

IM-OS

Improvised Music – Open Scores

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Proposals from readers are invited

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EDITORIAL

An open score, like so many other works of art, presents its own way of being. And the musician, in front of an open score, adds one more personally chosen dimension.

As usual, we present new scores to our readers. And in the article “What they say about open scores” we present thoughts and interpretations, from 52 people positioned in the roles of listener, performer, composer, researcher and historian. There are discoveries to be made in all dimensions. And maybe good ideas - for inspiration or contradiction (that’s maybe also inspiring), whether you play, compose or study. And in the index of IM-OS issues till now there are even more names and some keywords, gathered together from 13 issues during five years.

But don’t worry. It’s all at your service.

CBN

DIMITRIS TALAROUGAS

5 PIECES

Fiori Musicali

Yin-Yang changes

Deltos

Entropygame

Papersound

Mirrorbagua

SOME EXPLANATIONS IN ADDITION TO THOSE ON THE SCORES:

Fiori Musicali:

Handwritten text:

"FIORI MUSICALI"
- tribute to Girolamo Frescobaldi

for 1 or more
musicians/performers

"Pick up" some flowers and play

Deltos:

Means a board (used by the ancient Greeks for writing)

Entropygame:

Entropy is a scientific term for a general tendency towards disorder within a system.

Mirrorbagua:

Bagua is an ancient Chinese philosophical concept, covering yin-yang and much more in a kind of encyclopedic way.

Diastaltish means dilatant, expanding rhythmic figures, characterised by accents not placed at the beginning, thus producing tension and excitement.

"Fiore Musicali"
 Tribute to Girolamo Frescobaldi

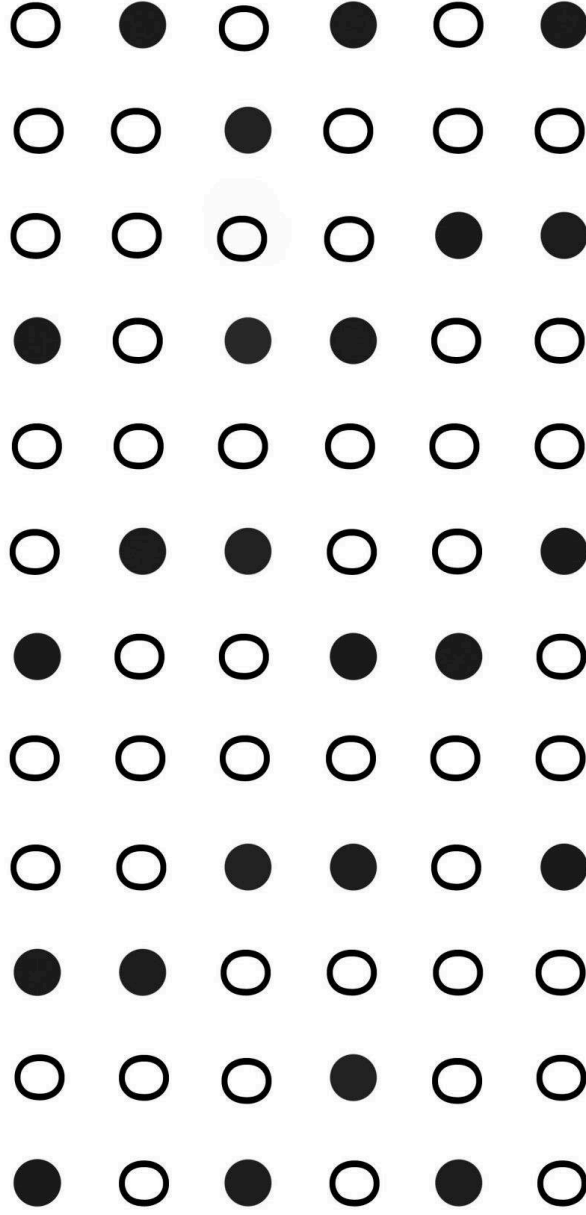
for 1 OR more musicians/performance:

"Pick up some
 honey and play"



DIMITRIS TALARONIS / GRAPHIC IMPROVISATIONS / IV. 14.

“12 YIN - YANG CHANGES“, for 3 or more Improvisators.



Play the score in any paper-order until the end. Play once again in new order.

Each line , through change of black and white circles, expresses the “strict” bipolar alternation between 2 heterogeneous or antithetical actions, in relation with the dimensions of the sound-phenomenon, like : ton-noise / 2 dynamic values / 2 divisions / 2 tempi / 2 processes / 2 timbres / bodymotion - stillness / group-synchronized - asynchronousized / gesture -sound / accel-rit / 2 rhythms / 2 feelings...etc... ad libitum!

Make a intuitive pause and meditate before the beginning of a new line.

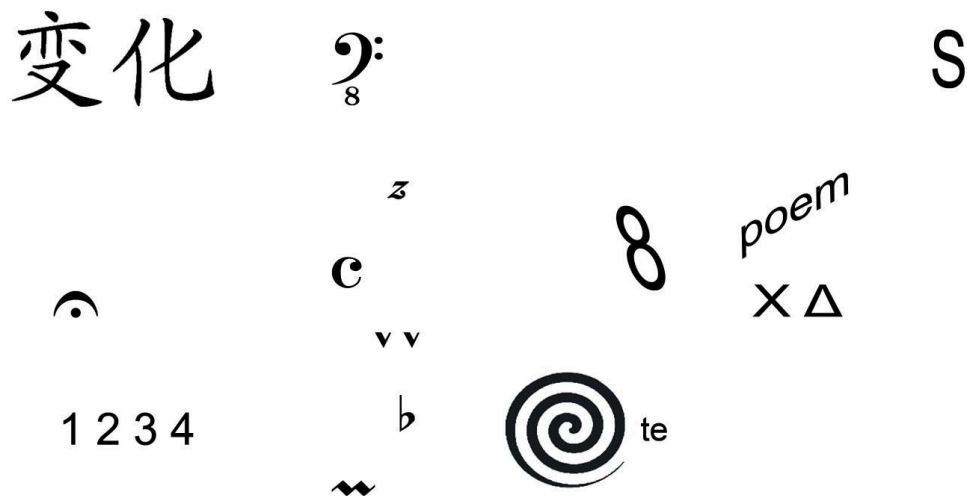
After playing the second paper-order (for each player), is the end.

“one thing is certain with luck : that it changes” - Chinese saying.

dimitris talarougas, III.2013.

“DELTOS” / graphic Improvisation.
 - for 1 or more players -..

dimitris talarougas
 VI.13



“The limits of your language, are the limits of your world”- Ludwig Wittgenstein.



To create sound, CHOOSE and “WRITE” every time 1 or a COMBINATION from the above GRAPHICS on a SURFACE, such as a board, the natural skin of a percussion instrument, piano-strings or whatever you like from the ENVIRONMENT.
 Use chalk,your fingers, sticks or whatever you GUESS, that can create INTERESTING SOUND...

Feel “free” to create REPEATED COMBINATIONS.

DEPARTURE (if any team): Performers enter ADDITIVELY into IT, in an INTUITIVE WAY, without PREARRANGEMENT.

FINALE: when you feel “The Unnecessary”...

“ENTROPYgame “- in lexicographical order -.

				A
		AB	AB	B
ABCD	ABC	C	CD	C
	D	D	A	D
ABC	AB		B	
D	C	AB	C	ABCD
	D	CD	D	
AB	AB	A		
C	CD	B	ABCD	ABC
D		C		D
	A	D		
AB	B		ABC	AB
CD	C	ABCD	D	C
	D			D
A		ABC	AB	
B	ABCD	D	C	AB
C			D	CD
D				

Chaos is inherent in all compounded things.
 Strive on with diligence.
 Buddha

The letters ABCD represents players, groups, sound, noise, processes, space, synchronization or anything else one can imagine, as long as it expresses the players.

If there is a group, arrange before, in which way you play the score.

Keep, for every letter, the same concept for each line.

Line 2 and 3 are for a new idea.

Line 4 is variation of 2 and line 5 variation of 1.

Between each lettersculpture take 3 breaths.

dimitris talarougas V.13.

“PAPERsound”

- for 1 or more players -

dimitris talarougas
VI.13

Prepare some papers in 3 sizes : B5, A4, A3.

Then, “recycle” the following actions :

Crumble a paper.

Tear 1 paper into strips.

Rub 2 papers together.

Flap 1 or 2 papers in the air while moving into space.

Make paper-balls and throw them on the floor or another surface that produces an interesting sound.

Write loudly with a pencil automatic associations of the moment and after read them with ease.

Tap 1 paper with your fingers or any stick in a rhythm of 5 or 7 beats. (If you hear someone playing 7, play 5 on the beat and vice versa. If you hear 7 + 5 leave this action).

Open some holes in a paper using a sharp object.

Wrap a small object.

When you feel boredom, hand the papers to the audience and let them continue.

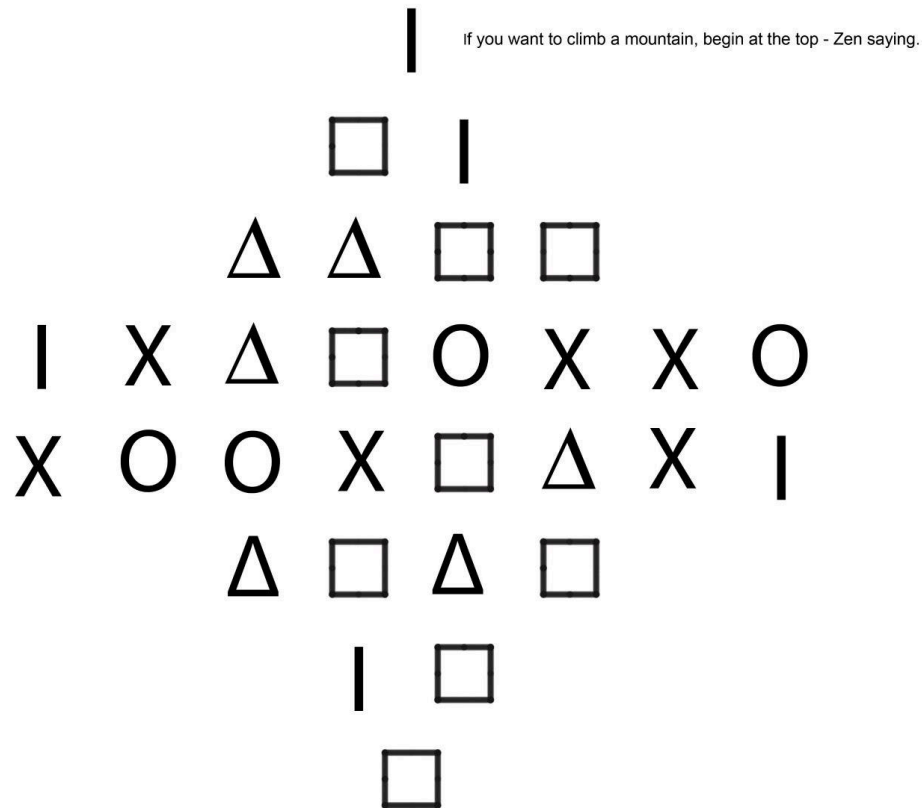


“Fill your paper with the breathings of your heart”.

- William Wordsworth -.

“MIRRORbagua”, with Rhythmoglyphes
- for 1 to 8 players -

dimitris talarougas, IV.13



The 5 rhythmoglyphes represent 1,2,3,4 or 5 hits of noise, or minimal tones “on the beat”.
Each one followed always by one-beat pause.
Play any next line “ad libitum”.
Stop and meditate before starting a new one.
Tempo ca. 80, unless the group decides otherwise.
Make variations(beat-subdivisions) of the patterns, when you feel it.
Play rhythmoglyphes also diastaltish.
Every 2 lines change timbre.
Use 4 intuitive dynamic levels, only one for each line.
Play a expressive solo if opportunity exist.
Play 2 times asynchronously from the group causing rhythm-disaster.

3...2...1...

For 3 or more instruments

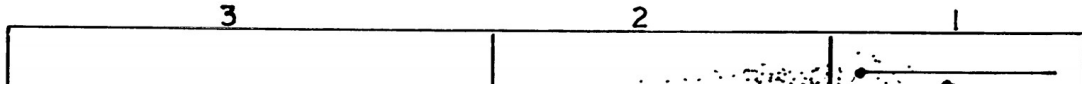
Composed by

Austin Engelhardt

2021

Performance notes

The piece is read from left to right (3 to 1), starting at the top. After the ensemble has finished performing a row, they will move to the row beneath.



Durationally, events contained within the “3” box take the longest to perform, events within “2” take less time than “3”, events within “1” are the shortest. No performance of a single box should take less than one minute.

This piece requires a conductor/instrumental leader. The conductor indicates when the ensemble should shift to a new section by holding up the appropriate number of fingers that correspond to each section (3, 2, and 1). Additionally, the conductor cues individual events within each section and decides the duration of silences and sustaining pitches. Individual events can be played as a simultaneous voice or entrances can be individual according to the taste of the conductor.

Performance of long tones by non-sustaining instruments may occur in two ways: as tremolo on a single pitch, or the instrument may rearticulate the initial pitch to create the illusion of sustain. In the case of the latter, rearticulation of the pitch should occur just before the moment sound ceases. These rearticulations should decrescendo throughout.

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Events

Play an unspecified pitch, duration specified by the conductor.



Some instruments play an unspecified note in their highest register and some in their lowest, duration specified by the conductor.



Play an unpitched sound, sound with indistinguishable pitch, or multiphonic.



Pointillist cloud - play quick random notes in a pointillistic fashion, density of sound is reflected in density of dots on the page.



Play a pitch with heavy vibrato. If your instrument cannot produce vibrato, play a trill or timbral trill.



Long tones - play a single pitch for the duration specified by the conductor. If you cannot sustain a pitch for the entire time, begin a new long tone on a different note. Instruments that do not sustain pitch may perform long tones in the manner previously described.



Silence, duration to be decided by the conductor.



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<p>1</p>		
<p>2</p>		
<p>3</p>		

WHAT THEY SAY ABOUT OPEN SCORES

by Carl Bergstroem-Nielsen

Since April 1998 I have published a new quotation on improvised music at my homepage every month. Some of these concern open scores, and here is a commented selection. I find the abundance of relevant aspects fascinating - like a discussion revealing many layers of meaning and perspectives to think about, even contradicting ones. Here is a selection and an attempt to group them into headings. The reader is welcome to stroll freely around in the quotations and think for her/himself. One may also imagine an exciting story of composition and improvisation being separated but developing models of re-uniting, through a creative struggle in the non-mainstream part of music culture.

Explanation: The letters **C P and R** stand for composer, performer and researcher /commenter, to inform about this authors' background(s). The letters have been assigned according to my best assumption and internet search and a view to the text context.



COLLABORATION ASPECT

<p>(R) July 2022: It seems that in many graphic works the feeling of being united in the now of creation is what fascinates the composers. The idea of creating music together by using one's intuition in a common improvisation, like a sort of common musical mindfulness.</p> <p>Ingeborg Okkels: Når noder ikke er helt nok. Om fænomenet grafisk notation i dansk musik , i: Søren Schauser (ed.): Musikalske aftryk. Dansk tonekunst gennem 150 år, København (Grønningen) 2021, p. 145-166. Quote is from p.161.</p>	<p>(P) November 2023: Can you imagine an ideal collaboration between composer and performer?</p> <p>"There should be no ideal; it should be natural or not at all".</p> <p>Interview with Joelle Léandre, Ear Magazine 15,9 February 1991 p.37.</p>
<p>(RP) August 2022: Wolff perceives the ensemble as a community of individuals partly dependent on each other, participating in the realization of a common goal, instead of as a crowd he would like to manipulate.</p> <p>Lucie Vitkova: "Learning to Change with the Music of Christian Wolff" in: Rothenberg, David (ed.): vs. Interpretation. An Anthology on Improvisation, Vol.1. Prague (Agosto Foundation), 2015, p.51-62. Quote from p.60.</p>	<p>(C) August 2002: A musician's background, for Brown, was part of the performative event, as Feldman observed: "Brown's notation, in fact, is geared to counteract the discrepancy between the written page and the performance.</p> <p>David Ryan Obituary on composer Earle Brown, who died on the 2. of July, https://intuitivemusic.dk/intuitive/iq_brown_obituary.htm</p>

The musical collaboration presented by open scores can give rise to a strong feeling of community and togetherness, as articulated by Okkels in the introduction above with the notion of *'common musical mindfulness'*. Léandre (again above) affirms that the collaboration does not have to be connected to utopian notions, it can become natural when the constellation is right. Vitkova and Feldman (quoted by Ryan) can also be said to describe a down-to-earth coworking situation.

SEEING CAN HAVE A STRIKING EFFECT ON LISTENING

Since the listeners' role is sometimes not mentioned, I will proceed with focusing on it :



THE LISTENER	
<p>(PCR) December 2023: I have ... a growing and artistically inquisitive audience ... some of them are interested in my graphic notations, and this is something I interpret as their inclination toward wanting to understand the music in other manners than the merely intuitive. What I miss is communicating the subtler and more deeply detailed aspects of the music's content and expression ... I believe that a more clearly articulated sense of the germinating and progressively emerging time in the music could ... enrich their experience.</p> <p>Laura Toxværd: Compositions. 18 graphic scores. Gylling, Denmark (Spring publisher), 2016, p.8f.</p>	<p>(R) January 2024: ...access to the notation deeply changes my interpretation and engagement with the sounds it can represent as a listener; there are some recordings I would not be so fussed about if I were not awe-struck by the interpretive possibilities behind the sound that the notation illuminates. It has incalculably increased my appreciation for the ingenuities involved in performance interpretation and composition. Its often intuitive symbologies allow those illiterate in traditional notation - like myself - to meaningfully engage with the score and dilutes a lot of the mystery and the snobbishness around scores.</p> <p>Keith Prosk: "Editorial", Vol.1 no.8, September 2021, https://harmonicseries.substack.com/p/18</p>

Toxværd has directly perceived a demand from audience members for insight into the music through its graphic notations; Prosk is awe-struck as a listener by the score's ability to convey insights of its *'interpretative possibilities behind the sound'*. Composers and performers are used to benefit from combined insights using the score and listening to outcomes as well - they should not be surprised that audiences can be curious people who like to look behind the sounds.

DIVORCE AS HISTORICAL HERITAGE

THE SEPARATION BETWEEN COMPOSITION AND IMPROVISATION		
<p>(CP) February 2014: To the long conflict between composer and performer-partners who, ideally speaking, should complement one another in a relationship built on mutual need (and who are separated today by the widest gulf) - electronic music offers one solution: divorces. Ensemble improvisation offers another: it brings musical invention together with performance.</p> <p>Lukas Foss. The Musical Times, Vol. 103, No. 1436 (October 1962) (684-685), p.685.</p>	<p>(CP) September 2015: The methodical division of labor (I write it, you play it) served us well, until composer and performer became like two halves of a worm separated by a knife, each proceeding obliviously on its course.</p> <p>Lukas Foss: The Changing Composer-Performer Relationship: A Monologue and a Dialogue. Perspectives of New Music, Vol. 1, No. 2 (Spring, 1963):45-53, p.45.</p>	<p>(P) 2015: Prèvost argues that the collaborative nature of music exploration is not fully acknowledged through the process of writing scores, of fixing sounds and their innovative techniques of production. The result of this appropriation of sound by composers is an embedded capitalism within music...</p> <p>Edwin (Eddie) Prèvost: "Free improvisation in music and capitalism: resisting authority and the cults of scientism and celebrity", summarised by Saunders, James (ed.) in the introduction to: The Ashgate Companion to Experimental Music (Ashgate), 2009, p.3.</p>
<p>(PC) October 2003: "I realise that I feel like being more philosophical than, well, all these notes. (...)"</p> <p><i>But, then why not give the bigband some messages or designs and leave the rest being up to the musicians themselves?</i></p> <p>"Yes, in fact I thought about that. (...) But unfortunately, I do not believe in it."</p> <p>Valdemar Lønsted: "Dette er ikke en koncert" ["This is not a concert"]. Interview with the musician and composer Palle Mikkelborg, P2Musik nr. 1, January 2000.</p>	<p>(RP) April 2006: "Proposals for revisions ... did not succeed in establishing themselves, just like graphic scores which disappeared way out of sight. The reasons are obvious: publishing houses are to an increasing degree exposed to pressures of achieving economic success, rehearsal time is shortened exactly in the field of orchestral composition which is fundamental for both publishers and composers, and the fixing of instrumental education to traditional notation finishes off the job of deplorably putting a bolt in beforehand before the invention richness of composers. 'Delay of Music as an art form', so often quoted, also has to do with the notation form as a result of institutional barriers".</p> <p>"Under the sign of consolidating" [Im Namen des Konsolidierens], Torsten Möller in MusikTexte 108, 2006, p.80. This is a report from the Notation Congress Berlin 2005, organized by Universität der Künste und Hochschule für Musik Hanns Eisler.</p>	<p>(PR) November 2014: Concepts like "instant composing" attempt in a certain way to treat composing and improvisation as the same thing and to differentiate only between the way the music was created (at the desk or while playing respectively). They do, however, not lead much further, and they neglect or negate the possible specific characters and subtle differences.</p> <p>Nina Polaschegg: "Interweavings. Towards a new view of the relation between composition and Improvisation", 2007. https://intuitivemusic.dk/iima/ng.htm</p>

In past centuries of Western classical music, composition and improvisation became separated. Foss employs the drastic metaphor of a worm violently being cut in two, and he mentions the contemporary issue of electronic music that seemingly did away with the performer. Not regarding this a solution to the historic problem as a composer, he became a pioneer in composing for improvising ensemble. Prèvoست goes as far as to considering composition politically and ethically questionable altogether. Whereas Mikkellborg as a composer considers himself a prisoner of the historic situation: wishing he could allow himself to employ new means of notation and instruction of performers, but not believing in the possibility. Möller outlines some background of such stances in commercial pressures. Polaschegg refers to the language usage of calling improvisation "instant composition" - this might exist to assert the values of improvisation, while, however, obscuring the difference of methods and the way they function.

ANALYSIS AND RECONSTRUCTION



RE-CONNECTING COMPOSITION AND IMPROVISATION (1)

(P) December 2001: Freely improvised music is - at its best - saturated with vitality, spontaneity and fury - and sometimes also with a surprising gentleness. Composed music, on the contrary, has a tightness thanks to its inner discipline and form, and it is this inner coherence which often embraces the listener and gives a feeling that the music has a direction and motivation which is inscribed within an intelligent discourse.

This evening's concert has been created from the conviction that this does not always need to be an either-or.

It can also be both-and.

A co-existence of different forms of expression in which BOTH the improvisational and the compositional aspects are artistically equal variables.

Concert invitation, "Structured improvisations", 16th November 2001 in Copenhagen. Music by Dan Marmorstein, Niels Winther, Vagn Olsson, Jørgen Teller, Morten Carlsen and Per Buhl Acs - members of **concert organisation Skraep**.

(PC) April 2001: "Composition could be said to be a process which stores and categorises information having cumulated in past times, so as to make it possible to get forward without having to re-invent the wheel all the time.

By contrast, improvisation is similar to removal of refuse: it takes away the cumulated perceptions of the past again and again, so as to make it possible to get forward at all. The basic technique of composition consists in moving of information from short-time memory into long-term memory: to retain an idea for sufficiently long time in order to write it down. (...)

The basic technique of improvisation consists in short-cutting this storage process: to forget everything - at least, temporarily - which is not important for the goal of expressing an immediate idea in sound.

Frederic Rzewski: "Autonomie des Augenblicks. Theorie der Improvisation", MusikTexte 86/87, November 2000, p.42 (Transl. back into English by CBN). Lecture held by Rzewski at Fünftes Nachwuchsforum der Gesellschaft für neue Musik zum Thema "Komponieren, Improvisieren, Interpretieren", 28. March 2000 at Frankfurt am Main.

In the above quotations there is a will to analyse and get to a closer understanding of composition and improvisation as creative methods. Skraep describes the respective strengths of each method, vitality versus tightness. Rzewski captures aspects of memory functioning: overviewing versus freeing oneself of memory. Conversely, in the quotes below stated by Borgo, Carter sees the score not as a means for overviewing but from a different side, as a means of transport into something different from the usual, while Bailey follows a comparable goal - both like to approach the unknown.

RE-CONNECTING COMPOSITION AND IMPROVISATION (2)

(RP) March 2008: "... consider these positions espoused by Elliott Carter and Derek Bailey. Carter argues that "You could say that a musical score is written to keep the performer from playing what he already knows and leads him to explore other new techniques and ideas. It is like a map leading a hiker through unknown country to new vistas and new terrain, revealing to him new possibilities of experience that he did not know he could have". Employing the same analogy to hiking, Bailey writes, "One could approach the unknown with a compass and a method but to take a map makes it pointless to go there at all".

Carter's comments are more allied with a top-down model of organization that involves a hierarchy and the execution of sequential operations. Bailey appears more connected to the notion of a bottom-up, self-organizing system that involves decentralized or overlapping authority and typically a patchwork of parallel operations... Nearly all systems in real life appear to involve aspects of both of these approaches, but many of the things that we find most interesting in nature hover near the complex end of this spectrum".

David Borgo: Sync or Swarm, New York/London (Continuum), 2005, p.126.

Underneath are statements to the effect that combining the levels, even as a tight weaving process, can be seen as natural. Both Fell as well as Konopásek compare this to planning and spontaneity in daily life. Haubenstock-Ramati has short and crystal-clear notions about creative dealing respectively with form, as a structural element especially connected to composition, and with material, as an element one may often associate with improvisation.

RE-CONNECTING COMPOSITION AND IMPROVISATION (3)

(CP) November 2011: I think that to fulfil all our potential as human beings we have to have not just order and not just disorder, but some malleability between the two.

Simon H. Fell in England, Phil: "Form is only emptiness, emptiness is only form", roundtable discussion, Resonance 6, 1 p.21 (20-27), 1997. About improvisation and composition.

(P) August 2014: "When I get the question after playing: was it improvised or composed? - then I think it's a superficial one. Where is the border between them? In everyday life improvisation and planning are so interwoven you don't notice it. We need to look at it from this angle: what's so special about it? We prepare ourselves to be unprepared, that's the paradox".

Zdenek Konopásek during interdisciplinary panel discussion (17.July) at Vs. Interpretation, Festival of Improvisation, Prague 2014.

(C) March 2000: "Form can only be invented; material can only be discovered"

Roman Haubenstock-Ramati: Notation - Material and Form. Perspectives of New Music, Fall-Winter 1965 p. 39-44.

TO WHICH EXTENT ARE MUSICIANS ARTISTS?

♥ → ACTION!

THE PERFORMER (1)	
<p>(P) February 2021: Is it not paradoxical that works aiming to examine ideas and critique past practices should be carried out by obedient and faithful servants? What would happen if the performers showed a similar critical, rebellious, and creative attitude as the composers?</p> <p>Tanja Orning: The polyphonic performer. A study of performance practice in music for solo cello by Morton Feldman, Helmut Lachenmann, Klaus K. Hübler and Simon Steen-Andersen. Ph.D, Norwegian Academy of Music 2014 - revised interactive pdf 2019, p.314 https://nmh.no/en/research/projects/tanja-orning-completed-phd</p>	<p>(PC) January 1999: "Nowadays one notices everywhere a wish to "humanize" music. To achieve this, we must take a risk and first "humanize" the tasks of the performer."</p> <p>Vinko Globokar in his article "On reacting" first printed in French in <i>musique en jeu</i> 1, 1970 ("Réagir"), subsequently in German in <i>Melos</i> 2, 1971 ("Vom Reagieren"). English translation at IIMA, http://intuitivemusic.dk/iima/vg.htm</p>
<p>(P) May 2020: Misha Mengelberg: "...I thought that it would be better for composers to give out the recipes, and..."</p> <p>Dan Warburton: "...let the musicians cook"</p> <p>Mengelberg: "Yes, that's excellent".</p> <p>Misha Mengelberg interview by Dan Warburton 29.April, 1996. http://www.paristransatlantic.com/magazine/interviews/mengelberg.html</p>	

Above are some musicians' voices against a too 'obedient' role towards the composer and the compositions. Orning unmarks the contradiction between composers being recognised as *interesting cultural personalities* acting in critical and independent creative ways and capable of drawing attention in the cultural public - while underrating or overlooking the musicians' creative importance. As early as in 1971 Vinko Globokar stated a very similar warning, in the light of nostalgic tendencies wishing for a more traditionally-sounding music, but paying little attention to the creative collaboration beyond the finished product.

In the first of the below tables, the musicians' crucial role is pointed to in more diplomatic words.

THE PERFORMER (2)		
<p>(P) July 2001: Frank Hiesler: "Graphic notations have the aim not to play the piece but to live with the piece"</p> <p>From the Conference discussion at Denmark's Intuitive Music Conference 2001. See the DIMC homepage http://intuitivemusic.dk/eimc/</p>	<p>(P) May 2002: "After all, fireworks may be designed but they explode with joy".</p> <p>Philipp Wachsmann on his piece "Fire - in the air" included in Emanem CD 4203 with London Improvisors Orchestra, featuring conducted improvisation.</p>	<p>(C) June 2001: "...what is a good performance? It lies in the hands and head of a ... performer...the shortest way between two people is not a straight line".</p> <p>Earle Brown, article "Notation und Ausführung neuer Musik" (Notation and Performance of New Music) in Notation neuer Musik. Darmstädter Beiträge IX, Mainz (Schott) 1965 p.78, transl. by CBN.</p>

THE PERFORMER (3)		
<p>(P) March 2020: I became more and more interested in the social aspect of notation and improvisation. Scores can create something that is missing in the relations between musicians.</p> <p>Christoph Williams, lecture 1. February 2020 in the series Sound and Lecture no.14, International Symbiosis - Artistic Research at Exploratorium Berlin.</p>	<p>(P) March 2016: Pure improvised playing would probably become too emotional for me in the end. It is also important... not to do things which would be natural to do... so that a structure results which is diverse... I am not only a player but a listener as well and I try also to satisfy my ears and my spirit.</p> <p>Günter Christmann in: Gagel, Reinhard: "Porträt: Vario 51" in improfil 78, March 2015, p.59.</p>	<p>(P) October 2001: Ge-Suk Yeo: what do you think of calling graphic notations "half-improvisations" ?</p> <p>Carl: maybe it could suit your pieces, except for the rather exact direction you gave us about "long slightly sliding tones".</p> <p>Roman: I think of a Russian study of kinds of improvisation in World Music. Freedom is relative: it means to follow yourself, not a system. So there can be no half-improvisation, only 100%.</p> <p>Ge-Suk: maybe 99%.</p> <p>Ge-Suk Yeo aka Suug at European Intuitive Music Conference 2001</p>

In the above table, however, some principal matters are at stake. Williams points out how musicians may benefit from scores in their behaviour towards each other - scores may bring new relations between them into experience and new insights may emerge. Christmann comments, a bit similarly, on the beneficial role a double approach may have, not only working in a bottom-up way, but also top-down, aided by structural notions. And Yeo searches for a suitable terminology for her graphic notations - it appears till now there is no really universally agreed upon terminology.

Below is an instance of a performer using the score for his own improviser-specific needs.

THE PERFORMER (4)
(P) May 2016: I would like to continue working on the score as a training programme. I find it interesting to work with structures and forget the structure again in performance. Max Stehle , <i>Intuitiva 2014</i> (now EIMC) (oral communication).

Next is Fell's classic statement presenting the notions of '*invasive*' and '*non-invasive*' performing situations. It is a good instance of how striking and concise terminology may aid general understanding of the matters.

THE PERFORMER (5)

(CP) March 2002: I'd like to assert two categories of structuring, to be located on the spectrum we discussed earlier; non-invasive and invasive. My definition of non-invasive would be those methods which seek to define very general principles, such as who might play when, a very general description of the type of material to be explored (either verbal or notated) or an indication of the mood/atmosphere which the piece might seek to generate (without specific musical instructions). The essential point of non-invasive structures is that the musicians should feel sufficiently unencumbered that they can improvise sensitively, creatively and effectively, using their musical sensitivities alone to guide them. ... the invasive category, and by this I mean a scheme or structure which requires the musicians to divide their attention between improvising and some other activity (watching the conductor, reading music, throwing sponges around(!) etc). These invasive techniques seem to be the ones which prove most problematic for improvisers, and much care is required if they are to be used with any degree of success. One of the most frequently experienced invasive techniques is the use of conventional music notation to assist in the process of structuring. It's worth remembering that Western European music notation has developed from a simple aide-memoire for spontaneous elaboration and flexible realisation into an all-pervasive restraining straightjacket which has become an object of worship in its own right. When I use notation with improvising musicians, I try and encourage them to return to this original 'aide-memoire' state; a more familiar parallel may be my instruction to play the notation "as if it were a jazz standard that one already knew".

Simon H. Fell: Report On The Composition Of Improvised Music No. 4: some problems of and strategies for working with large improvising ensembles. International Improvised Music Archive, intuitivemusic.dk/iima/shf.htm

BROADENING COMMUNICATION AND MANIFESTING POTENTIALS - THE COMPOSERS' ROLE

Sauers' characterisation below which speaks of '*broadening communication*' is a gentle introduction to looking at open scores from the side of the composer. In the next quotation there is a composer advocating for *conciseness*, seeing the work as something more than just as a plan and its realisation, but rather as a "strong organism, with all its potentials".

→ IDEA!

THE COMPOSER (1)		
<p>(R) September 2009: <i>MS: What is the place and role of this type of scoring in the larger musical world? What does it uniquely offer?</i></p> <p>TS: The role of graphic notation in the world today is to broaden communication between composer, performer, and listener. When Western notation was first developed, the composer was concerned about creating a symbol to represent a sound. Composers still have that viewpoint but now have seen many more possibilities. They have ideas about collaboration, intuition, imagination, improvisation, time, and space, stretching the limits of what we can communicate in symbols.</p> <p>"Inside Notations 21", article by Molly Sheridan in newmusicbox.org, The Web Magazine from the American Music Center, interview with Theresa Sauer, editor of the book <i>Notations21</i>.</p>	<p>(C) November 2005: "Focusing on this play process and the art of notating it has interested me at least as much as their realisation...to translate an idea as concisely as possible... instead of stressing its development which I could have achieved during a later phase of composition with more traditional notation means, to perceive it as a strong organism, with all its potentials"</p> <p>Jean-Yves Bosseur: <i>Le Temps de le Prendre</i>. Paris (Editions Kimé), 1997, p.15 (transl. by CBN). This is a large collection of verbally notated pieces.</p>	<p>(C) May 2008: Many beautiful ideas in the contemporary score are hidden in a dense layer of details. Often information of the second rank hinders the "visibility" of the essentials - the composer's intentions and ideas. The aspiration to perform these details as precisely as possible takes most of musician's concentration and restricts the time and energy dedicated to musical thinking.</p> <p>Vykintas Baltakas on his piece <i>RiRo</i>, 1995-1999 for soprano and piccolo trumpet (Chezmuziek / Aust Musik Verlag Köln 1999). It employs a kind of optical notation. Quoted from the book Möller, Torsten - Shim, Kunsu - Stäbler, Gerhard: <i>SoundVisions</i>. Saarbrücken (Pfau), 2005, p.32.</p>

Sauer (above) presents the open score in a beautiful uncontroversial and holistic way with her description of “broaden communication” which could be easily understandable in a general public perspective, for instance in artist talks or general journalistic contexts. Bosseur coins the notion of a “strong organism, with all its potentials”. In one word, open scores can possess the virtue of being concise, while the composers’ ideas, as Baltakas points out, become hidden in a “dense layer of details” in a traditional score.

As Orning, Globokar (below) and others have stated clearly, performers may need opportunities for creative artistic participation. Seen from the other side, composers act as leaders of music activity and have a reason to feel obliged to take the creative human resources to their best use - to minimise “stealing” from musicians’ spontaneous choices as Toxværd puts it - an *ethical aspect of music leadership*. Compare with Simon H. Fell’s notion of “non-invasive” composition above.

THE COMPOSER (2)	
<p>(C) December 2004: A solo chart, commonly used in improvisational music ... has two important functions. First, it can be used as a performance guide to indicate to all of the players where, generally or exactly, the improvisation is going at any moment. Second, it can be used to unify the written and improvised parts of the music. A chart which integrates the two parts cohesively and meaningfully can be a work of art in and of itself, deriving from theoretical knowledge, interpretive insight, creative imagination and a sense of form. Whether simple or complex, the chart must embody, in a musically logical way, the essence of the writing, and at the same time afford freedom of expression, and independence, to the improviser.</p> <p>Rhoda Averbach on the CD <i>Souls and Masters</i> played by David Liebman and Michael Gerber released by Cactus Records 1999.</p>	<p>(PC) January 2021: I think that compositions have a tendency to steal some of the present moment's existence in the improvisation... In order to ensure the musicians' intense presence, what I want is that my compositions refrain, to the fullest possible extent, from stealing any more than is absolutely necessary from the musicians' spontaneous choices in the now".</p> <p>Laura Toxværd: <i>Compositions. 18 graphic scores.</i> Gylling, Denmark (Spring publisher), 2016, p.12.</p>

Open scores are formulas - concise descriptions and frameworks, as Herndler puts it below, comparing them to the circle as a geometric figure as a concept in itself, regardless of its actual size. However, the historical process of developing them has been intricate. Zorn below points out that improvisation-like practices in composed music like aleatory, intuitive and indeterminate had to be called by other names in the historical development. It should not be too surprising either (although maybe also thought-provoking), that open scores have had and has many different forms and that the performers’ role when comparing most works of Cage to Cardews’ *Treatise* is not the same.

THE COMPOSER (3)		
<p>(C) November 2018: Analogous to the way in which the circumference of a circle may be described by means of a formula determining only relations, not the size of the circle, then one can imagine notations which rather determine sounding relations than sounds themselves.</p> <p>Christoph Herndler in: Neuner, Florian (Hg): Der unfassbare Klang. Notationskonzepte heute. Wien (Klever), 2014, p. 243</p>	<p>(C) April 2011: I can understand why composers at that time felt compelled to justify their work with intellectual systems and words such as "aleatoric", "intuitive", and "indeterminate". They were trying to justify to the critical community that this was not "improvised music" - music that the performers were making up as they went along - but music that was truly envisioned by a musical mind and then passed down to the performers.</p> <p>My particular thrust in writing the game pieces - as with all of my music - is to engage, inspire, and enthrall a group of musicians into doing music that they are excited about, so that that excitement is passed on to the audience.</p> <p>John Zorn in "The Game Pieces". An original interview to be seen in the text collection Audio Culture. Readings in modern music, by Christoph Cox and Daniel Warner. New York (Continuum), 2004, p. 197.</p>	<p>(R) October 2015: ...the interpreter of open scores by Cage was a servant of the composer in the traditional sense. Cardew, on the contrary, wished to bring the interpreter to a maximum of personal involvement and individual research through the openness of his structural prescriptions.</p> <p>Nina Polaschegg: "INTERWEAVINGS. Towards a new view of the relation between composition and improvisation, p.10-11. intuitivemusic.dk/iima/np.htm</p>

And composers' strategies certainly also differ. Schwarz et al below point out how notational styles may project different atmospheres. Zorn, while working with strict structures in the form of game rules, turns his attention to what happens socially in playing the games.

THE COMPOSER (4)	
<p>(R) September 2008: All of these notations, since they reflect a work's stylistic priorities, influence the psychological attitude that a performer brings to the music. A notational style inevitably sends a message, in essence, defining the performer's "job". Here are three such messages: (1) You must articulate numerical truths with great precision: (2) You must make it clear that you are wrestling with overwhelming difficulties. (3) You are to project a spirit of carefree, improvisatory fluidity. Perhaps this larger message, whatever it may be, supersedes individual symbols and their meanings. Though the two versions of Example 19.8 indicate essentially the same pitches and durations, each version would project a different intensity and value in performance.</p> <p>Elliot Schwartz and Daniel Godfrey: Music since 1945. Issues, Material, and Literature. N.Y. (Schirmer), 1993, p.407.</p>	<p>(C) April 2017: What I basically create [in the game pieces] is a small society and everybody kind of finds their own position in that society. It really becomes, like, a psychodrama... People are given power and it's very interesting to see which people like to run with that power, which people run away from it [and] who are very docile and just do what they're told [and those] who try very hard to get more control and more power.</p> <p>John Zorn, quoted from Bailey, Derek: "The composer - in practise (2)", in: <i>Improvisation. Its nature and practise</i>, 75-78. London (The British Library National Sound Archive), 1992.</p>

Both *written notation and oral communication have their own dangers* and can give rise to warnings. Oliveros likes instructions to be minimal so as to avoid distractions. While la Berge below finds that instructions on paper may work in a more discrete way for performers and leave more room for their own fantasy than oral communications. The underlying issue could be that of how the authority of the composer is perceived and how it is exercised, depending on social and referential contexts. Both spoken words and written text may appear too authoritative or not at all.

THE COMPOSER (5)	
<p>(C) October 2014: Since there is no written part to watch, all the performers' attention can be given to sound and invention.</p> <p>Pauline Oliveros: From preface to Four Meditations for Orchestra, Publ. 1996 by Deep Listening Publications.</p>	<p>(C) December 2014: "...because I find oral communication too fleeting and also too commanding. It doesn't allow them enough room for their own fantasy. ... I think paper is a sort of God, but it can be disregarded because one can always take a distance from God" (p.137).</p> <p>Anna la Berge on using verbal text as notation, quoted from Guy de Bièvre: Open, mobile and indeterminate forms. PhD, Brunel University 2012. Available through www.bl.uk.</p>

UNDERSTANDING HISTORY - AND DEVELOPING NEW WAYS



HISTORIC REFLECTIONS (1)	
<p>(C) April 2002: "Some musicians, musicologists, and publishers seem to have too rapidly relegated these experimental notations and open forms to the panoply of sixties' accessories. After the effects of fashion and their excesses have passed, much remains to be discovered in scores and notational principles that permit the overcoming of divides between different types and levels of musical education, and thus encourage all sorts of currents of exchange. For this, however, the channels of information must keep up with the plurality of movements in current thinking...".</p> <p>Jean-Yves Bosseur: "Sound and the Visual Arts. Intersections between Music and Plastic Arts today", Paris (Dis Voir) 1993, p.22.</p>	<p>(RP) March 2010: Due to poor education in modern music, many musicians assume that most pictorial scores are basically alike - that they are pictures of concepts like improvisation, spontaneity, or chance, and that 'anything goes' in performance. Or, since particular notes are not specified in the alphabet-style of traditional notation, the greater latitude of control is misinterpreted as the composer's lack of care what happens sonically.</p> <p>Smith, Sylvia; Smith, Stuart: Musical Notation as Visual Art, Percussive Notes Vol. XVIII 1981, p.11.</p>

Bosseur above points out that historic phenomena need not to be seen just as fashions of their time, but as discoveries to be worked on with. Moreover, “current thinking” is not a unified phenomena but contains a multitude of tendencies. Smith and Smith’s portrait of superficial notions of what open scores are about might still be a useful warning.

HISTORIC REFLECTIONS (2)	
<p>(P) May+June 2013: ... the absurdity... arose in music pedagogy of the 19. century... one played music of one's own time, and it was also perceived by the audiences. Suddenly one began to play pieces from earlier times... the role of the musician became strongly narrowed down to a performer only... I am absolutely convinced that there is a certain threshold you cannot transgress if you do not improvise.</p> <p>Manon Liu Winter, Interview with Hannes Schweiger "beschreiblich weiblich", freiStil / Magazin für Musik und Umgebung 7, April 2006 p.3, http://manonliuwinter.at/wp-content/uploads/2015/03/Nicht_mit_dem_Denken_aufhoren.pdf</p>	<p>(P) January + February 2023: I do not believe in the fixed score as a thing to be rigorously followed. From a historical point of view I can believe in it, but I do not think it could be possible today any more.</p> <p>Un'ora con Bruno Maderna (conductor), TV program by Gastone Favaro, sent in RAI (Italy) 1971. https://youtu.be/xY9Rx9oFZfw (first part) and its follower, second part.</p>

Winter above emphasises the relatively recent historic role of older works which dominate the repertory of Western art music and make the task of the musician more one-sided, since experiences of improvisation are missing which were earlier common. Maderna is also convinced that there is something missing in his present time and that the fixed score needs replacement.

HISTORIC REFLECTIONS (3)

(PR) December 2010: Our (German) official view of music history since 1945 is still centred on two paradigms which were developed within the Darmstadt Summer Courses: serialism on one side and the reaction against it from the side of Cageians, and aleatorics and other strategies for opening up the musical work on the other. In composed music of today, aleatorics plays only an insignificant role, just like the strict serialism, and open structurings of music works are exceptions in contemporary composition. The quasi official view of music therefore concerns itself with positions from the origin of New Music after 1950 which admittedly implied a radical thinking through of principal possibilities for employing a new view of the musical work and which, by consequence, also appeared necessary and revolutionary, but which have remained without a real succession.

Nina Polaschegg, "Interweavings. Towards a new view of the relation between composition and improvisation"
<https://www.intuitivemusic.dk/iima/np.htm>

(RPC) November 2006: "In [traditional] music [notation] reading, the loss of memory is an essential part ... while forgetting the precise symbols, a play establishes itself which yield various advantages. ... And why should not a fixed notation free the musician who is true to the notation from his imprisonment, out where paradises of freedom offer temptations, about which improvisation with its sloppy regulations can only dream of ?

Free spaces in moving from note to note, from one colour to a new one, from one gesture to a different one, are unlimited. Exactly within this microcosmos of very differentiated situation-bound decisions from the side of the interpreter, that which is notated is reduced to a crash barrier - let's stay within this metaphor - crash barrier of a sounding motorway that lead from beginning to end of the composition. ...

In improvisation there are no such crash barriers. There are only agreements and random happy moments of a musical logic, as well as the randomness of collectively composed cogency".

Hans-Peter Jahn: "Zur Qualität des Gedächtnisverlusts. Fesseln der Notation", MusikTexte 109, Mai, 2006, p. 21. This is a paper read at the Notation Congress in Berlin, December 2005, organised by Universität der Künste und Hochschule für Musik Hanns Eisler.

A natural consequence of working with innovation is the revision of standard, maybe even canonical, assumptions about past history. Serialism and aleatorics play according to Polaschegg above a major role in much history writing which is questionable, since these tendencies have become insignificant in the music produced later on. In the article cited here, she proceeds to describe a number of different forms and roles of improvisation having come into play since then, thus contributing to filling this gap.

Jahn's defence of traditional fixed notation goes beyond simple pragmatism in the form of musicians being used to it to an overwhelming degree. He asserts that between the notated notes there is a "*microcosmos of very differentiated situation-bound decisions*", set up against free improvisation's "*random happy moments of a musical logic, as well as the randomness of collectively composed cogency*". This could be a fruitful starting-point for looking closer at the processes happening within players and discussing them.

HISTORIC REFLECTIONS (4)	
<p>(R) February 2013: Most notational systems can be stretched beyond their original purpose. You can eat a sandwich with a spoon, but it is not very convenient.</p> <p>Jan Maegaard: Musikalsk Modernisme 1945-62, Copenhagen 1964, p.118.</p>	<p>(C) February 2012: The invention of analog or digital sound recording has shed a totally new light on notation ... After that, notation emancipated from the goal of reproducibility, and it can thus, from being a static tool, become a dynamic one.</p> <p>Christoph Herndler at his website on new music notations.</p>

Seen from the expanded material in experimental and improvised music as we know it, then traditional notation can be seen as inadequate and even dysfunctional for conveying the music, being bound to twelve-tone octave divisions and simple metric structures, obviously created for other purposes. Even though it can be “stretched”, as Maegaard explains.

Herndler points to one more historic change: in the days before music could be reproduced by mechanical and electronic devices, notating details was the method making it possible to play the pieces again. There are more choices possible now.

HISTORIC REFLECTIONS (5)	
<p>(C) May 2008: Many beautiful ideas in the contemporary score are hidden in a dense layer of details. Often information of the second rank hinders the "visibility" of the essentials - the composer's intentions and ideas. The aspiration to perform these details as precisely as possible takes most of musician's concentration and restricts the time and energy dedicated to musical thinking ... Many ways exist to musically express the same idea.</p> <p>Vykintas Baltakas on his piece RiRo, 1995-1999 for soprano and piccolo trumpet (Chezmuziek / Aust Musik Verlag Köln 1999). It employs a kind of optical notation. Quoted from the book Möller, Torsten - Shim, Kunsu - Stäbler, Gerhard: SoundVisions. Saarbrücken (PfaU), 2005, p.32.</p>	<p>(C) May 2009: "People sometimes ask, why don't you just specify what you want to do and be done with it? I do! Actions are specified.."</p> <p>Chr. Wolff, quoted from Leigh Landy: Experimental Music Notebooks. Chur (Harwood Academic Publishers), 1994. Part of a series: Performing Arts Studies Vol.2, p.84. (Origin probably: De Lio: Contiguous Lines: Issues and Ideas in the Music of the 60's and 70's. Lanham, MD (University Press of America), p.200. ("Probably" because there is an error in the reference and the page number given match only this work).</p>

A positive description of essential benefits to be sought after in new notation forms may include the “visibility” mentioned by Baltakas above - cf. Bosseur’s “conciseness” (see above under The Composer (1)). Wolff addresses dogmatic composers’ attitudes which do not take the existence of different uses of notation for different purposes into account.

HISTORIC REFLECTIONS (6)	
<p>(C) October 2018: I have maintained the belief that open form, if properly integrated into a musical piece and if not used as a replacement for musical creativity, is still valid today. Younger composers, I fear, have mostly avoided this technique because they have already been trained to be practical, perhaps too practical.</p> <p>Pierre Boulez: "...'ouvert', encore...", Contemporary Music Review Vol.26, 3-4, Juni/August 2007, 339-340, p.340 (special issue about Earle Brown), p.340.</p>	<p>(C) August 1998: "Considering the developments which have taken place in extending the physical parameters of sound within recent years it seems reasonable to consider the potential of the human mind ... to consciously extend it further into the actual generation of the work seems to me to be an inevitable and important step; a step which not only expands the potential of the "environment" of relationships (the work) but also the communicative potential, its inherent multiplicity of "meaning". Rather than diminish the responsibility of the composer or anyone else, it expands and intensifies all of the dimensions of creating and perceiving .</p> <p>Earle Brown, in his classic article about Form in New Music, Darmstädter Beiträge zur neuen Musik X, Mainz 1966, p.58.</p>

Pierre Boulez was, in his day in the nineteen fifties and sixties, known for his sharp critique of using improvisational elements in composition. However, even for him above, young composers’ seemingly automatic use of traditional linear thinking appear problematic, ‘too practical’. This has the background that he was, after all, at the same time a representative of compositional trends which explored complexity and he launched “open form” at an early stage, providing choices concerning the sequence of sections in some works. Exploring complexity is even more an issue for Brown, with “extending the physical parameters of sound”. Brown wishes to extend the way a composition is produced into more than one possible human mind.

HISTORIC REFLECTIONS (7)	
<p>(PR) November 2021: Generative music... is like trying to create a seed, as opposed to classical composition, which is like trying to engineer a tree.</p> <p>David Toop: Haunted Weather, London (Serpent's Tail), 2004, p. 242.</p>	<p>(PR) August 2015: To describe it in a simplified way, for the representatives of the first generation, composition and improvisation were two parallel music cultures which had equal rights and which, in the end, would mutually exclude each other. For those of the second generation, by contrast, they were aspects or moments of one art music.</p> <p>Nina Polaschegg: INTERWEAVINGS. Towards a new view of the relation between composition and improvisation. www.intuitivemusic.dk/iima/np.htm</p>

Toop describes here “*generative music*” and “*classical composition*” according to organic versus rational procedures. Neither creating a seed nor engineering a tree is strictly speaking possible, but these metaphors may serve for starting a discussion.

The Polaschegg quote makes clear that experimental art music since the second world war has indeed changed its relation to improvisation and musical co-creation after just one generation. This confirms that, as fashion has decreased, work with open scores and related forms has not disappeared, but instead composers have employed undogmatic attitudes, starting to heal the ‘divorce’ mentioned in the beginning of this article.

HISTORIC REFLECTIONS (8)
<p>(PC) January 2013: But rather than composition being something that facilitates more effective improvisation for larger groups, I would say that improvisation is the thing that will sustain, revivify or rescue composition. I think that improvisation can survive perfectly well without composition. I'm not sure that composition will survive or continue to exist in the way it has done without drawing on the incredibly powerful and rich resource of improvised and non-prescribed music</p> <p>Simon H. Fell in England, Phil: "Form is only emptiness, emptiness is only form", roundtable discussion, Resonance 6, 1 p.21 (20-27), 1997. About improvisation and composition, p.21.</p>

Fell above takes our attention to the proliferation and vigour of improvised music. We can expect further dialogue between composition and improvisation.

SOME LAST WORDS

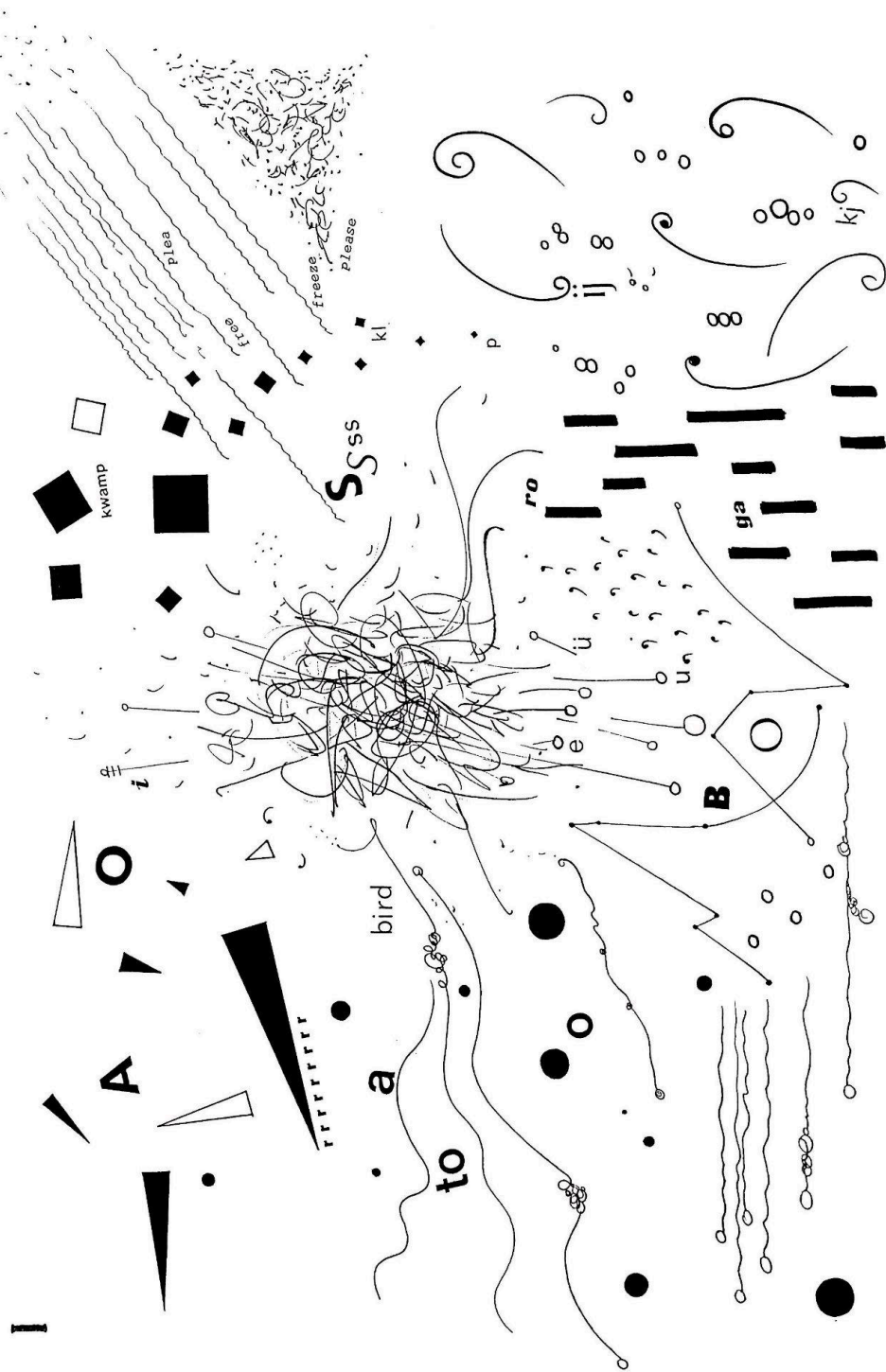
Brown's argument below for opening the score is down-to-earth but also philosophic, reflecting on time and space. Of course, scores, which are written with words, symbols and drawings, can - like all scores - be created faster or slower. And of course a special charm of open scores is that they combine creative inspirations from several people.

CONCLUDING QUOTE

(C) January 2002: "It is not possible, given any degree of optimism and generosity in regard to people in general, to set a time limit on creative reflection or a limitation on the number of people involved in the creation...".

Earle Brown, in his classic article about Form in New Music, Darmstädter Beiträge zur neuen Musik X, Mainz 1966, p.61.

Peter Hoch · DER KLANGGARTEN (The Garden of Sounds)



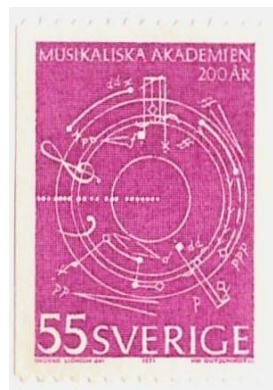
<http://peterhoch.info/>

Excerpt from Peter Hoch: The Garden of Sounds consisting of 5 graphic sheets and 2 text sheets, mainly in German language. For voices/instruments ad lib. The sheet may be played separately.

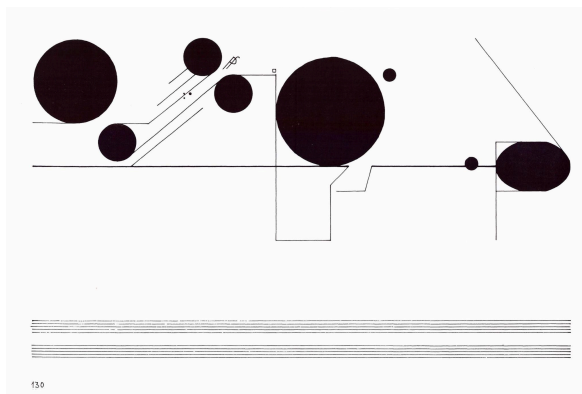
SMALL NOTES

SOME PRESTIGIOUS APPEARANCES OF OPEN SCORES (so you know...)

Swedish Ingvar Lidholm's *Stamp Music* from 1971 was written for a *postage stamp series*. Besides a written-out version being published, a large number of improvised versions were recorded and broadcast.



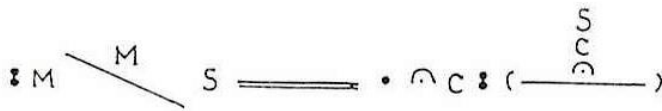
For the *Documenta exhibition 2017 in Kassel, Germany*, excerpts of the *Treatise* score by Cornelius Cardew (1967) were installed on the glass windows of the Documenta Hall - among others from this page:



Cornelius Cardew: *Treatise* p. 130. © Edition Peters/Hinrichsen

Copyright issues prevent showing the window decoration directly, but see here: <https://www.documenta14.de/en/artists/16166/cornelius-cardew>

A CREATIVE USE OF CONDUCTING

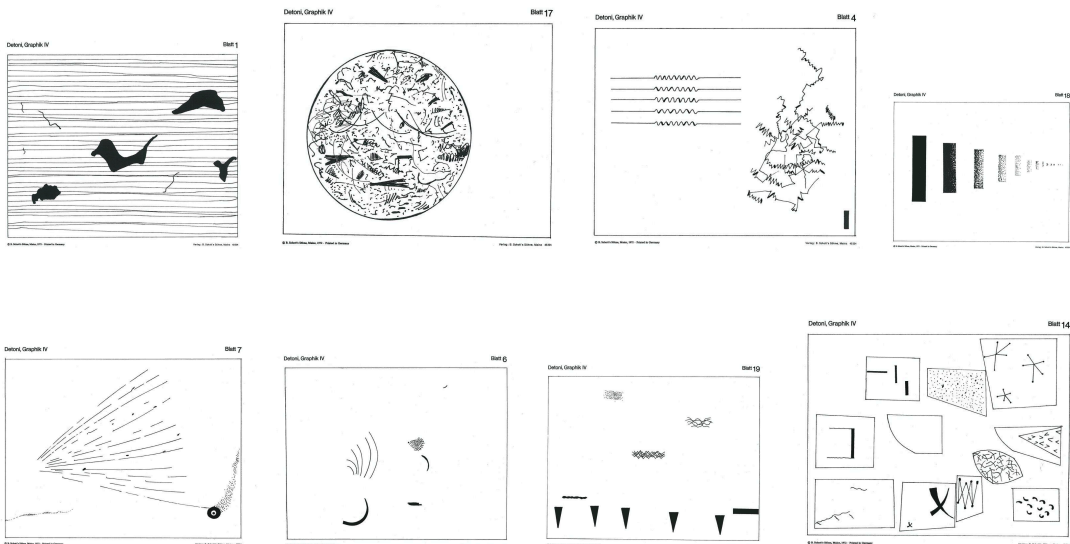


Excerpt from Toshi Ichiyanagi: Sapporo. © 1963 Edition Peters

In the above excerpt Toshi Ichiyanagi uses conduction in a special playful manner. “C” means “pay attention to the conductor”. “M” demands attention to another players’ soundmaking movement, and “S” listening to the sound produced by another performer. Just attention - if written in between the graphic signs, the players reading it is not to make their own sound. But indeed, it influences the subsequent playing. Else - there are short sharp sounds and long ones, possibly polyphonic. “M” together with a sound sliding downwards means both playing and watching another players’ soundmaking movement.

POINT, LINE, FIELD

It was the painter Vassily Kandinsky who discussed these concepts as elementary ones. These have also long been “classics” in graphic notations it seems - Austin Engelhard’s score in this issue is no exception. - In his collection *Graphik IV*, Dubravko Detoni presents an especially large and varied collection of this kind of graphic language. There are 26 of them in all.



Excerpts from Dubravko Detoni: Graphik IV © 1963 Edition Schott

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The digital versions can be downloaded as free pdfs at <http://im-os.net>.
In case this does not work, search the net including archive.org.

A. COMPOSITIONS PRESENTED AS SEPARATE CONTRIBUTIONS

(with instructions, if any):

<p>Andric, Andreja: Excerpts from Meditations (VII) 7/19-21</p> <p>Báthory-Kitsz: DEX 4/17-34</p> <p>Bocci, Cristiano: Paths 6/24</p> <p>Engelhardt, Austin: 3...2...1... 13/12-15</p> <p>Hannafin, Matt: From a Photo in Oslo by Miguel Frasconi 12/7</p> <p>Hobbs, Christopher: Voicepiece 7/42</p> <p>Hoch, Peter: Excerpt from The Garden of Sound 13/37</p> <p>Hübsch, Carl Ludwig: Floating fragments - groups for large ensemble 8/9-11</p> <p>Kervinen, Jukka-Pekka: slow motion resistance 4/15</p> <p>Montague, Stephen: Quintet 5/18-19</p> <p>Murray, Anna: 4 Postcards 11/5-6</p> <p>Noisebringers, The - Sappho, Maria; Catherin, Brice; McPherson, Henry: Foutraque 8/39-41</p> <p>Palacios, Fernando: Two pieces from Piezas Graficas 9/23-25</p> <p>Pisaro, Michael: Athena, Aristotle, Helen 1/16-19</p> <p>Porfiriadis, Alexis: Radschlag 3/21-22</p>	<p>Pozzer, Federico: Breathing Instructions 2/7-13</p> <p>Pritsker, Gene: Sound Liberation Improvisation #'s 4-6 6/12</p> <p>Rasmussen, Henrik Ehland: Cycle 10/5</p> <p>Rolin, Etienne: Composition 5 from Erolgraphs, vol.1 8/23-26</p> <p>Sappho, Maria: Artificatal Lyfe 9/13-14</p> <p>Schuback, Peter: l'heure du panurge 3/23</p> <p>Sogge, Glenn: Gestures for one or more percussionists 2/14-17</p> <p>Solares, Juan-Maria: Punctuation 5/38-44</p> <p>Szcelkun, Stefan: Compositions No 1 and 2 for the Scratch Orchestra 7/41</p> <p>Talarougas, Dimitris: 5 pieces 13/5-11</p> <p>Thompson-Bell, Jacob: Sounds at Somerset House 2/4-6</p> <p>Toft, Johan: Changeable Spring 1/14-15</p> <p>Toxværd, Laura: KEYS 10/35-36</p> <p>Vriezen, Samuel: Linking 3/5-20</p> <p>Wasążnik, Adam: Into the Labyrinth 2/30-31</p>
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B. COMPOSERS REPRESENTED BY ILLUSTRATIONS INSIDE ARTICLES:

<p>Anonymous workshop participants: 8/30 Baker, Renee: 8/27, 32 Bergstroem-Nielsen, Carl: 1/11 - 4/7 Bourgeois, Louise: 9/17 Brown, Earle: 5/9 - 11/14 Burr, Ellen: 11/30 Burt, George: 8/31 Cardew, Cornelius: 7/23, 25 - 13/38 Carruthers, Deborah: 11/30 Castro, Carlos Cruz de: 12/18, 20, 21, 23, 24, 25, 27, 28-29 Christensen, Erik: 1/4 Colding-Jørgensen, Henrik: 1/5-6 Corda, Silvia: 6/17 Davis, Miles: 11/10 Debrunner, Ruedi: 8/14 Detoni, Dubravko: 13/39 Ellison, Psi: 7/29 Fell, Simon H.: 10/34 Finer, Carole: 7/27 Friedman, Bruce: 6/15, 16 Ganter, Jo and McDonald, Raymond: 8/33 Gesner, Lewis: 6/3 Goodiepal: 7/45 Haubenstein-Ramati, Roman: 4/6 - 10/24+27 Haynes, George: 7/6 Hildebrand, Nolan: 9/6 Hope, Cat: 6/7</p>	<p>Ichiyanagi, Toshi: 8/16 - 13/39 Kervinen, Jukka-Pekka: 1/7 Larsen, Nana Pi: 8/13 Lekfeldt, Jørgen: 1/8 Lidholm, Ingvar: 13/38 McDonald, Raymond and Ganter, Jo: please see Ganter, Jo and McDonald, Raymond McEwan, Jean: 8/29 McGlone, Una and Rezai, Mariam: please see Rezai, Marian and McGlone, Una Murray, Anna: 11/30 Mwamba, Corey: 8/35 Nomura, Makoto: 6/20 Oliveros, Pauline: 5/15 Papavasileiou, Dmitri: 12/10, 11, 14, 15 Pedersen, Jesper: 6/8,10 Ponizil, Agnes: 4/12 Porfiriadis, Alexis: 1/4 - 4/12 Rasmussen, Henrik Ehland: 11/7 Rebelo, Pedro: 6/6,8 Rezai, Mariam and McGlone, Una: 8/34 Rosilio, Yoram: 12/34-35 Schuback, Peter: 10/29 Skempton, Howard: 7/26 Stockhausen, Karlheinz: 10/19 Tetsu, Shiba: 1/8 - 10/31 Thomson-Bell, Jacob: 1/13 Toxværd, Laura: 6/5 Wolff, Christian: 1/8,10 - 9/18 - 10/14, 15, 21 Yang, Justin: 6/11 Young, La Monte: 7/30 Zorn, John: 5/12</p>
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C. ARTICLES with some keywords:

Barbiero, Daniel: Interpreting three open-form compositions	<i>Accounts for the different strategies and methods</i>	6/13-23
Bergstroem-Nielsen, Carl: Open scores - what is this?	<i>Introduction to open scores, categorisation of scores</i>	1/ 4-12
Bergstroem-Nielsen, Carl: Enquete: Discussing open scores: Joe Scarffe, Ruedi Debrunner, Stephen Montague, Federico Pozzer, Dennis Bathory-Kitsz	<i>Responses to five questions about the relation to and views on, open scores</i>	5/20-37
Bergstroem-Nielsen, Carl: Animated notation	<i>Exploring video scores</i>	6/5-11
Bergstroem-Nielsen, Carl: The symbols of conducted improvisation and their creative use	<i>Review of different graphic visualisations of signs pertaining to conduction and related procedures</i>	8/12-17
Bergstroem-Nielsen, Carl: Interview with musician Anton Lukoszevieze	<i>Open score viewpoints and inspirations of a musician</i>	9/15-18
Bergstroem-Nielsen, Carl: The co-creating musician - some PhD glimpses: Galbreath, Daniel Johnston; Williams, Christopher; Scarffe, Joe; Storesund, Else Olsen; Orning, Tanja	<i>Presentation of five different PhD dissertations</i>	9/19-21
Bergstroem-Nielsen, Carl: RABR Analysis - rating Degrees Of Openness in Experimental Repertory, Part I	<i>Presents the authors' method of rating Random Access versus Broadness properties in open scores</i>	10/6-32
Bergstroem-Nielsen, Carl: RABR Analysis - rating Degrees Of Openness in Experimental Repertory, Part II	<i>Further analysis according to the RABR method, including "borderline cases"</i>	11/7-32

Bergstroem-Nielsen, Carl: Interview with composer Dmitri Papavasileiou	<i>Includes excerpts from compositions</i>	12/8-15
Bergstroem-Nielsen, Carl: What they say about open scores	<i>A large number of quotations commented, focusing on listener, performer, composer and history¹</i>	13/16-36
Blair, Sarah: Languages scored as music	<i>Presentation of an aural score depicting melody of language</i>	4/16
Brett, Alan: Reflections on the Scratch Orchestra	<i>Personal memories of Scratch Orchestra activities, right from the first meeting</i>	7/10-15
Buj, Marina: Open works based on board games. Four graphic Scores by Spanish Composer Carlos Cruz de Castro (b.1941)	<i>Presentation of works created from 1969 and on, inspired by the games of chess and domino</i>	12/16-33
Cardew, Cornelius: Transcript by Alan Brett of a BBC interview with Cornelius Cardes about the Scratch Orchestra	<i>Explanation of "Scratch Music" as everyone accompanying the others with possible solos; comments to the political dimension and its development</i>	7/16-18
Hübsch, Carl Ludwig: On onemindedness	<i>Ideas of strategies to avoid the "smallest common denominator" as well as "masking" each other in large improvising ensembles</i>	8/7-8

¹ Authors of quotes in order of their first appearance: Ingeborg Okkels, Joelle Léandre, Lucie Vitkova, Morton Feldman, David Ryan, Laura Toxværd, Keith Prosk, Lukas Foss, Edwin (Eddie) Prèvest, Palle Mikkeltborg, Torsten Möller, Nina Polaschegg, Skraep (Skræp, concert organisation), Frederic Rzewski, David Borgo, Simon H. Fell, Zdenek Konopásek, Roman Haubenstock-Ramati, Tanja Orning, Vinko Globokar, Misha Mengelberg, Frank Hiesler, Philipp Wachsmann, Earle Brown, Christoph Williams, Günter Christmann, Ge-Suk Yeo aka Suug, Max Stehle, Theresa Sauer, Jean-Yves Bosseur, Vyintas Baltakas, Rhoda Averbach, Laura Toxværd, Christoph Herndler, John Zorn, Nina Polaschegg, John Zorn, Elliot Schwartz and Daniel Godfrey, Pauline Oliveros, Anna la Berge, Sylvia Smith and Stuart Smith, Manon Liu Winter, Bruno Maderna, Hans-Peter Jahn, Jan Maegaard, Christian Wolff, Pierre Boulez, David Toop.

McGlone, Una: Visual strategies for sound: the key to graphic scores	<i>Form, energy, materiality, clarity and fixed material as starting-points for presenting personally favourite graphic scores</i>	8/27-36
Porfiriadis, Alexis: Open Form – Open Decisions: decision making in open form compositions for groups - Part 1	<i>Investigations into decision-making in open score repertoire - focus on before performance</i>	4/5-14
Porfiriadis, Alexis: Open Form – Open Decisions: decision making in open form compositions for groups - Part 2	<i>Extension of Part I - focus on during performance</i>	5/5-17
Schwabe, Matthias: Improvisation exercises for large groups	<i>Five exercises accessible for both trained improvisors and absolute amateurs</i>	9/12
Sczelkun, Stefan: Cornelius Cardew, the Scratch Orchestra and its Text Scores 1966-72	<i>A former member comments on earlier compositions by Cardew and the SO Draft Constitution and the typical genres of Scratch Music: Improvisation Rites, Compositions and Popular Classics as well as provides additional information</i>	7/22-40
Various authors; Bergstroem-Nielsen, Carl: Discussion about conducted improvisation at European Intuitive Music Conference 2.October 2021 in Basel: Poffet, Ingeborg; Poffet, Jopo; Stehle, Max; Grossenbacher, Stephan; Sheridan Angelika; Grankin, Iouri; Rolin, Etienne; Zimmermann, Thomas; Tonino, Hans; Kohn, Diego; Küpper, Brigitte; Knappe, Esther; Escher, Susanne	<i>Impressions from freshly experienced sessions; thoughts on different conduction methods and systems and on how a large group can play together</i>	8/18-22

Voigt, John: Music from drawing lines and a map of Harlem	<i>Describes a chain of visual/musical associations between several people</i>	7/5-9
Wasążnik, Adam: Game pieces as games - Part 1	<i>History of board games and other games, criteria of games</i>	2/19-29
Wasążnik, Adam: Game pieces as games - Part 2	<i>Deepening out the criteria: what constitutes experienced 'balance' for the players</i>	3/24-3

CONTRIBUTORS TO THIS ISSUE

Carl Bergstroem-Nielsen (b.1951) DK, composer, musician, editor, researcher, teacher. <http://www.intuitivemusic.dk>

Engelhardt, Austin (b. 1995) USA, Guitarist, Improviser, Composer.
<https://www.youtube.com/channel/UCgMReE3rrCqu8Nit2PxSbHQ>

Hoch, Peter (b. 1937) DE, composer, educationist. <http://peterhoch.info>

Talarougas, Dimitris (b.1966) GR, composer, musician.
<https://soundcloud.com/dimitris-talarougas>
<https://www.youtube.com/@TheTauma8/videos>