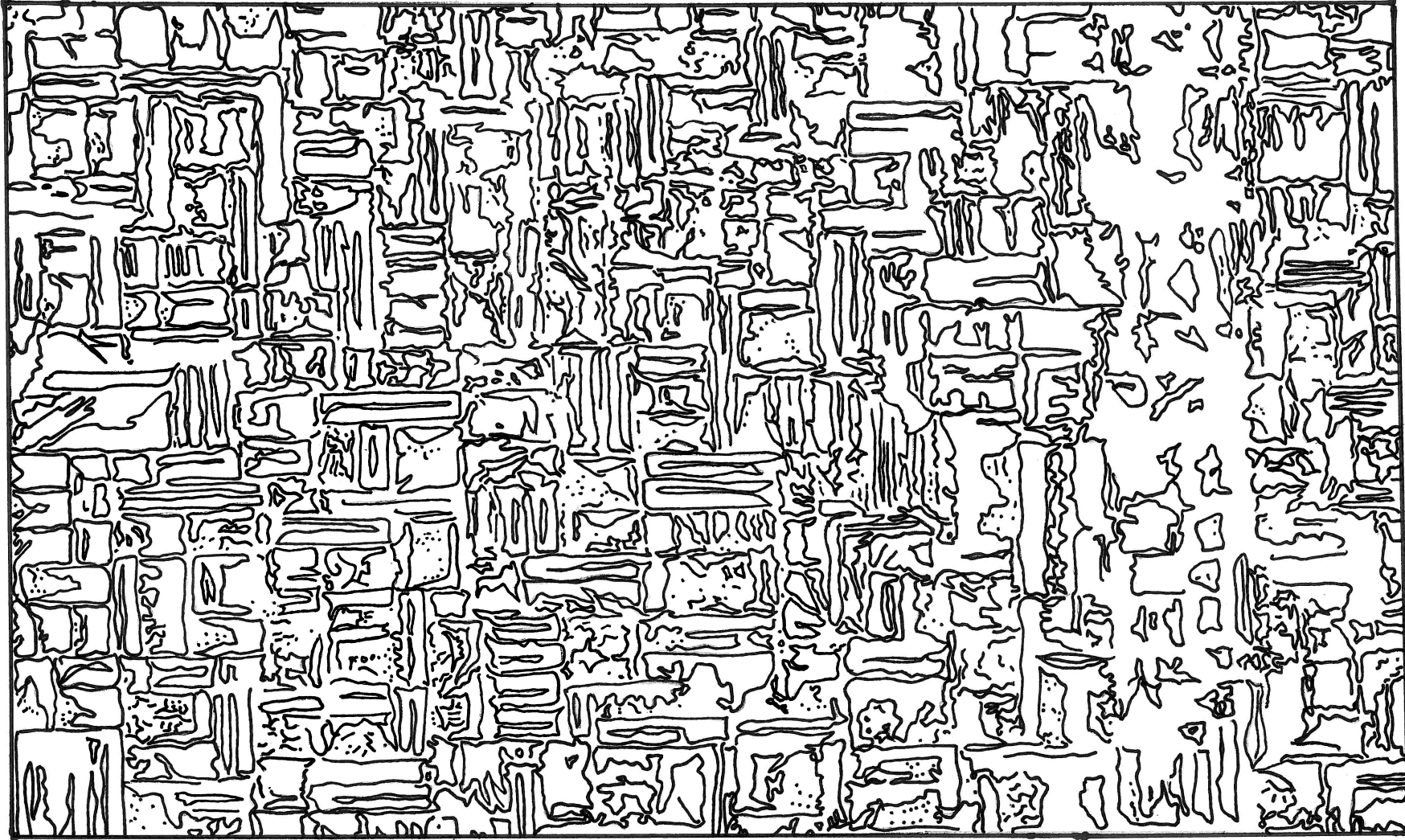
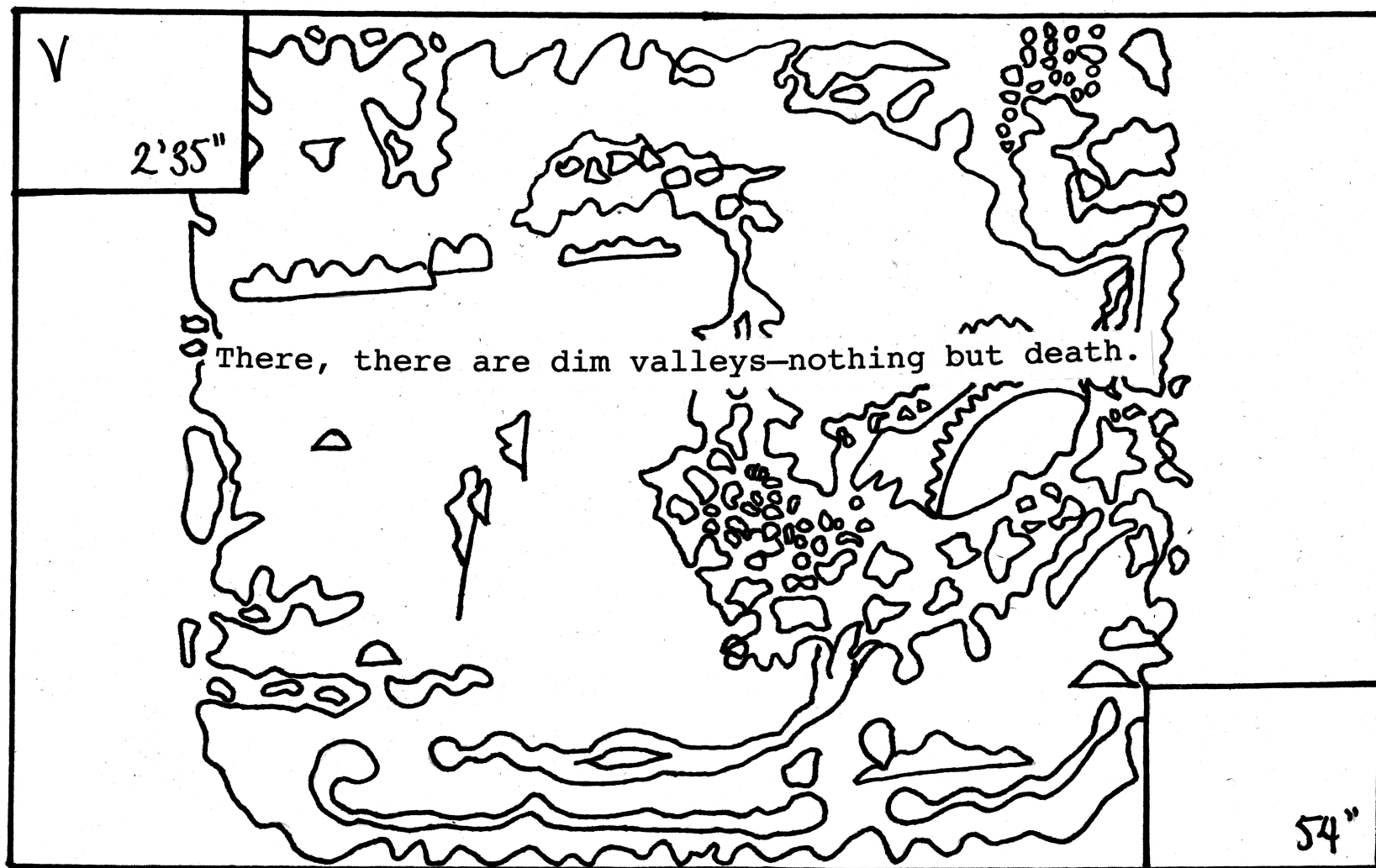


Goldsmiths

UNIVERSITY OF LONDON



Lauren Redhead
hearmleop-gieddunga



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séo níedhæmestre; se tidfara (2017), score detail.

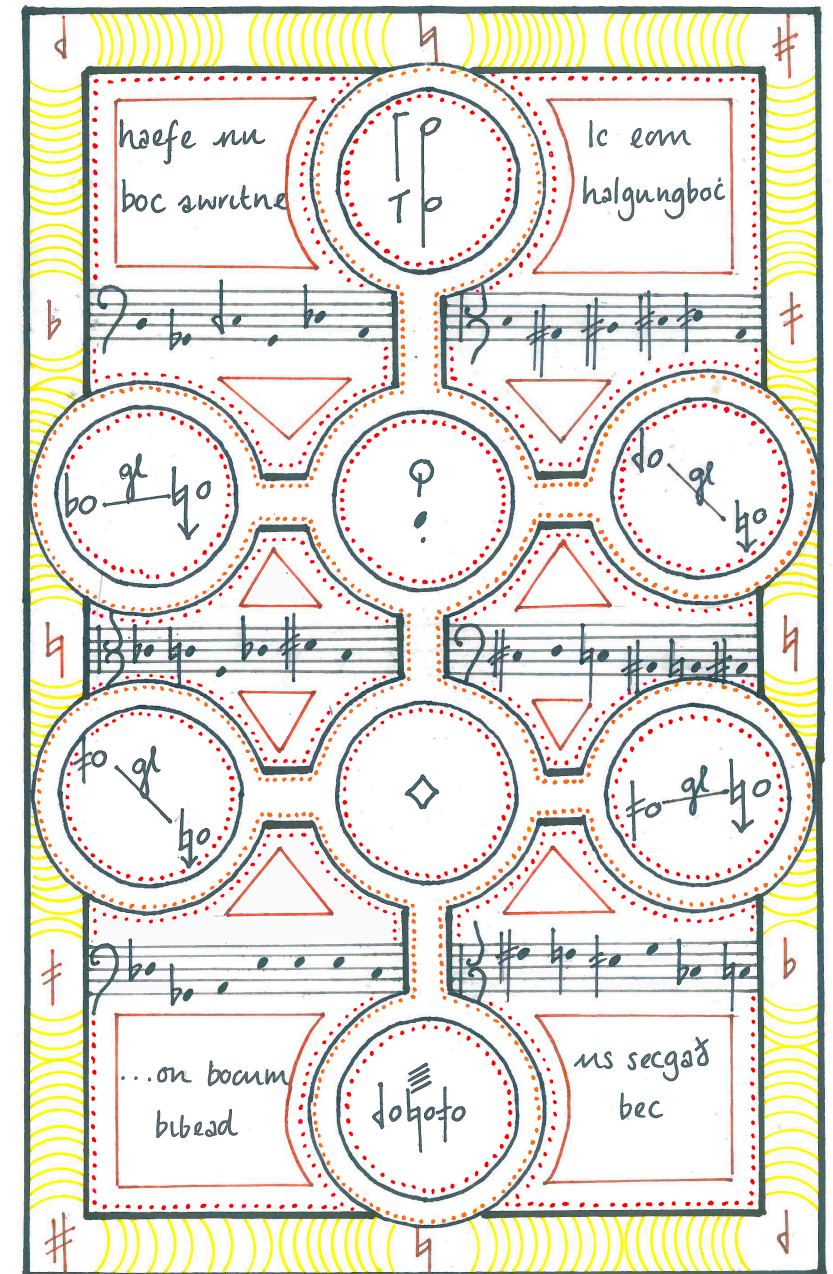
300 Word Statement

hearmleop-gieddunga is an improvisation, composition and performance project that has resulted in the creation of musical scores, an album, and several embedded works that can also be performed as individual compositions. The purpose of this project was to examine the experience of musical time in indeterminate musical compositions, and in and through graphic notational elements. A key aspect of this was a phenomenology of the creative practice in the project: examining the lived experience of the creation of the work itself, and translating that into further instances of its composition and performance, is at the heart of the practice research methodology of this work.

The project explores musical time through the development of compositional methods that combine reference to source materials (such as documents, art works, and poetry) with improvisatory and digital music-making practices. It offers a performative/compositional re-framing of these approaches in order to enhance the understanding of time in contemporary musical composition. This approach rejects the definition of an 'end point' or singular expression of the work, and enacts this in the project through the re-composition of the music as a duet performance after the release of the album.

In the project's published commentary, I discuss how the exposition of musical time is situated most often in the listener and not the performer/composer: I dispute this and, rather, demonstrate a layered approach, thinking through a phenomenological exploration of time through source materials, musical expressions and post hoc reflections on creative practice. Across its elements, this project spans musical media and artistic expressions (including scores, recordings, and audio-visual presentations). It addresses both its artistic community through performative presentation at various international concert locations and festivals, and its academic audience through print publications and research presentations.

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ingenga (2017), score detail.

Summary and Research Questions

The music that is presented in this project draws on source materials from Medieval England, often termed 'Anglo-Saxon'. My approach to these source materials continues to develop some of the related themes of iterative processes and the investigation of art in much earlier cultures (such as the Ice Age and the Bronze Age) that can be found in the projects *entoptic landscape* and *ijereja* [1]. However, as a collection, these 'Anglo Saxon' pieces also ask questions about notation, its performative nature, and its relationship with the conception and experience of musical time. Their temporal element, in particular, poses questions about the link between the temporal experiences in music and its material culture and practice, beyond the sonic. As a research project, taken together these pieces, practices, and related materials propose the following research questions relating to musical time:

- what is the temporal nature of the practice of graphic notation, its epistemology and phenomenology?
- how can graphic notation be created as a layer in the exploration of pastness and presentness?
- what is the function of musical time in the creation and performance of graphic or otherwise indeterminate notation? And
- does it make sense to temporally separate notation and performance?

In exploring these questions through composition, performance, and creative reflection I propose an approach to conceiving of the experience of time in this music that is derived from the lived experience of its creative practice.

[1] *ijereja* and *entoptic landscape*: music as an iterative process (2013-2017):

<http://research.gold.ac.uk/24827/>



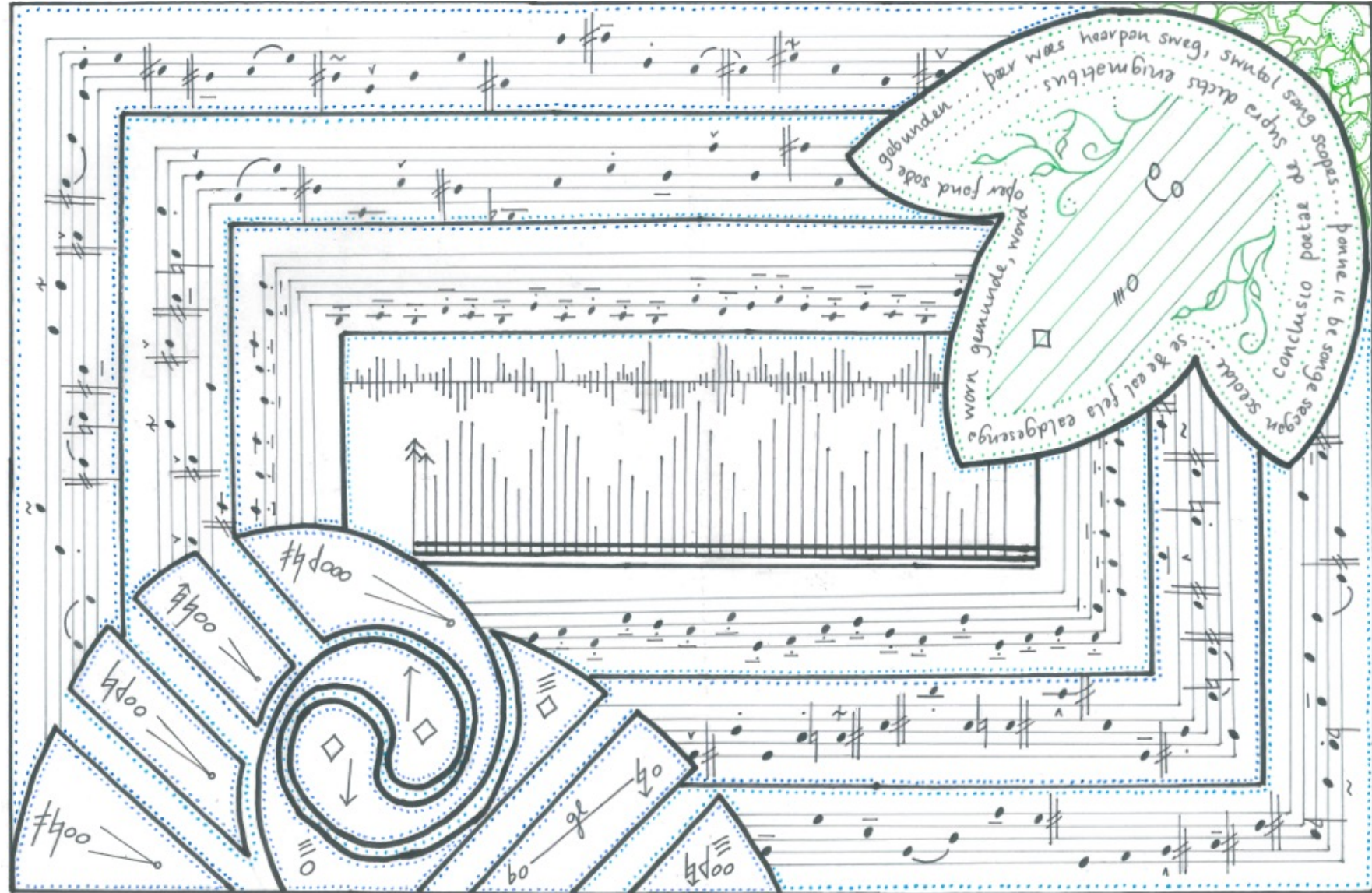
Left: *ingenga* (2017), score detail.

Methods

My creative practice research employs a mixture of methods that include improvising, performing, composing and creating notation, working with audio materials in the studio, and writing and reflecting on these materials. All of these processes are employed in this portfolio to reflect the multifaceted nature of the project and its processes, and the ways that this multifacetedness itself reflects an experience of musical time. This is addressed in terms of the temporal experience of the music in the journal article and book chapter.

This project employed iterative processes of composition and performance that have been employed in my previous creative practice research. However, previously I employed these processes towards a recorded album that, if not a defined end-point for the project, offered a defined recorded statement of its materials. In investigating the *temporal* nature of these materials, the timeline of some potential processes in this project was reversed: some of the pieces have been defined in notation and presented and re-presented multiple times as individual works, and the album as a concept has been subject to re-performance and re-imagining. This is addressed in the lecture that I have given on the same topic.

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ingenga (2017), score detail.

Dissemination: Album

[hearmleop-gieddunga, pan y rosas discos](#)
(2018, Chicago) pyr262

hearmleop—gieddunga
sorrowful songs—prophecies
lauren redhead with alistair zaldua and josh
cannon

these pieces were created from 2016-2018 as
part of a collaborative project in three stages.
lauren redhead created scores, texts,
samples, and concepts for performance.
alistair zaldua then took part in the realisation
of the works for live performance through the
development of performance practices and live
electronic interfaces. in the final stage of the
project, lauren and alistair were joined in the
studio by josh cannon who contributed
creative studio practices and mixed and
mastered the final tracks. this music is
therefore a result of live performances, studio
composition and of collaborative exchanges.

[Interview about the album with 'We Need No
Swords'.](#)
[Review of the album at 'Avant Music News'.](#)



ARTISTS CATALOG NEWS ABOUT LINKS WHO WE SUPPORT

pyr262 lauren redhead – hearMLEOP—gieddunga



recent releases

Cut A Lonely Figure – *ribcage/davidsongs*
pyr313 – Dirty Electronics Ensemble,
Jon.Ogara, and Anna Xambo – *Dirty
Dialogues*
pyr312 – Trio CZW – *Where The Wind
Takes Us*
pyr311 – Brice Catherin, Jacques
Demierre, Anouck Genthon, Matthias
Klenota – *Baroque Summer*
pyr310 – Reid Karris & Clint Spotts – *Hell
Courtesean*
pyr309 – Keith Helt – *what is what we will
make*
pyr308 – Philip Corner – *Phoebe Dances
With Philip*
pyr307 – Treebird – *Treebird (ep)*
pyr306 – Keith Helt – *Hollow Structures*
pyr305 – Keith Helt – *Witchy Slang*
pyr304 – Keith Helt – *loud with insects*

Lauren Redhead
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Performing *hearmleop-gieddunga* at Summit, Salford with Alistair Zaldua (violin),

Lauren Redhead
hearmleop-gieddunga
 Music
 Goldsmiths, University of London



Dissemination: Performance

The photograph on the left shows a performance of the reimagining of the music of *hearmleop-gieddunga* as a violin 'concerto' suitable for performance in the Eagle Inn, Salford, as part of the experimental music series, Summit. This space offered an opportunity to re-visit some of the performance materials. This included the textual aspect of the project, which I was able to expand (by adding more Anglo Saxon poems, and including more text from those already included), and also by creating a visual element to the performance from the notation. Sonically, this required a focus on instruments that could be brought into the space, and this then fundamentally changed the piece through changing which of its performers could be considered as an instrumental soloist. I became the performer of the electronics. Collaboratively, Alistair and I created an interface in Max/MSP that combined sounds and modules that had been used in previous performances and on the album, and that further allowed me to process my voice and the live violin sound. This new structure gave me control of an aspect of the sound that I had previously not controlled, but also required me to relinquish control of many aspects of the performance.

An 11 minute extract of this performance can be found here: https://www.youtube.com/watch?v=c-Sd_HzDKhc

A full audio recording of the set can be found in GRO with the title 'hearmleop-gieddunga: performance at Summit Salford, 26.09.19'

Dissemination: selected performance histories of individual works

gliwmæden

Broadcast of performance at [BBC Exposure Ramsgate](https://www.bbc.co.uk/programmes/p04m09gz/p04m04fw): 29.12.2016, Ramsgate Music Hall, by Lauren Redhead (voice and electronics)

Photo documentation: <https://www.bbc.co.uk/programmes/p04m09gz/p04m04fw>

Performance with Automatronic at Hexham Abbey Festival: 21.09.2016, Hexham Abbey, by Lauren Redhead (organ) and Alistair Zaldua (electronics)

Listen: <https://soundcloud.com/laurenredhead/leocwide-and-gliwmaeden>

Performance with Automatronic: 03.05.2016: Pfingstkirche, Berlin, Germany, by Lauren Redhead (organ) and Alistair Zaldua (electronics)

Listen: <https://automatronic.bandcamp.com/track/6-gl-wm-den-3516>



leopcwide

Performance as part of 'Double Advent: Twin Concerts in the Twin Cities': 04.12.2021, Church of St. Peter, St. Paul, MN, by Graeme Shields (organ and electronics)

Performance as part of 'Double Advent: Twin Concerts in the Twin Cities': 02.12.2021, First Christian Reformed Church, Sioux Center, IA, by Graeme Shields (organ and electronics)

Performance with Automatronic: 14.02.2020, St Stephen's Church, Bristol, by Huw Morgan (organ and electronics)

Listen: <https://automatronic.bandcamp.com/track/lauren-redhead-le-cwide>

Performance with Automatronic at Hexham Abbey Festival: 21.09.2016, Hexham Abbey, by Lauren Redhead (organ) and Alistair Zaldua (electronics)

Listen: <https://soundcloud.com/laurenredhead/leocwide-and-gliwmaeden>

Performance with Automatronic: 14.05.2016, Scottish Music Centre, Glasgow, by Lauren Redhead (organ) and Alistair Zaldua (electronics)

Listen: <https://automatronic.bandcamp.com/track/1-le-cwide-14516>

Dissemination: selected performance histories of individual works

ingenga

Performance at KontraKlang: 25.11.2017, Emmaus Kirche, Berlin, Germany by Lauren Redhead (organ) and Alistair Zaldua (electronics)



séo níedhæmestre; se tidfara

Performance at Music and/as Process, 6th Annual Conference: 01.07.2018, Edinburgh Napier University by Lauren Redhead (organ) and Alistair Zaldua (electronics)

Performance at BeastFeast: 27.04.2018, Barber Concert Hall, University of Birmingham, by Mari Fukumoto (organ) and Lauren Redhead (electronics)

Lauren Redhead
hearmleop-gjeddunga
Music
Goldsmiths, University of London

Top image: Lauren Redhead performing at KontraKlang,
Berlin © Kai Bienert
<https://kontraklang.de/foto/extended-organ/kontraklang-extended-organ-3/>

Commentary: Music and Time

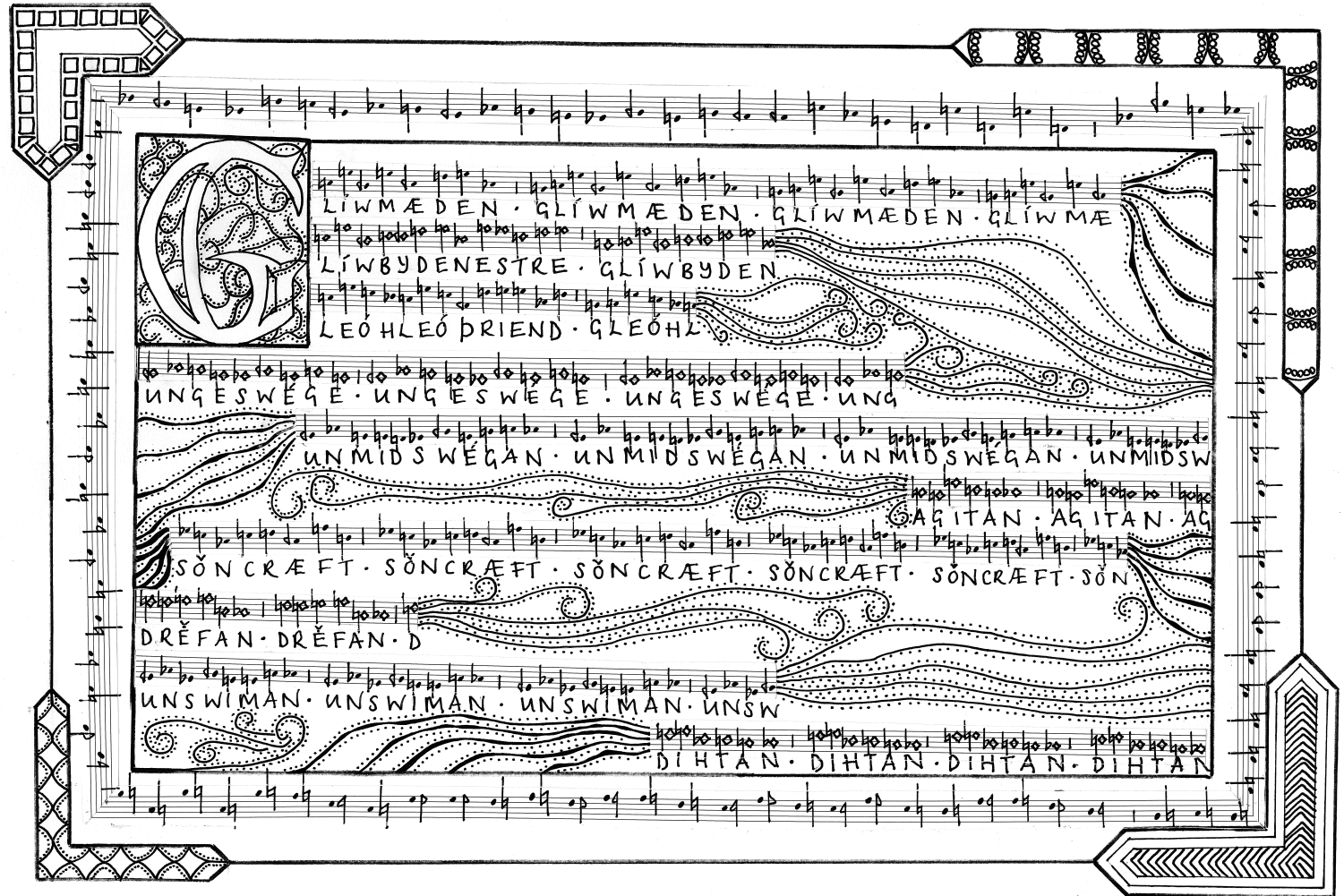
There are three aspects to my published commentary on this project: a journal article, a book chapter and a presentation.

The journal article deals with 'layeredness' as a material and a temporal concept within the composition of this music, and draws a direct relationship between the phenomenology of time and the experiences of composing and performing the music.

The book chapter discusses these questions in more depth in relation to the philosophy of time and the ways that it has been approached by composers in the past. It considers these questions in the context of a broader interdisciplinary investigation that has involved music psychology and philosophy.

Finally, the presentation considers the timeline of events within the creation of the music and what it means to term these ideas as 'recreation' or 'reimagining' of music. Here, I also consider the role of improvisation and therefore heterogeneity in the presentation and performance of the work.

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gliwmæden (2016), score.

hearmleop-gieddunga: temporal and material layeredness

Article by [Lauren Redhead](#)

This article explores the project [hearmleop—gieddunga](#) (Redhead, 2018) through multiple, non-linear paths. It considers temporality within the project and its ... [+](#)

Share this article



Lauren Redhead
hearmleop-gieddunga
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Journal Article

[‘hearmleop-gieddunga: temporal and material layeredness’](#), ECHO, 1: archives, ed. By Matt Wright (Orpheus Instituut, 2020)

This article explores the project *hearmleop—gieddunga* through multiple, non-linear paths. It considers temporality within the project and its materials, contrasting the perspectives on time, history and the material that might be offered by them. Temporality is considered in terms of the perception of the past, present and future through the lens of this project and the experience of the music, and this experience is contrasted with philosophical and musicological reflections on the nature of time. Although presented in the format of an article, the text and materials presented here may be negotiated non-linearly, repeated, re-ordered and as such experienced in the manner of the musical materials in the project in addition to and as a reflection on them.

GRO:
<https://research.gold.ac.uk/id/eprint/29477/>

Book Chapter

“Nothing Really Changes”: Musical Processes in and as Time in *hearmleop-gieddunga*, chapter 9 in [Music and Time: Psychology, Philosophy, Practice](#), ed. by Michelle Phillips and Matthew Sergeant (Boydell and Brewer, 2022) [In Press]

In this chapter I explore issues of process and musical time in a series of works that employ graphic notation, electronic materials, and Medieval or ‘Anglo Saxon’ art and language, titled *hearmleop—gieddunga*. The choice of materials is not arbitrary: I am interested in the ways that artistic expressions and processes of the past may link the past and the present and provide approaches to the aesthetic questions that are raised by contemporary artists. The pieces that I will discuss continue some of the related themes of iterative processes and the investigation of art in much earlier artistic cultures (such as the Ice Age and the Bronze Age) that can be found in the projects entoptic landscape and *ijereja*. Taken together these pieces and practices question the temporal nature of the practice of graphic notation and its role as a ‘layer’ in the temporal exploration of pastness and presentness. More generally, heterochronicity and layered time are explored, and I question whether it makes sense to temporally separate notation and performance, or whether these might be better considered temporal layers of the work. The historical circumstances of the creation of art can be assumed to be both not so different from those of today, and also radically so. Past artworks are not only extant examples of past artistic practices, but themselves material cultures that can be re-created and re-experienced through contemporary practice. Such practices link the past and the present. The pieces that *hearmleop—gieddunga* draws together, in their temporal element, pose questions about the link between the temporal experiences of music in the present and its material culture and practice, beyond the sonic and related to the performing and listening body. As such, this chapter explores the ‘presentness’ of the work as well as its constructions of time within and beyond its boundaries, and as signified by the musical object as a work and as a score.

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TITLE DETAILS
240 Pages
23.4 x 15.6 cm
32 b/w illus. Illustrations

Imprint: Boydell Press

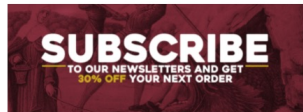
Music and Time

Psychology, Philosophy, Practice

Edited by [Michelle Phillips](#) and [Matthew Sergeant](#)

DESCRIPTION	CONTENTS	AUTHOR
<p>How does music manifest through time and, simultaneously, how does time manifest through music?</p> <p>For the experimental psychologist, the experience of time during music listening or performance is something that may be studied empirically. For philosophers, fundamental questions of time continue to be the subject of ongoing debate in philosophy: is time linear? What are past, present and future? What is duration and what makes a perceptual present, or moment? For the performer, musical time can exist as a subjective vehicle of expression. Although any of the three could be chosen as a starting point, the order presented in the text's structure offers a journey from empiricism to application, via contemplation.</p> <p>This volume deals with the complex relationship between music and time. It presents a staunchly interdisciplinary perspective defined by the terms Psychology, Philosophy and Practice. The text is divided into sections concerning "experience", "enactment" and "meaning", as points of intersection between the three primary methodologies of the title. As such, this is a book for the scholar, the student of music, and the interested reader. For the scholar, it offers new interconnections and comparisons. For the student, its pluralistic approach presents the most comprehensive overview available to date regarding the topic. For the interested reader, the volume offers answers to questions which concern us as listeners and audiences at concerts, gigs, and festivals.</p>		

<p>Ebook (EPDF) 9781800105805 June 2022 £19.99 / \$24.99 Available to pre-order from March 2022</p>
<p>Ebook (EPUB) 9781800105812 June 2022 £19.99 / \$24.99 Available to pre-order from March 2022</p>
<p>Hardcover 9781783277087 June 2022 £65.00 / \$115.00 Available to pre-order from March 2022</p>



Presentation

The research presentation “Recreating and Reimagining Music: Performance and Improvisation as Iterative Processes” was delivered on the following occasions:

- 13 October 2021: Research Seminar Series, City, University of London.
- 22 October 2019: Research Seminar Series, Royal Holloway, University of London.

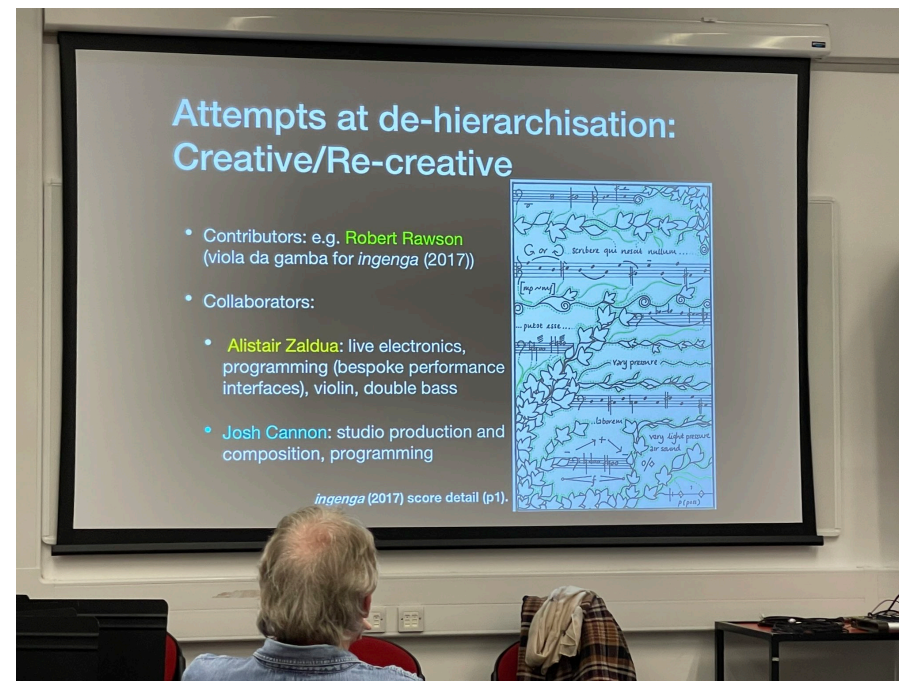
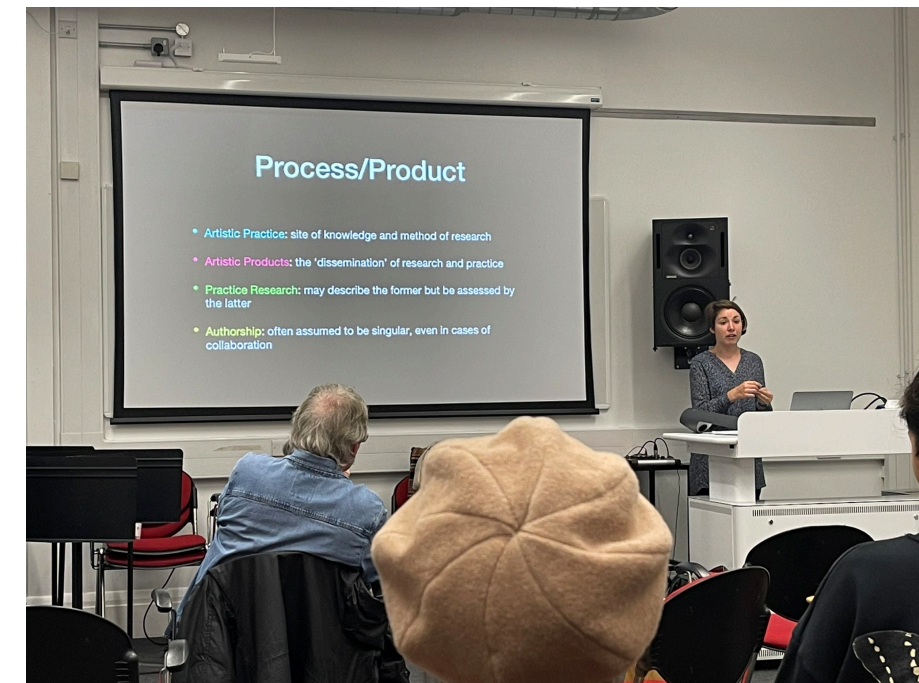
This presentation discusses how the iterative approach through which I have previously conceived my practice in composition and the creation of music can be applied to an understanding of performance and improvisation practices. At the forefront of this consideration is the idea that – despite various attempts to de-hierarchise musical practices – the material cultures of music still provide reference points that maintain the work concept, even when the music itself might be rooted in practices that are beyond the score. Although I am not able to present a definitive answer to this problem, I explore what performance and improvisation might do to or with a piece after the creation of material objects that might be taken as a complete statement of the music such as scores or studio recordings. In particular, I address the project *hearmleop-gieddunga* that began as a series of graphic scores and was released as an album in October 2018. By exploring the roles played by performance and improvisation after the album was made, I explore what might meaningfully be meant by the term process in this context and how such an understanding might also intersect with the various possible understandings of improvisation.

The Music Department of City University also documented this presentation in two tweets:

<https://twitter.com/CityUniMusic/status/1448339008979886080?s=20>

<https://twitter.com/CityUniMusic/status/1448340521336909828?s=20>

Lauren Redhead
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Images: delivering the research seminar “Recreating and Reimagining Music: Performance and Improvisation as Iterative Processes” at City, University of London.
See links, left, for tweets.

Appendices

Scores:

glíwmæden

leopcwide

ingenga

séo níedhæmestre; se tidfara

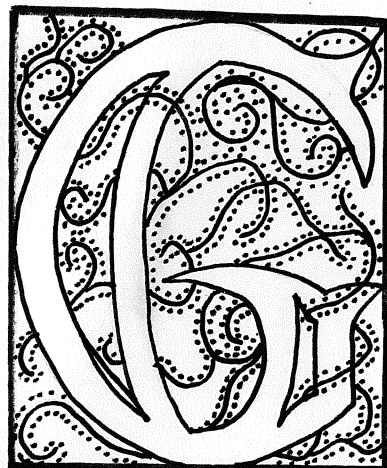
anglo saxon triptych

Slides:

Recreating and Reimagining Music:
Performance and Improvisation as Iterative
Processes

Script:

Recreating and Reimagining Music:
Performance and Improvisation as Iterative
Processes



LIWMÆDEN · GLIWMÆDEN · GLIWMÆDEN · GLIWMÆ
LIWBYDENESTRE · GLIWBYDEN
LEOHLEOÞRIEND · GLEOHL

UNGESWEGE · UNGESWEGE · UNGESWEGE · UNG
UNMIDSWEGAN · UNMIDSWEGAN · UNMIDSWEGAN · UNMIDSW
AGITAN · AGITAN · AG
SÖNCRÆFT · SÖNCRÆFT · SÖNCRÆFT · SÖNCRÆFT · SÖNCRÆFT · SÖN
DRĒFAN · DRĒFAN · D
UNSWIMAN · UNSWIMAN · UNSWIMAN · UNSW
DIHTAN · DIHTAN · DIHTAN · DIHTAN

leópcwicle

lauren redhead 2016

Tape begins
0'00"

0'45" 0'50" 0'55" 1'00" 1'05" 1'10" 1'15" 1'20" 1'25" 1'30" 1'35"

highest non-octavising stop
(eg: tierce or mixtur)
15 (6): poss

quasi

swell

organ: tacet

P

slow improvisation, using only these pitches

single 64'/32' or 16' flute (depending on availability)
or 12: 16' flute or choir manual.

Ped:

pp

(1'35") 1'40" 1'45" 1'50" 1'55" 2'00" 2'05" 2'10" 2'15" 2'20" 2'25" 2'30" 2'35"

+1 stop, 2' or higher (add tremulant, if available)

(sw)

+1 stop, 2' or higher

(Ped)

(All changes in pedal line as legato as possible)

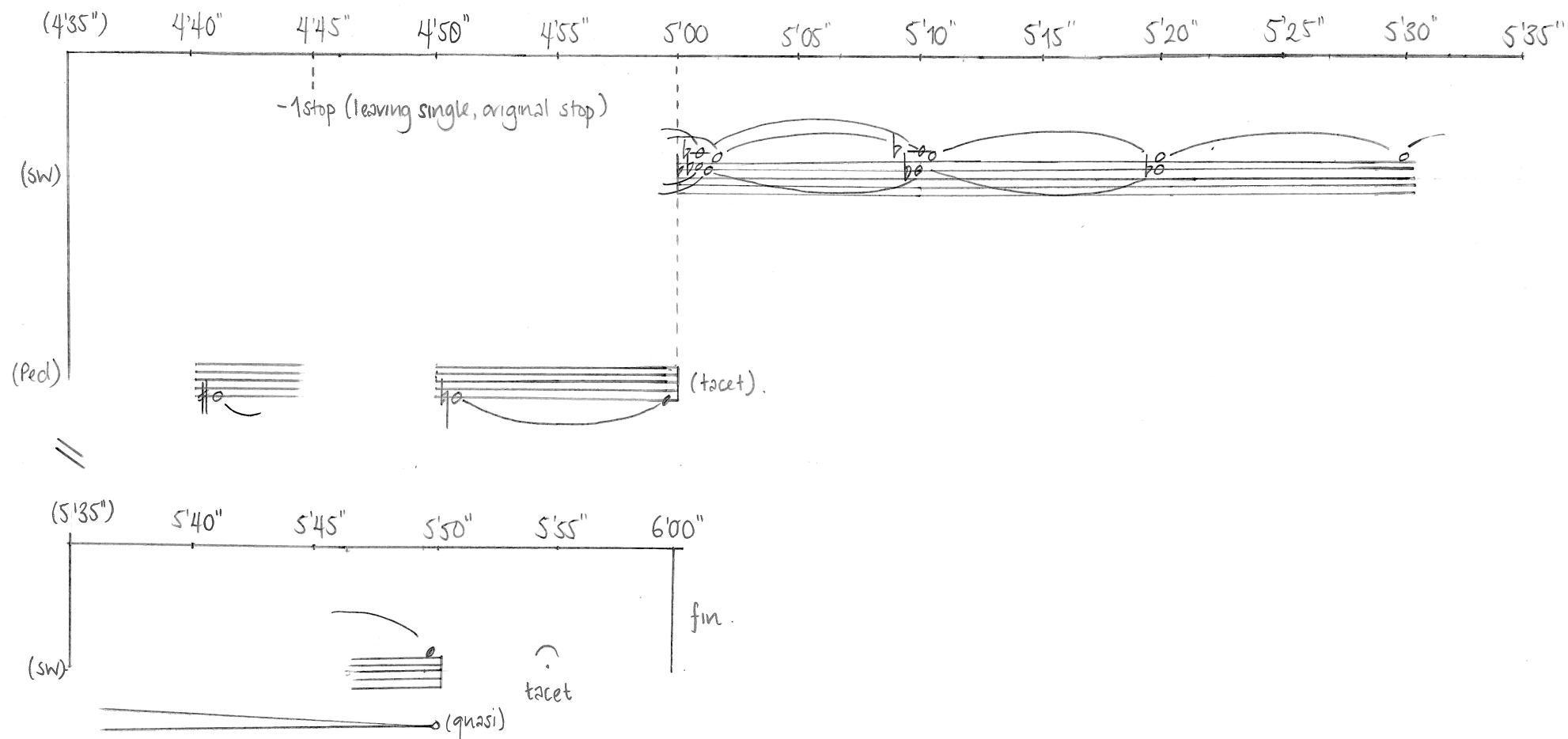
Handwritten musical score with two systems, each featuring a timeline at the top and musical notation for (Sw) and (Ped) below.

System 1:

- Timeline: (2'35") 2'40" 2'45" 2'50" 2'55" 3'00" 3'05" 3'10" 3'15" 3'20" 3'25" 3'30" 3'35"
- (Sw): Wavy line from 2'35" to 3'00". Boxed musical notation from 3'00" to 3'10" with the annotation "+ 1 stop, 2' or higher". Wavy line from 3'10" to 3'25". Boxed musical notation from 3'25" to 3'35".
- (Ped): Musical notation at 2'40", 2'50", 3'00", 3'10", 3'25", and 3'35".

System 2:

- Timeline: (3'35") 3'40" 3'45" 3'50" 3'55" 4'00" 4'05" 4'10" 4'15" 4'20" 4'25" 4'30" 4'35"
- (Sw): Wavy line from 3'35" to 4'00". Boxed musical notation from 4'00" to 4'10". Dashed vertical lines at 4'15", 4'25", and 4'35" with annotations "- 1 stop", "- 1 stop", and "- tremulant" respectively.
- (Ped): Musical notation at 3'40", 3'50", 4'00", 4'10", 4'25", and 4'35".



Handwritten musical score on a page decorated with a border of stylized leaves and vines. The score is written on five staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are written in a cursive, handwritten style.

The first staff contains the lyrics: "G or ↻ scribere qui nescit nullum ...".

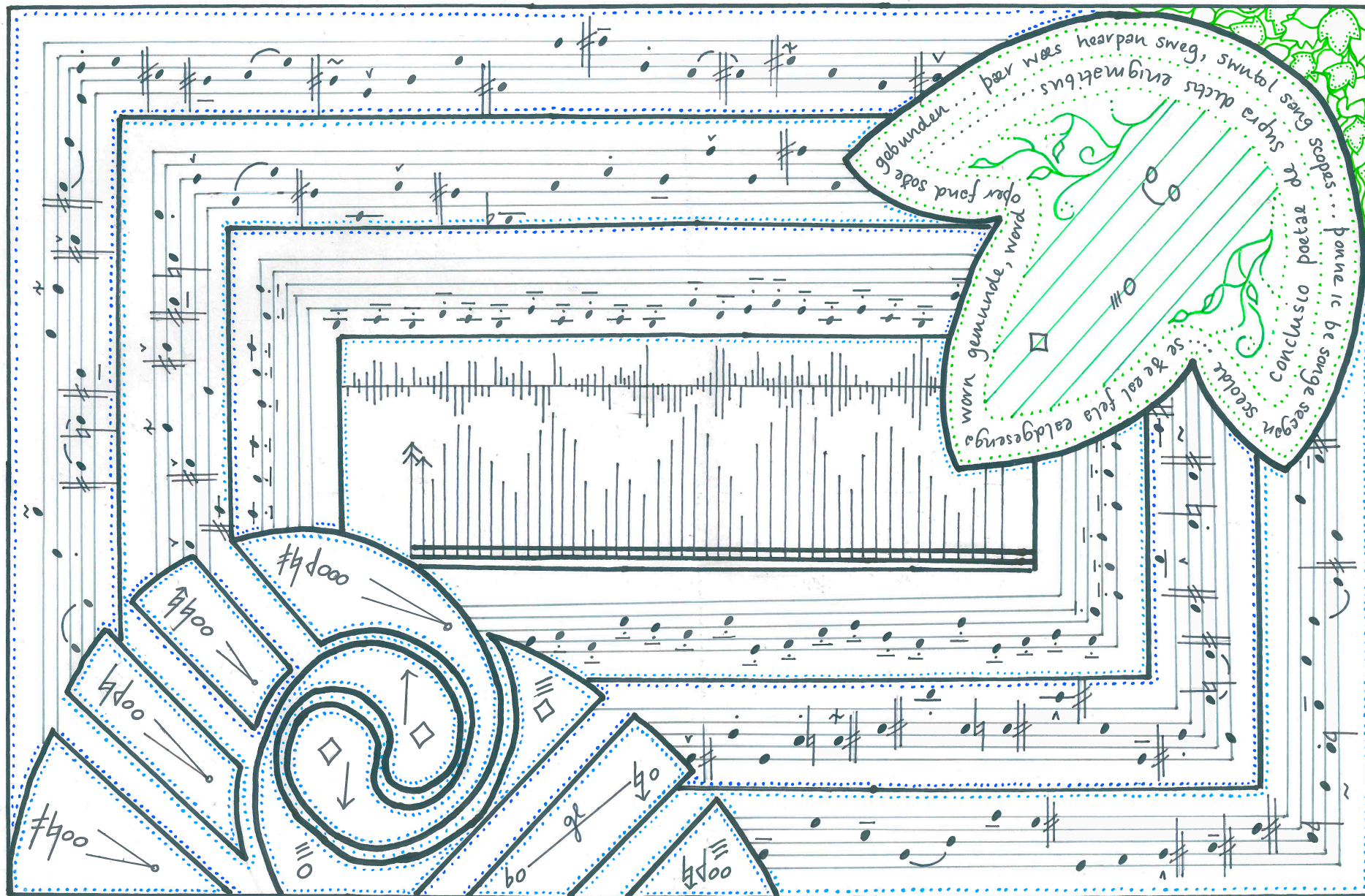
The second staff contains the lyrics: "[mp ~ mf]".

The third staff contains the lyrics: "... putot esse ...".

The fourth staff contains the lyrics: "laborem".

The fifth staff contains the lyrics: "very light pressure", "air sound", and "p (poss)".

There are several musical notations and markings throughout the score, including notes, rests, and dynamic markings like "f" (forte) and "p" (piano). The page is framed by a decorative border of stylized leaves and vines, drawn in green ink.



hæfe nu
boc swritne

lc eom
halgungboð

bo gl ho

?

fo gl ho

fo gl ho

...on bocum
bibeað

ns secgað
bec

The manuscript page is a square with a yellow wavy border. It contains a central grid of circles and triangles. The circles are arranged in a 3x3 grid, with the center circle containing a diamond. The triangles are arranged in a 3x3 grid, with the center triangle containing a question mark. The circles and triangles are connected by lines. The page is decorated with red and yellow lines and symbols. The text is written in a medieval script. The musical notation includes staves with notes and clefs. The circles contain various symbols, including a cross, a question mark, and a diamond. The triangles are empty.

séo níedhæmestre; se tidfara

score catalogue

lauren redhead

2018

séo níedhæmestre; se tidfara

(a woman who has been violated; a traveller, the time of whose journey has come)

This piece may be performed in one of three ways:

i. fixed duration performance of 10 minutes, with fixed media sound of the same duration

- In this case, the top left-hand corner of each score page gives the time at which the fragment should begin

ii. open duration performance, in which pages I-XV of the score may be selected, re-ordered, and repeated as desired, and audio fragments I-XV performed in the same order

- In this case, the bottom right-hand corner of each score page gives the length of the fragment

iii. open duration performance, in which pages I-XV of the score may be selected, re-ordered, and repeated as desired, and audio fragments I-XV also selected, re-ordered, and repeated as desired without

- In this case, durations of the score-pages may be left open

The piece comprises the following materials:

i. score-catalogue of XV pages

ii. XV fixed media audio fragments

iii. concrete poem (this poem may be used in performance, may be used for reference, or may be ignored)

1

0'00"

[reeds]

The first system of handwritten musical notation consists of two staves, treble and bass. The treble staff begins with a treble clef and a key signature of one flat (B-flat). It contains several triplet markings (indicated by a '3' over a bracket) and a piano marking 'p' below the first few notes. The bass staff begins with a bass clef and a key signature of one flat. It also contains triplet markings and a piano marking 'p' below the first few notes. The notation is written in a fluid, handwritten style with various note values and rests.

They thought with that day's work to wake to tell
those chiefs.

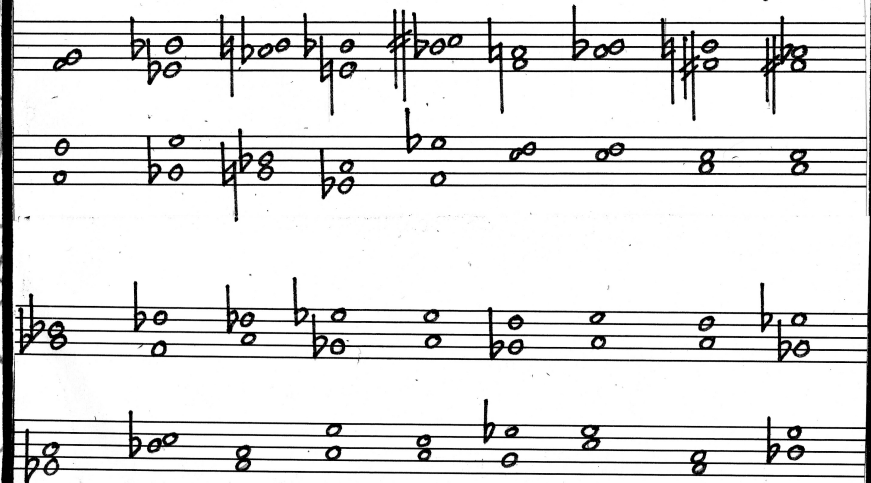
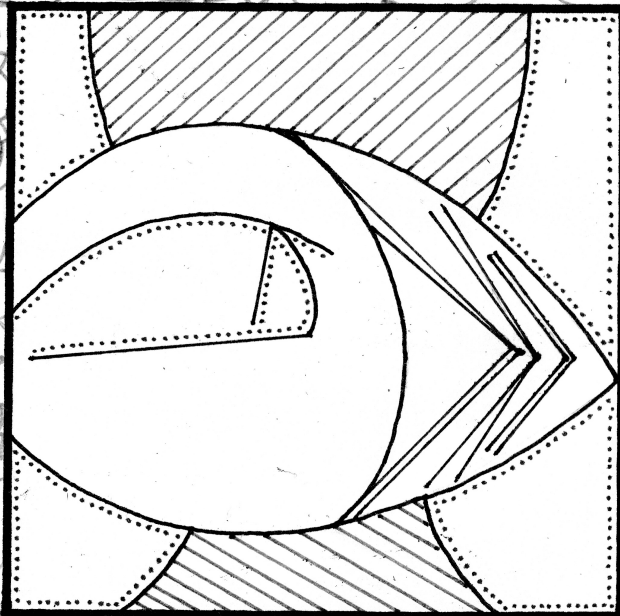
The second and third systems of handwritten musical notation continue the piece. The second system consists of two staves with various triplet markings and note values. The third system also consists of two staves, continuing the musical notation. The notation is consistent with the first system, featuring treble and bass staves with a key signature of one flat and various musical notations including triplets and note values.

52"

11

0'52"

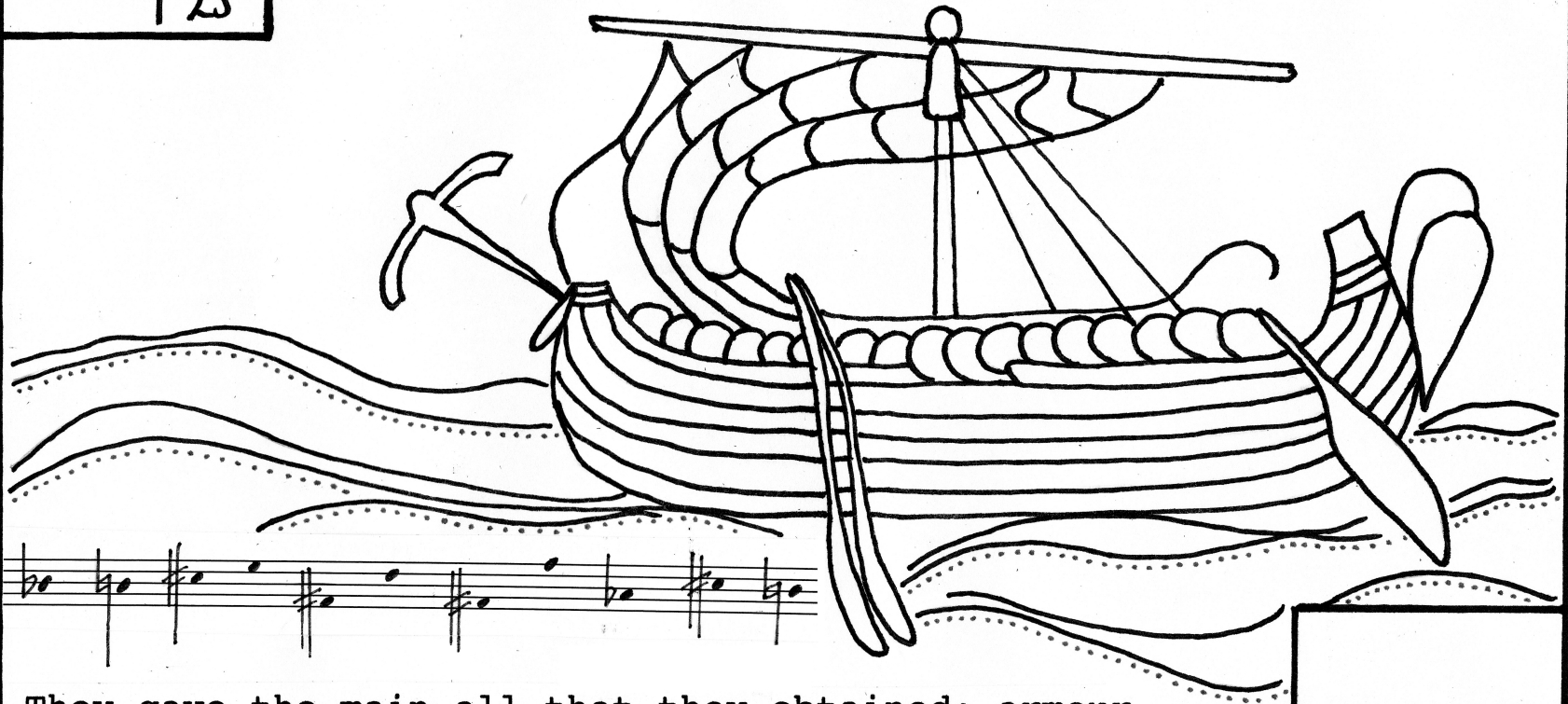
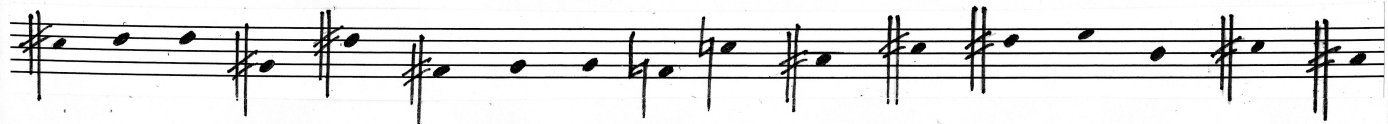
For god, by god's help, by mead. Her mother wept.



31"

III

1'23"



They gave the main all that they obtained: armour
and trappings.

14"

IV

One woman, one from one small spearwoman.

1'37"

p ~ mp ~ mf (fluctuating)

... down, with dd ses birds...

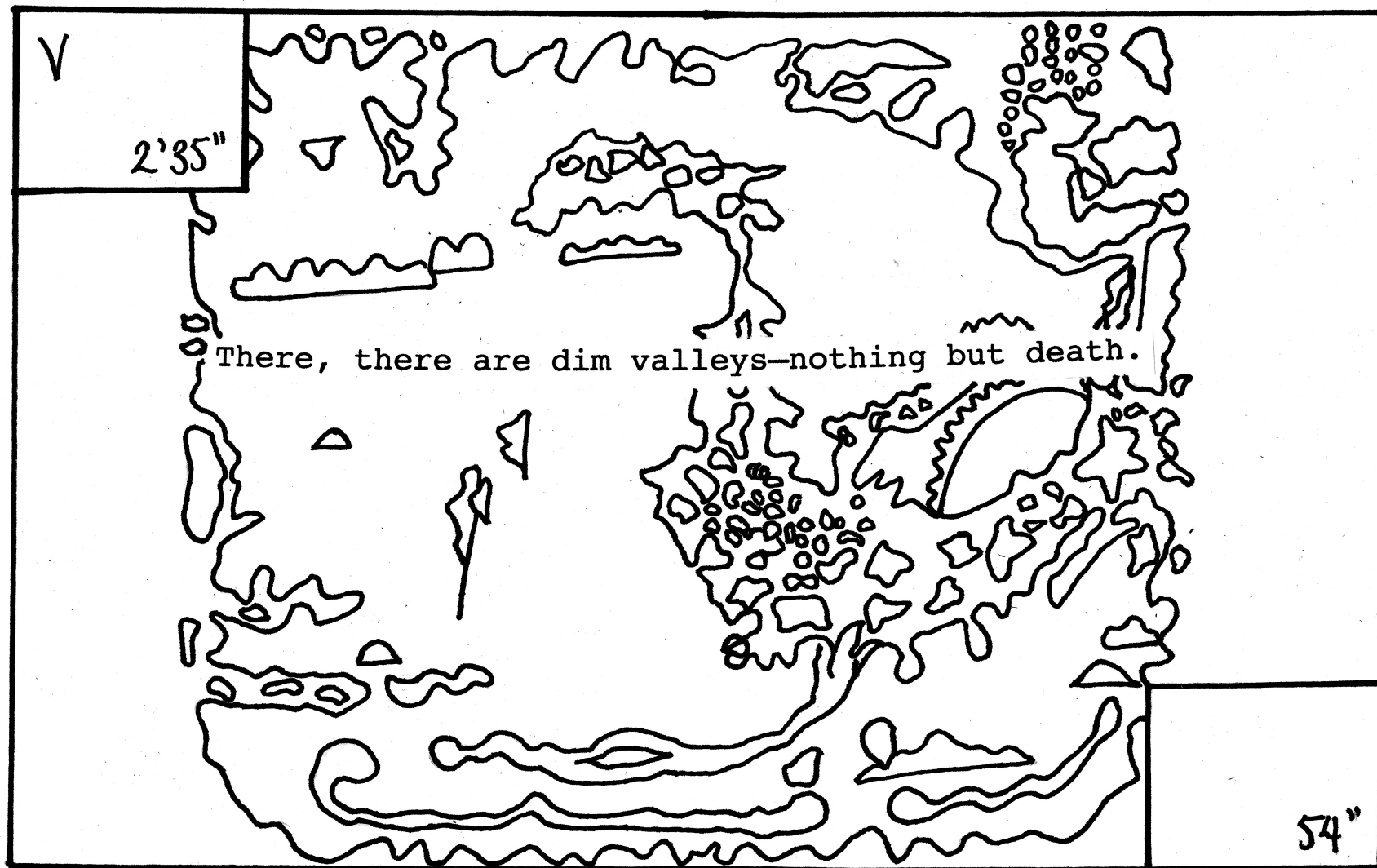
58"

V

2'35"

There, there are dim valleys—nothing but death.

54"

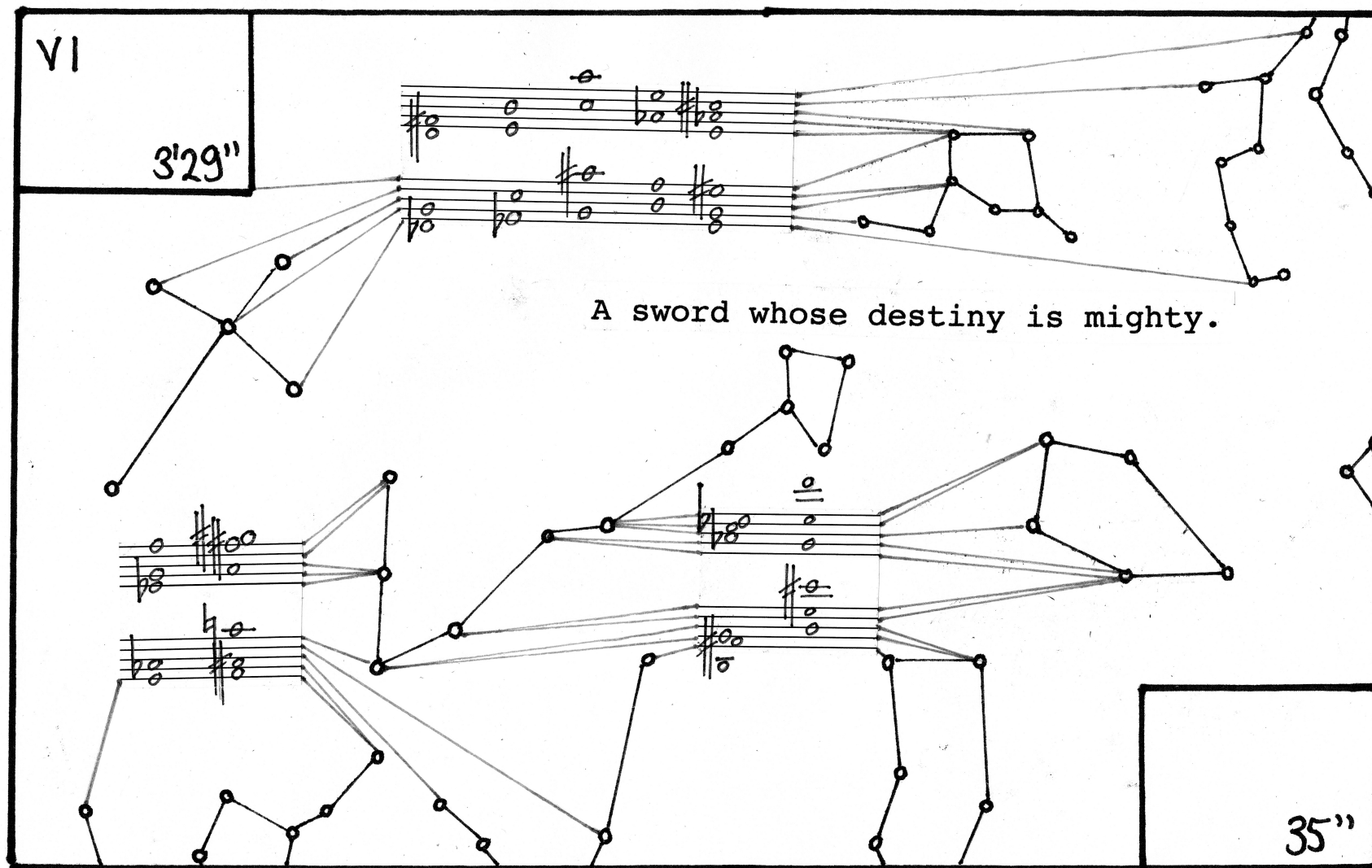


VI

3'29"

A sword whose destiny is mighty.

35"



VII

My feet chained down.

4'04"

mf *f*

... nothing, is the thought of her land...

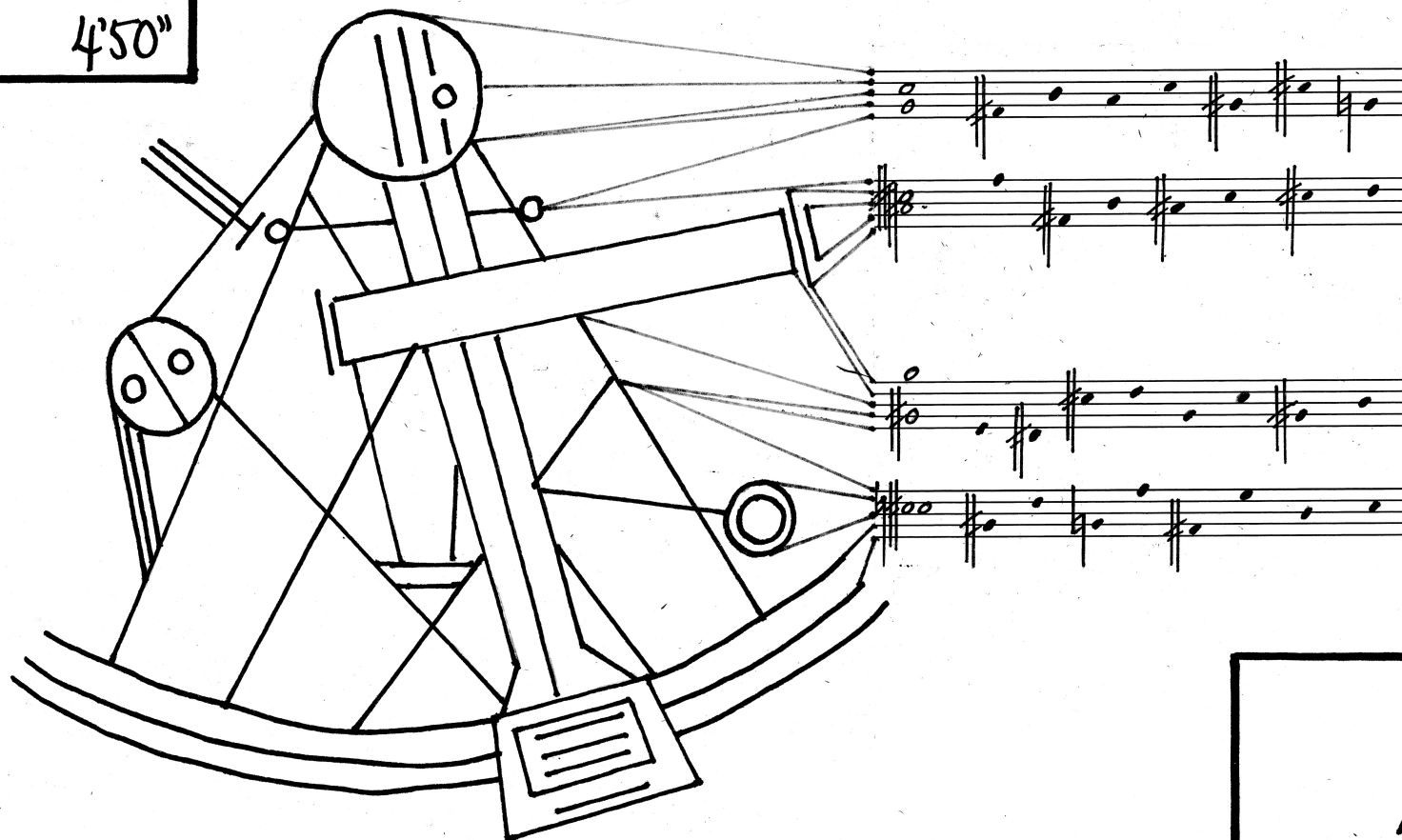
... the future is dark...

46"

VIII

They gave the main all that they obtained: armour
and trappings

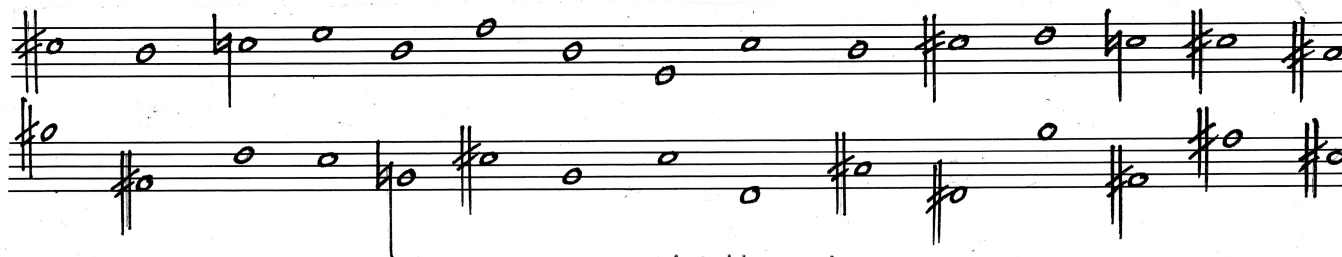
4'50"



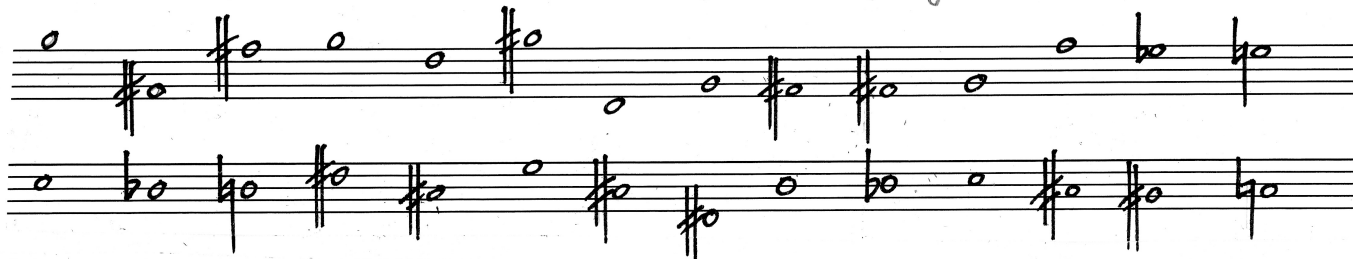
44"

IX

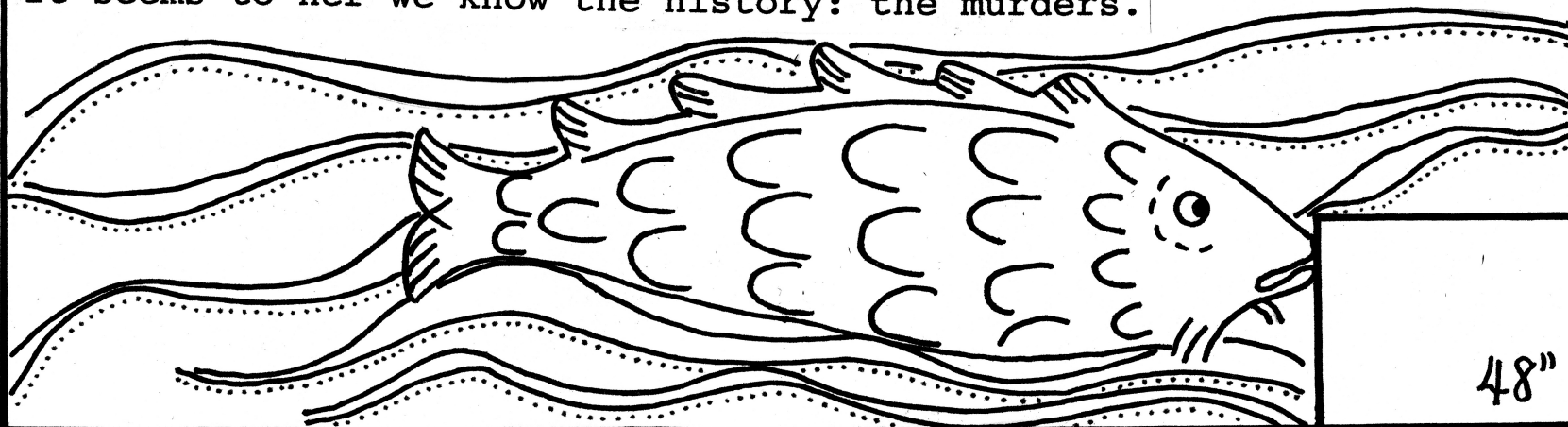
5'34"



... grim, and fell, and glory...



It seems to her we know the history: the murders.



48"

X

Judith, she was dead.

6 22"

hear, then, that thy faith...

mp~mf

... no feeling or are follows...

p~mp

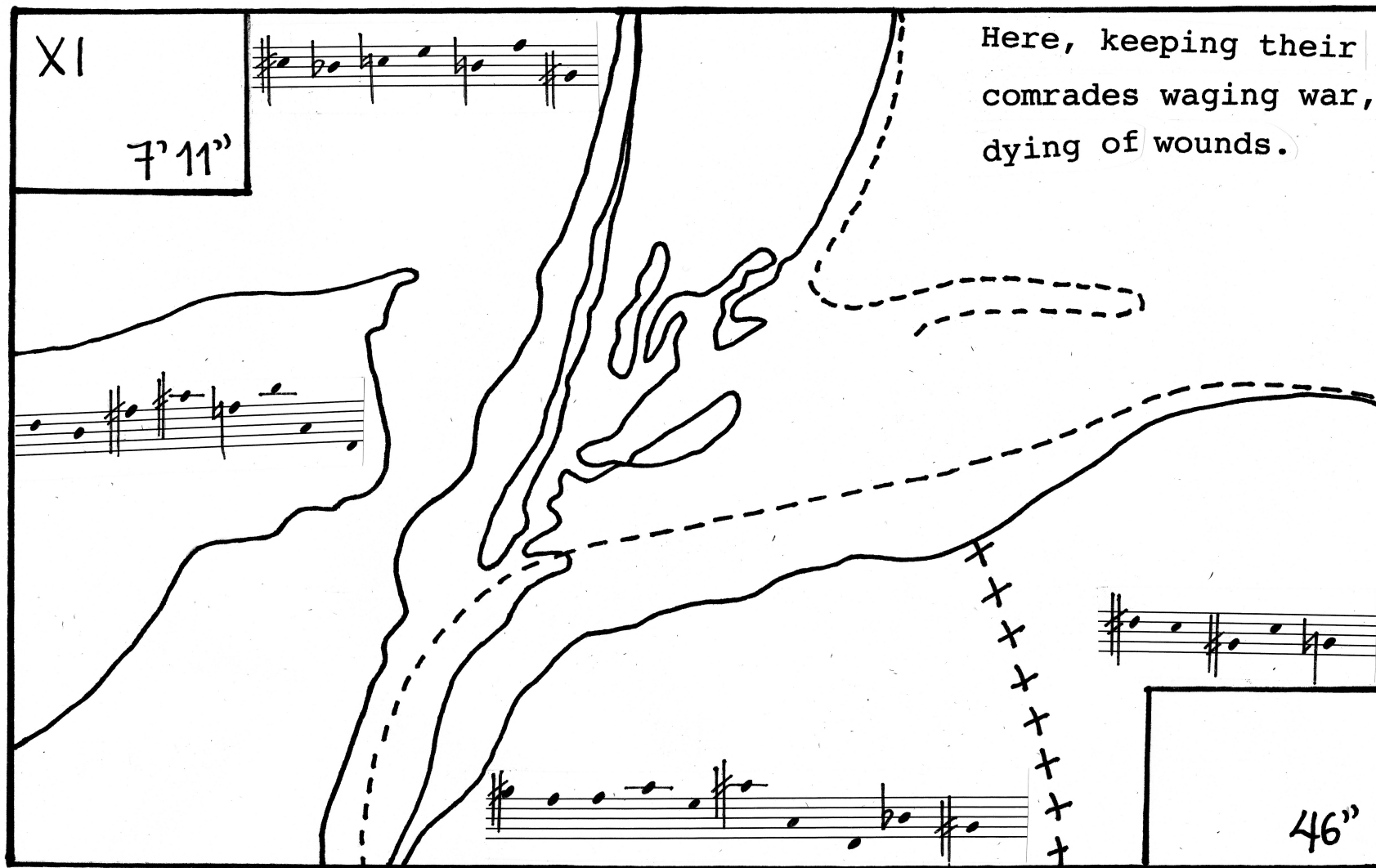
... cup, mind, pass, watching...

49"

XI

7'11"

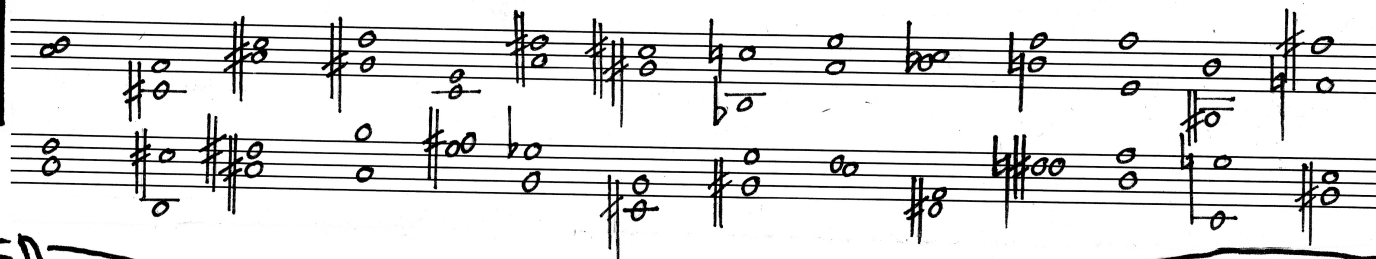
Here, keeping their
comrades waging war,
dying of wounds.



46"

XII

7'57"



Where the baths were on a bright day, and women
who could restore them. Bright were the palaces.

17"

XIII

8'14"



Dust holds them: the thought of her land, the
keeper of the gate.

53"

XIV

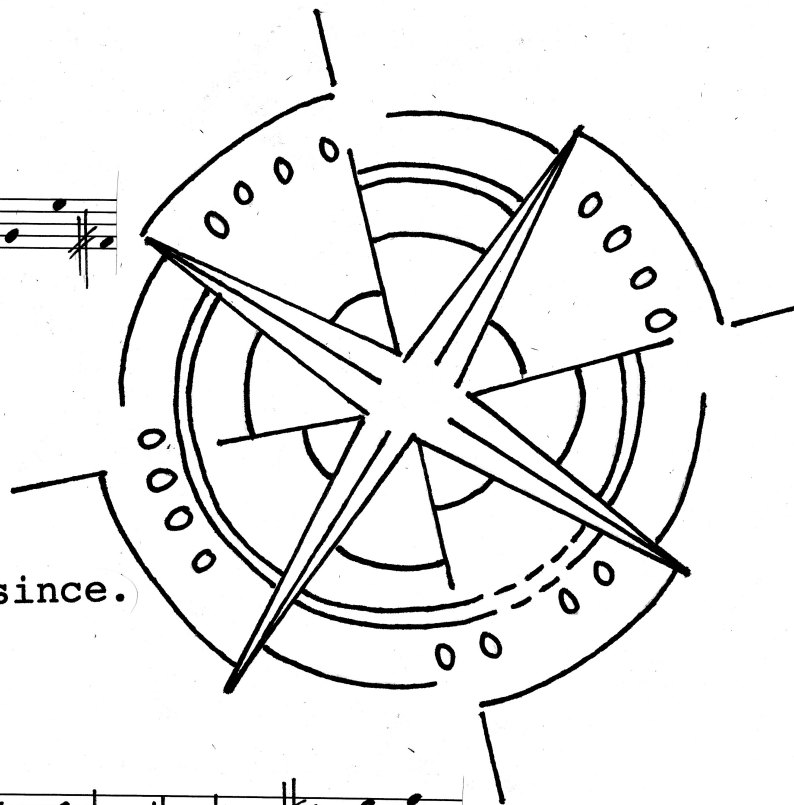
9'07"

say, then, in our ships...



What providence had set in storms since.

goldsmith's work: ships upon her stresses...



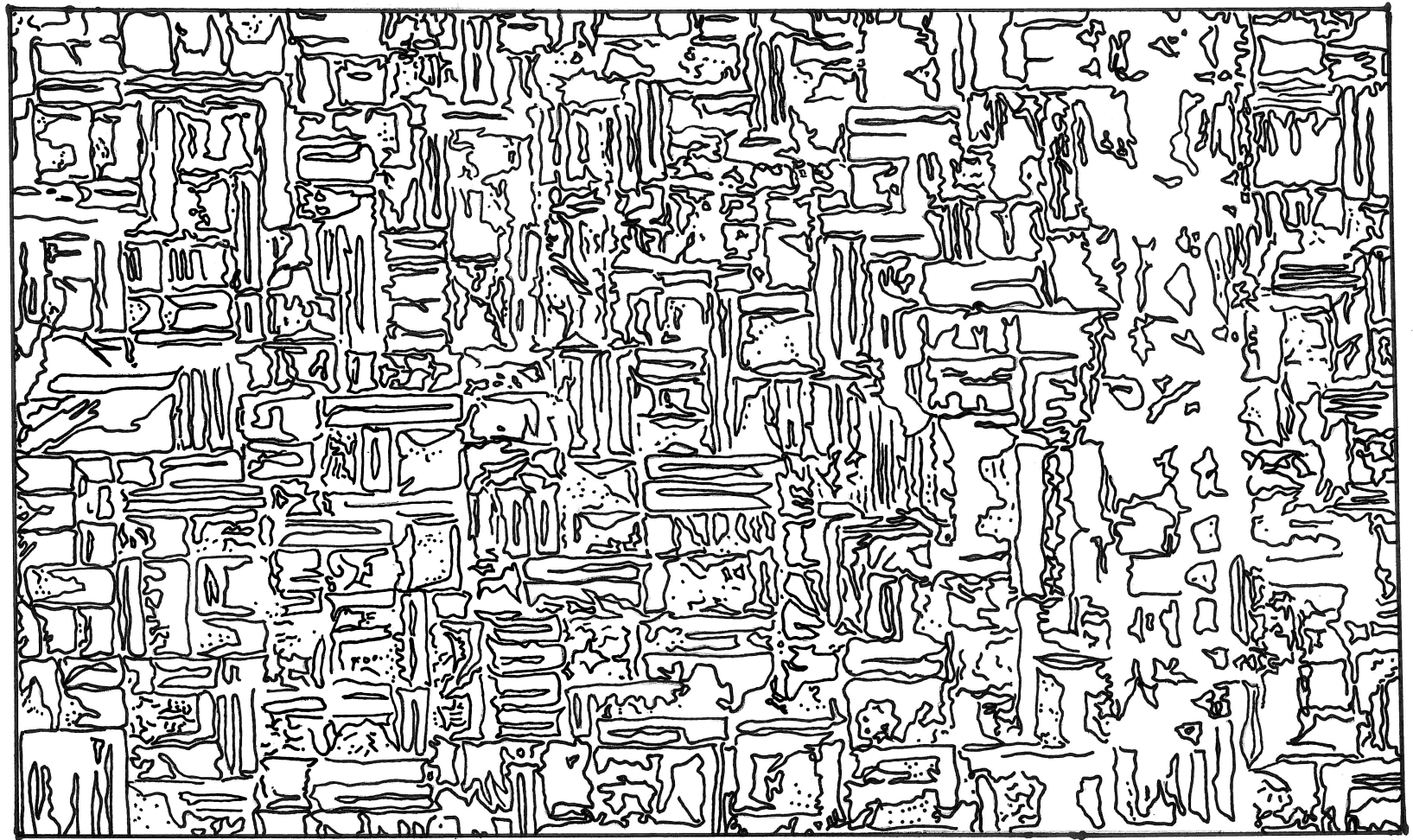
41"

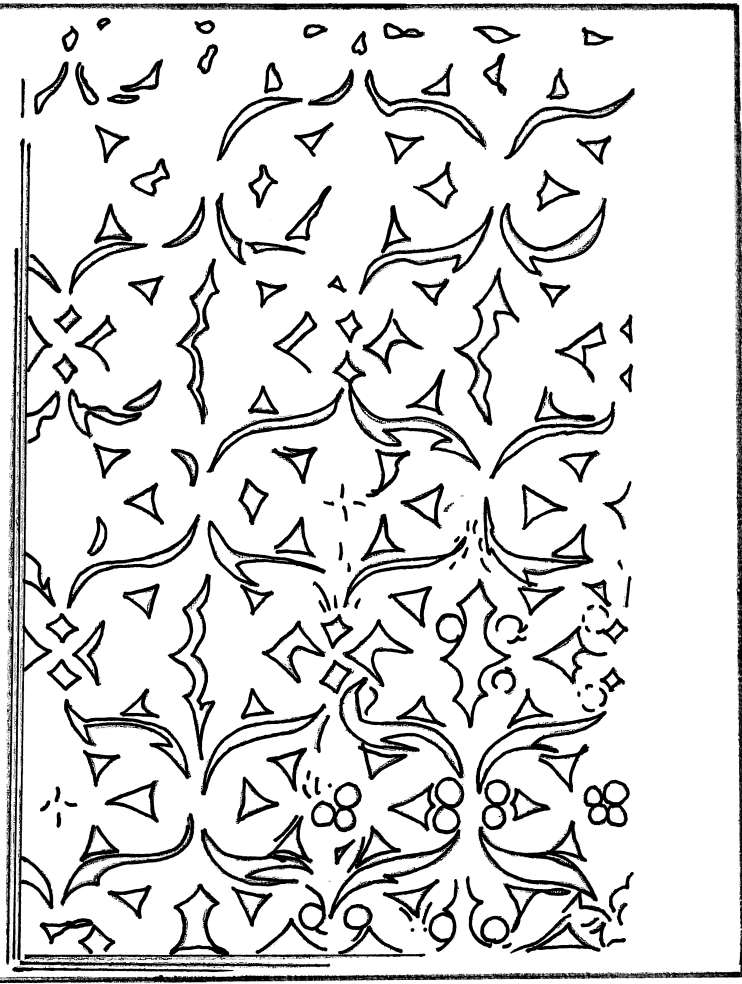
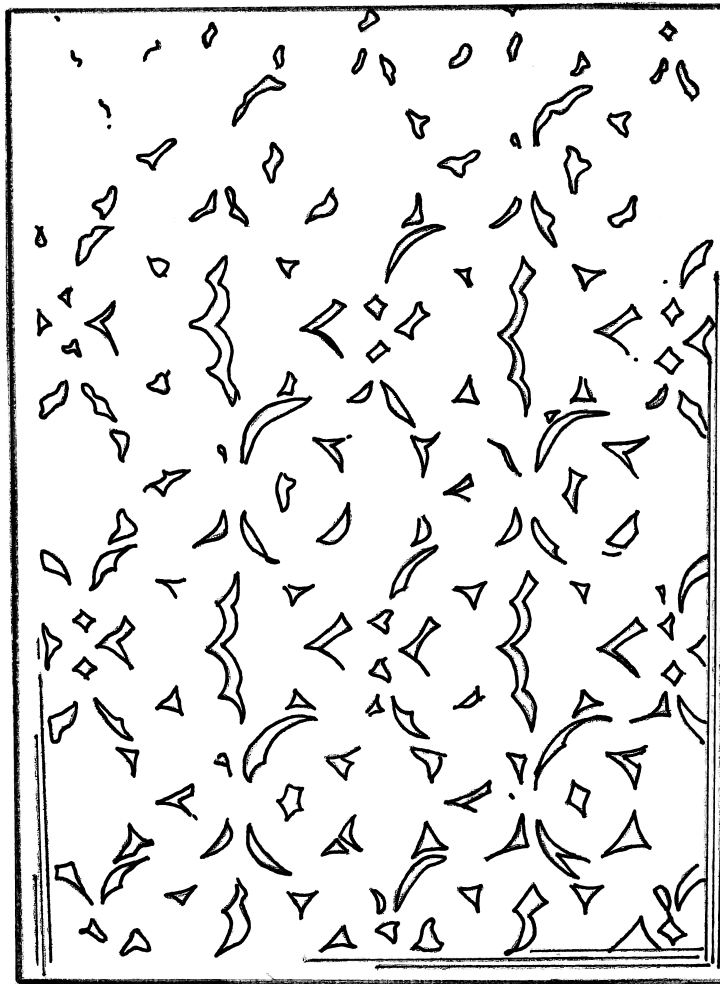
XV

9'48"

She was roused: the foes, she bade them.

12"





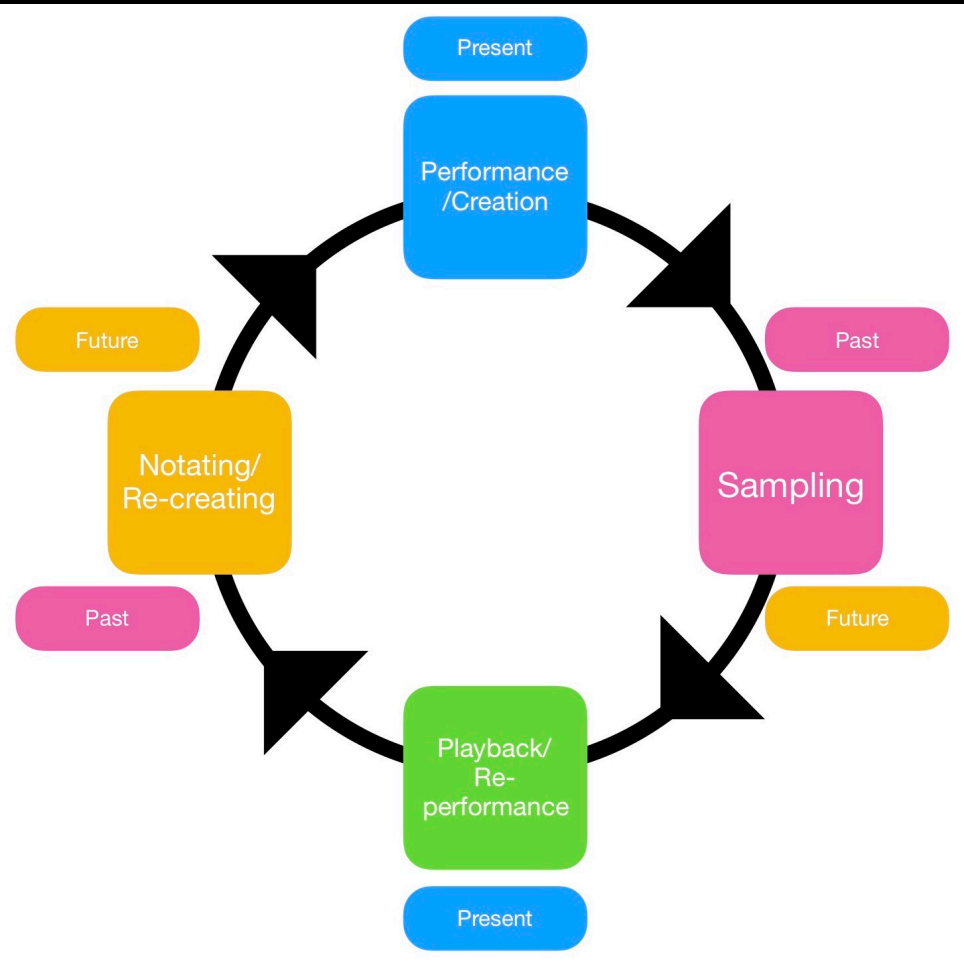


Recreating and Reimagining Music: Performance and Improvisation as Iterative Processes

Dr Lauren Redhead
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Ideas in this talk

- Iterative processes in and as performance (including improvisation)
- Material cultures and the work concept
- Process and product in practice research
- Creation, re-creation, and collaboration



Iterative Processes

- **Previous publication:** '*entoptic landscape and ijereja: music as an iterative process*', *New Sound: International Journal of Music*, 49 (2017)

- Performance as a stage in an iterative process of creation
- Performance/improvisation informs the overall creation and definition of the piece
- Performance as a practice of the work
- Can the *identity* of the work be changed through performance?

Material Cultures

glíwmæden (2016) score.



leopcypppe-leopelelandes (2018)

First example 0'19"-0'52" (resampled instrument 1)

Second example 4'48"-5'18" (resampled instrument 2)

ingenga (2017) score detail (p3).

Material Cultures and the Work Concept

- Lydia Goehr (1992): the work concept
 - is an open concept
 - has an original and a derivative
 - is correlated to the idea of a practice
 - is regulative, projective and emergent (pp89-90)
- It is regulated by its context, practice, and use (p94)
- Emily Payne and Floris Schuiling (2017): the ‘positive function of notation within the creative process, not as the representation of an abstract structure but as a concrete material object, in order to move beyond a paradigm that opposes notated permanence to performed and/or improvised transience’ (2017, p440)
- ... ‘musical notation is understood not primarily as a formal model but as one of the materials with which musicians work’ (p441)

Process/Product

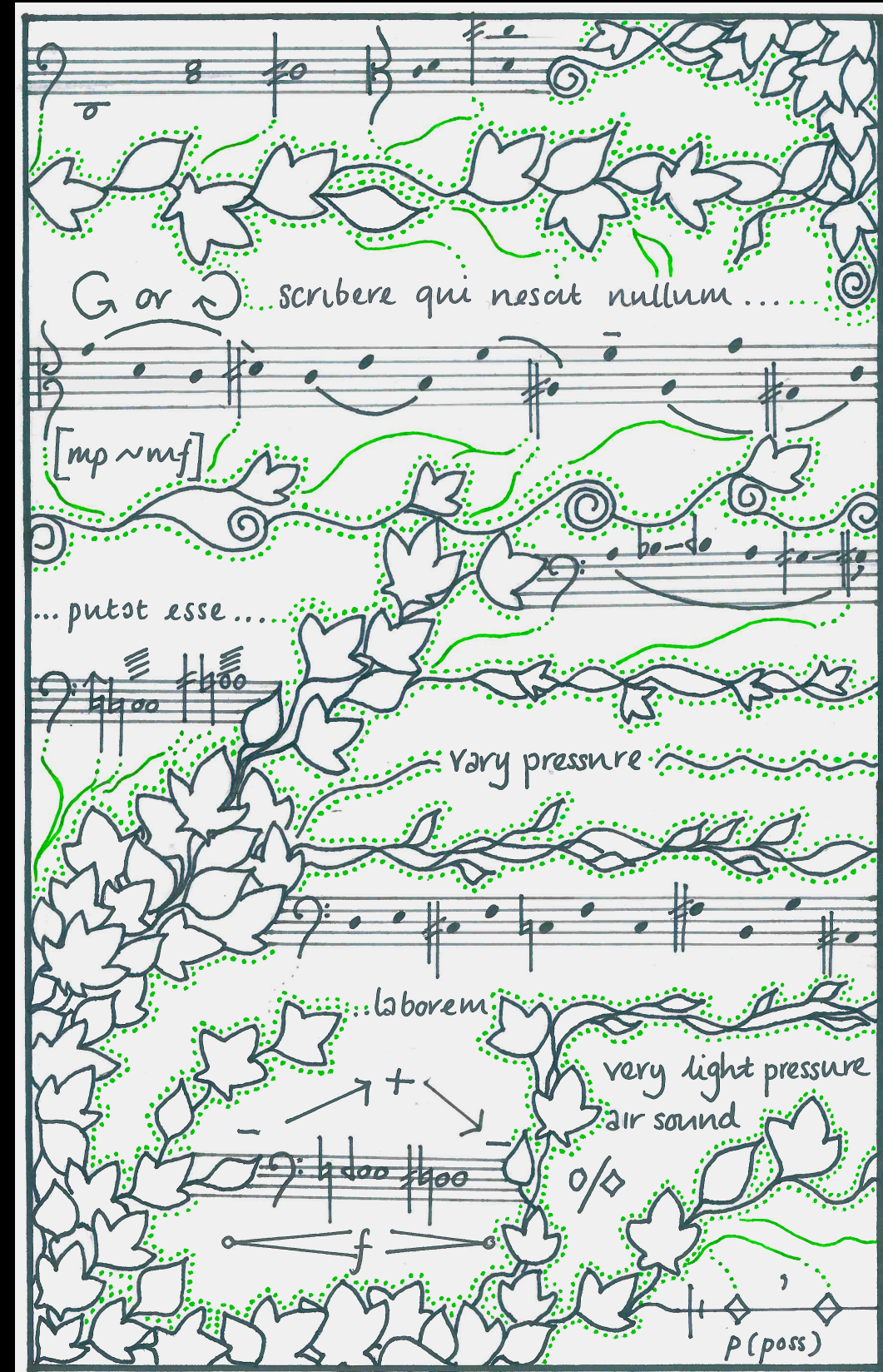
- **Artistic Practice**: site of knowledge and method of research
- **Artistic Products**: the 'dissemination' of research and practice
- **Practice Research**: may describe the former but be assessed by the latter
- **Authorship**: often assumed to be singular, even in cases of collaboration

Attempts at de-hierarchisation: Creative/Re-creative



- Contributors: e.g. **Robert Rawson** (viola da gamba for *ingenga* (2017))
- Collaborators:
 - **Alistair Zaldua**: live electronics, programming (bespoke performance interfaces), violin, double bass
 - **Josh Cannon**: studio production and composition, programming

ingenga (2017) score detail (p1).



hearmleop—gieddunga

lauren redhead with alistair zaldua and josh cannon

glíwmæden

leopcwide

ingenga

séo níedhæmestre; se tidfara

leopcppe/leopelelandes

9'49"

6'06"

15'18"

7'25"

10'57"

lauren redhead with alistair zaldua and josh cannon

sorrowful songs—prophecies

Attempts at de-hierarchisation: 2 conflicting viewpoints

- Shared authorship in *hearmleop-geiddunga*
- Redhead (2016):
 - ‘the performer offers her experience as the interpretation of **music which has a recognizable, and singular, composer**’ (p125) p125
 - ‘what this means is not that the authorship of the scores of music, or of performances, should be contested, but that **the status of the score and performances as musical objects or works can be contested: these do not stand apart from each other but are instances of the same process**’ (p126)
 - evidence of ‘an equality of perceived relationship and autonomy of the composer and performer, not through the claim to co-authorship but through **the claim to an equality of compositional and performance process in the work**’ (p131)

Attempts at de-hierarchisation: Imagining/Re-imagining

- creating/re-creating:
 - ‘fixed’ reference point (the ‘work’ or the score)
- imagining/re-imagining:
 - part of a process of being defined

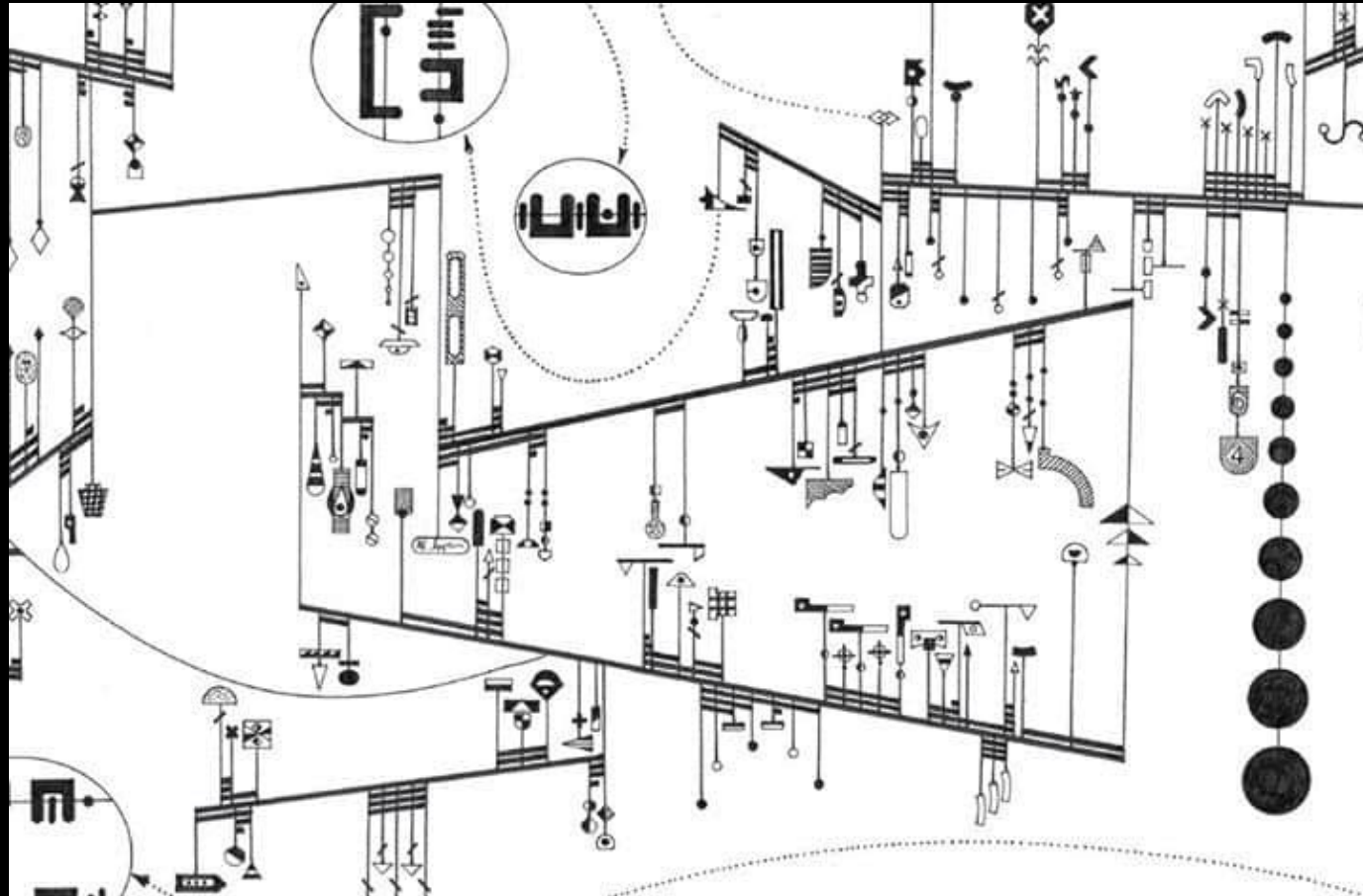
Improvisation (Terminology)

- Derek Bailey (1980/1992): the most **widely practiced** of all musical activities and the **least acknowledged** and understood (p.ix)
- Organ improvisation as '**strict**' (denoted by form) or '**free**' (usually denoted by material) (p.30)
 - '**idiomatic improvisation**' as a preferred term for the latter
- Free Improvisation: "**Diversity** is its most consistent characteristic. It has **no stylistic or idiomatic commitment**. It has **no prescribed idiomatic sound**. The characteristics of freely improvised music are established by the person or persons playing it" (p.83)

Improvisation (Terminology)

- cf Sarah Gail Brand, PhD Thesis: 'The Impact of Ensemble Interrelationship on Performances of Improvised Music' (early 2019)
- 'the word 'free' has connotations that the music is unable to live up to. Certainly, the musician is 'free to' act and 'free to' improvise, but they are not necessarily 'free from' the many musical and cultural influences their collaborators have embodied, and these influences may be expressed in their music making.' (p17)
- 'Improvised Music is far from a cacophonical collection of unrelated sounds, but a sensitive process of musical intersubjectivity that grows and strengthens when cultivated and maintained in long-term collaborations [...] it possible to counter sceptical opinions and demonstrate that Improvised Music can withstand the rigours of analysis and interpretation.' (p149)

Improvisation and Process



- Mark Applebaum, *The Metaphysics of Notation* (2008)
- The hope that he, ‘would experience **utterly novel and unexpected interpretative solutions** to the work’s peculiar challenges’
- His ‘non-standard notation is **compositionally analogous to traditional compositional technique**; that is, it retroactively imagines how its shapes came to be on the page for a musical purpose’

Improvisation and Process

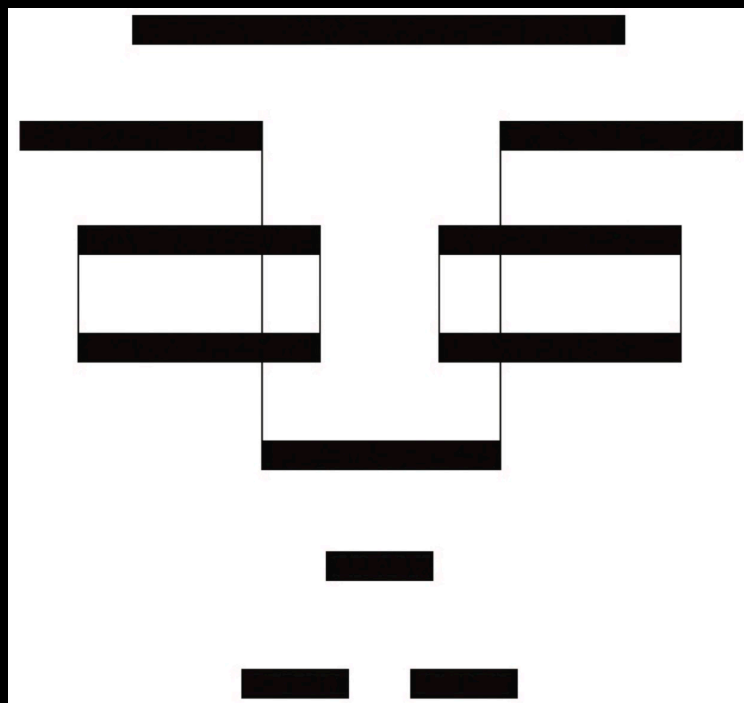


- David Young, *Not Music Yet* (2012)
- Zubin Kanga: pianist/researcher
- ‘Work-specific performance practice’ (Kanga, 2014, p.57)
- Young: ‘provided an accompanying preface with detailed instructions for the interpretation of the score’...and...‘continued to refine his vision of the piece’ (Callis, Heyde, Kanga and Sham, 2015)

Improvisation and Process

-nd	rā	u	-L	nā	plē	mə	di
bə	Lu	mā	yě	-p	kri	sē	pěr
-v	ti	ē	in	-Z	-r	ā	Le
sā	-n	thə	al	ə	wi	in	th
ī	wā	-s	bē	fô	-m	ěr	nō
-k	dê	pūr	ū	i	b	too	mē
mī	sh	Lī	-t	kē	ō	pri	-f
fre	iz	-nj	mī	shoo	em	-d	vō

- Gino Robair, *I, Norton*, 'an opera in real time'



- the work can be performed by any number of people for any length of time
- a performance can be done without actors, singers, or even musicians
- much of the score can be interpreted by non-musicians. In addition, the libretto is embedded into the score, so it appears during a performance even if it isn't sung or spoken
- the piece is designed to be presented anywhere at any time - in a theater, in a concert hall, on a street corner, or at a metro stop
- a performance can be of any length. Seriously!

Performing 'after the fact'

- Summit, Salford (26.09.2019)
- Violin, voice and electronics
- Video projection





Changes in role



hearmleop—gieddunga at salford summit

On / Off ☐ **MIRA**

▶ 0 minutes ▶ 0 seconds

Rectangle Gliss **Triangle Gliss**

On/Off ☐ Trigger Gliss

▶ 0

Break Drums

Transposition (1-8) ▶ 8

▶ 0

☐ **Main Tape**

▶ 0

off ☐

Spoken 1 / Alphabet 1 ☐

Spoken 2 / Alphabet 2 ☐

Harmonics / Alphabet 3 ☒

Bass Gliss / Alphabet 4 ☐

Q - W - E - R only

0 open wclose

dac~

-30 dB

1. LEFT 2. RIGHT 3. REVERB 4. Microphone 5. Vn REVERB 6. Vn Microphone

Lauren Alistair

Co-creation/Collaboration

- Values and goals of free improvisation, even where not every aspect of the work is 'free'
- Co-authorship as a result of collaboration
- Practice and process beyond the work

Conclusions?

- Work that is ongoing and unfinished
- Practice research beyond product
- Iterative process as a process of re-imagination (that is not limited to the composer)
- Co-authorship and shared modes of working

Recreating and Reimagining Music: Performance and Improvisation as Iterative Processes

Dr Lauren Redhead
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Recreating and Reimagining Music: Performance and Improvisation as Iterative Processes

Dr Lauren Redhead

Goldsmiths, University of London

(Talk at City University of London, 13.10.2021)

Abstract

This presentation will discuss how the iterative approach through which I have previously conceived my practice in composition and the creation of music can be applied to an understanding of performance and improvisation practices. At the forefront of this consideration is the idea that – despite various attempts to de-hierarchise musical practices – the material cultures of music still provide reference points that maintain the work concept, even when the music itself might be rooted in practices that are beyond the score. Although I am not able to present a definitive answer to this problem, I will explore what performance and improvisation might do to or with a piece *after* the creation of material objects that might be taken as a complete statement of the music such as scores or studio recordings. In particular, I address the project *hearmleop-gieddunga* that began as a series of graphic scores and was released as an album in October 2018. By exploring the roles played by performance and improvisation after the album was made, I explore what might meaningfully be meant by the term *process* in this context and how such an understanding might also intersect with the various possible understandings of improvisation.

SLIDE 1: Topics

In this talk, I will describe how an iterative approach to conceiving of creative practice and practice research might help - and has helped me - to understand the role that performance and improvisation can play in shaping, defining, and developing musical projects. In particular, I look at some aspects of the material cultures of music, and how these might have influenced the way that specific types of creation—and timelines of creation—are valued and validated within the western art music tradition, and how this might also influence which practices are considered as practice research work, or in which ways they are considered as such. I'll then discuss some examples from my own work, with a focus on how composition and performance do not only contribute to the re-creation of a musical idea, but to its re-imagining, and discuss what this change in terminology might mean for how performances and improvisations within my projects can be considered.

SLIDE 2: Iterative Processes

I have previously written about the role of iterative processes in shaping the development of work *as* a process: that is, that the outcome of the creation of notations, performances, and recordings might not be considered as a singular or definitive 'work' of music in and of itself, but rather a repeatable and re-creatable process of material that is itself the identity of the work rather than any single instance of performance.

Performance and improvisation were considered, therefore, as a stage in any potential iterative process. However, in this construction, I thought about performance as something that informed the overall creation and definition of the piece. What also might be considered is the role of performance *after* that identity appears to have been formed, whether such performance could be considered as an element of the work's performance practice or not. What I am hinting at here is that even where multiple performance possibilities are considered, and even where the creation of a musical project seems to have been enacted through performance, aspects of the 'work concept' in Western Art Music may persist through the ways that

the music is presented and considered to be re-created, and that is what I wish to explore here.

SLIDE 3: Material Cultures

My consideration of iterative processes arose from work in two projects: *entoptic landscape* and *ijereja*. I'm not going to describe that music today, but a third project that build on these ideas, titled *hearmleop-geiddunga*. This is a collection of pieces that employed so-called Anglo-Saxon art and language in various ways as parts of their notation, performance, and sonic identities. The title means 'Sorrowful Songs-Prophecies'. As a part of this project, various material things have been created. For example, most of the titled pieces are associated with scores. These scores themselves reference other material cultures such as illuminated manuscripts and visual art objects (e.g. *glíwmæden* references a generalised culture of manuscript-making and *ingenga* directly references *The Book of Kells*). These scores have themselves been interpreted as art objects (some of them have been displayed in visual art exhibitions), and I think that it would be fair to say that they somewhat define the pieces even though they do not invite a reading of the 'work' in the traditional sense for Western Art Music.

After a number of performances of these (and the other) scores in different contexts, a studio album was created. This mixed many live recordings and further studio recordings as well as processing the sounds available. One track (titled *leopcybbe-leopelelandes* - meaning 'songs of a native land—songs of foreign lands') was created specifically in the studio. It uses resampled instruments from the original live recordings (cf. two musical examples). Therefore, although the music of the *hearmleop-geiddunga* album does not contain all of the music in the project and does not function as a record of the scores in terms of a definitive statement of what their sound should be, it does in some way define the project. If people want to listen to it, these are most likely the recordings that they listen to. It is a single reference point that draws together many types of experience for me as an artist but that represents a more singular approach for the listener.

SLIDE 4: Material Cultures and the work concept

Lydia Goehr's explanation of the work concept is of an open concept, that has an original and a derivative, that is correlated to the idea of a practice, and that is regulative, projective and emergent. (1992, pp89-90) While she uses the term *open* of course this openness is not considered in the same manner as what might be termed 'free improvisation': the work is still regulated by its context, practice, and use. (ibid., p94). The types of projects, performances, and notations that I was writing about when I considered iterative processes as a method of creation and re-creation were, I admit, not those that Goehr was primarily considering when she wrote her book. But nevertheless, they are in some way related, because their contexts, practices, and uses are not so far removed from those related to the Western Classical tradition as Goehr perceived it.

A material approach to notation does not necessarily itself solve this problem either, as much as I would advocate for the understanding of the creation of some specific types of notation as itself performative. Floris Schuiling and Emily Payne attempt to detach the material object of the score from the work function by describing the,

'positive function of notation within the creative process, not as the representation of an abstract structure but as a concrete material object, in order to move beyond a paradigm that opposes notated permanence to performed and/or improvised transience'. (2017, p440)

In their study, 'musical notation is understood not primarily as a formal model but as one of the materials with which musicians work'. (p441) There is much to agree with in this approach, and certainly the creative and fluid functions of notation that they describe seem to relate more readily to contemporary practice than an understanding of the score as a singular and authoritative practice.

But it is not only the presence or existence of the score that signals where the work concept may be at work. Recordings themselves can become 'notational' in the sense that they become a definitive reference point for a piece, and therefore the

point of reference to which all other performances point, whether this is intended or not. This 'work function' of recordings is precisely why some improvisors do not make recordings, or only release live albums rather than studio records: they seek to avoid the fixed aspects of the work as it may be perceived as a result of the recording. This also then shows how musical practices themselves are not the only aspect of musical cultures that the work concept interacts with: the material cultures of music beyond the score (including recordings that make the work 'material') are as much a part of the work as the sounding music itself.

Emily Payne and Floris Schuiling, 'The Textility of Marking: Performers' Annotations as Indicators of the Creative Process in Performance, *Music and Letters*, vol. 98, no. 3 (2017) pp438-464.

SLIDE 5: Process/Product

The effects of material cultures such as those I have just described with relation to the status of scores and recorded albums are familiar to practice researchers who—no matter how they frame their work—will most often create some kind of product with which to represent the work or research undertaken in a project, even if they don't consider that product the site of its knowledge. This is an inherent tension for researchers who are also artists: they most likely still want to create products as a way to share their artistic practice even when they don't consider them to be the definitive statement of the research knowledge that arises from that practice.

In addition, methods of dissemination of artistic practice and/or practice research tend towards a model of single authorship where, even where collaboration has taken place, a named individual is credited with the ownership or creative agency in a particular project.

SLIDE 6: creative/recreative

Against this model of authorship, there could be cited numerous attempts at de-hierarchisation and in my own context, particularly those in experimental music. Such attempts often further attempt to break down what could be seen as an artificial

distinction between performer and composer, and relate this distinction to the work concept. Where, in my projects, I work as a performer-composer the distinction between these two identities can be unclear with respect to the work that I personally undertake. However, the roles of collaborators in my projects highlight where this might still be problematic. In *hearmleop-geiddunga* I worked with some musicians who are *contributors* but probably cannot be described as *collaborators*. An example of such a musician is Robert Rawson who played the viola da gamba on some of the recordings that I used to make audio artefacts for the piece *ingenga*. The original recordings that I made were recordings of Robert trialing musical fragments that—in part—are recreated on the first page of the score for the piece. Robert saw the staff notation but not the decorative notation. I also recorded him playing idiomatic gestures for the instrument, and our conversation about it, fragments of which make their way into some of the audio, including the opening sampled gesture of the piece (musical example). However, beyond that conversation and recording session, Robert did not have further input into shaping the piece or the use of the samples I made.

Other musicians, however, are *collaborators* whose work has shaped the music as much as mine has: Alistair Zaldua has performed the pieces multiple times as part of our duet for organ and electronics, and further contributed bespoke performance interfaces and audio recordings of his own performances with the violin and double bass that are a key part of the identity of many of the pieces. Josh Cannon was employed in the later stages of the project as—initially—a studio engineer. However, the nature of the project meant that this needed to be a creative role: composition was still taking place in the studio, in which Josh became involved. As well as his input into creative decision making about sound, he also contributed to the programming of the resampled instruments that I played before, for example. Moreso in the case of collaborators such as Alistair and Josh I therefore it is important to challenge the distinction of the named composer as creative and performers as recreative; no matter the genre or tradition of music at hand, this is a distinction that replicates the work concept.

SLIDE 7: liner notes

In an attempt to redefine this in *hearmleop-geiddunga* and to articulate and credit the creative roles of my collaborators, I tried to present the album as a co-authored product, as in this example from the liner notes. This has had limited success: this has been mostly perceived as a result of my compositional work, including by the people I hoped to credit in this way.

SLIDE 8: 2 conflicting viewpoints

In fact, this reveals a contradiction in my own thinking and practices, no matter what my intentions were. When acting as the the composer or the instigator of the project, I sought to break down these barriers between performing and composing. However, when acting and writing as a performer of music with similarly open notation, I wrote about the importance of the composer's identity and the importance of elevating the consideration of performance rather than describing the performer as a composer. In such cases, I claimed, 'the performer offers her experience as the interpretation of music which has a recognizable, and singular, composer', (p125), and that

'[w]hat this means is not that the authorship of the scores of music, or of performances, should be contested, but that the status of the score and performances as musical objects or works can be contested: these do not stand apart from each other but are instances of the same process', (p126)

and, further, that this was evidence of

'an equality of perceived relationship and autonomy of the composer and performer, not through the claim to co-authorship but through the claim to an equality of compositional and performance process in the work'. (p131)

This causes me to reflect that I try to break down the boundaries of my own authorship but conversely I uphold that of others. While there is probably more to be said about this, it almost certainly has something to do with the supposed 'creative' and 're-creative' ideas of performance and composition that pervade Western music.

My intention when working with others as the instigator or composer is to uphold their creative activity. My intention as a performer is similarly to uphold the creative activity of those with whom—or with whose materials—I am working. In this respect, perhaps there is some consistency in my approaches.

Redhead, L. 2016. 'Notation as Process: Interpretation of Open Scores and the 'Journey Form''. In: V Hawes and L Redhead, eds. *Music and/as Process*. Newcastle: Cambridge Scholars, pp. 116-134. ISBN 978-1-4438-9491-3

SLIDE 8: Imagining/reimagining

In order to move beyond this conundrum, then, I feel that it is necessary to move beyond ideas of 'creation' and 're-creation' and to conceive of other activities that are undertaken by creative musicians in their practice. To this end, I am proposing 'imagining' and 're-imagining' as alternative terms that might be employed: while the former set of terms point towards a fixed reference point with respect to the idea of the work or perhaps the score, the latter hints at something that is in the process of being defined, and that may have no fixed or definitive form.

To me, this description has a lot more to do with my experiences of improvisation. I don't conceive of this practice as a kind of 'instant composition' that results in the creation of a musical object or artefact, but rather a series of performance practices that result—far from in fixed works of music—instances of musical ideas and forms that might be infinitely re-imagined.

SLIDE 9: Improvisation (Terminology)

As I begin to discuss improvisation, then, I think it is important to clarify what I mean here, and what could be meant. Improvisation, to quote Derek Bailey, might be 'the most widely practiced of all musical activities and the least acknowledged and understood'. (1980/1992; p. ix) A problem in the discussion of contemporary music today, I believe, is not that improvisation is unacknowledged but that the term is used as a shorthand in different areas of practice for quite different spheres of activity. Many musical traditions include improvisation to greater and lesser degrees and very

often this might mean musical passages that are played spontaneously within the mode/scale/harmonic plan of the piece. As an organist, my musical background is one where improvisation is an expected part of training; something that is developed and examined as a part of the practice of the instrument. Bailey's discussion of organ improvisation splits it into 'strict' and 'free', where 'strict' represents improvisation within a prescribed form (such as a Scherzo) most usually in a concert situation, and 'free' represents the activity of the liturgical organist who is filling or marking time. (p.30)

However, 'free' in this context is also misleading. I'd much rather describe this 'free' activity as 'idiomatic improvisation': the organist creates genre pieces from small amounts of material (a hymn tune, a chorale, etc) that can be of flexible length to fill gaps in the service or are sometimes considered to offer opportunities for reflection or contemplation of aspects of the service or liturgy through their link with music. Uncharitably, a colleague of mine calls this 'cowpat music'. This reflects that these improvisations are often formulaic and uninspired: the point of training in this style of improvisation is first to do something that is functional, with musical considerations as a secondary concern. This is not the style I improvise in now, but this training has made me consider form as a key part of my improvising strategies.

For many people here, the term 'free' might rather seem to indicate traditions of Free Improvisation. You might be familiar with Derek Bailey's description of 'free' improvisation:

'Diversity is its most consistent characteristic. It has no stylistic or idiomatic commitment. It has no prescribed idiomatic sound. The characteristics of freely improvised music are established by the person or persons playing it' (p.83)

Of course there are many aspects of this to be disputed: while diversity can be found in this music, those who are familiar with other styles of improvisation might describe them as no less 'diverse' within their bounds. While no sound is prescribed, certain ideas and gestures might certainly be perceived as more 'welcome' or 'expected'

than others. There are many aspects of the free improvisation scene (or perhaps even of different scenes in different cities) that might lead one to talk of the *idiom* of non-idiomatic improvisation, and it would not be outside of the bounds of possibility to suggest that the ‘freedom’ within this (non)genre could be considered a largely stylistic one. While the repertoire of sounds and gestures available to the performer—and their relationships to each other—might be considered potentially limitless, nevertheless certain types of interactions and ideas consistently emerge and this could be thought a product of the shared backgrounds and points of reference of musicians who work in this area.

In relation to this last point I’d like to mention the work of Sarah Gail Brand in her 2019 PhD thesis, *‘An investigation of the impact of ensemble interrelationship on performances of improvised music through practice research.’* Her exploration of performer interrelationships considers how this aspect of the music, which has been largely absent from the discussion of improvisation, might be one of the more important aspects of its creation. The idea that improvisation might be nonidiomatic and radically free has sometimes led to the perception that improvised music might also not be suitable for analysis or interrogation. Brand disputes this by applying a framework that has been derived from music therapeutic contexts, and observes how gestural playing in improvised ensembles gives rise to a narrative of interrelation that can be used to clarify and amplify the roles of improvising individuals in these contexts. As a result, she prefers the term ‘Improvised Music’ to free improvisation, as she notes that although the musicians are *free to play* and *free to make decisions*, they are not *free from* the musical and social contexts they bring to the performance. (p17) This is an important observation because it offers a contrast to the idea that improvised performances are radically separate from those that in any way belong to another tradition or use notation. Further, Brand’s research provides a context and a method for identifying process within improvisation, even where it is described as ‘free’. In conclusion to her investigation, she writes that,

‘Improvised Music is far from a cacophonical collection of unrelated sounds, but a sensitive process of musical intersubjectivity that grows and strengthens when cultivated and maintained in long-term collaborations

[...] it possible to counter sceptical opinions and demonstrate that Improvised Music can withstand the rigours of analysis and interpretation.’ (p149)

Brand, S. 2019. *An investigation of the impact of ensemble interrelationship on performances of improvised music through practice research*. PhD Thesis Canterbury Christ Church University School of Creative Arts and Industries. <https://repository.canterbury.ac.uk/item/8v123/an-investigation-of-the-impact-of-ensemble-interrelationship-on-performances-of-improvised-music-through-practice-research>

SLIDE 10: Improvisation and process (1)

A similar set of assumptions as these that can be found in discussions of Free Improvisation might also be found in relation to the performance of pieces of radically open notation, where ‘freedom’ might be contrasted with the tradition in which the works could be read.

For example, in the Handbook to *The Metaphysics of Notation* (2008), Mark Applebaum describes how he created the work’s twelve 72-foot wide, hand-drawn, continuous pictographic score panels in the hope, ‘that [he] would experience utterly novel and unexpected interpretative solutions to the work’s peculiar challenges.’ In this respect he cites the number of different interpretations that have already been attempted, before continuing to outline potential strategies for the interpretation of the notation for the majority of the rest of this document. Even despite this, he credits the range of interpretation that has resulted from the score not on the diversity of its interpreters but on his ‘cautious avoidance of providing hints.’ While he outlines a number of potentially competing strategies for the score, he also cites, ‘Josquin, Bach, Schönberg, Palestrina, Brahms, Ferneyhough, Frescobaldi, Beethoven, Messiaen, Haydn, Du Fay, Mozart, Chopin, Ockeghem, Monteverdi, and Nancarrow’ [summary] all as composers in whose tradition his notational and compositional decisions ought to be read, further stating: ‘my non-standard notation is compositionally analogous to traditional compositional technique; that is, it retroactively imagines how its shapes came to be on the page for a musical purpose’.

This is, then, an example where the composer has attempted to both situate the score in relation to an emergent process that can be credited to the performer, but yet insists on a reading of those decisions within the work concept where that emergent process might only be thought as a re-creative activity that articulates, ultimately, Applebaum's decisions as the music's creative author.

SLIDE 11: Improvisation and process (2)

A much more insightful discussion of the role of improvisation in the process of preparing such a piece for performance can be found in Zubin Kanga's discussion of his work on the Australian composer David Young's water colour painting score *Not Music Yet* (2012). Through improvisation, devising, and repetition, Kanga arrived at a performance that was both improvised and repeatable, and in doing so created an ideal—but still individual—approach to the piece. In his reflection on the collaborative process, he describes the 'efficiency of creation, communication and interpretation' that was possible, and presents the idea of a 'work specific performance practice' (2014, 57). This latter phrase is one that I have personally found useful to describe the occasions where one is performing from a repertoire of primarily self-defined and improvised actions, but where these have also been personally defined for the performer in relation to an individual score or a piece.

In cases such as this, the lines between improvisation and devising may not be clear—especially where performances of what has been defined as a titled piece are intended to be repeated, like that of *Not Music Yet*. Again, the composer's attitude towards the piece may yet be instructive in determining how improvisation has been viewed in the project. In a later, co-authored, reflection on 'Creative Resistance as a Performance Tool', Kanga returns to *Not Music Yet* and further describes the negotiations needed to arrive at the performance of the piece. Here, he notes that Young: 'provided an accompanying preface with detailed instructions for the interpretation of the score', and that through their workshops on the piano material created by Kanga, Young 'continued to refine his vision of the piece'. (2015) These aspects of the composer's activity indicate his interpretation of his score within the bounds of the work-concept, and his situation of Kanga's work in the project as a re-

creative activity, even where Kanga's own reflections emphasise his *imaginative* activity and the ways that devising process involved selection from a set of musical materials that he had created. Further, even though Kanga's reflections on the piece mention his 'wide-ranging pianistic toolbox' (2015), his personal practice as a composer is never mentioned, despite its obvious relevance to the project.

Sarah Callis, Neil Heyde, Zubin Kanga, and Olivia Sham, 'Creative Resistance as a Performance Tool', *Music + Practice*, vol. 2 (2015) DOI: 10.32063/0203. <https://www.musicandpractice.org/volume-2/creative-resistance-as-a-performance-tool/>
Zubin Kanga, "'Not Music Yet": Graphic Notation as a Catalyst for Collaborative Metamorphosis', *Eras*, 16 (2014), 37-58

SLIDE 12: Improvisation and process (3)

As a final, and perhaps more positive, example is Gino Robair's, *I, Norton* which he describes as 'an opera in real time'. Drawn from a tradition of large improvising ensembles in the Bay Area of California—that has produced and interacted with many well-known musicians within Experimental Music today, and that has more frequently and consistently included digital musicians, interdisciplinary artists and non-musicians than such ensembles in the UK—the opera tells the story of Joshua Norton who became the first and only (self proclaimed) emperor of the United States and Protector of Mexico in 1859. The performance materials themselves include a wide range of scores—some of which employ staff notation, and others graphics, morse code, and other symbols derived from texts relating to the opera. Again, the composer's attitude to the status of these materials can be inferred from his presentation of them, largely through the FAQs for the work on his website, that contains such information as: 'the work can be performed by any number of people for any length of time'; 'a performance can be done without actors, singers, or even musicians. Much of the score can be interpreted by non-musicians. In addition, the libretto is embedded into the score, so it appears during a performance even if it isn't sung or spoken'; 'the piece is designed to be presented anywhere at any time - in a theater, in a concert hall, on a street corner, or at a metro stop'; 'a performance can be of any length. Seriously!' (and so it continues).

There are a wide variety of performances of this piece available to watch on line, testifying to its diversity, including a hybrid performance 'Dissecting Norton' which included materials from both this opera and Julia A. Miller's similarly open opera, *Dissecting Adam*. The materials themselves are not a closed set, but are constantly expanding as Robair creates scores for specific people or events or expands on his ideas. In the performance, they can be used or discarded. A further series of 'strategies', including potential signals for conduction or protocols for simple improvisations, allow even non-musicians an immediate set of possibilities for interpretation and performance in the piece.

I staged a performance of this piece in 2014, involving student performers and some experienced improvisers. Prior to the performance, Gino Robair gave a workshop for the performers in which we set out to present versions of the scores that we had created. In fact, he preferred to spend most of the time developing individual improvising strategies with the students. This was a successful project—not only musically—because although the interpretation of the piece that we eventually came to was a reflection of our collaboratively made decisions, the students in the project felt empowered to make and assert their choices, select from or dispense with notations, invent performance possibilities, wear hats, etc. While all of these things are ostensibly possible in the music by Applebaum and Young, the performance histories and written records of these pieces undermine them. Thus, while all of my three examples reveal something of their process using improvisation in performance, this latter piece is the only one that centres it as a part of its identity and authorship rather than only as a means to the composer's end.

SLIDE 13: Performing 'after the fact'

Considering issues such as those that I have described here in the music of other composers were, then, also things that I wished to consider in my own work. After the release of the *hearmleop-geiddunga* album, it would have been very simple to continue to make performances that were similar to those that led up to its creation, and that essentially sounded quite similar; this would have made the project comparable to *Not Music Yet*. There were a number of reasons not to do this:

certainly high among them was the desire for the realisation of the project *not* to become a recreative activity, but also the possibility of performing the music in spaces without the organ, and developing its interpretative possibilities.

One such opportunity was a performance that Alistair Zaldua and I gave at the experimental music night Summit in Salford in September 2019. This photograph perhaps gives some indication of the intimate performance setting—which was a little bit like a cave and, in my opinion, very suitable for the music—but clearly was also limited in its possibilities in terms of space and sound. This space demanded a re-imagined performance, which itself also offered an opportunity to re-visit some of the performance materials. For me, this included the textual aspect of the project, which I was able to expand (by adding more Anglo Saxon poems, or including more text from those I had previously used), and also by creating a visual element to the performance from the notation. Sonically, this required a focus on instruments that could be brought into the space, and this then fundamentally changed the piece through changing which of its performers could be considered as an instrumental soloist.

SLIDE 14: Changes in role

In Alistair's and my previous performances as a duet, I have been the main instigator of instrumental sound, as the organist. In some ways, this also represents a hierarchy that can be perceived between a solo instrument and electronics in performances of that type, although that stereotype is something that we consistently work to subvert. In our performances, Alistair has used both live sampling and the inclusion of a bank of bespoke samples, in order to introduce sound from instruments other than the organ into the performance and to be able to process them, and has even used the violin to both perform and to control the electronics. Despite this, the role of the organ and its presence has in some ways remained the focus of the music for many of the listeners. As a programmer and performer, then, Alistair can define the shape of the music in terms of what the interaction between the organ and other sounds should be. While this seems like he has a high degree of

control in the performances, other—practical—considerations mean that the electronics have usually been required to sound in relation to the organ.

The changes in performance structure that I described meant that some element of role-reversal was needed. If the violin was to become the main solo instrument in the performance, I would need to become the performer of the electronics. Collaboratively, Alistair and I created an interface in Max/MSP that combined sounds and modules that had been used in previous performances and on the album, and that further allowed me to process my voice and the live violin sound. This new structure gave me control of an aspect of the sound that I had previously not controlled, but also required me to relinquish control of many aspects of the performance. Aside from an overarching time-structure relating to some fixed audio and the video that determined when the materials for each piece might come, I now needed to perform the piece in relation to the violin improvisation, in some ways in the manner of a violin concerto.

While the materials employed in the performance are the same as those previously interpreted, this was a different performance experience. My pre-prepared materials (such as poems and samples) all still found a place, but the change of roles between Alistair and I caused me to act more as an improviser and less as a ‘composer’; it was necessary for me to re-imagine the music in relation to his musical ideas and performance.

Here are three brief examples of this:

The first is from the piece *leopcwide*, which has previously only been performed for organ and pre-prepared and diffused sound, layering sound from previous performances. As such, its sonic link with the organ has remained constant. Here, you can hear the violin as a primary instrument and the previous layers of sound as only an accompaniment. (Musical Example)

In the second example, from the piece *ingenga*, you can hear the viola da gamba in the sampled audio which is more prominent in this performance in its relationship to

the violin. Alistair is playing (at first) short sounds, that I add gain and reverb to. I have activated brake drum samples that are similar in duration to the violin sounds and, after Alistair also plays a longer sound, I activate a sample of a double bass glissando. The sequence of these events mirrors the violin performance as opposed to the scores or audio parts. (Musical Example)

In the final example, from *leopcybbe*, the percussive and wind sounds in the audio can still be clearly heard. Alistair's performance mimics these and begins to develop them as compositional material. Thus, in this piece, he begins to change the focus of its composition through his performance. (Musical Example)

Finally, I should say that while the names of these pieces are signalled for us by particular scores and materials, the presentation of this music was as a continuous performance using only the project title, which I also hoped would divert attention away from the performance or re-creation of named compositions and towards the performance practices of the music.

SLIDE 15: co-creation

As a result, I feel that Alistair and I moved further towards a model of co-creation as a result of this performance than we previously had done so, even in the many previous performances and the work that we had undertaken in the studio. While I previously questioned the 'freedom' of free improvisation, I hope it was clear that its values and goals are not necessarily in question for me: to be able to freely choose from musical possibilities and to influence the shape and sound of the music in the performance are both valuable activities. What is necessary, however, is to consider both the framework and the narrative in which those choices are articulated. The performance of *hearmleop-geiddunga* in Salford was much more a piece *for* Alistair and re-focuses the sound of the music towards his practice, even as others of its sounds and its scores are retained. Co-authorship is an important way to express this, because while this performance derived from materials I originally created, it also contains a lot of Alistair's voice in ways that I did not musically imagine. But beyond this, authorship ought to be considered in terms of the *practice* of the music:

this requires looking beyond the 'work concept' for an identifiable output that might be authored, and towards the shared processes and approaches that have come out of this exchange. Whilst we have created a 'work-specific performance practice', this persists beyond the work.

SLIDE 16: Conclusions?

This slide has a question mark because although I might be able to draw some conclusions from the things I have discussed in this talk, this work can also be considered ongoing and unfinished. Moreover, there is not a clearly defined endpoint or conclusion to this work.

However, this is not also to say that just by improvising Alistair and I are expanding the piece or the research observations that we may derive from it. While a single performance cannot demonstrate the research reflections of this work—and nor is it intended to—the totality of all its performances is not necessarily more enlightening than a single performance, either. That is to say, more isn't necessarily more, and while the material or intentional objects of the *hearmleop-geiddunga* project (such as the album, scores, recordings) may continue to be considered as its outputs, its research may yet need to be differently identified.

In this case, the process of performing and reperforming causes a gradual shift in the music and the relationships between the performers and the musical parts, but also provides the possibility for the piece to be re-imagined and not only by me as its composer but by other collaborators in the project. Certainly this is a case of co-authorship, but not only of performances of a piece of music but of its ways of working and its practices.