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Hexenhaus - a scrutinising compositional position

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A commentary with a portfolio of compositions

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Abstract

'Heks'[1], the Dutch word for 'witch', originates from the Germanic 'Hexe'. It is related to the word Haga or, in Dutch, 'Haag' or 'Hekken' which mean 'hedge' or 'fence'. A 'Hexe' is someone who is needed - but not welcome - in society. They must remain on the margin, on the fence. Applying this to creative practice, a 'Hexe'-artist is someone who needs to remain on that margin in order to reflect and evaluate from a distance.

Taking the position of the 'Hexe' when composing a new piece of music results in an analytical awareness of all parameters in a given context. By doing this in my practice I not only deconstruct and reconstruct, but also continuously self-reflect and learn. I approach everything around me critically: stepping out of society and observing it from the outside, attacking its foundations. This process creates a distance from my practice because I am standing near the (hypothetical) fence, observing the situation from the periphery. As a result, my contextual reflections become the subject of a compositional process.

By applying the 'Hexe' position as a methodological tool and catalyst for new work, a scrutinising approach emerges. This scrutinising process is continuously applied in the compositional process, as well as during the rehearsal processes. This has a number of results: it generates a compositional attitude of continuous reflection in which nothing is taken for granted; it often results in a new kind of relationship with the performers and collaborators; and it necessitates an alternative performance practice.

1 Etymologiebank.nl. (2010). *Trefwoord heks* [online] Available at: http://www.etymologiebank.nl/trefwoord/heks [Accessed 29 Jan. 2018].

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Preface

This commentary is structured by means of six key compositional steps detailed in the abstract: *on the margin*, *context analysis*, *reflections as subject*, *catalyst*, *scrutiny* and *performance practice*. All six steps form the basis of the compositional process of this research. Every composition in the portfolio is constructed by employing these steps. However, to explain each of these stages in depth, I accentuate each point of the process by means of explaining two, three or four portfolio compositions that are clearly affiliated to these compositional stages.

Aside from this structure, *on the margin* and *context analysis* serve as an introduction to the commentary. *On the margin* explains my compositional position at the start of each compositional process and *context analysis* explains the historical framework of that position.

1. On the margin

1.1 Position

My experience as a composer has led me to believe that it is necessary to occasionally withdraw yourself from the community you feel artistically affiliated with. You become an outsider and thus you can reflect better upon the things that happen in the world in which you operate. In my case this is the world of Contemporary Classical Music, a world primarily occupied by composers and musicians who trained in the Western Classical Tradition and who seek to create new music in relationship to that tradition. Such a reflective distance can result in avoiding repetition of conventional formats and can instead stimulate progressive thinking.

Adopting the attitude of an outsider and cultivating an ability to critically engage with the world is important for artists in order for them to develop and be able to defend their practice, ideas and opinions. It enables artists to effectively contextualise their work and understand the socio-political implications of their actions as artists in wider society. The opposite is making work with an insular attitude, resulting in ideas that are only meaningful to the maker, and without questioning the creative process and its connection to the given context.

This compositional position relies primarily on my engagement with context and critique. I describe it as a scrutinising compositional position, a position whereby nothing is taken for granted. Communicating my reflections with my audience and performers is important for each performance of my work. I therefore also support a reflective attitude in which I seek to develop a new approach for each new situation. I re-analyse every new context and adapt my methods to each new situation.

1.2 Verfremdungseffekt

The theatre maker Bertolt Brecht (1898-1956) conceptualised an experimental theatrical approach that forces the audience and performers into a position in which they reflect on the given material to 'force people out of their complacency with respect to how they see the world'.[2] Popescu notes 'It is meant to stop people from passively accepting the established reality as desired by the ruling class'.[3] By doing so Brecht questions social realities. Brecht's approach exists in strong opposition to the *Realist theatre*, which 'is dominated with ideologies that presents existing social structures as the natural, inevitable'.[4]

The name *Verfremdungseffekt* or *Alienation effect* refers to the experimental theatrical practice of drawing attention to the subject 'by illuminating its peculiarities. The familiar becomes unfamiliar by exposing its constructiveness […] exposing the construction as theatrical' […] and therefore making it 'available to the audience to scrutinize and critique'.[5]

Bertolt Brecht's theatre practice directly relates to my own compositional working method because I also expose the construction of things. However, I apply Brecht's method from a past political-theatre context to a contemporary classical music context. My pieces question how something works. I reflect on everything I encounter in my context: conventions, institutes, etiquettes, festivals, Schools, formats, mediums, performance practice, notation, social behaviour; and research how to share and develop these reflections with my audience and performers.

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[2] Levin, L. (2015). *Brecht and the Alienation Effect*. [online] YouTube. Available at: https://www.youtube.com/watch?v=tGhlmMtBiJY&frags=pl%2Cwn [Accessed 29 Jul. 2018].
[3] Popescu, M. (2010). *The Verfremdungseffekt device and its functions in Bertolt Brecht"s dramatic theory*. [online] Academia.edu. Available at: http://www.academia.edu/2118095/The_Verfremdungseffekt_device_and_its_functions_in_Bertolt_Brecht_s_dramatic_theory [Accessed 29 Jul. 2018].
[4] Levin, L. (2015). *Brecht and the Alienation Effect*. [online] YouTube. Available at: https://www.youtube.com/watch?v=tGhlmMtBiJY&frags=pl%2Cwn [Accessed 29 Jul. 2018].
[5] Ibid.

The result of such reflections is not always a complex social or political reality but in many cases it simply accentuates found material of a specific context. For instance, in my pieces *Johann Ludwig Luig* and *A Hard Day's Night* I make the audience aware of their urge to follow etiquettes while precisely those etiquettes were the subject of the piece; they may thus become aware of their actions and question them.

A contemporary example of art working in a similar way is the long-term project *Belgian Solutions* by Brussels-based German composer David Helbich. He publishes pictures of peculiar situations on the streets in Belgium, such as stairs leading to a wall or ambiguous traffic signs. As a result of this project, people started to take their own pictures to send to him (figure 1). Helbich published in turn the pictures submitted by the public. *Belgian Solutions* thus trained Belgian residents to see their own environment anew. The situations were already familiar to them but they had never before been accentuated and questioned. As a German, Helbich could be considered an outsider in Belgium, perhaps giving him a reflective distance. Such distance was also available to me when I was asked to write a piece for the Hague-based festival *Dag in de Branding* in the Netherlands, a festival I know very well from my earlier studies in The Hague. However, I was based in Birmingham while writing my piece and this physical distance encouraged further critical reflection on the programming of the festival. This piece, with the name *Hexenhaus* is the first piece I will discuss as part of my portfolio in chapter three.



Figure 1: A broken post box repaired with a tie.

1.3 Hexenhaus

To create a clearer view of my overall compositional practice, I move to a margin and therefore create a reflective distance. I am aware that moving to this margin happens in relation to my own studies and background. I have therefore analysed my movement to the margin and my reflections in connection with my personal and educational background. I am from Belgium but was raised in a family with different cultural customs which were foreign to the Belgians around me. I was, however, exposed to typically Belgian customs in school. Some schools in Belgium have strong identities and blindly favour particular cultures over others. As result of this, very few schools have a significant proportion of pupils from cultural minority backgrounds. In response to such social complications I learnt to embrace my difference, appreciating the positive aspects of having a different cultural perspective to those around me, and cultivated an interest in and openness to others. By having insight into multiple cultural backgrounds, I was able to distance myself from one-sided perspectives.

Cultural backgrounds are tied to specific inherited traditions, but my compositional attitude is an attempt to resist this. I do not nurture traditional

compositional techniques but have instead developed a practice that continually questions techniques, both conventional techniques and my own habits. I apply this method to each situation that I find myself in and scrutinise possible compositional techniques in each new creative endeavour. This scrutinising process is guided by the particular context of the commission and results in the development of different compositional techniques for each specific occasion. Depending on the context, conventional (traditional) techniques may be adopted or rejected.

In 2008 I moved out of Belgium and became a student at the Royal Conservatoire of The Hague in the Netherlands for six years. This particular conservatoire is renowned for its specifically critical school of thought and it could be argued that, as student there, I have developed a critical compositional attitude that evolved in connection to certain aspects of the 'Haagse School' (Hague School). I will elaborate on this school of thought in the next chapter and it is important to note that all supporting literature in that and the following chapters are specifically chosen in direct connection with my educational background.

To underline this particular literature-framework, I have decided to title my compositional position in connection to my background. The name of the city The Hague, where I completed my Bachelors and Master's degrees, carries an etymological link to the word 'hedge', as borderline or margin. In Dutch, 'The Hague' is written as 'Den Haag,' or its second name 's'Gravenhage'; this comes from Haga or Des Graven Hage, which means the 'count's hedge'. In addition, the Dutch word for 'witch': 'Heks', originates from the Germanic 'Hexe' and is also related to the word Haga or in Dutch: "Haag" or 'Hekken' which means hedge or fence. The 'Hexe' is someone who is needed, but not welcome, in society. Defining myself as a Hexe-artist means that I will be on that margin in order to reflect and evaluate from a distance. Villem Flusser argues that

> Humans are contingent beings because their movements are directed along certain pathways by natural and cultural things in their surroundings. (…) humans are not completely contingent. There is in their surroundings one place without things. From the vantage point of this place a person may gain an overview of his surroundings. If this place did not exist, the previous lines could not have been written. This place that is free of things may be called the ironic. When we take an ironic stance, we are afforded a clearer view of our contingence […] movement away from irony is a form of engagement. With this motion the person returns to his state of contingence to change it. The two movements taken together are called freedom.[6]

In relation to Flusser's argument, and in connection to my personal background and surroundings, I position my compositional process in a place that I have termed the 'Hexenhaus'. My 'Hexenhaus' is akin to Flusser's *place that is free of things.* The Hexenhaus position is necessary in order to gain an overview of each context within which I operate, and to assure a critical view throughout the entire compositional process. This creates artistic situations where nothing is ever taken for granted.

My first research question is:

> How can the 'Hexenhaus' position be used as a methodological tool and a catalyst for new work?

This position creates space to be critical and it opens up my compositional practice. It necessitates learning new techniques but also allows humour and self-mockery. It allows me to be playful with the context and the derived compositional material. It necessitates my, the performers' and audience's *verwondering,* a Dutch word for a sort of childish innocence, an urge for attentiveness, mystery, imagination, surprise, astonishment, discovery and research.

[6] Flusser, V. (2003). *The freedom of the migrant, Objections to nationalism*. Illinois: University of Illinois Press, p.21.

Verwondering is one of the most important aspects of my compositional attitude. Composers often tend to settle with a particular set of compositional techniques throughout their career, techniques that prove to work successfully in the process of creating a new work. In contrast to this I believe that each different context requires different compositional techniques. My compositional attitude forces me to rethink every compositional process in relation to any given context. As a result, I also invite the performers (and audiences) to be aware of my compositional process.

My second research question is:

> How does this compositional position necessitate an alternative performance practice?

As I will explain in the next chapter, in the past I have often developed my most experimental ideas with a group of like-minded colleagues. My ongoing research displaced my most critical compositional practice from this comfortable environment to any given context or medium such as specific festivals or radio stations but also for specific audience or performers such as Karin de Fleyt and Howard Skempton, The International Ensemble Modern Academy, Divertimento Ensemble, Decibel, Birmingham Conservatoire's Symphony orchestra and London-based ensembles such as X.Y ensemble, An Assembly and percussion quartet Abstruckt. As a result, communication techniques became a big part of my compositional position, raising the question of how to communicate my ideas with performers or audience. I will expand on this subject in chapter 6.

1.4 Familiarities

My work is not meant as a purely abstract sonic experience. The audience and performers are asked to engage with the subject. They are given the space to think about the issues raised and/or the accentuated elements in the context. As in Bertolt Brecht's work, I also accentuate the material in question,

and I question material by often revealing the mechanics of its construction. Instead of spoon-feeding the ideas behind a piece to the audience, the work is intended to create space for critical thought, space for the individual audience members and performers to scrutinise the work.

I often use particular references to historical events or conventions to communicate my own reflections with audience members and performers. As a result of this working method, each piece relies on the audience and performers' background and knowledge. I will always need to reflect again on how to re-evaluate my working method in a different context. However, this method is interesting because, as Popescu notes, 'it measures the distance between an educated audience's background and the devices used by a piece, as well as the means necessary for perpetuating this distance with every production.'[7] The particular space that I create for my audience and performers to critically engage with the given material can therefore also be analysed and developed every time there is a performance.

I write and rewrite my compositions in such a way that the performers have insight into the compositional process and are encouraged to engage with the material to perform it. Often the musical material only progresses in direct connection with the performer's or audience's awareness of the actions. For instance, in my piece *A Hard Day's Night* the performer will not have material to perform unless the audience screams, as if they are the performer's biggest fans. In *Hexenhaus,* the audience creates musical material by ringing a doorbell outside the room the musicians are in. In *Song&Dance* the performers have a game to play, if they do not follow all the rules; in a moment of distraction, the game can get stuck.

[7] Popescu, M. (2010). *The Verfremdungseffekt device and its functions in Bertolt Brecht"s dramatic theory*. [online] Academia.edu. Available at: http://www.academia.edu/2118095/The_Verfremdungseffekt_device_and_its_functions_in_Bertolt_Brecht_s_dramatic_theory, p.7. [Accessed 29 Jul. 2018].

2. (Framework) context analysis

2.1 Politics

Echoes of Brecht's *Verfremdungseffekt* can also be found in the work of several composers of contemporary classical music, such as Christian Wolff and Dick Raaijmakers. Although Brecht's critical thinking is closely aligned with Leftist thought, this is not the focus of this current chapter. Instead I give examples of and focus on how Brecht's work closely relates to compositional work that reacts to particular socio-political contexts or environments. This relates to the way in which I utilise my scrutinising *Hexenhaus* position to reflect upon my own context (as a methodological tool and catalyst for new work). For this reason I will only focus upon the particular environments in relation to my own studies, teachers, colleagues and work.

In *Order and Disorder,* the composer Konrad Boehmer explains the struggle of composing in the 1960s due to the post-Second World War and ongoing Vietnamese War environment. He mentions Christian Wolff, Cornelius Cardew, Frederik Rzewski and himself as composers who 'at least made the attempt to revolutionise music'.[8] He notes that several young composers wanted to draw attention to the conservative music scene in which they had to work. This music scene was blind to the socio-political changes of the 1960 and 70s and merely supported the established institutes and the older generation of composers and conductors. For instance, the Dutch Haagse School composers are known for their 1970's radical socio-political actions, such as the interruption of a concert in the Amsterdam Concertgebouw on November 17th 1969, referred to in several history books as 'the Nutcracker Action'.[9]

[8] Boehmer, K. (2004). *Order and Disorder*, collective writings of the Orpheus Institute. Leuven: Leuven University Press, p.141.
[9] Trochimczyk, M. (2002). *The music of Louis Andriessen*. New York: Routledge

The Belgian composer and instrument builder Godfried-Willem Raes organised many activities and events against the cultural and educational establishments in Ghent, which he described in the recently-published *Het kloppende hart van de avant-gardemuziek in Vlaanderen* (trans. *The beating heart of avant-garde music in Flanders)*.[10] Influenced by the actions of his Dutch contemporaries across the border, he interrupted concerts to raise socio-political awareness.

The English composer Cornelius Cardew was also in direct contact with the Dutch and Belgian activist-composers and was politically active in similar socio-political ways.[11] In 'Stockhausen serves imperialism' he states the following:

> How can a composer truly reflect society if he ignores the lessons of that society? If a composer cannot or refuses to come to terms with such problems then the matter should be thrown open to public criticism. The artist serves the community, not vice versa.[12]

2.2 Ensembles

A compositional practice that responds to a socio-political situation results in compositional work that necessitates an alternative performance practice. This particular idea relates to my second research question: how does my compositional position necessitate an alternative performance practice?

Cornelius Cardew formed the *Scratch Orchestra* in 1969 together with English composers Michael Parsons and Howard Skempton. They decided not to just 'whine about the inherent elitism of contemporary music but to do something about the state of things.'[13] The *Scratch Orchestra* brought together 'people

[10] Raes, G. (2018). *Logos @ 50 Het kloppende hart van de avant-gardemuziek in Vlaanderen*. Oostkamp: Stichting Kunstboek.
[11] Adlington, R. (2013). *Composing dissent*. Oxford: Oxford University Press. p.156.
[12] Cardew, C. (1974). *Stockhausen serves imperialism and other articles.* London: Latimer New Dimensions, p.39.
[13] Parsons, M. (1994). *25 Years from Scratch*. London: London Musicians' Collective, p.40.

from a variety of musical and non-musical backgrounds, who briefly co-existed as equals with no hierarchy of skills or abilities. All contributions were valued on their own merits'.[14]

At the same time, composers in the Netherlands took the initiative to create socially engaging concerts and Fluxus events, 'showing criticism of anything that took itself too serious[ly].'[15] Adlington notes that 'composing was not only about the purely musical but also about social engagement and the political context: exploring new relationships with performers and find ways to also connect with the audiences'.[16] Willem de Ridder's *Monochroom (*1962) is a pertinent example.[17] The audience is made self-aware by a performer on stage quietly listening to them, parroting back the sounds that he or she had heard in the audience. The piece uses the audience as catalyst for the performance, therefore giving individual audience members the feeling of being directly spoken to. The performer gives full attention to the audience and the piece can only exist with the presence of the audience. I used such an approach in my pieces *Keep your radio warm, A Hard Days Night, Johann Ludwig Luig, Hexenhaus and Darmstadt Hugging Music,* which I will describe in the following chapters. Willem de Ridder's *Monochroom* creates strong connections with Brecht's alienation effect as well. As Levin explains about Brecht: 'The performer illuminates peculiarities. The familiar becomes unfamiliar because the performer exposes the audience's actions as theatrical […] and therefore making it available to the audience to scrutinise and critique'.[18]

Just as in the Scratch Orchestra, the Dutch composers also decided to 'concentrate on creating new outlets for their music rather than attempting to reform the outmoded institution of the symphony orchestra'.[19] Composers and musicians organised their own ensembles such as *De Volharding*, a group

[14] Parsons, M. (1994). *25 Years from Scratch*. London: London Musicians' Collective, p. 36.
[15] Adlington, R. (2013). *Composing dissent*. Oxford: Oxford University Press, p.110.
[16] Ibid, p. 4.
[17] Adlington, R. (2013). *Composing dissent*. Oxford: Oxford University Press, p.166.
[18] Levin, L. (2015). *Brecht and the Alienation Effect*. [online] YouTube. Available at: https://www.youtube.com/watch?v=tGhlmMtBiJY&frags=pl%2Cwn [Accessed 29 Jul. 2018].
[19] Adlington, R. (2013). *Composing dissent*. Oxford: Oxford University Press, p.85

established as part of the ‘Haagse School’. In contrast to Cardew’s ensemble, which was open to any performer, this school of composers created music that was loud, highly rhythmic, and often difficult to play, such as Diderik Wagenaar’s ‘Tam Tam’[20] and Louis Andriessen’s ‘Workers Union’[21]. However, while these pieces share certain sonic characteristics, sound is not what defines the ‘Haagse School’. Rather, according to Diderik Wagenaar, it is defined by its attitude.[22] The attitude involves taking initiative (creating your own ensembles) and supporting collaboration, but also political intervention and critical inquiry.

2.3 Raising awareness

A recent example of a socio-political intervention was on January 24th 2013. Haagse School composer Cornelis De Bondt’s orchestral piece ‘Das Lebewohl’ was performed at the Muziekgebouw aan 't IJ in Amsterdam.[23] He was commissioned to write an orchestral piece, which he did, but in reaction to the draconian arts-funding cuts taking place at the time he decided to withdraw from the public domain all of his scores, including the one for this orchestras, and to burn them as part of the performance.

A concert review by B. Luttmer describes how right after the last note of the piece, the audience observed a group of students getting up from their seats, taking all the scores from the orchestral musicians, placing them in a canoe and carrying the canoe outside to the canal adjacent to the venue as if it were a coffin.[24]

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[20] A recording of ‘*Tam Tam’*: Wagenaar D. (2015) *Tam Tam*. [online] Available at: https://www.youtube.com/watch?v=TZvFehi5z5E [Accessed 10 Dec. 2015].
[21] Andriessen L. (2016). *Workers Union* by Bang on a Can. [online] Available at: https://www.youtube.com/watch?v=jrQkIxccJnE [Accessed 5 Jan. 2016].
[22] Personal conversations with Diderik Wagenaar, 2010
[23] Commissioned by ‘de Radio Kamer Filharmonie’ (NL): Filharmonie, R., Bondt, R. and IJ, M. (2013). Radio Kamer Filharmonie - *Rond de Bondt* - Concert - Muziekgebouw aan 't IJ. [online] Muziekgebouw.nl. Available at: http://www.muziekgebouw.nl/agenda/Concerten/2041/Radio_Kamer_Filharmonie/Rond_de_Bondt/ [Accessed 27 Dec. 2015].
[24] Luttmer, B. (2013). *Cornelis de Bondt verbrandt zijn eigen oeuvre*. [online] Biellaluttmer.blogspot.co.uk. Available at: http://biellaluttmer.blogspot.co.uk/2013/01/cornelis-de-bondt-verbrandt-zijn-eigen.html [Accessed 18 May 2018].

I was one of the students who helped him set up the canoe to burn his scores inside. I considered it a significant attempt to make an audience and the establishment reflect on a particular political situation. However, Cornelis De Bondt's actions failed to clearly communicate this message to the audience. The audience was not open for critical inquiry towards the issues raised. On reflection, I suggest that he did not successfully evaluate the action within the particular context of an orchestral performance in the *Muziekgebouw* and its audience. He displaced a working method to an environment in which it did not belong, and it therefore miscommunicated to the audience.

Similar communication problems have also been an issue in my own work, such as *All Verlaak's Music is Alouette* for London Sinfonietta in 2014.[25] With the difference that my work miscommunicated to the musicians in the ensemble, not the audience. In this work, I tried to explore ensemble playing techniques in relation to the social relationships within the ensemble. However, this intention was not clearly understood by the ensemble. They were not open for deconstructing ready-made formats and stimulating the consciousness of the performers.[26] In contrast to the title in *Frieze* magazine 'The London Sinfonietta celebrates 50 years of supporting and performing new music', this performance attitude and a miscommunication of aims is also confirmed with this quote:

> The truth is that institutions such as the Sinfonietta have become a resource for members of our society whose cultural lives are very different from those of the new music groupies […]. The new music groupies expect to experience […] an added pinch of shock, anger and frustration.[27]

This experience has been important for my ongoing research: it accentuates the importance of communicating my compositional processes and aims.

[25] Verlaak, M. (2014). *All Verlaak's Music is Alouette* (Extract). [online] SoundCloud. Available at: https://soundcloud.com/nmcrecordings/maya-verlaak-all-verlaaks-music-is-alouette-extract [Accessed 30 Jul. 2018].
[26] Adlington, R. (2013). *Composing dissent*. Oxford: Oxford University Press, p.47.
[27] Mellor, A. (2017). *Unfinished Business*. Frieze, (191), p.36.

2.4 Communicating subversion

Dutch composer Gilius Van Bergeijk is quoted by Robert Adlington in *Composing Dissent* describing the activities of his colleagues 'the *Notenkrakers*' as making *'*a beautiful music with a political sauce'. Adlington explains this as: 'a continuing enslavement to aesthetics on the part of the Notenkrakers'.*[28]* Even though the *Notenkrakers* were on the front lines of the 1970s socio-political battle, they did not go very far in reinventing their compositional practice. They still wrote music for conventional musical instruments in conventional formats such as opera.[29]

Artistic and socio-political actions are not only specific to the 1970s, but they are a position that some composers throughout the 20th Century and earlier have adopted because of political events in their lifetimes. In 1920s Italy, composers such as Luigi Russolo reacted to the new industrial age by building a new kind of orchestra with new musical instruments sounding like the mechanics in cars or factories: the *Intonarumori*. The social aspects of this project are important because they build an orchestra, where the musicians, in the format of an orchestra, perform on noise machines that sound like factory machines. Those sounds did not traditionally belong to the concert hall, but are sounds from the streets and factories. In his artistic manifesto written at the time, Russolo states that he wants to 'love the sounds offered by the nature of life.'[30] As Dutch artist Piet Mondriaan explained at the time, these are the sounds of the 'new nature, the non-nature, the reality'.[31] The factory worker is glorified in the concert hall and this communicates with the working class in the audience.[32] Also Cornelius Cardew experimented in the 1970s with implementing workers' songs into his music to politically and socially connect with different audiences. The composers Christian Wolff and

[28] Adlington, R. (2013). *Composing dissent*. Oxford: Oxford University Press, p.282.
[29] *Reconstructie*, opera composed by Louis Andriessen, Reinbert de Leeuw, Misha Mengelberg, Peter Schat and Jan van Vlijmen (1969). Text written by Belgian and Dutch writers Hugo Claus and Harry Mulisch.
[30] Russolo, L. (2009). *L'arte dei rum*ori. Viterbo [Italy]: Stampa alternativa/Nuovi equilibri, p.33.
[31] Mondriaan, P. and Van Doesberg, T. (1921). *De Stijl*, maandblad, 4e jaargang, No.9. Leiden: Haarlemmerstraat 73A, p.133.
[32] 1920's Italian art was also influenced by Italian Fascism, for example Filippo T.E. Marinetti's poems glorifying fascism and war

Frederik Rzewski have done similar work, such as Rzweski's *The People United Will Never Be Defeated.*[33] However according to Konrad Boehmer, these composers failed to adequately communicate their message. Boehmer says it 'failed because the songs were received by the public as though they were materials from the classical-romantic repertoire.'[34] The *Intonarumori* also failed in communicating with the audience. The audience was often louder than the instruments because of their dissatisfaction of the unconventional musical result.[35]

When Russolo tried to legitimise his instruments as musical instruments by saying that they could play diatonic and chromatic melodies and in all kinds of rhythms, it offended Piet Mondriaan.[36] According to Mondriaan, composers should be making music with a completely clean slate and not just reusing or reinventing what is already there.[37] A good example of such an idea can be found in 1920s Russia. The experimental composer Arseny Avraamov, tried to have a national proposal approved: 'To burn all the pianos - symbols of the despised twelve-tone octave based 'well-tempered' scale, which he believed had adversely affected human hearing for several hundred years.'[38] This idea is relevant because it raises many questions about composing practice at the piano and about the rule that in many Belgian conservatoires all applicants are required to play the piano as part of the entrance exam. It is a convention that creates restrictions and initiates a particular way of thinking, performing or composing.

Piet Mondriaan influenced the Dutch composer, theatre maker and teacher Dick Raaijmakers.[39] Raaijmakers worked on deconstructing all the

[33] Rzewski, F. (2011). The People United Will Never Be Defeated! Pt.1/5. [online] YouTube. Available at: https://www.youtube.com/watch?v=q_mQiL19XmI&frags=pl%2Cwn [Accessed 24 Aug. 2018].
[34] Ibid
[35] Russolo, L. (2009). L'arte dei rumori. Viterbo [Italy]: Stampa alternativa/Nuovi equilibri, p.21.
[36] Mondriaan, P. (1921). De Bruiteurs Futuristes Italiens en Het nieuwe in de muziek. De Stijl, 4e Jaargang(9), p.130.
[37] "Zoo is het oude niet vernietigd en dit wordt door het nieuwe geëischt. Het nieuwe eischt elkander opheffende tegenstelling. Deze houdt vernietiging der herhaling"
Mondriaan, P. (1921). De Bruiteurs Futuristes Italiens en Het nieuwe in de muziek. De Stijl, 4e Jaargang(9), p.133.
[38] Smirnov, A. (2013) Sound in Z, experiments in sound and Electronic music in early 20th Century Russia.Köln: Walther König. p.31
[39] Raaijmakers, D. (2007). Mulder Arjen, Brouwer Joke (red.), Monografie. Rotterdam:NAi Uitgevers

conventional sound-based composing methods. He was surrounded by another group of composers researching 'alternatives to the traditional concert venues and formats'.[40] Raaijmakers taught Gilius Van Bergeijk, who in turn taught me, and his work thus strongly informs my own practice. Both composers were also influenced by Brecht's idea of Lehrstück 'for a socially conscious musical practice'.[41] I will also refer to this connection in the first composition I will discuss in the next chapter.

2.5 Commitment

In the 1970s, Dick Raaijmakers, Gilius Van Bergeijk and Victor Wentinck established the ensemble *Het Leven* (or 'Life' in English), in reference to the amount of commitment of each member and the long hours of rehearsals. They explored the *Verfremdungseffekt* but performances were not intended for an audience. Performances were for discovery;[…] an audience was observer, a witness to a process of research. The rehearsals were intended to explore alternatives to musical practice, and as Adlington notes, 'it was more about doing than listening'.[42]

As I will elaborate in the final chapter, doing research in preparation of performing someone else's work sometimes becomes part of the work. This idea is directly related to my research questions. In my Hexenhaus position I question and research how something works; however, at the same time, the result of a Hexenhaus compositional process also requires the performer to do the same.

Dick Raaijmakers passed away in 2013 but I have been personally involved in performing his work on several occasions. The most important learning experience I had was when I was asked to assist Van Bergeijk in organising one of Raaijmakers' more complex pieces, *Nachtmuziek,* as part of *Dag in de*

[40] Adlington, R. (2013). Composing dissent. Oxford: Oxford University Press, p.34.
[41] Ibid. p. 282.
[42] Ibid. p. 283.

Branding festival. Because of Raaijmakers' subversive approach it took several months to research his instructions. This specific work required building new instruments, building technology, building stage props, a particular performance space and audience set-up, open-minded performers and very careful research into the intricacies of the music.

The compositional insight into the score and the commitment Raaijmakers' work necessitates, can in some ways be related both to John Cage's work, and to Christian Wolff's ideas of musicians becoming self-aware co-creators; it is also very important in relation to my own work, especially in my piece *KlangfarbenTanz,* which asks the performer to commit as much to the compositional process as to a performance. Former Scratch Orchestra member Michael Parsons relates Wolff's work to the *Alienation effect:* 'Familiar shapes and figurations are not excluded, but they are dissociated and decontextualized […] the music is disorienting and thought-provoking in new ways'.[43] The English composer Stephen Chase writes about Brecht's idea of *Lehrstücke* in relation to Wolff's work:

> Any critical or dialectical aspect to the creative side of the work comes through the process of learning and performing the music where performers must essentially collaborate with the composer through the score in the creation of the music and therefore take a position in relation to its subject matter[…] when they finished doing it, they have learned something.[44]

2.6 Specialist performers

As a student at the Royal Conservatoire of The Hague, I became part of a group of like-minded colleagues who were very critical of the establishment and organised themselves to reflect on the taught material, projects or concerts inside the conservatoire or socio-political contemporary music issues

[43] Chase, S. and Thomas, P. (2016). Changing the system. London: Routledge, p. xviii
[44] Ibid. pp. 187-188.

outside the conservatoire. In collaboration with my colleagues I created experimental groups such as the *Acid Police Noise Ensemble* or I worked with other groups such as *D€N HAAG A££TAR.*[45] Similar to *Het Leven,* our rehearsals gave us the space to experiment and, more importantly, to work with people who were fully committed to the working process.

Alongside other artists we shared an empty primary school building as a rehearsal space: *The DeltA Center of Contemporary Art*.[46] The school's old gymnasium was free of any conventional concert etiquette and thus perfect to use as experimental concert space. We had insight into each other work, influencing each other but also critically reacting to each other's work. Being involved as performer, composer and collaborator was very enlightening and the experiments in that building felt more important than our studies and projects at the conservatoire.[47]

Upon relocating to the UK in 2015 I missed having such a community of co-creating composer-performers around. I therefore approached Birmingham-based composers Richard Stenton and Zachaeus Dawson with the idea to create a concert series entitled *Post Paradise* together. The concert series is open to the wider public but still supports a safe environment to experiment.[48] *Post Paradise* is held at *Centrala*, an art gallery and café along the canal in Digbeth. The fairly remote space gives possibilities to experiment inside and outside the space. In relation to my Hexenhaus position, Digbeth is on the edge of the city centre of Birmingham, we are in an industrial area instead of in the developed and commercialised centre.

Together we have successfully curated fourteen events. The social aspects and the community the concert series engenders is the most important aspect

[45] Acidpolice.com. (2010). *ACID POLICE NOISE ENSEMBLE.* [online] Available at: http://www.acidpolice.com [Accessed 10 Aug. 2018].
[46] Deltacentre.blogspot.com. (2011). *DeltA Center of Contemporary Art.* [online] Available at: http://deltacentre.blogspot.com [Accessed 10 Aug. 2018].
[47] Such as work by Grzegorz Marciniak, Maya Felixbrodt, Jeremiah Runnels, David Pocknee, Leo Svirsky, Robert Blatt, Graham Flett, Teodora Stepančić, Yedo Gibson, Renato Ferreira, Ana Smaragda Lemnaru, Thrainn Hjalmarsson, Ofir Klemperer, Andy Ingamells, Ivan Renqvist Babinciak and Joseph Kudirka.
[48] Verlaak, M., Stenton, R. and Dawson, Z. (2016). *Post-Paradise*. [online] Postparadise.ricercata.org. Available at: http://www.postparadise.ricercata.org [Accessed 14 Aug. 2018].

to us. Each concert consists of performances by three composers and they are always present at the concert. In addition to the friendly environment, this allows the audience to communicate with the composers after the performance. Occasionally the organisers are also involved as performers or give advice on how to re-evaluate and perform an existing piece in this specific new space and context; this is the most interesting part of organising the series and also relates to my own research. For example, we had to search for requested performers or re-evaluate the concert format and spaces required to perform or install the pieces as desired.

3. Reflections as subject

In February 2018, my supervisor Howard Skempton surprised me by saying: 'I have made a hexenhaus piece!' I was happy to hear that the hexenhaus position had received an identity. Howard Skempton's little text-piece focuses on the fact that the compositional method requires observation and re-evaluation for each new context:

Find a place
Look around
Examine the evidence[49]

3.1 Music for immediate use[50]

The work I make reacts to a particular situation and is therefore context-dependent; it cannot just be performed again in its original state. The compositional material is directly related to the analysed context. The musical material is created by means of reflections in a specific context.
Sometimes, as I will explain later on, my work can be re-evaluated and rewritten. However, the following three discussed compositions do not easily allow such processes. My pieces *Hexenhaus*, *Darmstadt Hugging music* and *Carrier* are related to a specific place with a specific history.

The results of my work *Carrier* are interesting for it being a fanfare for orchestra, it demonstrates in which ways the *hexenhaus* compositional position can still be employed in relation to a conventional medium, such as an orchestra. Carrier is therefore also interesting in relation to the earlier mentioned performance of Cornelis de Bondt and the displacement of a reflective attitude in a conventional format and high profile event of a disengaged audience. A critical compositional position requires alternative

[49] An unpublished score by Howard Skempton, 13 February 2018
[50] Christian Wolff about Frederik Rzewski's work
Chase, S. and Thomas, P. (2016). *Changing the system*. London: Routledge, p.34.

performance practice to accommodate communication with the performers and audience. However, the format of the orchestra cannot be changed in this high profile event. As in Piet Mondriaan's words: 'Like this, the old is not destroyed and this is required by the new practice. The new practice requires deleting the opposite. This means destroying the repetition'.[51] However, a new practice, and also my Hexenhaus position, is always guided by background and knowledge and this is the key to communicate with this audience as well (chapter 1.4).

The pieces *Darmstadt Hugging music* and *Hexenhaus* demonstrate self-reflective processes in relation to environments I am part of and have a close relationship with. These pieces resulted in social experiments in behaviour and awareness; communication becomes a very important aspect of the work. The works also only develop in direct relation to the audience and performers' awareness. The awareness of the audience is part of the subject of the work, as the audience helps in the process of performing the work.

3.1.1 Portfolio composition: *Hexenhaus* (2016)

During the first year of this research I was commissioned to create a new piece for *Dag in de Branding*, a prominent Dutch music festival. This 42nd edition of the festival was taking place at Korzo Theatre in The Hague in December 2016 and was curated by conductor of contemporary music Christian Karlsen. The theme for this specific edition was *De Tweede Haagse School* (or *The Second Hague School* in English). This subject had important implications for me, and subsequently influenced the way in which I devised my piece for the festival.

The Second Hague School implies a compositional school of thought, and could be read as a comic parallel to the well-known *Second Viennese School*

[51] ‚Zoo is het oude niet vernietigd en dit wordt door het nieuwe geëischt. Het nieuwe eischt elkander opheffende tegenstelling. Deze houdt vernietiging der herhaling'
Mondriaan, P. (1921). *De Bruiteurs Futuristes Italiens en Het nieuwe in de muziek*. De Stijl, 4e Jaargang(9), p.133.

of Arnold Schönberg and his colleagues in the early Twentieth Century. It is a name that my own colleagues adopted whilst studying at The Royal Conservatoire in The Hague to suggest, in a light-hearted way, that our music represented a departure from the style and attitude of the established *Hague School* composers that I discussed in the previous chapter. However, it is unclear whether the curator intended the theme to signify a departure from the original *Hague School* or a continuation of it.

Whatever the curator's intention, I felt that I was being assigned the label of a *Hague School* composer by being commissioned to write a piece for the festival. This term has very specific connotations and defining characteristics, outlined in the previous chapter. One of these characteristics is the formation of ensembles with strong identities, exemplified by groups such as Hoketus and Orkest de Volharding. This particular characteristic was strongly reflected in the programming of the Dag in de Branding festival. A key characteristic that was not represented however was the experimental side, exemplified by the work of Dick Raaijmakers and concerned with 'the exploration of entirely new relationships between composer, performer, and audience, away from the formal setting of the concert hall'.[52] The majority of the programming for the 42nd edition of *Dag in de Branding* festival consisted of conventional ensemble pieces with traditional stage settings, performed by established and emerging Hague-based ensembles, rather than offering a platform for exploring alternatives to the conventional concert hall or deconstructing ready-made formats; they ignored this experimental angle of *The Hague School*, features for which *The Hague School* is known. As a concession to this, the curator suggested that my new piece should take the form of an installation, alongside two other installations by composers Thomas Bensdorp and Barbara Ellison, which the audience would be free to explore in the time between the more standard concerts. I was allocated a small conference room within the concert venue in which to produce my installation. Despite this concession, and despite my inclusion in the festival, I still felt that there

[52] Adlington, R. (2013). *Composing dissent*. Oxford: Oxford University Press. p. 280

was a strong element of exclusivity within the programming.[53] It was the vision of a single person, expressing a single viewpoint that excluded the experimental and critical characteristics of *The Hague School*.

When I noticed that *Dag in de Branding* decided to advertise my new work as 'MAYA'S ROOM', I subsequently decided that this room, given by the *Dag in de Branding,* would be MY room. The performance would focus on the idea of exclusion. As mentioned in chapter 2.4, Dick Raaijmakers and his student, Gilius Van Bergeijk's 1970s work and approach to composition was inflluenced by 'Brecht's model of the *Lehrstück* which placed the emphasis upon the critical attitude and changed consciousness of the musicians themselves'.[54] In reference to and in support of this specific 'consciousness' I decided that the audience would become a composer and a performer in my piece and by being so, they would be introduced to my reflections: the exclusivity within the programming. The participating audience would be put in the position where they can be excluded or accepted, they are therefore forced into a similar situation of how the organisers had selected composers for this festival. In order to emphasize the socio-political aspect of the piece, I created a system that only randomly (and rarely in order to make it exclusive) admits a person into my room, following a process that neither the participating audience member nor myself can control. The door of my room was closed and the participant had to ask permission to come in. Usually when a stranger asks permission to your house, one would knock on the door or ring a doorbell. For this reason, I purchased a doorbell. This specific doorbell was a mechanical doorbell: a round metal object with a clapper. In a conventional house setting, pushing the doorbell button would send electricity through the object and the electric tension would make the clapper hit it. See picture below.

[53] Festival Dag in de Branding. (2016). *The Night of the Second The Hague School* - Festival Dag in de Branding. [online] Available at: https://www.dagindebranding.nl/en/programma-item/3-12-2016-new-european-ensemble-423/ [Accessed 11 Jun. 2018].
[54] Adlington, R. (2013). *Composing dissent*. Oxford: Oxford University Press. p.282



Figure 2: Doorbell used in *Hexenhaus* (2016)

By analysing the characteristics of this doorbell, I created a system that decides on accepting or refusing the participating audience member. Conventionally, an old fashioned doorbell would produce two notes (ding-dong), traditionally an interval of a major third. The doorbell I purchased only creates one sound, however, after a very careful analysis of the sound and analysing every possible interval between all present harmonics in that sound, I discovered several major thirds between the harmonics. More details are discussed in the attached score. Subsequently I created a computer programme that can analyse these harmonics and intervals instantly. Whenever a participating audience member would come to ring the doorbell, the computer microphone would receive the full sound of the doorbell, but it would only select two random harmonics in this sound to analyse. It thereafter would react in the form of a computer voice saying the interval between those two harmonics as: “DING DONG, INTERVAL ANALYSIS,… (analysed interval).” Only when an audience member ringing the doorbell, would by coincidence trigger a major 3rd, the computer would say: ‘DING DONG, INTERVAL ANALYSIS, MAJOR 3RD, **WELCOME**’ Where after this audience member could open the door and walk in [04:10 in documentation video]. I analysed 63 different intervals in the doorbell harmonics and 4 of them are major thirds, as result, the chance of hitting a major 3rd is 6%. This made the act of entering the room, and having access to what was happening inside the room, a very exclusive situation.

I invited four composers who were excluded by the festival but are friends I studied with (I also briefly mention them in chapter 2.6), to be with me inside the room. After each Ding-Dong sound analysis, the four behaved as

performers and played the computer-mentioned interval loudly on melodicas [14:25 in the documentation video]. When a participating audience member rang the doorbell several times in a row, a melody line was created, (because the performers memorised all previously analysed intervals from that specific participant). If this participant finally hit the major 3rd and the participant was allowed in the room, the full melody was played back to him/her. This participant then enjoyed listening to his/her own created composition inside the room. [15:13 in the documentation video]

My room was dressed up as a living room. I was sitting in an armchair and in company with my composer/friends, I was also drinking a bottle of beer [16:45 in the documentation video]. As Tom Marioni said, 'The act of drinking beer with one's friends is the highest form of art'.[55] This beer was not any beer, it was the beer that we used to drink when we were studying together in the Hague and is the cheapest beer one can get in the Netherlands: €0.15 (£0.13). I bought four crates (24beers/crate) of the beer and changed the label on the beer bottle to the following:

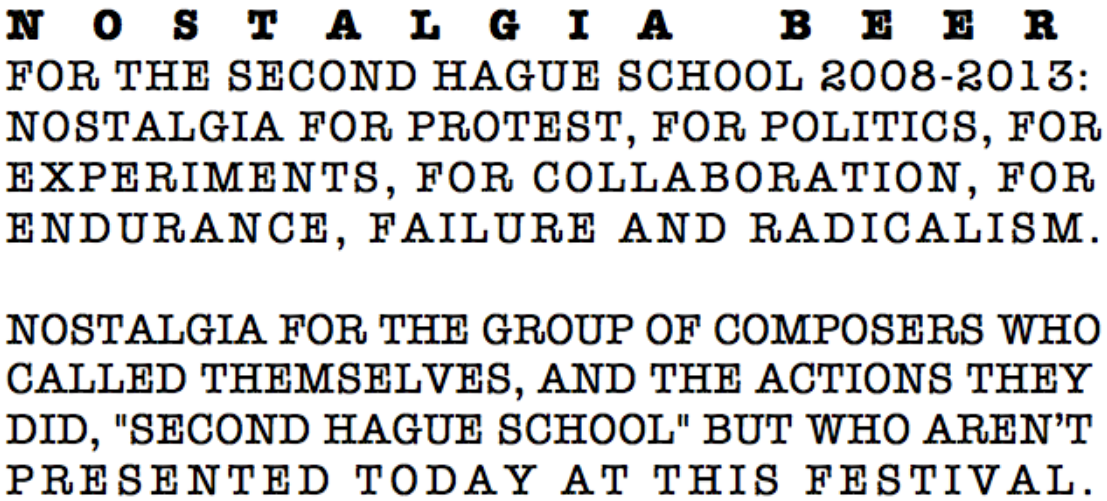


Figure 3: Beer label used in *Hexenhaus* (2016)

The text on the beer label is in reference to adopting the name 'the Second Hague School', to my own years of study in The Hague and the *Dag in de*

[55] "(…)it was all about communication, of which the shared beer was an emblem (…) it was the social function that concerned him especially." Godfrey, T. (2011). Conceptual art. London: Phaidon, p.228.

Branding festival programming for this specific edition. When entering the room, the audience member would also receive a bottle of beer [19:50 in the documentation video]. At that point, this audience member became part of our exclusive group inside the room. If they were interested, I was also available to answer any questions about the piece.

A finishing touch was when I specifically asked the composer Gilius Van Bergeijk (Dick Raaijmakers' student in the 1970s) to drive the bottles to the venue for me and he therefore also became part of this performance. (24:34 in the documentation video)

In the audience's eyes, the piece became a fun game; many audience members tried several times to ring the doorbell and were never able to get in. This created an enormous curiosity about what might be seen inside the room. This curiosity sometimes also transformed to jealousy when they saw someone go in and later go out with a beer in hand. Nevertheless although some participants argued I should have made it a little easier to enter the room, nobody was offended by the performance. My hexenhaus position was a methodological tool and catalyst to create this work and as a result, this critical and reflective position was also shared with others. The curator and many audience members became aware of the meaning behind my work and even agreed to what I had to say. [13:56 in the documentation video]. They enjoyed and laughed a lot about my piece. I can almost argue that it created nostalgia to the days of Dick Raaijmakers' experimentalism that still exists today in Den Haag but wasn't featured at this festival.

3.1.2 Portfolio composition: *Darmstadt Hugging Music* (2016)

The International Summer Course for New Music was established in the aftermath of the Second World War in the German city of Darmstadt and still takes place every two years. It has the atmosphere of a music festival, featuring a busy programme of concerts, workshops and classes over a two-

week period, given by a variety of high-profile contemporary composers. In 2016 I applied and was accepted to participate in the Composer-Performer workshop, mentored by Jennifer Walshe and David Helbich.

I was excited to meet new people and to share ideas about different ways of working in the world of contemporary music, but my experience of the course was very different from what I had expected. It appeared to me that there was an atmosphere of conformity, of slavishly repeating the ideas of the invited guest composers, rather than an open environment where different musical voices could be heard. Because of this conformist atmosphere I struggled to make meaningful work within the Composer-Performer workshop, and when I raised this with Jennifer Walshe she replied: 'maybe you don't belong here'. This hurt because it made me feel excluded from the Composer-Performer group and the general contemporary music community, but it was also an important moment for my work because it served as a creative catalyst. I separated myself from the Composer-Performer workshop and tried to get a better overview of the summer course, cycling to other workshops and discussions happening throughout the city. I noticed that the participants were very critical of each other's work, and there was a sense of aggressive competition everywhere. This lack of community brought to mind the words of Frederic Rzewski: 'Any unfriendly act on the part of some individual threatens the strength of the music we are all trying to create'.[56]

These observations provided the impetus for a socially engaging performance-intervention. I decided to counter the hostility and divisiveness that I witnessed with a positive gesture of care, by hugging all the composers and performers attending the final presentation of the Composer-Performer workshop whilst wearing a red t-shirt printed with the words: 'I LOVE DARMSTADT'.

[56] Frederic Rzewski, cited in Lewis, G. (2006). *Improvisation and the orchestra: A composer reflects. Contemporary Music Review*, 25(5-6), pp. 429-434.



Figure 4: A T-shirt made for *Darmstadt Hugging Music* (2016)

This final presentation event was in an art gallery, with performances taking place simultaneously over a three-hour period. The audience were encouraged to explore the gallery themselves, and were often required to wait outside various rooms before performances began: providing me with the perfect environment to walk around to randomly give everyone a hug. My waist was covered in hundreds of fabric bracelets, which I would distribute to each person as I hugged them, thus preventing me from hugging the same person twice. In total 220 people received hugs over the course of the three-hour event. Later on in the evening, when people were still socialising in and around the gallery, I noticed that audience members were hugging each other in order to collect more bracelets, or to confer a bracelet on someone who had not been hugged. This was interesting because my performance continued without me and resulted in alternative social behaviour between Darmstadt course participants.

My use of the phrase 'I LOVE DARMSTADT' was ironic: it is quite clear from my description that I did not in fact 'love' Darmstadt. But the performance itself was intentionally ambiguous. Perhaps the majority of the audience did not read any irony into my performance. A hug can be a caring act, but it can also be interpreted as an aggressive act (especially by somebody who might be wary of physical contact), and I maintained this double meaning within the performance. My three-hour performance was emotionally draining, and I

therefore made myself unavailable for questions after I finished. In relation to the hexenhaus position, my performance created space for the audience to ask themselves questions about my intentions. They were also free to insert their own meaning or to start a discussion with others about what the meaning might be, using the bracelets as a starting point.

3.1.3 Portfolio composition: *Carrier* (2016)

Until June 2017, Birmingham Conservatoire was situated at Paradise Place, however, the city made plans to redevelop the entire area and many buildings were being demolished. As part of a bigger farewell festival, the Conservatoire organised a final concert for its major concert venue, the Adrian Boult Hall.[57] The main piece in this special programme was to be Verdi's *Requiem Mass*, and I was commissioned to write a short fanfare to open the concert.

The circumstances of this commission were site-specific, and I responded to this with a site-specific compositional process. The hall was the Adrian Boult Hall, named after the English conductor Sir Adrian Cedric Boult, but was often abbreviated to 'ABH'. Taking this abbreviation, and adding the initial for Boult's middle name (C for Cedric), results in the acronym ACBH (Adrian Cedric Boult Hall). By coincidence this contains all the letters of Johann Sebastian Bach's surname (BACH). Bach famously created a musical motif using the letters of his surname, with the German musical nomenclature using B to mean B-flat and H to mean B-natural.[58] I created my own motif using the ACBH initials (see diagram below):

[57] Bcu.ac.uk. (2016). *City of Sounds: Requiem for a Concert Hall* - Birmingham Conservatoire Symphony Orchestra with conductor Sir Richard Armstrong. [online] Available at: https://www.bcu.ac.uk/conservatoire/events-calendar/concert-diary/requiem-for-a-concert-hall [Accessed 28 Jun. 2018].

[58] Bach-cantatas.com. (2017). *Arrangements & Transcriptions of Bach's Works* - Works using the Name Bach (The BACH Motif) - Part 1: Introduction & Bach Family. [online] Available at: http://www.bach-cantatas.com/Arran/L-BACH.htm [Accessed 28 Jun. 2018].

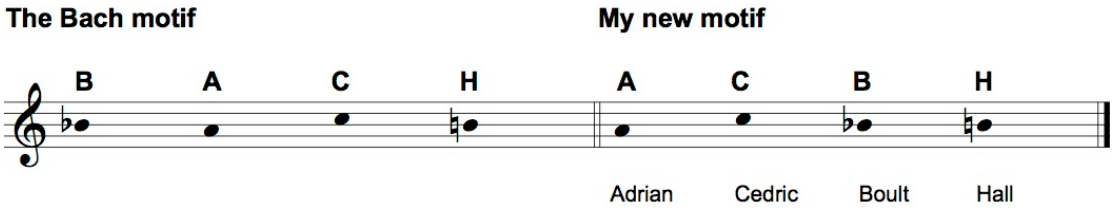


Figure 5: Musical motif used in *Carrier* (2016)

This concert was to be a celebration of the Conservatoire, but also marked its impending demolition. This paradox brought to mind the '100 days-day', celebrated in Belgian secondary schools 100 days before graduation. On this day all final-year students receive full control over the school, mostly resulting in chaotic celebrations and widespread interruption of classes. A Polonaise 'is a dance in carnival parties and it would always feature as the first dance at a Studniowka, the Polish equivalent of a senior prom taking place 100 days before the exams.'[59] For this reason I decided to use Bach's B minor *Polonaise Suite No.2* in my fanfare. I modulated the main theme of this Polonoise in the following order: A C B H, spelling Adrian Cedric Boult Hall. The melodic material changes every three bars from A major to C major to B-flat major to B minor (=ACBH). The piece ends in A minor, B-flat minor and B minor.

To gain insight into the history of the Adrian Boult Hall I interviewed students and alumni and found that there was much sadness and anxiety associated with it. Recorder player and singer Janet Forbes relayed a story of how she once cried before performing in that hall: she was 9 years old, it was one of her first performances, and the big stage had scared her. I composed a minor-key section to follow each major-key section in order to reflect this sad feeling. I choose this naïve old-fashioned way of depicting sadness to accentuate and mock within the old-fashioned profile and conventional setting of the event.

I also planned to reveal text from my interviews spray-painted onto the walls of the hall during the performance (the hall was planned to be demolished the next day). During each minor chord in my piece, performers would open the

[59] Russell, P. (2018). *Delphi Masterworks of Frédéric Chopin*. 1st ed. Hastings, East Sussex: Delphi Classics, p.10.

sound curtains alongside the stage, to reveal the text. However, the concert organisers requested that this idea be removed, on the grounds that spray-paint was inappropriate for the high-profile quality of the event and its guests. The sustained minor chords remained in the score but resulted in a bizarre yet peaceful moment in the performance.

The concert organisers had a very clear view of what the piece had to be. It had to be a three-minute fanfare for the orchestra, to celebrate the Adrian Boult Hall, and it had to fit the high profile nature of the event. My simple musical material combined with the composed development communicated very clearly with the audience, evidenced by many audience members laughing in enjoyment. However, the concert organisers did not like the 'sad' sections of my piece because it was not celebratory throughout. I thought it worked well as a prelude to the performance of Verdi's *Requiem Mass*, and in relation to the hall's long history of use within an educational institution and all the conflicting emotions that this entails, hence the title of the piece: *Carrier*.

My composing method resulted in a very site-specific piece. Performing the piece again would not make sense. The attached recording but also the musical score has therefore to be treated as documentation and not as a guide to how to perform it again.

4. Catalyst

4.1 Subversion

The Cambridge dictionary definition of *subversion* (the act of trying to destroy or damage an established system or government) has very political and destructive connotations.[60] However *subversion* can also mean reversing a current standard: being *subversive* can be everything that challenges an existing system. As an example, my piece *Hexenhaus*, is subverting a concert situation. A normal concert situation would be musicians who play a composer's music to an audience. In *Hexenhaus* the audience created the music for the performers to play inside a room to no one or at least to only a few audience members who had endured the compositional game until their success allowed them into the room.

My approach to subversion does not therefore completely destroy current standards, but it uses the standards to create, while developing solutions to its own characteristics and problems. A little anecdote: When I was 11 years old, the minister of transport had chosen to cycle with my primary school class through the city centre of Ghent (Belgium), to show his interest in building good cycle paths for the city. In childish innocence I asked him why he wasn't simply putting the cars on the small path on the side of the road and giving the big bit of road to the cyclists. 'NO CYCLE-PATHS BUT CAR-PATHS' [figure 6] was the newspaper headline on the next day. This anecdote gives an example of how to create attention for a certain standard by simply subverting or reversing the situation.

[60] Dictionary.cambridge.org. (2018). *subversion* Meaning. [online] Available at: https://dictionary.cambridge.org/dictionary/english/subversion [Accessed 29 Jul. 2018].



„Geen fiets- maar autopaden"

Steve Stevaert belooft beterschap voor fietsers op kruispunt Sint-Lievenspoort

▶ GENT

door Tom DAMS

Het Gentse stadsbestuur nam zaterdag een berekend risico. Het stuurde Vlaams minister voor Openbare Werken Steve Stevaert per fiets langs de Sint-Lievenspoort richting Ledeberg. Stevaert zag de gevaarlijke verkeerssituatie en belooft het fietsen er een stuk veiliger te maken.

Minister Stevaert kwam zaterdag naar Gent om een fietstocht te maken. Maar alvorens te vertrekken, huldigde hij aan het Sint-Pieterstation en passant nog de nieuwe automatische fietspomp in.

Dat trof, want toevallig hadden onverlaten de minister een fiets gereserveerd met een platte band. Gelukkig voor Stevaert toonde burgemeester Frank Beke zich een voorbeeldige gastheer en bekwame fietsbandblazer.

Colonne

De minister maakte in een colonne van een honderdtal fietsers een vlotte rondrit langs Coupure, Rabot, een stukje centrum en langs de beste fietspaden van de stad. Kwestie van eerst te laten zien hoe het moet, alvorens de minister met zijn neus te drukken op hoe het niet moet. Voor dat laatste stuurden de organisatoren Stevaert langs de Sint-Lievenspoort richting Ledeberg.

In normale omstandigheden een risicovolle onderneming, maar omdat je met een minister toch liever het zekere voor het onzekere neemt, was het kruispunt voor de gelegenheid door de politie geblokkeerd. Desondanks zag Stevaert de ernst van de fiets-situatie in. Wie nu langs het Zuid naar Ledeberg wil, moet drie gevaarlijke oversteken maken.

„Evenveel als de grote nieuwe wegen die men wil aanleggen als *missing link*, is dit voor mij óók een ontbrekende schakel", zei Stevaert. „Een die op te lossen valt door het dubbelrichtingsfietspad van het Zuid door te trekken richting Ledeberg, over de brug van de stadsring."

De minister belooft er het nodige geld voor te zullen uittrekken. Het nieuwe fietspad zal uiteraard plaats innemen op het al drukke kruispunt. „Maar daarstraks nog vroeg een meisje van de Wispelberg-oefenschool me waarom we spreken van fietspaden en niet van *autopaden*. Eigenlijk heeft ze gelijk: als er ergens geen plaats is voor een fietspad, waarom is er dan wel plaats voor een autopad?"

Pasklaar

Voor de aanleg van een fietspad op de Stadsring (R40) had de minister niet onmiddellijk een pasklare oplossing in huis. Want hij heeft wel een budget om de verbouwing van de fietspaden daar te subsidiëren, maar als je dat doet moet je ook de trottoirs en parkeerstrook heraanleggen. En daar heeft de stad eigenlijk geen geld voor, legde schepen voor Mobiliteit Karin Temmerman uit.

Stevaert kon alleen maar beloven het probleem nog eens nader te bekijken.

Aan het Sint-Pietersstation werd een nieuwe automatische fietspomp ingehuldigd. Gelukkig kon burgemeester Beke, als getraind fietser, een handje toesteken.

FOTO DAMIN DARBOUX

Figure 6: Newspaper article (2001)

4.2 Reversing

Reversing a situation can result in making the audience and performer(s) aware of my compositional reflections. The compositional process is not hidden from the performers or audience. In my works *Keep your radio warm*, *A Hard Days Night* and *Johann Ludwig Luig,* for instance, I reverse audience and performers, accentuating particular characteristics and etiquettes of a specific medium and/or context by reversing the questioned parameters in that context. This method creates space for the audience and performers to scrutinise and question the subject of the work.

4.2.1 Portfolio composition: *Keep your radio warm* (2017)

In November 2017 I travelled to the Academy of Performing Arts in Prague with composer John Richards and colleagues from De Montfort University. John had been invited to lead workshops with students at the Academy in addition to giving a recorded performance at the National Prague radio station.

For the workshop, John planned to build several of his *Bed of Nails* noise instruments with the students, and I worked as one of his assistants.[61] When the instruments were built, we rehearsed several new works for the radio studio recording. I composed *Keep your radio warm* especially for the students to perform alongside the *Bed of Nails* in this studio recording.

In a radio studio performers are seperated from their audience, but their disembodied music enters people's homes. Thus, by playing live on the radio performers are personally disconnected from their audience, but at the same time they might be providing company for someone who is alone at home with the radio on. In this case their actions could, unknowingly, be comforting. Conversely, the music coming from a radio can be listened to as distraction: whilst cooking for instance.

John Cage describes a hierarchy in music, where 'it is better to make a piece of music than to perform one, better to perform one than to listen to one, better to listen to one than to misuse it as a means of distraction […]'.[62] I therefore decided that my radio work should try to communicate with the audience. The work will be giving affection, but will also be asking for affection in return. I achieve this by talking to the listener at home, and asking the listener to imagine the situation within the radio studio. Through this the listener has the potential to vicariously share our experience as performers.

The listener becomes the performer, with the music needing to be made at home and the sound from the radio being merely a score. I created instructions for the listener by focussing on the idea of using their ear as instrument. In these instructions the listener's ear can be moved to different positions in space by turning the head, or can be filtered or blocked. Another composer inspired by such ideas is Gerhard Stäbler (1949 -): 'The listener is challenged to play an active part in the creation of his own experience […] by tapping the ear, covering, uncovering […] underlines the point that humans

[61] Richards, J. (n.d.). *Dirty Electronics.* [online] Dirtyelectronics.org. Available at: http://www.dirtyelectronics.org/instru.html [Accessed 30 Jun. 2018].
[62] Cage, J. (1973). *Silence*. Middletown, Connecticut: Wesleyan University Press, p.64.

can not only make sound, but also obstruct it'.[63] Further examples are David Helbich's (1973 -) *Keine-Musik: earpieces* (2013)[64] and Mauricio Kagel's *Privat* (1968) 'for lonely listener in domestic setting'.[65] What all of these pieces have in common is that they create a small personal environment or space for the audience. Each performance of the piece is personalised by the performing audience. This is relevant to my own research because the audience isolates him/herself to fully commit to the piece and without this engagement the piece cannot exist. This particular idea of communication will also be elaborated on in other portfolio compositions.

The attached score is a set of text instructions to be read and conducted by one performer. My spoken text was originally written in English and translated into Czech by the students. The recording in my portfolio is spoken in English by me and in Czech by actress and film director Johana Švarcová. Aside from my voice, the only other sound created by us in the radio studio were John Richard's *Beds of Nails* outputting a soft white noise. Whilst giving instructions to the listener I also conducted and silently gave instructions to performers controlling the *Beds of Nails*, creating small changes in the sound.

In relation to the personal space and actions of the radio listener, the instructions for the performers on the *Bed of Nails* are also to be personlised by the performers themselves. I did not create strict instructions because I want to encourage the performers to engage with the concept of the piece. The hexenhaus composition process necessitates this alternative performance pratice. For example in section 2, the performers need to decide on three different groups with 3 different amounts of performers:

[63] Gottschalk, J. (2017). *Experimental music since 1970*. New York [i pozostałe]: Bloomsbury Academic, an imprint of Bloomsbury Publishing, p.165.
[64] Helbich, D. (2013). *Keine-Musik: earpieces* (extract performance version, piece C). [online] YouTube. Available at: https://www.youtube.com/watch?v=3K5SEwK_J-I [Accessed 30 Jun. 2018].
[65] Heile, B. (2016). *The music of Mauricio Kagel.* 2nd ed. London: Routledge, p.80.

[Section 2]
- Number A
- Number B
- Number C

In conversation with the full broadcaster group, rehearse and memorize three different 'numbers': some people turn their source off.

Figure 7: Score example of *Keep you radio warm* (2017)

In connection to the example above, the second example underneath is the text I read in relation to this instruction to create different groups of performers. When I say 'number A', I will also conduct the '*Bed of Nails'* performers to execute their interpretation of 'number A'. The result in sound will then translate into the instruction for the listener at home to turn his or her head in a particular direction.

[Section 2]

Imagine if we were in your space

Quickly twist you head in the opposite direction
[brief hold]

Imagine our number

Imagine our position

If you perceive our number changes, then turn your head slowly in the direction of the lost number.

Number A
[hold]

Number B
Repeat instructions
[hold]

Number C
Repeat instructions
[hold]

[source OFF/ALL]

Figure 8 Score example of *Keep your radio warm* (2017)

In *Keep your radio warm* I combine the listener's imagination, movement and ear activities. The live performance is transferred to each listener's private space. Even though the listener is free to be passive and can decide not to follow any of my instructions, I anticipate that their imagination will still be triggered and the listening experience will be different from listening to a conventional piece of music on the radio. My piece distinguishes itself from

the pieces by Helbich, Kagel and Stäbler by the way I accentuate the medium of the radio and have only composed material in direct relation to the properties of the radio and the domestic setting. By repeating the sentence ‘keep your radio warm’, and only using the sound of static radio noise on the *Bed of Nails*, I attempt to communicate and highlight the radio as an object. The listener can become aware of the object, the radio studio, their own house, body position and ears. It is a private experience and they have to engage in order to experience it.

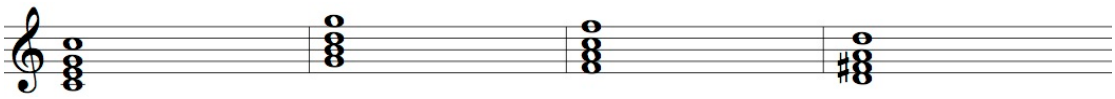
4.2.2 Portfolio composition: *A Hard Day’s Night* (2016)

In November 2016, I curated an evening of performances at Eastside Projects gallery in Digbeth, Birmingham, in collaboration with composer-performers Paul Norman and Andy Ingamells. The performances were presented at Digbeth First Friday, a monthly event of evening gallery openings in Birmingham. This event is primarily attended by visual arts audiences, and I therefore reflected on our position as musicians within this scene. This resulted in me questioning the etiquette of contemporary music concerts. A particular concert format has particular etiquette, such as being quiet during a performance and clapping at the end. The displacement of us as musicians (outsiders) performing in an Art Gallery, created the space for questioning and reinventing the etiquette; as well as taking the Art event etiquette into account. I did not question the etiquette in order to criticise, but primarily to make the audience aware of it and to break their usual routines.

A Contemporary Classical Music audience rarely shouts ‘Woo!’ out of appreciation for a performer, in contrast to a Rock concert where audiences are sometimes so loud that you are unable to hear the music. When this happens at Rock concerts it seems to me that the audience creates their own music with their shouting voices. Such events are documented in many concerts by The Beatles in the 1960s, and are also parodied in the movie *A*

Hard Day's Night.[66] During my compositional process I was reminded of this movie and decided to make direct reference to it.

In my work *A Hard Day's Night* I hold a large sign with 'Woo!' written on it in bold letters. In doing so, I insinuate that the audience should shout "Woo!" when I display the sign. If the audience reacts and makes a sound, my self-built computer programme analyses the pitches they shout and relates the analysed sound to the most closely related Beatles chords in their song *A Hard Day's Night*. The original Beatles song is played using the following chords: C, G, F and D. This means, in total, the computer application can compare the audience "woo"-sound with the pitches C,D,E,F#,G,A,B, as displayed in the following diagram:



C-chord G-chord F-chord D-chord

Figure 9: The chords used in *A Hard Days Night* (2016)

A computer voice will articulate a C-chord when one of the following pitch combinations are analysed in the shout: C+E / C+G/ E+G. It will articulate a G-chord when one of the combinations D+G/D+B/G+B are analysed. An F-chord when one of the combinations C+F/F+A/C+A is analysed and a D-chord when one of the combinations D+F#/D+A/F#+A is analysed.
For example: When the C chord is recognized by the computer application, the computer will say: 'PITCH ANALYSIS: C-CHORD' and the performing band or solo guitarist will play a C-chord, just one time, one stroke.

[66] *A Hard Day's Night*. (1964). [film] Directed by R. Lester. UK: United Artists.

The song, ‘A Hard Day’s night’ also includes text. I have therefore also filtered the text by only leaving the words whereupon a chord change happens.
For instance:

G---------- C-----G
It’s----------Days Night,

----------F----------G
----------Working--------Dog

The performer will use this chart:

G	C	F	D
It’s	Day’s	Working	Things
Night	Day’s	Sleeping	Get
Dog	Get	Money	
It’s	Al	Give	
Night	All		
Log	Hear		
Feel	Earth		
Right	O		
You			
Day			
Things			
And			
Say			
Everything			
Feel			
Kay			

The word is sung or said in combination with the playing of the chord. When the chord is played again, the performer chooses the next word in line.

Since the computer reacts to all the sound in the space, it can also react to the band or soloist playing the chord. If it did this all the time, it would cause an endless feedback loop between the performer and the computer and the audience would only need to shout once to initiate this feedback loop. I re-evaluated the call and response structure by making a random system in the application that creates a gate that only occasionally allows the feedback loop to happen. I did not completely remove the feedback loop because the performance would result in a one-to-one action between the audience and performer(s); this would result in the technical aspects, the computer application in charge of the performance, being forgotten. As I will explain in chapter 5, the medium with which I compose, such as my computer application, a particular performer, group, instrument or object, plays a very important role in my compositional process. The medium will always be analysed and accentuated by its own properties. I do this to encourage the performers and audience to question the material in relation to the compositional process and the context.

The performance can finish in numerous ways.

1. The performers can perform until the audience leaves
2. Until the audience is less active
3. Until each chord is played a certain amount of times
4. Until they think it has been enough.

In that case of number 4, the performers walk off the stage and leave the application running. As seen in the attached documentation (at 03:01) this caused the audience to clap but when they noticed that they were triggering the application, they tried to be very quiet. An occasional giggle from the audience triggered the application again and only when the audience became really quiet and the silence created enough tension, the performers walked back on stage to turn the application off. This last action makes the audience very aware of their urge to still follow the etiquette of clapping after a piece is finished, even when they already celebrated the piece throughout the performance of it. Similarly to try and make the audience aware of the

technical properties in this piece, I also make them aware of how they engage with and create the piece. As a result they will question the etiquettes and their role in more conventional settings of other pieces.

A Hard Day's Night has been performed in Birmingham but also in Leicester, Berlin (DE), Prague (CZ), Rotterdam and Den Haag (NL). Before each new performance I adapted the computer application to fit the new situation by, for example, changing the chords to another song. This allowed me to react to each new context. However, in reference to my performance analysis described above, I have attached to this commentary only the score and documentation of the March 2017 performance at De Montfort University in Leicester, performed as a duet by Andy Ingamells and myself.

One element I had not foreseen was that after a performance of *A Hard Day's Night*, the audience is energized and more aware of their potential for interaction with the performance situation. This was especially noticeable following *A Hard Day's Night* (performed by students of the Academy for Music and the Performing Arts, Tilburg*)* in Rotterdam in April 2018: when the Dublin guitar quartet entered the stage to perform the next piece in the programme they received a boisterous welcome which was unlike the type of polite applause they had come to expect from classical concert etiquette.

4.2.3 Portfolio composition: *Johann Ludwig Luig* (2016)

In December 2016 I gave an hour-long presentation to the students of the Hessische Theaterakademie in Frankfurt-am-Main (DE) as part of their 2016-17 public lecture series. The topic was 'Composing as Performing', and was delivered in collaboration with my colleagues Paul Norman and Andy Ingamells.

Following my work *A Hard Day's Night*, and the fact that this presentation was presented as a lecture-performance, I decided to reflect on another etiquette which is present in the concert hall, but also in a lecture theatre: applause. I

find that an audience will conventionally clap following a performance of a piece of music or lecture, and some information can potentially be gleaned about their appreciation for the performance by analysing the sound of the applause.

A friend of mine has composed a piece of music that is set as a compulsory work for a violin competition. The piece thus received many performances over a short span of time, because every competitor in this competition was required to play it. Each performance was recorded live in front of an audience, resulting in a vast archive of performances of the same work. However, after receiving the recordings, my friend did not say how interesting it was to analyse the differences of each performance but remarked that he now had a lot of recordings of audiences applauding his piece.

Through this anecdote I developed an idea for a fictional composer who would only compose music as a means to an end: to record and categorize the audience's applause. The music itself would be irrelevant and would merely serve as a catalyst for triggering the applause. To make a catalogue of pieces composed by this fictional composer, I visited my friend's website and used his list of works as a system to create a new, fake, list of works. This list should not be understood as a conventional list of compositions but as list of catalogued reactions of the audience, referred to as compositions. For instance, in reference to the attached score and fragment underneath: *Study 9*4 was composed in 1922 as the audience clapped for 7 seconds. The performance the audience was clapping for is irrelevant, since the composition: *Study 94* consists of the information that the audience clapped for 7 seconds.

Repertoire list

Title	Duration Clapping	Year
Study 94	7 sec	1922
Study 93	21 sec	1923
Study 92	3 sec	1923
Study 91	12 sec	1924

Figure 10: Fragment of the repertoire list for *Johann Ludwig Luig* (2016)

This piece does not directly criticise my friend's attitude but reacts to a general attitude amongst composers. To create a name for my fake composer I used my own middle names: Giovannina Luigia. The last name for my fictional composer is taken from my German grandmother: Luig. Rewriting the full name in German, it became: Johann Ludwig Luig.

The performance of *Johann Ludwig Luig* takes the form of a ten-minute lecture with a PowerPoint presentation. In the lecture I explain that this composer only composed pieces as a catalyst to catalogue the audience's reaction. Each of my PowerPoint slides gives a detailed description of these catalogued audience reactions, and I play audio examples. When the presentation comes to an end, I say: 'The catalogue does not include descriptions or scores for the pieces of music the audience would have been clapping for. I can therefore conclude one might have been clapping for any kind of stage-based presentation, maybe even for a lecture, such as this one.' I then immediately bow. Because of the resilience of the convention of applauding for bowing, the audience invariably applauds, and I time the length of their applause using a stopwatch. This ending serves as a moment of realisation, where the audience become complicit in the performance through an awareness that my lecture has been building up towards their own applause. I stop bowing when the audience stops making sound. I then lift my head to look at my list of catalogued pieces and say: 'Thank you; you have just successfully performed Study...' relating their reaction to a similar reaction described by Johann Ludwig Luig.

The end of any performance is also a moment of relaxation. In a classical performance the applause creates a sense of relief and usually classical performers show this on stage by relaxing their body before bowing. However, in contrast to a classical performance, in this piece this is the moment the audience realises the idea of the performance and react as performers (they have joined me in my hexenhaus).

As in *A Hard Day's Night,* this piece also relies on the audience's attentiveness, reaction to, and understanding of the compositional process. As seen in the documentation, the audience is keenly aware of the feedback process when I ask for their own input at the end. They are aware that they are creating the final result of the performance and can react however they like. They can also decide not to react at all because, as seen in the examples during my PowerPoint presentation, that particular reaction is a piece by Johann Ludwig Luig. However, my performance experiences have been quite opposite. On some occasions their reactions have really surprised me. The audience can become very excited to be part of the performance and has sometimes reacted in the most excessive ways: some of my performances of *Johann Ludwig Luig* have triggered many woo's, feet stamping and very loud clapping.

A performance of this piece can only exist as a lecture and would not work in a normal concert setting. For this reason, since the performance in Frankfurt I have performed it only as part of academic conferences. Documentation of my performances of *Johann Ludwig Luig* has never been published online, because it would give away the surprise ending. However, the score and the documentation of my presentation at Hessische Theaterakademie is attached to this document.

As seen in the attached score, Johan Ludwig Luig's catalogue only includes the minutes of clapping (and year), therefore another performer is free to research and prepare his or her own audience recordings and detailed descriptions (I have included my descriptions only as documentation in the score). I would prefer this approach, because it enables the performer to be

more engaged with their material. This practice also directly relates to my second research question: ‘How does this compositional position necessitate an alternative performance practice?’ In *Johann Ludwig Luig* the performer develops an alternative performance practice by being committed as co-creator.

Both *A Hard Days Night* and *Johann Ludwig Luig* can be interpreted as self-reflective comments and jokes, hence the reason for using my own name. Both works also mock the arrogance of composers and demonstrate how (superficial) appreciation from an audience can become so important that it could also influence the work a composer makes. It is easier not to rethink your practice but to repeat composing similar work after the success of another. Such arrogance can promote ignorance and lead the composer to no longer reflect on the work he or she makes. This reflection is directly linked to my compositional position described in chapter 1.1; the importance of a critical attitude to avoid repetition of conventional formats and a lack of experiment.

5. Scrutiny

5.1 Medium

Just as a composer would make him/herself familiar with the possibilities of, for example, the instruments in an orchestra, I researched the possibilities of each new given medium. For instance, in 2016 I conducted a student project at the Royal Birmingham Conservatoire, which involved writing for the Conservatoire's own Player piano. I researched the possibilities of the instrument and also created a template for the students. This template showed them how to technically write for the instrument. I supervised the students in composing for the instrument because it is a strange and difficult medium for which to write, and I encouraged an attitude of *verwondering* (as explained in chapter 1.4). This attitude can result in a compositional process guided by the history, faults and properties of the medium. The composer can focus not only on how something sounds, but also on how something works.

5.2 Capsizing

Capsizing a boat would break the boat's functions but would also reveal how it travels forwards. In contrast to the 'NO CYCLE-PATHS BUT CAR-PATHS' method (see section 4.1) I also define *subversion* as *capsize* with the idea of revealing what is there but currently hidden, or something which is not really hidden but for which people have no attention. As Howard Skempton described it, 'moving to challenge the complacency of those with an incurious view of the boat's functions'.[67]

In the act of revealing the functions of a particular medium, I can also question the more technical aspects of that particular medium. Employing my Hexenhaus method, these accentuated hidden characteristics develop as

[67] In conversation with Howard Skempton, 13 February 2018

catalysts in creating work for that medium. For instance, American composer Alvin Lucier explains his work *Music on a long thin wire* as follows: 'I didn't know what to tell the players to do […] unless you have a musical language for it, it just doesn't make sense […], so I thought it would be mysterious if it just played itself'.[68] Alvin planned to compose for a 'long thin wire' but was struggling with how to compose for the unconventional medium. He therefore decided to simply make the wire vibrate for a long time, which resulted in accentuating the (hidden) characteristics of that medium.[69]

5.3 Witch-craft electronics

My research into the technical properties of a medium develops into carefully researching the particular limitations and/or faults of a technical system. This sometimes results in reinventing the functions of a particular system such as in my piece *FM*.

In my piece *Synthesis*, I scrutinised Birmingham's Decibel Ensemble's technical requirements. This resulted in treating the amplification for the ensemble as a soloist of the ensemble—a soloist whose own sound is built on technical faults and limitations but is also controlled by human limitations and their freedom to choose specific parameters (which can trick my soloist).

My scrutinising compositional position establishes itself even more with my piece *Song&Dance*. It has no audible electronics in the performance of the piece, but it is constructed by means of various ways of analysis. A computer simulation is built to help me research my compositional material even more carefully however, this computer system is not the focus point. *Song&Dance* scrutinises the technical justification processes of a composer but also the technical properties of a performing musician.

[68] Lucier, A. (2012). Music 109: *Notes on Experimental Music*. Wesleyan University Press, p.148.
[69] Lucier, A. (2017). *'Music On A Long Thin Wire' 2xLP (1980*) 1 of 4. [online] YouTube. Available at: https://youtu.be/0k7TqlP5U1Y [Accessed 9 Aug. 2018].

5.3.1 Portfolio composition: *FM* (2017)

This piece is the second work I created for the November 2017 Czech radio station recording, in which I analyse the medium of radio. This time, I question the technical properties of the radio. For instance, what does ‘FM’ or ‘AM’ stand for, and how exactly does sound travel via radio signal to people’s houses? ‘FM’ stands for Frequency Modulation. A voice or sound on the radio is carried on a single carrier frequency. When someone speaks to you in real life, their speaking voice uses many different frequencies. I therefore decided to create a system whereby all the frequencies in the voice become carrier frequencies, resulting in a voice on the radio travelling through hundreds of radio frequencies. My work *FM* developed into a game of finding the correct radio frequency that the speaking voice is on. The voice is constantly moving through hundreds of different carrier frequencies in direct relation to the frequencies he or she is talking on. Only when the radio is tuned to the same carrier frequency as the frequency of the voice, one can hear the voice for a very short amount of time.

A real radio system like this is not really possible: carrier frequencies are a lot higher than the frequencies a voice uses. In addition, a voice will change frequencies so rapidly it would never be possible to really find it and hear it for a sustained period of time. To facilitate such special radio functions, I reinvented the system by composing the operation and functions of radio technology. This accentuates the characteristics of a speaking voice in relation to radio technology characteristics.

In my piece, a performer speaks into a microphone but is not directly amplified. As the example picture below demonstrates (figure 11), the frequencies in the voice are analysed by a self-built computer application. Every 10 seconds a frequency is selected from the voice. This frequency acts as the carrier frequency for the next 10 seconds, and so on.

I built three analogue tone generators that act as radio frequency tuners. Three performers tune the small tone generators, which are also connected to

the self-built computer application. Every 10 seconds the computer application randomly chooses one of the tone generators to become the carrier of the voice, and that generator also receives the selected frequency from the voice. During these 10 seconds the performer driving this tone generator is blocked from changing the pitch and will not be heard anymore. He or she will need to wait until someone else's tone generator becomes the carrier. The two other performers try to search for the carrier frequency by tuning their tone generators to other frequencies, and do this in their own speed. When one of the two tone generators finds the correct carrier frequency, the speaking voice will become amplified until the next frequency change, and so on.

A fourth performer brushes the radio studio floor with a brush, creating noise. A contact microphone on the brush, which is also connected to the computer, picks up the sound of the brush. The computer directly relates the pitches of the voice with the volume of the brush. The sound of the brush will therefore rapidly change in volume. When the carrier frequency of the voice is found and the voice is heard, the brush volume reverts to zero. This is a small reference I make towards 'AM': Amplitude modulation (*amplitude* as in volume).

The example below demonstrates how the computer application runs. The top line is the voice speaking on many frequencies. Every ten seconds the curved vertical dotted lines mark the pitch selection in the voice and how it is copied to the tone generator to become a carrier of the voice. The brush is constantly changing in volume, in relation to the pitches of the voice. At 00:20 the voice is found by the performer on tone generator two. It is the same pitch as the carrier. Until the next carrier frequency change at 00:30, the volume of the brush will be zero and the volume of the voice will be amplified.

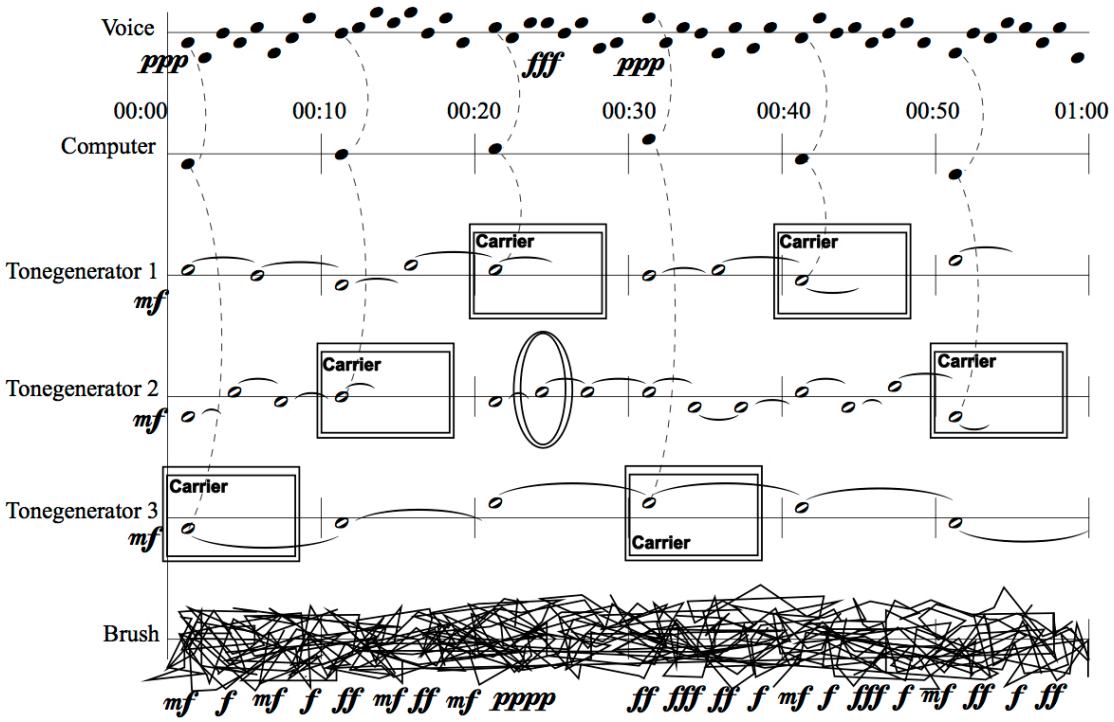


Figure 11: Technical explanation for *FM* (2017)

There is no time limit to this performance. The attached recording of the performance in Prague is 03:44. In the score I have noted that the vocal performers may speak about whatever they like but that, in contrast to the socially dry approach of my system, I prefer the voice to talk about 'real-life situations'. The performer who talked into the microphone in Prague decided to talk about the technical system of my piece, and also explain what is happening in the radio studio. However, during a second rehearsal, the mother of this performer, who also works at the national radio studio, walked into our rehearsal studio. Her other daughter had just given birth to her first child, and the mother had received pictures which she wanted to show. She understood we were rehearsing and therefore quietly went to sit next to her performing daughter. However, she understood the performance instructions and joined in to talk about the baby pictures. It took me a few minutes to realise what was happening, because it was spoken in Czech, but this moment was nevertheless very beautiful. The audio output resulted in snippets of a mother and daughter in conversation about a 'real-life situation'. Sadly this only happened in this rehearsal because I did not feel comfortable enough to ask the mother to come back for the actual radio recording.

However, this particular event has given me the idea that another performance of this piece should be with text about a ‘real-life situation’. It involves the performers personally and will make them feel more part of the work. The private conversation would travel through many radio frequencies and only when the other performers manage to tune to the correct frequency will they tune into this personal, private conversation.

If the conversation or story is also entrancing, I anticipate that the sounding result of the tone generators will also be different. I further speculate that the musicians might focus more on the technical aspects of my system and individually try to play the game as well as possible so that they can eavesdrop as much as possible on someone’s private life. The performers might not perform as musicians anymore and the piece would also deconstruct the communicative attitude they have developed as musicians.

5.3.2 Portfolio composition: *Synthesis* (2018)

Decibel is an amplified ensemble consisting of violin, recorder, clarinet, saxophone, electric guitar, double bass, trombone, piano, and percussion. Being amplified makes it different from more conventional acoustic instrumental ensembles, and I decided to focus on this particular element when writing for them.

If all instruments are separately amplified then the sound of each instrument will be picked up by a microphone and sent to a mixer. The sound engineer at the mixer tries to find the correct levels for each instrument, and mixes the sound in stereo to send it to the speakers in the concert hall. The mixed sound can therefore be identified as another sound-output, and can thus be considered an instrument. Because of this I decided not to compose for the separate instruments in the ensemble but for the mixed output of the ensemble. I began by creating a simple application to analyse the pitches within Decibel’s stereo output. The sound output of my application consists of the analysed pitches as sine tones. It behaves as a synthesis of Decibel’s

stereo sound, turning it into a synthetic melodic instrument.

The idea of synthesis brought to mind music notation software that contemporary composers often use to write music, such as *Finale* and *Sibelius*. This software is not only used to transcribe, but also to listen back to what has been written throughout the compositional process by way of synthesized sounds that closely resemble acoustic instruments. Synthesized sounds are made by stacking sine waves, and the correct sine wave combinations will create specific instrumental timbres.

Using my own copy of the commercial *Finale* music notation software, I separately recorded the sound output from the program when performing an A-note on each instrument correlating to the instruments in Decibel.

Alto recorder A-note in *Finale*:

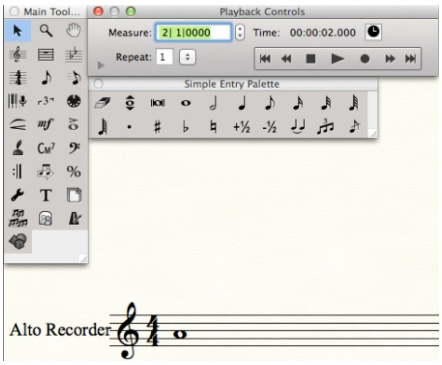


Figure 12: A- note transcribed in Finale for *Synthesis* (2018)

I then analysed all of the recorded synthesized sounds in a programme called *Spear*. *Spear* analyses a sound and visualises the combination of sine waves within that sound. The graph below shows a visualisation of the A-note performed by an alto recorder in *Finale*:

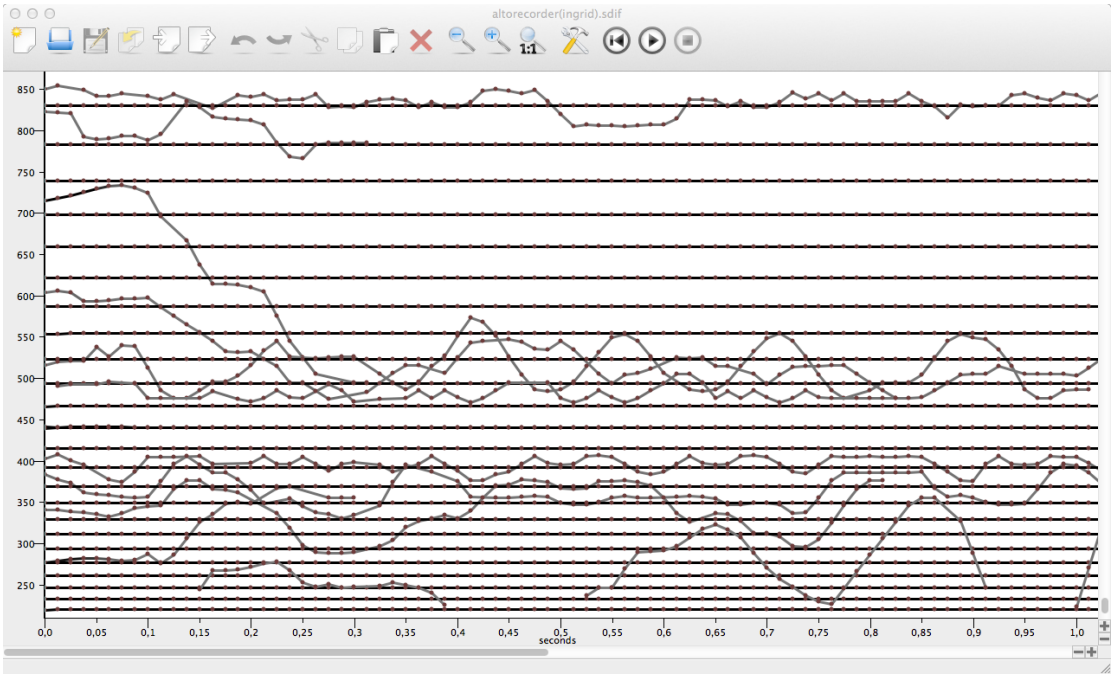


Figure 13: Alto recorder movement page 1, *Synthesis* (2018)

After recording each instrument in *Finale* and analysing them in *Spear*, I created eight scores which show the sound of the A-note in *Spear* for violin, recorder, clarinet, saxophone, electric guitar, double bass, trombone and piano. Decibel ensemble perform the eight scores as eight separate movements. The order of the movements is free for the conductor to decide.

To create the instrumental parts, I extracted each single sine wave from each score, but the parts are not allocated a specific instrument. Instead, I marked which parts are physically possible to play by which instrument. This is because there is no clear parameter in my compositional process for this piece that states how to specifically orchestrate the material. Every other compositional decision I make is always justified by parameters in my compositional material; I will therefore not make a decision when such parameters are missing.

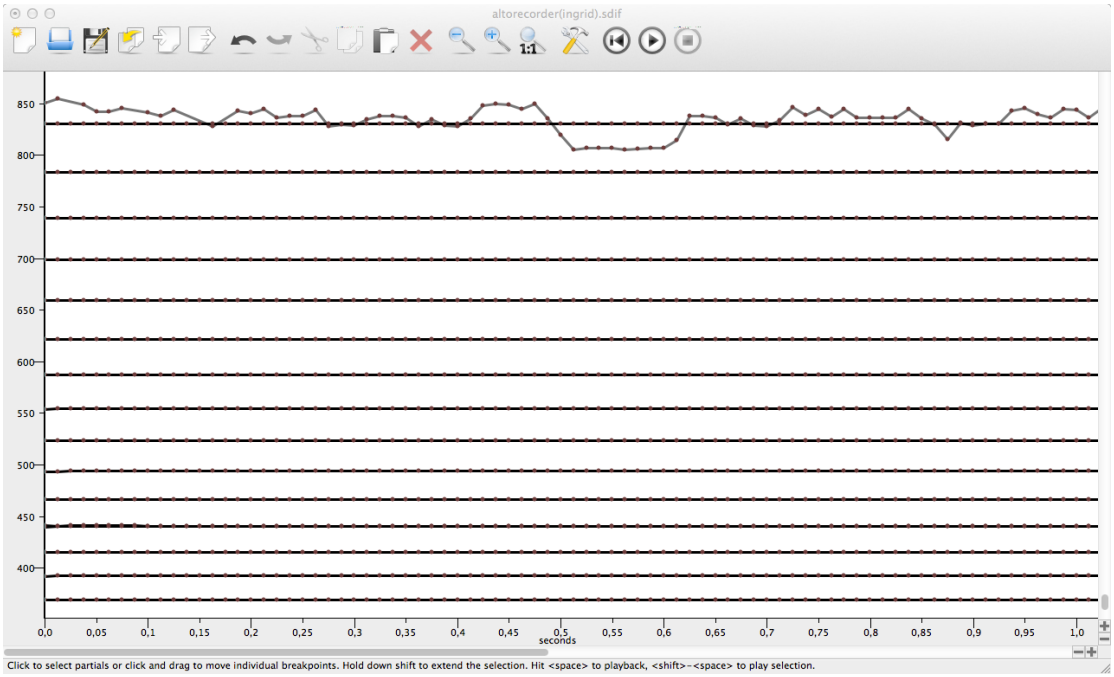


Figure 14, Part 1, Alto recorder movement page 1, *Synthesis* (2018)

The image above shows part one in the *Alto recorder movement*. The horizontal lines are pitch lines to orient the performer. The squiggly line visualises them to be performed pitches and is mostly moving between the pitch line numbers 800 and 850. These numbers are note frequencies. 783 Hertz is a well-tempered tuned G-note, 830 Hertz is a G#-note and 880 Hertz is an A-note.

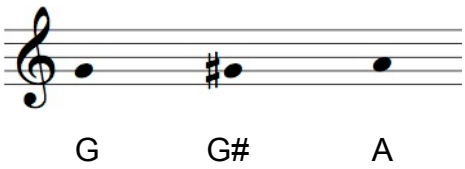


Figure 15: The pitches G, G# and A

The squiggly line moves between all three pitches and that is also how it should be performed on an instrument. The high range of the pitches determines that this particular squiggly line can only be physically performed on the violin, alto recorder, alto saxophone and piano.

I state in the performance instructions that the performers can perform the squiggly sine tone lines in the following ways:

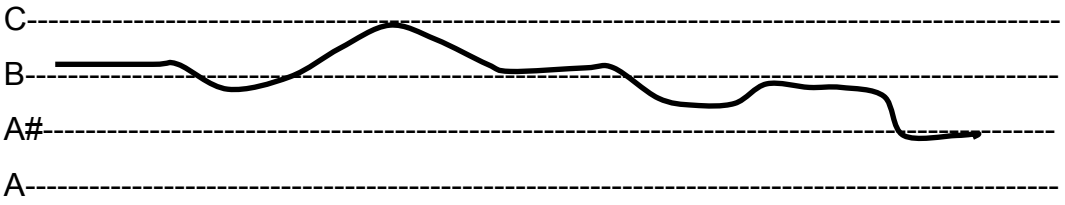


Figure 16: Explanation to the scoring in *Synthesis* (2018)

This can be performed with sustained pitches like this:

B A# B C B A# A

Or,
Only when the curved line crosses exactly the horizontal line (option for piano):

A# B B A# A# A

Or,
If the instrument allows it: with microtonal changes.

Each score is an enlarged visualisation of the synthesized A-note sound, corresponding to the sound of each separate instrument in Decibel. The timeline to each movement can be stretched as preferred. For example: The original sound file for each movement is two seconds, but a performance of it can be stretched to forty seconds, or as long as is physically possible to perform. The conductor makes this decision in conversation with the performers prior to the performance.

The compositional process was initiated by the idea to compose for the mixed sound of the ensemble. The ensemble plays from the sine tone scores: the zoomed-in analyses of synthesized A-notes. My self-built computer application processes the mixed sound of Decibel performing live, and

synthesizes it *back* to sine tones. However, the computer application outputs its own sound consisting of technical limitations and errors. The received sound from the mixing desk is thus an accumulation of different frequencies but is not live-analysed as such. My computer application only analyses the loudest frequencies and only converts those selected frequencies to sine tones. The result will be a speaker performing as an extra instrument in the ensemble, and performing live-composed material: a melodic line of sine tones pitches.

Synthesis highlights the technical idiosyncrasies of an amplified acoustic ensemble such as Decibel. The performers become the backing band to a live performance by the mixer. However the performers are not completely hidden. They are the catalysts of the system. The particular performance decisions they freely make can radically change the output. Another ensemble performing this piece will therefore result in a very different outcome. This is interesting to my research question: 'How does this compositional position necessitate an alternative performance practice?' because depending on how the performers interact with my instructions in the score, they will accentuate the alternative performance practice.

The performers are also human beings with physical limitations. The given *Spear* graph will never be performed perfectly. In addition to the technical limitations and faults of my computer application, I will never know precisely what my computer application will analyse at a given time. As result, the feedback process in this work also highlights the faults in my system, in addition to revealing the human limitations of the ensemble. I will never know precisely what the final output will be.

During Decibel's performance at the Royal Birmingham Conservatoire in March 2018, I shared my compositional process by projecting a video demonstrating the previously performed steps using *Finale* and *Spear*. The documentation video within the portfolio shows how the computer application synthesizes Decibel's live sound.

5.3.3 Portfolio composition:

Song&Dance – An excessively elaborate effort to explain or justify

In October 2016 I was given the opportunity to compose for both the Divertimento Ensemble in Italy and the International Ensemble Modern Academy (IEMA) in Germany as part of the ULYSSES Network.[70] I was offered nine rehearsals between March and August 2017 in which to compose for IEMA, with the outcome being played in two concerts in September. Divertimento Ensemble offered a ten-day residency in Italy with a concert in July 2017.

This situation led to the decision to write two pieces with the same concept, and I used the IEMA workshops to test initial ideas. Since the piece for Divertimento had to be finished first, the work became a sketch for the piece I was writing for IEMA. For this reason I have not included the recording or score for the Divertimento piece in my portfolio. However, it is important to explain my work for Divertimento because it directly relates to the one I wrote for IEMA, and its status is interesting as a 'composition to test another composition'.

Testing a composition by rehearsing a compositional sketch acts as a justification of a piece. It demonstrates to the performers that your musical ideas are well-founded, and provides justification for them to trust you. I am also required to justify all of my work as part of my ongoing research. The act of justification was thus in my mind, and became the subject for the two ensemble pieces. Composers often talk about their work in order to justify it, and when they do, they analyse it. To directly highlight the theme of justification in this piece, I developed an idea for the ensembles to not receive any written music from me, but rather to receive a justification of the music instead. They thus receive a musical analysis of the work, rather than a conventionally notated version of the work.

[70] Project.ulysses-network.eu. (n.d.). *Ulysses Network Project* | Ulysses network, european project, new music network, european partners. [online] Available at: http://project.ulysses-network.eu [Accessed 11 Jul. 2018].

I researched the word ‘justification’ and stumbled across the English phrase ‘to make a song and dance about something’, which means ‘an excessively elaborate effort to explain or justify’.[71] ‘Song and dance’ became the title but also provided me with an idea of some source material: a song or a dance, or a song about a dance. I searched for a simple song with conventional tonal harmonic language. Simple musical structures would not make the compositional process too difficult and would also provide a foundation for the musicians and myself to fall back on to in the process of analysis and performance of the work.

The old Flemish folk song: *Zeg kwezelken wilde gij dansen*, fits the requirements well. A ‘Kwezel’ can be a name for a ‘sanctimonious hypocrite’ (a bigot)[72] but can also be defined as ‘someone who treats insignificant things with seriousness’.[73] Justification processes is the subject of my two pieces. By using this song I make reference to the Fluxus movement in connection with the 1970s Dutch music scene, ‘showing criticism of anything that took itself too serious’.[74] In an act of self-mockery I carried out an elaborate musical analysis of this simple song. The musicians will only see this elaborate analysis, not the actual song. This will directly accentuate the subject of my piece. While performing, the musicians are engaged with the justification of the piece. I ensure that the material is taken seriously by justifying the constructions of the song with the analysis. They can therefore easily misunderstand the origins of the analysis and assume that I analysed a more ‘serious’ piece of music. A possible English translation of the chosen song’s title could be ‘Hey little goody-goody, would you like to dance?’

[71] TheFreeDictionary.com. (n.d.). *song and dance*. [online] Available at: https://www.thefreedictionary.com/song+and+dance [Accessed 12 Jul. 2018].
[72] Etymonline.com. (n.d.). bigot | *Origin and meaning of bigot* by Online Etymology Dictionary. [online] Available at: https://www.etymonline.com/word/bigot [Accessed 23 Aug. 2018].
[73] Encyclo.nl. (n.d.). *Kwezel* - 7 definities - Encyclo. [online] Available at: http://www.encyclo.nl/begrip/kwezel [Accessed 13 Jul. 2018].
[74] Adlington, R. (2013). *Composing dissent*. Oxford: Oxford University Press, p.110.

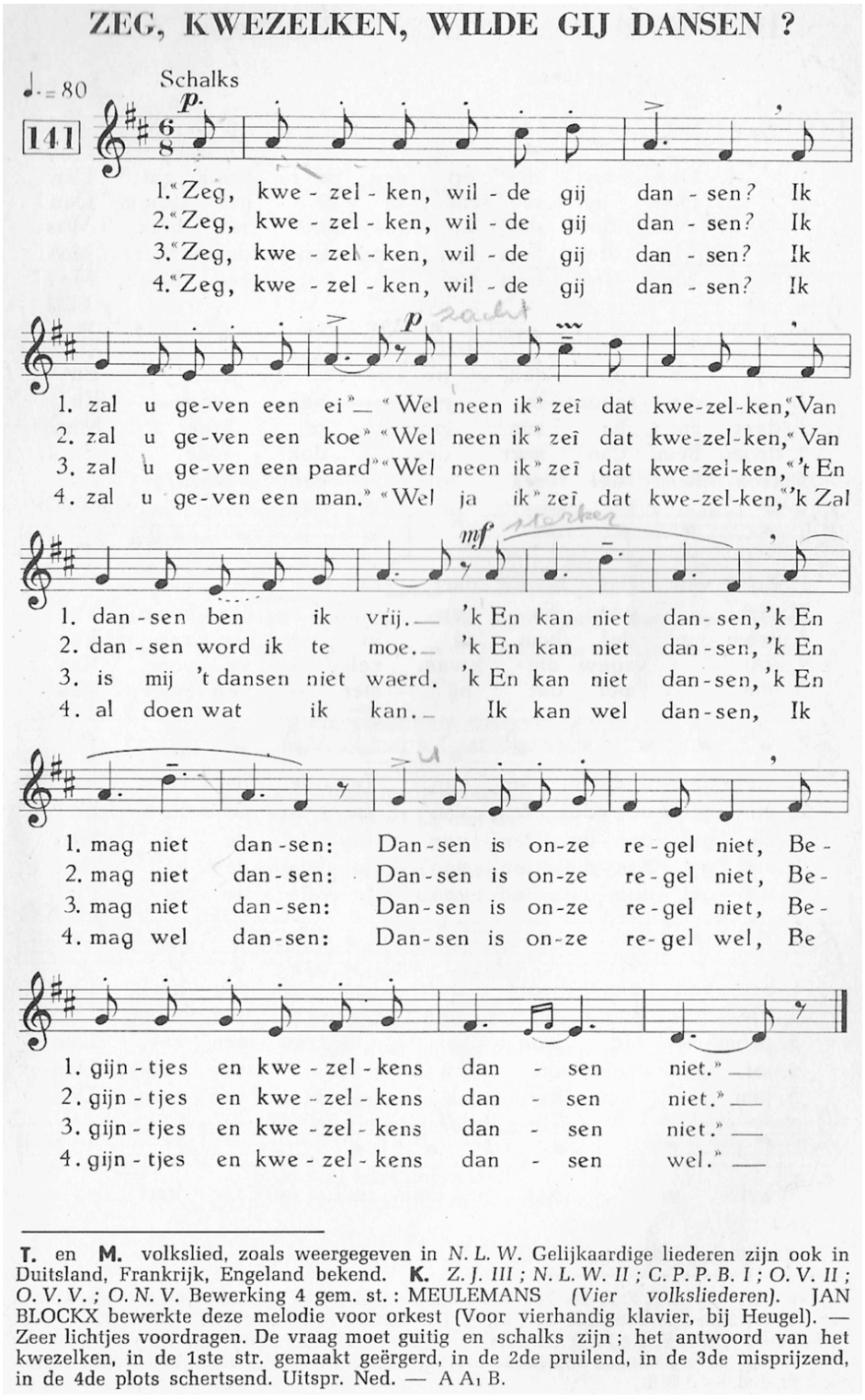


Figure 17: Folksong used in *Song&Dance* (2017)

The song is generally conventionally tonal, in D major, with the main structure of the song being AA' B. The material I analysed in the three sections A, A' and B is reconstructed as a three-part music analysis game. Playing the game recomposes the song but most importantly, the musicians have complete

insight into the construction of the piece. To play the game they have to use the analysis material and follow the rules, which I constructed and developed from my analysis of the song.

To test my game, I created a computer simulation of it. In the process of creating the simulation, I found that the simulation itself provided a secondary analysis and development of the musical material. Every time the computer performs, it calculates different 'human' decisions and therefore always creates a slightly different result. To be able to follow these simulated human decisions, I added a decision-marker in the application: a high-pitched note. The simulation thus became another entity and I decided that it should serve as the score for the Divertimento piece.
For seven minutes I recorded one computer simulation performance of the piece (seven minutes was the required duration of the piece). The result is a sound file made of sine waves (acting as the musicians). I analysed the sound file in *Spear* and the image *Spear* produced became the score for the Divertimento Ensemble. I drew vertical lines at each place that marks a point of decision (by the high pitched note) and analysed the chords in-between the lines. Some chords were complex but I named them in as simple a manner as possible, e.g. 'D'. The 'D' can give an idea of what the chord can be, but is not the name of the full chord. The image of the pitch lines in the score helps the musicians to interpret the full chord. In this way the musicians become more involved with the material than in a conventionally notated piece, and are required to analyse what they see. With this notation I force the musician to be engaged with the material to encourage an analytical performance attitude. They cannot perform the piece without analysing the notation.

Below is an example of page six in the score:

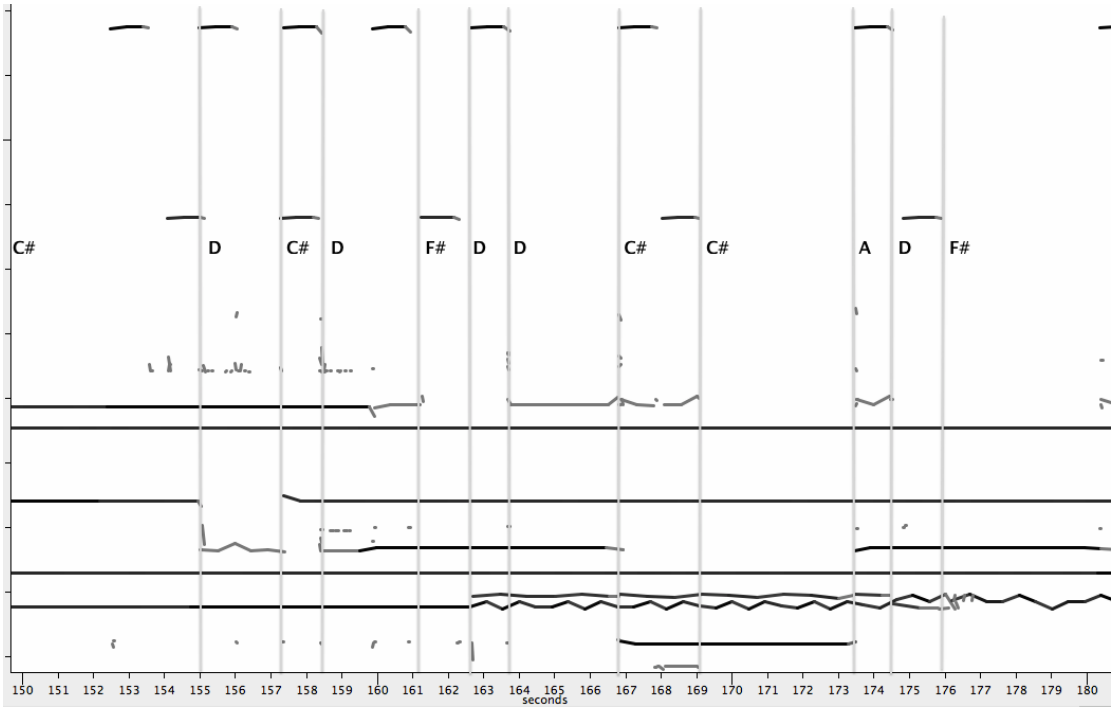


Figure 18: Page 6 of the score *Song&Dance* (version 1) for Divertimento Ensemble

The notation of *Song&Dance* created tension and unpredictability for the performers, however that was not the intention but merely a result of the compositional process. The composition asks for the musicians' attention. It allows me to share the usually hidden compositional process by means of giving them the analysis and making them think about the material. As result they will become aware of the compositional structure and engage with an alternative performer's point of view.

The IEMA version of *Song&Dance* uses a more detailed version of the song's analysis. The analysis-game is again tested by a new computer simulation but is now also notated as text instructions for the musicians. The musicians on violin (I), violin (II), viola, cello, clarinet and flute perform the melodic and structural part of the analysis. Percussionists I and II perform the rhythmic part of the analysis. The pianist performs the harmonic analysis of the new computer simulation, in a similar way to the Divertimento piece, but now in the format of a video.

A performance of the work will not recreate the song; instead, it will recompose the song with its own analysis material. The musicians have never known which song I used, and I left them guessing. This created much curiosity. It made them analyse the material even more carefully, and at every rehearsal some musicians thought they had found out what it was. This performance attitude worked in favour of the subject of my work: an urge for justification.

I spent a lot of time with the musicians and this also created space for receiving feedback from them. For instance, I had initially created a role for the conductor in which s/he would control the rhythmical developments by giving tempi to the percussionists. However, the conductor decided not to participate because they felt that this was an anathema to the concept of the piece. They had observed that the piece was about having compositional insight to allow communication in favour of a different performance attitude, and that it was establishing a new relationship between the performers. The presence of a conductor controlling the situation and making decisions for the other performers would be inconsistent with the newly established performance attitude. I agreed with this and decided to remove the conductor's part.

There were two performances of this work; the first was at the Gaudeamus Muziekweek in Utrecht (NL), and the second was at the Hochschule für Musik und Darstellende Kunst in Frankfurt am Main (DE). I have only included the video recording of the performance in Germany within the portfolio. After uploading the recording online I received several score requests from different ensembles in York (UK), Seoul, (ROK) and New York, (USA). The piece has an open instrumentation and can therefore easily be performed by other groups. However, some of these ensembles had fewer musicians, which makes playing the game impossible. In 2018 I revisited the piece to solve that problem. In March, MISE EN PLACE ensemble in New York successfully performed it with two fewer musicians. I have only included with this commentary the original score for IEMA with fixed instrumentation, but the score also exists in an open instrumentation format and, as mentioned, for a

group of two fewer musicians.

The nature of the score required great concentration during the rehearsal process with IEMA, but we had the luxury of nine rehearsals. The sounding result is not of a particularly complex nature; new ensembles were therefore quite easily misguided from the beginning. I travelled to New York and Seoul to help in the rehearsals and clearly communicated that the musicians needed enough time to play the game. I had observed that only after a third rehearsal did the group seem to have fun playing the game, something which, for social reasons, is important both to me but also for a public performance. The audience can only be drawn into the piece if the musicians are confident and fully aware of the processes in the game. Communicating this confidence to the audience can result in another justification process on the part of the audience's critical observations.

6. Performance practice

6.1 Engagement

As explained in my second chapter, as a composer I find it very important to perform as well. It makes me aware of the practice and its characteristics. During my three year PhD research, I left Birmingham twice for a long period to work on someone else's project. The first project was in June 2016: *Sand songs*, 'A installation with participative aspects of labour'.[75] Our project involved building waterproof and sand proof boxes with car lights and car horns inside them, connected to car batteries. All boxes were, in different positions, buried 1,5 metres deep on the beach. The audience was given shovels and were searching for the boxes by listening and locating the horn sounds and by feeling the sound vibrations under their feet. Once uncovered, the car lights shined as light beams into the sky.

After several months of research on building materials, we spend one month building the boxes and testing them on a beach in The Hague (NL). Doing this contextual and technical research is a very important aspect of the work and is also the most interesting aspect in relation to my own research. This sort of commitment on the part of the performer and co-creator is very important in many of my pieces. I create space to research the given compositional material in relation to the context.

6.2 Co-creator

A second project that involved someone else's work happened between November 2016 and January 2017. It was a project with the American composer, Robert Blatt and involved video experiments in how to make the

[75] Verlaak, M., Pocknee, D., Lemnaru, A. and Marciniak, G. (2016). *Sand songs*. [online] instrumentinventors.org. Available at: http://instrumentinventors.org/residency/adam-basanta-david-pocknee-maya-verlaak/ [Accessed 14 Aug. 2018].

documentation of an existing notated work a development of the work or secondary work.[76] By creating documentation of our performances, we create new works. We documented Robert Blatt's *Beach Bums* on the beaches of Florida (USA), Wales (UK) and South Holland (NL). We adapted our methods to these places even though these precise places were chosen only for the available accommodation and public presentation possibilities.

All documentation was presented at our last destination in the Netherlands at Studio Loos, The Hague (NL). Although this is a concert venue, we presented our work in a visual art gallery format. This project is still a collaborative work because the score of the work we documented was Robert's. This ambiguity made me decide not to add it to my research portfolio. Nevertheless, it is important to mention this project in relation to the subject of this last chapter: becoming an engaged, aware performer and co-creator.

6.3 Learning by making[77]

The pieces *Scacciare Pensieri* and *All English Music is Greesleeves-solo* require the performer to research, reflect, rewrite and evaluate the compositional material within the context in which they are performing it. In doing so, they need insight to the full compositional process and the piece can change in several ways depending on the performer and context.

The piece *Dance* uses the same electronics as *All English Music is Greensleeves-solo* but I take back some compositional control and accentuate the fragility of the performer in exactly trying to do what is asked within their conventional medium and format. More insight is required in *KlangfarbenTanz* whereby the performer is asked to endure all my compositional steps and to take over control herself.

[76] Blatt, R. (n.d.). *Robert Blatt*. [online] Robertblatt.ricercata.org. Available at: http://robertblatt.ricercata.org [Accessed 14 Aug. 2018].
[77] Gottschalk, J. (2017). *Experimental music since 1970*. New York: Bloomsbury Academic, an imprint of Bloomsbury Publishing, p.59.

6.3.1 Portfolio composition: *Scacciare Pensieri* (2016)

840 is a London-based concert series curated by composers Alex Nikiporenko and Nicholas Peters. For each concert in the series they invite selected composers to write for a different ensemble. In March 2016 they invited me to write a new piece for the percussion quartet Abstrukt.

I received a long list of percussion instruments that were available for use in the piece. I find this to be a usual occurrence when commissioned to write for percussion, but always find these lists very confusing because contemporary music percussionists are known to have a forever growing set of instruments. The limitations that such lists entail became the catalyst of my compositional process. I decided not to use any instruments on the list but to make the four percussionists forget about their instruments instead.

'Scacciapensieri' is one of the many Italian words for the 'Mouth Harp' (figure 19). 'Scacciare' means 'chasing away' and 'pensieri' can be translated as 'thoughts' or something that is on your mind. The name of the instrument refers to the fact that the mouth-harp is placed on the teeth and therefore uses the mouth but also the full resonance of the skull to create the sound. Since the full skull resonates, one says that the performer might forget what is on his/her mind and all thoughts will be chased away.[78]

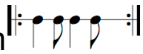


Figure 19: A mouth harp next to an ordinary sized pencil

[78] Scacciapensieri (2013*). Come è fatto, come si suona.* [online] Available at: https://youtu.be/Tjv2_fKx5Tw?t=1m40s [Accessed 3 Jul. 2018].

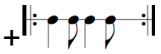
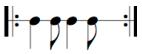
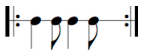
My compositional idea involves percussion quartet Abstruct chasing all their percussion instruments out of their minds. They do this step by step in the structure of a count-down song. The structure in this piece is taken from a famous Italian song *Eh, Cumpari*, the text of which describes a list of musical instruments and asks how they sound.[79] The melody continuously repeats, but with every repetition another instrument is added.

In *Scacciare Pensieri* one percussionist performs on the mouth harp. She plays the *Eh cumpari* melody as a loop. At every new movement (cued by the other three percussionists), she inserts the name of a percussion instrument they own, starting from the first instrument in their list and working towards the last. Each individual instrument name receives its own rhythm in the song. The performer chooses the rhythm, but in the attached score I also suggest a rhythm. Because of the nature of the instrument, the exact pitches in the melody cannot be performed; the mouth harp can only give a rough idea of the melody, and this is also how it is notated.

The three other percussionists individually also give each instrument their own rhythm, but not with a mouth harp. In reference to the sound production of a mouth harp, they also make sound by using the resonance of their mouths, by clapping air into the mouth. Their hands should not make any sound while clapping, the clapping is only serving to create a bubble of air into their mouth, with the particular shape of the mouth then forming certain vague pitches. Individually, and as quickly as possible, each of the three percussionists works their way through the full percussion list. When one reaches the end of the list, the notated rhythm  is repeated until all three have arrived at the end. The sound of all three percussionists performing the notated rhythm cues the start of the next movement. At each new movement, the three mouth-clappers repeat the same process as before, but leave out the name of the first instrument in the list. They do this until there are no instruments left to be read.

[79] La Rosa, J. (2008). *Eh Cumpari.* [online] YouTube. Available at: https://youtu.be/Bsg73N0eUZk [Accessed 12 May 2018].

An example of the full structure (with a list of three instruments):

First movement	Second movement	Third movement		First movement	Second movement	Third movement
Mouth Harp (Instrument to insert in the *Eh Cumpari* melody)				**Mouth Clapping** (Instruments to clap rhythms for)		
Instr1				Instr1		
	Instr2			Instr2	Instr2	
		Instr3		Instr3 + 	Instr3 + 	Instr3 + 

The piece ends when the mouth harp player has inserted the final instrument on the list and when the mouth-clapping percussionists perform the notated rhythm, after having performed a single-instrument-long list.

My score uses the given material of the instrument list from Abstrukt. The attached score can therefore also be analysed as documentation of how percussion quartet Abstrukt performed it. However, in answer to my second research question, it requires an alternative performance practice: it is easy to substitute the percussion list for another, only requiring the new percussion group to understand and have insight into the compositional process. The attached score therefore also clearly states which parameters need to be changed in order to be rewritten when other performers perform the piece. Because of this, it allows other performers to receive insight into my

compositional process. In addition they are also engaged as co-creators of a new performance of the piece.

Portfolio composition 6.3.2: *All English Music is Greensleeves – solo* (2016)

All English Music is Greensleeves is a composition for accordion and electronics that positions me, the composer, in the uncomfortable position of being unable to control how the piece will progress. Instead, the progression depends on the properties and fragility of the specific electronics used within the piece. This (compositional) decision questions the compositional processes of a composer but also encourages the performer to step out of an 'automatic pilot' role.
This piece developed from an ensemble piece of the same name that I composed in 2014. The purpose of this original ensemble version was to challenge the 'automatic pilot' of ensemble musicians following a discussion with an English conductor who told me that 'England has a very good sight-reading practice'. I wanted to challenge this sight-reading tradition by creating something that would be impossible to sight-read. In order to do this, I attached small tactile speakers to the instruments of the ensemble. Tactile speakers turn any object into a speaker. By playing back sound files, the instruments appeared to be playing themselves. The job of the players was then to guess the next note in a melody, controlled by a computer programme and played through the instruments. Rather than dictating which notes to play, this score gave instructions in how to listen. It deconstructed the convention of the score but also questioned the practice of the ensemble musician.

In this new solo version of the piece I attached a microphone to the accordion and a tactile speaker to the base of a rectangular stretched canvas. By doing this, the canvas became a vibrating speaker. The microphone is directly connected to the speaker via a small audio mixer. Therefore, whenever the instrument is played, the sound is fed back to the canvas.

The stretched canvas was painted with a musical staff, with on top note-heads crafted from pieces of lightweight foam. At the beginning of the piece the foam note-heads spell out the first nine notes of the *Greensleeves* melody.[80] *Greensleeves* was used as an existing melody because one of my mentors in The Netherlands had once told me that 'all English composers rewrite *Greensleeves* all over again'.[81] This piece was written for Howard Skempton, a 'distinctly English' composer, to perform.[82]

The attached documentation video shows that when Skempton attempts to play the melody written on the canvas, the microphone transfers the sound to the tactile speaker, which makes the canvas vibrate and displaces the notes, creating a constantly changing melody. The player continues attempting to play the constantly changing melody until the notes move off the score or find a state of equilibrium. Additionally the score is projected in real-time onto a large screen so that the audience can see how the note-heads change, and can also bear witness to the player's struggle to read the notes. Below are a few pictures as an example of a possible process:

The score and electronics set up before playing the music:

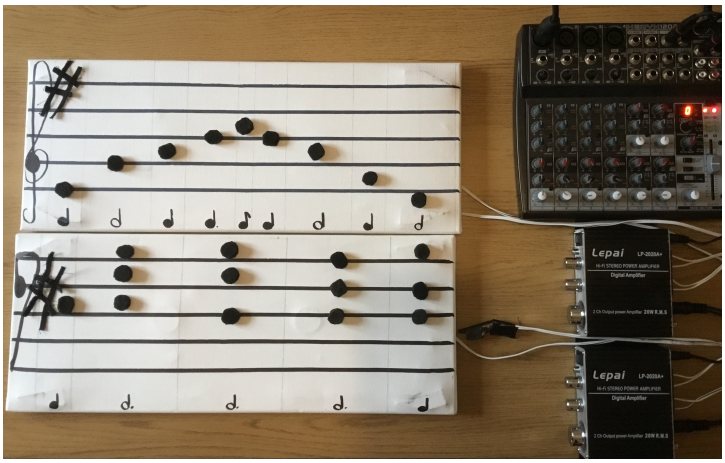


Figure 20: Score example 1 *All English Music is Greensleeves – solo* (2016)

[80] The King's Singers. (2009) *Greensleeves.* [online] Available at: https://youtube/twix9KfES9Y [Accessed 12 May 2018].
[81] Verlaak, M. (2014). *Thallein performs works by Brown, Feldman & Cage*. [online] YouTube. Available at: https://youtu.be/IsceZBID85w?t=1m [Accessed 12 May 2018].
[82] Moderecords.com. (n.d.). *Howard Skempton - Surface Tension.* [online] Available at: http://www.moderecords.com/catalog/061skempton.html [Accessed 17 Jul. 2018].

The score after playing the music on figure 20:

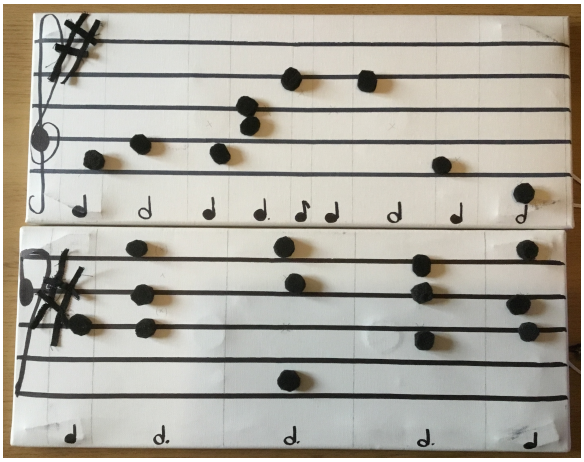


Figure 21: Score example 2 *All English Music is Greensleeves – solo* (2016)

The score after playing the music on figure 21:

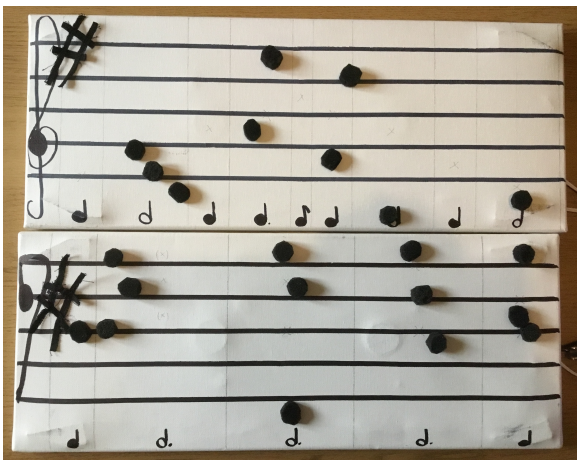


Figure 22: Score example 3 *All English Music is Greensleeves – solo* (2016)

This new version of the piece challenges sight-reading again, however, in contrast to the earlier version of the piece, it also puts me as the composer in the unusual position of not knowing how the piece will progress. I have no control to how the notes will move and the player makes many independent decisions during the performance, such as the tempo, accentuation, articulation, and how they will interpret the moving note-heads. I tend not to give detailed instructions to the player. My contribution is primarily the concept, in the form of the technical aspects and how they create a feedback

loop between the ‘to be performed’ material and the performance of it.

Another performer, one who is not Howard Skempton and does not come from England, can choose to change the *Greensleeves* melody to another melody that reflects a musical cliché about their own national background. Repeating this piece thus necessitates a committed, research-focused, performance practice. The attached score also clearly states this performance freedom. The score only requests that it is a song with a similar impact and connotation as *Greensleeves* has in England.

6.3.3 Portfolio composition: *Dance* (2016)

Two months after the first performance, I re-evaluated the technical material from the last version of *All English Music is Greensleeves* for a new piece for Ensemble x.y.[83] This new work again uses the feedback loop between performer and score, but in a different manner. It also incorporates and dismantles conventional ensemble playing practice.

The solo accordion version of *All English Music is Greensleeves* looked like a dance for musical notes, through the moving and vibrating pieces of foam. I therefore decided to develop my new piece using historical dance music. Throughout the history of Western Classical music there have been instances of folk and traditional dances developing in complexity to such an extent that over time they become unsuitable for dancing. New works in these dance styles continued to be composed, but began to be appreciated as absolute music. Because of this they could be considered as ‘dances for notes’ rather than dances for people. I decided to use examples of these ‘dances for notes’ as I found material for my piece, and selected one each of J. S. Bach’s *Allemande*, *Courante, Sarabande, Chaconne* and *Gigue* (*Partita, No. 1 B minor, VN solo).* [84]

[83] Ensemble x.y. (n.d.). *Ensemble x*.y. [online] Available at: http://www.ensemblexy.com [Accessed 15 Jul. 2018].
[84] Barlow, H. and Morgenstern, S. (1958). *A Dictionary of Musical Themes*. 6th ed. London: Ernest Benn Limited, p.29.

The soprano singer in Ensemble x.y uses the melodies of the dances to sing the names of the dances on the words of their own name: A-lle-man-de for Allemande, Sa-ra-ban-de for Sarabande. When the soprano sings into the microphone the sound of her voice is sent to the tactile speakers under all of the separate canvas scores of each wind player in the ensemble. The vibrations of the voice moves a singular note, a black piece of foam, on each of these canvas scores. The wind players perform whichever note is on their score and the foam is repositioned at the start of each new dance.

Whilst this is happening, the string section listens to the wind section and performs intervals in relation to them. I allocated specific intervals to be performed by the string section for each dance movement. Each string player is allocated a wind player and the interval should move in parallel with the notes of that wind player.

In the following example the string player plays the note at an interval of a minor third above the pitch the wind player is playing. The note on the canvas moved/vibrated from an F to a D and the string player moved upwards in parallel. The note of the wind player will be continuously moving to other notes and the string player will continuously follow it in parallel.

Canvas-score

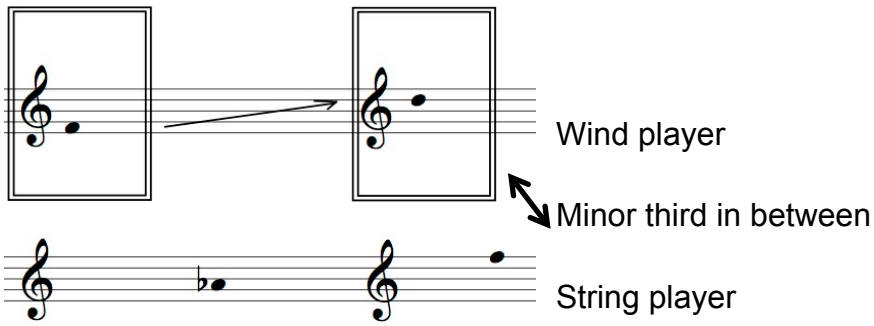


Figure 23: An example of performance techniques in *Dance* (2016)

As result, the soprano singer will be changing the ensemble accompaniment chord, while singing. In addition to having an unconventional score, *Dance* emphasizes communication within ensemble playing. Through her actions the

singer cannot find harmonic support in the sound of her fellow ensemble members. The singer causes constant harmonic development and only the interval-rules, given to the string players, can keep the fragile harmony together. The musicians are encouraged to listen very carefully to each other's sounds. An important consequence of this is to prevent the musician reverting to autopilot, something that I initially explored in *All English music is Greensleeves*.

The canvas scores are also projected live on a large screen. The audience can thus see how the singing directly affects the notes. In comparison to my work for Howard, I took back some compositional control, such as incorporating the interval rules for the string players and composing the piece in five movements. However, *Dance* still resulted in a compositional process open to the musicians and audience, and performers were also aware of why each compositional decision was made. This is also confirmed by the questions the interviewer asked me in an interview about the piece for BBC Radio 3's contemporary music programme *Hear and Now*:

> 'there is a strong visual element which obviously won't come across on the radio but you are sort of creating less of a divide between the audience and the performers. We are allowed to see the compositional processes aren't we? Happening in real time?'[85]

Three different ensembles have performed *Dance* and each time it has been rewritten for different instrumentation. Only the documentation and score of the third and final version of this work is presented within my portfolio: the performance by An Assembly ensemble at City University, London in June 2017. This is because in contrast to the other videos, this documentation is of a professional quality.

Dance combines several themes discussed as part of this research and is therefore developed in a slightly different manner. Instead of questioning one

[85] BBC Radio 3 (2017). *Hear and Now, An Assembly,* [online] Available at: https://www.bbc.co.uk/programmes/b08t159z [Accessed 12 May 2018].

particular parameter in my context, I combined parameters I already questioned before. In *Dance* conventional ensemble playing techniques are questioned in the piece. The conventional ensemble playing practice is however interrupted by the technical difficulties composed in the piece, and the performers need to reinvent how they can perform together. In addition, the compositional process and the composers' role is also questioned, because I have partly no control over the pitches to be performed in the piece. *Dance* reaches out to the audience by projecting the process but also by referencing historical dance music in connection to the moving notes.

6.3.4 Portfolio composition: *KlangfarbenTanz*[86] (2016-2018)

My compositional practice often involves close collaboration with ensembles and individual musicians. Since 2016 I have worked with Belgian flautist Karin de Fleyt as part of a case study for her ongoing research into collaboration between composers and performers. During this project I decided to foreground the act of collaboration as the subject of my compositions for de Fleyt. In order to do this, I devised methods that would build a platform for the performer to make creative decisions, thus reducing my overarching control of the creative process.

An example of this happening in my earlier work is *All English Music is Greensleeves – solo,* because a successful performance of this piece completely depends on the technical properties rather than the performers dogmatically following a pre-determined score. The musical process of *All English Music is Greensleeves – solo* is independent from my decisions. I only composed a medium with particular technical properties and these properties compose the process of the piece. As explained in the example of Alvin Lucier's work (see chapter 5.2), by means of a feedback process, the characteristics of the medium are revealed and compose the piece. As the subject of the piece for de Fleyt is the very act of collaboration, I initiated my

[86] The title is a reference to the performer's past work relationship with German composer Karlheinz Stockhausen

piece for de Fleyt by developing a similar technical process to that used in *All English Music is Greensleeves - solo.* The properties of the score become the medium for our collaboration and our decision-making can therefore be reduced but also equalised.

The compositional material will not be explained in detail in this commentary because the score in the portfolio takes the form of a step-by-step instruction booklet showing the compositional material. The instruction booklet itself serves as an illumination of my compositional process, *as* a piece of music. In reference to Bertolt Brecht's Lehrstück concept, de Fleyt receives instructions explaining how to create a score, including which compositional and performance decisions should (or could) be taken into consideration. The instructions require the performer to undertake the same compositional steps I have taken to arrive at the same point. She will do this by means of building an installation and researching its possibilities. This is inspired by Gordon Mumma: 'Composing for me is building, […] the construction of an instrument can be a significant part of the compositional process'.[87]

My instructions are highly detailed and on first reading may appear to leave little room for the performer to add any compositional or performance-related decisions. However, the work explores ways to give insight into the compositional process to the performer, in order for them to subsequently gain a complete understanding of the compositional material. When the performer has arrived at the point-of-view of insight, it is clear that the performance of the work is as much in the hands of the performer as in the hands of the composer. The instruction booklet left many parameters open, and is merely a medium to create a collaborative piece. The instruction booklet also includes a page with a list of open (free) parameters, and asks the performer to prepare actions for them. It consists of two columns and the right column is left empty.

[87] 'David Behrman is committed to a do it yourself model […] making is making, whether it is making music or making an instrument'. Gottschalk, J. (2017). *Experimental music since 1970*. New York: Bloomsbury Academic, an imprint of Bloomsbury Publishing, p.59.

With permission of Karin de Fleyt, figure 24 demonstrates this page in the instruction booklet in addition to the performance actions prepared by her.

At specific chosen moments in time you react:	**Your performance actions: (Specific to movement 1 to 7 or other parameters)**
a) to the note the light is shining on	a) in the correct mode, play starting on the pitch of the canvas, randomly filling (parts of) a scale
b) to the note on the left	b) following the movement of the cloth (note) = rhythm of that specific canvas
c) to the note on the right	c)
d) to a note in the dark	d) silence/humming an A
You perform a particular action when one of these or several of those notes	
a) move	a) repetition of notes, creating a rhythmical pattern within the played scale?
b) do not move	b) [redacted]
c) is positioned on a sensor and doesn't move	c) silence
d) move a little	d) strong attack
e) move a lot	e) play in ppp
f) jump out of the canvas on another canvas	f) use the whistle
g) jump out of the canvas on its own frame	g) play percussive sounds on the pitch of the canvas
h) jump out of the canvas on the table	h) play a jet whistle

Figure 24: Performance notes from me to Karin de Fleyt (left) and her preparations (right)

The concept of collaboration blurred the boundaries of our identities, resulting in de Fleyt playing the role of a composer and myself playing the role of a performer. However, in contrast to her role, my performer role is fully notated. I perform with two torches [Video: KlangfarbenTanz_example2], cueing the structural parts of the piece by turning them on and off at specified times. The subversion of our roles accentuates the subject of collaboration but also introduces de Fleyt to my Hexenhaus methods. It makes her reflect on her own expectations in relation to a collaborative piece.

Karin de Fleyt and I performed the work in May 2018 at De Montfort University. The performance resulted in the self-awareness that as a composer I occasionally find it very hard to step back from taking decisions and it was sometimes hard to feel comfortable with all de Fleyt's ideas. However, I was happy with our joint process because the experience accentuated the subject of the work: collaboration.

The nature of my step-by-step instruction book resulted in unconventional rehearsal methods. De Fleyt engaged a lot with the medium of our collaboration and always researched a wide range of solutions to the parameters I brought forward with my instruction book. Every rehearsal was very surprising; I did not previously ask de Fleyt what she had planned but simply performed the required actions described in my own score [Video:KlangfarbenTanz_example3]. At the end of a rehearsal we occasionally discussed how the installation had reacted to her actions and sometimes she decided to adapt some actions in relation to the technical response from the medium. Her decisions are therefore not determined by personal aims, but by the medium (subject discussed in chapter 5).

I question the reason for attaching the video recording of our concert at De Montfort University to my research portfolio. The performance is not the focus point of this work. The step-by-step instruction booklet on how to create a collaborative piece is the focus point of the work. The recording of the concert is thus only a presentation of Karin's experience of dealing with the instructions and making her own decisions. It is a presentation of a learning process and a collaborative process. However, I decided to compile different fragments of different recordings to demonstrate particular aspects of the piece. For instance, in the process of creating the work, we were often discussing how to engage the audience as well. We asked the audience to stand close to us during the performance and, for instance, we experimented with projecting the step-by-step instruction booklet as video and audio book (read by me). At the De Montfort University concert we projected the video on a white piece of paper on the back of my laptop so that our performance also

stayed self-contained (we also use the same laptop for all the audio electronics in the performance) [Video: KlangfarbenTanz_example1]. An external projection screen in the hall would break the visual self-contained format of our performance.

The small projection on the back of my laptop added, in addition to the installation, another thing for the audience to explore. Listening back to the concert recording it surprises me how active the audience is [Audio: KlangfarbenTanz_example4]. Their movements in the space are almost louder than the performance. The audience continuously circles around us and I am pleased to hear these movements because it shows that the installation triggers their curiosity. Their attention is focussed on how it works and not how it sounds. This particular notion also became a discussion point when Karin de Fleyt and I presented the work at the *Orpheus Instituut*, centre for artistic research, in Ghent, BE. However, the question also included an antifeminist remark:

> Usually when I see women working with electronics, it is about how something sounds and not how something works. Your piece is about how something works and not how something sounds, this confused me and I did not know anymore how to listen.[88]

I was cross about this remark and it made me reflect on many of my other pieces. Everything is always about how something works, not only technically but also, for instance, socially. My focus on how something works is a result of my Hexenhaus working method. A Hexe (witch) is often pictured as an 'ugly woman', a female character stripped of her typically 'feminine' characteristics. As 'Hexe'-composer I'm still female but I also take distance from expectations in relation to being female. I share my reflections, but an audience with particular expectations is a difficult wall to break. The remark given at my presentation, in addition to other similar remarks, has resulted in a piece with

[88] Remark from Orpheus Instituut member, Ghent, Belgium, 9 April 2018.

the name *Females* and uses text written by Leo Svirsky and Ana Smaragda Lemnaru which is not added to this portfolio but can be found online.[89] The piece is important to mention in relation to my hexenhaus compositional method. With *Females* I encourage an audience to reflect on the current social and political discussion about female presentation and its additional expectations.

[89] Svirsky, L., Lemnaru, A. and Verlaak, M. (2018). *Females (choir)*. [online] YouTube. Available at: https://youtu.be/jX_Dtts19lw [Accessed 15 Sep. 2018].

7. Conclusion

7.1 Attitude

There is some irony in being a composer who is affiliated with an institution of higher education and who works within the contemporary music scene claiming to compose in a Hexenhaus in order to establish reflective distance. While this is true I feel it would only be a problematic if I exclusively applied this attitude when receiving a commission from within these elevated contemporary music circles. However, it is an attitude that I also apply in other work environments; as a performer, curator and teacher. My teaching practice focuses on developing critical minds. I closely analyse the individual students' skills and compositional practice and try to inspire a critical self-practice. I try to challenge students to not take anything for granted.

My attitude is not about longing to be an outsider within an institute; it is about being open to *verwondering* (chapter 1.4) in any context and not taking anything for granted.

7.2 Process

The compositional work described in this document is only a selection of a larger set of work, created during the period 2015 – 2018. One part of this larger set of works consists of studies, tests, try-outs or sketches created prior to the development of the described works. Such sketches were important to assess the possibilities of particular contexts. Some of these written pieces were also performed, however in most cases these performances were in small, closed or private environments. Each of these ideas filled several pages in my notebooks and this proves the necessity of documenting critical reflection and scrutiny at any moment, not only in preparation for a commission. The compositional attitude is part of a larger continuous mind-set.

7.3 Imperfection

Much of my work results in highlighting imperfections. My investigative attitude researches the possibilities, faults or limitations of each medium (chapter 5.1). The characteristics of a medium become the focal point and the imperfections inherent within the medium are therefore automatically highlighted as well.

In my work I use the medium to communicate my compositional process. I believe that my work will better communicate to the performers and audience if the medium contains the answer to each compositional decision. Alvin Lucier's *Music on a long thin wire* (chapter 5.2) is a pertinent example of this. Another significant example of this is Lucier's work is his *Music for solo performer.*[90] In this piece a performer sits on a chair with special technological attachments connected to his head that trace alpha waves as they are emitted by his brain. These alpha waves are converted to physical vibrations, and these vibrations are used to make percussion instruments, placed between the audience, sound.

In 2010 I witnessed a performance of this piece given by Alvin Lucier at *Dag in de Branding* festival in The Hague.[91] To my surprise I felt very disappointed when the mechanics of this performance were revealed to me: A man was controlling a mixing desk, and via the mixing desk this man was controlling the alpha waves coming from Alvin Lucier's brain and sending them to the percussion instruments. An external force was controlling the performance, which did not make any sense to me. This external force might have made the piece sound more interesting, created more possibilities and made everything a lot more spectacular. However, to me the piece lost its consistency.
In conversation with Dr. Godfried-Willem Raes (chapter 2.1) about Lucier's performance, Raes reasoned:

[90] Lucier, A. (2012). Alvin Lucier Project 4/6 Music for Solo Performer. [online] YouTube. Available at: https://www.youtube.com/watch?v=31x_TGOCzvM [Accessed 22 Apr. 2019].
[91] Festival Dag in de Branding. (2010). Alvin Lucier in Den Haag. [online] Available at: https://www.dagindebranding.nl/editie/16-alvin-lucier-in-den-haag/ [Accessed 27 May 2019].

> Alvin Lucier is a dreamer; this technology can never work how he wants it to work. It is very difficult to create the alpha waves. In addition, there is a lot of noise in the signal and this noise could also trigger the percussion instruments to sound.[92]

The alpha waves are very tricky material to use, and the performance is interesting because the performer can only produce enough alpha waves when he does absolutely nothing. The amount of alpha waves emitted depends upon the performer's state of mind. This is very difficult to control and it is precisely the presentation of this difficulty that is interesting.

In *Music for a long thin wire* Lucier highlighted the characteristics of the medium used; in *Music for solo performer* he appears to cover them up. On reflection, I observe that my feelings about the piece are ambiguous: In one respect the performance of this piece does not communicate the real mechanics of the composition, but in another respect Lucier communicates a magical happening. As Raes says: "he is a dreamer", this means that there is a lot of *verwondering* in his compositional ideas, which I support. The performance communicates *verwondering*.

7.4 Revision

The act of revision is an ongoing part of my current and future compositional practice. Many of the pieces described in the preceding pages are specific to a certain situation. This means that a new performance of one of my existing pieces requires further research to be undertaken. It necessitates an alternative performance practice; a performance of my work requires the performer to understand the particular compositional reflections and processes involved. Bertolt Brecht's Lehrstück concept closely relates to the required performer attitude for my pieces. A performer has to be open to learn, has to make decisions and carry out research.

[92] At Logos Foundation, Ghent, Belgium on the 23rd of April 2019

My scores are not finished products but instruction books to create finished products. With such scores, the performer can become fully engaged in the compositional process and understand the role of the medium in relation to the compositional decisions made. The work can then be reconstructed by adapting the compositional parameters to a specific new context. Examples of performers adapting my work is a project for the future.

Sometimes the act of revision is required to be executed myself. For instance, as part of an *Another Timbre* CD release project, I have been asked to rewrite three existing pieces written in 2013-2014 for Apartment House ensemble. Instead of merely re-orchestrating the finished scores, my revision process starts at the very beginning of the compositional process. I will reassess my own notebooks and first sketches and check for any inconsistencies in the compositional process. I will then rethink the work in the context of a CD recording in addition to a performance by Apartment House.

The work *Hexenhaus*, originally written for *Dag in de Branding'*s, *De Tweede Haagse School* edition (chapter 3.1.1) has also been revised for a new performance in a Swiss mountain cottage. Karin Rüdt, a Swiss guitarist, contacted me requesting the score to my piece. She understood that the work needed to be revised and to this end gave me a short residency near the cottage.

Originally, the main subject of this work was the act of exclusion, but something else happened in the performance, and this was only evident to me when I tried to revise the work for Rüdt: Even though some audience members are excluded, other audience members also receive a lot of attention. They create their own piece of music, the music is personally performed to them and they receive a beer.

As no one in the Swiss mountains has tried to exclude me, in Switzerland *Hexenhaus* became about inclusion, about all the individual audience members and their personal experience. I altered the computer application so that one audience member would never need to ring the doorbell more than

12 times to reach a major third. The musicians were sat inside a closed room and I was positioned outside this room, by the doorbell. When someone rang the doorbell, the computer analysed the interval but in contrast to the first version, I also wrote the interval down. After several attempts and interval analyses a full melody was composed. When the audience member hits the major third and is allowed in the room, he or she also receives my piece of paper with all written intervals. It is a gift, it is a score and it is their own piece of music created through their activation of the doorbell. When entering the room, the audience member holds this score for the performers to read and perform.

After the performance, the musicians informed me that each audience member was listening and entering the room with a big smile on their face. This suggested that the audience members felt acknowledged in this situation. In addition, the score also became a souvenir to take home with them.

Appendix 1: List of attached scores

This is a list of all attached scores. The numbers refer to the chapter in the commentary and the number on the score.

3.1.1 *Hexenhaus*

3.1.2 *Darmstadt Hugging Music*

3.1.3 *Carrier*

4.2.1 *Keep your radio warm*

4.2.2 *A Hard Day's Night*

4.2.3 *Johann Ludwig Luig*

5.3.1 *FM*

5.3.2 *Synthesis*

5.3.3 *Song&Dance – An excessively elaborate effort to explain or justify*

6.3.1 *Scacciare Pensieri*

6.3.2 *All English Music is Greensleeves - solo*

6.3.3 *Dance*

6.3.4 *KlangfarbenTanz*

Appendix 2: List of recordings

This is a list of all performances of pieces discussed as part of this commentary. The right column marks the specific recordings online.[93]

A Hard Day's Night	04/11/2016 Performed by James Oldham, Sam Taylor, Robert Nettleship and Maya Verlaak at East Side Projects, Digbeth Birmingham, UK 12/02/2017 Performed by Joseph Kudirka at Keith, Berlin, DE 24/03/2017 Performed by Andy Ingamells and Maya Verlaak at De Montfort University, Leicester, UK 25/11/2017 Performed by Maya Verlaak at Punctum, Prague, CZ	Recording https:// youtu.be/E4_cRYxYaJQ

[93] All recordings can be found online:
Verlaak, M. (n.d.). *Maya Verlaak*. [online] YouTube. Available at: https://www.youtube.com/user/MayaVerlaak/videos?view=0&sort=dd&shelf_id=0 [Accessed 9 Sep. 2018].

	22/04/2018 Performed by guitar students of the Academy for Music and the Performing Arts, Tilburg, NL at the *Red Sofa Series*, De Doelen, Rotterdam, NL 26/05/2018 Performed by guitar students of the Academy for Music and the Performing Arts, Tilburg, NL at *Dag in de Branding Festival* in Den Haag, NL	
All English Music is Greensleeves - solo	3/03/2016 Performed by Howard Skempton at Birmingham Conservatoire, UK 16/06/2018 Performed by Howard Skempton at *DNK Days*, Amsterdam, NL	Recording https:// youtu.be/9cf6hR1NM_Q
Carrier	26/06/2016 Performed by Birmingham Conservatoire Symphony Orchestra at *City of*	Recording https:// youtu.be/Nzg1kBZ4EeU

	Sounds Festival, Birmingham, UK Broadcasted by BBC Radio 3 on 28/06/2016	
Dance	20/05/2016 Performed by ensemble x.y at I'klektik Gallery, London, UK 08/10/2016 Performed by Hague-based musicians at Studio Loos, Den Haag, NL 16/05/2017 Performed by An Assembly at City University London, UK Broadcasted by BBC Radio 3 on 10/06/2017	Recording https://youtu.be/w7TV2I79ACI
Darmstadt Hugging Music	10/08/2016 Performed by Maya Verlaak at *The International Summer Course for New Music Darmstadt*. Kunsthalle, DE	Recording https://youtu.be/tFNKidgYP9w
FM	24/11/2017 Performed by Dirty Electronics at Prague	Recording https://youtu.be/Qb5ITbCjB7M

	National radio studio, CZ. Broadcasted on 06/12/2017	
Hexenhaus	03/12/2016 Performed by Grzegorz Marciniak, Vladan Kulisic, Jeromos Kamphuis, Leo Svirsky and Maya Verlaak at *Dag in de Branding festival,* Korzo Theater, The Hague, NL	Recording https:// youtu.be/BiP76KOU9wc
Johann Ludwig Luig	09/12/2016 Performed by Maya Verlaak at The Hessian Theatre Academy, Künstlerhaus Mousonturm, Frankfurt am Main, DE 13/03/2017 Performed by Patrick Ellis at Birmingham Conservatoire, UK 25/05/2017 Performed by Maya Verlaak at Stamfort Court, University of Leicester, UK	Recording https:// youtu.be/jfrHj20dfVE

Keep your radio warm	24/11/2017 Performed by Dirty Electronics at Prague National radio studio, CZ. Broadcasted on 06/12/2017	Recording https:// youtu.be/WrNEtw9SGss
KlangfarbenTanz	09/05/2018 Performed by Karin de Fleyt and Maya Verlaak at De Montfort University, Leicester, UK	Recordings https:// youtu.be/RHMSJiyhYlY https:// youtu.be/wfSnVSwgHDI https:// youtu.be/jYt_Lfk0nqo https:// youtu.be/LEc_pAa4qMk
Scacciare Pensieri	01/06/2016 Performed by percussion quartet Abstrukt at *840 series*, St James' Church, Islington, London, UK	Recording https:// youtu.be/GCxXpCXsu4E
Song&Dance – An excessively elaborate effort to explain or justify	16/06/2017 Performed by Divertimento Ensemble at Auditorium Santa Chiara di Bobbio, Piacenza, IT	

	07/09/2017 Performed by International Ensemble Modern Academy at Theater Kikker, Utrecht, NL Broadcasted by Concertzender, NL on 05/02/2018 18/09/2017 Performed by International Ensemble Modern Academy at Hochschule für Musik und Darstellende Kunst, Frankfurt am Main, DE 23/02/2018 Performed by students at the College of Music, Seoul National University, Republic of Korea 23/03/2018 Performed by/at Mise-En-Place Bushwick, New York, USA	Recording https:// youtu.be/qauRDm6PJyY
Synthesis	07/03/2018 Performed by Decibel at The LAB, Royal Birmingham Conservatoire, UK	Recording https:// youtu.be/rQyLTKNEXSI

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3.1.1

Hexenhaus

December 2016

Written for
Dag in de Branding
Den Haag, NL

Note: Together with the video, this score is a documentation of a performance at *Dag in de Branding's Tweede Haagse School* festival on the 3rd of December 2016. The score should not be used for subsequent performances.

It was premiered by Grzegorz Marciniak, Vladan Kulisic, Jeromos Kamphuis, Leo Svirsky and Maya Verlaak at the Korzo Theater, The Hague, Netherlands.


EDITIE 42
Festival
Dag in
de
Branding
de
Nacht van
de Tweede
Za 3 dec
Den Haag
Haagse
School

1. Material

- Doorbell
- Percussion mallet
- 4 melodicas

- Laptop
- Maxmsp programming language
- Sound card/ interface
- Long jack cable
- 1 monitor speaker
- Microphone
- XLR cable
- Microphone stand

- 4 crates of beer
- Printable stickers
- Thick paper

- 1 armchair
- 4 chairs

- Small room

- Five performers

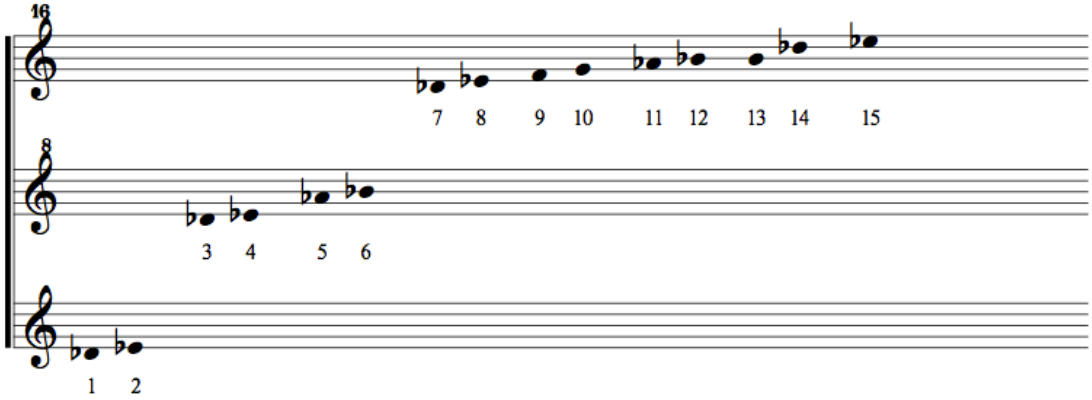
2. Preparations prior to the day of performance

2.1 Searching for a mechanical doorbell



2.1.1 Recording the sound of the doorbell

2.1.2 Analysing the pitch spectrum of the doorbell:



The analysis of the sound of the doorbell results in a series of pitches as a combination of Db harmonics and Eb harmonics.

2.1.3 Writing down every possible interval between those pitches.

Minor 2nd Pitch 10 to pitch 11
Pitch 12 to pitch 13

Major 2nd: Pitch 1 to pitch 2
Pitch 3 to pitch 4
Pitch 5 to pitch 6
Pitch 7 to pitch 8
Pitch 8 to pitch 9
Pitch 9 to pitch 10
Pitch 11 to pitch 12
Pitch 13 to pitch 14
Pitch 14 to pitch 15

Minor 3rd Pitch 6 to pitch 7
Pitch 9 to pitch 11
Pitch 10 to pitch 12
Pitch 12 to pitch 14
Pitch 13 to pitch 11

Major 3rd Pitch 7 to pitch 9
Pitch 8 to pitch 10
Pitch 13 to pitch 15
Pitch 10 to pitch 13

Tritone Pitch 10 to pitch 14
Pitch 9 to pitch 13
Pitch 7 to pitch 10

Perfect 4th Pitch 4 to pitch 5
Pitch 5 to pitch 7
Pitch 6 to pitch 8
Pitch 8 to pitch 11
Pitch 9 to pitch 12
Pitch 11 to pitch 14
Pitch 12 to pitch 15

Perfect 5th Pitch 3 to pitch 5
Pitch 4 to pitch 6
Pitch 5 to pitch 8
Pitch 6 to pitch 9
Pitch 7 to pitch 11
Pitch 8 to pitch 12
Pitch 11 to pitch 15

Minor 6th Pitch 10 to pitch 15
Pitch 14 to pitch 9
Pitch 13 to pitch 8

Major 6th Pitch 9 to pitch 5
Pitch 3 to pitch 6
Pitch 7 to pitch 12
Pitch 10 to pitch 6

Minor 7th Pitch 3 to pitch 2
Pitch 15 to pitch 9
Pitch 14 to pitch 8
Pitch 13 to pitch 7
Pitch 11 to pitch 6
Pitch 1 to pitch 4
Pitch 3 to pitch 8
Pitch 4 to pitch 9
Pitch 5 to pitch 12
Pitch 7 to pitch 15

Major 7th Pitch 10 to pitch 5

Octave: Pitch 7 to pitch 14
Pitch 8 to pitch 15
Pitch 1 to pitch 3
Pitch 2 to pitch 4
Pitch 3 to pitch 7
Pitch 4 to pitch 8
Pitch 5 to pitch 11
Pitch 6 to pitch 12

2.2 Creating a computer application

This application has a microphone input to receive the sound of the doorbell.

The application analyses two subsequent pitches (fundamental + harmonic or two harmonics) of the doorbell sound and triggers a sound file when two of the previously analysed doorbell pitches are recognised.

The triggered sound file is a computer voice analysing the doorbell sound into an interval. For example, the computer voice says: “DING DONG, INTERVAL ANALYSIS, (MINOR 7th)

When the computer application analyses a major 3rd, it says:
“DING DONG, INTERVAL ANALYSIS, MAJOR 3RD, WELCOME”

Note: I decided to change the application because one drawback of this system is that after testing it appeared that the chances for a major 3rd to be analysed, were almost nil.

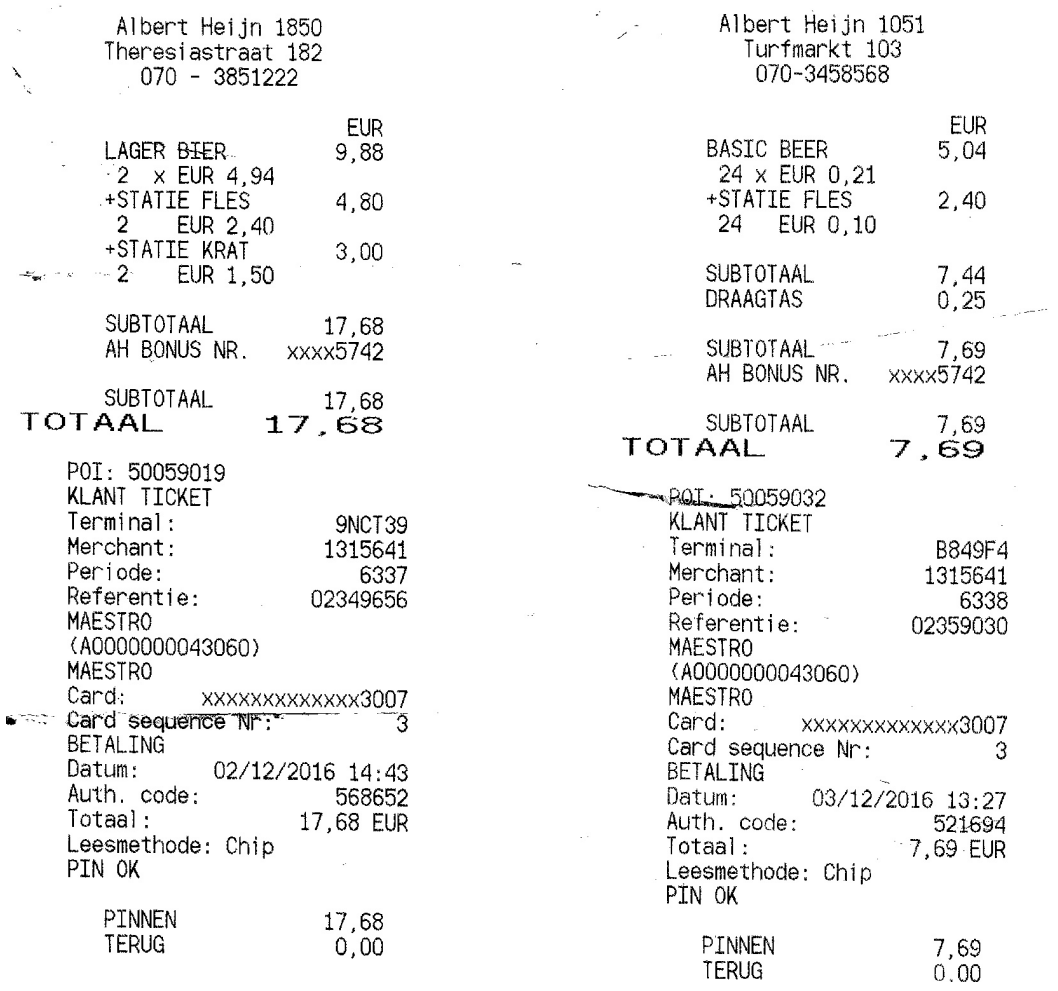
When someone rings the doorbell, the computer application will no longer analyse the correct interval but the analysis of the doorbell sound will instead always react with a random choice of one of the 63 above listed intervals. Four of these 63 intervals are major thirds so the chance to trigger a major third is 4/63 or 6%.

2.3 Contacting four performers

Four composer-friends who where excluded by the festival programming. They perform on melodica inside the performance room.

2.4 Beer

2.4.1 Buying four crates of the cheapest bottled beer



Albert Heijn 1850
Theresiastraat 182
070 - 3851222

	EUR
LAGER BIER	9,88
2 x EUR 4,94	
+STATIE FLES	4,80
2 EUR 2,40	
+STATIE KRAT	3,00
2 EUR 1,50	
SUBTOTAAL	17,68
AH BONUS NR.	xxxx5742
SUBTOTAAL	17,68
TOTAAL	17,68

POI: 50059019
KLANT TICKET

Terminal:	9NCT39
Merchant:	1315641
Periode:	6337
Referentie:	02349656

MAESTRO
(A0000000043060)
MAESTRO

Card:	xxxxxxxxxxxx3007
Card sequence Nr:	3

BETALING

Datum:	02/12/2016 14:43
Auth. code:	568652
Totaal:	17,68 EUR

Leesmethode: Chip
PIN OK

PINNEN	17,68
TERUG	0,00

Albert Heijn 1051
Turfmarkt 103
070-3458568

	EUR
BASIC BEER	5,04
24 x EUR 0,21	
+STATIE FLES	2,40
24 EUR 0,10	
SUBTOTAAL	7,44
DRAAGTAS	0,25
SUBTOTAAL	7,69
AH BONUS NR.	xxxx5742
SUBTOTAAL	7,69
TOTAAL	7,69

POI: 50059032
KLANT TICKET

Terminal:	B849F4
Merchant:	1315641
Periode:	6338
Referentie:	02359030

MAESTRO
(A0000000043060)
MAESTRO

Card:	xxxxxxxxxxxx3007
Card sequence Nr:	3

BETALING

Datum:	03/12/2016 13:27
Auth. code:	521694
Totaal:	7,69 EUR

Leesmethode: Chip
PIN OK

PINNEN	7,69
TERUG	0.00

Figure 2 Albert Heijn receipts, 2-3 December 2016

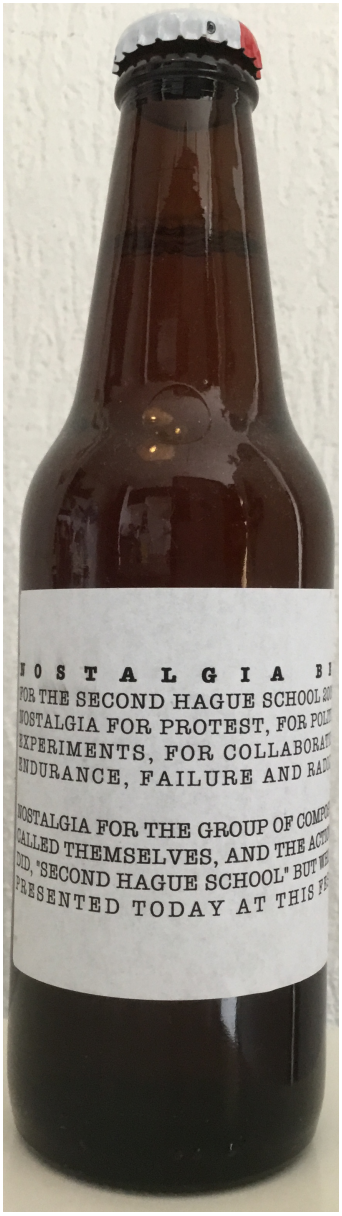
2.4.2 Leaving the bottles under water to take the original beer label off.

2.4.3 Printing this label and stick it to the bottles:

N O S T A L G I A B E E R

FOR THE SECOND HAGUE SCHOOL
NOSTALGIA FOR PROTEST, FOR POLITICS,
FOR EXPERIMENTS,
FOR COLLABORATION,
FOR ENDURANCE, FAILURE AND
RADICALISM.

NOSTALGIA FOR THE GROUP OF COMPOSERS
WHO AREN'T PRESENTED TODAY AT
THIS FESTIVAL.



2.5 Printing the following signs on thick A4 paper:

MAYA'S ROOM – THE HEXENHAUS[1]

ASK PERMISSION TO ENTER BY RINGING THE DOORBELL. THE SOUND WILL BE ANALYZED.

YOU ARE NOT WELCOME TO ENTER UNTIL YOU HAVE CREATED A TRADITIONAL DING-DONG DOORBELL SOUND! (I.E. AN INTERVAL OF A MAJOR THIRD).

RING THE DOORBELL AS MUCH AS YOU LIKE, BUT PLEASE ALLOW A FEW SECONDS' TIME FOR ANALYSIS AND DEVELOPMENT.

[1] I would like to re-name the 'Haagse School' attitude "Hexe". According to etymological research, the Dutch word for "witch": "Heks", originates from the Germanic "Hexe" and is related to the word Haga or in Dutch: "Haag" or "Hekken" which means hedge or fence. The "Hexe" is someone who is needed, but not welcome, in society. They will always stay on the margin, by the fence. The Hexe/artist needs to be on that margin to able to reflect and evaluate from a distance.

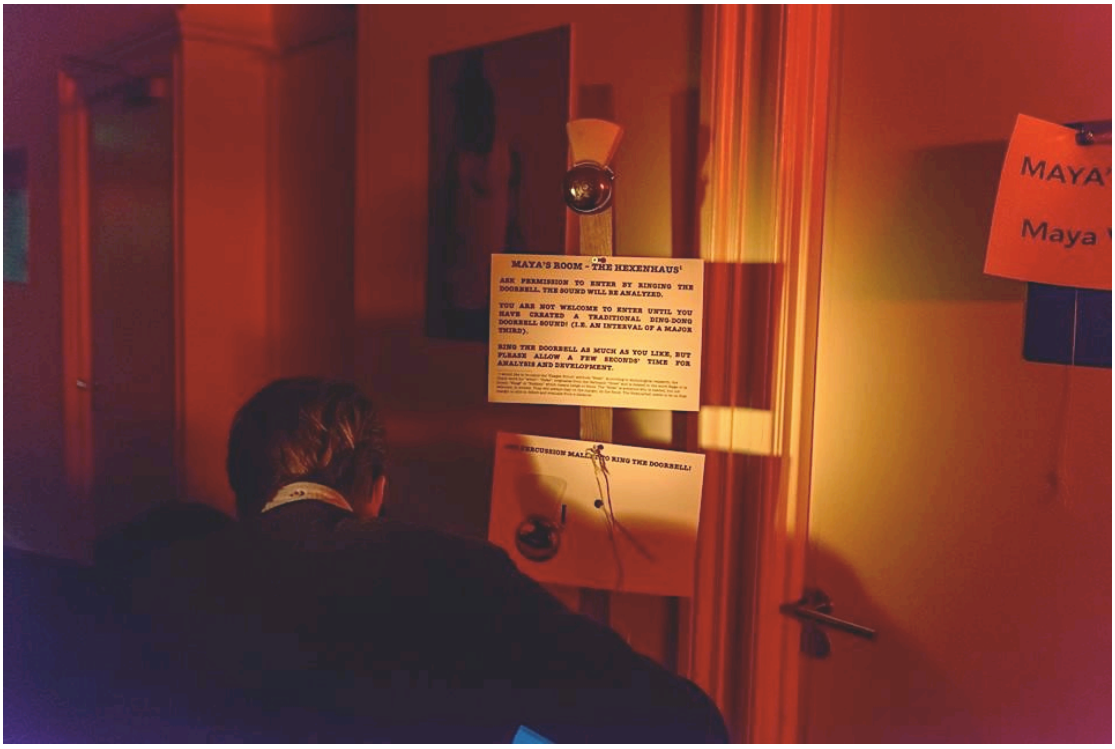
USE PERCUSSION MALLET TO RING THE DOORBELL!



3. Preparations on the day of performance

3.1 Preparing the entrance door

- Attaching the doorbell and percussion mallet near the closed entrance door of the performance space.
- Attaching the printed A4 signs under the doorbell.
- Installing the microphone, computer and monitor speaker near the doorbell.



Picture by Rob Hogeslag

3.2 Preparing the performance space

Preparing the space as a living room. Positioning an armchair for the solo performer (me) and four chairs for the melodica-performers. Positioning the bottles of beer around the armchair.

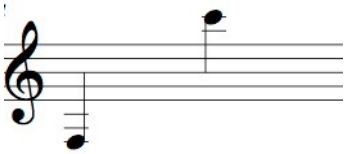
3.3 Rehearsing the performance

Explaining to the other performers that whenever someone rings the doorbell on the other side of the door, the computer will analyse the sound and say an interval (the loudspeaker is placed inside the room but also heard outside).

One audience member can ring many times and each analysed interval is (by the four performers inside the room) performed on the melodica. The intervals accumulate as melody and as harmony.

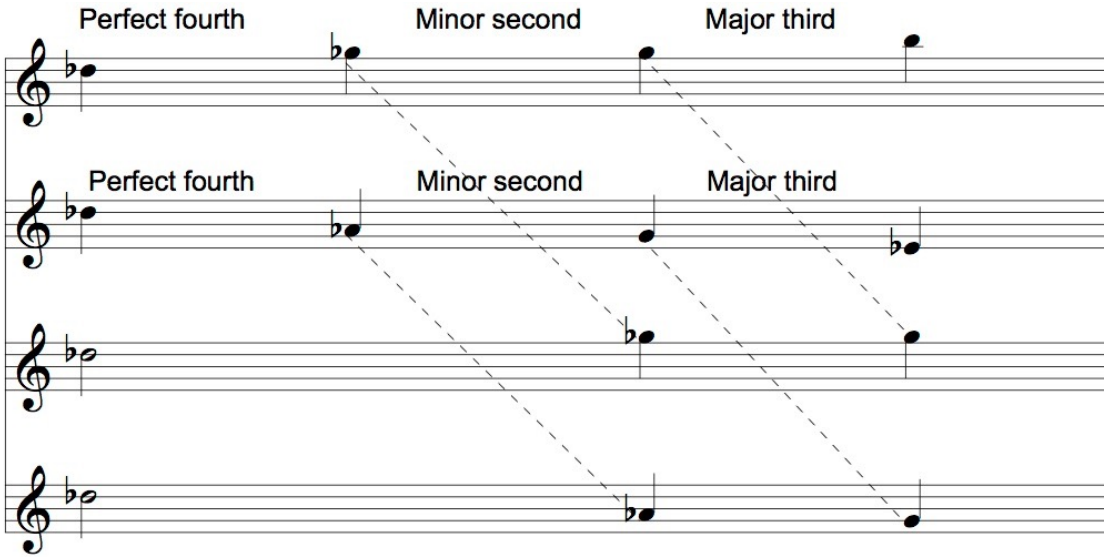
Performer 1 plays the interval upwards (always starting from Db)
Performer 2 plays the interval downwards (always starting from Db)
Performer 3 sustains the last played note of performer 1
Performer 4 sustains the last played note of performer 2

This is the range of my melodica:



When one of the performers reaches the top or bottom of the melodica range, this performer changes direction and plays the interval up instead of down or down instead of up.

The musicians memorise all performed intervals of one audience member until the major 3rd happens. When the audience member triggers the major 3rd, I (the solo performer) let him/her in the room and the other performers perform the sequence of memorized intervals to the lucky audience member inside the room.



For instance, as seen in the example above, when someone outside rings the doorbell:

The computer says: “DING DONG interval analysis **perfect fourth**”
The four musicians inside play a perfect fourth, in harmony and melody (as seen in the picture above).

The same person outside rings the doorbell again.
The computer says: “DING DONG interval analysis **minor second**”

The four musicians inside play a minor second, continuing from the last note played. The same person outside rings the doorbell again. The computer says: “DING DONG INTERVAL ANALYSIS **MAJOR THIRD**, WELCOME” The four musicians inside the performance space play a major 3rd, continuing from the last note played.

Once the audience member has entered the room, the four melodicas performers perform the same sequence of intervals created by the audience member, by ringing the doorbell: Db => major second => perfect fourth => major third.

In addition, I will give a bottle of special ‘Nostalgia beer’ to the doorbell-ringing guest and offer to open the bottle for him or her.

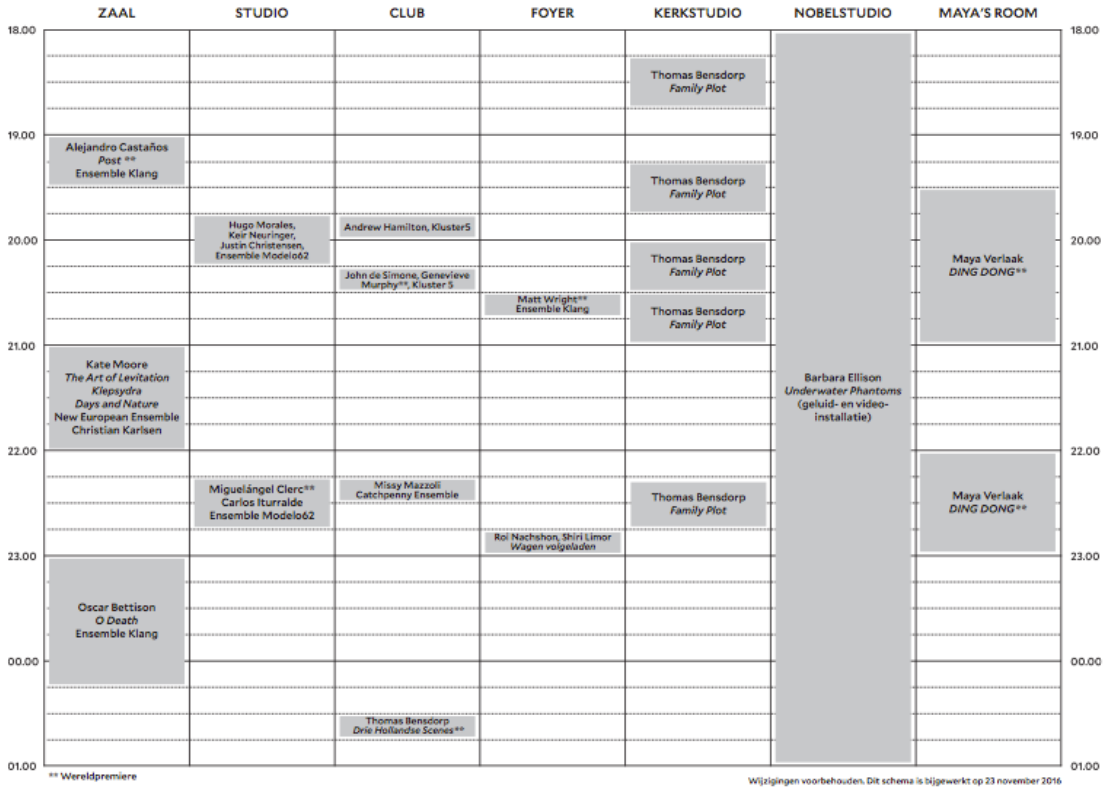
The guest can stay as long as he/she wants in the room. Talking with me is also allowed.

If a guest wants to leave the room, they must wait until nobody is ringing the doorbell or if the door is opened for the next person to enter.

4. The performance

The performance on the 3rd of December 2016 lasted several hours and we had a break when a bigger event was happening in one of the main halls. This was *Dag in de Branding* festival day schedule:

Festival Dag in de Branding
Editie 42 / za 3 december / Korzo: De Nacht van de Tweede Haagse School



3.1.2

Darmstadt Hugging Music

August 2016

Created as part of the composer-performer workshop at
Internationale Ferienkurse für Neue Musik
Kunsthalle, Darmstadt, DE

Note: In combination with the accompanying video, this document serves as documentation of my performance on the 10th of August 2016 at the Internationale Ferienkurse für Neue Musik, Darmstadt (DE)


INTERNATIONALES
MUSIKINSTITUT
DARMSTADT
FERIEN
KURSE
29.07.
—
14.08.
NEUE
MUSIK
PROGRAMM 2016

1. Preparations prior to the performance day

1.1 Buying a red T-shirt

1.2 Searching for a printing shop to print “I LOVE DARMSTADT” on the T-shirt

1.3 Buying fabric bracelets

1.4 Practicing how to walk around and hug people: strolling in the space until I catch someone’s eye or simply make the decision to hug the person in front of me.

1.5 Preparing what to say if someone asks why I’m hugging people
Before hugging someone, I will ask if I can give a hug. If someone asks why, I will say: “It is a response to the 'Darmstadt Summer Course Experience' and all the connotations the city/name 'Darmstadt' has to its course participants.”

2. Preparations on the performance day

2.1 Dressing up with black trousers and red T-shirt with the text “I LOVE DARMSTADT”

2.2 Attaching 220 fabric bracelets on a belt around my waist

3. The performance

3.1 ‘Darmstadt Hugging Music’ involves hugging the Darmstadt Summer Course audience members within the time frame of the concert.

3.2 I start hugging when most audience members have entered the space.

3.3 To remember who already received a hug or not, I attach a coloured bracelet around their arm after hugging.

4. The result

I hugged 220 people and only three people refused to receive a hug. About one hundred people in the audience did not receive a hug, simply because the bracelets were finished and the concert time frame came to an end. Some people tried to get more bracelets by giving hugs to people who had one too. Other people decided to keep wearing the bracelet for the rest of the Summer Course and other people made little sculptures using the bracelets.



3.1.3

Carrier

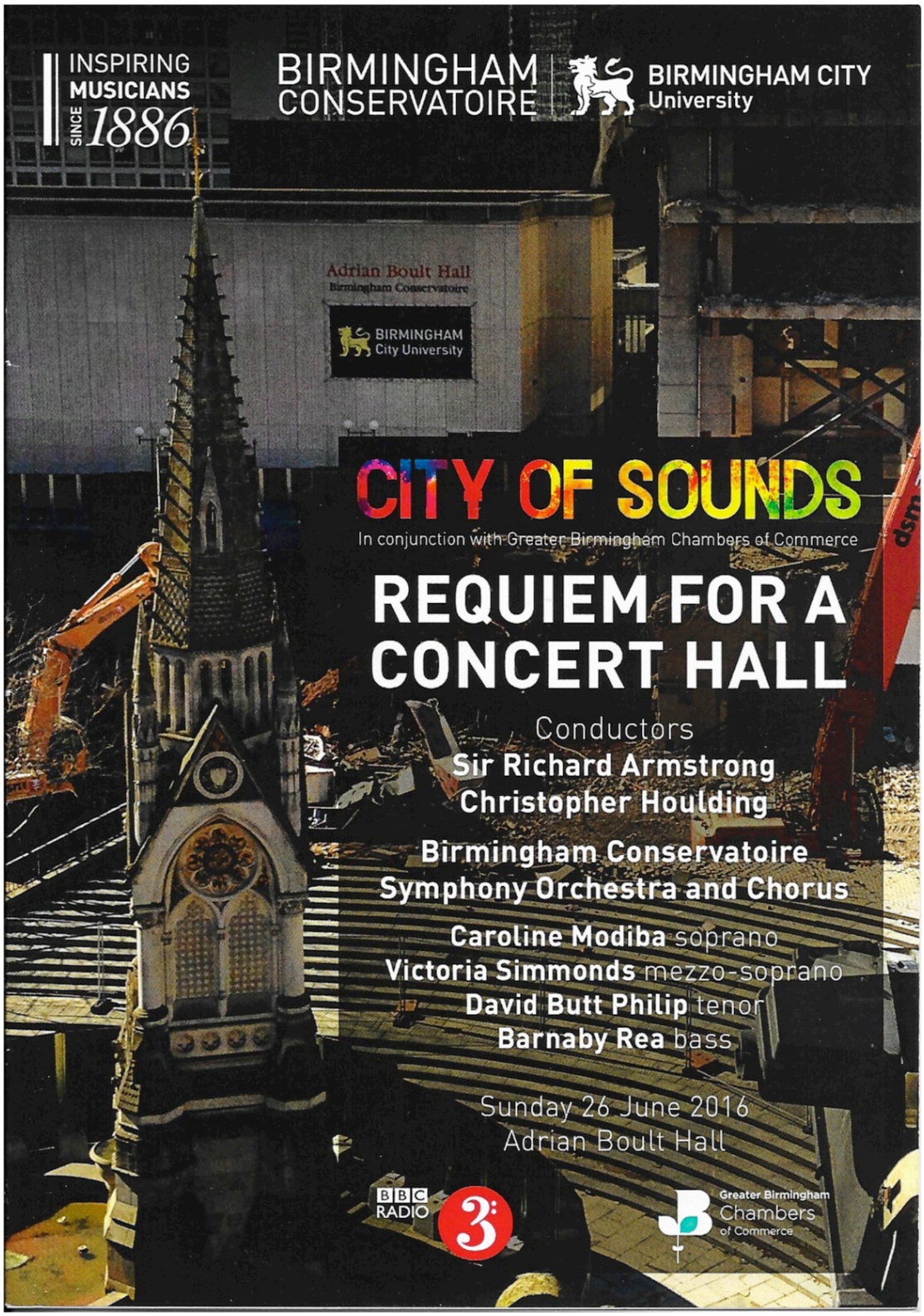
June 2016

A Fanfare written for
the Adrian Boult Hall
Birmingham, UK

Note: In June 2016, the Birmingham Conservatoire's Adrian Boult Hall is being demolished. As part of the *City of Sounds* festival, the Conservatoire organises a final concert for this major concert venue. The main piece in this special programme is to be Verdi's *Requiem Mass*, and I am commissioned to write a short fanfare to open the concert.

This document is not a score to be performed again. My written music can only be performed on the 26th of June 2016 in the Adrian Boult Hall.

This document serves as documentation of this event.


INSPIRING MUSICIANS SINCE 1886
BIRMINGHAM CONSERVATOIRE
BIRMINGHAM CITY University
Adrian Boult Hall
Birmingham Conservatoire
BIRMINGHAM City University
CITY OF SOUNDS
In conjunction with Greater Birmingham Chambers of Commerce
REQUIEM FOR A CONCERT HALL
Conductors
Sir Richard Armstrong
Christopher Houlding
Birmingham Conservatoire
Symphony Orchestra and Chorus
Caroline Modiba soprano
Victoria Simmonds mezzo-soprano
David Butt Philip tenor
Barnaby Rea bass
Sunday 26 June 2016
Adrian Boult Hall
BBC RADIO 3
Greater Birmingham Chambers of Commerce

1. Concept

This piece is a 3-min. fanfare for the Adrian Boult Hall.
Adrian Boult's full name is: Adrian Cedric Boult.
Adrian Cedric Boult Hall

A C B H

Boult Adrian Cédric Hall

B A C H

This piece should celebrate the Adrian Boult Hall but should also be sad because this is the last concert in this hall.

The Bminor Polonaise (Suite No. 2) by J.S Bach is the main material of this newly written piece.

The melodic material changes each 3 bars from A major to C major to Bb major to B minor (=ACBH).
The piece ends in A minor, Bb minor and B minor.

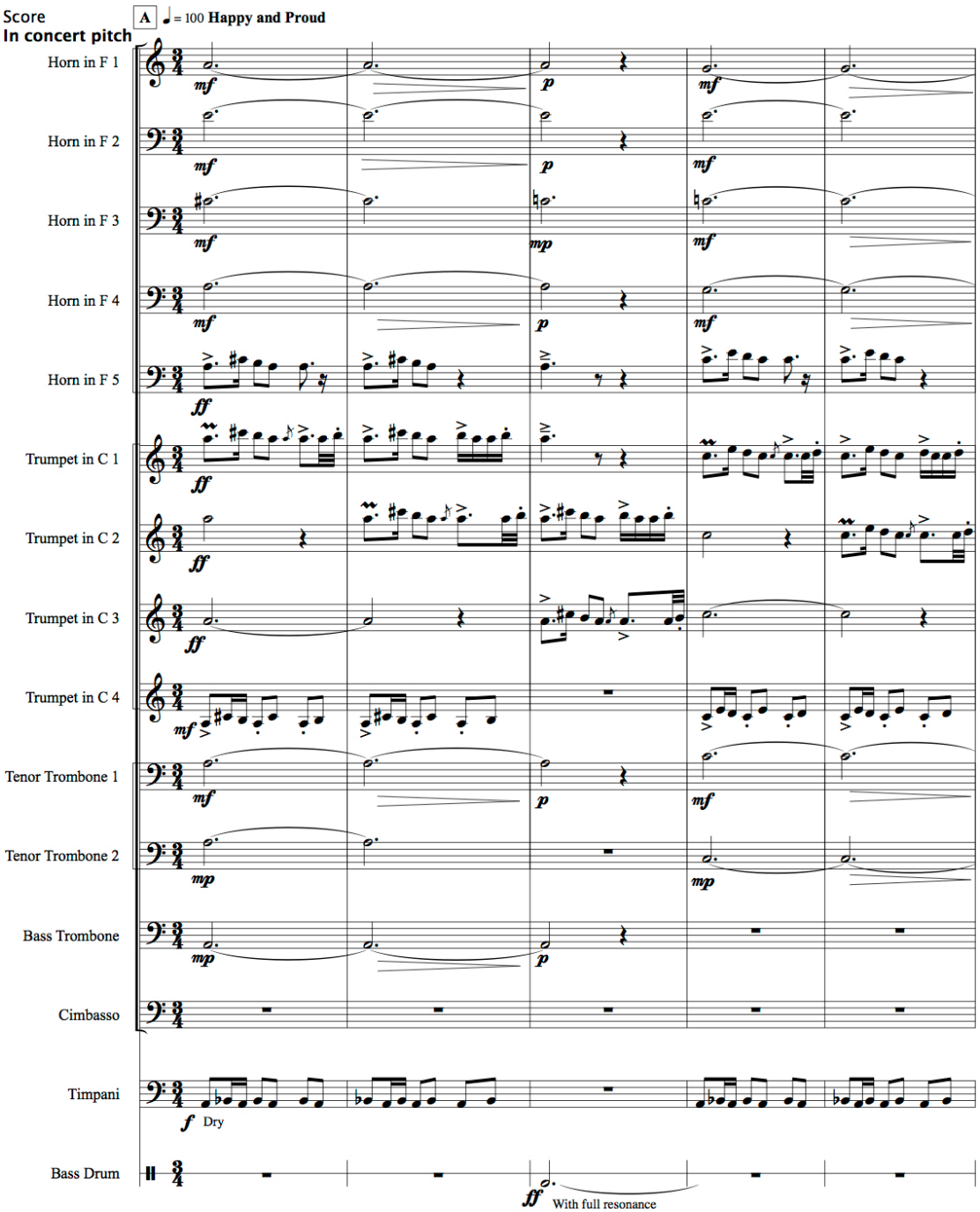
2. Tempo

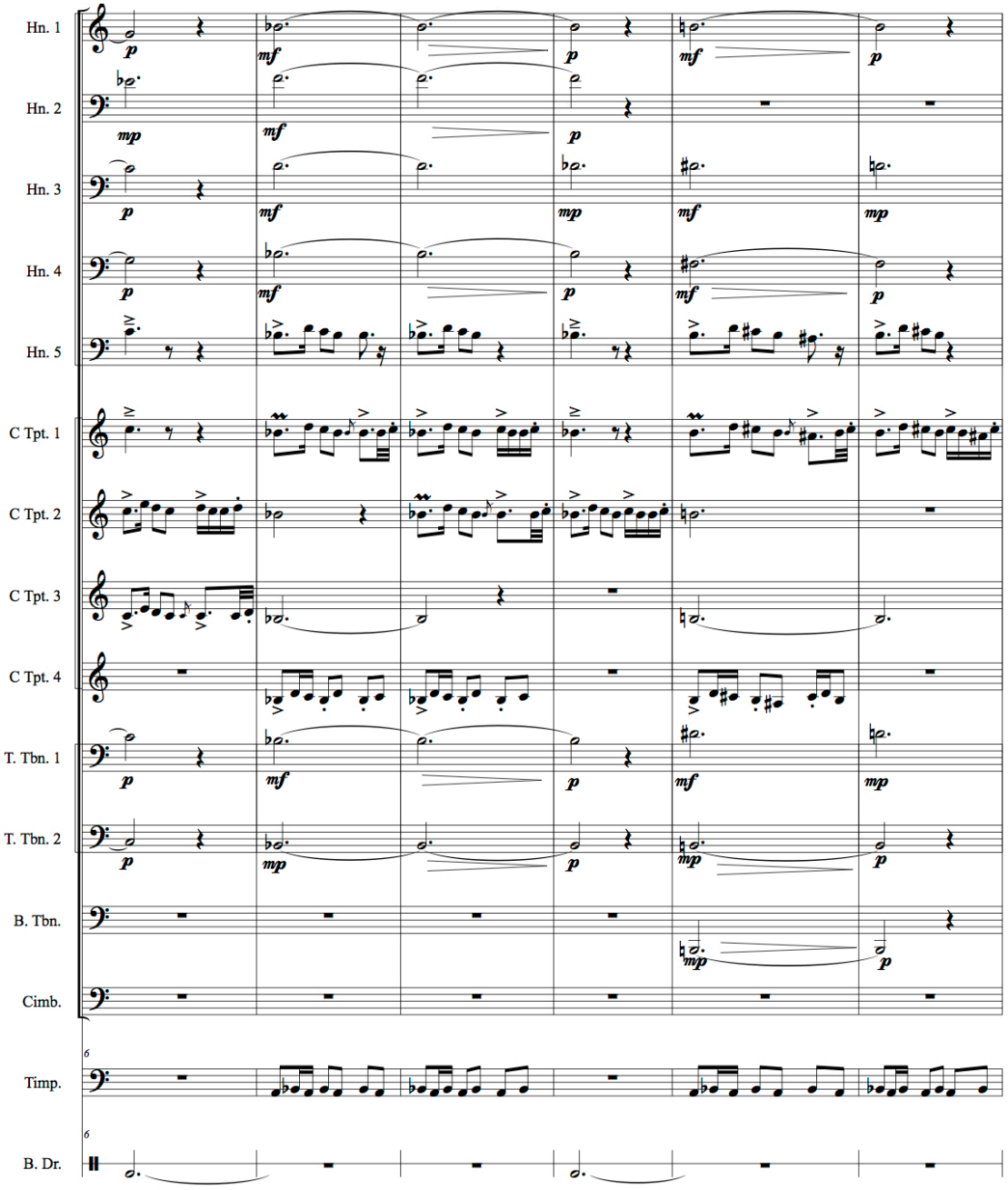
This piece has 100 bars and should be performed in tempo 100.

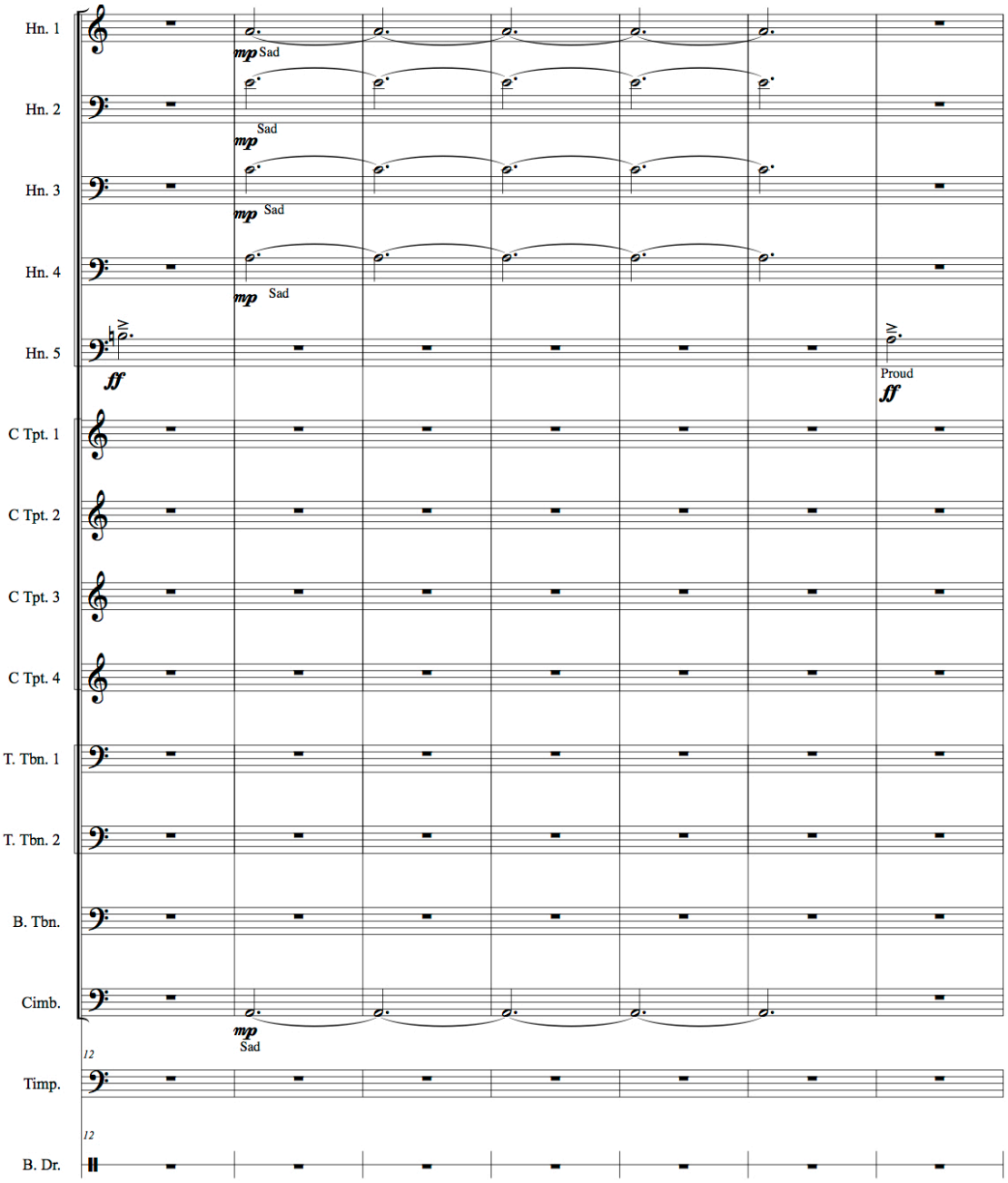
This is a reference to the '100 days-day', celebrated in secondary schools in Belgium 100 days before graduation. On this day all final-year students receive full control over the school, mostly resulting in chaotic celebrations. In old Polish traditions, a Polonaise would be the first dance at such celebrations taking place 100 days before the exams.

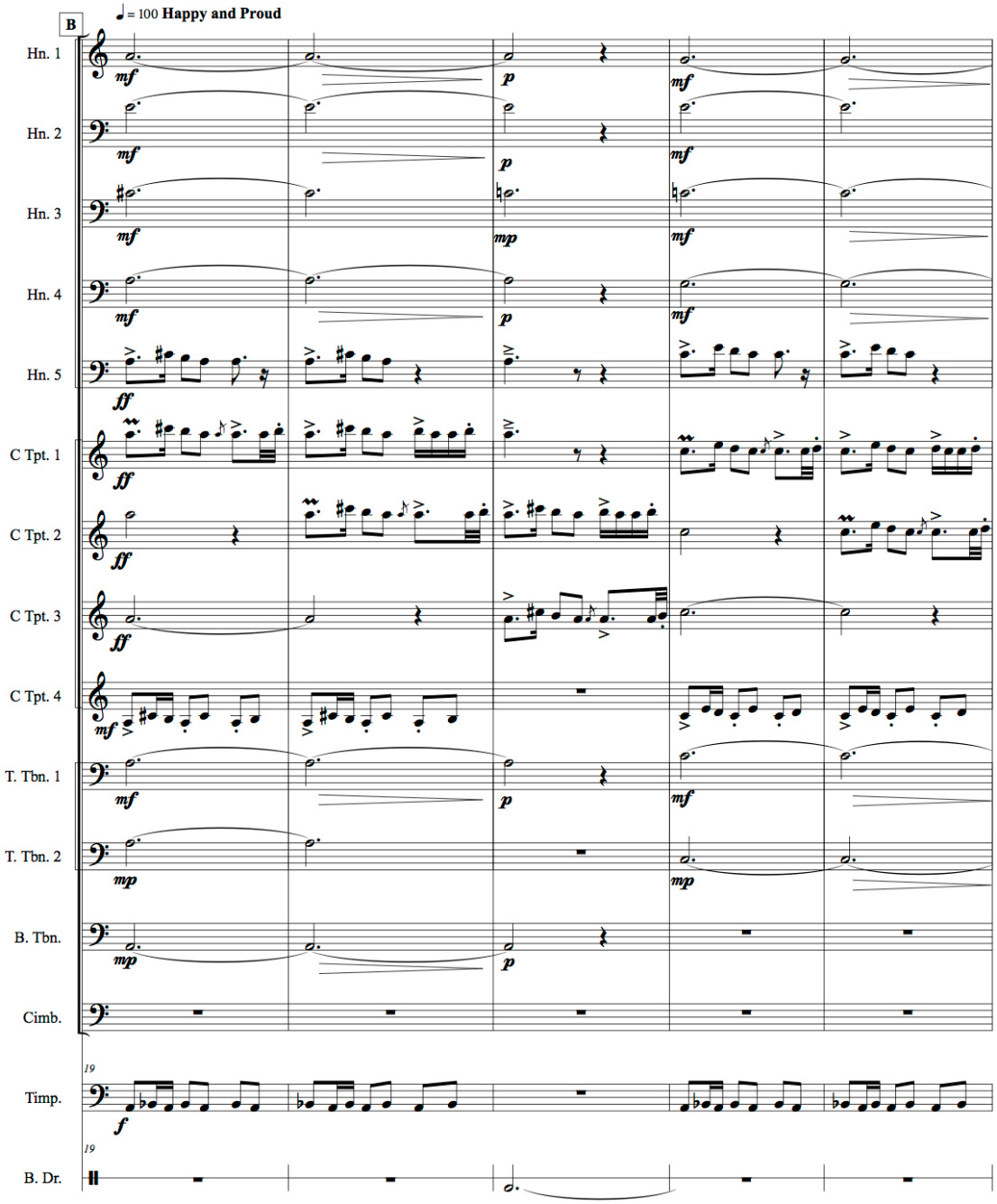
3. Instrumentation

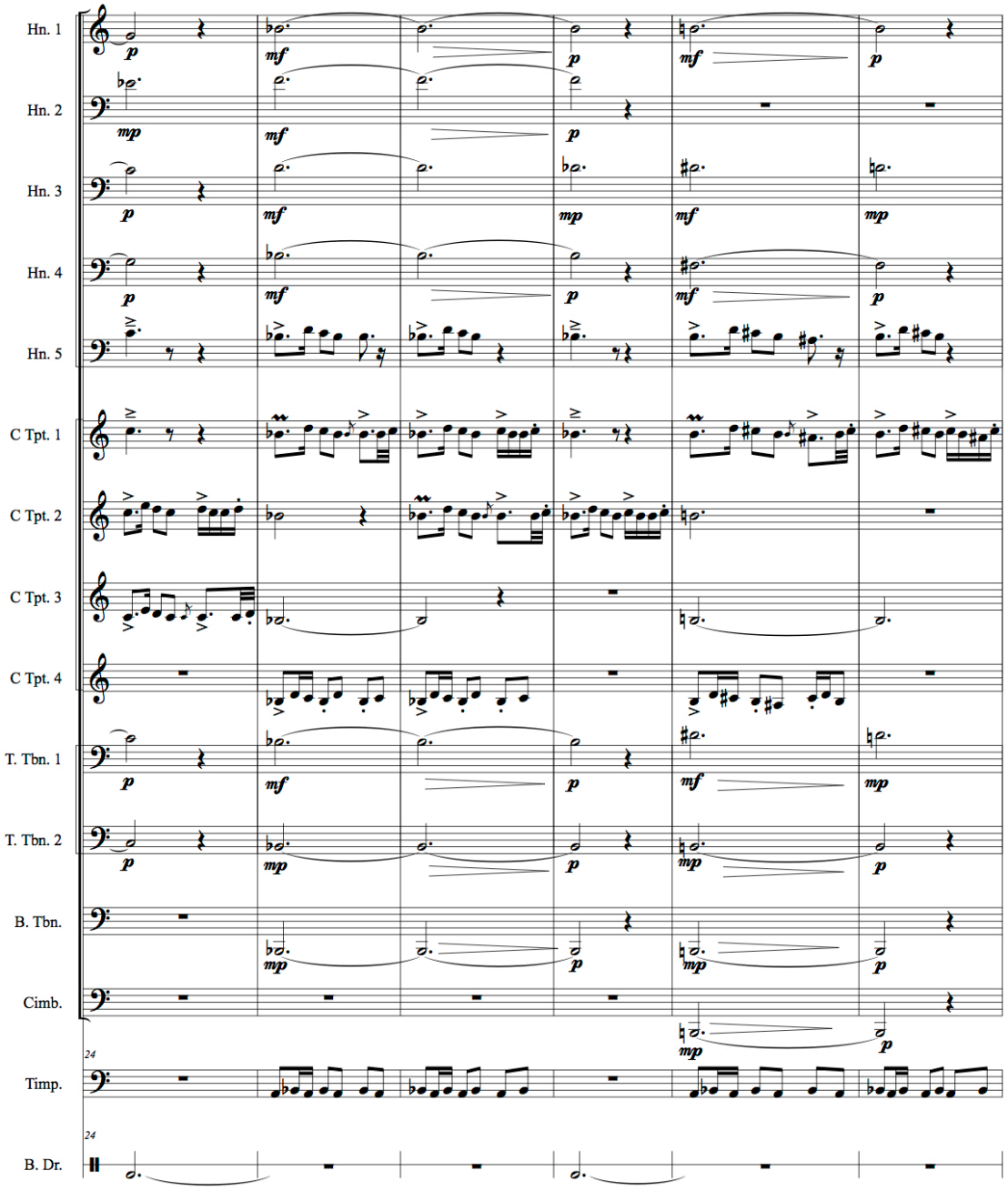
5 horns
8 trumpets. Four of these are offstage (ready for Verdi)
2 tenor trombones
1 bass trombone
1 cimbasso
1 set of timpani (A, Bb)
1 bass drum

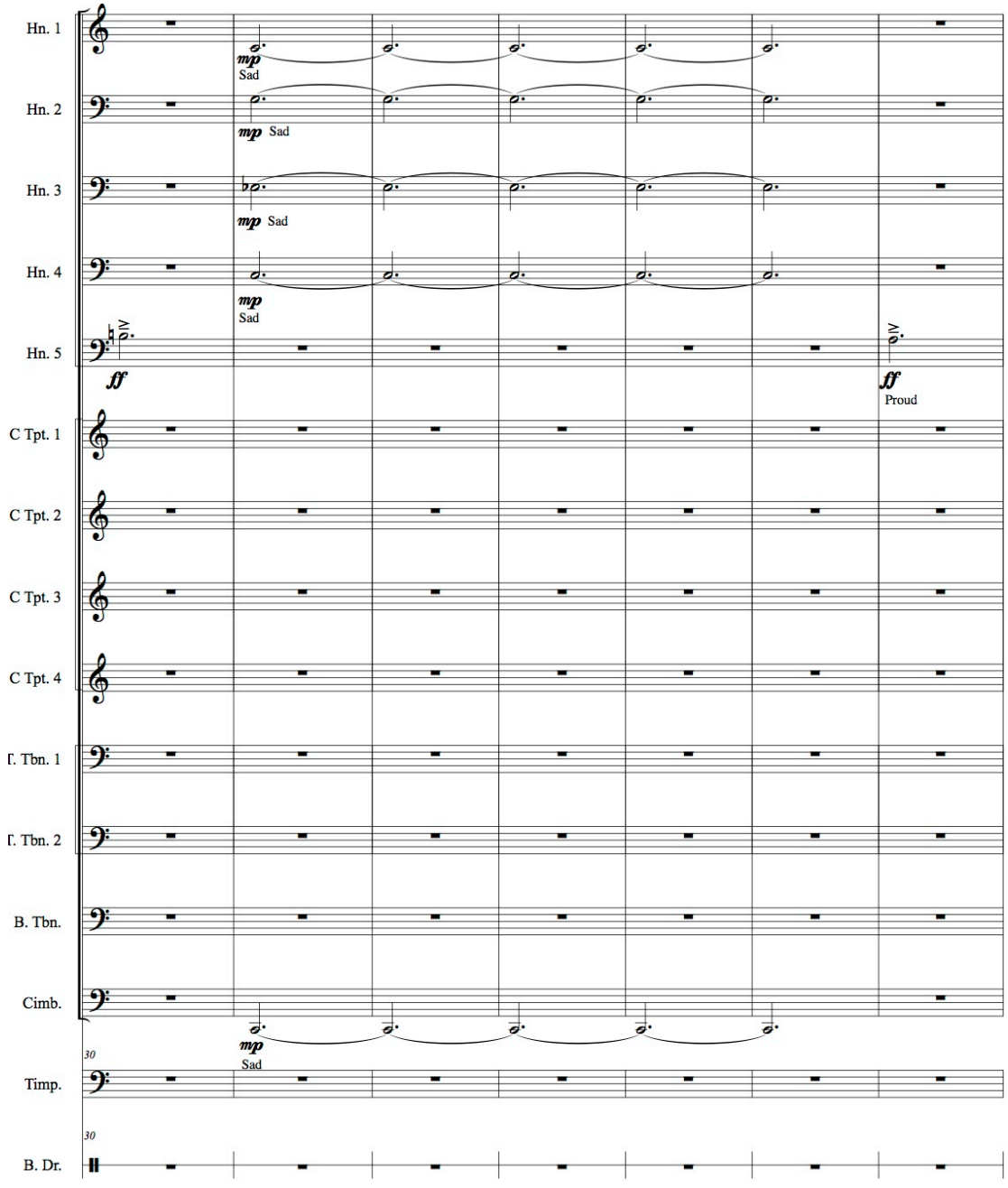

Score
In concert pitch
A
= 100 Happy and Proud
Horn in F 1
Horn in F 2
Horn in F 3
Horn in F 4
Horn in F 5
Trumpet in C 1
Trumpet in C 2
Trumpet in C 3
Trumpet in C 4
Tenor Trombone 1
Tenor Trombone 2
Bass Trombone
Cimbasso
Timpani
Dry
Bass Drum
With full resonance

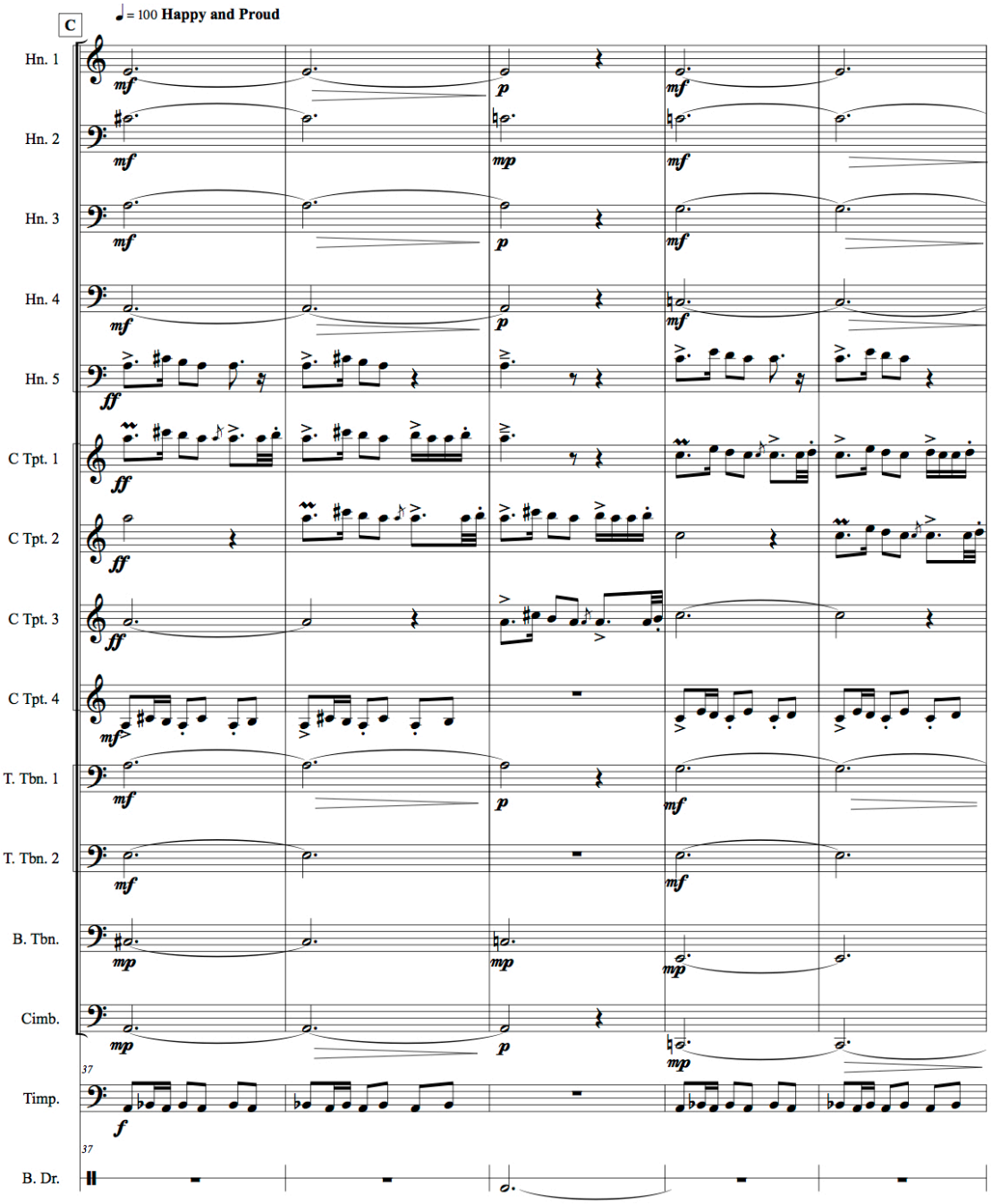

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Hn. 5
C Tpt. 1
C Tpt. 2
C Tpt. 3
C Tpt. 4
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Cimb.
Timp.
B. Dr.

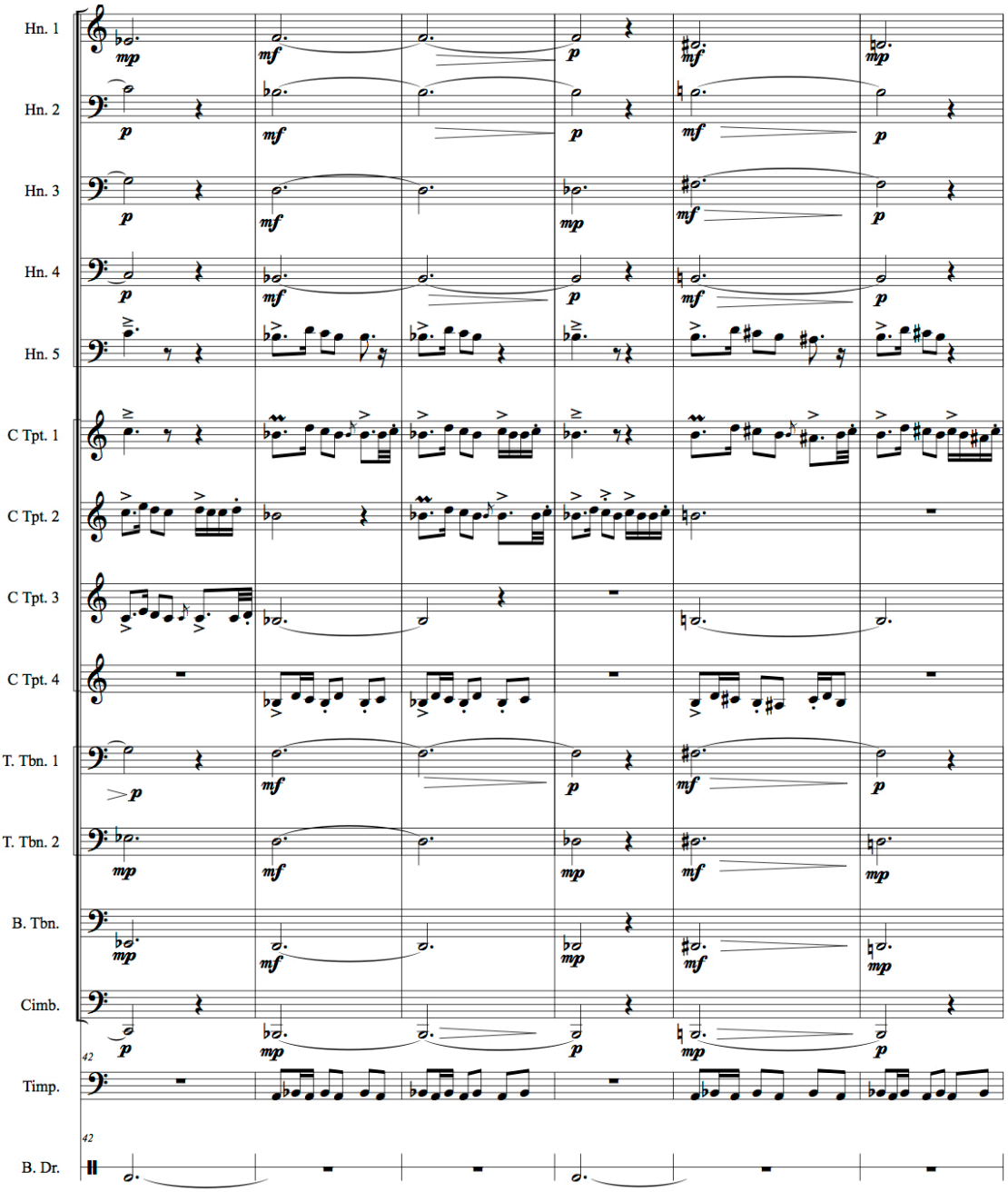

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Hn. 5
C Tpt. 1
C Tpt. 2
C Tpt. 3
C Tpt. 4
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Cimb.
Timp.
B. Dr.
mp Sad
ff
Proud

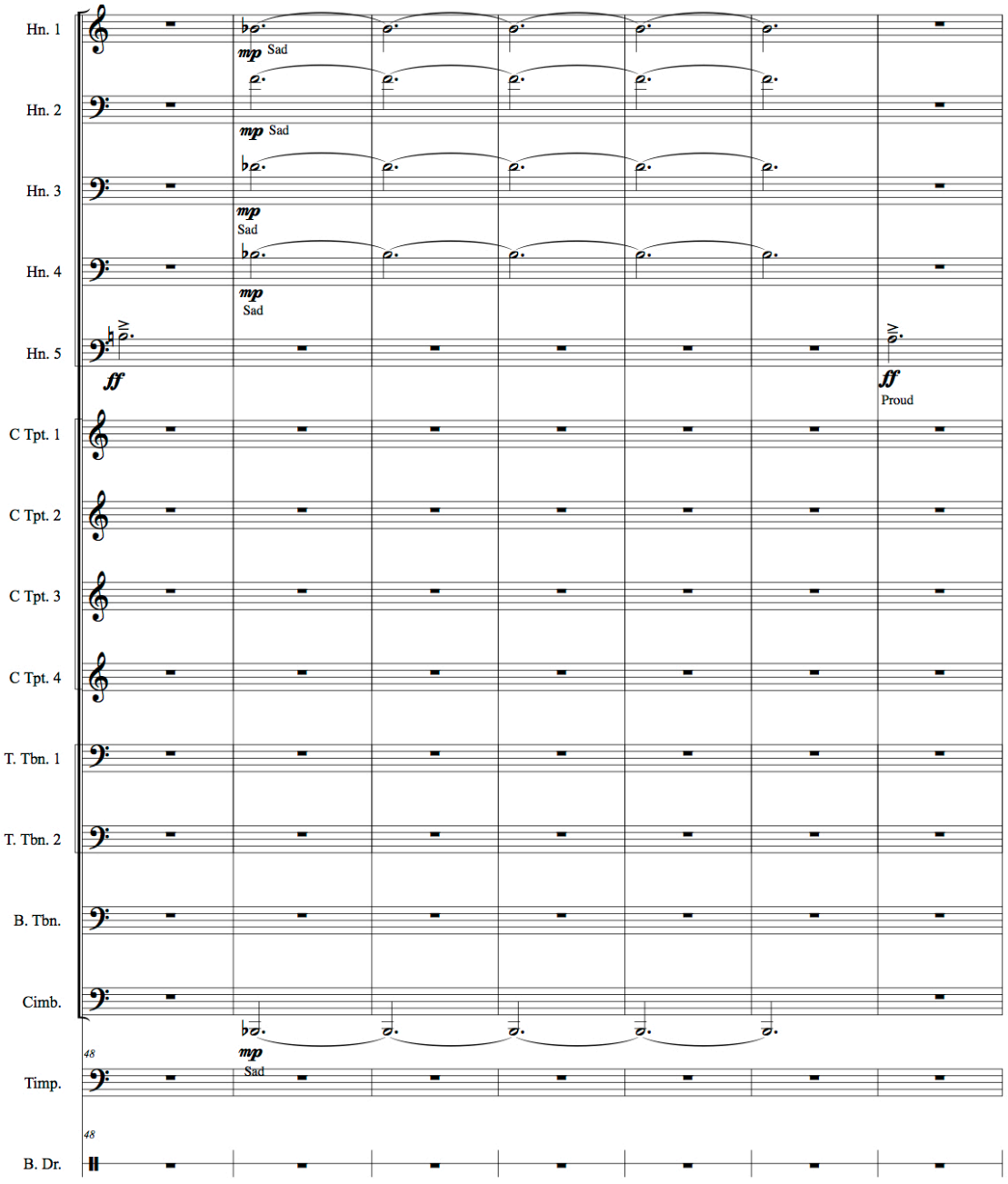

B
♩ = 100 Happy and Proud
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Hn. 5
C Tpt. 1
C Tpt. 2
C Tpt. 3
C Tpt. 4
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Cimb.
Timp.
B. Dr.
19
19

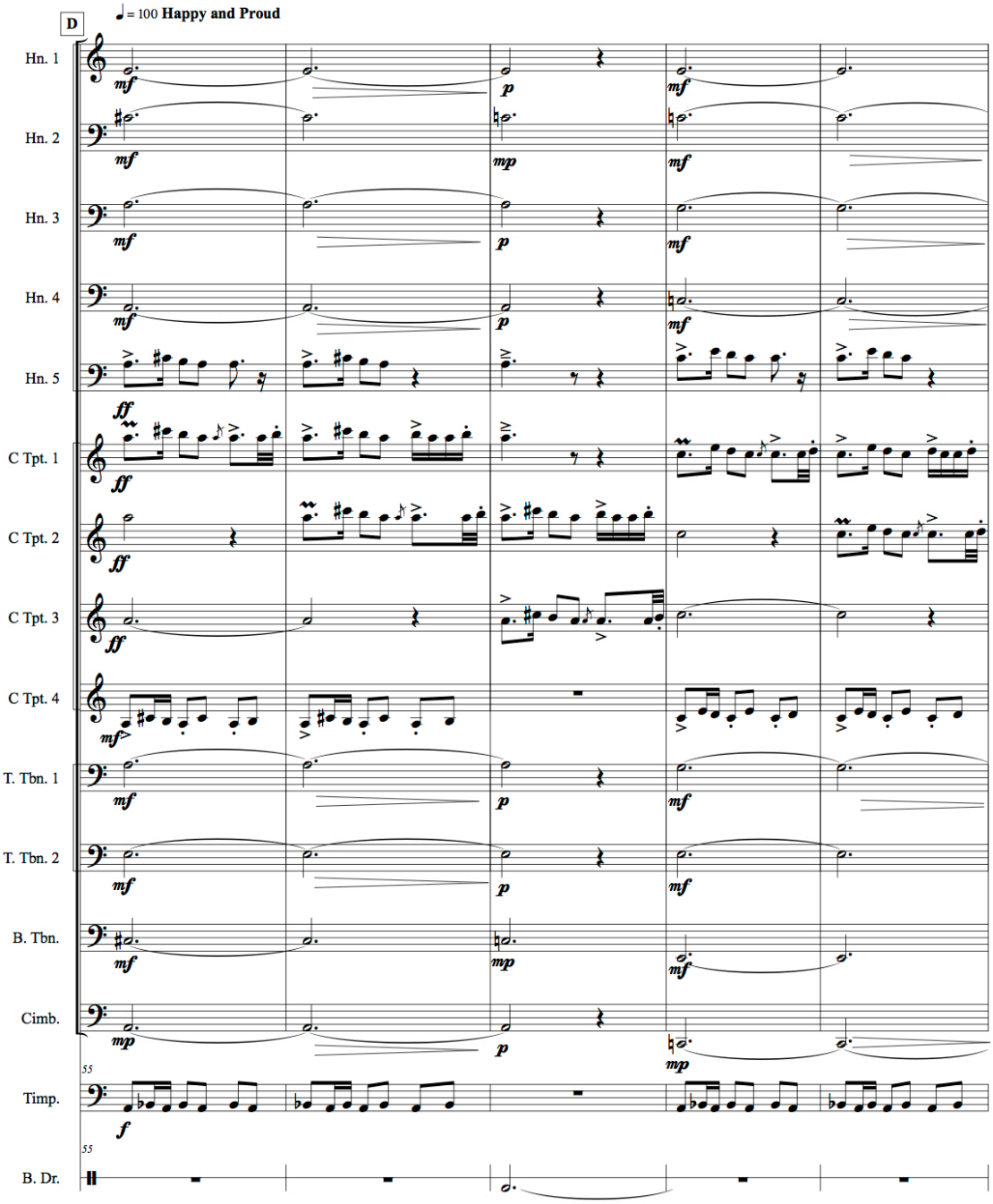

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Hn. 5
C Tpt. 1
C Tpt. 2
C Tpt. 3
C Tpt. 4
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Cimb.
Timp.
B. Dr.

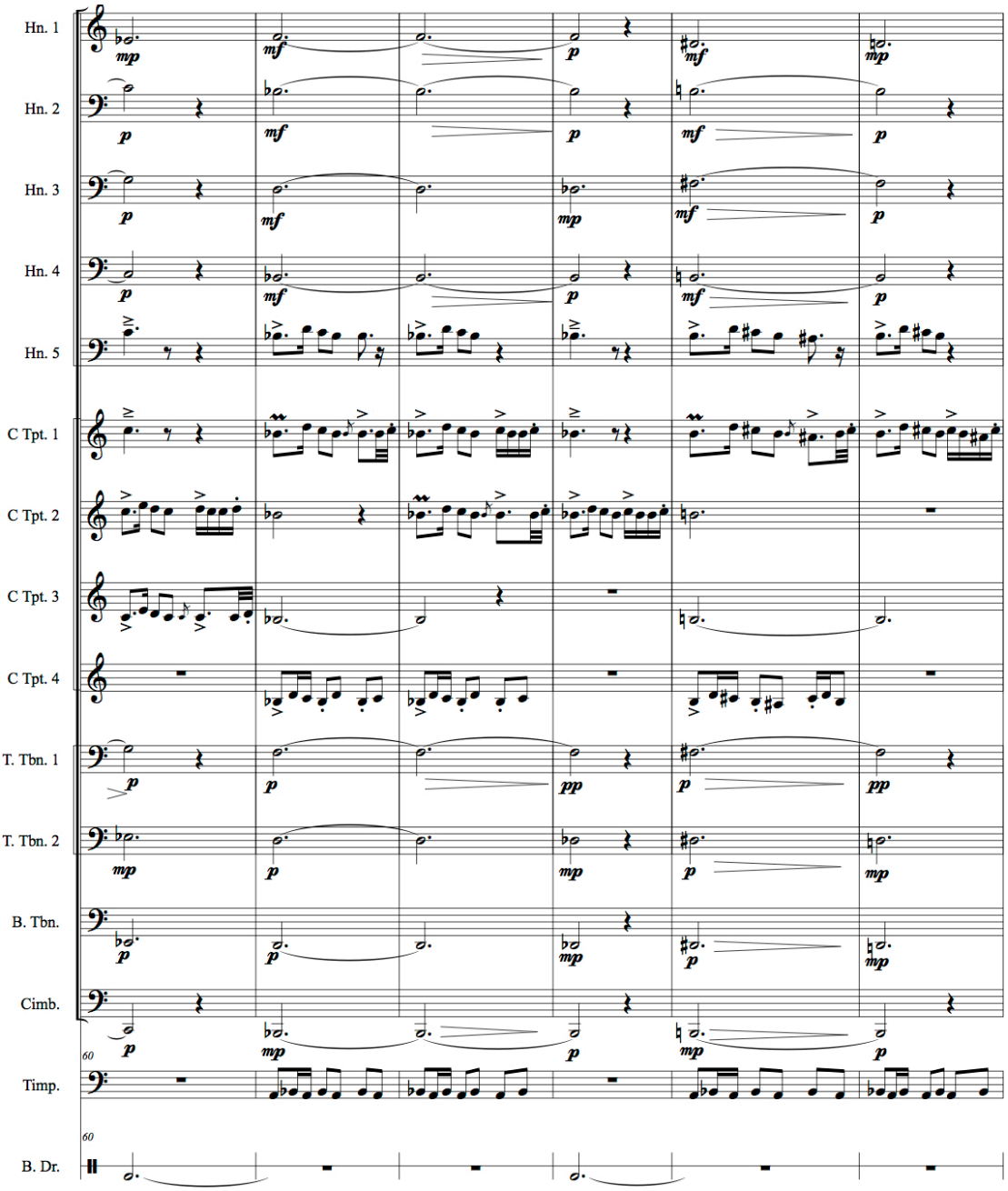

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Hn. 5
C Tpt. 1
C Tpt. 2
C Tpt. 3
C Tpt. 4
Г. Tbn. 1
Г. Tbn. 2
B. Tbn.
Cimb.
Timp.
B. Dr.
mp
Sad
ff
Proud
30

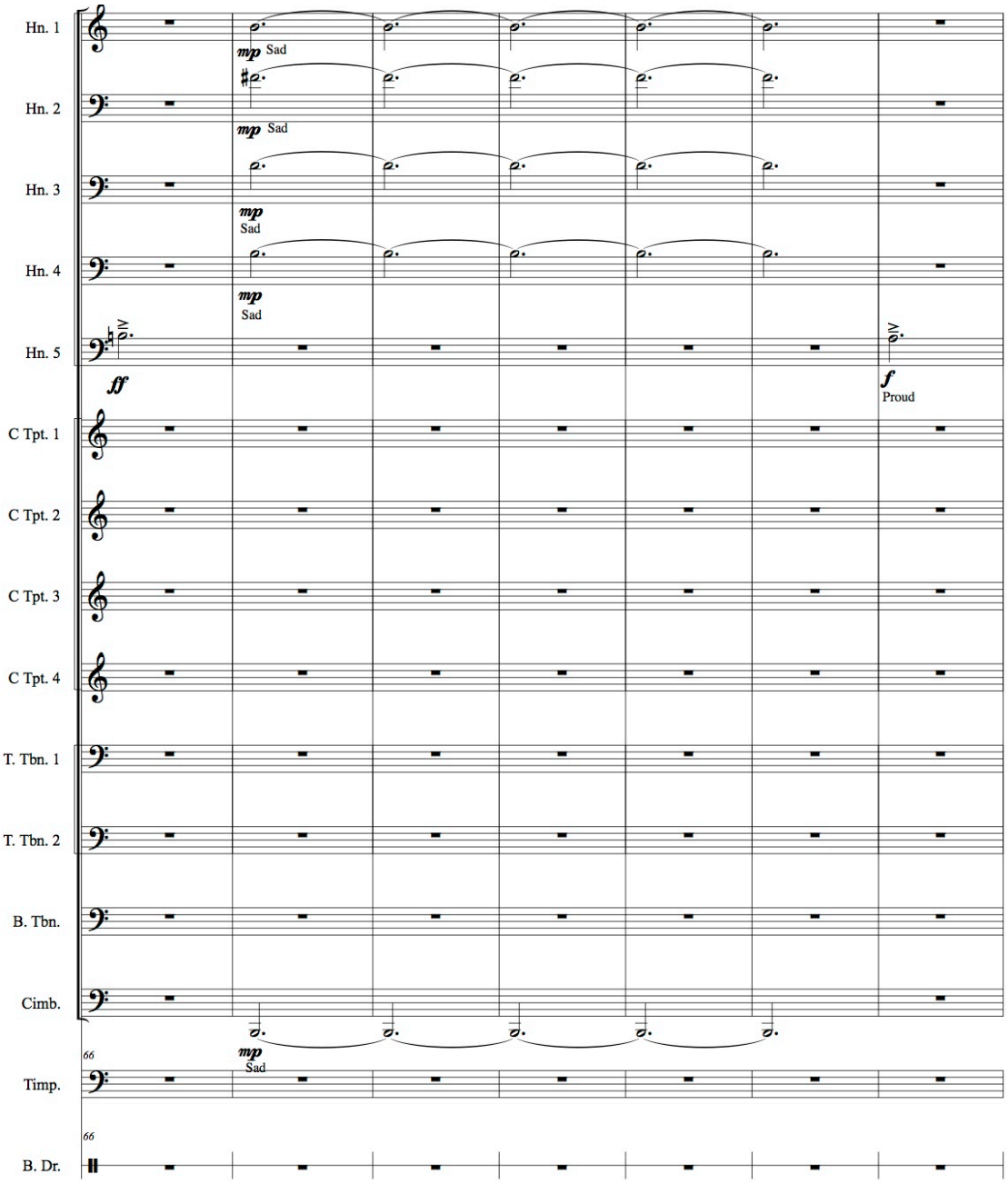

C
♩= 100 Happy and Proud
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Hn. 5
C Tpt. 1
C Tpt. 2
C Tpt. 3
C Tpt. 4
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Cimb.
37
Timp.
37
B. Dr.

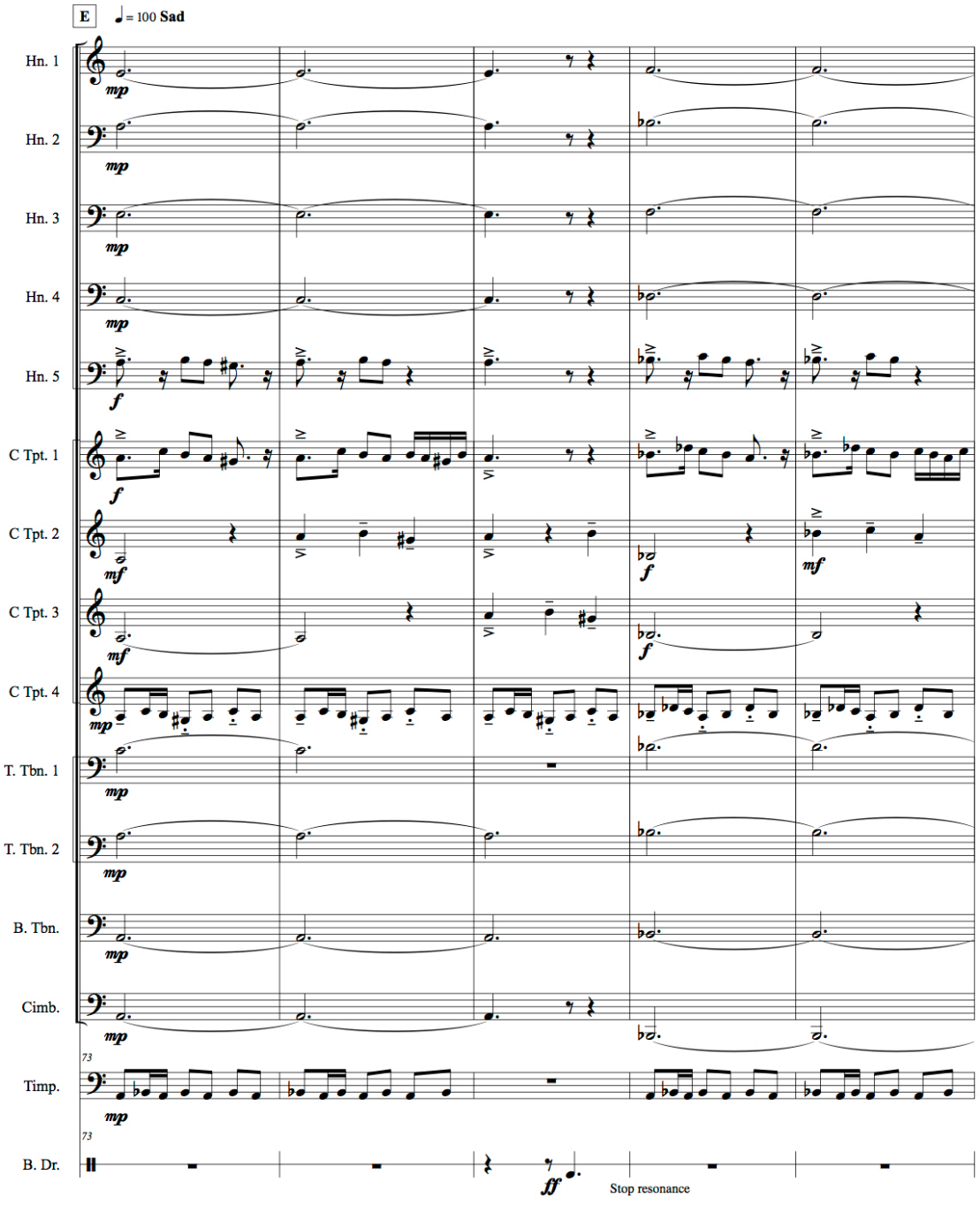

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Hn. 5
C Tpt. 1
C Tpt. 2
C Tpt. 3
C Tpt. 4
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Cimb.
42
Timp.
42
B. Dr.

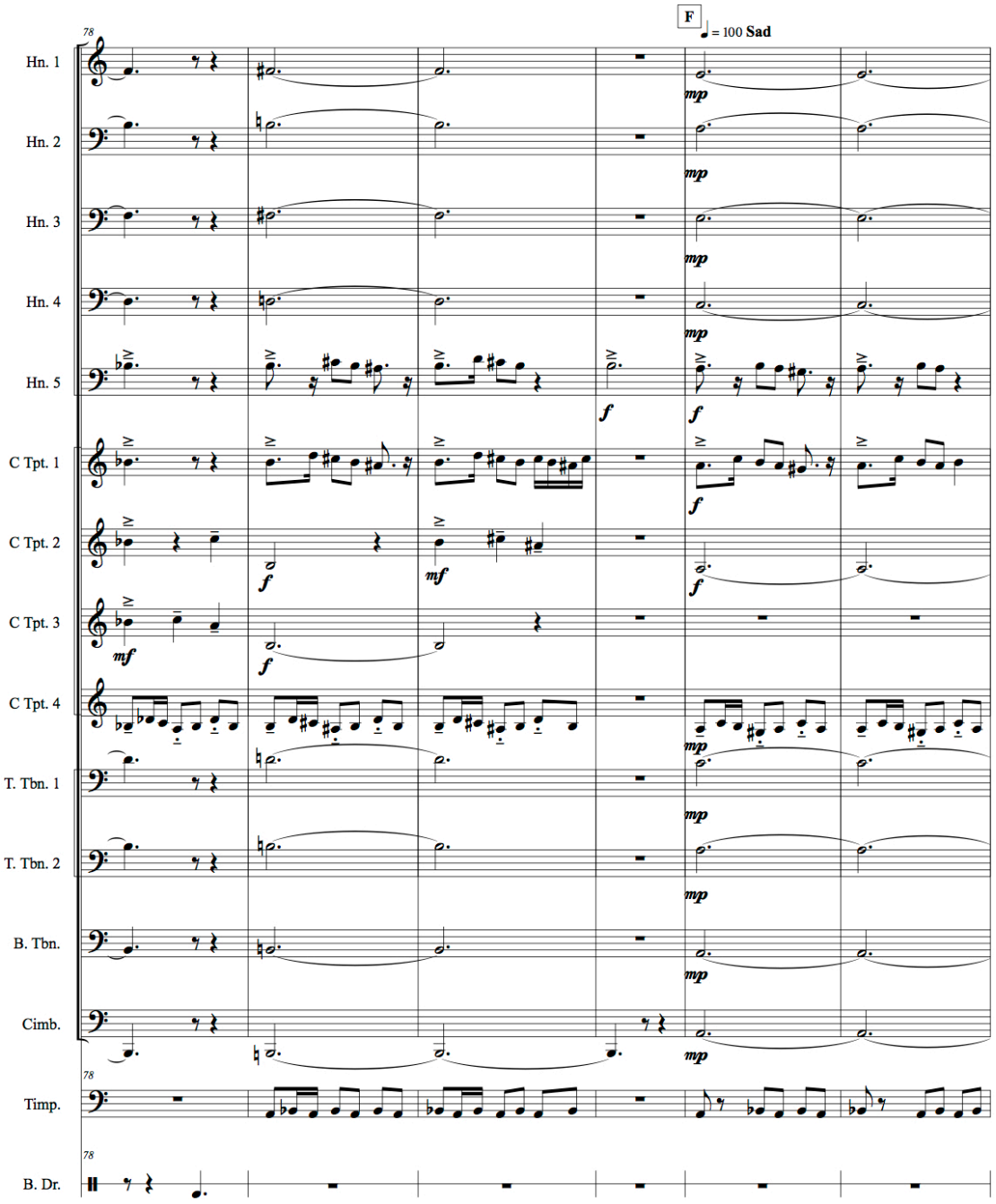

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Hn. 5
C Tpt. 1
C Tpt. 2
C Tpt. 3
C Tpt. 4
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Cimb.
Timp.
B. Dr.
mp Sad
ff
Proud
48

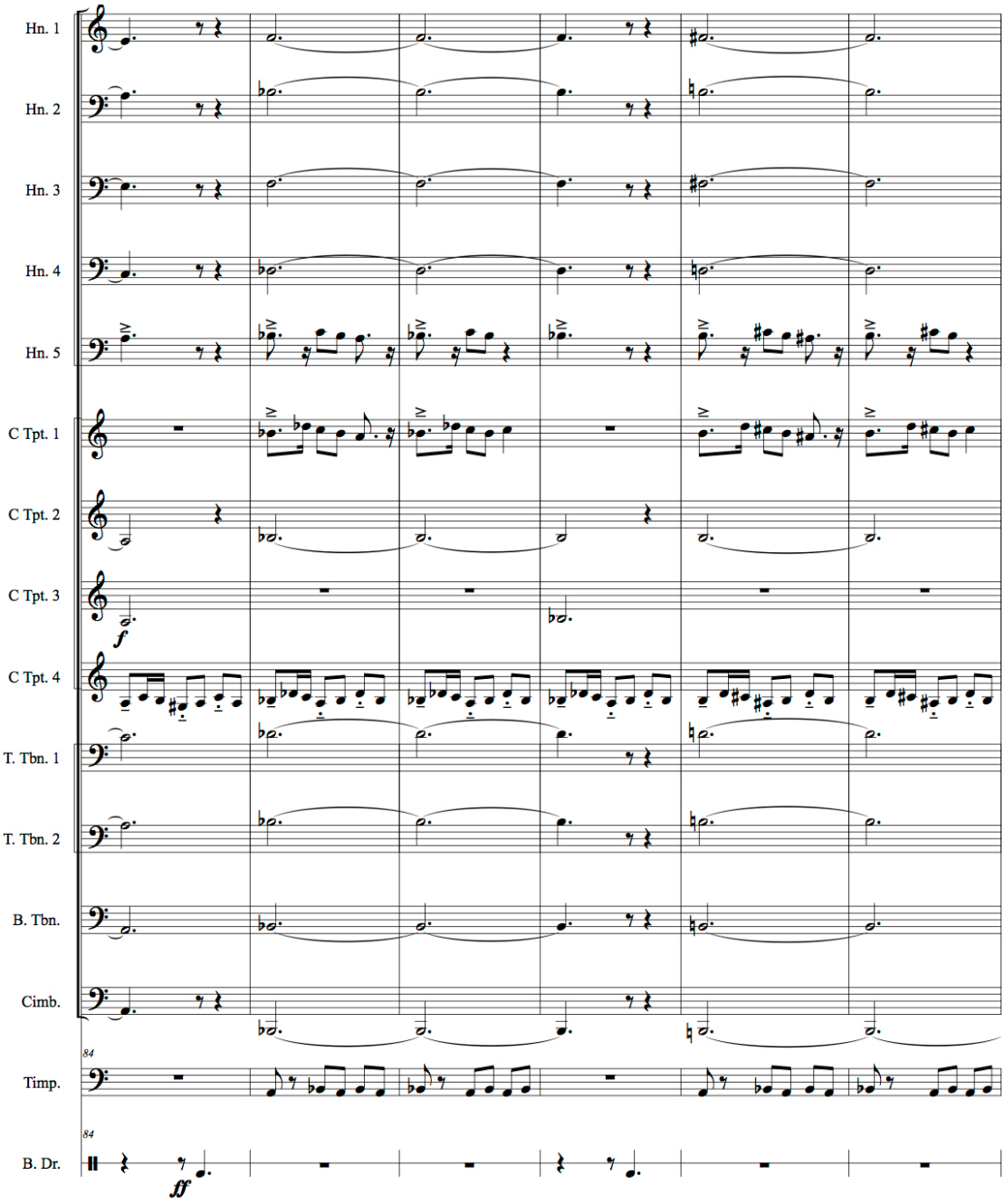

D
♩ = 100 Happy and Proud
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Hn. 5
C Tpt. 1
C Tpt. 2
C Tpt. 3
C Tpt. 4
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Cimb.
Timp.
B. Dr.
55
55

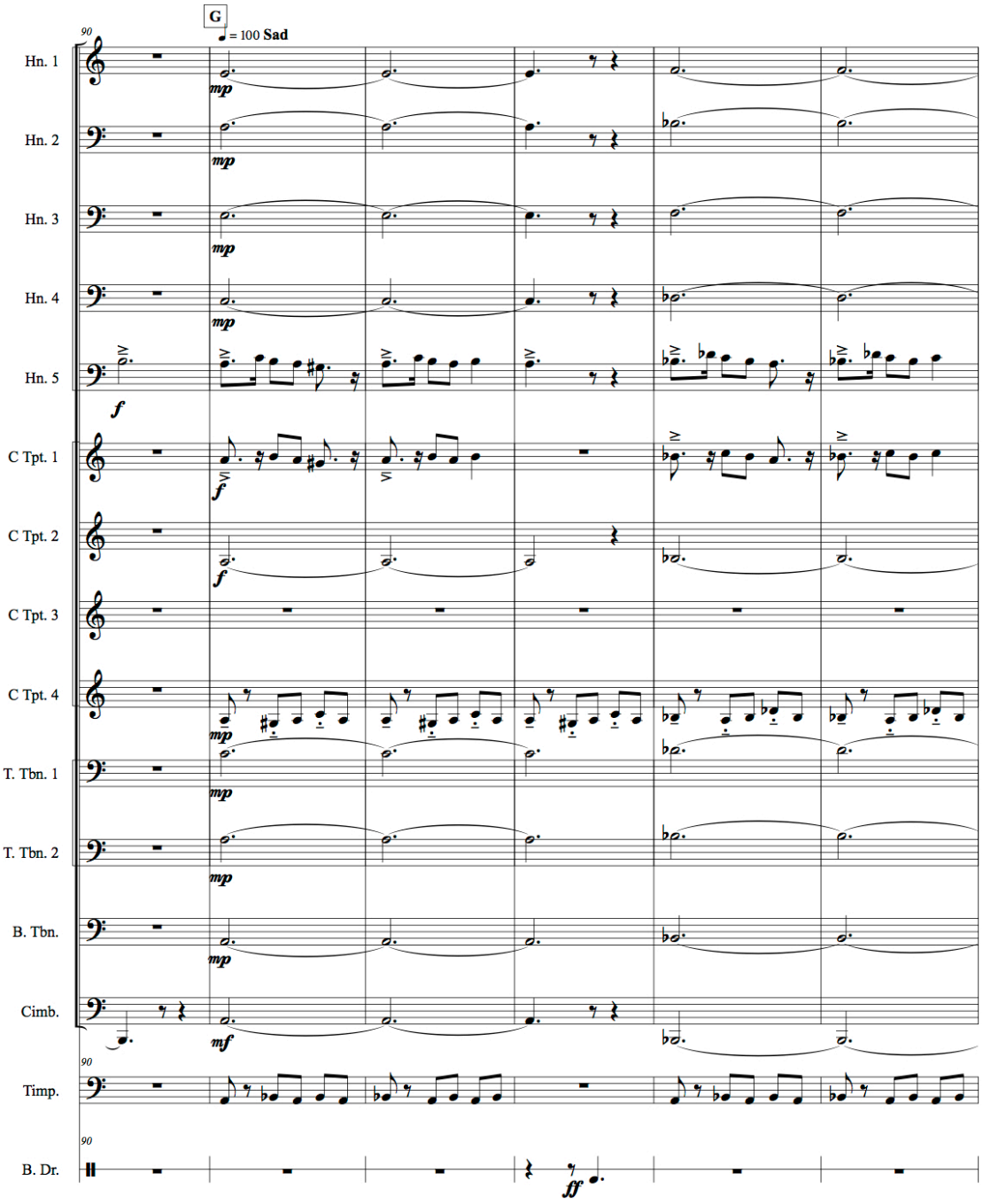

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Hn. 5
C Tpt. 1
C Tpt. 2
C Tpt. 3
C Tpt. 4
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Cimb.
60
Timp.
60
B. Dr.

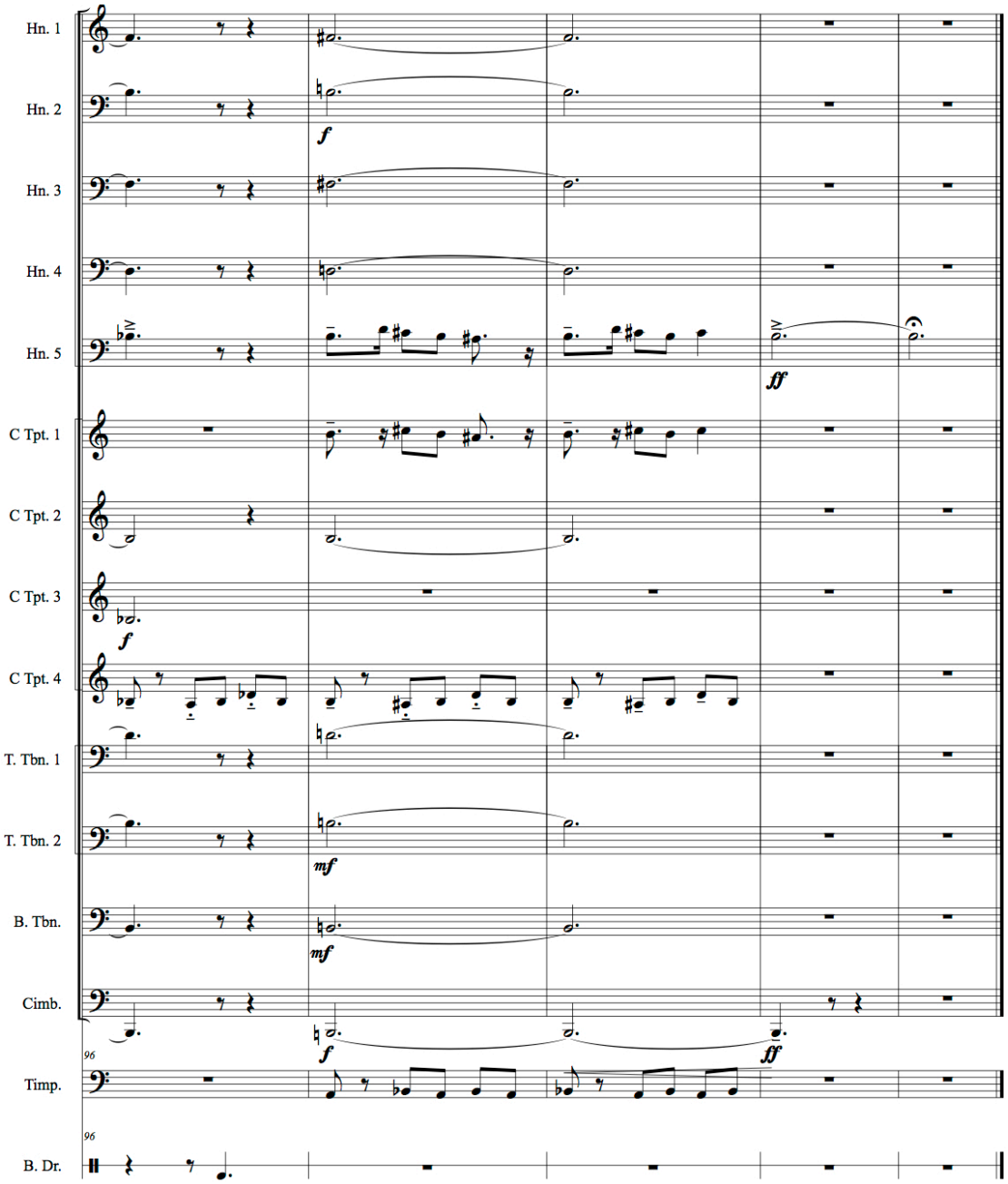

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Hn. 5
C Tpt. 1
C Tpt. 2
C Tpt. 3
C Tpt. 4
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Cimb.
Timp.
B. Dr.
mp Sad
ff
f Proud
66


E
♩= 100 Sad
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Hn. 5
C Tpt. 1
C Tpt. 2
C Tpt. 3
C Tpt. 4
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Cimb.
Timp.
B. Dr.
73
mp
f
mf
ff
Stop resonance


F
♩ = 100 Sad
78
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Hn. 5
C Tpt. 1
C Tpt. 2
C Tpt. 3
C Tpt. 4
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Cimb.
Timp.
B. Dr.
mp
f
mf


Hn. 1
Hn. 2
Hn. 3
Hn. 4
Hn. 5
C Tpt. 1
C Tpt. 2
C Tpt. 3
C Tpt. 4
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Cimb.
Timp.
B. Dr.
84
84
f
ff


G
♩ = 100 Sad
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Hn. 5
C Tpt. 1
C Tpt. 2
C Tpt. 3
C Tpt. 4
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Cimb.
Timp.
B. Dr.


Hn. 1
Hn. 2
Hn. 3
Hn. 4
Hn. 5
C Tpt. 1
C Tpt. 2
C Tpt. 3
C Tpt. 4
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Cimb.
Timp.
B. Dr.
f
mf
ff
96

4.2.1

Keep your radio warm

November 2017

Written for
Dirty Electronics (UK) at
Prague National Radio Studio, CZ

Note: This score was premiered by Dirty Electronics for a radio studio recording in Prague. However, this score can be interpreted and performed by any performers at any radio studio. Translate the text if required. In Prague it was spoken in Czech and English.

1. Preparations prior to the performance

1.1 Instrument

Build or find (approx. 8 to 15) circuits/instruments to produce broadband radio noise. Consider that the circuits need to be moved in the space, need to be turned off and on easily and need a volume control. If it does not have a volume control, consider covering the instrument with a (filtering) object, such as a tin can, to make the sound quieter.

1.2 Organise performers

Conductor: Conducts the noise group.

Reader: Instructs the radio listener and noise group

Noise group (approx. 8-15 people): This large group is positioned in front of the *conductor* and *reader.* They create broadband noise sound on (self built) circuits/instruments.

1.3 Rehearse the text instructions

The noise group receives performance instructions from the *conductor* and/or *reader*. (The conductor can also be the reader.)

1.3.1 Conductor: In conversation with the noise group, rehearse a sign for ‘ON’ and ‘OFF’. This is a performed action in all sections of the score and is written in the score as:

- Source OFF/ALL
- Source ON/ALL

1.3.2 Conductor: In conversation with the noise group, rehearse and memorise three different ‘numbers’: some people turn their source off. Create 3 groups consisting of three different amounts of people: A, B and C. For instance, if the noise group consists of 12 people, there can be a group of 6 people (A), a group of 2 people (B) and a group of 4 people (C).

This is a performed action in [Section 2] of the score. *The reader* will announce it with the words:

- Number A
- Number B
- Number C

1.3.3 Conductor: In conversation with the noise group, rehearse and memorize three different ‘positions’: some people move their source to a difference position or create a sense of movement.

Create 3 groups moving to different positions: A, B and C. For instance, if the noise group consists of 12 people, there can be a group of 3 people moving to positions “A”, a group of 5 people moving to positions “B” and a group of 4 people moving to positions “C”.

This is a performed action in [Section 3] of the score. *The reader* will announce it with the words:

- Position A
- Position B
- Position C

1.3.4 Conductor: In conversation with the noise group, rehearse one sign for six dynamic levels: cover the source with your body, filtering object or reduce volume level with volume control. This is a performed action in [Section 4] of the score.

1.3.5 Conductor: In conversation with the noise group, discuss and rehearse how to keep the listener warm. This is a performed action in [Section 5] of the score.

2. The performance

Reader: Read the text in bold, read in a slow tempo. The performance can be around 6 minutes long.

Conductor: conduct the instructions in the square brackets.

Noise group: Execute the prepared and given instructions

3. The score

[Section 1]
[source OFF/ALL]

Personalise your listening experience
Perform the following directions
Keep your radio warm

[source on/ALL]

Imagine our space

[brief hold]

Imagine your space

[brief hold]

Imagine if we were in your space

[brief hold]

Imagine our number

[brief hold]

Imagine our position

[hold]

[Section 2]

Imagine if we were in your space

Quickly twist you head in the opposite direction

[brief hold]

Imagine our number

Imagine our position
If you perceive our number changes, then turn your head slowly in the direction of the lost number.

Number A

[hold]

Number B

[hold]

Number C

[hold]

[source OFF/ALL]

[Section 3]

Keep your radio warm

[source on/ALL]

Imagine our space

Imagine your space

Imagine if we were in your space

Imagine our number

Imagine our position

[hold]

Imagine if we were in your space

Quickly twist you head in the opposite direction and back to us

Now our positions will change

Place both hands over your ears

Do not block the sound completely

Our positions will change

When a change in position is perceived on your left, follow the sound with your little finger of your left hand, causing the opening or closing of your ear. When a change in position is perceived on your right, follow the sound with your little finger of your right hand, causing the opening or closing of your ear.

Follow each perceived change

Position A

[hold]

Position B

[hold]

Position C

[hold]
[source OFF/ALL]

[Section 4]

Keep your radio warm

[source on/ALL]

Imagine our space

Imagine your space

Imagine if we were in your space

Imagine our number

Imagine our position

[hold]

If you have headphones on, remove them

Imagine if we were in your space

Quickly spin your full body in the opposite direction

Now our loudness will change
If the sound source is perceived softer then move step-by-step away from us in relation to the perceived dynamic change.

[source OFF/ALL]

[Section 5]

Now come back and keep your radio warm!

[source ON/ALL]

If there is a window in your space, open it when the radio gets too hot.

Close the window and repeat

[long hold]

[source OFF/ALL]

4.2.2

A Hard Day's Night

November 2016
Birmingham & Leicester, UK

1. Performers and electronics

- 1 performer to hold a sign
- 1 electric guitarist
- Jack cable
- Guitar amplifier

- Laptop
- Microphone
- XLR cable
- Microphone stand
- Loudspeakers

2. Preparations prior to the performance

2.1 Make a big sign with the letters: WOO!

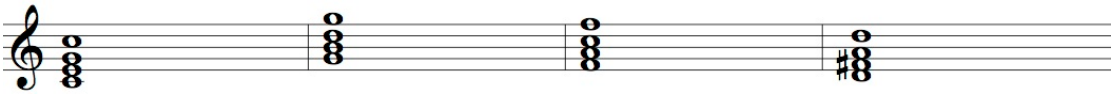
With

- A large painting canvas (approx. 100cm wide, 60 cm high)
- Red and black paint
- Glitter to mix in the paint



2.2 Electronics

Build a computer application that analyses the pitches in the audience's shout.
The analysed pitches in the overall sound should be connected to the most closely related Beatles chords in their song *A Hard Day's Night*. The original Beatles song is played using the following chords: C, G, F and D. This means, in total, the computer application should only compare the audience "woo"-sound with the pitches C,D,E,F#,G,A,B, as displayed in the following diagram:



The output of the computer application should be a sound file of a computer voice:

- A computer voice should articulate a C-chord when one of the following pitch combinations are analysed in the shout: C+E / C+G/ E+G.

- A computer voice should articulate a G-chord when one of the combinations D+G/D+B/G+B are analysed.

- A computer voice should articulate a F-chord when one of the combinations C+F/F+A/C+A are analysed

- A computer voice should articulate a D-chord when one of the combinations D+F#/D+A/F#+A are analysed.

For example: When the C chord is recognized by the computer application, the computer voice says: " PITCH ANALYSIS: C-CHORD"

Since the computer reacts to all the sound in the space, it can also react to the band or soloist playing the chord. If it does this all the time, it will cause an endless feedback loop between the performer and the computer and the audience would only need to shout only once to initiate this feedback loop. Create a "gate" in the computer application to make sure that a new chord can't be created when another chord is already in the process of being analysed. However, programme the gate in such a way that it can occasionally open it self with as result a brief feedback loop between the performer and the analysed chord instead of between the performer and the audience.

3. The performance

3.1 Performers

- Electric guitarist
- Performer to hold the “Woo!” sign

3.2 Set up

The performers stand next to each other and in front of the audience. The performer with the sign can choose to move occasionally.

A microphone is placed in between the performers and the audience, in direction of the audience. This microphone is connected with the computer application. The output of the computer application is played back over a mono or stereo speaker set up on the stage.

3.3 Actions

The performer with the “Woo!” sign should occasionally lift the sign up and encourage the audience to shout “Woo!”.
When, for instance, a C-chord is recognised by the computer application, the computer will say: “ PITCH ANALYSIS: C-CHORD”
At that moment the performing solo guitarist plays a C-chord, just one time, one stroke.
The performer with the “Woo!” sign can choose to lift up the sign again.

Text: When playing a chord, the guitarist should also sing the corresponding word in the list underneath.
When the chord is played a second time, say the next word in the list, etc.
Start the list from top again when arriving at the end of the list.

G	**C**	**F**	**D**
It’s	Day’s	Working	Things
Night	Day’s	Sleeping	Get
Dog	Get	Money	
It’s	Al	Give	
Night	All		
Log	Hear		
Feel	Earth		
Right	O		
You			
Day			
Things			
And			
Say			
Everything			
Feel			
Kay			

The performance can finish in numerous ways.

The performers can perform

- Until the audience leaves
- Until the audience is less active
- Until each chord is played a certain amount of times
- Until they think it has been enough

In case of number 4 the performers walk off the stage and leave the application running. If the audience stays quiet and the silence creates enough tension, walk back on stage to turn the application off.

4.2.3

Johann Ludwig Luig

December 2016

Frankfurt am Main, DE

Note: This work should only be performed as part of a lecture or conference.

1. Preparations prior to the performance/ lecture

1.1 Prepare a collection of audio recordings.

All recordings should only have audience clapping, whooping or feet stamping sounds.
Use the attached list as a guide and instruction to collect the recordings. Make sure that the lengths of the recordings relate to the amount of seconds listed in the list. Collect a minimum of 5 and a maximum of 8 sound files.

1.2 Analyse all the sound-files

As example:

The sound file consists of

- Several shouts
- Whistles
- “Bravo” twice
- Talking
- 180 seconds of clapping in total (which relates to study 80 in the list)

1.3 Prepare your lecture: Powerpoint presentation with audio

The audio recordings should be played back over loudspeakers in a lecture room. As in the example above, each sound file should be analysed and described to the audience.
If possible, the performer can also prepare a picture of Johann Ludwig Luig to be shown on a projection screen at the beginning of the presentation. Johann Ludwig Luig is a made up person, use your imagination to create this picture but make it look real.

2. The performance/ lecture

2.1 The list

Start with handing out the attached list to all audience members before the start of the lecture. The list is attached at the end of this document.

2.2 The score

[The square brackets in this score note information to be prepared by you (as explained in 1.1 and 1.2). All other text should be memorised and explained to the audience.]

Johann Ludwig Luig, born in 1910, passed away in 1996.
The composer who only wrote pieces of music to catalogue the seconds of clapping afterwards.

A few examples:
Johan Ludwig Luig remarks that
Study […] consists of
[the analysis of your soundfile]

[Play the sound file]

Johan Ludwig Luig remarks that
Study […] consists of
[the analysis of your soundfile]

[Play the sound file]

Johan Ludwig Luig remarks that
Study […] consists of
[the analysis of your soundfile]

[Play the soundfile]

The catalogue does not include descriptions or scores for the pieces of music the audience would have been clapping for. I can therefore conclude one might have been clapping for any kind of stage-based presentation, maybe even for a lecture, such as this one.

*[Walk to the front of the stage with a stopwatch in the hand and bow.
Start the stopwatch to measure the length of clapping. When the audience stops clapping, stop the stopwatch and lift your head. Say the amount of seconds and/or minutes on the stopwatch and relate it to a 'Study' mentioned on the given list.]*

Thank you, you have just successfully performed Study […]

Johann Ludwig Luig
(1910 - 1996)

The composer who only wrote pieces of music to catalogue the seconds of clapping afterwards.

Repertoire list

Title	Duration Clapping	Year
Study 94	7 sec	1922
Study 93	21 sec	1923
Study 92	3 sec	1923
Study 91	12 sec	1924
Study 90	6 sec	1924
Study 89	7 sec	1926
Study 88	6 sec	1925
Study 87	0 sec	1927
Study 86	16 sec	1927
Study 85	11 sec	1928
Study 84	6 sec	1929
Study 83	5 sec	1930
Study 82	10 sec	1931
Study 81	17 sec	1931
Study 80	180 sec	1931
Study 79	9 sec	1933
Study 78	31 sec	1934
Study 77	3 sec	1935
Study 76	8 sec	1935
Study 75	9 sec	1936
Study 74	21 sec	1937
Study 73	7 sec	1938
Study 72	7 sec	1939
Study 71	15 sec	1940
Study 70	9 sec	1940
Study 69	8 sec	1941
Study 68	54 sec	1942
Study 67	5 sec	1943
Study 66	11 sec	1944
Study 65	12 sec	1945
Study 64	3 sec	1946
Study 63	9 sec	1946
Study 62	11 sec	1947
Study 61	7 sec	1948
Study 60	2 sec	1949
Study 59	9 sec	1950
Study 58	7 sec	1950
Study 57	10 sec	1952
Study 56	4 sec	1953
Study 55	7 sec	1953
Study 54	14 sec	1954
Study 53	4 sec	1955
Study 52	5 sec	1955
Study 51	2 sec	1957
Study 50	8 sec	1957
Study 49	22 sec	1958
Study 48	15 sec	1959
Study 47	23 sec	1960
Study 46	1 sec	1961
Study 45	28 sec	1961
Study 44	2 sec	1963
Study 43	2 sec	1964
Study 42	4 sec	1965
Study 41	0 sec	1965
Study 40	31 sec	1966
Study 39	8 sec	1967
Study 38	5 sec	1968
Study 37	9 sec	1969
Study 36	9 sec	1970
Study 35	2 sec	1971
Study 34	60 sec	1972
Study 33	2 sec	1973
Study 32	4 sec	1974
Study 31	2 sec	1975
Study 30	14 sec	1976
Study 29	2 sec	1977
Study 28	3 sec	1978
Study 27	6 sec	1978
Study 26	4 sec	1979
Study 25	27 sec	1980
Study 24	7 sec	1981
Study 23	33 sec	1982
Study 22	4 sec	1983
Study 21	8 sec	1984
Study 20	5 sec	1984
Study 19	15 sec	1985
Study 18	31 sec	1986
Study 17	5 sec	1986
Study 16	11 sec	1987
Study 15	3 sec	1987
Study 15B	1 sec	1987
Study 14	1 sec	1987
Study 14B	0 sec	1988
Study 13	2 sec	1987
Study 12	2 sec	1988
Study 11	1 sec	1989
Study 10	1 sec	2000
Study 9	0 sec	1990
Study 8	16 sec	1991
Study 7	1 sec	1992
Study 6	0 sec	1992
Study 5	2 sec	1993
Study 4	3 sec	1994
Study 3	1 sec	1995
Study 2	1 sec	1996
Study 1	1 sec	1996

5.3.1

FM

November 2017

Written for Dirty Electronics at
National Prague Radio Studio, CZ

Note: This piece was made for Dirty Electronics' November 2017 performance at the Czech National Radio Studio, however, it can be performed by any 5 performers as part of a radio studio recording.

Concept: A speaking voice uses many frequencies; it doesn't stay on one pitch. Sound information on the radio is sent through carrier frequencies.

What if all the frequencies in the voice became carrier frequencies and therefore in total, travelled through hundreds of radio frequencies?
Only when accidently tuned to the same carrier frequency as the frequency of the voice, can one hear the voice.

Can I turn trying to find the voice into a game?

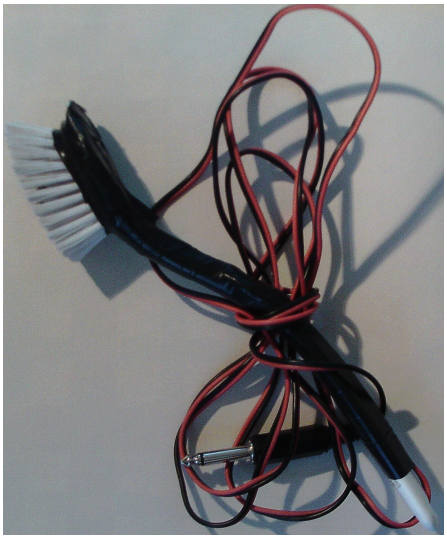
1. Material

- Dishwasher brush
- Contact microphone
- Tape
- 3 tone generators
- 3 small jack cables
- Laptop
- Maxmsp patch
- Voice microphone
- XLR cable
- Soundcard with minimum 2 microphone inputs + 3 inputs for the tone generators

2. Preparations prior to the performance

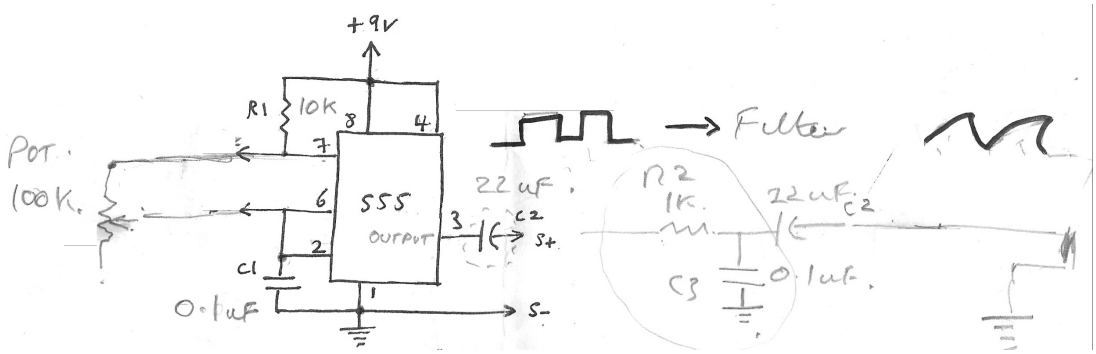
2.1 The brush

Connect a contact microphone on top of any ordinary dishwashing brush.

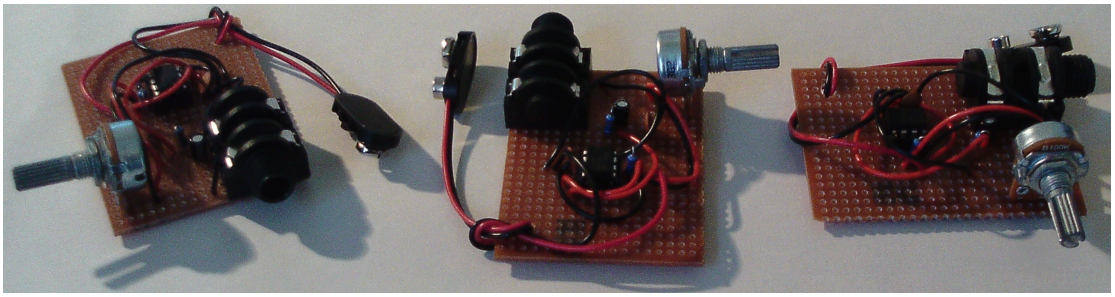


2.2 Tone generators

This is a little sketch given to me by Dr John Richards. This tone generator creates a smoothed-out square wave. Feel free to build it as mentioned or differently.



- 1x Pot 100K
- R1 = 10 K
- C1 = 0.1uF
- C2 = 22uF
- C3 = O.1uF
- R2 = 1K
- 555
- IC socket
- 9-volt battery clip
- Stripboard



Three tone generators

1.3 Computer application

- Microphone input 1: Speaking voice
- Microphone input 2: Brush
- Microphone input 3,4,5: Tone-generators

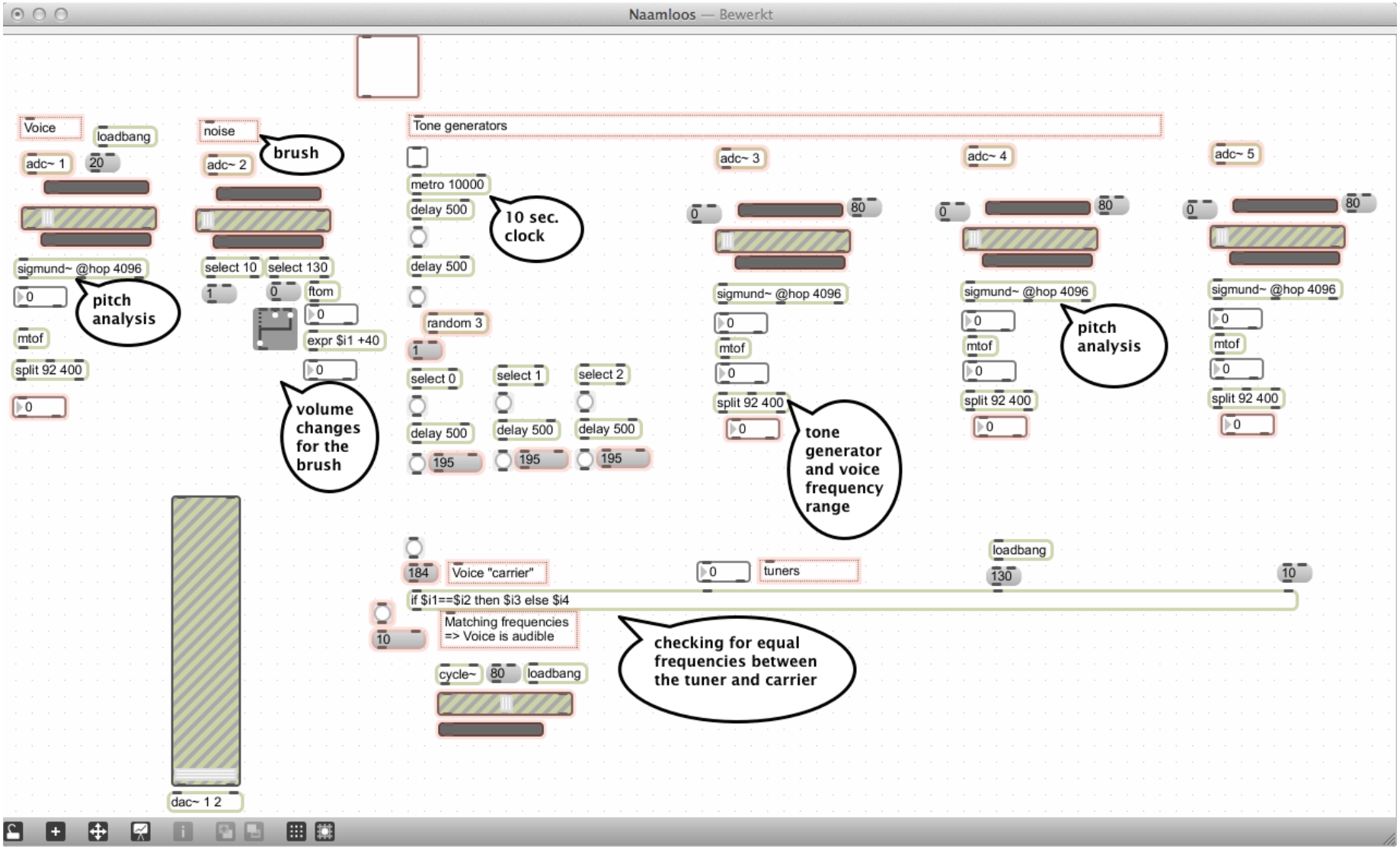
Soundcard Output 1,2: All sound

Create a pitch analysis system.
Connect Input 1 to this pitch analysis.
Create a clock that every ten seconds selects a pitch from the voice pitch analysis and sends it to one of the tone generators.
This pitch becomes the carrier-pitch.
Create a random system to choose a tone generator to become the carrier every ten seconds.
Create a system so that the carrier tone generator can't change the carrier pitch.

Connect all three tone-generators to the pitch analysis.
Create a system to check if the pitch of one of the tone-generators is equal to the pitch of the carrier. If they are equal, create a system that raises the volume of the voice to a level that the voice is heard.

Directly connect the voice pitch analysis to the volume levels of the brush input.
Create a system to lower the volume of the brush when the voice is heard.

As an example, my Maxmsp application can be seen underneath, however I encourage to create your own application.


Naamloos — Bewerkt
Voice
loadbang
adc~ 1
20
sigmund~ @hop 4096
0
pitch analysis
mtof
split 92 400
0
noise
brush
adc~ 2
select 10
select 130
1
0
ftom
0
expr $i1 +40
0
volume changes for the brush
Tone generators
metro 10000
delay 500
10 sec. clock
delay 500
random 3
1
select 0
select 1
select 2
delay 500
delay 500
delay 500
195
195
195
adc~ 3
0
80
sigmund~ @hop 4096
0
mtof
0
split 92 400
0
tone generator and voice frequency range
adc~ 4
0
80
sigmund~ @hop 4096
0
mtof
0
split 92 400
0
pitch analysis
adc~ 5
0
80
sigmund~ @hop 4096
0
mtof
0
split 92 400
0
dac~ 1 2
184
Voice "carrier"
0
tuners
loadbang
130
10
if $i1==$i2 then $i3 else $i4
10
Matching frequencies => Voice is audible
cycle~
80
loadbang
checking for equal frequencies between the tuner and carrier


radio(new) (unlocked)
Voice
loadbang
20
adc~ 1
sigmund~ @hop 4096
0
mtof
split 92 400
noise
adc~ 2
select 10
select 130
1
ftom
expr $i1 +40
Tone generators
adc~ 3
adc~ 4
adc~ 5
80
metro 10000
delay 500
random 3
select 0
select 1
select 2
195
184
Voice "carrier"
if $i1==$i2 then $i3 else $i4
Matching frequencies
=> Voice is audible
tuners
loadbang
10
130
cycle~
dac~ 1 2

3. The performance

3.1 Performers

- 1 voice
- 3 tone generator performers
- 1 brush performer

The voice speaks into a microphone but is not amplified. The voice can speak about anything he/she likes (this can also be a personal story).

Every 10 seconds a frequency is taken from the voice and this becomes the carrier frequency.
Three people tune small tone generators, their task is to “find” the voice: the frequency that carries the voice.

One of the tone generators carries this carrier frequency and therefore also the voice: every 10 seconds another tone generator carriers the voice. During those 10 seconds, the tone generator that carriers the voice will be blocked from changing frequency.
When one of the 2 other tone generators tune to the correct carrier frequency, the voice is amplified, but not for very long.

The brush brushes the radio studio floor and creates noise.
The volume of the brush is directly related to the pitches of the voice and therefore rapidly changes volumes.
When the voice is found/heard, the brush volume becomes zero.

Perform as long as you like.

5.3.2

Synthesis

In 8 movements

January 2018

Written for Decibel
Birmingham, UK

Note: *Synthesis* is written for Decibel, a Birmingham based ensemble. However, any amplified ensemble with the same instrumentation can perform it.

Concept: Decibel is an amplified ensemble. Being amplified makes it different from more conventional acoustic instrumental ensembles, and I decided to focus on this particular element when writing for them.

If all instruments are separately amplified then the sound of each instrument will be picked up by a microphone and sent to a mixer. The mixed sound can be identified as another sound-output, and can thus be considered an instrument. Because of this I decided not to compose for the separate instruments in the ensemble but for the mixed output of the ensemble. The instrument behaves as a synthesis of Decibel's stereo sound, turning into a synthetic melodic instrument.

1. Instrumentation

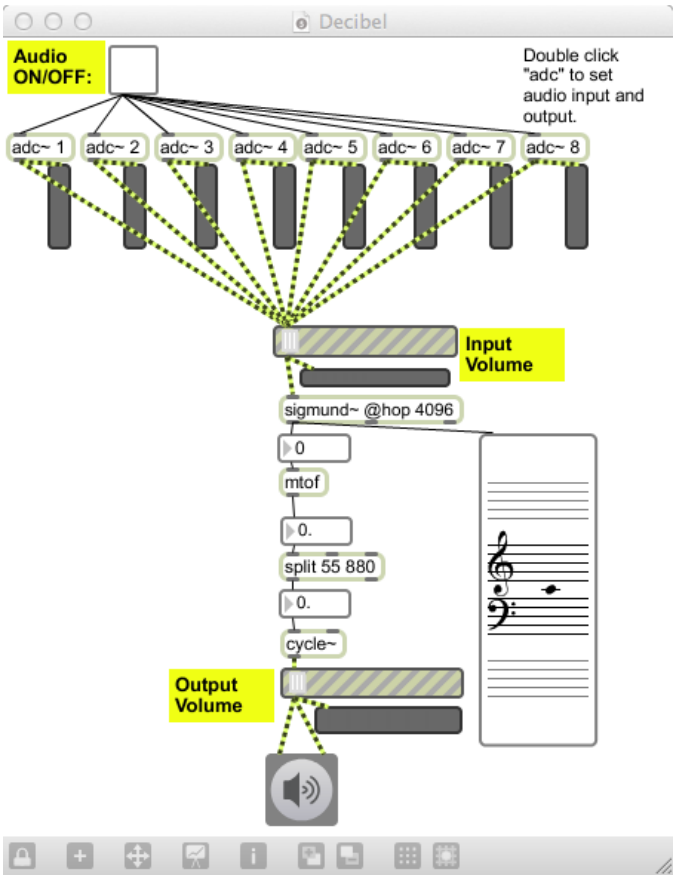
- Violin
- Alto Recorder
- Clarinet (Bb and bass clarinet)
- Alto Saxophone
- Electric guitar
- Double bass
- Tenor Trombone
- Piano
- Percussion

- Electronics
- Video projection

2. Preparations prior to the performance

2.1 Create a pitch detection application:

The following pitch detection has been created in Maxmsp but any other programming language can be used as well:



All 8 microphone inputs [adc] of all 8 instruments are connected to the pitch detection [sigmund @hop 4096].
The pitch detection is directly connected to a single sine tone [cycle]. When for instance, 110Hz is detected, the created output is a 110Hertz sine tone.

Play the output through a small mono speaker.

All 8 inputs are connected to one pitch detection, therefore only one pitch, (the loudest) will be detected at each moment. The input signal to the application can therefore also be a mono mix of all 8 input signals.
To diminish the pitch detection faults, create the frame 55Hertz to 880Hertz [split 55 880]. Only pitches within this range will be detected.

2.2 Prepare a video projection

Project the computer application on a very small screen in front of the ensemble. Position the projection screen on top of the mono speaker.

3. The score

3.1 Movements

There are 8 movements but they don't have a specific order in which to be performed. The performers can decide the order.
Each movement has the name of an instrument in the performing ensemble.
The name of the movement should not be confused with the orchestration (i.e. the Electric guitar does not necessarily need to be playing in the Electric guitar movement).

3.2 Orchestration

The score is divided into parts but the parts are not allocated an instrument. The performers can choose the part they would like to play.
Note the range of each part. Not every instrument can play each part and not every movement needs 9 performers:

Piano movement: Performed by 4 instruments
(Range = Low octave: 55Hz – 220Hz)

Violin movement: Performed by 8 instruments
(Range = High octave: 220Hz – 880Hz)

Alto recorder movement: performed by 8 instruments
(Range = High octave: 220Hz – 880Hz)

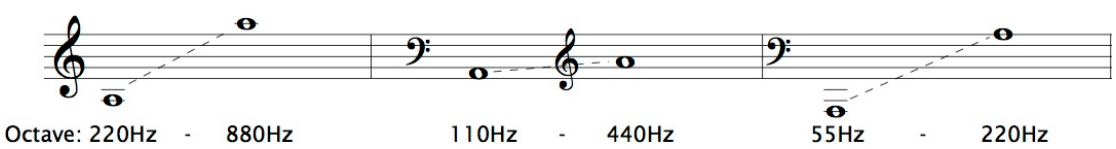
Bass clarinet movement: Performed by 6 instruments
(Range = Middle octave: 110Hz – 440Hz)

Alto saxophone movement: Performed by 4 instruments
(Range = Middle octave: 110Hz – 440Hz)

Trombone movement: Performed by 3 instruments
(Range = Low octave: 55Hz – 220 Hz)

Electric guitar movement: Performed by 4 instruments
(Range = Middle octave: 110Hz – 440Hz)

Electric bass movement: Performed by 1 instrument
(Range = Low octave: 55Hz – 220Hz)



(High) (Middle) (Low)

3.2.1 Detailed orchestration possibilities

For all 8 movements the performers can freely choose the part they would like to play but occasionally there are a few suggestions given in bold.

As an example, the chart should be read as: The violin movement has 8 instrumental parts:

Part 1 can be performed with violin **or** alto recorder **or** bass clarinet **or** alto saxophone, **or** tenor trombone **or** electric guitar **or** electric bass **or** piano.

Part 2 can be performed with Violin or bass clarinet or alto saxophone or tenor trombone or electric guitar or electric bass or piano.
Etc.

Violin movement

Part 1	**Part 2**	**Part 3**	**Part 4**	**Part 5**	**Part 6**	**Part 7**	**Part 8**
Violin	Violin	Violin	Violin	Violin	Violin	Violin	
Alto recor-der		Alto recor-der	Alto recor-der	Alto recor-der	Alto recor-der	Alto recor-der	
Bass clarinet	Bass clarinet	**Bb Clari-net**					
Alto Saxo-phone	Alto Saxo-phone	Alto Saxo-phone	Alto Saxo-phone	Alto Saxo-phone	Alto Saxo-phone	Alto Saxo-phone	
Tenor Trom-bone	**Tenor Trom-bone**						
Electr. Guitar	Electr. Guitar	Electri. Guitar	**Electr. Guitar**				
Electr. bass	Electric bass						
Piano	Piano	Piano	Piano	Piano	Piano	Piano	**Piano**

Note: This is the only movement for <u>Bb clarinet</u>, all other movements are performed on Bass clarinet.

Alto-recorder movement

Part 1	**Part 2**	**Part 3**	**Part 4**	**Part 5**	**Part 6**	**Part 7**	**Part 8**
Violin	Violin	Violin	Violin	Violin	Violin	Violin	
Alto recor-der		Alto recor-der	Alto recor-der	Alto recor-der	Alto recor-der		
	Bass clarinet				Bass clarinet	Bass clarinet	
Alto Saxo-phone	Alto Saxo-phone	Alto Saxo-phone	Alto Saxo-phone	Alto Saxo-phone	Alto Saxo-phone	Alto Saxo-phone	
	Tenor Trom-bone				Tenor Trom-bone	Tenor Trom-bone	
	Electric Guitar	Electric Guitar	Electric Guitar	Electric Guitar	Electric Guitar	Electric Guitar	
	Electric bass				Electric bass	Electric bass	
Piano	Piano	Piano	Piano	Piano	Piano	Piano	**Piano**

Bass-clarinet movement

Part 1	**Part 2**	**Part 3**	**Part 4**	**Part 5**	**Part 6**
		Violin	Violin	Violin	
Bass clarinet	Bass clarinet	Bass clarinet	Bass clarinet	Bass clarinet	
		Alto Saxophone	Alto Saxophone	Alto Saxophone	
Tenor Trombone	Tenor Trombone	Tenor Trombone	Tenor Trombone	Tenor Trombone	
Electric Guitar	Electric Guitar	Electric Guitar	Electric Guitar	Electric Guitar	
Electric bass	Electric bass	Electric bass	Electric bass	Electric bass	
Piano	Piano	Piano	Piano	Piano	**Piano**

Alto-saxophone movement

Part 1	**Part 2**	**Part 3**	**Part 4**
	Violin	Violin	Violin
			Alto recorder
Bass clarinet	Bass clarinet	Bass clarinet	Bass clarinet
	Alto Saxophone	Alto Saxophone	Alto Saxophone
Tenor Trombone	Tenor Trombone	Tenor Trombone	Tenor Trombone
Electric Guitar	Electric Guitar	Electric Guitar	Electric Guitar
Electric bass	Electric bass	Electric bass	Electric bass
Piano	Piano	Piano	Piano

Electric-guitar movement

Part 1	**Part 2**	**Part 3**	**Part 4**
		Violin	Violin
			Alto recorder
Bass clarinet	Bass clarinet	Bass clarinet	Bass clarinet
	Alto Saxophone	Alto Saxophone	Alto Saxophone
Tenor Trombone	Tenor Trombone	Tenor Trombone	Tenor Trombone
Electric Guitar	Electric Guitar	Electric Guitar	Electric Guitar
Electric bass	Electric bass	Electric bass	Electric bass
Piano	Piano	Piano	Piano

Electric-bass movement

Part 1
Piano

Tenor-trombone movement

Part 1	Part 2	Part 3
	Bass clarinet	Bass clarinet
		Alto Saxophone
	Tenor Trombone	Tenor Trombone
	Electric Guitar	Electric Guitar
	Electric bass	Electric bass
Piano	Piano	Piano

Piano movement

Part 1	**Part 2 (+1)***	**Part 3**
	Bass clarinet	Bass clarinet
	Alto Saxophone	Alto Saxophone
	Tenor Trombone	Tenor Trombone
	Electric Guitar	Electric Guitar
	Electric bass	Electric bass
Piano	Piano	Piano

*+1 other instrument: There is a mistake in the graph and this can't be changed. The Bass clarinet should play the lowest pitch.

Percussion part: The percussionist plays in each part with a 440Hz tuning fork on a resonant body.
At each start of a movement, let it ring. Hit the tuning fork at the moment of the upbeat of the conductor so that the sound is heard at the first downbeat.

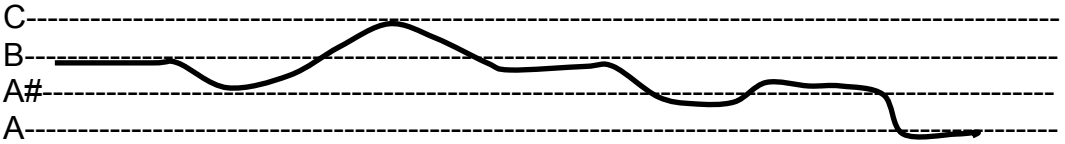
3.3 Dynamics

Play always as soft as possible into the microphones: *ppp*

3.4 Pitch-lines

The performers can individually choose how to play the curved lines in the score, and there are several options in how to do this.
The horizontal lines give an idea of the pitch and are also marked with the exact pitch. A curved line can cross several horizontal lines.

For instance:



This can be performed with sustained pitches like this:

B A# B C B A# A

Or,

Only when the curved line crosses exactly the horizontal line (option for piano):

B B A# A

Or,

If the instrument allows it: with microtonal changes.

3.5 Timing

The timeline for each movement can be stretched as preferred.

The original sound file for each movement is 2 seconds.
The subdivision in each movement is notated in 0.05 second divisions.
A bar line is placed at every 0.1 seconds.
This makes each movement 20 bars long.

The length of these bars can be conducted in any preferred speed.
For instance, Decibel ensemble asked for a maximum of 8 minutes and there are 8 movements. Including the time length of a break between movements, for instance 20 seconds; each movement can be 40 seconds long.

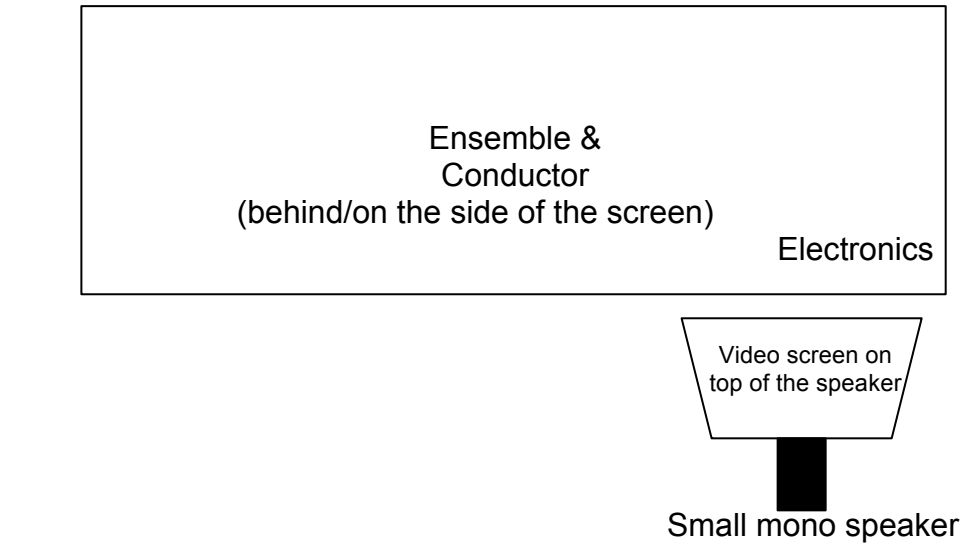
A quick calculation shows:

0.05 => 1 sec.
0.1 => 2 sec.
Each movement = 40 seconds
Each bar is 2 seconds long.

3.6 Electronics

Each instrument is separately amplified.
For the performance of this work, each separate signal of each instrument should be sent to the pitch detection application described above**.** The processed sound should be heard through a mono speaker near the projection screen.

3.7 Stage set up

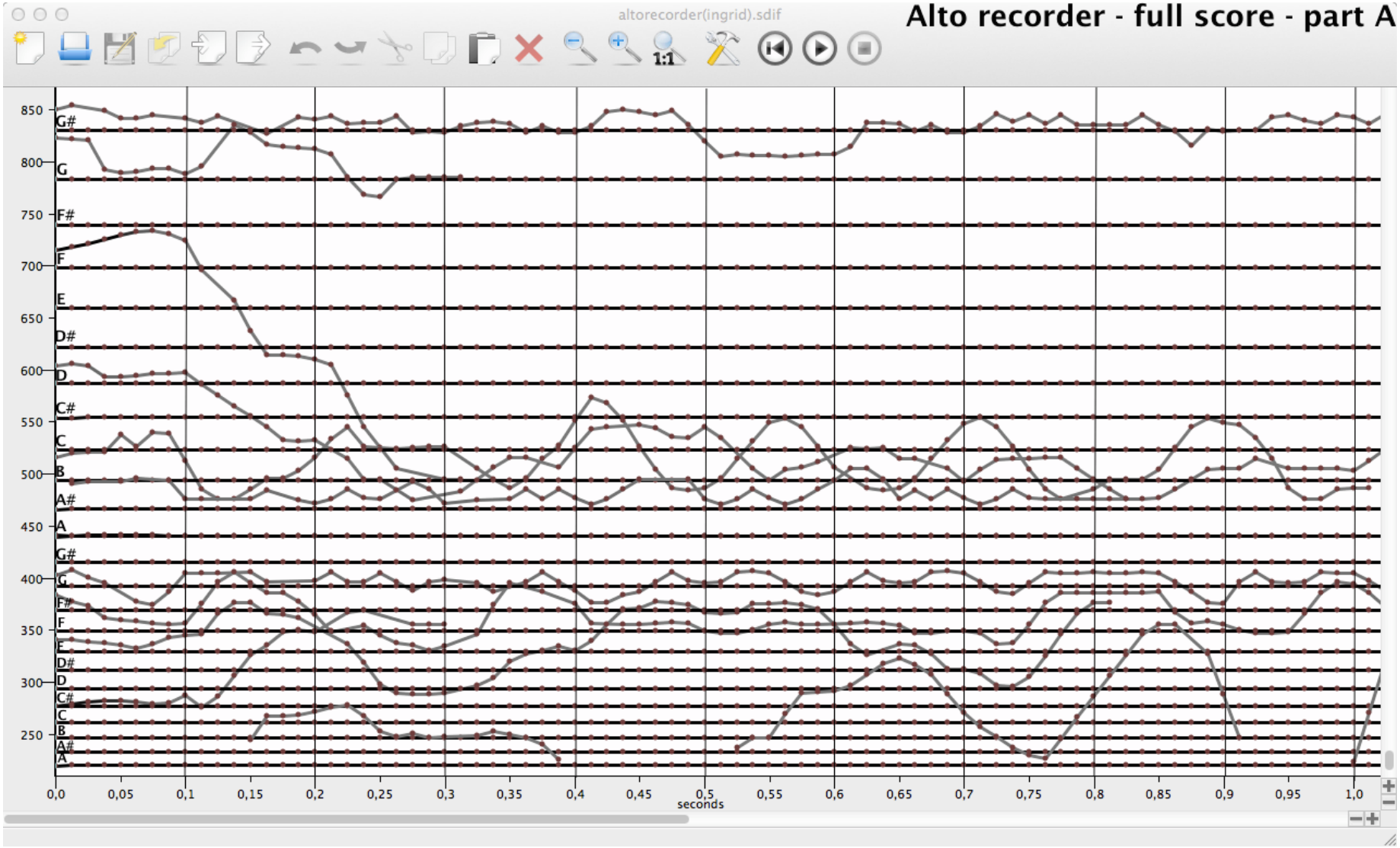


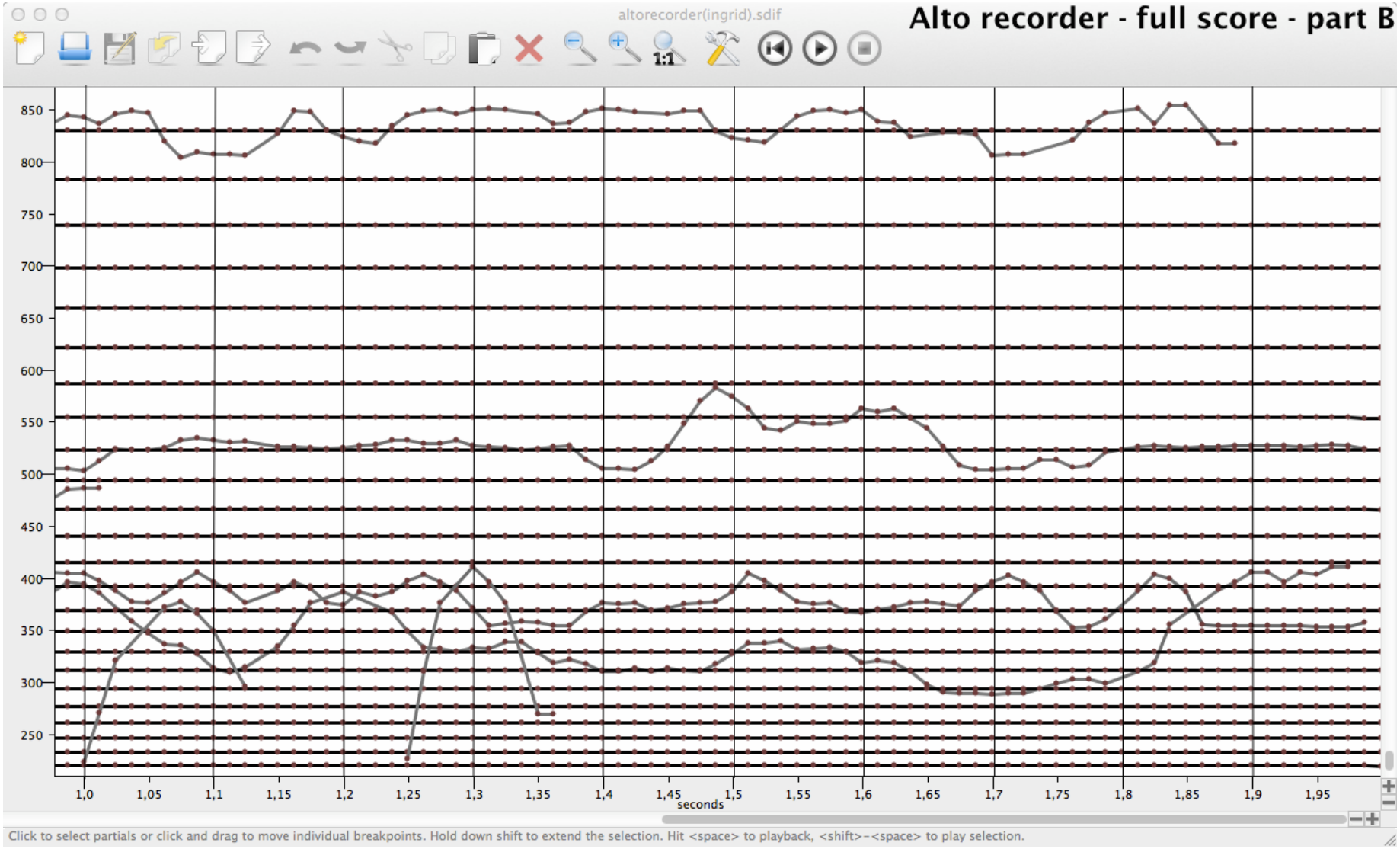
4. The score to all movements

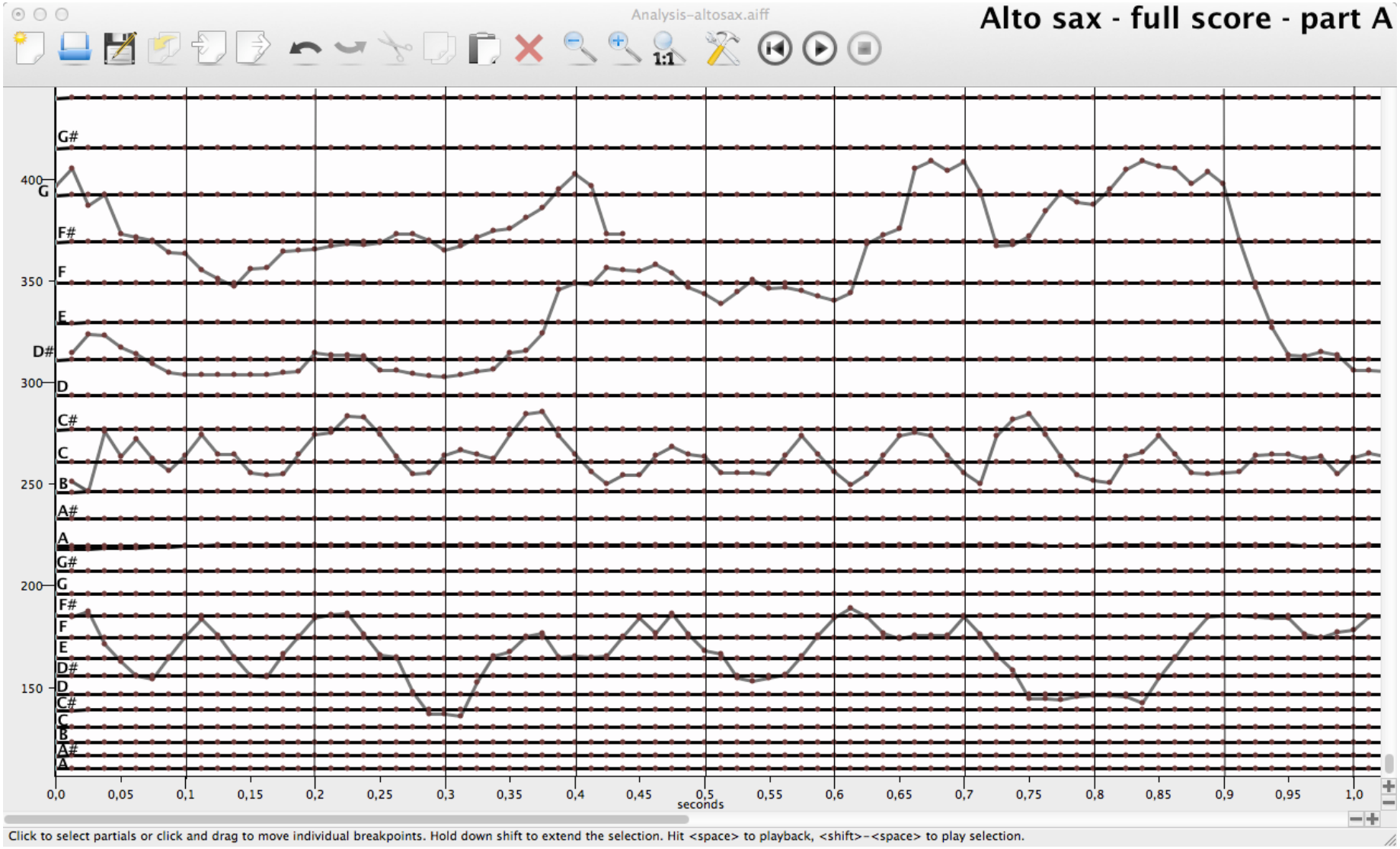
In alphabetical order

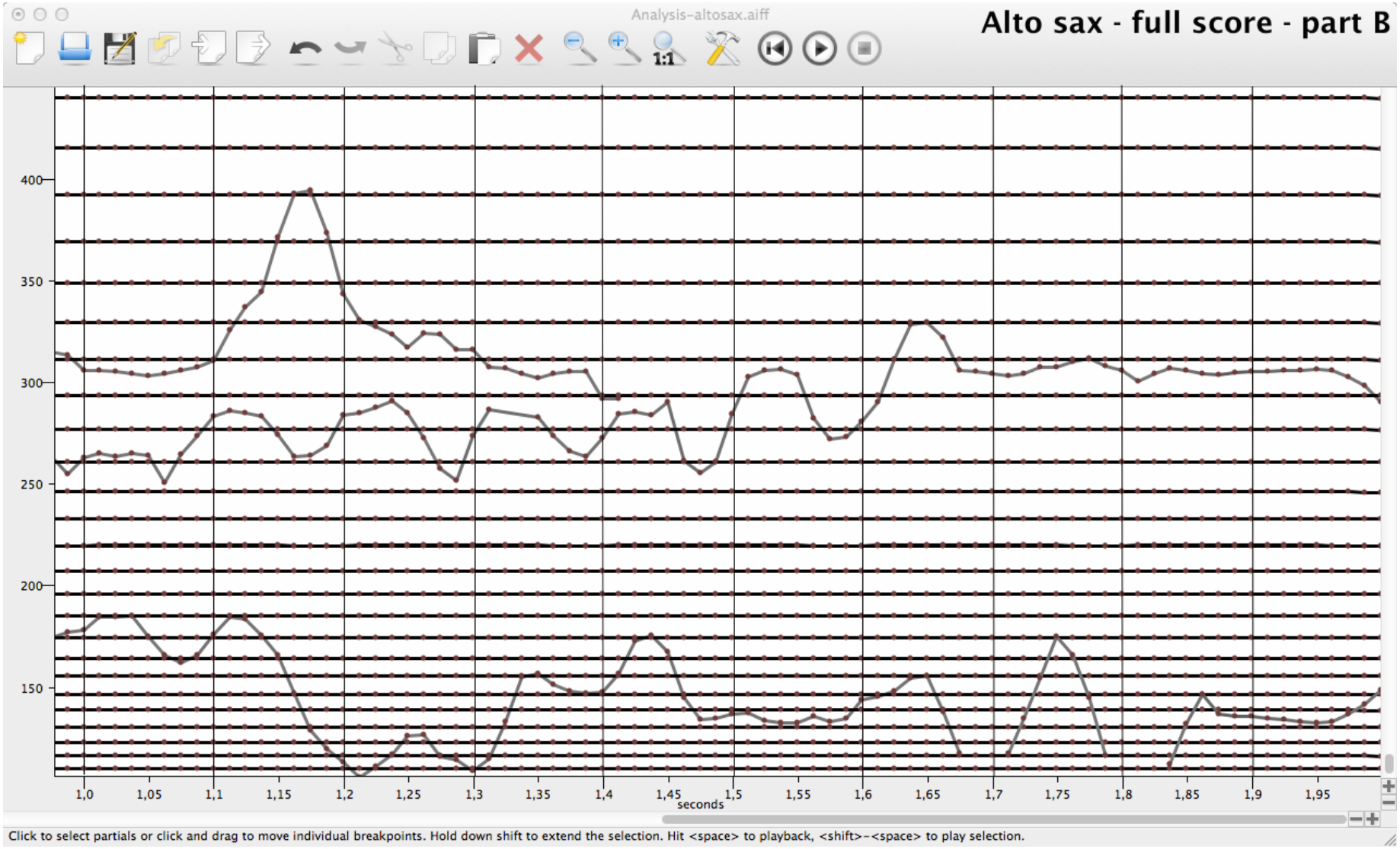
- Alto recorder movement
- Alto saxophone movement
- Bass clarinet movement
- Electric Bass movement
- Electric Guitar movement
- Piano movement
- Trombone movement
- Violin movement

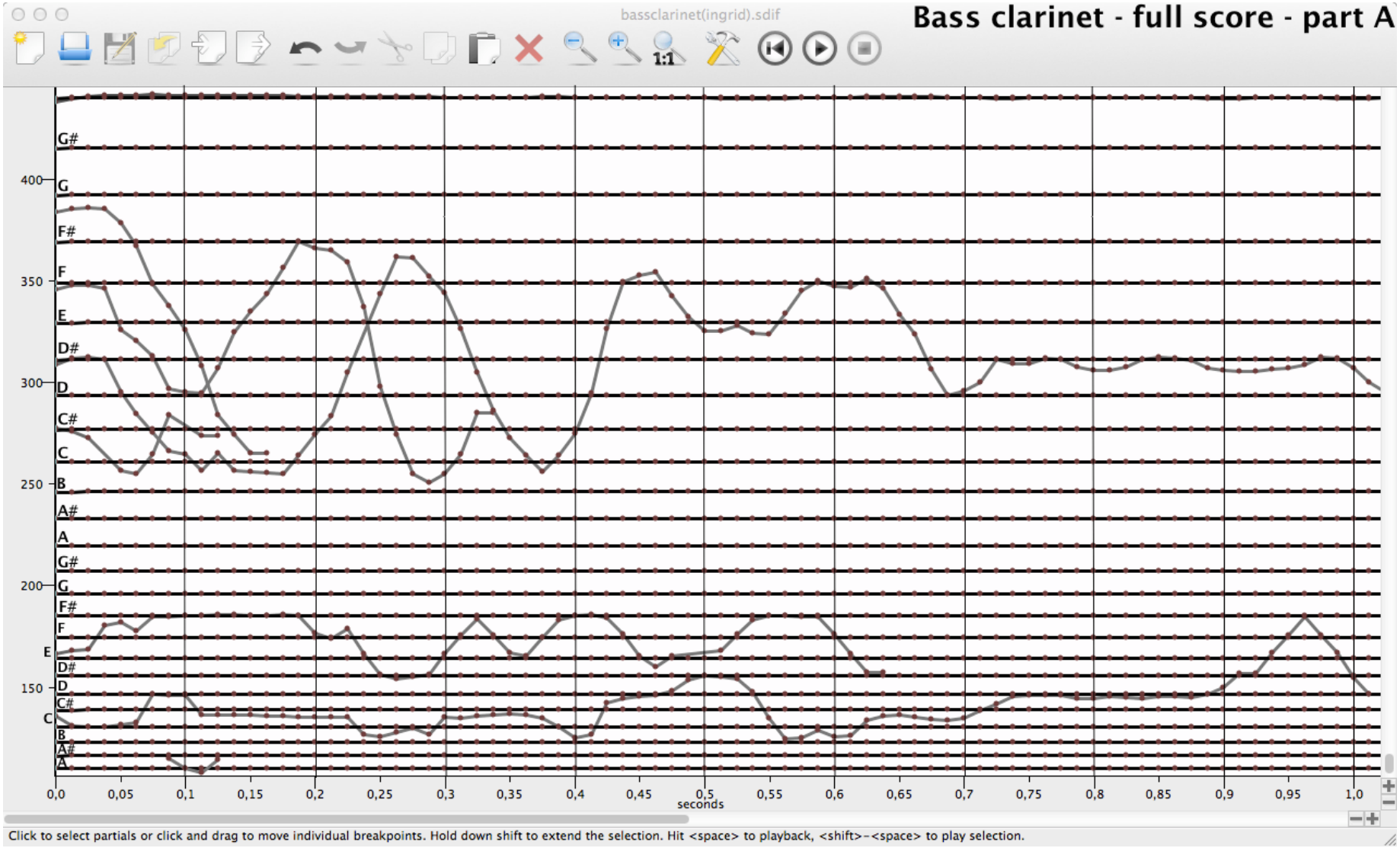
Note: The parts are not included in this document.

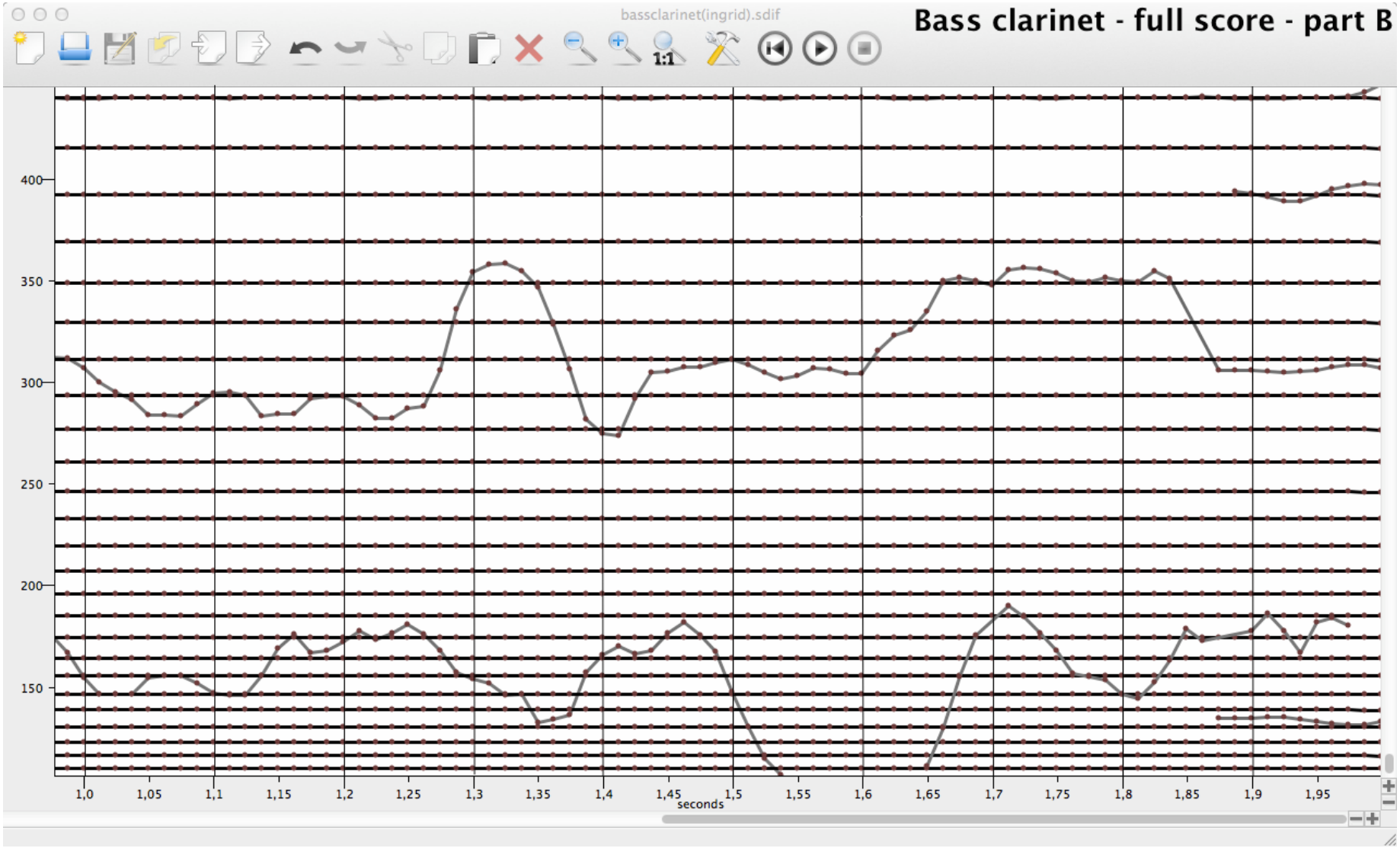

altorecorder(ingrid).sdif
Alto recorder - full score - part A
1:1
850
800
750
700
650
600
550
500
450
400
350
300
250
G#
G
F#
F
E
D#
D
C#
C
B
A#
A
G#
G
F#
F
E
D#
D
C#
C
B
A#
A
0,0
0,05
0,1
0,15
0,2
0,25
0,3
0,35
0,4
0,45
0,5
0,55
0,6
0,65
0,7
0,75
0,8
0,85
0,9
0,95
1,0
seconds

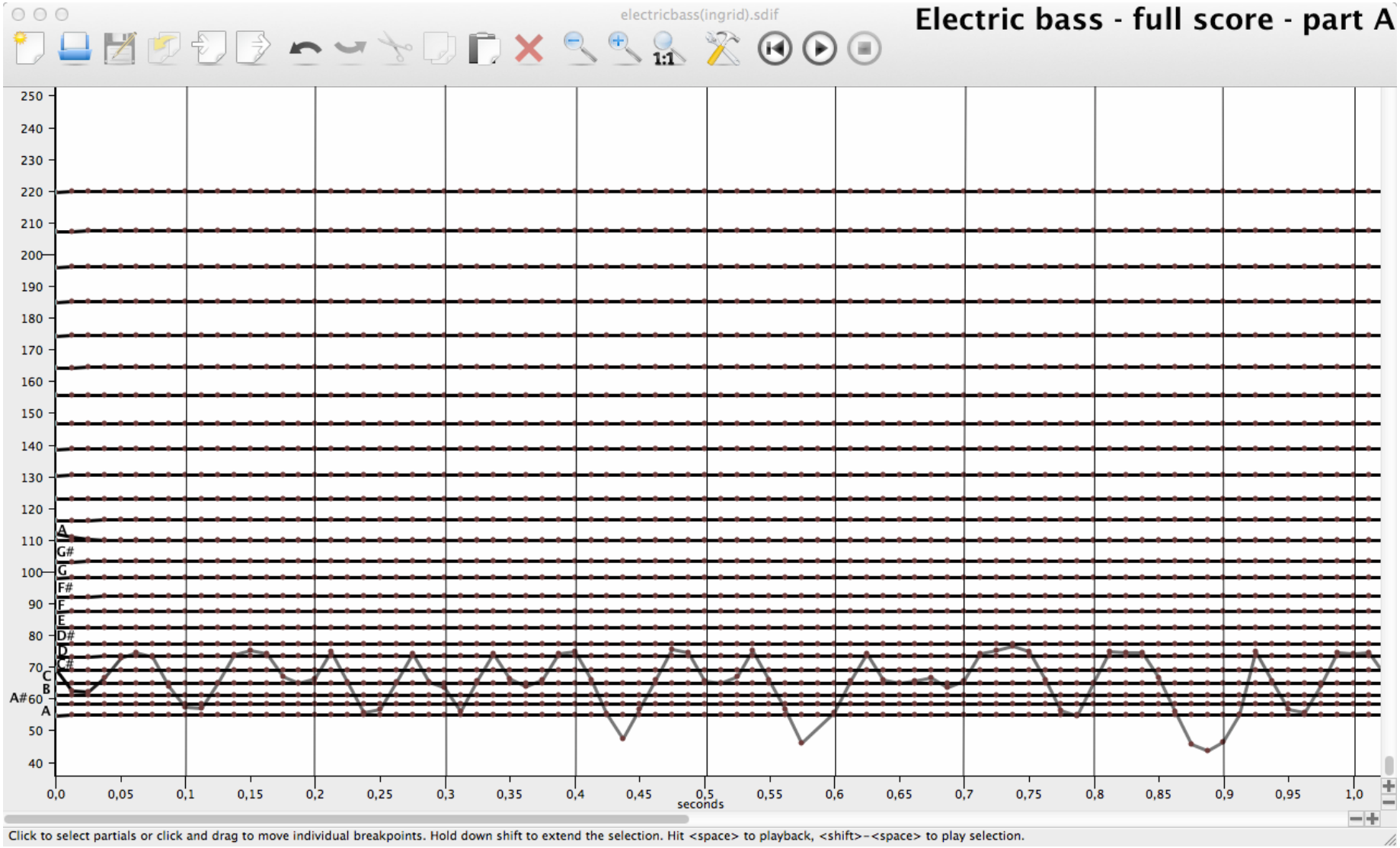

altorecorder(ingrid).sdif
Alto recorder - full score - part B
850
800
750
700
650
600
550
500
450
400
350
300
250
1,0
1,05
1,1
1,15
1,2
1,25
1,3
1,35
1,4
1,45
1,5
1,55
1,6
1,65
1,7
1,75
1,8
1,85
1,9
1,95
seconds
Click to select partials or click and drag to move individual breakpoints. Hold down shift to extend the selection. Hit <space> to playback, <shift>-<space> to play selection.

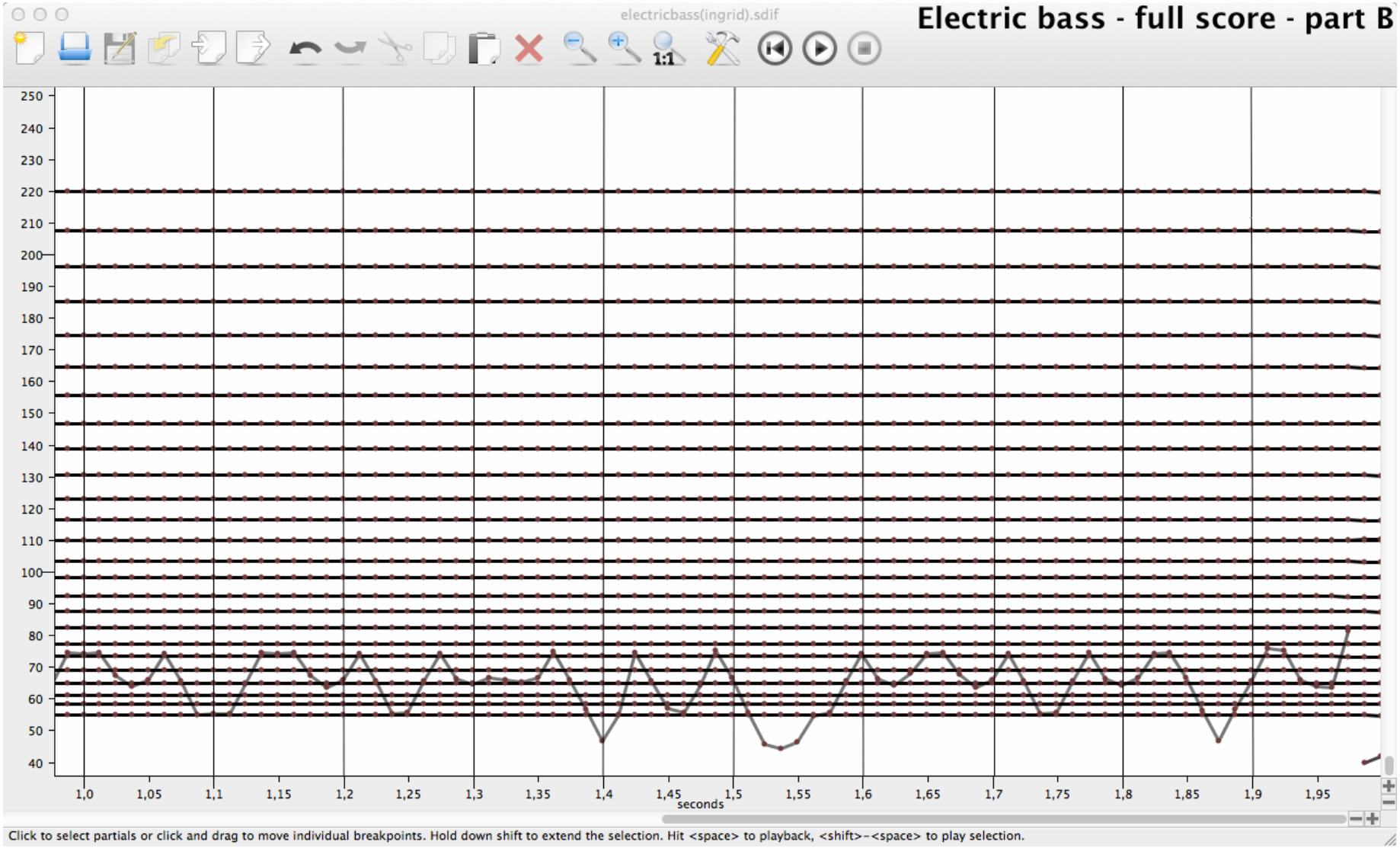

Analysis-altosax.aiff
Alto sax - full score - part A
1:1
G#
400
G
F#
F
350
E
D#
D
300
C#
C
B
250
A#
A
G#
G
200
F#
F
E
D#
D
150
C#
C
B
A#
A
0,0
0,05
0,1
0,15
0,2
0,25
0,3
0,35
0,4
0,45
0,5
0,55
0,6
0,65
0,7
0,75
0,8
0,85
0,9
0,95
1,0
seconds
Click to select partials or click and drag to move individual breakpoints. Hold down shift to extend the selection. Hit <space> to playback, <shift>-<space> to play selection.

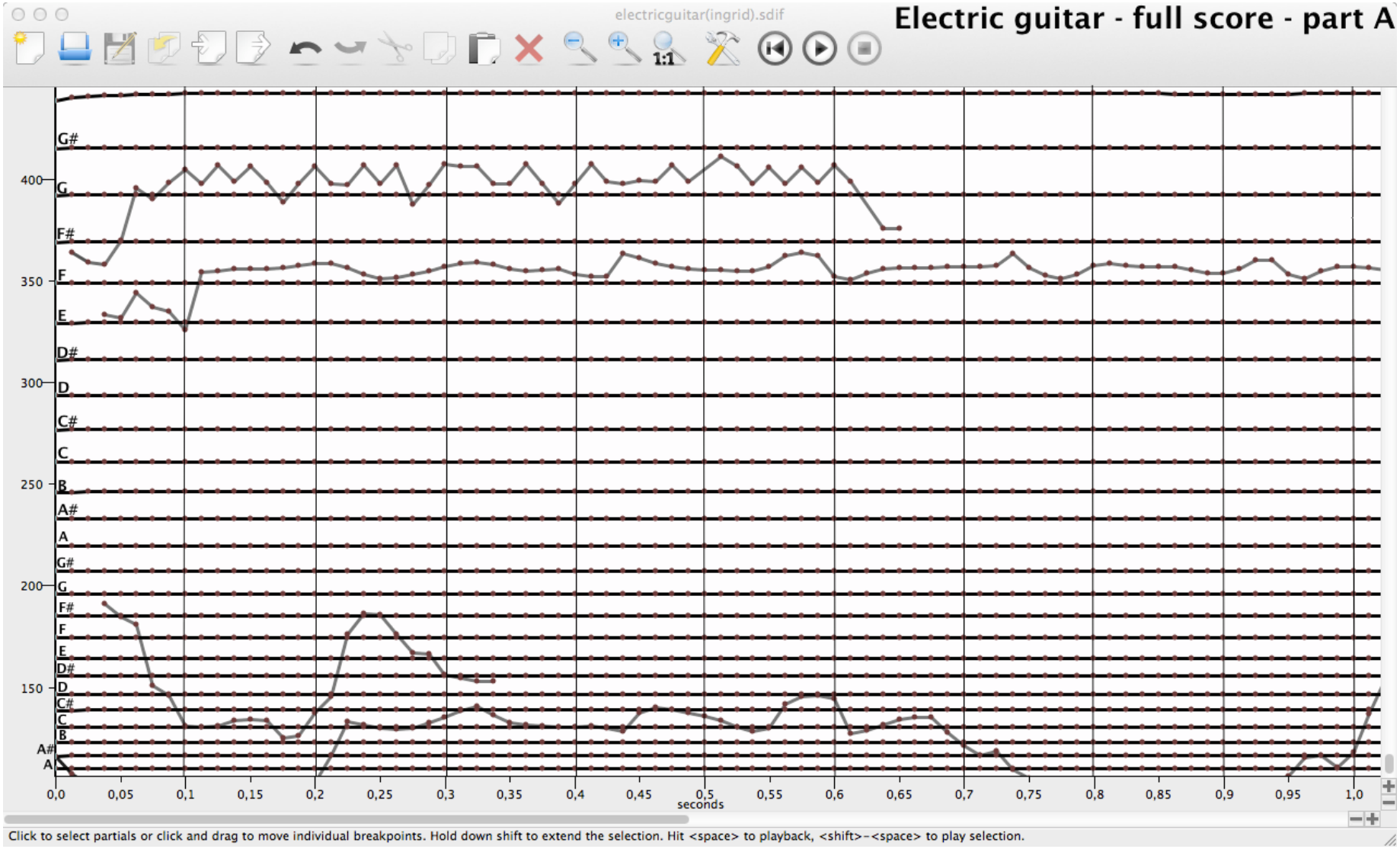

Analysis-altosax.aiff
Alto sax - full score - part B
400
350
300
250
200
150
1,0
1,05
1,1
1,15
1,2
1,25
1,3
1,35
1,4
1,45
1,5
1,55
1,6
1,65
1,7
1,75
1,8
1,85
1,9
1,95
seconds
Click to select partials or click and drag to move individual breakpoints. Hold down shift to extend the selection. Hit <space> to playback, <shift>-<space> to play selection.

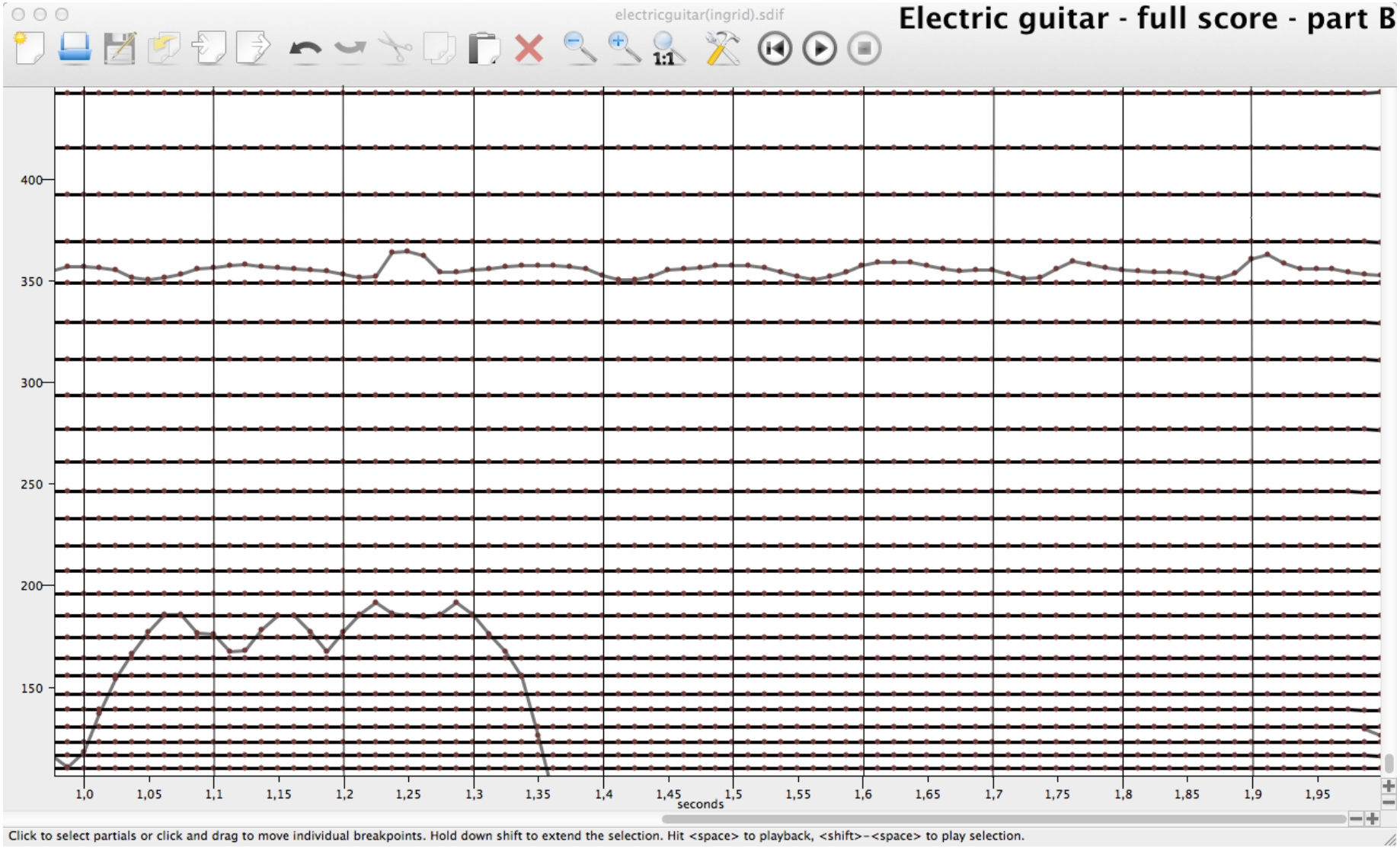

bassclarinet(ingrid).sdif
Bass clarinet - full score - part A
1:1
G#
400
G
F#
F
350
E
D#
300
D
C#
C
250
B
A#
A
G#
200
G
F#
F
E
D#
150
D
C#
C
B
A#
A
0,0
0,05
0,1
0,15
0,2
0,25
0,3
0,35
0,4
0,45
0,5
0,55
0,6
0,65
0,7
0,75
0,8
0,85
0,9
0,95
1,0
seconds
Click to select partials or click and drag to move individual breakpoints. Hold down shift to extend the selection. Hit <space> to playback, <shift>-<space> to play selection.

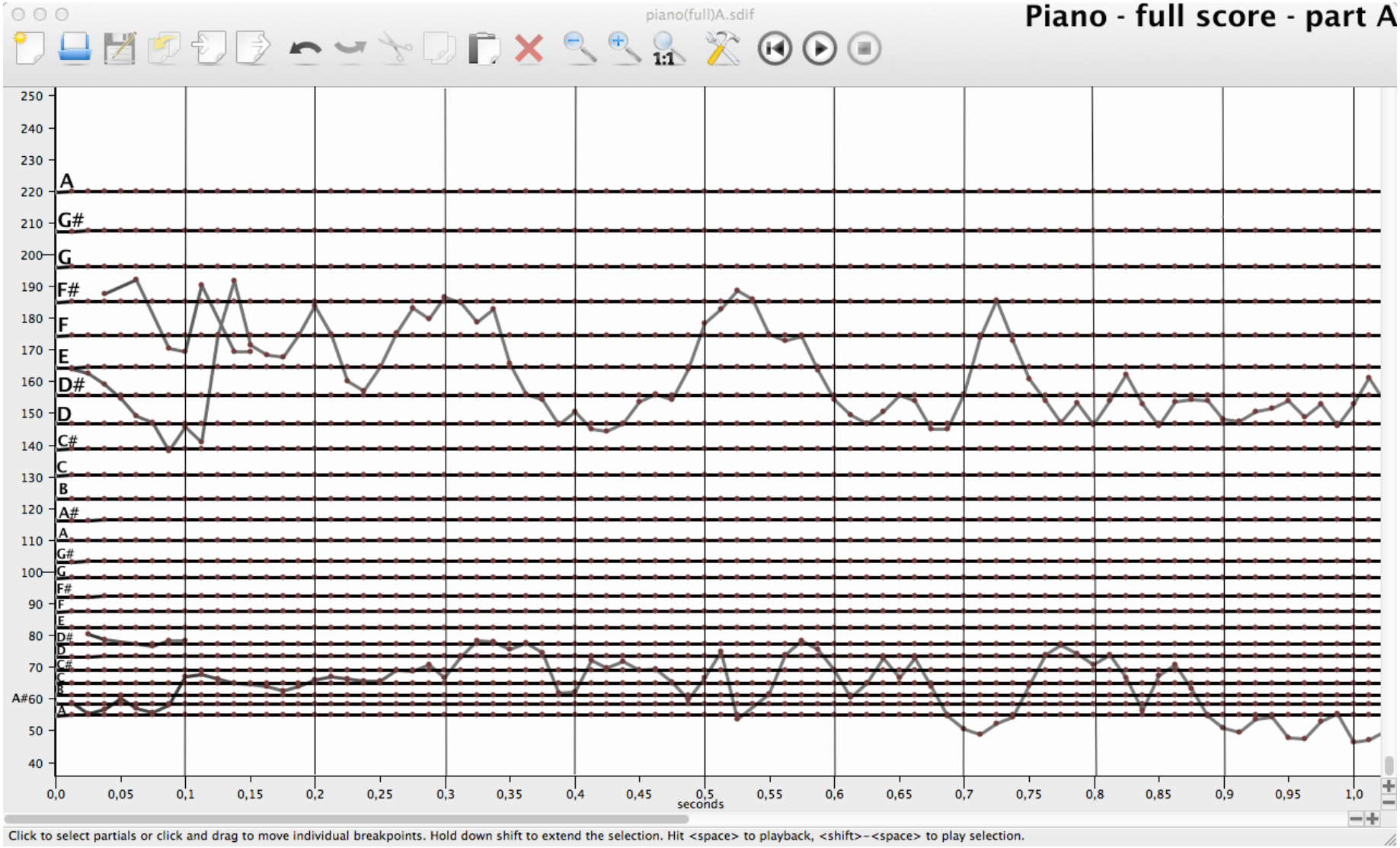

bassclarinet(ingrid).sdif
Bass clarinet - full score - part B
1:1
400
350
300
250
200
150
1,0
1,05
1,1
1,15
1,2
1,25
1,3
1,35
1,4
1,45
1,5
1,55
1,6
1,65
1,7
1,75
1,8
1,85
1,9
1,95
seconds

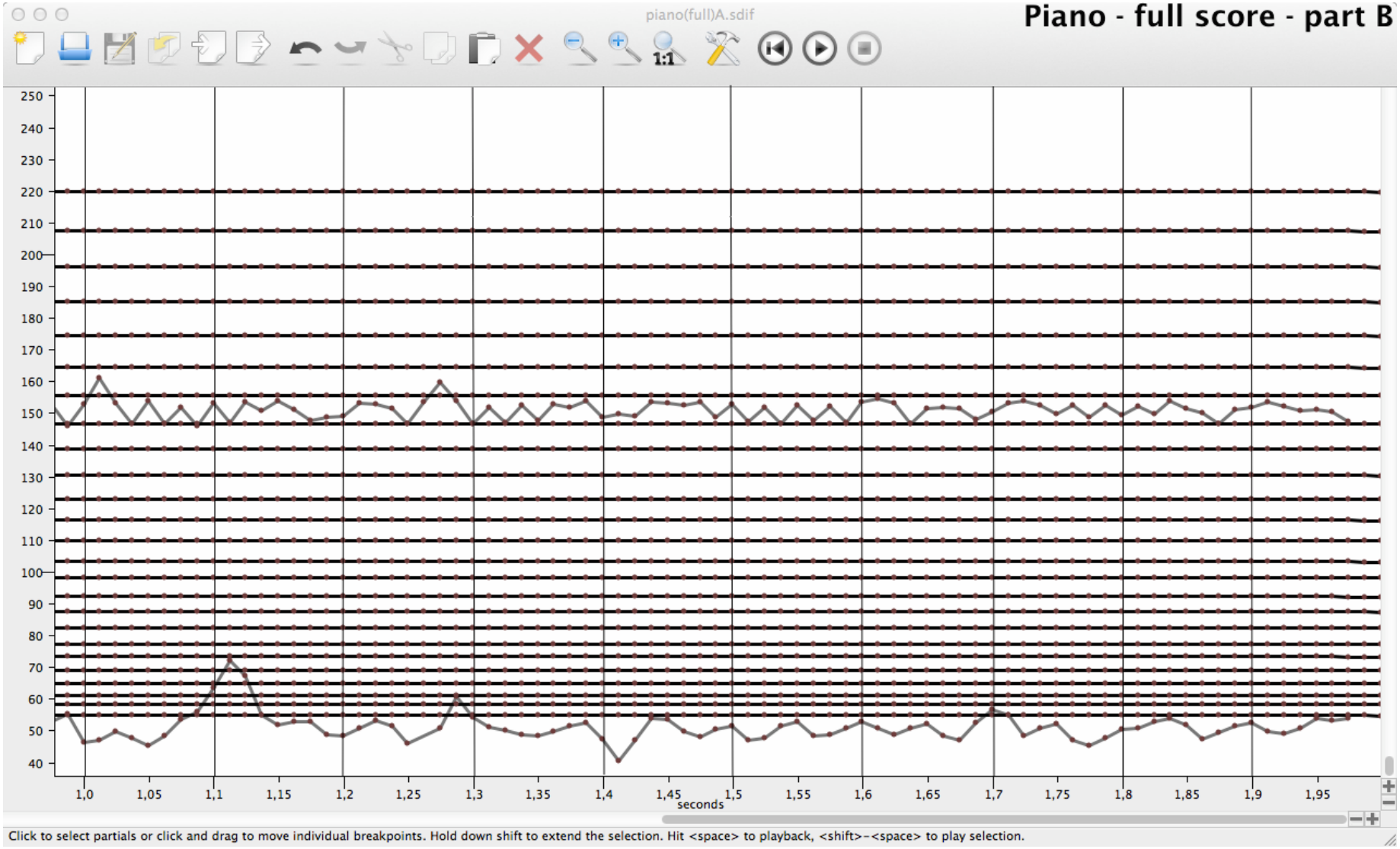

electricbass(ingrid).sdif
Electric bass - full score - part A
1:1
250
240
230
220
210
200
190
180
170
160
150
140
130
120
110
100
90
80
70
60
50
40
A#
A
G#
G
F#
F
E
D#
D
C#
C
B
0,0
0,05
0,1
0,15
0,2
0,25
0,3
0,35
0,4
0,45
0,5
0,55
0,6
0,65
0,7
0,75
0,8
0,85
0,9
0,95
1,0
seconds
Click to select partials or click and drag to move individual breakpoints. Hold down shift to extend the selection. Hit <space> to playback, <shift>-<space> to play selection.

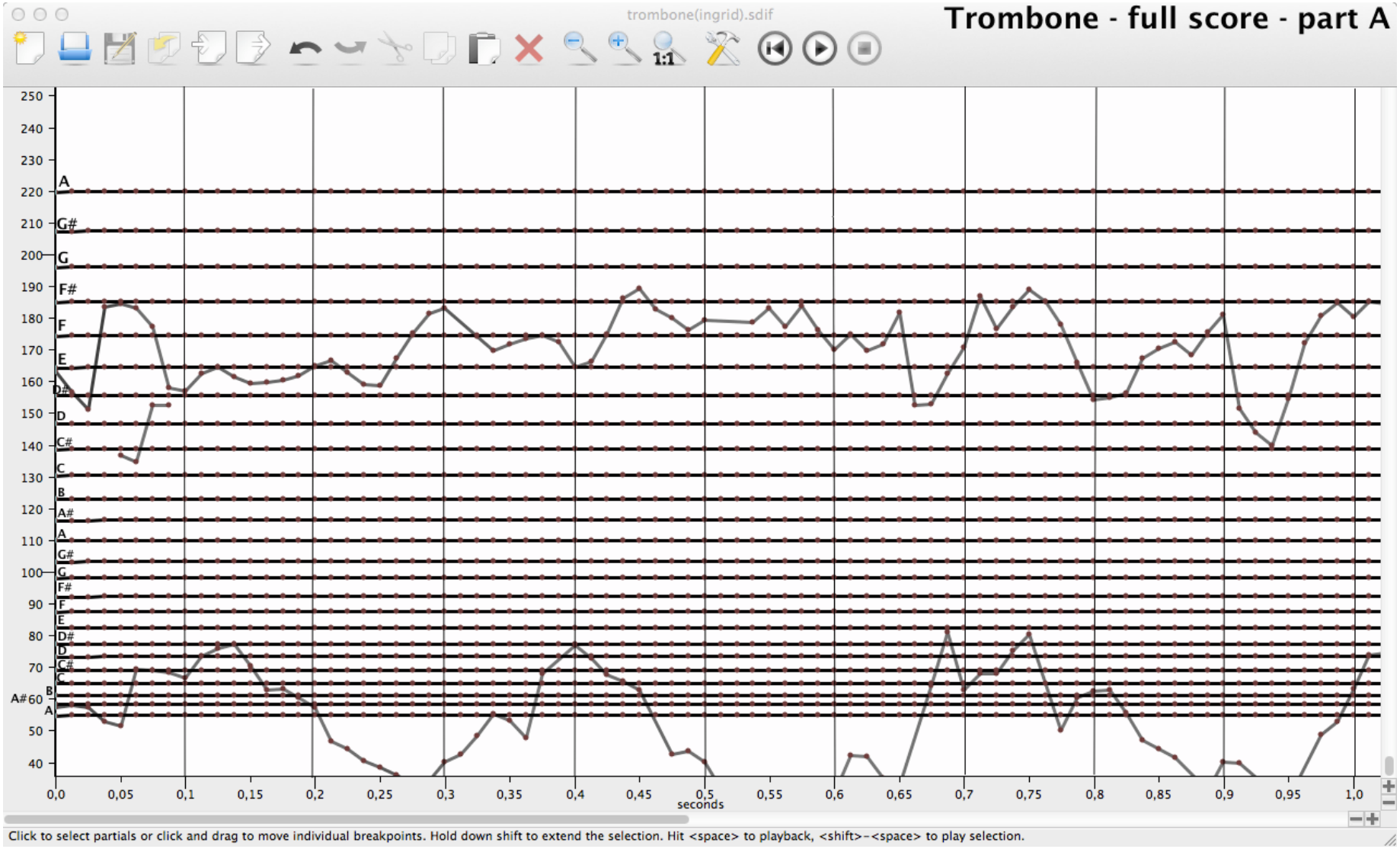

electricbass(ingrid).sdif
Electric bass - full score - part B
1:1
250
240
230
220
210
200
190
180
170
160
150
140
130
120
110
100
90
80
70
60
50
40
1,0
1,05
1,1
1,15
1,2
1,25
1,3
1,35
1,4
1,45
1,5
1,55
1,6
1,65
1,7
1,75
1,8
1,85
1,9
1,95
seconds
Click to select partials or click and drag to move individual breakpoints. Hold down shift to extend the selection. Hit <space> to playback, <shift>-<space> to play selection.

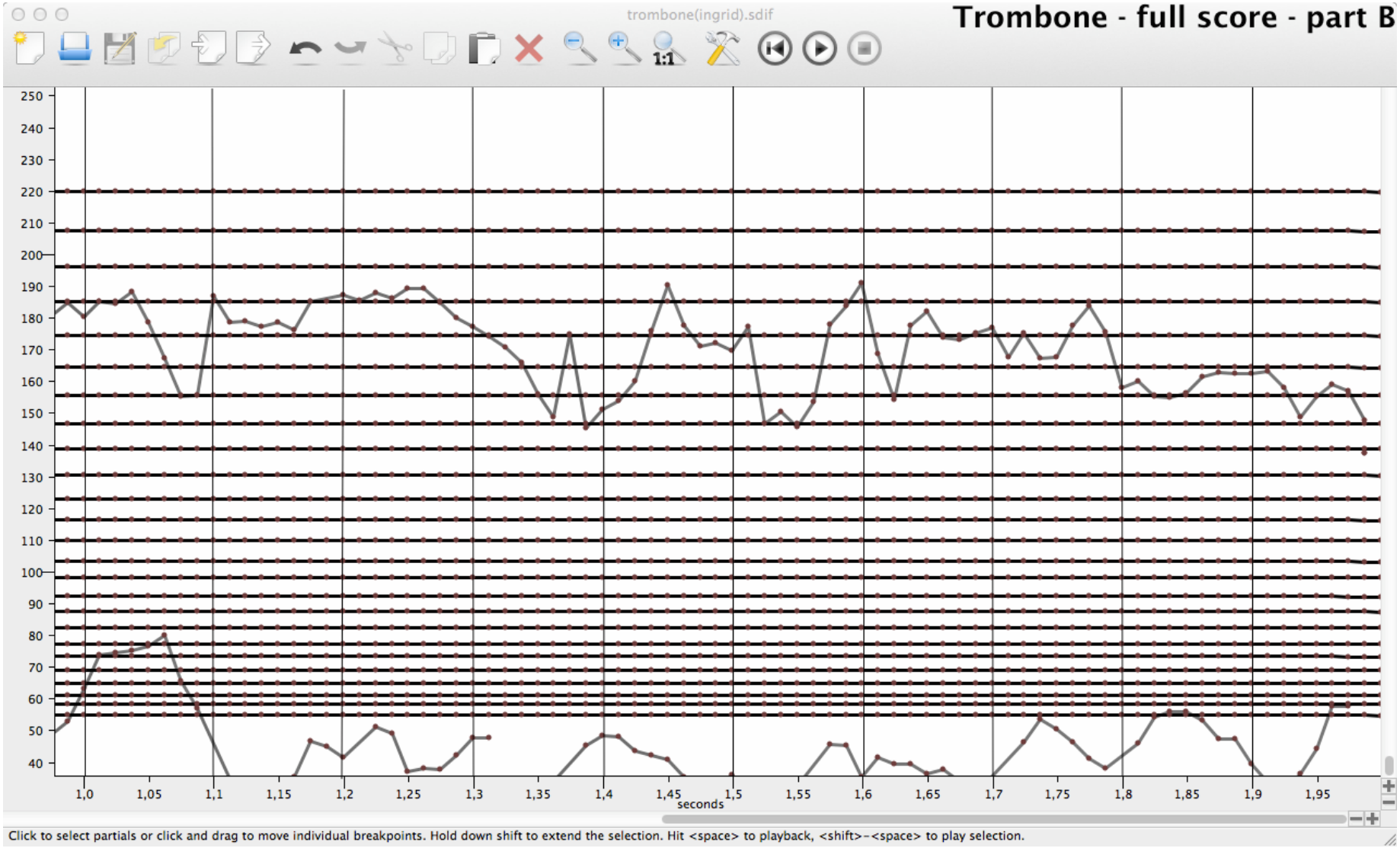

electricguitar(ingrid).sdif
Electric guitar - full score - part A
1:1
G#
G
F#
F
E
D#
D
C#
C
B
A#
A
400
350
300
250
200
150
0,0
0,05
0,1
0,15
0,2
0,25
0,3
0,35
0,4
0,45
0,5
0,55
0,6
0,65
0,7
0,75
0,8
0,85
0,9
0,95
1,0
seconds
Click to select partials or click and drag to move individual breakpoints. Hold down shift to extend the selection. Hit <space> to playback, <shift>-<space> to play selection.

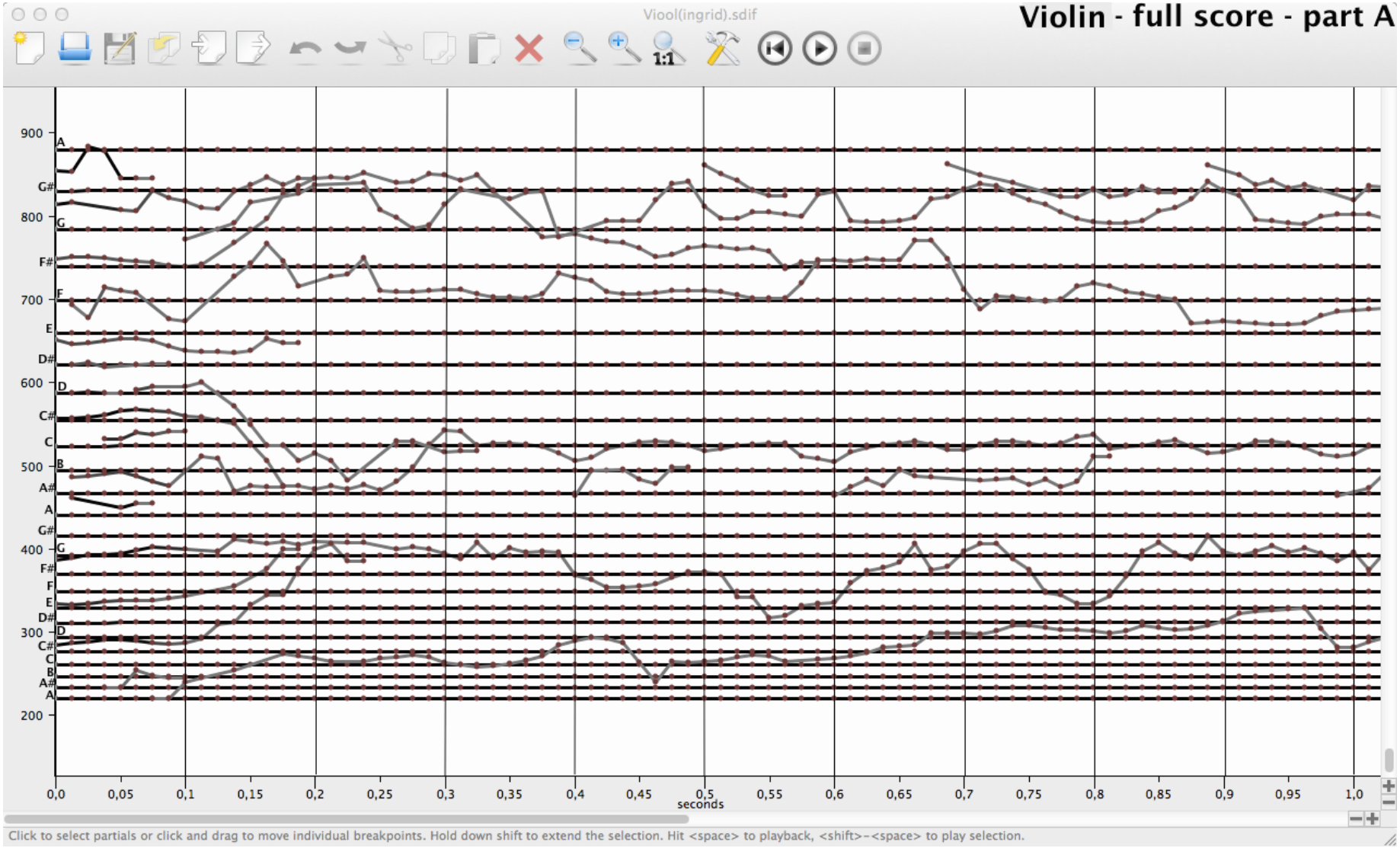

electricguitar(ingrid).sdif
Electric guitar - full score - part B
1:1
400
350
300
250
200
150
1,0
1,05
1,1
1,15
1,2
1,25
1,3
1,35
1,4
1,45
1,5
1,55
1,6
1,65
1,7
1,75
1,8
1,85
1,9
1,95
seconds
Click to select partials or click and drag to move individual breakpoints. Hold down shift to extend the selection. Hit <space> to playback, <shift>-<space> to play selection.

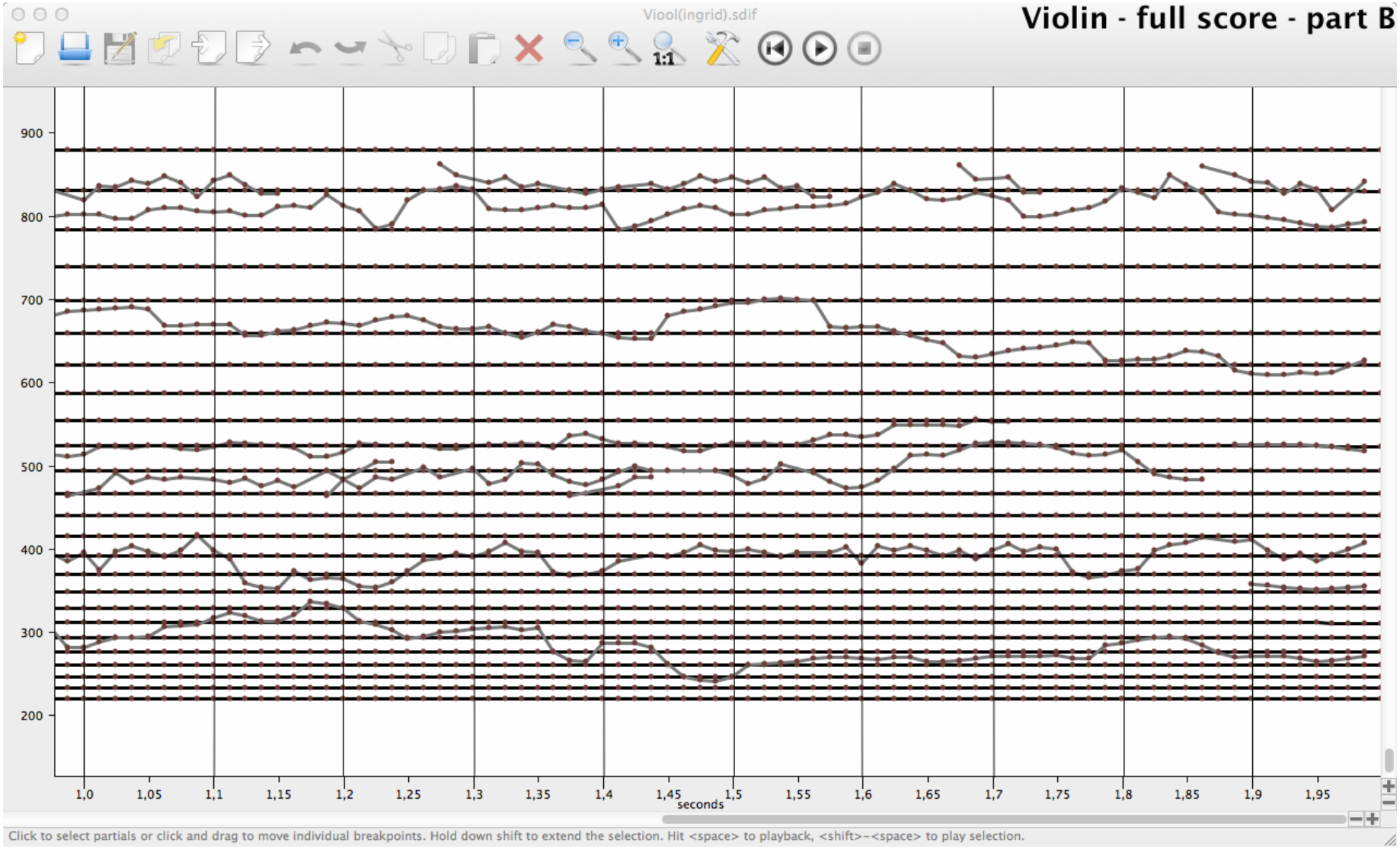

piano(full)A.sdif
Piano - full score - part A
1:1
250
240
230
220
210
200
190
180
170
160
150
140
130
120
110
100
90
80
70
A#60
50
40
A
G#
G
F#
F
E
D#
D
C#
C
B
A#
A
G#
G
F#
F
E
D#
D
C#
C
B
A
0,0
0,05
0,1
0,15
0,2
0,25
0,3
0,35
0,4
0,45
0,5
0,55
0,6
0,65
0,7
0,75
0,8
0,85
0,9
0,95
1,0
seconds
Click to select partials or click and drag to move individual breakpoints. Hold down shift to extend the selection. Hit <space> to playback, <shift>-<space> to play selection.


piano(full)A.sdif
Piano - full score - part B
1:1
250
240
230
220
210
200
190
180
170
160
150
140
130
120
110
100
90
80
70
60
50
40
1,0
1,05
1,1
1,15
1,2
1,25
1,3
1,35
1,4
1,45
1,5
1,55
1,6
1,65
1,7
1,75
1,8
1,85
1,9
1,95
seconds
Click to select partials or click and drag to move individual breakpoints. Hold down shift to extend the selection. Hit <space> to playback, <shift>-<space> to play selection.


trombone(ingrid).sdif
Trombone - full score - part A
1:1
250
240
230
220
210
200
190
180
170
160
150
140
130
120
110
100
90
80
70
60
50
40
A
G#
G
F#
F
E
D#
D
C#
C
B
A#
A
G#
G
F#
F
E
D#
D
C#
C
B
A#
A
0,0
0,05
0,1
0,15
0,2
0,25
0,3
0,35
0,4
0,45
0,5
0,55
0,6
0,65
0,7
0,75
0,8
0,85
0,9
0,95
1,0
seconds
Click to select partials or click and drag to move individual breakpoints. Hold down shift to extend the selection. Hit <space> to playback, <shift>-<space> to play selection.


trombone(ingrid).sdif
Trombone - full score - part B
1:1
250
240
230
220
210
200
190
180
170
160
150
140
130
120
110
100
90
80
70
60
50
40
1,0
1,05
1,1
1,15
1,2
1,25
1,3
1,35
1,4
1,45
1,5
1,55
1,6
1,65
1,7
1,75
1,8
1,85
1,9
1,95
seconds
Click to select partials or click and drag to move individual breakpoints. Hold down shift to extend the selection. Hit <space> to playback, <shift>-<space> to play selection.


Viool(ingrid).sdif
Violin - full score - part A
1:1
900
800
700
600
500
400
300
200
A
G#
G
F#
F
E
D#
D
C#
C
B
A#
A
0,0
0,05
0,1
0,15
0,2
0,25
0,3
0,35
0,4
0,45
0,5
0,55
0,6
0,65
0,7
0,75
0,8
0,85
0,9
0,95
1,0
seconds
Click to select partials or click and drag to move individual breakpoints. Hold down shift to extend the selection. Hit <space> to playback, <shift>-<space> to play selection.


Viool(ingrid).sdif
Violin - full score - part B
1:1
900
800
700
600
500
400
300
200
1,0
1,05
1,1
1,15
1,2
1,25
1,3
1,35
1,4
1,45
1,5
1,55
1,6
1,65
1,7
1,75
1,8
1,85
1,9
1,95
seconds
Click to select partials or click and drag to move individual breakpoints. Hold down shift to extend the selection. Hit <space> to playback, <shift>-<space> to play selection.

5.3.3

Song & Dance

An excessively elaborate effort to explain or justify

July 2017

Written for
International Ensemble Modern Academy
Frankfurt am Main, Germany

Note: This work is written for the 2016-2017 International Ensemble Modern Academy. However, it can be performed by any ensemble. The instrumentation can also be changed.

Concept: Compositional justification processes

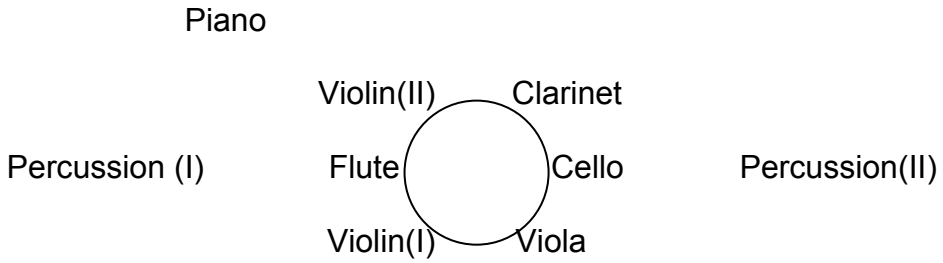
To directly highlight the theme of justification in this piece, I developed an idea for the ensemble to not receive any written music from me, but rather receive a justification of the music instead. They receive a musical analysis of the work, rather than a conventionally notated version of the work. While performing my piece, they are directly engaged with this justification of the piece.

The material I analysed is in three sections: A, A' and B, and is reconstructed as a three-part music analysis game. Playing the game recomposes the song but most importantly, the musicians have complete insight into the construction of the piece. To play the game they have to use the analysis material and follow the rules, which I constructed and developed from my analysis of an existing piece.

1. Instrumentation and ensemble set up

Positioned in a circle in this order:
Violin (II), Clarinet, Cello, Viola, Violin (I), Flute

Piano and
Percussion I&II (= 2x4 pieces of different kinds of sand paper)



2. Performance techniques

- Strings

Non-*vibrato*

Dynamics: *pianissimo* (to create all together a *piano* dynamic, in relation to the winds-dynamics)

Accent/crescendo: On each new note: f*p* => *pp tenuto*

- Winds

Dynamics: *piano*

Accent/crescendo: On each new note: f*p* => *p tenuto*

- Percussion

Dynamics: *mezzo forte with clear attack*

- Piano:

Dynamics: *forte*

3. SCORE & PARTS

3.1 Rhythm part for two percussionists

In reference to the attached percussion score-chart:

Choose for each note value (4):  a specific piece of sand paper to make 4 slightly different white noise sounds.

In addition,
Percussion 1: blow a D-pitch whistle (choir-tuner or whistle) in unison with the piano (every time the piano player plays a D).
This triggers **Percussionist 2** to change tempo.

Percussion 2: blow an A-pitch whistle (choir-tuner or whistle) in unison with the piano (every time the piano player plays an A).
This triggers **Percussionist 1** to change tempo.

In reference to the attached percussion score-chart:
Use only the following tempi in any order:
 = 160 or 80 or 53 or 40

Note: a dotted line in the score is equal to the other lines. It is only dotted to prevent confusion when two lines cross.

3.1.1 Time structure

Part 1 = 00:00 - 03:17 (everyone starts together)

10 sec break (everyone stops)

Part 2 = 03:27 - 06:44

10 sec break (everyone stops)

Part 3 = 06:54 - 12:48

10 sec break (percussion & piano stops, not the ensemble)

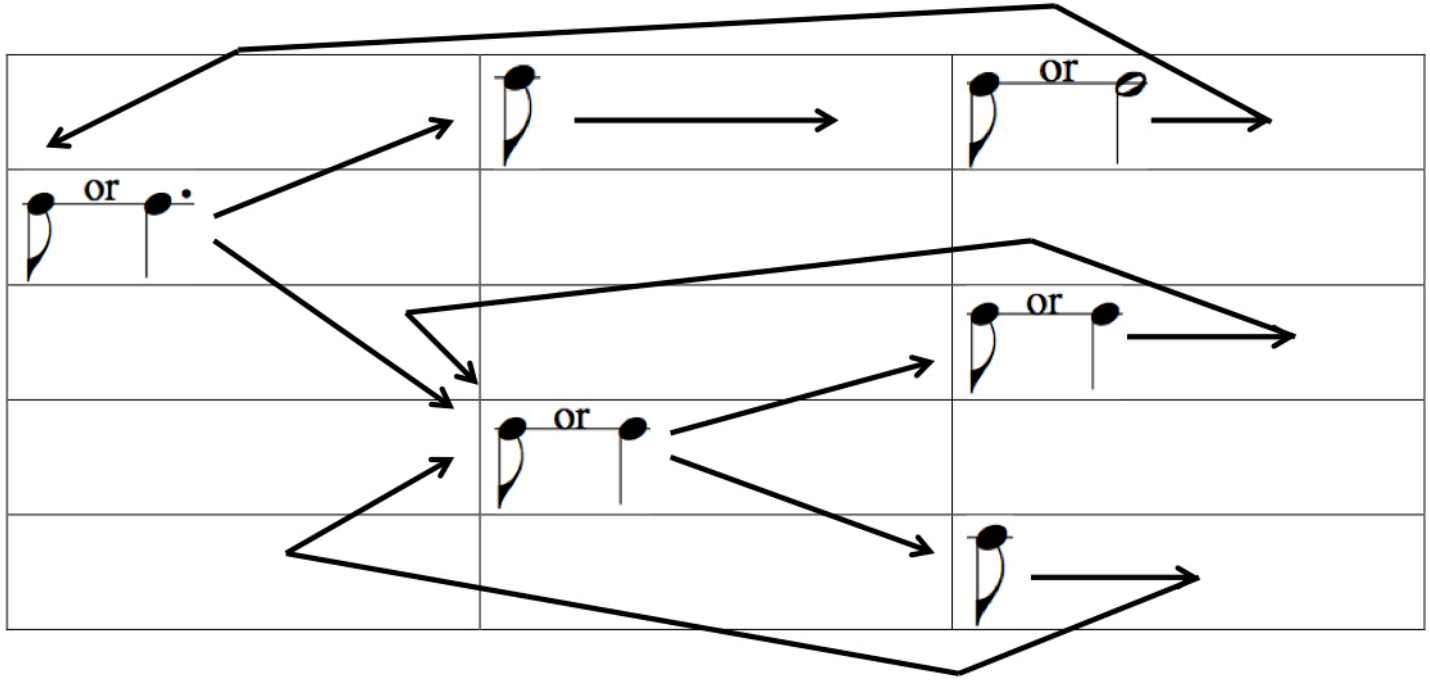
At 12:48: Ensemble (Violin (II), Clarinet, Cello, Viola, Violin (I), Flute) keeps playing until after the 10 sec. break and stops at the start of the CODA.

12:58 CODA part: The piano player finishes solo (ensemble stops)

PART 1 (00:00 - 03:17)

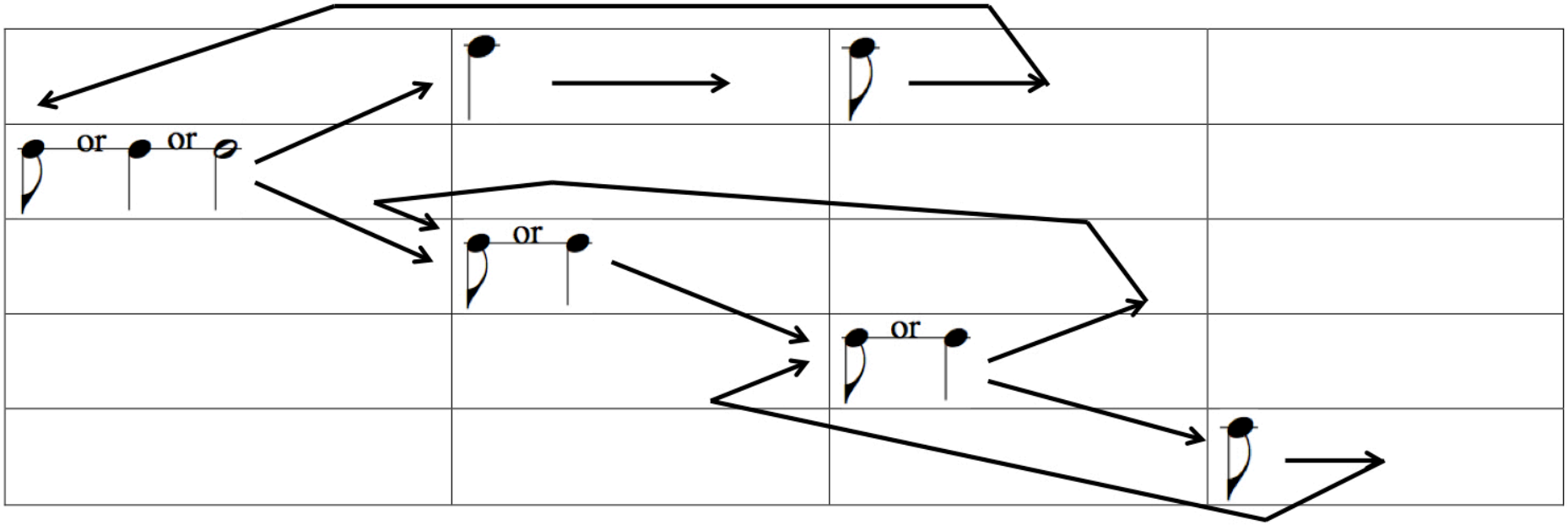
Percussion 1

Tempo: 160 or 80 or 53 or 40
Change tempo when Percussionist 2 whistles an A-pitch in unison with the piano.
Play from the grids (with the sand paper) on repeat and whistle a D-pitch in unison with the piano. (The whistle can also be an instrument, such as a choir-tuner).



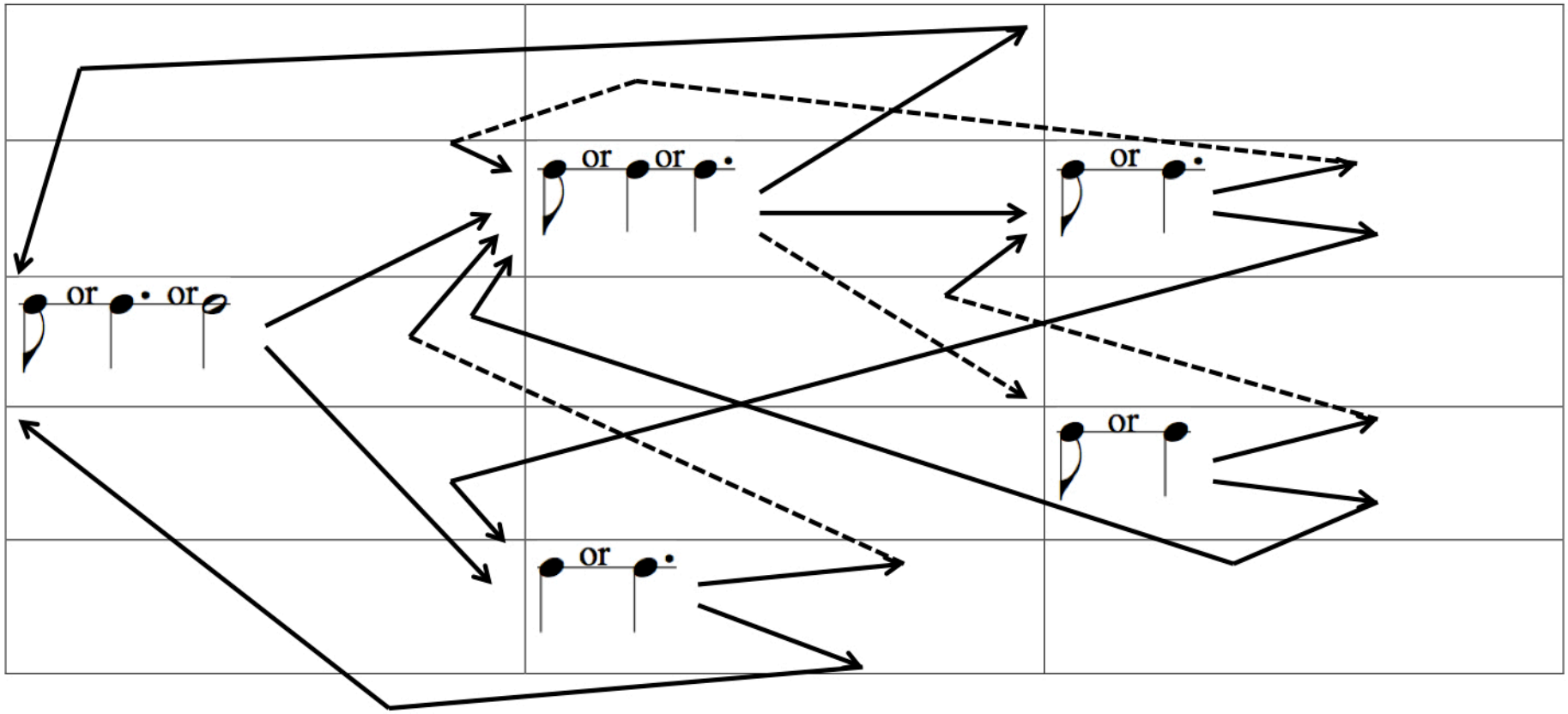
PART 2 (03:27 - 06:44)

Percussion 1



PART 3 (06:54 - 12:48)

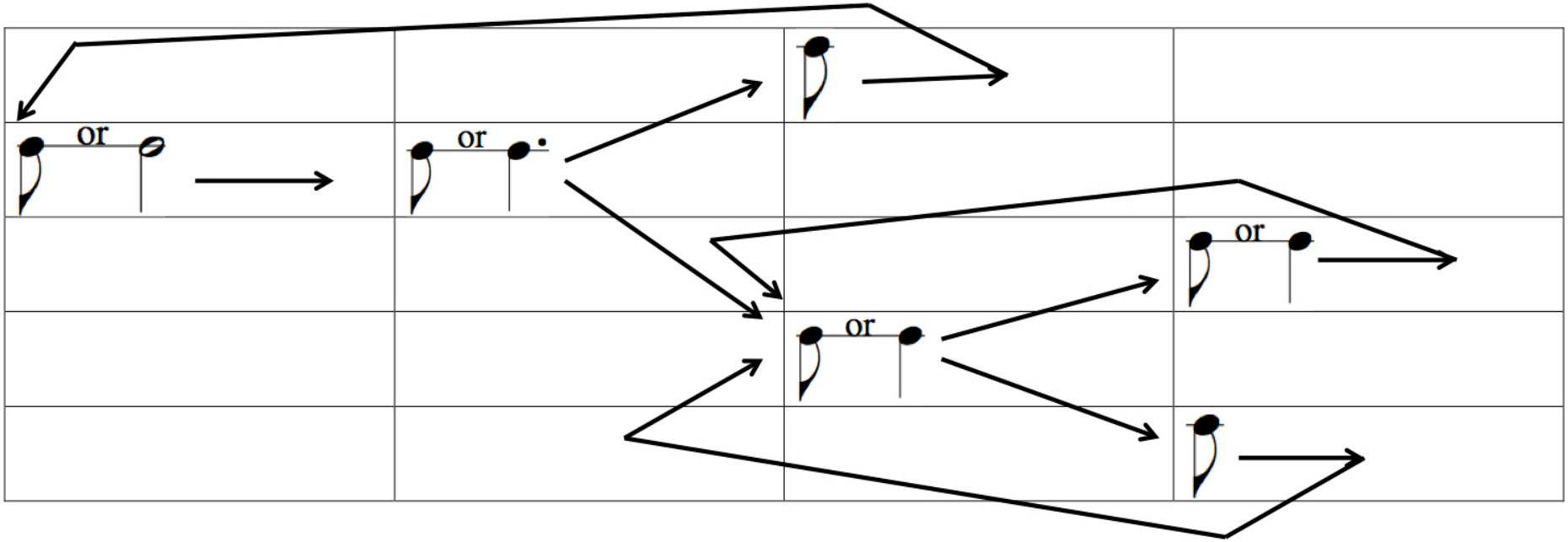
Percussion 1



PART 1 (00:00 - 03:17)

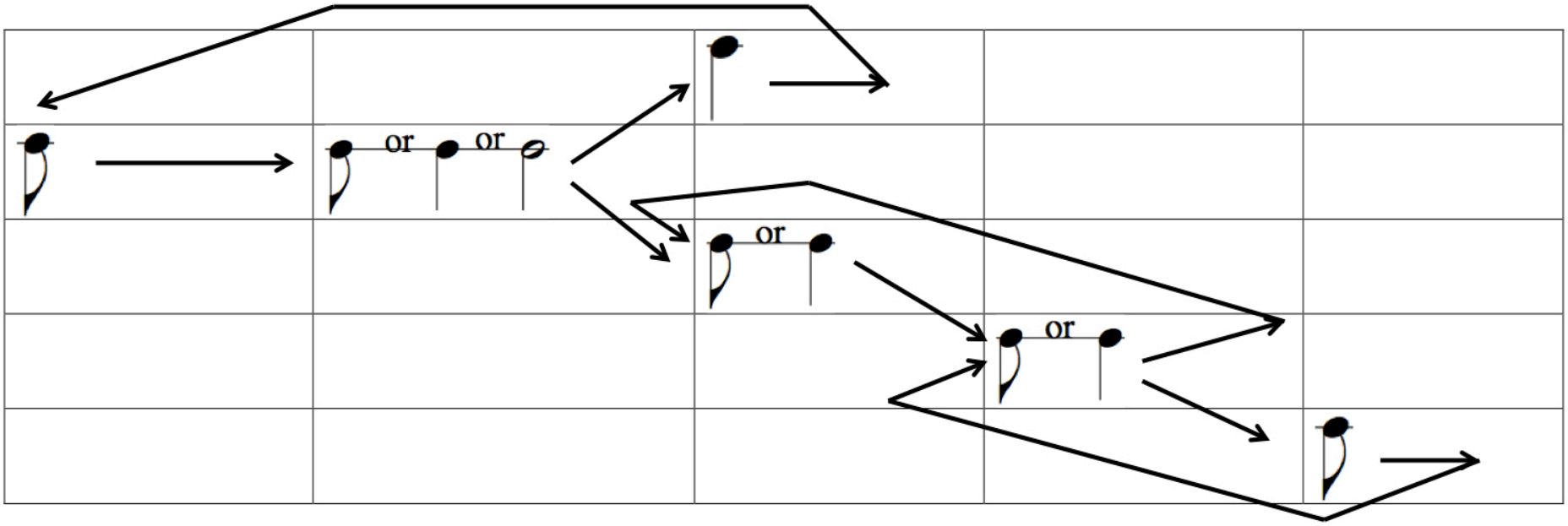
Percussion 2

Tempo: 160 or 80 or 53 or 40
Change tempo when Percussionist 1 whistles a D-pitch in unison with the piano.
Play from the grids (with the sand paper) on repeat and whistle an A-pitch in unison with the piano. (The whistle can also be an instrument, such as a choir-tuner).



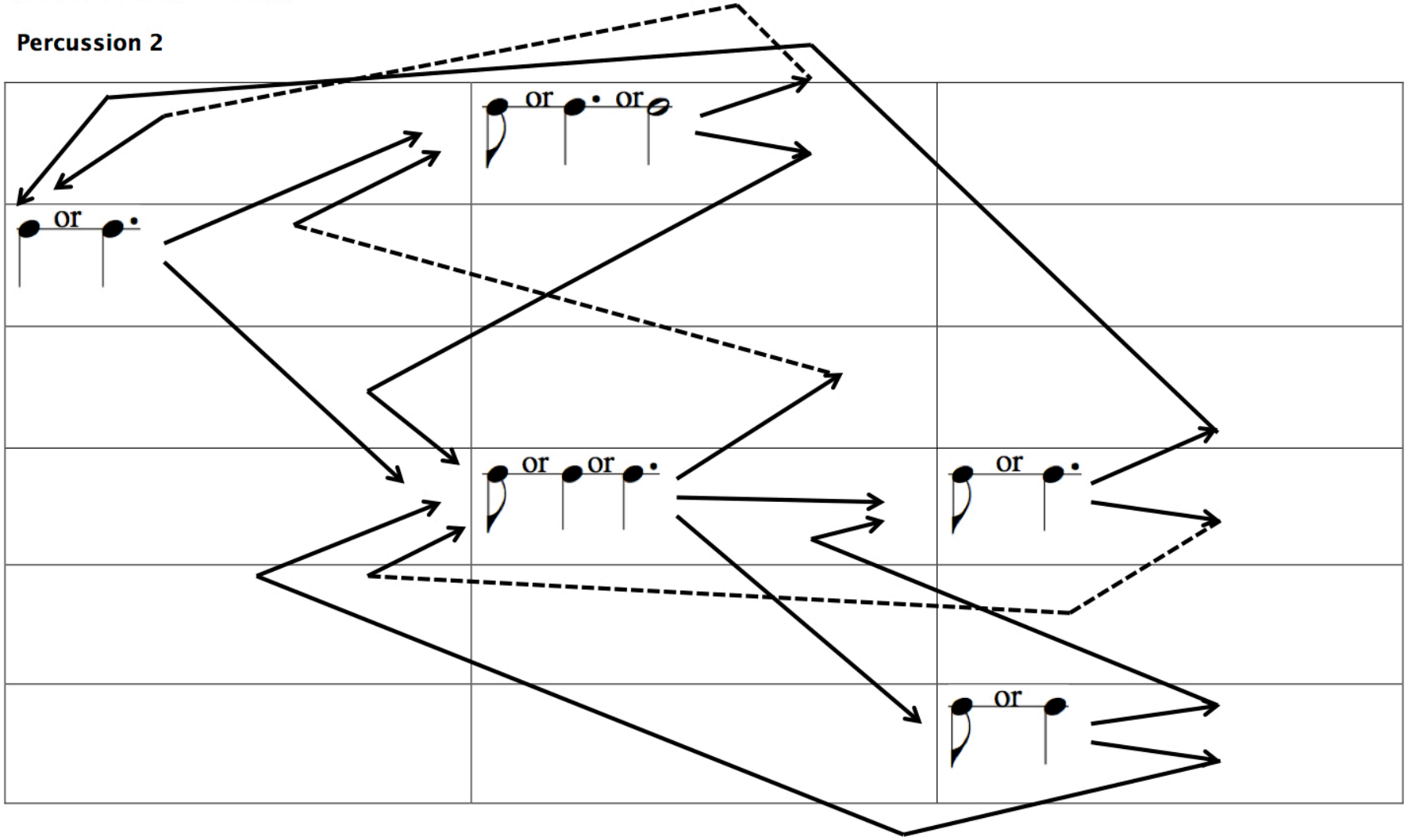
PART 2 (03:27 - 06:44)

Percussion 2



PART 3 (06:54 - 12:48)

Percussion 2



3.2 Pitch part for Violin (I), Violin (II), Viola, Cello, Flute and Clarinet

The group is divided into:

- Ensemble (5 musicians)
- Rotating soloist (1 musician): With the role of playing the theme; rotating around the circle)

3.2.1 Ensemble (5 musicians)

In reference to pitch grid on the next page: each musician starts independently on a different note and makes an interval decision in the grid.

For instance: start playing the D and move to a perfect 4th down. Sustain this new note until you hear someone else playing your note, in unison or in octave. Choose again a new interval but move from the note that one has arrived at and repeat the process.

As example: The violinist plays an E and decides to choose the *major second up* in the grid. After this decision the violinist will be playing a F#.
The flautist is playing a G and decides to choose a *Minor second down* in the grid. After this decision the flautist will be playing a F#. The Violin player hears the Flute player playing the same note. Therefore the violin player makes a new interval choice in the F# column, for instance the *Major 7th down*. Continue the process.

3.2.2 Rotating soloist (1 musician)

Listen to the other musicians (Violin (I) Violin (II), Cello, Viola, Clarinet and Flute) and play the same note of one musician in unison or octave.

a) Do this in the structure of the theme for instance in
PART 1: D – A – C# – D – F# – G – E

As a result, this musician will stop playing his/her note and make a new decision using *the interval grid.*

For instance, you think you hear a D therefore you play a D. The person who plays the D will stop playing the D.
Now, you think you hear an A therefore you play an A. The person who plays the A will stop playing the A.
Now you think you can hear a C# therefore you play the C#, the person who plays the C# stops playing the C#. Continue the process until E.

b) Do this by choosing the pitch-lengths mentioned in the *pitch-length grid.*

For instance, when you hear someone playing a D, play a unison D after 1 or 4 counts, (after this person has started playing that D).
When you hear an A, play unison after 1 or 3 counts.
The time length of one count should be in the tempo of one of the percussionists.

c) When the musician comes to the end of the theme: **circulate roles.**

For instance,

Violin (I) plays the theme using the *Pitch length – grid*
Violin (II), Clarinet, Cello, Viola and Flute play from the *Interval – grid*
Violin (I) plays the last note of the theme (E)

CIRCULATE roles: The flute plays the theme using the *Pitch length-grid*
Violin (II), Clarinet, Cello, Viola and Violin(I) play from the *Interval – grid*

3.2.3 Time structure

Part 1 = 00:00 - 03:17 (everyone starts together)

10 sec break (everyone stops)

Part 2 = 03:27 - 06:44

10 sec break (everyone stops)

Part 3 = 06:54 - 12:48

10 sec break (percussion & piano stops, not the ensemble)

At 12:48: Ensemble (Violin (II), Clarinet, Cello, Viola, Violin (I), Flute) keeps playing until after the 10 sec. break and stops at the start of the CODA.

12:58 CODA part: The piano player finishes solo (ensemble stops)

PART 1
(00:00 - 03:17)

1) Ensemble (5 musicians)

Interval – grid

from D	**from E**	**from F#**	**from G**	**from A**	**from C#**
Perfect 4th down	Major 2nd up	Major 2nd down	Minor 2nd down	Major 3rd up	Minor 2nd up
Perfect 5th up	Minor 7th down	Minor 7th up	Major 7th up	Minor 6th down	Major 7th down
		Minor 2nd up		Minor 3rd down	
		Major 7th down		Major 6th up	

2) Rotating soloist (1 musician)

Theme: D – A – C# – D – F# – G – E

Pitch length – grid

D	**E**	**F#**	**G**	**A**	**C#**
1	1	1	1	1	1
4		2	2	3	

PART 2
(03:27 - 06:44)

1) Ensemble (5 musicians)

Interval – grid

from D	**from E**	**from F#**	**from G**	**from A**	**from C#**
Perfect 4th down	Major 2nd up	Major 2nd down	Minor 2nd down	Major 3rd up	Minor 2nd up
Perfect 5th up	Minor 7th down	Minor 7th up	Major 7th up	Minor 6th down	Major 7th down
		Minor 2nd up		Major 2nd down	
		Major 7th down		Minor 7th Up	

2) Rotating soloist (1 musician)

Theme: A – C# – D – G – F# – E

Pitch length – grid

D	**E**	**F#**	**G**	**A**	**C#**
1	1	1	1	1	2
		2	2	2	
				4	

PART 3
(06:54 - 12:48)

1) Ensemble (5 musicians)

Interval – grid

from D	**from E**	**from F#**	**from G**	**from A**
Perfect 4th down	Major 2nd up	Major 2nd down	Minor 2nd down	Minor 3rd down
Perfect 5th up	Minor 7th down	Minor 7th up	Major 7th up	Major 6th up
Major 3rd up	Major 2nd down	Minor 2nd up	Minor 3rd down	Perfect 4th up
Minor 6th down	Minor 7th up	Major 7th down	Major 6th up	Perfect 5th down
		Minor 3rd up		
		Major 6th down		

2) Rotating soloist (1 musician)

Theme: A – D – F# – G – E – D

Pitch length – grid

D	**E**	**F#**	**G**	**A**
2	1	1	1	1
3	3	2	2	3
		3		4

3.3 Piano part

Use the attached video score. Listen with headphones and perform the video image. Try to recreate what you hear and see. Play the sustained notes as long as possible but do not replay them to make them sound longer.

Cue the full ensemble when you start.

3.3.1 Pitch

Each part should be performed with a different set of pitches (in all octaves):

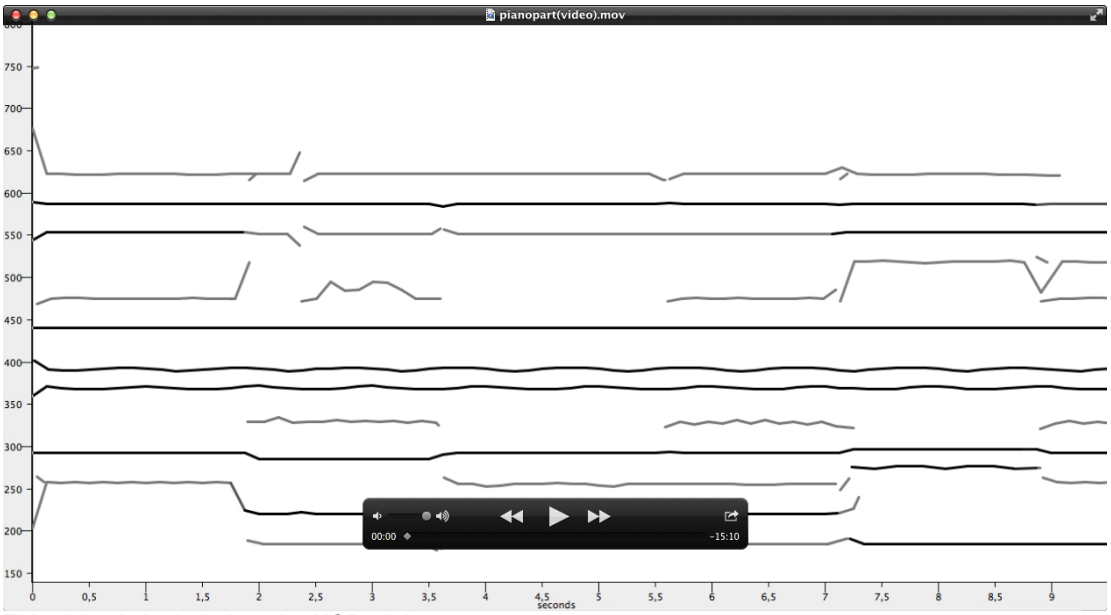
PART 1 = D – A – C# – D – F# – G – E

PART 2 = A – C# – D – G – F# – E

PART 3 = A – D – F# – G – E – D

CODA = D – F# – G – E – D

Example of the video score:



This video is included on the USB stick

3.3.2 Time structure

Part 1 = 00:00 - 03:17 (everyone starts together)

10 sec break (everyone stops)

Part 2 = 03:27 - 06:44

10 sec break (everyone stops)

Part 3 = 06:54 - 12:48

10 sec break (percussion & piano stops, not the ensemble)

At 12:48: Ensemble (Violin (II), Clarinet, Cello, Viola, Violin (I), Flute) keeps playing until after the 10 sec. break and stops at the start of the CODA.

12:58 CODA part: The piano player finishes solo (ensemble stops)

6.3.1

Scacciare Pensieri

April 2016

Written for
Percussion Quartet Abstrukt
840 Series, London, UK

Note: This piece was composed for Percussion quartet Abstrukt. However, it can be performed by any percussion quartet.
This score serves as documentation of the version for percussion quartet Abstrukt but it is also re-evaluated as a score for any percussion quartet.

Concept: “Scacciapensieri" is one of the many Italian words for the "Mouth Harp". "Scacciare" means "chasing away" and "pensieri" can be translated as "thoughts" or something that is on your mind. The name of the instrument refers to the fact that the mouth-harp is placed on the teeth and therefore uses the mouth but also the full resonance of the skull to create the sound. Since the full skull resonates, one says that the performer might forget what is on his/her mind and all thoughts will be chased away.

The compositional idea involves a percussion quartet chasing all their percussion instruments out of their minds. They do this step by step in the structure of a count-down song.
The structure in this piece is taken from a famous Italian song *Eh, Cumpari*.[1] The text of this song describes a list of musical instruments and asks how they sound. The melody continuously repeats, but with every repetition another instrument is added.

[1] La Rosa, J. (2008). Eh Cumpari. [online] YouTube. Available at: https://youtu.be/Bsg73N0eUZk [Accessed 12 May 2018].

1. Preparations prior to the performance

Create a list of percussion instruments or any list of things all the performers would like to forget or should forget. The list should be the same for all 4 performers.

Example:

1) Tabla
2) Hammered Dulcimer
3) Assorted shakers, toys
4) Thumb piano, roughly in G
5) Mini three octave xylophone
6) Triangles
7) Sleigh bells, ankle bells, four
8) Mark Tree
9) Maracas
10) Guide
11) One Glockenspiel
12) Cuica
13) Car horn
14) Snare drums
15) One small kit bass drum
16) Riq
17) Pandeiros, four
18) Hand pan
19) Three concert toms
20) Three woodblocks
21) Bongos, one pair
22) Three Djembes
23) Tambourines, multiple
24) Temple blocks, one rack of five
25) Six cowbells
26) Tam tam, large
27) Cymbals: Splash, hi hat, China, ribbon crasher, one pair clash, three general suspended
28) Two octaves crotales

Note: The list can be shorter.

2. Instrumentation to perform this piece

2.1 Mouth-Harp

Any mouth harp size is fine for this piece.
There are several videos online how to play this instrument.[2]



- Place the instrument on you teeth or lips but do not squeeze your teeth together.
- Make sure the instrument does not vibrate against your teeth.
- Use your index finger to play it.
- Change the shape of your mouth to make higher and lower sounds.
- Blow air/breathe in and out against the harp to create louder sounds.

2.2 Mouth-Clapping

Clap in your hands very close to your mouth, clap without clapping sound but create air while clapping. Try first by clapping close to your face until you feel the air from your hands. When you feel a lot of air, try it by opening your mouth a very little bit. Create different shapes with your mouth to make higher and lower sounds. With a little bit of practice, the sound can became very loud.

3. Scoring

There is no score, only parts (for 4 percussionists):

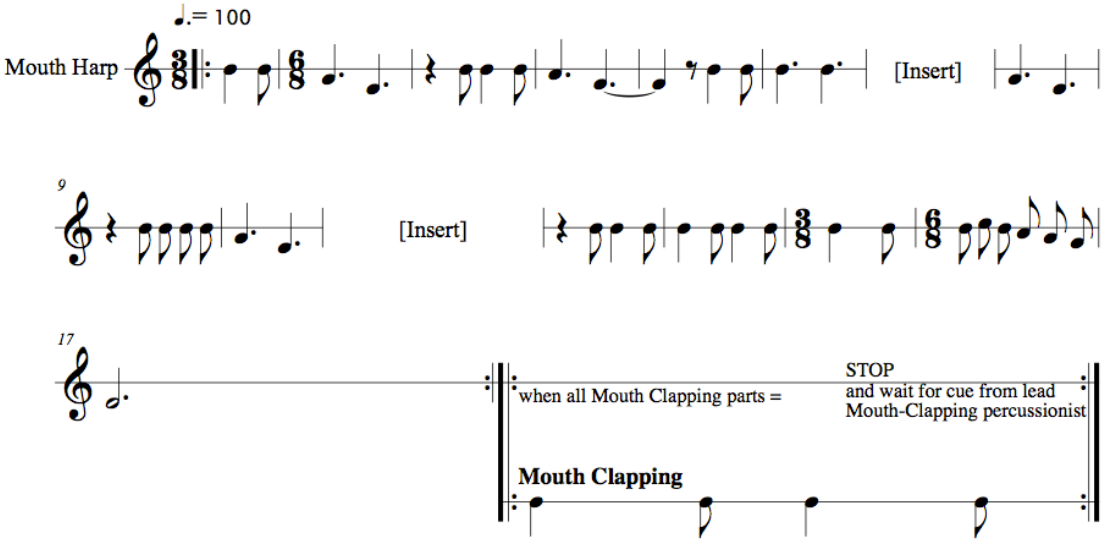
1) Soloist Mouth-Harp
2) Mouth-Clapping (2&3)
3) Lead Mouth-Clapping (1)

[2] YouTube. (2013). Lo Scacciapensieri - come è fatto, come si suona. [online] Available at: https://youtu.be/Tjv2_fKx5Tw?t=1m40s [Accessed 3 Jul. 2018].

3.1 The soloist

The mouth harp part is a repeating melody with relative pitches.
It also includes a list of percussion instrument names or any list of things that should be forgotten, or you would altogether like to forget.
The individual words in the list should be inserted as rhythm in the melody.
Each word in the list can be understood as a movement: each new movement has its own word to be inserted.

Whenever the score shows an empty bar with “[Insert]”: you should insert your own rhythmic and pitched version of a word on the list: think saying the word and give it a rhythm and pitch, using the mouth-harp. This can take any number of bars.



Repeat the full melody with the same inserted word until you hear all three mouth-clapping performers doing synchronized this rhythm:

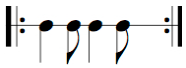


When this happens, the lead mouth-clapping performer will give a cue to continue to the next ‘movement’.
Do the same thing as before but now insert the next word in the list. Continue until you have inserted all words in the list once.

3.2 Mouth clapping

The mouth-clapping part exists of a list of percussion instruments or any list of things you all would like to forget or should be forgotten. The list should be the same for all 4 performers. (Optional: try to learn the list by heart.)

The mouth-clapping list includes also a concluding rhythm at the end of the list!
Example list:

1) Tabla
2) Assorted shakers
3) Mini three octave xylophone
4) Triangles
…
29) 

Go as fast as possible through the full list (from 1 to 29) by reading/thinking the word in the list, while giving that word a rhythm and pitch, using the mouth-clapping instrument.
Do this for each word in the list, as fast as possible and in your own individual fast speed.
Try also to remember the rhythm and pitches you are giving to each individual word so that you can redo the same rhythm for the same word again.

3.2.1 Structure

The example list exists out of 28 movements, (the list can also be shorter).

Movement 1 = performing the list from number 1 => 29

Movement 2: performing the list from number 2 => 29

Movement 3: performing the list from number 3 => 29
Etc.

At the end of each movement, when you individually arrive at number 29, repeat the notated rhythm. Try to synchronise the rhythms with each other until the lead mouth-clapping performer gives a cue to start the next movement, or when you have arrived at movement 29, synchronize the rhythm and finish the piece.

3.3 The lead mouth-clapping

This performer does the same as the other 2 mouth-clapping performers but in addition, also gives a cue to everyone at the end or/and start of each movement.

6.3.2

All English Music is Greensleeves - solo

March 2016

Written for Howard Skempton
Birmingham, UK

Note: This piece was composed for Howard Skempton performing on accordion, however it can be performed by any performer.
This score serves as documentation of the version for Howard Skempton but it is also partly re-evaluated as a score for anyone to perform.

1. Preparations prior to the performance day

1.1 Material

- Two painter canvases of 45cm x 20 cm
- A thick black marker
- Pencil
- Ruler
- Black cotton material, sewing needle and thread
- Black sponge/foam
- Scissors

- 4 tactile transducers
- 2 stereo amplifiers
- Audio cable
- 2 RCA to jack cables
- One or two microphones
- XLR cable
- Mixer with 2 microphone inputs and 2 outputs

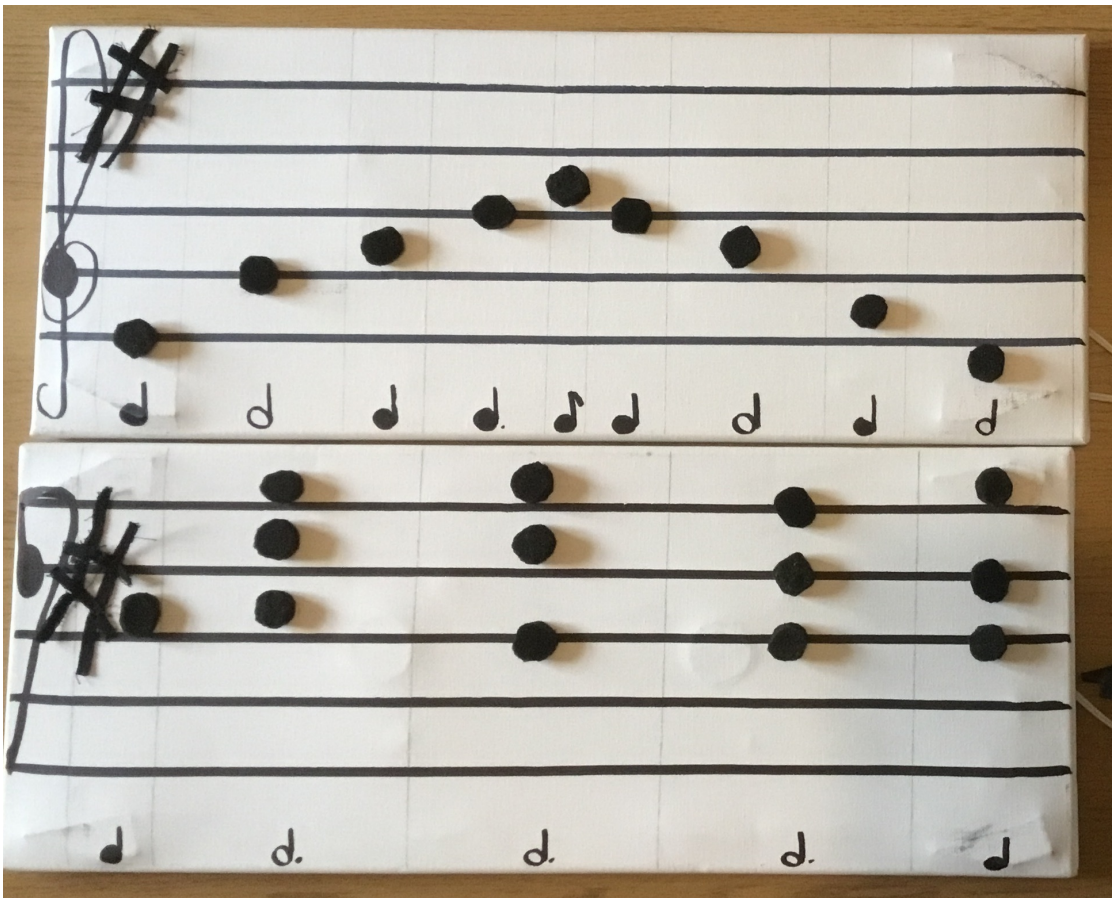
- Video camera
- Projection screen

- Musical instrument

1.2 Preparations

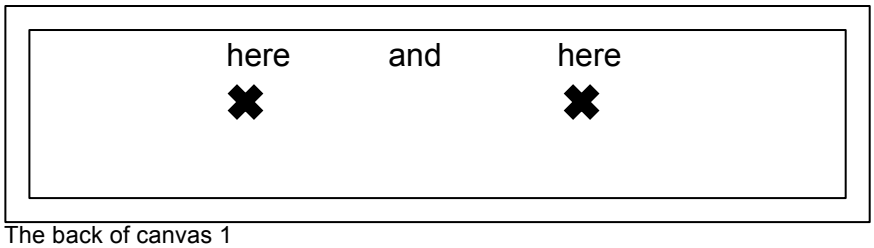
1.2.1 The score

- Draw a musical staff on both canvases. Draw a bass clef on one canvas and a treble clef on the other.
- Draw vertical lines with a pencil to create rhythmic ‘frames’.
  For instance, a frame of 2 cm wide for a half note; 1 cm wide for a quarter note, 0.5cm wide for an eight note. A note in that frame should be performed in the length equal to that frame.
- Cut 22 1 cm “note heads” out of the black sponge/foam.
- Create two musical sharps from cotton material

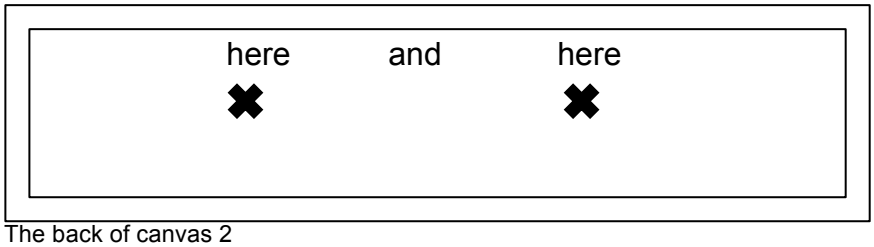


1.2.2 Electronics

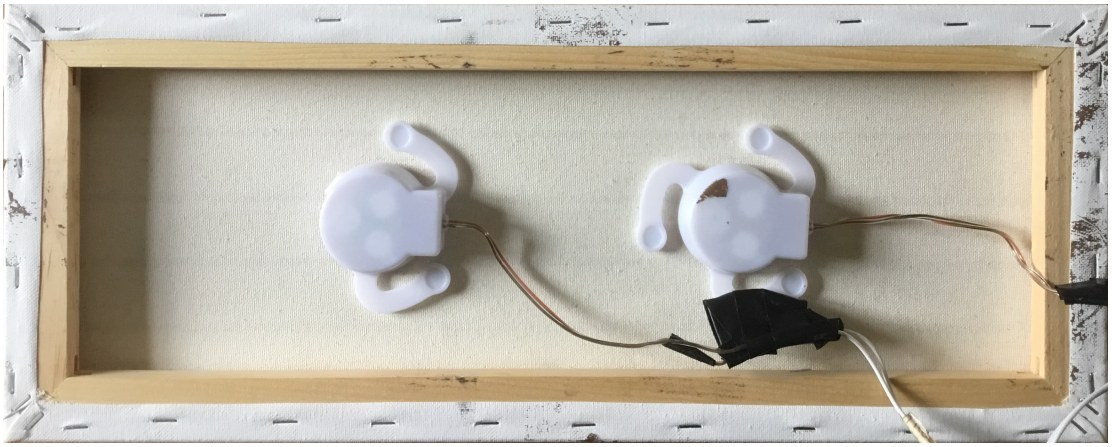
- Attach an audio cable to the transducers.
- Glue the transducers to the back of the canvases. Attach two transducers on each canvas.



The back of canvas 1



The back of canvas 2



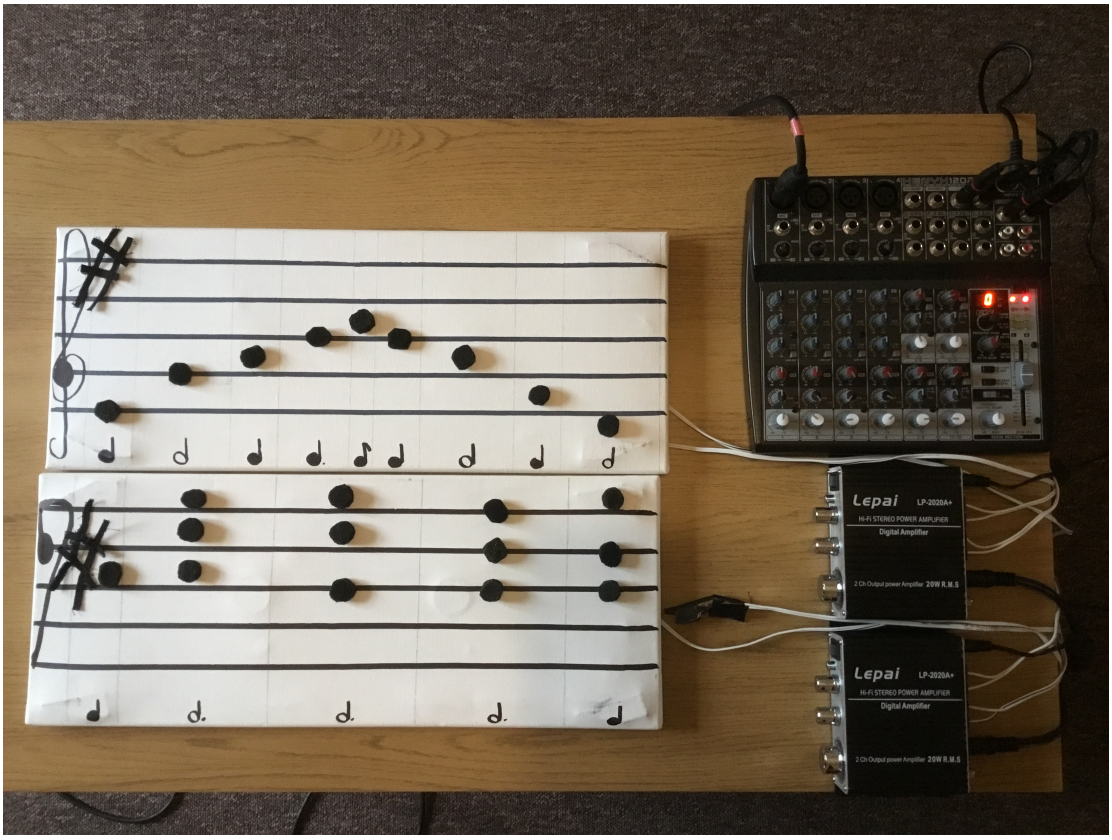
These are transducers on the back of a canvas

2. Preparations on the performance day

2.1 Installation

- Place both canvases on a small table, together with the mixer and amplifiers
- Connect the transducer audio cables to the amplifier outputs
- Attach one or two microphones to the musical instrument (accordion)
- Connect the XLR cable from the microphone to the input of the mixer.
- Connect two stereo outputs of the mixer to the inputs of the amplifiers, for instance with a RCA to jack cable.

- Position a video camera near the canvases and project the canvases live on a bigger projection screen during the performance.



2.2 Sound check

Play on the instrument and raise the volume on the mixer until the note heads start moving.
The microphone on the musical instrument transfers the sound to the tactile transducers, which makes the canvases vibrate and displaces the foam note heads.

3. The performance

3.1 Melody

At the beginning of the piece the foam note heads spell out the first nine notes of the *Greensleeves* melody. *Greensleeves*[1] was used as an existing melody because one of my mentors in The Netherlands had once told me that “all English composers rewrite *Greensleeves* all over again”.[2]

This piece was written for Howard Skempton, a “distinctly English”[3] composer, to perform. Another performer, who is not Howard Skempton and does not come from England, can choose to change the *Greensleeves* melody to another melody that reflects a musical cliché about their own national background.

3.2 Interpretation

Start performing the melody with the mixer volume on zero. Repeat the melody and raise the volume to the sound-checked volume. Play what you see. Continue performing until the note heads move of the canvases or until the note heads find a state of equilibrium.

Perform the note heads freely. For instance choose your own tempo or accentuate as you whish.

The length of the piece depends on the sound checked volume. If the volume is high and the note heads move rapidly, the piece will be finished quickly. If the volume is on a minimum level, the performance could, for instance, be 8 minutes. The performer can also choose to ask a second performer to raise or lower the volume levels in course of the performance.

[1] YouTube. (2009). The King's Singers - Greensleeves. [online] Available at: https://youtu.be/twix9KfES9Y [Accessed 12 May 2018].
[2] Verlaak, M. (2014). Thallein performs works by Brown, Feldman & Cage. [online] YouTube. Available at: https://youtu.be/IsceZBID85w?t=1m [Accessed 12 May 2018].
[3] Moderecords.com. (n.d.). Howard Skempton - Surface Tension. [online] Available at: http://www.moderecords.com/catalog/061skempton.html [Accessed 17 Jul. 2018].

6.3.3

Dance

In 5 Movements
Allemande, Courante, Sarabande, Chaconne, Gigue

May 2016

Written for Ensemble x.y
London, UK

Note: This piece was written for Ensemble x.y. However, it can be performed by any ensemble with the specified instrumentation.

1. Instrumentation

- Singer
- 3 wind players
- 3 string players
- piano
- percussion

2. Preparations prior to the performance day

2.1 Material

- Three painter canvases of 20cm x 30 cm
- A thick black marker
- Ruler
- Black cotton material
- Black sponge/foam
- Scissors

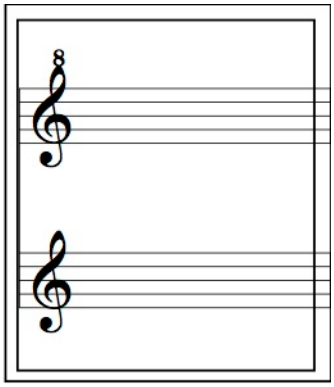
- Three tactile transducers
- Two stereo amplifiers
- 12 meter audio cable
- Two RCA to jack cables
- One contact microphone
- Cotton strap to attach contact microphone to the singers' throat
- Mixer with one microphone input and two outputs

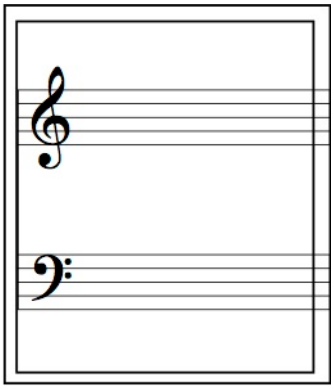
- Video camera
- Projection screen

2.2 Preparations

2.2.1 The score

Draw two musical staves on all three canvases.
In relation to the woodwinds players' pitch range, the staffs should be read in octave-treble clef + treble clef or treble clef + bass clef.

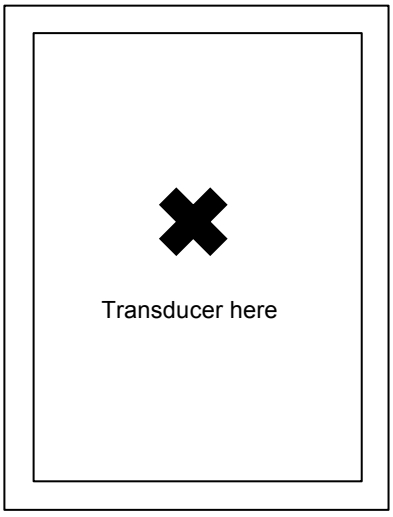




- Cut little 1cm "note heads" out of the black sponge/foam. Make one for each canvas.
- Cut three pieces of cotton material in the shape of a musical flat ♭

2.2.2 Electronics

- Attach a four-meter audio cable to each transducer.
- Glue the transducers to the back, in the middle of the canvases. Glue one transducer on each canvas.



The back of a canvas



A picture of a transducer on the back of a canvas

3. Preparations on the performance day

3.1 Installation

- Place all three canvases on a small table, together with the mixer and amplifiers.
- Connect the transducer audio cables to the amplifier outputs.
- Attach the contact microphone to the singer's throat.
- Connect the jack cable from the microphone to the input of the mixer.
- Connect two stereo outputs of the mixer to the inputs of the amplifiers, for instance with a RCA to jack cable.

3.2 Sound check

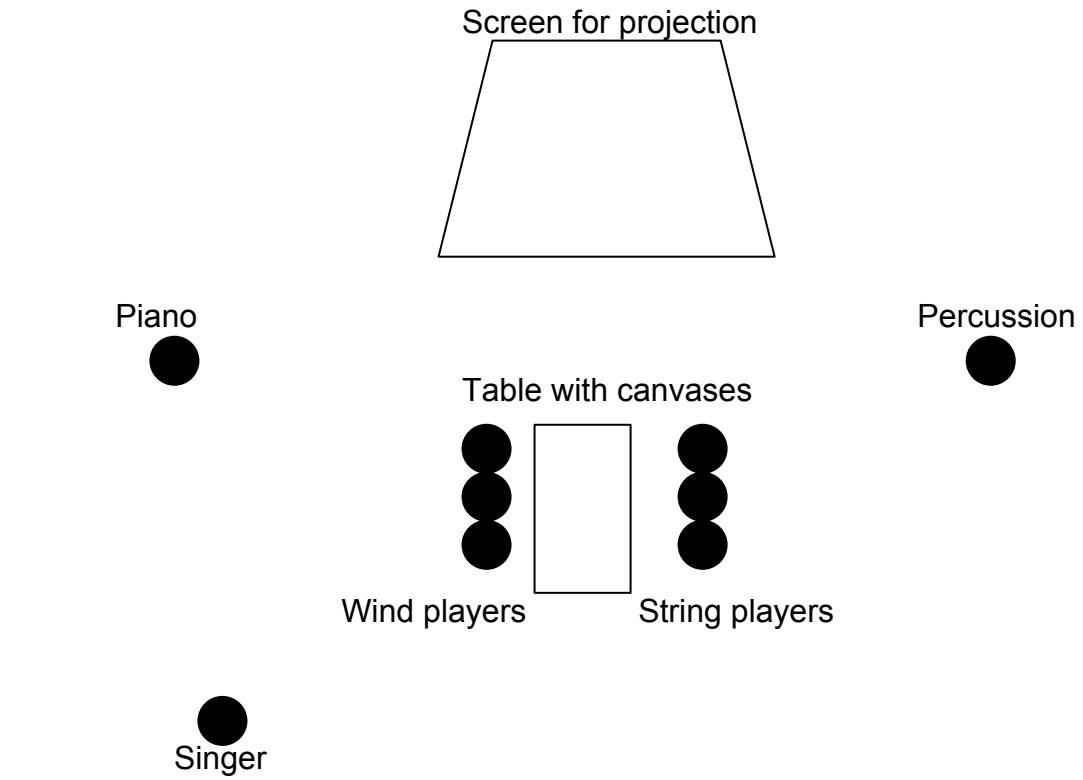
Position 1 note head on each canvas. Ask the singer to sing and raise the volume on the mixer until the note heads start moving.
The contact microphone transfers the sound to the tactile transducers, which makes the canvases vibrate and displaces the sponge/foam note heads.

3.3 Projection

Position a video camera near the canvases and project the canvases live on a bigger projection screen during the performance.

4. The performance

4.1 The stage



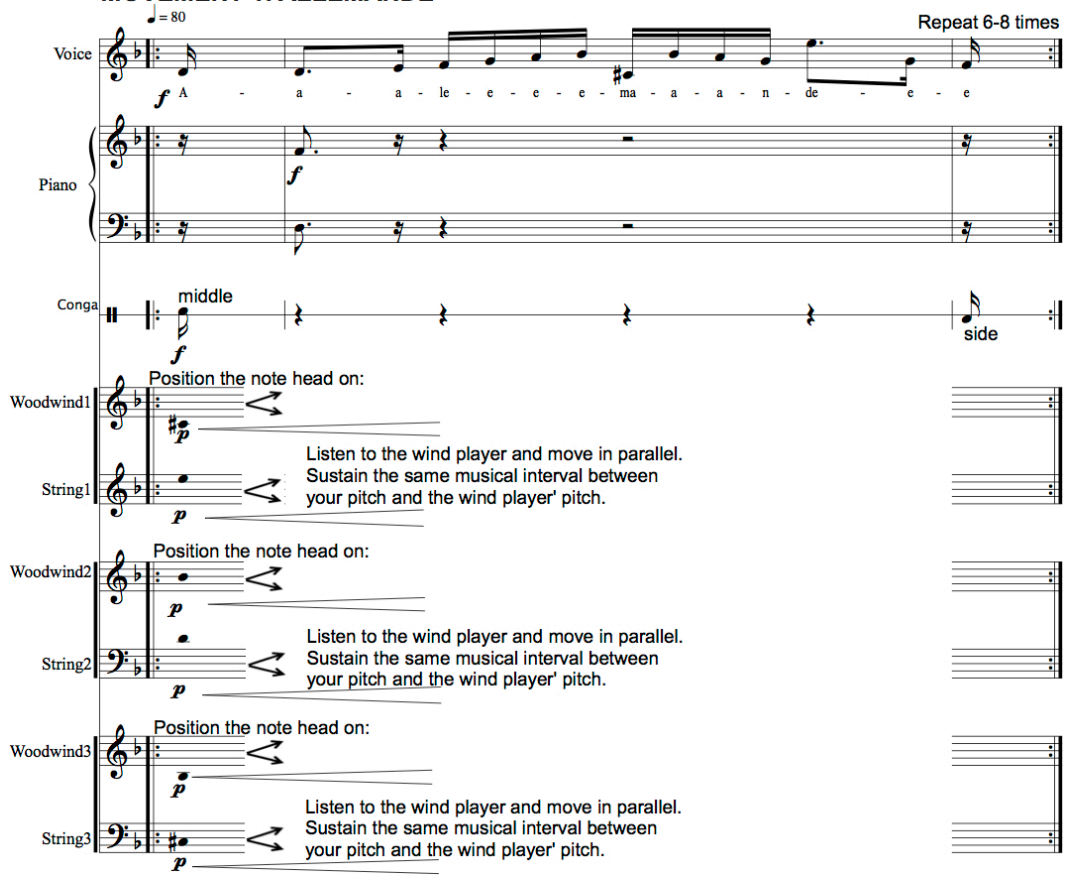
4.2 Musical material and structure

The soprano singer will sing melodies of dances on the words of their own name: A-lle-man-de for Allemande, Sa-ra-ban-de for Sarabande. When the soprano sings, the sound of her voice is sent to the tactile speakers under all of the separate canvas scores of each wind player in the ensemble. The vibrations of the voice moves a singular note, a black piece of foam/sponge, on each of these canvas scores. The wind players perform whichever note is seen on their score and the foam is repositioned at the start of each new dance.

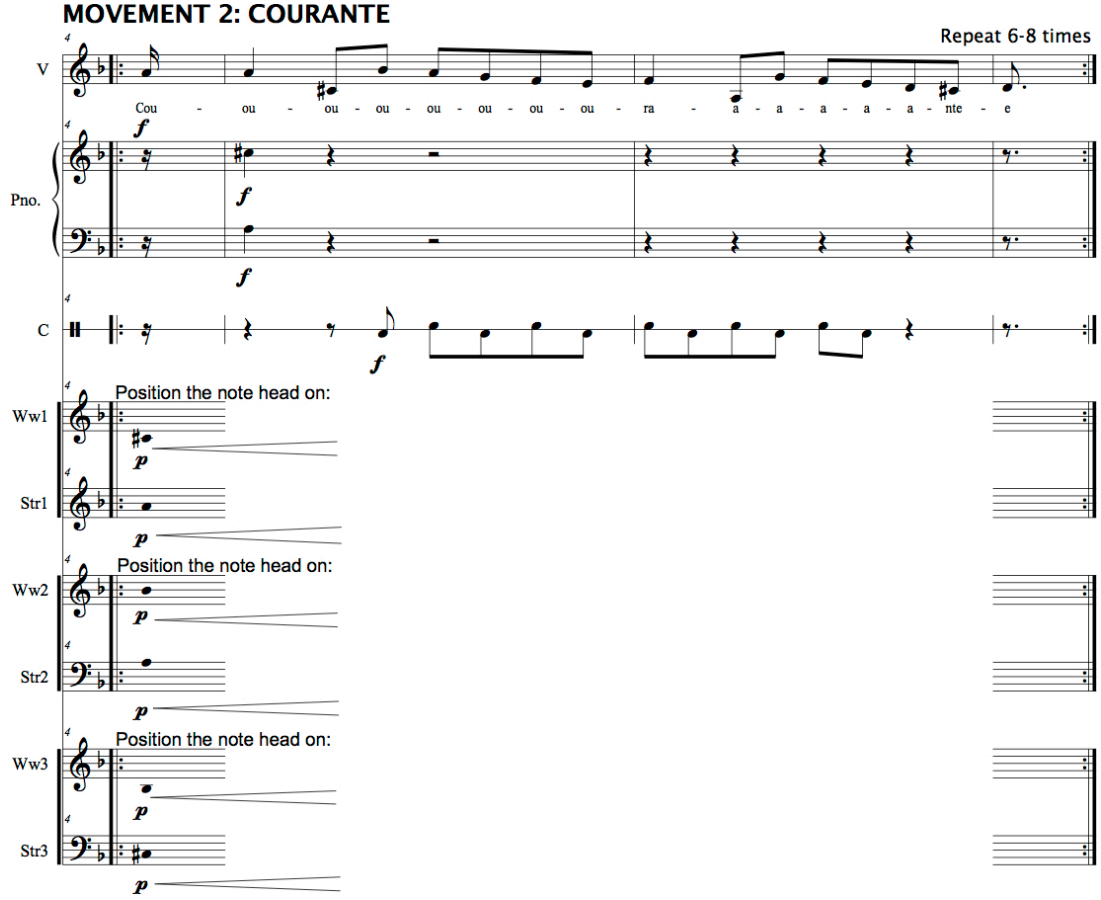
Whilst this is happening, the string section listens to the wind section and performs intervals in relation to what the wind section is playing. Each string player should be allocated a wind player (combine them according to pitch range) and the interval should move in parallel with the notes of that wind player. The specific intervals to be performed by the string section can be found in the score underneath. Each movement has different intervals.
As a result, the soprano singer will be changing the ensemble accompaniment chord, while singing.

Between each movement, lower the volume on the mixer and sit in silence for 30 seconds. The wind players can use this time to reposition the note heads to the correct pitches.

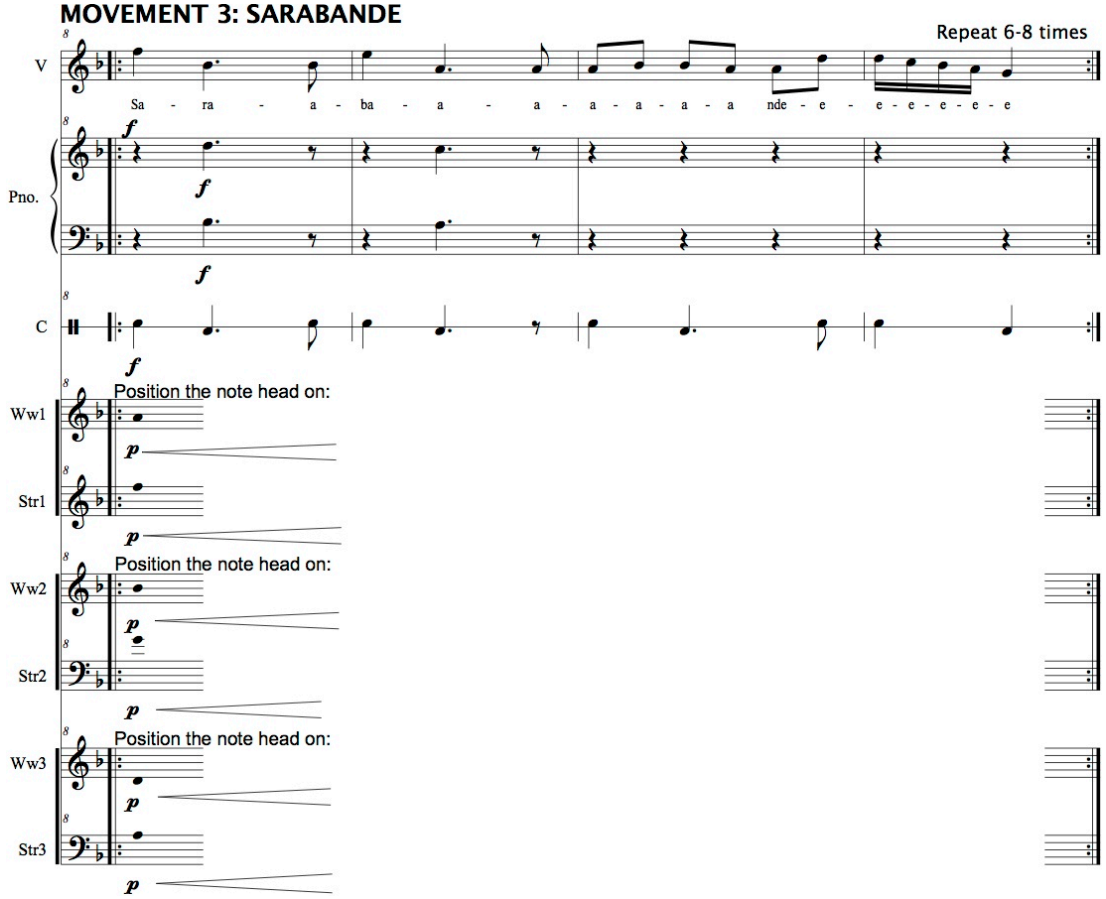
MOVEMENT 1: ALLEMANDE



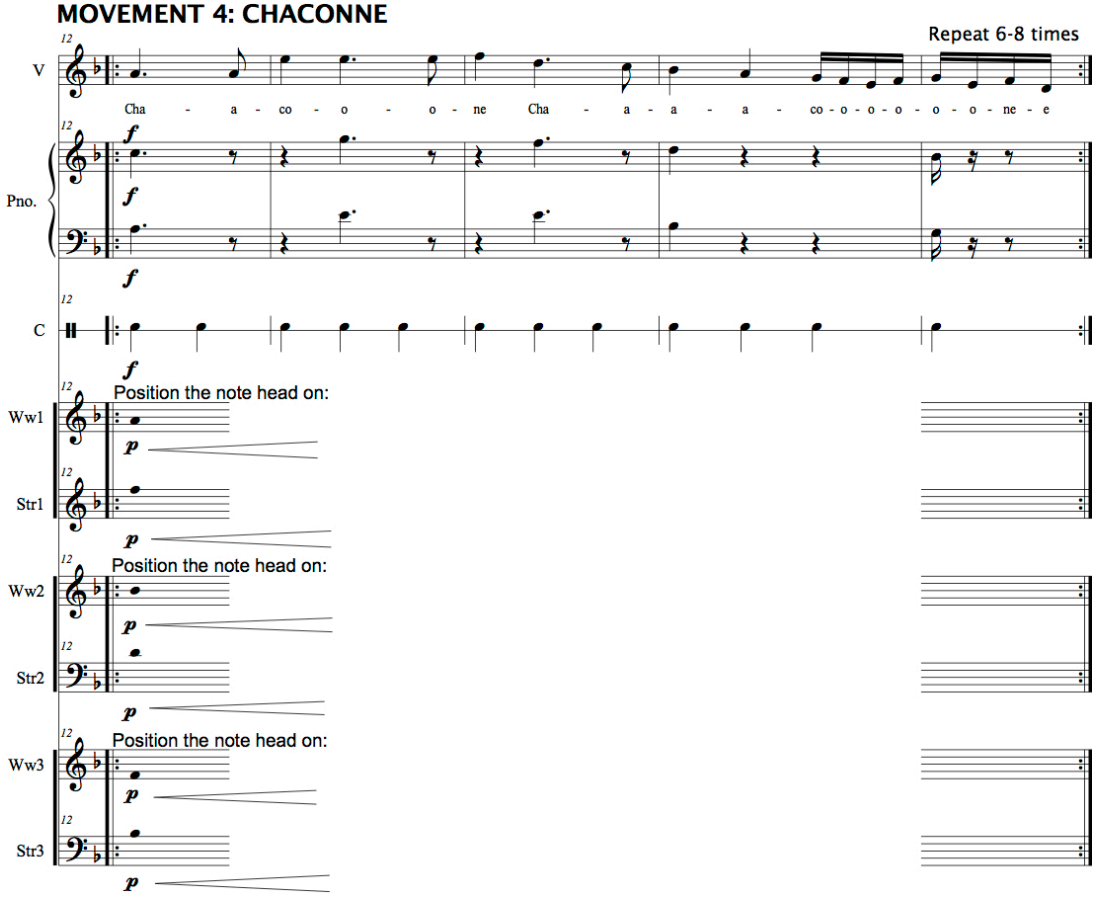
MOVEMENT 2: COURANTE

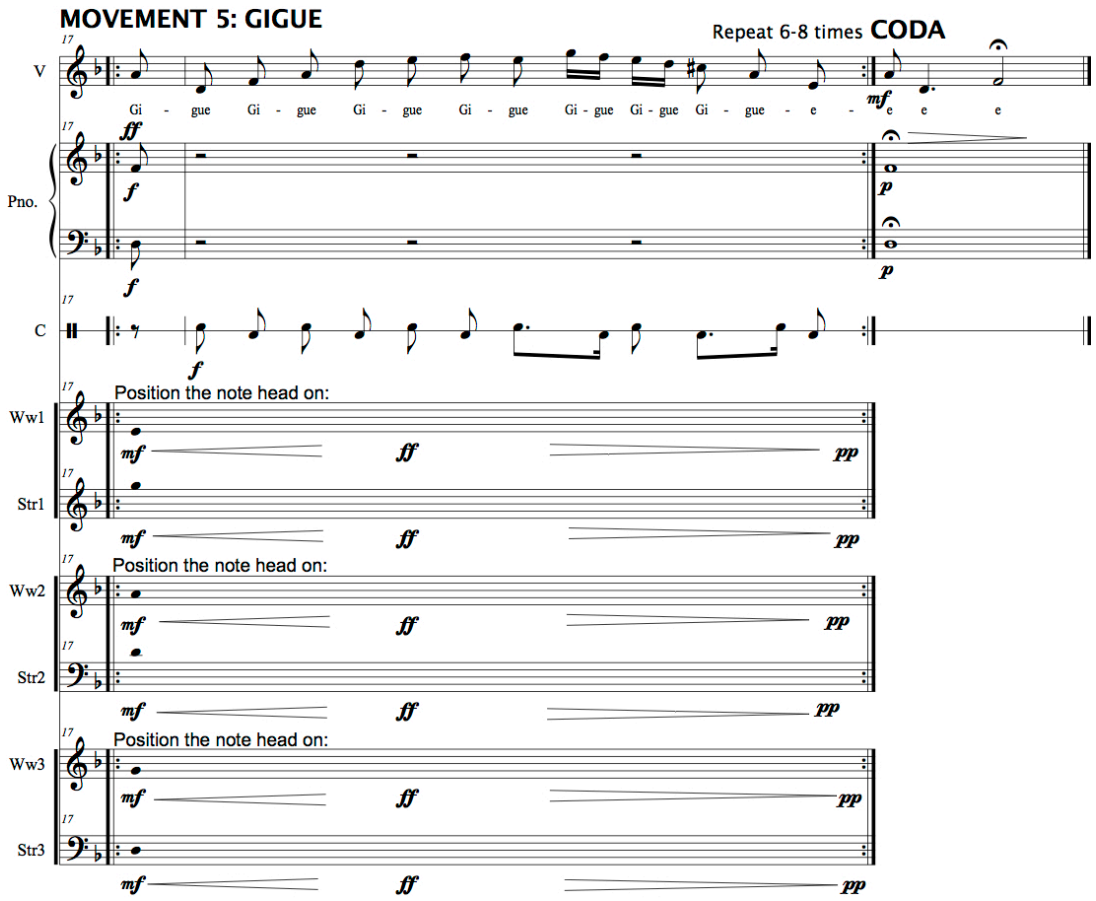


MOVEMENT 3: SARABANDE



MOVEMENT 4: CHACONNE




MOVEMENT 5: GIGUE
Repeat 6-8 times
CODA
V
Gi - gue Gi - gue Gi - gue Gi - gue Gi - gue Gi - gue Gi - gue - e -
e e e
Pno.
C
Position the note head on:
Ww1
Str1
Ww2
Str2
Ww3
Str3

6.3.4

KlangfarbenTanz

2016-2018

Written for Karin de Fleyt
Ghent, Belgium

1. Preparations

1.1 Material

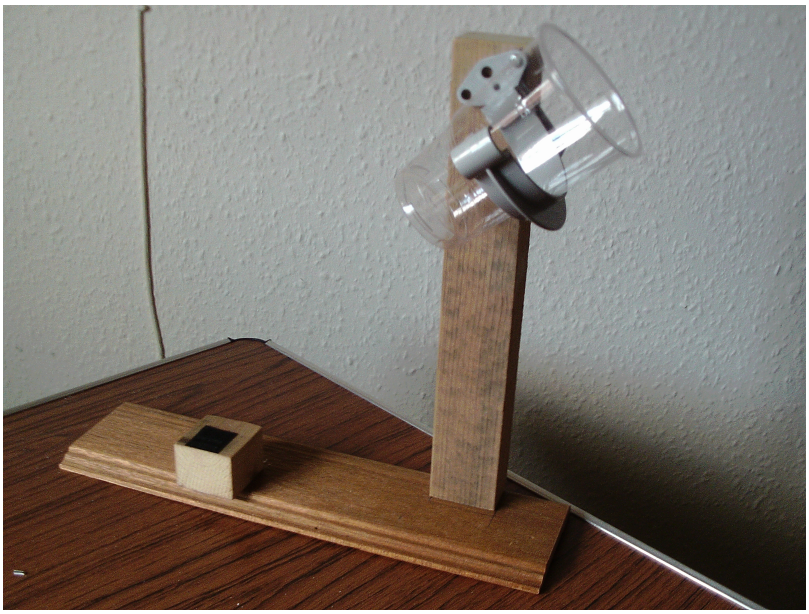
- Wood
- Hammer
- Nails
- Saw
- Glue
- Screws
- Screwdriver
- Scissors
- Seven wood-clamps
- Self-sticking Velcro strips
- Seven rain pipe holders (to hold the plastic cup)
- Seven plastic cups (to fit in the rain pipe holder)
- Yellow, red and blue food colouring
- Black sponge
- 14 small canvases (approx. 12 x 15 cm)
- Ruler
- Black marker
- Six clothes pegs
- Two strong flashlights

- Six tactile transducers
- Audio cable
- Soldering material (iron, cable)
- Three 2-channel amplifiers with power supply
- Soundcard with minimum 6 outputs and 1 microphone input
- Three stereo mini jack to stereo RCA cables
- Arduino UNO board and USB cable
- Breadboard (for electric connections to Arduino board)
- Six LDR sensors and six 10k resistors
- Laptop
- Maxmsp programming language
- Microphone
- Microphone stand
- XLR cable

Musical Instrument: Bass flute

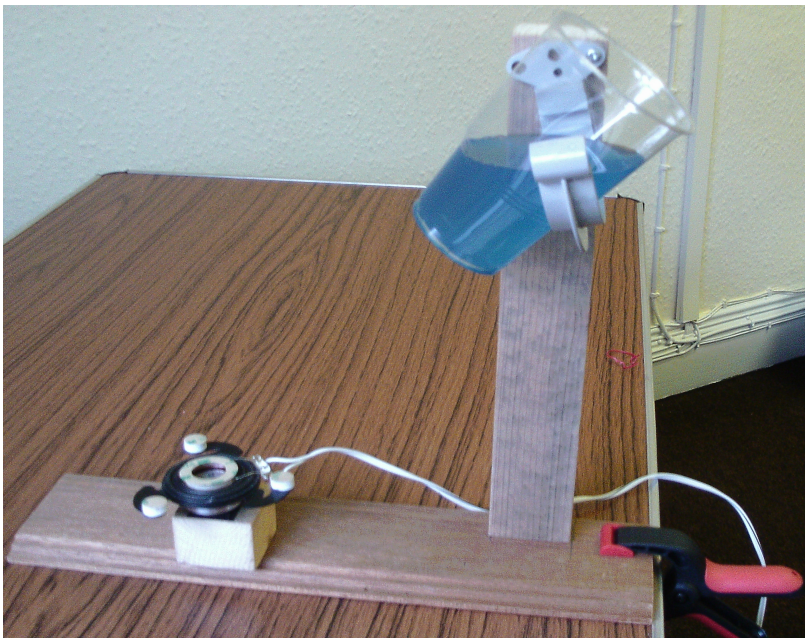
1.2 Building the score

Step 1: Create seven stands



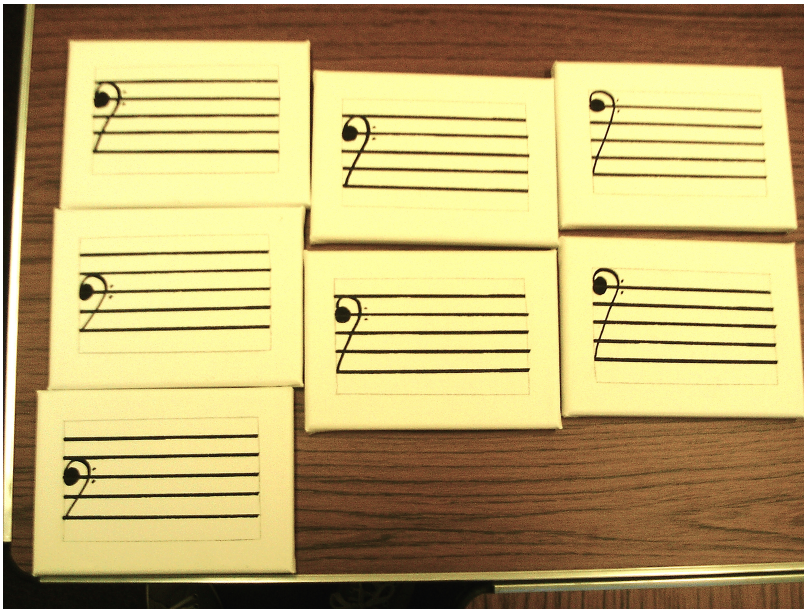
Copy this stand. After sawing and hammering the wood together, connect Velcro material to the little piece of wood in the middle and attach the rain gutter holder to the upper end of the wood (see picture above). Use only one screw to attach the holder, so that it is free to rotate.

Step 2: Solder longer audio cables to the six tactile transducers and connect the other side of the Velcro material to the six tactile transducers.
(One of the seven stands does not have a tactile transducer.)



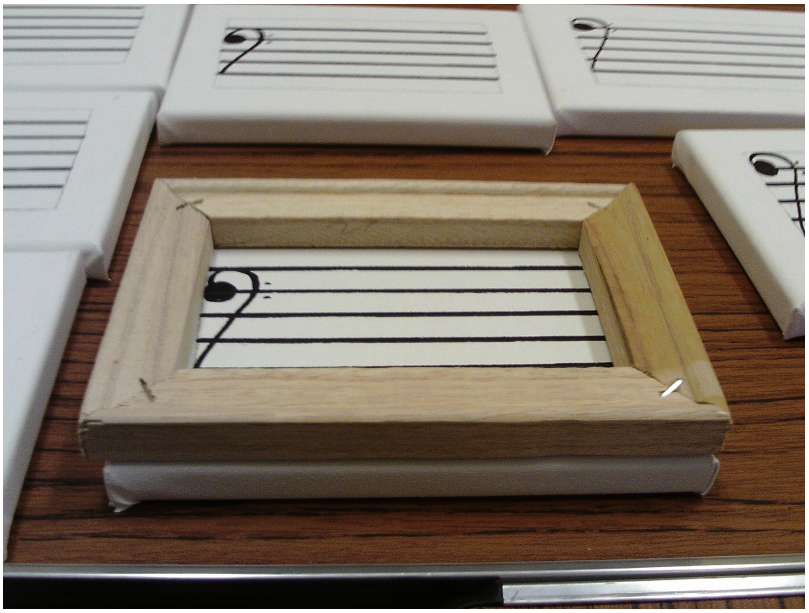
(Ignore the blue liquid in this picture for now.)

Step 3: Detach the frame from seven little canvases (leave them without the cotton) and place them on top of the other seven canvases. Mark the frame with a pencil. Draw the staff lines and clefs on top of the canvases within the marked frame.



Note the use of three different clefs!

Step 4: Glue the seven wooden frames (Step 3: detached from 7 canvases) on top of the other seven canvases.



Step 5: As demonstrated on the next page, make holes in the correct positions in the canvases (to put the LDR- sensor through). The first canvas does not receive a sensor; just draw the note (A) on the first canvas.

1st Canvas:



Example: 3rd Canvas:

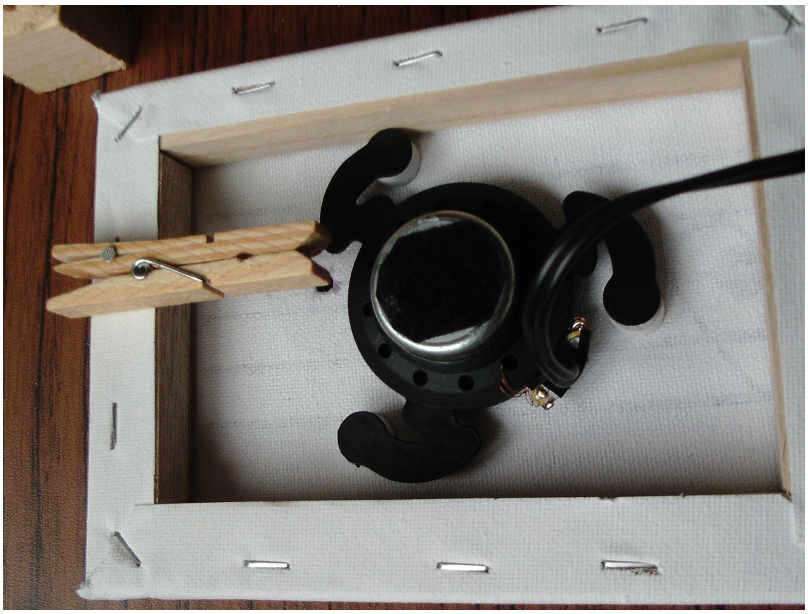


All other canvases:

G
F
E
D
C
B
A (no sensor)

Step 6: Glue the six tactile transducers under the six canvases (also pictured in step 7). The first canvas (A) does not have a transducer. This canvas should just be placed on top of the little piece of wood in the middle of the stand.
(All transducers are attached with Velcro to the little piece of piece of wood in the middle: see step 1-2)

Step 7: Nail clothes pegs to the back of the canvases, above the hole in the canvas (to hold the sensor cable in place).

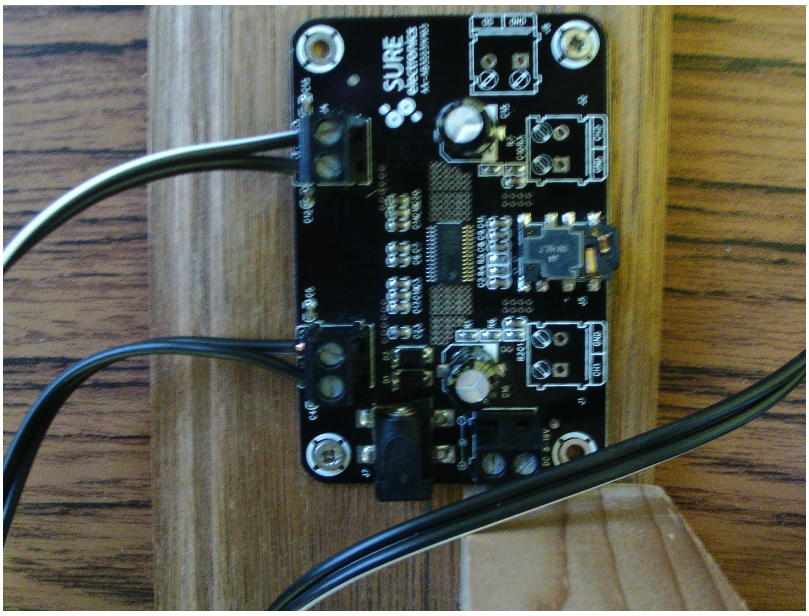




Step 8: Solder the LDR-sensor to a longer audio cable (to connect to the breadboard) and attach the sensors to the clothes pegs.



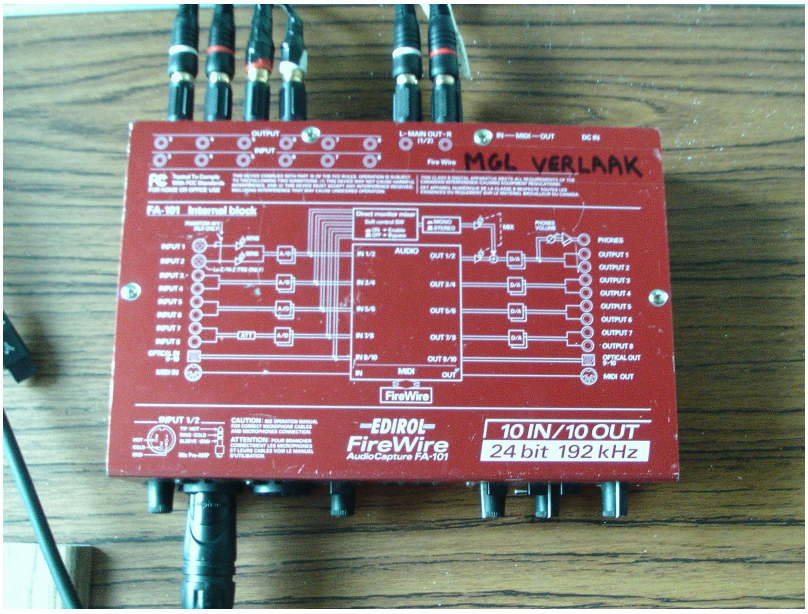
Step 9: Attach the 3 amplifiers to the stands. If possible, with 2 or 4 screws.



Connect the audio input to the 6 soundcard-outputs:

- Stereo mini jack in amplifier 1 to stereo jack in output 1 and 2 of the soundcard.
- Stereo mini jack in amplifier 2 to stereo jack in output 3 and 4 of the soundcard.
- Stereo mini jack in amplifier 3 to stereo jack in output 5 and 6 of the soundcard.

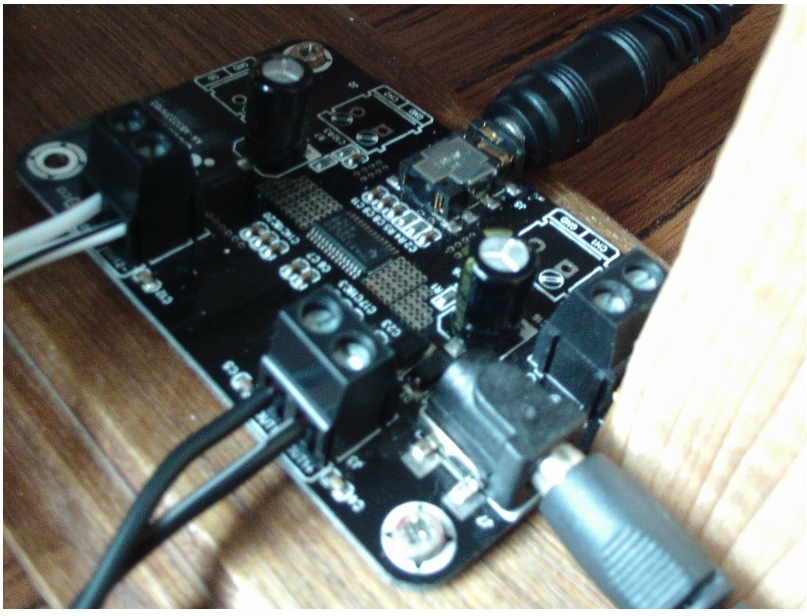
For instance: Edirol Firewire FA-101 (10 IN/10 OUT) but any other soundcard with minimum 1 microphone input and 6 outputs is fine.



Connect the amplifier audio output to the audio cables of the six transducers:

- Tactile transducer of canvas 2 and 3 to amplifier 1
- Tactile transducer of canvas 4 and 5 to amplifier 2
- Tactile transducer of canvas 6 and 7 to amplifier 3

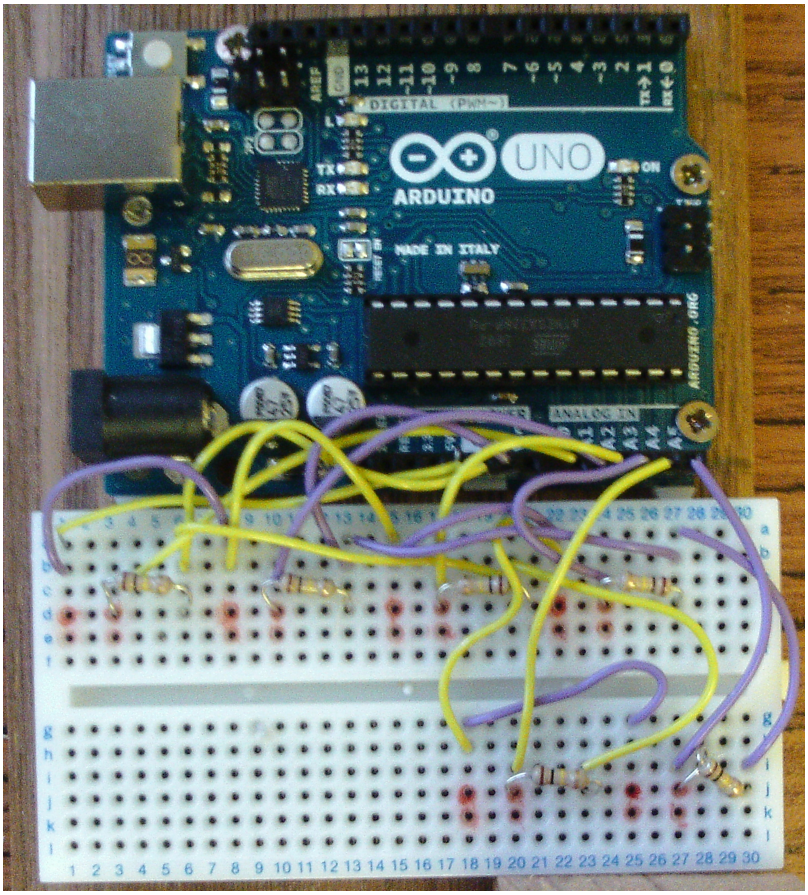
At the very end, connect the amplifier power connection to the mains.



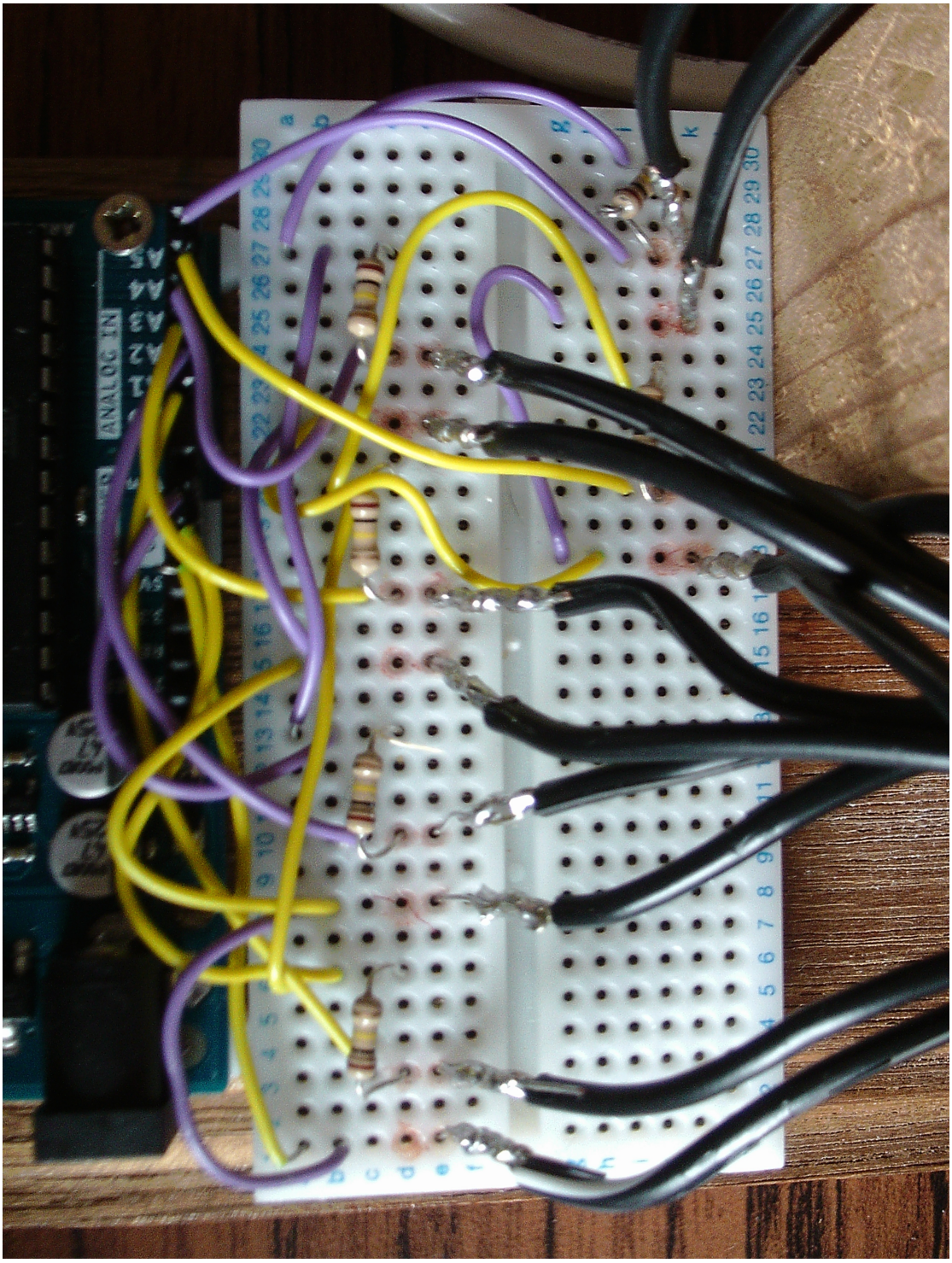
Step 10: Attach the seven stands to the table.
Move the stands towards the neighbouring stands until the canvases touch and balance themselves by the tension in between them.

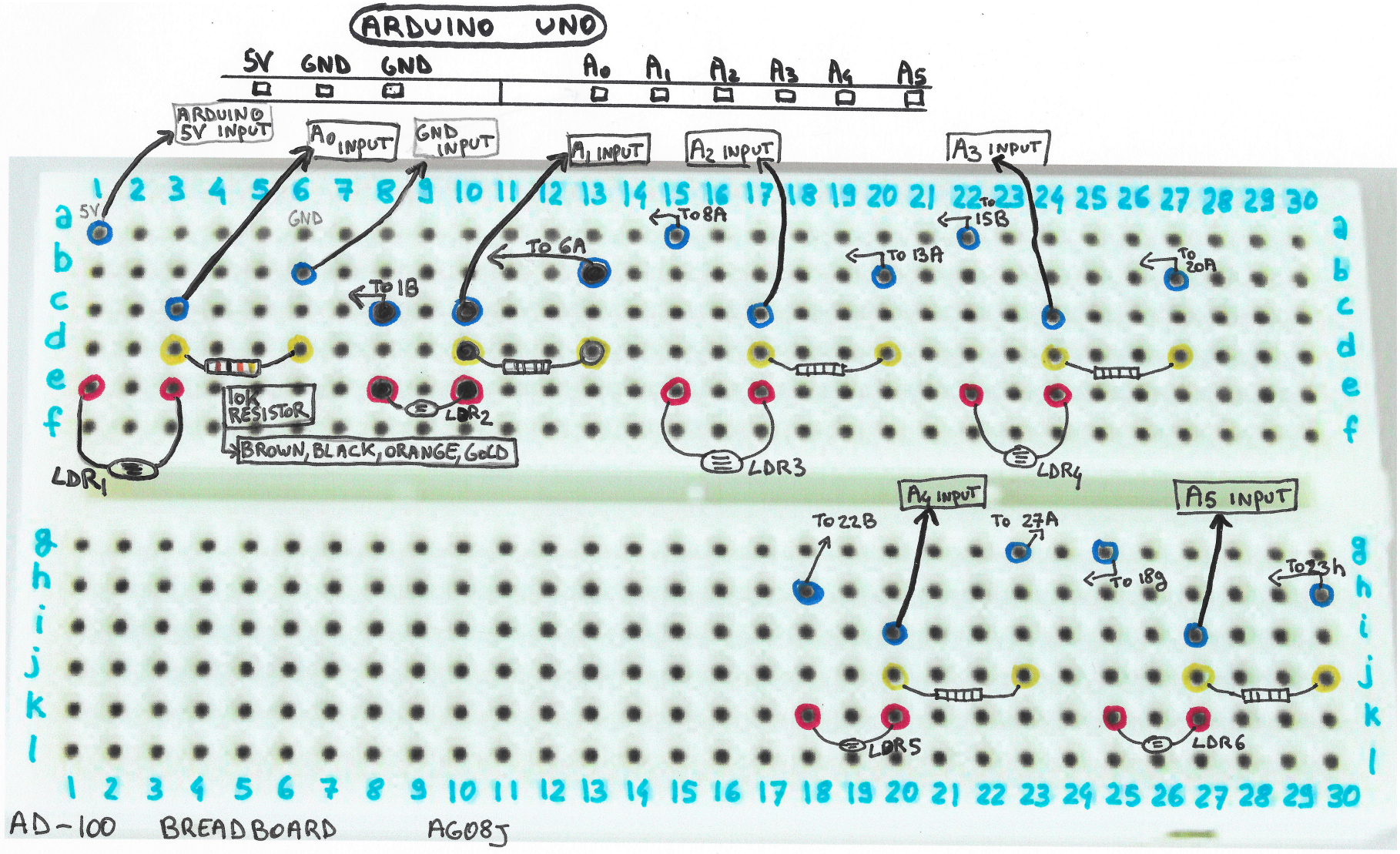


Step 11: Create the Arduino circuit and attach it to the first stand (A).



Connect the Arduino Uno circuit to your computer with a USB cable.
The circuit will receive the necessary power from the computer.
Connect the six long cables of the LDR sensors and six 10k resistors to the breadboard. Copy the two pictures below.




ARDUINO UNO
5V GND GND A0 A1 A2 A3 A4 A5
ARDUINO 5V INPUT
A0 INPUT
GND INPUT
A1 INPUT
A2 INPUT
A3 INPUT
A4 INPUT
A5 INPUT
5V
GND
To 1B
To 6A
To 8A
To 13A
To 15B
To 20A
To 22B
To 27A
To 18g
To 23h
10k RESISTOR
BROWN, BLACK, ORANGE, GOLD
LDR1
LDR2
LDR3
LDR4
LDR5
LDR6
AD-100 BREADBOARD AG08J

Step 12: Download the Arduino software on
https://www.arduino.cc/en/main/software

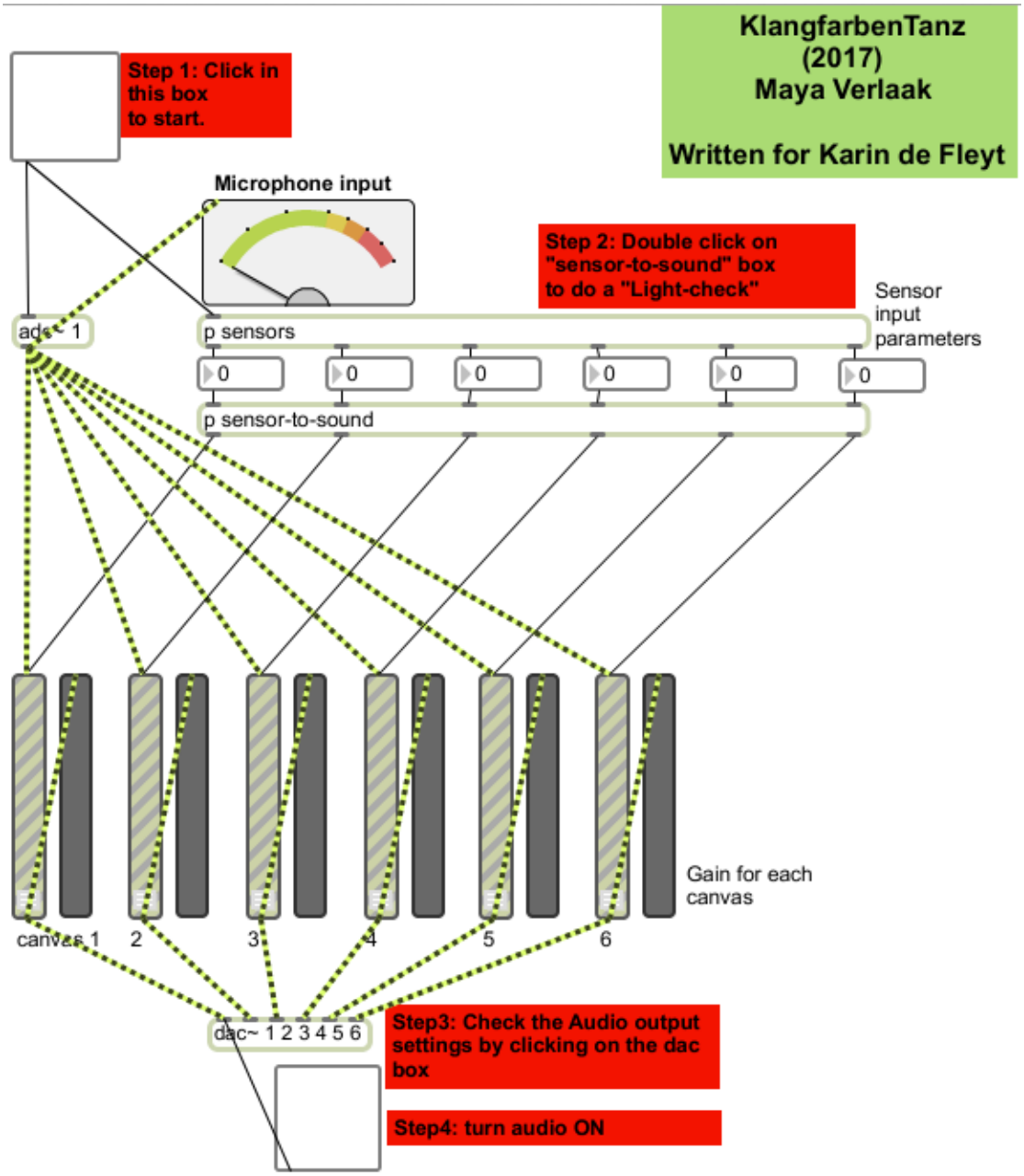
Use a USB cable to attach the Arduino to your computer and create the following instructions in the Arduino software.

Upload the instructions to the Arduino Uno board.



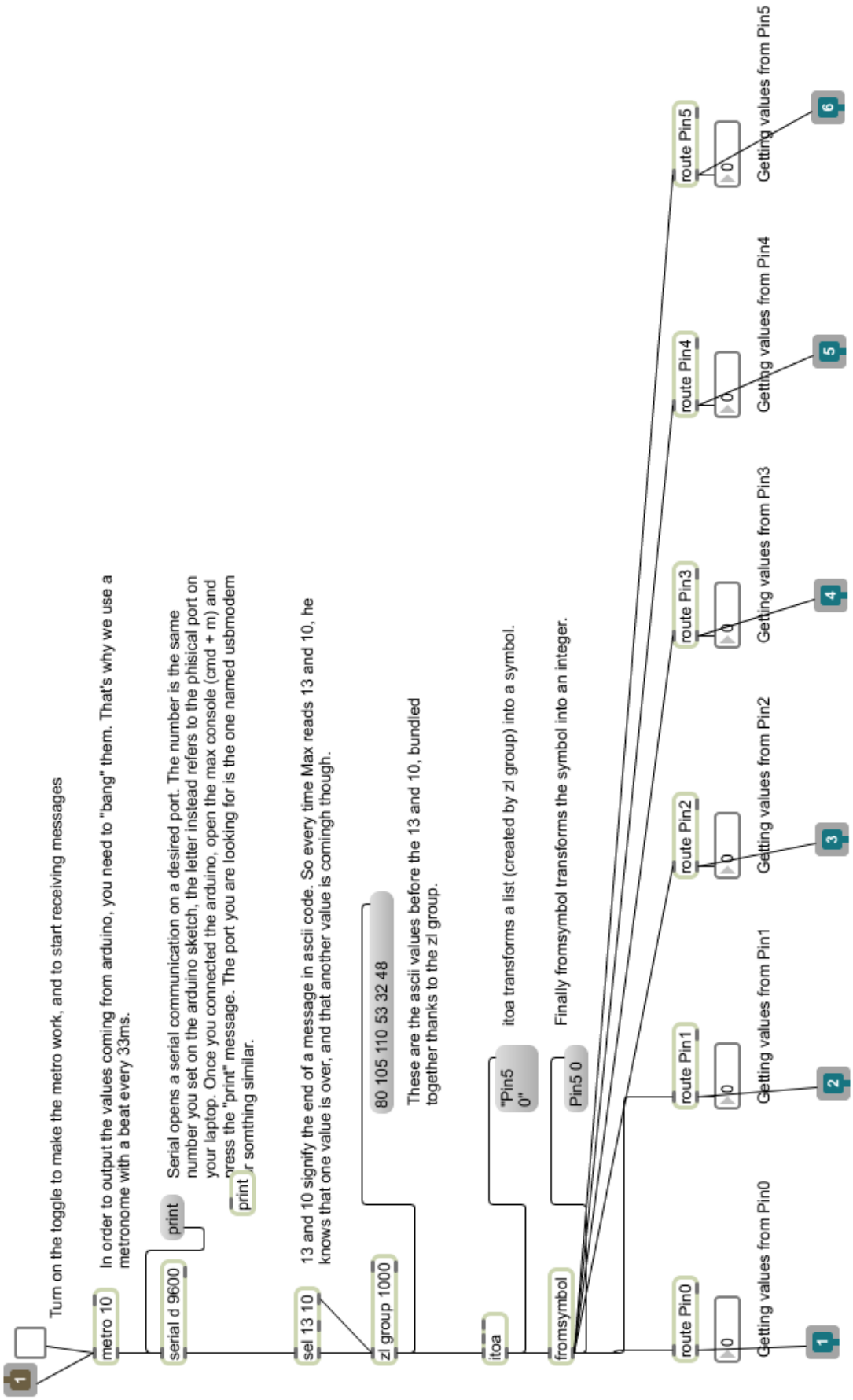

```
int LightSensor1; // declare the counter variable
int LightSensor2; // declare the counter variable
int LightSensor3; // declare the counter variable
int LightSensor4; // declare the counter variable
int LightSensor5; // declare the counter variable
int LightSensor6; // declare the counter variable


void setup() {

  Serial.begin(9600); // Open the serial communication on port 9600

}

void loop() {

  LightSensor1 = analogRead(0);
  LightSensor2 = analogRead(1);
  LightSensor3 = analogRead(2);
  LightSensor4 = analogRead(3);
  LightSensor5 = analogRead(4);
  LightSensor6 = analogRead(5);

  Serial.print("Pin0 ");
  Serial.println(LightSensor1); // print the desired variable to the serial port

  Serial.print("Pin1 ");
  Serial.println(LightSensor2);

  Serial.print("Pin2 ");
  Serial.println(LightSensor3);

  Serial.print("Pin3 ");
  Serial.println(LightSensor4);

  Serial.print("Pin4 ");
  Serial.println(LightSensor5);

  Serial.print("Pin5 ");
  Serial.println(LightSensor6);

}
```

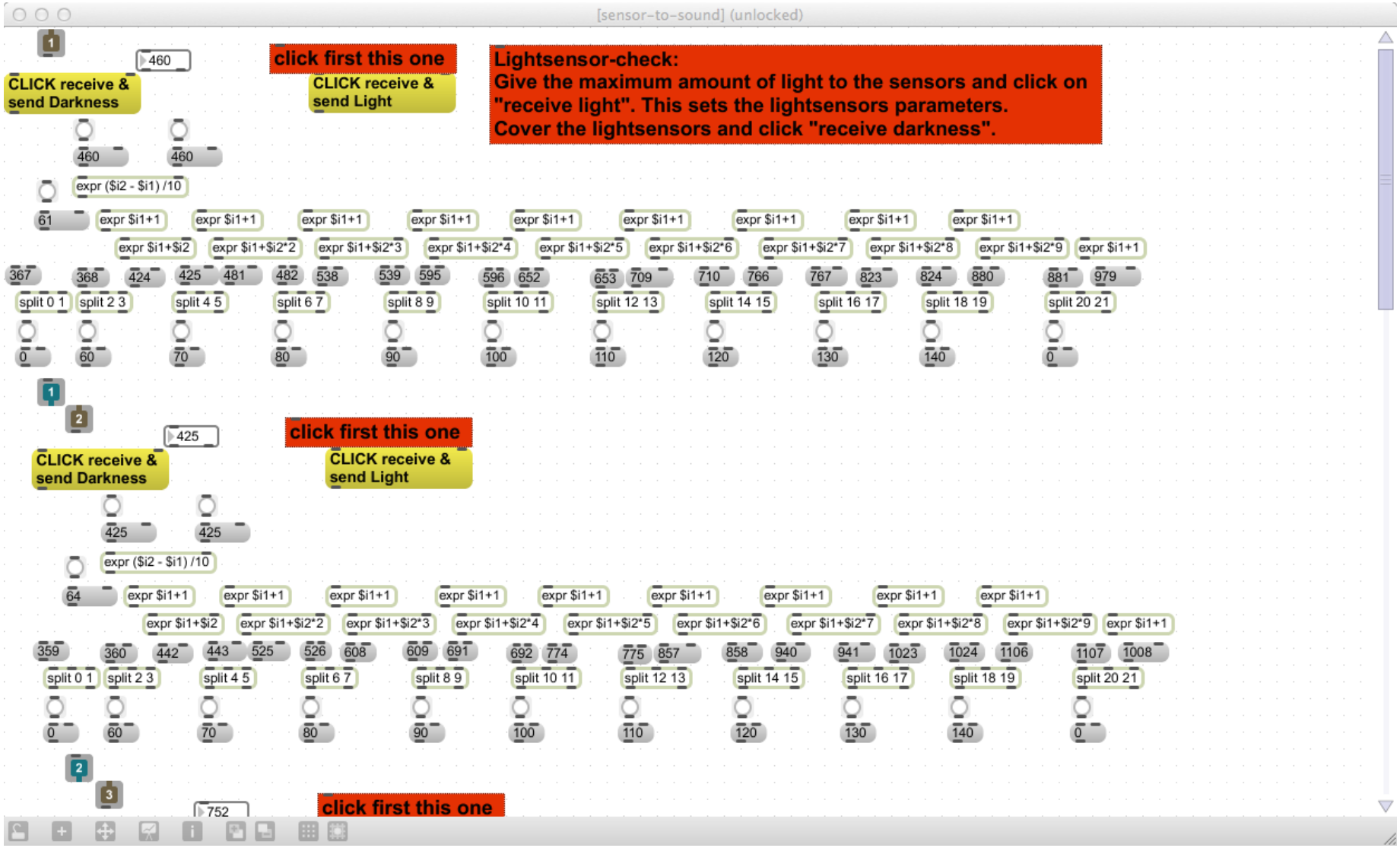
Step 13: Create the Maxmsp patch to communicate with the Arduino and to send sound to the soundcard and amplifiers.

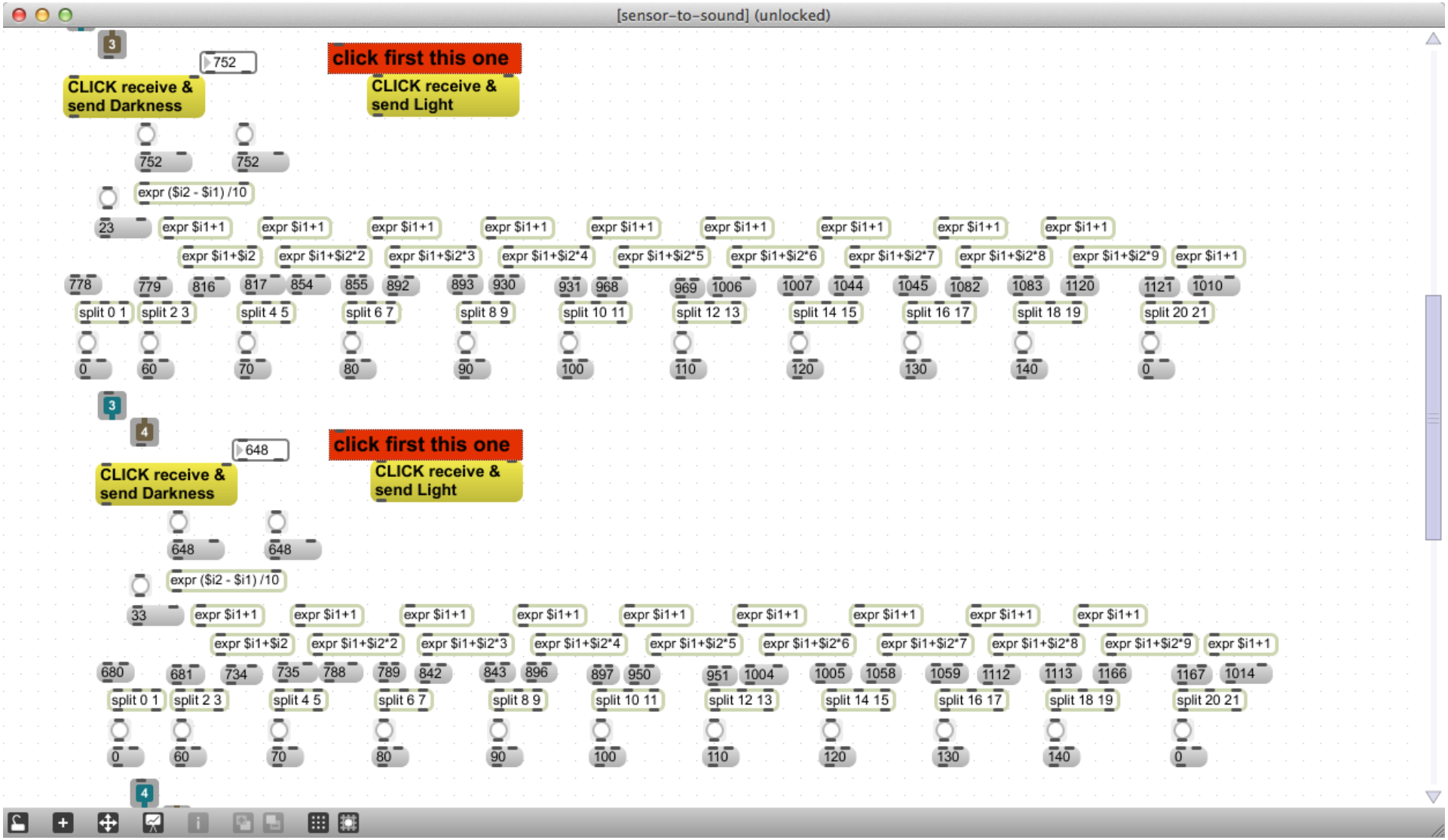


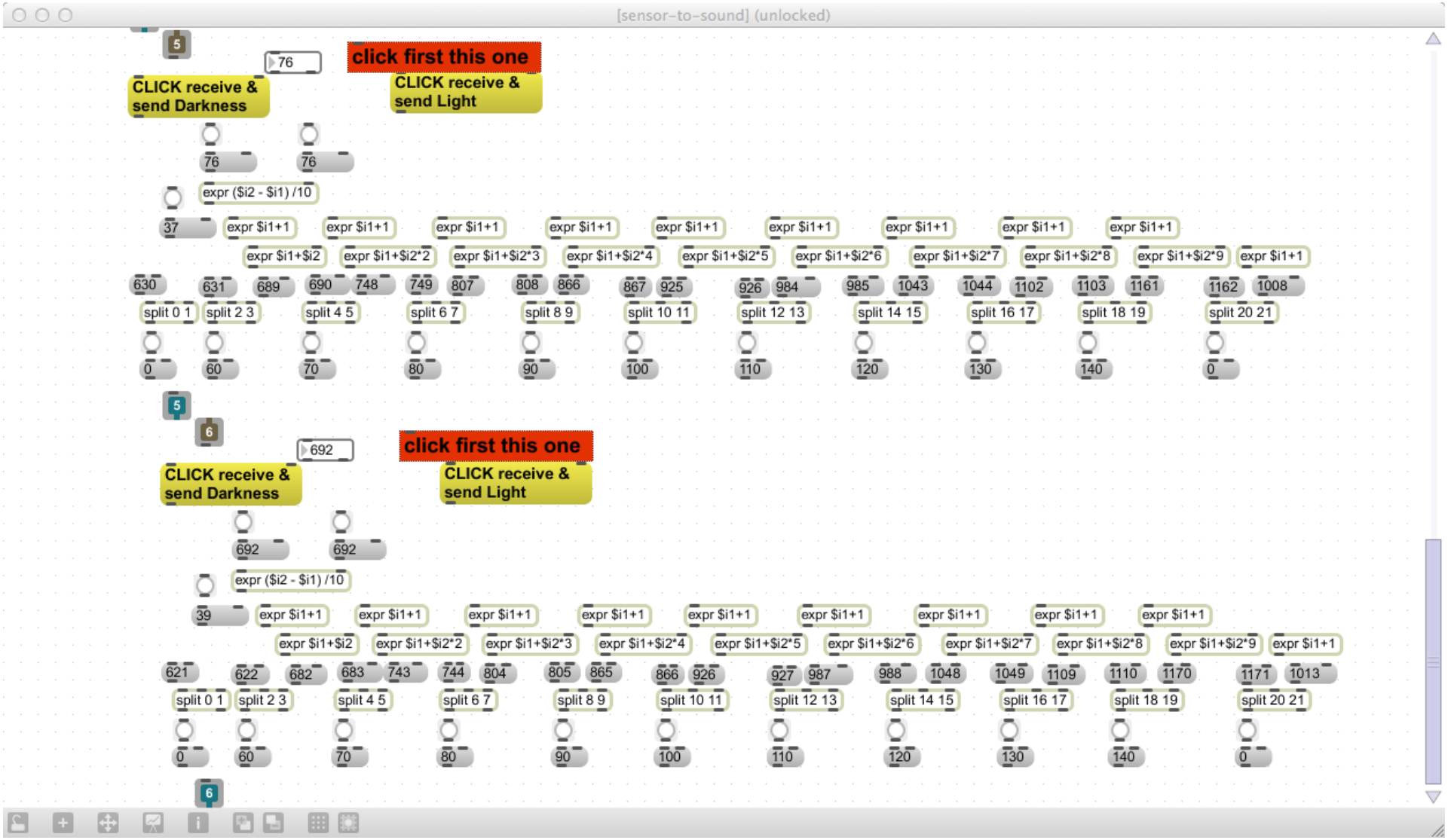
The number boxes under [p sensors] are the individual LDR-sensor-received numbers (they should be rapidly changing). The more light, the higher this number will be. (To check this, shine light on the sensor inside canvas 2 and monitor if the number in the first number box goes up.)

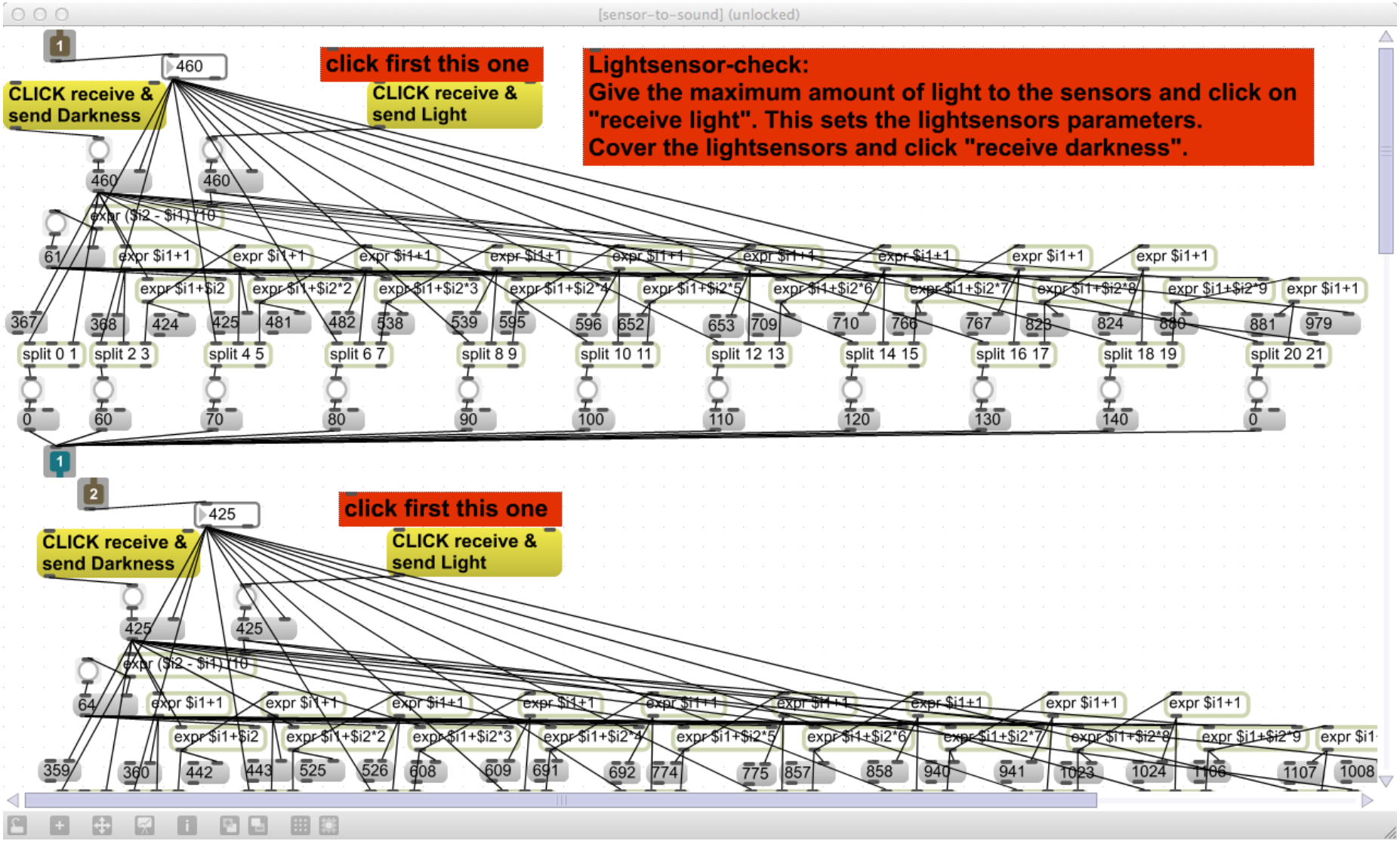
Create the [p sensors] box and the [p sensor-to-sound] box:




[sensor-to-sound] (unlocked)
CLICK receive & send Darkness
CLICK receive & send Light
click first this one
Lightsensor-check:
Give the maximum amount of light to the sensors and click on "receive light". This sets the lightsensors parameters.
Cover the lightsensors and click "receive darkness".
expr ($i2 - $i1) /10
split 0 1
split 2 3
split 4 5
split 6 7
split 8 9
split 10 11
split 12 13
split 14 15
split 16 17
split 18 19
split 20 21
click first this one


[sensor-to-sound] (unlocked)
3
752
CLICK receive & send Darkness
click first this one
CLICK receive & send Light
752
752
expr ($i2 - $i1) /10
23
expr $i1+1
expr $i1+$i2
expr $i1+$i2*2
expr $i1+$i2*3
expr $i1+$i2*4
expr $i1+$i2*5
expr $i1+$i2*6
expr $i1+$i2*7
expr $i1+$i2*8
expr $i1+$i2*9
778 779 816 817 854 855 892 893 930 931 968 969 1006 1007 1044 1045 1082 1083 1120 1121 1010
split 0 1
split 2 3
split 4 5
split 6 7
split 8 9
split 10 11
split 12 13
split 14 15
split 16 17
split 18 19
split 20 21
0 60 70 80 90 100 110 120 130 140 0
3
4
648
CLICK receive & send Darkness
click first this one
CLICK receive & send Light
648
648
expr ($i2 - $i1) /10
33
680 681 734 735 788 789 842 843 896 897 950 951 1004 1005 1058 1059 1112 1113 1166 1167 1014
split 0 1
split 2 3
split 4 5
split 6 7
split 8 9
split 10 11
split 12 13
split 14 15
split 16 17
split 18 19
split 20 21
0 60 70 80 90 100 110 120 130 140 0
4


[sensor-to-sound] (unlocked)
5
76
CLICK receive & send Darkness
click first this one
CLICK receive & send Light
76
76
expr ($i2 - $i1) /10
37
expr $i1+1
expr $i1+$i2
expr $i1+$i2*2
expr $i1+$i2*3
expr $i1+$i2*4
expr $i1+$i2*5
expr $i1+$i2*6
expr $i1+$i2*7
expr $i1+$i2*8
expr $i1+$i2*9
630 631 689 690 748 749 807 808 866 867 925 926 984 985 1043 1044 1102 1103 1161 1162 1008
split 0 1
split 2 3
split 4 5
split 6 7
split 8 9
split 10 11
split 12 13
split 14 15
split 16 17
split 18 19
split 20 21
0 60 70 80 90 100 110 120 130 140 0
5
6
692
CLICK receive & send Darkness
click first this one
CLICK receive & send Light
692
692
expr ($i2 - $i1) /10
39
621 622 682 683 743 744 804 805 865 866 926 927 987 988 1048 1049 1109 1110 1170 1171 1013
0 60 70 80 90 100 110 120 130 140 0
6

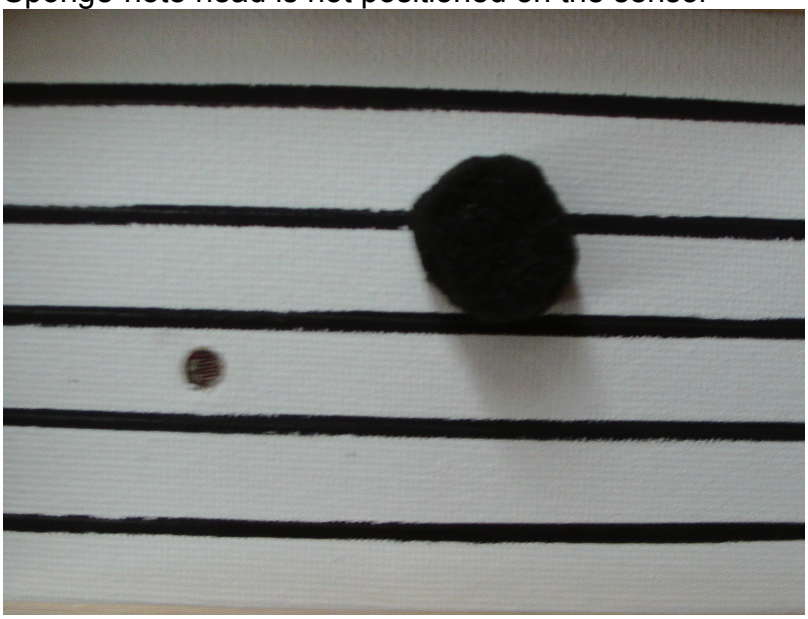

[sensor-to-sound] (unlocked)
Lightsensor-check:
Give the maximum amount of light to the sensors and click on "receive light". This sets the lightsensors parameters.
Cover the lightsensors and click "receive darkness".
click first this one
CLICK receive & send Darkness
CLICK receive & send Light
460
460
460
expr ($i2 - $i1) *10
61
expr $i1+1
expr $i1+$i2
expr $i1+$i2*2
expr $i1+$i2*3
expr $i1+$i2*4
expr $i1+$i2*5
expr $i1+$i2*6
expr $i1+$i2*7
expr $i1+$i2*8
expr $i1+$i2*9
367
368
424
425
481
482
538
539
595
596
652
653
709
710
766
767
823
824
880
881
979
split 0 1
split 2 3
split 4 5
split 6 7
split 8 9
split 10 11
split 12 13
split 14 15
split 16 17
split 18 19
split 20 21
0
60
70
80
90
100
110
120
130
140
0
1
2
425
425
425
expr ($i2 - $i1) *10
64
359
360
442
443
525
526
608
609
691
692
774
775
857
858
940
941
1023
1024
1106
1107
1008

Step 14: Make the music notes: Cut six very little pieces (1cm squared) of a black sponge in the form of a musical note: round but flat on one end.

Step 15: Check the light sensitivity of the sensors: Do a light-check with the Maxmsp patch: double click in the box “sensor-to-sound”.

Put an empty cup in the cup holder and shine light through it and on top of the canvas and sensor, click **“Receive Light”**.
Place the little piece of black sponge on top of the sensor, shine again through the empty cup and click **“receive darkness**”.
Do this for all canvases separately.

Sponge-note head is not positioned on the sensor



Sponge-note head is positioned on the sensor



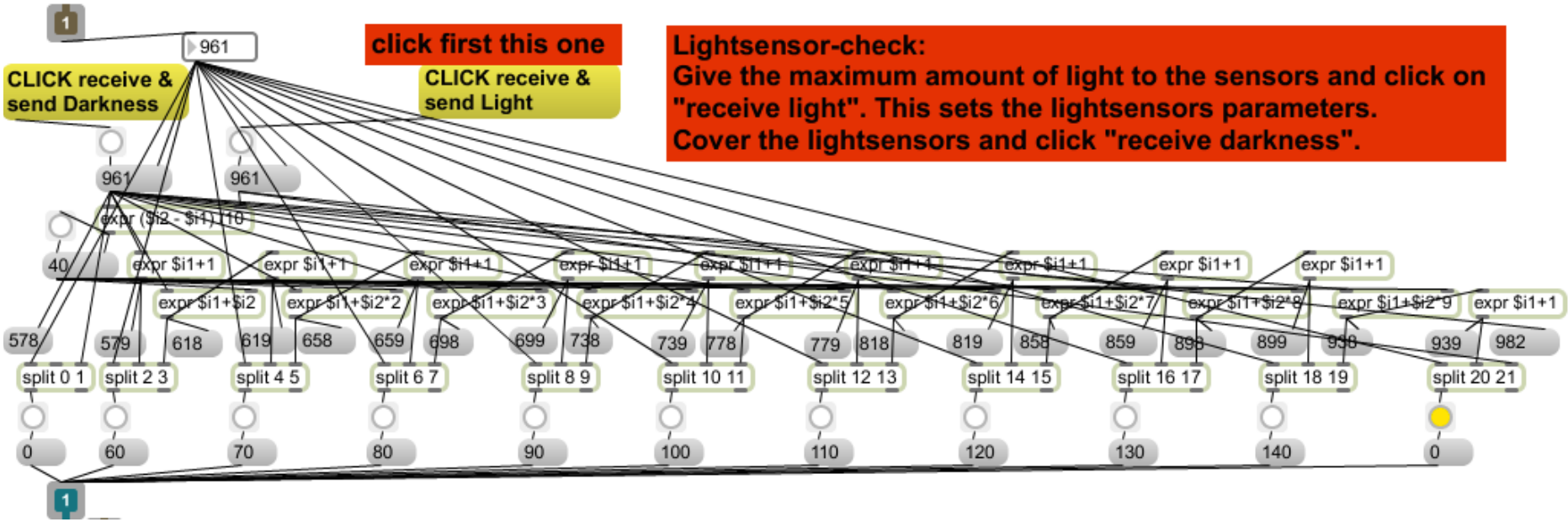
Shine light through the cup, on the canvas and sponge.
Do this in darkness to get better results!



- Number 1 in the Max-patch is connected to canvas 2 (pitch: B)
- Number 2 is connected to canvas 3 (pitch C)
- Number 3 is connected to canvas 4 (pitch D)
- Number 4 is connected to canvas 5 (pitch E)
- Number 5 is connected to canvas 6 (pitch F)
- Number 6 is connected to canvas 7 (pitch G)

Always monitor the incoming LDR-sensor numbers. After having clicked on "receive darkness", the numbers from left to right should be seen as slowly going up, if this is not the case, do the light-check again.
As example, see picture below. The row of numbers in grey boxes, in similar ratio going up:
578 / 579,618 / 619,658 / 659,698 / 699,738 / 739,778 / 779,818/ 819,858 / 859,898 / 899,938 / 938,982 /

If there is an inconsistency in the number ratio, for instance, if the last block shows: "/ 700,982/", do the light check again for this sensor/canvas.


click first this one
CLICK receive & send Darkness
CLICK receive & send Light
Lightsensor-check:
Give the maximum amount of light to the sensors and click on "receive light". This sets the lightsensors parameters.
Cover the lightsensors and click "receive darkness".
961
961
961
expr ($i2 - $i1) / 10
40
expr $i1+1
expr $i1+$i2
expr $i1+$i2*2
expr $i1+$i2*3
expr $i1+$i2*4
expr $i1+$i2*5
expr $i1+$i2*6
expr $i1+$i2*7
expr $i1+$i2*8
expr $i1+$i2*9
578
579
618
619
658
659
698
699
738
739
778
779
818
819
858
859
898
899
938
939
982
split 0 1
split 2 3
split 4 5
split 6 7
split 8 9
split 10 11
split 12 13
split 14 15
split 16 17
split 18 19
split 20 21
0
60
70
80
90
100
110
120
130
140
0

Step 16: Attach the microphone (for the flute) to the microphone input of the soundcard and place the microphone on a stand.

Maxmsp should communicate with this soundcard.
Go to your audio settings in Maxmsp by clicking the ‘dac’ box and set the audio output to the correct soundcard output.

Step 17: Sound-check and position the music “notes” (black sponges) on top of the canvases.
Note that since the electronics are triggered by light, the performance and also the following sound-check should happen in darkness.

Plug the amplifiers in to the mains and turn the audio in the Maxmsp patch ON. Shine light on a sensor within a specific canvas while making sound in the microphone and check if the note of that specific canvas moves. Do this for each canvas.

Check if there is a possibility that the note moves on top of the LDR sensor and therefore blocks the light. If so, that is good because when **all LDR-sensors are covered by a musical note, the performance is finished.**



Step 18: Make seven colours by mixing red, blue and yellow food colouring.

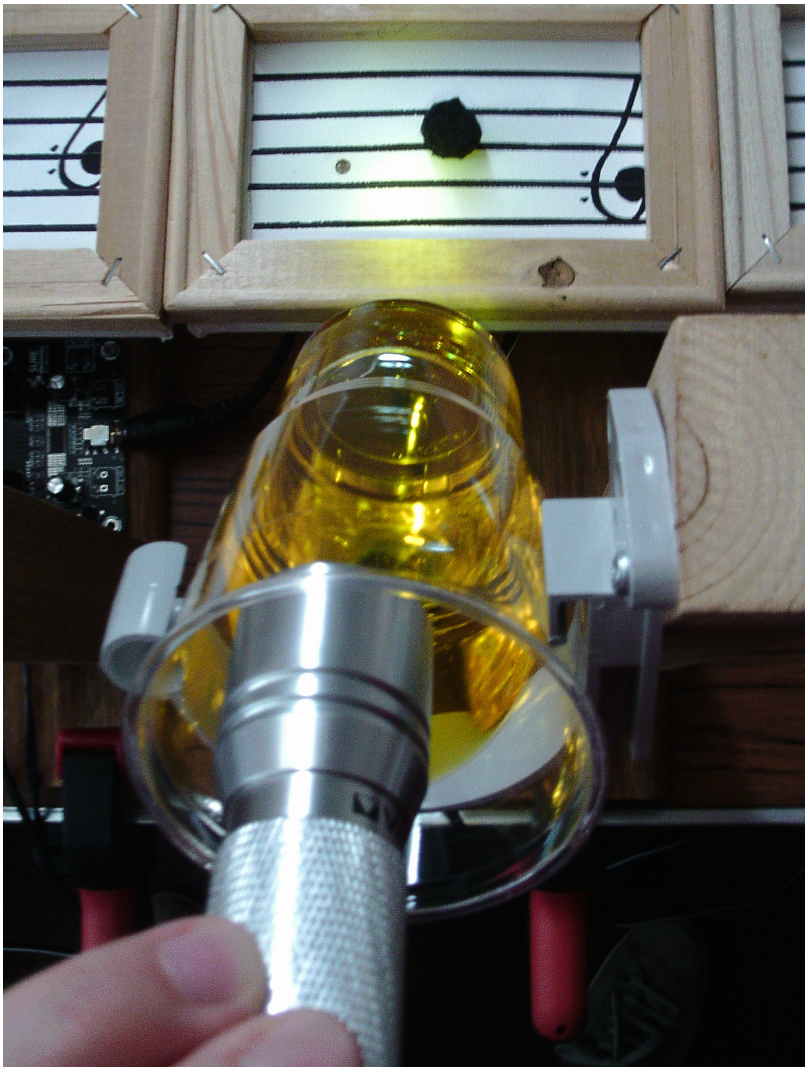


- Make purple by mixing red and blue.
- Make pink by watering down red.
- Make orange by mixing red and yellow.
- Make green by mixing blue and yellow.

- Position the purple cup in the first cup holder (A).
- Position the pink cup in the second cup holder (B).
- Position the red cup in the third cup holder (C).
- Position the orange cup in the fourth cup holder (D).
- Position the yellow cup in the fifth cup holder (E).
- Position the green cup in the sixth cup holder (F).
- Position the blue cup in the seventh cup holder (G).

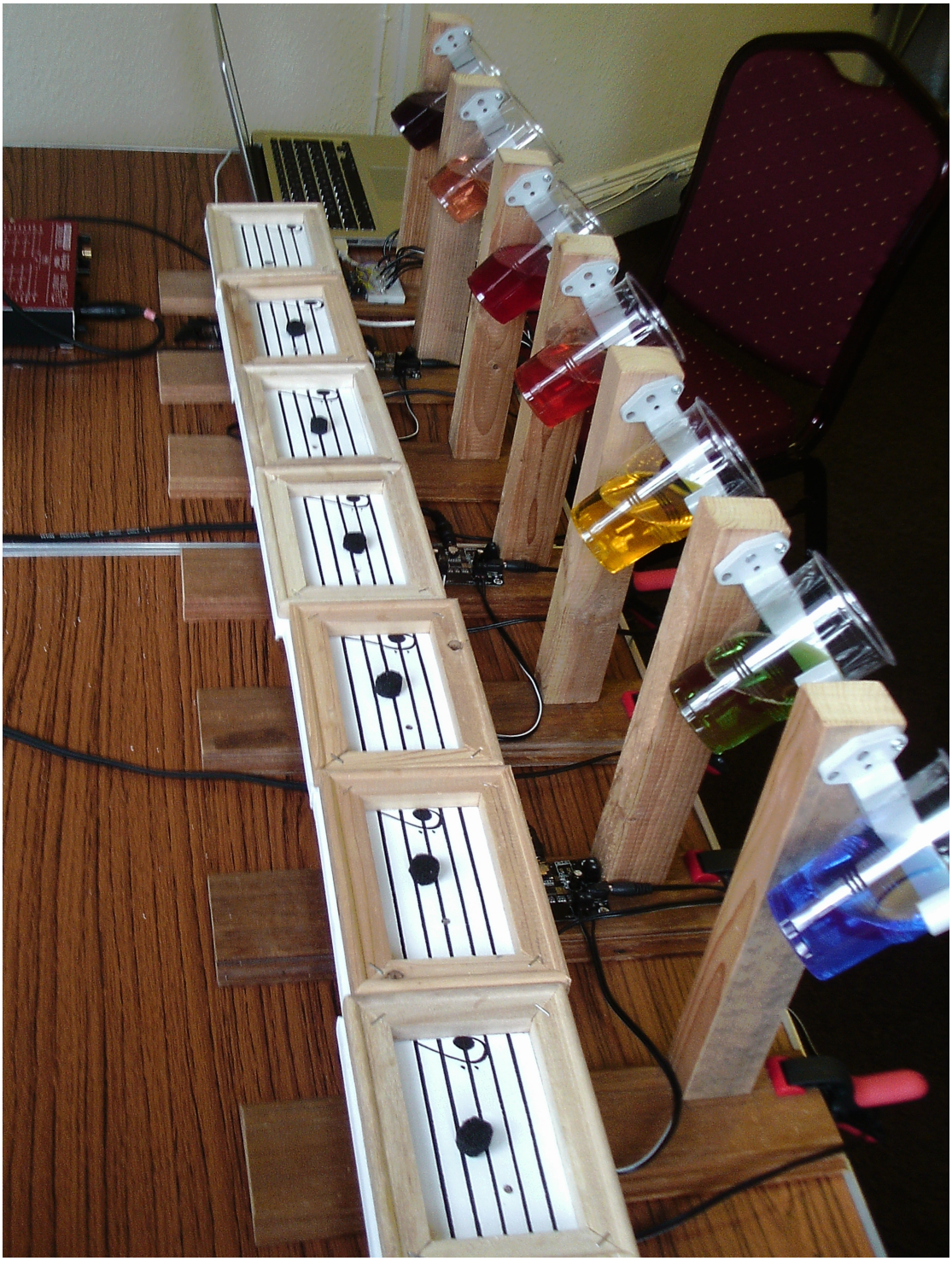
When one shines light through the cup, the light will be filtered by the colour inside of it and the audio output volume through the tactile transducer under that specific canvas will therefore be lowered.

The less filtering of the light, (less liquid in the cup or lighter colour) the louder the volume of the live flute-sound through the canvases will become.
Ideally, the cup is 1/4 filled with lightly coloured water.

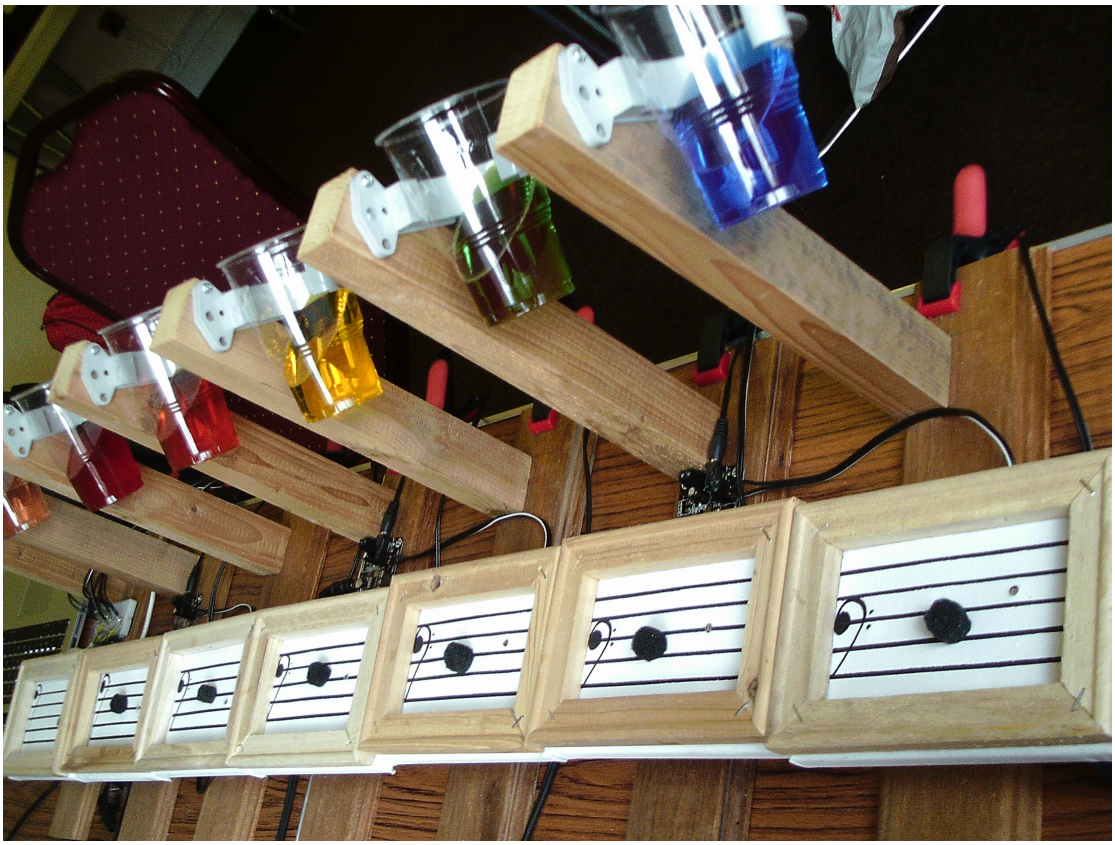


2. In the case of a live performance:

Step 19: Prepare a video and soundtrack: explaining all of the information in this particular document. Only use the pictures and text of this particular document.
Play the video and audio-track during the performance. Project the video on the back of the laptop (used as part of the installation). Stick a thick white piece of paper to the laptop and project with a little projector.



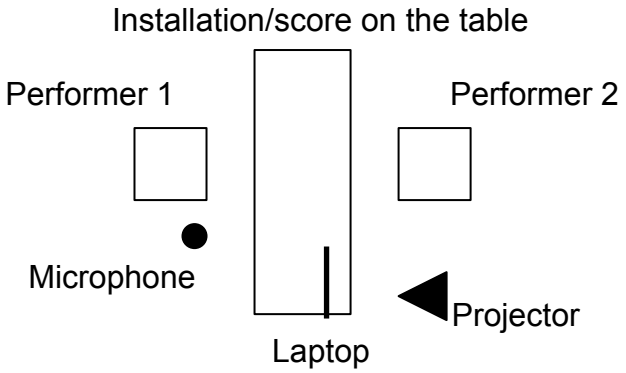




3. How to perform the score:

3.1 Instrumentation and stage

To perform the score, two performers are needed.
Performer 1: bass flute
Performer 2: two flashlights



Note: Use a bass flute because the installation will react better to lower frequencies.

3.2 The structural score (attached at the end of this document):

This score is the score for performer 2. It demonstrates the full time scale of the performance. Each bar in the structural score is 3 seconds long.
There are 7 movements, with a very short break of 18 seconds after each movement.

In relation to Isaac Newton's seven colours (step 18), it is structured by transcription of all church modes and their transpositions but with leaving out the chromatic tones.
For instance, the second movement is the Locrian mode including all transpositions; the third movement is the Ionian mode and all the transpositions, etc. The first canvas relates to the A- pitch, the second to the B-pitch etc.

The structural score gives all necessary instructions to performer 2 (flashlights) but should be made into a click track with voice instructions (to be played back over headphones). The tempo should be kept very strict. Each bar is three seconds.

Canvas 1 in the flashlight part means: shine light on canvas 1.
Canvas 2 means shine light through the cup on canvas 2.

Use two flashlights to enable turning one off at the same time as turning the other on. For instance, flashlight 1 is shining on canvas 3 and after three seconds, at the same time, this needs to turn off and flashlight 2 should start shining on canvas 4.

3.2 DIY - performance preparations for the flautist

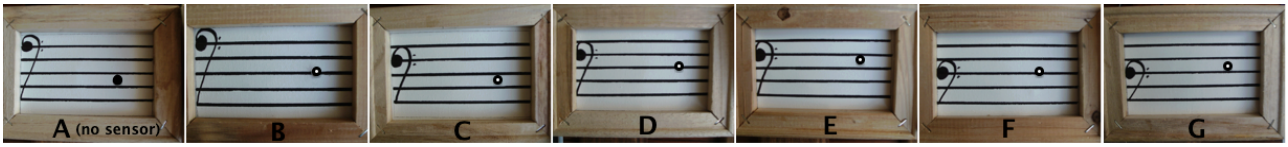
Step 1: Have a good understanding of all of the above-described installation building instructions and reasoning.

Step 2: A note and its additional light on a specific canvas, (see above) can be understood within a specific church mode:

- A note on the 2nd Canvas in a Locrian mode
- A note on the 3rd Canvas in an Ionian mode
- A note on the 4th Canvas in a Dorian mode
- A note on the 5th Canvas in a Phrygian mode
- A note on the 6th Canvas in a Lydian mode
- A note on the 7th Canvas in a Mixo-Lydian mode

The note on the 1st Canvas can be seen as a fixed fundamental single A-pitch.

Note the different clefs! Each clef is chosen to position the specific fundamental pitches (A,B,C,D,E,F,G) of each canvas in the middle. By using the specific chosen clefs, the pitches are positioned on the third line, just above it or just underneath it.



Step 3: Have a good understanding of the following:
When performer 2 shines light on a canvas and performer 1 (the flautist) produces sound, the sound of the flautist will be directed to the tactile transducer under the canvas the light is shining on. This sound will therefore also vibrate that specific canvas and those vibrations will cause the movement of the note on that specific canvas.

Note: occasionally, when light is shining on a canvas, the light might 'leak' to a neighbouring canvas and therefore move the note on that or those canvases as well.

When a note/sponge moved on top of a LDR-sensor within a specific canvas, the note on that canvas will not be moving anymore. The note is fixed because the LDR-sensor can't receive any light and can therefore send no signal anymore.

The piece starts with placing all 6 pieces of sponge in the exact middle of each canvas.

The piece ends when all pieces of sponge are covering the sensors or when the structural score came to an end.

Throughout the performance, performer 2 will also be drinking the coloured water from out of the cups; this will change the dynamics of the processed flute sound, which will be coming through the canvases. The processed sound of the flute will become louder and will therefore also create more vibrations through a canvas. It is possible that this will also make it harder to control and perform the moving notes.

Step 4: Think of/create/compose performance-interpretation actions for the following situations:

At specific moments in time (see structural score) performer 2 shines light on a specific canvas and you (performer 1) can see that canvas in addition to the neighbouring canvasses.

At specific chosen moments in time you react:	**Your performance actions: (Specific to movement 1 to 7 or other parameters)**
a) to the note the light is shining on	a)
b) to the note on the left	b)
c) to the note on the right	c)
d) to a note in the dark	d)
You perform a particular action when one of these or several of those notes	
a) move	a)
b) do not move	b)
c) is positioned on a sensor and doesn't move	c)
d) move a little	d)
e) move a lot	e)
f) jump out of the canvas on another canvas	f)
g) jump out of the canvas on its own frame	g)
h) jump out of the canvas on the table	h)

You perform a particular action when one of these or several of those notes	
a) is the fundamental A on the first canvas	a)
b) is positioned on the Locrian mode canvas (2nd canvas)	b)
c) is positioned on the Ionian mode canvas (3rd canvas)	c)
d) is positioned on the Dorian mode canvas (4th)	d)
e) is positioned on the Phrygian mode canvas (5th)	e)
f) is positioned on the Lydian mode canvas (6th)	f)
g) is positioned on the Mixo-Lydian mode canvas (7th)	g)
Any other possible situations should be written below:	**Your actions:**
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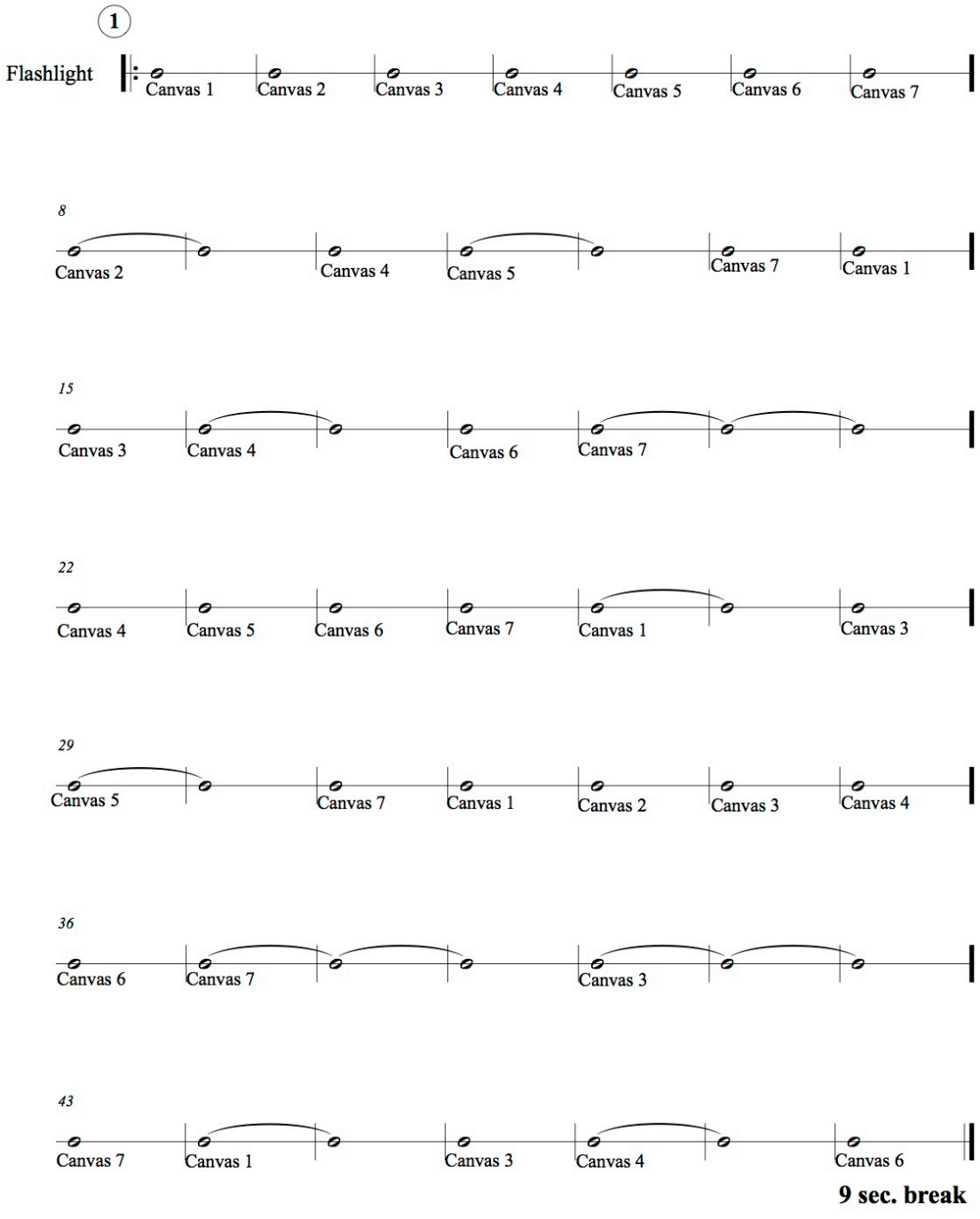
---	---
---	---

KlangfarbenTanz

(Structural score)

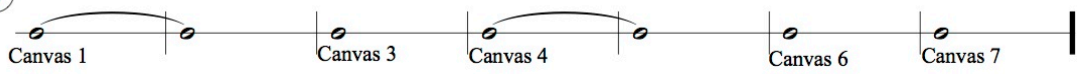
Each bar = 3 sec.



9 sec. break

Drink from cup2

2



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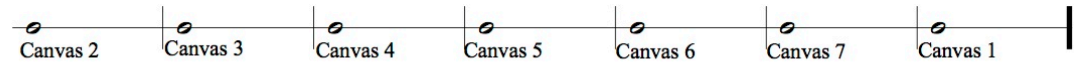

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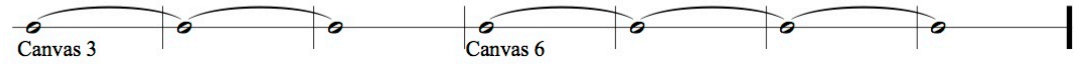

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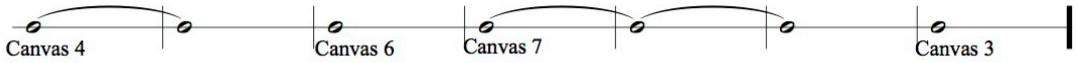

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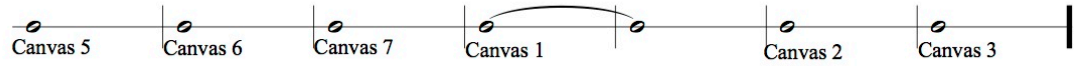

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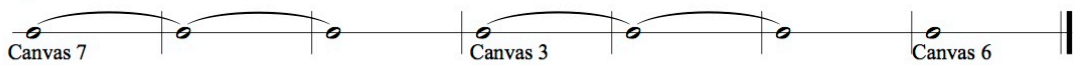
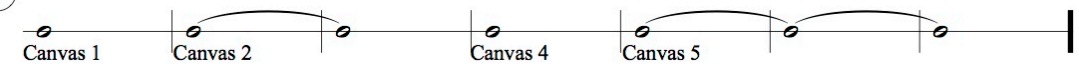


9 sec. break

Drink from cup3

3



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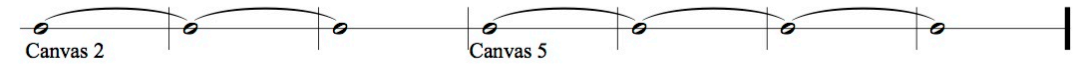

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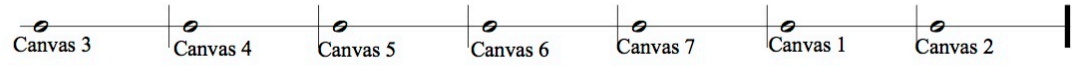

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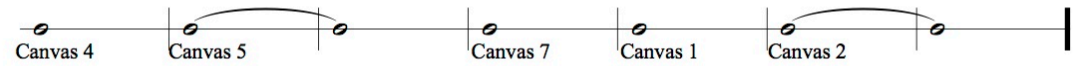

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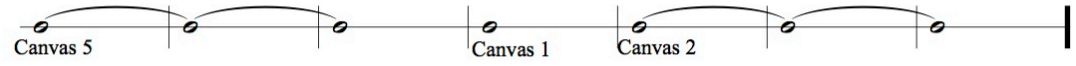

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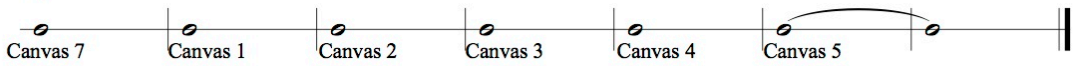
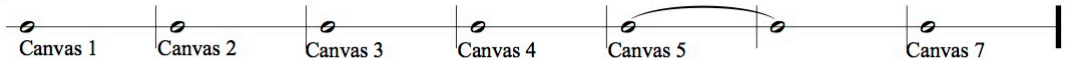


9 sec. break

Drink from cup4

4



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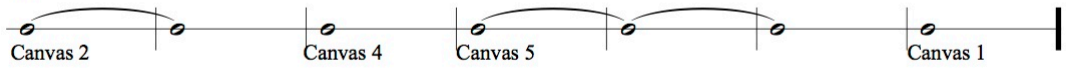

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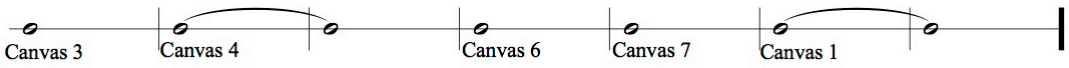

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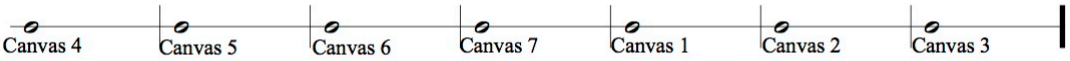

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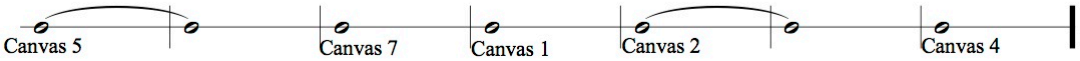

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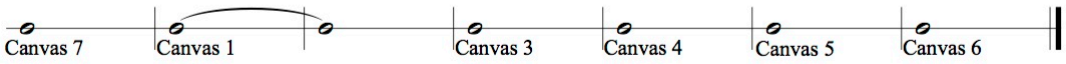
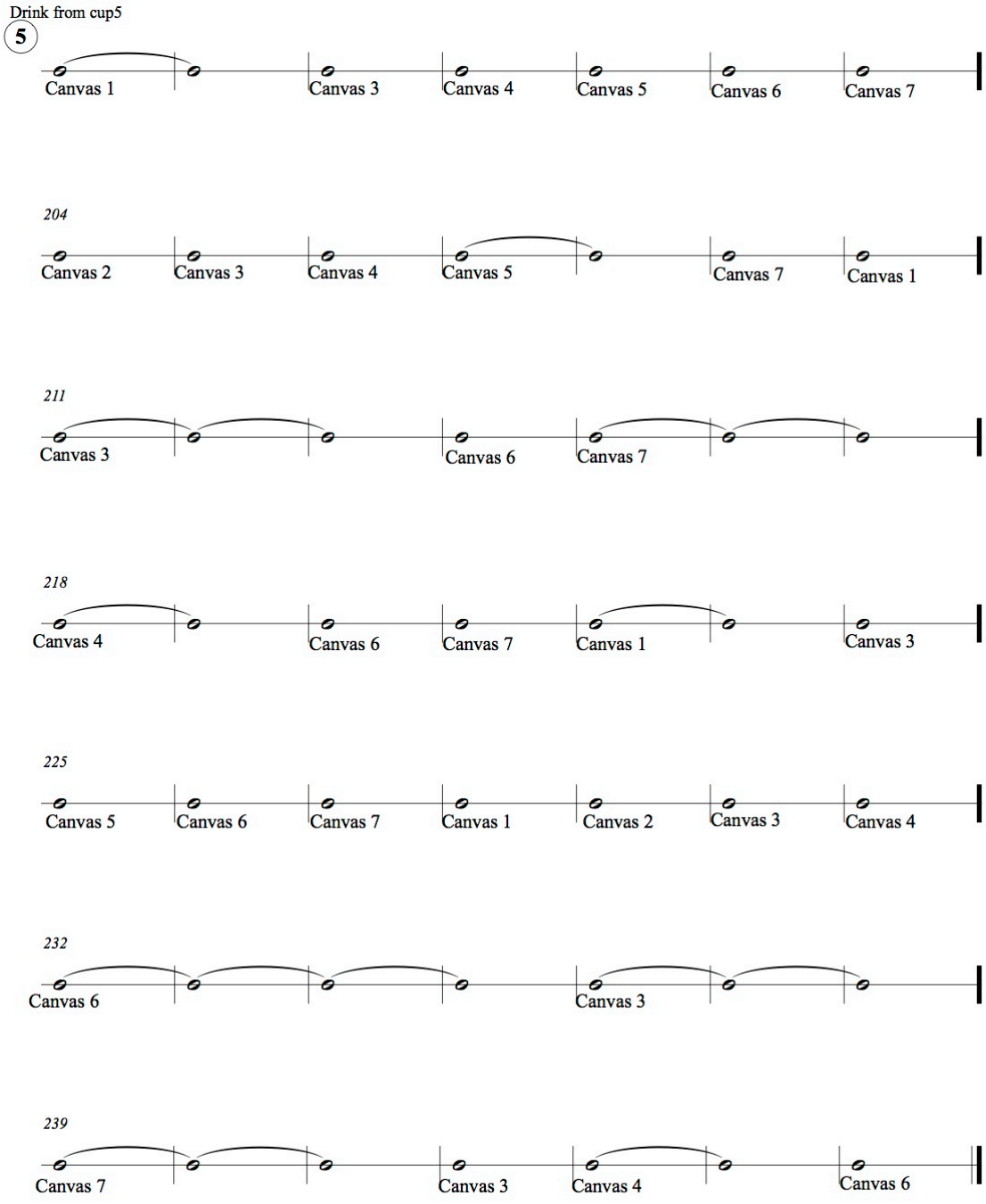


9 sec. break

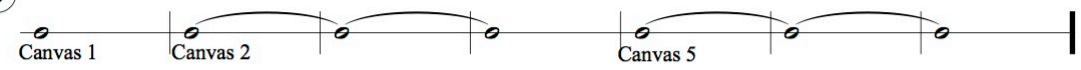
Drink from cup5



9 sec. break

Drink from cup6

6



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260



267



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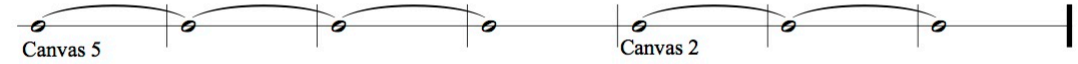

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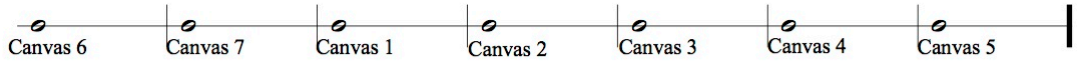


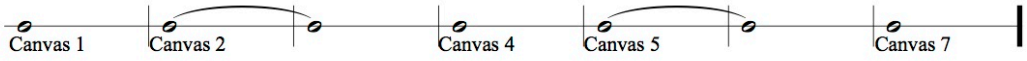
288



9 sec. break

Drink from cup7

7



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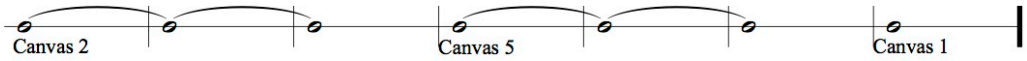

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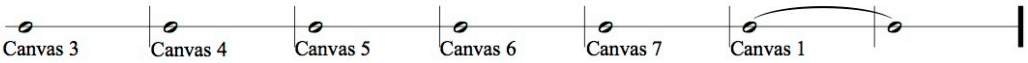

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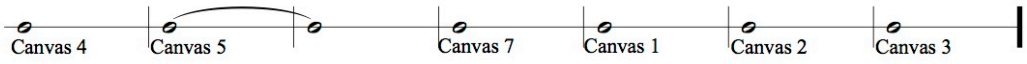

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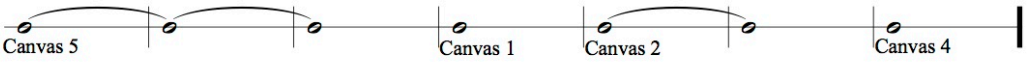

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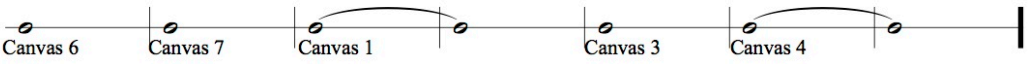

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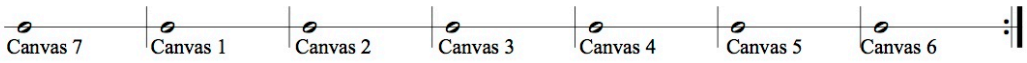

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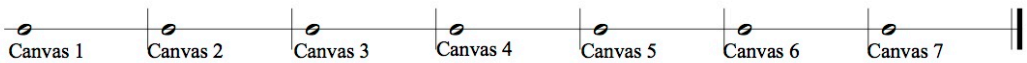

4. Personal note from the flautist

As part of our first meeting we agreed upon the concept of the ‘diversity in timbres’. This triggered many meetings involving several experiments researching ‘sound colours’ in all its possible meanings.

When the notated score for KlangfarbenTanz derived from our experiments with the installation and computer programme, it was very much the representation of a rough form, the bare essentials in performing the given ‘rules’ of the piece.

Within its many layers of performance praxis, the performer has a specific task of understanding all compositional elements before being able to translate that into flute ‘language’.

This specific musical process and structure of compositional material has resulted in a demand for a different approach in learning a score.

As Maya points out, the way the composer dealt with the score, asks a very specific attitude from the performer. In order to fully understand the concept and setup of this piece, a performer needs to be able to follow every step in setting up the material.

In our rehearsals and try-outs, I discovered a couple of important facts that slowed down my ability to perform the score right away:

- The synchronicity between the composer doing the light score and the performer translating that into the correct pitches and modes.
- The fact of looking at the changes in colour (7 colours relate to 7 modes) and pitches (also determined by the movement of the them) that occur through my playing and at the same time, calculating the musical outcome of that action.
- Dealing with the spontaneity of reacting when thinking in scales or modes, i.e. getting rid of routines in repeating scales and still aiming for an interesting (in terms of the concept of the piece) result
- Using a time frame (click track) together with a light score and real time decision making from the performer demands a lot of practise

In realising my own shortcomings in this process, I divided the learning process in five consecutive steps:

- Playing the score using a click track without swapping between modes
- Practising 7 modes in any order and on every note
- Combining the use of different modes together with the click track
- Rehearsing with the light score with click track
- Rehearsing with the light score without click track

In upcoming performances we want to make this multi-layered structure visible and comprehensible for an audience.
Therefore the audience is best to be standing around us, making them feel part of the performance and having the choice of seeing the ‘scene’ from different angles.

Karin de Fleyt

October 2017
Ghent, Belgium