

# **IM-OS**

Improvised Music – Open Scores

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Proposals from readers are invited

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## EDITORIAL

John Stevens, a maverick English improviser (1940-94) who was also into music education, once said that he preferred to call his instructional texts "pieces", rather than "exercises".<sup>1</sup> This way, participants might enjoy their achievements more. Compared to composing for concerts, both the compositional fantasy and the editing work to make the text clear and graspable for the reader might be of the same kind - and in both cases there may be the same kind of hope to give rise to interesting music. So here we have a significant fringe field of open scores.

Schwabe's contribution as well as that of Palacio touch on this field. Beyond that, Schwabe provides rare material, continuing the topic about the large group begun in the previous issue.

New creative roles for both composer and performer require that both of them are explored and elucidated also in writings about music. In the present issue you can read an interview with Anton Lukoszevieve and catch some glimpses of how the performer role is viewed by some recent PhD writers.

Enjoy, and, possibly, write.

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<sup>1</sup>Personal communication 17.April 1990 to CBN.

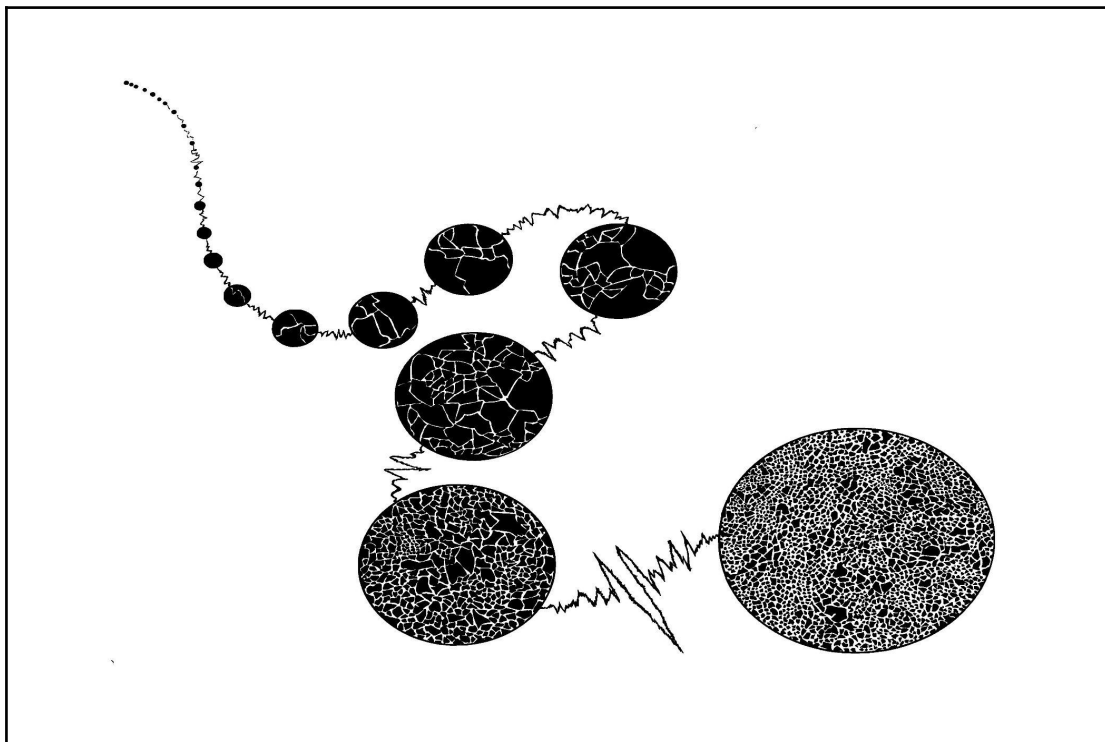
## CALL FOR INTERPRETATION OF GRAPHIC SCORES

Would you like to interpret the score below (or another one) by Nolan Hildebrand and thus strengthen the research in graphic notation ...

then rush to this URL and see more:

[https://nolanahildebrand.wixsite.com/mysite/graphic-score-research?fbclid=IwAR2TLKVZ3LQnByClduUG51lrkzBRu16TKJ\\_p\\_2yavFgn214g-oGgJhSUuEM](https://nolanahildebrand.wixsite.com/mysite/graphic-score-research?fbclid=IwAR2TLKVZ3LQnByClduUG51lrkzBRu16TKJ_p_2yavFgn214g-oGgJhSUuEM)

You will be asked to make a recording or video and to fill in a questionnaire. Your contribution will contribute to a greater understanding of how musicians with different backgrounds make their interpretations and whether there are similarities between the versions.



# IMPROVISATION EXERCISES FOR LARGE GROUPS

by Matthias Schwabe

*This text is an excerpt from the article "Lob der autonomen Grossgruppe" (Homage to the autonomous large group), published in Improfil 81, December 2018, p. 18-22.*

*Translated from German by Carl Bergstroem-Nielsen and Matthias Schwabe.*

One of my most important professional activities is to work with music amateurs. Of course, results cannot be compared to those of professional musicians. But I have experienced that inexperienced players prefer the large group to the small one. There, they only have to contribute a little to the overall music, however, it may be well-proportioned. This is much more consistent with their self-image than would be, for instance, to carry one third of the musical responsibility in a trio. (...)

Below are, as models, five playing-rules (...) They have proven useful with groups of 8 to 25 persons which were in many cases absolute amateurs (social pedagogues and others), in other cases clearly music professionals, but inexperienced in improvisation (music students), or backgrounds were totally mixed. (...)

## **SOUND LEVEL - A LISTENING GAME**

One person starts with a sound idea, which should for the moment have a soft volume, that is, maximum mezzo piano. Proceeding in a circle, the other players join one by one. Their sound ideas should be possibly different from those of the others, but at the same time equally perceptible. This latter quality depends not only on the volume, but also on density of impulses, timbre, frequency and much more. The aim is that no sound appears neither in background nor foreground, but that they all have the same "weight". Wenn everybody is playing, allow two minutes in order to modify one's own sound and also to check whether everybody else can be equally heard. Share experiences and perceptions in a discussion. Usually it will appear that judgements are very different according to the spatial position.

Therefore it will be a good idea to play one more variant in which one person stands in the middle and provides feedback. This is done by making hand-signs, when individual sounding ideas are coming into foreground or background, compared to the others. Having finally reached a balanced overall sound, it should be jointly listened to for some

time.

This is a game for perceiving the whole group. I utilise it in order quasi to "tune" the instrument group. How am I to play in order to be exactly on the same "weight"-level? It focuses the players' attention on listening to the overall sound and to perceive their position within it. And it provides valuable feedback about the way in which one's own sound is propagated and perceived by others. Recommended both as an introduction for new groups and as a warm-up for playing in unfamiliar spaces.

## **GARDEN OF SOUNDS: MULTISOUND SCENES SHIFTING IN SLOW MOTION**

Players spread around the room in such a way as to fill it evenly, so to speak as sounding plants in an imaginary garden. One person walks through the room as a "gardener" having the task of creating a musical process. This is done by touching individual plants, meaning to start and stop the sound. Players act with closed eyes, as far as instruments allow. When they are prompted to start, they invent a static or repetitive sounding idea which suits the already existing sounding ideas and stick to this until prompted to stop. When they have started again, they can invent a new idea which of course also should be "appropriate", or, if they need to, they can repeat the old one. The "gardener" cannot influence what the "plants" are playing. He or she can solely decide about starts and stops, but responsibility for what is played resides entirely with the "plants". So the task of the gardener consists just in changing the mix of the overall sound and the group size, which may be done by reacting to the music.

The piece starts and ends with silence.

Discussing it afterwards, experiences are shared, and when needed, other gardeners may take over. To end, I recommend playing a version without a gardener. In this case, everybody is responsible for their own starts and stops. It may be an idea in very large groups to agree that every plant has a maximum of three playing periods.

In this game, the composition of different mixes of sounds presents itself very gradually, so to speak in slow motion. One thing resulting in the slow character is that all players are to hang on to their sound, in order that the others can reliably modify their sound and react accordingly. Another reason for the slow character is that the gardener must walk around in the room in order to make prompts. While this takes place, players who are of course also listeners, will have much time to listen.



Conducting does explicitly not take place by means of visual signs, in order that players are not distracted from listening (as much as possible with closed eyes). It is also important to note the division of responsibilities: the gardener decides about when, the plants about the what.

## **"LANDSCAPES" ALS METAPHER FOR CONNECTING UNITY AND DIVERSITY**

How can we perceive complex, heterogeneous sound mixtures as unities? And how can we create heterogeneous structures which form a meaningful "unity" in spite of individual components being diverse? Listening to such structures, associations of landscapes frequently arise, because these are in themselves complex, but still they possess a character which ties all the details together. This is the starting-point for the following playing rule:

The group depicts collectively a landscape. This should be one which does not have sounds itself. Goal is not to illustrate natural sounds, rather, the non-sounding perceptions and also musical emotional states should inspire the musical fantasy. As a preparation it is helpful to collect characteristics of the chosen landscape. In case of a desert this could be: (shimmering) heat, glaring light, spaciousness, silence (!), dryness, soft forms, monotony, lack of movement, existential danger and much more. Players have some minutes to find corresponding sounds. Then a common landscape should arise having a duration of felt 2 to 3 minutes. It is essential to listen to each other and to integrate one's own sounding idea into the group sound. In doing so, parameters such as dynamics, frequency of onsets, also timbre and perhaps pitch/register play a role. In case there are more than 20 players I would divide the group and have two versions played.

When the first attempt was clear - it is in most cases very convincing - more should follow. To this end, a list of possible landscapes should be made that do not have inherent sounds (deep sea, North Pole, abandoned city, moon landscape, high mountains, tundra, etc). Players form sub-groups of 4 to 8 persons.

It may be a good idea to make this a guessing game, letting the listeners guess which landscape has been played. That has the advantage of being an occasion to describe in

words what was heard. Talking about music is an important topic, even though it is not the main point of this contribution.

In no way the aim of this piece is to learn programme music. Rather, the landscapes are metaphors for musical structures. They connect diversity of the details with unity of the overall character. This idea may be transferred into "absolute music" by the following variants.

Variant 1: One person invents a characteristic sound to signify one of the listed landscapes, but one which is unknown to everyone else. The other players attempt to understand which landscape was meant (which musical character) and supplement it with their own suitable sounds. Only as many players should enter as necessary in order to create a structure which makes a "complete" appearance. After this, those who listened share their opinions as to whether the sounds really did associate into ONE music, or whether they appeared singled out one by one with no connection. One may also reveal which landscapes different persons thought about, but this is not important.

Variant 2: One person invents a characteristic sound, without thinking of a landscape. The other players supplement with suitable sounds. These should be absolutely diverse, but should also unite into ONE music, one character, one atmosphere or anything that feels integrated. Here it also applies that only as many players should enter as are necessary to create a structure which feels right. The other players then share their opinion as to whether this was achieved.

To create coherent structures, but also developing the feeling for how many or how few persons are necessary to make a structure "right" - this is the aim of these playing rules. A fine continuation to be just shortly suggested here, is to transform musically a journey. Nota bene, without any landscapes named in concrete terms, rather as a continuous mutation process in which new elements surface and old ones disappear. In this way, a largely free improvisation is being created in which the metaphor of a journey is helpful in order to direct attention both to the combination of sounds (in which imaginary landscape are we presently?), and also to the musical process (where are we heading to and in which tempo?). It is an important experience that everybody does not have to play, but only as much as is exactly necessary in the situation.

## CHANGE OF LINE-UP

1. Preparatory exercise: while sitting in a circle the group plays a piece with the cast moving around the circle, always 2 - 3 people playing. That is: players 1 and 2 begin, 3 joins in and a trio comes into being. Some time after, 1 stops playing so that there is only a duo left, in turn 4 joins in (trio), 2 stops (duo) etc. This should not be a sequence of short duos and trios, rather a continuous musical process wandering through the circle.

2. Change of players in a circle: Basic idea is the same as before - the group plays a continuous piece, players change through passing on their turns in the circle. But this time, the number of players is (almost) open. The only limitation being that at least one person must play and one person must listen (else the sequence becomes unclear). For a group of 10 players, this means: 9 persons may play, but the group may also reduce itself down to solo. Important: start and stop of playing is solely permitted one after another in the circle, and only in the direction agreed on. So I can only stop when the player before me has stopped, and I can only start after the player before me has started. This may sometimes lead to confusion, but it is important. This is to make it evident and sensually tangible how important it is to stop again and again in this process and to hand over the game to the others. The challenge for the players is now to establish a musical process in which totally different sizes of constellations occur, from solo to maximum, and in which a fast change is possible as well. This could for instance happen when a group of neighbouring players stop or start immediately one after another. Besides, here is a slightly wicked tip: people who cannot make pauses are outing themselves because the process is brought to a stand-still – for a number of hardcore perpetual players this can be an important experience.

3. Free change of players: the ensemble should conclude with at least one common improvisation in which, as the only agreement, change of constellation sizes are essential. In contrast to before, also phases with tutti and general pauses are allowed here.

The journey version of “Landscapes” and the “Change of Line-Up” complement each other. While in the Journey the “right measure” is to determine the size of the group, in Change of Line-Up, experimentation with various sizes of the ensemble and explicitly playing with their changes should be in the foreground. This requires players to be very attentive and react very fast, whereas the “Journey” can also be realised in a quiet and even meditative atmosphere (it does not have to, though). Essential to both playing rules is the focused dealing with different combinations of players.

### 3D

The basic idea of 3D is to add one more dimension, the depth of the musical space, to the two dimensions of sounding together (vertically) and process in time (horizontally) by means of simultaneous (!) different dynamics. That means that the players do not always have the same volume as the others, but they consciously choose between background, foreground and any position in between. It is, however, essential that everyone can be heard. Consequently, as a player I must ask myself: How can I put a musical idea into the foreground in such a way that all other loudness levels are nevertheless hearable – maybe not all the time, but anyway every now and then? And from the other side: how can I put my background idea forward in such a way that it is still perceptible?

As a preparatory exercise the group builds a few structures and discusses how they worked. This may succeed even better when not everybody is playing and some people act as audience and make a report afterwards. This is followed by improvisations using the 3D principle. Here as well, critical listeners (or recordings) can be of help.

Special challenge for tough “cases”: hardcore loud-players are to investigate the possibilities of playing in the background, and persistently shy background-players to try out ideas for the foreground.

Autonomous playing in the large group can be learned! And even more: when playing in the large group it becomes evident which qualities improvisation requires in order to be convincing. The exercises arising from this work are important tools for any kind of improvising, regardless whether the level is an amateur or a professional one.

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# Artificatal Lyfe 2021

(Maria Sappho entierly hijacking the work of the  
venerable George Lewis 2007)

## Page One

REACH	POETRY	POLITIC
INSTRUCTION	SUPPORT	CONVERSATION
PRESENTATION	RECEIVE	PRESENCE

**REACH:** Pick up and show something that is nearby you and important. In a pocket, handbag, on your desk? Perform with this item.

**POETRY:** Write a poem? Read one? Recite one from memory?

**POLITIC:** Be political, in whatever way you choose.

**INSTRUCTION:** Find a way to give the group a simple instruction. Verbal, text, visual? Someone might respond in RECIEVE or not.

**SUPPORT:** Pick one player and support their idea in any way

**CONVERSATION:** Open up a dialogue. It might just be with yourself. You might imagine a response. Or someone might respond.

**PRESENTATION:** Change the way you look: eg. take off a sweater, change your hairdo, alter your posture or positioning to the other players or audience.

**RECEIVE:** Take up and respond to an INSTRUCTION that has been given. If none have been given yet, or you have forgotten or missed them, wait for one. If one does not come after your decided time in this section, move on.

**PRESENCE:** Visibly find your own end. Turn your focus to those continuing to perform, and give them your undivided attention. Your presence is your contribution

## ARTIFICATAL LYFE COMMENT

As the attentive reader may have gathered, the composition by Maria Sappho on the previous page relates closely to a composition by George Lewis called “Artificial Life” and does so in a way called “hijack” in her own words.

We suggest you look at the two URLs stated below to see what the composition by Lewis was like:

<https://issuu.com/editionpeters/docs/ep68669-instrument>

[https://issuu.com/editionpeters/docs/ep68669-p\\_ctx](https://issuu.com/editionpeters/docs/ep68669-p_ctx)

George Lewis (b. 1952) is widely known as a member of the American AACM grouping, as a teacher of improvisation and as a researcher and promoter of black music history. Artificial Life seems to be the only published open composition from his hand yet.<sup>2</sup>

A number of additional scores by Maria Sappho can be found here:

<https://www.mariasappho.com/prompts-all>

CBN

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<sup>2</sup> Judging from a review of Edition Peters Catalogue, its adjacent (but not linked to) showcases at issuu.com and his present Wikipedia article. However, he is known to have collaborated with German Splitterorchestra around 2006 where he created an open composition based on observations of how the ensemble improvised. See also a list of compositions here: [https://en.wikipedia.org/wiki/George\\_E.\\_Lewis#Compositions](https://en.wikipedia.org/wiki/George_E._Lewis#Compositions) under the heading Graphic and instructional scores.

# ANTON LUKOSZEVIEZE INTERVIEW

by Carl Bergstroem-Nielsen

*As a performer, you navigate between realising ideas by composers and your own creative interpretations... how do you experience this role?*

Well, clearly these are two different areas of creativity. When I play music by composers I am attentive to their notation and instructions, etc. Depending on the composer, I usually have some idea of what the composer wants from a performance of their music. Performing the music of Christian Wolff would be different from performing a composer such as Helmut Oehring for example. With Oehring's music one is attentive to the variable notated, timbral qualities required in executing his sounds, whereas with Christian it is more often a question of how one is interacting with other musicians, or deciding how to work through the many choices that are often given with regards to shaping material.

If I am improvising alone, I am composing and not composing music in real time. Therefore I have a different sense of time and responsibility towards the sonic outcome. Also silence or absence of sounds is more of a noticeable element. If I am improvising with others, then the responsive element enters the equation, the listening and responding role.

*Quite generally, what does the human element in performer-open works amount to compared to interpreting classical music?*

I think I may have answered some of this in the answer above. If I play classical music or open-form music I am still human. I do not feel that there is any difference in my own behaviour when performing different types of music. Different types of music require different interpretive approaches, that is the difference.

*Painters and writers usually do their work alone, but musicians like to work in groups. In your experience, what's so special about music since this is the case?*

It is not always the case, sometimes I am very happy to record music alone or improvise alone. That is my nature. I am also happy to play with other musicians, of course. Music happens in real time, the performance of it. There is no stopping, usually, and one cannot see it. It is just another medium for expression.

*Rehearsing and playing a performer-open work is a virtual collaboration with the composer even when there is no physical or verbal contact at all. And in case you have talked with the composer, much of the work you do is presumably on your own. So collaboration may be both distant and intense. Can you give some good examples from your experiences of such virtual collaborations in your own processes and those of your ensembles?*

Joseph Kudirka, who mainly writes text scores only ever gave me one statement on his music, he said "My music is kind of dumb."

This was a big help with regards to interpretation.

In recent years the main composer we have performed in terms of open-scores is Stockhausen, who is not here anymore of course. So we had to rely on our own intuition and understanding of his text scores in order to perform them. I think that an open-score should be self-sufficient, if it cannot exist in the world as a score without the need for composer intervention, then perhaps it is not a very good score.

The Stockhausen scores are clear and yet ambiguous, which is possibly a good thing for creating music.

*Have there been pieces you worked with which stimulated your own creativity in performance to a special degree?*

All performances of open scores have inspired me, none more than others.

One also has to question your use of the term 'open-score'.

*Rehearsing and performing experimental and performer-open works can lead to extremely diverse challenges. How do these challenges relate to the time we live in?*

I don't see how living today is anymore challenging than living 20 or 30 years ago. Music, especially experimental music, exists in a vacuum, relatively. The performance of it can enrich our lives and that of listeners. Clearly art and culture is an important part of society. What is challenging for us is to live morally and socially aware of ourselves and others, their needs and concerns are important. Clean water, heating, accommodation, healthcare and a decent living wage, these are the constant challenges of daily life.

*You have earlier talked about the need for a "third eye" when looking at the connection between picture and music - not just "looking" but "seeing" in amazement. Are there scores you have played which have given you that feeling and which?*



I find most graphic scores really not interesting these days, Cardew's Treatise just leaves me cold and is uninspiring. As a visual work alone it is quite interesting, but I think it is flawed as a score.

The work of visual artists is that which gives me more inspiration regarding using graphic notations as a means to create music. With Apartment House we have performed recently very interesting and beautiful scores by the artist Jurga Sarapova, accompanied by recordings of her singing and speaking. This combination just seems to work. I direct my musicians not to improvise from her drawings and paintings, but to play what they see, use intuition and perhaps improvisatory elements in sound production. We also perform *Insomnia Drawings* by Louise Bourgeois, which are very fine.



Louise Bourgeois: *Insomnia Drawing*  
Quoted from Darmstaedter Ferienkurse website, 2021.

Anton Lukoszevieveze provided this comment:

While being very old, Louise Bourgeois did a whole series of drawings called *Insomnia Drawings*. I bought an edition of her prints and I looked at them. Some are drawn on music paper. And I thought, "we can play these". I mean, we can play cracks in the pavement as well, but these drawings just jumped out to me as a score. The *Insomnia Drawing* we're performing actually sounds quite terrifying, it's very 'psychological'.

<https://internationales-musikinstitut.de/de/ferienkurse/dossiers/apartment-house/>

*If you were to choose one (or a few if you prefer) of Stockhausen's text pieces to talk about, which would that be and how was your experience with that? Please feel free to go into technical and musical details.*

I find *From the seven Days* to be a lesser work than *For Times to Come*, the first is rather oblique, the latter less so. *For Times to Come* has clearer text scores, and seems to my mind to invite a more satisfactory performance. My favourite page is *Halt*, ‘Seek harmony with a co-player, Hold still, so that the others can find harmony with you’, which seems to me to be about the essential nature of making music together.

*After the main interview, I asked Anton what he thought in more detail about my term “open score” which he said could be questioned. Below are excerpts from our conversation - ending with an open question...*

Regarding closed or open, music is often hard to define, especially experimental/avant-garde/contemporary music.

I get your definition, but I am mindful about scores that are a combination of an open and closed nature.

Many pieces by Christian Wolff combine both closed (fully notated) and open (elements of freedom, improvisatory passages, noise).

(...)

Attached is a passage from ‘*Small Piece for Cellist*’ written for me by Christian Wolff, is this open or closed or both?

all my best  
Anton

.....



# THE CO-CREATING MUSICIAN - SOME PHD GLIMPSES

by Carl Bergstroem-Nielsen

Human collaboration depends on the individualities of participants. Musicians are supposed to continue the good work of the composer in open compositions, to fill in the open spaces with their own ideas. But “own ideas” already suggests that this may not be a direct continuation of the composers’ work, but rather the result of a dialogue with it. “Open spaces” are not just simply holes to fill either but may be located carefully. Some recent PhDs are illustrative. Those authors cited here have had their practical involvement in respectively being an amateur choir leader, an improvising musician who also perform others’ works, a musician, a musician and composer, and a musician.

Galbreath’s empirical study made the dialogue aspect very clear to me. Working with amateur choirs, he found that *“traditional textural unanimity is ruptured”*, and individual as well as collective needs come into the foreground and influence directly the creative process (p.272). For example, a choir member stated that *“... first there’s the anxiety of thinking you (one) may do something wrong and everyone will hear and this turns into excitement that one can do anything and everyone will listen”* (p. 188). Individual music backgrounds and personalities matter, and the process can take unpredictable turns via *“entrainment”* - spontaneous group actions can take the process away into a new focus.

Christoph Williams, dealing rather with trained improvisors working in concert life, implies that they so to speak take from the notation what is useful to them. They may choose scores that challenge them *“in order to transform or expand their own materials and methods”*. Williams recommends that composers address improvisers’ own methods: *“the richest aspects of improvisation that can be most fruitfully addressed by notation reside first and foremost in the improviser herself”*. Composers are advised to focus on the *“performative capacity of notation - i.e. its ability not only to transmit, but to co-produce meaning”* (p.137). One way to do this is through relating to the physical aspect of playing the instrument .

Joe Scarffe elaborates on the importance of the musicians’ individual exploration of the score. The individual musician creates her own inner imagery or story from it. Only after this, there is a mental “editing” aiming at practical playing activity.

Discussions about performance practice are indeed not new. Storesund discusses the

traditionally oriented concept of *authenticity* of a given interpretation - related to the composer and/or the genre in question (p.140). Orning relates to a distinction between showing fidelity to the music work or quite literally to the text (German: *Werktreue* or *Texttreue*). The *Texttreue* is always the starting-point, involving a sharp attention to what is there, but the *Werktreue* approach appears to her as the most productive, since it involves a less naive approach, more reflection, analysis and putting into perspective - and ultimately more individuality in the performers' interpretation and less top-down instructing from the composer. Orning even showcases recordings of several works, each of them being recorded two times according to those concepts.

However, contrasting to older discussions of authenticity in rendering historical classic works, open compositions present a new challenge. The theoretical work done by the authors quoted above responds to this challenge and can be recommended - writings mentioned are all available online, see below. We can look forward to even much more research describing creative collaborations between composers and musicians.

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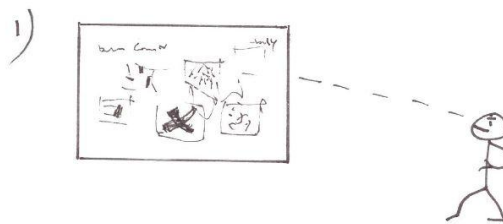
Galbreath, Daniel Johnston: Conceptualising choral play : the creative experience of aleatory choral music. PhD, Birmingham City University, 2018. British Library EThOS: <https://ethos.bl.uk/OrderDetails.do?did=1&uin=uk.bl.ethos.795022> Birmingham City University: <http://www.open-access.bcu.ac.uk/8763/> Downloaded 17.February 2020

Christopher Williams: Tactile Paths. On and through notation for improvisers. PhD, Universitet Leiden, 2016. Downloaded 30.January 2020 from [https://openaccess.leidenuniv.nl/bitstream/handle/1887/44989/ChristopherWilliams\\_tactilepaths.pdf?sequence=2](https://openaccess.leidenuniv.nl/bitstream/handle/1887/44989/ChristopherWilliams_tactilepaths.pdf?sequence=2) See also this expanded HTMS version: <http://www.tactilepaths.net>

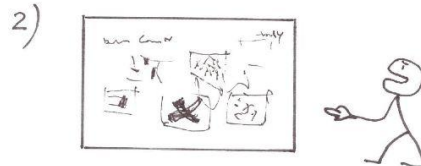
Joe Scarffe: Conceptualising Musical Graphic Performance: An Investigative Journey of Self-Reflective Artistic Practice and Autoethnography. PhD, Royal Birmingham Conservatoire, Birmingham City University, August 2019. <http://www.open-access.bcu.ac.uk/12441/> downloaded 23.January 2022.

Storesund, Else Olsen: Open Form – An Expanded Performer's Role. A Handbook. PhD, Bergen 2015. Downloaded 11.October 2016 from <http://www.researchcatalogue.net/view/147680/160205>

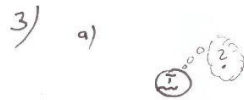
Tanja Orning: The polyphonic performer. A study of performance practice in music for solo cello by Morton Feldman, Helmut Lachenmann, Klaus K. Hübler and Simon Steen-Andersen. Ph.D, Norwegian Academy of Music 2014 - revised interactive pdf 2019. <http://hdl.handle.net/11250/2626846> downloaded 11.January 2020. Video recordings: <http://prosjekt.nmh.no/orning-polyphonic-performer/>



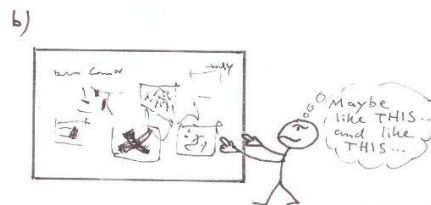
Well, what is this?  
A paper - something black/white on it...



This is really a contrast...  
There are these lines... and this... and this...



OK, but how do I get on at all to playing?



b) I like these ones! - I feel like using this much, something from this too - Yes... I could change between them... also mix them a little... I could even create a development. But do I have to play it all? Or should I suggest everything at least a little? - Well well then, I will have no fixed sequence, not my style, but I suppose I will be loyal to the score anyway...



Trying!

*A strongly simplified summary of the theoretical line of thoughts in Joe Scarffe's PhD about interpretation of graphic notations. It was part of Carl Bergstroem-Nielsen: How do musicians engage with graphic notations? Performance over Joe Scarffe's PhD held at Berlin Exploratorium, 1. February 2020 as part of the International Symposium "Improvisation: Current Research and Theory".*

## SMALL NOTES

### INVASIVE AND NON-INVASIVE COMPOSITION

Simon H. Fell (1959-2020) was a composer and contrabassist who specialised in pieces for large groups. During the nineties, he wrote a number of articles about this topic in the music journal Rubberneck. In “Report On The Composition Of Improvised Music No. 4 (1998)” he coined the concepts “invasive” and “non-invasive” composition. They might speak for themselves... but you could furthermore take a look at this article and still another one of them here:

<http://intuitivemusic.dk/iima/shf.htm>

His record company Bruce’s Fingers also still makes some of the scores available:

<https://simonfellscores.bandcamp.com/>

### FIXED AND OPEN INSTRUMENTATION

Compositions being open as to instrumentation and/or duration have developed as its own genre having its own strengths. But it would be practical if more publishers made it possible to search within this category- indeed also if more composers displayed such work on their homepages and in their worklists. However, the Danish publisher edition-s.dk provides such a service - it yields presently 101 hits.

<https://edition-s.dk/works>

#### Catalogue by Category

Solo	2-6 Instruments	7+ Instruments
Choir	Orchestra	
Music Drama and Stage Music		
Educational Music	Open Instrumentation	
Other		

*From a screenshot of the page quoted above*

CBN

## TWO PIECES FROM FERNANDO PALACIOS: PIEZAS GRAFICAS

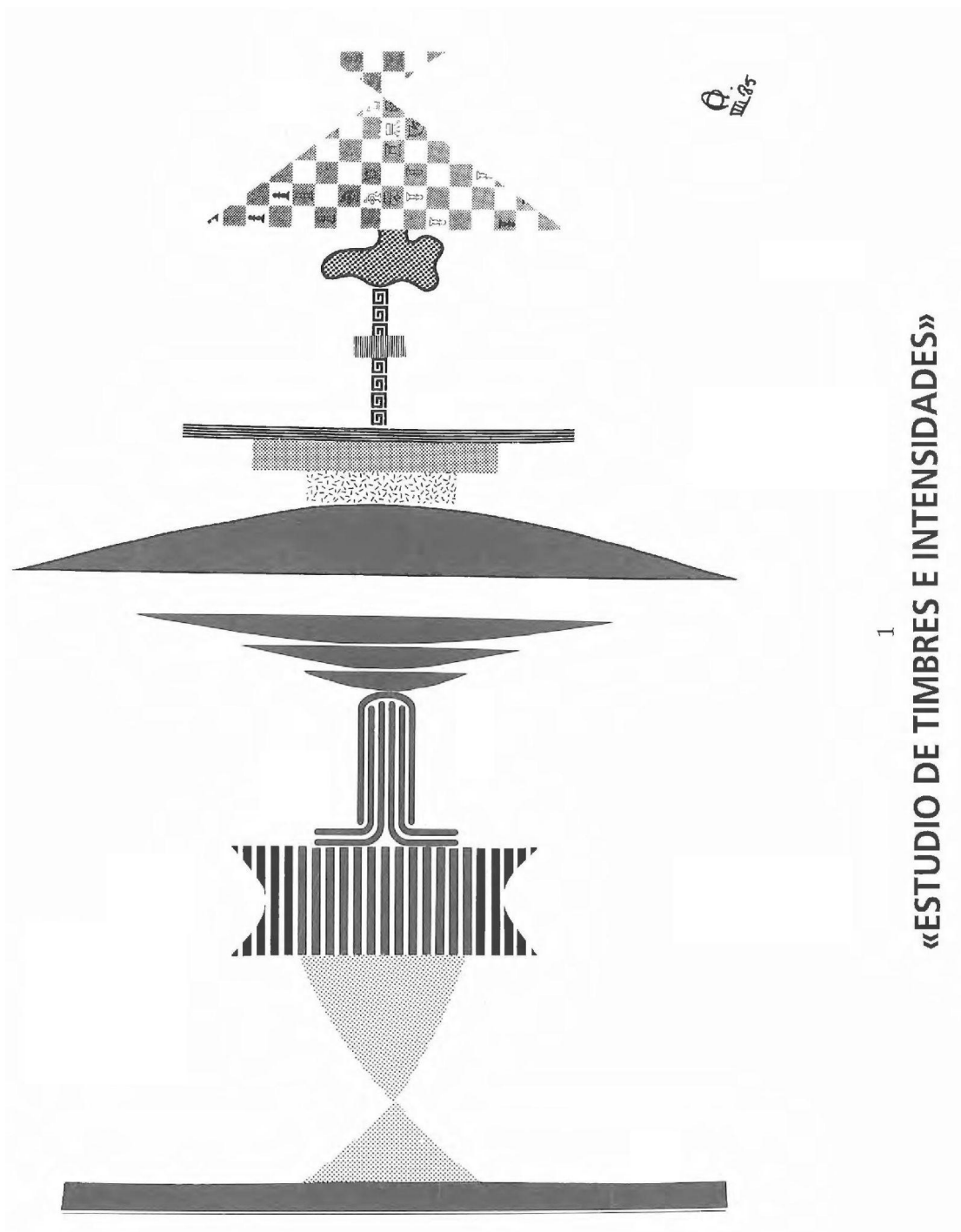
The following scores are just two selected ones from the collection Piezas Graficas. It contains 26 pieces and some texts. Additionally, at the end of the book there is an overview of the pieces according to their different focuses, structures and means.

Those quoted here could seem to speak for themselves as to their special focus. There is, however, a short introductory text for every piece. Because the pdf you can download was done with OCR scan you can copy the texts directly into translation software - so don't be afraid of the Spanish language.

<https://fernandopalacios.es/>

<https://fernandopalacios.es/wp-content/uploads/2021/12/Piezas-Graficas-2.pdf>



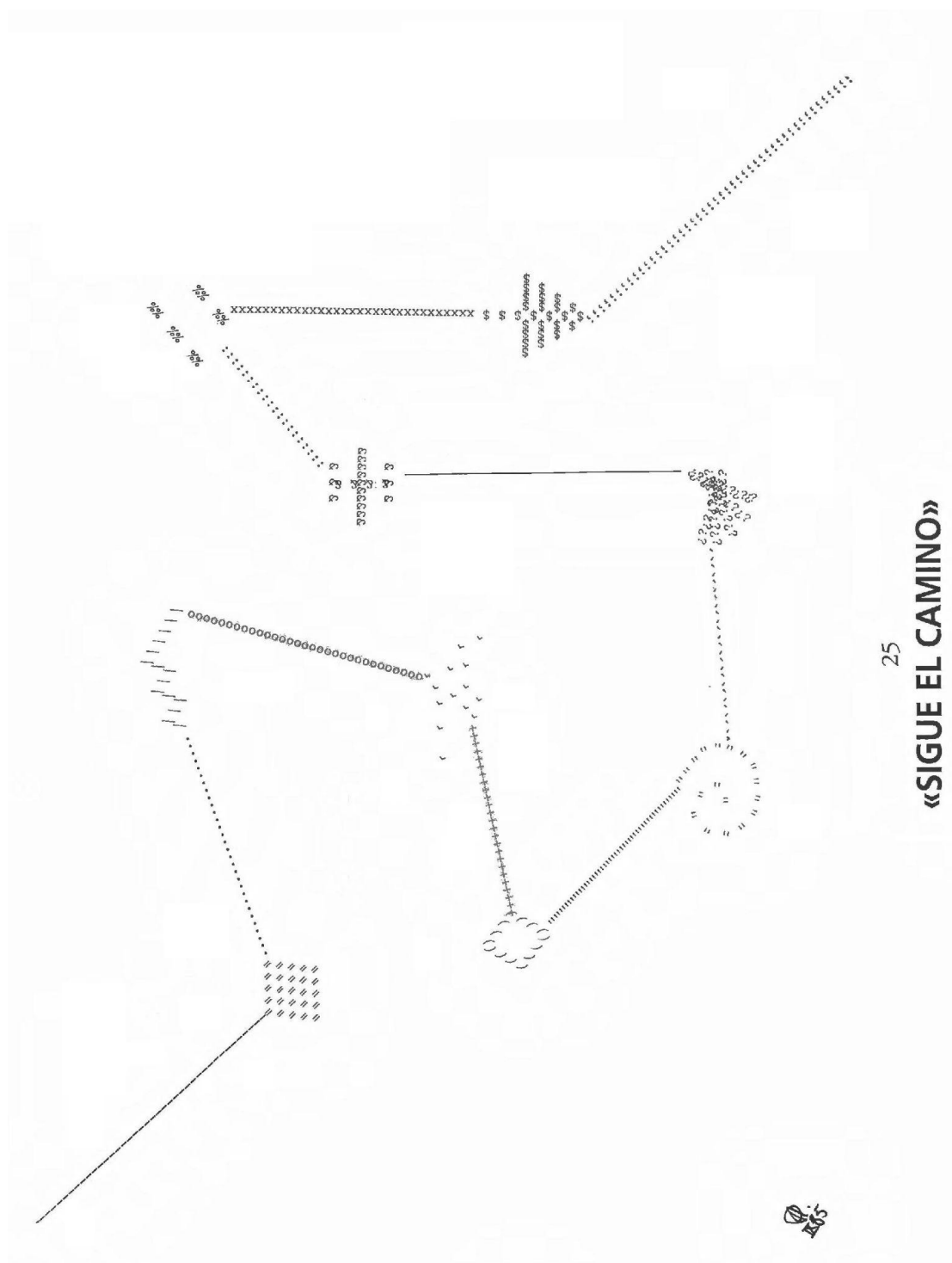


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«ESTUDIO DE TIMBRES E INTENSIDADES»

Fernando Palacios: “Study in timbres and intensities”

<https://fernandopalacios.es/wp-content/uploads/2021/12/Piezas-Graficas-2.pdf>





Fernando Palacios: Follow the path

<https://fernandopalacios.es/wp-content/uploads/2021/12/Piezas-Graficas-2-.pdf>

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