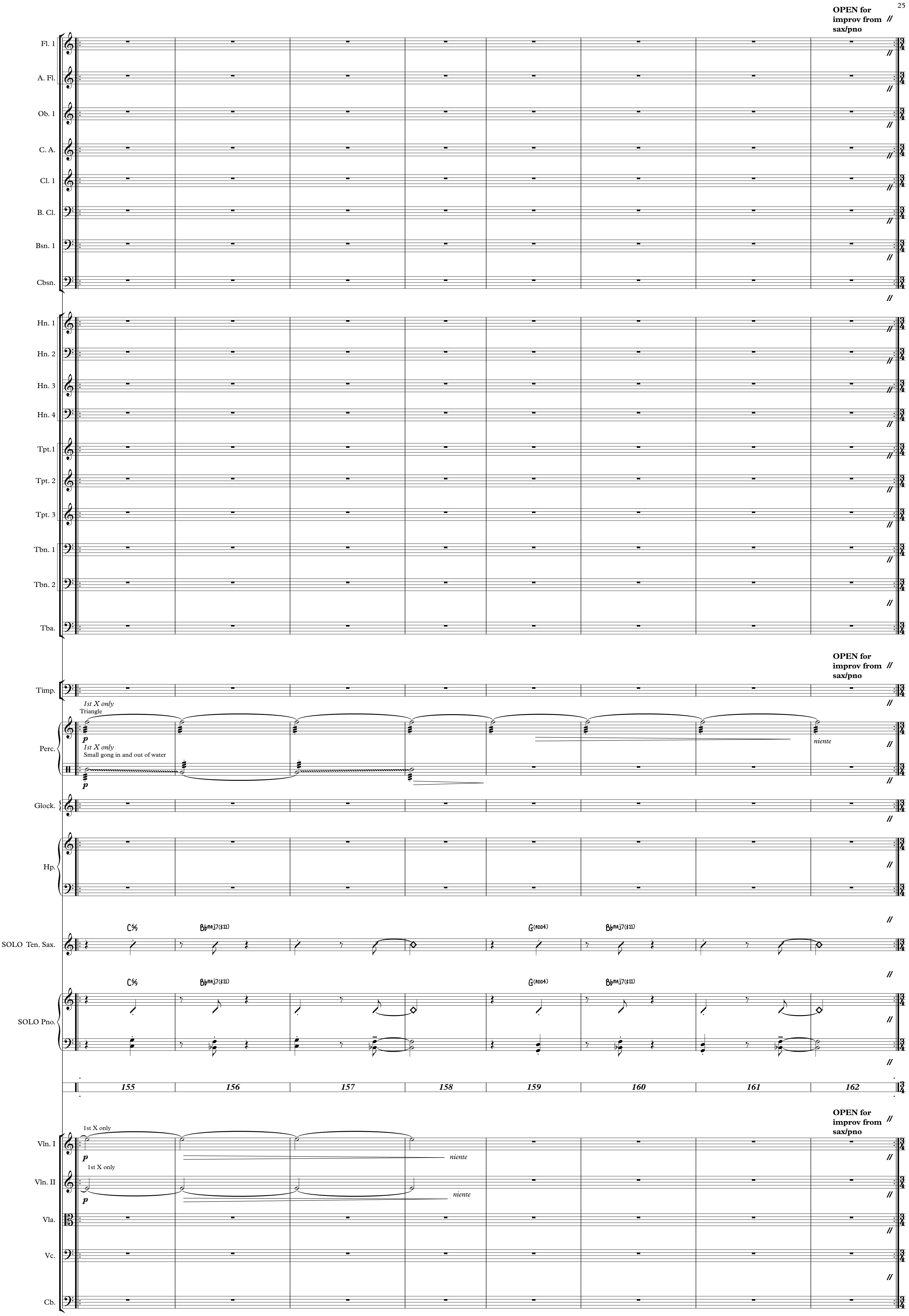

Fl. 1
Picc.
Ob. 1
C. A.
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc.
Small gong in and out of water
Glock.
Hp.
SOLO Ten. Sax.
echo phrase/improv
echo phrase/improv
SOLO Pno.
echo phrase/improv
echo phrase/improv
117
118
119
120
121
122
123
124
Vln. I
divisi
nat.
Vln. II
divisi
nat.
Vla.
nat.
divisi
Vc.
nat.
divisi
Cb.
divisi
f
mf

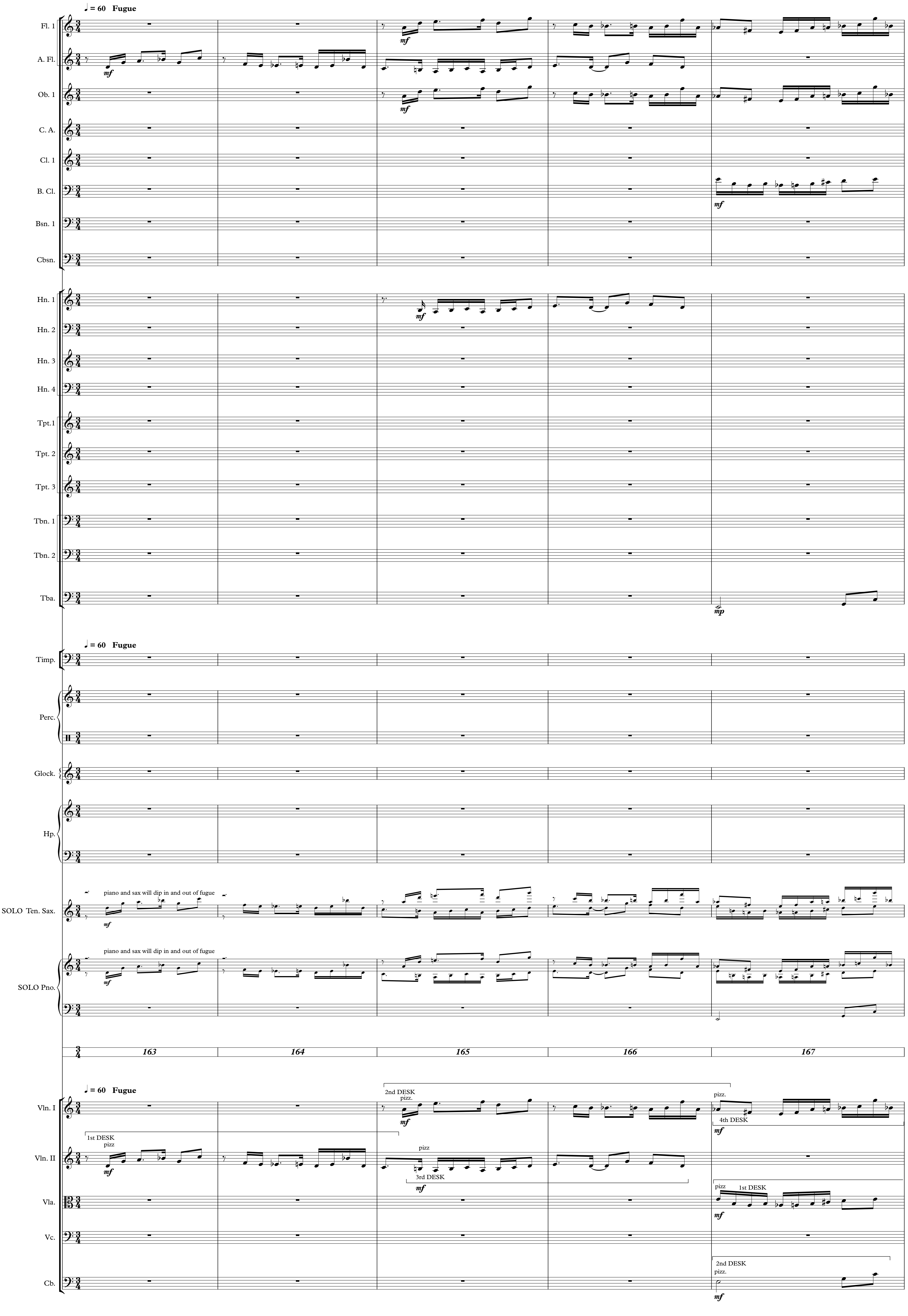

Fl. 1
Picc.
Ob. 1
C. A.
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc.
Glock.
Hp.
SOLO Ten. Sax.
SOLO Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
MUTE
S.D.
mf
f
pp
3
125
126
127
128
129
130
131
132

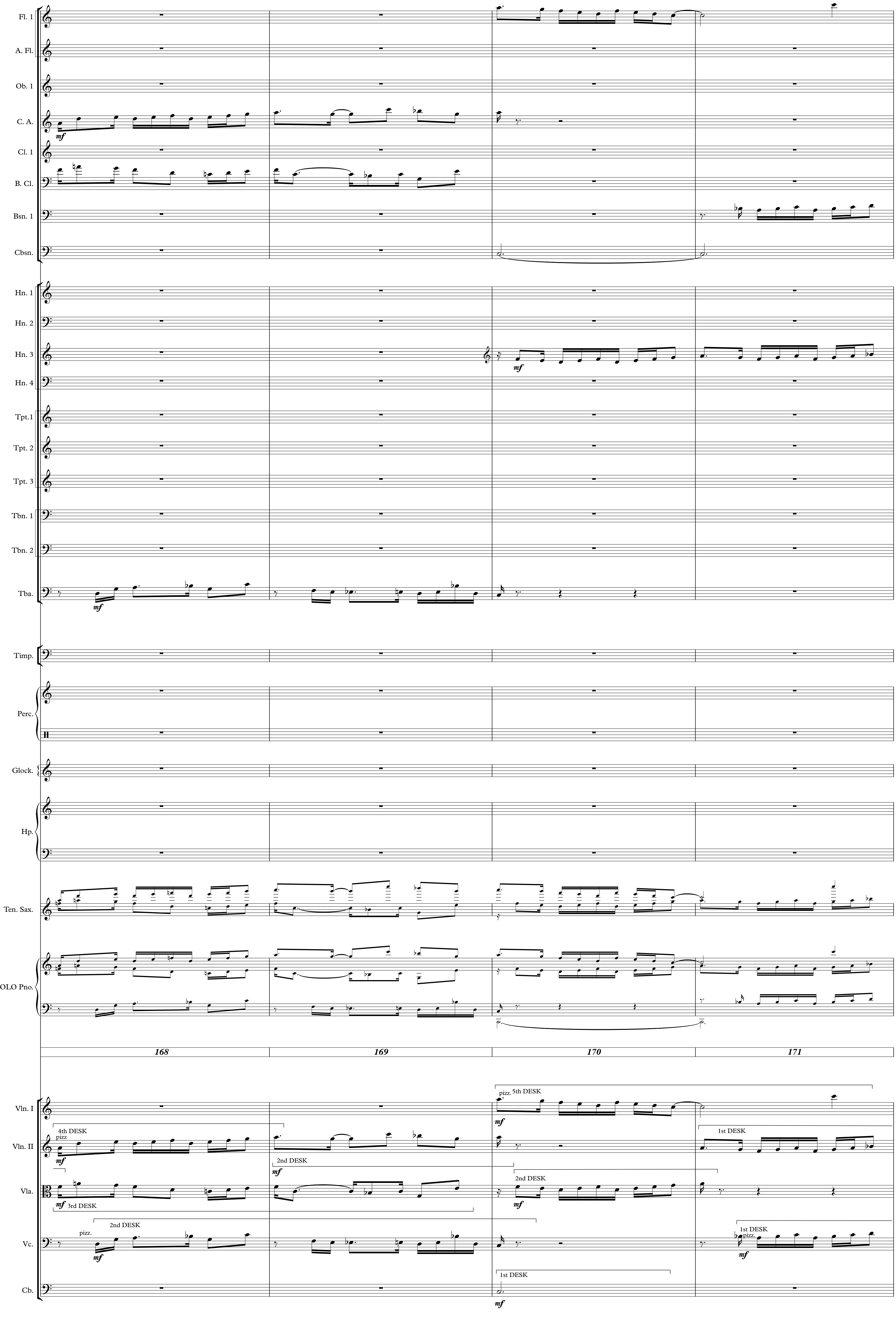

Fl. 1
Picc.
Ob. 1
C. A.
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc.
Glock.
Hp.
SOLO Ten. Sax.
SOLO Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
To A. Fl.
Alto Flute
nat.
nat.
nat.
nat.
Cymbal scrape, drag wooden stick across
p
f
Triangle
mf
133
134
135
136
137
138
tutti
mf
mf
mf
mf
mf

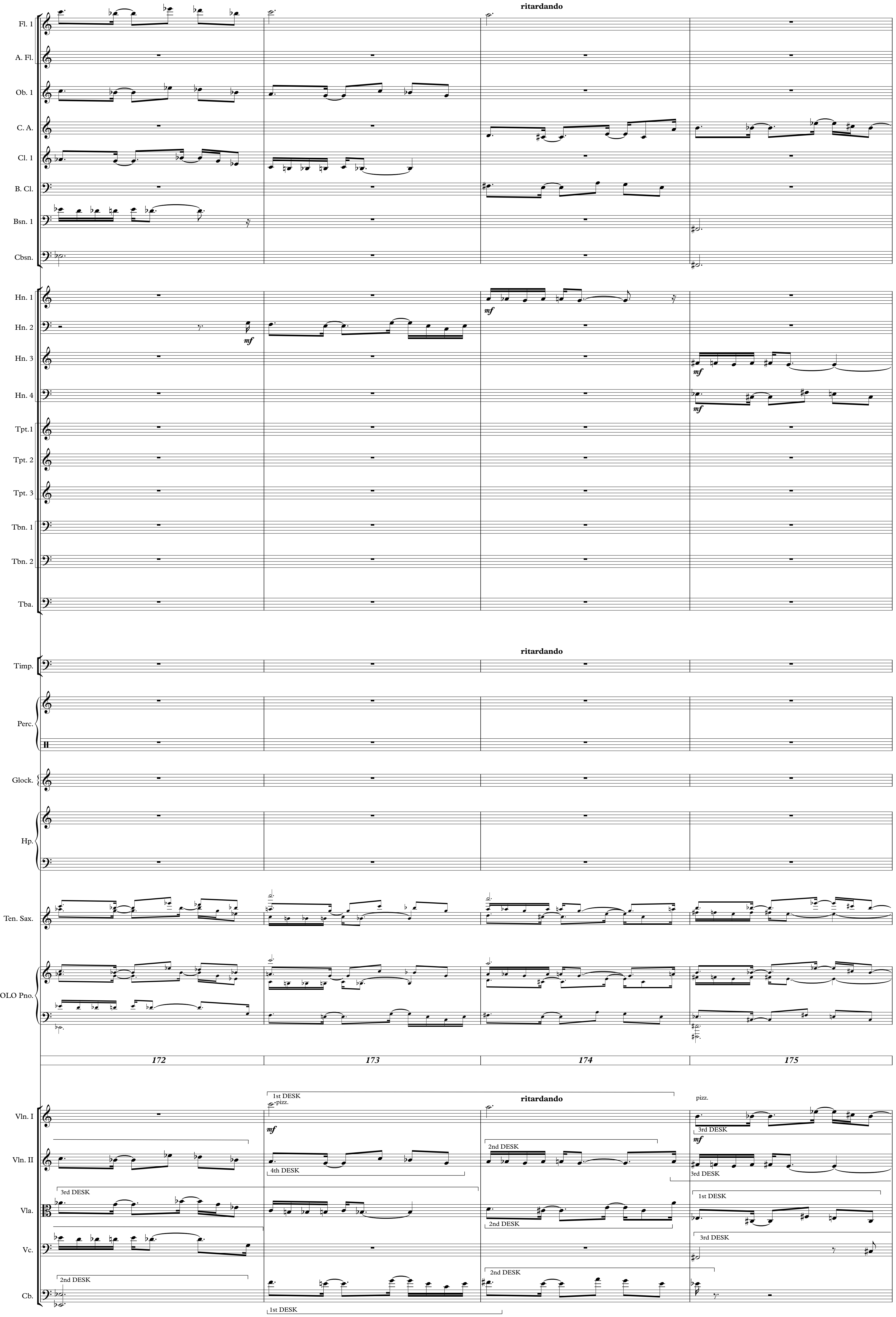

Fl. 1
A. Fl.
Ob. 1
C. A.
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
nat.
Tbn. 1
nat.
Tbn. 2
Tba.
Timp.
p
gliss.
flexatone
p
Perc.
Small gong in and out of water
mp
Low tom
pp
Glock.
Hp.
SOLO Ten. Sax.
SOLO Pno.
139
140
141
142
143
144
145
146
Vln. I
Vln. II
Vla.
Vc.
Cb.

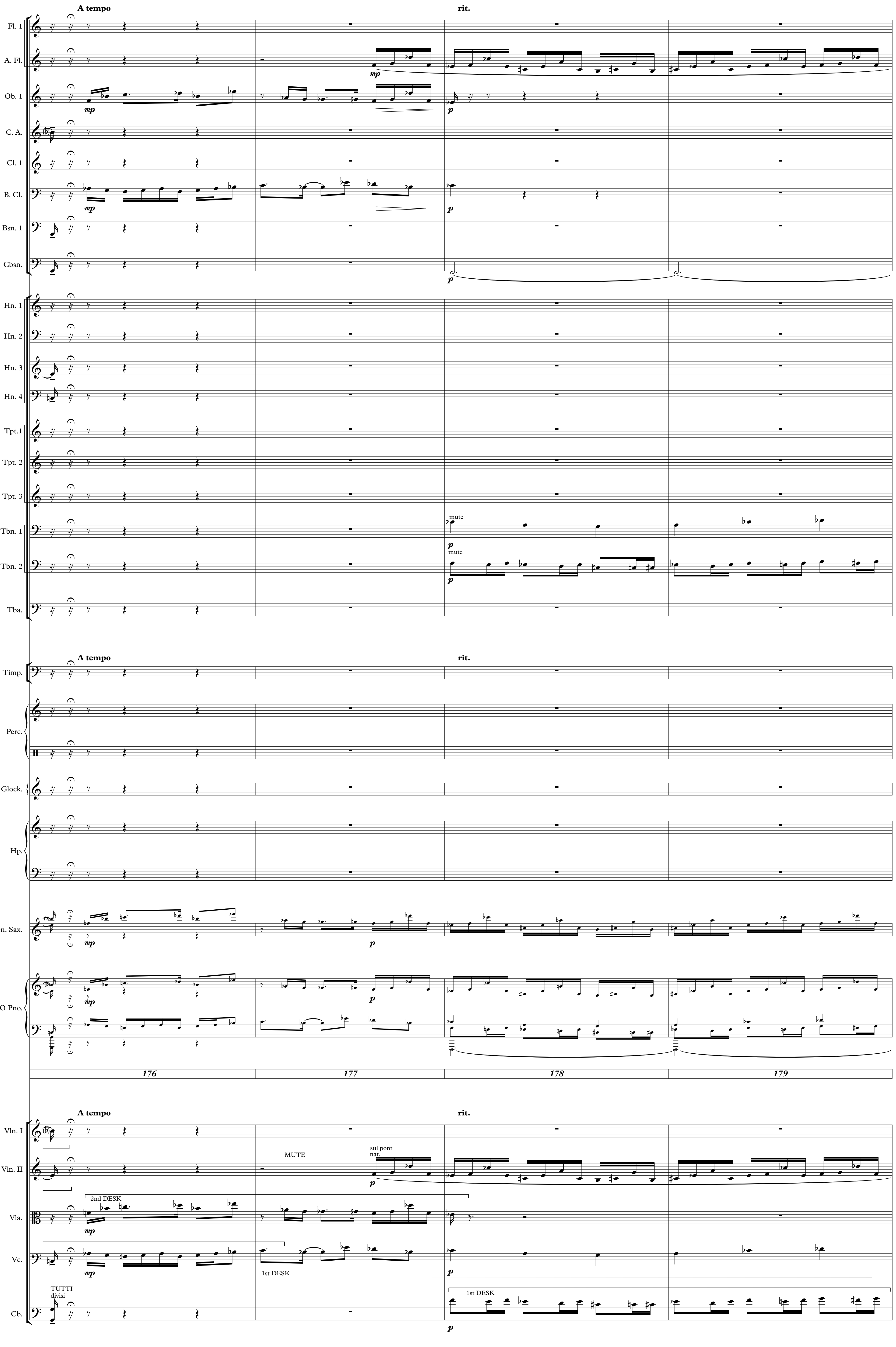

Fl. 1
A. Fl.
Ob. 1
C. A.
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tba.
Timp.
To Perc.
p
Perc.
flexatone
pp
Cymbal, soft mallet
pp
B. D.
pp
Glock.
Hp.
SOLO Ten. Sax.
C6/9
Bbmaj7(#11)
G(ADD4)
Bbmaj7(#11)
SOLO Pno.
C6/9
Bbmaj7(#11)
G(ADD4)
Bbmaj7(#11)
147
148
149
150
151
152
153
154
Vln. I
mp
Vln. II
mp
Vla.
divisi
mp
p
Vc.
divisi
mp
p
Cb.
mp
p

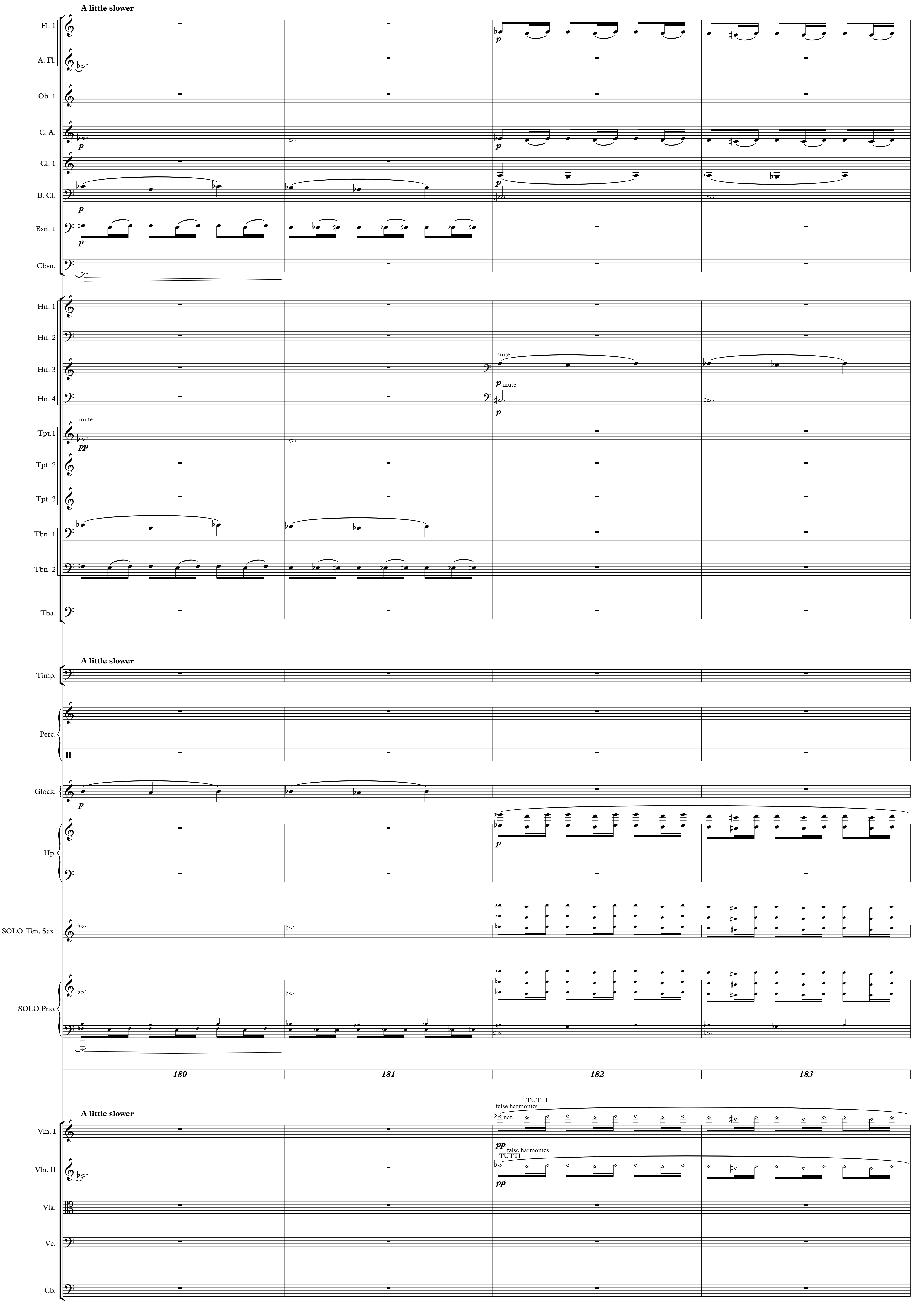

OPEN for improv from sax/pno
Fl. 1
A. Fl.
Ob. 1
C. A.
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tba.
OPEN for improv from sax/pno
Timp.
1st X only
Triangle
p
Perc.
1st X only
Small gong in and out of water
p
niente
Glock.
Hp.
C6/9
Bbmaj7(#11)
G(ADD4)
Bbmaj7(#11)
SOLO Ten. Sax.
C6/9
Bbmaj7(#11)
G(ADD4)
Bbmaj7(#11)
SOLO Pno.
155
156
157
158
159
160
161
162
OPEN for improv from sax/pno
1st X only
Vln. I
p
niente
1st X only
Vln. II
p
niente
Vla.
Vc.
Cb.

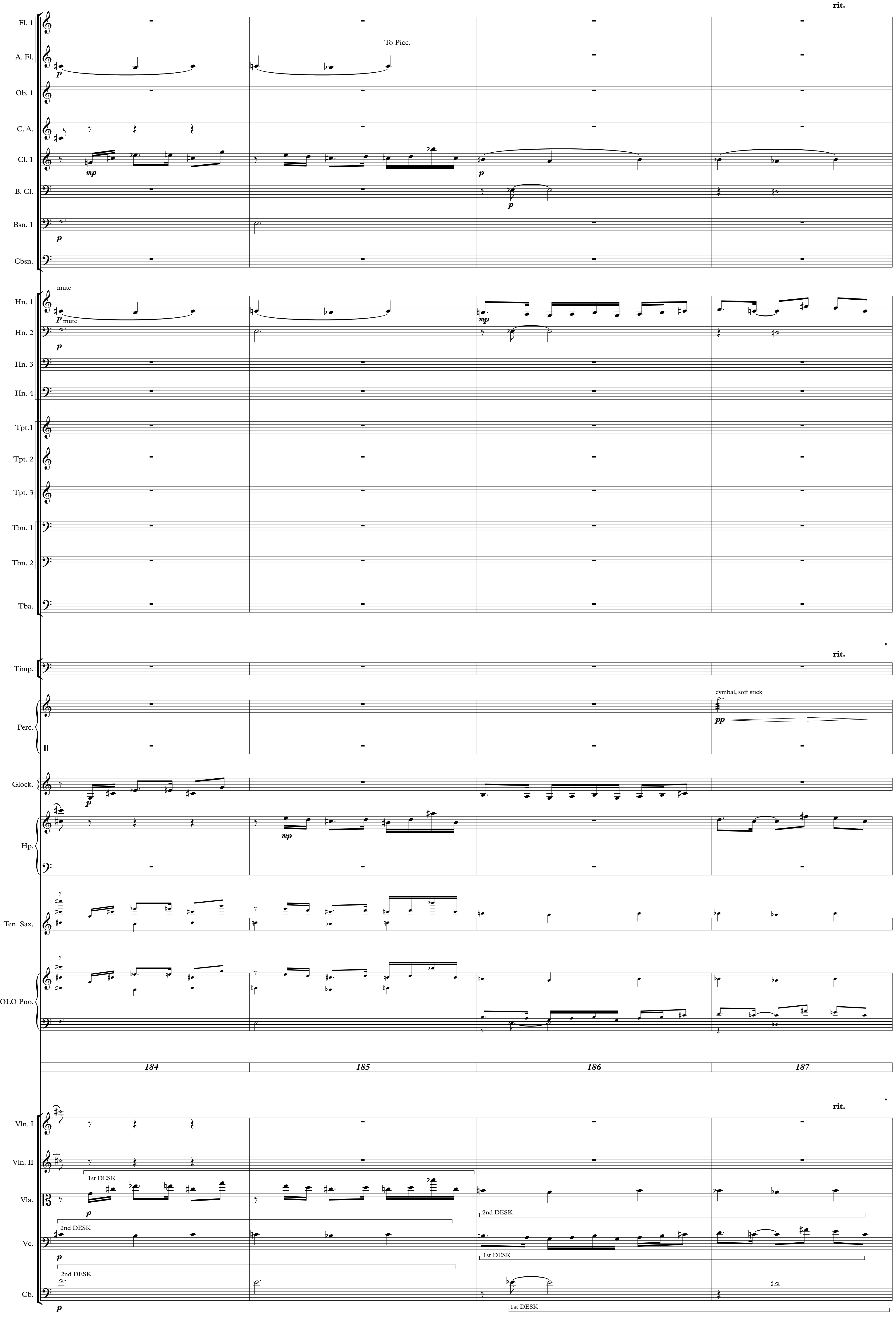

♩ = 60 Fugue
Fl. 1
A. Fl.
Ob. 1
C. A.
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc.
Glock.
Hp.
SOLO Ten. Sax.
SOLO Pno.
piano and sax will dip in and out of fugue
mf
mp
163
164
165
166
167
Vln. I
Vln. II
Vla.
Vc.
Cb.
1st DESK
2nd DESK
3rd DESK
4th DESK
pizz
pizz.

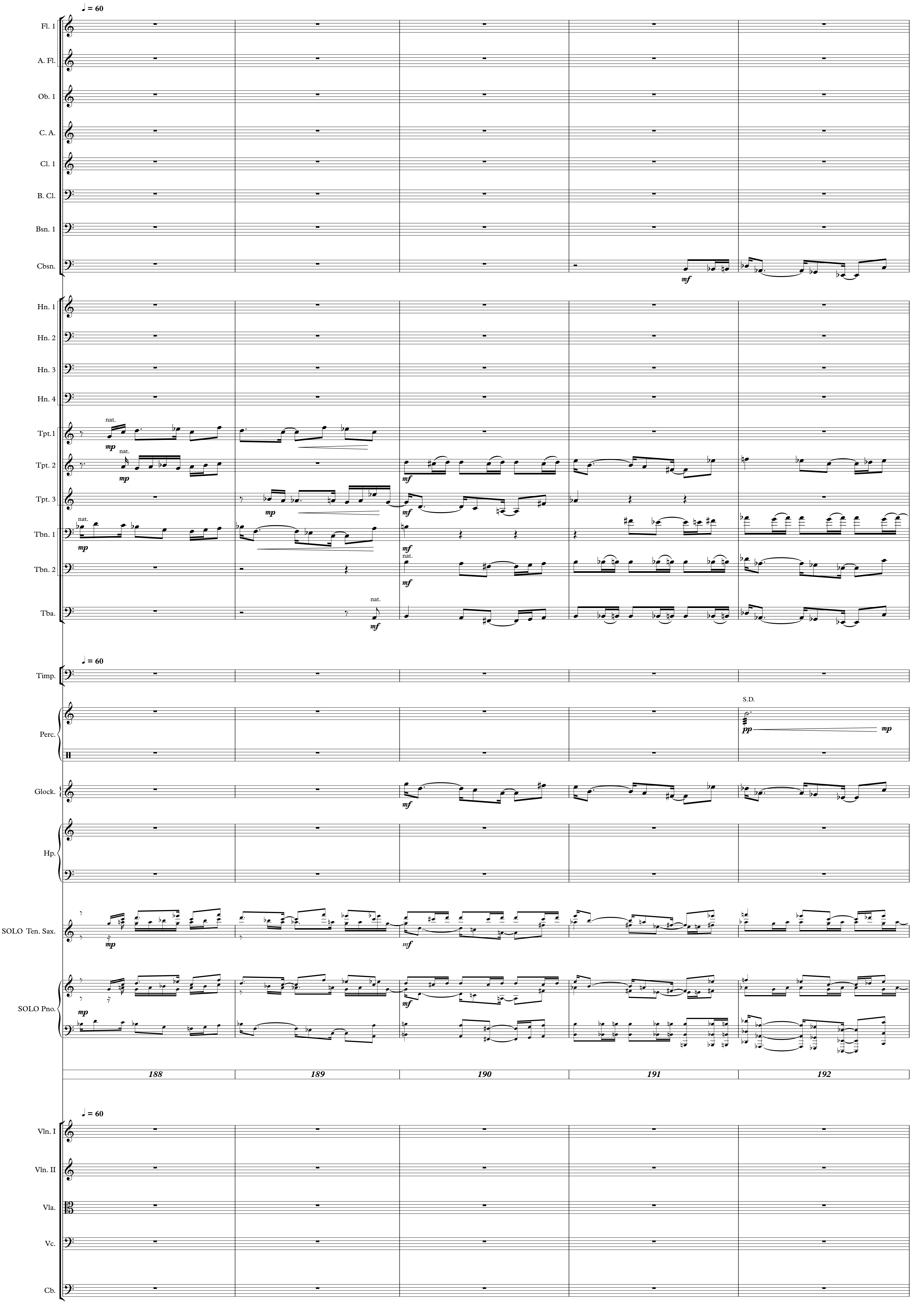

Fl. 1
A. Fl.
Ob. 1
C. A.
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc.
Glock.
Hp.
SOLO Ten. Sax.
SOLO Pno.
168
169
170
171
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
pizz.
5th DESK
4th DESK
pizz
2nd DESK
3rd DESK
1st DESK
pizz.

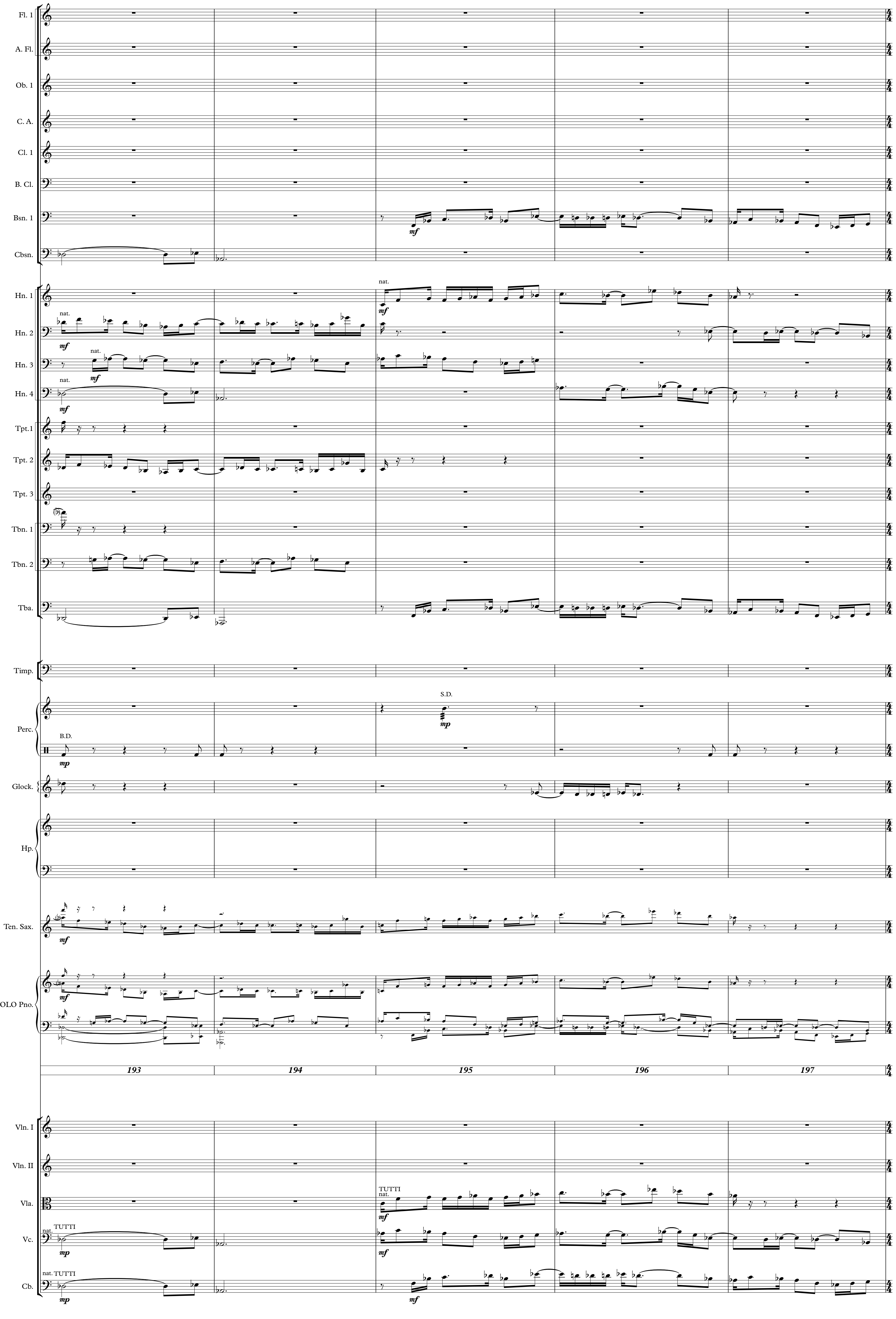

ritardando
Fl. 1
A. Fl.
Ob. 1
C. A.
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tba.
mf
ritardando
Timp.
Perc.
Glock.
Hp.
SOLO Ten. Sax.
SOLO Pno.
172
173
174
175
1st DESK
pizz.
ritardando
pizz.
3rd DESK
2nd DESK
4th DESK
3rd DESK
1st DESK
2nd DESK
3rd DESK
2nd DESK
2nd DESK
1st DESK
Vln. I
Vln. II
Vla.
Vc.
Cb.

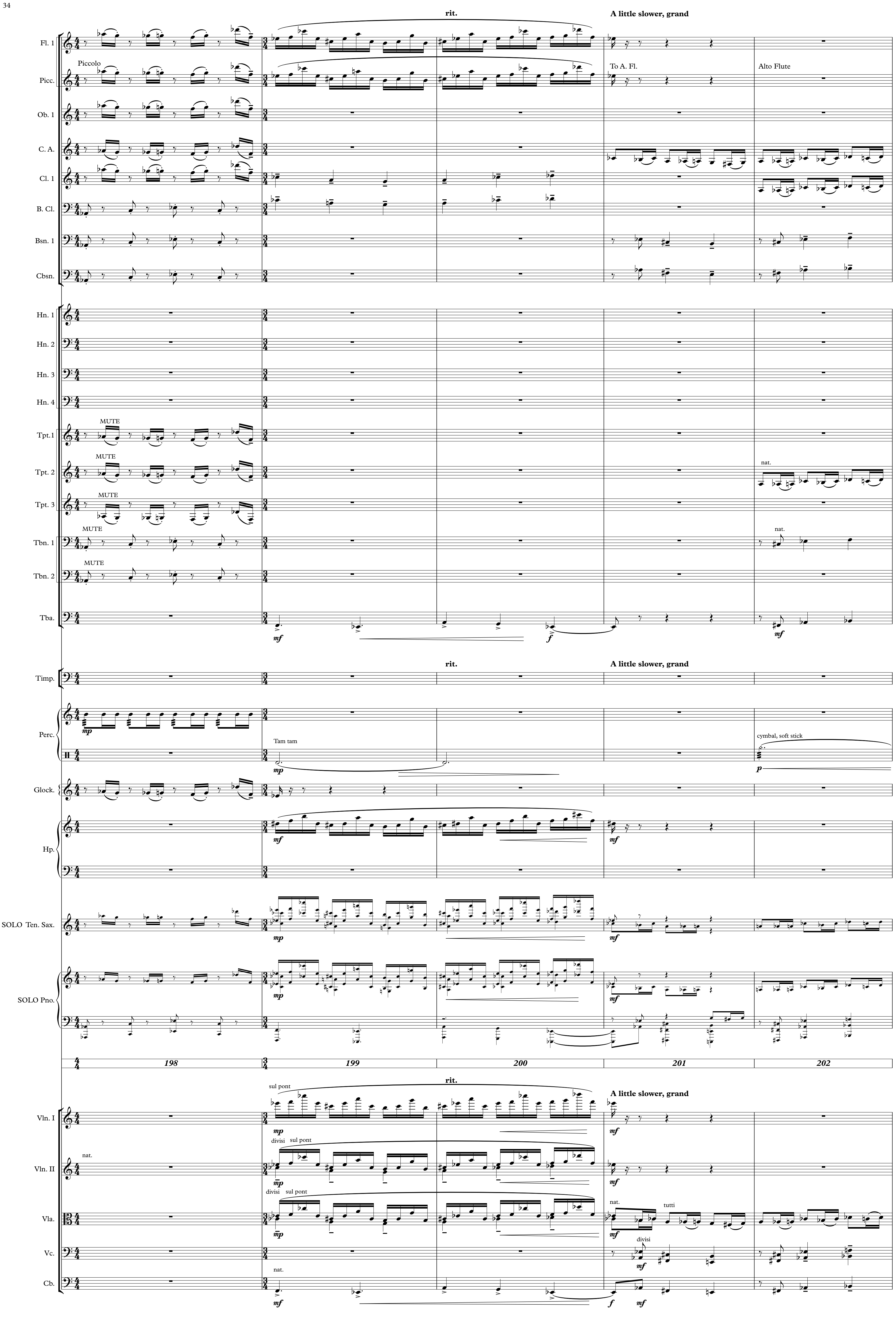

A tempo
rit.
Fl. 1
A. Fl.
Ob. 1
C. A.
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tba.
mute
mute
A tempo
rit.
Timp.
Perc.
Glock.
Hp.
SOLO Ten. Sax.
SOLO Pno.
176
177
178
179
A tempo
rit.
Vln. I
Vln. II
MUTE
sul pont
nat.
Vla.
2nd DESK
Vc.
1st DESK
Cb.
TUTTI
divisi
1st DESK
mp
p

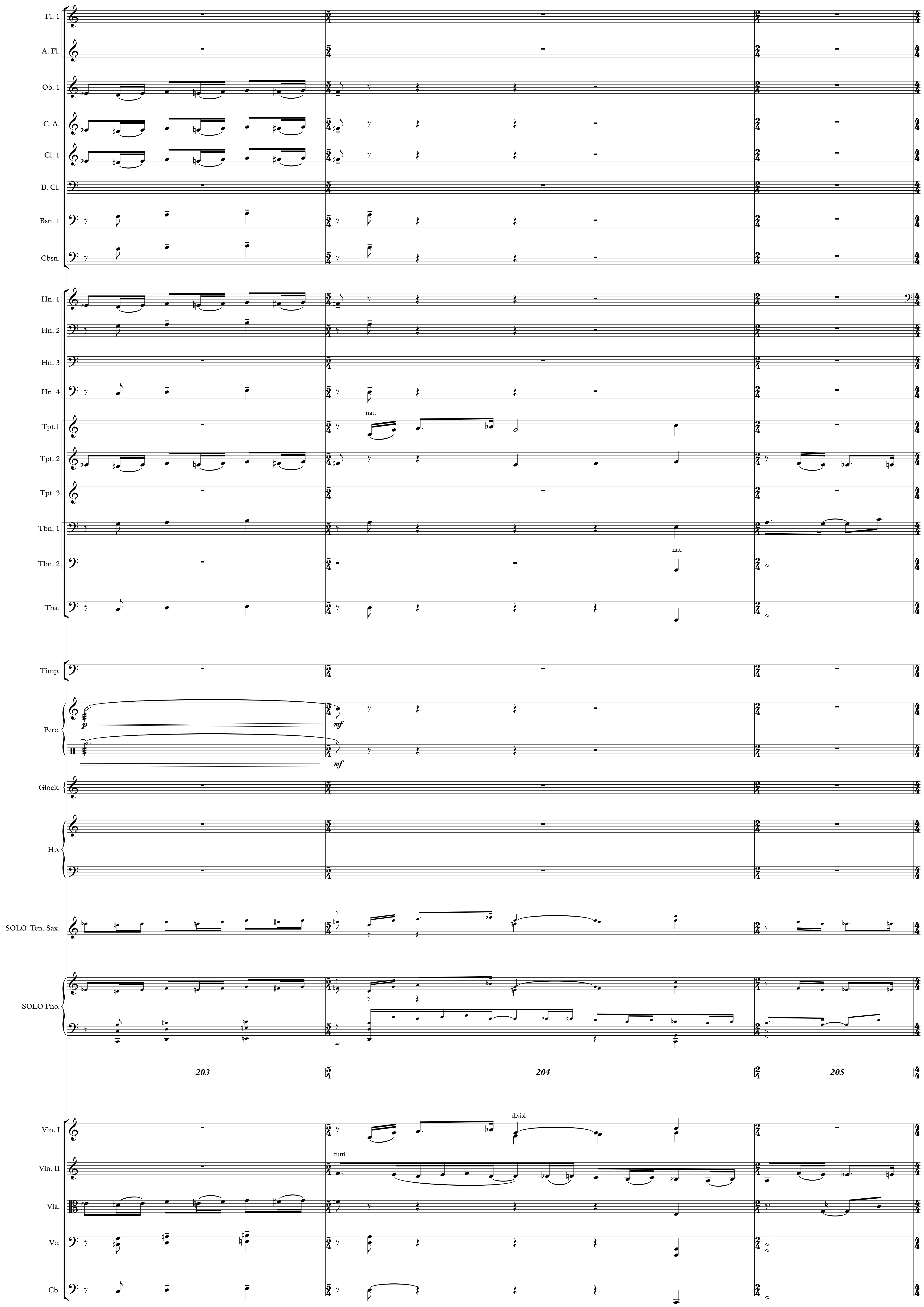

A little slower
Fl. 1
A. Fl.
Ob. 1
C. A.
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
mute
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tba.
A little slower
Timp.
Perc.
Glock.
Hp.
SOLO Ten. Sax.
SOLO Pno.
180
181
182
183
A little slower
TUTTI
false harmonics
nat.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
pp

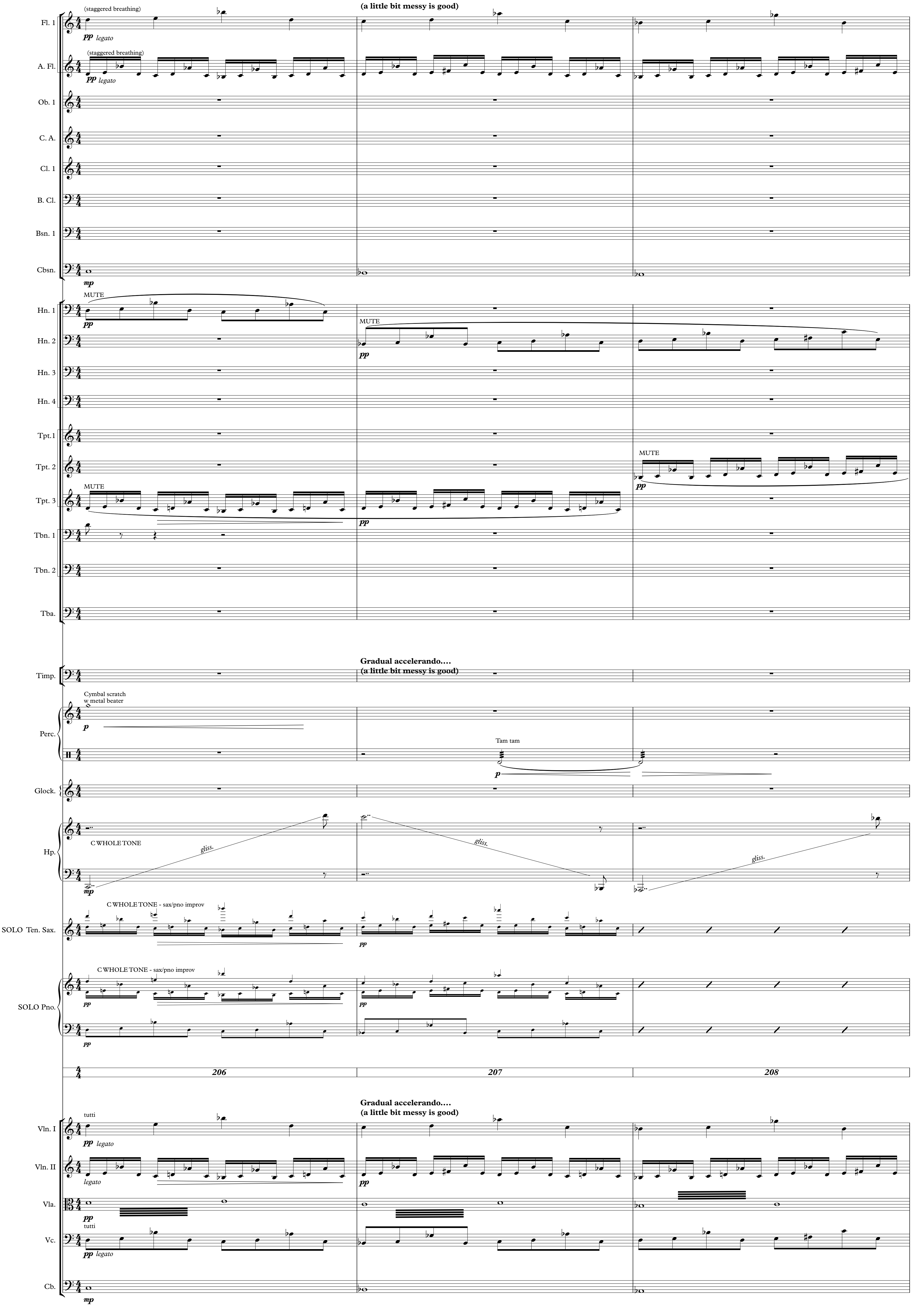

rit.
Fl. 1
A. Fl.
To Picc.
Ob. 1
C. A.
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
mute
Hn. 1
mute
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tba.
rit.
Timp.
cymbal, soft stick
Perc.
Glock.
Hp.
SOLO Ten. Sax.
SOLO Pno.
184
185
186
187
rit.
Vln. I
Vln. II
1st DESK
Vla.
2nd DESK
2nd DESK
Vc.
1st DESK
2nd DESK
Cb.
1st DESK

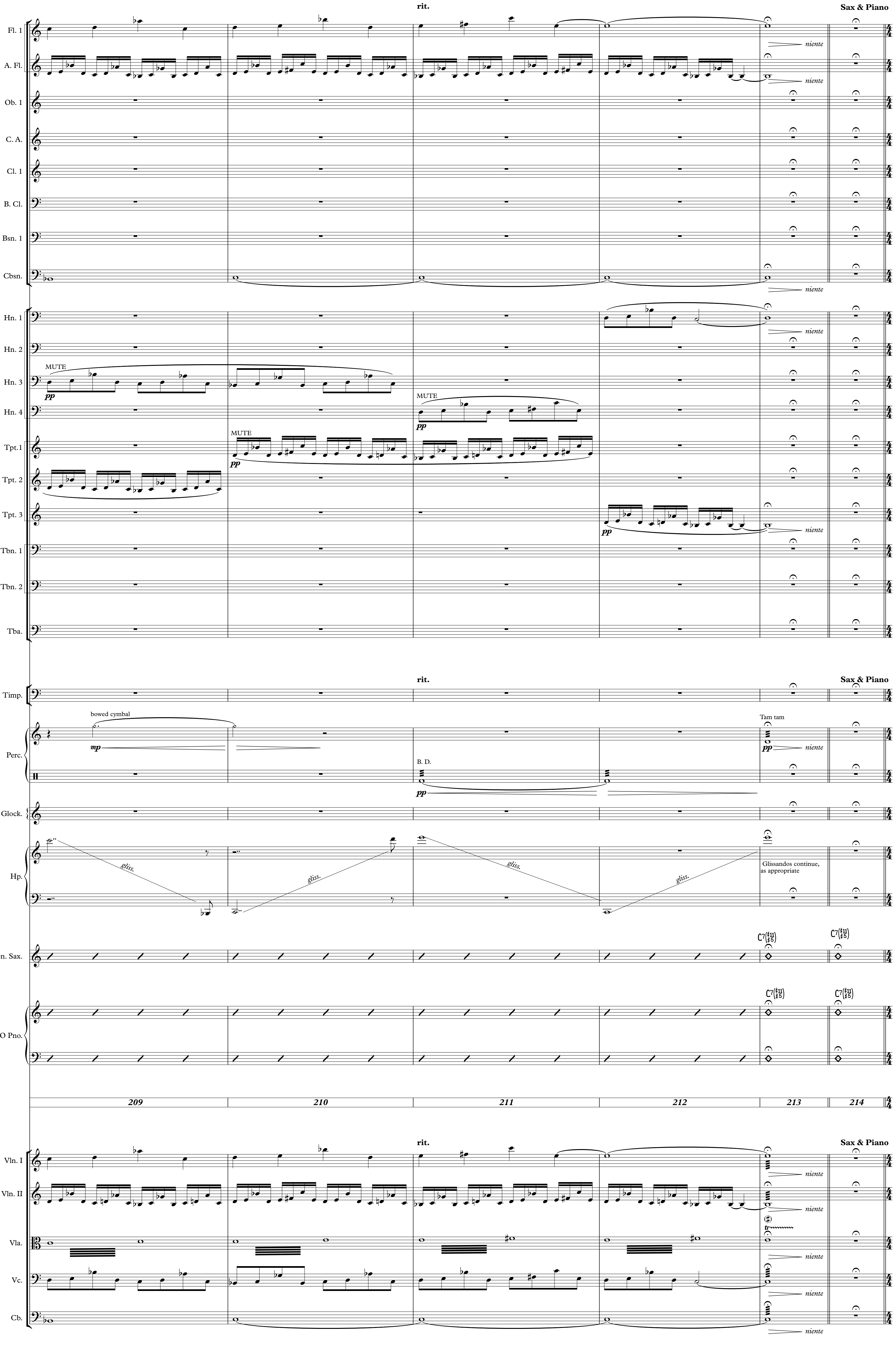

♩ = 60
Fl. 1
A. Fl.
Ob. 1
C. A.
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
mf
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
nat.
mp
Tpt. 2
nat.
mp
mf
Tpt. 3
mp
mf
Tbn. 1
nat.
mp
mf
Tbn. 2
nat.
mf
Tba.
nat.
mf
♩ = 60
Timp.
Perc.
S.D.
pp
mp
Glock.
mf
Hp.
SOLO Ten. Sax.
mp
mf
SOLO Pno.
mp
mf
188
189
190
191
192
♩ = 60
Vln. I
Vln. II
Vla.
Vc.
Cb.

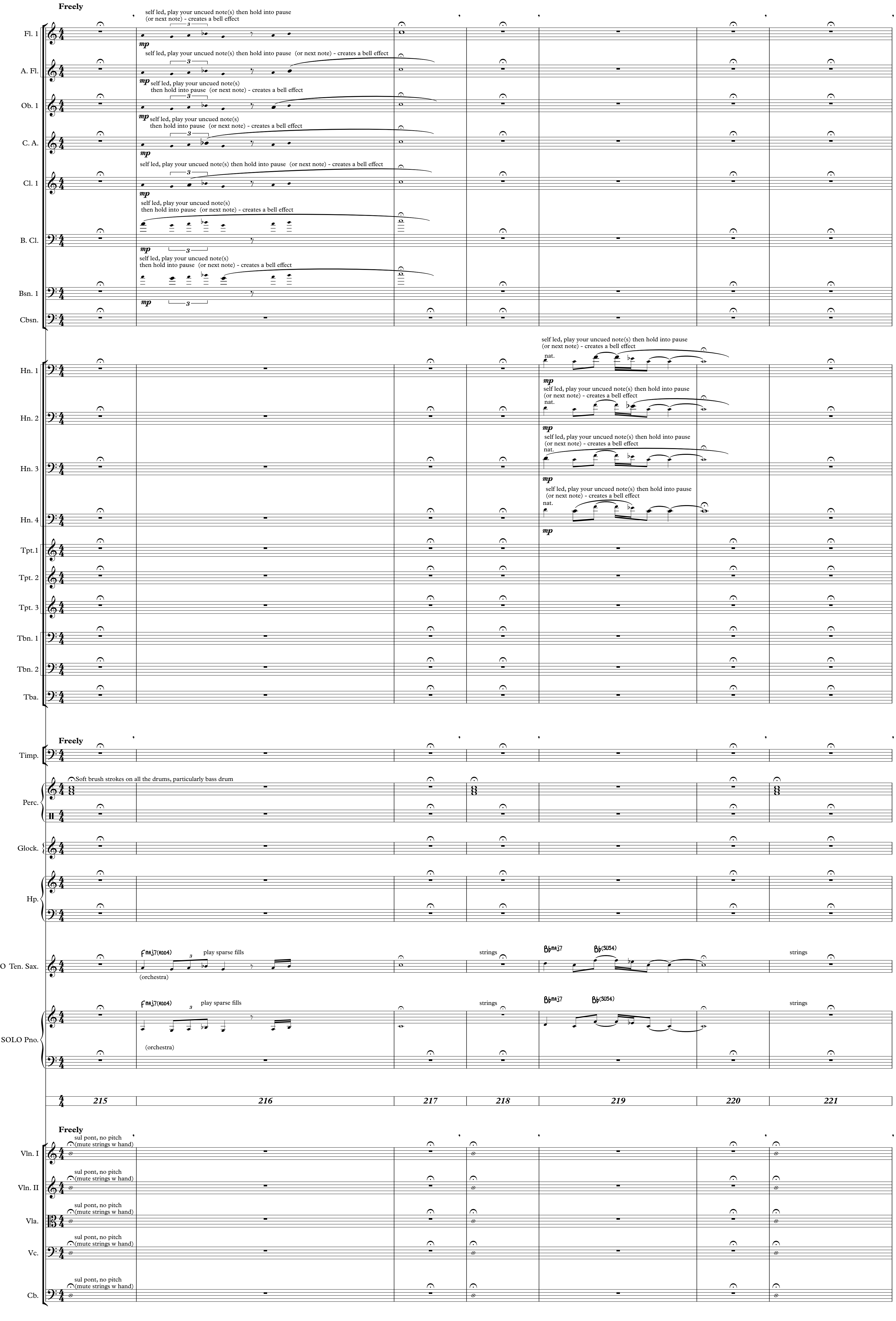

Fl. 1
A. Fl.
Ob. 1
C. A.
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc.
Glock.
Hp.
SOLO Ten. Sax.
SOLO Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
nat.
mf
mp
S.D.
B.D.
TUTTI
193
194
195
196
197

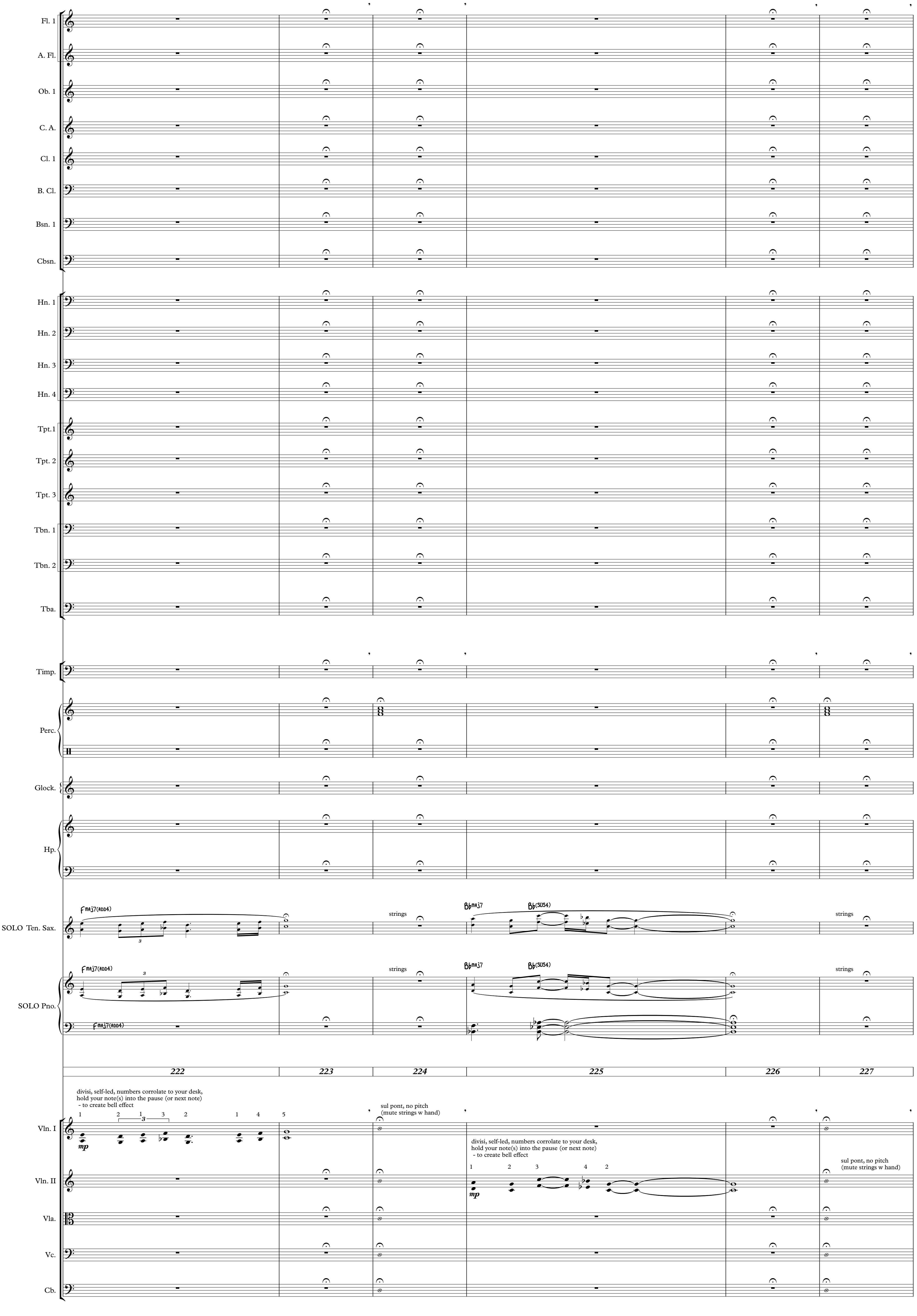

rit.
A little slower, grand
Fl. 1
Piccolo
Picc.
To A. Fl.
Alto Flute
Ob. 1
C. A.
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
MUTE
Tpt.1
MUTE
Tpt. 2
nat.
MUTE
Tpt. 3
MUTE
Tbn. 1
nat.
MUTE
Tbn. 2
Tba.
mf
f
mf
rit.
A little slower, grand
Timp.
Perc.
mp
Tam tam
mp
cymbal, soft stick
p
Glock.
Hp.
mf
mf
SOLO Ten. Sax.
mp
mf
SOLO Pno.
mp
mf
198
199
200
201
202
rit.
A little slower, grand
sul pont
Vln. I
mp
mf
divisi
sul pont
nat.
Vln. II
mp
mf
divisi
sul pont
nat.
tutti
Vla.
mp
mf
divisi
Vc.
mf
nat.
Cb.
mf
f
mf

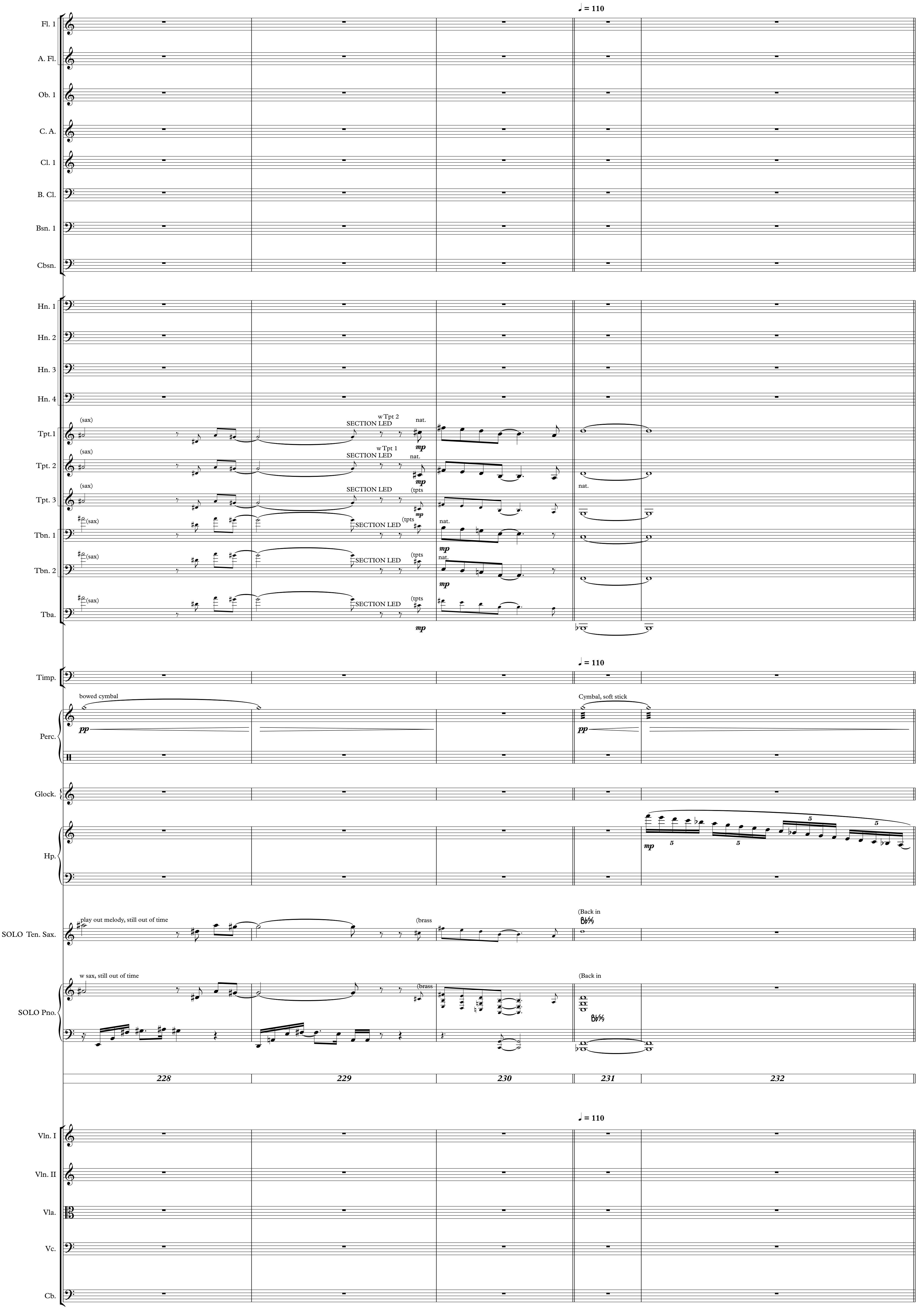

Fl. 1
A. Fl.
Ob. 1
C. A.
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
nat.
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
nat.
Tba.
Timp.
Perc.
p
mf
mf
Glock.
Hp.
SOLO Ten. Sax.
SOLO Pno.
203
204
205
Vln. I
divisi
Vln. II
tutti
Vla.
Vc.
Cb.

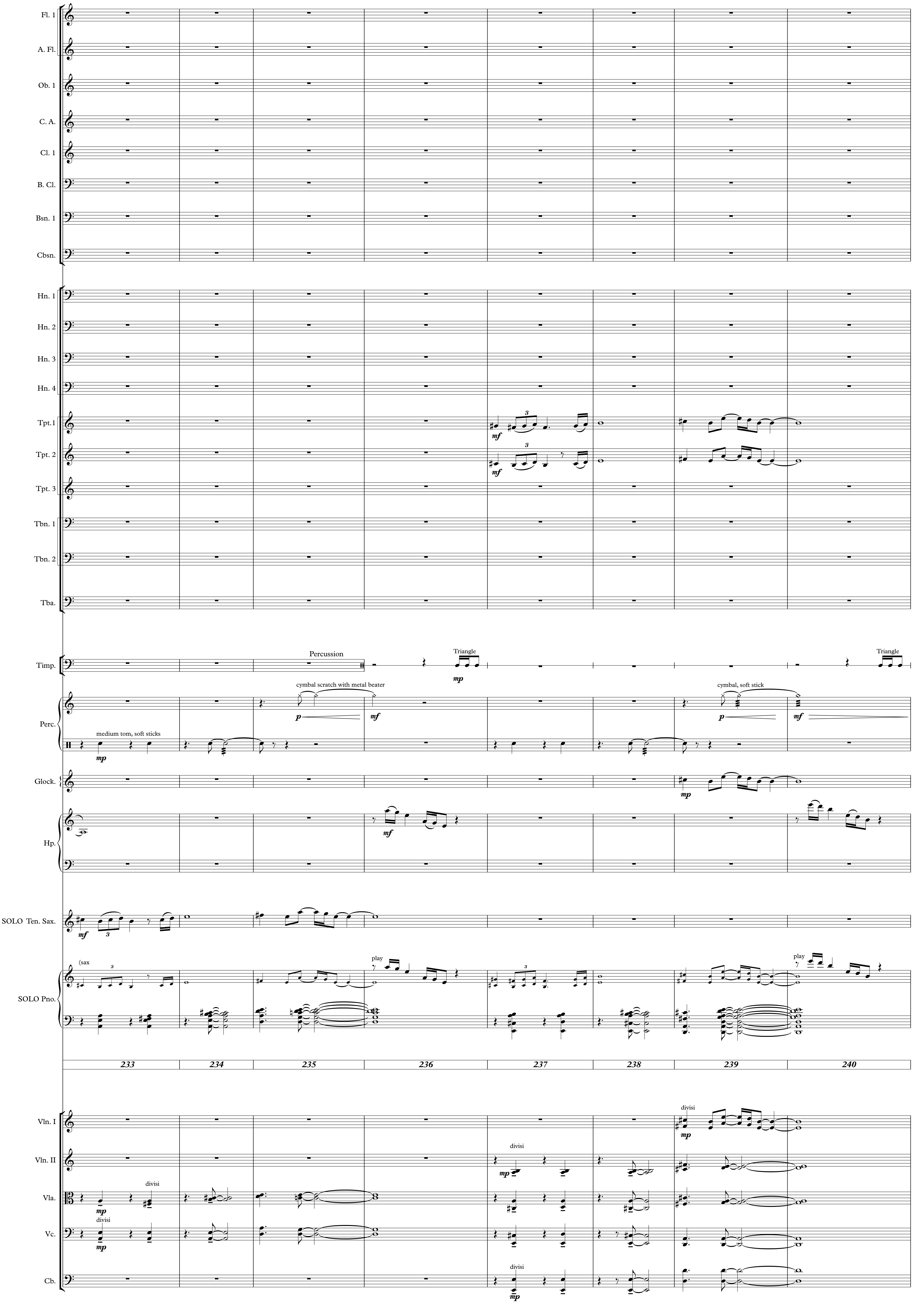

Gradual accelerando....
(a little bit messy is good)
Fl. 1
(staggered breathing)
pp legato
A. Fl.
(staggered breathing)
pp legato
Ob. 1
C. A.
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
mp
Hn. 1
MUTE
pp
Hn. 2
MUTE
pp
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
MUTE
pp
Tpt. 3
MUTE
pp
Tbn. 1
Tbn. 2
Tba.
Gradual accelerando....
(a little bit messy is good)
Timp.
Cymbal scratch
w metal beater
p
Perc.
Tam tam
p
Glock.
Hp.
C WHOLE TONE
gliss.
mp
gliss.
gliss.
SOLO Ten. Sax.
C WHOLE TONE - sax/pno improv
pp
C WHOLE TONE - sax/pno improv
SOLO Pno.
pp
pp
pp
206
207
208
Gradual accelerando....
(a little bit messy is good)
Vln. I
tutti
pp legato
Vln. II
legato
pp
Vla.
pp
Vc.
tutti
pp legato
Cb.
mp

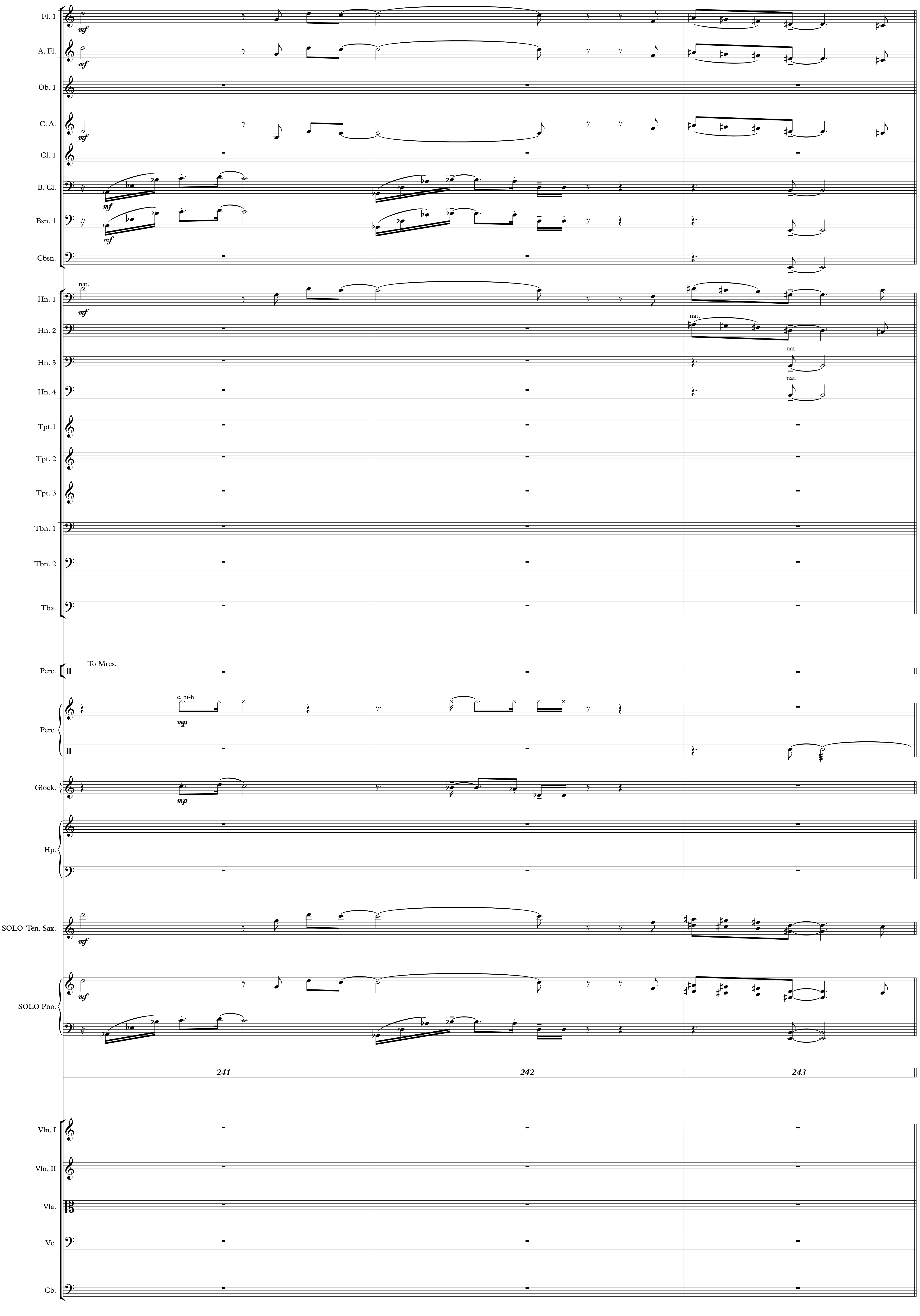

rit.
Sax & Piano
Fl. 1
A. Fl.
Ob. 1
C. A.
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
niente
Hn. 1
Hn. 2
Hn. 3
Hn. 4
MUTE
pp
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc.
bowed cymbal
mp
B. D.
Tam tam
Glock.
Hp.
gliss.
Glissandos continue, as appropriate
SOLO Ten. Sax.
SOLO Pno.
C7(♯11 ♯5)
209
210
211
212
213
214
Vln. I
Vln. II
Vla.
Vc.
Cb.

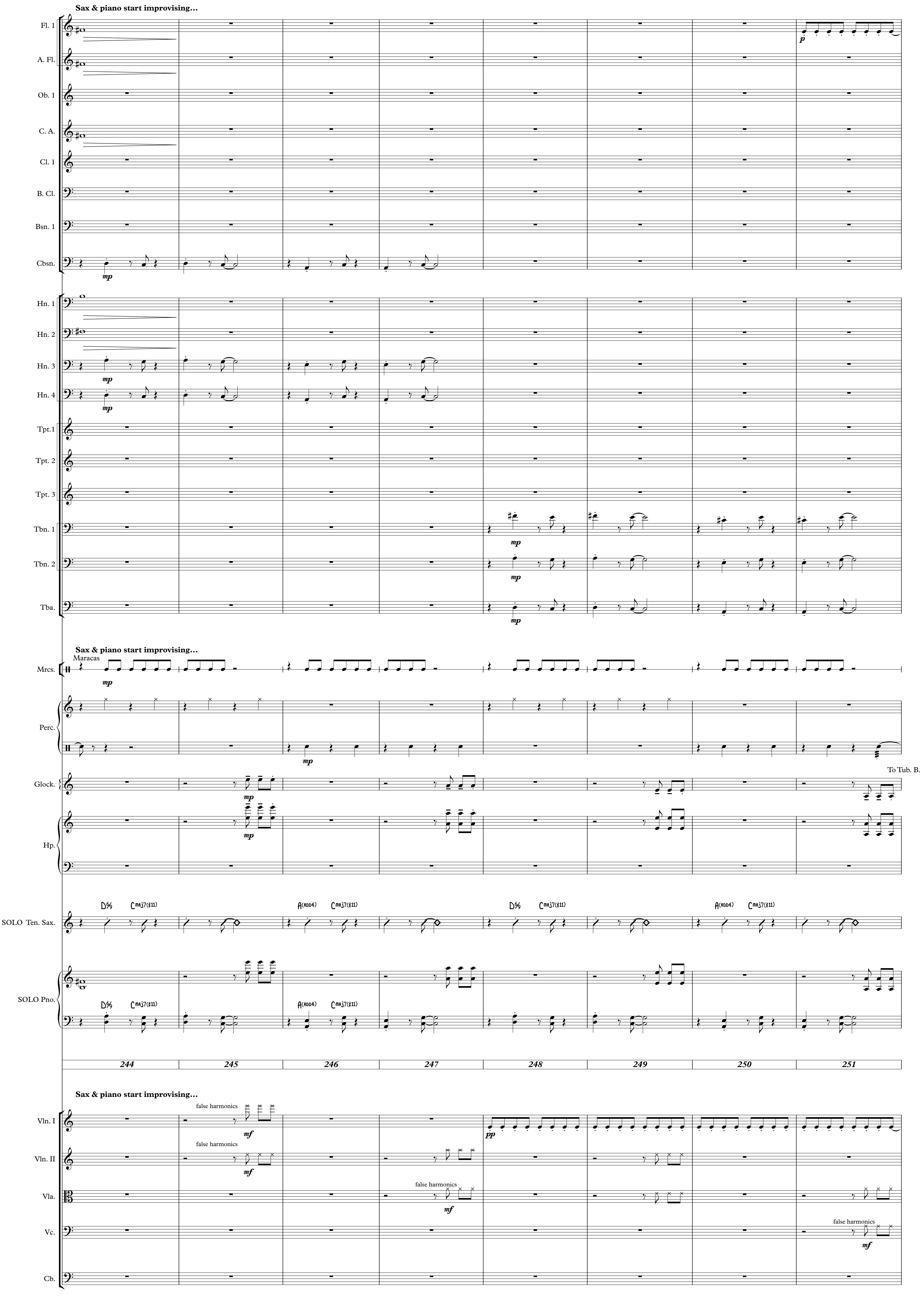

Freely
self led, play your uncued note(s) then hold into pause (or next note) - creates a bell effect
mp
Fl. 1
A. Fl.
Ob. 1
C. A.
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
nat.
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tba.
Timp.
Soft brush strokes on all the drums, particularly bass drum
Perc.
Glock.
Hp.
SOLO Ten. Sax.
SOLO Pno.
Fmaj7(ADD4)
play sparse fills
(orchestra)
strings
B♭maj7
B♭(SUS4)
215
216
217
218
219
220
221
Vln. I
Vln. II
Vla.
Vc.
Cb.
sul pont, no pitch (mute strings w hand)

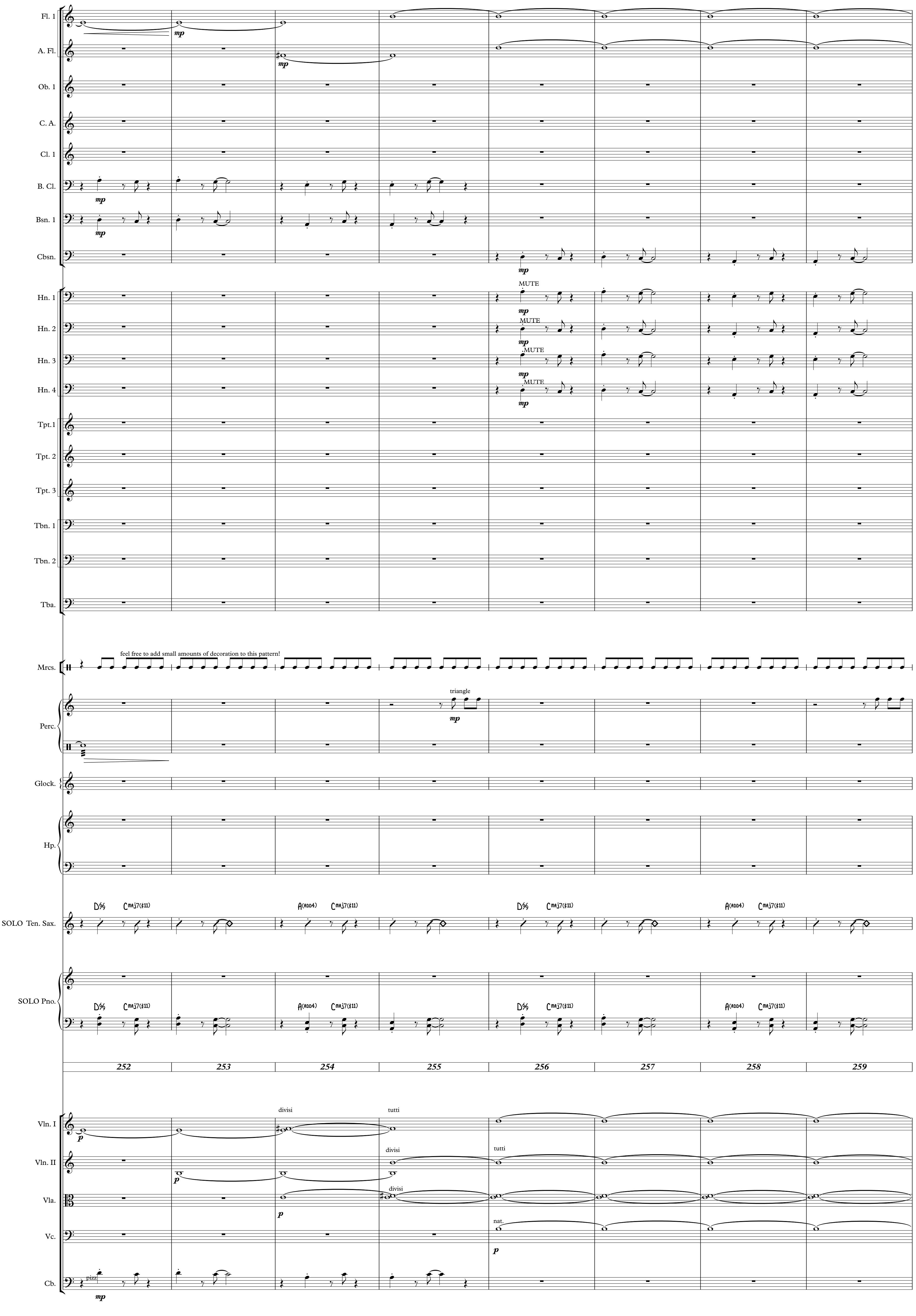

Fl. 1
A. Fl.
Ob. 1
C. A.
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc.
Glock.
Hp.
SOLO Ten. Sax.
SOLO Pno.
Fmaj7(ADD4)
strings
B♭maj7
B♭(SUS4)
222
223
224
225
226
227
divisi, self-led, numbers corrolate to your desk, hold your note(s) into the pause (or next note) - to create bell effect
sul pont, no pitch (mute strings w hand)
mp
Vln. I
Vln. II
Vla.
Vc.
Cb.

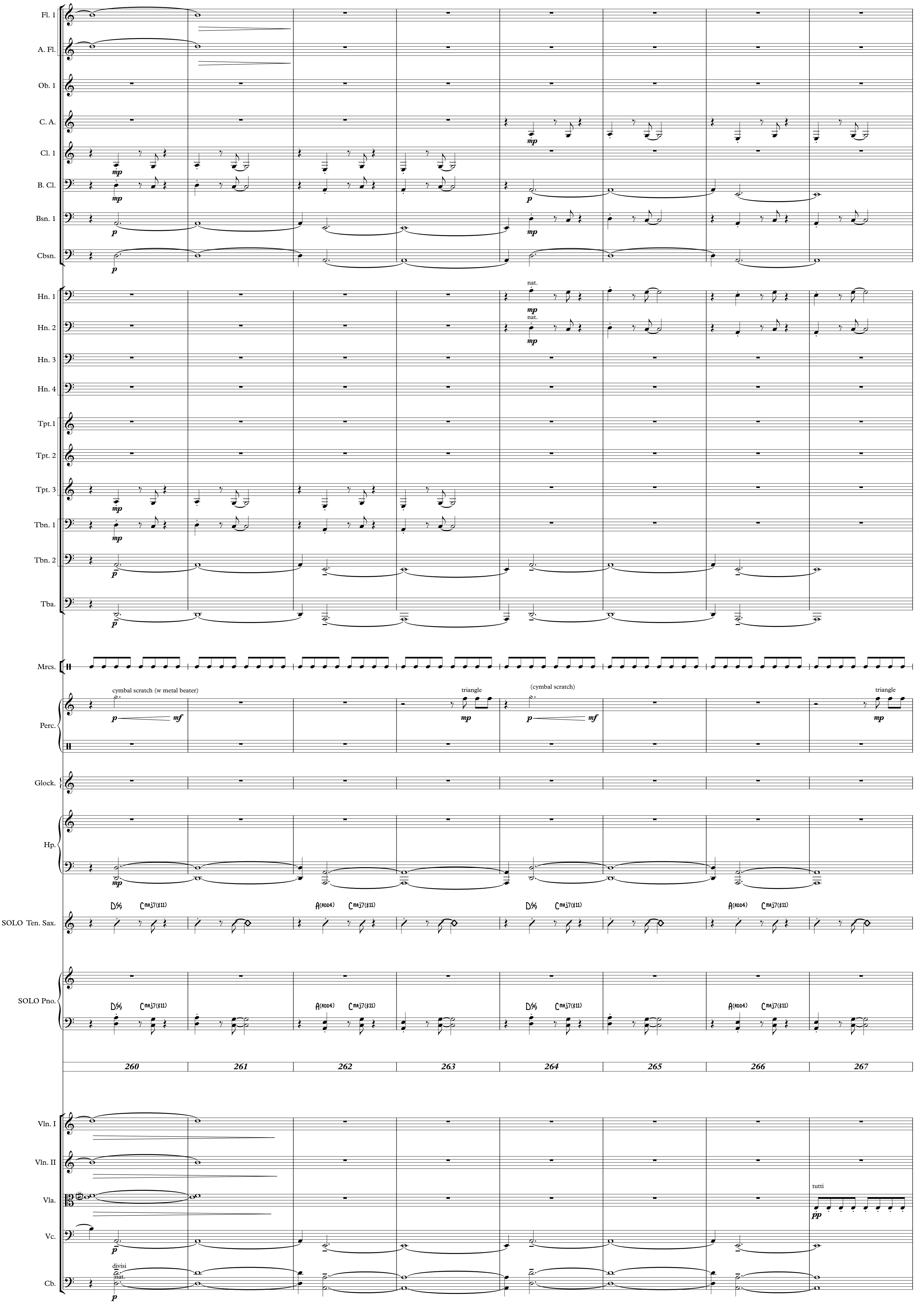

♩ = 110
Fl. 1
A. Fl.
Ob. 1
C. A.
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tba.
(sax)
w Tpt 2
SECTION LED
nat.
mp
w Tpt 1
(tpts
Timp.
bowed cymbal
pp
Cymbal, soft stick
Perc.
Glock.
Hp.
5
SOLO Ten. Sax.
play out melody, still out of time
(brass
(Back in
B♭%
SOLO Pno.
w sax, still out of time
228
229
230
231
232
Vln. I
Vln. II
Vla.
Vc.
Cb.

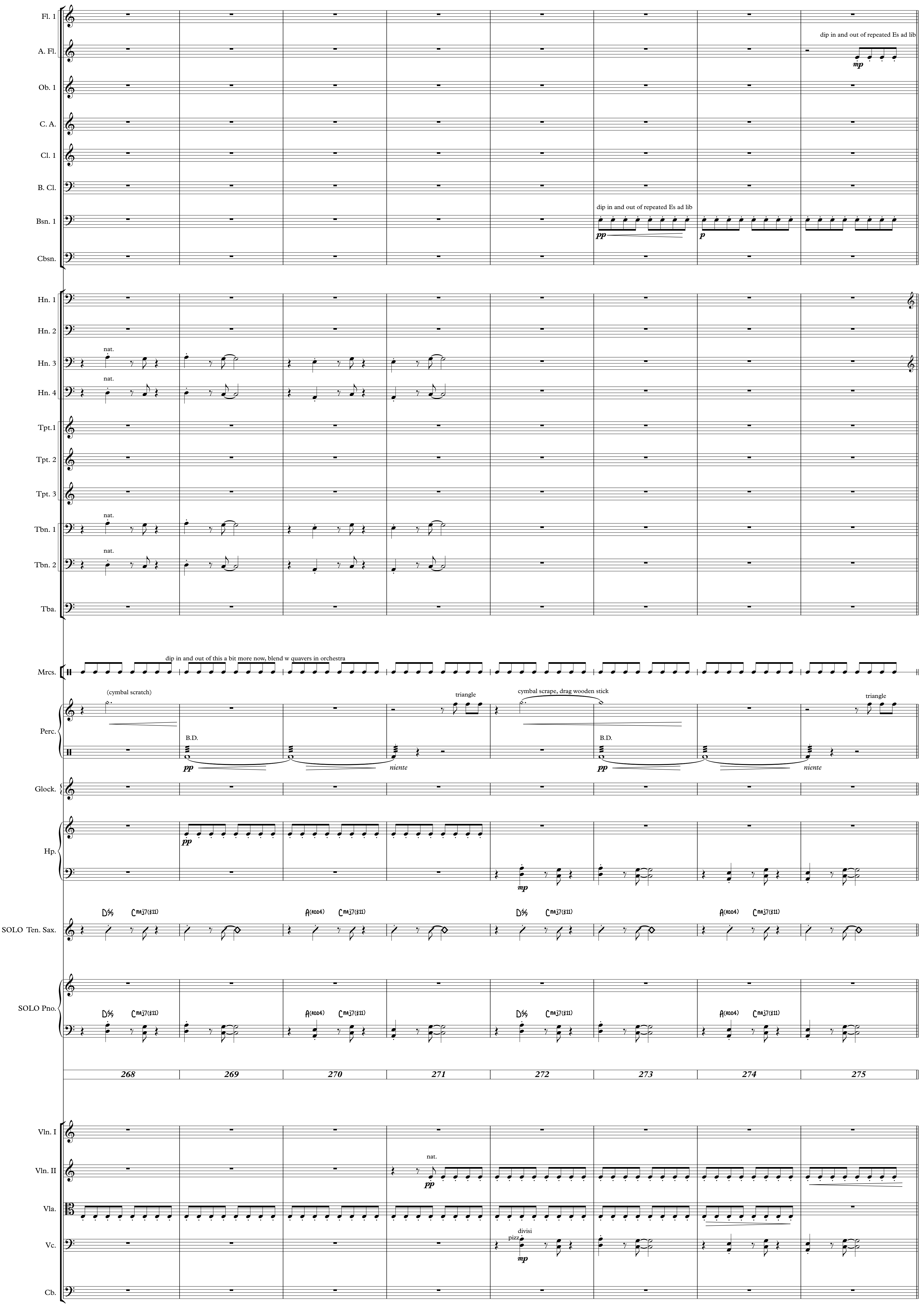

Fl. 1
A. Fl.
Ob. 1
C. A.
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tba.
Timp.
Percussion
Triangle
Perc.
cymbal scratch with metal beater
cymbal, soft stick
medium tom, soft sticks
Glock.
Hp.
SOLO Ten. Sax.
SOLO Pno.
(sax
play
233
234
235
236
237
238
239
240
Vln. I
Vln. II
Vla.
Vc.
Cb.
divisi
mf
mp
p

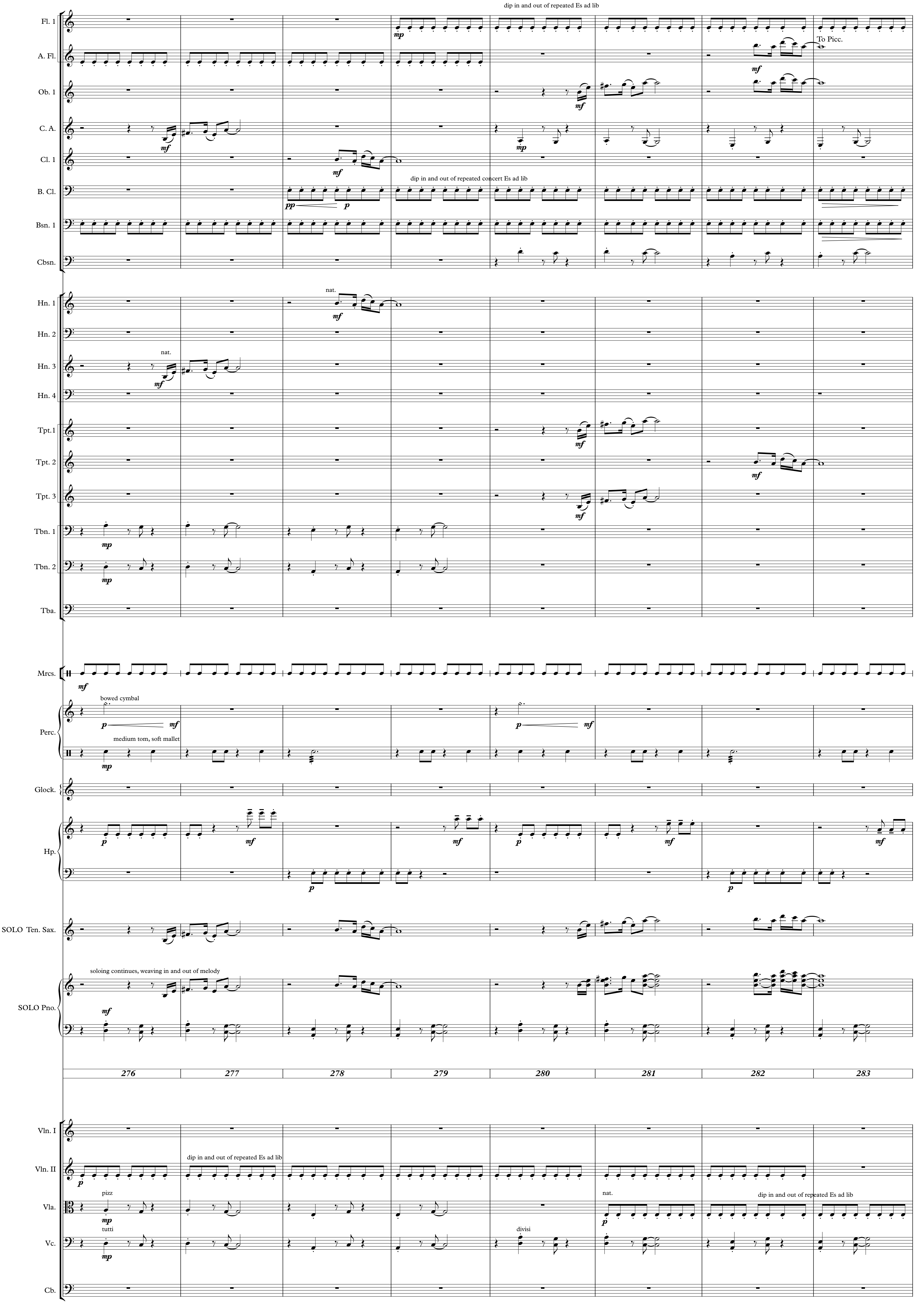

Fl. 1
A. Fl.
Ob. 1
C. A.
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tba.
Perc.
Perc.
Glock.
Hp.
SOLO Ten. Sax.
SOLO Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
mp
nat.
To Mrcs.
c. hi-h
241
242
243

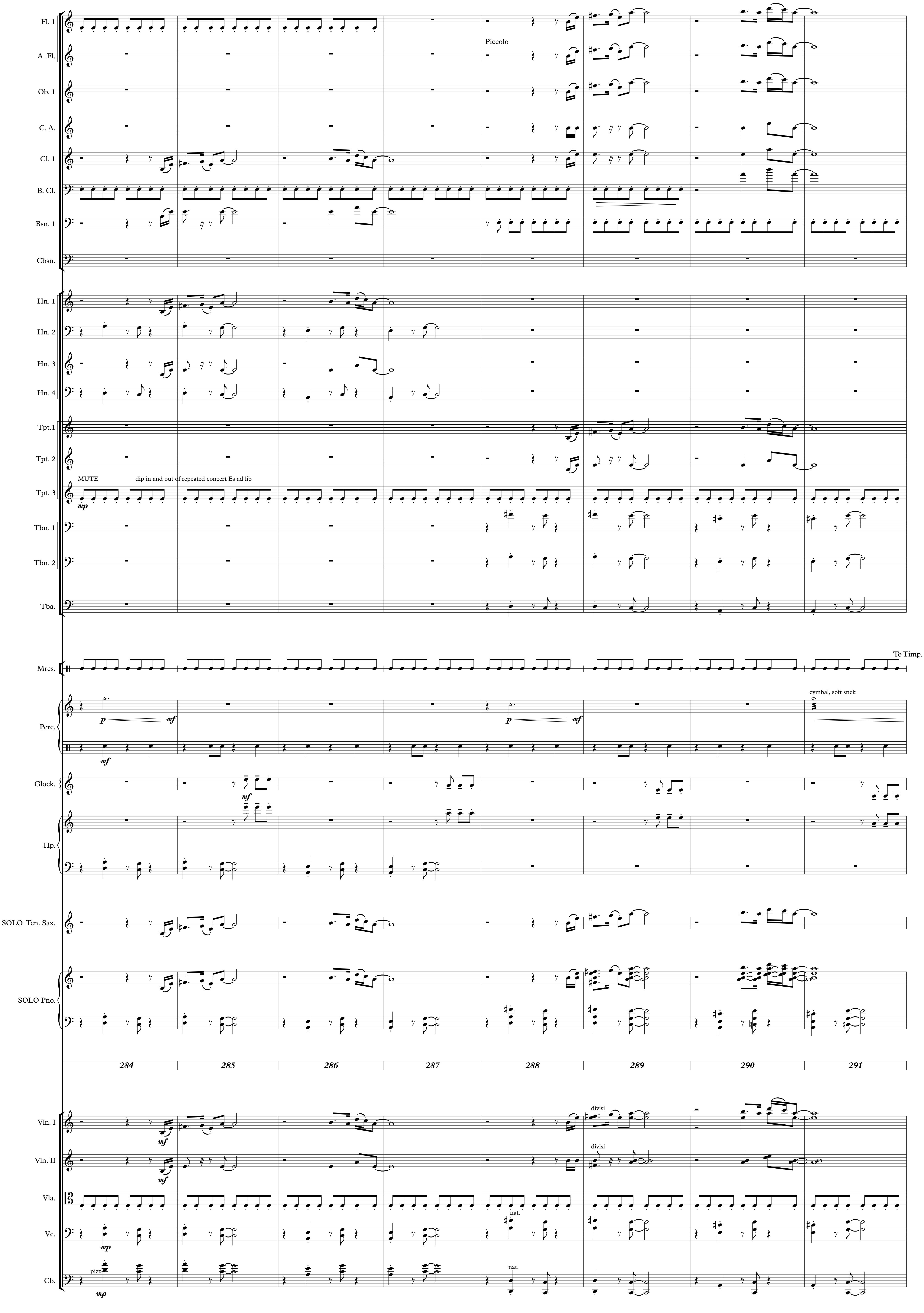

Sax & piano start improvising...
Fl. 1
A. Fl.
Ob. 1
C. A.
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tba.
Sax & piano start improvising...
Maracas
Mrcs.
Perc.
Glock.
To Tub. B.
Hp.
SOLO Ten. Sax.
SOLO Pno.
D6/9
Cmaj7(♯11)
A(ADD4)
Cmaj7(♯11)
p
mp
mf
pp
244
245
246
247
248
249
250
251
Sax & piano start improvising...
false harmonics
Vln. I
Vln. II
Vla.
Vc.
Cb.

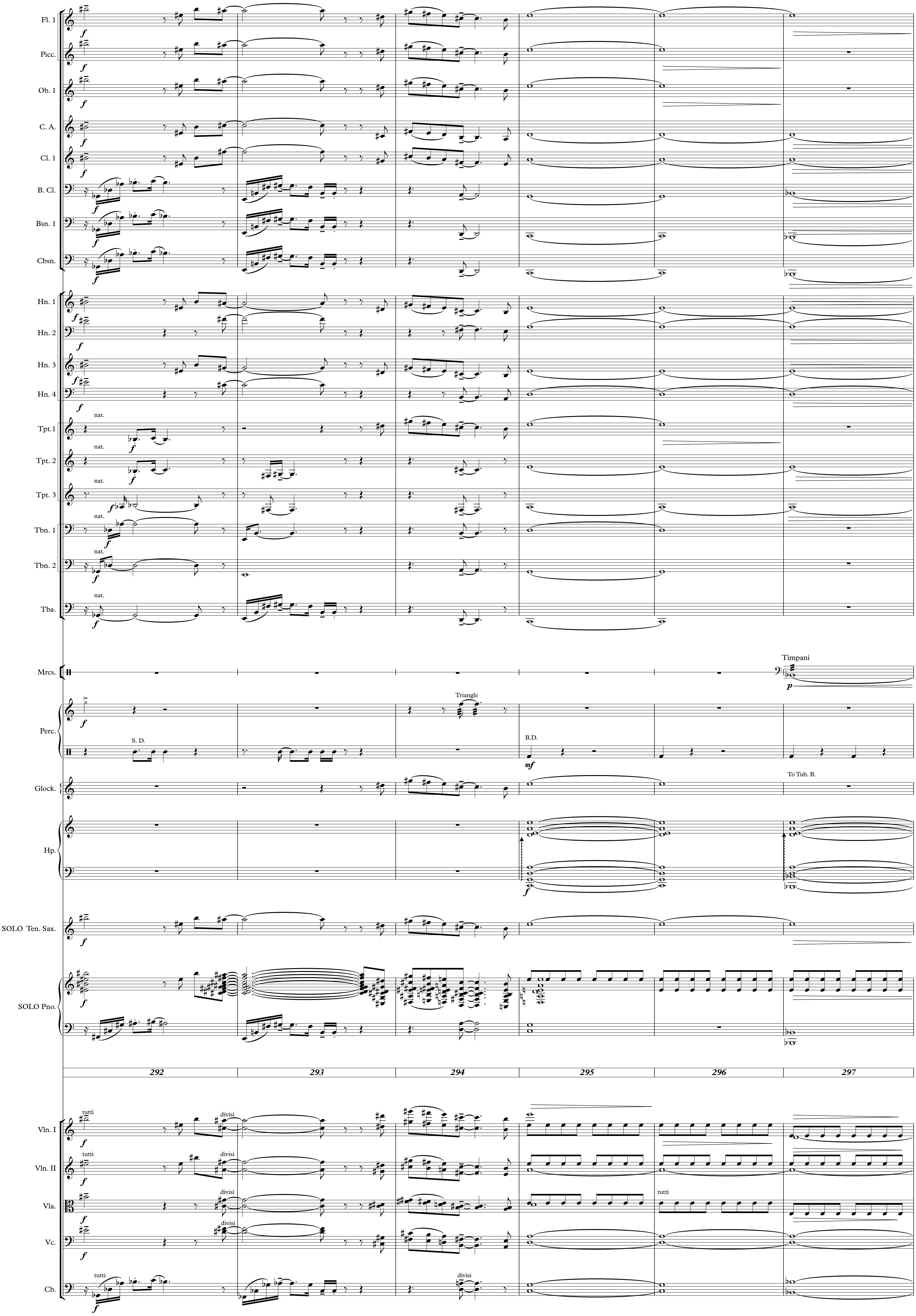

Fl. 1
mp
A. Fl.
mp
Ob. 1
C. A.
Cl. 1
B. Cl.
mp
Bsn. 1
mp
Cbsn.
mp
MUTE
Hn. 1
mp
MUTE
Hn. 2
mp
MUTE
Hn. 3
mp
MUTE
Hn. 4
mp
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tba.
feel free to add small amounts of decoration to this pattern!
Mrcs.
triangle
mp
Perc.
Glock.
Hp.
D6/9
Cmaj7(♯11)
A(add4)
Cmaj7(♯11)
D6/9
Cmaj7(♯11)
A(add4)
Cmaj7(♯11)
SOLO Ten. Sax.
D6/9
Cmaj7(♯11)
A(add4)
Cmaj7(♯11)
D6/9
Cmaj7(♯11)
A(add4)
Cmaj7(♯11)
SOLO Pno.
252
253
254
255
256
257
258
259
divisi
tutti
Vln. I
p
divisi
tutti
Vln. II
p
divisi
Vla.
p
nat.
Vc.
p
pizz.
Cb.
mp

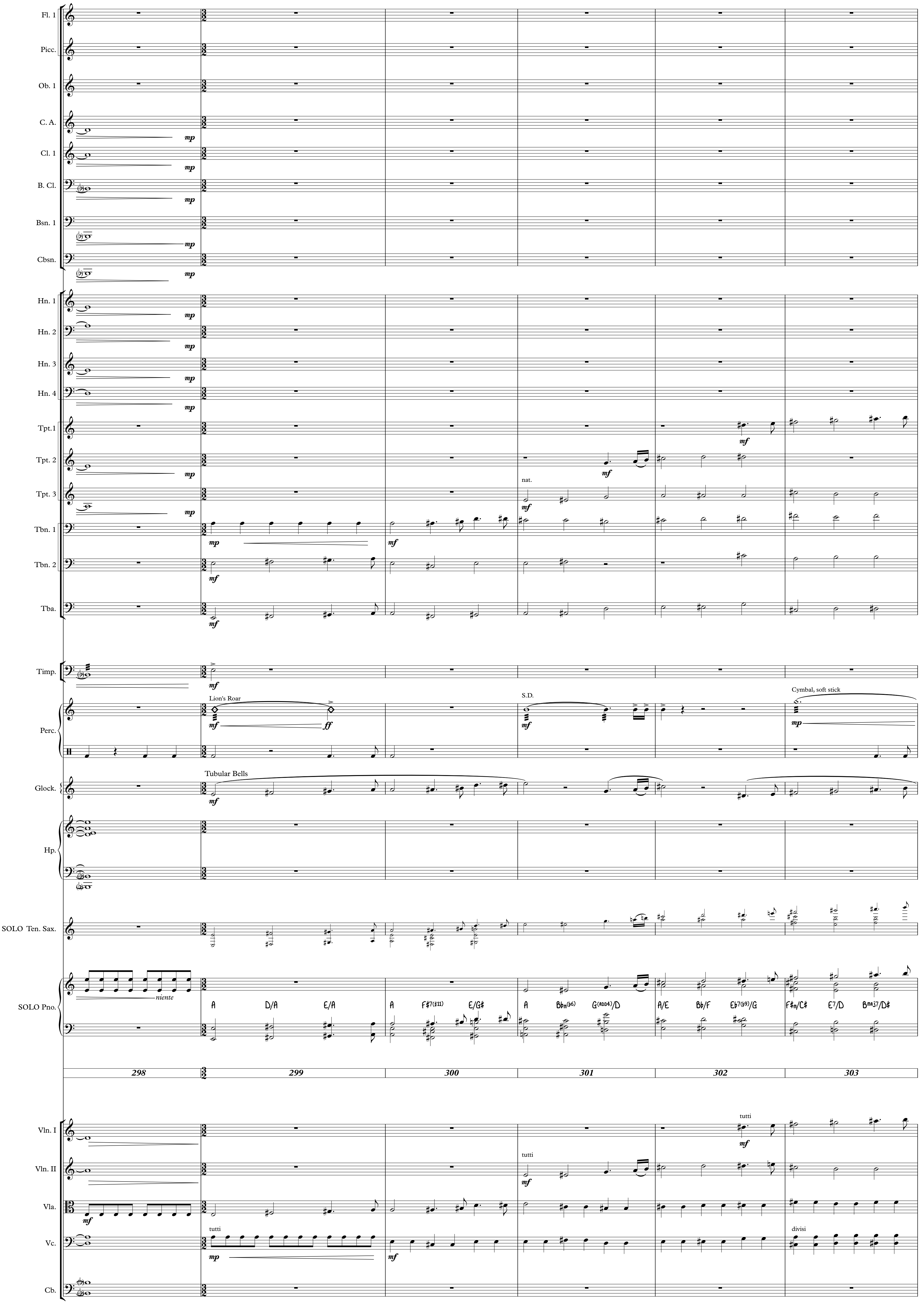

Fl. 1
A. Fl.
Ob. 1
C. A.
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tba.
Mrcs.
Perc.
Glock.
Hp.
SOLO Ten. Sax.
SOLO Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
p
nat.
cymbal scratch (w metal beater)
p
mf
triangle
mp
(cymbal scratch)
D6/9
Cmaj7(#11)
A(add4)
260
261
262
263
264
265
266
267
tutti
pp
divisi
nat.

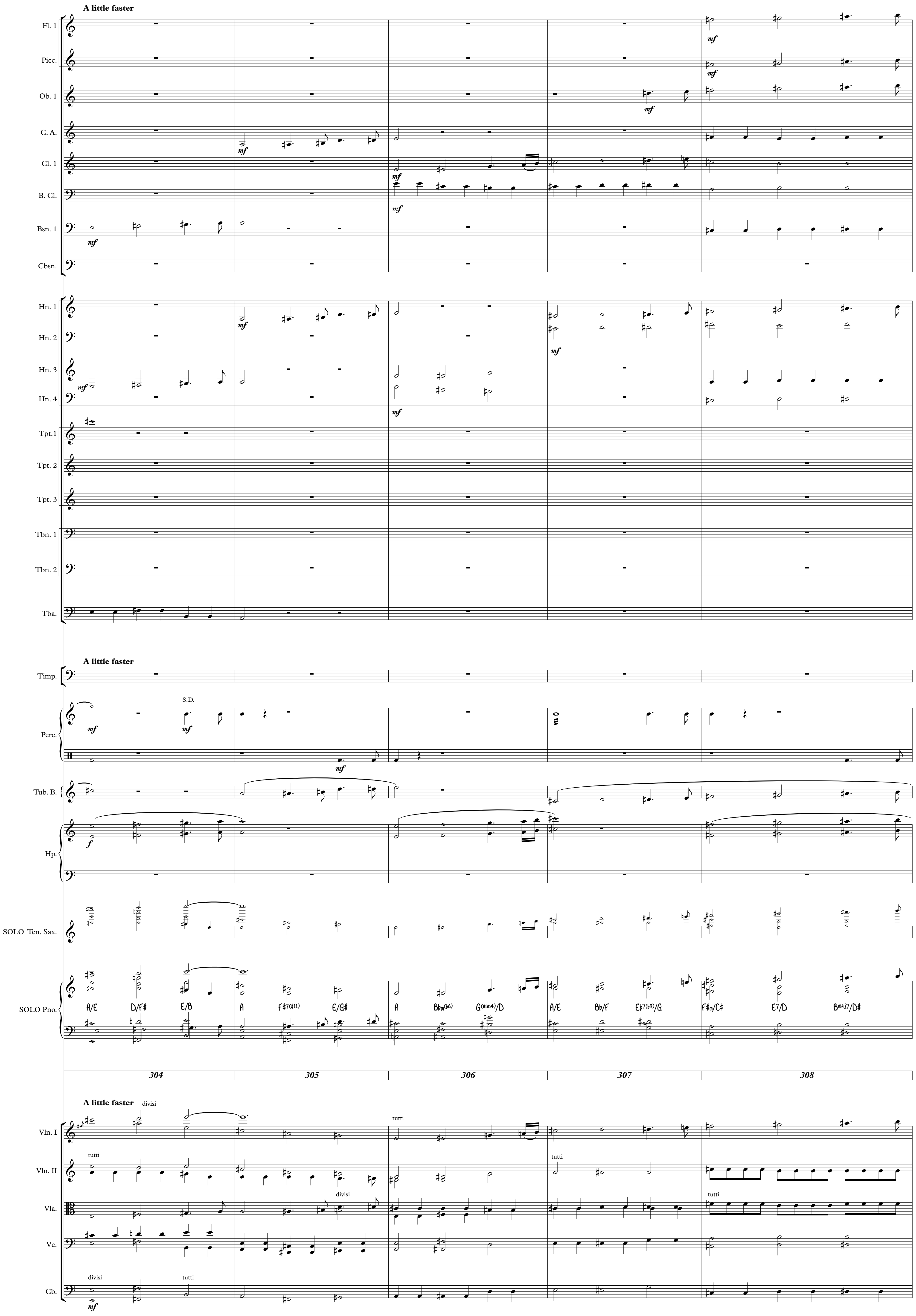

Fl. 1
A. Fl.
dip in and out of repeated Es ad lib
mp
Ob. 1
C. A.
Cl. 1
B. Cl.
Bsn. 1
dip in and out of repeated Es ad lib
pp
p
Cbsn.
Hn. 1
Hn. 2
Hn. 3
nat.
Hn. 4
nat.
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
nat.
Tbn. 2
nat.
Tba.
Mrcs.
dip in and out of this a bit more now, blend w quavers in orchestra
Perc.
(cymbal scratch)
triangle
cymbal scrape, drag wooden stick
triangle
B.D.
pp
niente
B.D.
pp
niente
Glock.
Hp.
pp
mp
SOLO Ten. Sax.
D6/9
Cmaj7(♯11)
A(add4)
Cmaj7(♯11)
D6/9
Cmaj7(♯11)
A(add4)
Cmaj7(♯11)
SOLO Pno.
D6/9
Cmaj7(♯11)
A(add4)
Cmaj7(♯11)
D6/9
Cmaj7(♯11)
A(add4)
Cmaj7(♯11)
268
269
270
271
272
273
274
275
Vln. I
Vln. II
nat.
pp
Vla.
Vc.
pizz.
divisi
mp
Cb.

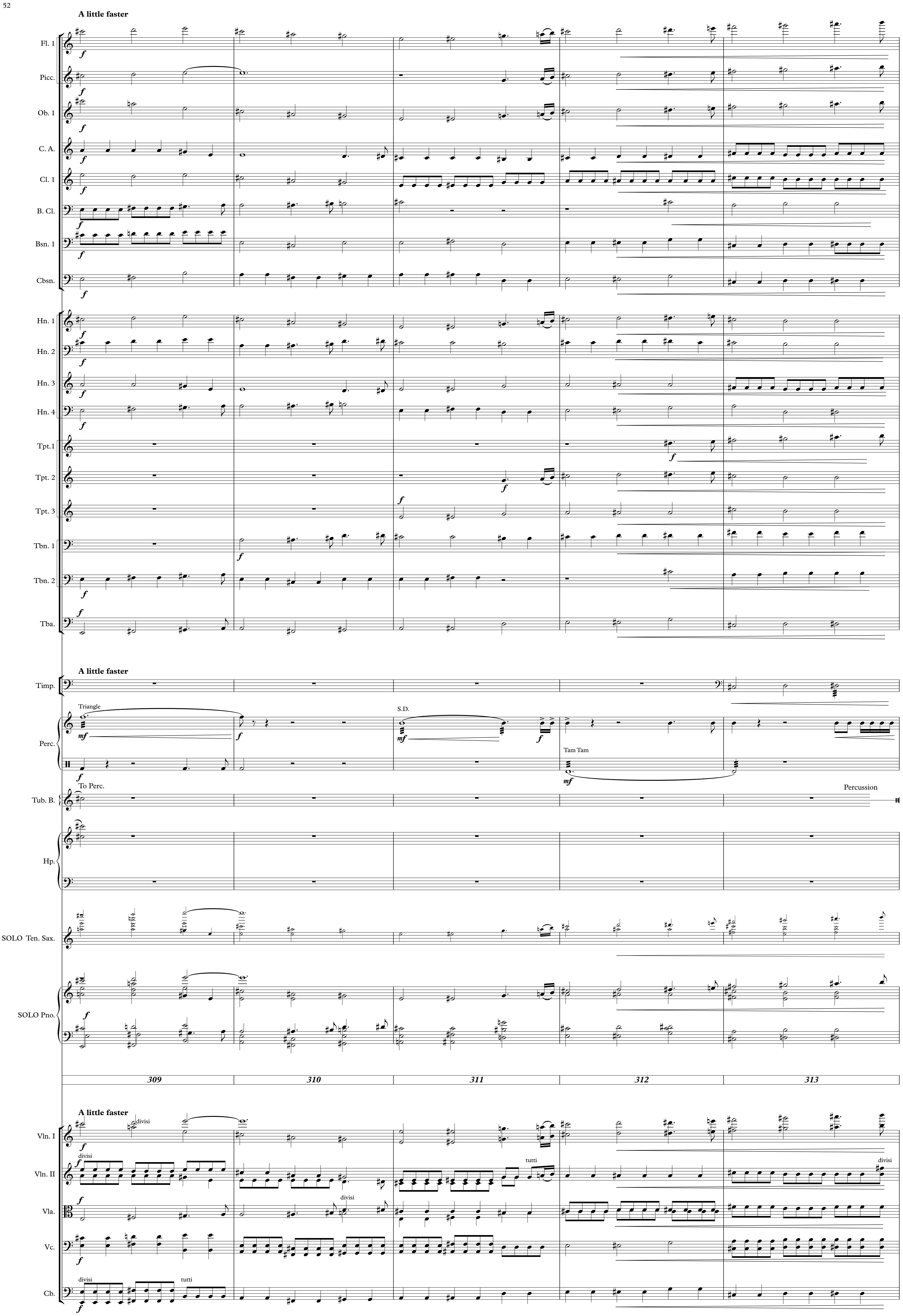

dip in and out of repeated Es ad lib
Fl. 1
mp
A. Fl.
mf
To Picc.
Ob. 1
mf
C. A.
mf
mp
Cl. 1
mf
B. Cl.
pp
p
dip in and out of repeated concert Es ad lib
Bsn. 1
Cbsn.
Hn. 1
nat.
mf
Hn. 2
Hn. 3
nat.
mf
Hn. 4
Tpt.1
mf
Tpt. 2
mf
Tpt. 3
mf
Tbn. 1
mp
Tbn. 2
mp
Tba.
Mrcs.
mf
Perc.
bowed cymbal
p
mf
medium tom, soft mallet
mp
Glock.
Hp.
p
mf
SOLO Ten. Sax.
SOLO Pno.
soloing continues, weaving in and out of melody
mf
276
277
278
279
280
281
282
283
Vln. I
Vln. II
p
dip in and out of repeated Es ad lib
Vla.
pizz
mp
nat.
p
dip in and out of repeated Es ad lib
Vc.
tutti
mp
divisi
Cb.

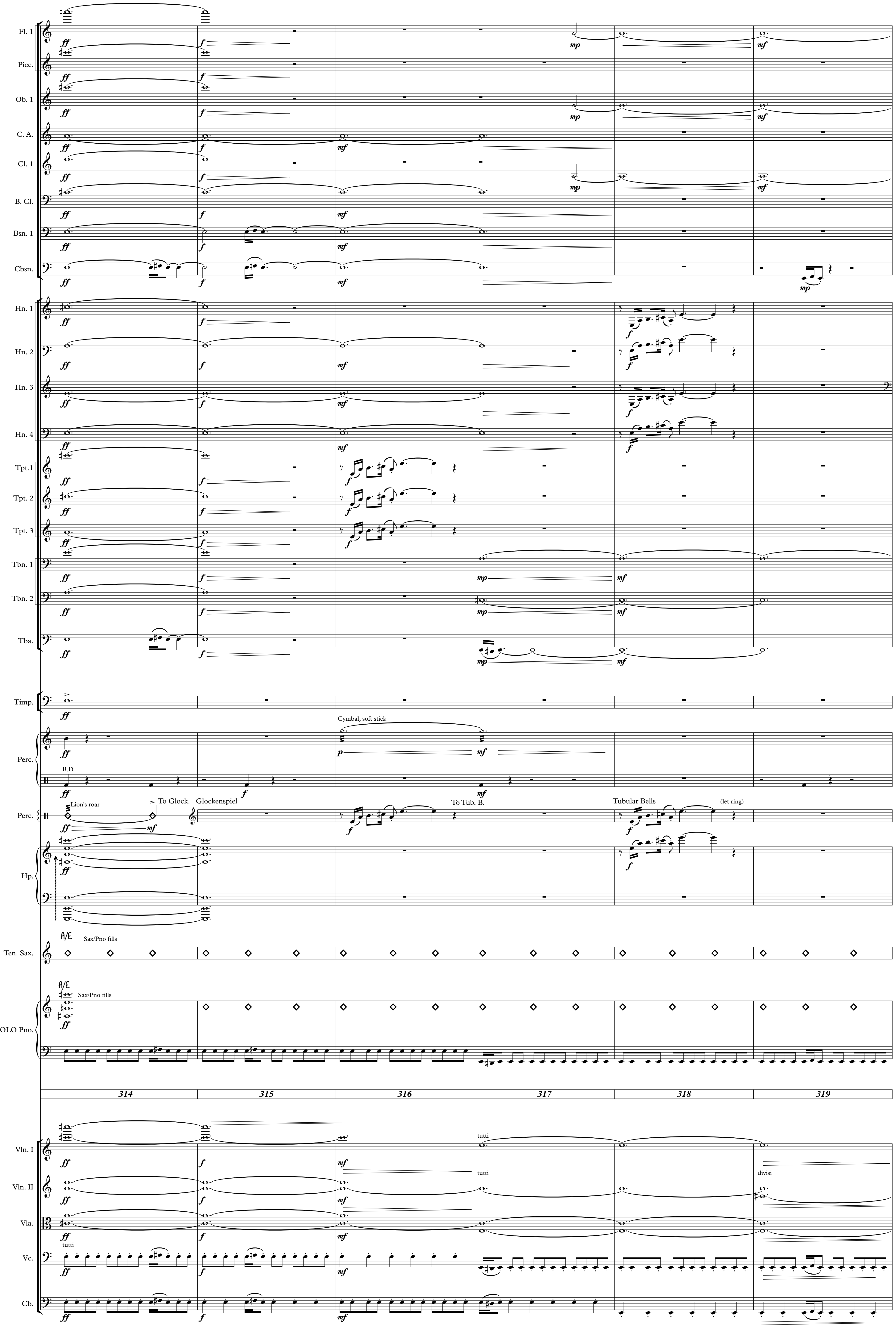

Fl. 1
A. Fl.
Piccolo
Ob. 1
C. A.
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
MUTE
dip in and out of repeated concert Es ad lib
Tpt. 3
mp
Tbn. 1
Tbn. 2
Tba.
Mrcs.
To Timp.
Perc.
p
mf
cymbal, soft stick
Glock.
Hp.
SOLO Ten. Sax.
SOLO Pno.
284
285
286
287
288
289
290
291
Vln. I
divisi
Vln. II
Vla.
Vc.
nat.
Cb.
pizz.

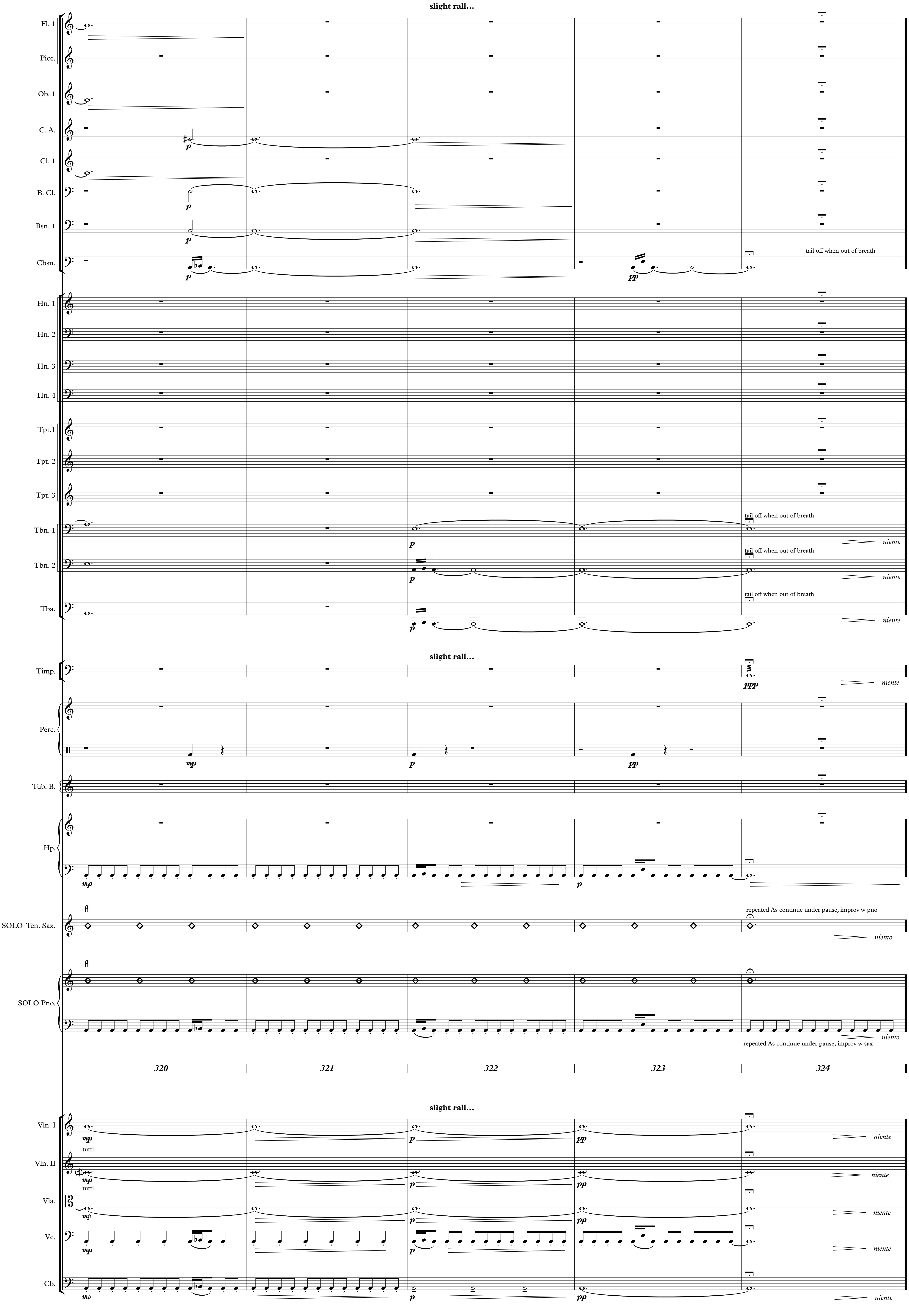

Fl. 1
Picc.
Ob. 1
C. A.
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tba.
Mrcs.
Perc.
Glock.
Hp.
SOLO Ten. Sax.
SOLO Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
nat.
Timpani
p
Triangle
S. D.
B.D.
mf
To Tub. B.
tutti
divisi
292
293
294
295
296
297


Fl. 1
Picc.
Ob. 1
C. A.
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc.
Glock.
Hp.
SOLO Ten. Sax.
SOLO Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
mf
ff
nat.
Lion's Roar
S.D.
Cymbal, soft stick
Tubular Bells
niente
tutti
divisi
A
D/A
E/A
A
F♯7(♯11)
E/G♯
A
B♭m(♭6)
G(ADD4)/D
A/E
B♭/F
E♭7(♭9)/G
F♯m/C♯
E7/D
Bmaj7/D♯
298
299
300
301
302
303


A little faster
Fl. 1
Picc.
Ob. 1
C. A.
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tba.
mf
A little faster
Timp.
S.D.
Perc.
Tub. B.
Hp.
f
SOLO Ten. Sax.
SOLO Pno.
A/E
D/F♯
E/B
A
F♯7(♯11)
E/G♯
A
B♭m(b6)
G(ADD4)/D
A/E
B♭/F
E♭7(b9)/G
F♯m/C♯
E7/D
Bmaj7/D♯
304
305
306
307
308
A little faster
divisi
tutti
Vln. I
Vln. II
Vla.
Vc.
Cb.


A little faster
Fl. 1
Picc.
Ob. 1
C. A.
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tba.
A little faster
Timp.
Triangle
S.D.
Tam Tam
Perc.
To Perc.
Percussion
Tub. B.
Hp.
SOLO Ten. Sax.
SOLO Pno.
309
310
311
312
313
A little faster
divisi
tutti
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
mf


Fl. 1
Picc.
Ob. 1
C. A.
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tba.
Timp.
Cymbal, soft stick
Perc.
B.D.
Lion's roar
To Glock.
Glockenspiel
To Tub. B.
Tubular Bells
(let ring)
Perc.
Hp.
A/E
Sax/Pno fills
SOLO Ten. Sax.
A/E
Sax/Pno fills
SOLO Pno.
314
315
316
317
318
319
tutti
Vln. I
tutti
divisi
Vln. II
Vla.
tutti
Vc.
Cb.
ff
f
mf
mp
p


slight rall...
Fl. 1
Picc.
Ob. 1
C. A.
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
tail off when out of breath
p
pp
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tba.
tail off when out of breath
niente
Timp.
ppp
Perc.
mp
Tub. B.
Hp.
A
SOLO Ten. Sax.
repeated As continue under pause, improv w pno
SOLO Pno.
repeated As continue under pause, improv w sax
320
321
322
323
324
Vln. I
Vln. II
tutti
Vla.
Vc.
Cb.

Trish Clowes

Are We Here?

for trumpet, saxophone, bassoon, guitar, drums & voices

Are We Here?

for trumpet, saxophone, bassoon, guitar, drums & voices

Programme note

This piece was written during Trish Clowes's PhD research project and was designed to make use of a back-beat groove. It was first played in April 2018.

Performance note

This is a 'lead sheet' score for the specified instrumention above, in concert pitch. The instrumentalists play both written material and improvise (chord voicings, melodies and rhythmic detail - e.g. drum groove) in response to the score. Anyone using their voice could improvise pitches, or non-pitched sounds. Additionally, clapping with the back-beat is encouraged during performance. Articulation and dynamics are improvised unless stated otherwise.

Saxophonist and composer Trish Clowes has been described as "an improviser to be reckoned with" (Giovanni Russonello, Downbeat). A BASCA British Composer Award winner and former BBC Radio 3 New Generation Artist, Clowes has received critical acclaim for all five of her releases for Basho Records. Her band MY IRIS - with Chris Montague (guitar), Ross Stanley (piano & Hammond organ) and James Maddren (drums) - have been hailed as "the jazz of the future" (Augsberger Allgemaine).
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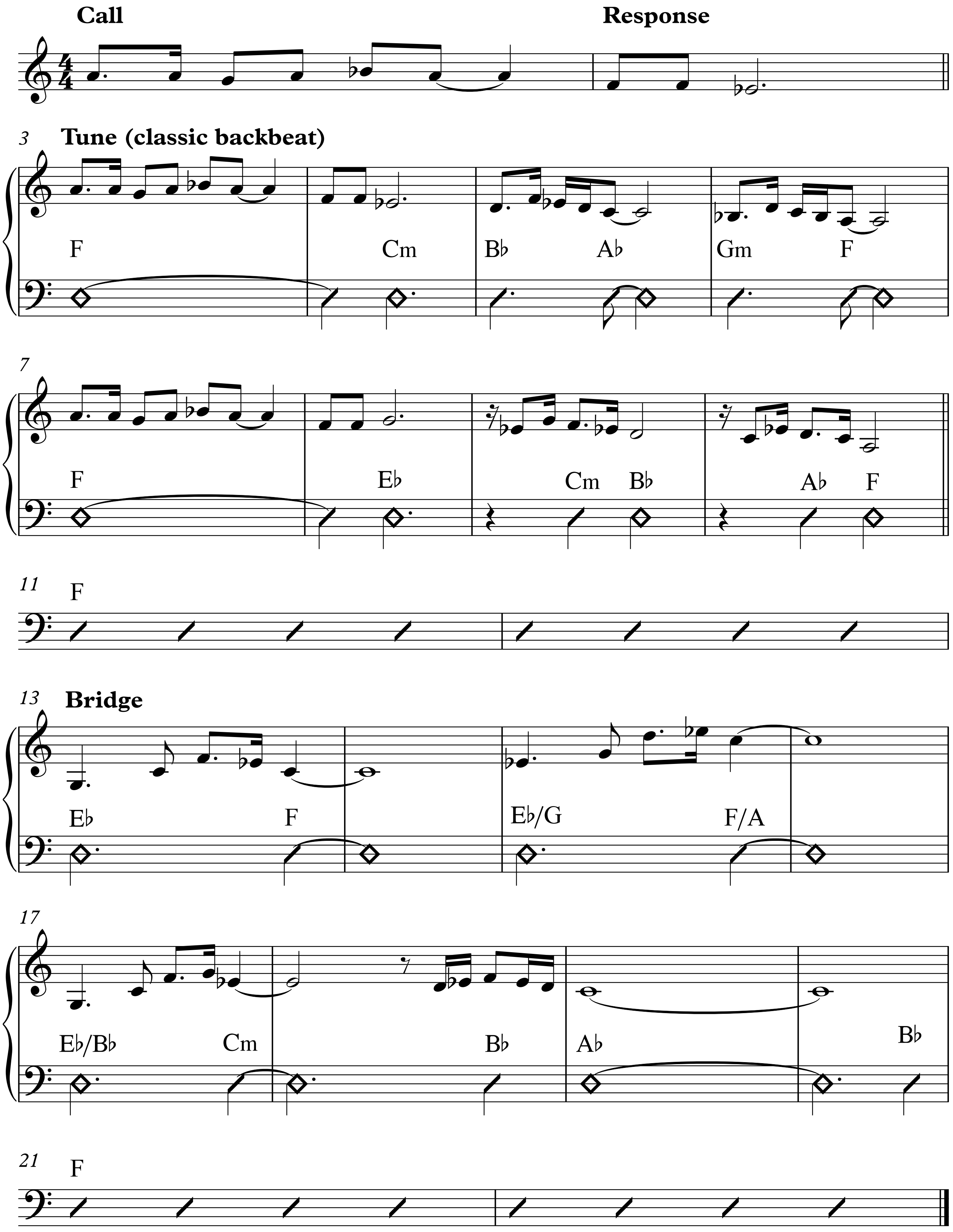
http://trishclowes.com

Are We Here?

Trish Clowes


Call
Response
3
Tune (classic backbeat)
F
Cm
B♭
A♭
Gm
F
7
F
E♭
Cm
B♭
A♭
F
11
F
13
Bridge
E♭
F
E♭/G
F/A
17
E♭/B♭
Cm
B♭
A♭
B♭
21
F

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Trish Clowes

Mood for Dupré

for saxophone & piano
or
saxophone, trumpet, bassoon, guitar, drums and voices

Mood for Dupré

for saxophone & piano
or
saxophone, trumpet, bassoon, guitar, drums and voices

Programme note

This is a free of pulse composition. The melodic and harmonic content was derived from the study of the third prelude of Marcel Dupré's *Trois Preludes et Fugues*, a composition that was recommended to me by pianist and organist Ross Stanley. It has been performed by the two of us as a duo (saxophone and piano), and was also workshopped with the alternative instrumentation (above) during my PhD research project in 2018.

Performance note

This is a 'lead sheet' score for the specified instrumention above, in concert pitch. The instrumentalists play both written material and improvise (chord voicings, melodies and rhythmic detail - e.g. drum groove) in response to the score. Anyone using their voice could improvise pitches, or non-pitched sounds. Articulation and dynamics are improvised unless stated otherwise.

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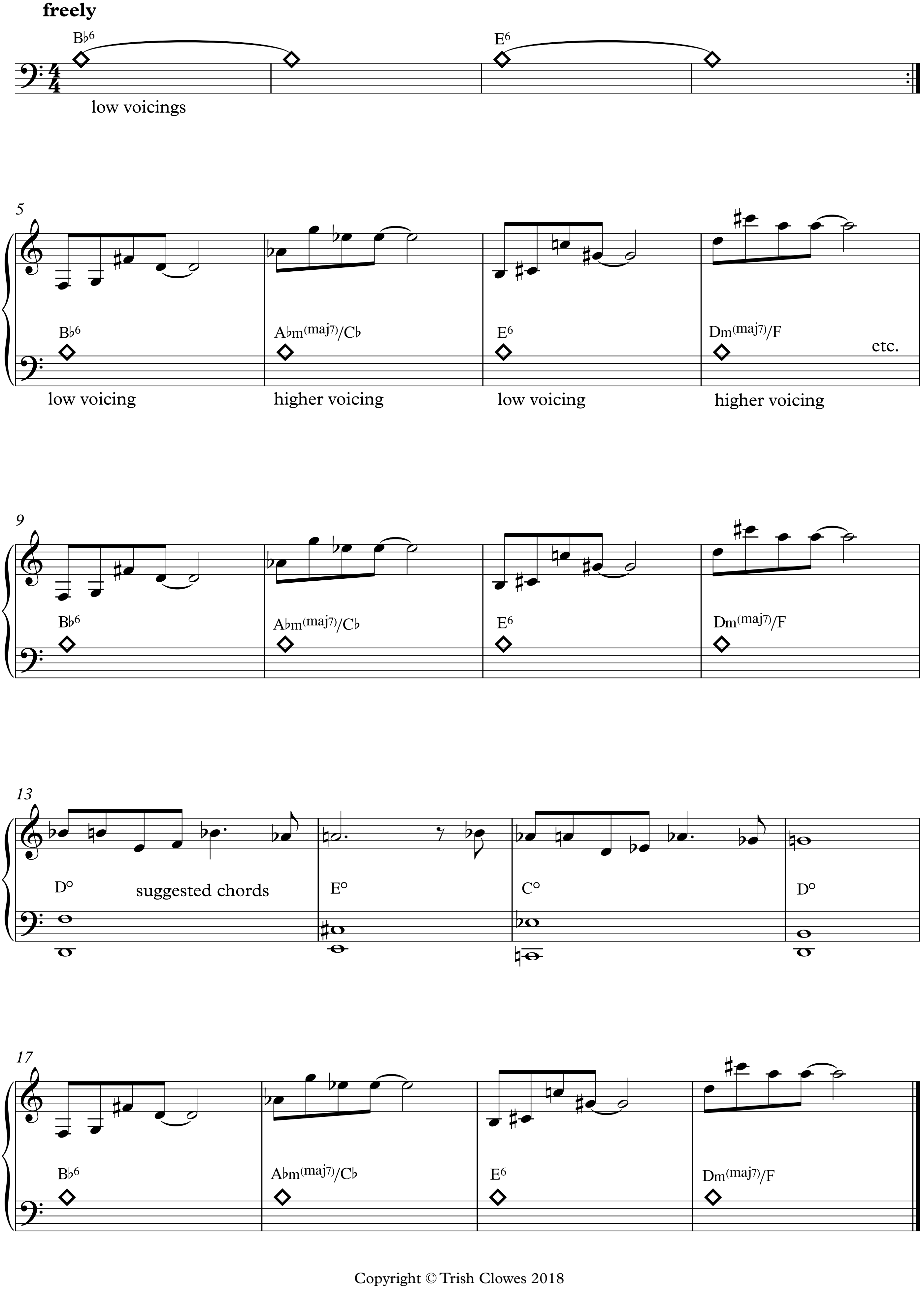
Mood for Dupré

Trish Clowes


freely
B♭6
E6
low voicings
5
B♭6
A♭m(maj7)/C♭
E6
Dm(maj7)/F
etc.
low voicing
higher voicing
low voicing
higher voicing
9
B♭6
A♭m(maj7)/C♭
E6
Dm(maj7)/F
13
D°
suggested chords
E°
C°
D°
17
B♭6
A♭m(maj7)/C♭
E6
Dm(maj7)/F

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Trish Clowes

Emulsify

for trumpet, saxophone, oboe, bassoon, guitar,
piano doubling Hammond organ, drums, voices & clapping

Emulsify

for trumpet, saxophone, oboe, bassoon, guitar, piano doubling Hammond organ, drums, voices & clapping

First performed at Emulsion VI festival, at the Gateway Education and Arts Centre, Shrewsbury, on June 15th 2018.

Programme note

Emulsify is a development of two compositions, *Mood for Dupré* and *Are We Here?*, in response to my PhD research in 2018. It is dedicated to all the volunteers who participated in my projects in Shrewsbury in the Spring/Summer of 2018.

Performance note

This is a 'lead sheet' score for the Emulsion Sinfonietta in concert pitch. The musicians of the band play both written material and improvise (chord voicings, melodies and rhythmic detail - e.g. drum groove) as directed, in response to the score. Articulation and dynamics are improvised unless stated otherwise.'Noise Choir' refers to the sounds made by audience members (present for the performance of the piece), directed by the tenor saxophone (Trish) and trumpet parts (Percy).

Saxophonist and composer Trish Clowes has been described as "an improviser to be reckoned with" (Giovanni Russonello, Downbeat). A BASCA British Composer Award winner and former BBC Radio 3 New Generation Artist, Clowes has received critical acclaim for all five of her releases for Basho Records. Her band MY IRIS - with Chris Montague (guitar), Ross Stanley (piano & Hammond organ) and James Maddren (drums) - have been hailed as "the jazz of the future" (Augsberger Allgemaine).
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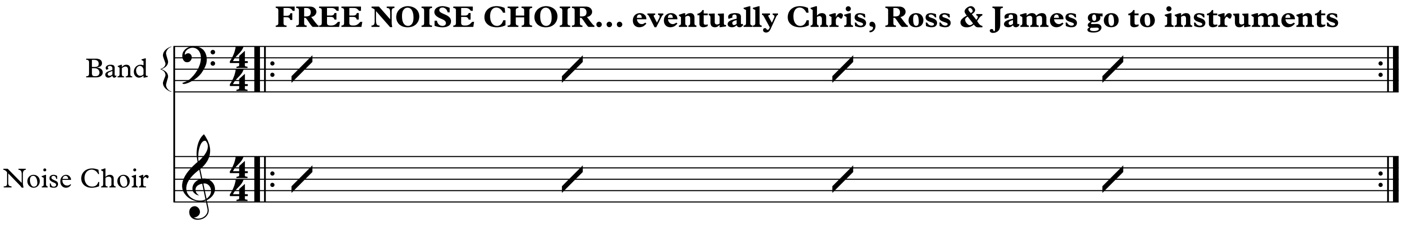
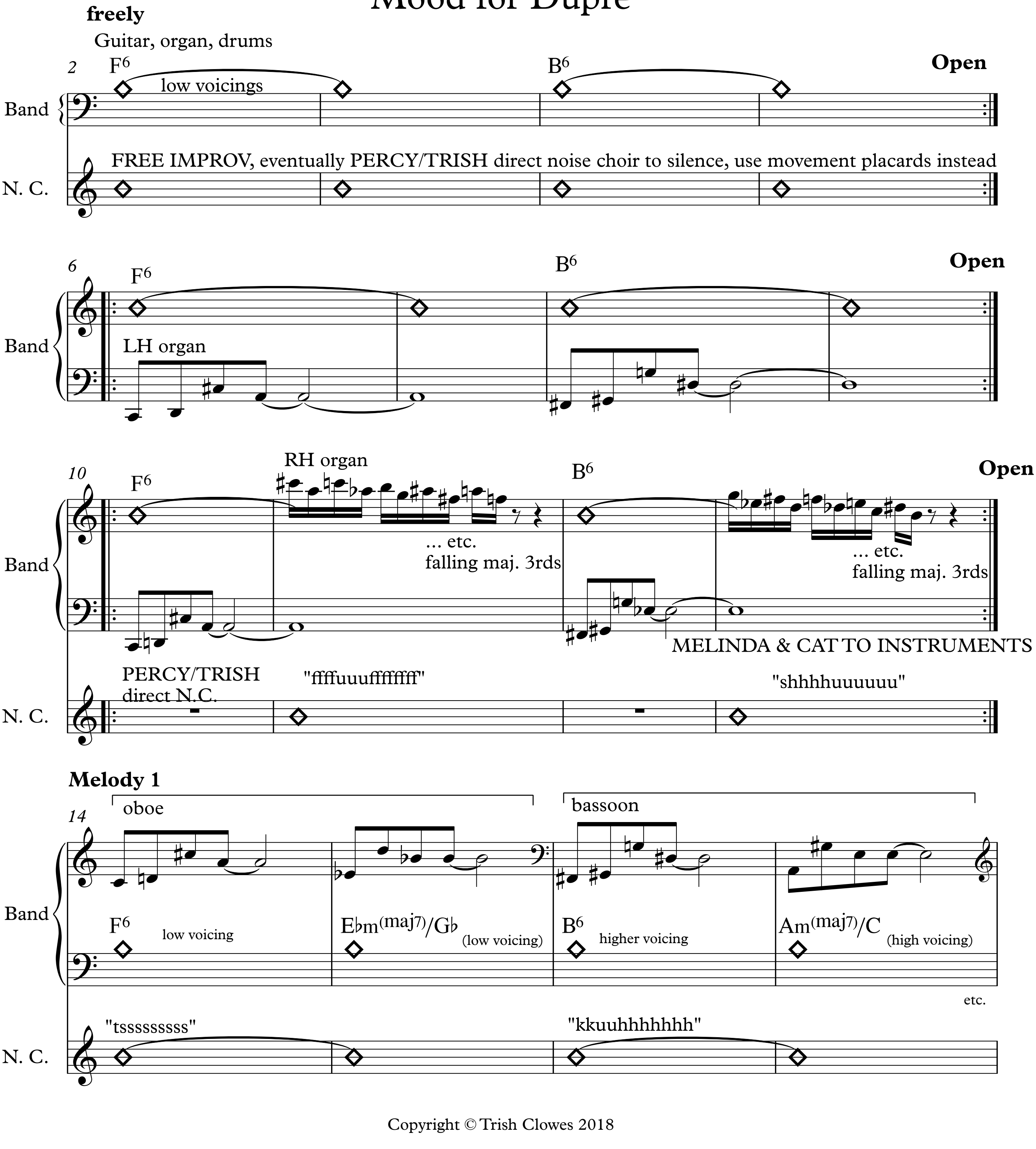
Emulsify

Trish Clowes


FREE NOISE CHOIR... eventually Chris, Ross & James go to instruments
Band
Noise Choir

Mood for Dupré


freely
Guitar, organ, drums
2
F6
low voicings
B6
Open
Band
FREE IMPROV, eventually PERCY/TRISH direct noise choir to silence, use movement placards instead
N. C.
6
F6
B6
Open
Band
LH organ
10
F6
RH organ
B6
Open
... etc.
falling maj. 3rds
... etc.
falling maj. 3rds
Band
MELINDA & CAT TO INSTRUMENTS
PERCY/TRISH
direct N.C.
"ffffuuuffffffff"
"shhhhuuuuuu"
N. C.
Melody 1
oboe
bassoon
14
F6
low voicing
E♭m(maj7)/G♭
(low voicing)
B6
higher voicing
Am(maj7)/C
(high voicing)
Band
etc.
"tssssssss"
"kkuuhhhhhhh"
N. C.

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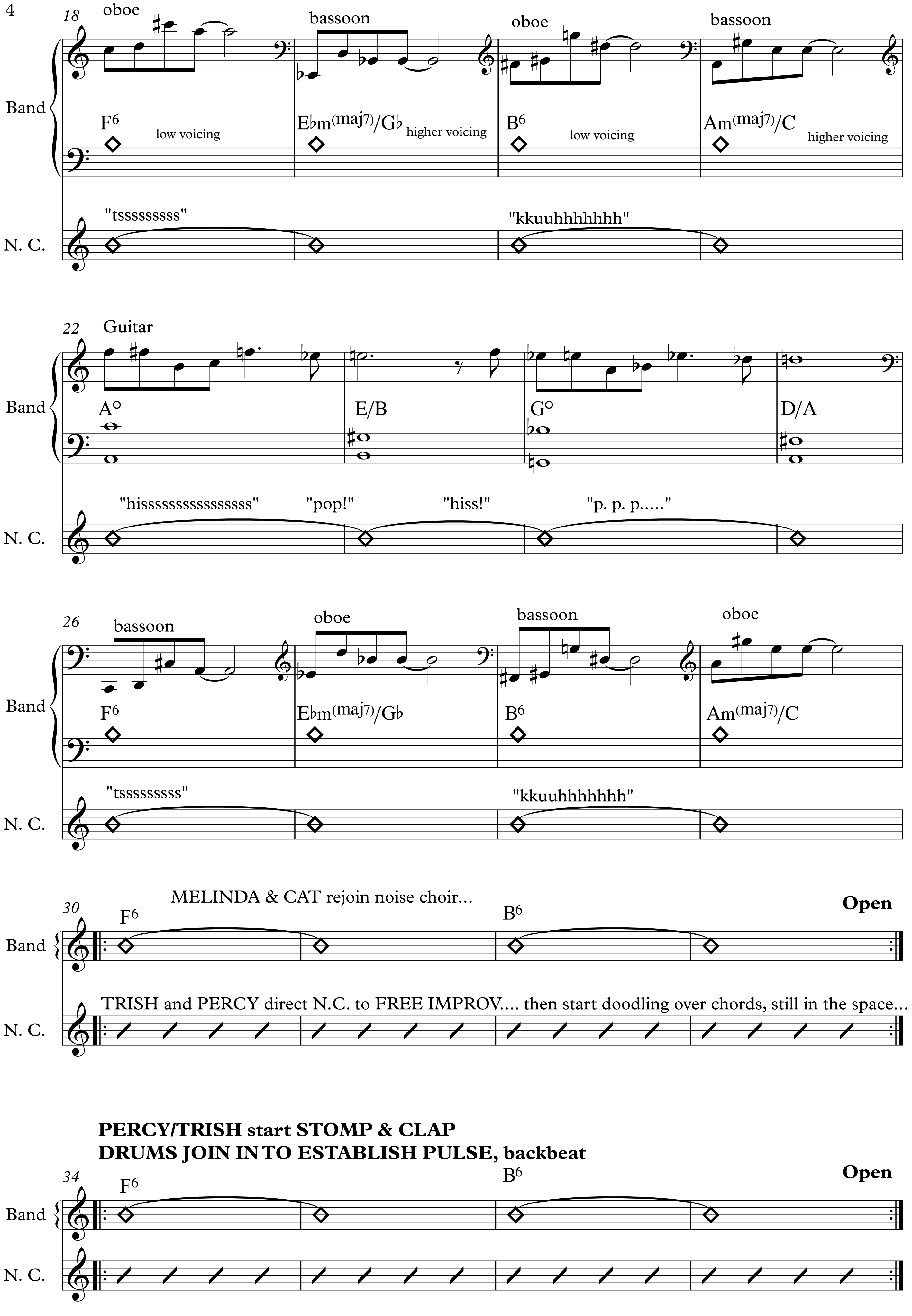
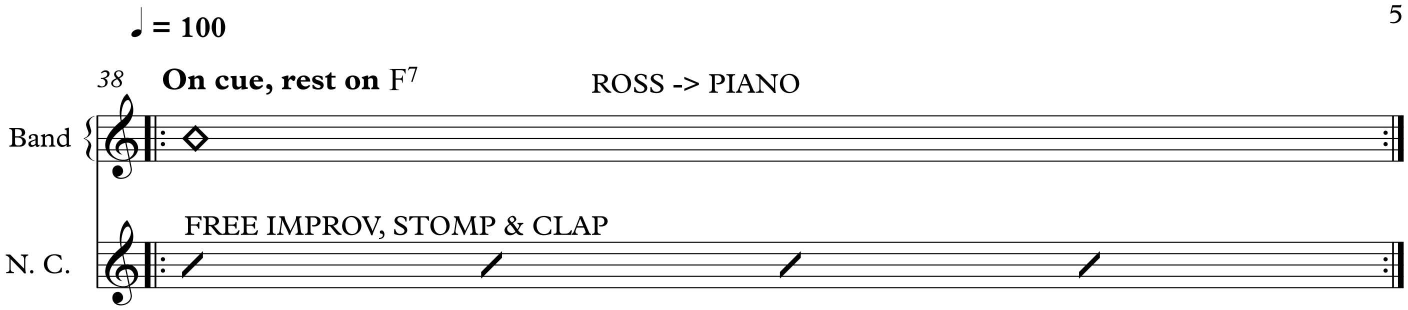
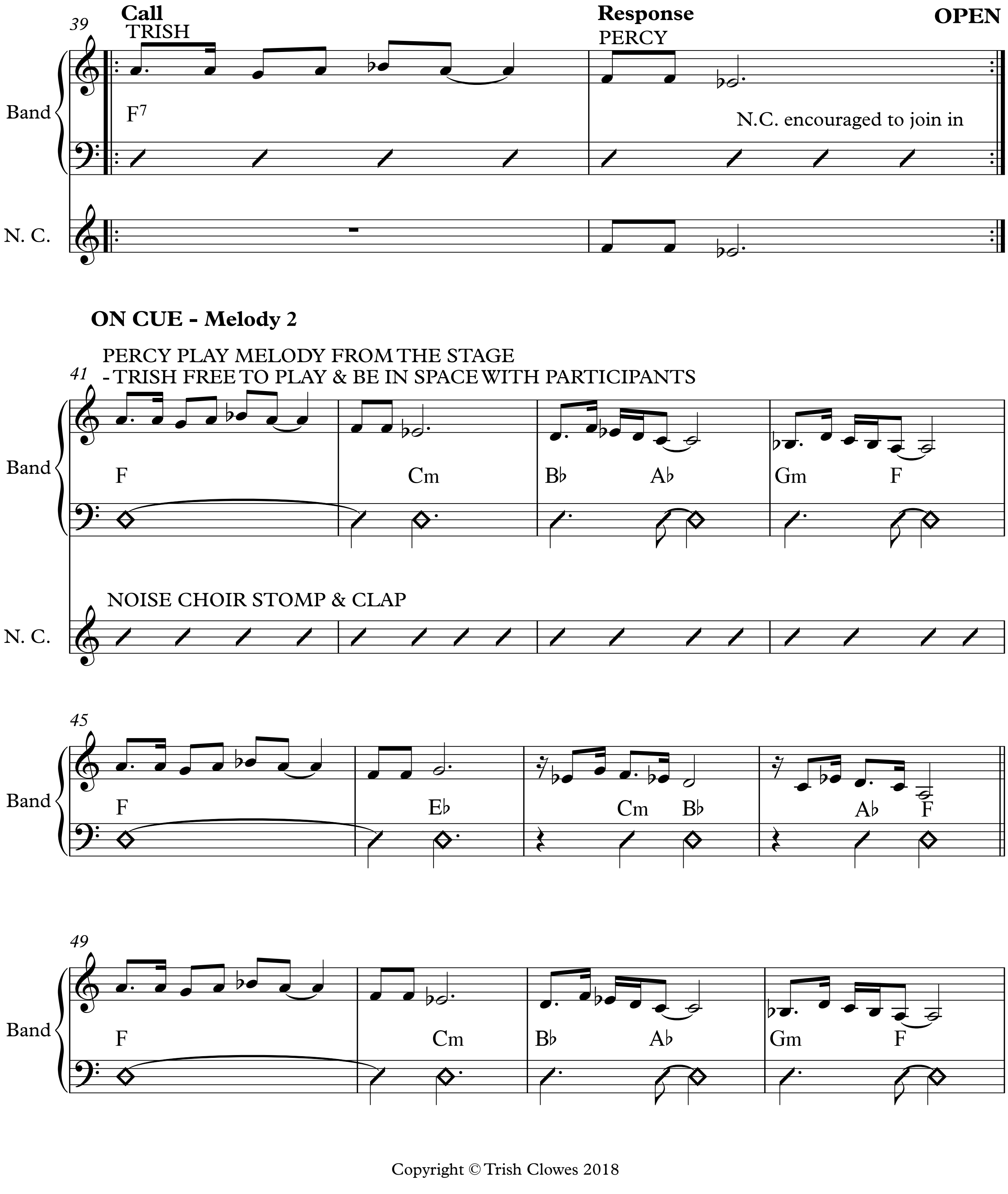

18
oboe
bassoon
oboe
bassoon
Band
F6
low voicing
E♭m(maj7)/G♭
higher voicing
B6
low voicing
Am(maj7)/C
higher voicing
N. C.
"tsssssssss"
"kkuuhhhhhhh"
22
Guitar
Band
A°
E/B
G°
D/A
N. C.
"hisssssssssssssssss"
"pop!"
"hiss!"
"p. p. p....."
26
bassoon
oboe
bassoon
oboe
Band
F6
E♭m(maj7)/G♭
B6
Am(maj7)/C
N. C.
"tsssssssss"
"kkuuhhhhhhh"
30
MELINDA & CAT rejoin noise choir...
Open
Band
F6
B6
N. C.
TRISH and PERCY direct N.C. to FREE IMPROV.... then start doodling over chords, still in the space...
PERCY/TRISH start STOMP & CLAP
DRUMS JOIN IN TO ESTABLISH PULSE, backbeat
34
Open
Band
F6
B6
N. C.


♩ = 100
38
On cue, rest on F7
ROSS -> PIANO
Band
N. C.
FREE IMPROV, STOMP & CLAP

Are We Here?


39
Call
TRISH
Response
PERCY
OPEN
Band
F7
N.C. encouraged to join in
N. C.
ON CUE - Melody 2
PERCY PLAY MELODY FROM THE STAGE
- TRISH FREE TO PLAY & BE IN SPACE WITH PARTICIPANTS
41
F
Cm
B♭
A♭
Gm
F
NOISE CHOIR STOMP & CLAP
45
F
E♭
Cm
B♭
A♭
F
49
F
Cm
B♭
A♭
Gm
F

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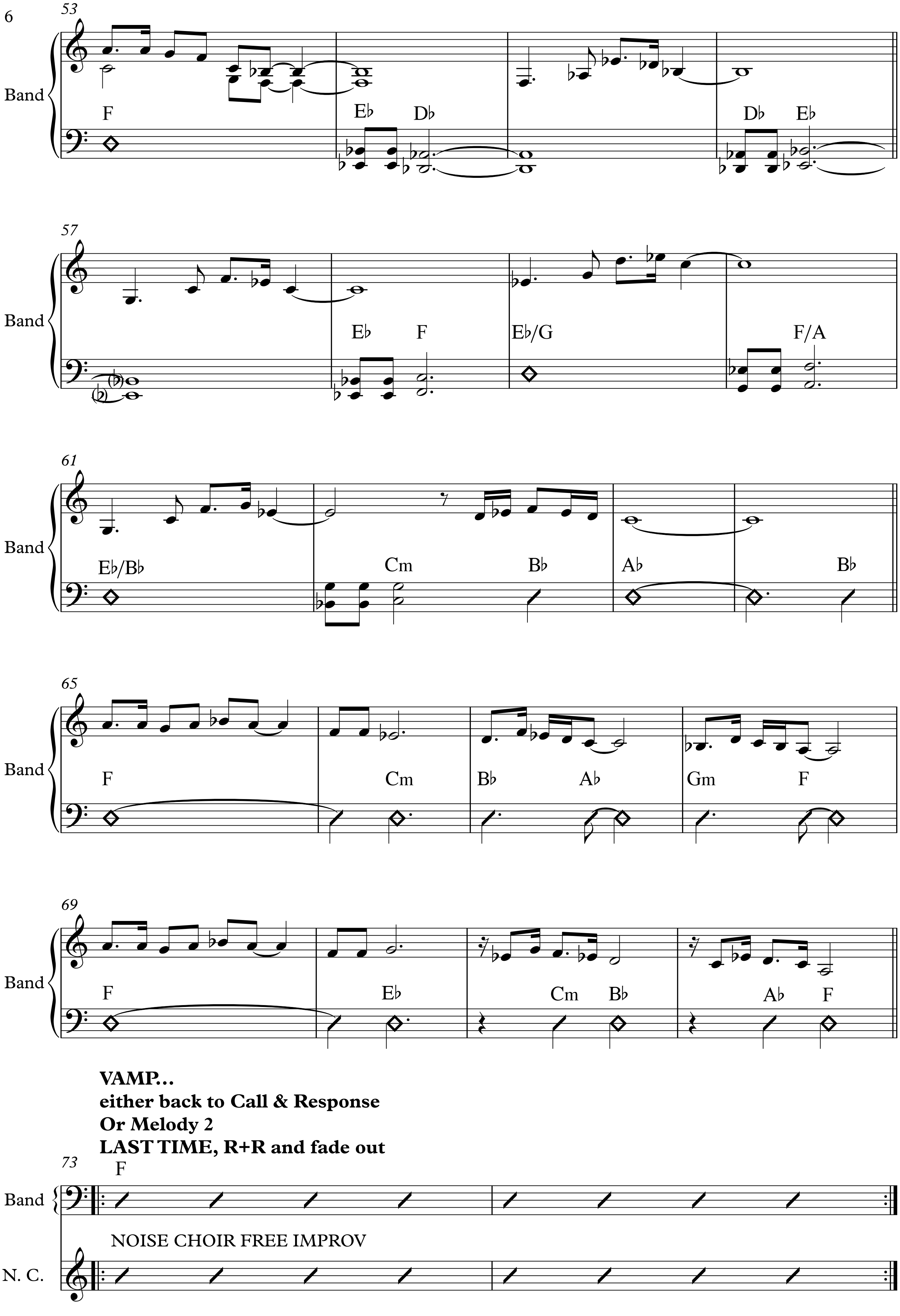
53
Band
F
E♭
D♭
D♭
E♭
57
Band
E♭
F
E♭/G
F/A
61
Band
E♭/B♭
Cm
B♭
A♭
B♭
65
Band
F
Cm
B♭
A♭
Gm
F
69
Band
F
E♭
Cm
B♭
A♭
F
73
F
Band
NOISE CHOIR FREE IMPROV
N. C.

VAMP…
either back to Call & Response
Or Melody 2
LAST TIME, R+R and fade out

Trish Clowes

Emulsification

for any combination of singers or instruments

Emulsification

for any combination of singers or instrumentalists

Written for Emulsion Festival and first performed by the Emulsion Sinfonietta and their audience members on June 16th 2018.

Programme note
This graphic score was created during my PhD research project in 2018 to create an opportunity for Emulsion musicians and non-instrumentalists to make music together.

Performance note
The graphic score acts as a stimulus for improvised sounds from the performers, either vocal or instrumental. Ideally, the performer should create sounds that are a sincere response to the score.

Saxophonist and composer Trish Clowes has been described as “an improviser to be reckoned with” (*Giovanni Russonello, Downbeat*). A BASCA British Composer Award winner and former BBC Radio 3 New Generation Artist, Clowes has received critical acclaim for all five of her releases for Basho Records. Her band MY IRIS - with Chris Montague (guitar), Ross Stanley (piano & Hammond organ) and James Maddren (drums) - have been hailed as “the jazz of the future” (Augsburger Allgemeine). Performances include the Barbican, Toronto Jazz Festival, Rochester International Jazz Festival, Royal Festival Hall, Wigmore Hall, Celtic Connections, Women in (e)motion Festival (Germany), National Opera House (Ireland), broadcasts for BBC 2 Proms Extra, BBC Radio 3 and Radio Bremen, and appearances with BBC Concert Orchestra, BBC Scottish Symphony Orchestra and Royal Northern Sinfonia. Recent commissions include writing for the BBC Concert Orchestra (BBC Radio 3), London Sinfonietta and Onyx Brass.

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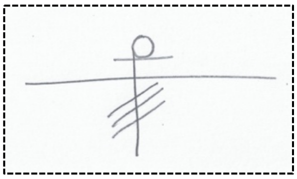
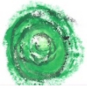
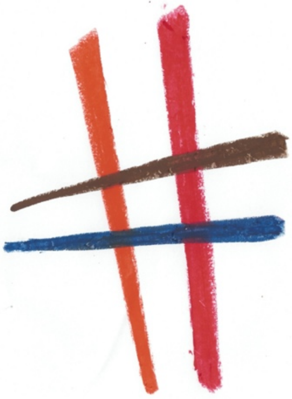
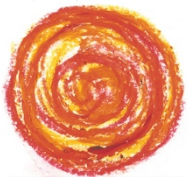
Emulsification

PART 1

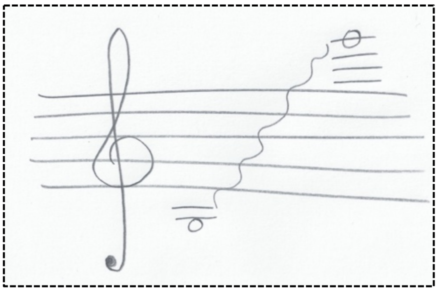


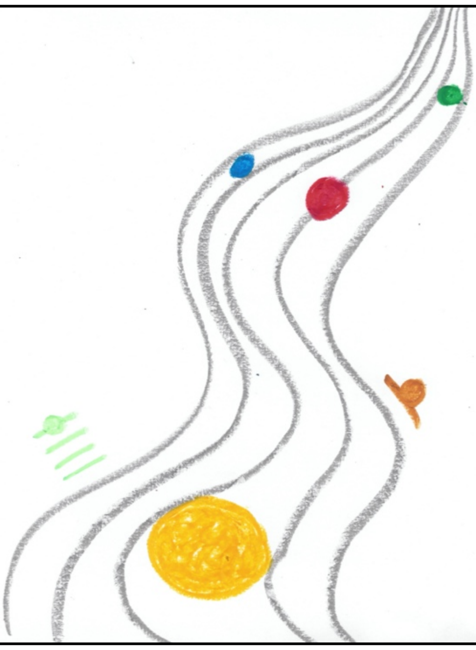


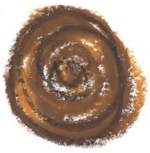




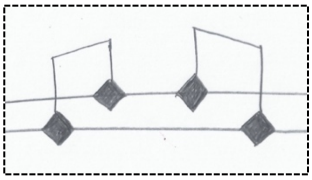
PART 2

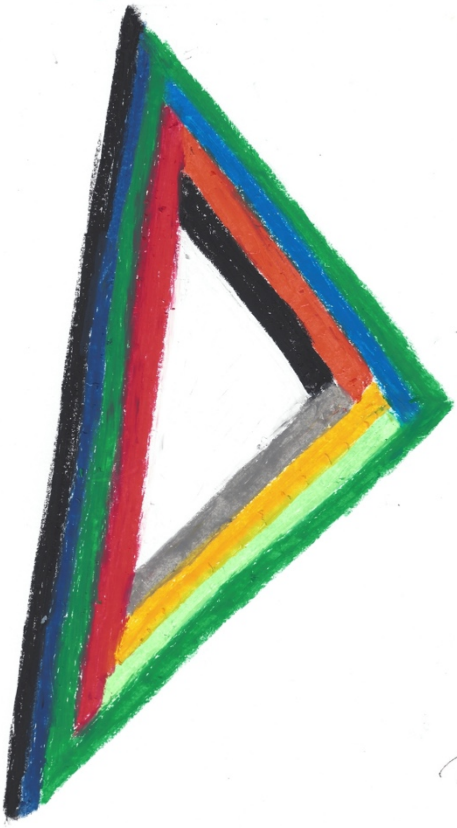


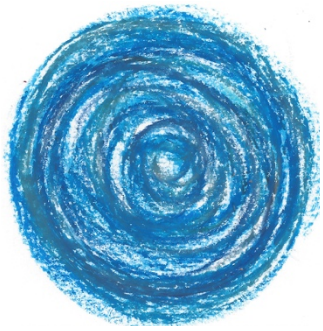




PART 3







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Trish Clowes

Tap Dance (for Baby Dodds)
for Emulsion VI festival

for jazz sextet (trumpet, alto saxophone, tenor saxophone, guitar, piano & drums)
plus violin, cello, bass, bass clarinet, cor anglais and bassoon

Tap Dance (for Baby Dodds)

for Emulsion VI festival

for jazz sextet (trumpet, alto saxophone, tenor saxophone, guitar, piano & drums)
plus violin, cello, bass, bass clarinet, cor anglais and bassoon

Written for Trish Clowes's band MY IRIS, first performed on May 27th 2016. It also appears on Clowes's 2017 album *My Iris*. In 2018 Clowes rearranged the composition for the Emulsion Sinfonietta players, with the possibilty of audience participation. This was first performed on June 16th 2018 at Emulsion VI Festival in Shrewsbury, at the Gateway Education and Arts Centre.

Programme note

This piece was composed in early 2016 for my band MY IRIS, in response to a solo drum recording (a tap dance) made by the New Orleans drummer, Warren 'Baby' Dodds in 1946. The recording was recommended to me by James Maddren (the dummer in MY IRIS). It is also a companion piece to a composition called *Muted Lines* by Cevanne Horrocks-Hopayian, which I commissioned for MY IRIS and my new music project Emulsion. The two works share a theme of 'forced migration' – Horrocks-Hopayian comments on the Armenian genocide and I celebrate the early innovators of jazz drumming who were people of the African diaspora and descendants of enslaved Africans. This celebration was provoked by a desire to find a simple and direct way to invite audiences to consider how Dodds and his contemporaries shaped and contributed to the development of jazz performance.

Performance note

The jazz sextet part is in concert pitch on the score, but for the alto and tenor saxophonists and trumpeter, it is transposed to the relevant key. The jazz sextet parts are partly written and partly improvised in response to the material for the whole group.

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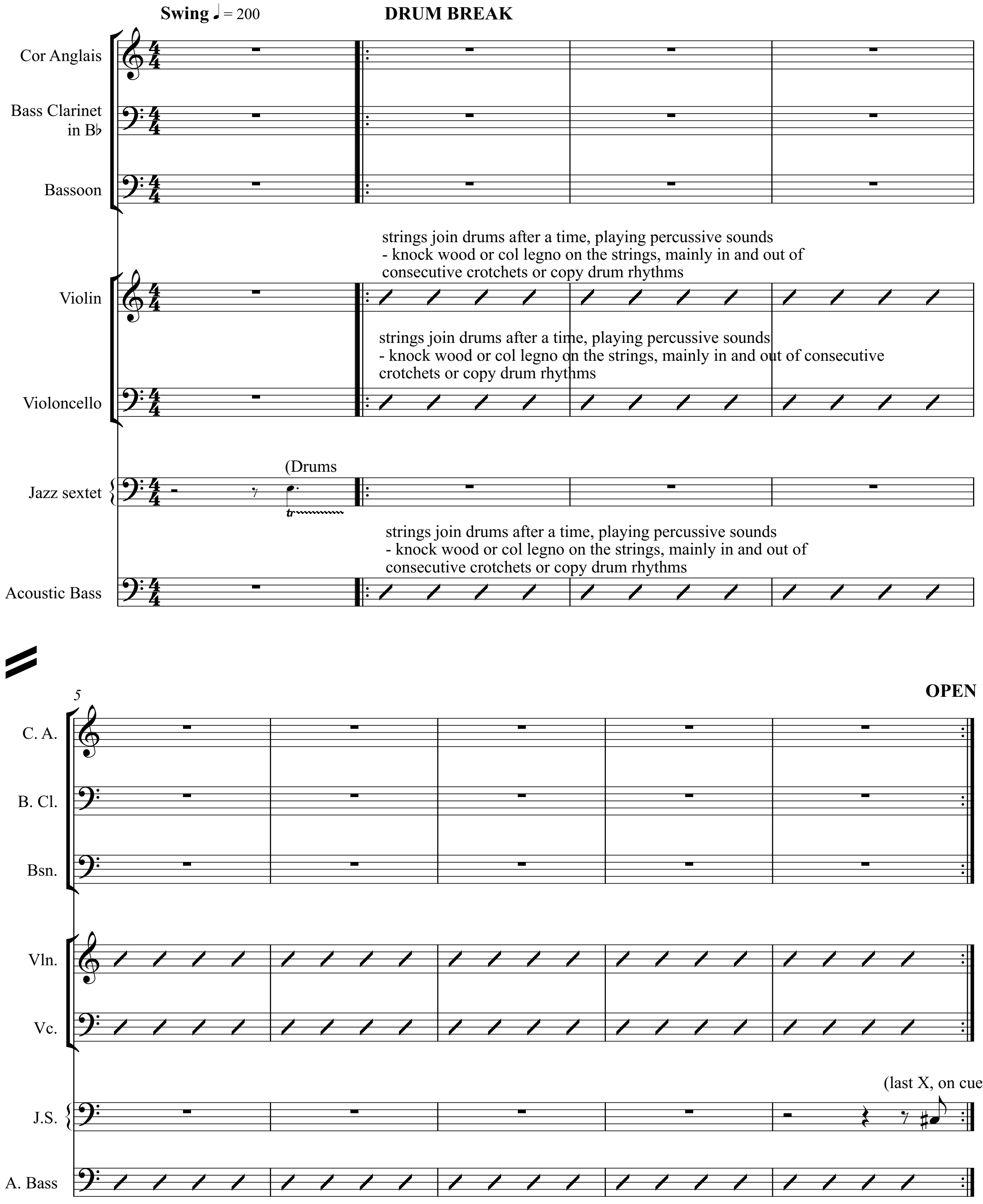
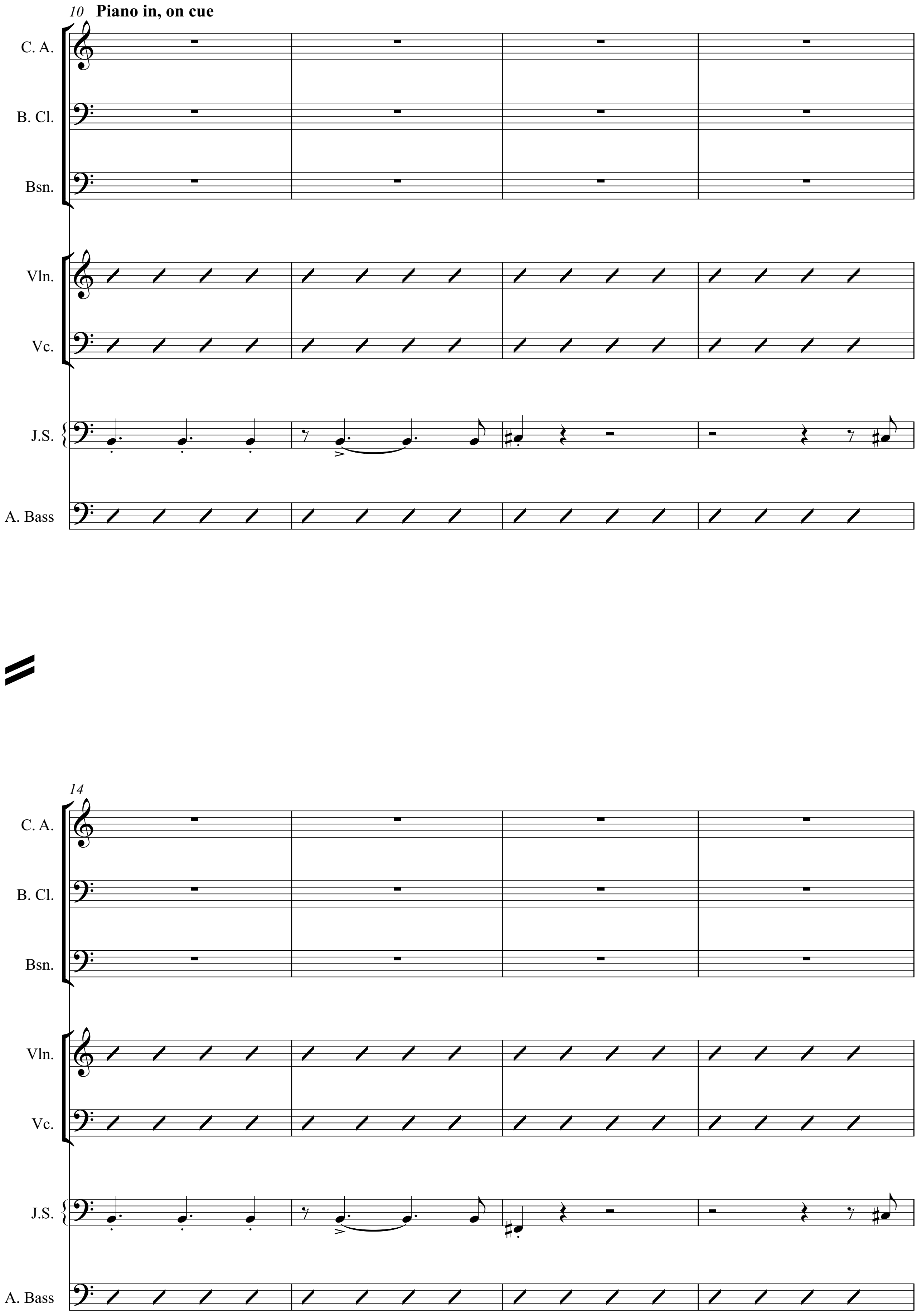
Tap Dance (for Baby Dodds)

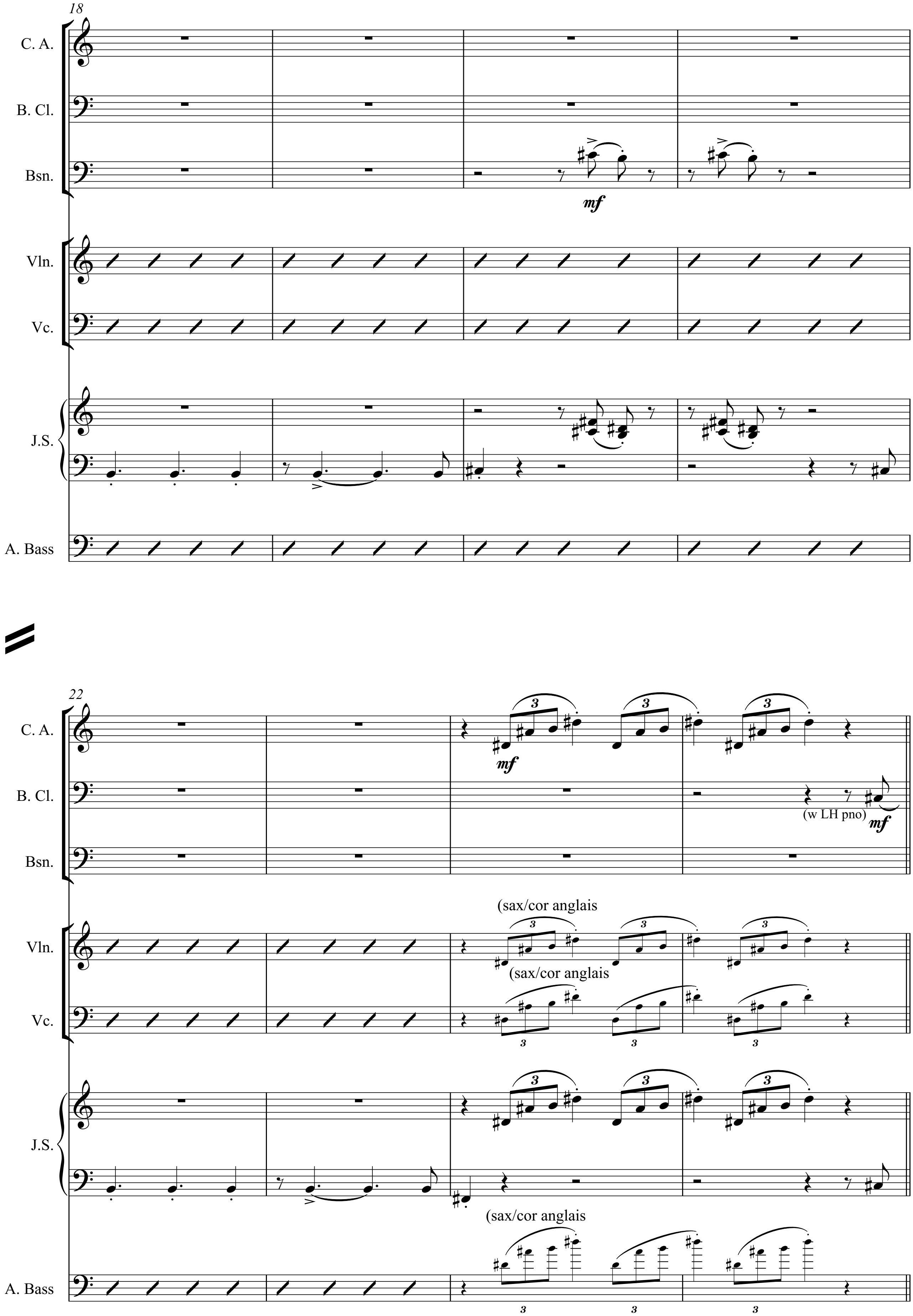
for Emulsion VI festival

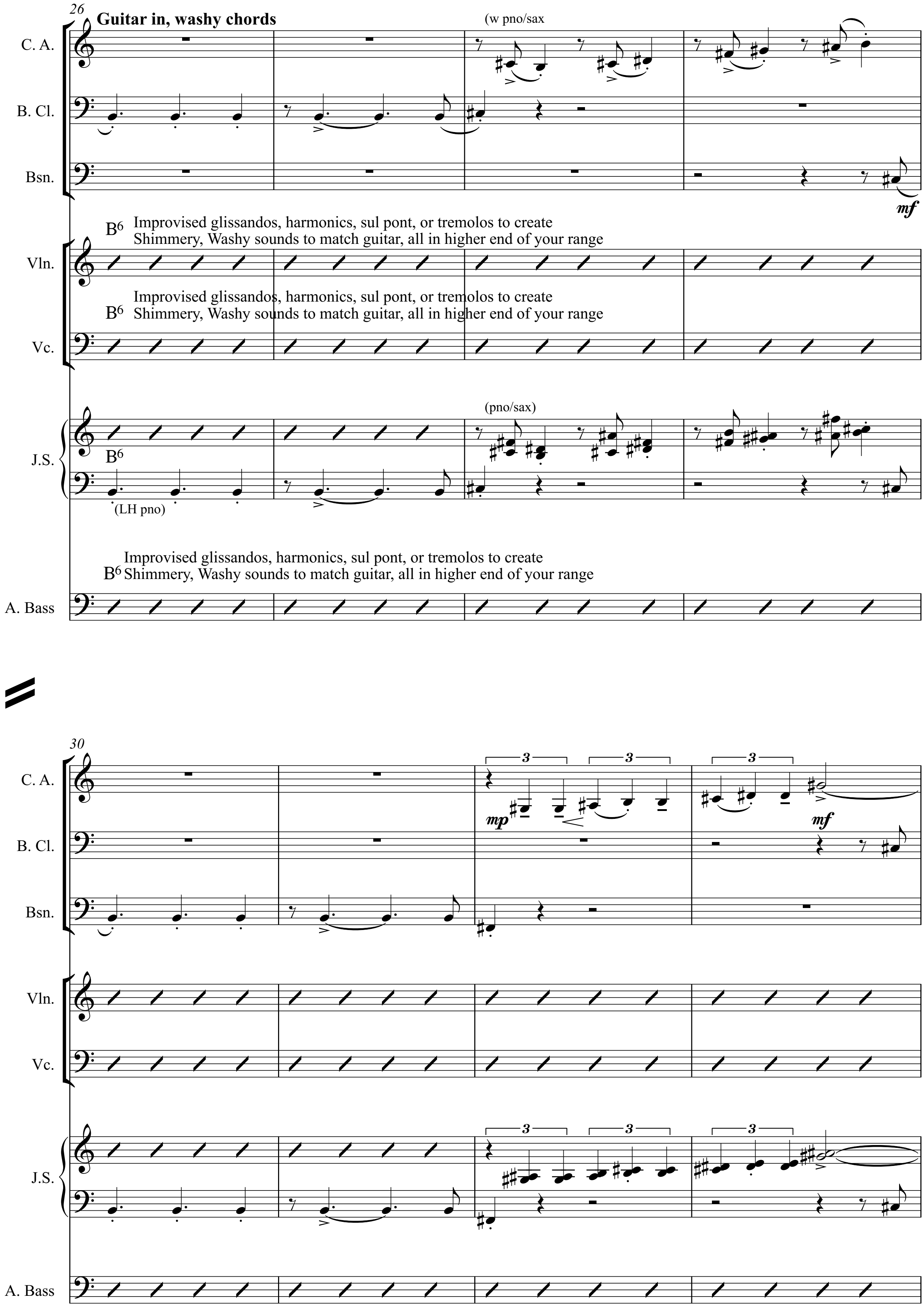
Trish Clowes

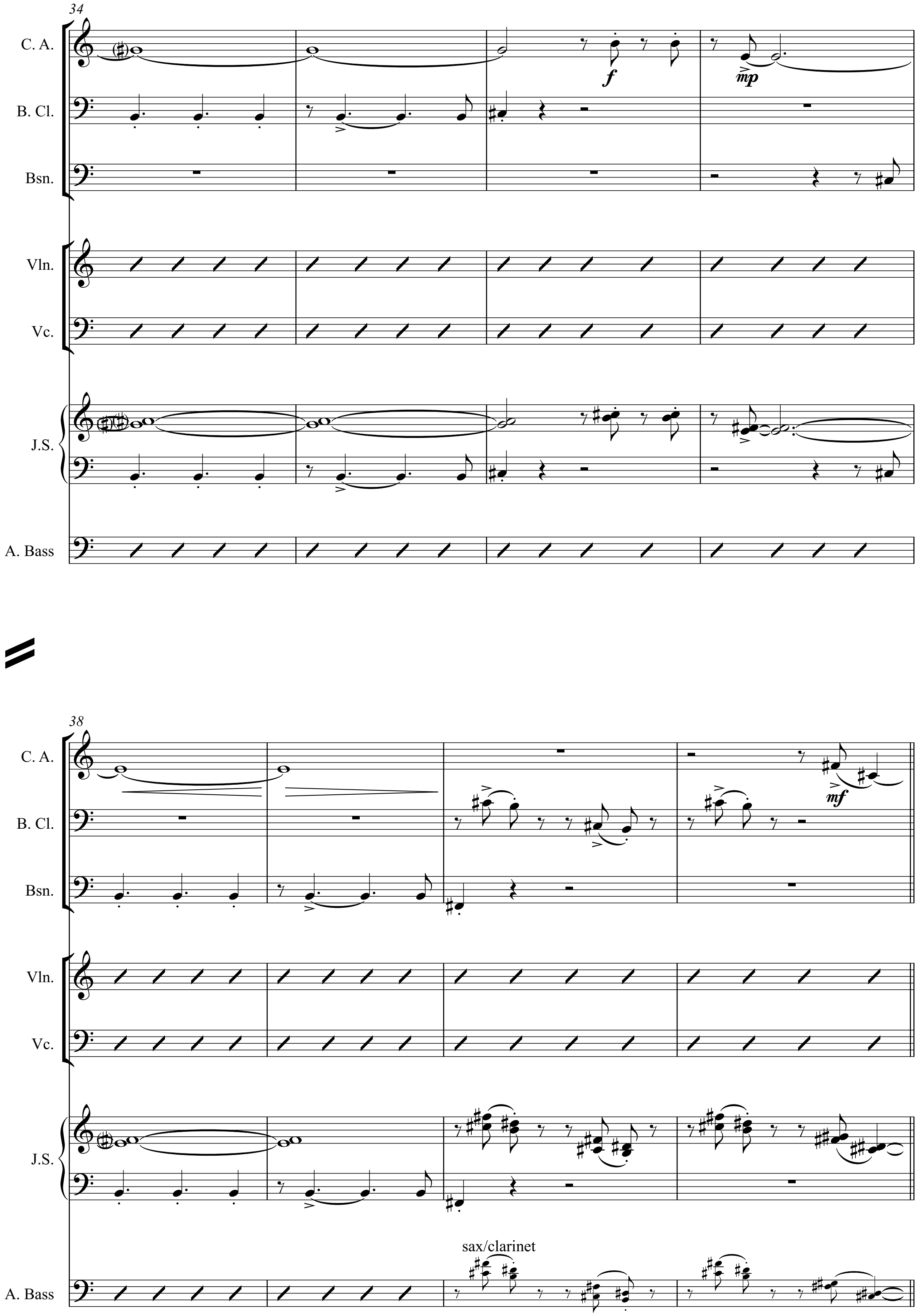

Swing ♩ = 200
DRUM BREAK
Cor Anglais
Bass Clarinet in B♭
Bassoon
strings join drums after a time, playing percussive sounds - knock wood or col legno on the strings, mainly in and out of consecutive crotchets or copy drum rhythms
Violin
strings join drums after a time, playing percussive sounds - knock wood or col legno on the strings, mainly in and out of consecutive crotchets or copy drum rhythms
Violoncello
(Drums
tr
Jazz sextet
strings join drums after a time, playing percussive sounds - knock wood or col legno on the strings, mainly in and out of consecutive crotchets or copy drum rhythms
Acoustic Bass
5
OPEN
C. A.
B. Cl.
Bsn.
Vln.
Vc.
(last X, on cue)
J.S.
A. Bass

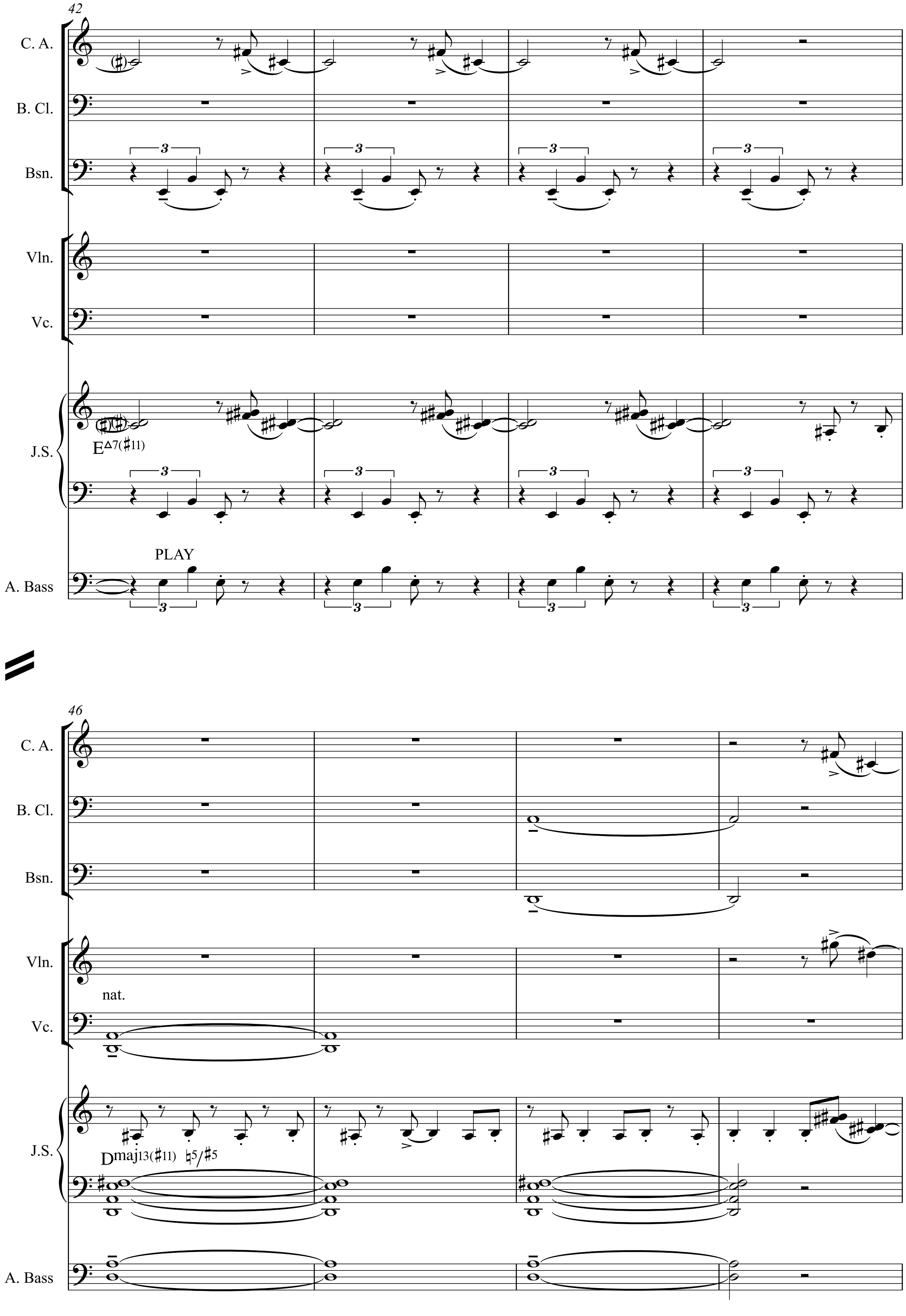
Trish Clowes © 2016

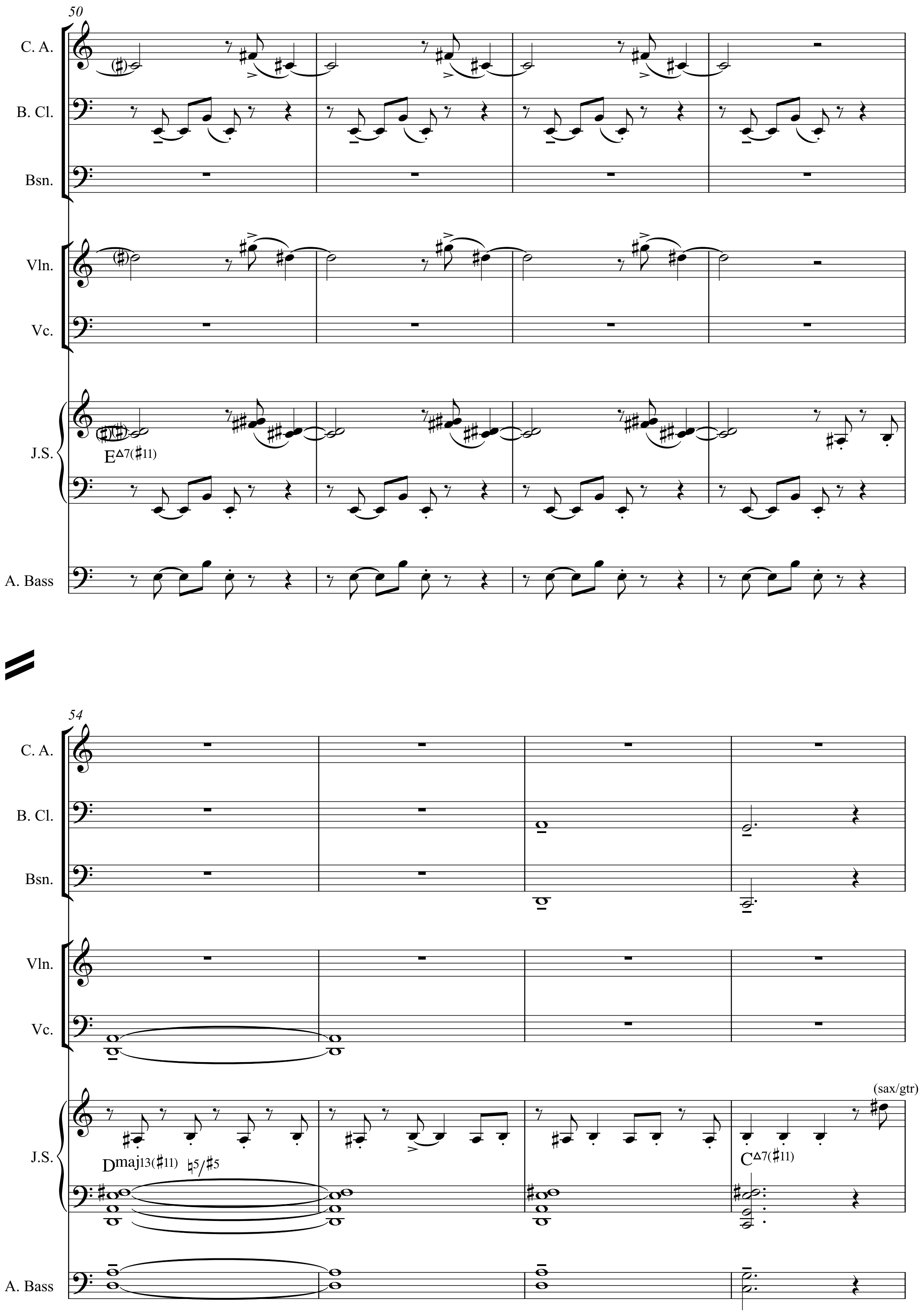

10
Piano in, on cue
C. A.
B. Cl.
Bsn.
Vln.
Vc.
J.S.
A. Bass
14
C. A.
B. Cl.
Bsn.
Vln.
Vc.
J.S.
A. Bass

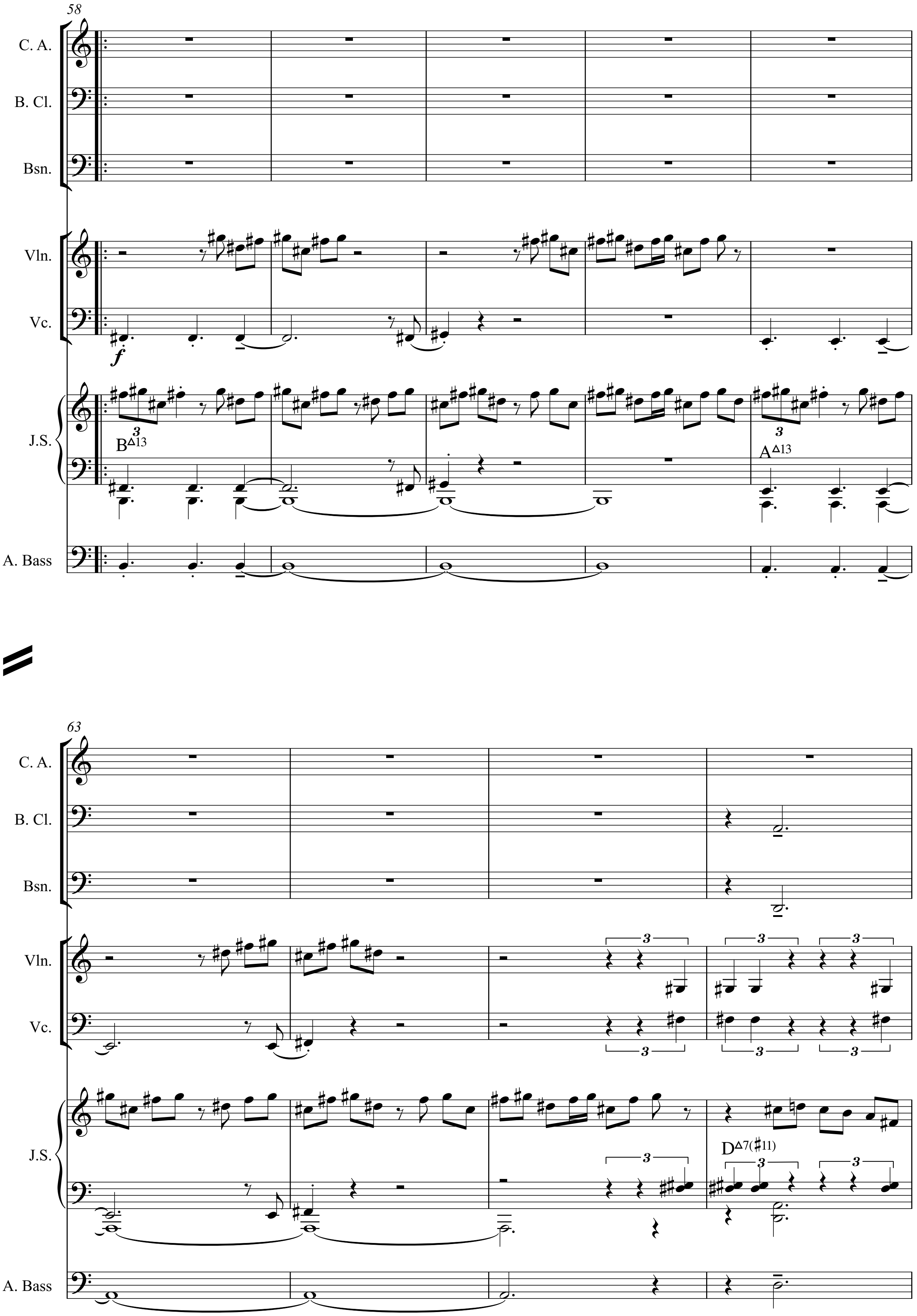

18
C. A.
B. Cl.
Bsn.
mf
Vln.
Vc.
J.S.
A. Bass
22
C. A.
B. Cl.
Bsn.
mf
(w LH pno)
mf
(sax/cor anglais
Vln.
(sax/cor anglais
Vc.
J.S.
(sax/cor anglais
A. Bass
3

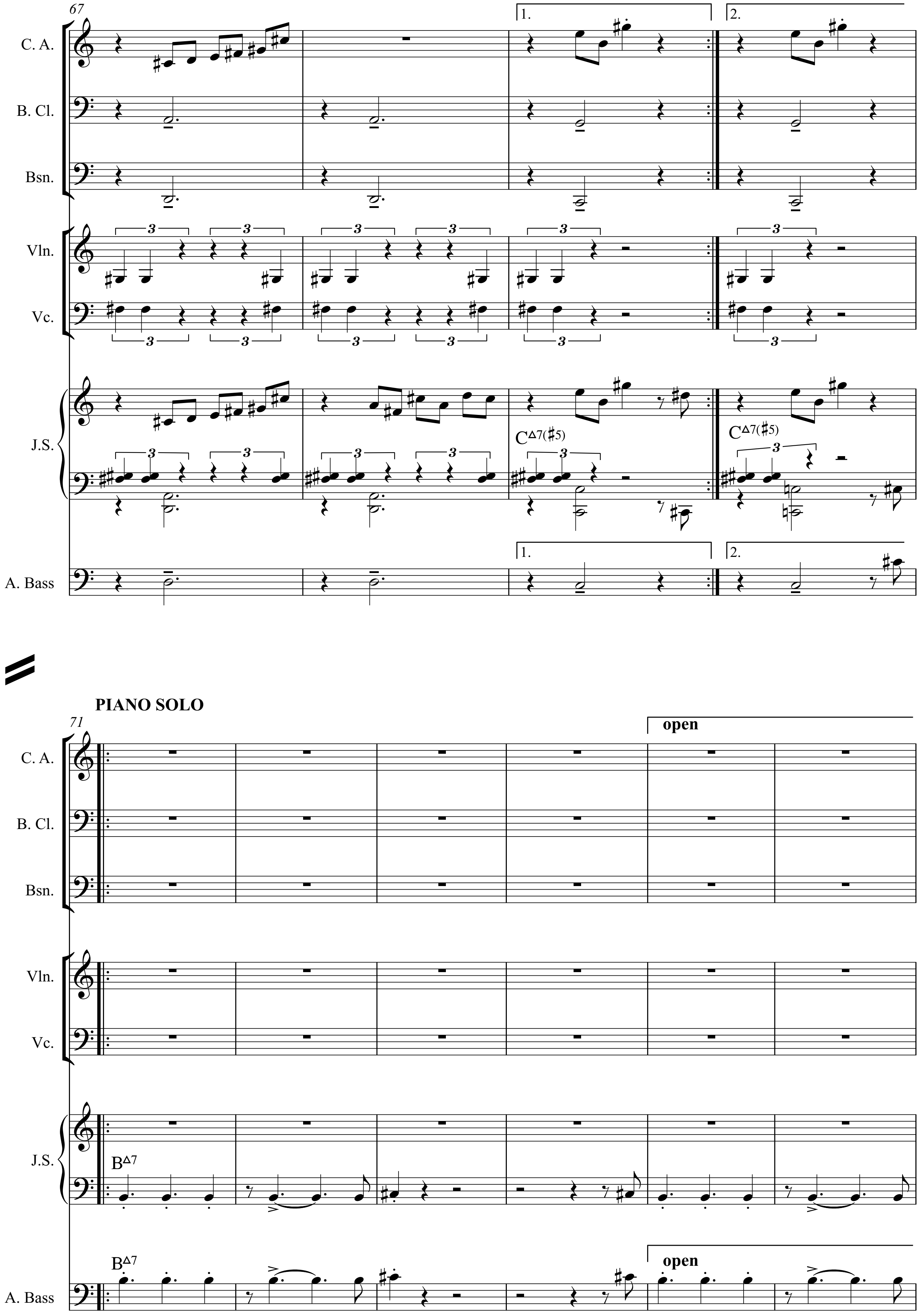

26
Guitar in, washy chords
(w pno/sax
C. A.
B. Cl.
Bsn.
mf
B6
Improvised glissandos, harmonics, sul pont, or tremolos to create
Shimmery, Washy sounds to match guitar, all in higher end of your range
Vln.
B6
Improvised glissandos, harmonics, sul pont, or tremolos to create
Shimmery, Washy sounds to match guitar, all in higher end of your range
Vc.
(pno/sax)
J.S.
B6
(LH pno)
Improvised glissandos, harmonics, sul pont, or tremolos to create
B6 Shimmery, Washy sounds to match guitar, all in higher end of your range
A. Bass
30
C. A.
3
3
3
mp
mf
B. Cl.
Bsn.
Vln.
Vc.
J.S.
3
3
3
A. Bass

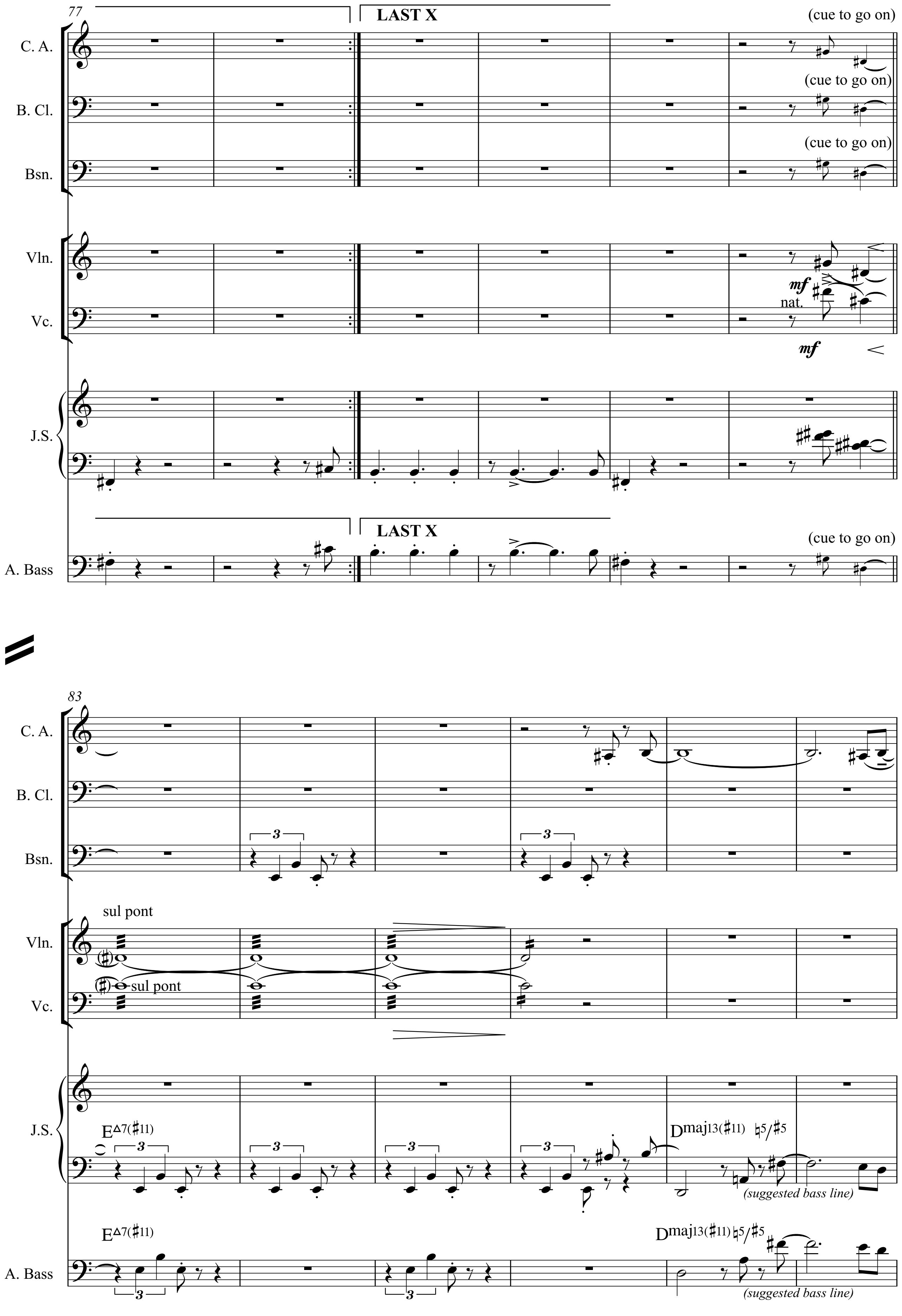

34
C. A.
B. Cl.
Bsn.
Vln.
Vc.
J.S.
A. Bass
f
mp
38
C. A.
B. Cl.
Bsn.
Vln.
Vc.
J.S.
A. Bass
mf
sax/clarinet

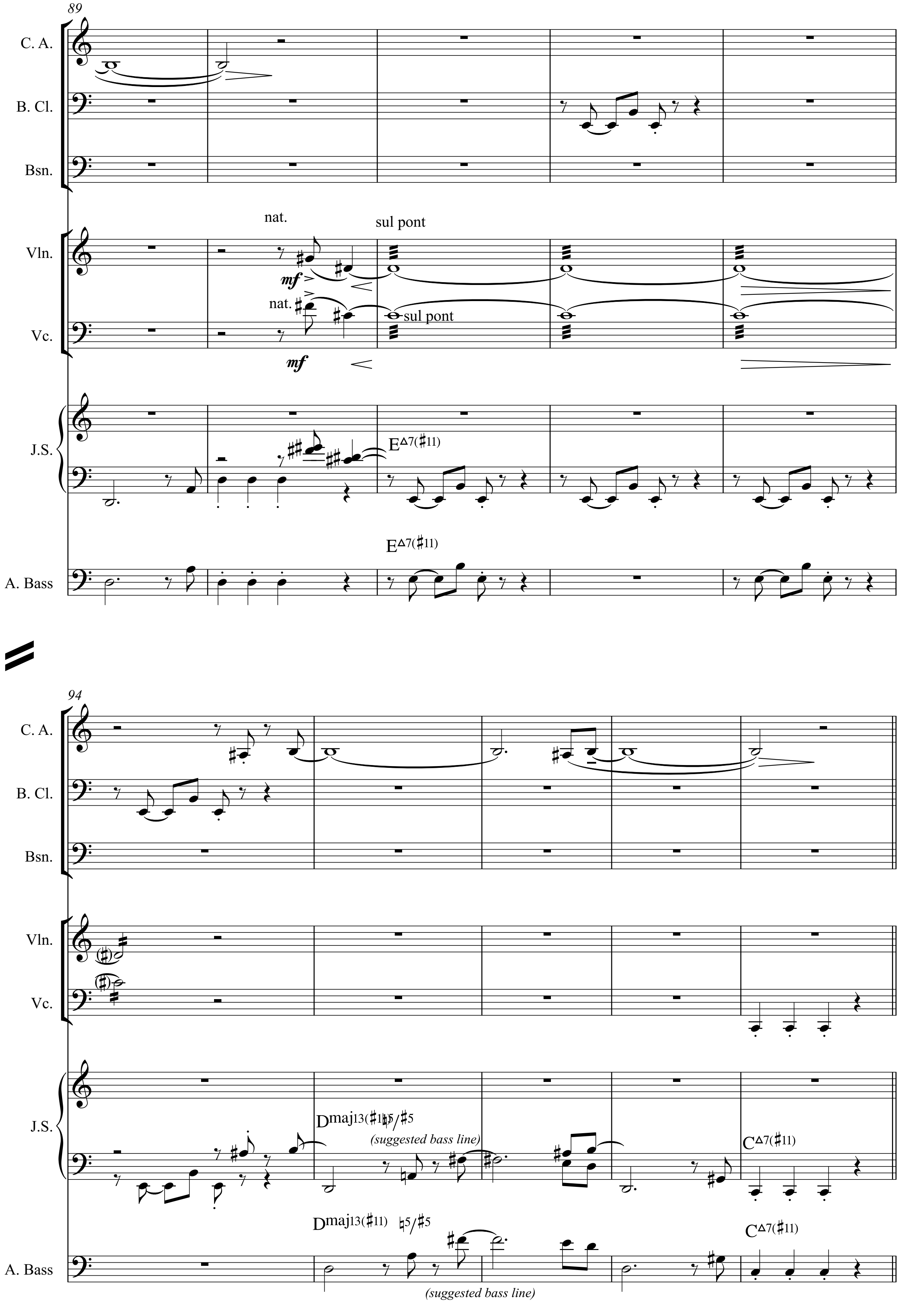

42
C. A.
B. Cl.
Bsn.
Vln.
Vc.
J.S.
E^{Δ7(♯11)}
A. Bass
PLAY
3
46
nat.
Dmaj13(♯11) ♮5/♯5

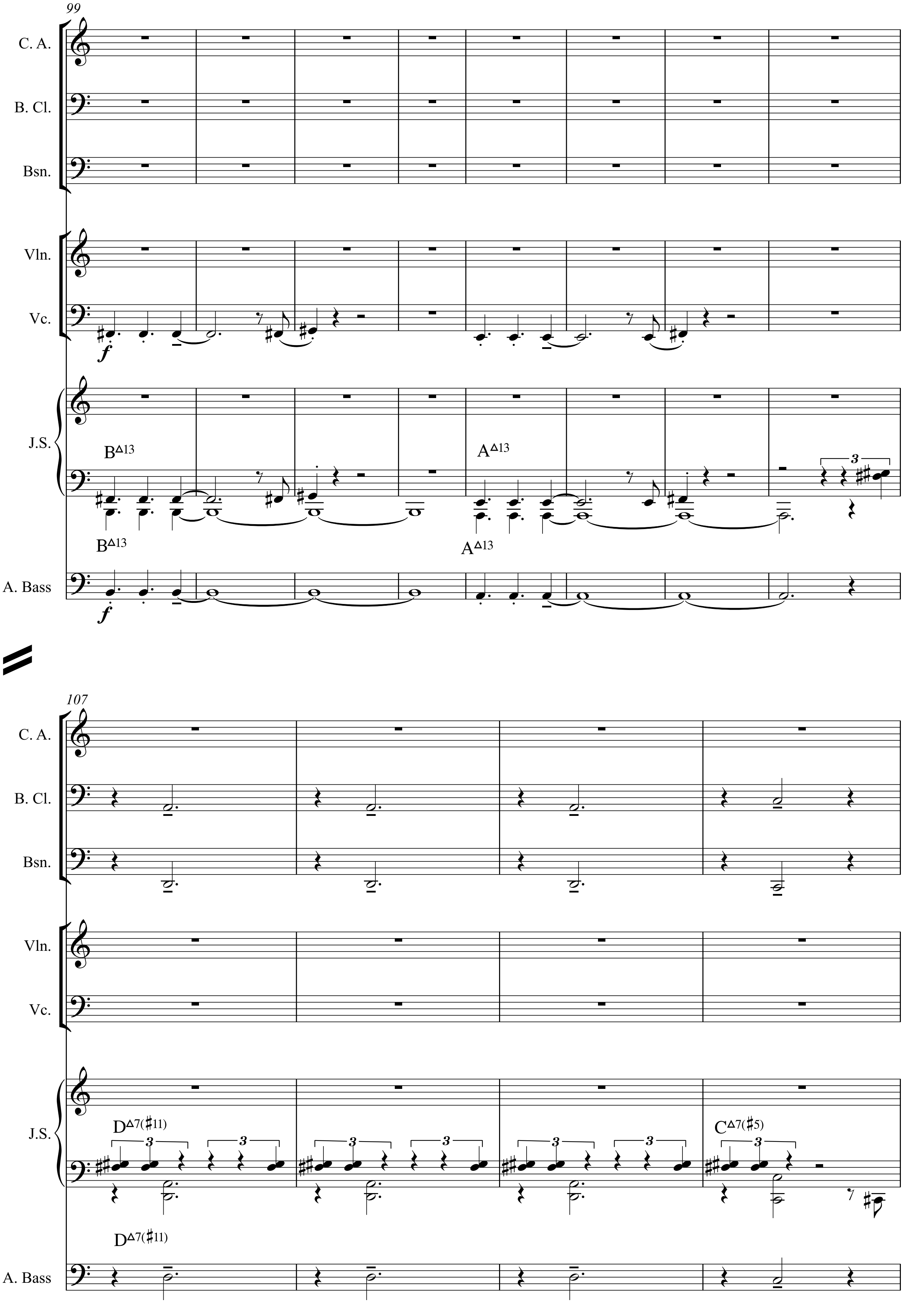

50
C. A.
B. Cl.
Bsn.
Vln.
Vc.
J.S.
E^Δ7(♯11)
A. Bass
54
C. A.
B. Cl.
Bsn.
Vln.
Vc.
J.S.
Dmaj13(♯11) ♮5/♯5
C^Δ7(♯11)
(sax/gtr)
A. Bass

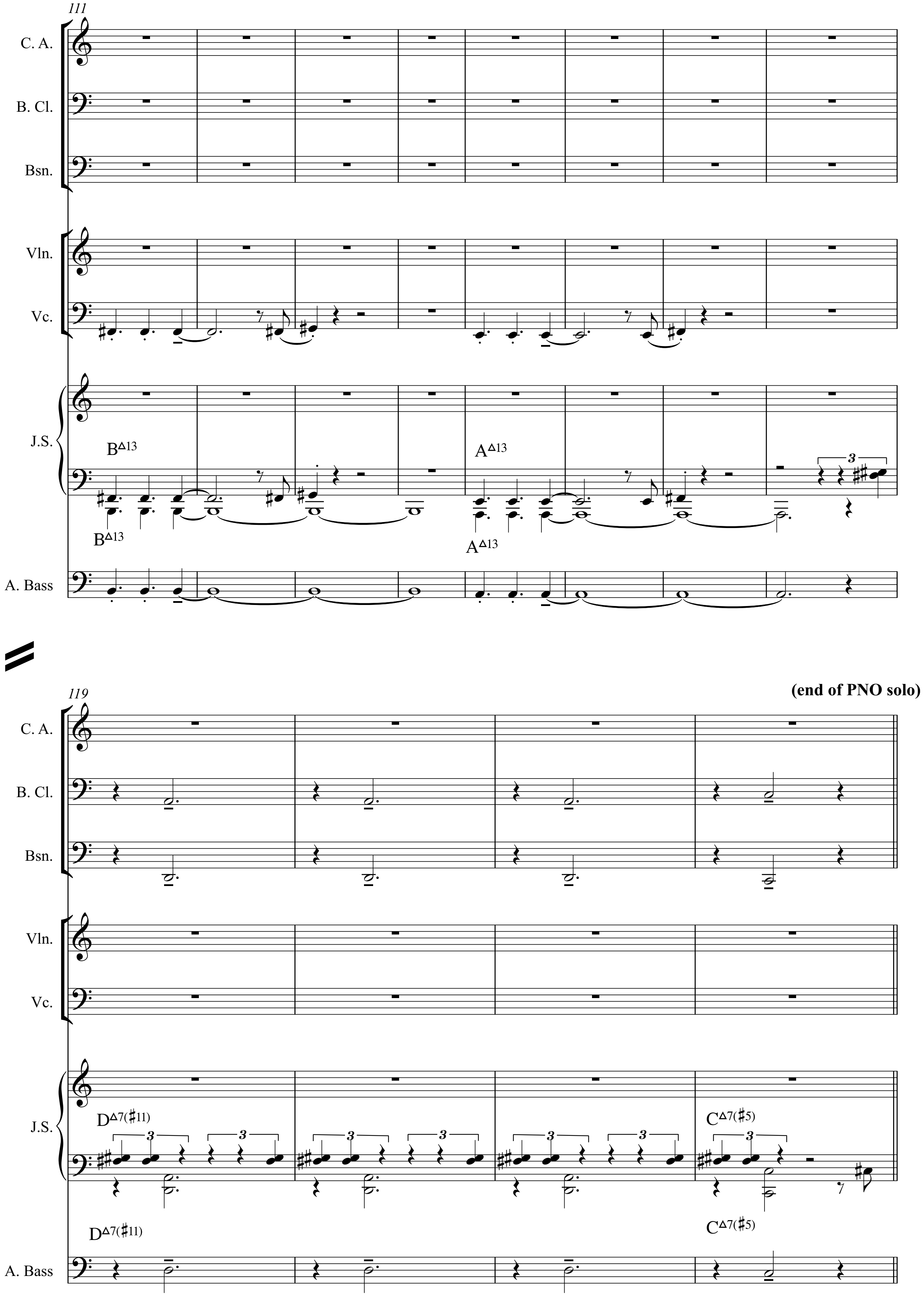

58
C. A.
B. Cl.
Bsn.
Vln.
Vc.
J.S.
A. Bass
B△13
A△13
63
C. A.
B. Cl.
Bsn.
Vln.
Vc.
J.S.
A. Bass
D△7(♯11)


67
1.
2.
C. A.
B. Cl.
Bsn.
Vln.
Vc.
J.S.
A. Bass
3
C^Δ7(♯5)
C^Δ7(♯5)
1.
2.
PIANO SOLO
71
open
B^Δ7
B^Δ7
open


77
LAST X
(cue to go on)
C. A.
B. Cl.
(cue to go on)
Bsn.
(cue to go on)
Vln.
mf
nat.
Vc.
mf
J.S.
LAST X
(cue to go on)
A. Bass
83
C. A.
B. Cl.
Bsn.
3
sul pont
Vln.
sul pont
Vc.
J.S.
EΔ7(♯11)
3
Dmaj13(♯11) ♮5/♯5
(suggested bass line)
EΔ7(♯11)
Dmaj13(♯11) ♮5/♯5
A. Bass
3
(suggested bass line)

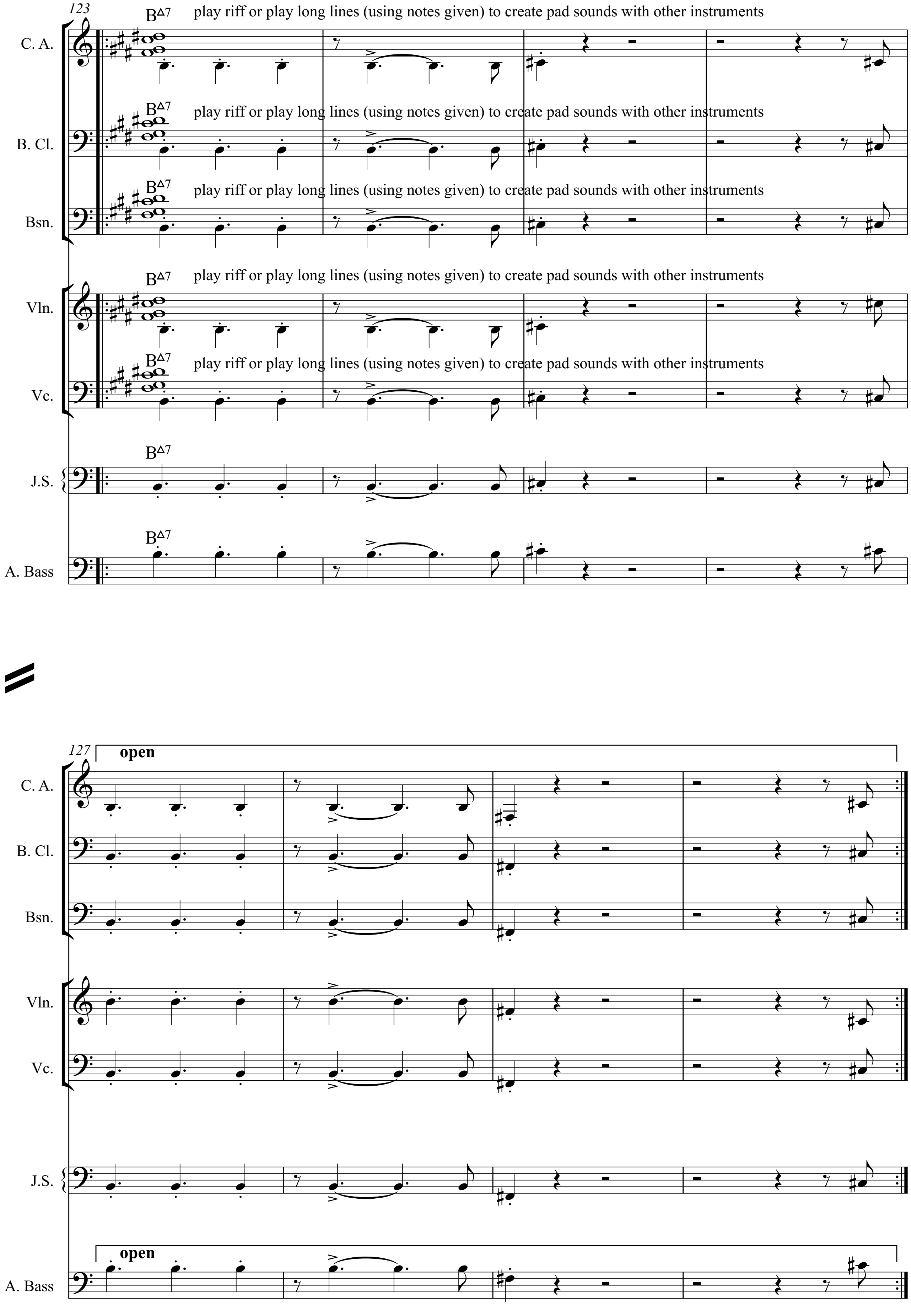

89
C. A.
B. Cl.
Bsn.
nat.
sul pont
Vln.
mf
nat.
sul pont
Vc.
mf
J.S.
EΔ7(♯11)
EΔ7(♯11)
A. Bass
94
C. A.
B. Cl.
Bsn.
Vln.
Vc.
J.S.
Dmaj13(♯11)♮5/♯5
(suggested bass line)
CΔ7(♯11)
Dmaj13(♯11) ♮5/♯5
CΔ7(♯11)
A. Bass
(suggested bass line)

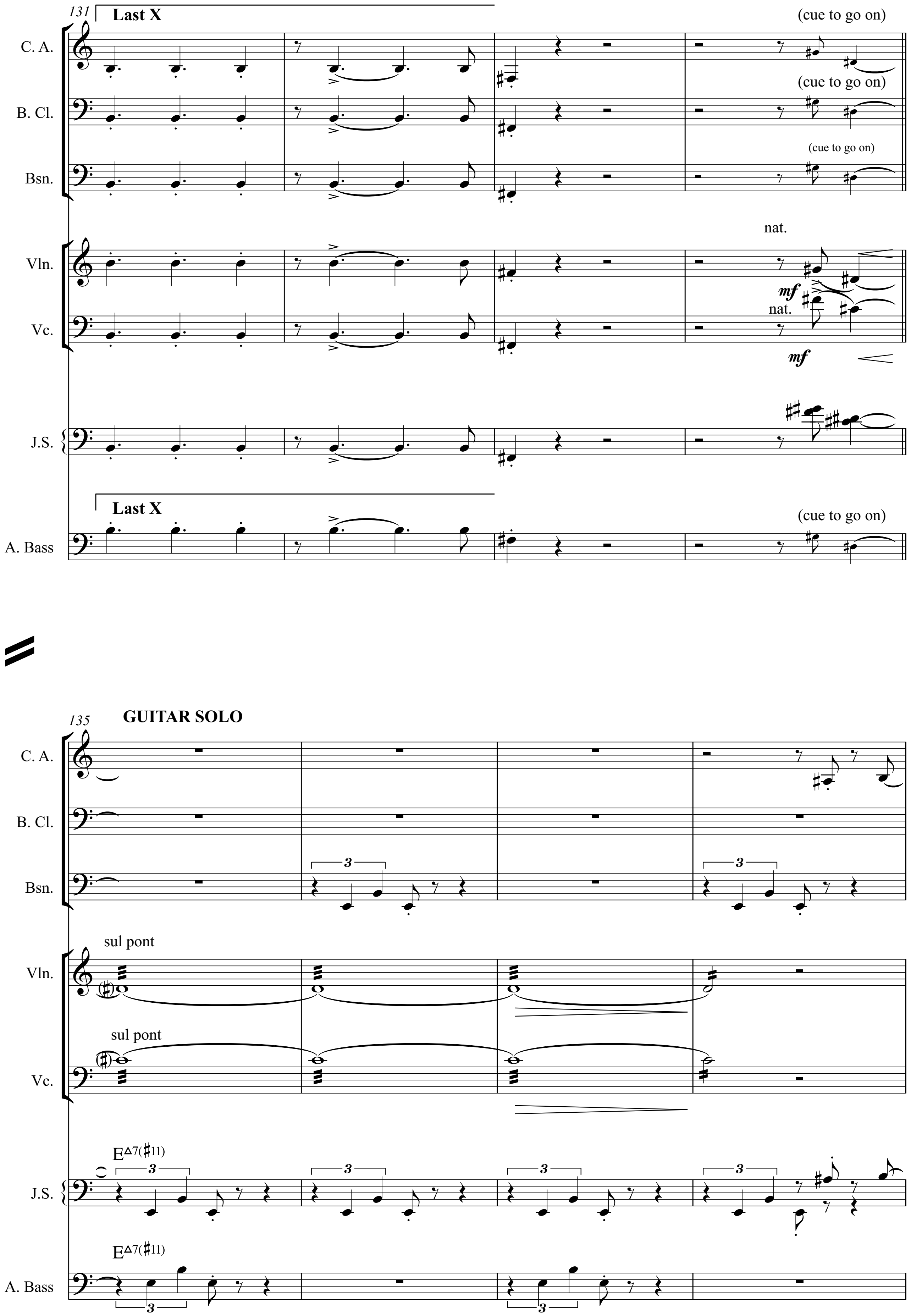

99
C. A.
B. Cl.
Bsn.
Vln.
Vc.
f
J.S.
BΔ13
AΔ13
3
BΔ13
AΔ13
A. Bass
f
107
C. A.
B. Cl.
Bsn.
Vln.
Vc.
J.S.
DΔ7(♯11)
3
CΔ7(♯5)
DΔ7(♯11)
A. Bass

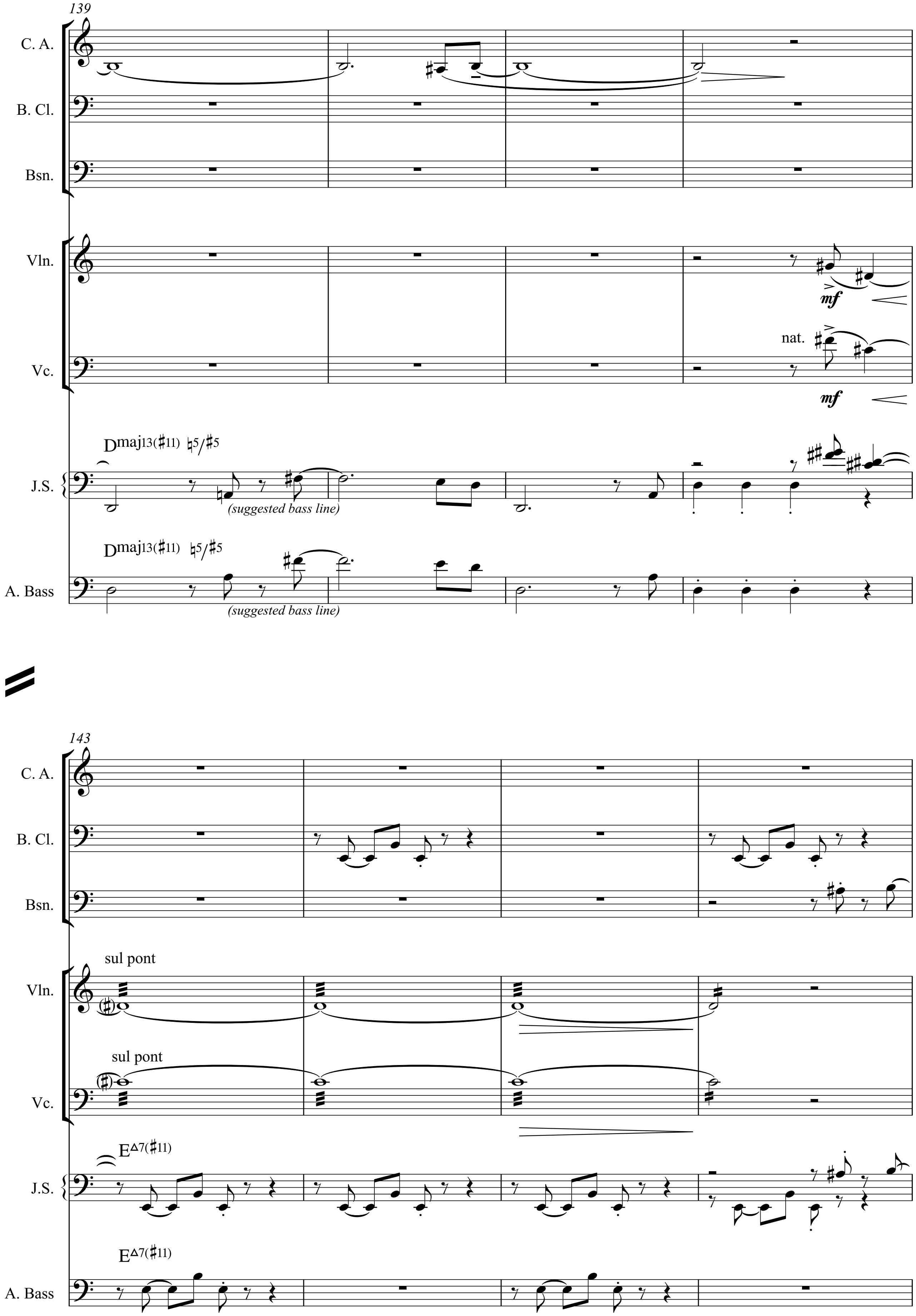

111
C. A.
B. Cl.
Bsn.
Vln.
Vc.
J.S.
A. Bass
BΔ13
BΔ13
AΔ13
AΔ13
3
119
C. A.
B. Cl.
Bsn.
Vln.
Vc.
J.S.
A. Bass
DΔ7(♯11)
CΔ7(♯5)
3
DΔ7(♯11)
CΔ7(♯5)

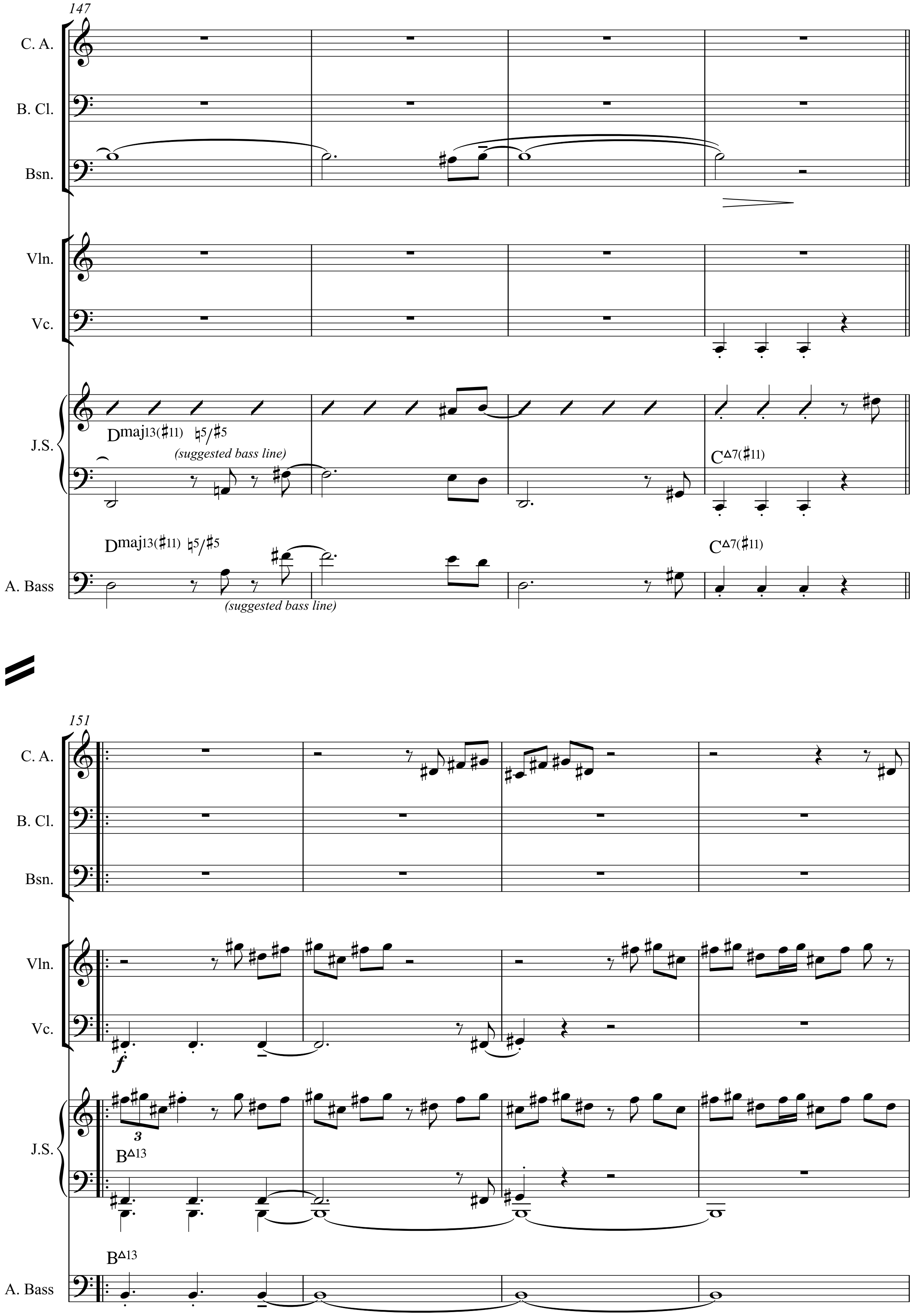
(end of PNO solo)

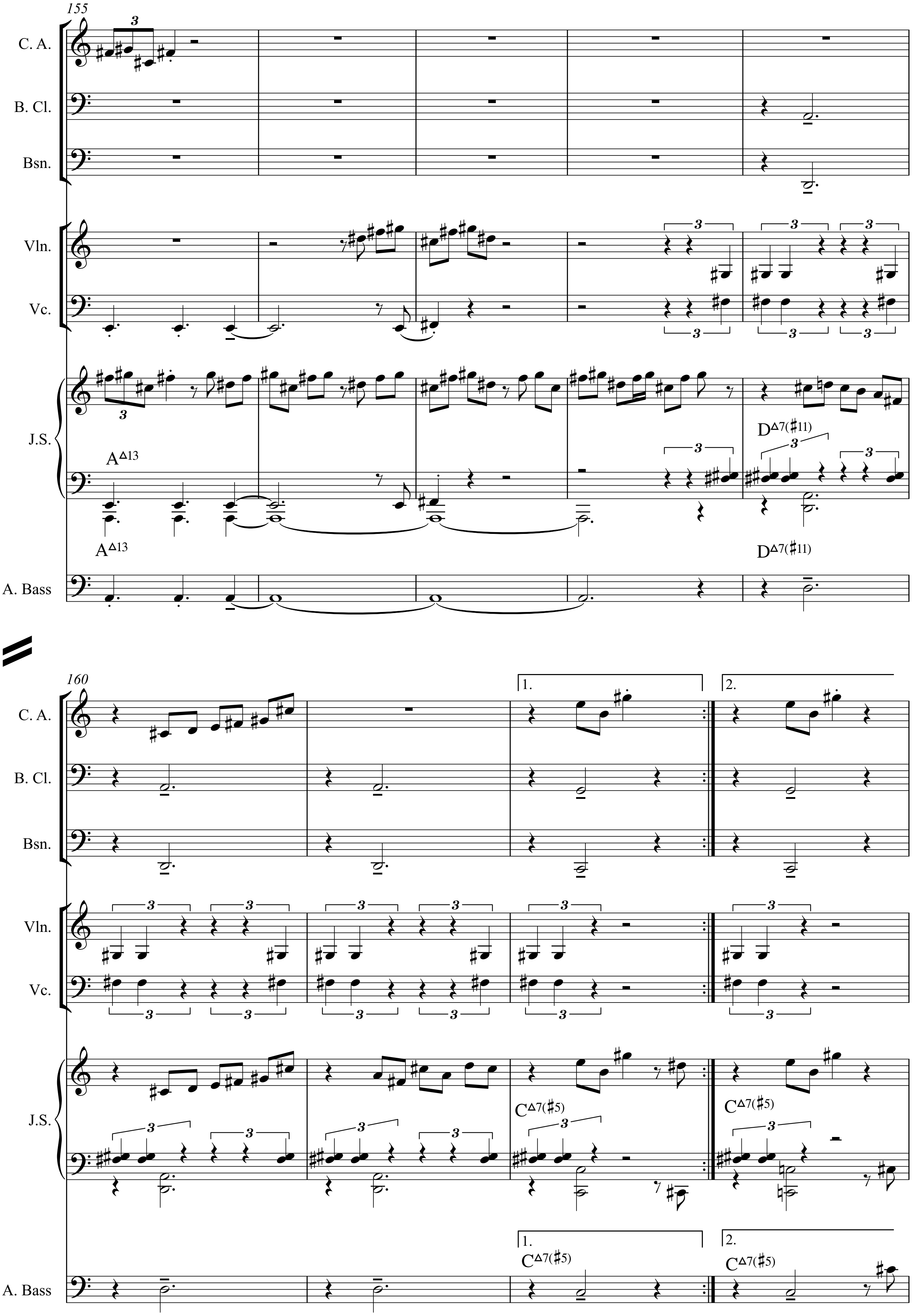
OPEN SECTION FOR AUDIENCE, CALL & RESPONSE

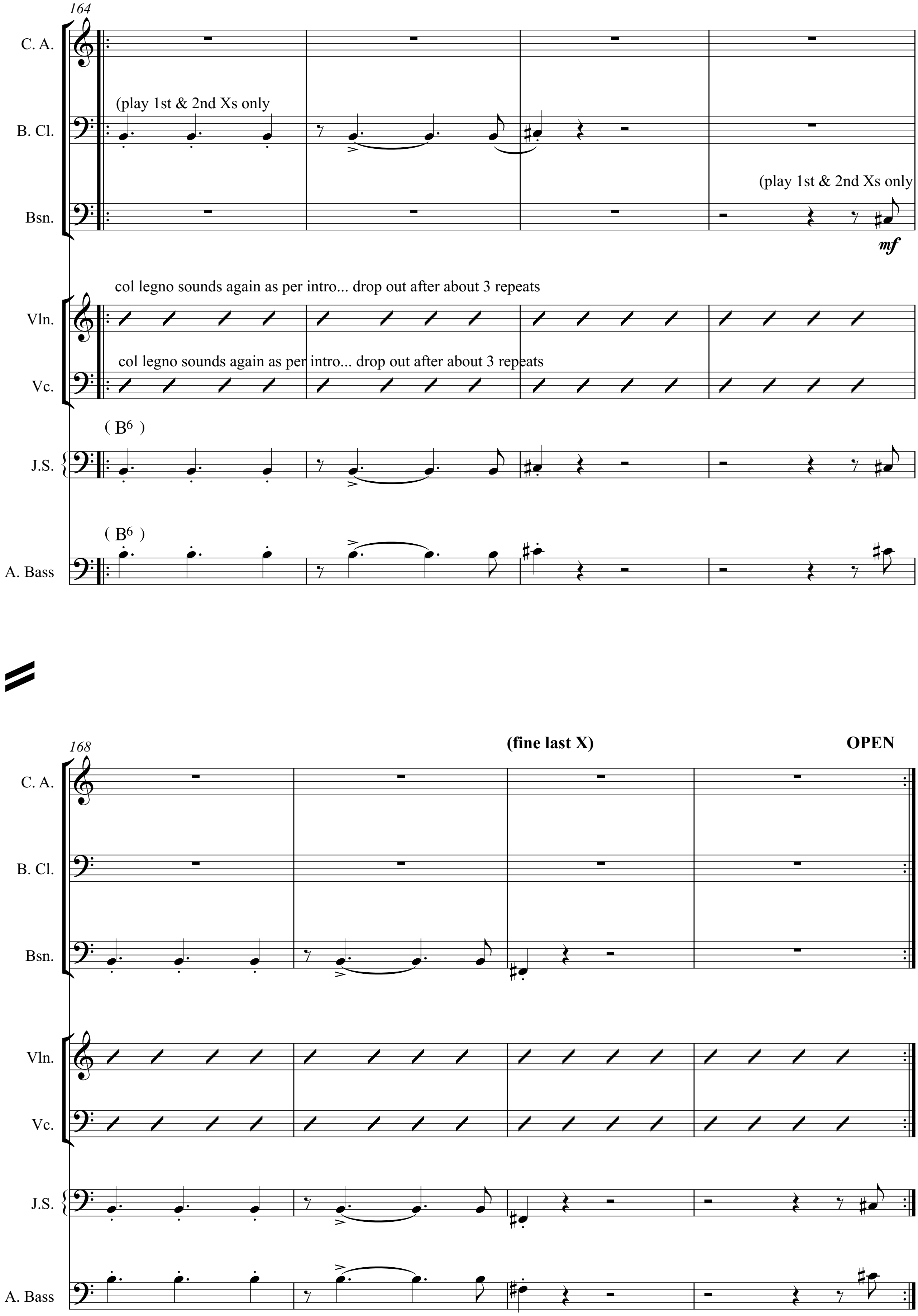

123
B∆7
play riff or play long lines (using notes given) to create pad sounds with other instruments
C. A.
B. Cl.
Bsn.
Vln.
Vc.
J.S.
A. Bass
127
open
C. A.
B. Cl.
Bsn.
Vln.
Vc.
J.S.
open
A. Bass


131
Last X
(cue to go on)
C. A.
B. Cl.
Bsn.
Vln.
Vc.
J.S.
A. Bass
(cue to go on)
(cue to go on)
nat.
mf
nat.
mf
Last X
(cue to go on)
135
GUITAR SOLO
C. A.
B. Cl.
Bsn.
3
3
sul pont
Vln.
sul pont
Vc.
E△7(♯11)
3
3
3
3
J.S.
E△7(♯11)
A. Bass
3
3


139
C. A.
B. Cl.
Bsn.
Vln.
Vc.
nat.
mf
mf
Dmaj13(♯11) ♮5/♯5
J.S.
(suggested bass line)
Dmaj13(♯11) ♮5/♯5
A. Bass
(suggested bass line)
143
C. A.
B. Cl.
Bsn.
sul pont
Vln.
sul pont
Vc.
E∆7(♯11)
J.S.
E∆7(♯11)
A. Bass


147
C. A.
B. Cl.
Bsn.
Vln.
Vc.
J.S.
Dmaj13(♯11) ♮5/♯5
(suggested bass line)
CΔ7(♯11)
A. Bass
Dmaj13(♯11) ♮5/♯5
(suggested bass line)
CΔ7(♯11)
151
C. A.
B. Cl.
Bsn.
Vln.
Vc.
f
J.S.
3
BΔ13
A. Bass
BΔ13


155
C. A.
B. Cl.
Bsn.
Vln.
Vc.
J.S.
A. Bass
AΔ13
DΔ7(♯11)
160
1.
2.
CΔ7(♯5)
3


164
C. A.
B. Cl.
(play 1st & 2nd Xs only
Bsn.
(play 1st & 2nd Xs only
mf
col legno sounds again as per intro... drop out after about 3 repeats
Vln.
col legno sounds again as per intro... drop out after about 3 repeats
Vc.
(B6)
J.S.
(B6)
A. Bass
168
(fine last X)
OPEN
C. A.
B. Cl.
Bsn.
Vln.
Vc.
J.S.
A. Bass

Trish Clowes

I.F.

for saxophone (and voice), guitar, Hammond organ & drums

I.F.

for saxophone (and voice), guitar, Hammond organ & drums

Written for Trish Clowes's band MY IRIS, recorded in August 2018 for Clowes's 2019 album *Ninety Degrees Gravity.*

Programme note
This piece is dedicated to Idris Stanley and Finlay Montague and it is a celebration of the possibilities of young minds. The music was written for my band during my PhD research project in 2018.

Performance note
This is a 'lead sheet' score for MY IRIS in concert pitch. The musicians of the band both play written material and improvise chord voicings, melodies and rhythmic detail (e.g. drum groove) in response to the score. Articulation and dynamics are improvised unless otherwise stated. Additional recordings of vocal sounds and samples of Idris and Finlay were added to the studio recording. In live performance, a prepared recording of similar sounds/samples is triggered towards the end of the piece.

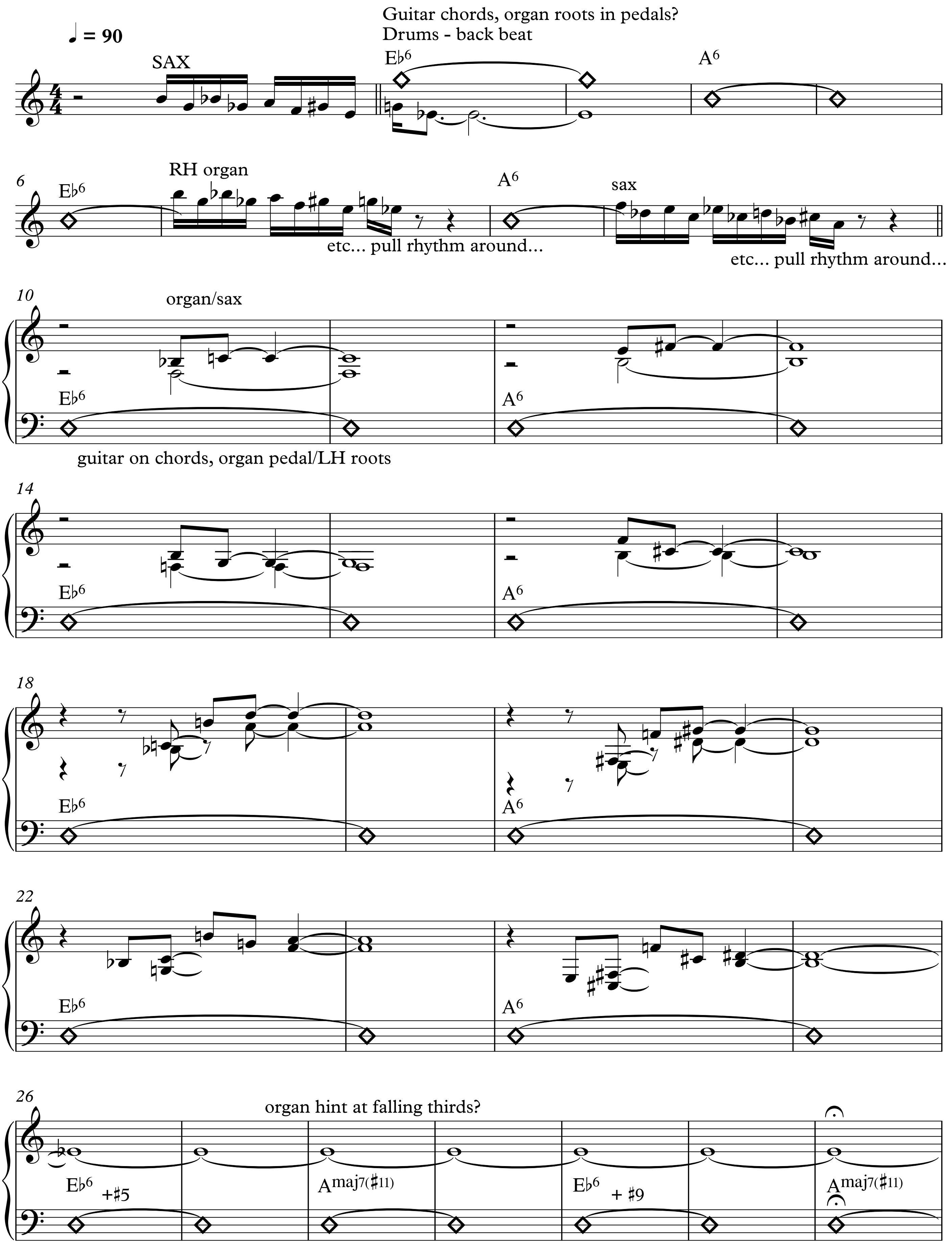
Saxophonist Trish Clowes has been described as "an improviser to be reckoned with" (Giovanni Russonello, Downbeat). A BASCA British Composer Award winner and former BBC Radio 3 New Generation Artist, Clowes has received criticalacclaim for all five of her releases for Basho Records. Her band MY IRIS - with Chris Montague (guitar), Ross Stanley (piano & Hammond organ) and James Maddren (drums) - have been hailed as "the jazz of the future" (Augsberger Allgemaine).
Performances include the Barbican, Toronto Jazz Festival, Rochester International Jazz festival, Royal Festival Hall, Wigmore Hall, Celtic Connections, Women in (e)motion Festoval (Germany), National Opera House (Ireland), broadcasts for BBC 2 Proms Extra, BBC Radio 3 and Radio Bremen, and appearances with BBC Concert Orchestra, BBC Scottish Symphony Orchestra and Royal Northern Sinfonia. Recent commissions include writing for the BBC Concert Orchestra (BBC Radio 3), London Sinfonietta and Onyx Brass.

http://trishclowes.com
https://bashorecords.com/albums/ninety-degrees-gravity/

If

for Idris & Finn

Trish Clowes


♩ = 90
SAX
Guitar chords, organ roots in pedals?
Drums - back beat
E♭6
A6
6
E♭6
RH organ
etc... pull rhythm around...
A6
sax
etc... pull rhythm around...
10
organ/sax
E♭6
A6
guitar on chords, organ pedal/LH roots
14
E♭6
A6
18
E♭6
A6
22
E♭6
A6
26
organ hint at falling thirds?
E♭6 +♯5
Amaj7(♯11)
E♭6 + ♯9
Amaj7(♯11)

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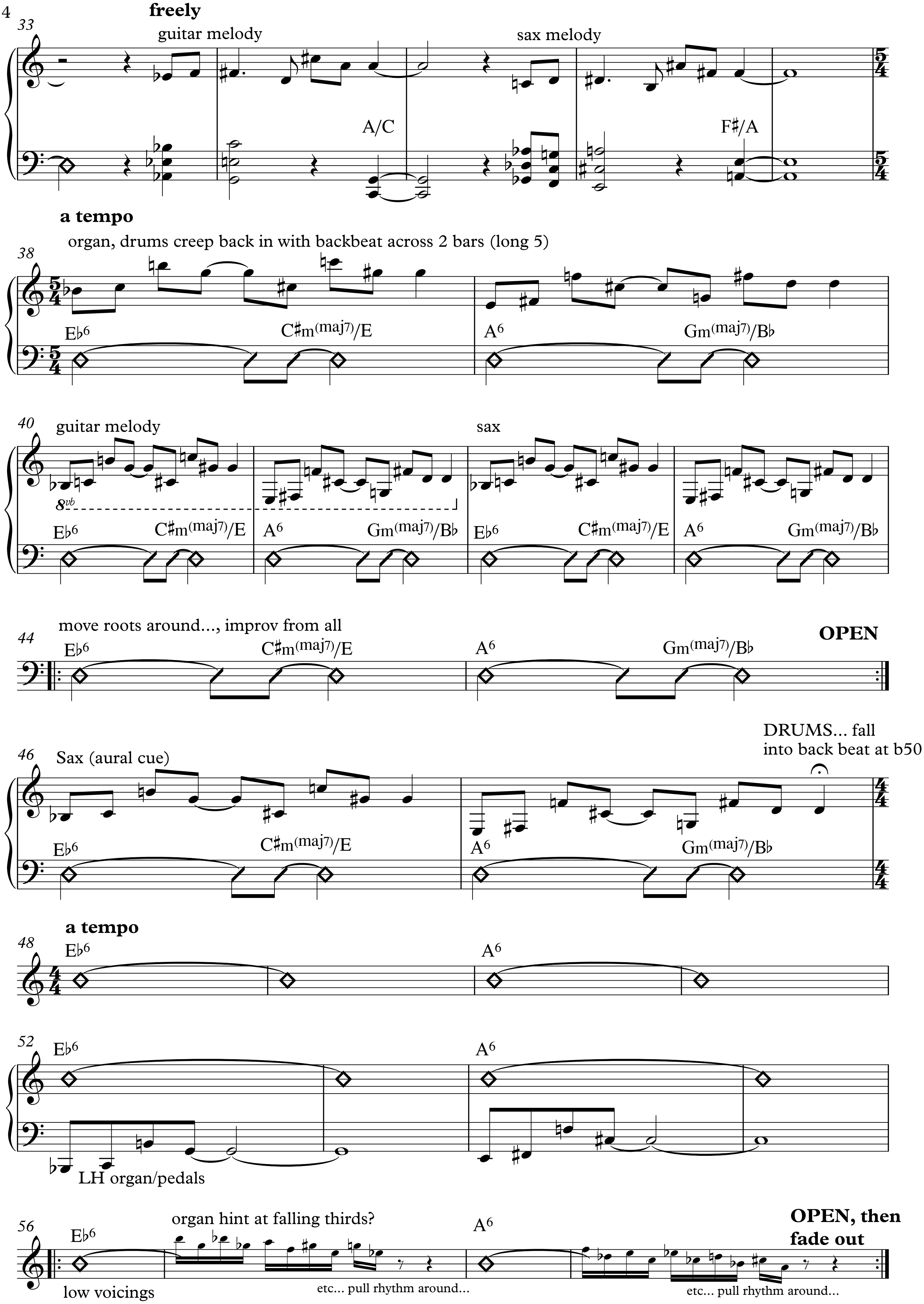
33
freely
guitar melody
sax melody
A/C
F♯/A
5/4
38
a tempo
organ, drums creep back in with backbeat across 2 bars (long 5)
E♭6
C♯m(maj7)/E
A6
Gm(maj7)/B♭
40
guitar melody
sax
8vb
E♭6
C♯m(maj7)/E
A6
Gm(maj7)/B♭
E♭6
C♯m(maj7)/E
A6
Gm(maj7)/B♭
44
move roots around..., improv from all
E♭6
C♯m(maj7)/E
A6
Gm(maj7)/B♭
OPEN
46
Sax (aural cue)
DRUMS... fall
into back beat at b50
E♭6
C♯m(maj7)/E
A6
Gm(maj7)/B♭
4/4
48
a tempo
E♭6
A6
52
E♭6
A6
LH organ/pedals
56
E♭6
organ hint at falling thirds?
A6
OPEN, then
fade out
low voicings
etc... pull rhythm around...
etc... pull rhythm around...

Trish Clowes

Emulsify II

for trumpet, tenor saxophone, oboe, bassoon, violin, cello,
guitar, piano doubling Hammond organ, drums, voices & clapping

Emulsify II

for trumpet, tenor saxophone, oboe, bassoon, violin, cello, guitar, piano doubling Hammond organ, drums, voices & clapping

First performed at Emulsion VII festival on November 3rd 2018, at the mac Birmingham.

Programme note

Emulsify II is a development of my composition *Emulsify*, in response to my PhD research in 2018. It is dedicated to all the volunteers who participated in my projects in Birmingham in the Autumn of 2018.

Performance note

The musicians play both written material and improvise chord voicings, melodies and rhythmic detail (e.g. drum groove) as directed, in response to the score. Articulation and dynamics are improvised unless stated otherwise. The Rhythm Section part is for the guitar, piano/Hammond organ, drums, as well as the saxophone and trumpet. 'Noise Choir' refers to the sounds made by audience members (present for the performance of the piece), directed by the tenor saxophone (Trish) and trumpet parts (Percy).

Saxophonist and composer Trish Clowes has been described as "an improviser to be reckoned with" (Giovanni Russonello, Downbeat). A BASCA British Composer Award winner and former BBC Radio 3 New Generation Artist, Clowes has received critical acclaim for all five of her releases for Basho Records. Her band MY IRIS - with Chris Montague (guitar), Ross Stanley (piano & Hammond organ) and James Maddren (drums) - have been hailed as "the jazz of the future" (Augsberger Allgemaine).
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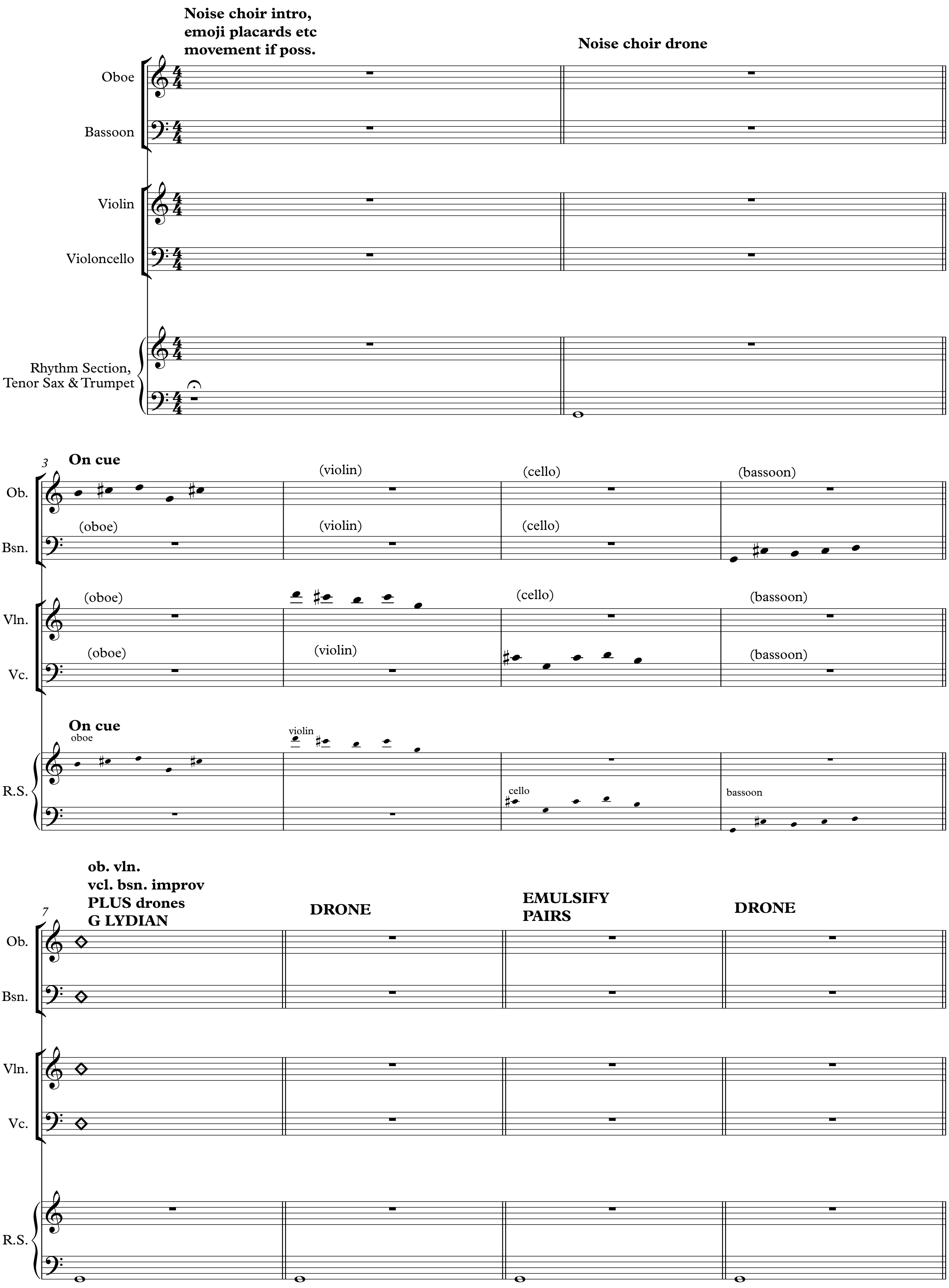
http://trishclowes.com

EMULSIFY II

Trish Clowes


Noise choir intro, emoji placards etc movement if poss.
Noise choir drone
Oboe
Bassoon
Violin
Violoncello
Rhythm Section, Tenor Sax & Trumpet
3
On cue
(violin)
(cello)
(bassoon)
Ob.
(oboe)
Bsn.
Vln.
Vc.
violin
oboe
cello
bassoon
R.S.
ob. vln.
vcl. bsn. improv
PLUS drones
G LYDIAN
7
DRONE
EMULSIFY PAIRS
DRONE

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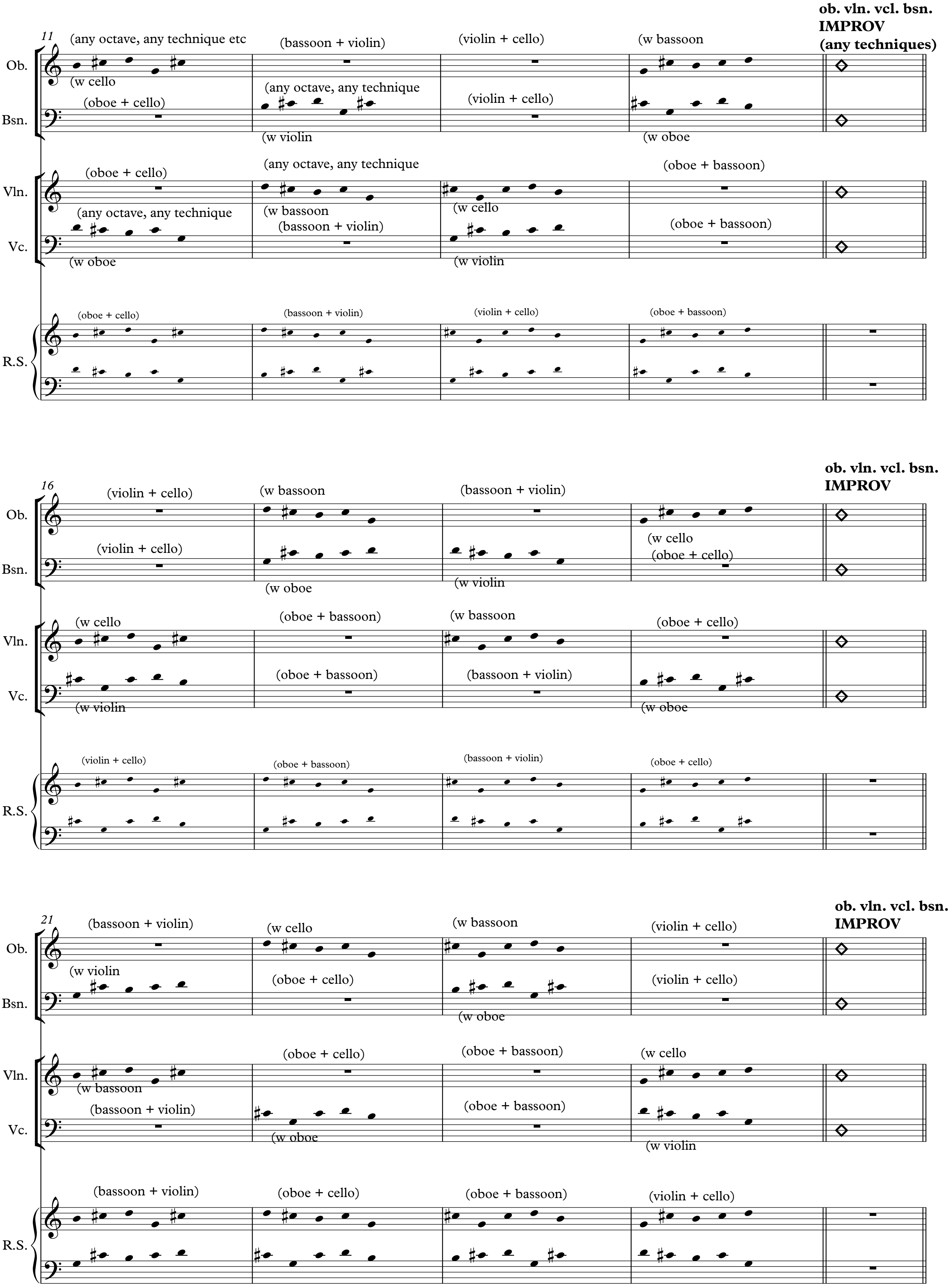
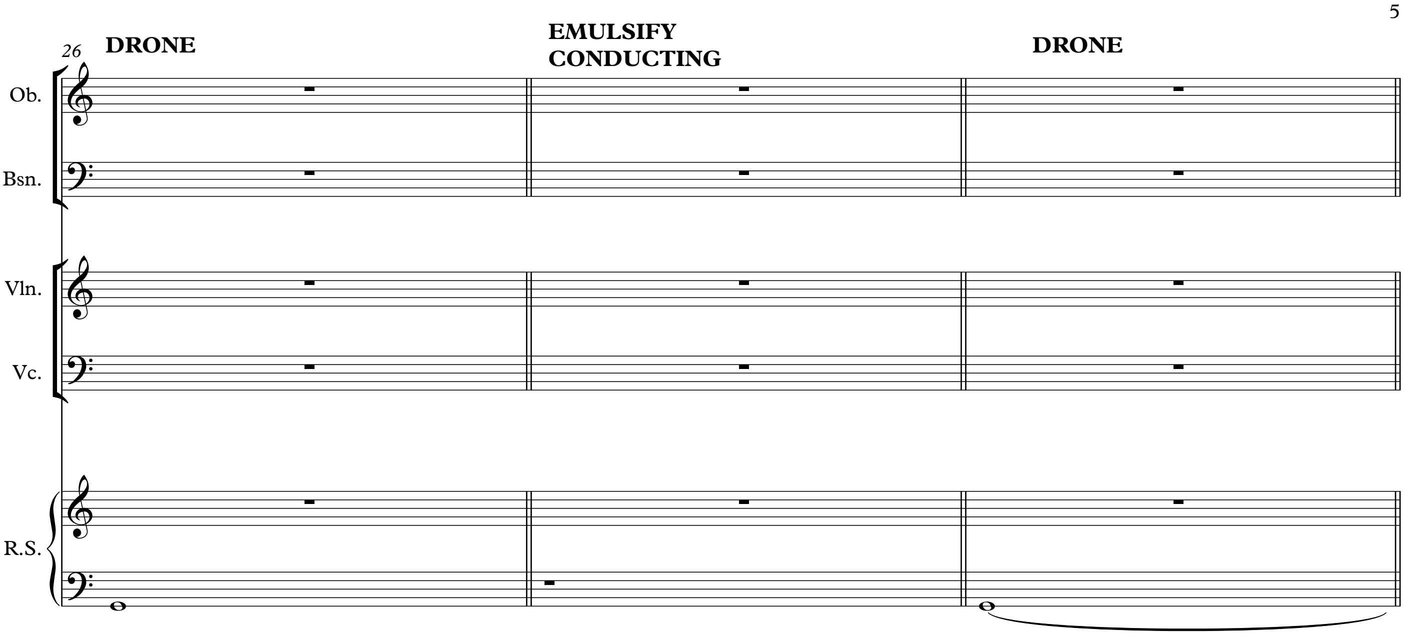
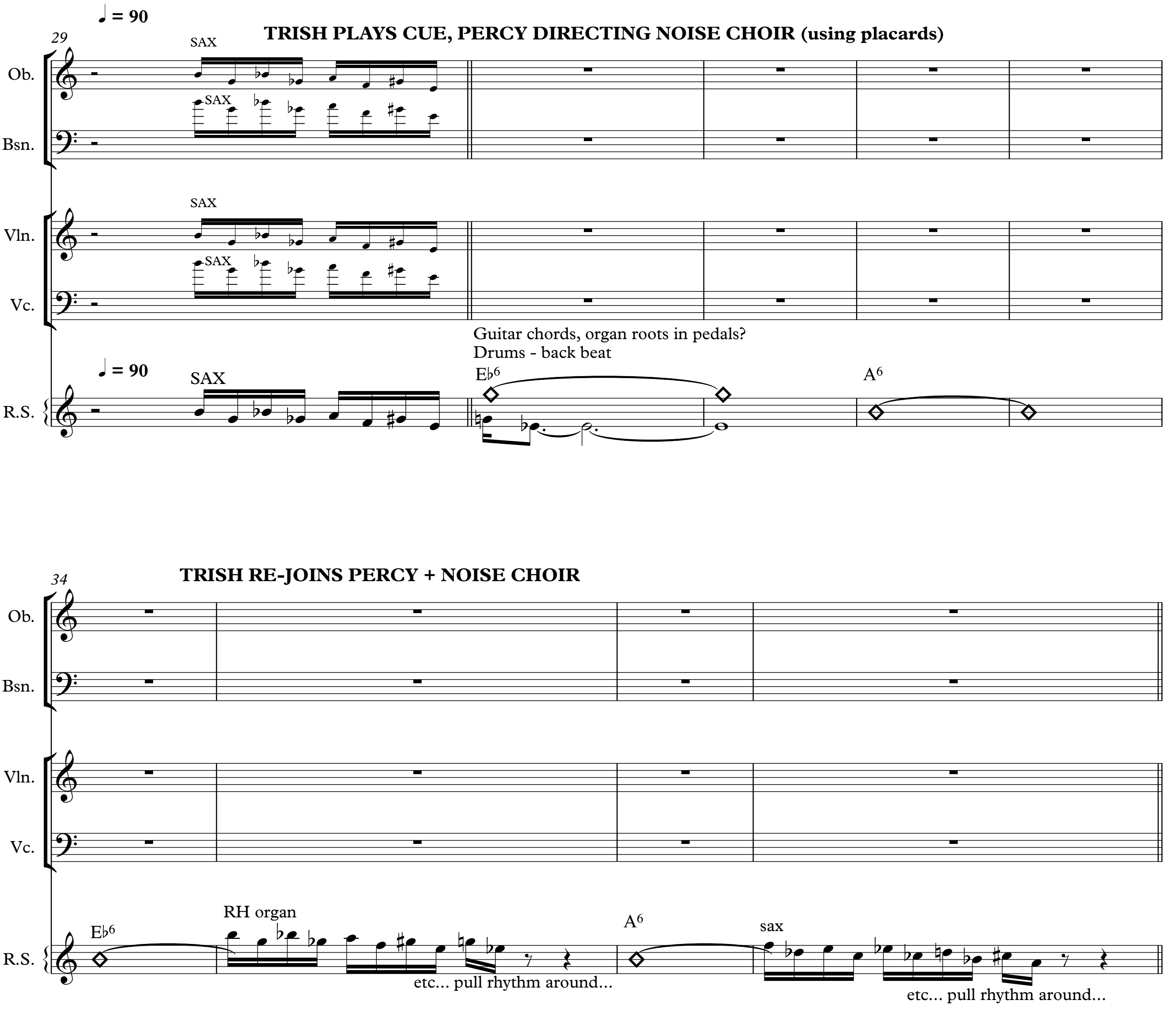
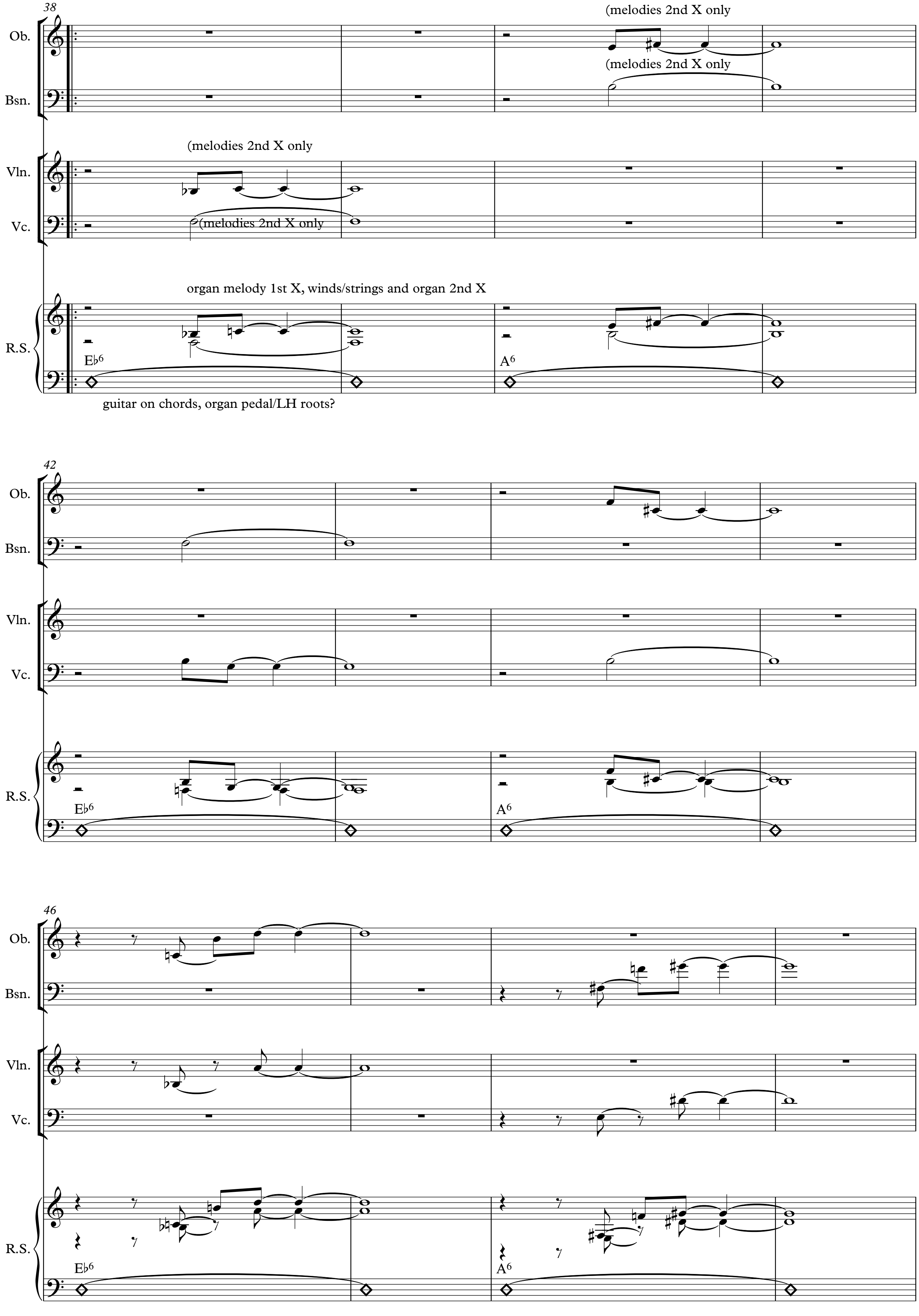

ob. vln. vcl. bsn.
IMPROV
(any techniques)
11
(any octave, any technique etc
(w cello
(bassoon + violin)
(violin + cello)
(w bassoon
(oboe + cello)
(any octave, any technique
(w violin
(violin + cello)
(w oboe
Ob.
Bsn.
Vln.
Vc.
R.S.
(oboe + cello)
(any octave, any technique
(oboe + bassoon)
(any octave, any technique
(w bassoon
(bassoon + violin)
(w cello
(oboe + bassoon)
(w oboe
(w violin
(oboe + cello)
(bassoon + violin)
(violin + cello)
(oboe + bassoon)
ob. vln. vcl. bsn.
IMPROV
16
(violin + cello)
(w bassoon
(bassoon + violin)
(violin + cello)
(w oboe
(w violin
(w cello
(oboe + cello)
(w cello
(oboe + bassoon)
(w bassoon
(oboe + cello)
(w violin
(oboe + bassoon)
(bassoon + violin)
(w oboe
(violin + cello)
(oboe + bassoon)
(bassoon + violin)
(oboe + cello)
ob. vln. vcl. bsn.
IMPROV
21
(bassoon + violin)
(w cello
(w bassoon
(violin + cello)
(w violin
(oboe + cello)
(violin + cello)
(w oboe
(oboe + cello)
(oboe + bassoon)
(w cello
(w bassoon
(bassoon + violin)
(oboe + bassoon)
(w oboe
(w violin
(bassoon + violin)
(oboe + cello)
(oboe + bassoon)
(violin + cello)

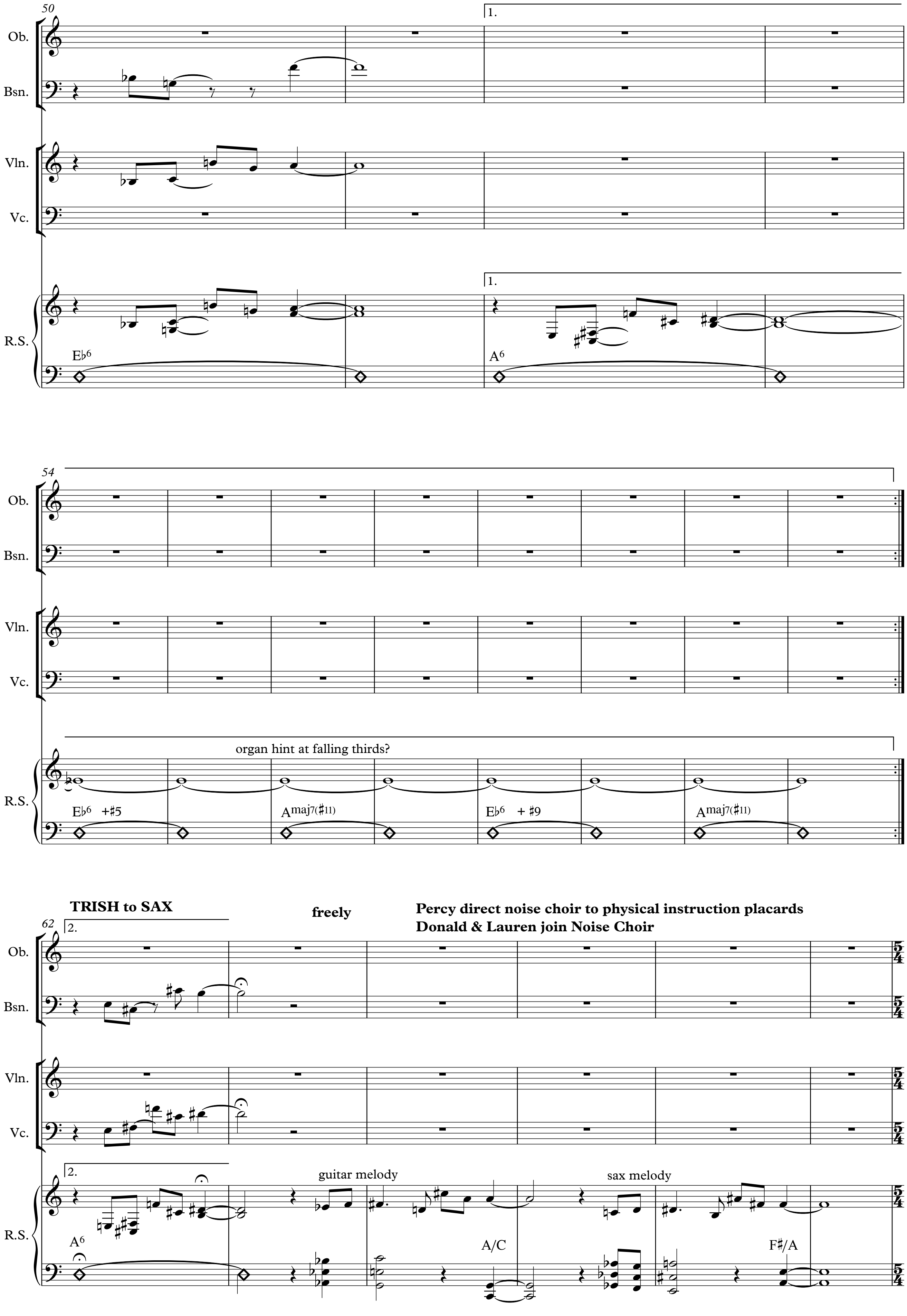

26
DRONE
EMULSIFY CONDUCTING
DRONE
Ob.
Bsn.
Vln.
Vc.
R.S.

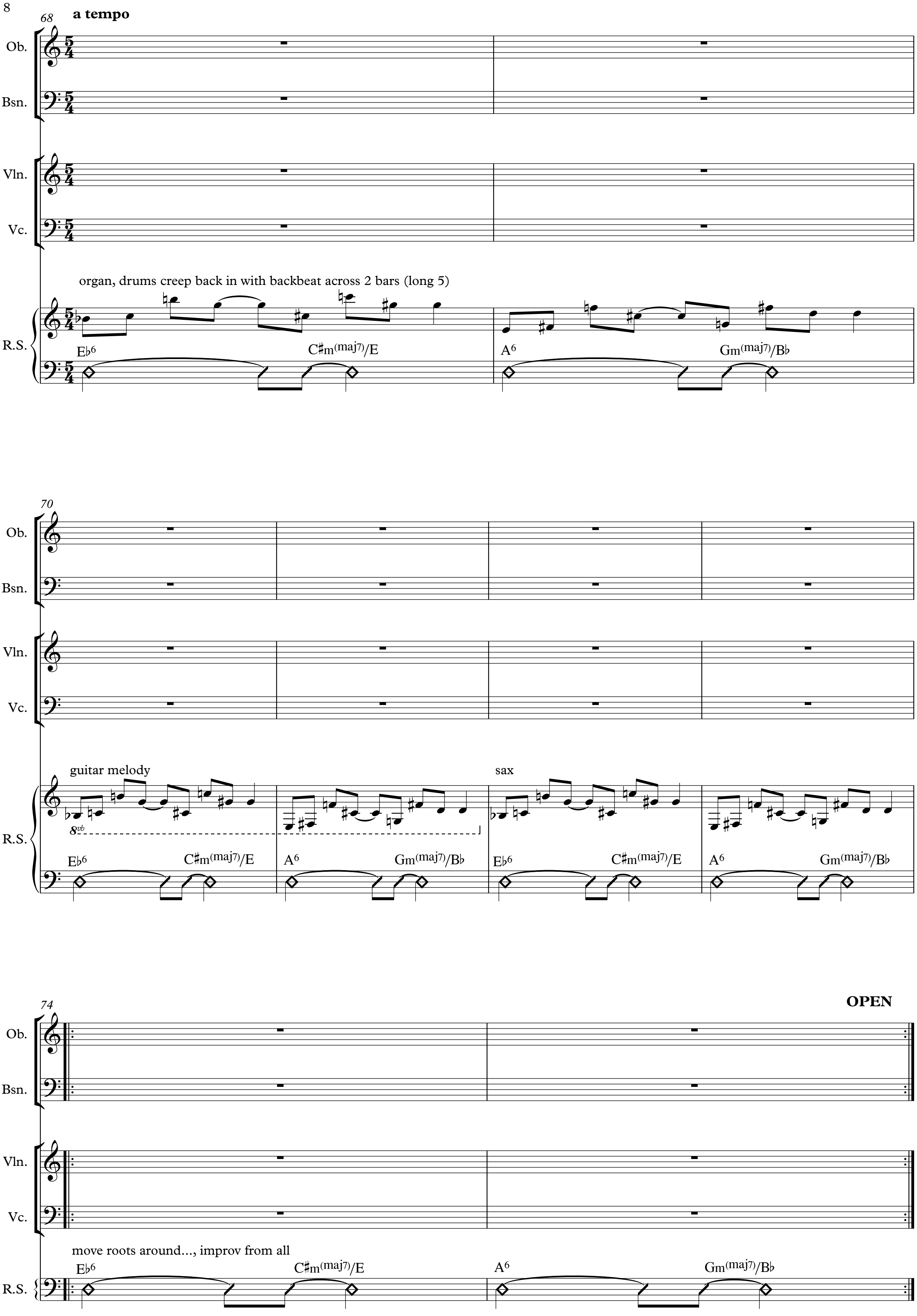
I.F.

for Idris & Finn


♩ = 90
29
SAX
TRISH PLAYS CUE, PERCY DIRECTING NOISE CHOIR (using placards)
Ob.
Bsn.
Vln.
Vc.
Guitar chords, organ roots in pedals?
Drums - back beat
E♭6
A6
R.S.
34
TRISH RE-JOINS PERCY + NOISE CHOIR
RH organ
etc... pull rhythm around...
A6
sax
etc... pull rhythm around...


38
Ob.
Bsn.
Vln.
Vc.
R.S.
(melodies 2nd X only
(melodies 2nd X only
(melodies 2nd X only
(melodies 2nd X only
organ melody 1st X, winds/strings and organ 2nd X
E♭6
A6
guitar on chords, organ pedal/LH roots?
42
Ob.
Bsn.
Vln.
Vc.
R.S.
E♭6
A6
46
Ob.
Bsn.
Vln.
Vc.
R.S.
E♭6
A6


50
1.
Ob.
Bsn.
Vln.
Vc.
R.S.
E♭6
A6
54
organ hint at falling thirds?
E♭6 +♯5
Amaj7(♯11)
E♭6 + ♯9
Amaj7(♯11)
TRISH to SAX
62
2.
freely
Percy direct noise choir to physical instruction placards
Donald & Lauren join Noise Choir
guitar melody
sax melody
A6
A/C
F♯/A
5/4



a tempo

organ, drums creep back in with backbeat across 2 bars (long 5)

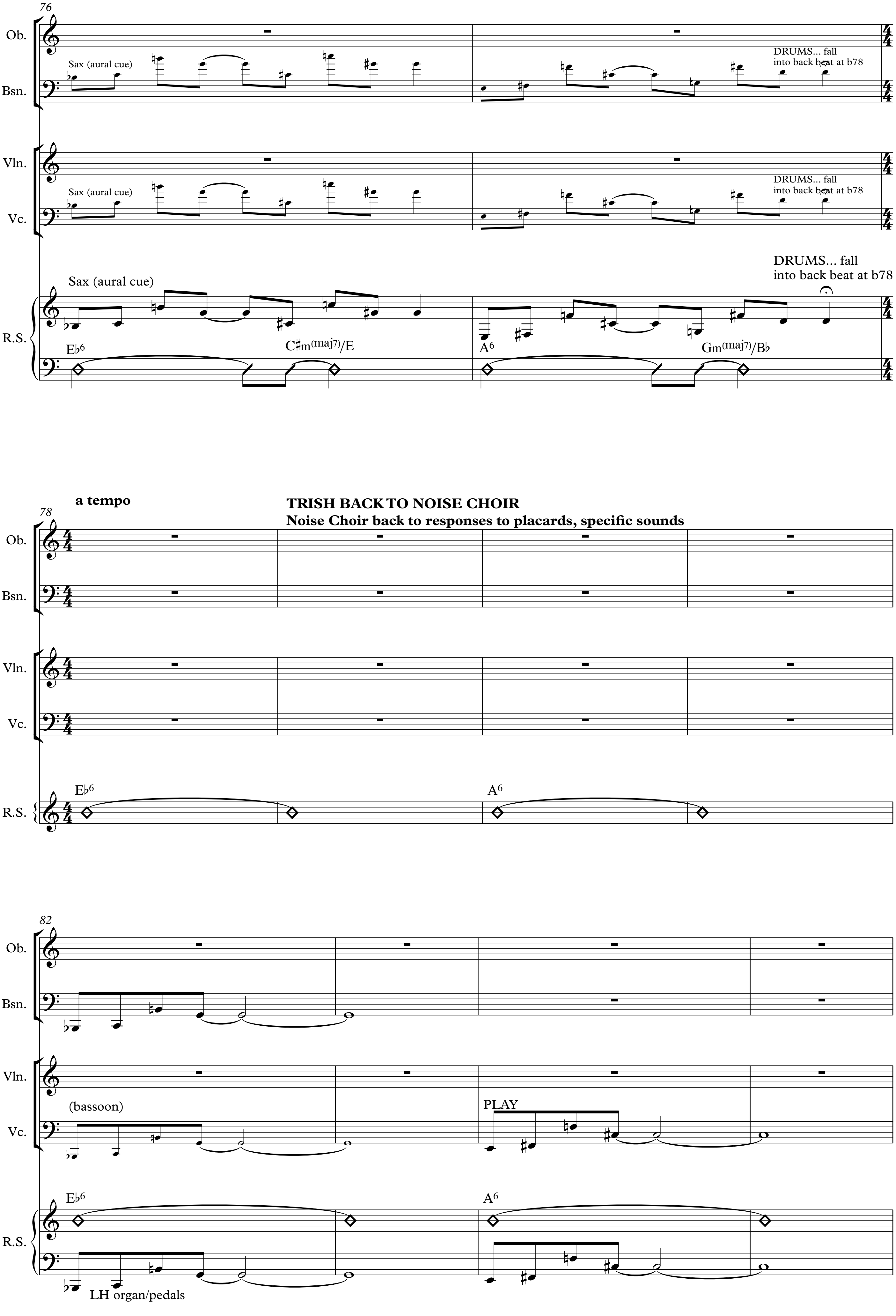
guitar melody

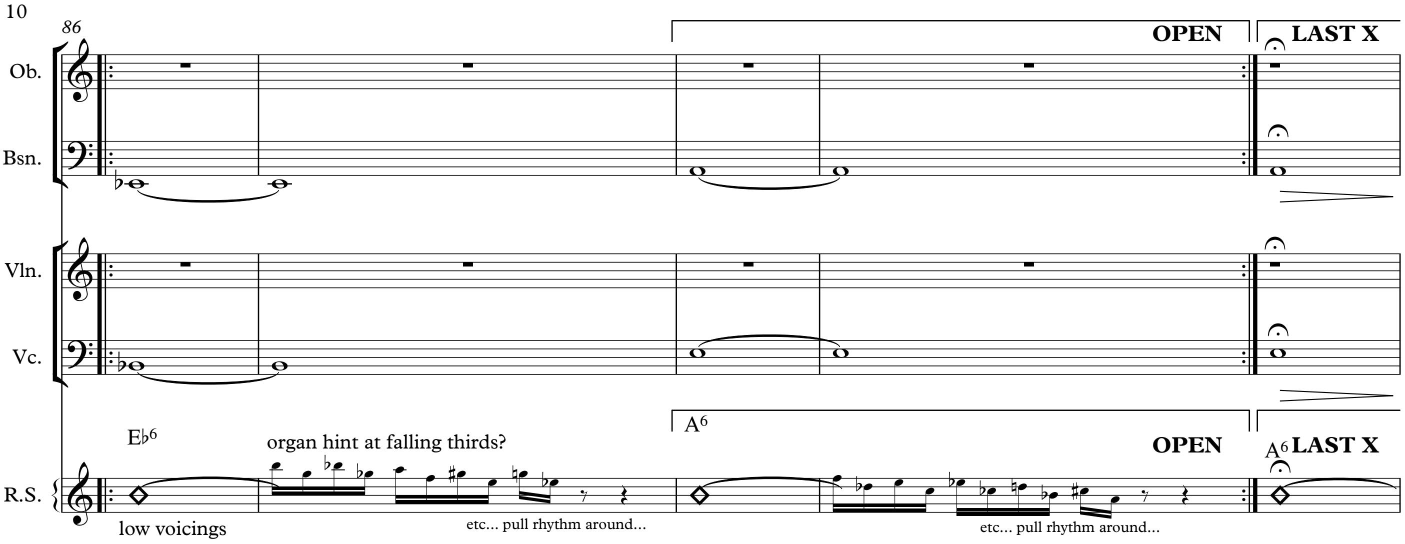
sax

move roots around..., improv from all

OPEN

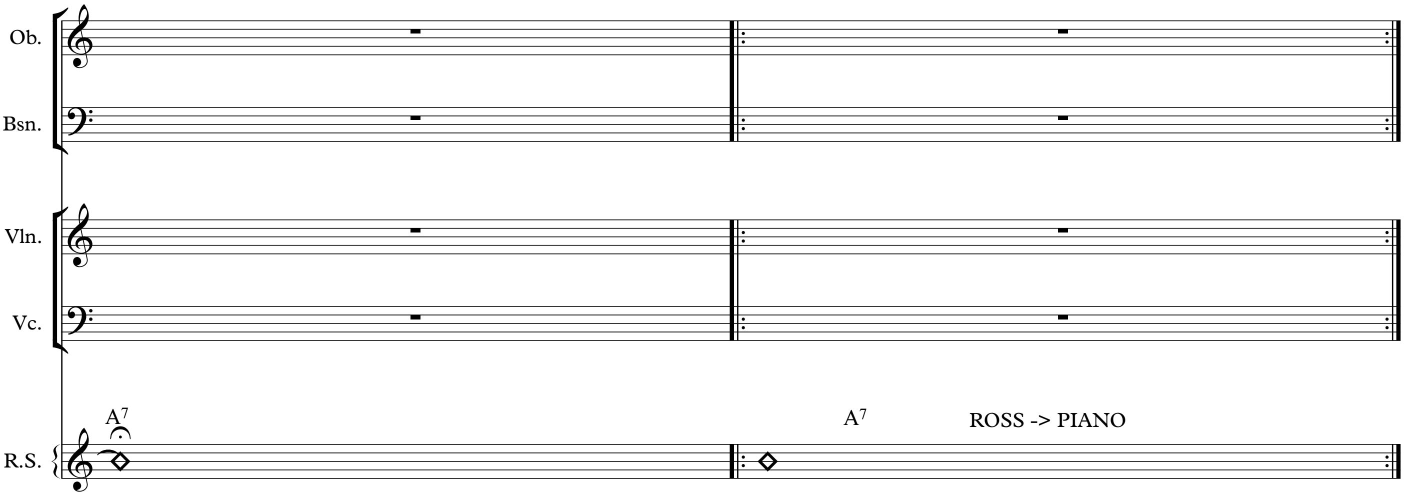
68
Ob.
Bsn.
Vln.
Vc.
R.S.
E♭6
C♯m(maj7)/E
A6
Gm(maj7)/B♭
70
8vb
74


76
Ob.
Bsn.
Sax (aural cue)
DRUMS... fall into back beat at b78
Vln.
Vc.
Sax (aural cue)
DRUMS... fall into back beat at b78
Sax (aural cue)
DRUMS... fall into back beat at b78
R.S.
E♭6
C♯m(maj7)/E
A6
Gm(maj7)/B♭
a tempo
TRISH BACK TO NOISE CHOIR
Noise Choir back to responses to placards, specific sounds
78
Ob.
Bsn.
Vln.
Vc.
R.S.
E♭6
A6
82
Ob.
Bsn.
Vln.
(bassoon)
PLAY
Vc.
R.S.
E♭6
A6
LH organ/pedals

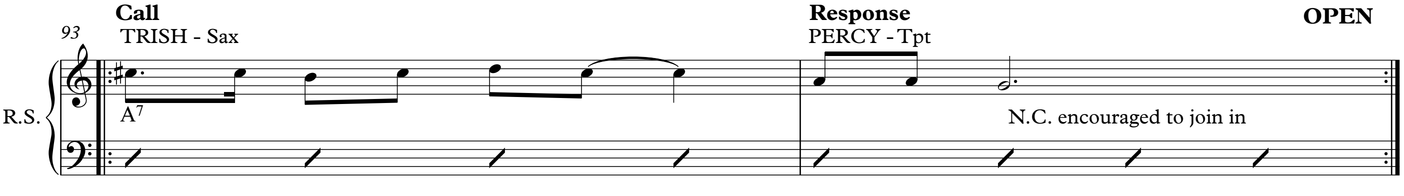

86
OPEN
LAST X
Ob.
Bsn.
Vln.
Vc.
E♭6
organ hint at falling thirds?
A6
OPEN
A6 LAST X
R.S.
low voicings
etc... pull rhythm around...
etc... pull rhythm around...

TRISH & PERCY START STOMP & CLAP,
plus free improv from Noise Choir

Cat & Louise join noise choir

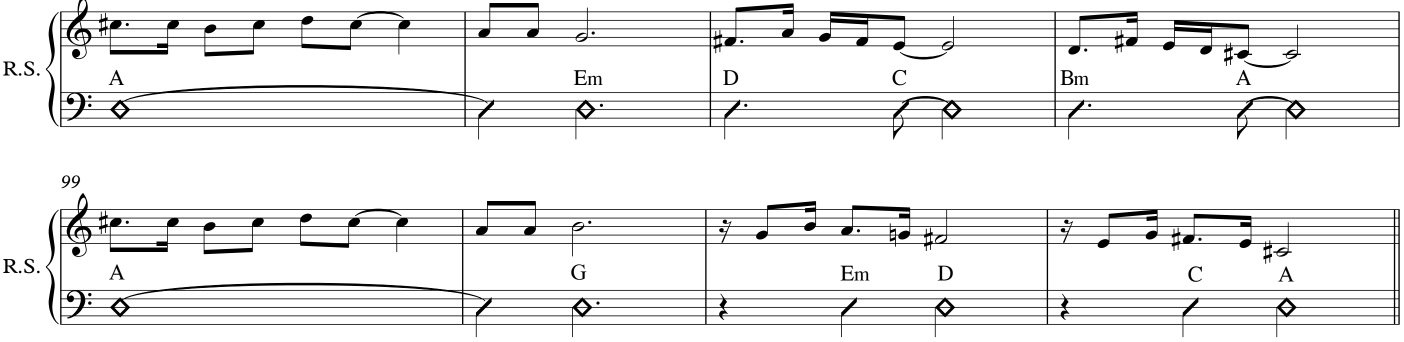

91
♩ = 100
Ob.
Bsn.
Vln.
Vc.
A7
A7
ROSS -> PIANO
R.S.

Are We Here?


Call
TRISH - Sax
93
Response
PERCY - Tpt
OPEN
R.S.
A7
N.C. encouraged to join in

ON CUE

PERCY PLAY MELODY FROM THE STAGE
- TRISH FREE TO PLAY & BE IN SPACE WITH PARTICIPANTS


95
R.S.
A
Em
D
C
Bm
A
99
R.S.
A
G
Em
D
C
A

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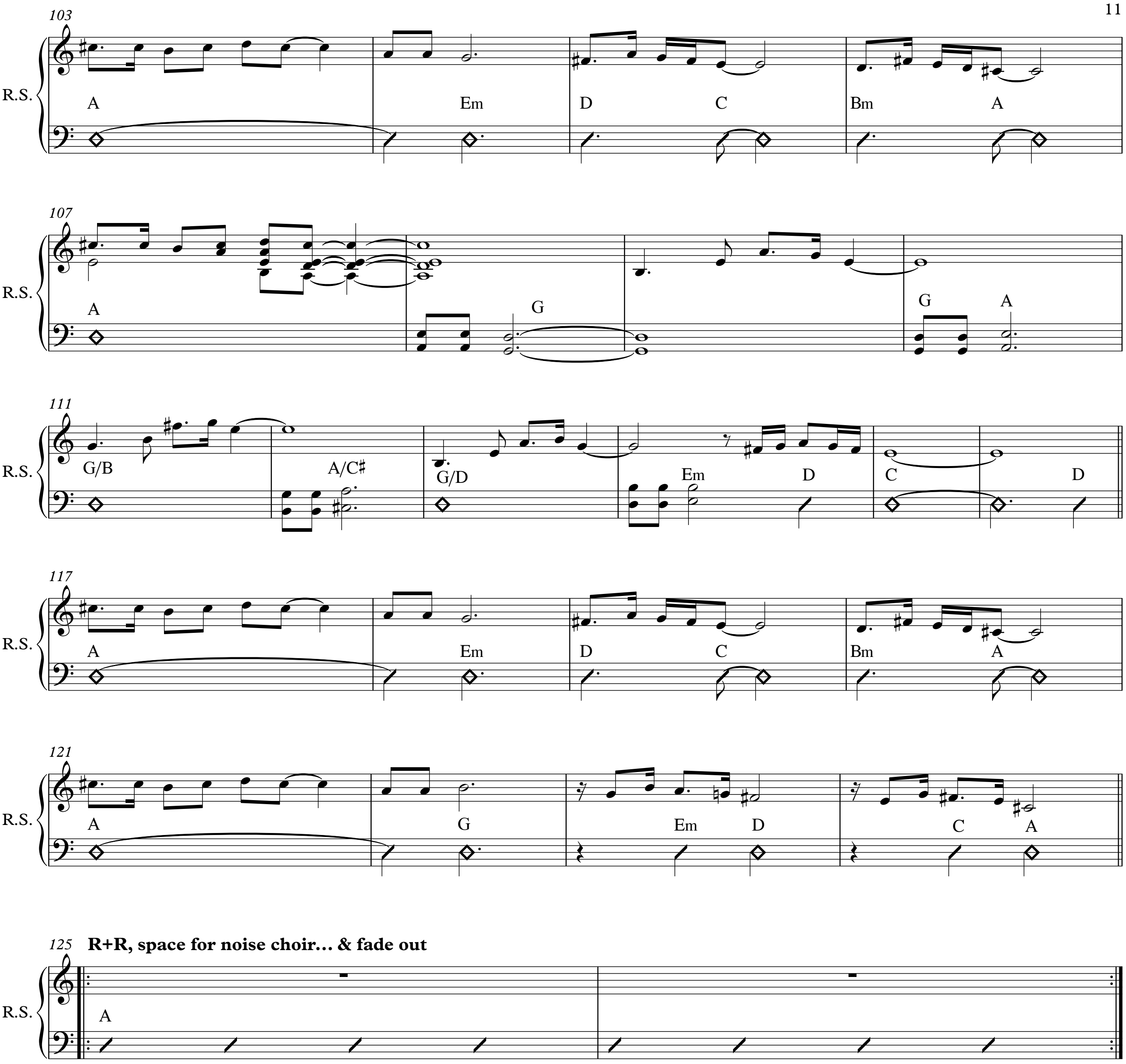

103
R.S.
A
Em
D
C
Bm
A
107
R.S.
A
G
G
A
111
R.S.
G/B
A/C♯
G/D
Em
D
C
D
117
R.S.
A
Em
D
C
Bm
A
121
R.S.
A
G
Em
D
C
A
125
R+R, space for noise choir… & fade out
R.S.
A

Trish Clowes

Emulsify III/Elastic Band

for trumpet, saxophone, oboe, clarinet, bassoon, violin, cello,
guitar, piano doubling Hammond organ, bass, drums, voices & clapping

Emulsify III/Elastic Band

for trumpet, saxophone, oboe, clarinet, bassoon, violin, cello, guitar, piano doubling Hammond organ, bass, drums, voices & clapping

First performed at Emulsion VIII festival on October 12th 2019, at the Vortex Jazz Club, London.

Programme note

This piece is a development of my compositions *I.F.* and *Emulsify II*, in response to my PhD research in 2018. It is dedicated to all the volunteers who participated in my projects in Shrewsbury and Birmingham throughout 2018.

Performance note

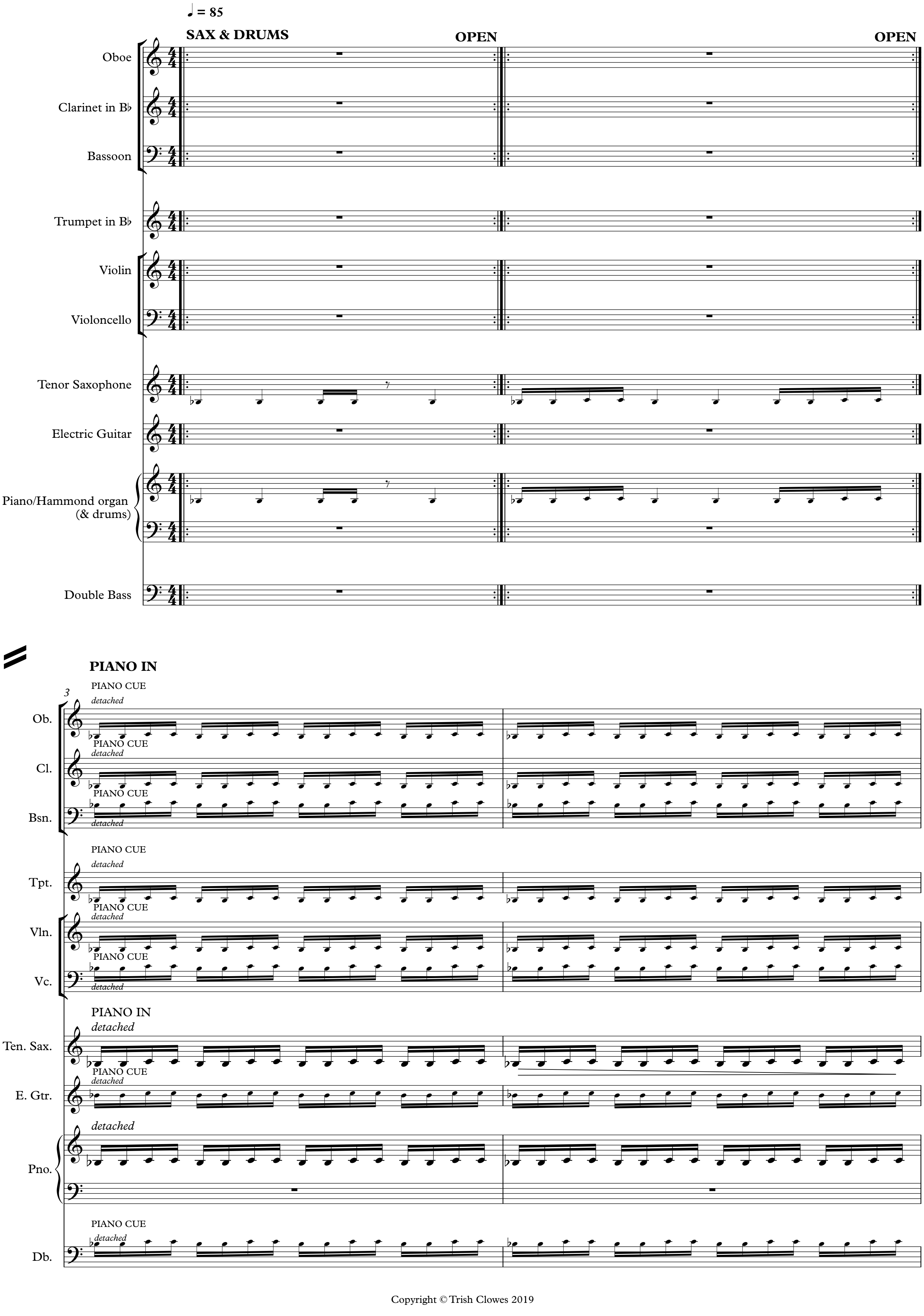
The musicians play both written material and improvise (chord voicings, melodies and rhythmic detail - e.g. drum groove) as directed, in response to the score. Articulation and dynamics are improvised unless stated otherwise. The 'conducting' at bar 69 is for a guest from the audience (for the performance of the piece).The drummer uses a copy of the piano part.

Saxophonist and composer Trish Clowes has been described as "an improviser to be reckoned with" (Giovanni Russonello, Downbeat). A BASCA British Composer Award winner and former BBC Radio 3 New Generation Artist, Clowes has received critical acclaim for all five of her releases for Basho Records. Her band MY IRIS - with Chris Montague (guitar), Ross Stanley (piano & Hammond organ) and James Maddren (drums) - have been hailed as "the jazz of the future" (Augsberger Allgemaine).
Performances include the Barbican, Toronto Jazz Festival, Rochester International Jazz festival, Royal Festival Hall, Wigmore Hall, Celtic Connections, Women in (e)motion Festival (Germany), National Opera House (Ireland), broadcasts for BBC 2 Proms Extra, BBC Radio 3 and Radio Bremen, and appearances with BBC Concert Orchestra, BBC Scottish Symphony Orchestra and Royal Northern Sinfonia. Recent commissions include writing for the BBC Concert Orchestra (BBC Radio 3), London Sinfonietta and Onyx Brass.

http://trishclowes.com

Emulsify III/Elastic band

Trish Clowes


♩ = 85
SAX & DRUMS
OPEN
OPEN
Oboe
Clarinet in B♭
Bassoon
Trumpet in B♭
Violin
Violoncello
Tenor Saxophone
Electric Guitar
Piano/Hammond organ
(& drums)
Double Bass
PIANO IN
3
PIANO CUE
detached
Ob.
Cl.
Bsn.
Tpt.
Vln.
Vc.
PIANO IN
detached
Ten. Sax.
E. Gtr.
Pno.
Db.

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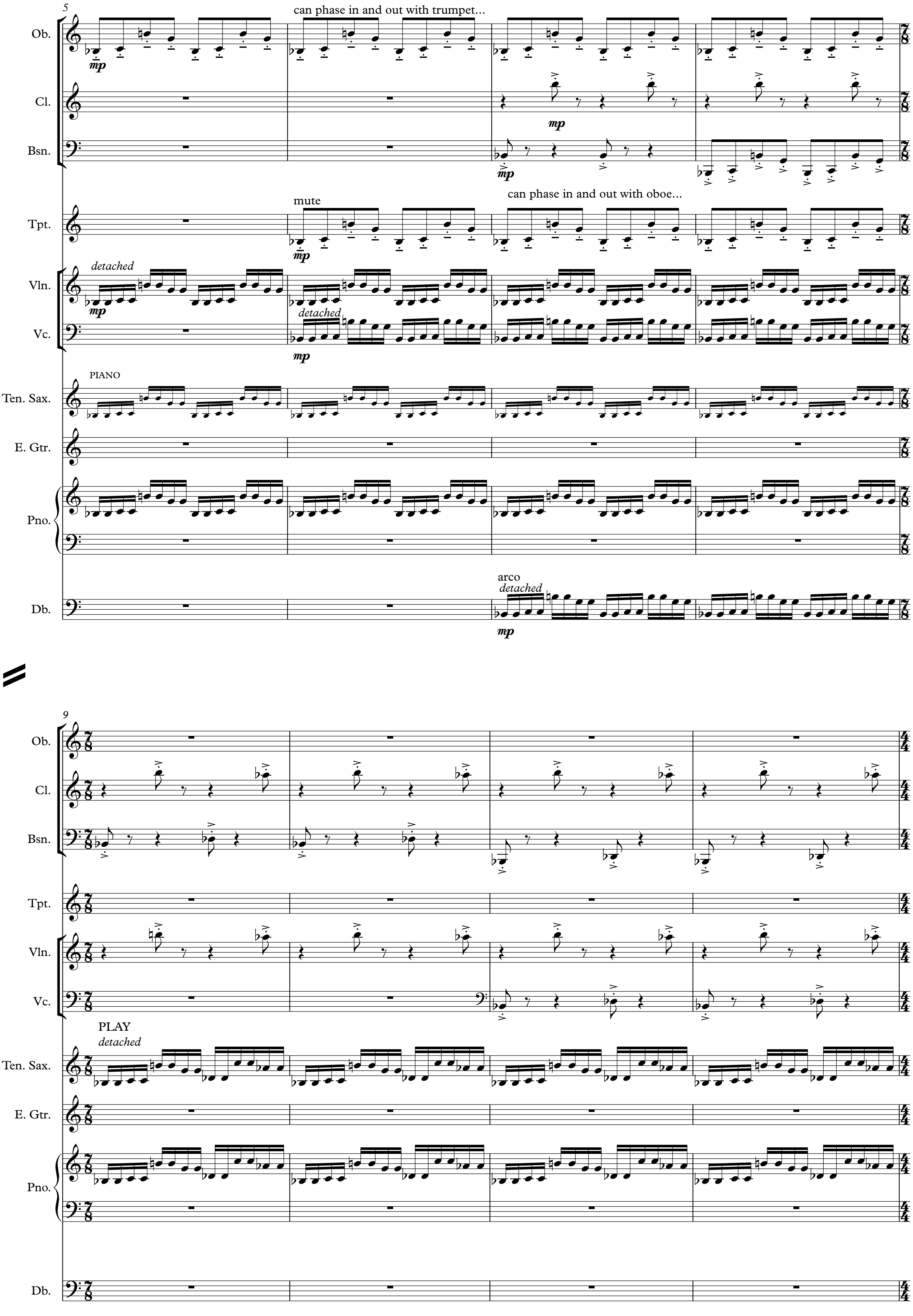
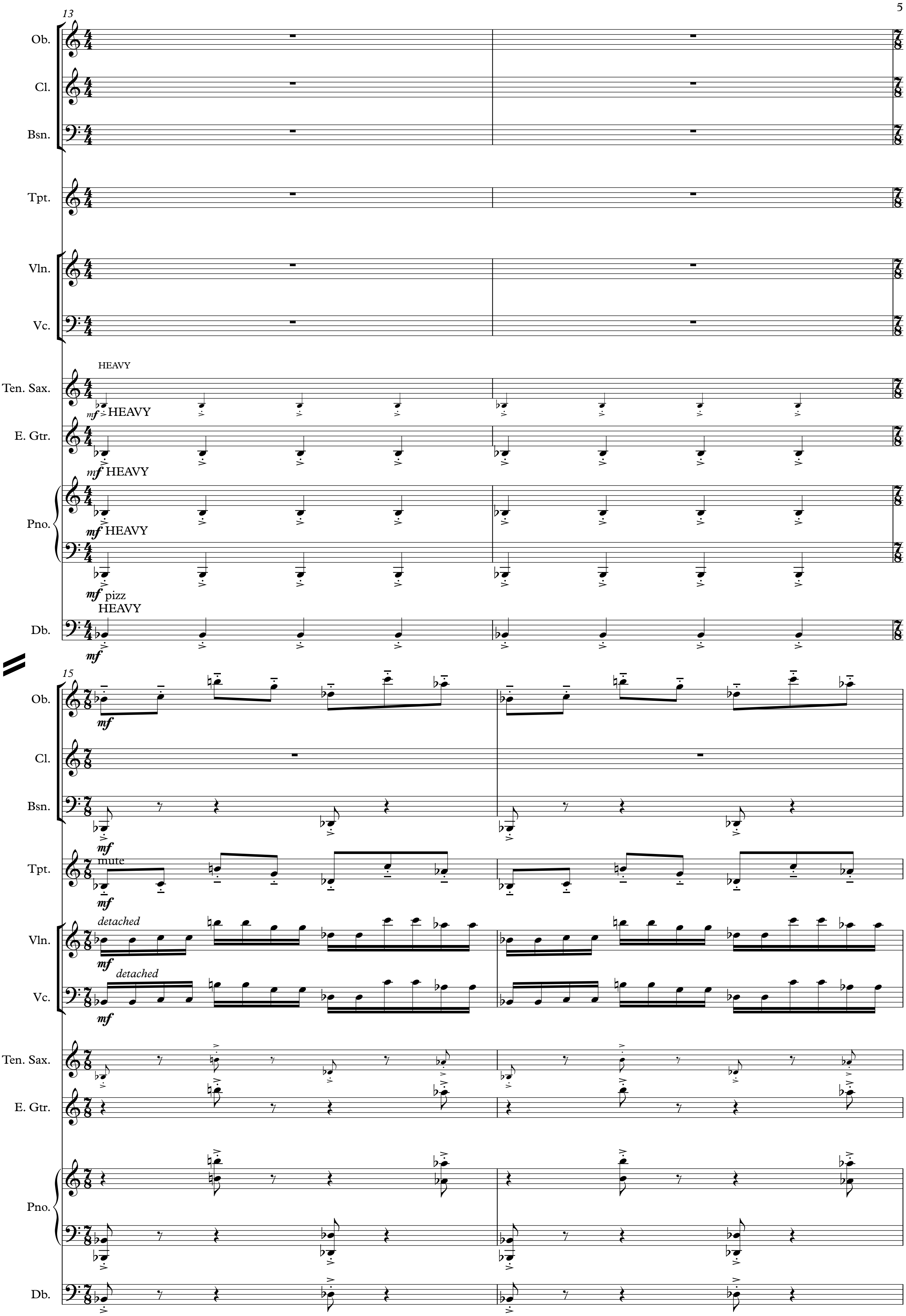
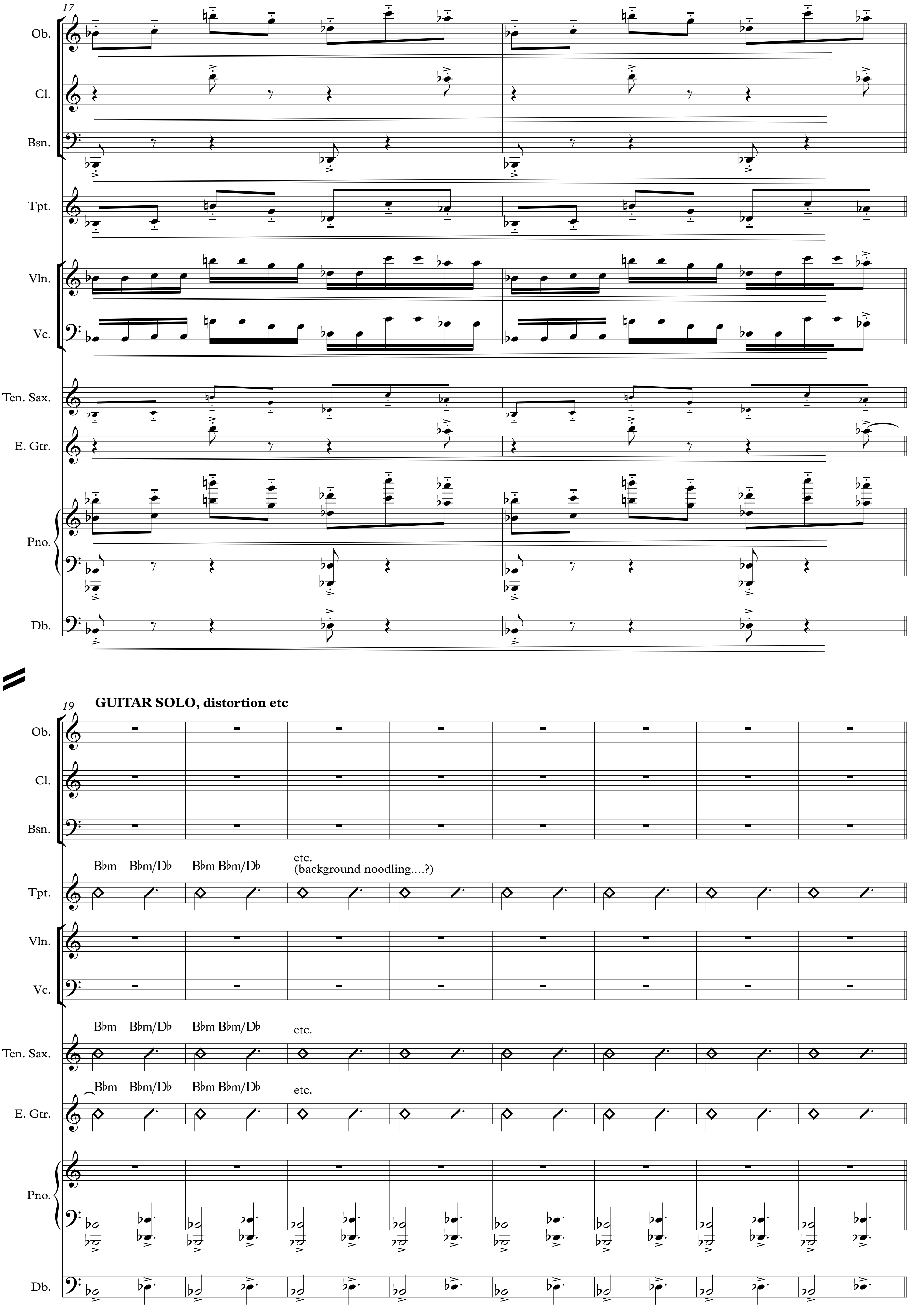
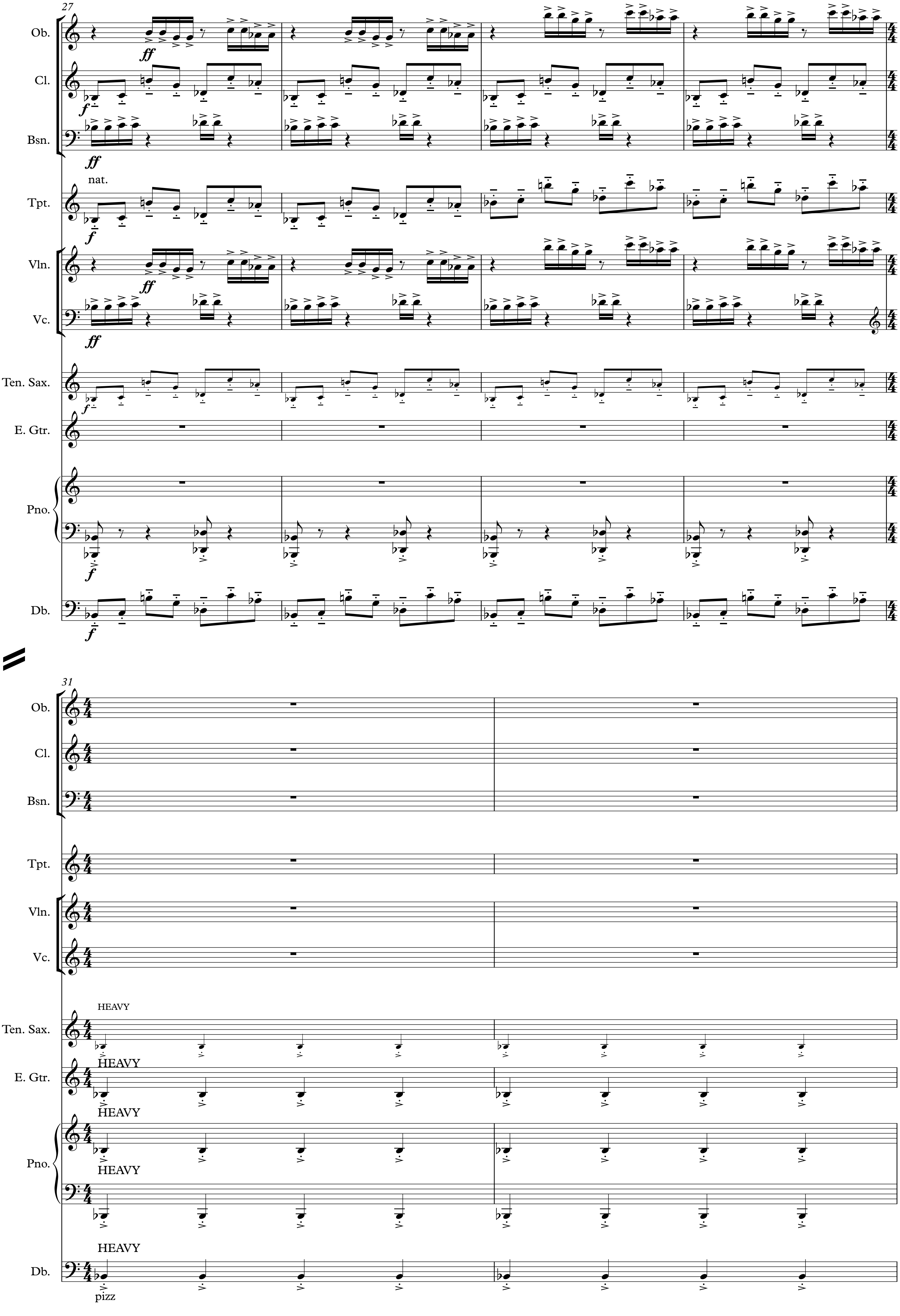
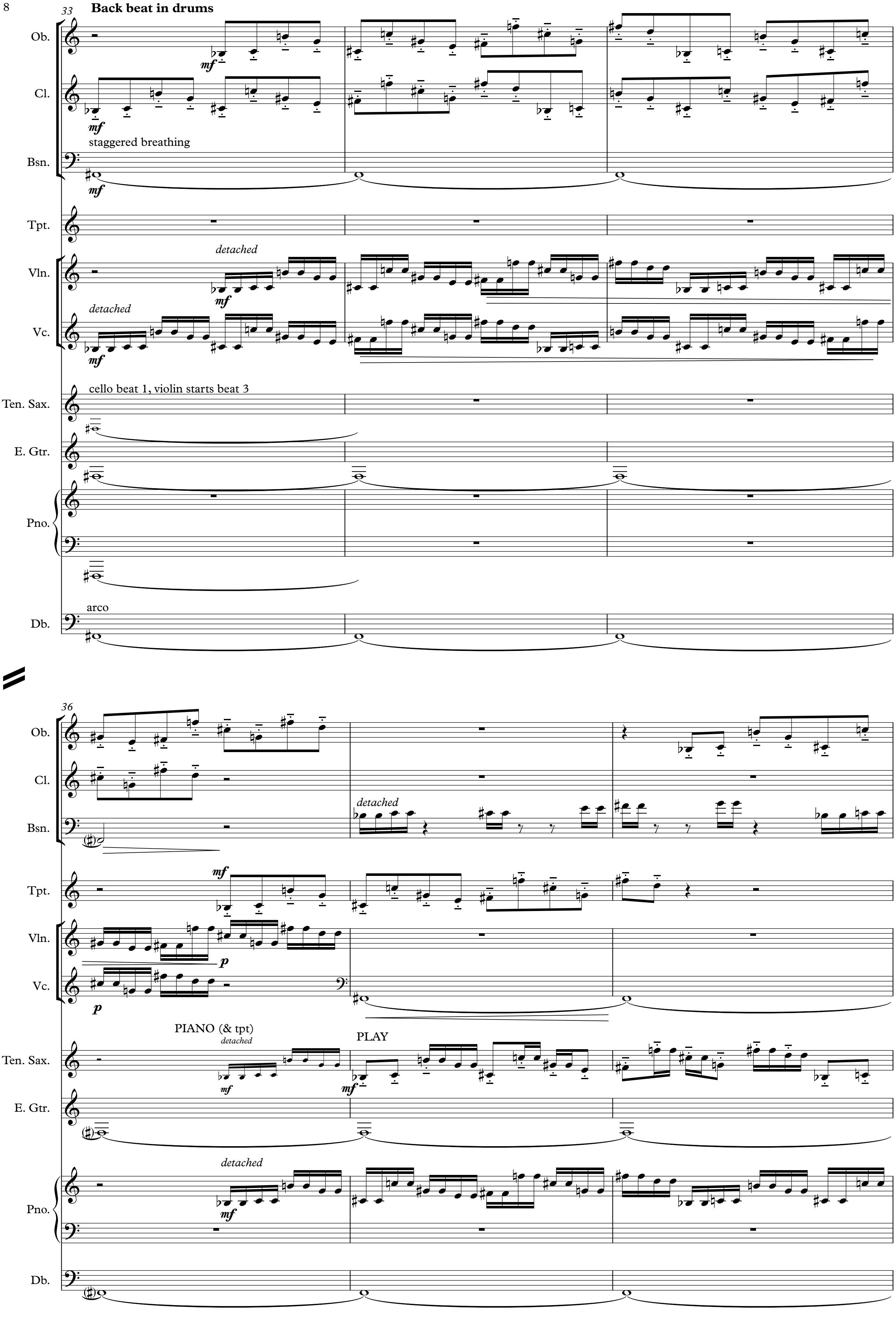
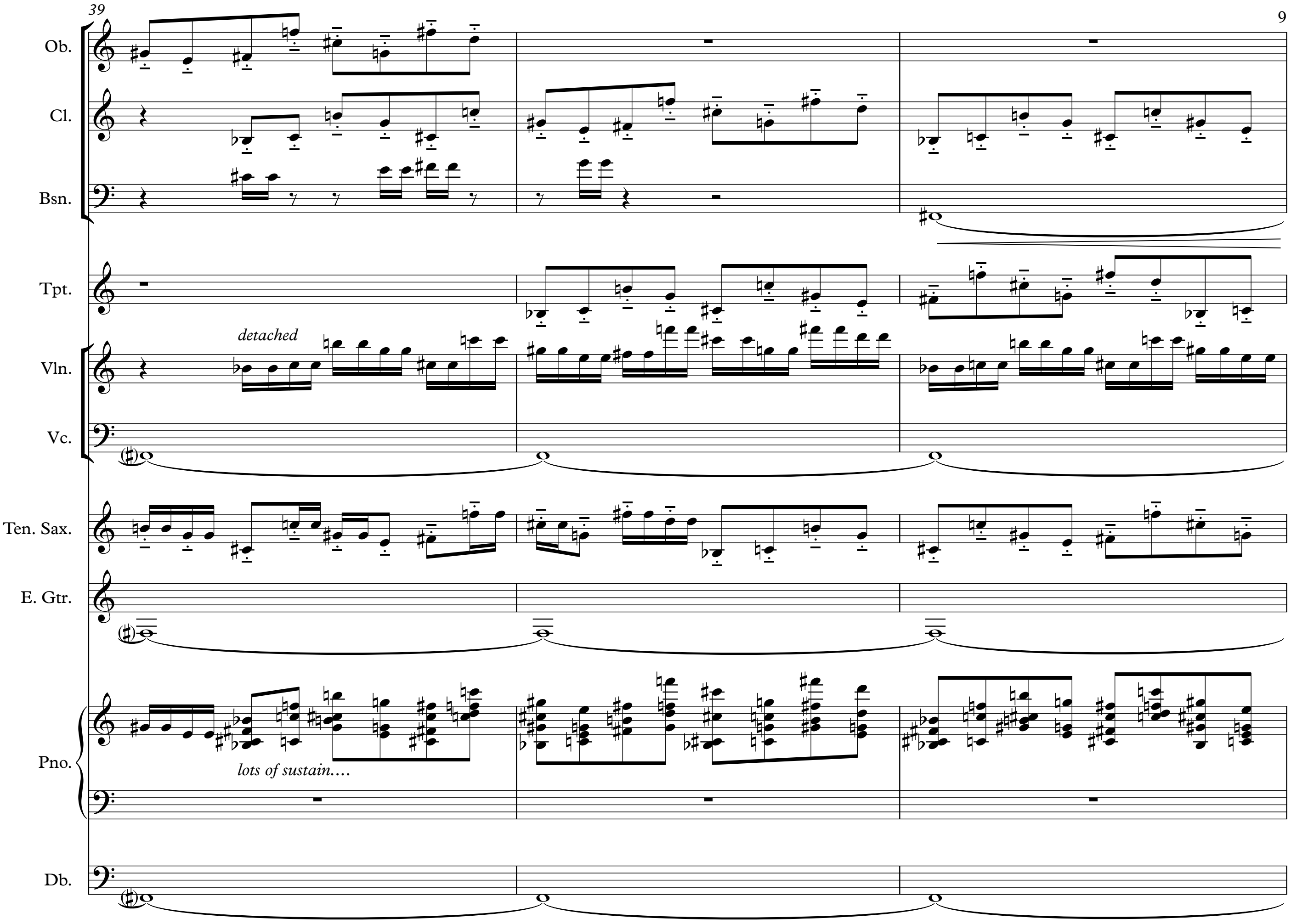

5
can phase in and out with trumpet...
Ob.
Cl.
Bsn.
mp
mute
can phase in and out with oboe...
Tpt.
detached
Vln.
Vc.
PIANO
Ten. Sax.
E. Gtr.
Pno.
arco
Db.
9
PLAY

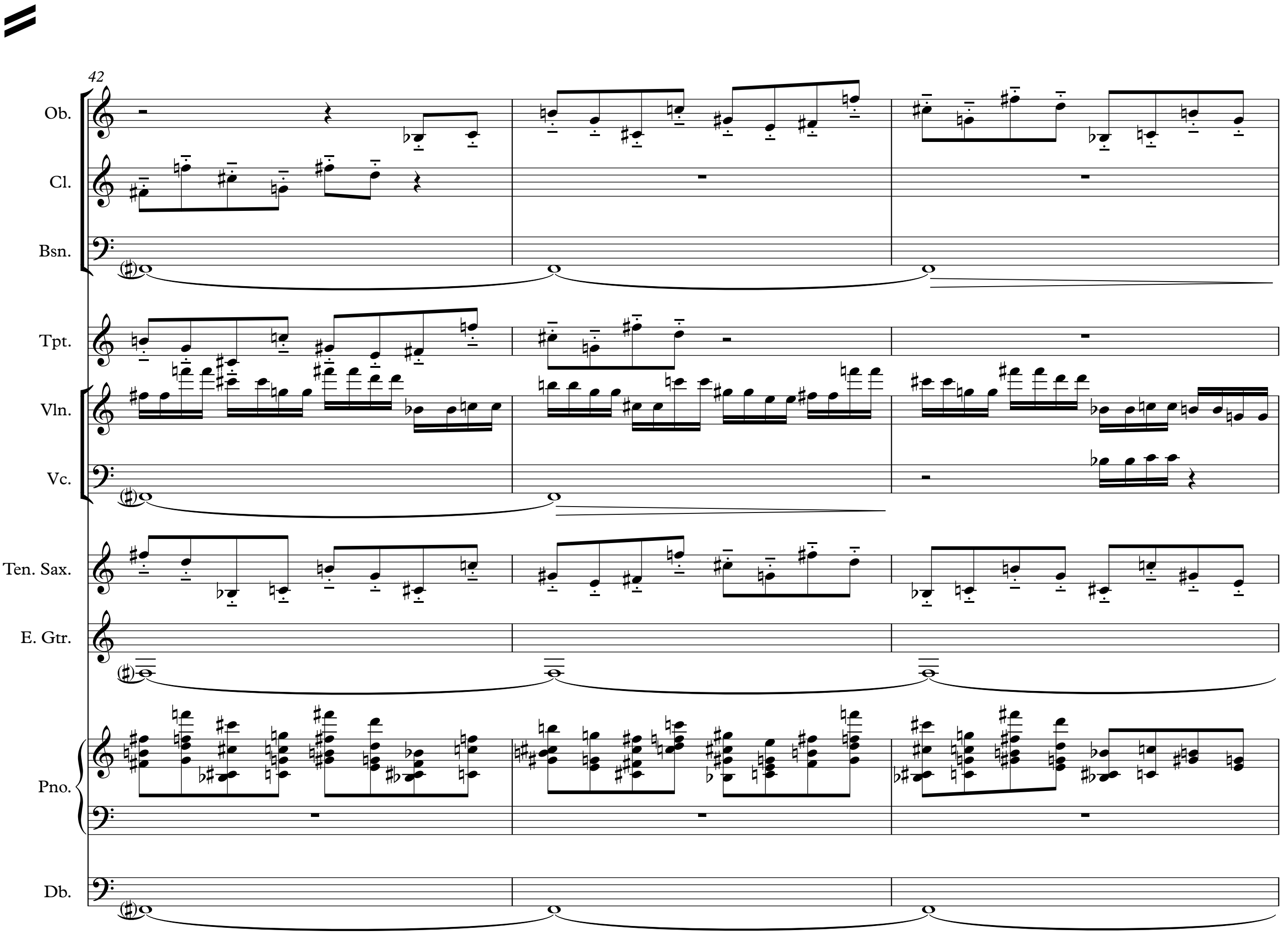

13
Ob.
Cl.
Bsn.
Tpt.
Vln.
Vc.
HEAVY
Ten. Sax.
mf HEAVY
E. Gtr.
mf HEAVY
Pno.
mf HEAVY
mf pizz
HEAVY
Db.
mf
15
Ob.
mf
Cl.
Bsn.
mf
mute
Tpt.
mf
detached
Vln.
mf
detached
Vc.
mf
Ten. Sax.
E. Gtr.
Pno.
Db.

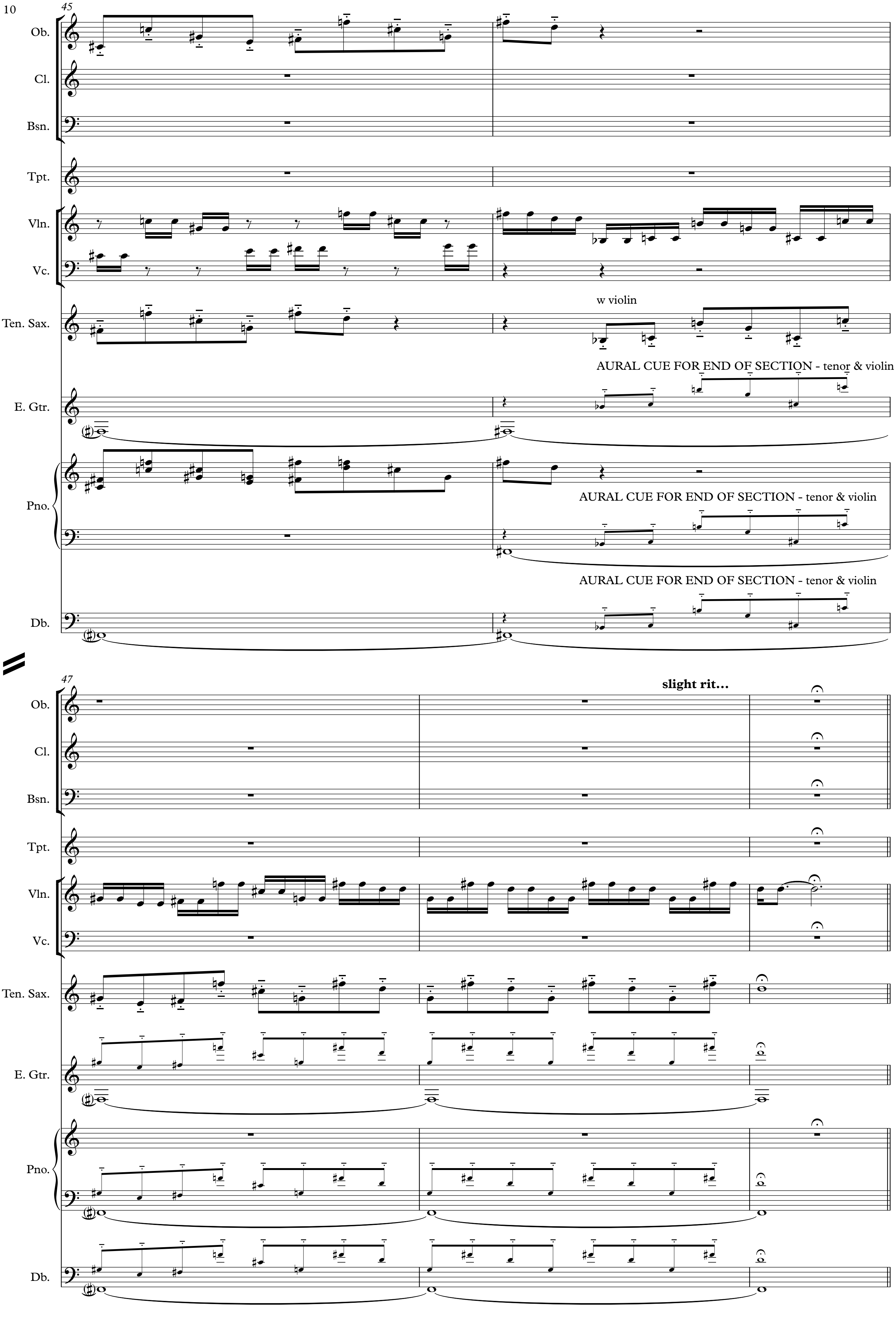

17
Ob.
Cl.
Bsn.
Tpt.
Vln.
Vc.
Ten. Sax.
E. Gtr.
Pno.
Db.
19
GUITAR SOLO, distortion etc
Ob.
Cl.
Bsn.
B♭m B♭m/D♭ B♭m B♭m/D♭
etc.
(background noodling....?)
Tpt.
Vln.
Vc.
B♭m B♭m/D♭ B♭m B♭m/D♭
etc.
Ten. Sax.
B♭m B♭m/D♭ B♭m B♭m/D♭
etc.
E. Gtr.
Pno.
Db.

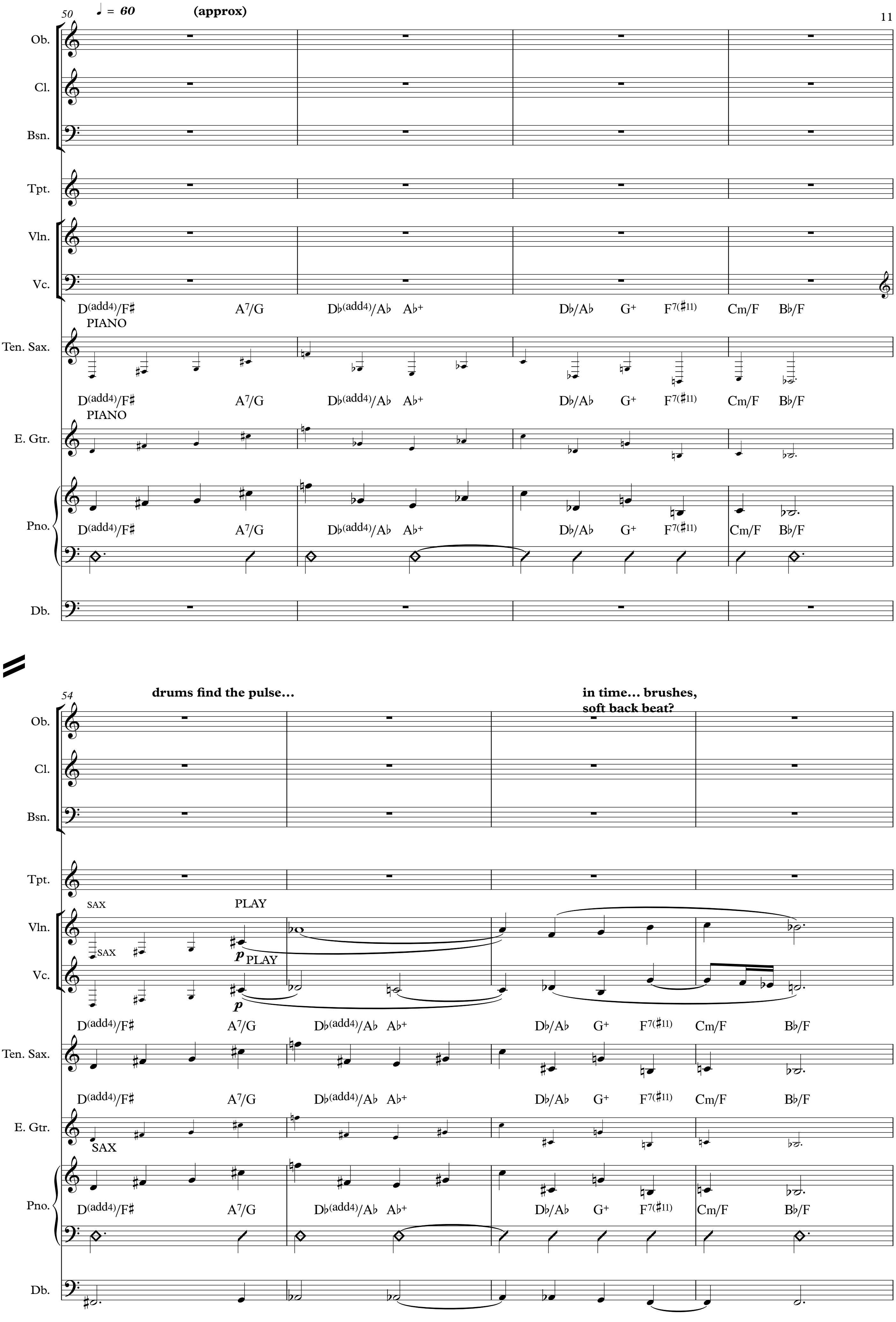

27
Ob.
Cl.
Bsn.
Tpt.
Vln.
Vc.
Ten. Sax.
E. Gtr.
Pno.
Db.
ff
f
ff
nat.
f
ff
ff
f
f
f
31
Ob.
Cl.
Bsn.
Tpt.
Vln.
Vc.
HEAVY
Ten. Sax.
HEAVY
E. Gtr.
HEAVY
Pno.
HEAVY
HEAVY
Db.
pizz

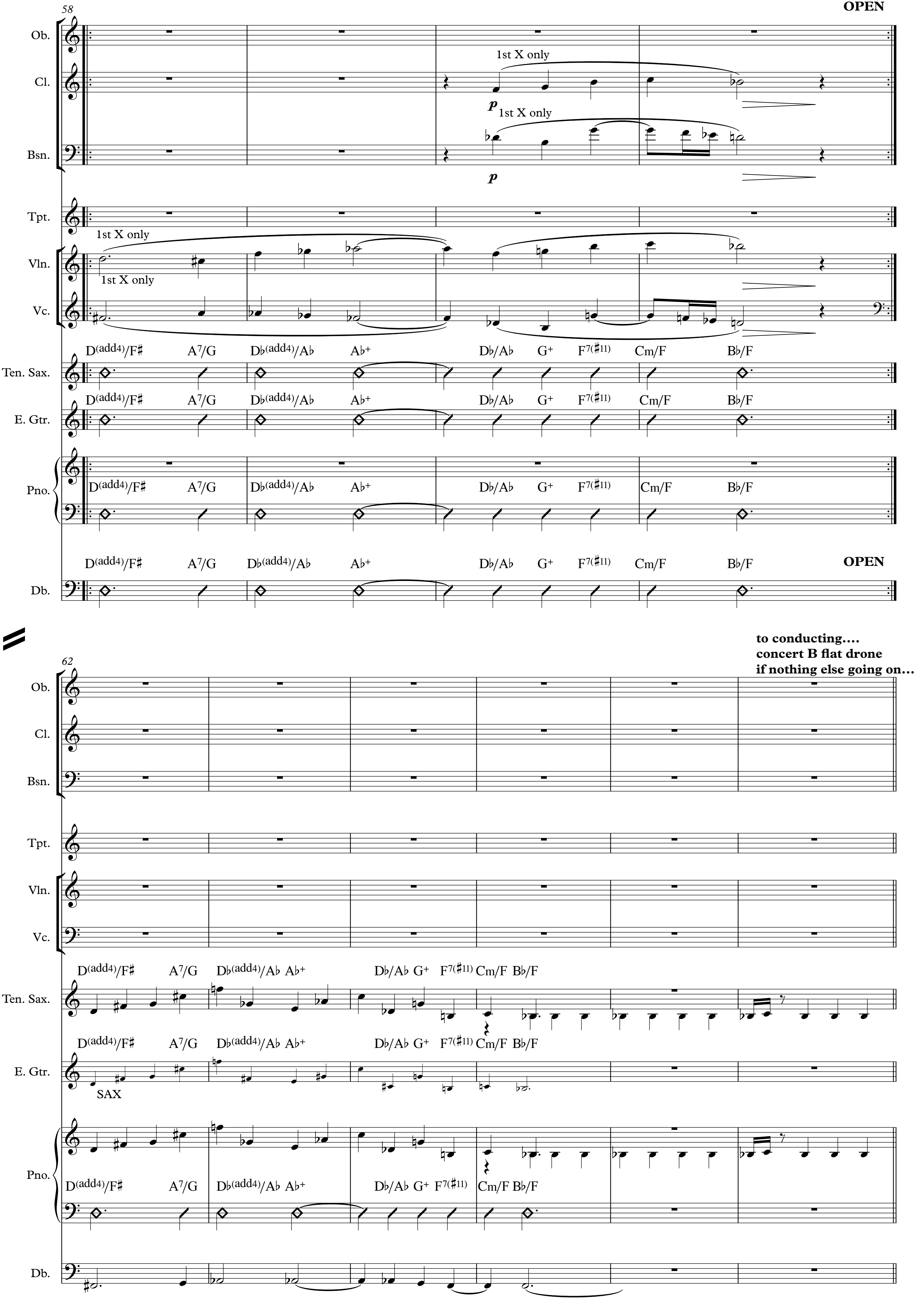

33
Back beat in drums
Ob.
Cl.
Bsn.
Tpt.
Vln.
Vc.
Ten. Sax.
E. Gtr.
Pno.
Db.
mf
staggered breathing
detached
cello beat 1, violin starts beat 3
arco
36
detached
mf
p
PIANO (& tpt)
detached
PLAY
detached


39
Ob.
Cl.
Bsn.
Tpt.
Vln.
detached
Vc.
Ten. Sax.
E. Gtr.
Pno.
lots of sustain....
Db.


42
Ob.
Cl.
Bsn.
Tpt.
Vln.
Vc.
Ten. Sax.
E. Gtr.
Pno.
Db.


45
Ob.
Cl.
Bsn.
Tpt.
Vln.
Vc.
Ten. Sax.
w violin
AURAL CUE FOR END OF SECTION - tenor & violin
E. Gtr.
Pno.
AURAL CUE FOR END OF SECTION - tenor & violin
AURAL CUE FOR END OF SECTION - tenor & violin
Db.
47
slight rit...
Ob.
Cl.
Bsn.
Tpt.
Vln.
Vc.
Ten. Sax.
E. Gtr.
Pno.
Db.


50
♩ = 60
(approx)
Ob.
Cl.
Bsn.
Tpt.
Vln.
Vc.
Ten. Sax.
E. Gtr.
Pno.
Db.
D(add4)/F♯
A7/G
D♭(add4)/A♭
A♭+
D♭/A♭
G+
F7(♯11)
Cm/F
B♭/F
PIANO
54
drums find the pulse...
in time... brushes, soft back beat?
SAX
PLAY
p


58
Ob.
Cl.
Bsn.
Tpt.
Vln.
Vc.
Ten. Sax.
E. Gtr.
Pno.
Db.
1st X only
1st X only
1st X only
1st X only
p
p
D(add4)/F♯
A7/G
D♭(add4)/A♭
A♭+
D♭/A♭
G+
F7(♯11)
Cm/F
B♭/F
62
SAX

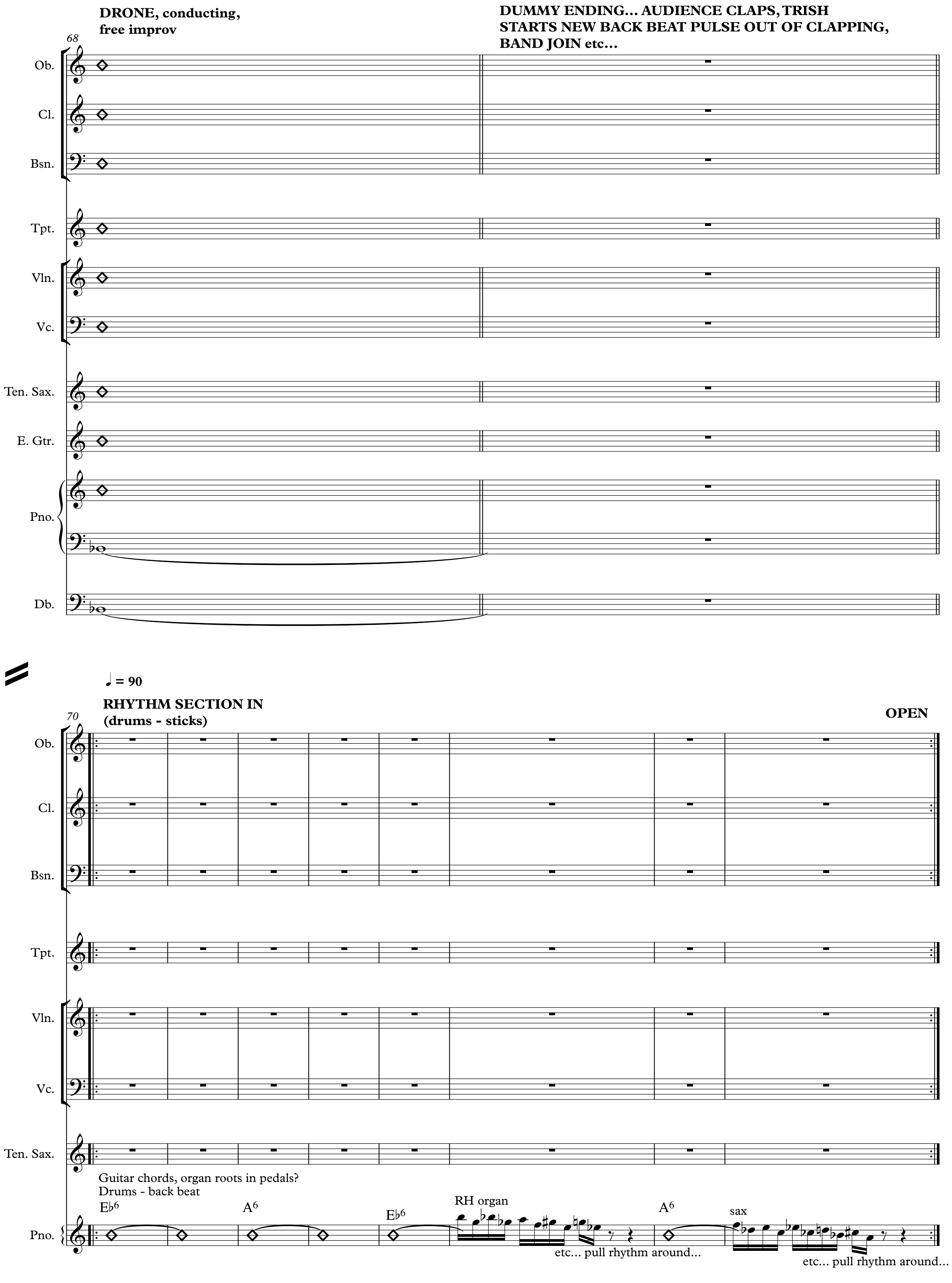
OPEN

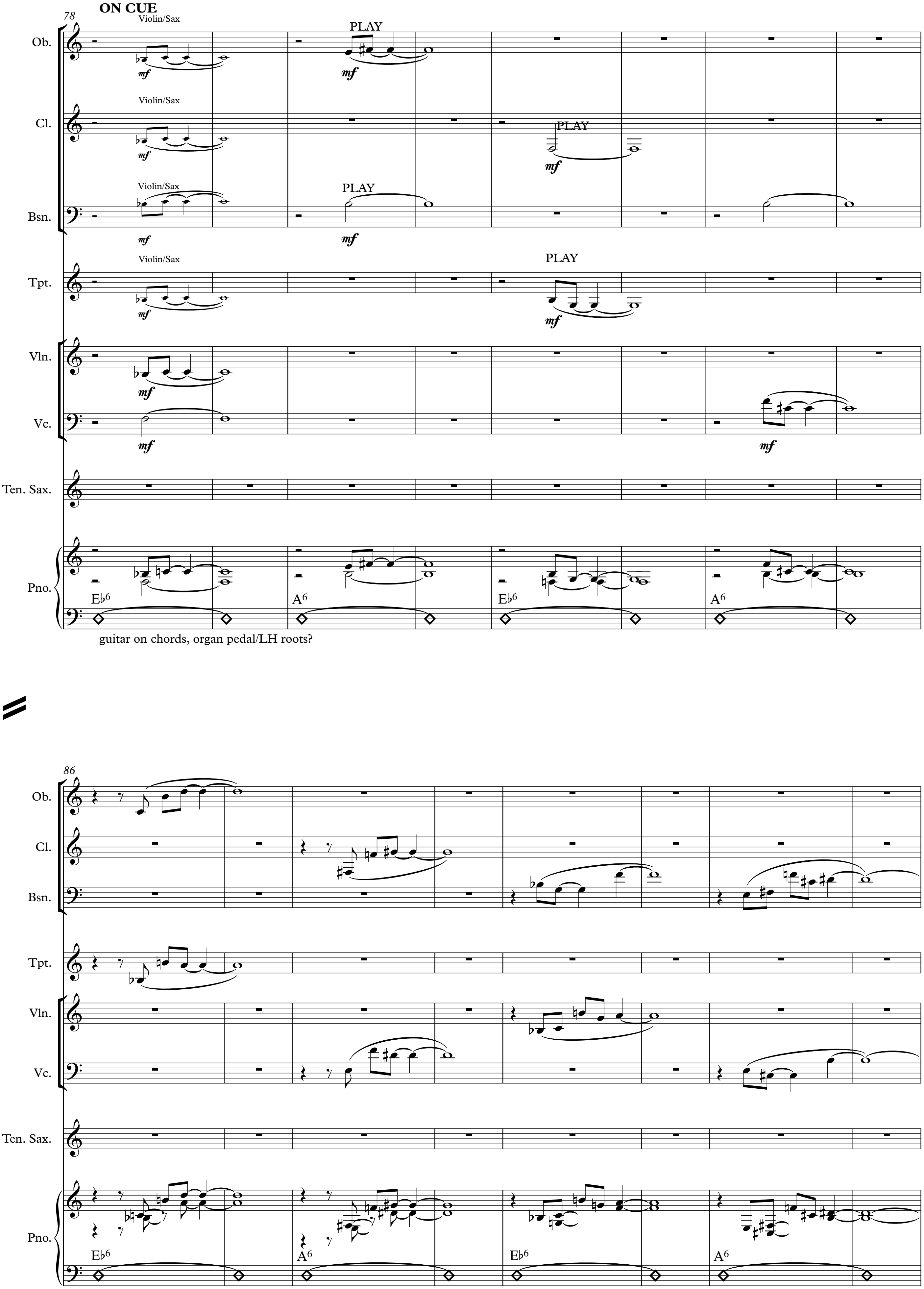
OPEN

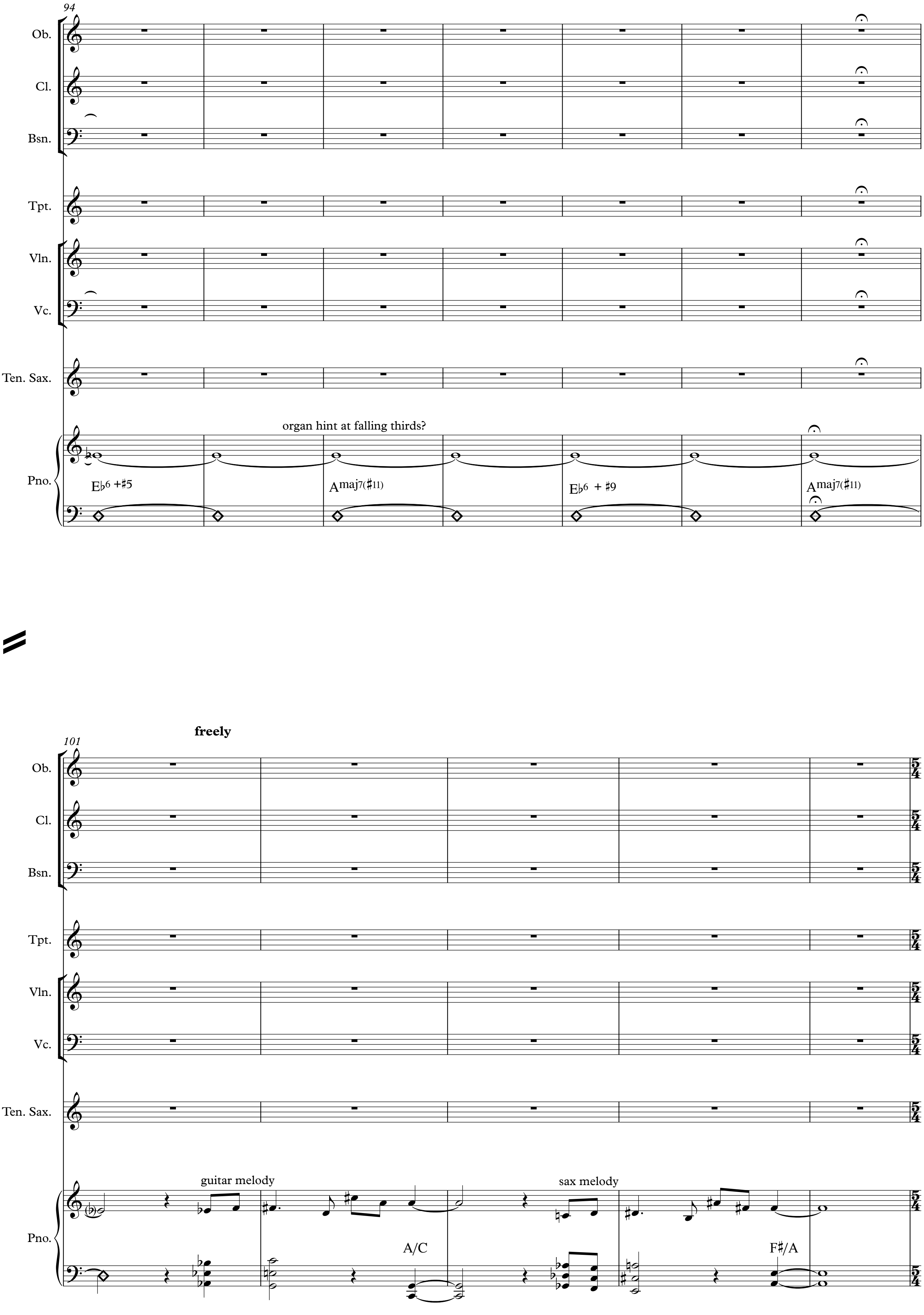
to conducting....
concert B flat drone
if nothing else going on...

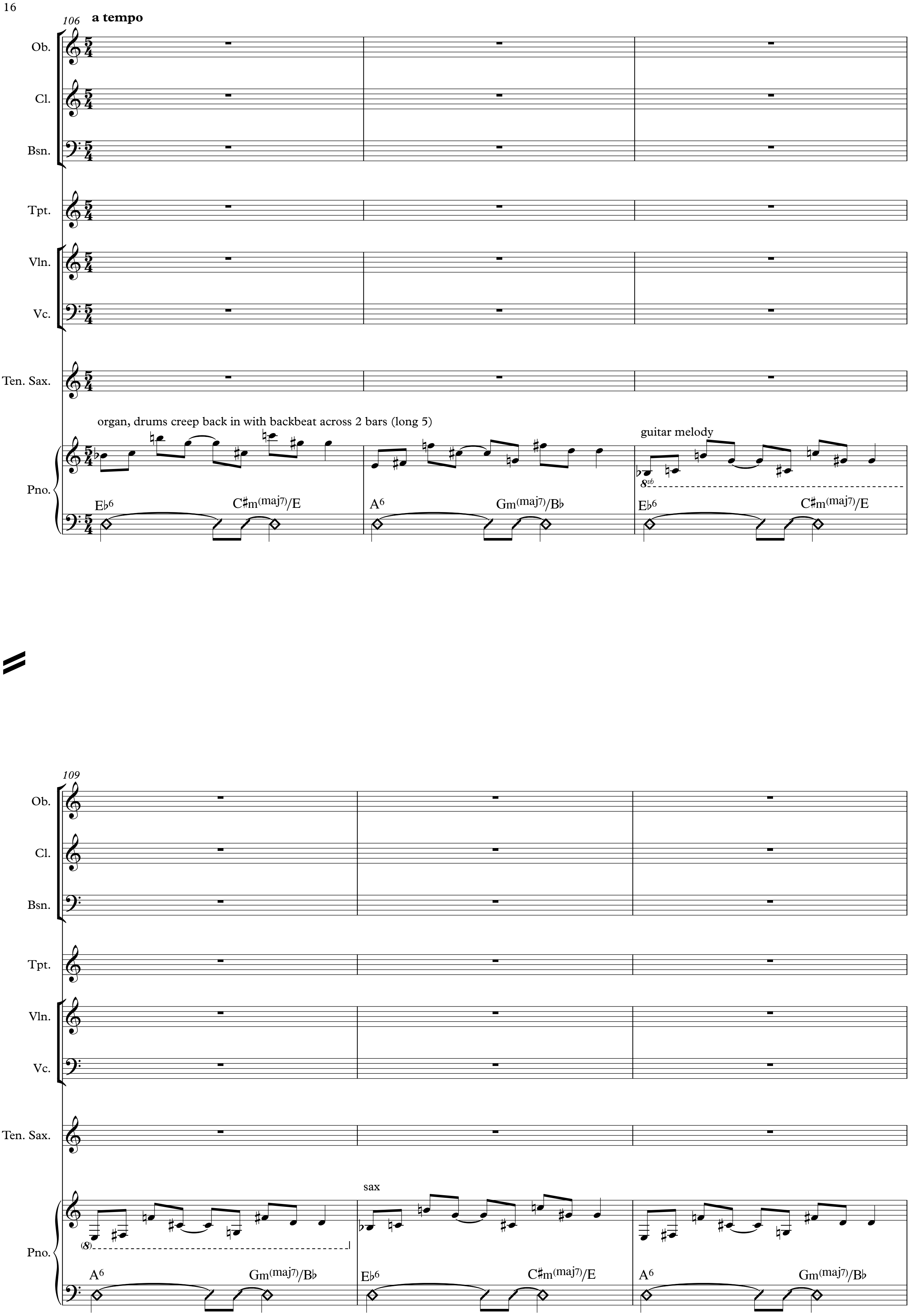
I.F.

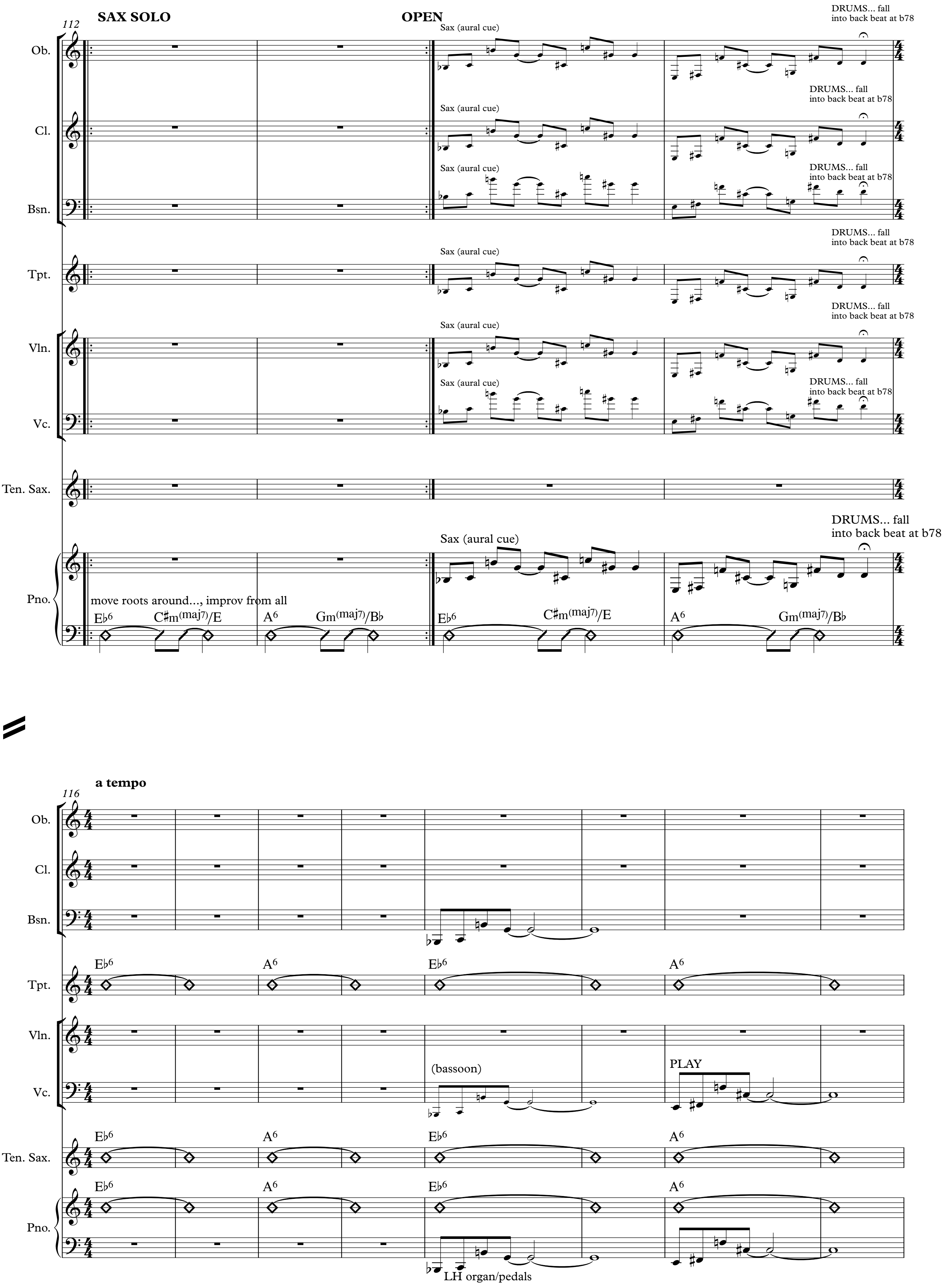
for Idris & Finn

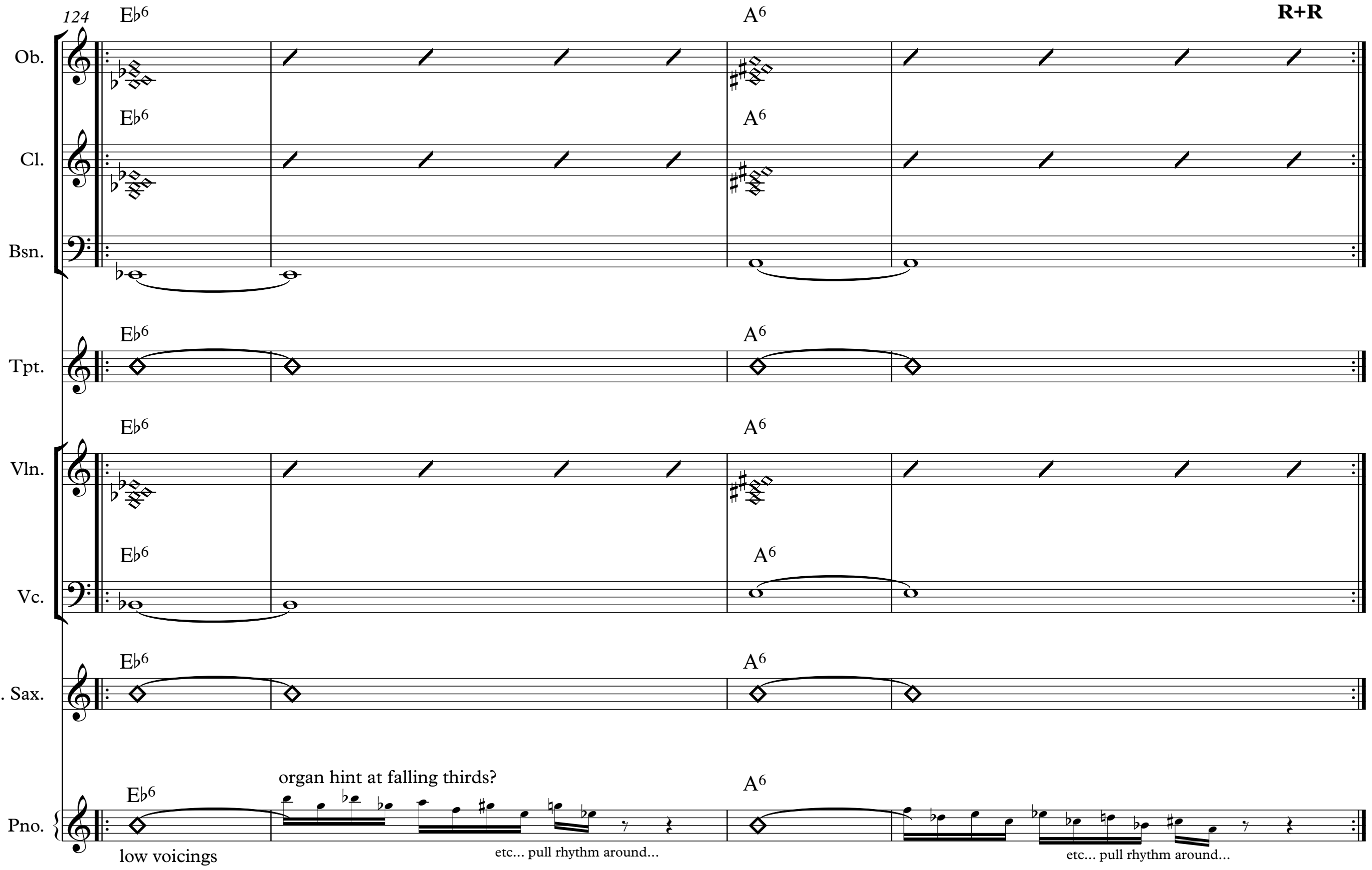

DRONE, conducting, free improv
68
DUMMY ENDING... AUDIENCE CLAPS, TRISH STARTS NEW BACK BEAT PULSE OUT OF CLAPPING, BAND JOIN etc...
Ob.
Cl.
Bsn.
Tpt.
Vln.
Vc.
Ten. Sax.
E. Gtr.
Pno.
Db.
♩ = 90
RHYTHM SECTION IN (drums - sticks)
70
OPEN
Guitar chords, organ roots in pedals?
Drums - back beat
E♭6
A6
E♭6
RH organ
etc... pull rhythm around...
A6
sax
etc... pull rhythm around...


78
ON CUE
Violin/Sax
PLAY
Ob.
Cl.
Bsn.
Tpt.
Vln.
Vc.
Ten. Sax.
Pno.
mf
E♭6
A6
guitar on chords, organ pedal/LH roots?
86


94
Ob.
Cl.
Bsn.
Tpt.
Vln.
Vc.
Ten. Sax.
organ hint at falling thirds?
Pno.
E♭6 +♯5
Amaj7(♯11)
E♭6 + ♯9
Amaj7(♯11)
101
freely
Ob.
Cl.
Bsn.
Tpt.
Vln.
Vc.
Ten. Sax.
guitar melody
sax melody
Pno.
A/C
F♯/A
5/4


106
a tempo
Ob.
Cl.
Bsn.
Tpt.
Vln.
Vc.
Ten. Sax.
Pno.
organ, drums creep back in with backbeat across 2 bars (long 5)
guitar melody
8vb
E♭6
C♯m(maj7)/E
A6
Gm(maj7)/B♭
E♭6
C♯m(maj7)/E
109
Ob.
Cl.
Bsn.
Tpt.
Vln.
Vc.
Ten. Sax.
Pno.
sax
(8)
A6
Gm(maj7)/B♭
E♭6
C♯m(maj7)/E
A6
Gm(maj7)/B♭


112
SAX SOLO
OPEN
Sax (aural cue)
DRUMS... fall into back beat at b78
Ob.
Cl.
Bsn.
Tpt.
Vln.
Vc.
Ten. Sax.
Pno.
move roots around..., improv from all
E♭6
C♯m(maj7)/E
A6
Gm(maj7)/B♭
116
a tempo
(bassoon)
PLAY
LH organ/pedals


124
R+R
Ob.
Cl.
Bsn.
Tpt.
Vln.
Vc.
Ten. Sax.
Pno.
E♭6
A6
organ hint at falling thirds?
low voicings
etc... pull rhythm around...
etc... pull rhythm around...