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