

Copyright is owned by the Author of the thesis. Permission is given for a copy to be downloaded by an individual for the purpose of research and private study only. The thesis may not be reproduced elsewhere without the permission of the Author.

Participatory music notation:
Composition for mixed-experience performance contexts

Amos Mann

A thesis submitted to Massey University and
Victoria University of Wellington
in partial fulfilment of the degree:

Master of Musical Arts in Composition

New Zealand School of Music

2013

Abstract

Use of notation in participatory music can productively mediate participation, audience reception, and participatory/presentational tensions. Interviews with practitioners show egalitarian leadership and open membership strategies produce mixed-experience groups that are wide-ranging in the type and level of experience of members. Open approaches to sound production engage participant freedom, representing and substantiating the utopian. A potential trend is identified here: mixed-experience contexts with more open approaches to sound production appear to be more likely to use notation in ways that are more fundamental to participation. Through composition, development of notation, and instigation of a participatory performance context, research findings are engaged to produce a body of new works as a contribution to both participatory and expert fields. The relationship between notation and context is modelled as an ecological network. The relational qualities of notational forms are categorised by Peircian semiotic sign-type and degree of precision. This notation function typology is applied to the body of new works. This analysis is combined with performance comparisons of expert and mixed-experience work versions. Trends are exposed: participatory values are exemplified by the relational qualities of the notational forms used.

Acknowledgements

Heartfelt gratitude and thanks to all past, present and future Open Call music group participants. As well, great thanks to Tabea Squire, Andrew Atkins, and SMP Ensemble for supporting and playing my work. I am exceedingly grateful to my project supervisors John Psathas and Dugal McKinnon. It has been a great pleasure and inspiration to work with them. Their encouragement, dedication, insight and wisdom has been vital to the success of this project. Great thanks to interviewees Phil Dadson, Carol Shortis, Opeloge Ah Sam, and Juliet Palmer. It is a great honour to have had such valuable thoughts and histories shared with me. Thanks to the administrators and academic staff at New Zealand School of Music for supporting my work on this project, and supporting the Open Call music group through the NZSM Research Fund. Thanks to Anna Chinn for her eagle-eyed proofreading. Thanks to Michael Edge-Perkins for his excellent photography. Thanks to Melissa Bryant for her proofreading, photography and her wonderful support and encouragement.

Contents

Introduction and methodology	1
Chapter 1. Mixed-experience contexts:	
Why participation?	8
Chapter 2. Mixed-experience context characteristics	12
Chapter 3. Mixed-experience work/type/genre characteristics	26
Chapter 4. Mixed-experience notation and the open work	31
Chapter 5. Why notate?	33
Chapter 6. Modelling notation function	39
Chapter 7. A semiotic analysis of notation form and function	45
Chapter 8. A notation function typology:	
The how and how much of notation	50
Chapter 9. Notation function and the mixed-experienced:	
Instigating interpretant relationships	56
Chapter 10. Analysis of a score reference set	60
Chapter 11. Practice-based research:	
Development of a mixed-experience performance context	63
Chapter 12. Analysis of composed works:	
Composition for mixed-experience performance contexts	70
Works Cited	132
Portfolio	
Appendix 1. Score reference set analysis	
Appendix 2. Participatory music workshop promotional material	
Appendix 3. Participatory music workshop session plans	
Appendix 4. Participatory music concert programmes	
Appendix 5. Participatory music concert promotional material	
Accompanying CD	

Participatory music notation:

Composition for mixed-experience performance contexts

Introduction and methodology

Whenever people come together to make music, they bring with them a variety of skills and experience. Even within highly uniform, expert music groups, variety is found as each individual player brings their own unique interpretation, playing skills, and experience to the performance of a piece. Yet, some music-making involves groups with a much wider range of skill levels and experience. Such groups have a mixture of players diverse in the tradition of their training, in the degree of their training, and in their music literacy.

These *mixed-experience* music groups arise from participatory music practices. As explored in this study, participatory music is widespread and includes community music traditions arising across many Western cultures from the early twentieth century onwards; experimental and participatory art music arising within twentieth- and twenty-first-century art movements; and participatory music traditions with long histories found throughout the world. Across these practices and traditions, trends are identified that include egalitarian leadership styles, open membership and minimal entry requirements, often resulting in a continuous stream of new participants. Because open membership participatory contexts always lack uniform interpretation and performance skills, notation cannot communicate fixed meaning predictably. Use of notation in such contexts can result in a non-uniform ‘noisy’ mixture of sounds and actions interpreted from the score.

Within many participatory practice fields, use of notation is seen as less effective at engaging participation towards genre-defined sound production goals and, primarily due to the literacy requirements associated with Western staff notation, is viewed as a barrier to participation and therefore antithetical to participatory ethos. In such contexts, there can be seen to be a greater reliance on leadership and, rather than notation, on aural and oral strategies in developing shared values regarding meaningful ways to produce sound and communicate about music.

What then, is gained from use of notation within a mixed-experience context?

In literate contexts where notation is commonly used, the score plays a key role in the process of communicating what is valued and important for the playing and realisation of a musical work. Within these literate contexts, the effectiveness of notation is dependent on the degree to which common understanding and common values are present. However, a score both utilises existing context and creates the specific and unique new context required for realisation of a work. Notation therefore holds the potential to increase common understanding and allow effective musical communication and interaction within what will later be defined as an ecology of reciprocal feedback. What is communicated within a particular context field, and what is communicated most efficiently, is in dynamic reciprocal relationship with what is most valued as meaningful within that field. Within mixed-experience participatory contexts where a degree of musical and social openness is valued (in terms of group membership, leadership style, and aesthetic appreciation of diverse sound production), it is likely that notational openness will be found to that same degree.

Different forms of notation extend different kinds and degrees of openness to reader/players. Because different notational forms function as different types of sign, different types of relationship evolve between the sign graphic, what it refers to, and readers. Notation can be chosen or invented based on these relational qualities.

Within a mixed-experience context, the relational qualities of a notational form can be used to create a work-specific context that inspires a group of players to employ their diverse range of experience, interpretation skills, and performance skills towards realisation of a composition. Such direct musical representation of diversity has rich compositional potential. The musical, relational, and symbolic possibilities offered by use of music notation within mixed-experience performance contexts are the focus of this study.

Methodology

The methodology for this project has been chosen for its capacity to produce outcomes that will be of relevance to the wider research field of music communication, will produce a body of new works as a contribution to both participatory and expert fields, and will inform future creative work. From practice-based, primary, and scholarly sources, this study aims to synthesise a comprehension of the natures and characteristics of notation use in mixed-experience participatory music performance contexts. Focus is on the intersection of two research fields:

participatory music and music notation. A critical review of the literature from within each of these fields provides a basis for research and produces analytical tools for describing operations at this intersection.

In Chapters 1 to 4, scholarly and primary research of mixed-experience contexts is engaged to define and describe the range and scope of participatory practice, and to highlight practice trends. Interviews with established composers and leaders working with mixed-experience groups have been undertaken to provide valuable insight to practitioner intentionality and to enable comparison of practice strategies.¹ Across these study fields, approaches common to participatory practice are identified in the areas of leadership, membership and ethos. As well, options for representation of group ethos in musical performance are identified. An understanding of the reasons for participation is developed. Relationships are shown between a group's approach to sound production and its use of notation. An understanding of the reasons for notation use in mixed-experience contexts is developed.

In Chapters 5 to 10, I develop a framework for the study of notation from musicological, psychological and philosophical literature, and apply it to a reference set of example scores. This framework is primarily a set of notation typologies. In combination, these typologies aid understanding of the compositional and notational choices available to a composer. Typological analysis allows a form of notation to be shown as one chosen from a range of possibilities. The representational and relational characteristics of a form of notation can be categorised, and thereby, albeit with much caution, the effective functionality of notation types can be estimated for compositional use within a defined context. This typology forms the basis for describing the relational qualities of the notational choices made within the reference set of scores, and within the practice-based component of this study.

As shown in Chapters 11 and 12, practice-based research has been undertaken as the predominant mode for employment of the findings of the exegesis: putting into practice what has been gained from scholarly research of traditions, practice, theory and critique, through composition, development of notation, development of a participatory mixed-experience performance context, and the realisation of composed

¹ Human research ethics approval has been gained for conducting these interviews. Victoria University of Wellington, Human Ethic Committee, Approval: 19376

works in performance. In turn, however, practice has directed the scholarly research and critical perspective of this study.

The practice-based component of this study included the formation of the Open Call mixed-experience participatory performance group. This group was established with the goal of developing a mixed-experience music-making context for the realisation of works composed, arranged and notated especially for mixed-experience contexts. Leadership strategies, notational choices, and musical outcomes are the focus of this component of practice-based research.

Creative practice-based research involved the composition, notation and performance realisation of works for expert musicians as well as works and arrangement versions for mixed-experience performers. A comparative analysis of these works and their arrangement versions provides insight to the way notation can function within a mixed-experience performance practice, in contrast to notation function in an expert context. The results of these comparisons, as well as findings from throughout this study, inform this project's major composition: a concerto grosso that combines a string trio with a mixed-experience ensemble. The portfolio of creative work undertaken forms an inseparable companion to the exegesis that follows.

The features of notation

By analysing and cross-referencing broad definitions of notation from the literature the features of notation that are salient to its study can be identified. Through this analysis, we can say the study of an instance of notation may include study of its:

- *Purpose*
Studied by asking: Why notate? What is being represented?
- *Form*
Studied by asking: Physically what is it? A dot on the page? A picture of a bird?
- *Form and Function*
Studied by asking: How is it acting as a representation? How much detail is represented?
- *Context of use*
Studied by asking: Who is using it? What is their practice?

Musicologist Richard Rastall, in his historical survey, discussion, and categorisation of notation, offers the following definition of music notation: “The written symbols (which may include verbal instructions) by which musical ideas are represented and preserved for future performance or study” (3). Rastall’s definition can be seen to describe salient features that fall within three feature categories: *form* – “written”, *purpose* – “musical ideas are represented and preserved for future performance or study”, and *function* – “symbols by which musical ideas are represented”.

Drawing on late twentieth- and early twenty-first-century literature primarily from within communication psychology, Margaret S. Barrett provides an overview of the role of music notation in musical communication. She offers the following definition of music notation: “Music notation is a form of intra- and inter-musician communication that rests in particular traditions of generating and transmitting musical meaning” (118). As with Rastall, Barrett’s definition includes the salient features within the categories of *purpose* – “intra-and inter-musician communication”, and *function* – “generating and transmitting musical meaning”. Yet, further to Rastall, Barrett incorporates the feature category *context of use* in her mention of traditions.

Further to the definitions of Barrett and Rastall, music philosopher Stephen Davies advocates focus on the specifics of a tradition even for the study of relatively generic forms of notation: “[W]e should acknowledge that general notations are employed according to a spread of historically grounded conventions concerning how they are to be read, established traditions of performance practice, and characteristics of differing work genres or types” (79). Here, Davies’ focus highlights reading conventions, performance practice, and work/type/genre characteristics as significant factors to be studied in relation to a form of notation’s *context of use*.

Further still, musicologist and music historian Leo Treitler presents a definition of notation that puts even greater weight on *context of use*, focusing on the characteristics of individual notation users:

“[A] system of signs working through a hierarchy of modes of representation whose composition will be a function of the use that is made of the notation, the characteristics of the music to which it refers, the relationship between that music and its practitioners, and the types and degrees of competence of the practitioners.” (332-333)

The salient features Treitler includes in his definition can be seen within the feature categories: *purpose* – “the use that is made of it”, *form* – “[its] composition”, *function* – “a system of signs working through a hierarchy of modes of representation”, and *context of use* – “the characteristics of the music to which it refers, and the relationship between that music and its practitioners”. The key element introduced by Treitler’s definition of notation, beyond any of the previously referenced definitions, is the relationship between notation, music, and “the types and degrees of competence of the practitioners”. This aspect of *context of use* is a key factor in the study of notation use within mixed-experience contexts.

Here, a set of questions is derived from the *purpose*, *form* and *function* feature categories. In Chapters 5 and 7, subsets of typologies are developed to address these study questions. In Chapter 8, these typologies are used in combination to analyse the features of an instance of notation in relation to possible variants. Through feature comparison, an instance of notation can be understood in relation to factors within its *context of use* and as a creative choice made by the composer.

Typologies within the *purpose* feature category:

- *Why* notate? – a form’s intended purpose of use
- *What* is being represented? – the musical information intended to be represented, such as a musical action or sound

Typologies within the *form* and *function* feature categories:

- *How?* – the functional relationship between its graphic form or *sign-vehicle* and the object to which it refers
- *How much?* – the functional relationship between its graphic form or *sign-vehicle* and the level of precision in operation

Factors within the *context of use* feature category:

- Reading and interpretation conventions
- Performance practices
- Work/type/genre characteristics
- The types and degrees of competence of the practitioners

The four notation typologies are applied to a reference set of scores in Chapter 10, and to practice-based creative works in Chapter 12. The factors within the *context of use* feature category are explored and applied in studying mixed-experience contexts through Chapters 1 to 4, and when focusing on this project's practice-based research at Chapter 11. Chapter 9 looks at notation type in relation to context characteristics, predicting and strategising effective notation function within mixed-experience contexts.

Chapter 1

Mixed-experience contexts:

Why participation?

In opposition and in adjunct to elite presentational music traditions, participatory traditions value untrained participants within performance. This value system produces political narratives that engage social concerns and egalitarian views. In performance, social and aesthetic values and goals appear in tension. This tension is held and mediated within successful participatory works.

Two texts have been identified as key to this study's exploration of participatory contexts: Thomas Turino discusses participatory music with focus on cultural traditions within the Andes, Zimbabwe and the United States (*Social*). He identifies audible musical characteristics arising from participatory values and approaches to practice. Claire Bishop discusses twentieth- and twenty-first-century participatory art, where participants and participation become the medium of the art work, often engaging with identified communities, and often with an identifiable ameliorative socio-political purpose. Findings from these two perspectives provide a critical basis for this study. I have chosen these two texts from within the literature because they are, in many respects inversely situated. The majority of cultural fields studied by Turino can be seen as participatory environments from which instances of the presentational mode have arisen (*Social* 122-155). Bishop on the other hand, in studying what can be broadly termed twentieth- and twenty-first-century Western art, is dealing with a presentational environment from which instances of participation have arisen (1-9). When the study fields of Bishop and Turino are viewed as being at opposite ends of a spectrum, correlations and differences between their findings can provide insights that may, cautiously, be attributed to participatory music in general.

Although expressed at different conceptual levels, and with focus on different practice traditions, Bishop's findings echo Turino's: participatory creative practice is ripe for exploration of utopian ideas and relationships. Bishop finds that participatory art, which often has amelioratory worldly goals, can create "experiences that enlarge our capacity to imagine the world and our relations anew" (284). Turino describes this as a balance reached between the actual and the possible.

Recent discussion of participatory art can be seen to express a theme long-standing within social criticism of art in general: “art opens the established reality to another dimension: that of possible liberation” (Marcuse 87). However, the utopian potentials inherent to art are compounded in participatory practice, a practice which also liberates the roles and responsibilities for art’s production.

Turino explores the significance of participatory music practices from multiple perspectives. He links these perspectives together with the ideas of James Lea, viewing music as a method of exploring, expressing and reaching a balance between the ‘actual’ – habits, patterns and behaviours of self and culture; and the ‘possible’ – dreams, wishes, and ideal, utopian images of self and relationships and communications with others and society (*Social* 16-19).

Turino identifies two fields of music-making, participatory and presentational, each with its own value system (*Social* 21). Turino notes that on a fundamental level, the two fields can be categorised based on artist-audience distinction: “In full participatory occasions there are no artist-audience distinctions, only participants and potential participants” (*Social* 28). He finds presentational performance concerns are focused primarily on the quality of the sound. Within participatory music-making there also is interest in the sound quality, but only in how it inspires greater participation (*Social* 28-29). Turino finds that within participatory performance fields, quality is judged by the level of participation achieved: “with little thought to how the music and dance might sound or look apart from the act of doing” (*Social* 28). Primary attention is given to the activity, rather than the “end product” (*Social* 28): “In highly participatory traditions, the etiquette and quality of the *sociality* is granted priority over the quality of the sound per se” (*Social* 35). In other words, Turino finds that within participatory music traditions, the reception of the art work as aesthetic object is of less importance than the experience of participation.

This is not to say that participatory music is not performed in presentation. Turino explores several examples of participatory music in performance settings (*Social* 53-65). Yet even in public performance, with participation comes values that differ from the values of music-making traditions primarily focused on presentation.

Bishop focuses on a rise in participatory art projects since the early 1990s. Her definition of participatory art is art “in which people constitute the central artistic medium and material, in the manner of theatre and performance” (2). Bishop links these recent practice trends with two previous phases of this “social turn” (2): “The

historic avant-garde in Europe around 1917, and the so-called ‘neo’ avant-garde leading to 1968” (3). She finds that each phase is linked to utopian views of the relationship between the arts and socio-political potentials.

Bishop, like Turino, identifies two value systems and approaches to the production and critique of art, two distinct modes for expression and reception. She states that within participatory art, conceptualisation of the role of practitioner and the products of practice are diametrically opposed to the dominant presentational mode:

“[T]he artist is conceived less as an individual producer of discrete objects than as a collaborator and producer of *situations*; the work of art as a finite, portable, commodifiable product is reconceived as an ongoing or long-term *project* with an unclear beginning and end; while the audience, previously conceived as a viewer or ‘beholder’, is now repositioned as a co-producer or *participant*.” (2)

Bishop shows that the principal narrative of participatory art is a negation against “its mythic counterpoint, passive spectatorial consumption ... [aiming to] restore and realise a communal, collective space of shared social engagement” (275).

However, within participatory narratives Bishop finds that tensions lie between the polar concepts of: “art vs real life; participation vs spectatorship; equity vs quality” (275). She believes these tensions “indicate that social and artistic judgements do not easily merge” (275).

Bishop feels that “The most striking [participatory art] projects ... unseat all of the polarities ... but not with the goal of collapsing them ... [T]hey hold the artistic and social critiques in tension” (277-278). It is through the artistic presentation of participation that a critically valuable, “most striking”, tension is held.

The mediating object

In order for participation to succeed as an aesthetic spectacle, Bishop quotes Rancière in stating the “need [for] a mediating object that stands between the idea of the artist and the feeling and interpretation of the spectator” (278). To define this mediating object, she again quotes Rancière: “It is a mediation between them ... The same thing that links them must also separate them” (278). Bishop argues:

“[Participatory art] has the capacity to communicate on two levels – to participants and to spectators ... and to elicit ... experiences that

enlarge our capacity to imagine the world and our relations anew. But to reach the second level requires a mediating third term – an object, image, story, film, even a spectacle – that permits this experience to have a purchase on the public imagination.” (284)

The object Bishop describes mediates between artist/leader/instigator and participant, between participants, and between participants and audience. It is with this critical view that the role of a score within mixed-experience participatory contexts takes a position of high significance. As will be shown, through coordination and inspiration, a score can act as a mediatory object, mediating participation, leadership, and audience reception.

Chapter 2

Mixed-experience context characteristics

A benign leadership style combined with open membership is found to be the central and common practice strategy across participatory music practices. Use of a score can be seen as linked to more open practice strategies where the diversity and mixture of participant experience is audible and valued in the music produced. Use of a score within mixed-experience contexts can successfully mediate and dynamically engage social and aesthetic tensions in performance.

Broadly, in participatory music two approaches to sound production can be identified: an approach where the focus is on directing and unifying participant sound production towards set goals; and an open approach with focus on inspiring participants towards diversity of sound production, framing the result as the desired goal. The findings of this study point to use of notation as more likely employed in open strategies that value a greater degree of participant latitude in the production of sound.

From within the scholarly literature focused on participatory contexts (Turino *Social*; Bishop; Saunders *Experimental*), four research categories are identified. These can be seen as touchstones from across what are actually amorphous, wide, and overlapping fields of practice. The four defined categories provide points of reference for comparison, and thereby aid understanding of the key features of mixed-experience contexts. They are labelled:

- Community music traditions
- Cultural music traditions
- Participatory art music
- Experimental traditions

Four practitioners have been interviewed regarding their approaches to practice and experiences with participatory music projects. These practitioners are composers and are, or have been, leaders of participatory music groups. Each of the interviewees can, to a degree, be seen as aligned with one of the above research categories. Interviewees were questioned on their approaches to practice, use of

notation, and what sonic qualities, if any, they believe are unique to mixed-experience performance groups. Interviewees are as follows:

- Carol Shortis, a community music practitioner leading and working with community choirs in the Wellington region of New Zealand including Wellington Community Choir, Gale Force Gospel Choir, and Womansong (Shortis, *website*).
- Opeloge Ah Sam, a Samoan composer based in Wellington, New Zealand. In August 2012 Ah Sam presented a major work arising from Samoan cultural traditions. He composed the work for a mixed-experience Pasifika choir and the New Zealand Symphony Orchestra, in celebration of 50 years of the Treaty of Friendship between New Zealand and Samoa (Ah Sam, *website*).
- Juliet Palmer, a composer based in Toronto, Canada, with a multidisciplinary approach to practice, including participatory and cross-cultural collaborations. The focus of this interview was her work as musical director of the participatory art project *Like an Old Tale* with Jumblies Theatre in 2011 (Jumblies Theatre; Centre for New Zealand Music).
- Phil Dadson, a sound and intermedia artist based in Auckland, New Zealand, who was a member of the mixed-experience experimental music group Scratch Orchestra in London 1969, and upon returning to New Zealand formed Scratch Orchestra NZ in the early 1970s. Dadson was a founding member of From Scratch, an internationally successful performance group evolving from Scratch Orchestra NZ, working predominantly with rhythmic, sculptural and visual elements. Dadson co-wrote *The From Scratch Rhythm Workbook* as a pedagogic manual to working with and developing mixed-experience music groups (Dadson, *website*).

Context characteristics: Leadership

In many respects, approaches to leadership can be seen to play a fundamental role in the instigation and shaping of participatory music contexts. Discussion on leadership with interviewees shows full agreement that having a leader is important for participatory groups to function effectively.

Shortis comments on the importance of leadership in establishing groups: “The way that one sets up the community, the way that one establishes the ground rules allows a lot of the positive things to happen” (30 Aug. 2012). Shortis sees her role as: “a facilitator of people’s innate musicality. Helping them to bring it out, helping them to grow and be the best they can be musically” (30 Aug. 2012). Shortis acknowledges the need to balance this facilitation with a form of directing: “It has to be a benign dictatorship rather than a workers’ collective” (30 Aug. 2012). This is a view mirrored by Dadson: “It takes a kind of benign leadership. You have to be a leader without being seen to be dominating or dictating” (19 Aug. 2012). Palmer notes that leadership is closely linked to the role, responsibilities and practice of a composer: “It’s important to me that I’m a leader, because I want to get a certain result ... A composer’s ability to communicate and facilitate the realisation of their ideas is pretty crucial” (24 Aug. 2012).

Context characteristics: Membership

A trait common to almost all the projects discussed with interviewees is an open approach to membership, encouraging participation from all, with minimal entry requirements. Admission to these groups is not based on past experience or skill level. In discussion with interviewees, the resulting diversity of participant musical skill level and experience range is apparent. The success of the groups as participatory is, in part, reliant on a diversity of musical skill and experience among members. Diversity of membership can be seen as closely linked to group leaders’ philosophical approach to participation.

Juliet Palmer describes the membership of the Bohemian Choir of *Like an Old Tale* and notes that entry requirements were not based on musical skill or literacy, but that some level of commitment was required: “Those people may have been able to read music, but not necessarily. Whether they could sing in tune or not was also optional; they just had to have a willingness to be there and to come to more than one rehearsal” (24 Aug. 2012).

Scratch Orchestra NZ had a diverse membership of up to 50 participants: “untrained, all of them, probably, but some of them came from a theatre background, some were amateur musicians, some of them were rock musicians” (19 Aug. 2012). Dadson describes the experience of members of Scratch Orchestra (London) as ranging from trained and untrained composers and musicians to visual arts students and lecturers. Dadson notes that this range of member experience affected the activities of the group: “They tended to bring quite imaginative approaches to how they produced sound” (19 Aug. 2012).

The Victoria University Pasifika Choir, led by Opeloge Ah Sam, attracted participants from within the University student body with backgrounds from throughout the Pacific. Ah Sam describes a wide range of participant experience within the group, from those with a strong background in music, in music reading, and in cultural music participation, through to first-time participants: “Only two people out of the 51 singers read music ... There were people who had sung in churches all their lives and people who decided suddenly that they wanted to sing in a choir and the idea sounded good” (22 Aug. 2012).

Diversity of membership presents unique creative and compositional challenges. Of all projects discussed with interviewees, Ah Sam’s project, in celebration of 50 years of the Treaty of Friendship between New Zealand and Samoa, can be considered to have included the widest range of experience and skill levels. Ah Sam’s composed work combined a mixed-experience choir based on Pasifika participatory traditions with the New Zealand Symphony Orchestra (NZSO): “It was complete extremes as a composer. I had the NZSO whom I really wanted to write something challenging for, and then I had a choir ... whose musical experiences were really limited” (22 Aug. 2012). As described by Ah Sam himself later in this chapter, and as found in discussion of work/type/genre characteristics in Chapter 3, within participatory practice, challenges arising from diversity of membership become aesthetic, musical and symbolic opportunities.

As discussed more fully in the following section, open membership is often seen as intrinsic to participatory practice ethos. As shown in Chapter 1, many participatory traditions judge success on level of participation, and employ strategies that maximise the number and involvement of participants (Turino, *Social* 34-36). A strategy of this kind is linked to ethos by Shortis: “It’s an absolute prerequisite that

there is no audition ... so that people don't have to fear the possibility that their music ability is going to be judged before they're allowed into the group" (30 Aug. 2012).

Context characteristics: Ethos

Reflecting literature findings in Chapter 1 on the values and ethos of participatory practice, each of the projects discussed with interviewees can be seen to have links to utopian views and goals. In interview, the utopian is found expressed, embodied, and actuated in practitioner approaches to leadership, membership, and in the musical works created. From across the approaches described by the four interviewees, four different ways to work towards the utopian can be found. Interviewees employed participation to produce:

- Musical improvement for participants (i.e. Shortis with community choirs)
- Ongoing social benefits (i.e. Palmer with Jumblies Theatre)
- Egalitarian participant authorship (i.e. Dadson with Scratch Orchestra NZ, and Palmer with Jumblies Theatre)
- A symbol of utopian relationships (i.e. Ah Sam with the Friendship Treaty celebration, and Palmer with Jumblies Theatre)

Shortis sees the groups she works with as focused on the making of music, and functioning "primarily to provide musical opportunities to people who might otherwise feel that they weren't worthy enough to be able to participate" (30 Aug. 2012). Palmer, in describing the Jumblies Theatre project, can be seen to focus more on the potential for art to effect improvements that extend beyond the musical. As with Shortis, Palmer also recognises the inclusive properties of art, but she speaks of their value extending beyond music-making itself to meet wider social concerns: "Art is a way for people who are excluded from society, or not valued, to find self-worth, expression and connection with each other" (24 Aug. 2012).²

Palmer discusses the goals of Jumblies Theatre as striving to balance artistic excellence with utopian social goals worked towards through participatory art.

² Palmer continues: "It's something that is very tangible when you're there. It's not even that everyone is from a socioeconomic point of disadvantage; it's about the mixing of those people, so you've got the very privileged, upper middle-class people who are bored, and retired, and love to do embroidery, meeting the Somali refugee woman who also wants to do embroidery but is coming from a very different background. So those relationships and friendships are incredibly valuable" (24 Aug. 2012).

Focusing both on aesthetic and social goals, “[T]he company really strived to make artistically excellent work. That being said, they also have a really strong vision for changing the world. Making the world just that much closer to how we want it to be” (24 Aug. 2012). Contrasting with Palmer’s description of the wider social utopian goals of Jumblies Theatre, the utopian goals of community choirs as expressed by Shortis remain centred on music-making. Shortis describes an inclusive philosophy that engages the premise of intrinsic musicality with the potential of musical improvement offered by participation: “We’re all musical: essentially, intrinsically we’re musical and it’s not necessary to be born with a special talent or to have gone through rigorous training in order to begin making music” (20 Aug. 2012).³

Like Shortis, Dadson’s description of egalitarian goals remains focused on the creative potential offered by participation, rather than extending into areas of wider social improvement. Yet unlike Shortis, Dadson’s description of participation potential extends beyond music playing to include work authorship: “We were trying to work with something that was quite egalitarian so that people would each have a sense of ownership; a kind of authorship also” (19 Aug. 2012). Palmer describes a process of facilitating collective work authorship, brainstorming musical ideas and composing works in workshop, where she aims to “create an atmosphere where people feel free ... to offer up suggestions ... and I might suggest a few and then we’ll go through and kind of collectively shape it” (24 Aug. 2012).

A further approach for engaging the utopian is described by Ah Sam. For the Friendship Treaty celebration project, Ah Sam speaks of his goal to create music that would symbolise a utopian friendship between nations. He devised a compositional mechanism to engender greater collaboration between the mixed-experience Pasifika choir and the New Zealand Symphony Orchestra using a Samoan hand-clapping motif, ‘the pati and the po’ performed by both groups.⁴ He says: “For me, the music was going to represent the idea of a Treaty of Friendship more than anything else that day, and that was how I looked at the piece” (22 Aug. 2012).

³ Shortis continues: “Which is not to say people can’t improve and they can’t be the best they can be, but concepts of talent and fame and excellence, they’re not the things I’m so interested in. I’m much more interested in the music-making on a community level and on an inclusive level” (30 Aug. 2012).

⁴ As described by Ah Sam: “I built into the piece the pati and the po, and brought it in structurally ... [as] something ... Samoan ... And even better, the NZSO were willing to actually do the claps along with the choir, to create more of a collaborative thing, rather than ‘That’s what they do and this is what we do’ ... It made everyone feel a part of it” (22 Aug. 2012).

Engaging participation as a symbol of utopian relationships can be seen as a way of compounding the utopian symbolism found generally present in music-making. In general, music-making can act as a “metaphor for ideal relationships ... between person and person, between individual and society, [and] between humanity and the natural world” (Small 13). Within participatory music, by actualising ideal relationships within performance, the utopian is both presented as metaphor and substantiated as fact.

Like Ah Sam’s Treaty of Friendship project, the Jumblies Theatre project combines text and form with participant diversity to create a powerful symbol, embodying the utopian social goals of the project, as described by Palmer:

“[The group] became known as the Bohemian Chorus, because we were preparing our own version of *The Winter’s Tale* in which there are two lands, Bohemia and Sicilia. So Bohemia was, in this realisation of *The Winter’s Tale*, a kind of utopia, a place where everyone was welcome, where all abilities were respected, and all different cultures were able to inhabit that world.” (24 Aug. 2012)

Context characteristics: Artistic and social goals in tension

In keeping with Bishop’s findings, practitioners interviewed for this study found contrast between aesthetic and social aspects of projects, acknowledging a tension and its effect at a personal level. In discussing community choir projects, Shortis finds that the social outcomes realised are gained in relation to the aesthetics of the genre, even when her personal aesthetics or those of participants are not met: “There are parts of the music that don’t turn me on that much ... But ... it’s the genre that I work in. And it’s extremely satisfying on all of those deeper social levels” (30 Aug. 2012).⁵

Similarly, Ah Sam, through the composition process, realised that the Friendship Treaty project required him to compose material outside his personal aesthetics to meet the aesthetics of the tradition and genre of Samoan participatory music. Ah Sam speaks of the traditional expectation to include an *amen* in works and although this jarred with his personal aesthetics, by retaining tradition in his works he

⁵ To quote Shortis further: “There are parts of the music that don’t turn me on that much. It’s certainly not experimental, it’s not cutting edge, it’s not Avant-garde ... [But] it’s extremely satisfying on all of those deeper social levels, and, interacting with people and watching them grow, just as they’ve watched me grow, you know, it’s a relationship” (30 Aug. 2012).

met the social goals of the project and was personally satisfied with the result: “I stuck very much to what people know. I think it worked because we made a lot of people cry that day – which was good – and that was the most satisfying thing” (22 Aug. 2012).⁶

When working with the mixed-experience Bohemian Chorus, Palmer describes an approach, which can be thought of as a *reframing* approach, being open to and reframing the musical outcomes produced by the group as artistically appropriate to the context. The musical skill level of participants becomes of less concern; instead the valued qualities are enthusiasm and diversity:

“You can never predict who the people are that you’re going to be working with. Being open and responsive to those individual people is very important ... You can’t turn down that enthusiasm. You have to find a way of getting people to sing so that that doesn’t matter, so that that’s actually really great ... You’ve got to make that work for you.” (24 Aug. 2012).

This approach produced satisfying results for Palmer, on both aesthetic and social levels: “[The project] felt socially valuable [and] I heard things that I hadn’t heard before. So I was surprised. I did things that made me want to explore them more, and in a more detailed way” (24 Aug. 2012).

Within the performance practice of Scratch Orchestra, Dadson found aesthetic risks arising when participants had unlimited, undirected latitude. Dadson discusses the role of the score in assessing the aesthetic success of a performance. The score becomes a framing tool. As such, the score acts as a third term (as defined by Bishop in Chapter 1). Activity seen in relation to this mediating object becomes distinct from unframed activity: “Those [scores] were really good for assessing along the way what worked and what didn’t. At the worst, these things would just become huge free-for-

⁶ To quote Ah Sam further: “... the Church is so much a part of Samoan life and everywhere you go in Samoa, if they’re singing, whether it’s in the context of church or not, religion is very strong ... every festival you go to in Samoa, everybody who sings always has an *amen* at the end ... I certainly thought the *amen* was cheesy. And I must admit for weeks, every time we rehearsed the *amen*, I’d go home thinking, ‘What am I doing, why am I putting an *amen* in?’ I kind of grew into the event, and I grew into ‘This is not about me; this is not about how I feel about a certain chord. It’s about how other people are represented in this.’ ” (22 Aug. 2012).

all, open-ended, emotional, indulgent improvisations which I hated” (19 Aug. 2012). Dadson’s finding is of great interest to this study. Here, he shows that a score can mediate and engage participation within mixed-experience contexts towards aesthetic results.

Context characteristics: Sound production and notation

When asked about their use of notation within the mixed-experience projects discussed, interviewees reported on a variety of practices. Their approaches can be seen to range from Shortis’ use of notation only as a compositional tool and in preparation to lead a group; to Ah Sam’s use of notation with those participants identified as already having music reading skills or as being able to gain some information from notation; to Palmer’s use of notation with all members of the group through the rehearsal process; to Dadson’s use of notation as fundamental to participation, in part through mediation of leadership, creating participant authorship in the playing of a composed work.

Within this small survey, a correlation can be seen between use of notation and approaches taken towards sound production. Broadly, as regards projects discussed with interviewees, two approaches to sound production can be seen to operate: Shortis and Ah Sam can be seen to take an approach that engages participant creativity and musicality towards a more defined sonic goal. The approach of Palmer and Dadson can be considered to be more open to a wider range of potential outcomes, with more direct sonic representation of the diverse qualities from within mixed-experience groups.

Of the four interviewees, the two practitioners with a more defined goal of homogeneous sound production used notation either as only a compositional or preparation tool, or in working with certain participants who could either read standard notation or gain some degree of information from standard notation. Conversely, the two practitioners with a more open goal of heterogeneous sound production were also the two who more readily used, or attempted to use, notation with the full range of participants. This points to a potential trend for score use within participatory music-making: mixed-experience contexts with more open approaches to sound production may be more likely to use notation in ways that are more fundamental to participation.

The four interviews undertaken for this study provide only a thin slice across mixed-experience performance practices. What this survey points to, however, is a particular scenario in which notation holds special interest for mixed-experience groups. This is a situation where performance practice includes diverse sonic expression of the diversity inherent to a group. In such situations, notation can be used to engage, frame, and mediate participation in ways that are specific to context and specific to the performance realisation of a work, while maintaining diverse sound production. This is a role for notation that holds a special place in mixed-experience practice, as it provides an alternative to the otherwise unifying leadership techniques engaged to direct mixed-experience sound production towards a goal of relatively homogeneous sound production as described by Shortis and Ah Sam.

In the following presentation of interview responses, a relationship can be seen between each practitioner's approach and attitude towards sound production, and their approach and attitude towards score use. Further links can be seen between each interviewee's approach to notation use and his/her ethos of inclusiveness.

Sound production and notation: Shortis

Shortis describes her approach to shaping participant sound production towards a desired result. She finds that unless directed, each individual will produce sounds in a unique way, with heterogeneous and 'noisy' results. Through tonal correction, a desirable consonant sound is achieved. Although this tone quality might not be aesthetically appreciated by all participants, the musical experience of participation in group harmony is a satisfying experiential result: "And then the sound comes right, and it rings and there's all sorts of harmonics and 'Yeah, that sounds really good' " (30 Aug. 2012).⁷ Shortis finds that sound production is influenced by the performance of a leader and that mirroring processes play a large role in the development of a

⁷ To quote Shortis further: "Everybody in the room has got their own musical tastes and musical style and musical abilities: they all have this music in them, we all have music in us. But everybody is individual, everybody's unique, and if every unique voice expresses itself in its own unique way, the sound is not consonant. Their voices all have slightly different tone, some will be twangier, some will be deeper, some will be brighter, some will be thicker, muddier; there's all sorts of different vocal tones, and they're naturally that way. If they all sing a pitch in unison and there is no tonal correction, then the sound will be quite muddy and strange. If you start to give them some concepts of how they can change their voice to have more twang, make it brighter, make it deeper, make it a rounder sound, you can start to mould the sound so that everybody is in agreement about what the tone is. They might not like that tone, but they are all singing the same tone. And then the sound comes right, and it rings and there's all sorts of harmonics and 'Yeah that sounds really good' " (30 Aug. 2012).

unified homogeneous sound: “[M]y vocal tone, my posture – and all of those things, are, on a subconscious level, being communicated and copied ... sometimes I will hear recordings of a choir that I’m directing and I can hear myself singing even though I know I wasn’t singing” (30 Aug. 2012).

Shortis uses notation to compose, prepare and learn the music she will introduce to groups. However, Shortis states that the presence of notation within groups would run counter to the goals of the community choir projects she works with, and the presence of notation would send a signal to potential participants that music literacy is a requirement for participation. She feels not using notation within the groups aids her goal for inclusiveness: “[E]verybody’s in the same boat; they don’t know who reads music and who doesn’t, and it doesn’t matter ... It’s not relevant to the situation, and so it levels the playing field” (30 Aug. 2012).

Sound production and notation: Ah Sam

Both Shortis and Ah Sam describe use of metaphoric verbal imagery to direct and shape participant sound production towards a particular homogeneous goal. Ah Sam notes the benefit of use of verbal imagery when aiming to direct sound production within a mixed-experience context.⁸ This strategy for directing sound production can be seen to engage cross-domain knowledge across cultural and musical experience levels. Use of cross-domain knowledge is explored more fully in Chapter 9.

Ah Sam expresses greater interest in using notation with mixed-experience groups than Shortis does. He speaks of using staff notation with participants, but only with a sub-group who identified as being able to gain at least some use from staff notation.⁹ As well, Ah Sam identifies potential benefits that would be gained if an

⁸ As described by Ah Sam: “I wanted them to sing staccato and was trying to get that across to a group that probably had about seven different languages ... So, [I] was trying to get an idea of singing staccato [by] going back to life things that they might understand rather than a musical example ... ‘Remember when you put your hand on a pot that you were boiling tea in and you burnt it?’” (22 Aug. 2012).

⁹ Ah Sam speaks of using notation with a subgroup of the Pasifika choir on a recording project: “Out of the six I used, two read music and the other four could follow the direction of music. They knew that a ... note on the top line of the stave is higher than the bottom note. And they could follow that. They said, ‘We don’t really read music, but I know that this is higher than that, so I’ll follow it’ ... It helped, and during the recording they actually followed the music right through, which is an interesting thing” (22 Aug. 2012).

accessible Pacific notation were to be developed: it could facilitate music-making between participatory practices throughout the region.¹⁰

Sound production and notation: Palmer

In contrast to the homogeneous sound production strategies of Shortis and Ah Sam, Palmer, in working with the Bohemian Chorus, describes a more open approach with the goal of heterogeneous sound production:

“I was going for a more a kind of raw folk-singing sound ... [with] room for people to whoop and holler and call out and just be open to all the unique qualities of each person’s voice, rather than a English choral tradition, where everyone is trying to blend perfectly into one uniform sound. So it was about a very rich, diverse sonic vocal palette.” (24 Aug. 2012)

Palmer finds strong links between her more open approach to sound production and the social concerns of the project. As opposed to an approach that specifies a correct way to produce sound, being open to and appreciative of the diversity of sounds produced is a way to appreciate the diversity of sound producers: “[T]his is about opening up the space for all the different sounds those people can make ... It gives people more confidence that what they’re contributing is important” (24 Aug. 2012).¹¹

Like Shortis, Palmer also raises doubts about the use of notation in mixed-experience contexts. She suggests that the presence of notation may hamper desirable musical interaction: “[D]oes notation get in the way of performance when you’re

¹⁰ As conveyed by Ah Sam: “Most of the groups that I’ve worked with in the Pacific do not read music, but it’s interesting: the Sol-fa – how the Tongans use that as their way of learning their music. In Samoa it’s all by ear, and similar with others. And one thing that we’ve been trying to look at is how to create or develop a notation system or a learning system in the Pacific that people in the Pacific can find easy and more at home with them ... Obviously that’s a huge thing, but it’s always something that always comes up every time when working with mixed-ability groups. ‘Cause it’s trying to balance, you know, find a common ground I guess.” (22 Aug. 2012).

¹¹ To quote Palmer further: “My impression is that [a more open approach to creating sound] takes away the burden of failure, because the classical thing has got so much baggage about ‘You’ve got to sing the right note’ and ‘You’ve got to hold your mouth the right way’, and it’s about doing the right thing. And you could be pointed out as, ‘OK then, no sorry, you’re out of tune’ or ‘You’re not making colour that we want’. So this is about opening up the space for all the different sounds those people can make. So hopefully that’s an encouraging thing to do. It gives people more confidence that what they’re contributing is important” (24 Aug. 2012).

working with a certain level of skill? Because very quickly the page becomes the thing that people are focusing on, rather than their ears or each other” (24 Aug. 2012).

Palmer’s motivations for notation use with the Bohemian Chorus were part pedagogic: to help participants learn the song. She used a wide range of notation devices, including staff notation, colour coding of parts, and the image of a bird as a cue for making bird sounds. Palmer sees these techniques as beneficial for notation use in mixed-experience contexts: “That helped a bit because it does all look like a big black-and-white jumble if you’re not familiar with reading music” (24 Aug. 2012). Palmer’s use of a score led to the development of a defined musical object to which the group could return as a stable work in their repertoire, yet also open to the interpretive freedom of players: “[U]ltimately people memorised it and it was a framework, and there was some room for play, but it was a thing – we could count on that as a song” (24 Aug. 2012).

Sound production and notation: Dadson

Beyond all other interviewees, Dadson describes an approach to practice that holds notation as fundamental to mixed-experience sound production. As well, Dadson sees use of the score as closely tied to principles of egalitarian leadership and participant authorship, mediating authoritarian leadership through use of forms of notation that provide a large degree of latitude to participants. This approach involves conceptualisation of the score as a map that defines a goal and yet enables a multiplicity of realisations: “Every map has its goal. You have a place you’re going to. You then have to devise the parameters that allow the journey to take place, but with some unexpected happenings along the way” (19 Aug. 2012).¹²

Dadson describes much of his own early composition as stemming from the graphic and instructional verbal scores arising from experimental music practices,

¹² To quote Dadson further: “[Once you have a composition,] half the challenge then is to put it into practice without being seen to be the dominating leader. You’ve got to somehow encourage it so it comes from the group. This is part of the challenge of the score plan also: it’s that people feel they have some ownership. It’s very important; otherwise you just end up with a Stockhausen-like situation where you’re the controller and you telling people what to do, which is the standard composer role ... It has to involve improvisation. You have to allow people to have some free rein – but free rein within guidelines. And that’s the challenge, to create the guidelines. So the composition actually is a set of guidelines. It’s a journey; it’s a map. You create a map; and the map, in a sense, has a goal. Every map has its goal. You have a place you’re going to. You then have to devise the parameters that allow the journey to take place, but with some unexpected happenings along the way. And that’s the challenge” (19 Aug. 2012).

especially from 1960s United States and United Kingdom: “[G]raphic notation ... appealed to my visual arts side ... I had the model of Cardew with *Treatise*, which is an amazing graphic score work” (19 Aug. 2012). Dadson discusses examples of instructional *event* scores, including those of La Monte Young, Christian Wolff, and Cornelius Cardew. Dadson speaks of a compositional approach to verbal or instructional scores and the way an instructional score operates within a mixed-experience context. He highlights the participatory egalitarianism that such scores can mediate: “[T]he person receives the idea and then interprets it. And that’s part of the challenge ... Everybody reads it and everybody should be able to come to the party” (19 Aug. 2012).¹³

Of all the projects discussed with interviewees, the London and NZ Scratch Orchestras described by Dadson appear the most open in regard to sound production. As well, these projects placed use of notation at a position fundamental to practice.

¹³ To quote Dadson further: “Part of the challenge of an instructional score is to sieve the ideas to the point where they’re easily communicable to somebody else, so you don’t have to explain anything, so that you leave it to how the person receives the idea and then interprets it. And that’s part of the challenge ... Everybody reads it and everybody should be able to come to the party ... So there’s a lot of thinking through the ideas to make it clear, but in such a way that you are communicating what you want to come out of it, the outcome” (19 Aug. 2012).

Chapter 3

Mixed-experience work/type/genre characteristics

The findings gained from practitioner interviews point to a potential trend: mixed-experience contexts with more open approaches to sound production may be more likely to use notation in ways that are more fundamental to participation. With or without notation, more open sound-production strategies produce works with *open* forms. Therefore, to study the work/type/genre characteristics of such *contexts of use*, a focus on the characteristics of open works is required. In particular, focus on experimental music practice will be fruitful. Of the four research categories defined at the beginning of Chapter 2, the experimental music context is found to be most open in approaches to sound production, and when a score is present within these contexts, it is held at a most fundamental position.

Experimental music

Broadly speaking, within experimental contexts, two approaches to notation arise as central: graphic and verbal (Cage; Cardew, *Instruction*; Cardew, *Nature*; Lely and Saunders, *Word*; Sauer). As will be shown in Chapters 8-10, each of these notational forms has characteristics predicted to function effectively within mixed-experience participation. Therefore, such notation can be seen as used within experimental participatory contexts for further exploration of the utopian.

Within Bishop's focus on 1960s UK participatory art, she describes Scratch Orchestra, along with other works from this locus, as "radically egalitarian", and that within these works, "questions of audience, accessibility and elitism were strongly contested; participation was a central strategy and ethos for democratic cultural production" (178-179).

Within many participatory art music practices, including the experimental practices of the Scratch Orchestra, the score can be seen to hold the position of a *mediating third term* as seen in Chapter 1 (Bishop 284). This view is reinforced when looking at general studies of experimental music practice. A focus of experimental music is the exploration of notation as an object with a mediatory function:

“An examination of the role of notation as the mediator between idea and realization is one of the principal emphases of experimental music practice, and an understanding of the strategies its practitioners take to this information exchange is central to its study.” (Saunders, *Experimental 2*)

Broadly, in the literate contexts of Western art music, a trained composer authors a work by giving as much information as is possible and/or necessary and/or expected for interpretation and performance by a trained musician. This relationship can be seen to rely on consistency of training and performer submission (Cole 21). In contrast, the utopian qualities of projects such as Scratch Orchestra are seen as involving “creative thinking on the part of the reader” (Lely, *Grammar* 6); and, as founding member of Scratch Orchestra Michael Pearson states: “open enquiry”, “unfettered exploration”, “all-inclusive ... social music-making and performance”, “irreverent humor”, “discovery and invention” (10).

Gaining these qualities from performers, and thereby engaging the utopian more fully, requires an approach that instigates, inspires, and allows participant freedom to be displayed, while retaining an egalitarian approach to leadership.¹⁴ Strategically used, notation can mediate participation and promote these performer attributes, while maintaining an egalitarian, interpretive and collective authorship of works. In this approach, utopian relational qualities are reflected within the sonic qualities of music produced.

The sound of the mixed-experience

Within the cultural participatory music fields he studies, Turino (*Social* 37-38) finds particular formal characteristics in common, including: an *open form*, with open-ended repeating cycles; *feathered* beginnings and endings, with the staggered random

¹⁴ An alternative opposing approach is also seen within experimental music. Bishop shows that within participatory art, narratives are played out through production of either a “nihilist redoubling of alienation ... [or a] utopian realisation” (275). Interestingly, within participatory music, examples of a “nihilist redoubling of alienation” can be seen most clearly within experimental traditions, where, for example, the score has been used to withhold information from mixed-experience participants such as with Cardew’s *Making A*, (Lely, *Grammar* 6-7) a work that can be seen to create an “artificial hell” (as defined by Bishop, 70) for the performer through a set of verbal instructions that lack key information and specified purpose. Or in La Monte Young’s *X for Henry Flint* (Cardew, *Instruction* 151) where a performer is instructed to perform a highly repetitive task that cannot help but become “gladiatorial; what the audience comes to witness is a rosy crucifixion” (Cardew, *Instruction* 151).

entry and exit of players; *intensive* variation, with subtle variation appearing overlaid on core material; *extensive* variation, where there is extension and variation of the overall form; “heightened repetition of form and melodic material”, where repetition of musical material appears simultaneously on the multiple levels of “motive, phrases, sections, and the entire form – which is then repeated over and over again”; “genre-specific *formulas*” such as cadences or introductions that appear across numerous works. Correlating sonic qualities, Turino characterises participatory music as commonly having wide tuning, dense “buzzy” timbres, consistently loud volume, and heterophony (*Social* 44-46).

Turino finds these sound qualities as arising from the mixture of participant skill levels: “[T]he full range of the learning curve is audibly ... present” (*Social* 31). Turino shows that to maximise participation, it is important to have roles for each skill level, simple and specialised, which become parts within the music: “*core* and *elaboration*” (*Social* 31). Turino finds the production of heterophony is a strategy adopted to maximise participation by providing confidence to participants. Open, repetitive, and formulaic music helps new participants learn through participation (*Social* 40). As well, heterophony has a “cloaking function” (*Social* 46): within these dense textures an individual’s sounds cannot be singled out (*Social* 46) for either criticism or accolade.

Practitioners interviewed for this study also point to sound qualities that appear key, and possibly fundamental, to participatory contexts. The interviewees were asked if there were particular sonic attributes distinctive to mixed-experience contexts. Ah Sam answered:

“Freedom. It’s hard to describe but there’s something about somebody who will shout their head off in the middle of a chorus of a *Hallelujah* – for example, or something joyous – sing at the top of their lungs without a worry in the world about the tone, about what they’re supposed to sound like.” (22 Aug. 2012)

Dadson acknowledges the diversity of sonic outcomes possible from a mixed-experience group: “It would be like, be like trying to describe the planets of the solar system” (19 Aug. 2012). Although, he concludes: “I would say there would probably be one underlying similarity: noise” (19 Aug. 2012).

Freedom, noise, and the open work

Works composed and notated for open membership mixed-experience performance can be described as open works. They can be considered fundamentally open and indeterminate in performance outcome due to the relatively wide range of notational interpretations and performance actions that mixed-experience performers are characteristically likely to produce. However, the label of *open* is relative and may be more relevant for participatory music situated within, or in relation to, a dominant presentational value system. Turino (*Social* 54-60) identifies presentational music contexts as placing greater value on stricter submission to time, pitch and all other sonic parameters valued as meaningful, and therefore having a low tolerance for 'noise'. This in turn probably prohibits higher levels of full participation. Turino quotes Keil's claim that music must be "out of time" and "out of tune" to function as participatory (*Social* 26).

Philosopher Umberto Eco identifies the concept of *cultural noise* as a transgression of genre/style patterns: "[E]very human lives within a determinate *cultural pattern* and interprets his or her experience according to a set of acquired forms" (78). Eco finds that "[a] style is a *system of probability*" (77), and that "the kind of expectation aroused by a message with an open structure is less a *prediction of the expected* than an *expectation of the unpredictable*" (80).

Parallels can be found between Eco's discussion of open works and Turino's findings in relation to participatory music traditions, as explored in Chapter 1. Open works, as defined by Eco, produce an actualisation of one possible outcome from a range that extends beyond the predictable (80). Turino finds that "successful" (*Social* 18) art focuses on the "interplay of the Possible and the Actual and can awaken us from habit" (*Social* 17). Eco finds that: "[W]hat we value most in a message is the dialectic between *form* and the *possibility* of multiple meanings ... [This] constitutes the very essence of the 'open work'" (60).

The openness found in participatory music is an attribute with aesthetic and symbolic dimensions. Through the openness of participatory works, aesthetic value can be seen in "the growth and multiplication of the possible meanings of a given message" (42). Symbolically, participatory performance dynamics can act as a direct representation of the interplay between the possible and the actual.

Within participatory contexts, drawing on Bishop (275), this interplay can be seen as a tension between music and noise; between meaning and ambiguity; between

strictly defined roles and prescribed behaviours for composer, performer and spectator, and liberated utopian relationships realised through participation. As will be shown in the following chapter, the aesthetics and symbolism of this tension and interplay has rich potential for mediation and amplification through notation.

Chapter 4

Mixed-experience notation and the open work

When notation is used within mixed-experience participatory contexts, openness can be found on two levels. On a fundamental level, openness is found in the unpredictability of actions arising from the diverse range of skill and skill-types within mixed-experience groups. On a creative *poietic* level, the composed work itself may extend freedom to performers. Notated open works engage relatively high levels of latitude of sign interpretation and of performance action, producing liberty of action and an openness of meaning for participants. Eco quotes composer Henri Pousseur: “[T]he poetics of the ‘open’ work tend to encourage ‘acts of conscious freedom’ on the part of the performer and place him at the focal point of a network of limitless interrelations” (4).

The openness of such works is found to be “not just in what it communicates but also how it communicates it” (Eco 42). Here, openness is found on the level of the notation of a work. As will be set out in Chapter 5, following Karkoschka, notational openness can be equated to the *degree of precision* of a form of notation (19). In Chapter 8 notational openness is shown in relationship with the *degree of semiotic abstraction* of a form of notation.

In Chapter 6, the relationship between a form of notation and its context of use will be modelled as one of reciprocal feedback. Put simply: “Areas of interest in a musical culture are reflected in its notation” (Cole 8). Under this model, where notation is used, the degree to which participation is valued is in reciprocal feedback with the degree of precision and the degree of abstraction found in the notation used.

Further, this relationship can be seen to include out-of-time and out-of-tune musical sonic qualities produced through use of that notation: a form of notation that achieves higher levels of heterogeneous sound production is probably one that extends higher levels of latitude to participants, and therefore, again drawing on Turino (*Social* 26), may also encourage higher levels of participation.

As will be seen in Chapter 9, the value a context places on participation can be seen within its notation: in the degree of semiotic abstraction used, in the degree of

precision used, in the cross-domain knowledge used; and in the pedagogic qualities found within the performance notes, programme notes, and embodied in the score itself.

The parameters communicated most effectively by a form of notation are the parameters that are most valued within its context of use. “Music notation enshrines particular features and these are the ones that become our concern” (Barrett 119). If a form of notation is most effective at communicating openness, openness is likely to be a dimension most valued within its context of use. The degree of performer latitude valued within a context will probably be found in the notation of that context.

Rastall notes that within the composer-performer relationship, if there is a basic common understanding of what is “implied by the notation”, then “[t]his common understanding results in what we may call the primary interpretation of the written music” (11-12). If the performer brings their own, uncommon “conventions to the performance ... [they add] a *secondary interpretation* to their common understanding of the notation” (12). Broadly applied, this binary definition of interpretation comes to the fore when studying contexts that are characterised as having a high degree of uncommon, non-uniform conventions, performance skills, literacy, and musical knowledge. In this light, secondary interpretation can be seen as a compositional resource embodied by the notational choices made.

As will be shown through Chapters 7-9, the degree of openness engaged in a work, on the level of its notation, is the degree to which a composer is exploiting semiotic *interpretant* relationships in the ecological network of composer/notation/performer/audience. This can be seen as a strategy to employ sign-systems for the purpose of engaging performer *poietic/esthesis* interpretant cognition as a compositional resource (as will be explored in Chapter 6).

Within mixed-experience contexts, in keeping with Bishop (275), a relatively diverse interpretant resource is used for the purpose of realising and displaying tensions between the actual dominant presentational value system and the possible/utopian/open/liberated/social experience. These tensions, if taken to extremes, can be seen as tensions between the potential for all to participate, and strict definitions of who and what activity is the spectacle; tensions between a reframing of all possible sonic outcomes as aesthetic, and strict definitions of noise; and tensions between traditional use of the score as complete and authoritative transmission, and use of the score to engage and display participant authorship.

Chapter 5

Why notate?

Why use notation? Many music-making contexts, both specialist and mixed-experience do not use notation. Music from oral traditions is found to be highly sophisticated; however, notation can coordinate music-making in ways that allow extended levels of complexity (Nattiez 71-72). Achieving greater musical complexity is just one possible purpose for notation. From a certain perspective, notation has as many different purposes as instances of use. Also, usually, each instance serves multiple purposes. Yet amongst such diversity of purpose, some categories can be set, and a form's primary purpose may be estimated and categorised. Categorisation allows comparison of purpose across forms and against the backdrop of other possible purposes. Once the purpose of a notation is understood, its functional effectiveness for that purpose can be judged.

As outlined in the Introduction and methodology, in this chapter, three of the four notation typologies will be constructed. The fourth typology, *How?* – the functional relationship between its graphic form or *sign-vehicle* and the object to which it refers, will be developed in Chapter 7. The typologies to be developed in this chapter are:

- *Why* notate? – a typology of notation purpose
- *What* is being represented? – a typology of notation referents
- *How much?* – a typology of notational degree of precision

Broadly, within performance contexts, there are two uses of notation: *coordination* and *inspiration*. Notation can be used to coordinate music-making between players and to coordinate the physical actions of an individual player. On the other hand, notation is open to and intrinsically part of an ongoing process of interpretation, inspiring its readers to create meaning and take action.

The actions of individual players are most clearly coordinated by notation types such as tablature and scores such as those of Helmut Lachenmann, where the composed performance actions of each hand are decoupled and notated on independent staves (Alberman 39-51).

But in many respects, coordination of music-making is just the beginning of the possibilities offered by a score. By dint of being a symbolic sign system, notation becomes part of a process of interpretation and is therefore continually created, re-created, interpreted and reinterpreted through ongoing interrelated processes: “Each score is a chest of treasures that can be unlocked by performers and interpreters not yet born, a code or puzzle to be solved in time” (Walters 32).

Many inspirational scores engage players’ reading and interpretation skills to such a degree as to act as not much more than an inspirational point of departure. As discussed in Chapter 3, works with scores that have highly inspirational purposes may be considered aleatoric, or open works, affording a range of creative and receptive processes that allow for players to produce unpredictable sounds and for audiences to find meaning in the unexpected. Through the notation of open works, composers can be seen to more fully engage performers’ semiotic *interpretant* processes: the relationship between a sign and its effect (as will be explored in Chapter 6), as a compositional resource in and of itself. Such inspirational notation is well exhibited by Cardew’s *Treatise* (1963-67), a graphic score with no set instructions, performance notes, or key as to how the abstract marks and signs are intended to be interpreted, which is described as “a monumental work that continues to inspire musicians ... to turn [its] inscrutable marks into sound” (Walters 28). A more detailed analysis of *Treatise* appears in Chapter 10 and Appendix 1.

Between and beyond these poles of coordination and inspiration, categorisation of the range of purposes to which notation is put in general contexts aids understanding of the purposes for notation in mixed-experience contexts. As will be explored more fully through later chapters, all of the following notation *purpose* categories and notation *referent* categories gained from general discussion of notation use can be considered applicable and relevant within mixed-experience contexts. For example: at first glance, category 3, ‘Notation used as a detailed set of instructions’, may bring to mind a score of highly detailed staff notation which would appear to have less relevance within mixed-experience contexts due to the diverse, and conceivably low skill-level of mixed-experience performers. One might wonder if category 2, ‘Notation used as a skeleton, sketch or framework’, might be more suited. However, category 3 could be considered well suited for use in a mixed-experience context if, although precise and detailed, the notation does not specify overly complex performance actions, or if it refers to musical parameters that are easily

comprehended and attained. A composition of this nature would involve highly prescribed instructions for simple performance actions, or easily performable musical parameters would be represented with a form of notation that is both precise and easy to read.

Why notate? – A notation purpose typology

This notation *purpose* typology can be developed through cross-referencing notation purpose categorisations from within the literature. Rastall undertakes categorisation of the underlying principles of forms of notation within Western music. He presents a “rough” set of the various purposes for which notation is used (3-4). Hugo Cole’s aim is to examine the role of Western notation and its symbols within its contexts of use (1-9). Bent et al.’s “Notation” entry in *Grove music online* broadly defines two motivations for the use of notation: memory and communication. It then proceeds towards a wide-ranging list. From within the field of musical communication, Barrett also explores the different uses of music notation (118-121). She concisely defines the purpose of notation: “[M]usic notation provides a means to conserve, communicate and conceive musical meaning” (120).

The following set of notation purpose categories has been developed through cross-referencing the four category sets gained from the sources above: Barrett, Bent, Cole, and Rastall.

Here, categories are ordered from greatest to least number of correlating sources:

NOTATION PURPOSE CATEGORIES

1. **Notation used as a memory aid** (Barrett, Bent, Cole, Rastall)
2. **Notation used as a skeleton, sketch or framework** (Barrett, Bent, Cole, Rastall).
3. **Notation used as a detailed set of instructions** (Barrett, Cole, Rastall)
4. **Notation used to conserve musical information** (Barrett, Bent, Cole)
5. **Notation used as a formal problem-solving and creative space** (Barrett, Bent, Cole)
6. **Notation used to allow a work to be performed without contact with the composer** (Barrett, Bent)
7. **Notation used to enable effective performer interaction** (Barrett, Cole)
8. **Notation used as a description of music for analysis** (Bent, Cole)
9. **Notation used as a theoretical medium** (Bent, Cole)
10. **Notation used as a pedagogic tool** (Cole, Rastall)
11. **Notation used as a visual analogue** (Rastall)
12. **Notation used to allow the imagination of music** (Bent)
13. **Notation used to enable sight-reading** (Bent)
14. **Conducting symbols** (Bent)

What is being represented? – a notation referent typology

By cross-referencing referent categories established by Rastall (1-3), Cole (7-8), and Karkoschka (19), we can produce a typology of the musical parameters and actions represented by musical notation. A form of notation can be seen as effective for purpose if it refers to a parameter or action successfully. However, as will be shown in the following section and in Chapter 6, the relationship between a form of notation and a referent parameter may be fluid and open or relatively fixed to a greater or lesser degree. The following set of referents is a range of musical parameters to which notation can be seen to refer. The cross-referenced referent categories are:

NOTATION REFERENT CATEGORIES

- Pitch
- Time/Duration
- Loudness/Intensity/Dynamics

- Type of attack/Articulation/Timbre
- Pitch relationships: chords
- Duration relationships: rhythms, tempos and meter
- Expression/mood: “the deliberate variation of any of the above elements for expressive purposes” (Rastall 3 and 196)
- Notation of actions

How much? – A degree of precision typology

A relationship can be found between a notational form’s degree of precision and the degree of performance latitude extended to players. This relationship can be set out as a notation precision typology.

Karkoschka, in the presentation of then new notation symbols in his 1966 critical guide to twentieth-century developments in notation, finds “the need for a completely systematic arrangement of [the new symbols], an aim however, which could never be wholly achieved since their very multi-dimensionality prevent[s] an unambiguously logical arrangement” (19).

Although forms of notation often defy strict categorisation, Karkoschka arranges symbols “in such a way that their *central meaning* has been respected” (19). His primary type divisions are based on the “precision” (19) of the notation, which “decreases from level to level, while the importance of the graphic effect increases” (19). In terms of Eco’s concept of the open work, Karkoschka’s findings can be seen as a graduated categorisation of notational openness. Karkoschka’s primary divisions are as follows:

1. Exact notation
2. Frame notation
3. Indicative notation
4. Musical graphics

Karkoschka uses the term *frame* notation to mean that “possibilities of choice exist within fixed limits” (55). He sees this as “the first step away from notation that is as precise as possible” (55). He uses the term *indicative* notation to refer to “a style of notation which does not limit the interpreter strictly, but which frees him from the

rigid pattern” (63). When describing the term *musical graphics*, Karkoschka quotes composer of graphic scores Anestis Logothetis:

“Graphic notation ... should arouse sound associations ... Because of the ambiguity of its symbols, the diverse reactions of the players, the variability and free choice of its forms, the drawing offers a potential for sudden inspiration over a wide range of possibilities ... Sudden inspiration is of great significance in this type of work. Because of its ambiguity it is polymorphous, and by no means amorphous.” (qtd. 77)

Support for Karkoschka’s precision/graphic typology is found in Barrett and Rastall’s categorisations of *purpose*. Barrett (118) broadly defines two types of notation in relation to purpose: “A detailed set of instructions for the realization of musical meaning in sound (for example an orchestral score), or as an outline ‘sketch’ that suggests a range of possible musical meanings (for example a jazz chart)” (118). Like Logothetis, Rastall finds inspiration to be a key concept in less precise forms of notation: “Inspirational notation, in which visual symbols or ideas expressed graphically and/or in words inspire the performer to certain actions” (4). But when categorising more precise forms of notation, Rastall goes a step further than Barrett and differentiates between notation that “gives the performer very little latitude”, and “notation giving such precise information that the performer has virtually no latitude, and follows the composer’s intentions as closely as possible in all respects” (4). Correlating with Karkoschka’s typology, four categories are gained across Barrett and Rastall: a detailed set of instructions/no latitude; a detailed set of instructions/some latitude; an outline or a sketch; inspirational notation.

In summary, within composition and performance contexts, between and beyond the poles of coordination and inspiration, notation is put to a wide range of purposes. It is used to refer to and represent a wide range of musical features, parameters, concepts and actions, and as will be shown in later chapters, all of these purposes are relevant within mixed-experience contexts.

Chapter 6

Modelling notation function

The concept of a functionally effective notation is complex. Notation alone cannot serve as a functioning representation of music or instruction for making it. The effectiveness of a form of notation is tied to its purpose, context, interpretation, and performance pragmatics – dimensions that are intrinsic to any attempt to communicate. Within this complexity, an understanding of the ontology of music and the relationship between a form of notation and its context of use provides a valuable analytical model of notation function.

In introducing *Musical Communication*, a multidisciplinary collection of articles primarily from across music psychology research, Hargreaves et al. note problematic aspects of musical communication models influenced by transmission models of communication initiated by Shannon and Weaver in 1949 (qtd. in Hargreaves et al. 3). Transmission models identify a communication channel by which a communicator sends a message to a receiver (4-7). Similarly, musicologist Nattiez is critical of models in which a sign is described as signifying an object for a receiver by way of static, stable relationships (3-5).

Central to transmission models is the one-way flow of information. Hargreaves et al. find that this model does not encompass the effect of the receiver/audience, and receiver/communicator/musicians, on context and, often, content (4-5). Hargreaves et al. propose a reciprocal feedback model of musical communication that recognises the complexity of relationships in music-making contexts, in which elements mutually affect each other (6-19).

Hargreaves et al. outline past modelling of the composer-performer relationship as being hierarchical, the composer communicating to performer via a written score, requiring a common shared understanding of notation used (17). Within the reciprocal feedback model, the relationship between composer, performers, music, score, and performance can be understood as an ecological network. The nodes and relationships within this modelled network can be identified and comprehended through Peircian semiotics, an approach that unpacks the complexity of the network in terms of sign systems.

“[F]or Peirce ... signification is not a simple dyadic relationship between sign and object ... The meaning of a sign is manifest in the interpretation that it generates in sign users.” (Atkin)

Among sign theories, Peircian semiotic theories are noted as “distinctive and innovative for their breadth and complexity, and for capturing the importance of interpretation to signification” (Atkin). Semiotics can be applied to various aspects of music with various degrees of complexity. At its simplest level, Peircian semiotics “claim[s] that signs consist of three interrelated parts: a sign-vehicle, an object, and an interpretant” (Atkin). The sign-vehicle is the signifier – for example, the graphic figure of a musical time-signature; the object is whatever is signified, in this example, a pattern of underlying musical pulses; and the interpretant “is best thought of as the understanding that we have of the sign/object relation” (Atkin). In the case of a time-signature this understanding may include a particular feel, style, or approach to rhythm that a performer brings to their interpretation of the meaning of the time-signature, based, in part, on their experience, interpretation and performance skills. Any or all meanings interpreted may or may not have been intended by the composer.

The implications of the interrelationship between the Peircian sign-vehicle, object, and interpretant are discussed by Turino: “[A] *sign* can be anything that is perceived by an observer which stands for or calls to mind something else and by doing so creates an effect in the observer” (*Social* 5), and: “[F]rom a Peircian perspective, all human feeling, action, and thought are initiated and mediated by signs” (*Social* 6). Here, Peircian philosophical frameworks overlap the study of human behaviour and cognition in relation to all manner of signs.

Drawing heavily on musical semiologist Jean Molino, Nattiez, while noting the complexity and the often contradictory aspects of Peirce’s writings (7), applies a “semiological tripartition” to music (10-16).

The three components of the Peircian sign, as described by Atkin above, can be equated to Nattiez’s three musicological “dimensions”: the Peircian *object* equates to Nattiez’s “process of creation” which he terms the *poietic*. The Peircian *sign-vehicle* equates to the physical material “accessible to the five senses” which Nattiez terms the *trace*. The Peircian *interpretant* equates to the process of reception, which Nattiez terms the *esthesis* (10-17). Using Nattiez terminology: through the *poietic*

process the *trace* is created, and through the *esthetic* process the *trace* is received (17).

Notation and the ontology of mixed-experience works

Through discussion of the ontology of the musical work, semiotics can further model the roles and relationships of notation within an ecology of reciprocal feedback, especially in mixed-experience contexts where responsibility for production is shared between composer and participants. Nattiez outlines two views regarding the relationship of the score to the ontology of the musical work. Conceiving of the work as consisting of relationships that are set by the score, “the graphic sign (the score) *is* the work” (72). In this conceptualisation, the performer’s esthetic process is engaged as they interpret the work through reading and playing it. From the other ontological view, the work is not fully realised until played. In this conceptualisation, the performer’s activity is a continuation of the poietic process begun by the composer (72). When focusing on music that does not have a score, Nattiez finds the poietic and esthetic processes merge as “the producer and the performer find themselves intermingled” (72). Clearly, the conceptual and temporal divisions and definitions of when and by whom production is undertaken affect the conception and assignment of Nattiez’s analytical semiotic dimensions.

Nattiez states, “[W]ithin ‘human works’, the phenomena of production, the traces that result, and the facts of perception do not necessarily coincide” (30). This is true, and as Nattiez notes, this division is important as an analytical methodology (30), although it is also important to acknowledge that in many cases these dimensions do coincide. As Nattiez finds in the case of scoreless contexts (72), or where scored works employ higher levels of player interpretation (such as might be found in some jazz contexts or, as has been shown in Chapters 1-4 in cases where scores are used in mixed-experience contexts), it is accurate to conceptualise responsibility for production as shared between composer and players.

In contexts such as these, when looking at the activities of the players in relation to the work, an argument can be made for combining Nattiez’s dual ontological perspectives: the realised interpretation of a work involves players creating musical events. In this ontological framework, the esthetic process of interpretation of a score merges with the poietic process of creation. This combined model produces a semiotic chain with interlacing poietic and esthetic processes

within the player node, as seen at Figure 1. A model such as this is vital in studying the use of notation within mixed-experience contexts, where concepts of music production and player interpretation are closely entwined.

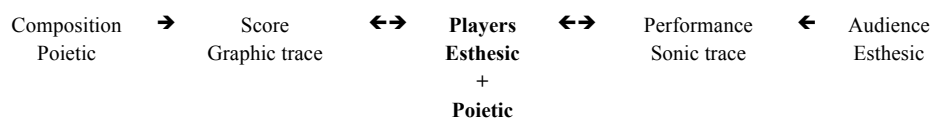


Figure 1. A modified version of Nattiez semiotic chain diagrams (75-77) showing interlacing poietic and esthetic processes within the player node.

Within this study, analytical application of this semiotic ecological reciprocal feedback model is focused on the physical traces of a work: the sign-vehicle score and the sounds produced in performance. As will be shown in Chapter 7, and as can be seen with many forms of musical analysis, application of a semiotic analysis is of great use when focused on the score. Nattiez’s view is that when analysing Western notated music, the score “serves as an anchorage, a benchmark, an intermediary in our *designation* of sound” (82). Nattiez finds that defining a physical trace is important for the analysis of the work. He identifies the trace as both graphic and sonic: “The work’s physical mode of existence is ... divided between score and performance” (82). It is these physical modes that provide us with access to the work. Yet Nattiez actually views the work’s ontological mode of existence as most closely linked to the poietic, “situated in the realm of pure intentionality, beyond the score, yet guaranteed, rendered possible by the score” (82).

However, to gain a more complete understanding of these poietic processes, and in order to use the score to successfully access the nature of the work, understanding of an instance of notation in relation to its *context of use* is essential. The importance of ascertaining the ontological relationship between the work, the composer, the score, and the performers is made clear by Treitler. In his discussion on the ontology of the musical work, Treitler finds that a score is commonly recognised as *identifying* a work and/or *instructing* on performance of a work (305). To these he adds the role of the score in *exemplifying* a work: “A score exemplifies a work when the community of practitioners to which it is addressed makes performances based on it within a range wider than is circumscribed by the notations of the score” (305). If a score’s practitioner community has no creative input beyond what is found

circumscribed by the notation, then that score cannot be seen to *exemplify* the work. Therefore, a more complete understanding of *the work* is accessed through an understanding of the relationship of a work to its notation, of its notation to its community of practitioners, and of its community of practitioners to its production. With attention to these relationships, analysis of works within this study (Chapters 10 and 12) is focused on work traces: the notational form and the sound produced by its community of practitioners.

Notation context coevolution

Within both literate and non-literate fields, it is the unique participatory acts of unique individuals that create a shared context. The development of a notational form and its corresponding context might be best termed a coevolution. In its function, notation relies on and affects existing context, and creates new contexts specific to the realisation of a work. Rastall finds rather than a direct-line evolution from the primitive to the sophisticated, “notation is concerned with the transmission of relevant information: that is, it is well suited to the music that it serves” (6). This is not a musically deterministic view however, as Rastall shows a strong relationship between necessity, development, and use: “Systems of notation have been invented as they were found necessary, and modified or abandoned as they were found inadequate” (6).

Cole finds that notation embodies a hierarchy of what is valued within a context (8) and vice versa: “The influence of the structure of [verbal and musical] language and notations on the modes of thought of users is profound but immeasurable” (12). This view is shared by Karkoschka. He describes the high level of influence a notation has on the act of composition and “the entire musical way of thinking of all musicians – so that the aural image of a musical work in every epoch is characteristically related to its visual configuration” (1).

Codification through notation affects and effects what is meaningful within a musical context. Returning to Barrett: “Music notation enshrines particular features and these are the ones that become our concern” (119). As will be shown in Chapter 8, through semiotic function and degree of precision, different forms of notations engender different degrees of latitude of sign interpretation and of performance action: “[N]otations ... afford and/or constrain particular ways of thinking and acting”

(Barrett 136). A notation can profoundly affect our conception of music and our music-making.

However, within a context, when looking more closely at group knowledge and skill acquisition processes, a more complex picture emerges that accounts for diversity even within the most uniform of practice fields:

“[P]articipation in a given practice is not assumed to induce uniform cognitive effects ... Instead, it allows for the active role of unique agents carrying out unique actions. However, these unique agents and actions are always shaped by shared cultural tools such as language, hence providing a commonality among members of a group.” (Hatano and Wertsch 79)

The unique musical actions of unique agents, including the acts of notating, performing and conceiving of music, are shaped by the shared tools of notation, performance practice, and shared esthetic processes of reception and poietic processes of creation. Across a diversity of action, commonality is shaped by notation.

Further, notation can be seen to create new context. For example, within this diversity, a score may include the implicit request that players of particular instruments, skills and traditions rehearse together and develop a relational context unique to them in order to realise the work in performance. The manner in which a score both engages with existing context and effects new context is central to its function.

Chapter 7

A semiotic analysis of notation

form and function

Applied to music notation, semiotics highlights relationships between form and function. Different types of sign-vehicle can be seen to function in relation to their referent by various levels of abstraction. Because of this, different sign types function differently for readers of different types and levels of experience. Sign types at different levels of abstraction tend to offer different degrees of latitude in interpretation. In composition, notation types can be chosen based on the degree of *latitude of sign interpretation* a sign extends to reader/players. Semiotic analysis of music notation aids understanding of these choices.

Before applying a semiotic analysis to notation, we need to add a further layer of complexity to our Peircian semiotic model. This will act as this study's fourth notation typology: '*How?* – the functional relationship between the graphic form or *sign-vehicle* and the object to which it refers'. This categorises notation based on semiotic function. In Chapter 8 this will be used in combination with the '*How much?* – a typology of degree of notational precision', developed in Chapter 5, to predict notation forms more suited to mixed-experience contexts. In Chapter 10 this combined typology will be used to analyse a reference set of scores. In Chapter 12 it will be applied to works composed as part of the practice-based research of this project.

A research need has been identified for application of semiotics to music notation. Peircian semiotics has been applied to aspects of music, such as the process of music composition, for example as applied by Nattiez (79-90 and 183-197); the process of interpretation by listeners, for example as applied by Nattiez (102-149) and Raymond Monelle (Curry 149-161); and how music operates within communities, for example as applied by Turino (*Signs*). However, Nattiez points to the need for an application of semiotics to the notation of a work: "Notation – as a semiological instrument for transmitting musical thought – must be itself the object of a semiological examination" (78). Similarly, theorist Eero Tarasti is surprised that few

have applied semiotics to music notation (398). Tarasti points to Treitler as being one of the few to begin this undertaking.

Discussing origins and development of notation in the West, Treitler suggests a shift in methodology towards Peircian semiotics:

“[T]he semiotics of musical notation ... would concern itself with the functional relationships between sign systems and what they signify while taking into account the situation of the person(s) to whom they signify.” (329)

Icon, index, and symbol

Peirce divides each of the three components of a sign – the object, the sign-vehicle, and the interpretant – into three (Curry 150). This “threefold trichotomy” (Curry 150) describes nine possible sign components. Through a set of rules Peirce combines these sign components into 10 classes of sign (Curry 151). Of these 10 classes, three can be considered most prominent (Curry 152; Turino, *Signs* 225-226) and are used as the simplified sign typology of: *icon*, *index*, and *symbol* (Curry 152). Signs can thereby be categorised by considering the “relation of the sign to its object” (Curry 151). Sign-vehicles connected to objects by qualitative features are termed *icons*; sign-vehicles connected to objects through “co-occurrence in actual experience” (Turino, *Signs* 227) or by causal relationships are termed *indices*; and sign-vehicles connected to objects by convention and law-like features are termed *symbols*.¹⁵

A semiotic analysis of notation

Treitler has been identified as one of the few to apply semiotics to music notation (Tarasti, 398). As such, an overview of his categorisation of the elements of staff notation is the best starting point. Treitler applies Peircian semiotics to the question of how notation functions by focusing on modern, Western pitch notation:

“By mapping the vertical dimension onto the writing surface we make a visual analogue of the pitch spectrum ... The staff is in effect a sign for the pitch-spectrum extended through time.” (330)

¹⁵ Peircian use of the word *symbol* differs from common usage (Turino, *Signs* 227). In this study, use of the Peircian terms *icon*, *index*, and *symbol*, will always be in italics unless in quotation.

Treitler analyses this representation as “arbitrary and conventional” (330) and so defines the vertical representation of pitch as a *symbol* sign. Treitler asserts that any perceived correlation between the conception of pitches as ‘high and low’, which may be related to their resonance within higher or lower parts of the body when sung, is not related by dint of *quality* to the concept of ‘high and low’ on the page, because, as he claims, ‘high and low’ on a page is an arbitrary convention (330). If this sign/object relationship were one of likeness in the quality of ‘high and low’, vertical pitch mapping signs would be classified as *icon*.¹⁶

The referent of an *icon* can be recognised without having to learn it (Treitler 331). The qualities of the referent are easily recognised by the naïve reader. The classic example of an *icon* is a portrait (Atkin). Treitler finds that within tonal music, melodic pitch notation starts to function in the *iconic* mode when the shape of the stream of notes is interpreted as having similarity to the ‘shape’ of the melodic line (331).

Peircian signs that are ‘pure’ *indices* and *icons* are theorised as very rare and are “always partly symbolic or conventional” (Atkin). Peirce sees a “simultaneous functioning of icon, index, and symbol” (Curry 154). In this use of Peircian semiotics, sign categories are seen as hierarchical within every sign system. The order of the hierarchy depends on the way the sign system is used (Treitler 332).

Regarding *index* signs in music, Treitler finds that an *index* sign-vehicle can function as a warning or as an imperative. An *index* refers to an object by way of a “sequential link” (332). His example is smoke as an *index* of fire. Peirce is reported as

¹⁶ Treitler finds the vertical placement of pitch to be based on convention, therefore a *symbol* sign (239). A counteranalysis may be constructed for a likeness relationship between the ‘up and down’ of notes on a page and the ‘up and down’ of music: the page is usually held vertically when standing to sing, and used in this position, can be seen as having a likeness to the sensation of sung notes resonating higher and lower within the singer’s own body. Under this argument, the ‘up and down’ of pitch notation would be classified as an *icon*. Yet, experimental research supports Treitler’s view that vertical representation of pitch is a convention that is required to be learnt.

In experiment, Walker shows a tendency for children to use a set of graphics that change in size as a representation of changes in pitch (208-210). In tests with 437 children, size was preferred over vertical placement in children aged 8 to 11 years. However, children aged 12-15 years preferred vertical placement over size, possibly indicating cultural learning of this convention over this spread of years-of-age: “[T]he typical Western view of pitch as something ineluctably vertical in conceptualisation is a cultural artefact rather than a natural phenomenon” (210). As Walker finds as regards representations of pitch: “[F]requencies are not connected naturally with images of vertical placement ... This confirms the findings of many psycho-acoustic studies where pitch is often related to size” (210). Therefore, a potentially stronger *iconic* mode relationship can be seen between the different sizes of graphics, the different sizes of the sound-creating objects, and the pitch of the sound those objects often make: smaller graphics = smaller object = higher pitch.

extending the category of *index* to include pointing fingers and proper names (Atkin). As such, a conductor can be seen to often use *index* signs. As well, Treitler describes a category of “predictive index” (332); his example, the bell of a typewriter predicts the approach of the end of the line. Treitler classifies tablature, fingering, and the case of a reader using staff notation as a kind of tablature, all acting in the mode of “imperative” *index* sign (332). This categorisation is best comprehended in opposition to *symbolic* representation of pitch: in *indexical* tablature there is a stronger sequential link between the notation and the action to which it refers.

Peircian signs viewed as levels of abstraction

The categories of *icon*, *index*, and *symbol* are seen as signs at different levels of abstraction from a referent and, as such, function differently in relation to the types and levels of experience of readers.

Consider the nature of signs when looking at the possible signs of an object, for example, a car: through visual similitude a drawing of a car may act as an *icon*; through experiential co-occurrence the sound of the horn may act as an *index*; through learned conventions the letters c-a-r may act as a *symbol*. These signs can be seen as increasingly abstracted from the object. To be interpreted as a sign for car, each increase in degree of abstraction requires a new type and level of interpretant experience:

“According to Peirce (1955), icons, indices, and symbols are not only different types of object-sign relationships, but they also reflect different types and stages of experience, assuming an increasing level of abstraction from icon to index and finally to symbol.”

(Mittelberg)

As well, different levels of abstraction tend to extend different degrees of *latitude of sign interpretation* in relation to the experience of the reader. Less abstract signs tend to function through personal relationships and experiences with objects, whereas more abstract signs tend to function through interpersonal and social convention. Latitude of sign interpretation tends to decrease with use of more abstract signs:

“Whereas the meanings of indices are dependent on the experiences of the perceiver, as thus can be quite fluid and varied, the meanings of symbols are relatively fixed through social agreement.”

(Turino, *Signs* 228)

Here we gain a tool for estimating the function of a notational form within a context characterised by the types and levels of experience of sign readers. Peircian semiotics provides a typology for notation that both identifies the manner by which a form of notation functions, and identifies the types of experiences required for successful interpretation. As will be discussed in the following chapter, when choosing notation for mixed-experience contexts, we can use semiotic analysis to predict how effective a notation might be, especially in providing readers with the desired degree of latitude of sign interpretation.

Chapter 8

A notation function typology:

The *how* and *how much* of notation

A combined notation function typology based on relationships between the semiotic nature of a form of notation and its degree of precision can be used to highlight notation types more suited to function effectively for purpose within a mixed-experience context. Use of any such tool must be tempered with an understanding of the specifics of an instance of notation in relation to its context of use. However, this typology provides insight to the notational choices available to a composer and therefore the significance of choices made. A form of notation can be seen as chosen for its relational qualities.

This study has so far established two ways to categorise notation function: degree of abstraction/latitude of sign interpretation and degree of precision/latitude of performance action. Employing these categorisations in combination creates a tool for dealing directly with the graphics of the score (our analytical anchor the *trace*, following Nattiez) from two perspectives.

From Chapter 7, the ‘*How?* – semiotic sign-vehicle categorisation’ typology categorises forms of notation by relationship to a referent. This is shown as degree of abstraction from the referent. Therefore, this can be seen as sign-vehicle categorisation by relationship to the experience of the reader/performer and by the degree of latitude of sign interpretation a form of notation extends to readers. In Chapter 5, from Karkoschka, Rastall and Barrett we gain the ‘*How much?* – precision categorisation’, which categorises forms of notation by precision and therefore by degree of latitude of performance action. In Figure 2, notional examples are shown categorised in this dual-axis typology.

		The semiotic relationship of notation to referent			
		Less abstract/ More latitude of sign interpretation		More abstract/ Less latitude of sign interpretation	
		<i>Icon</i>	<i>Index</i>	<i>Symbol</i>	
The precision relationship of notation to referent	Less precise/ More latitude of performance action	Musical graphic	Graphics representing dynamic change or timbre.	Graphics resulting from sounds: graphic transcriptions.	Highly abstract graphics. Graphics with no fixed referent. Notation removed from context of origin.
		Indicative	Proportionate duration (space-time) notation.	Harmony notation in the soloing sections of a jazz chart.	Pitch/time staff notation but with the instruction: play along these lines. Verbal scores.
		Frame	Relative pitch notation. A drawing of the action to be performed.	A cue: the part of one player shown in another player's score. The conductor pointing to a player.	Figured bass. Frame dynamics: <i>piano, forte</i> .
	More precise/ Less latitude of performance action	Exact	The melodic line, within a tonal key (Treitler).	The 'call' in responsorial singing. Tablature (Treitler). Fingering (Treitler).	Pitch/time staff notation (Treitler).

Figure 2. The semiotic/precision notation function type range. Populated with notional examples.

Notation function type in relation to skill and experience type

The types of skills and experience required for the effective function of each notation function type in Figure 2 can be estimated. Looking at the *precision relationship* categories, forms of notation at the *musical graphic* end of the scale may be suited to reader/performers with more skill/experience playing when given higher levels of *latitude of performance action*. More precise notation may be suited to reader/performers with less skill/experience playing music with higher levels of *latitude of performance action*.

Looking at the *semiotic relationship* categories (and keeping in mind that ‘pure’ sign types are rare and a sign actually operates as a hierarchy of semiotic sign-types) forms of notation at the *symbol* end of the scale may be more suited to reader/performers who have spent more time learning the relatively fixed meanings of the *symbols* in use (Turino, *Signs* 228) and therefore relate to them with less *latitude of sign interpretation*. In learning *symbol* meanings, time is not the only factor – pedagogy, learning ability and speed, and application of cross-domain knowledge (see Chapter 9) also play a role – but time may be considered one of the more generically applicable factors determining success in learning to read a *symbol* sign system. *Icon* and *index* notation however, may be more suited to reader/performers who have spent less time using the signs, and are therefore relying less on learnt social convention and more on their personal experience with referents. These reader/performers are therefore relating to such signs with higher levels of latitude of sign interpretation.

Combinations of these parameters, *interpretive performance skill/experience* and *time developing fixed interpretant/sign relationships*, are shown within a repopulated notation function type table at Figure 3.

		The semiotic relationship of notation to referent			
		Less abstract/ More latitude of sign interpretation		More abstract/ Less latitude of sign interpretation	
		Icon		Index	Symbol
The precision relationship of notation to referent	Less precise/ More latitude of performance action	Musical graphic	Graphics representing timbre. More interpretive performance skill/experience. Less time developing fixed interpretant/sign relationships.	Graphic transcriptions. More interpretive performance skill/experience. Some time developing fixed interpretant/sign relationships.	Graphics with no fixed referent. More interpretive performance skill/experience. More time developing fixed interpretant/sign relationships.
		Indicative	Proportionate notation. Some interpretive performance skill/experience. Less time developing fixed interpretant/sign relationships.	Harmony notation in the soloing sections of a jazz chart. Some interpretive performance skill/experience. Some time developing fixed interpretant/sign relationships.	Staff notation: play along these lines. Some interpretive performance skill/experience. More time developing fixed interpretant/sign relationships.
		Frame	Action drawings. Some interpretive performance skill/experience. Less time developing fixed interpretant/sign relationships.	A cue in the score. Some interpretive performance skill/experience. Some time developing fixed interpretant/sign relationships.	Figured bass. Some interpretive performance skill/experience. More time developing fixed interpretant/sign relationships.
	More precise/ Less latitude of performance action	Exact	The melodic line in a tonal key (Treitler). Less interpretive performance skill/experience. Less time developing fixed interpretant/sign relationships.	Tablature (Treitler). Less interpretive performance skill/experience. Some time developing fixed interpretant/sign relationships.	Pitch/time staff notation (Treitler). Less interpretive performance skill/experience. More time developing fixed interpretant/sign relationships.

Figure 3. The semiotic/precision notation type range. Populated with reader/performer characteristics estimated more suited for notation type function. Notional examples are also shown within each category.

Notation function type in relation to context characteristics

Successful training can be seen to create relatively uniform context fields, enabling higher levels of communication efficiency, and therefore potentially allowing for the effective use of a broader range of notation abstraction and precision types. As shown in Chapter 7, these relatively uniform trained contexts are especially required for *symbolic* notation with relatively fixed meaning (Turino, *Signs* 228). Theoretically, with the luxuries of time, pedagogy, and (ideally) willing individuals, a context can be developed where any or all types of notation become effective for purpose.

As discussed through Chapters 1-4, a key characteristic of mixed-experience participatory contexts is an open membership with ongoing acceptance of new members. This leads to a relatively diverse membership, each member having a unique combination of skill/experience and, if notation is in use, each having spent different amounts of time working with a form of notation.

Hypothetically, in notating for mixed-experience groups, a possible goal is to develop a form of notation that functions well for all participants whatever their skill/experience and however long they have been using the notation prior to performance. In this case, it may be estimated that a form of notation that will function effectively for the widest range of participants may be one that provides enough, but not too much, of each degree of latitude. With the risk of being overly reductive and simplistic: dependant on what is being notated, and actual context of use, *indicative-icon*, *frame-icon*, *indicative-index*, and *frame-index* notation are found at such sweet spots.

Alternatively, broad-based notation functionality may be found where there is a balance between latitudes. For example, less latitude of sign interpretation can be counterbalanced with greater latitude of performance action, to allow a broader functionality.

Further, versatility in semiotic function may be a good predictor. A common theme across discussion of Western staff notation points to versatility as a key reason for its longevity (Davis 72-75; Rastall 7-8). The versatility of staff notation is found in its capacity to function differently for different reader/players. Treitler shows this attribute is due to the semiotic flexibility of staff notation (331). As shown in Chapter 7, the same instance of notation can be interpreted through different semiotic modes by different reader/performers. For example, one player may use a score as *indexical* tablature, while another player may use the same score as an *iconic* portrait of the

melodic line. Such versatility in semiotic function may also be considered a key factor in predicting effective mixed-experience forms of notation.

Therefore, with much caution, these predictions can be used to estimate notation types that will be most functionally effective for purpose in mixed-experience, participatory, open contexts. Although general in nature, estimations of this kind are of great creative and compositional value.

As well, as will be shown in Chapters 10 and 12, use of this combined typology as an analytical tool can provide insight to a composer's poietic intent. Set against all possible choices, the notation choices made by a composer gain significance, especially when seen in terms of choice in the degree of latitude extended to reader/players.

Chapter 9

Notation function and the mixed-experienced: Instigating interpretant relationships

As shown in Chapters 7 and 8, signs with relatively fixed intended meaning and less latitude in interpretation may function less effectively in mixed-experience contexts due to diverse levels of practice-specific cognitive and performative ability. Yet, within these contexts, strategies can be employed to instigate and aid the development of relatively fixed semiotic interpretant relationships.

Forms of notation that are predominantly *icon* or *index* may be predicted to operate more effectively within mixed-experience contexts. Forms of notation that are predominantly *symbolic* are less likely to operate effectively, as they require each user to have knowledge of musical conventions and laws, or to have the time and resources to build up this knowledge. However, such predictions must be approached with caution. If a composer expects any form of notation to be interpreted in a particular uniform way by all players, relatively fixed interpretant relationships must be constructed: instigated, taught, and/or built up, within their context of use. That is, there is a potentially *symbolic* dimension to all forms of notation.

For example, as shown by the experiments of Walker, unaided, mixed-experience players do not interpret notation uniformly. In one experiment series, Walker conducted a test with 155 subjects who had little or no musical training, and ranged in their culture and in their age from 9 to 25 years (207). Subjects were shown four visual stimuli extracted from non-standard twentieth-century notation. Subjects were asked to “make the sounds the shapes suggested” (207). Three musicians independently judged which musical parameter (dynamics, pitch, duration, or timbre) players interpreted from each graphic. If judges could not agree, or could not determine if the subject was affecting one of the four parameters, the result was categorised as “other” (207). None of the visual stimuli were interpreted with uniformity. The graphic that “evoked dynamics more than any other sonic parameter” was a filled, wedge-shaped ‘hairpin’, increasing in thickness from left to right. This graphic attained 105 responses judged as “dynamics”, but 19 responses were judged as changes in “pitch”, and 31 responses fell into the category of “other” (207).

In the case of this hairpin graphic, more so than all others tested, a tendency can be seen towards a particular interpretation. However, there was also great variation in interpretation. Throughout Walker's experiments, the sheer variability of interpretations strongly supports the semiotic premise that the relationship of sign-vehicle to object is not a characteristic of the sign itself. Across all semiotic modes, it is through the development of context that the intended referent and purpose of a sign becomes less ambiguous.

Instigation of semiotic interpretant relationships

Scores that introduce new, unconventional notation, or request an uncommon performance action, often include a set of textual performance notes. Performance notes may act as a key, describing the referent of each uncommon graphic and unpacking the sign systems used. Effective performance notes, and programme notes, which are read both by performers and audience, can seed the growth of an interpretant context specific to the work. There is therefore, in such cases, a pedagogic quality to the performance notes and often to the notation itself: "Where instructions are issued for all comers, a certain basic standard of skill and knowledge is presumed to exist ... [If not,] then a special teaching notation must be used" (Cole 15).

In working with a particular score over time, every reader learns, building up experience and developing relationships with the specific signs and systems of that score. This is an evolving semiotic fluency: a mutable skill that is both unique to that score and affects the reading of all other scores.

Cross-domain knowledge

As well as being seeded by the composer and developed through score use, semiotic relationships form through the reader's application of past experience. Applicable experience can be found from within both musical and non-musical contexts.

Although prior knowledge and experience is an unpredictable feature of mixed-experience contexts, the likelihood of a form of notation operating effectively is increased if cross-domain knowledge can be applied by readers, a situation described by Hatano and Wertsch as contextual skill acquisition "on the basis of experience with different practices":

"[S]ome activities occur across so many different settings that they may have cognitive consequences well beyond particular. Narratives,

orthography, and measurement are just a few examples of such activities. [As well], what is acquired in one domain may be used in others through analogies, abstraction, and the like.” (79-80)

In musical terms, experience gained from non-musical experience may be applicable and utilised within a musical domain. This insight provides an important strategy to consider when developing notation strategies for mixed-experience performers.

Where participant cognition may or may not be specifically relevant to notation use within the musical domain, there is a case to be made for use of forms of notation that utilise rules, systems or conventions from other, more general domains, either directly, or through analogy and abstraction, as shown above by Hatano and Wertsch.

Verbal scores

A key example of a notational form that utilises a large degree of cross-domain knowledge is that of the verbal, instructional, or *event* score, as described by Dadson in Chapter 2. The verbal score is a form first attributed to George Brecht (Higgins 2) and is utilised predominantly within experimental music practice, including by La Monte Young, Yoko Ono, and John Cage (Bryars xiii). Verbal scores are particularly suited as works considered accessible to interpretation and realisation by performers of mixed experience. This is in large part due to their use of cross-domain knowledge in terms of common verbal language and grammar: “Practitioners point to a number of advantages to [verbal] notation: written words are accessible to a wide range of people, including those who cannot read traditional Western music stave notation” (Lely and Saunders, *Word* ix).

In addition, event scores often specify what is to be done, an often deceptively simple request, without specifying exactly how it is to be done, counterbalancing a large degree of latitude of performance action to players with less latitude of sign interpretation. As found in Chapter 8, this is a characteristic predicted as effective for mixed-experience contexts.

Strategies

Within mixed-experience contexts, any notation will probably gain a variety of responses, yet as shown within this chapter, a range of strategies may increase the likelihood of notation effectiveness for purpose. Use of *iconic* and *index* sign notation

may be predicted to be more effective than *symbolic*. Forms of notation that counterbalance more latitude of performance action with less latitude of sign interpretation (or vice versa) may be more effective. Semiotic flexibility is a key attribute. Through engagement of general cross-domain knowledge, successful semiotic interpretant relationships may form more easily. As well, notation with pedagogic qualities, along with the inclusion of performance notes and programme notes, acts as a way of seeding and shaping an evolving ecology of individual and collective contextual interpretant relationships.

Chapter 10

Analysis of a score reference set

Through Chapters 5 to 8, four notation typologies have been developed that categorise instances of notation in terms of purpose, form and function. In this chapter, a reference set of example scores is analysed through application of the typological tools. This acts partly as a way of building understanding of the tools in application, partly as a way of understanding the notational choices available to composers, and partly as a way of understanding which score features have potential for functional effectiveness within mixed-experience contexts. The results of this analysis inform the compositional development of notation undertaken as part of the practice-based research for this study.

The range of notation types and strategies identified in Chapters 8 and 9 can be seen as a range of compositional choices available to composers. This perspective provides insight to poietic intent, especially regarding degrees of latitude. The following reference set of scores has been chosen as representative of a wide range of notational forms and therefore provides examples of different latitudes of sign interpretation and performance action.

Reference set of scores

1. *Geographical fugue* (1930) Ernst Toch
2. *Epitaph for Moonlight* (1969) R. Murray Schafer
3. *Organic Music* (1978) Lyell Cresswell
4. *Treatise* (1963-1967) Cornelius Cardew

Presented here are the conclusions drawn from analyses, and a notation function typology table (Figure 4) populated with notation examples from the score reference set. See Appendix 1 for the full analysis of each of the reference scores.

		The semiotic relationship of notation to referent			
		Less abstract/ More latitude of sign interpretation			More abstract/ Less latitude of sign interpretation
		<i>Icon</i>	<i>Index</i>	<i>Symbol</i>	
The precision relationship of notation to referent	Less precise/ More latitude of performance action	Musical graphic	Swirling line voice parts in <i>Epitaph for Moonlight</i> , example 2. Percussion notation of texture and timbre in <i>Epitaph for Moonlight</i> , example 3.		<i>Treatise</i> (symbol notation without convention).
		Indicative	Curved shapes, hollowing and filling of texture in <i>Epitaph for Moonlight</i> , example 4. Size and placement of notation elements in <i>Organic Music</i> .	Animal, tree, and saucepan in <i>Organic Music</i> .	Most notation components in <i>Organic Music</i> .
		Frame	Text placement in <i>Geographical fugue</i> .		Notation of rhythm in <i>Geographical fugue</i> . Notation of intervals in <i>Epitaph for Moonlight</i> , example 1.
	More precise/ Less latitude of performance action	Exact	Pictograph of percussionist brush in <i>Epitaph for Moonlight</i> , example 3.	Conductor marks on the score of <i>Epitaph for Moonlight</i> , example 4.	

Figure 4. The semiotic/precision notation type range populated with notation analysed from within the reference set of scores.

Conclusions from analyses

Reference set analysis shows notation choice as a fundamental compositional choice that can be used to alter the degree of latitude of performance action and latitude of sign interpretation extended to reader/players. Through score analysis, support is found for the predictions gained in Chapters 8 and 9: degrees of latitude can be seen as counterbalancing each other in notational forms estimated to have broad-based effectiveness for use in open-membership, mixed-experience participatory contexts. For example, the *symbolic* notation found in *Organic Music* is estimated more effective within mixed-experience contexts, and it can be seen to counterbalance less latitude of sign interpretation with more latitude of performance action. In other examples however, the *symbolic* notation of intervals in *Epitaph for Moonlight* and the *symbolic* notation of rhythm in *Geographical fugue* combine less latitude of performance action with less latitude of sign interpretation and so sit beyond the balance point we find in *Organic Music*. These *frame-symbol* forms, therefore, are estimated as less effective for purpose within mixed-experience contexts.

Again, caution is needed when identifying these mixed-experience notation balance points and sweet spots, and when using them as predictors. Through analysis of the practice-based body of work in Chapter 12, these predictions will be tested. The features common to functionally effective mixed-experience notation types will be further described, and attributes different notation types possess will be further identified. As well, in reciprocal feedback with context, further contextual strategies for use of different notation types will emerge. Through practice-based research, in coevolution with a community of practitioners, the function of a notational form can be mapped.

Chapter 11

Practice-based research: Development of a mixed-experience performance context

Practice-based research has been undertaken as a method for employing, testing and contributing to this study's findings. The aim of this approach is to further knowledge of notation use within participatory music and produce significant creative outcomes, built upon research findings and shown in relation to the personal accounts, histories and theoretical analysis within this study.

Practice-based research undertaken includes the composition and notation of original works, the development of a participatory mixed-experience performance context, and the performance realisation of these works within this context. In Chapter 12, the notation of creative works and their performance outcomes are analysed through application of the models, tools and findings gained from scholarly and primary research undertaken, acting as a test of the creative potential of the practice strategies developed.

The significance of the creative potential of these practice strategies is best exposed through a comparative analysis of works with two versions: one version notated for trained, literate musicians, and one notated for mixed-experience performance. This comparative study of realised works is a form of action-research, illuminating the outcomes different notational/context conditions can produce.

Developing a mixed-experience context

Findings from scholarly research and interviews with practitioners informed the approaches taken in forming and developing the participatory music group Open Call. A practice goal was identified for Open Call: to balance participant freedom and diversity with a degree of context consistency. Context is the link between composer and performer. Both sign interpretation and performance action are contextual. Where notation is used, work realisation is gained contextually through performance action and sign interpretation. A balance between freedom and consistency allows for a

degree of communication consistency while retaining a degree of participant freedom and authorship. As will be shown in Chapter 12, this balance of qualities appears within the notation developed and utilised in this context.

As noted by Palmer in Chapter 2, leadership is intrinsically linked to the role and practice of the composer. The composer both utilises existing context and, through leadership (direct leadership and/or mediated through notation), develops a work-specific context for realisation of the intended poietic. Within the Open Call workshop sessions, use of notation under this compositional framework aided the development of commonly recognised contextual values and practice, creating a functional communication field, and effected the development of contexts specific to the realisation of each composed work.

The successes of the participatory Open Call project culminate in performance. Here, as predicted by Bishop in Chapter 1, tensions between the presentational and the participatory are exposed. As has been shown in Chapters 1-3, and will be shown in Chapter 12 through analysis of creative composed works, in participatory performance, the score can successfully mediate these tensions.

Open Call

From September to December 2012, the Open Call weekly participatory music workshop sessions were held. As with other mixed-experience contexts studied, Open Call can be characterised as having an open membership with new participants and returning members at each session. Inconsistency of membership was tempered through strategies that acknowledged and built on the concept of musical communication as a core purpose for the group – communication about music, and music-making as a form of communication in and of itself.

Context-building strategies aided the development of the group. Although the membership of Open Call is inconsistent and diverse, regular participants began to welcoming new participants, explaining aspects of a score or aspects of the ethos of the group. It is through interactions such as these that a degree of consistency of context can be seen to be present and sustaining beyond initial instigation by a leader.

Leadership

Beginning with the premise that effective communication requires some degree of consistency of context, leadership objectives included the development of some

degree of consistency of shared or commonly respected values, shared language for communicating about music, enjoyable and sustainable sociality, group memory, and some degree of consistency of relationship with the forms of notation used.

Context-building strategies included:

- Describing the workshops in posters, fliers, media releases and online networking. See Appendix 2 for a sample of workshop promotional material.
- Introducing each session with a description of my background and my aims as the group leader, stating the relationship of the workshop to the New Zealand School of Music and to my studies. Examples of this strategy can be seen in the *introduction* segments workshop session plans in Appendix 3.
- Stating the openness and inclusiveness of the context. Examples can be seen in the *introduction* to workshop sessions in Appendix 3.
- Discussing general fundamental aspects of music and performance practice. Examples of this strategy can be seen in the *performance practice* segments of workshop session plans in Appendix 3.
- Developing and engaging descriptive language for music and musical action, and encouraging participants to find their own language to describe music. Examples of this strategy can be found within the *participant introductions* and *performance practice* sections of workshop session plans in Appendix 3.
- The social activity of eating and having a cup of tea together at the end of the workshop.
- Workshops took place in a community hall in downtown Wellington, New Zealand. Consistency of venue and neutrality of venue provided the opportunity for participants to form a sense of ownership for the location as the project home.
- Session to session, the repetition of a set workshop structure. This can be seen across the set of workshop session plans in Appendix 3.

Membership

The workshop sessions were promoted through posters, fliers, online event listings, email networks, and through contacting existing organisations with interest in music or the arts. This promotion succeeded in attracting participants from a range of cultural backgrounds, from children as young as eight years of age, to teenagers and

adults, and from across musical experience levels and types. Participants ranged from trained proficient musicians through to first-time players.

The project had an open and inconsistent membership. Each session had first-time participants attending along with intermittent and regular attendees. More than 40 participants were involved in the project overall. Between five and 16 participants were in attendance at any one session.

Ethos

The ethos of the Open Call is best described by analysis of the name of the group. This was elucidated at the start of each session as a way of building context through leadership towards common understanding of the project values and goals:

“To describe what these workshops are about, it may be best to look closely at the name of the group: Open Call. These sessions have been planned to be *open*: open to all comers; open to many ideas and points of view; open to trying new ways to make music together; open to the sounds that we make – there is no wrong way to make music in this group; open to the possibility of the music we can make together; open and accepting of each other and open and listening to each other.

Listening is a big part of communication, and I believe communication is a big part of music. Which leads to the other word in the title of the workshops: *call*, which could mean calling out – to send out a message, to attempt communication. This word can also be about what we call a thing, or name a thing, or an action or a sound – I think this is important too, as one of the things we will be doing is developing and working with language, descriptions, signs and symbols which we can use to communicate with each other about music, and develop musical ideas and compose music for us all to play.” (Mann 2012, *Introduction*, Open Call workshop session plan. Appendix 3)

This ethos can be seen to be related closely to the ethos expressed by interviewees as shown in Chapter 2 and described by Turino and Bishop in their studies of participatory context value systems, as seen in Chapter 1.

Workshop session structure

Each session followed a set structure. After beginning with the leader's introduction (above), participants introduced themselves. Participant introductions included a language and cognition exercise involving the identification and description of a sound, chosen by listening to present sounds, drawing on a memory of a sound, or imagining an ideal or valued sound.

Works published in *The From Scratch Rhythm Workbook* were the first pieces played at the start of each session. This pedagogic workbook was written by Phil Dadson and Don McGlashan, members of the performance group From Scratch. Phil Dadson speaks of the motivation for publishing *The From Scratch Rhythm Workbook*:

“It was a condensing of ideas that came out of the From Scratch learning process where we used different exercises to get everybody on the same level of skill ... The intention was to share those and make them available for teachers and students to practice some of those egalitarian ways of building up rhythm skills and also making interesting music.” (19 Aug. 2012)

Works employed from *The From Scratch Rhythm Workbook* include stepping, clapping, vocalising, and instrument playing, process-based works that engage participant authorship and many fundamental aspects of music and musical communication with minimal prerequisites to participation.

Following these initial pieces, a workshop segment described as *performance practice* included: exploration of the extreme ranges of some of the parameters of music – highest to lowest, loudest to softest, etc. – expressivity and the *expression* of qualities unique to each individual; the *status* of sounds in relation to each other; and *interpretation* as a way of communicating what is found to be meaningful to the interpreter. See the *performance practice* segments within session plans at Appendix 3.

Original scores were then introduced to the group through discussion of the notation used and suggestions on approaches to interpretation. Organisation of instrumentation and assignment of parts to player, or divisions of the group took place though estimation of the suitability of player's instruments and experience type and level to score parts. Soloists were chosen or participants volunteered for soloist roles.

Assignment of parts was often a process of suggestion, negotiation and consensus forming rather than solely leader determined.

The playing of composed works in workshops was often rehearsal in nature, players stopping or interrupting if they became lost or wanted feedback. Works would often gain two or three realisations within workshops, each with different instrumentation and/or approaches to sound production.

Approaches to sound production

In relation to contexts studied in Chapters 1-4, approaches to sound production were very open and most often tended towards heterogeneous sound production. Working within the latitude extended by the notation of a work, choice of performance action was discussed as primarily the responsibility of each participant.

Heterogeneous sound production can also be found within the diverse range of instruments played and how instruments were played. Open Call participants were encouraged to bring their own instruments or play one provided. Provided instruments included a collection of small hand-held percussion instruments; small wind instruments – including harmonica and ocarina; string instruments such as small acoustic guitars. Instruments brought by participants included guitar, ukulele, violin, cello, flute, pennywhistle, saxophone, and didgeridoo.

No special instruction was given on the playing of instruments. Some instruction was given on very basic vocal technique, mainly as a vocal injury prevention strategy. As mentioned earlier in this chapter, a *performance practice* exercise was included in each workshop session, these can be seen in workshop session plans in Appendix 3. This acted as a way for participants to explore the possible sound qualities and sound production techniques in playing their chosen instrument.

Mixed-experience performance

Open Call performed in two concert events. One was the On a Sunday lunchtime concert organised especially to showcase the group. See Appendix 4 for the On a Sunday programme. The other was an appearance during the Rising Tides festival – a music festival held in Wellington, New Zealand with a focus on improvisation and experimentation. See Appendix 4 for the Rising Tides festival programme entry.

In many respects, the On a Sunday concert mirrored the structure of workshop sessions, beginning with pieces from *The From Scratch Rhythm Workbook* and then performing works composed for the group. The concert ended with a cup of tea and refreshments, encouraging further sociality between participants and audience who, as shown in Chapter 1, Turino points to as *potential participants* within participatory value systems. Audiences were attracted through promotion and event listings. See Appendix 5 for examples of media and promotion.

In the Rising Tides festival appearance, half of the Open Call participants had not participated with the group before, and first saw the scores to be performed 10 minutes before the concert. The festival attracted performers from throughout New Zealand, and as far afield as Australia and the United Kingdom. Audience appreciation for the group and works composed was positive, several festival attendees commenting passionately on their favourite elements.

Praise was not universal, however, and a few comments and discussions may be considered to highlight tensions, as shown by Bishop and Turino in Chapter 1, arising from the aesthetic reception of participatory art. Even within a relatively open experimental performance context, presentational values may be found to contrast with participatory values. As will be shown in Chapter 12, in performance, these tensions can be considered most successfully mediated in works where the score is most clearly acting as the mediating *third term* as suggested by Bishop in Chapter 1. Within these works the score mediates both the act of participation and work presentation.

Chapter 12

Analysis of composed works: Composition for mixed-experience performance contexts

The collection of pieces composed for this project acts as both a body of creative work and as practice-based research material. This portfolio consists of three works composed for expert, literate musicians; seven works for mixed-experience performance (three of which are versions of the works for experts re-composed for mixed-experience performance); and a concerto grosso for expert soloist and mixed-experience ensemble in combination.

List of creative works

Heart open – for mixed-experience performance

Kaka counterpoint – for mixed-experience performance

Wish wealth – a three movement choral work for mixed-experience performance

Vocal program – for mixed-experience performance

Plait – for solo violin

Plait – a mixed-experience arrangement

Three hares share three ears, yet each has two – for solo piano

On a Sunday – a mixed-experience arrangement of *Three hares*

Inclination – for bass clarinet, soprano and ensemble

Inclination – for mixed-experience performance

Concerto grosso – for string trio and mixed-experience ensemble

Results of analysis

Through the latter sections of this chapter those forms of notation that were developed and utilised in practice-based research will be individually analysed. Analysis includes application of the notation function typology developed in Chapter 8. These are presented in the table at Figure 5. This presentation of the results of analyses does not universally describe mixed-experience notation use. It is, however, a map of

notation use within this project. It shows the primary function of the notation used by this composer within two performance contexts: expert and mixed-experience. The table highlights differences in notation use within each context. As such, this method for analysing notation function may be of use beyond this study. For example, and as has been undertaken here, comparing notational forms across a composer's body of work or across various practices. This method can reveal values embodied by the degree of openness of a notational form and thereby also highlights aspects of a work's relational qualities.

Differences in notation use between contexts can be seen as support for the reciprocal feedback model of notation as developed in Chapter 6. Under this model, notation types used can be seen to exemplify values from within their respective practitioner community. Drawing on Treitler, in practices where players produce performances wider than circumscribed by the notation, the score can be seen to exemplify the work. Drawing on Nattiez, where there is shared responsibility for production, the ontology of the work can be conceived of as relational. Drawing on Barrett, Cole, and Hatano and Wertsch, what is meaningful and valued within a context, and within a work-specific context, is also relational, and is shaped and instigated through notation use. It is through these relationships, that the relational qualities of a form of notation exemplify context values.

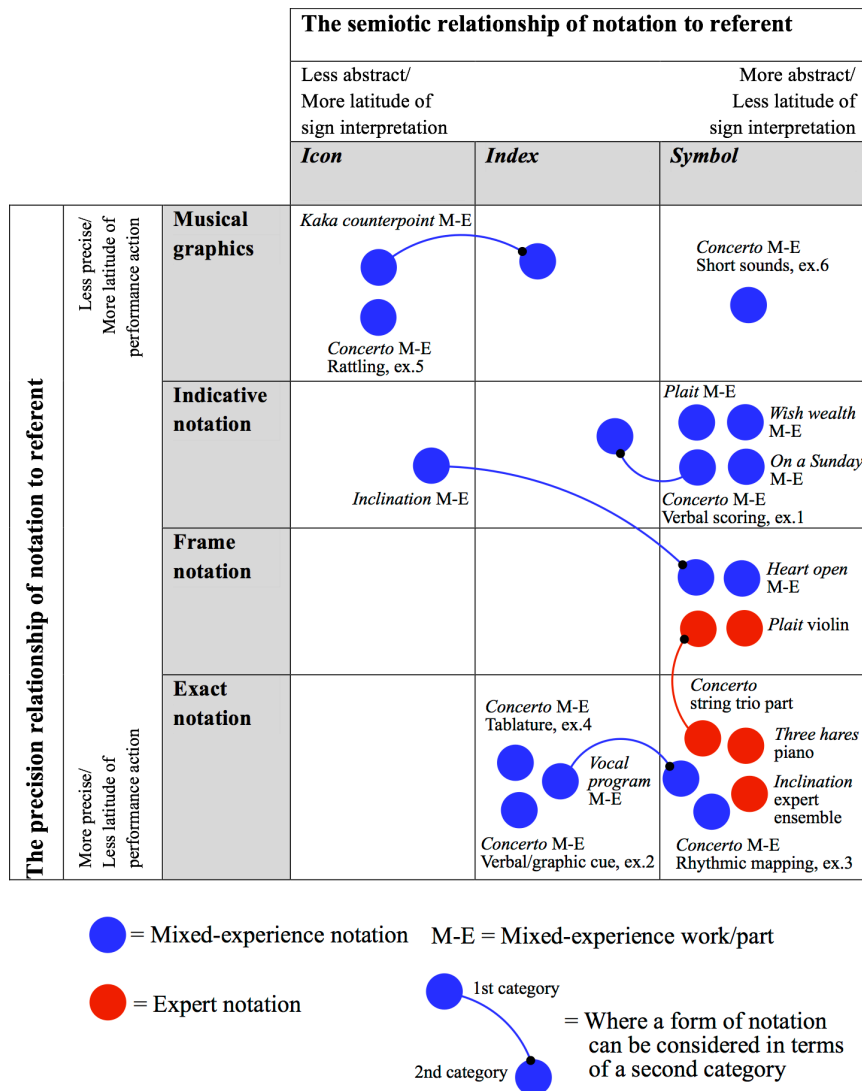


Figure 5. The notation function type table developed in Chapter 8, populated with the forms of notation developed and utilised within the body of works composed for this project.

Although the sample size is small (17 instances of notation), some preferences and trends can be identified. Analysis shows a reasonable spread of notation types used within the Open Call project, whereas notation for expert contexts falls within *exact-symbol* and *frame-symbol* categories only.

A slight preference is shown for use of *indicative-symbol* notation within the Open Call participatory context (4 of 13 instances of notation). *Indicative-symbol* notation extends less latitude of sign interpretation, but more latitude of performance action. The relational qualities of the preferred notation type can be seen to exemplify Open Call context values. As seen in Chapter 11, these context values are evidenced by practice strategies engaged, including the strategy to balance participant freedom and diversity with a degree of context consistency. As shown in Chapter 9, with

consistency of context comes the possibility for communication consistency. This strategy can be seen as aiming to find a balance between participant liberty and communication consistency. Returning to the leader introduction statement made at the start of each Open Call workshop session (presented in Chapter 11), focus on “what we call a thing, or name a thing, or an action or a sound” (Mann, Appendix 3), is stated as an important purpose for the group. The naming or labelling of objects, actions and sounds is *symbol* sign use. *Symbol* signs rely on a degree of consistency of context to function. The *indicative-symbol* notation that found preference in this context can be seen to mirror the values conveyed by this statement, i.e. use of *symbols* is a valued. The Open Call introductory statement also places value on latitude of performance action, stating that the group is “open to the sounds that we make – there is no wrong way to make music in this group” (Mann, Appendix 3). This too can be seen reflected in the preferred notation type used, as *indicative-symbol* notation counterbalances less latitude of sign interpretation with more latitude of performance action. As seen in Chapter 8, notation types, such as *indicative-symbol* notation, that counterbalance degrees of latitude in this way, can be cautiously predicted to be functionally effective in mixed-experience contexts.

Within the composed works, in the case of scores that fall into categories with greater degrees of latitude of both sign interpretation and performance action, notational strategies have been undertaken to temper this latitude and instigate some consistency of interpretation and action. For example in the notation of *Kaka counterpoint*, which falls into one of the most open categories: *musical graphic-icon*, performance notes and marginalia have been included to gain some degree of relatively fixed reference, as per strategies outlined in Chapter 9.

Where there is less latitude of sign interpretation and performance action, such as seen in the guitar tablature in *Concerto grosso*, Example 4, notational exactness is only applied to one or two parameters, leaving openness in all other parameters as counterbalance.

In the table at Figure 5, instances of notation represented by two dots connected by a curved line have been analysed as available to greater semiotic flexibility. The flexibility of these forms is shown in terms of their availability to a second type categorisation. In Figure 5, the second category is indicated by the black spot on the end of the connecting line. As shown in Chapter 8, semiotic flexibility

may also be a key attribute for functional effectiveness within mixed-experience contexts.

The absence of notation types within *frame-icon* and *frame-index* categories, and the single instances of *indicative-icon* and *indicative-index* types, are interesting in light of predictions made in Chapter 8 that these categories would be mixed-experience sweet spots within the notation type range. The basis of this prediction was that these categories provide some latitude, though not too much, in both sign interpretation and performance action; and would therefore be effective across the range of participant characteristics within an open-membership participatory context. The result of this analysis does not disprove that prediction. A preference for such notation types may be found through analysis of notation use in other mixed-experience contexts; however, such an undertaking is beyond the scope of this project's focus: the creative practice of this composer.

The absence and presence of notation types predicted to be effective within a mixed-experience context does, however, reflect on the analytical method. Restating the caution from Chapters 8 and 9: this method does not provide an accurate prediction or examination of the effectiveness of any one instance of notation. Rather, this method can retrospectively highlight preferences and trends within a context, and, as discussed earlier in this chapter, provide insight as to the relational qualities of a notational form.

The significance of these trends becomes apparent when they are seen as contextual. As explored in Chapter 6, through an ecology of relationships an instance of notation creates a context specific to the realisation of a work, and through these relationships, profoundly affects how that work is conceptualised and valued. Notational choices are relational choices.

A potential future direction for application of this method would be a broader comparative analysis of notation types in relation to characteristics of their context of use. This would be especially interesting across a variety of participatory contexts where notation is used. For example: kepatihan notation use in Javanese gamelan, notation use within the Pacific (as discussed by Ah Sam in Chapter 2), change ringing, or American shape note singing. Such a study has the potential to find trends in notation type use across participatory contexts and provide insight into how a form of notation reflects and affects the musical and social values of a community. For the

practitioner, this insight in turn delivers further compositional possibilities and creative opportunities.

What can be gained from notation use in mixed-experience performance?

In participatory contexts, musical acts take on new qualities, significance and a new sense of purpose. Through diversity of sound production, diversity of membership is apparent. Through diversity of membership, utopian relational possibilities are represented and enacted (as discussed in Chapters 2-4). Mediation of participation through notation becomes a mechanism for poietic discourse on the utopian.

The creative works composed within this project engage with an ecological network of relationships between composer, performers, performance practices, and audiences through the score and its possibilities. The creative potential of practice strategies undertaken can be tested through poietic/esthesis analysis of creative works produced. In the performance, as found by Bishop and Turino in Chapter 1, tensions between the presentational and the participatory can be seen exposed. As shown by Bishop in Chapter 1, a fundamental aspect of presentational contexts is the aesthetic reception of works. As seen in Chapters 3 and 4, a degree of cultural noise is inherent to mixed-experience open works. Cultural noise does not sit easily within the frame of presentational aesthetics. Within the works composed for mixed-experience performance, the score is shown to successfully mediate these tensions. As shown in Chapter 4, through presentation of the sounds and situations produced by scored participation, poietic/esthesis significations arise.

As shown throughout later sections of this chapter, a wide range of sound qualities is found in the mixed-experience performances of creative works. Nevertheless, supporting the findings of Turino in Chapter 3, heterophony and heterogeneous sound production are predominant traits. There is dissonance in terms of harmony, timbre and rhythm. There is large variation in dynamics from sudden bursts to quiet fragility. Individual voices, or small sets of voices, often appear explosively, and disappear just as suddenly back into the texture of the core group. However, rather than a cloaking texture described in Chapter 3 by Turino, this is a counterpoint in which each instrument and voice can be heard as independent. Rather than an amalgamation, this is a complex.

Where works have two versions (*Plait*; *Inclination*; and *Three hares/On a Sunday* [Mann 2012, *Portfolio*]), the degree to which performance outcomes are

similar points to the degree to which forms of notation are similar, either through similar function or through parallel function, in which both forms communicate similar musical information but by different means within their respective contexts of use. Differences between version performances indicate what can be gained from use of notation in mixed-experience contexts, in contrast to expert contexts.

Differences between work versions are entwined with their respective context of production, for example, as shown later in this chapter in the comparative analysis of *Three hares* (Mann 2012, *Portfolio*) and its mixed-experience version *On a Sunday* (Mann 2012, *Portfolio*). Within a presentational context *Three hares* is a spectacle: exciting, difficult to play, and esoteric in its stated subject. Contrastingly, the mixed-experience version *On a Sunday* is easy to take part in, everyday in its subject matter, and an invitation to participation.

Within several of the creative works, manner of score use becomes an integral part of participation and performance. The physical qualities of a score, its presence, and how it is used within performance, are integral to the nature of these works. Within these works, sight-reading becomes a significant performative act. In the case of *Wish wealth* (Mann 2012, *Portfolio*), as analysed later in this chapter, manual handling of the score and performative sight-reading is fundamental to the work. In performance, physical interaction with the score affects the work's macrostructure and can be seen to symbolically reinforce the work's socio-political content: participation in sound production through handling processes mirrors participation in the economy through handling processes commonly found in production-line employment. As found by Bishop in Chapter 1, the evocation of a socio-political cause is a distinctive trait within participatory art. Within this work, participant score use becomes a mechanism for *iconic* evocation of a cause.

The visible presence of a score can also be seen as a causal *index* of the existence of a composer. The score stands for the presence of a composer. Therefore the presence of a score is of high consequence in participatory contexts. By *indexing* the composer, the score signals the presence of a point source, a single voice, or a controller. Here, tensions arise between the sole authoritarian voice of the composer and a mutable collective voice of all-comers. Notation mediates these tensions through its dual roles of coordination and inspiration. Coordination can be seen to function as the controlling voice of the composer, and inspiration as functioning to promote freedom to players. Within every score, these poles of control and freedom

can be seen held in a kind of tension. By holding tension between control and freedom, a score mediates participation, leadership, and audience reception.

Use of notation draws focus to the relationships between the composer, participants, and audience. It is in these relationships, and in the sounds produced by these relationships, that *iconic* signs of other ideal relationships arise. Through mediation of these relationships, these *iconic* signs can be turned to poietic ends. “[U]se of musical icons ... are crucial to bringing new possibilities into existence by imagining and representing the possible materially in ... performance” (Turino, *Signs* 238).

Through *iconic* representation within participatory contexts, the representation of utopian content is compounded. An example can be seen in *Kaka counterpoint* (Mann 2012, *Portfolio*), where playful sounds, performed by members of the community at large, act as an *icon* of the work’s stated subject: the New Zealand native kaka parrot, its playful communications, and community efforts to reinstate sustainable populations. Through participatory performance, likenesses appear between human and bird communities, and between community involvement in performance of the work and wider community involvement in the socio-political cause. The work’s poietic narratives are compounded through participatory, community performance.

As a culmination to this research project, *Concerto grosso* for string trio and mixed-experience ensemble (Mann 2013, *Portfolio*) combines participatory and expert contexts. This work acts as a negotiation between expert and mixed-experience contexts, and between Western staff notation and an array of more open notational forms. As with Schafer’s *Epitaph for Moonlight* (see Chapter 10 and Appendix 1), varying the degree of openness extended to players through use of different forms of notation becomes a key compositional tool. The variety of notation used in *Concerto grosso* can be seen represented in the table at Figure 5 as *Concerto* mixed-experience Examples 1-6, and *Concerto* string trio parts. The variety of form openness within the work, in terms of sign interpretation and performance action, is shown through the spread of their appearance on the table.

The degree of openness valued by a context and the degree of openness of its notation can only be judged against other contexts and other forms of notation. As seen in *Concerto grosso*, the significance of a work’s relational processes becomes palpable when performative acts are presented as both contextual and compositional.

Here, in presentation, tensions arise between control and freedom, between the designation of roles as expert and mixed-experience, and between a strict definition of who are performers and an open invitation for all to participate. Notation can hold these tensions and mediate them in discourse on, in presentation of, and in substantiation of, the utopian.

Analysis of composed works

Each of the works composed within this project are analysed through application of the notation typologies developed in Chapters 5, 7 and 8. Analysis of each work includes the following:

- Programme notes
- Performance notes
- What is being notated?

Based on the notation referent typology developed in Chapter 5.
- Notation purpose categories

The primary purpose is chosen from the typology developed in Chapter 5.
- The score format
- Notation function: the how and how much of the notation

Based on the notation function typology developed in Chapter 8.
- Work/notation openness: latitude of sign interpretation and performance action

Analysis of which aspects of a work are open and to what degree.
- Performance analysis
- Poietic/esthetic analysis

Analysis of compositional intentions apparent; reader/performer roles and relationships; symbolism and narrative gained from contextual performance and in relation to score use and notation type.
- Comparative analysis

Where works have two versions, a comparative analysis is included subsequent to independent analysis of each.

Heart open – for mixed-experience performance

Amos Mann (2012)

See the *Portfolio* for the score of *Heart open*.

See the accompanying CD track 1 for a recording of the work performed by Open Call in workshop.

Programme notes

“With a pulse-based tickertape score, this piece uses the compositional technique of ‘phasing’ to vary word combinations and the distances between words. Meaning shifts and varies between the semantic to the sonic and back again.” (Mann, *On a Sunday* concert programme, Appendix 4).

Performance notes

Reading the score: The dots represent silences in the underlying musical pulse and are used to show when to vocalise the syllables.

Vocalisation: There are a number of ways to vocalise the syllables. Suggested experimentation with vocalisation of a word: Say the word. Chant the word. Sing the word. Sing it short. Sing it long. For this piece, the way you vocalise each word will probably be best somewhere in between those versions.

Assembly of score: Cut the score into strips and glue them together, in order, into one long strip.

What is being notated?

The notation of this work is a pulse-based notation, used to coordinate vocal utterances in counterpoint. Text placement is used to notate the timing of vocal utterance within a stream of underlying musical pulses represented by large dots on the page. Other than specifying the timing of word syllables, the notation is not intended to notate other qualities of vocal delivery.

Notation purpose categories

Primarily category 7: Notation used to enable effective performer interaction, along with categories: 3,4,5,6,9,10,11,12,13.

The score format

Each player holds a copy of the score. The score is a long thin strip of paper. This format allows the score to be used as a time-keeping device – akin to a strip of ticker tape – players move the strip through their hands at a regular pulse. The group is divided into three. The score shows the three voice parts, so that the parts of other groups can be used as a cue. See Figure 6 for an image of the score in use.



Figure 6. Open Call performing *Heart open*. 14 October 2012. Photo: Michael Edge-Perkins.

Notation function: the how and how much of the notation

Primarily, this notation is representing the timing of events. As regards what is notated, this form of notation can be best thought of as *frame* notation, rather than *exact*, as it does not go as far as showing metronomic tempo and the exact duration of uttered syllables.

The ticker-tape strip format of the score can be seen as an *index* sign representing the significance of timekeeping to the work. As such, the format of the score has a causal relationship to the importance of coordination of timing to the work.

In some respects, the pulse notation can be seen as *iconic* in that the spacing between syllables in the notation can be used as a graphic portrait of the interlocking of parts. The use of the dot to represent the musical pulse also has *iconic* qualities, as a musical pulse is usually perceived, conceptualised and felt as either a series of

points in time or as a series of durations between points. Yet dividing time in this way is a convention, as is this notated representation of silent time. So, this notation is best seen primarily as *frame-symbol* notation.

Work/notation openness: latitude of sign interpretation and performance action

Latitude of performance action in *Heart open* can be found in the tempo of the work, in the range of vocal qualities players may bring to a performance, and in the area of dynamics. There is very little latitude of sign interpretation as regards the timing of events in relation to each other.

Openness can also be found in the text. There is a general shift in the tone of the text meaning from “open heart” in section 1 to “broken heart” in section 2, traversed through subtle word play and implied, fluid meaning.

Performance analysis

Heart open performed by Open Call.

Feathered qualities (Turino, *Social* 38) are clearly identified within performance of this piece. Individuals can be heard distinct from the group, especially as voices enter. ‘Noise’ can be found in the form of laughter, misplaced events, foot tapping, large and distinct variation in dynamics. The merging of diverse vocal qualities creates rich textures. Within these textures, syllables become indistinct, taking on complex sonic qualities, which vary in repetition. The composition creates further sonic complexity, through the phasing and overlapping of syllables.

Poietic/esthesis analysis

As with many commentaries on matters of the heart, the text has the qualities of a personal reflection. But here, when put in the voices of the many, the text gains significance and becomes a general warning or adage. The effect is not unlike that of a chorus in ancient Greek theatre. With a traditional chorus, due to a consonant agreement of many, the message vocalised becomes didactic. However when the chorus is mixed-experience, rather than a unified, collective utterance, there is a sense that we are hearing a conglomerate of the experience of many. In the voices of many, the text becomes open, as defined by Eco in Chapters 3 and 4, and must be interpreted – as one might interpret a trend from a data set – to arrive at any potential conclusion or moral.

Kaka counterpoint – for mixed-experience performance

Amos Mann (2012)

See the *Portfolio* for the score of *Kaka counterpoint*.

See the accompanying CD track 2 for performance recording of *Kaka counterpoint* by Open Call.

Programme notes

“Gestural transcriptions of kaka calls composed for expressive instrumental interpretation” (programme note provided to Rising Tides festival organisers). Kaka are a native parrot species of New Zealand. In recent years, kaka populations have flourished within the city of Wellington, New Zealand, due to the work of the Zealandia wildlife sanctuary, located near the centre of the city. The premiere performance of *Kaka counterpoint* was dedicated to the workers at Zealandia.

Performance notes

To be played on wind and string instruments with some scraping or rattling percussion. Listen carefully to others to gauge how your part fits within the piece. Interpret the lines as musical gestures. Within each short gesture, line shape indicates changing pitch and sound quality. Words like “Softly” and “Forcefully” indicate a change in dynamic energy.

The score format

The full score is seven A3 sheets. Each player plays from the full score, so that each can see how parts relate to each other. There are five parts (A,B,C,D,E) stacked vertically, to be read across the page left to right.

What is being notated?

The notation used can be described as a gestural line notation. Each musical gesture can be seen as a short musical unit. The relative period between units can be read from placement of units on the page. Changes in dynamics are shown with italicised text phrases: *Softly*, *Somewhat softly*, *With some force*, *Forcefully*, and *Very forcefully*. Several musical parameters can be interpreted from the gesture lines. These include change in pitch, and the repetition or combination of elements within a gesture. Difference in timbre can also be interpreted from the notation through

differences in line quality from smooth flowing lines to jagged, sketchy lines. See Figure 7, extract from *Kaka counterpoint* page 4 for examples of different gestural lines.

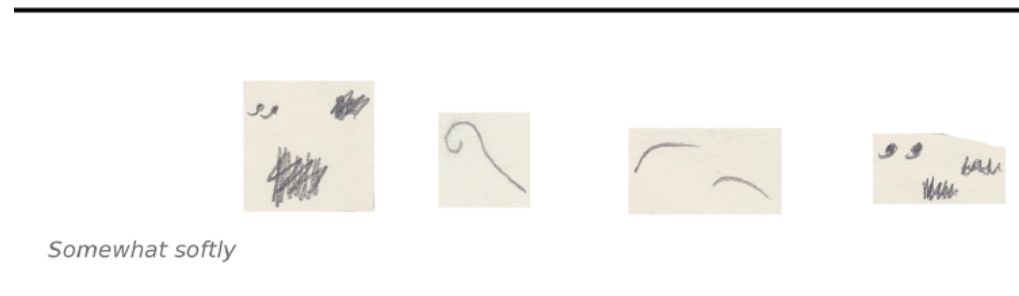


Figure 7. *Kaka counterpoint* extract from page 4 showing examples of different gestural lines.

As well as gestural line notation, the score contains marginalia sketches of kaka. These drawings have been placed throughout the score to inspire and further bring to mind the parrot and past experience with its calls and behaviour, aiming to connect the interpretive acts of players to the expressive nature of the bird. See Figure 8, *Kaka counterpoint* extract from page 2 showing marginalia.



Figure 8. *Kaka counterpoint* extract from page 2 showing marginalia.

Use of marginalia was inspired by examples of decorative illuminated figures and marginalia seen on scores from the fifteenth-century Loire Valley Chansonniers songbooks. Musicologist Jane Alden finds that these “decorative initial figures, creatures, and objects ... play a role in shaping the relationships among composers,

texts, contexts, and readers” (240). Alden shows these components as functioning to aid accessibility to the scores (239) and to aid musical and social participation (241) for readers who were probably of mixed-experience and low music literacy (160).

Notation purpose categories

In *Kaka counterpoint*, notation is primarily being used within purpose category 2: Notation used as a skeleton, sketch or framework. As well, notation is being used for purpose categories 4,5,6,7,8,9,10,11,12,13. Of particular interest in analysis of this score are purpose categories 11: Notation used as a visual analogue, 12: Notation used to allow the imagination of music, and 13: Notation used to enable sight-reading. In large part, the purpose of this score is to provide a sketch and framework to be sight-read, acting as a visual analogue for musical elements, promoting the imagination of the musical elements, and coordinating how these elements fit together.

Notation function: the how and how much of the notation

This gestural line notation can be seen from two perspectives. Primarily, as an inspirational score it can be seen to act as a *musical graphic-icon* notation. The graphic qualities of the notation can be seen to refer to the musical parameters of timbre and pitch through a degree of likeness.

This notation can also be seen as *musical graphic-index* notation, as these gestural lines are transcriptions of kaka calls, and so can be conceived of as having a kind of causative relationship.

Work/notation openness: latitude of sign interpretation and performance action

The openness of this work can be found on a number of levels. Tempo is open and although the counterpoint structure is somewhat ridged, the players coordinating their actions against the actions of others, notation of duration is proportionate and indicative.

Instrumentation is not strictly specified. A group could choose to keep some parts for soloists while sections of players play the other parts, or each part could be played by an equal number of players. The minimum required is one player per part. With more than one player per part, it is expected that a greater heterogeneous texture will be created from the combination of players’ unique interpretation of gestural lines.

Performance analysis

Kaka counterpoint performed by Open Call at the Rising Tides experimental music festival 7 December 2012.

In performance, the five parts become multiplied through the diverse performance actions and score interpretation of performers. At times, this produces regions of great complexity. By assigning two of the voices to solo players, a violin to part A and a flute to part B, regions of complexity are balanced with passages of solo and duo textures.

A shared vocabulary seems to emerge between players and within groups. This is an expressive, playful communication style, where voices coax and cajole each other, often escalating into dense regions of exuberant chattering. Here, an explosive quality, gained from the sudden appearance and disappearance of voices, is one of the more engaging aspects of the work and holds much of the work's tension.

Poietic/esthesis analysis

Kaka counterpoint can be seen to celebrate the kaka and allude to environmental concerns surrounding ecological protection of the New Zealand native parrot and its habitat. This exploration is gained through musical interpretation of kaka communication. By engaging mixed-experience participants to perform *Kaka counterpoint*, expressive, impulsive and playful communication is displayed as common to both parrot and human populations.

Wish wealth – for mixed-experience performance. Amos Mann (2012).

See the *Portfolio* for the score of *Wish wealth*

See included CD tracks 3-5 for performance recording of movements one to three of *Wish wealth* by Open Call.

Programme notes

A choral work with strip scores used to create looping, delay and echo.

The score format

- Movement one
A single A4 page with five lines of notation numbered 1 to 5.
- Movement two
Once assembled, the score consists of nine paper rings. Each ring has a looped column of *sound units*. See Figure 9, *Wish wealth* performance note on the work's sound unit notation.
- Movement three
Once assembled, the score is a 16m-long strip of paper. Sound units are glued to the strip in their composed order, spaced about 60cm from each other. The strip can be rolled up on a card tube and can be suspended to aid smooth unrolling of the strip in performance. The strip is pulled from the roll and is continuously passed from player to player. It is left to pile beside the last player in the circle. See Figure 14, *Wish wealth* movement three performed by Open Call.

Performance notes

- The sound unit
Each bracket line is a 'sound unit'. A comma on the line = pause. A syllable on the line = vocalise the syllable in the middle of your voice; above the line = vocalise the syllable high in your voice; below the line = vocalise the syllable low in your voice.



Figure 9. *Wish wealth* performance note on the work's sound unit notation.

- Movement one

Players stand in a line facing the audience. Five leaders are each responsible for one of the five vocal loops. Loop 1 begins: All players join in, in their own time. Each player accents every third time they vocalise a loop, by vocalising more loudly or similar. Then, for loops 2-5, leaders interrupt the current loop. When a new loop is heard, stop immediately, and in your own time join the new loop. Once loop 5 is running, all loops are brought back in for a combined version. See Figure 10, *Wish wealth* movement one performed by Open Call.



Figure 10. *Wish wealth* movement one performed by Open Call 7 December 2012. Photo: Melissa Bryant.

- Movement two

In two rows, the two halves of the group face each other, perpendicular to the audience. The two players closest to the audience are the *feeders*; the furthest players are *enders*. In their own time, feeders randomly take one of the nine rings from the basket and begin vocalising it as a loop (See Figure 11, *Wish wealth* movement two, basket of rings, and Figure 12, *Wish wealth* movement two, Open Call vocalising rings). Once any player has vocalised a ring for a period of their choice, they pass on the ring to another player (See Figure 13,

Wish wealth movement two performed by Open Call). Rings can only be passed to the player directly across from you, or to the player to the right of the player directly across from you (across and to your right). If you are already vocalising a ring and are passed another, pass on the ring you have been vocalising and start vocalising the new one. If you are given two rings at exactly the same time, queue them up – pass on the ring you were vocalising, begin vocalising one of the two just passed to you, pass it on, and then vocalise the other ring you were given. When an ender wants to pass on a ring, they can either pass it to another player in the usual manner or put that ring into the end basket. The movement ends when all the loops are in the end basket.



Figure 11. *Wish wealth* movement two, basket of rings. Photo: Melissa Bryant.



Figure 12. *Wish wealth* movement two, Open Call vocalising rings. Photo: Melissa Bryant.



Figure 13. *Wish wealth* movement two performed by Open Call 7 December 2012. Photo: Melissa Bryant.

- Movement three

Standing in a circle, the long strip score is passed step-wise from player to player. Vocalise each sound unit as it passes through your hands (See Figure 14, *Wish wealth* movement three performed by Open Call).



Figure 14. *Wish wealth* movement three performed by Open Call 7 December 2012. Photo: Melissa Bryant.

What is being notated?

- Movement one

Relative pitch is notated through placement of text at relative distance from a central single-lined staff. Rests are notated through use of commas placed on the staff line. Extended duration of syllables is notated through a line extending beyond the syllable.

- Movement two

Sound unit notation is used to guide syllable vocalisation pitch, duration, rhythm, accents and relative tempo. Syllables are extended across multiple units with a dotted line. Bold text indicates greater dynamic energy. The colour of the sound unit staff line indicates tempo: red is normal, blue is slow, green is fast. Small italicised text is used instead of a bracket to reinforce this tempo indicator.

- Movement three

Sound unit notation is used to guide syllable vocalisation.

Notation purpose categories

The primary purpose of notation use in *Wish wealth* is category 13: Notation used to enable sight-reading. The manual handling of the score, sight-reading it and interpreting its notation on the fly during performance, is fundamental to the work. Also applicable are categories: 2,4,6,7,9,10,11.

Notation function: the how and how much of the notation

The notation of *Wish wealth* can be classified as *indicative-symbol* notation. It provides indicative information and instruction about parameters such as pitch, tempo, and rhythm, extending a considerable degree of freedom to each player. As regards timing, this latitude is always within the range of specificity produced by the timing of when they gain each unit of information from the score, at what can be thought of as the point of their personal interpretation-moment. As regards pitch, this latitude is relative to the nature and range of their own voice rather than an external reference.

Work/notation openness: latitude of sign interpretation and performance action

There is inherent openness to the indicative notation use. As well, structural openness within each movement is gained from the assignment of roles and responsibilities to players. The decisions and interpretive responses of players affect the way each movement plays out. In movement one, responsible players interrupt current material with new material when they judge best. In movement two, each player decides how long to continue with the material and when to pass it on. In movement three, the speed of the score movement is controlled by each player. This can lead to a push-pull

dynamic or bottlenecks in the flow of the score. For example, in the performance of movement three (discussed more fully in the following *Performance analysis*) the final player was required to complete the work with a ten-second solo due to such a bottleneck, affecting the macrostructure of the work considerably.

Performance analysis

Wish wealth performed by Open Call at Rising Tides experimental music festival 7 December 2012.

Textures and patterns are created through fugue-like patterns of overlapping material. Throughout the work, complex textures are predominant, over which individual voices and combinations of voices rise up as features. Feathered beginnings and endings are systemic with the staggered addition and subtraction of voices. Single voices start each movement and often introduce new material. As well, a single voice ends movements two and three.

The work can be seen as a variety of small units of material combined through different compositional techniques. Each movement presents a new way to combine units. In movement one a phrase is vocalised by all players in relative unison, until, at the conclusion of the movement, each of the previous phrases appears in counterpoint.

In movement two, small looped units can be heard passed from voice to voice. Here, as more and more voices are gradually added, a climax is reached with all voices in play. Then, voices are gradually removed, until a single voice remains, yet not the voice that began the movement.

In movement three, in the manner of a fugue, voices take up introduced material in quick succession. The effect is a complex texture from which individual voices pop out as prominences. As with movement two, there is a staggered reduction in voices once the work has passed its climax. In this performance, the work concludes with an extended solo passage.

Poietic/esthesis analysis

The text of the *Wish wealth* has, in part, been derived from 2012 radio news reports on public responses to economic restrictions within Europe. Along with the work's title, these phrases can be seen to point to economic disparity as a central concern of the work's subject. However, there is openness to the text, in a similar fashion to Toch's *Geographical fugue* analysed in Chapter 10 (see Appendix 1 for a full

analysis), and rather than a didactic treatment of the subject, semantic meaning is created and deconstructed through aleatoric word play within the text and in recombination within performance.

As a musical work for mixed-experience participants, concerns surrounding who can participate and make decisions in the production of music become tethered to wider social concerns surrounding economic participation and decision-making. The formal qualities of *Wish wealth* can be seen to reflect properties of the subject of the text: leaders instigate protest-like chanting and singing, the looping aspects of the work may be seen to reflect on economic cycles, the group follows a game-like system mirroring a production line, and the long strip score acts as a conveyor belt. The formal attributes of *Wish wealth* can be seen as symbolic of protest activities seen within the media, and behind the headlines, of activities that are a means of employment and therefore a means for participation in the economy.

Through formal integration into the performance, the score of *Wish wealth* mediates participation. In a similar way, for many, the production line mediates participation in the economy.

Vocal program – for mixed-experience performance. Amos Mann (2012).

See the *Portfolio* for the full score.

See the accompanying CD tracks 6 (leader-group version) and 7 (group-group version) for recordings in a workshop setting.

Programme notes:

A score operating like a computer program with fuzzy logic.

The score format

The score is a table of two columns. The first column is a list of possible calls; the second column shows the response for each call. Three of the rows include choices of response.

Performance notes:

There are two ways to perform this program:

One person acts as the leader and always chooses from the call list. A group of performers respond with the corresponding response.

Or

The group is divided in half. Each half performs the corresponding response from the table based on the call just performed. Each response is treated as a new call. For example, if one half begins with the call “Now”, the other half responds with the response “Never”.

Regular = Quiet

Bold = Loud

Italics = instruction

What is being notated?

This score is a chart that acts as a program, guiding players towards single-word vocal responses. Two dynamics are notated: loud and quiet. Interpretive decisions are required through use of fuzzy logic – where a decision is made on imprecise inputs. Here, the player(s) response is chosen based on their interpretation of the call heard. A choice is made based on whether a call is interpreted as loud or quiet. Within a mixed-

experience group situation this becomes complex, as the dynamic as intended might not be the dynamic as heard.

Notation purpose categories

Primarily the purpose of this notation is within category 5: Notation used as a formal problem solving and creative space, as here the performers must actively use the score to solve the problem of what to do next. It can also be seen to act within category 3: Notation used as a detailed set of instructions, as well as categories 6,9,10,13.

Notation function: the how and how much of the notation

This can be seen as an instance of *exact-symbol* notation in that it is prescribing a specific response through a sign system that relies on conventions in the reading of text, tables and charts. As such, this notation employs a large degree of cross-domain knowledge in the field of reading tables and following charts.

This notation can also be analysed as *exact-index* notation, due to the causal relationships embodied in the score. The notation becomes a set of *index* signs showing the reader the causal relationships between events, and therefore *indexing* what has been performed, why it has been performed, and what is then to be performed in response.

Work/notation openness

If performed strictly, the work's structure is two loops within one large loop. In this respect the work is closed but infinite, as no end is specified. The openness of the work comes from mixed-experience player interpretation and through the way it is notated. As such, these combine to create 'errors' – loops become broken, or sub-loops become stuck. In sight-reading situations, openness is most striking in the timing of responses. The timing of a response is directly related to the cognitive processing time required to read, comprehend, choose, and then perform a response. This cognitive processing time is different for each participant, creating feathered responses, which in turn create further feathering in the responses to the responses.

This work could be notated as a long list of words to be followed in linear succession. However, due to the format of the score, greater responsibility is placed on participants, drawing on their interpretive and reading skills to a larger degree than necessary, resulting in unexpected and unpredictable outcomes.

Performance analysis

Two versions (leader-group and group-group) performed by Open Call in workshop.

Two versions of *Vocal program* have been recorded in Open Call workshop sessions. The first version is leader-group. This version produces a reasonably straightforward responsorial singing structure with a solo voice calling and the group responding with a richly textured response. Imitation of the leader's delivery style can be heard in this version. This is in keeping with Shortis' comments in Chapter 2 on participant mirroring when following a leader.

The second version is group-to-group. The game-like qualities of the piece come through in this version. The excitement and joy of participating in this game is audible. Tension is found in the irregularity of timing, textures and explosiveness of delivery. Semantic patterns emerge from seemingly random patterns of action. Tension between the individual and the group appears when an individual acts independently of their group. 'Noise' takes the form of non-verbal utterances, playful laughter, and disagreement between group members on the correct response.

Poietic/esthetic analysis

The result is a kind of collectively authored poem, created and delivered by two mutable choruses, each reacting and responding to the other, becoming stuck in a loop set by the program, and only to be escaped through error in execution.

Interestingly, this notation does not fit well within notation purpose category 7: Notation used to enable effective performer interaction. In fact, this notation produces what can be considered ineffective performer interaction, as it engages participant cognition in such a way as to produce hesitant, doubtful interactions. This score is intended for a sight-reading situation, so effects an exhibition of these cognitive processes and performer interactions by hampering them, slowing them down, and making them audible.

However, purposefully hampering interactions must be balanced with a degree of functionality. For example, *Rhythm program* (Mann 2012), a work with a similar form, was found to be less functional than *Vocal program* within a mixed-experience context. See the *Portfolio* for the score of *Rhythm program*. In group-to-group performance, *Rhythm program* lacked cohesiveness because it was too difficult to discern the rhythmic patterns produced by a mixed-experience group. This piece would probably be successful if performed as a duet, where a degree of clarity of

rhythm patterns can be heard, enabling a greater sense of musical communication between performers.

In its group-to-group version, *Vocal program* presents a verbal exchange with tension. The mood of these exchanges ranges from the exuberant to the languid, affecting the sense of text meaning. However, as when gangs or political parties face off and challenge each other with taunts, responses are often delivered as explosive, complex, collective utterance. Here, the resulting social dynamic may bring to mind an ‘exchange of words’ in the figurative sense.

Plait – for solo violin, Amos Mann (2012).

See the *Portfolio* for the score of *Plait* for solo violin

See accompanying CD track 8 *Plait* performed by Tabea Squire at *On a Sunday* concert 14 October 2012.

Programme notes:

Based on the weaving structure of a braid, three musical ideas intertwine more and more tightly. The performer improvises through variations of each of the three ideas while plaiting the composed structure.

Performance notes:

A structure composed by Amos Mann to be realised in improvisation.

The score format

This is a large A2 size score. This size allows the performer to sight-read while stepping from side to side. The layout of staves on the page reflects the grouping of segments. A new segment may include a change of tempo, time signature, or pattern of motifs. In the last segments of the work, staves are laid out in a stepped fashion reflecting instructions for the performer to step further and further from the score. See Figure 15 for a photo of this work in performance.



Figure 15. Tabea Squire performing *Plait* for solo violin, 14 October 2012. *Open Call* stand ready to perform the mixed-experience version. Photo: Michael Edge-Perkins.

What is being notated?

Three motifs, each with a distinct performance gesture, are notated using staff notation, technique instruction, and (in one case) freely drawn undulating lines represent gestural glissando. However, a box labelled: “along the lines of” surrounds each instance of a notated motif. This extends latitude to the player on exactly what is played, but provides enough detail on technique to create distinct gestural identities. The string(s) on which to play each motif is also notated. See Figure 16 for an excerpt from the score.

The performer is instructed to step back and forth in a stepping pattern notated through instructional text and small arrows. The pattern represents a plaiting motion.

The tempo is notated with metronome markings. The duration of motif appearances is specified through time signatures and through the appearance of a motif in sequential bars. The dynamics of each motif appearance is notated with *p*, *mp*, *mf*, and *f*.



Figure 16. *Plait* for solo violin score extract bb.1-3.

Notation purpose categories

The primary purpose of this notation is category 2: Notation used as a skeleton, sketch or framework. It also fits the purpose categories of: 1,4,5,6,9,12,13.

Notation function: the how and how much of the notation

This instance of notation use falls into the *frame-symbol* function category. The notation provides reasonable detail via conventional notation.

Work/notation openness

This work is open in certain delineated areas. Openness is found in the freedom of variation and exploration of the three gestural motifs. All other salient parameters are rigidly set, including the stepping movements of the player.

Performance analysis

Performed by Tabea Squire at On a Sunday concert 14 October 2012.

This performance of *Plait* produces a sense of dialogue between gesture motifs. A conversation of sorts emerges as if between three characters. Between motif appearances the performer steps, moving back and forth between three positions. This furthers the appearance of the performer adopting and playing different characters with each new position taken. It is as if the characters are weaving between positions in a conversation.

Development is gained through variation of dynamics and the length of each motif appearance, and through interpretive improvisation. Each motif gets an extended period of development, as if each character takes some time to build their argument or pontificate.

Poietic/esthesis analysis

Performance of *Plait* may be seen to present the craft of the player as being their ability to weave between the playing of different motif voices, as a stage actor may play multiple characters in the same production.

The idea of a plait is gained from the title and programme notes. Suggestion of this craft activity appears on multiple levels. Through the stepping motion of the performer, the physical position of motifs change, as do the strands of a plait; a plaiting structure is found in the pattern of dynamic changes; and motifs are notated to be played on different strings of the violin, as if the strings themselves are being plaited.

In performance, the large score of *Plait* takes on a dominating position, acting like a fulcrum around which the performer pivots while stepping and playing through a prescribed pattern. In some respects, the score restricts performer freedom more than usual, as even non-musical movements and standing positions are set by notation. Yet within these physical restrictions, the player is liberated in their sound production, and this expression of craft within strict adherence to a form is heard in the improvisatory, characterful qualities of the three gestural motifs in variation and conversation.

Plait – for mixed-experience performance. Amos Mann (2012).

See the *Portfolio* for the score.

See the accompanying CD track 9 *Plait* performed by Open Call 14 October 2012.

Programme notes:

A group-sign notation is used in this mixed-experience group arrangement of *Plait*.

Open Call preforms a response to the soloist's version.

Performance notes:

A structure composed by Amos Mann 2012 to be improvised by a group or individual. See Figure 17 for the performance notes key to notation.

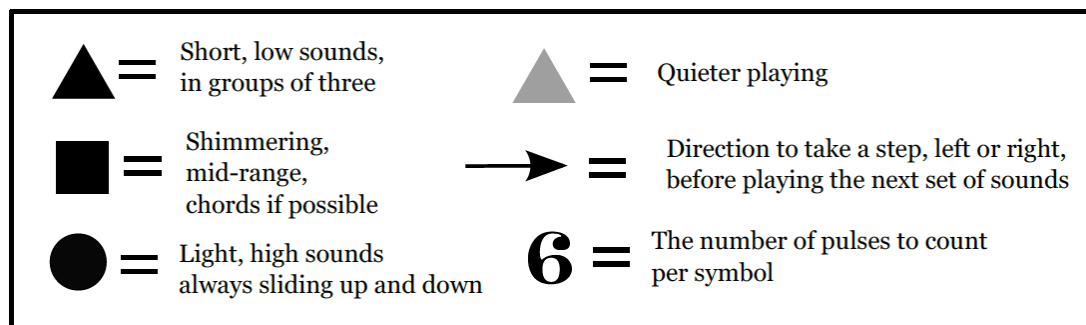


Figure 17. Performance notes from the mixed-experience arrangement of *Plait*.

The score format

As with *Plait* for solo violin (see above), staves are laid out on an A2 sheet of paper.

What is being notated?

A set of group-signs is used to represent three motifs. Each motif is described in the performance notes (see Figure 17). The descriptions relate to the duration, register, timbre, and groupings of sounds. The duration of the appearance of each motif is notated via bar lines and pulses per bar, in a similar way to *Plait* for solo violin. However, here tempo is indicated with instructional text. The stepping movement seen in *Plait* for solo violin is also notated. Dynamics are notated via a change of shade of the group-sign – black being loudest, light grey being most quiet.

Notation purpose categories

Primarily, this notation is being used within category 2: Notation used as a skeleton, sketch or framework. It can also be seen as used for categories: 4,6,7,9,13.

Notation function: the how and how much of the notation

This group-sign notation can be seen as functioning as *indicative-symbol* notation. Performer freedom is framed within specified parameters. *Symbolic* sign-vehicles are used to represent motifs. The sequence and duration of motifs is represented by placement of the signs within a conventional tempo and duration framework. Performer latitude is found within the parameters that each group-sign represents: pitch(es), timbre, and dynamics.

Interestingly, in workshop, performers pointed out that the triangle represents a *three-note* motif; the square represents *block* chords; the circle represents *curving* sliding notes. This can be seen as development of *iconic* relationships between the simple shapes of the signs and their referents. Compositionally, these signs were chosen for their neutrality, yet once chosen their assignment to a motif was based on those same qualities of likeness later also found by participants.

Work/notation openness

The performance notes describe some general characteristics for each motif. Within these general parameters, there is openness as to exactly what is played. The structure of the work, including motif order and proportionate duration, is rigidly set.

Performance analysis

Performed by Open Call at On a Sunday concert 14 October 2012.

The performance of this work by Open Call involved three groups of players; each of the groups was assigned one of the motifs. At the request of group members, a conductor was used to coordinate motif order and duration. The stepping movement of this work was not performed, as the movement of groups was not practical. See Figure 18 for an image of this performance.



Figure 18. *Plait* performed by Open Call 14 October 2012. Photo: Michael Edge-Perkins.

This performance of *Plait* has a distinct arc: beginning with the introduction of each of the motifs; building to a climax of rapid changes between motifs – almost in overlap; falling quickly to a quiet, fragile, highly repetitive extended version of the triangle motif; eventually leading to an understated, yet distinct, endpoint.

Within each motif, the wide range of less-common instruments improvising in combination provides a heterogeneous texture in which each instrument can be heard as independent. Rather than an amalgamation, the result is a bizarre, complex counterpoint.

Poietic/esthetic analysis

Distinct cutting between different states is achieved through the use of group-sign notation. Performed by three mixed-experience groups, this produces an unusual combination of control and freedom. Liberated action is confined within a strict, coordinated pattern of motif appearance. These poles of coordination and freedom are held in a kind of balanced tension.

This version of *Plait* seems to be cutting back and forth between different sonic states or different scenes. The effect is akin to a cinematic montage. Tension arises and is especially apparent within the extended passages. This can be attributed

to lack of a clear sense of development of material and disorderly playing and player interaction within motifs. Instead, motif appearances are static states. In extended appearances we are unsure of when the state will change or end.

Two modes of listening are involved: listening to the patterns within motifs, and listening to the pattern of motifs. In the early stages of the work, we listen to patterns within motifs, listening for relationships between individual notes and between instruments. Once lack of development and open structure is heard within motifs, our listening mode shifts to the macrostructure of changes between motifs. These modes of listening do not easily reconcile and are held in tension.

Comparative analysis:

***Plait* for solo violin and *Plait* for mixed-experience performance**

Both versions of *Plait* use *symbol* notation: the violin version uses boxed staff *frame-symbol* notation, and the mixed-experience version uses group-sign *indicative-symbol* notation. Group-sign notation can be seen to liberate players' performance actions considerably further than boxed staff notation. As the typological analysis shows, this difference in openness is due to the amount of detail found within each notation. For example, the first motif is described with a reasonable degree of detail in staff notation for violin (see Figure 16); whereas for mixed-experience performance, the motif is described with just seven words (see Figure 17).

At a poietic/esthetic level of analysis, contrast can be seen in narratives presented within each work version. The solo violinist appears to plait the different voices of motifs as if playing different characters in dialogue. With this in mind, the solo work can be seen as a dialogue with formal qualities: voices speak in turn, they are each free to extend and develop their argument, and there seems to be a conclusion to the discussion. In the mixed-experience version, openness is found within motifs, yet is held in tension with a strict structure of motif appearance. The multiplicity of voices within each motif begins to suggest three groups competing for attention, rather than three characters in conversation as found with the violin version.

With the mixed-experience version there is a quality of rowdiness heard within each of the three groups. This does not seem to be a conversation or dialogue; rather, the effect is closer to competitive group chanting such as heard at a sporting match or political rally. However there remains a sense that there is a composed

structure. This is freedom of expression, yet within strictly controlled, designated periods.

Connection can be made between this reading of the mixed-experience version and the tension within participation discussed in terms of the findings of Bishop, as seen in Chapter 1. Here, tension between player freedom and controlled designation of when freedom can occur is gained from use of notation within a mixed-experience context.

Three hares share three ears, yet each has two – for solo piano, Amos Mann (2012).

See the *Portfolio* for the score of *Three hares*. See Figure 19 for a photo of *Three hares* performed by Andrew Atkins.

See the accompanying CD track 10 for the recording of *Three hares* performed by Andrew Atkins September 2012.



Figure 19. Andrew Atkins performing *Three hares* in the New Zealand School of Music Lilburn Composers Competition September 2012. Photo: Te Kōki New Zealand School of Music.

Programme notes

Three hares uses an Eastern European Jewish Klezmer scale with rhythms inspired by ragtime.

I began writing *Three hares* as a piece of *Spielmusik* – from Hindemith’s concept of ‘music to play’. Starting with a musical concept (a two-against-three cross-rhythm), I aimed to explore it in an educative way to produce a work to act as a simple pedagogic tool and as an exciting piece to listen to and play.

The title is a text version of a graphic riddle showing three hares running in a circle, arranged so their ears form a triangle: each hare has two ears but only three ears are present. This symbol is at least 1400 years old and is found on objects and

buildings from many cultures and religions including Tibetan and Chinese Buddhist, Jewish, Islamic and Christian.

What is being notated?

Pitch, duration, dynamics, tempo, and articulation are notated with conventional staff notation. Possibly somewhat less conventional is notation of the predominant rhythmic relationship: triplet followed by duplet, relative to each other. This is notated with the compound time signature of 6/8 as its basis. Therefore, notation of the duplet requires special indication while the triplet is naturalised by the time signature. As the rhythm pattern changes, so does the bar length, shortening to 5/8 for example, thereby the duplet can be maintained while the triplet is shortened by one of its quavers.

Notation purpose categories

This notation best fits purpose category 3: Notation used as a detailed set of instructions. As well, purpose can be seen in terms of categories: 1,4,5,6,9,10,12,13.

Notation function: the how and how much of the notation

As this is conventional staff notation it is best classified as *exact-symbol* notation.

Work/notation openness

As regards the work's most salient musical parameters, there is little openness. Yet, as with all notation, interpretation is required. In interpretation of *Three hares* a range of expressive possibilities is found.

Performance analysis

Performed by Andrew Atkins in the New Zealand School of Music Lilburn Composers Competition September 2012.

This is an energetic performance capturing the wide range of moods able to be found in the work. Compositionally, this variety of mood is created through alteration of a simple motif. In performance, variation of musical parameters produces an expressive realisation of the work. Expression is described by Rastall as “the deliberate variation of musical parameters for expressive purposes” (196). In this performance, the expressive dimension is gained through variation of tempo (often at a micro-level), dynamics, articulation, and pedalling.

Poietic/esthesis analysis

The initial intention was for the work to act as an accessible pedagogic exploration of triplet/duplet relationships. However, the resulting composition is reasonably difficult to play because of several high-speed tricky hand-against-hand cross-rhythms. In performance, this produces a somewhat exciting spectacle.

Combined with information gained from programme notes and the title of the piece, the jumpy circulating rhythmic patterns bring to mind the image of the hares, and a sense of being stuck in an oscillating and escalating cycle.

On a Sunday – a mixed-experience arrangement of *Three hares*, Amos Mann (2012).

See the *Portfolio* for the score of *On a Sunday*.

See the accompanying CD track 11 for a performance by Open Call 14 October 2012.

Programme notes:

Word syllable notation is used to construct complex cross-rhythms. The rhythmic structure of this piece was originally composed as *Three hares share three ears yet each has two* for solo piano. *Three hares* was first performed as a finalist in the New Zealand School of Music Lilburn composers competition September 2012.

Performance notes:

To be performed in two groups: Red and Black. Chant the text syllables matching the colour of your group. Use the score to stay coordinated with the other group. At the end of a line, go directly to the next line. Sometimes your group will be silent while the other group is finishing a line.

The score format

Coloured text is used to distinguish parts. Lines of text are placed concurrently to show relative timing of syllables chanted. The score consists of three A3 pages.

What is being notated?

Primarily, rhythmic patterns are being notated via patterns of syllabic annunciation. As with *Three hares*, the primary rhythm is a triplet followed by a duplet. Here, the pattern is embodied in the phrase: “Sat-ur-day Sun-day”. This is a common pedagogic aid for teaching triplet/duplet differentiation. Notation of an extension of syllable duration is through an extended line; changes in dynamic are instructed with italicised instructional text and/or through bolded and enlarged notational text.

Notation purpose categories

Most vital to this work is the coordination of action between groups. This is purpose category 7: Notation used to enable effective performer interaction. As well, it can be categorised as: 1,2,4,5,6,9,10,11,12,13.

Notation function: the how and how much of the notation

This notation can be seen as *indicative-symbol* notation, as it is using conventional verbal text symbols and is indicative as to how the two groups are to chant this text rhythmically and in relation to each other. In using text to notate rhythm and to enable effective performer interaction, a large degree of cross-domain knowledge is being utilised to create interpretant relationships with these musical qualities.

Work/notation openness

As a chant this work is open in pitch and texture. Openness is also found in the dynamic between the two groups. There is strong potential for a push-pull dynamic to appear between groups as they aim to coordinate their chant with each other. The notation of coordination between groups is not exact and is dependent on many factors, from performer pronunciation to perception of what others are doing, and if there is unity in chanting or not.

Performance analysis

On a Sunday was performed by Open Call on 14 October 2012 with a conductor indicating accent points, entries, and a general pulse for the work. Rich textures are produced through the vocal qualities of chanting combined with out-of-time heterophony. This becomes increasingly complex as individual voices pop from the texture as if to take solos. A wide dynamic range is heard from whispering to yelling. See Figure 20 for an image of this performance.



Figure 20. *On a Sunday* performed by Open Call 14 October 2012. One of the two groups is visible.

Photo: Michael Edge-Perkins.

Poietic/esthetic analysis

The text of *On a Sunday* is suggestive of planning an outing and seems to represent the discussion and deliberations found within family dynamics. Delivered as a chant with ritualistic qualities, the ritualistic qualities of the holiday are called to mind. The shift from introspection to presentation reflects the building excitement of a group as they plan an outing.

Throughout the first six lines, there is monotony to the chanting which produces a sense of introspective ritual. It is only at the first dynamic change, notated at the end of line six, that a shift begins towards a greater sense of presentation. Perception of this work as presentational is only gained through clearly composed alteration of dynamics, the alternating appearance of each group, divergence and convergence between the groups, and in the extension of syllables.

Performance of *On a Sunday* by mixed-experience group produces an image of utopian relationships. Here, a large diverse group is presenting as family. Rather than an insular, nuclear family, this family is open to all comers. All are welcome on this holiday.

A comparative analysis: *Three hares* and *On a Sunday*

On a number of levels, common features appear between versions. For example, when listening to recordings simultaneously, correlation can be heard in the areas of rhythm and dynamics, as heard on the accompanying CD track 12. This CD track covers corresponding score segments from *Three hares* b.90-113, and from *On a Sunday* page 2, from the end of line 1 to line 5. See Figure 21 for the corresponding score extracts.

Mysterious and lush

90 (8) *pp*

96 *p* half pedalling

101

106

111 , Angry *ff*

Sat-ur-day Sat-ur-day Sat-ur-day Sun-day Sun-day Sun-day Sun-day Sun-day Sat-ur-day We'll be far a-way and in the sun-shine and in the wa-ter soon

Wa-ter Wa-ter Wa-ter Wa-ter Wa-ter Sat-ur-day Sat-ur-day [very quietly] Sat-ur-day Sun-day

[very quietly] Sat-ur-day Sun-day Sat-ur-day Sun-day Sat-ur-day Sun-day

Sat-ur-day Sun-day Sat-ur-day Sun-day On a Sun-day On a Sun-day We're Go-ing A-way

Sat-ur-day Sun-day On a Sun-day On a Sun-day Go-ing A-way from here

[very quietly] Sat-ur-day Sun-day Sat-ur-day Sun-day Sat-ur-day Sun-day Sat-ur-day Sun-day

[very quietly] Sat-ur-day Sun-day On a Sun-day On a Sun-day On a Sun-day In The Sun [very loud] Sat-ur-day Sun-day

We'll Be Far A-way And In The Sun A Way [very loud] Sun-day Sun-day

Sat-ur-day Sun-day Sat-ur-day Sun-day Sat-ur-day Sun-day Sat-ur-day Sat-ur-day Sat-ur-day Sun-day Sun-day Sun-day Sun-day

Sun-day Sun-day Wa-ter Wa-ter Wa-ter A Swim Sun A Swim A Swim In The Sun Waves

Figure 21. Score extracts from *Three hares* bb.90-113 (above) and the corresponding passage from *On a Sunday* page 2, from the end of line 1 to line 5 (below) (Mann Portfolio).

However, re-notating *Three Hares* as *On a Sunday* can be heard to have transformed the work. Instrumentation and the addition of text are two prominent areas of difference. Notational and work differences can be seen as contextual. Both the formal qualities and significance of the work in performance are transfigured through reciprocal feedback with context. Within a presentational context, *Three hares* is a spectacle: the work is exciting, difficult to play and has a esoteric quality to its stated subject. Contrastingly, *On a Sunday* is an invitation to participation: easy to take part in and everyday in its subject matter. Through mixed-experience performance, utopian relational possibilities are represented in diversity of membership and diversity of sound production.

Inclination – for bass clarinet, soprano and ensemble, Amos Mann (2012).

See the *Portfolio* for the score of *Inclination*.

See accompanying CD track 13 for a recording of the work in performance by SMP Ensemble 30 June 2012.

This work was composed for new music performance group SMP Ensemble and was performed and recorded by them. Conductor Karlo Margetic, soprano Megan Corby, bass clarinet Justus Rozemond. See Figure 22 for an image of SMP's performance.



Figure 22. SMP Ensemble performing *Inclination* 30 June 2012. Conductor Karlo Margetic, soprano Megan Corby, bass clarinet Justus Rozemond. Photo: Megan Ward.

Programme notes:

Inclination – A line and trace for bass clarinet, soprano and ensemble.

Performance notes:

One special instruction is included regarding notation of a *breath note* played by all winds and soprano.

What is being notated?

Pitch, duration, dynamics, tempo, and articulation are notated with conventional staff notation. The instrumentation is: soprano, flute, oboe, bass clarinet in Bb, bassoon, horn in F, violin, viola, cello, and double bass. The soprano and clarinet are treated as soloists, and the remaining ensemble treated as three supporting voices.

The melodic qualities of the composition approximate the shape of the graphic line seen in Figure 23, an extract from the initial sketch for the work.

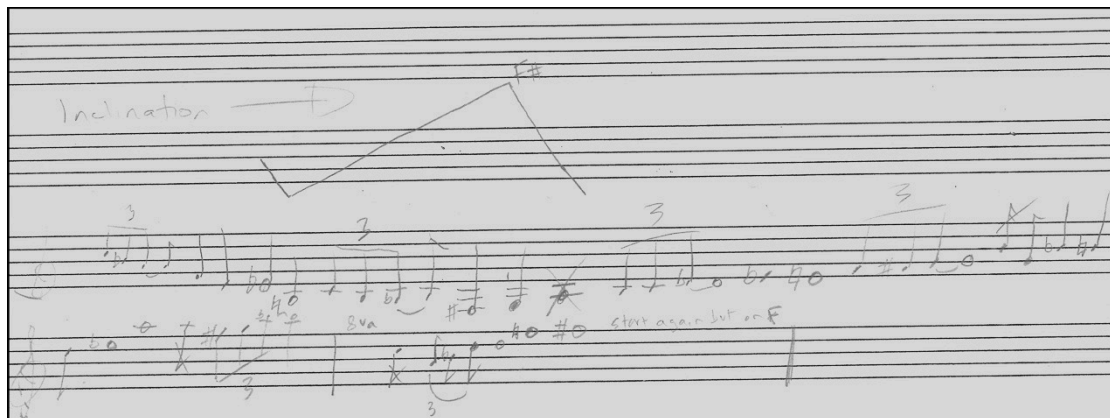


Figure 23. Extract from initial sketches for *Inclination* showing the graphic line on which melodic material is based (Mann).

Notation purpose categories

This notation best fits purpose category 3: Notation used as a detailed set of instructions. As well, purpose can be seen in terms of categories: 1,4,5,6,9,10,12,13.

Notation function: the how and how much of the notation

This is conventional score notation, best classified as *exact-symbol* notation.

Work/notation openness

There is relatively little openness to be found in this work, although a degree of expressive freedom is found where bass clarinet and soprano have solo passages.

It is possible unintended semantic meaning is gained at times. The soprano is singing vowels and consonant sounds chosen for their timbral qualities. There is some openness in the pronunciation of these and in how they could be perceived by an audience.

Performance analysis

Performed by SMP ensemble 30 June 2012.

The general mood of the work is mournful, yet tension rises and falls within melodic lines and through change in timbre gained through similar material passing through different instrument combinations and soloist registers. Overall, the work can be seen as a set of wave-like structures, often ending with a breath note. The final wave includes all instruments in a climactic chord, which resolves on a collective breath note.

Poietic/esthesis analysis

A possible reading is that this is a representation of the inevitability that tension always ends with a release. The wave-like structures sometimes gain a hint of anger, as instruments reach higher register, or suddenly appear in low register, but this anger falls away as the melodic material trends downwards with a kind of resignation.

Throughout the work and especially within the final chord, tension is combined with a warm-heartedness and pathos. With the sense of F minor tonality, the final progression leads to a tonally ambiguous final chord. This chord can be analysed as possibly a half-diminished-seventh ii chord in third inversion with added eleventh; or possibly a iv chord in second inversion with added sixth and ninth. See Figure 24 for a reduction of this final chord. Resolution of this ambiguity and tension comes in the form of a final collective breath note.

The work can be seen as the communications of the soloist protagonists embellished by other instruments. However, as there is no clear engagement between protagonists, this does not appear as a narrative or a development of the relationship between protagonists. *Inclination* appears more like a series of statements. The result can be seen as a didactic guide to the listener: when faced with tension, tend away from anger; gain warm-heartedness from release of a breath.

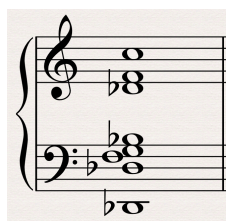


Figure 24. A reduction of the final chord of *Inclination*, analysed as tonally ambiguous: heard as in the key of F minor, possibly a half-diminished-seventh ii chord in third inversion with added eleventh; or possibly a iv chord in second inversion with added sixth and ninth.

Inclination – for mixed-experience performance, Amos Mann (2012).

See the *Portfolio* for the score of *Inclination* for mixed-experience performance.

See the accompanying CD track 14 for *Inclination* performed by Open Call 14 October 2012.

Programme notes:

Composed in March 2012, using standard notation, *Inclination* was premiered by SMP Ensemble in June 2012. This concert sees the premiere of *Inclination*'s mixed-experience arrangement, using a proportionate map notation.

Performance notes:

Groups of performers sight-read from five parts. A cue stave under the part stave shows salient features from all other parts. Performance notes on the symbols and the system can be seen in Figure 25 and Figure 26. Please note the performance notes on the system shown at Figure 25 appears on parts only. Similar performance notes on the system appear in the *Portfolio* on the full score.

Guide to the system

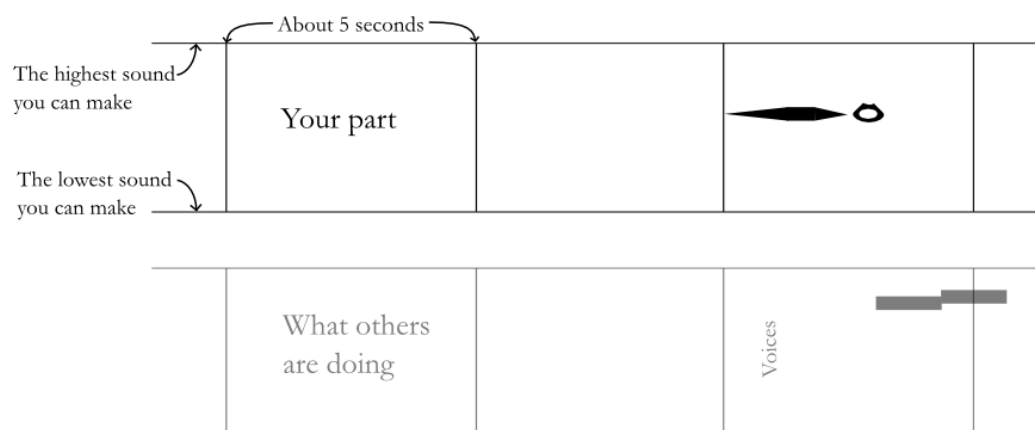




Figure 25. Performance notes: guide to the system as appears on parts for *Inclination* for mixed-experience performance.


Guide to the symbols


Note lengths

 = Two notes, a long one and a short one, with a small gap between them.


'Steps' and 'leaps'


 = Two notes. The second one is a short distance, a 'half-step' or 'semi-tone' higher


 = Two notes. The second one is one 'step' or a 'whole-tone' lower

 = Two notes. The second one is a 'leap' away, more than a 'step' or a 'whole-tone' away

Getting louder, getting quieter

 = starting with no sound, gradually get louder

 = gradually get quieter, down to no sound

 = starting with no sound, gradually get louder, and then get quieter down to no sound

Special effect


 = if singing, or playing a wind instrument, release a loud puff of air

Figure 26. Performance notes: guide to the symbols. *Inclination* for mixed-experience performance (Mann Portfolio).

What is being notated?

The notation represents: pitch relative to the range of the instrument being played, proportionate duration, change in dynamics, and the relationship between parts. Bar lines are used to coordinate players within approximate five-second blocks. As well, a special sign is used to represent a breath note.

Instrumentation is set through description of five broad categories: voices; high wind and plucked strings – flute, oboe, recorder, whistle, ukulele, plucked electric guitar, etc.; soloist(s) – clarinet, bass clarinet, trombone, saxophone, or tuba, etc.; low wind and brass – tuba, clarinet, bass clarinet, trumpet, saxophone, bassoon, etc.; bowed and strummed – violin, viola, cello, double bass, strummed guitar, etc. See the *Portfolio* for the performance notes in the full score of *Inclination* for mixed-experience performance.

The score format:

The full score and each part are assembled by gluing together the A3 pages into a long sheet. Each part has a title page with performance notes and then nine pages of music.

Scores can be laid out on the floor or folded and played on music stands. See Figure 27 for an image of Open Call performing *Inclination* from scores laid on the floor.



Figure 27. Open Call performing *Inclination* from scores laid out on the floor, 14 October 2012.

Photo: Michael Edge-Perkins.

Notation purpose categories

Primarily, this notation falls into purpose category 2: Notation used as a skeleton, sketch or framework, along with categories: 4,6,7,9,10,11,12,13.

Notation function: the how and how much of the notation

This notation can be thought of as a proportionate map and is a reasonably good fit for *indicative-icon* notation. Due to the proportionate nature of graphics there can be seen to be a large degree of *iconic* sign use. The wedge shapes intended to indicate dynamic change have been predicated to be interpreted in the *iconic* mode by the majority of players even without performance notes or prior instruction, as seen in Chapter 9 in the experiments of Walker. However, the notation used in this version of *Inclination* is open to both *iconic* and *symbolic* modes of interpretation. The notation is effective in both modes. Greater detail can be gained when the score is read as a form of *frame-symbol* notation.

Work/notation openness

Given time, durations and scales could be calculated from this notation. Players who spend more time on interpretation of this notation can gain further detail from the score. Yet, the notation is open enough that those sight-reading will gain the most important information from what the notation indicates. With this in mind, we find the openness of the work is in the indicative qualities of its notation when considering context of use and especially, as recommended in the introduction to this study by Treitler, “the types and degrees of competence of the practitioners” (332-333).

Performance analysis

Performed by Open Call at the On a Sunday concert 14 October 2012.

The consonant solo flute can be heard in high contrast to the ‘noisy’ dissonant qualities of the instrument and voice groups. Within the groups of players, noise can be considered present in terms of feathered entries and exits, and dissonance in harmony, timbre and rhythm; for example, the sustained high-pitched reed squeaks from harmonica and arhythmic strumming of un-tuned zithers and guitars. However, once the last chord is reached, the elements heard earlier as noisy combine into a rich, warm, relatively consonant and harmonious texture.

Poietic/esthetic analysis

The work can be interpreted in terms of a scenario where a leader is gently encouraging a number of diverse and disorderly groups to approach each other, first tentatively, then successfully becoming a unified collective voice.

From the outset, a meditative quality is produced by the solo flute. There is pathos, with an optimism gained by the number of major and perfect intervals interpreted from the score by the player. The solo flute seems to coax the groups of players forward. The breath notes, interpreted as sighing, give a sense this coaxing requires effort. The groups are often reasonably tentative in their appearances, but with jarring, dissonant and confused qualities. The solo line of the flute seems to lead players and listeners on a path, through the mire of noisy textures, towards the final chord. This path can also be seen represented symbolically as players follow the path of the scores laid out, path-like, along the ground.

The breath notes are ambiguous, and can be heard to take on several meanings as the work progresses. Breath notes have the quality of a sigh, as if effort has been exerted, or of resignation, or disappointment, and yet the final collective breath note seems more like one of satisfied relief.

Comparative analysis of work versions: *Inclination*

Commonalities can be found across performance versions, highlighting the musical information both forms of notation communicate within their respective contexts of use. This can be heard best when versions are played simultaneously: for example, in the comparative extract on the accompanying CD track 15 covering bb.19-25, and from the middle of page 3 to the middle of page 4 on the mixed-experience version. See Figure 28 for these score extracts. Here, although there are many differences, especially in timing, a similar contour and shift in texture can be heard across both versions.

19 **B**

S. *mp* *f* *f* *p* *mf*
Ah (ha) Ah

Fl.

Ob.

B. Cl. *mf* *f* *f*

Bsn. *mf* *f* *f*

Hn. *mf* *f* *f*

Section C

Ahhhhhhhhhhhhhhhhhhhh (Ha) Section D

Voices

High wind and plucked strings

Soloist(s) wind or brass

Low wind and brass

Bowed and strummed

Figure 28. *Inclination* comparative extracts: from *Inclination* with standard notation bb.19-25 (above) and from *Inclination* – for mixed-experience from the middle of page 3 to the middle of page 4.

Overall there is a degree of shared temperament between versions. This is best illustrated by simultaneous playback of the climax of both versions, heard in the comparative extract covering bb.47-60, and from the middle of page 7 to the end of page 9 on the mixed-experience version. See Figure 29 for score extracts. See the accompanying CD track 16 for simultaneous playback of the climax of both versions.

The image displays two musical extracts from the work 'Inclination'. The top extract (measures 47-60) features a vocal line (S.) and a bassoon line (B. Cl.). The vocal line includes lyrics: 'Oh', 'Ah', 'Te', '(Te)', 'Eh', 'Eye', 'Eh'. Dynamic markings include *mp*, *mf*, and *f*. The bottom extract (measures 53-60) continues the vocal and bassoon parts. The vocal line includes lyrics: 'Te', 'Eh', 'Ah', '(ha)'. Dynamic markings include *mf* and *mp*. Below the standard notation, there are two tables showing performance instructions for 'Voices' and 'Soloist(s) wind or brass'.

	Ohhhhhhhhhhhhhhhhh	Ahhhhhhhhhhhhhhhh	Teeeeeeeeeeeeeeee (Te)	Ehhhhhhhhhhhhhhhh	Eyeeeeeeeeeeeeee	Ehhhhhhhhhhhhhhhh	Eyeeeeeeeeeeeeeee	Ehhhhhhhhhhhhhhhh
Voices	[Performance instruction: a series of horizontal lines indicating pitch and duration]							
Soloist(s) wind or brass	[Performance instruction: a single horizontal line indicating duration]							

	hhhhhhhhhhhhhhhhhh	Teeeeeeeeeeeeeeeeee	Ehhhhhhhhhhhhhhhh	Ahhhhhhhhhhhhhhhh	hhhhhhhhhhhhhhhhhh	hhhhhhhhhhhhhhhhhh	hhhhhhhhhhhhhhhhhh	hhhhhhhhhhhhhhhhhh (ha)
Voices	[Performance instruction: a series of horizontal lines indicating pitch and duration]							
Soloist(s) wind or brass	[Performance instruction: a series of horizontal lines indicating pitch and duration]							

Figure 29. *Inclination* comparative extracts, soloist and vocalist parts only: from *Inclination* with standard notation bb.47-60 (above) and from *Inclination* – for mixed-experience performance from the middle of page 7 to the end of page 9 (below).

Both groups achieve a similar tension, though by different means. SMP Ensemble gains tension through strict adherence to the *exact-symbol* notation of ambiguous tonal structures. With Open Call, the indicative nature of the mixed-experience notation creates ambiguity and tension by allowing for a diverse set of player groups to be heard, each with their own particular heterophony.

In Open Call's performance, heterophony appears in contrast to the consonant qualities of the solo flute. At the work's conclusion these texturally heterogeneous parts form an amalgamation with the flute, and gain relative consonance. Conversely, within the literate, trained context of SMP Ensemble, accurate echoing and passing of

melodic material between soloists and instrument groups produces a sense of relative unity throughout. This unity can be seen as a statement that tends towards the didactic.

The symbolic narrative produced by performance of *Inclination* within a participatory context is distinct from that produced by the trained, literate version. In mixed-experience performance, the leader coaxes groups of disparate individuals to combine into a relatively unified, consonant, collective voice. This takes a degree of effort, and in success there is relief. This narrative is gained through poetic mimesis arising from presentation of the situation that composed, scored participation produces. Through notation, the diversity of sound production inherent to the mixed-experience group is led on a path set by the solo line (and represented by the placement of scores on the ground), towards a final consonant, collectively authored, chord.

Concerto grosso – for string trio and mixed-experience ensemble,
Amos Mann (2013).

See the *Portfolio* for the score of *Concerto grosso*.

See the accompanying CD track 17 for an audio mock-up using MIDI samples and audio recordings, including of Open Call in workshop.

A performance and recording session for *Concerto grosso* is planned for mid-2013.

Programme notes

In this concerto grosso the *concertino* is a string trio and the *ripieno* is a mixed-experience ensemble.

Performance notes

Performance notes appear embedded throughout the score. These can be roughly divided into two categories: compositional guides, which are analysed as verbal scores, and cues.

What is being notated?

Broadly, notation is divided between string trio parts and mixed-experience ensemble parts. String trio notation is traditional staff notation of pitch, duration, rhythm, tempo, dynamics, articulation, and coordination between players. Mixed-experience notation is a combination of verbal scoring, graphic portraits of sound textures, visual cues, proportionate mapping, rhythmic mapping, and tablature.

Notation purpose categories

String trio notation is primarily used within purpose category 3: Notation used as a detailed set of instructions. Mixed-experience notation is primarily category 2: Notation used as a skeleton, sketch or framework. Across both sets of parts, notation is used within all categories: 1-14.

Notation function: the how and how much of the notation

Notation for string trio is best seen as *exact-symbol* notation, although at bb.28-42 becomes *frame-symbol* notation due to the instruction: “play fragments along these lines”. Notation for mixed-experience ensemble covers a much wider range of notation function types. Score extracts are analysis in the following examples: 1-6.

Concerto grosso Example 1: Breath harmonies page 1

A set of instructions for mixed-experience ensemble acts as a verbal score, such as seen discussed at Chapter 9:

“Breath harmonies

Standing in a line, players take deep, gentle, slow breaths. / The leader starts to gently vocalise each breath as a note. / Wait for the person on your right, and then vocalise either the same note, a higher note, or a lower note. / Once the last player in the line has started, the end will probably be after about three more breaths.”

(Mann *Portfolio*)

This example is best described as *indicative-symbol* notation with some sense of *indicative-index* in that it is predictive (Treitler 332). The text describes a process and possible outcome that may unfold.

As found by Lely (*Grammar* 3-74), verbal notation can be best analysed in terms of grammar use. Here, as with many verbal scores, behavioural processes are represented (*Grammar* 10) such as what players are to do physically and watch for and observe in relation to others (*Grammar* 10-22).

Initially, the present tense is used, as if events currently occurring are being described. This is also a common feature Lely finds in verbal scores, used to describe processes intended to occur at the time of textual *utterance* (*Grammar* 22-24). Lely finds the present tense can “evoke a proposed or imagined situation” (*Grammar* 24). At lines two and three, there is a change to future tense. Within this shift in tense, a time-of-reading is implied: present tense indicating that players are to sight-read text as the performance is beginning, and then the future tense points forward to a time when reading has ceased.

This example (and others from within the work) point to the intended role of the score within performance as being one of instigating or patterning musical situations, which are then carried out, with score at hand to be returned to, yet with focus on praxis.

Concerto grosso Example 2: verbal/graphic cue page 2

Throughout the score, a cueing system is employed that points to musical features within the string trio part. Cues are used to instruct players to prepare, start, stop or change activity. See Figure 30 for Example 2: verbal/graphic cue page 2.

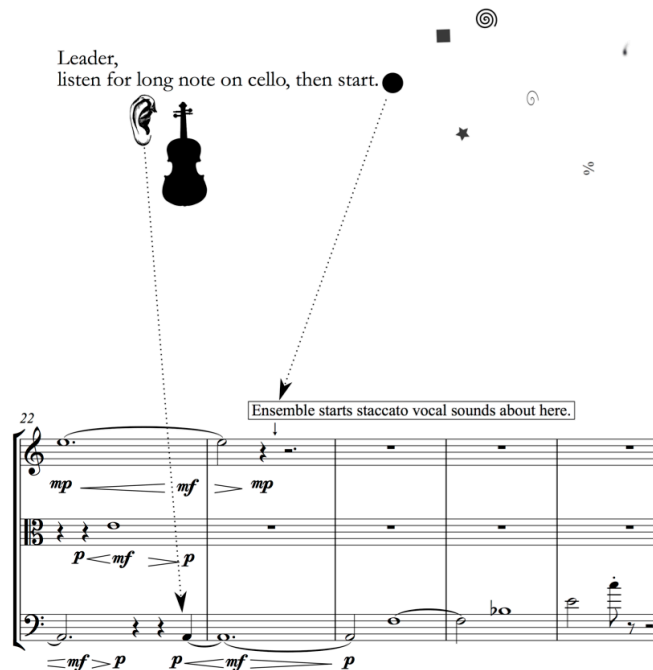


Figure 30. *Concerto grosso* Example 2: verbal/graphic cue page 2.

These signs can be seen as compound sign-types. They incorporate *icon* portraits of which string trio instrument(s) to listen to for the cue, along with the *icon* portrait of an ear to signal that this will be an audible cue. The use of an arrow pointing to a notational element with the string trio part can be seen as an *index*. Overall, these score elements are best seen as *exact-index* notation.

Concerto grosso Example 3: rhythmic mapping page 4

A clapping rhythm is mapped through an accented counting pattern. See Figure 31 example 3: rhythmic mapping page 4.



Figure 31. *Concerto grosso* Example 3: rhythmic mapping page 4.

Because this example uses a numeric system to map a rhythm, it is best seen as *exact-symbol* notation.

Concerto grosso Example 4: guitar tablature page 5

Guitar chords are notated through traditional chord tablature charts. See Figure 32

Example 4: guitar tablature page 5.

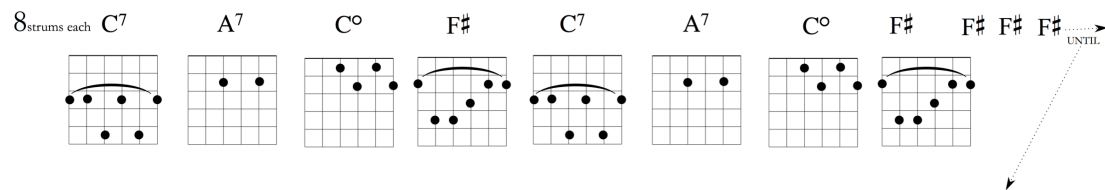


Figure 32. *Concerto grosso* Example 4: guitar tablature page 5.

As seen in Chapter 7, tablature can be seen to act as an “imperative” *index* sign due to the strength of the sequential link between the notation and the physical action to which it refers (Treitler 332). Rather than represent sound qualities, tablature tells the player to do an action and then the player does it. Although rhythm is only indicated, in regard to chord fingering, this tablature is *exact-index* notation.

Concerto grosso Example 5: rattling percussion page 3

A percussive texture is represented with a graphic texture. See Figure 33 Example 5: rattling percussion page 3.



Figure 33. *Concerto grosso* Example 5: rattling percussion page 3.

This form of notation also appears on page 1 as a supplementary notation of Breath harmonies (see example 1 above). This notational form is best categorised as *musical graphic-icon* notation as it can be seen to act as a kind of portrait of a sonic texture and changing over time.

Concerto grosso Example 6: short sounds page 2

Notation of a staccato vocal sound pattern is represented with an array of graphic elements. See Figure 34 Example 6: short sounds page 2.

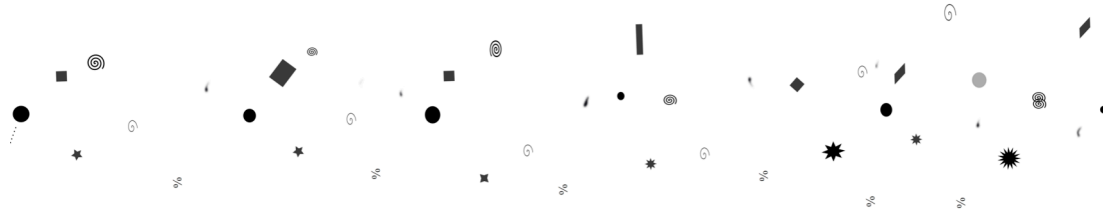


Figure 34. *Concerto grosso* Example 6: short sounds page 2.

There is a pattern to the placement of graphic elements that can probably be discerned. This pattern mirrors the verbal notation description/instruction included in this section. These graphic elements appear to have characteristics of *symbol* signs. However, they do not have a fixed referent. Therefore, this notation can be seen as *musical graphic-symbol* notation. The graphic elements are *symbol* signs yet are very open to readers assigning their own meaning. Analysed as such, this form of notation is akin to the notation of *Treatise* (Cardew) as analysed in Chapter 10 (for full analysis see Appendix 1).

Work/notation openness

Broadly, much greater openness is extended to the mixed-experience ensemble than to the string trio parts. Diversity of notational form in the mixed-experience parts, and the different levels of openness each form extends to players, can be seen as a key compositional tool. Use of multiple notational forms to affect openness within the work is akin to Schafer's use of notation in *Epitaph for Moonlight*, as seen in Chapter 10 (for full analysis see Appendix 1).

Poietic/esthesis analysis

Works that contrast the dominant value systems have strong potential for relational symbolism. As Ah Sam has shown in Chapter 2 with the Treaty of Friendship project, by combining the New Zealand Symphony Orchestra and a mixed-experience choir, presentational and participatory contexts in combination can both represent and

realise utopian relationships in performance. The structure of *Concerto grosso* holds similar symbolic and material potential.

The work is a negotiation between contexts: expert presentational and participatory mixed-experience. This negotiation is played out through a Baroque form, the concerto grosso. This form is ripe for relational narratives. By combining this historical form with participatory values, broader narratives found within Western orchestral tradition are engaged. Within these broader narratives, music-making can be seen to take place as a negotiation between the few and the many: between the soloist and rank-and-file players, between the expert and amateur, and between performers and audience.

In keeping with Baroque concerto grosso form, the structure of this work is antiphonal, with a small string group (the *concertino*) and a larger group (the *ripieno*) “in alternation, contrast and combination” (Kennedy). Common to many Baroque concerti grossi, this work is comprised of episodic segments that reappear as *ritornelli*. In reappearance, segment elements are recombined, creating the work’s macro development. Poietic narrative is found within this macrostructure.

The climactic section of the work (see page 9 of the score for *Concerto grosso* in the *Portfolio*) has a celebratory and exciting feel. This passage combines a reappearance of the strings’ most spectacular coordinated playing with a reappearance of the most liberated mixed-experience sound production, gained through *musical graphic-symbol* notation as seen above in Example 6. *Concerto grosso* can be seen both to symbolise and actualise an incorporation and celebration of two value systems. Through combination and recombination of different degrees of openness, the work acts as a negotiation that succeeds. Contextual performance activities are presented as compositional elements. This becomes a display of freedom and control in coexistence.

As Turino describes in Chapter 3, a combination of simple and specialist roles promotes participation from players with different levels of musical investment. Within *Concerto grosso*, this feature is turned to poietic effect. By notational mediation of participation across levels of investment, two value systems are presented in a relational and musical celebration.

Works Cited

Ah Sam, Opeloge. *www.opelogeahsam.com: Live Music Entertainment*. Web. 29 Oct. 2012. <<http://www.opelogeahsam.com/>>.

Ah Sam, Opeloge. Personal interview. 22 Aug. 2012.

Alberman, David. "Abnormal Playing Techniques in the String Quartets of Helmut Lachenmann." *Contemporary Music Review* 24.1 (2005): 39-51. Web. 1 Nov. 2012.

Alden, Jane. *Song, Scribes, and Society: The History and Reception of the Loire Valley Chansonniers*. New York: Oxford University Press, 2010. Print.

Atkin, Albert. "Peirce's Theory of Signs", *The Stanford Encyclopedia of Philosophy* (Winter 2010 Edition). Ed. Edward N. Zalta. Web. 15 Nov. 2012.
<<http://plato.stanford.edu/archives/win2010/entries/peirce-semiotics/>>.

austraLYSIS. *Windows in Time*. CD Booklet. Australia, NSW: Tall Poppies (TP039), 1994. Print.

Barrett, Margaret S. "Representation, Cognition, and Musical Communication: Invented Notation in Children's Musical Communication." *Musical Communication*. Ed. Hargreaves et al. New York: Oxford University Press, 2005. 117-142. Print.

Bent, et al. "Notation." *Grove Music Online*. *Oxford Music Online*. Oxford University Press. Web. 28 Dec. 2013.
<<http://www.oxfordmusiconline.com/subscriber/article/grove/music/20114>>.

Bishop, Claire. *Artificial Hells: Participatory Art and the Politics of Spectatorship*. London: Verso, 2012. Print.

- Bryars, Gavin. Foreword. *The Ashgate Research Companion to Experimental Music*, Ed. James Saunders. Surrey, UK: Ashgate, 2009. xiii-xvi. Print.
- Cage, John. *Notations*. New York: Something Else Press, 1969. Print.
- Cardew, Cornelius. *Treatise Handbook including Bun No.2 for Orchestra and Volo Solo*. London: Edition Peters, 1971. Print.
- Cardew, Cornelius. "On the Role of the Instruction in the Interpretation of Indeterminate Music." *Word Events, Perspectives On Verbal Notation*. John Lely and James Saunders. New York: Continuum, 2012. 150-154. Print.
- Cardew, Cornelius. *Treatise*. Buffalo, New York: The Gallery Upstairs Press, 1967. Print.
- Cardew, Cornelius. *Nature Study Notes: Improvisation Rites 1969*. London: The Scratch Orchestra, 1969. Print.
- Centre for New Zealand Music. "Juliet Palmer." *SOUNZ*. Web. 28 Oct. 2012. <<http://sounz.org.nz/contributor/composer/1076>>.
- Cole, Hugo. *Sounds and Signs*. London: Oxford University Press, 1974. Print.
- Cresswell, Lyell. *Organic Music*. 1978. Print.
- Cresswell, Lyell. "Organic Music." *Windows in Time*. australYSIS. Australia, NSW: Tall Poppies (TP039), 1994. Track 7. CD.
- Curry, Ben. "Time, Subjectivity And Contested Signs: Developing Monelle's Application Of Peirce's 1903 Typology To Music." *Music semiotics: a network of significations in honour and memory of Raymond Monelle*. Ed. Esti Sheinberg. Surrey, UK: Ashgate, 2012. 149-161. Print.

- Dadson, Philip. "Bio Brief." *Dadsonics*. Web. 21 Oct. 2012.
<<http://www.sonicsfromscratch.co.nz/dadsonics.php?id=1>>.
- Dadson, Philip. Personal interview. 19 Aug. 2012
- Dadson, Philip and Don McGlashan. *The From Scratch Rhythm Workbook*. 2nd ed. rev. Portsmouth NH: Heinemann, 1995.
- Davies, Stephen. "Notations." *The Routledge Companion to Philosophy and Music*. Ed. T. Gracyk and A. Kania. London: Routledge, 2011. 70-79. Print.
- Eco, Umberto. *The Open Work*. Trans. Anna Cancogni. Massachusetts: Harvard University Press, 1989. Print.
- Hatano, Giyoo and James V. Wertsch. "Sociocultural Approaches to Cognitive Development: The Constitutions of Culture in Mind." *Human Development* 44.2/3 (2001): 77-83. Web. 20 Nov. 2012.
- Hargreaves et al. "How Do People Communicate Using Music?" *Musical Communication*. Ed. Hargreaves et al. New York: Oxford University Press, 2005. 1-25. Print.
- Hasom STRINGS. "UCLA Camarades 2011 - 7. Ernst Toch, Geographical Fugue, for speaking chorus." *Vimeo*, 2012. Web. 1 Dec. 2012.
<<http://vimeo.com/24182604>>.
- Higgins, Hannah. *Fluxus Experience*. Berkeley, CA: University of California Press, 2002. Print.
- Jumblied Theatre. *Jumblied Theatre*. Web. 22 Nov. 2012.
<<http://www.jumbliedtheatre.org>>.
- Karkoschka, Erhard. *Notation in New Music*. Trans. Moeck Verlag. London: Universal Edition, 1972. Print.

- Kennedy, Michael. Ed. "Concerto Grosso." *The Oxford Dictionary of Music*, 2nd ed. rev. *Oxford Music Online*. Oxford University Press. Web. 21 Feb. 2013.
- Lely, John and James Saunders. *Word Events, Perspectives On Verbal Notation*. New York: Continuum, 2012.
- Lely, John. "On the Use of Grammar in Verbal Notation." *Word Events, Perspectives On Verbal Notation*. John Lely and James Saunders. New York: Continuum, 2012. 3-74. Print.
- Marcuse, Herbert. *Counterrevolution & Revolt*. Boston: Beacon press, 1972. Print.
- Mittelberg, Irene. "Icon And Index In Symbol: Peircean And Cognitivist Perspectives On The Semiotic Reality Of Image Schemas In Gesture" *Converging evidence: The Third International Conference of the German Cognitive Linguistics Association, Leipzig, Germany, 2008*. Web. 15 Jan. 2012. <http://www.uni-leipzig.de/~gcla08/upload/theme_sessions/abstr_ws5_mittelberg.pdf>.
- Nattiez, Jean-Jacques. *Music and Discourse: Towards a Semiology of Music*. Trans. Carolyn Abbate. New Jersey: Princeton University Press, 1990. Print.
- Palmer, Juliet. Personal interview. 24 Aug. 2012.
- Pearson, Michael. "The Scratch Orchestra and Visual Arts." *Leonardo Music Journal* 11 (2001): 5-11. *JSTOR*. Web. 25 Oct. 2012.
- Rastall, Richard. *The Notation of Western Music*. 2nd ed. England: Leeds University Press, 1998. Print.
- Sauer, Theresa. *Notations 21*. New York: Mark Batty Publisher, 2009. Print.
- Saunders, James. Introduction. *The Ashgate Research Companion to Experimental Music*. Ed. James Saunders. Surrey, UK: Ashgate, 2009. 1-4. Print.

- Schafer, R. Murray. *Epitaph for Moonlight*. The Festival Singers of Canada. Cond. Elmer Iseler. Ovation, Volume 2: CD 5. CBC (PSCD 2027-5), 2002. Track 6. CD.
- Schafer, R. Murray. *When Words Sing*. England: Universal edition, 1970. Print.
- Shortis, Carol. Personal interview. 30 Aug. 2012.
- Shortis, Carol. *Carol Shortis Biography*. Web. 25 Oct. 2012.
<http://www.carolshortis.com/about_carol.html>.
- Small, Christopher. *Musicking: The Meanings of Performing and Listening (Music Culture)*. Middletown CT: Wesleyan University Press, 1998. Print.
- SMP Ensemble. *SMP Ensemble Website*. Web. 10 Jan. 2012.
<<http://www.smpensemble.com/>>.
- Spence, Bill. “*Asterisk Performs ‘Geographical Fugue’ by Ernst Toch”. *Youtube*, 7 June 2010. Web. 1 Dec. 2012.
<http://www.youtube.com/watch?v=8wAP_WW8O-I>.
- Tarasti, Eero. “Musical Semiotics.” *Encyclopedia of Language & Linguistics*. 2nd ed. Ed. Keith Brown. Elsevier, 2006. 397-405. Web. ScienceDirect. 20 Nov. 2012.
- Toch, Ernst. *Geographical Fugue*. 1930. London: Millis Music, M.M.669. 1950. Print.
- Treitler, Leo. *With Voice and Pen*. New York: Oxford University Press, 2003. Print.
- Turino, Thomas. *Music as Social Life: The Politics of Participation*. Chicago: University of Chicago Press, 2008. Print.

Turino, Thomas. "Signs of Imagination, Identity and Experience: A Peircian Semiotic Theory for Music." *Ethnomusicology* 43.2 (1999): 221-255. ProQuest Central. Web. 20 Nov. 2012.

Walker, Robert. "The Relevance of Synesthesia and Metaphor for Music Education." *Conference Proceedings: Opening the Umbrella; an Encompassing View of Music Education; Australian Society for Music Education, XII National Conference*. Eds. Neryl Jeanneret and Kathryn Marsh. Australian Society for Music Education, 1999. 204-210. Informit. Web. 10 Jan. 2013.

Walters, John L. "Sound, Code, Image." *Eye* 26 (1997): 24-35. Print.

"What's On." *The Dominion Post*, 13 Oct. 2012: A23. Print.

"YW5: Indulge Your Senses." *Your Weekend*. The Dominion Post, 13 Oct. 2012: 4. Print.

Portfolio

Works composed by

Amos Mann

March 2012 to February 2013

Heart open (2012)

Kaka counterpoint (2012)

Wish wealth Movements 1-3 (2012)

Vocal program (2012)

Rhythm program (2012)

Plait for solo violin (2012)

Plait for mixed-experience performance (2012)

Three hares share three ears yet each has two for solo piano (2012)

On a Sunday (2012)

Inclination for bass clarinet, soprano and ensemble (2012)

Inclination for mixed-experience performance (2012)

Concerto grosso for string trio and mixed-experience ensemble (2013)

Heart open

for voices

2012

Kaka counterpoint

for ensemble

2012

Kaka Counterpoint

Amos Mann 2012

- To be played on wind and string instruments, with some scraping or rattling percussion.
- Listen carefully to others to gauge how your part fits within the piece.
- Interpret the lines as musical gestures. Within each short gesture, line shape indicates changing pitch and sound quality.
- Words like 'Softly' and 'Forcefully' indicate a change in dynamic energy.



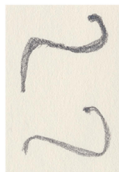
A



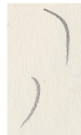
Softly



With some force



Softly



B



C



D



Softly



With some force



Softly



E



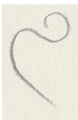
Softly



With some force



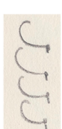
Softly



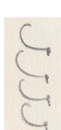
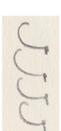


Forcefully

Somewhat softly



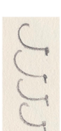
Somewhat softly



Forcefully

With some force

Somewhat softly



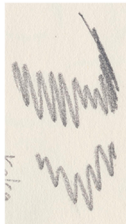
Somewhat softly



With some force



Forcefully



Very Forcefully



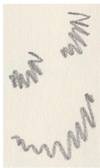
With some force



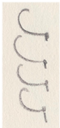
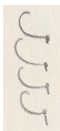
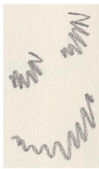
Forcefully



Very Forcefully



Very Forcefully

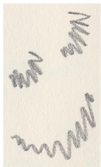


Somewhat softly





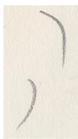
Somewhat softly



With some force



Somewhat softly



With some force



Very Forcefully



Somewhat softly

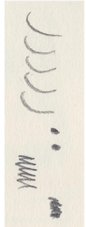


Somewhat forcefully

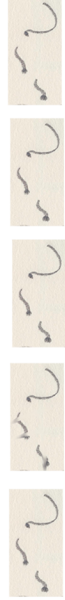




Forcefully



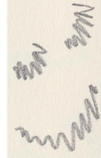
Somewhat softly



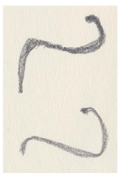
Forcefully



Somewhat softly



With some force



Very Forcefully



Somewhat forcefully



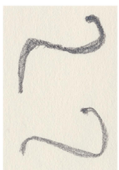
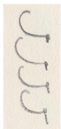
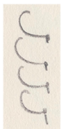
Somewhat softly



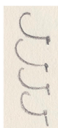
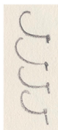
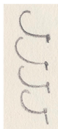
Softly



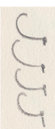
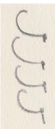
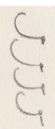
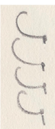
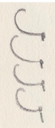
Forcefully



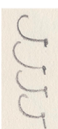
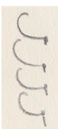
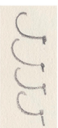
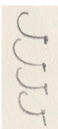
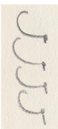
Very Forcefully



Forcefully



Forcefully



Forcefully

Very Forcefully

Wish wealth

Movements 1-3

for voices

2012

Wish wealth Amos Mann (2012)

Programme notes

A choral work with strip scores used to create looping, delay and echo.

Performance notes

The sound unit



Each bracket line is a 'sound unit'. A comma on the line = pause. A syllable on the line = vocalise the syllable in the middle of your voice; above the line = vocalise the syllable high in your voice; below the line = vocalise the syllable low in your voice.

Movement one

Players stand in a line facing the audience. Five leaders are each responsible for one of the five vocal loops. Loop 1 begins: All players join in, in their own time. Each player accents every third time they vocalise a loop, by vocalising more loudly or similar. Then, for loops 2-5, leaders interrupt the current loop. When a new loop is heard, stop immediately, and in your own time join the new loop. Once loop 5 is running, all loops are brought back in for a combined version.

Movement two

In two rows, the two halves of the group face each other, perpendicular to the audience. The two players closest to the audience are the *feeders*; the furthest players are *enders*. In their own time, feeders randomly take one of the nine rings from the basket and begin vocalising it as a loop. Once any player has vocalised a ring for a period of their choice, they pass on the ring to another player. Rings can only be passed to the player directly across from you, or to the player to the right of the player directly across from you (across and to your right). If you are already vocalising a ring and are passed another, pass on the ring you have been vocalising and start vocalising the new one. If you are given two rings at exactly the same time, queue them up – pass on the ring you were vocalising, begin vocalising one of the two just passed to you, pass it on, and then vocalise the other ring you were given. When an ender wants to pass on a ring, they can either pass it to another player in the usual manner or put that ring into the end basket. The movement ends when all the loops are in the end basket.

Movement three

Standing in a circle, the long strip score is passed step-wise from player to player. Vocalise each sound unit as it passes through your hands.

Once assembled, the score is a 16m-long strip of paper. Sound units are glued to the strip in their composed order, spaced about 60cm from each other. The strip can be rolled up on a card tube and can be suspended to aid smooth unrolling of the strip in performance. The strip is pulled from the roll and is continuously passed from player to player. It is left to pile beside the last player in the circle.

Wish wealth

Movement 1

Amos Mann 2012

- Players stand in a line facing the audience. Five leaders are each responsible for one of the five vocal loops.
- Loop 1 begins: All players join in, in their own time. Each player accents every third time they vocalise a loop, by vocalising more loudly or similar. Then, for loops 2-5, leaders interrupt the current loop.
- When a new loop is heard, stop immediately, and in your own time join the new loop.
- Once loop 5 is running, all loops are brought back in for a combined version.

1

Tee

Shoes

Socks

And

Jeans

Shirt

Tee

Shoes

Socks

And

Jeans

2

D_o_w_n

Turn

D_o_w_n

Turn

D_o_w_n

Turn

R_e_s_c_u_e

R_e_s_c_u_e

D_o_w_n

Turn

3

ty

Auster-i-

ty

Auster-i-

ty

Auster-i-

ty

Auster-i-

4

Quiet resignation

Quiet resig-
na-
tion

5

streets

Took to the

streets

Took to the

streets

Took to the

streets

Took to the

streets

Movement 2: Feathered Loops

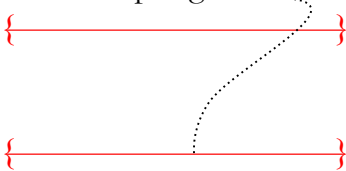
Amos Mann 2012

Cut out each vertical strip of sound units. Take each strip and glue its ends together to make a loop.

{ Wealth }	{ Wish }	<i>Slow</i> { Loss }
{ Cost }	{ }	<i>Slow</i> { , }
{ Wealth }	{ }	<i>Slow</i> { Loss }
{ , }	{ , }	<i>Slow</i> { , }
{ , }	{ Wish }	<i>Slow</i> { Loss }
{ Wealth }	{ }	<i>Slow</i> { All }
{ Cost }	{ }	<i>Slow</i> { Lost }
{ Wealth }	{ Wish }	<i>Slow</i> { Loss }
{ Cost }	{ Wealth }	<i>Slow</i> { , }
{ Wealth }	{ Cost }	<i>Slow</i> { Loss }
{ , }	{ , }	<i>Slow</i> { GAIN }

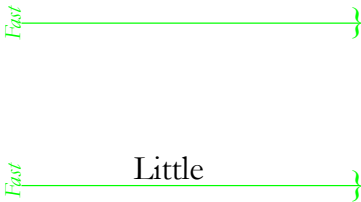
Movement 2: Feathered Loops

Spring



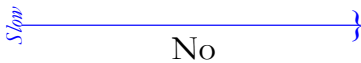
Little

Fast

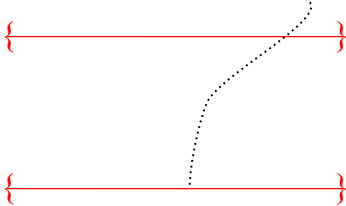


No

Slow

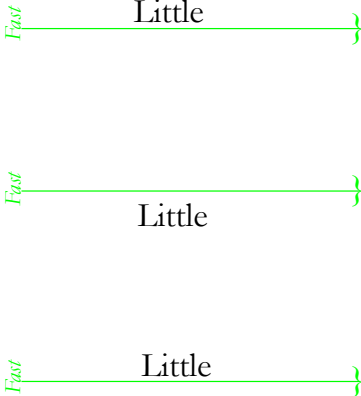


Spring

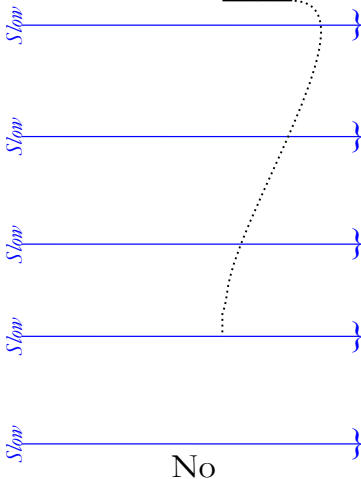


Little

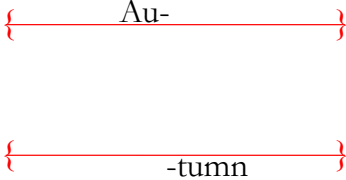
Fast



More



Au-



Growth

Fast

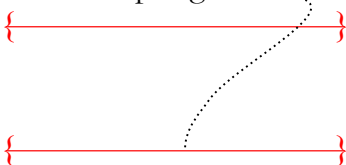


No

Slow

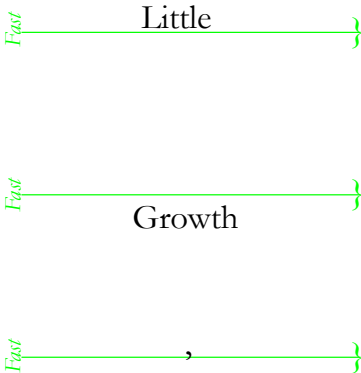


Spring

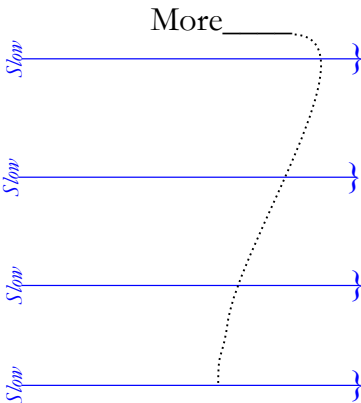


Little

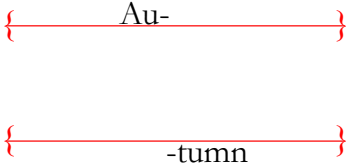
Fast



More



Au-



Little

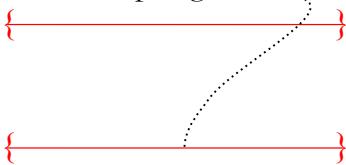
Fast



More

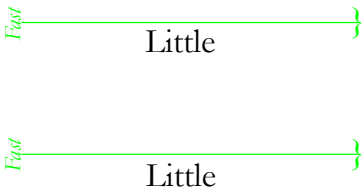


Spring

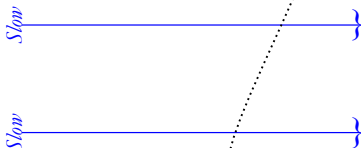


Little

Fast



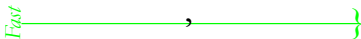
More



MARCH



Fast



Slow



Movement 2: Feathered Loops

Slow Spring

Fast Loss

Fast No

Slow Spring

Fast

Fast More

Slow Au-

Fast

Fast

Slow Spring

Fast

Fast No

Slow Au-

Fast

Fast More

Slow Spring

Fast

Fast

Slow MARCH

Fast GAIN

Fast No

Fast

Fast More

Fast

Fast

Fast

Fast More

Fast

Fast

Wish wealth

Movement 3

Amos Mann 2012

Assembly of score

- Cut out each bracketed unit and glue each onto a long strip of paper.
- Glue units along the strip about 60cm apart.
- The order of units should be as printed here on pages 1-3, reading left to right, top to bottom.

{ Do } { { } } { All } { { } } { { } } { You }

{ { } } { { } } { Can } { { } } { { } } { { } } { Do } { { } } { { } } { { } }

{ All } { { } } { { } } { { } } { You } { { } } { { } } { { } } { Want }

{ To } { { } } { Do } { { } } { { } } { { } } { { } } { { } } { { } }

{ { } } { { } } { No } { { } } { More } { { } } { { } } { { } } { No }

More { { } } { { } } { { } } { { } }

{ { } } { { } } { { } } { { } } { { } } { { } } { { } } { { } } { Do }

{ , } { Do } { , } { Do } { , }

{ Do } { , } { Do } { Do } { Do }

{ All } { You } { Can_____ } { , } { All }

{ You } { Can_____ } { , } { You } { Can_____ }

{ , } { Can } { Can } { Can } { Can }

{ Can } { Can } { , } { Do } { , }

{ What } { , } { You } { , } { Do }

{ , } { All } { , } { , } { Want } { , }

Can_____

If

You

Can_____

You

Can_____

You

Can

Can

Can

Can

Can

Can

Wish_____

Wish_____

Wish_____

,

Wish_____

,

Kiss_____

,

Kiss_____

,

Kiss_____

,

Kiss_____

Sing_____

Sing_____

EAT

Sing_____

Sing_____

Sing_____

CLEAN

Kiss_____

Kiss_____

Kiss_____

Wish_____

Wish_____

Wish_____

CLEAN

Sing_____

Sing_____

Sing_____

EAT

Vocal program

for voices

2012

Rhythm program

for percussion

2012

Vocal Program

Amos Mann 2012

There are two ways to perform this program:

One person acts as the leader and always chooses from the Call list. A group of performers respond with the corresponding Response.

Or

The group is divided in half. One half begins with the Call: Now. The other half responds with the response:

Never. Each half performs the corresponding response from the table based on the Call just performed.

Each response is treated as a new call.

Regular = Quiet

Bold = Loud

Italics = instruction

<i>Call</i>	<i>Response</i>	
Now	Never	
Always	Catching	
Catching	Dropping	
Dropping	Never	
Never	<i>IF Loud</i>	Go
	<i>IF Quiet</i>	Wait
Wait	Go	
Go	<i>IF Loud</i>	Forever
	<i>IF Quiet</i>	Forever
Forever	<i>IF Loud</i>	Open
	<i>IF Quiet</i>	Lost
Open	Now	
Lost	Found	
Found	Land	
Land	Fall	
Fall	Autumn	
Autumn	Story	
Story	Winter	
Winter	Always	

Rhythm Program

Amos Mann 2012

There are two ways to perform this program:

One person acts as the leader and always chooses from the Call list on the score. A group of performers respond with the corresponding Response.

Or

The group is divided in half. One half begins by choosing a Call from the list. Based on the pattern just performed by the other half, each half performs with the corresponding response from the table. Each response is treated as a new call.

- * = One beat
- * = Loud
- , = One beat rest

List of Calls	Responses	
1*	2**	
2**	4****	
4****	3***	
3***	6*****	
6*****	8*****	
8*****	3+4+3+4 *** , **** , *** , ****	
3+4+3+4 *** , **** , *** , ****	3x4*** , *** , *** , ***	
3x4*** , *** , *** , ***	EITHER	3***
		3***
3***	2x5** , ** , ** , ** , **	
2x5** , ** , ** , ** , **	3x2*** , ***	
3x2*** , ***	5+3***** , ***	
5+3***** , ***	EITHER	5*****
		5*****
5*****	6+3+3+6 ***** , *** , *** , *****	
6+3+3+6 ***** , *** , *** , *****	2+2+6 ** , ** , *****	
2+2+6 ** , ** , *****	6x2 ***** , *****	
6x2 ***** , *****	5*****	
5*****	EITHER	3+8*** , *****
		3+12 *** , *****
3+8*** , *****	EITHER	5*****
		5*****
3+12 *** , *****	1*	

Plait

for solo violin

2012

Print at A2 size

A structure composed by Amos Mann 2012 to be realised in improvisation

[illegible]

Plait

for mixed-experience performance

2012

Print at A2 size

Plait

A structure composed by Amos Mann 2012
to be improvised by a group or individual

- | | |
|---|--|
| ▲ = Short, low sounds, in groups of three | ▲ = Quieter playing |
| ■ = Shimmering, mid-range, chords if possible | → = Direction to take a step, left or right, before playing the next set of sounds |
| ● = Light, high sounds always sliding up and down | 6 = The number of pulses to count per symbol |

Slowly

Step left Step left Step right Step right

8

6

A little faster

6

6

4

A little more faster

4

2

1

Fastest

1

8

A little slower

Even slower

Slowest

Three hares share three ears yet each has two

for solo piano

2012

Amos Mann

August 2012

Three hares
share three ears,
yet each has two



Three hares share three ears, yet each has two

Amos Mann

$\text{♩} = 145$

Bright and jumpy

Measures 1-6 of the piano score. The right hand features a melody of eighth notes with doublets, while the left hand provides a steady eighth-note accompaniment. The key signature changes from one sharp (F#) to two sharps (F#, C#) at measure 5. Dynamics include piano (*p*) and mezzo-forte (*mf*). Pedal markings are present below the bass staff.

Measures 7-13 of the piano score. The right hand continues with eighth-note patterns and doublets. The left hand accompaniment remains consistent. Dynamics range from piano (*p*) to mezzo-forte (*mf*). Pedal markings are present below the bass staff.

Measures 14-20 of the piano score. The right hand melody includes some sixteenth-note passages. The left hand accompaniment continues with eighth notes. Dynamics include piano (*p*) and mezzo-forte (*mf*). Pedal markings are present below the bass staff.

Measures 21-26 of the piano score. The right hand features a melodic line with some grace notes and slurs. The left hand accompaniment continues. Dynamics include piano (*p*) and forte (*f*). The instruction "Gradually building tension" is written above the staff. Pedal markings are present below the bass staff.

Measures 27-32 of the piano score. The right hand melody continues with eighth notes and doublets. The left hand accompaniment remains consistent. Dynamics include piano (*p*) and forte (*f*). Pedal markings are present below the bass staff.

32

2

Ped.

38

2

mf

mp

46

With surprise

2

mf

Ped.

51

Increasing panic

Questioning

2

f

mp

Ped.

56

mf

Ped.

62

f

Ped.

66

With some intensity

mf

f

Ped.

71

sub p

mf

Ped.

77 Building panic

f

Ped.

82

f

Ped.

86 *8va*

2 2

ff

mf

half pedalling Ped.

Mysterious and lush

90 (8)

pp

sub pp

2 2 2 2 2

half pedalling Ped.

96

p

2 2 2 2 2

half pedalling Ped.

101

2 2 2 2 2

half pedalling Ped.

106

2 2 2 2 2

half pedalling Ped.

111 , Angry

ff

116

ff

120

fff

125 Serious

mp *mf*

Ped. Ped.

131 Gradually more kindness

mp

Ped. Ped. Ped. Ped.

137

137

142

Ped.

143

Building anticipation

143

149

Ped.

150

Excited and jumpy

150

mf

154

Ped.

155

155

158

Ped.

159

159

162

Ped.

161

4 4

162

4 4 4 4 4 4

8va

2 2

Red.

Great drama approaches

(8)

164

4 4 4 4 4 4

2 2

2

(8)

167

4 4 4 4 4 4

2 2 2

fff

Red.

On a Sunday

for voices

2012

On a Sunday

Amos Mann 2012

Performance notes:

To be performed in two groups: Red and Black.

Chant the text syllables matching the colour of your group.

Use the score to stay coordinated with the other group.

At the end of a line, go directly to the next line.

Sometimes your group will be silent while the other group is finishing a line.

On a Sunday [AKA *Three Hares...*] SECTION 1 Amos Mann 2012

Sat-ur-day	Sun-day	Sat-ur-day	Sun-day	Sat-ur-day	Sun-day	On a Sun-day	On a Sun-day	Go-ing	Go-ing
------------	---------	------------	---------	------------	---------	--------------	--------------	--------	--------

Sat-ur-day	Sun-day	Sat-ur-day	Sun-day	On a Sun-day	On a Sun-day	Go-ing	Go-ing
------------	---------	------------	---------	--------------	--------------	--------	--------

Sat-ur-day Sun-day Sat-ur-day Sun-day We're Go-ing Go-ing A-way We're Go-ing A-way _____

Sat-ur-day Sun-day Sat-ur-day Sun-day

[illegible]

Sat-ur-day Sun-day On a Sun-day On a Sun-day Go-ing Go-ing
Sat-ur-day Sun-day We're Go-ing We're Go-ing We'll Be Far A-way And In The Sun-Shine_ We're Go-ing On a Sun-day Sat-ur-day Sun-day Sun-day

Sun Go-ing_ Go-ing_ Sat-ur-day Sun-day On a Sun-day Sat-ur-day Sun-day Sat-ur-day Sun-day On a Sun-day On a Sun-day

Sat-ur-day Sun-day Sat-ur-day Sun-day We're Go-ing _____
 Go-ing A-way We're Go-ing **A-way** _____
 Sat-ur-day Sun-day Sat-ur-day Sun-day We'll Be Far A-way And In The Sun

We're Go-ing A-way We're Go-ing A-way From Here We're Go-ing A-way From Here Sat-ur-day Sat-ur-day

We're Go-ing_____ We're Go-ing A-way From Here Go-ing A-way From Here

Sat-ur-day Sat-ur-day Sun-day Sun-day Sun-day Sun-day Sun-day Sun-day
Sun-day Sun-day Sun-day Sun-day Sun-day Sun-day Sun-day Sun-day

Tell Us When We Will Be

[illegible]

Sat-ur-day

Sat-ur-day Sat-**ur-day** Sat-ur-day Sun-day Sun-day Sun-day Sat-ur-day We'll be far a-way and in the sun-shine and in the wa-ter soon _____
Wa__ter _____ Wa__ter__Wa__ter__Wa__ter__Wa__ter Sat-ur-day Sat-ur-day *[very quietly]* Sat-ur-day Sun-day Sat-ur-day Sun-day *[very quietly]* Sat-ur-day Sun-day

Sat-ur-day Sun-day Sat-ur-day Sun-day On a Sun-day On a Sun-day We're Go-ing A-way

Sat-ur-day Sun-day On a Sun-day On a Sun-day Go-ing A-way from here

[very quietly] Sat-ur-day Sun-day On a Sun-day On a Sun-day In The Sun *[very loud]* Sat-ur-day Sun-day
We'll Be Far A-way And In The Sun A _____ Way _____ *[very loud]* Sun-day Sun-day

Sat-ur-day Sun-day Sat-ur-day Sun-day Sat-ur-day Sun-day Sat-ur-day Sat-ur-day Sun-day Sun-day Sun-day Sun-day Sun-day

Sun-day Sun-day Wa-ter Wa-ter Wa-ter Wa-ter A Swim Sun A Swim A Swim In The Sun Waves

Sat-ur-day Sat-ur-day Sat-ur-day Sat-ur-day **If** We Go A-way If We Go We Go On A Sun-day Sat-ur-day Sun-day Sun-day Mor-ning Ear-ly
Roll-ing In Rock-y Sea-Shore Waves Dive In

Mor-ning Time Sun-day Sat-ur-day Sun-day We Will See **Hor-i-zon** The Sky__ The Sea__
Sat-ur-day Sun-day Sat-ur-day Sun-day On A Sun-day On A Sun-day The Sky__ Go-ing A-way Sat-ur-day Sun-day Go-ing A-way On A Sun-day *[very quietly]*

[very quietly] Sun _____ Shine__ Sat-ur-day Sun-day Sat-ur-day Sun-day On A Sun-day

On A Sun-day We're Go-ing _____ Go-ing A-way _____ From _____ Here _____ Sun-day Mor-ning Ear-ly Sat-ur-day *[Loudly]*

On A Sun-day The Sky__ The Sea__ The Sky__ The Sea__ We're Go-ing A-way From **Here** Sat-ur-day Sun-day Sat-ur-day *[Loudly]*

Sun-day Sun-day Sun-day Sat-ur-day *[Loudly]* We're Go-ing A-way

Sun-day Sat-ur-day Sun-day Sat-ur-day Sun-day Tell Us When We Will Be Far A-Way Sun-day Sun-day Sat-ur-day Sat-ur-day

We're Go-ing A-way From Here We're Go-ing Far__ A-way From Here Sun-day Sun-day Sat-ur-day

Sat-ur-day Sat-ur-day Sat-ur-day Sat-ur-day Sat-ur-day Sat-ur-day Da-Da-Da-Da Da-Da-Da-Da Da-Da-Da-Da
Sun-day Morn SunShin-ing Thru The Trees Spurt-el-ling Oooooocean__ If We Go Now We Go Now We Go Now

We Go Now Sun-day Morn-ing Sat-ur-day Sun-day Sat-ur-day Morn-ing Sat-ur-day Sun-day Sat-ur-day

D₂D₂D₂D₂ D₂D₂D₂D₂D₂ D₂D₂D₂D₂D₂ D₂D₂D₂D₂D₂D₂ D₂D₂D₂D₂D₂D₂D₂ *[very, very loud]* DAY _____
 Sun-day Sat-ur-day Sun-day Sat-ur-day Sun Sun DAY _____ *[very, very loud]*

Inclination

for bass clarinet, soprano and ensemble

2012

Inclination

Amos Mann

2012

For SMP Ensemble
Wellington N.Z.

4' 30"

Inclination

Amos Mann 2012

◆ = Release a puff of air as an air note at the end of a diminuendo al niente.

Lento ♩ = 50

Soprano

Flute **Lento** ♩ = 50

Oboe

Bass Clarinet in B \flat

Bassoon

Horn in F

Violin

Viola

Violoncello

Double Bass

[illegible]

B

19

S. $mp < f$ $> f$ $p < mf$
 Ah _____ (ha) Ah _____

Fl. mf f

Ob. mf f

B. Cl. mf f

Bsn. mf f

Hn. mf f

Vln. mf f

Vla. mf f

Vc. mf f

Db. mf f

27 *mf* *p* Ah Eh Oh Eye Oh He *f* (He)

Fl. *f*

Ob. *f*

B. Cl. *f*

Bsn. *f*

Hn. *f*

Vln. *mp* *f* poco a poco flautando

Vla. *mp* *f* poco a poco flautando

Vc. *mp* *f* poco a poco flautando

Db. *mp* *f* poco a poco flautando

D

[illegible]

E

41

S. *mp* Oh _____ Ah _____

Fl. *mp*

Ob. *mp*

B. Cl. *mf*

Bsn. *mp* *f*

Hn. *mp* *f*

Vln. *ord.* *p* poco a poco molto flautando

Vla. *ord.* *p* poco a poco molto flautando

Vc. *ord.* *p* poco a poco molto flautando

Db. *ord.* *p* poco a poco molto flautando

49

F

S. *mp* *mp* *mf* *f*
Te (Te) Eh Eye Eh

Fl.

p *p* *f* *f*
3 3 3 3

Ob.

p *p* *f* *f*
3 3 3 3

B. Cl.

p *p* *f* *f*
3 3 3 3

Bsn.

mp *mp* *f* *f*
3 3 3 3

Hn.

f *f*
3 3

Vln.

al niente *al niente*

Vla.

al niente *al niente*

Vc.

al niente *al niente*

Db.

al niente *al niente*

G

54

8

Score for measures 54-55, marked with a rehearsal symbol 'G'.

54

S. *mf* Te _____ Eh _____ Ah _____ (ha) *mp*

Fl. *mp* _____ *mf* _____ *mp*

Ob. *mp* _____ *mp* _____ *mp*

B. Cl. *f* 3 (♭) 3 (♯) *mf* (♭) *mp*

Bsn. 3 *mp* _____ *mf* _____ *mp*

Hn. 3 *mp* _____ *mf* _____ *mp*

Vln. ord. *mf* 3 _____ poco a poco flautando *mp*

Vla. ord. *mf* 3 _____ poco a poco flautando *mp*

Vc. ord. *mf* 3 _____ poco a poco flautando *mp*

Db. ord. *mf* 3 _____ poco a poco molto flautando *mp*

55

S. _____

Fl. _____ *mp*

Ob. _____ *mp*

B. Cl. _____ *mp*

Bsn. _____ *mp*

Hn. _____ *mp*

Vln. _____ *mp*

Vla. _____ *mp*

Vc. _____ *mp*

Db. _____ *mp*

Inclination

for mixed-experience performance

2012

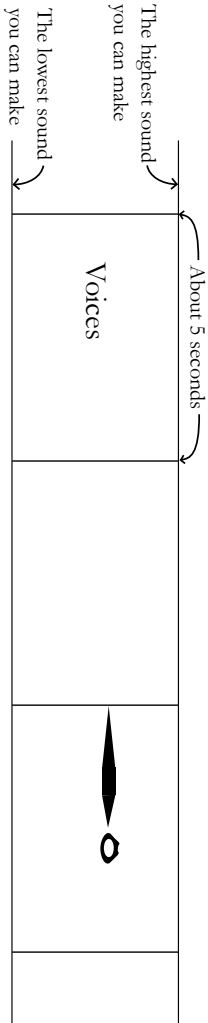
Print at A3 size


Inclination


Mixed-experience arrangement. Full score.


Amos Mann 2012


Guide to the system



High wind and plucked strings	Flute, obo, recorder, whistle, ukelele, plucked electric guitar, etc.		
-------------------------------	---	---	--


Soloist(s) wind or brass	Claret, bass claret, trombone, saxophone, or tuba. etc.		
--------------------------	---	---	--

Low wind and brass	Tuba, claret, bass claret, trumpet, saxophone, bassoon, etc.		
--------------------	--	---	--


Bowed and strummed	Violin, viola, cello, double bass, strummed guitar, etc		
--------------------	---	---	--


Guide to the symbols


Note lengths

 = Two notes, a long one and a short one, with a small gap between them.


'Steps' and 'leaps'


 = Two notes. The second one is a short distance, a 'half-step' or 'semi-tone' higher


 = Two notes. The second one is one 'step' or a 'whole-tone' lower

 = Two notes. The second one is a 'leap' away, more than a 'step' or a 'whole-tone' away


Getting louder, getting quieter

 = starting with no sound, gradually get louder

 = gradually get quieter, down to no sound

 = starting with no sound, gradually get louder, and then get quieter down to no sound











Special effect

 = if singing, or playing a wind instrument, release a loud puff of air

Inclination

Mixed-experience arrangement full score
Amos Mann 2012

Section A

Voices	High wind and plucked	Soloist(s)	Low wind and brass	Bowed and strummed
				
				
				
				
				
				
				
				
				
				

Section B

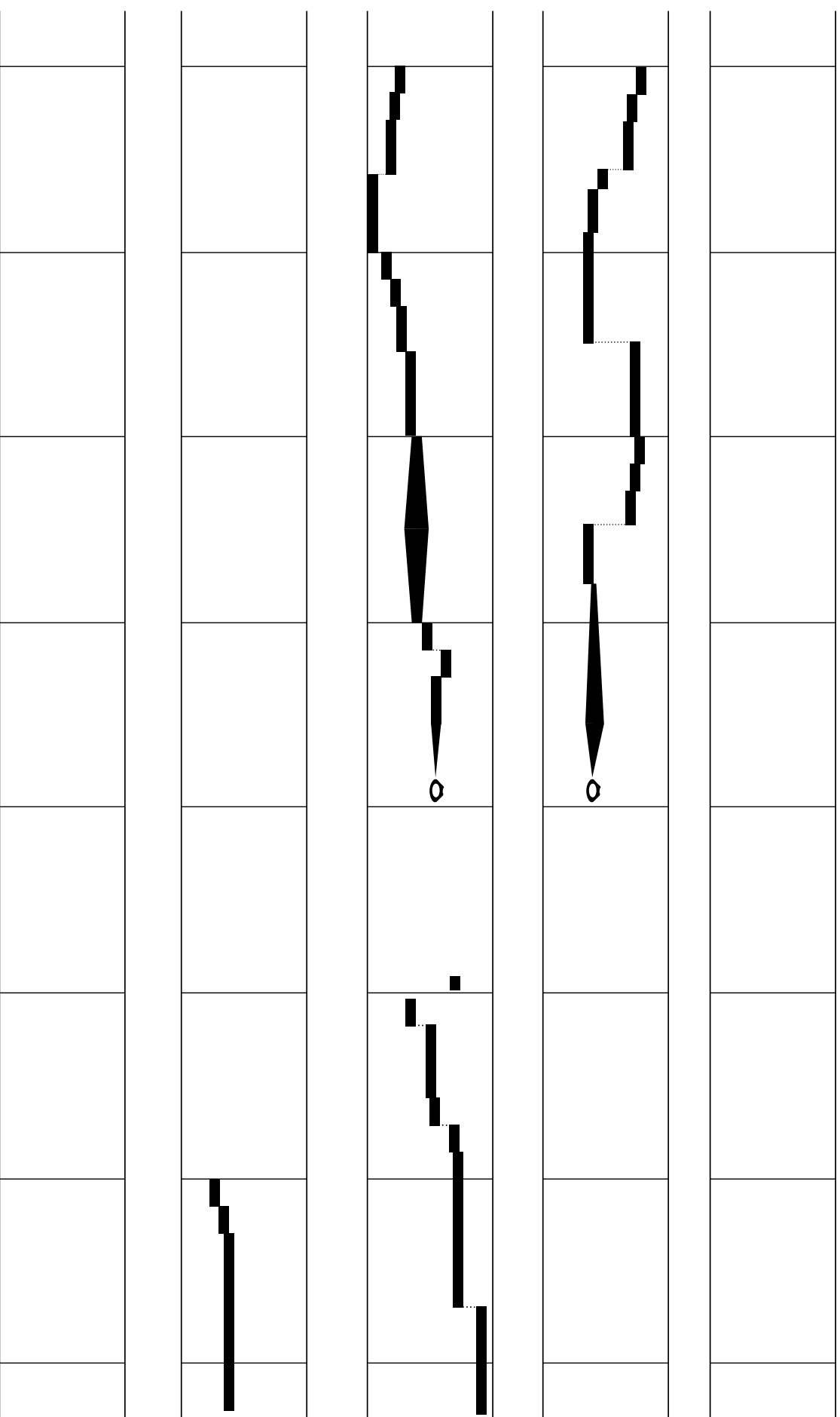
[illegible]

Inclination

Mixed-experience arrangement full score
Amos Mann 2012

Page 3

Section C

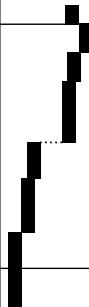


Abhhhhhhhhhhhhhhhhhhhh (11a)

Section D

Abhhhhhhhhhhhh

Abhhhhhh Ebhhhh Ohhhhh



0

0

Inclination

Mixed-experience arrangement full score
Amos Mann 2012

Page 5

[illegible]

Inclination

Mixed-experience arrangement full score
Amos Mann 2012

Ohhhhhh Eyyyyyyyy

Heeeeeeeeeeeeeeeee (He)

o

Ohhhhhh Eyyyyyyyy

Heeeeeeeeeeeeeeeee (He)

o

Ohhhhhh Eyyyyyyyy

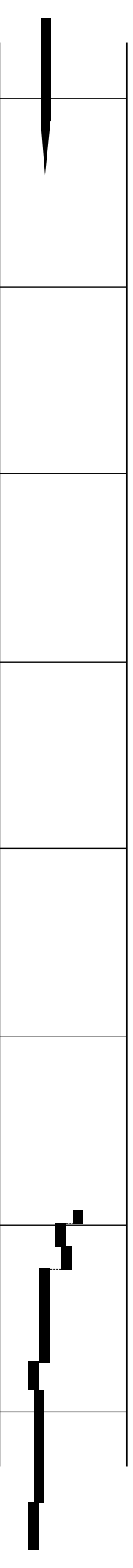
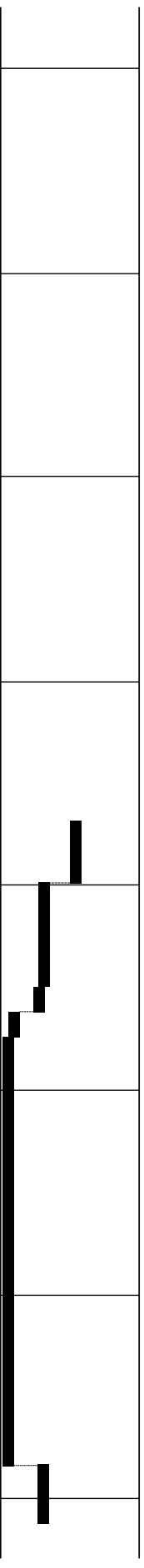
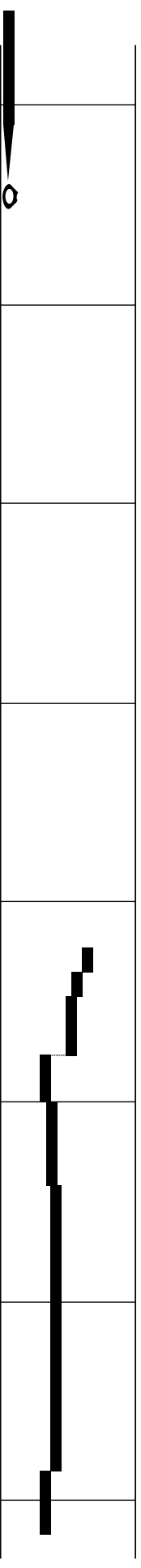
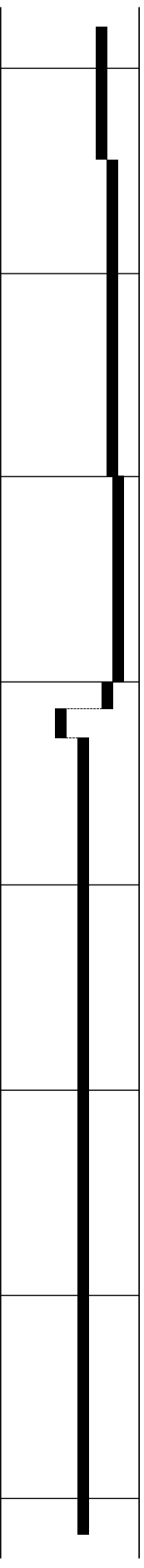
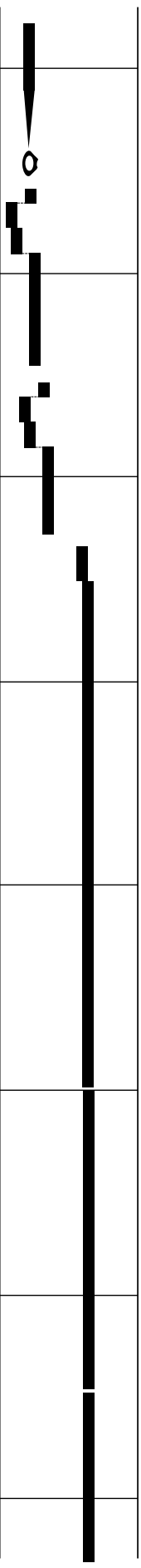
o

Inclination

Mixed-experience arrangement full score

Page 8

Amos Mann 2012

[illegible]

Inclination

Mixed-experience arrangement full score

Page 9

Amos Mann 2012

[illegible]

Concerto grosso

for string trio and mixed-experience ensemble

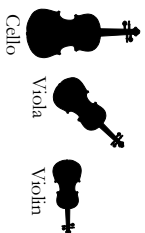
2013

Amos Mann

Concerto grosso
for
String trio
and
Mixed-experience ensemble
2013

Concerto grosso

For string trio and mixed-experience ensemble
Amos Mann 2013



Breath Harmonies

Standing in a line, players take deep, gentle, slow breaths.
The leader starts to gently vocalise each breath as a note.
Wait for the person on your right, and then vocalise either the same note, a higher note, or a lower note.
Once the last player in the line has started, the end will probably be after about three more breaths.

Leader,
listen for violin then start



Like deep sung breaths
♩ = 70

Ensemble starts about here with long sung notes.

Violin

Viola

Violoncello

The musical score is written for three parts: Violin, Viola, and Violoncello. It consists of three systems of staves. The Violin part is in treble clef, the Viola in alto clef, and the Violoncello in bass clef. The music features a series of long, sustained notes with dynamic markings such as *pp*, *p*, *mf*, *mp*, and *f*. There are also breath marks (curved lines) and a tempo marking of $\text{♩} = 70$. The score is divided into measures by vertical bar lines, and there are repeat signs at the beginning and end of sections.

Short sounds

Standing in a line, players make short vocal sounds.

A new leader starts.

Wait for the person on your right, and then make a short vocal sound.

Once the last player in the line has started, make the sounds when you wish.

This ends about the same time the violin reaches the highest note of their melody.

Leader,
listen for long note on cello, then start.

22

Ensemble starts staccato vocal sounds about here.

Viola and Cello: Play fragments along these lines. Feel free to imitate vocalists.

Staccato

pizz.

Suddenly increase tempo

$\text{♩} = 100$

36

Wind + Rattling percussion

Ensemble divides into two groups.

Group One plays all manner of wind instruments.

Listen to the violin melody leading into a long note. Now initiate that melody and keep the long note going until after the third time the viola plays a short jumpy tune.

Group Two plays rattling percussion quietly without rhythm. Start soon after the winds.

Fade out soon after the third time the viola plays a short jumpy tune.

Winds: Listen for violin melody, then initiate.

Rattling percussion:
Listen for wind melody, then begin.

Ensemble starts here
they mimic with winds and rattles.

47

mf

50

51

52

53

54

mf

mp

f

END

x3

Page 4

P_{ati} = flat hands, P_{o} = cupped hands.



1
2
3
1
2
3
1
2
1
2
1
2
3
4
5
6
7
8



An illustration of a violin and four hands. The violin is at the top, and below it are four hands, each with a different skin tone (light, medium, dark, and very dark), arranged vertically.

END SOON

Group One:
After guitars start
stop clapping

ccato

The image shows a page from a musical score for the piece 'Staccato' by Franz Liszt. The score is written for three instruments: Violin I, Violin II, and Cello/Double Bass. The music is in 8/8 time and D major. The Violin I and II parts are marked 'Staccato' and feature a series of eighth-note patterns. The Cello/Double Bass part is marked 'pizz.' (pizzicato) and features a series of eighth-note patterns. The score includes dynamic markings such as *f* (forte) and *p* (piano), and articulation markings like 'staccato' and 'arco' (arco). The page is numbered '1' in the bottom right corner.

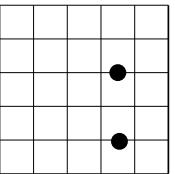
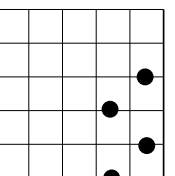
Musical score for "The Rose Tree" in 3/8 time. The score is written for three parts: Soprano (Soprano), Alto (Alto), and Bass (Bass). The key signature is one sharp (F#). The tempo is marked "Allegretto". The score is divided into four measures. The first measure is marked "f" (forte). The second measure is marked "f" (forte). The third measure is marked "f" (forte). The fourth measure is marked "f" (forte). The score includes various musical notations such as notes, rests, and dynamic markings.

53

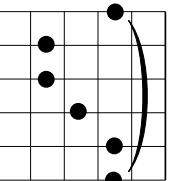
Ensemble changes rhythm, accenting every quaver.

Group Two: get your strum rhythm from the string trio's high repeating notes.

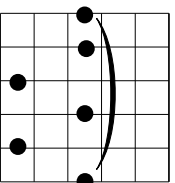
8 strums each C7

A₇

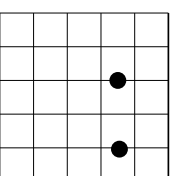
Q



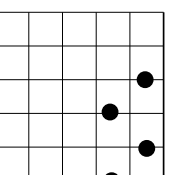
F#



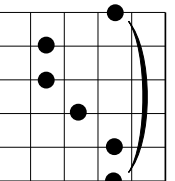
C7



A7



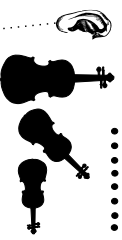
Q



F#

F
F
F

Listen for very high repeating notes. Play along in that rhythm.



Stop soon after winds start.

END

103 Ensemble starts here, probably on off beats. $\bullet=140$

Wind + Rattling percussion

Group One plays all manner of wind instruments.

Listen to the violin melody leading into a long note. Now imitate the melody and long note. Keep the long note going but stop the second time the viola plays a short jumpy tune.

Group Two plays rattling percussion quietly without rhythm. Start soon after the winds. End soon after the second time the viola plays a short jumpy tune.

Winds: Listen for violin melody, then imitate.

Rattling percussion:
Listen for wind melody, then begin.

Stay with rattles but get ready to start clapping.

legato rubato

mp

mf

Ensemble mimic with winds and rattles.

mp

Fade out soon after
you hear Group Two start clapping.

END

Violin staff: *mp*, *legato rubato*, 123, 8

Viola staff: *mf*, 8

Ensemble staff: *mp*, 8

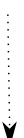
Fast clapping rhythm

Group Two: Clap the rhythm in time with the string trio.
Count through the pattern silently and clap on every 1.

Listen to viola for rhythm and speed and then start.



1 2 3 1 2 3 1 2 1 2 1 2 3 4 5 6 7 8



Ensemble clapping from here:

138

Staccato

mp

mf

f

f

150

Staccato

f

f

(4)

157

(4)

Group Two continues with fast clapping rhythm.

Group One players make short vocal sounds.
Wait for the person on your right, and then make the sounds when you wish.

2nd x ↻

Ensemble starts erratic vocalising and mimicking.

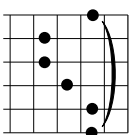
[illegible]

Listen for cello playing short solo rising melody and then begin getting faster, building up and...

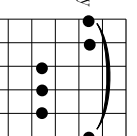
Listen for string trio building up and build up with them.....

Ensemble builds becoming faster leading up to a big yell then ends.

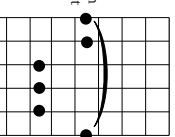
5



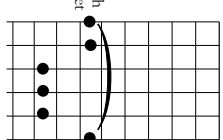
B C# D# D# D# D#



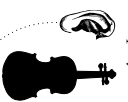
4th fret



A diagram of a guitar fretboard with a 6x12 grid. A horizontal line is drawn across the 6th fret, with a curved line above it indicating a barre. The text "6th Fret" is written vertically to the left of the grid.



Begin soon after cello stops the long high note and plays a lower note.



Listen
for solo cello note.
End together gently.



The musical score is divided into two main sections. The first section, 'Ensemble guitars begin.', features a tempo marking of $\text{♩} = 100$ and a key signature of one sharp (F#). It consists of three staves. The top staff has a treble clef and a key signature of one sharp. The middle and bottom staves have a treble clef and a key signature of one sharp. The music is written in a 12/8 time signature. The first staff begins with a whole note chord (F#, C#, G#) and a half note chord (F#, C#, G#). The second and third staves begin with a whole note chord (F#, C#, G#) and a half note chord (F#, C#, G#). The music continues with various rhythmic patterns and chords. The second section, 'Ensemble harmonious singing.', features a tempo marking of $\text{♩} = 100$ and a key signature of one sharp (F#). It consists of three staves. The top staff has a treble clef and a key signature of one sharp. The middle and bottom staves have a treble clef and a key signature of one sharp. The music is written in a 12/8 time signature. The first staff begins with a whole note chord (F#, C#, G#) and a half note chord (F#, C#, G#). The second and third staves begin with a whole note chord (F#, C#, G#) and a half note chord (F#, C#, G#). The music continues with various rhythmic patterns and chords.

205

All fade out

Full analysis of a reference set of scores

Appendix 1

Full analysis of a reference set of scores

The conclusion of analysis is found in Chapter 10.

Reference set of scores

1. *Geographical fugue* (1930) Ernst Toch
2. *Epitaph for Moonlight* (1969) R. Murray Schafer
3. *Organic Music* (1978) Lyell Cresswell
4. *Treatise* (1963-1967) Cornelius Cardew

1. *Geographical fugue* – for speaking chorus

Ernst Toch (1930).

Programme notes

“This piece is the last movement of a suite GESPROCHENE MUSIK (Spoken Music), which, from different angles, tries to produce musical effects through speech.” (Toch 1950)

What is being notated?

Four parts are set on single-line staves. Parts are labelled for Soprano, Alto, Tenor, and Bass (SATB). Text is set under each staff. Traditional Western notation is used to notate rhythmic patterns, accents, and dynamics. Notation of timbre can be found in that the enunciation of the composed text creates timbral change. In a sense, by specifying voice-types for each part, some degree of relative pitch is also specified.

Notation purpose categories

Considering this score as a rhythmic setting of text, it falls into notation purpose category 3: ‘Notation used as a detailed set of instructions’. The score can also be seen to use notation within the purpose categories of: 1,4,5,6,7,9,12,13.

Notation function: the how and how much of the notation

This work can be considered a chant fugue: a rhythm-based counterpoint with timbral and dynamic variation. The notation of these features is best seen as *frame-symbol* notation. One of the main reasons it might not be considered *exact-symbol* notation is because tempo is not specified.

Work/notation openness: latitude of sign interpretation and performance action

The main area of performance latitude is found in regard to manner of vocal sound production. In performance, a wide range of approaches to vocal delivery can be found. For example, a performance by *UCLA Camarades Ensemble* in July 2011 (Hasom STRINGS) fits the definition of a speaking chorus while achieving a large degree of musicality in the tonal qualities of their delivery, at times embellishing many of the playful aspects found in the work. An example with a much wider variety of delivery is a performance by the quartet **Asterisk*, at the Old Songs Festival, Altamont, New York, in June 2009 (Spence). This performance engages a range of styles from theatrical speech to falsetto singing. As well, **Asterisk* are accompanied by a sign-language interpreter, resulting in a further, silent gestural delivery.

Poietic/esthetic analysis

In a Dada-esque manner, focus is placed on the sonic qualities of the rhythms and timbres of the chanted text in combination with non sequitur semantics. These esthetic effects are created through poietic combining of notational performance latitude in the areas of vocal delivery, creating a fluidity of timbral, rhythmic and semantic meaning. Repetitive chanting of geographical place names and phrases, like “the big Mississippi” or “Tibet”, suggests interesting and sometimes striking socio-political references and associative juxtaposition, intended or otherwise. Chanted by a chorus, the significance of these somewhat aleatoric meanings are at times amplified. At other times these meanings are undermined through a playfulness created by group chanting, rendering some of the sounds and meanings produced humorous and inane.

Mixed-experience predictors

The ability to read *symbolically* notated rhythms and dynamics is required to gain a relatively exact and functional interpretation of the score. This notation may be a barrier to someone without music reading skills. That said, there is some accessible rhythmic information and part coordination contained in the layout of the text, which may be seen to act as a *frame-icon* notation as seen in Figure A1, Bar 33 (9). It may be estimated a non-literate performer could, if working within a predominantly literate chorus, with few rehearsals, achieve all the rhythms of the work using the text layout. A quick survey of Internet video performances of *Geographical fugue* shows it is often performed by participatory singing groups, such as found in educational institutions. The layout of the text can be seen as a way of utilising cross-domain verbal literacy skills.

The image shows a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are written below the notes. The Soprano part starts with 'town' and ends with 'the'. The Alto part starts with 'Mis - sis - sip - pi' and ends with 'lake'. The Tenor part starts with 'dad!' and ends with 'and the'. The Bass part starts with 'Trin' and ends with 'and the'. The score includes musical notation with notes, rests, and dynamics (mf, f). The text layout is designed to be read as a frame-icon notation.

Figure A1. *Geographical fugue* bar 33 (9). Categorised as *frame-symbol* notation, with the layout of text potentially acting as *frame-icon* notation.

2. *Epitaph for Moonlight* – for youth choir with optional bells

R. Murray Schafer (1969).

Programme notes

“[A] study piece for youth choir. It is an ear-training exercise, for the singers must learn to pitch all the notes by interval from the preceding notes. As text I used the onomatopoetic words for moonlight invented by grade seven students ... Why do I call it *Epitaph for Moonlight*? Because I doubt whether a group of young people today asked to produce synonyms for moonlight could find inspiration so easy as did my young poets in 1966. The moon as a numinous and mythogenic symbol died in 1969.” (Schafer, *When* 39)

Performance notes

“I have suggested a few bells might add dulcimer splashes of color (moonlight on water?) to the choral sound. Obviously moonlight calls for a very soft interpretation, but those places where the lines grow thicker, it could be a little louder.” (Schafer, *When* 39)

Other performance notes are embedded within the score, describing the manner of performance action as seen in Figure A2, Example 1, extract from the opening passage, and/or instruction on how the score is to be read as seen in Figure A5, Example 4, extract from Section C.

The score format

The score is a set of 16 vocal parts each represented as a horizontal line grouped in SATB sections and stacked vertically with higher voices at the top. Time is read horizontally and approximate durations measured in seconds are marked. A combined percussion part is set beneath the vocal parts. Percussion notation sits between two horizontal lines that indicate the extremes of instrument ranges.

What is being notated?

Notation for the percussion section indicates relative pitch and duration. Timbre is represented graphically through dot arrangement and jaggedness of line.

Instrumentation is specified with text.

Notation for choir consists of horizontal lines. The graphic nature of these lines changes, representing change in pitch, in timbre, and in texture. Change in line thickness represents change in dynamics. Sung pitches are notated as intervals relative to the pitches of others through use of a numeric figure: +2 = major second, -2 = minor second. Along with the text to be sung, embedded performance notes instruct on pronunciation and vocal delivery, for example “Whisper” and “Freely, expressively”. The interrelationship of parts is notated through vertical alignment and vertical dotted lines. Traditional Italian descriptors notate dynamics. Cues with conductor gestures are notated with vertical lines and text instruction.

Notation purpose categories

A wide range of notational forms is used within this score. Some, such as most of the notation for percussion, clearly fall into notation purpose category 2: skeleton, sketch or framework. Notation for the choir appears much more exact and, considered as a whole, has the primary purpose of category 3: a detailed set of instructions. In total, purposes for notation use can be seen to fall within all the categories: 1-14.

Notation function: the how and how much of the notation

Due to the wide range of notational forms within *Epitaph for Moonlight*, almost all notation function categories can be found. For the purposes of this analysis, four examples of the key forms of notation found in the score will be categorised.

Epitaph for Moonlight Example 1: Opening passage

In the opening passage we find proportionate notation of entries and strict interval notation, yet exact pitches are not notated. Instead, resulting pitches are dependant on the note chosen “ad lib” by Soprano 1. See Figure A2, Example 1: extract from the opening passage. This can be seen as *frame* notation. The intervallic notation figures can be seen as *symbolic*. Therefore, in this instance, as regards the composer’s notational choice, the notation of pitch is *frame-symbol* notation.

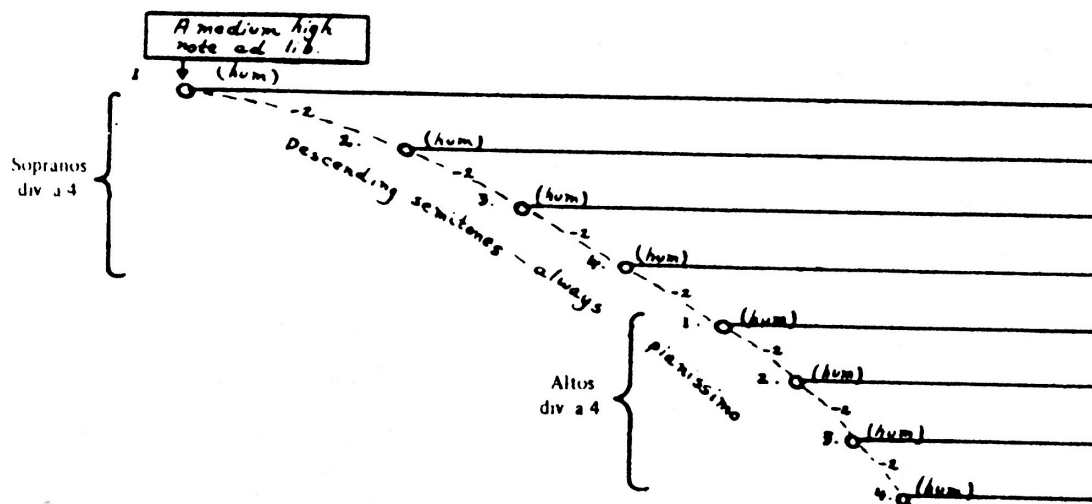


Figure A2. *Epitaph for Moonlight*, Example 1: extract from the opening passage (Schafer, *When* 40). Categorised as *frame-symbol* notation.

Epitaph for Moonlight Example 2: Soprano parts, section D.

In the soprano parts of section D, notation of pitch is more reliant on graphics and extends greater latitude in both sign interpretation and performance action. See Figure A3, Example 2, extract from soprano parts section D. Here, the notation becomes musical *graphic-icon* notation, as the tangled swirling lines can be interpreted as having some likeness to pitch changes and to the sonic interrelationship of voice parts. At this point, in an embedded performance note, the sopranos are instructed to choose a word from a list to vocalise.

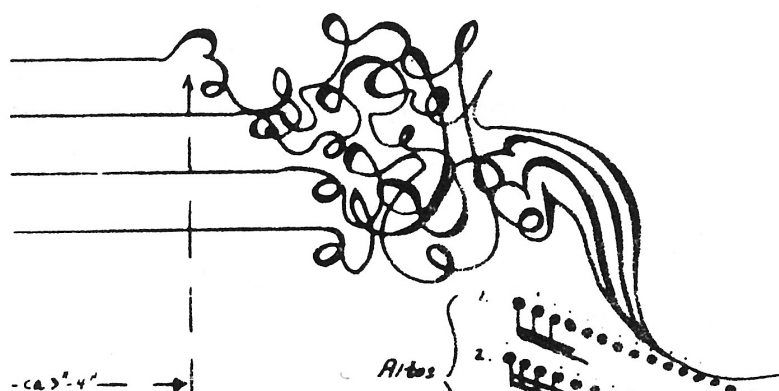


Figure A3. Example 2: extract from soprano parts section D of *Epitaph for Moonlight* (Schafer, *When* 43). Categorised as *musical graphic-icon* notation.

Epitaph for Moonlight Example 3: Percussion part, section F.

In the percussion part of section F, here specified for glockenspiels and metalophones, different-sized dots are shown within a narrowing wedge-shape. This graphic appears to indicate a thinning of texture as well as diversity in the timbre and dynamics of percussive events. See Figure A4, Example 3: extract from the percussion part section F. A fuzzy jagged line indicates a percussive roll, specified for suspended cymbal. These examples best fit the *musical graphic-icon* notation category. Included is a pictograph of a percussionist's brush. As it is referring to a particular object through a kind of portraiture, the pictograph is *exact-icon* notation.

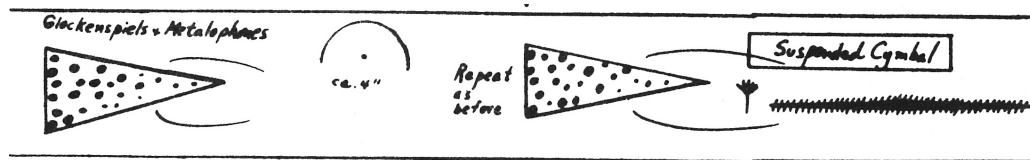


Figure A4. Example 3: Extract from the percussion part section F of *Epitaph for Moonlight* (Schafer, *When* 44).
Categorised as *musical graphic-icon* notation.

Epitaph for Moonlight Example 4: choir part, section C.

In section C each of the sixteen voice parts are present, notated as horizontal lines. The position and length of lines represent entries and exits, acting as *frame-icon* notation. As specified within an embedded performance note, vertical lines represent conductor beats. Here, through a kind of imperative co-occurrence, the notated conductor gestures act as *exact-index* notation. See Figure A5, Example 4: choir part section C.

In this passage, Schafer draws curved lines between the endpoints within the grid of voice and conductor lines. These curved shapes can be seen as an *indicative-icon* visualisation of the hollowing-out and sculpting of musical texture through this section. Interestingly, these *indicative-icon* shapes are formed through a combination of *exact-index* notation with *frame-icon*, creating a semiotic chain within the notational graphics.

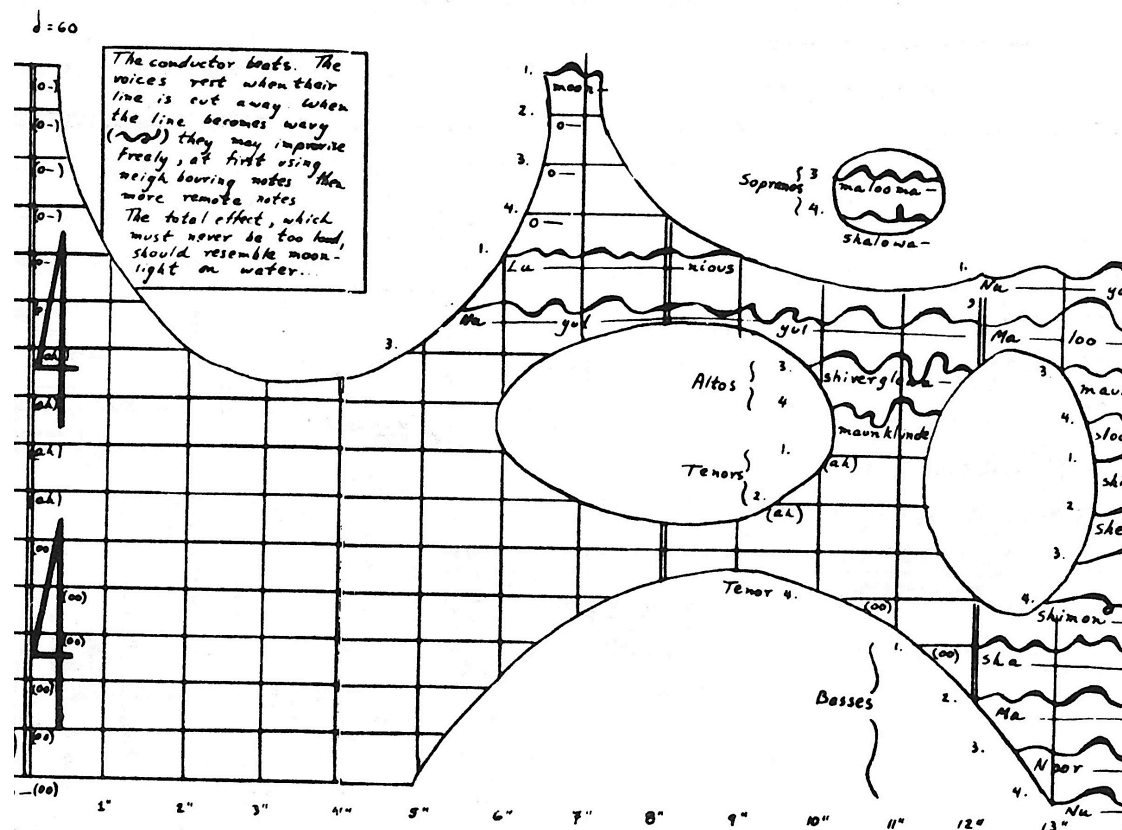


Figure A5. Example 4: extract of voice parts, section C, *Epitaph for Moonlight* (Schafer, *When* 42). Horizontal voice lines are categorised as *frame-icon* notation. Vertical conductor lines are categorised as *exact-index* notation. Curved shapes are categorised as *indicative-icon* notation.

Work/notation openness: latitude of sign interpretation and performance action

Throughout this work, by changing the notation function type, the composer is changing the degree of latitude extended to players. At times, this is a change in latitude of performance action, and at times, this is a change in latitude of sign interpretation. Notation variation can be seen as a compositional tool fundamental to the work.

Poietic/esthetic analysis

The very openness that the composer is nostalgic for in our interpretive perception of the moon is imaged in the score. Through notational change the degree of openness extended to players varies, creating sonic transfigurations extending from the uniform and harmonious to the divergent and granular. These transfigurations reflect the polymorphic and mythotropic qualities of moonlight, which like Schafer's notations are also open to both diverse personal and relatively uniform cultural interpretation.

In many respects the work aims to create images of moonlight. This is achieved through focus on variance of timbre and pitch/interval, in combination with pseudo-semantic word painting. Choice of notation type affects the reader/performers' latitude in regard to these parameters, creating particular kinds of sonic effects. In section C (see Figure A5, Example 4) the *exact-index* notation of conductor gestures is used to gain strict control of the entry and exit of pitches. In performance (Schafer, CD Track 6), this creates the sonic effect of a single sound being controlled in the manner of a spectral filter sweep. In contrast, the soprano parts of section D (see Figure A3, Example 2), *musical graphic-icon* notation is used and the sounds of words become deconstructed in combination and through singers' diverse sign interpretation and performance action. Here, and elsewhere in the work, use of this very open form of notation creates the complex sonic effect of a kind of statistical granular synthesis, whereby a large number of aleatoric, diverse sonic fragments combine into a complex timbre. A rich array of timbral and sonic material is gained through use of a rich array of notational forms.

Mixed-experience predictors

Composed as "a study piece for youth choir" (Schafer, *When* 39) this work can be seen as notated specifically for performers with some mixed-experience. However, elements of the work may be less suited as functionally effective in open membership participatory contexts; mainly, the notation of intervals, which may require a reasonable degree of musical knowledge and skill to comprehend and achieve. That said, much can be learned from *Epitaph for Moonlight* regarding the notational choices available for use in mixed-experience contexts and their potential resulting musical and symbolic effect. Performed by a mixed-experience group, and especially a youth choir as intended, a utopian naïveté, as described in the programme notes, becomes acutely accentuated.

3. *Organic Music*

Lyell Cresswell (1978).

Programme notes

Commissioned by Logos with funds provided by the Scottish Arts Council.

Performance notes

The performance notes of *Organic Music* act as a key to many, but not all, of the notational elements found in the score. These elements either reference changes in instrumentation or indicate different sound-production playing techniques.

“Tree = an instrument made principally of wood. (String instruments, piano, woodwind, xylophone, woodblocks etc.)

Animal = skin instruments (drums or human sounds)

Saucepan = metal instruments (brass, flute, saxophone, glockenspiel, gongs, cymbals, bells etc.)

X = percussive sounds

● = notes produced in the normal manner of playing. (● = short, ●— = long)

Star = sounds produced in an unusual manner

↑ = very high

↓ = very low

Durations are free”

(Cresswell, *Print*).

The score format

Three parts, labelled 1,2,3, are laid out two systems per page.

What is being notated?

The performance notes describe broad categories of type of instrumentation and type of sound produced, indicated through notational elements. The score seems to indicate changes in dynamics through change in the size of the graphic elements. Change in pitch seems to be indicated by the vertical position of graphic elements. The arrows used to notate extremes of pitch support this presumption. Although the performance

notes say duration is free, the parts are arranged together as systems, so a degree of player coordination can be assumed as intended by the composer.

Notation purpose categories

Primarily the purpose of this notation fits category 2: Notation used as a skeleton, sketch or framework. Along with this purpose category the score can be seen to engage categories: 4,5,6,9,10,11,12,13.

Notation function: the how and how much of the notation

Notational elements are *symbolic* with the intended referents set in the performance notes. They refer to imprecise, broad categories of referent; therefore, this notation acts primarily as *indicative-symbol* notation.

The placement and size of graphic elements act as *indicative-icon* notation, in that changes of these graphic parameters have a likeness to changes in musical parameters. For an example of this, in the notation of dynamic change, see Figure A6, extract from page 7.

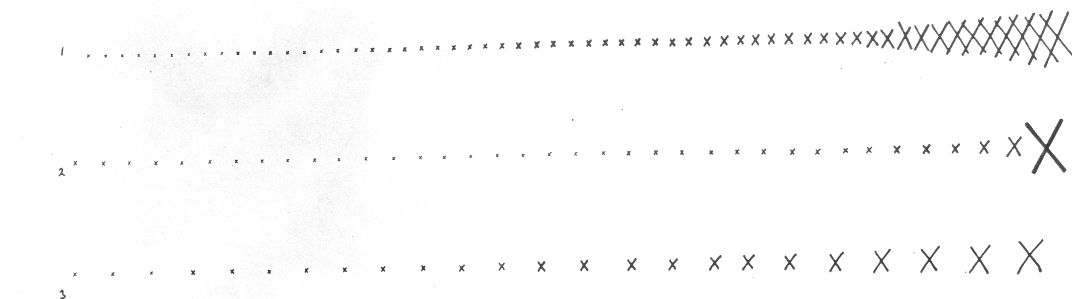


Figure A6. *Organic Music*, extract from page 7. Notation of dynamics. Analysed as *indicative-icon* notation.

Instrumentation graphics are primarily a form of *indicative-symbol* notation. However, these graphic elements are also a kind of *icon*, as through a kind of semiotic chain the graphic represents an object (such as a tree) that in turn represents a category of instrument through shared material qualities: e.g. a graphic of a tree represents instruments “made principally of wood”, and saucepan represents “metal instruments” (Cresswell, *Print*).

A variety of tree, saucepan and animal graphics is used. See Figure A7, extract from page 1. The use of a different tree could be interpreted as indicating a different wood instrument should be used. But the question must also be asked: How does the image of a deer or a bird affect the music made? A leafless tree? A leafy tree? These signs have high levels of cultural associations. They act as cultural *symbols* with referents that have sonic associations and so may act as a kind of *indicative-index*, *indexing* associate sounds, which affect performance actions. This is clearly found in a 1994 performance realisation of the work by austrALYSIS (Cresswell, CD track 7). Here, rather than treating these signs as strictly referring to instrumentation as specified in the performance notes printed in the score, the ensemble interpret them as notation of “categories of sound”: “Each performer has to generate three distinct categories of sound: wood, skin, and metal (symbolised by ‘tree’, ‘animal’ and ‘saucepan’ on the score)” (austrALYSIS, 12). As well, these instrumentation signs become compounded at later points in the score, where, for example, a cow is shown standing in a frying pan. For instance, see Figure A8, extract from page 18.

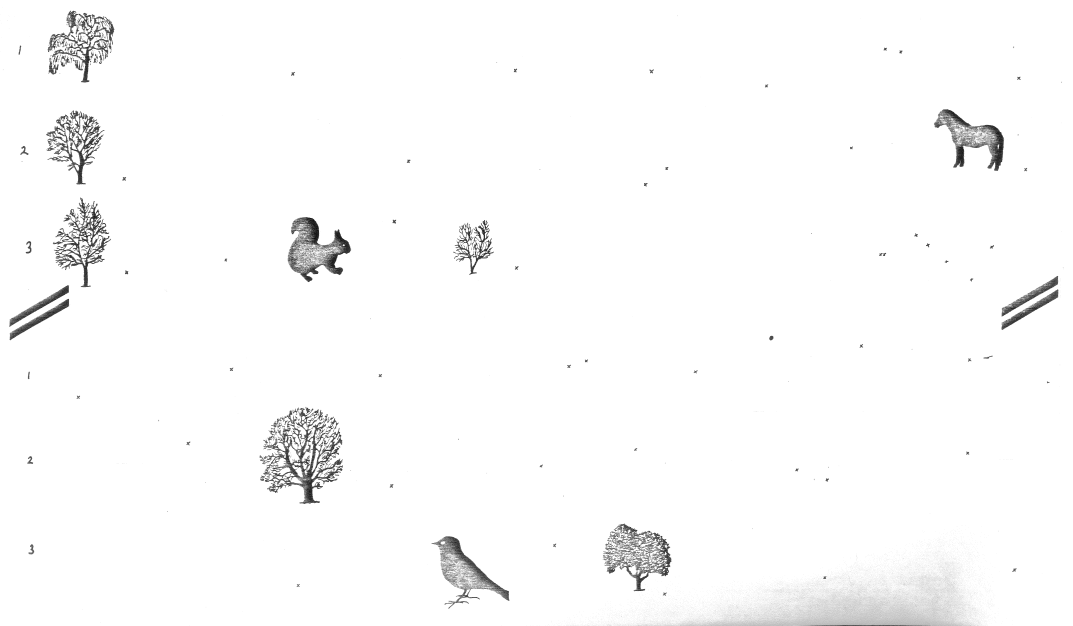


Figure A7. *Organic Music*, extract from page 1. Instrumentation notation graphics analysed as *indicative-symbol* notation. Also seen as semiotic chain *icons*. As well, seen as cultural *symbols* with referents that may act as a kind of *indicative-index* notation.

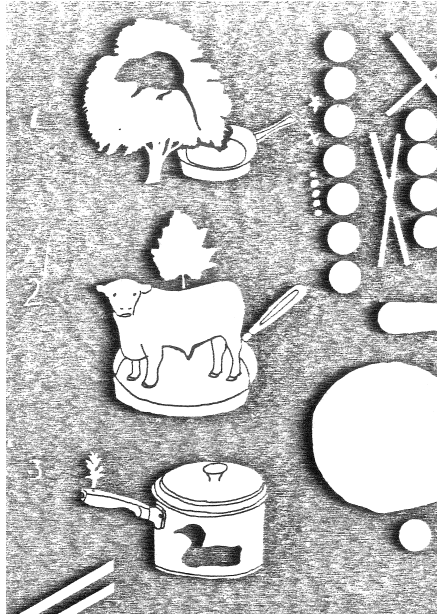


Figure A8. *Organic Music*, extract from page 18. Instrumentation notation. Here, analysed as compounded cultural symbols.

Work/notation openness: latitude of sign interpretation and performance action

There is a high degree of performance latitude found within this work. Latitude in sign interpretation is available due to lack of specificity on how the placement and size of elements is to be interpreted. Performance latitude is found in: duration, which is specified as free; instrumentation; and sound production.

The notation bisects performance actions into “notes produced in the normal manner of playing” and “sounds produced in an unusual manner” (Cresswell, *Print*). Here we find a dualistic compositional mechanism applied to sound production – as if the composer is switching *latitude* in manner of sound production on and off.

Poietic/esthesis analysis

Use of the word organic in the title implies a large degree of freedom is being extended to players, as if the ‘natural’ qualities of the players are being engaged in such a way as to allow the music to unfold in an organic way, and yet the score mediates these natural qualities. A limited range of compositional/notational tools is used to compose a cohesive trajectory, produced through notation that implies variation in instrumentation, dynamics and texture, and engages cultural and sonic associations, drawing on experiential material from each player’s unique associative interpretant ecology.

Mixed-experience predictors

This score can be considered highly suited to participatory, mixed-experience performance contexts. A sweet spot is found in this combination of performance latitude extended to players as regards instrumentation, pitch, duration, dynamics, and texture, and the indicative notation of these parameters. Symbolic sign systems are present, but these have a minimal number of elements, so would probably quickly become easy to use. The multifaceted nature of the instrumentation signs used in the score, makes it very well suited to a mixed-experience context due to the large degree of cross-domain knowledge that is drawn into play, in both the coordination and inspiration of players.

4. *Treatise*

Cornelius Cardew (1963-1967).

Programme notes

No programme notes.

Performance notes

No performance notes.

The score format

The score is set with a variety of graphics that seem to run horizontally and continuously across 193 pages. Along the bottom of each page is an empty five-lined double-staff.

What is being notated?

There are no discernable fixed referents. However, the staff running along the bottom of each page indicates that this is music notation. This indication is reinforced by some of the graphic elements, which appear as an abstraction of graphic elements from traditional Western staff notation.

Notation purpose categories

From the score alone, it is hard to determine a distinct categorical purpose for the notation. It can be broadly thought of as category 2: Notation used as a skeleton, sketch or framework, yet due to the exceedingly wide range of possible interpretations of the notation and performance outcomes, the idea that this is a sketch or framework does not seem satisfactorily to account for the core purpose of the notation. It may be more clearly considered as having the primary purpose of category 5: Notation used as a formal problem solving and creative space, due to the creative input a performer is required to contribute in order to ‘solve the problem’ set by the notation. Stemming from this categorisation, *Treatise* can be seen secondarily to sit within purpose category 12: To allow the imagination of music. In relation to the title of the work, and in a sense its polemic qualities, category 9: Notation used as a theoretical medium is also a good fit, and further, it can be seen within category 10: Notation used as a pedagogic tool.

Due to the graphic complexity reached within the score and lack of fixed referents, it does not seem to be for the purpose of category 1: Notation used as a memory aid, but, although complex, is more clearly category 13: Notation used to enable sight-reading. In total, the notation can be seen as being engaged for the purpose of categories: 2,5,6,9,10,12,13.

Notation function: the how and how much of the notation

At first glance, the notation of *Treatise* appears *symbolic*. It uses recognisable *symbols* such as numeric figures, clefs, accidentals, and other elements of traditional Western music notation. See Figure A9, extract from page 29. Also seen are recognisable hallmarks common to many *symbol* systems, such as a pattern in repetition with incremental changes of the pattern elements. See Figure A10, extract from page 135. Yet, there is no apparent convention for reading these *symbols*, nor can a convention be ascertained from the score, due to an apparent lack of consistency in *symbol* use. In that *Treatise* both references and mutates conventions of musical notation, it can be seen as an abstraction of convention.

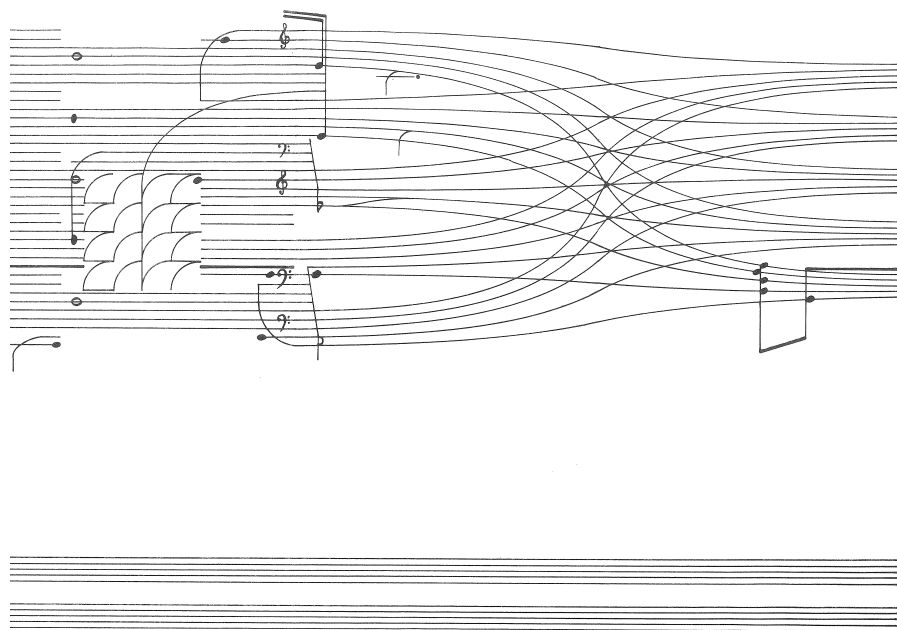


Figure A9. *Treatise*, extract from page 29 showing the abstraction of elements of traditional, Western staff notation.

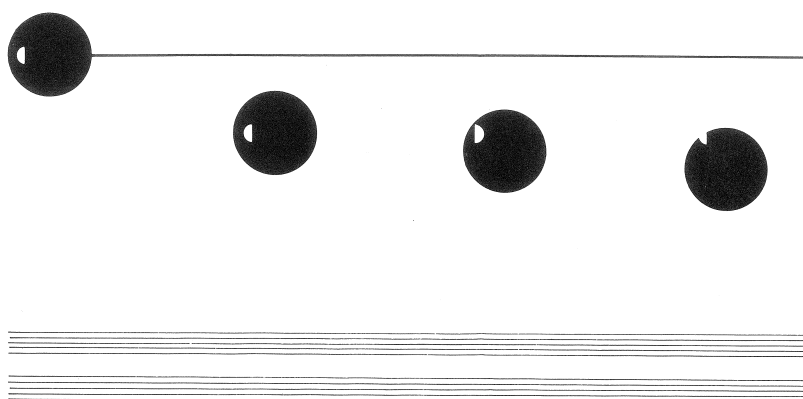


Figure A10. *Treatise*, extract from page 135, showing hallmarks common to many *symbol* sign systems:
a pattern in repetition with incremental changes of the pattern elements.

Because of this distinct lack of explicit convention, the graphics of the work gain high importance. The reader cannot know which graphic elements are features of a potential *symbol* system and which are the stylistic element utilised in the presentation of the *symbol* system. This is akin to a naïve view of Latin script – the graphics of typeface may be imbued with greater significance when seen by an unfamiliar viewer, than when the meaning of the letters is interpreted by native readers.

Therefore, *Treatise* can be categorised as using *musical graphic-symbol* notation. Although this is *symbol* notation, and therefore highly abstract, the score is without explicit convention. In fact, it can be seen as an abstraction of convention, and so differs from other *symbolic* sign systems in that it extends a high degree of latitude of sign interpretation with a highly significant graphic form.

Work/notation openness: latitude of sign interpretation and performance action

There is great latitude found within *Treatise*. Its notation can be considered *musical graphic*, relying heavily on the graphic qualities of its notation and thereby extending a high degree of performance latitude to reader/players.

The graphics of the notation appear closer to *symbolic* than to *iconic* representations of music, yet these are *symbol* signs without convention or law. Of all signs, this *musical graphic-symbol* category of sign can be seen as extending the greatest level of interpretant latitude to reader/players, well beyond the latitude of

icon notation, which can be seen to direct readers' interpretation through relationships between its graphic features and musical features. A *symbol* with no conventional referent may be considered the most open of signs. In *Treatise*, the identity of this missing referent is left to the reader's creativity.

Poietic/esthetic analysis

The title *Treatise* creates a sense that the work is acting as a kind of exposition. What is being exposed? As there is no other content, it seems to focus squarely on the relationship between notation and reader/performer. In this light, the graphics of the score can be seen as being framed as a proof of the degree of interpretation engaged when reading any sign system. What appears to be a *symbolic* sign system is presented with one thing missing – something usually required by all functionally effective *symbol* signs – knowledge of convention. Yet here, abstraction of convention is central to the effectiveness of the work. The graphics of the work can be seen as effective in stimulating the creativity of readers/performers, through a poietic/esthetic process mediated through abstraction of conventional.

Further insight to the nature of the work comes from Cardew's working notes. Although *Treatise* (1963-67) was published in 1967 without programme or performance notes, in 1971 Cardew published the *Treatise Handbook*, which includes his working notes, in which he states: "I wrote *Treatise* with the definite intention that it should stand entirely on its own without any form of introduction or instruction to mislead prospective performers."(iii).

His working notes from October 1963 (iv-v) further define the intended nature of *Treatise*. In regard to a notional staff, Cardew asks: "But suppose you do not add [a treble clef] but a small rectangle. What is the reference now? My thought – and this is what I want" (v). This suggests that through absence of defined referent, the readers' own creative thought is what Cardew wishes to engage. Also within notes from October 1963, Cardew begins to describe the work's polemic dimension: "Can I make empty symbols significant intuitively?" (v). It is through reading-playing the notation of *Treatise* that this question is expressed and explored.

Mixed-experience predictors

As this is a *musical graphic-symbol* notation, we would expect reader/players to require more interpretive performance skill/experience (as shown in Chapter 8).

Regarding reading and interpreting the notation: one approach would be, as with other *symbol* sign systems, to spend time building up fixed interpretant relationships with the notation; the opposite approach would be to interpret the score on the fly while sight-reading. As cautiously predicted in Chapter 8, dependent on the specific context, neither of these approaches would be best suited to open membership participatory music making, requiring *more interpretive performance skill/experience* and/or *more time developing fixed interpretant/sign relationships*.

Interpretation strategies may increase semiotic fluency for both longtime readers and newcomers. Such a strategy could be simply an initial discussion or workshop where interpretation ideas were shared. Yet these strategies instigate the development of a convention of interpretation, and so, one may need to ask if such a strategy is in keeping with the composer's intention. As shown above, according to Cardew's initial intention for the score, the answer would be no.

Participatory music workshop promotional material

Open Call

A workshop series for all

All levels of experience and skill,
all instruments, all voice types,
and all styles of playing
most welcome.

Free

Bring your own musical instrument
or play one provided.

Electric instruments will need to balance
with acoustic unamplified instruments.

Sundays 11am to 12.30pm

16, 23, 30 September

7, 14 October

Thistle Hall

corner Cuba St. and Arthur St.

Te Aro, Wellington

(upstairs, Arthur St. entrance)

For more information

contact Amos Mann

04 385 0218

021 0238 5643

mannamos@myvuw.ac.nz

Brought to you in association with:



NEW ZEALAND
SCHOOL OF MUSIC

Te Kōi, New Zealand School of Music is a joint initiative
of Massey University of New Zealand
and Victoria University of Wellington.



Open Call

A workshop series for all

All levels of experience and skill,
all instruments, all voice types,
and all styles of playing
most welcome.

Free

Sundays 11am to 12.30pm

16, 23, 30 September
7, 14 October

Thistle Hall
cnr Cuba & Arthur

For more info:
Amos Mann
04 385 0218
021 0238 5643
mannamos@myvuw.ac.nz



Brought to you
in association with
Te Kōkī, New Zealand School of Music

Open Call

A workshop series for all

All levels of experience and skill,
all instruments, all voice types,
and all styles of playing
most welcome.

Free

Sundays 11am to 12.30pm

16, 23, 30 September
7, 14 October

Thistle Hall
cnr Cuba & Arthur

For more info:
Amos Mann
04 385 0218
021 0238 5643
mannamos@myvuw.ac.nz



Brought to you
in association with
Te Kōkī, New Zealand School of Music

Open Call

A workshop series for all

All levels of experience and skill,
all instruments, all voice types,
and all styles of playing
most welcome.

Free

Sundays 11am to 12.30pm

16, 23, 30 September
7, 14 October

Thistle Hall
cnr Cuba & Arthur

For more info:
Amos Mann
04 385 0218
021 0238 5643
mannamos@myvuw.ac.nz



Brought to you
in association with
Te Kōkī, New Zealand School of Music

Open Call

A workshop series for all

All levels of experience and skill,
all instruments, all voice types,
and all styles of playing
most welcome.

Free

Sundays 11am to 12.30pm

16, 23, 30 September
7, 14 October

Thistle Hall
cnr Cuba & Arthur

For more info:
Amos Mann
04 385 0218
021 0238 5643
mannamos@myvuw.ac.nz



Brought to you
in association with
Te Kōkī, New Zealand School of Music

The group sparkles with a fresh approach, playing enjoyable, engaging, and fun music.

Open Call

Music workshops for all

Season 2 : Back by popular demand!

Free

All levels of skill and experience most welcome, from first-time players to experienced musicians.

Bring your own musical instrument or play one provided.

Come to any or all of the 5 sessions:

Sundays 11.00am – 12.30pm

November 4, 11, 18, 25

& December 2

Thistle Hall

corner Cuba St. and Arthur St.

Te Aro, Wellington

(upstairs, Arthur St. entrance)

For more information

contact Amos Mann

04 385 0218

021 0238 5643

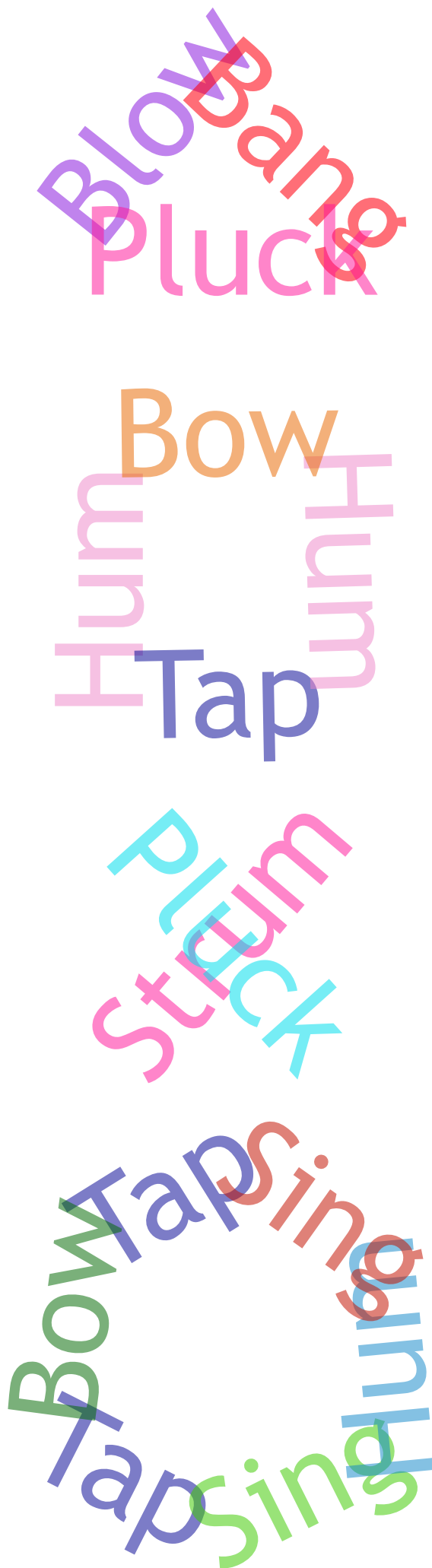
mannamos@myvuw.ac.nz

Brought to you in association with:



NEW ZEALAND
SCHOOL OF MUSIC

Te Kōkī, New Zealand School of Music is a joint initiative of Massey University of New Zealand and Victoria University of Wellington.



Open Call

Music workshops for all

Season 2 : Back by popular demand!

Free

All levels of skill and experience most welcome, from first-time players to experienced musicians.

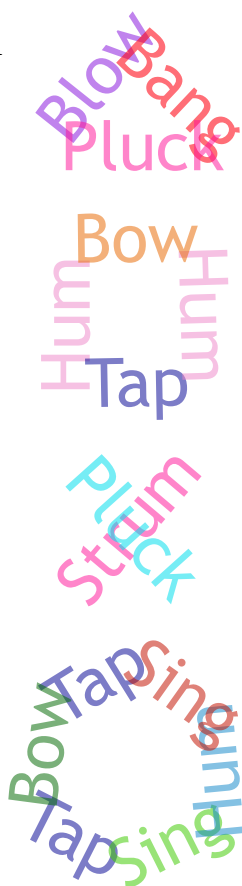
Come to any or all of the 5 sessions:
Sundays 11.00am – 12.30pm
November 4, 11, 18, 25
& December 2

Thistle Hall
cnr Cuba and Arthur

For more info:
Amos Mann
04 385 0218
021 0238 5643
mannamos@myvuw.ac.nz



Brought to you
in association with
Te Kōkī, New Zealand School of Music



Open Call

Music workshops for all

Season 2 : Back by popular demand!

Free

All levels of skill and experience most welcome, from first-time players to experienced musicians.

Come to any or all of the 5 sessions:
Sundays 11.00am – 12.30pm
November 4, 11, 18, 25
& December 2

Thistle Hall
cnr Cuba and Arthur

For more info:
Amos Mann
04 385 0218
021 0238 5643
mannamos@myvuw.ac.nz



Brought to you
in association with
Te Kōkī, New Zealand School of Music



Open Call

Music workshops for all

Season 2 : Back by popular demand!

Free

All levels of skill and experience most welcome, from first-time players to experienced musicians.

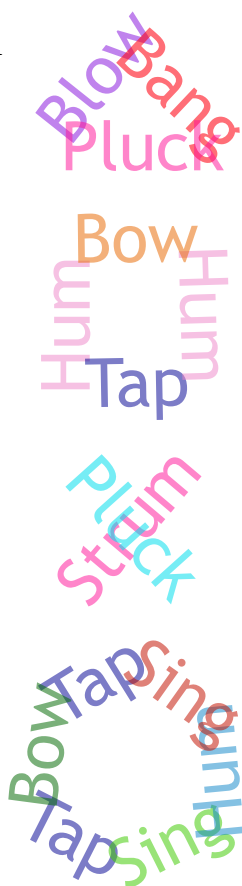
Come to any or all of the 5 sessions:
Sundays 11.00am – 12.30pm
November 4, 11, 18, 25
& December 2

Thistle Hall
cnr Cuba and Arthur

For more info:
Amos Mann
04 385 0218
021 0238 5643
mannamos@myvuw.ac.nz



Brought to you
in association with
Te Kōkī, New Zealand School of Music



Open Call

Music workshops for all

Season 2 : Back by popular demand!

Free

All levels of skill and experience most welcome, from first-time players to experienced musicians.

Come to any or all of the 5 sessions:
Sundays 11.00am – 12.30pm
November 4, 11, 18, 25
& December 2

Thistle Hall
cnr Cuba and Arthur

For more info:
Amos Mann
04 385 0218
021 0238 5643
mannamos@myvuw.ac.nz



Brought to you
in association with
Te Kōkī, New Zealand School of Music



YW5: Indulge your senses

Your Weekend, in 'The Dominion Post', 13 October 2012, pg 4.



SIGHT

Feast your eyes on the best Italian cinema has to offer at the Italian Film Festival now on at Paramount Cinema. Award-winning films *A Second Childhood*, about a couple dealing with Alzheimer's disease, and *20 Cigarettes*, about an anti-war activist in Iraq, play today and tomorrow. The festival runs until October 28.



SOUND

The NZSO's *Forbidden Love* is a treat for the ears. On tonight at the Michael Fowler Centre from 8pm, the concert will feature Tchaikovsky's *Violin Concerto* and *Francesca da Rimini* paired with works from Leonard Bernstein and Kenneth Young. The exceptional Nicola Benedetti is on violin. Tickets \$25-\$100.



SMELL

The Orchid Fantasia promises to be a fragrant affair. The event, hosted by the Wellington Orchid Society and held at the Horticultural Hall in Lower Hutt, will have orchids in all colours and shapes on display and for sale, from 10.30am-4.30pm today and tomorrow. Entry \$2.



TOUCH

Get your hands on a musical instrument and get down to Open Call at Thistle Hall, from 11am-12.30pm tomorrow. The workshop series, held in association with the NZ School of Music, is open to musicians and singers of any skill or experience. Free admission.



TASTE

Tomorrow, the Indonesian Fair promises to wake up your tastebuds with its spicy Indonesian cuisine. A featuring national dance and traditional instrument performances, handicrafts for sale and a cooking demonstration the fair will run from noon to 4pm at the Wellington Town Hall.

Participatory music workshop session plans

SESSION 1 Open Call workshop 16 September 2012

Introduction

Welcome, Welcome its wonderful to have you here, welcome to the first get together of Open Call music group.

I am Amos Mann, I am studying composition at the New Zealand School of Music, I was born in Hamilton Ontario, Canada, and moved to Dunedin when I was about 4 years old. I grew up in the bush above Waitati on Mt Kettle, close to Blueskin Bay, I have spent most of my life in Dunedin, but moved to Wellington last year to begin post-graduate study in composition.

Running these workshop sessions is on part of my Masters project. And I would like to acknowledge the support of the New Zealand School of Music to run these workshops.

So what are these workshops all about? I thought it would be a good introduction to look at the name of sessions: Open Call

These sessions have been planned to be **Open**:

- Open to all comers
- Open to many ideas and points of view
- Open to trying new ways to make music together
- Open to the sounds that we make: there is not 'wrong' way to make music
- Open to the possibility of the music we can make together
- Open and accepting of each other and open and listening to each other

Listening is a big part of communication, and I believe communication is a big part of music.

Which leads to the other word in the title of the workshops: **Call**

Which could mean to call out: to send out a message, to attempt communication.

This word can also be about what we call a thing or name a thing or an action or a sound. I think this is important too, as one of the things we will be doing is developing and working with language, descriptions, signs and symbols that we can use to communicate with each other about music, and use to develop musical ideas and compose music for us all to play.

Participant introduction

So first, lets each introduce our selves then get into playing the first few pieces.

So please introduce yourself:

Say your name and say one thing you like about music: you could say the name of an instrument maybe, or a type of music, or a way you might describe something about music. You might say 'I like fast music' or 'I like slow music'.

The first few pieces we are going to play were published by NZ composers, Philip Dadson and Don McGlashan, these were published in a book called the *From Scratch Rhythm book*.

Call and Response

This piece is named *Call and Response* and for this we wont be using instruments yet.

This piece plays with a few important musical ideas. One is the idea that music can have a pulse, and that the pulse of a piece of music can be something different to rhythm. This piece is also about the musical idea of call and response and in a way is about the idea of composing and others playing your composition.

First lets try to work on finding the pulse behind the music. STEPPING

Now lets introduce the idea of call and response structure:

I'll lead by clapping out 1,2,3,4 and everyone else responds by imitating.

Ok now I will lead again, But this time I get 4 goes. The first one will always be the simple four beats.

OK, now we will each have a turn, I'll start by leading and will get 4 goes, then the next leader will take over, it will be the person to the right, and once they get 4 goes the next person on the right will be the leader and so on.

Birthday Piece 1

This is also a piece from *The From Scratch Rhythm Book*.

- It has a fixed structure but the result is indeterminate.
 - We are going to try to count our steps from 1 through to 31. We can count these just under our breath.
 - I think the hardest point will be: once we reach 31, we then start again at 1.
 - Now, the composition is this: Whenever we reach the day of your birthday it is your turn to make short sound, either with your voice or by clapping a very short rhythm.
 - So get an idea of what sound you would like to make, maybe it is a sound that represents your birthday in someway.
-

Hocket

The third piece we will look at today from *The From Scratch Rhythm workbook*, is called *Hocket*.

Hocketing is the sharing of a rhythmic or melodic line between two or more players. It is a musical structure that has been picked up and often used in Jazz, but it is much older than Jazz, the word comes from Medieval music.

This piece involves the role of a conductor.

Now, like with *Birthday Piece One*, we each come up with a sound to make, it should be one you can make relatively easily, it can be anything though.

The conductor will point to you and you make your sound. The conductor will keep to the underlying pulse.

There are a few hand signals conductors will need to use:

- 'The Point'
- A clear 'Stop' sign
- "Repeat until stopped" – rolling both hands
- 'Volume control' – raising or lowering both hands

Lets see if the conductor can make up a repeating rhythm, and then play a melodic type of thing over the top.

Now lets get into using instruments

If you would like to you one of my instruments on the table, please put them back on the table at the end. Have a quick go experimenting with your instrument.

Now run through the pieces already played but now with instruments:

Hocket

Birthday

Call and response

Performance practice

Now we will look at some of the extreme ranges of some of the parameters of music:

- Let's make the highest sound we can make
- Now the lowest,
- Now the loudest
- Now the softest

Introduce one of my scores:

Heart Open

SESSION 2 Open Call workshop 23/9/12

Introduction

Welcome, Welcome its wonderful to have you here, welcome back to 'Open Call music group'.

For those that are new:

I am Amos Mann, I am studying composition at the New Zealand School of Music, I have spent most of my life in Dunedin, but moved to Wellington last year to begin post-graduate study in composition. Running these workshop sessions is on part of my Masters project.

And last week, as an introduction, I was talking about the name of the group: Open Call

These sessions have been planned to be **open**:

- Open to all comers
- Open to many ideas and points of view
- Open to trying new ways to make music together
- Open to the sounds that we make: there is not 'wrong' way to make music
- Open to the possibility of the music we can make together
- Open and accepting of each other and open and listening to each other

Listening is a big part of communication, and I believe communication is a big part of music.

Which leads to the other word in the title of the workshops: **Call**

Which could mean to call out – to send out a message, to attempt communication. This word can also be about what we call a thing or name a thing or an action or a sound – I think this is important too, as one of the things we will be doing is developing and working with language, descriptions, signs and symbols that we can use to communicate with each other about music, develop musical ideas and compose music for us all to play.

Participant introductions

So first, lets each introduce ourselves, then get into playing the first few pieces.

So please introduce yourself:

Say your name and describe one sound that you heard today or it could be from yesterday. What was the sound and what words can you use to describe it?

Pieces

So just like last week I think we should begin with a few pieces from NZ composers, Philip Dadson and Don McGlashan, published in the *From Scratch Rhythm book*.

Call and Response

Hocket

Now lets get into using instruments

Have a quick go experimenting with your instrument.

Call and response with instruments.

Performance practices

Last week we looked at some of the extreme ranges of some of the parameters of music, highest to lowest, loudest to softest.

Today we will look at Expressivity. I believe we are each unique, and that we each act in a unique way and our responses are unique.

Even if we were to try very hard to do something in exactly the same way as someone else, we would end up doing it slightly differently.

Lets look at how we can express our unique qualities.

I don't believe this means we need to do something in a completely different radical way. Because on the other hand there are great similarities between us, so it makes sense that we would respond ways that are similar to each other.

One idea I have heard recently is that expressivity is related to the idea of 'degrees of freedom'.

So maybe expressivity has something to do with how we use the range of freedoms that are open to us.

Responding to a line

We can take turns drawing a line on this large sheet of paper. Once the line has been drawn, we will interpret the line as the music we play. I am use that each of our interpretations will express something unique. Who would like to have a turn drawing a line for us to play? You might want to think of a sound to draw, maybe the sound of a bird or the sound of a car.

My scores

- *Inclination*
- *Open Heart*
- *On a Sunday*

Discuss performance idea

Performance dates: 14th October 11-12.30? Concert at 11.30?

Invite family and friends? Public performance? Shall I try to book the hall a little longer?

SESSION 3 Open Call workshop 30/9/12

Introduction

Welcome, welcome back to 'Open Call music group'.

For those that are new:

I am Amos Mann, I am studying composition at the New Zealand School of Music, I moved up from Dunedin last year begin post-graduate study in composition. Running these workshop sessions is on part of my Masters project.

Last week, as an introduction, I was talking about the name of the group: Open Call. These sessions have been planned to be open: Open to all comers, and open to and accepting of the music we make. There is not 'wrong' way to make music here, so try not to feel that you ever made a mistake, and please don't be afraid of making a mistake, in some ways this group is about finding ways to make music freely and expressively together.

Participant introductions

So first, lets each introduce ourselves, then get into playing the first few pieces.

So please introduce yourself – say your name and briefly describe your ideal piece of music, imagine a piece of music that is the most excellent piece of music possible, what would that music be like? What instruments? What type of sounds?

Pieces

So just like last week I think we should begin with a few pieces from NZ composers, Philip Dadson and Don McGlashan, published in the *From Scratch Rhythm book*.

Call and Response

Random Pulse

The idea behind this piece is that broadly speaking **there are two types of rhythm**: seemingly organised and seemingly random. If we think about seemingly random we might think about a tree full of cicadas singing, or a chorus of frogs, or a people talking at a crowded party. **So, these rhythms appear random** but often if we look more closely at the components that make up the rhythm we find organised and often regular patterns that are being combined into a larger texture.

Find a place by yourself and you are going to find a way to make a short relaxed jumping motion, possibly a side-to-side step, but fins a pace that feels most natural to you. When you feet touch the ground make a short vocal sound, a whoop or hey or yell.

Ok now, choose either a high, middle, or low sound, and this time we are going to begin a different times. One person will start and others will start in their own time, until we are all going then we each stop in our own time...

Feel your own pulse.

For this next piece you need to feel your own pulse. Close your eyes, and with each pulse beat, make a short vocal sound.

This time, start making your vocal sound on each beat of your pulse, then every second beat, then every fourth beat, then every 8th beat then back through every 4th beat, then every second beat, then every beat, and then stop, but go through this in your own time...

Performance practices:

So far we have looked some of the extreme parameters of music, highest to lowest, loudest to softest. Then we looked at expressivity, and finding expressive responses to a line on a page.

Today we can look at the idea of status. When thinking about sounds in relation to each other **there are ways to view sounds as having different statuses.**

Some of the words we might use are: **dominant, passive, over-powered, following, leading, powerful, weak,**

But two sounds can also be equal status and we might say that these sounds are co-operating, or are consonant, or are 'together', or are in harmony.

With instruments:

- Divide into two groups
- One from each group comes forward and starts to play together. Choose in your mind before you step forward 'I will play high status' or 'I will play low status'
- Without discussing it step forward and start to play with your chosen status in relation to the other player.
- But as you keep playing, there is a change in attitude and you need to find a way to come together to become equal status, and once you establish equal status somehow, the piece can end.

My scores

- *Plait*
- *Inclination*
- *On a Sunday*

Performance

Date: 14th October. Concert at 11.30

Posters!

Next week will be a full run through of all the pieces for the concert, I will be trying to get a few more people to join us for that session and the concert to bring up the numbers a little, so you may need to hold their hand as it were to bring them up to speed.

Full list of pieces for concert:

- *Call and Response*
- *Hocket*
- *Random pulse*
- *Heart Open*
- *Plait (solo)*
- *Plait*
- *Inclination*
- *On a Sunday*

SESSION 4 Open Call workshop 7/10/12

Introduction

Welcome, welcome back to 'Open Call music group'.

For those that are new:

I am Amos Mann, I am studying composition at the New Zealand School of Music, I moved up from Dunedin last year begin post-graduate study in composition. Running these workshop sessions is on part of my Masters project.

And last week, as an introduction, I was talking about the name of the group: Open Call. These sessions have been planned to be 'open' : Open to all comers, and open to and accepting of the music we make. There is not 'wrong' way to make music here, so try not to feel that you ever made a mistake, and please don't be afraid of making a mistake, in some ways this group is about finding ways to make music freely and expressively together.

Participant introductions

So first, lets each introduce ourselves, then get into playing the first few pieces.

So please introduce yourself – say your name and tell us: If you had a super-power to make a particular sound extremely well, what would that sound be?

Performance

We have a performance coming up next Sunday. So the main focus for today will be to run through all the pieces for the concert. Here is the proposed order of the pieces.

Pieces

So just like last week I think we should begin with a few pieces from NZ composers, Philip Dadson and Don McGlashan, published in the *From Scratch Rhythm book*.

Call and Response

Random Pulse

Ok now, choose either a high, middle, or low sound, and this time we are going to begin a different times. One person will start and others will start in their own time, until we are all going then we each stop in our own time...

Feel your own pulse.

Performance practices:

So far we have looked some of the extreme parameters of music, highest to lowest, loudest to softest. Then we looked at expressivity, and finding expressive responses to a line on a page. We looked at the idea of status, thinking about sounds in relation to each other and having different or competing status, or equal status – and in harmony.

Today when we are working through the pieces for the concert, lets focus on the idea of *interpretation*.

We have a score for each of the pieces, and every score requires interpretation. These scores are relatively open to interpretation.

One of the keys to interpretation is finding something about the score or the piece that is meaningful to you or of interest to you or something you enjoy about the work and communicating that. Communicating the meaning or enjoyment or interest you gain from the work.

You could say that Interpretation is quite different from 'translation', and 'de-coding'. Because with 'interpretation' you are bringing more of yourself into the picture and communicating what you get from an experience.

Full list of pieces:

- **Call and Response**
- **Random pulse**
- **Heart Open**
- **Plait (solo)**
- **Plait**
- **Hocket/Conductor**
- **Inclination**
- **On a Sunday**

Performance

- 14th October. Concert at 11.30
- Posters!
- If people are able to come a little earlier – at 10.30 that would be excellent.
- Please print your name as you would like it to see it in the programme.

Series 2 Session 1 Open Call workshop 4 November 2012

Introduction

Welcome, Welcome its wonderful to have you here, welcome to Season Two of 'Open Call music group'.

Introduction

I am Amos Mann, I am studying composition at the New Zealand School of Music, I was born in Hamilton Ontario, Canada, and moved to Dunedin when I was about 4 years old. I grew up in the bush above Waitati on Mt Kettle, close to Blueskin Bay, I have spent most of my life in Dunedin, but moved to Wellington last year to begin post-graduate study in composition. Running these workshop sessions is on part of my Masters project. I would like to acknowledge the support of the New Zealand School of Music to run these workshops.

So what are these workshops all about? I thought it would be a good introduction to look at the name of sessions: 'Open Call'

These sessions have been planned to be **open**:

Open to all comers. Open to many ideas and points of view. Open to trying new ways to make music together. Open to the sounds that we make: there is not 'wrong' way to make music. Open to the possibility of the music we can make together. Open and accepting of each other and open and listening to each other. Listening is a big part of communication, and I believe communication is a big part of music. Which leads to the other word in the title of the workshops: **Call** Which could mean to 'calling out' – to send out a message, to attempt communication. This word can also be about what we 'call' a thing or 'name' a thing or an action or a sound – I think this is important too, as one of the things we will be doing is developing and working with language, descriptions, signs and symbols that we can use to communicate with each other about music, develop musical ideas and compose music for us all to play.

Participant introductions

So first, lets each introduce ourselves, then get into playing the first few pieces. We are going to do a short listening exercise, and spend 60 seconds listening. You may hear sounds in the room, sound from outside, or you may hear sounds made by others in the room, or sounds that you yourself are making.

So, now, please introduce yourself – say your name and try to describe a sound that you heard.

Pieces

The first few pieces we are going to play were published by NZ composers, Philip Dadson and Don McGlashan, these were published in a book called the *From Scratch Rhythm book*.

Call and Response

As before, but this time with a clapping technique from Samoa: *Pati* is a flat-handed clap *Po* is cupped handed clap.

Walking in a circle. Accents within a cycle.

- Walk around at your own pace and natural speed and in your own direction.
- Walk in a circle with a common pulse. Relaxed not marching.
- Stamp with right foot on the 1 of an 8 beat cycle.
- Then stamp on 1 of a 4 beat cycle.
- 1 on a 5 beat cycle. Notice how accents alternate right to left. Try stamping right inside left outside.
- Go through a sequence: four 4s, four 5s, four 6s, four 7s, and finally, four 8s.
- Inside and outside circle: Outside group starts with four 1s, then four 2s, right up to four 8s. The inside group starts with four 8s, then four 7s...

Imitation

With instruments, the group imitates a leader. Focus on accents. Then in pairs. In pairs, one imitates, then calls, then imitates. Listening, then imitating.

My scores

Kaka Counterpoint

Expressive interpretation, listening

Wish wealth

Three-part Singing. Hand passing movement. Then with score.

Series 2 session 2 Open Call workshop 11 November 2012

Introduction

As per other sessions.

Participant introductions

So first, lets each introduce ourselves, then get into playing the first few pieces. We are going to do a short listening exercise. And spend 60 seconds listening You may hear sounds in the room, sound from outside, or you may hear sounds made by others in the room, or sounds that you yourself are making.

So, now, please introduce yourself – say your name and try to describe a sound you have heard. Try to describe it without naming the origin of the sound.

Pieces

The first few pieces we are going to play were published by NZ composers, Philip Dadson and Don McGlashan, these were published in a book called the *From Scratch Rhythm book*.

Call and Response

Walking in a circle. Accents within a cycle.

Pulse and Improvisation

Sitting in a circle. Each with a percussion instrument, and another instrument or two. One player begins with slow drum pulse. Others join in. Players gradually depart from the pulse adding decorations to the pulse. The pulse must keep going. At any time, two people must be kept it going. Gradually stop one at a time. The player who started the piece stops first.

My scores

Kaka Counterpoint

Expressive interpretation, listening

Wish wealth

Three-part Singing. Hand passing movement. Then with score.

Series 2 session 3 Open Call workshop 18 November 2012

Introduction

Welcome, Welcome its wonderful to have you here, welcome to Season Two of 'Open Call music group'.

Participant introductions

So first, lets each introduce ourselves, then get into playing the first few pieces.

By way of introduction, we can say our name and then we are going to tell a very short story, think of a set of events from over the past few days or weeks and think about it as a very short story, and especially as a story with high points and low points and dramatic parts and calm points. So we are going to tell each other these stories. And as we listen to each others stories, lets listen to the way we are using our voice, and the musical qualities of our voice, what our voices do when we get to a dramatic part or when we get to a calm point when we are beginning the story or ending the story.

Pieces

The first few pieces we are going to play were published by NZ composers, Philip Dadson and Don McGlashan, these were published in a book called the *From Scratch Rhythm book*.

Call and Response

On and Offs

Stepping. Clapping in sets of 4. Then on the off-beat of the set of four. Then sets of any number, alternating between a set of X number of ONs and a set of X number of OFFs. Anyone can call the new number but you must do it at the start of the cycle of ONs.

My scores

Kaka Counterpoint

Test dynamics. Expressive interpretation, listening.

Wish wealth

Three-part Singing.

Movements of position of people.

Hand passing movement.

Then with score.

Series 2 session 4 Open Call workshop 25 November 2012

Introduction

As per other sessions.

Participant introductions

So first, lets each introduce ourselves, then get into playing the first few pieces.

By way of introduction, we can say our name and then we are going to tell a very short story, think of a set of events from over the past few days or weeks and think about it as a very short story, and especially as a story with high points and low points and dramatic parts and calm points. So we are going to tell each other these stories. And as we listen to each others stories, lets listen to the way we are using our voice, and the musical qualities of our voice, what our voices do when we get to a dramatic part or when we get to a calm point when we are beginning the story or ending the story.

Pieces

The first few pieces we are going to play were published by NZ composers, Philip Dadson and Don McGlashan, these were published in a book called the *From Scratch Rhythm book*.

Call and Response

But this time with a clapping technique from Samoa: Pati is a flat-handed clap Po is cupped handed clap.

AND now: we can set up a rhythm and solo over the top. Introduce a simple rhythm and then create you solo. When you finish your solo we will come to an end and the next person can set up a new base rhythm.

On and Offs

As before, but with instruments.

My scores

Kaka Counterpoint

Test dynamics. *Expressive interpretation*, listening to each other. Working with the score elements.

Wish wealth

Three-part Singing.

Movements of the position of people.

Hand passing movement.

Then with score.

Participatory music concert programmes

Sunday 14 October 2012 Thistle Hall, Te Aro, Wellington

Open Call is proud to present:

On a Sunday

Concert + Cup of Tea

Open Call music group welcomes new members
from first-time players to experienced musicians.

To find out more contact Amos Mann:

021 023 85643; 04 385 0218;

mannamos@myvuw.ac.nz



Brought to you
in association with
Te Kōki, New Zealand School of Music

**Te Kōki, New Zealand School of Music, is a joint venture of
Massey University and Victoria University of Wellington**



UNIVERSITY OF NEW ZEALAND



Brought to you
in association with
Te Kōki, New Zealand School of Music

Bow
Pluck

Bow
Hum
Tap

Bow
Tap
Pluck
Hum

Open Call

Open Call brings together performers from a wide range of musical backgrounds. The group plays new compositions that stimulate collaborative interpretation and musical communication.

The *Open Call* music group has arisen from a workshop series run in association with New Zealand School of Music as part of a master's research project focused on composition notation for mixed-experience performance. Mixed-experience performance groups contain members with a wide range of musical experience and skill levels.

Open Call can be heard to fall across a number of global traditions with strong histories in New Zealand. These include community music traditions, community artist practices, and experimental traditions. *Open Call's* repertoire includes pieces by Phil Dadson and Don McGlashan composed during the formation period of their performance group From Scratch (1974 to 2002) as it arose from 1960s experimental traditions. These pieces are published in *The From Scratch Rhythm Workbook* (1990, and revised 1995, Heinemann, New Haven).

The pieces written for *Open Call* have been composed using innovative notation that calls for a high degree of interpretation by players. Participants need not have prior musical knowledge to be able to successfully read, interpret, and perform the notated scores. Equally, participants with high levels of musical knowledge, training and experience will find their skills satisfyingly engaged.

Amos Mann 2012

Great thanks to New Zealand School of Music, project supervisors John Psathas and Deegal McKinnon, Thistle Hall, and each and every past, present and future *Open Call* participant and performer.

Call and response (1990, 1995) for mixed-experience group **Phil Dadson and Don McGlashan**
“Rhythm, while it is part of the language of music, is also a language of its own...”
- *The From Scratch Rhythm Workbook* (1995)

Random pulse (1990, 1995) for mixed-experience group **Phil Dadson and Don McGlashan**
“In the seemingly random..., as in the collective sounds of insects and animals – a chorus of frogs, cicadas or crickets, a tree full of starlings,...[i]f...you isolate any one individual and listen to it, you will hear a seemingly organised rhythmic pattern, often in relation to a pulse.”
- *The From Scratch Rhythm Workbook* (1995)

Heart open (2012) for mixed-experience group **Amos Mann**
With a pulse-based tickertape score, this piece uses the compositional technique of ‘phasing’ to vary word combinations and the distances between words. Meaning shifts and varies between the semantic to the sonic and back again.

Plait (2012) performed by Tabea Squire **Amos Mann**
Based on the weaving structure of a braid, three musical ideas intertwine more and more tightly. The performer improvise through variations of each of the three ideas while plaiting the composed structure.

Plait (2012) performed by *Open Call* **Amos Mann**
A group-sign notation is used in this mixed-experience group arrangement of *Plait*. *Open Call* performe a response to the soloist's version.

Hocket (1990, 1995) for mixed-experience group (A variation by *Open Call*) **Phil Dadson and Don McGlashan**
“‘Hocketing’ is the sharing of a rhythmic and/or melodic line between two or more players...While the name ‘hocket’ comes from medieval music, the style is still found all over the world wherever there is rhythmic group music-making”
- *The From Scratch Rhythm Workbook* (1995)

Inclination (2012) mixed-experience arrangement **Amos Mann**
Composed in March 2012, using ‘standard’ notation, *Inclination* was premiered by SMP Ensemble in June 2012. This concert sees the premier of *Inclination's* mixed-experience arrangement, using a proportionate map notation.

On a Sunday (2012) a mixed-experience arrangement of *Three bars*... **Amos Mann**
Word syllable notation is used to construct complex cross-rhythms. The rhythmic structure of this piece was originally composed as *Three bars share three ears, yet each has two* for solo piano. *Three bars*... was first performed as a finalist in the New Zealand School of Music Lilburn composers competition September 2012.

Cup of tea **Please join us for a cup of tea**

DAY 3 FRIDAY 7TH DECEMBER

6PM @ THISTLE HALL

[FEATURING DUCKLINGMONSTER'S DREAMY-MACHINE - WITHDRAWN SCRATCHY ANALOGUE PROJECTIONS. "LIGHT IS THE LEFT HAND OF DARKNESS AND DARKNESS THE RIGHT HAND OF LIGHT." URSULA LE GUIN]



DORKWIND

Leathers Pants put through an Auto Wah

GRVDGGR

Dunedin. None Gallery director Brendan Phillip - raw guitar.

OPEN CALL

First-time players to proficient musicians perform compositions by Amos Mann, including a choral piece with a 16m long score used to create acoustic loops, delays and echoes.

MOMENT TELEPATH

Dunedin. Toki Wilson (Mental Health Triangle, Big Fat Raro etc). Acoustic sound arrangements - toys, robots, hairdryers, music boxes and more.

ERIKA AND ATSUSHI

Exploring interactions between voice as sound, music as sound, voice as language and, music as music.

HERMIONE JOHNSON/JOHN BELL/SIMON O'RORKE/JONNY MARKS

Prepared piano virtuoso Hermione Johnson with vibraphonist John Bell, electronic percussionist O'Rorke and All Seeing Hand front man Jonny Marks on vocals.

GREG MALCOLM/ANTHONY DONALDSON/ALPHABETHEAD/LUCIEN JOHNSON

A musical meeting of seriously profound possibilities... all four are living legends on their respective instruments.

Participatory music concert promotional material

Open Call music group invites you to:



On a Sunday

Concert + Cup of Tea

**Fresh new music
Fresh new playing
Fresh new sounds
Free concert**

11.30am Sunday 14 October 2012

Thistle Hall

Corner of Cuba St. and Arthur St.
(Upstairs, Arthur St. entrance)
Te Aro, Wellington

The *Open Call* music group plays enjoyable, engaging, and fun music. With more than fifteen performers the group's expressive and impulsive nature is inspiring. The group sparkles with a fresh approach to music making.

Open Call brings together performers from a wide range of musical backgrounds and levels of experience. The group plays new compositions that stimulate collaborative interpretation and musical communication.

On a Sunday is the *Open Call* music group's premier concert. All welcome, all ages, free entry, 11.30am Sunday 14 October, Thistle Hall, Te Aro, Wellington.

Brought to you in association with Te Kōkī, New Zealand School of Music.

Te Kōkī, New Zealand School of Music is a joint initiative of Massey University of New Zealand and Victoria University of Wellington.

Open Call music group welcomes new members.

To find out more about the concert and *Open Call* contact Amos Mann:

04 385 0218;

021 023 85643;

mannamos@myvuw.ac.nz

The *Open Call* music group is proud to present:

On a Sunday Concert + Cup of tea ; 11.30am Sunday 14 October ; Thistle Hall, Wellington

Who are the Open Call music group?

Open Call brings together performers from a wide range of musical backgrounds. The group plays new compositions that stimulate collaborative interpretation and musical communication.

With more than fifteen performers the group's expressive and impulsive nature is inspiring. The group sparkles with a fresh approach to music making. The *Open Call* music group plays enjoyable, engaging, and fun music.

What is the Open Call music group?

The *Open Call* music group has arisen from a workshop series run in association with New Zealand School of Music as part of a master's research project focused on composition notation for mixed-experience performance. Mixed-experience performance groups contain members with a wide range of musical experience and skill levels.

How do they make music?

The pieces created for *Open Call* have been composed using innovative notation that calls for a high degree of interpretation by players. Participants need not have prior musical knowledge to be able to successfully read, interpret, and perform the notated scores. Equally, members with musical knowledge, training and experience will find their skills satisfyingly engaged.

Where does this idea come from?

Open Call can be heard to fall across a number of global traditions with strong branches in New Zealand. These include community music traditions, community artist practices, and experimental traditions. Within *Open Call*'s repertoire are pieces by Phil Dadson and Don McGlashan composed during the formation period of the performance group *From Scratch* (1974 to 2002) as it arose from 1960s experimental traditions.

"The musical outcomes of *Open Call* promise to be of considerable interest, as they explore combinations of musical materials and performance ability that are nonstandard and have their own unique set of formal and sonic qualities." says Dugal McKinnon, Senior Lecturer in Sonic Arts and Composition at New Zealand School of Music.

When are they playing?

The *Open Call* music group will present *On a Sunday*, its premier concert, on Sunday 14 October, 11.30am, Thistle Hall, Te Aro, Wellington.

Free entry, all welcome, all ages.

Open Call music group welcomes new members.

To find out more about the concert and *Open Call* contact Amos Mann:
04 385 0218; 021 023 85643; mannamos@myvu.ac.nz

Brought to you in association with Te Kōkī, New Zealand School of Music.
Te Kōkī, New Zealand School of Music is a joint initiative of Massey University of New Zealand and Victoria University of Wellington.

WHAT'S ON

The Dominion Post 13/10/2012

Today

CROSSOVER HIT

British violinist **Nicola Benedetti** performs Tchaikovsky's *Violin Concerto in D Major* with the New Zealand Symphony Orchestra, 8pm, Michael Fowler Centre, tickets from ticketek.co.nz.



ROCK TILL YOU DROP

Revel in the *Rocktober: Tribute Party* with classics from AC/DC, Guns N' Roses and Metallica by tribute bands and rock DJs, 7.30pm, San Francisco Bath House. Tickets \$15 from eventfinder.co.nz or \$20 at door. Proceeds to the Wellington Cancer Society.

Tomorrow

HIGHER GROUND

German photographer Antonia Steeg discusses her journey documenting the people and lifestyle of **high-country stations** in the South Island. Her photographs have been published in *New Zealand High Country: The Land, The People, The Seasons*, 10.30am, Te Papa. Tickets \$15/\$10/\$5, from friends@tepapa.govt.nz or at door.



FREE MUSIC

Hear fresh music at The Open

Call's *On a Sunday Concert + Cup of Tea*. The music group brings together performers from a range of musical backgrounds, 11.30am, Thistle Hall, free.

Open Call music group invites you to:

On a Sunday

Concert + Cup of Tea

Fresh new music

Fresh new playing

Fresh new sounds

Free concert

11.30am, Sunday 14 Oct

Thistle Hall

cnr Cuba St. & Arthur St. Te Aro
(Upstairs, Arthur St. entrance)

Open Call music group welcomes new members
from first-time players to experienced musicians.
To find out more contact Amos Mann:
021 023 85643; 04 385 0218;
mannamos@myvw.ac.nz



Brought to you
in association with
Te Kōkī, New Zealand School of Music

Open Call music group invites you to:

On a Sunday

Concert + Cup of Tea

Fresh new music

Fresh new playing

Fresh new sounds

Free concert

11.30am, Sunday 14 Oct

Thistle Hall

cnr Cuba St. & Arthur St. Te Aro
(Upstairs, Arthur St. entrance)

Open Call music group welcomes new members
from first-time players to experienced musicians.
To find out more contact Amos Mann:
021 023 85643; 04 385 0218;
mannamos@myvw.ac.nz



Brought to you
in association with
Te Kōkī, New Zealand School of Music

Accompanying CD

Track list

1. ***Heart open*** (2012). Performed by Open Call in workshop Sept. 2012.
2. ***Kaka counterpoint*** (2012). Performed by Open Call at Rising Tides festival, 7/12/12.
3. ***Wish wealth*** Movement 1 (2012). Performed by Open Call at Rising Tides, 7/12/12.
4. ***Wish wealth*** Movement 2 (2012). Performed by Open Call at Rising Tides, 7/12/12.
5. ***Wish wealth*** Movement 3 (2012). Performed by Open Call at Rising Tides, 7/12/12.
6. ***Vocal program*** (2012). Leader-group version performed by Open Call in workshop Sept. 2012.
7. ***Vocal program*** (2012). Group-group version performed by Open Call in workshop Sept. 2012.
8. ***Plait*** for solo violin (2012). Performed by Tabea Squire at On a Sunday concert 14/10/12.
9. ***Plait*** for mixed-experience performance (2012). Performed by Open Call at On a Sunday 14/10/12.
10. ***Three hares share three ears yet each has two*** for solo piano (2012). Performed by Andrew Atkins at NZSM Lilburn composer competition Sept. 2012.
11. ***On a Sunday*** (2012). Performed by Open Call at On a Sunday concert 14/10/12.
12. Comparative simultaneous playing of *Three hares* bb.90-113, and *On a Sunday* page 2, from the end of line 1 to line 5.
13. ***Inclination*** (2012). Performed by SMP Ensemble 30/6/12.
14. ***Inclination*** for mixed-experience performance (2012). Performed by Open Call at On a Sunday concert 14/10/12.
15. Comparative simultaneous playing of *Inclination* versions covering bb.19-25, and from the middle of page 3 to the middle of page 4 on the mixed-experience version.
16. Comparative simultaneous playing of *Inclination* versions bb.47-60, and from the middle of page 7 to the end of page 9 on the mixed-experience version.
17. ***Concerto grosso*** (2013). An audio mock-up using MIDI samples and audio recordings, including of Open Call in workshop.