IM-OS

Improvised Music – Open Scores

CONTENTS

Graphics by Lewis Gesner

EDITORIAL

Artistic developments inevitably take inspiration from contemporary technology. This is not just a matter of connecting to the spirit of the present time - new technologies offer new roads to travel by also artistically. Paper has for a surprisingly long time almost exclusively acted as the medium for music notation. So shouldn't we consider alternatives too? Read about animated notation in this issue…

On the other hand, notation is still about visual shapes - and how we put them together. See the Sound Liberation Improvisations by Gene Pritsker that show how traditional elements may build up to non-traditional music.

The roles of composer and musician have a new relationship to each other in the music field covered by this journal. You may get inspiration from reading Daniel Barbiero's article reflecting on the curatorial and interpretative work with compiling pieces for a release.

Please explore more for yourself. If you find something is missing, drop us a line and/or a score.

CBN

ANIMATED NOTATION

by Carl Bergstroem-Nielsen

Aren't new notations also for the audience? And what would happen if scores appeared in video form? A number of composers explore exactly that.

AUDIENCE, SCORES AND READABILITY

Composer Laura Toxværd reports in her book with graphic scores[1] that she has experienced a "growing and artistically inquisitive audience". Contact has been strengthened through the internet and social media. While not being musicians themselves, some people are nevertheless curious about what happens inside the music. One might add that even for musicians, concentrated listening has substantial limits due to shortcomings of human memory. Scores, however, provide a map to the landscape, enabling more overview and feeling of the context. - It becomes essential, as a composer, to share the structural ideas:
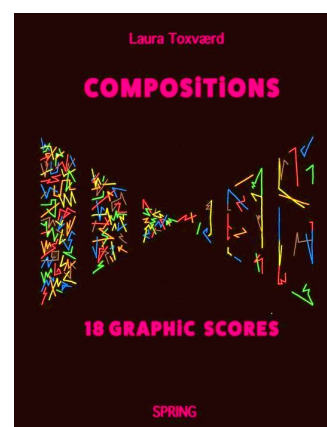
> "...some of them are interested in my graphic notations, and this is something that I interpret as their inclination toward wanting to understand the music in other manners than the merely intuitive. What I miss is communicating the subtler and more deeply detailed aspects of the music's content and expression to this particular audience. I believe that a more clearly articulated sense of the germinating and progressively emerging time in the music could very well serve to enrich their experience"

It thus seems that structural information which is not loaded with music terminology may be of help for the audience to not getting "merely intuitively" lost in the shifting moments, but to, maybe, feel the overarching forces arising from the built-in structural tensions and contrasts, and thus acquire an experience of the "germinating and progressively emerging time in the music".

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[1] Laura Toxværd: Compositions. 18 graphic scores. Gylling, Denmark (Spring publisher), 2016, p.12.

A bit similarly to Toxværd, composer Pedro Rebelo states that

> *"Visuals can … engage performers and audiences in experiencing music by addressing different temporal frameworks and hence promote readability of structure, form and topology"[2]*

SIMPLY SHOWING THE NOTATION

From now on I recommend that readers follow the video links given in the footnotes.

Some scores simply show the notation, just the way the musicians may look at subsequent pages of paper. The "leafing" may have the form of a slideshow, like Rebelo's Cipher Series[3] - some of the graphic pages are seen below:
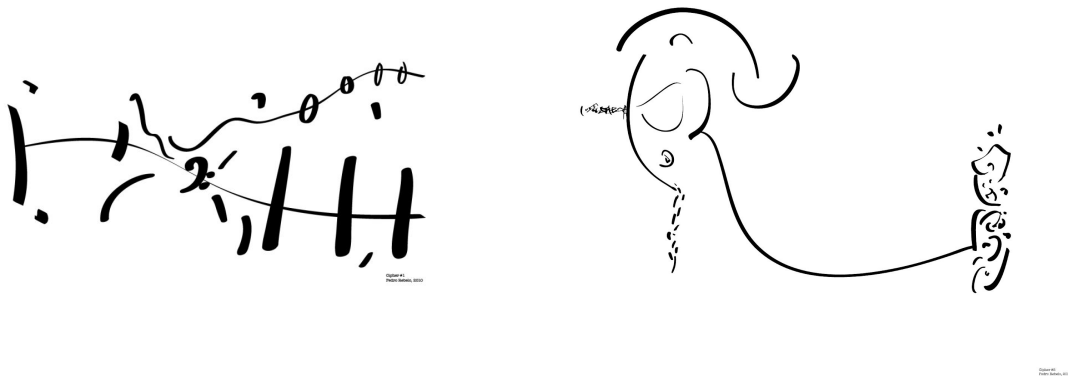
Pages 1 and 8 from Pedro Rebelo: Cipher Series (2010)

Rebelo remarks to this procedure that

> *"the change from one graphic score to the next has immediate formal implications for the music and acts as a way of articulating shifts in musical material or interpretation strategy"[4]*

- a very basic and "safe" way to ensure formal contrasts. He also names it a "modular approach to the page"[5]
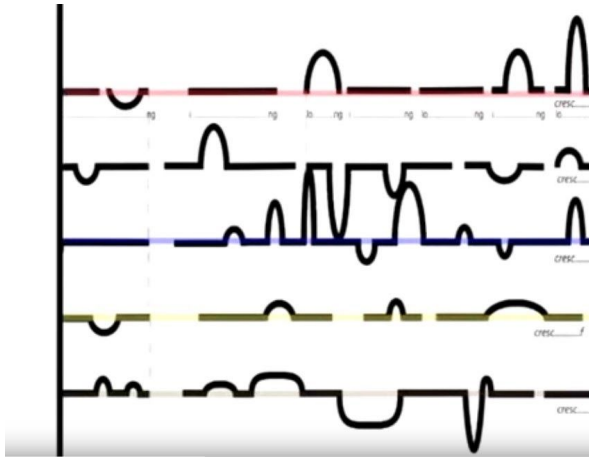
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[2] https://pure.qub.ac.uk/en/publications/anticipation-in-networked-musical-performance
[3] https://www.youtube.com/watch?v=RAtq6P_-izQ   . The playing starts at 1'10".
[4] https://pedrorebelo.wordpress.com/2010/05/12/cipher-series/
[5] See the URL in footnote 2.

Still "simply showing" the notation, but in a different way, is the "piano roll type notation"[6], employed by Cat Hope:

Screenshot from Cat Hope: Longing (2011)[7]

In the above example, the five-part score showing pitches bending rolls slowly from left to right. The vertical thick line to the left indicates the present moment. - By this method, the reader is guided closely within a strictly linear process. It is also rather widely used for guiding listeners to classical music.

GRAPHICS THAT MOVE

Look at the picture below - and imagine that both the red and the white textures are in motion with vivid inner movements. This would present something new to the performers. In Rebelo's words, it goes "beyond symbolic codification"[8].

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[6] Among in other writings, mention in: Jonathan Bell, Benedict Carey. Animated Notation, Score Distribution And Ar-Vr Environments For Spectral Mimetic Transfer In Music Composition. TENOR, Jul 2019, Melbourne, Australia. https://hal.archives-ouvertes.fr/hal-02280057/document
[7] https://youtu.be/NXTUn6oAIVo
[8]https://pure.qub.ac.uk/en/publications/composing-with-graphics-revealing-the-compositional-process-throu
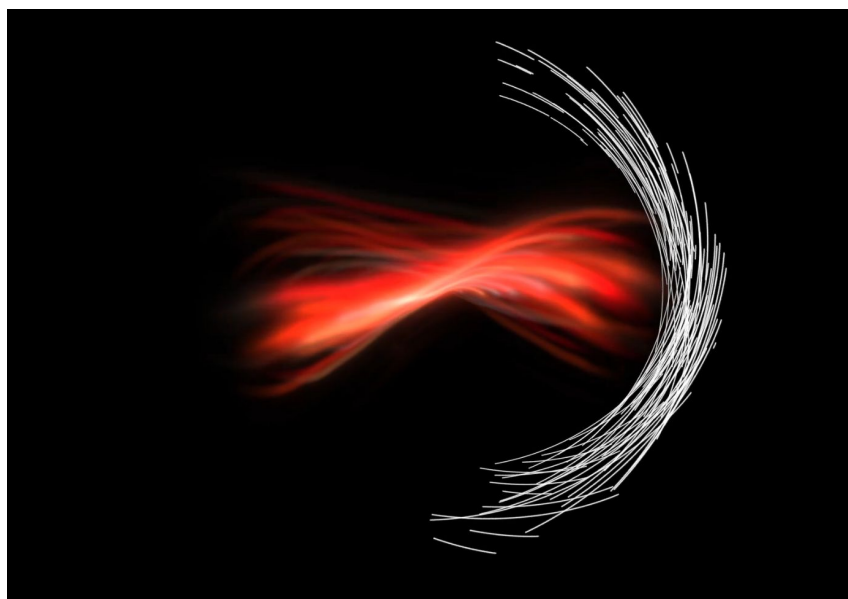
Screenshot from Jesper Pedersen: Hölpu (2017)[9]

Moving graphics also constitute the visual material of Rebelo's Netgraph:

From Pedro Rebelo: Netgraph (2010)[10]

A BALANCE TO BE CONSIDERED

Moving graphics possess a new kind of notational expressivity. One might perhaps be tempted to compare it to the way notational graphics could free the music material out of the straitjacket of the twelve tones. However, a new issue of how to balance visuals and audio come into sight.

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[9] https://vimeo.com/241664360 has a good rendition for possible use - however, without sound.
[10] https://pedrorebelo.wordpress.com/sounds/ - scroll down, 2 versions documented here.

According to Jesper Pedersen[11], audiences are quick to apprehend moving graphics. Musicians, so to speak, lay their cards on the table for all to see. On the other hand, this can lead to a dominance of the visual dimension. The very direct correlation may be problematic, and issues around this have been much discussed in the Icelandic composers' group S.L.A.T.U.R. In film music. - And, some composers do not like to reveal what the musicians are playing from.

One could imagine that the dominance of the visual dimension arises as a consequence of listening habits stemming from sound being in the background in film and TV. And concerning composers holding their cards tight to their chest, it is in my experience a well-known general attitude with some composers. Although John Cage, the pioneer of indeterminacy in new music, did not at all speak about hiding the details of compositions, he did claim that composing, performing and listening are three autonomous realms, each to be explored in its own right[12]. Now, an interesting example of a creative arrangement with going half-way between total correlation and total autonomy is Pedro Rebelo's Netrooms (2008). In the network configuration in question, there was up to 12 seconds delay, and each participant would hear the piece from a different perspective. The composer admitted the phenomena of expectation and anticipation as essential components of the piece. Thus, the piece "celebrates the private acoustic environment as defined by the space between one audio input (microphone) and output (loudspeaker)", Rebelo says[13].

Pedersen's pieces are often created for and with specific musicians - this is why instruments are so specified in his subtitles, although one might imagine other instruments playing them as well. "Spooky Spiral" exemplifies how game-like instructions may be formulated[14].

Performance of Pedersen: Spooky Spiral (2012) - see footnote 14

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[11] Video interview 9.11.2020

[12] "Composing's one thing, performing's another, listening's a third. What can they have to do with one another?" John Cage: Silence. Lectures and Writings. p.15.London (Calder and Boyars), London. Reprinted 1973. The text in question is from 1955.

[13] see the URL in footnote 2, p.1

[14] http://www.slatur.is/jesper/Instructions/SpookySpiral.pdf . See and hear two renditions of the piece here: https://youtu.be/vVx-usXINJI and here: https://youtu.be/TT96YfdkByM
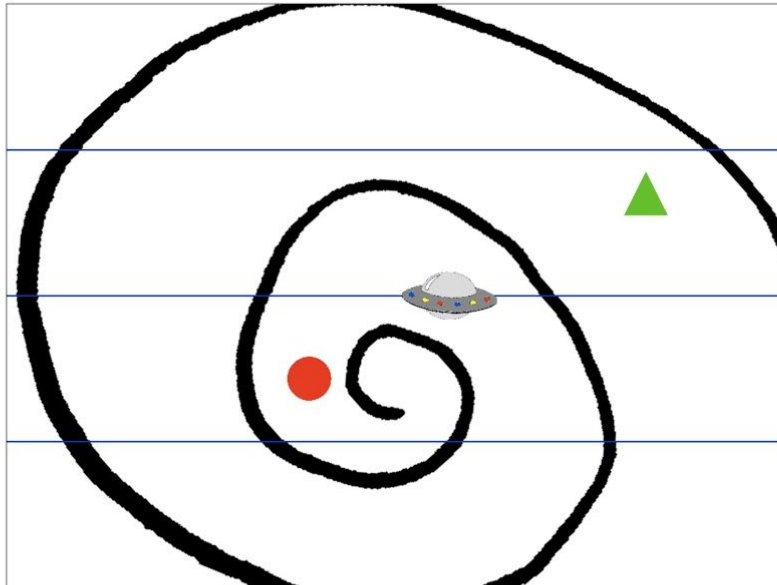
Jesper Pedersen

SPÚKÍ SPÍRALL

SPOOKY SPIRAL

Two performers
metal and string

Animated notation
Duration: 5:15

The piece was written for Duo Harpverk.
Premiered in the Faroe Islands, July 2012.

Jesper Pedersen © 2012 – www.slatur.is/jesper

Jesper Pedersen: Spooky Spiral (2012), instructions front page. See footnote 14 for more documentation!

ANIMATED NOTATION SITES

Here are some large internet sites linking to a wealth of animated notation materials - videos with and without documentation of sound from performances, and texts - from short bios over articles to PhDs:

http://animatednotation.com
http://animatednotation.blogspot.com
http://slatur.is

CODA

To conclude this article, here is one more example - Justin Yang's "tutti, duet, trio, solo, quartet". It deals in a concise way with the constellations, and there is even an exact visualisation of how much time is to pass before next change - but it also allows the musicians to play freely[15].
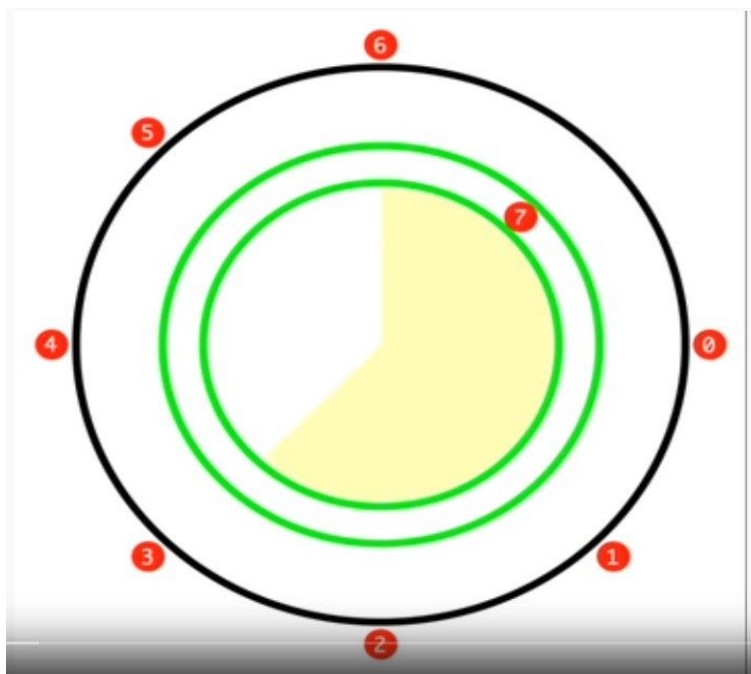
From Justin Yang: "tutti, duet, trio, solo, quartet" (2009). See footnote 15!

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[15] https://youtu.be/nQzaSeFZYRo

Sound Liberation Improvisation #'s 4-6

Gene Pritsker
2007

4

Play any of the notes in each chord
with any rhythm. Change chords on cue

Chords

5

Choose any rhythm. Ones in a while play a note (any)

Line 1

Line 2

Line 3

Line 4

6   Make music with only thiese 4 notes

Scale

INTERPRETING THREE OPEN-FORM COMPOSITIONS

by Daniel Barbiero

This article has as its basis the CD release In/Completion by the author, to be found at
https://shopendtitles.bandcamp.com/album/in-completion-incl-booklet

THE DISCREET CHARM OF THE OPEN-FORM COMPOSITION

In 2018 I decided it was time to record an album of open-form scores. I had been interested in open-form scores and in unconventional systems of music notation more generally for years, and had played and composed them for a decade or so, but up to that point had never attempted a project that would involve the systematic selection, interpretation and realization of open-form scores of various kinds from different composers.

The idea of recording a set of open-form scores was appealing for a number of reasons. First and most fundamental is the way the open-form score reimagines the relationship between composer and performer from one of creator and executor to one of more-or-less equal collaborators, each of whose contributions to the collective work is essential to creating it in the given form it will take by virtue of, and only by virtue of, the confluence of sensibilities their collaboration represents. I chose to title my collection *In/Completion* precisely for this reason. For me, the open-form score by itself as written is necessarily not a completed thing but rather is an invitation to the performer, as collaborator, to complete it by filling in its open variables with concrete musical values of the performer's own choosing. Incomplete in and of itself, the open-form score requires the involvement of the performer as co-creator—as co-composer, in some non-trivial sense--whose efforts are taken up in completion of the score.

A second and equally important point of attraction to me is the way the open-form score, no matter how much latitude it allows the performer, still imposes certain constraints. This may seem paradoxical in that the score by definition is open—open in form, and open to the substantive creative input of the performer—but it is after all a score, a set of instructions or at least an indicator of direction through which a composer conveys his or her own sense of what its realization may entail. While many musicians are attracted to open-form scores for the freedom they afford, I tend to see them from the other side—for the limits they offer, albeit limits freely accepted rather than unilaterally imposed. (In this regard I like to recall that the Classical Greek idea of beauty presupposed the existence of limits; the unlimited, or *apeiron*, was, by virtue of the absence of limit, something understood to be lacking

in the capacity to take on a pleasing form.)

A more personal and less theoretical attraction, certainly related to the second point above, has to do with my own practice as a musician. I am primarily an improviser. While I have in the past played determinate scores in standard notation those situations represented the (rather rare) exception rather than the rule; my natural milieu is free improvisation—musical invention in the absence of any preconceived structures or directions. Hence my interest in the open-form score as a situation of constrained improvisation. To whatever extent the score allowed it, I could improvise at least part of my contribution, while at the same time accepting the constraints the score imposes. My discretion as performer would provide much of the actual substance of the work as completed, and yet this would be done with respect to the limits it set out--with discretion in another sense of the word. The question I like to ask of an open-form score is, what or how does it make me play in a way that I wouldn't ordinarily play if left to improvise completely? How, in other words, does it take me out of myself, out of my usual habits and reflexes, and have me play something I otherwise wouldn't—and perhaps surprise myself in the process of doing so? The open-form score's limits are constraints, but enabling constraints which, by limiting performances in non-trivial ways, bring out possibilities that, in the absence of those constraints, may never have been recognized and realized.

A SAMPLE OF THREE SCORES

Partly through the serendipity of scores discovered by chance on the web, partly by reaching into my own repertoire, and partly by having compositions written for me, I collected eight open-form scores of various types. These ranged from the purely graphic to scores made up of rearrangeable modules to scores that ask the performer to map a route through them; one score was a photograph of an art installation that had been intended to be played like a score. I completed the set with one of the first graphic scores, one that had been composed during the efflorescence of experimentation in Western art music in the middle of the last century. In choosing the scores that I did, I wanted to put myself in a situation of having to respond to challenges of different kinds, to have to formulate different hermeneutic positions as called for by the different systems, and hence interpretive problems, these scores represent. Not all open-form scores are open in the same way; each occupies its own point along a spectrum measured by gradations of certain key qualities—for example, freedom and constraint; intention and chance; explication and implication; premeditation and spontaneity; form and informality. Three of the scores I chose for In/Completion—Cristiano Bocci's *Paths*, Silvia Corda's
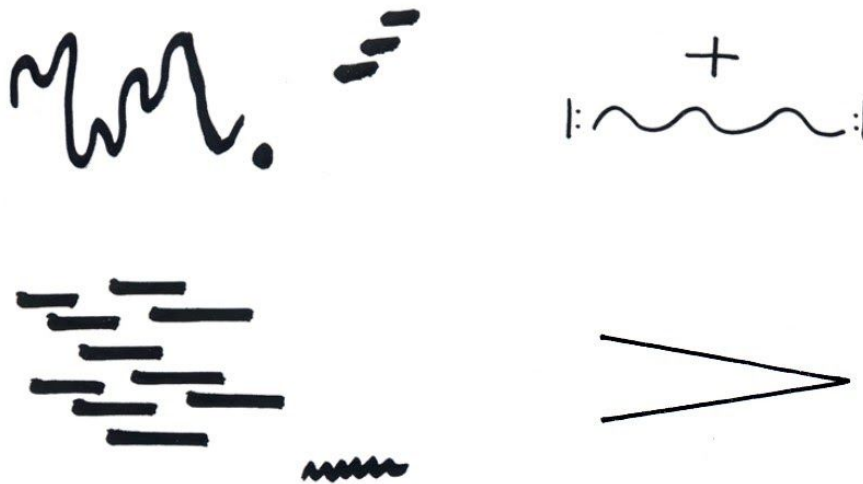
Traces, and a score derived from Bruce Friedman's O.P.T.I.O.N.S. system—show the ways some of these qualities confront the performer and hence elicit certain interpretive and performative strategies in response.

O.P.T.I.O.N.S. scores—O.P.T.I.O.N.S. stands for Operational Parameters to Improvise Organized Nascent Sound—have been a part of my musical practice for over a decade. As composer Bruce Friedman describes it on his website,

> *O.P.T.I.O.N.S. is a collection of graphic notation symbols for improvisation. It includes musical elements of pitch, rhythm, volume, shape and transformation. Very little exact notation is included. Improvisers interpret and organize the individual symbols (written individually on 3 x 5 cards), as well as design rules for performance.*

O.P.T.I.O.N.S.
Optional Parameters to Improvise Organized Nascent Sounds

Two excerpts from Bruce Friedman: O.P.T.I.O.N.S. See
http://www.brucefriedmanmusic.com/options.html for more combinations.

O.P.T.I.O.N.S. is essentially a modular system that comprises graphic notation symbols for fostering improvisation; its graphic symbols, of which there are over 50, can be arranged in different combinations to produce scores of various sizes. Friedman has posted a computerized version of the system in which a program randomly generates a score of fourteen symbols arranged in seven pairs. Every click of the "click here for a new score" button—the electronic equivalent of a throw of the dice—produces a new combination of fourteen symbols drawn from the set of 50. Like a sentence in spoken or written language, each score represents a unique configuration incorporating elements from a fixed vocabulary. Because it encourages an extraordinary interpretive openness and yet is still firmly anchored in recognizably musical notation, Friedman's system is highly intuitive to use. The O.P.T.I.O.N.S. score I recorded is a composite of modules selected from a few scores generated by the program; it consists of fourteen symbols in seven pairs arranged on a single sheet of 11 x 17 paper.

Silvia Corda: Traces, excerpt of one page

Silvia Corda's *Traces* is a graphic composition consisting of eight individual pages of heterogeneous elements laid out in different ways. These elements include discontinuous fragments of Morton Feldman's 1952 *Piano Piece*; three-dimensional diagrams of geometric figures; deliberately blurred architectural images; and snippets of language. Traces is somewhat comparable to a score like *December 1952* in that the notation makes no explicit reference to specifically determined musical elements, the interpreter instead having to invent his or her own system of correspondences between the marks on the page and musical gestures. That musical indeterminacy is an outgrowth of *Traces*' genesis. Corda, who is a painter as well as a pianist and composer, created the *Traces* series in 2016 when she was asked to exhibit some visual artworks at the Tempo al Tempo improvised music festival in Brussels. She made some drawings containing traces of things that interested her—hence the title—and although she thought of the drawings primarily as visual art, she also saw their potential as graphic scores. It was in the context of this second life that I discovered them. For *In/Completion* I selected one page to interpret; as I will discuss below, it was a page I found extremely suggestive of musical content.

In contrast to Friedman's and Corda's scores, Cristiano Bocci's *Paths (In a Winter Day in a Seaside Town)* contains specific instructions regarding what the performer is to play. Performer choice comes into play in the sequencing of events and the shaping of an overall narrative arc. The score is structured as a series of loops, each of which is a path made up of sequences of gestures. The performer chooses three paths that run through a five-level score, each level of which contains events consisting of certain bowing or plucking techniques, scales, registers, or harmonics, or instructions to suggest the sounds of wind, rain and storm. The first path culminates in the sound of seagulls before looping back to the beginning; the second path culminates in the sound of waves before looping back to the beginning; the third and final path ends with the performer playing something about fall weather. *Paths* is something like a more elegant and visually pleasing variation on a flow chart or multiple choice scenario; because the composition offers the performer a choice of possible paths to take in realizing it, it is that seemingly paradoxical thing: a program work as indeterminate composition.

IN ADVANCE OF COMPLETION: CASTING THE INTERPRETIVE FRAMEWORK

The first step in interpreting these—and by extension, the other—works was to get a conceptual grasp of what the score was about. To discover the grounds of the

possibilities they offer. It is an obvious point of departure, but not necessarily a simple one. To begin with, each score was different from the others in significant ways. The analogy I like to draw is between the open-form score and a possible world. The open-form score represents the musical equivalent of a universe governed by its own laws of cause and effect, of before and after, and of what can or can't be done given its basic structures and materials. Sometimes these "laws" are explicitly laid out in the score, and sometimes they must be inferred. But like the laws of physics in a possible world, they function as basic determinants of what can and can't, or should and shouldn't, be done. For, no matter how open the open-form score, it will carry some kind of normative force, whether strong or weak. Whether couched in terms of the letter or the spirit of the work, this force is one way the composer makes his or her intentions a part of the work—the work as written and/or the work as realized. And hence discerning it—understanding, for example, what the composer means to accomplish, what role he or she envisions for the performer vis-à-vis the composer's own role in forming the work, and determining where the work's constraints begin and end—is an early and necessary step in this collaborative venture. In understanding it we can begin to understand the poetics of the piece in order to set our interpretation on the proper footing.

Discovering the composer's intention, to the extent that it allows itself to be discovered, is only the first move in creating the interpretive framework through which the work will be approached and realized—will ultimately be completed. The actual creation of this structure—this set of methods, rules, procedures and so forth through which the interpretation of the score will be embodied--is more or less comparable to making the kinds of decisions that go into the creation of the pre-compositional structures of any kind of musical work. For the open-form work these decisions take place at the pre-performance stage of interpretation. They might, for example, include whether to interpret its markings in real time, whether to construct a system of fixed correspondences between the markings and the sounds, pitches or gestures they'll subsequently prompt, whether or not to construct in advance a set sequence of events out of a score that leaves sequences to the performer's discretion or, in some cases, even, whether to translate the score into conventional notation. (This latter was something David Tudor was known to do with John Cage's indeterminate scores; hence I like to refer to the practice as "David Tudoring." I can say here that of all the scores in *In/Completion* only one was David Tudored, and that only in part. It took little doing to translate the roots in Makoto Nomura's wall installation *Root Music*, which were distributed along five lines resembling a staff, to noteheads on a tenor clef staff without barlines.)

Makoto Nomura: Root Music. Picture quoted from
http://www.furious.com/perfect/makotonomura.html

Depending on how one answers these and other similar questions, one will have a more or less pre-given structure to realize in performance or a more or less improvised performance to create in real time.

For the O.P.T.I.O.N.S. score, as noted above, I first assembled a set of fourteen symbols selected from several clicks of the score-generation button. Because I find the O.P.T.I.O.N.S. system visually attractive as well as musically provocative, I arranged them with an eye toward creating a composition that would be harmonious to look at as well as to play. I find these two qualities to be closely related: a harmonious flow of lines on the page will keep the eye moving smoothly from module to module, thus contributing to the correspondingly harmonious flow of the music's narrative arc.

Because Friedman's intention is that the O.P.T.I.O.N.S. symbols facilitate

improvisation, I felt it consistent with this intention, as well as with my own inclinations, to come up with very loose rules for the interpretation of the symbols individually as well as in relation to each other. I decided to allow myself to play them in any order as the unfolding of musical ideas and the visual flow of the lines on the page suggested and further, giving the unfolding of the music to take precedence as a guiding factor, to repeat or ignore symbols as emerging music would seem to want. I also left open to the moment the interpretation of specific musical values to fill in for the variables the symbols represented to me, when no specific values were given by the notation itself. This mostly concerned choices of pitch, since some indication of durations, rests and articulations were included in the symbols I chose to use. My choice of symbols was biased in favor of those of a more abstract, less specifically musically-based nature—curved lines suggesting the rise and fall of legato phrases, broken lines suggesting staccato bowed or plucked notes. As a consequence of these pre-performance choices the performance of the O.P.T.I.O.N.S. score was largely improvised, yet still constrained in terms of the shapes of phrases, types of articulation and repeats, when indicated by the notation. The overall architecture of my realization was intended to signify something of the modular dimension of the score's makeup, hence I made an attempt to separate musical events into discrete packets of sound. The overall structure, in other words, was paratactic rather than syntactic: a set of juxtapositions rather than one long, unbroken line.

Like my realization of the O.P.T.I.O.N.S. score, my performance of *Traces* was largely improvised in real time. The score itself differed substantially in layout and overall appearance from the O.P.T.I.O.N.S. score and indeed from the other scores I realized for the album. The page I chose to play contained several diagrams of open cubes and a number of scattered fragments of the score to Morton Feldman's *Piano Piece*, most of them creatively effaced and musically nearly illegible. There was also the six letter string SSSSTT at the right edge of the page. The distribution of these various elements followed no predictable pattern other than visual balance and a concern for textural weight: they overlapped, faded in and out of view, crossed at odd angles. There was thus no question of a simple linear reading of the score; any sequence made of it would have to be done through my own set of choices and sense of order. My pre-performance decision was to decide not to decide—to order them as I actually played them, with no pre-given requirement that each be played once, more than once, or even at all. The musical architecture for the performance would in effect be left to chance—or more accurately, to the dictates of the ear.

The pre-performance interpretive structure I worked out for Corda's score consisted of constructing a set of motifs based on correspondences between visual element types and types of musical material. Her score was conducive to an intuitive, virtually

immediate formulation of these correspondences. For example, when mapped onto the double bass's fingerboard in a diamond orientation (point up), the cube diagrams traced the outline of a whole tone scale "box." Thus they would be read as representing the whole tone scale of either kind. Any legible notes from the Feldman score fragments were read as being in bass clef and played accordingly; in addition, I took from a Feldman score fragment a legible cluster of four chromatic notes, unraveled it from the vertical to the horizontal, and used that as another motif. Similarly, the SSSSTT suggested itself quite naturally as something that could be spoken. Any of these motifs—the whole tones scales, the spoken passage, the chromatic line—could be played at any time, in any order, and as many times as desired. As I did with the O.P.T.I.O.N.S. piece, I let my ear guide my eye. I decided to play the piece with prepared double bass—something about the score's density of texture and effacement of individual elements reminded me (again, another correspondence) of the thickened, often pitch-effaced sounds of prepared bass.

(I might add here that the performance of the O.P.T.I.O.N.S. score I chose to include on *In/Completion*—one of enough performances to make into an album of their own—was also done on prepared double bass. That choice was made in the interests of providing color variety and balance to the album taken as a whole.)

RULES AND GAMES

For both Traces and the O.P.T.I.O.N.S. score I essentially invented my own rules of interpretation, and hence of procedure. Just as in a new game to be played. And in fact another analogy I like to use for open-form scores is that in a certain loose sense they are game-like. As in, for example, chess, in many open-form scores certain moves are allowed and others not allowed, and given certain circumstances some allowed moves are more relevant than others. Of course many open-form scores do actually set out rules explicitly governing the moves performers are allowed, required or encouraged to take, and some bear more than a passing resemblance to actual games. Think, for example, of Dennis Báthory-Kitsz's *Dax for Piano or Open Instrumentation*[16], the score for which is a deck of cards and a set of rules. An open-form score is a peculiar type of game, though, in that unlike most conventional games, it is collaborative rather than competitive, with both "sides"—composer and performer—working together toward the same goal of creating a completed work or event satisfactory to both.

Of the three scores under consideration here, Bocci's *Paths* was the most game-like

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[16] This composition was published by IM-OS, Issue 4, Spring 2020.

in its composer-intended structure. If I had been able to make my own rules for interpreting and playing *Traces* and the O.P.T.I.O.N.S. score, for *Paths* the rules were already laid out. In fact the composition's game-like, rule-governed nature was a part of its appeal, over and beyond the intrinsic attraction to me of its program content. The score does leave one event completely to the discretion of the performer; first event of each path instructs him or her to "play whatever you want." For my interpretation I decided to compose a theme in G major, to be varied at the beginning of the second path and then reprised in E minor at the beginning of the third and final path. I wanted to create the proper mood, and also to afford my realization a degree of thematic coherence. For the rest of the events along the paths the instructions were clear regarding which scales to play or which techniques to use. Bocci provided all the elements needed to construct a narrative arc; it was up to me to choose the three sequences in which these elements would be played. I chose paths that would provide contrast and balance of timbre and dynamics, and that would set up melodic or quasi-melodic relationships to tie them all together into an affective whole. The mood of the piece was the overriding, general consideration governing my specific choices; my goal with the entire performance was to unspool a musical narrative that would "say [...] something about fall weather."

This last point—that *Paths* had to converge into a performance that would be an affective whole—is crucial, and emblematic of the entire *In/Completion* project. For although I was drawn to these compositions for the different concepts they embodied—different concepts regarding the nature and extent of musical choice, of the role and degree of pre-given limits constraining performer discretion, of the forms notation can take, and above all of co-compositional collaboration—in the end they were, and remain, musical compositions, not simply problems to solve or ideas to be analyzed, as satisfying as it undoubtedly was to solve the unique problems they pose and to analyze the ideas they contain. Ultimately these scores, so often beautiful to look at and stimulating to think about, exist to be heard as music.

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Cristiano Bocci

Paths

in a Winter Day on a Seaside Town

for Double Bass solo

A performance consists of three directed paths, randomly chosen from the section of the graph on the right, starting from the node "Play Whatever You Want".
The nodes on the left must be played at the end of the directed paths following the order given by the numbers.
The node "Play Whatever You Want" is time-free, while the recommended duration for each of the other nodes is between 1 minute and 3 minutes.
The four nodes at the second level determine the main way to play the rest of the path up to the node at the bottom.
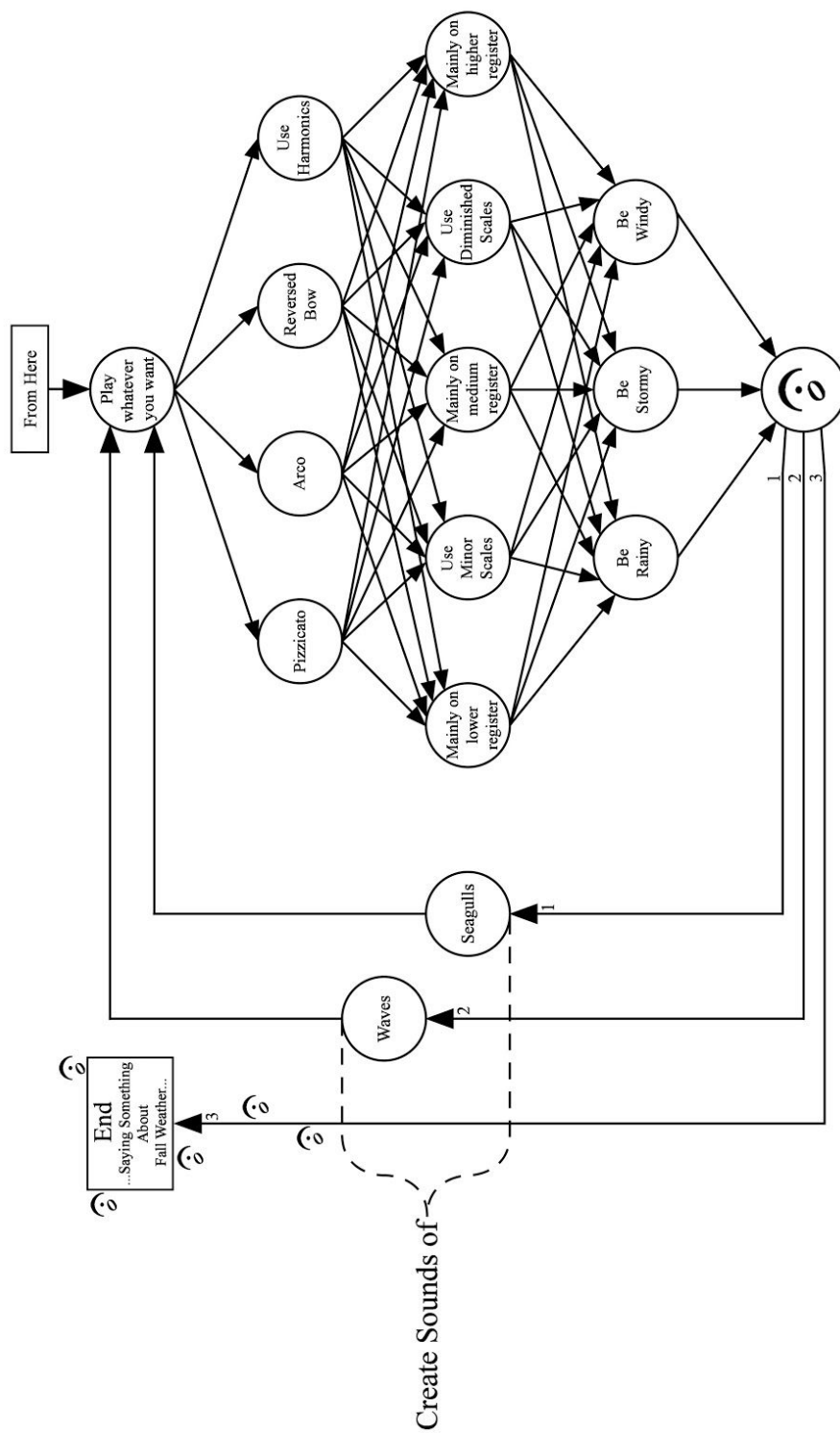
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