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The very concept of improvisation appears limited to some Western territories, as one may gather from the article by Bruno Nettl - this is one thought-provoking idea among many others one can find in the Oxford Handbook of Critical Improvisation.

The present IIMA Newsletter deals exclusively with around one-fourth of the 56 articles plus two substantial editorials in this compilation - please look to the right. Discussion is welcome, as always.

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"NEW DEPARTMENT", ADDENDA 2000-:

(g5)/ Lewis, E. George and Piekut, Benjamin (eds): *The Oxford Handbook of Critical Improvisation Studies Vol. 1-2*. Oxford University Press, 2016. Online and print editions.

This publication is the framework of 56 (fifty-six) articles plus two introductory texts by the editors. I will treat the book journeying through it as an improvising musician and researcher, with a general cultural and philosophical curiosity. This means that I will feel at liberty not to treat every article in detail, but rather overview and assess some areas of interest and valuable findings.

What is critical improvisation studies? According to the editors here, it is no less than a universalist endeavour aiming to study not just music, but also the "larger history of improvisation as an aspect of the broader human condition ... both artistic and non-artistic ways in which improvisation functions in culture" (vol.1). So will we have an explosion of new insights or a cloud of diffuse remarks? Undeniably, one is almost bound to come across good and thought-provoking ideas, and at the same time strong demands are made on the reader from the sheer quantity of articles and their frequent use of essay style, so that a scattered experience may result. - In this text there are no page indications for my quotations, as pages do not exist in the online version of the book - search the quotation instead if you need to.

The authors here are almost exclusively from the USA, even though Derek Bailey, known as the European pioneer of non-jazz experimental improvisation, occupies a honoured position as one out of a threesome to whom the book is dedicated. As the editors do concede, there is also a Canadian school of critical improvisation (see about its journal under Arroyas (2004;G1.2)).

A real discovery appears to be presented in "Improvisation of the Masses: Anytime, Anywhere Mobile Music" by Ge Wang, computer scientist and programmer. We are entering a zone of popular but experimental culture, counting users of individual apps in two-digit millions. Karaoke, found sounds sampling, electronic instruments used in funny ways and more are all part of it. I suggest the reader takes a search to look at these apps: "Smule", "Magic piano", I am T-Pain", "Glee Karaoke" and "Mad Pad". Also, the Stanford Mobile Phone Orchestra has appeared physically in concert in public, and uses the resources of the mobile phone on a high level.

Daniel Belgrad in "Improvisation, Democracy, and Feedback" sketches out some elements for a general history of ideas covering the USA after the second War, based on decentralisation, feedback and interdependence. First, emphasis was on individual freedom of expression and spontaneity, linked to notions of democracy and decentralisation. Many readers of the present text will probably be familiar with the quotation from John Cage saying that "A composer is simply someone who tells other people what to do ... I find this an unattractive way of getting things done". As early as 1945, political philosopher Paul Goodman who also appeared as co-author of a groundbreaking book on gestalt therapy in 1951, argued that oppressive societies demanded "an unassimilated acceptance (or "introjection") of prescribed values – training their members, metaphorically speaking, to "swallow things whole." ...Because this pattern inhibited direct feedback, the feedback that resulted took form as a "social neurosis" in which detached cruelty was normalized...". Anthropologist Gregory Bateson also stood behind such views during the fifties calling for individual freedom, and likewise abstract impressionism was based on spontaneousness. The sixties, however, brought less focus on the self and a deepening of the focus on the phenomenon of feedback which was already outlined in the quotation above. Becoming especially significant in the ensuing developments was the phenomenon of feedback which deals with mutual influence, with the

electronic systems of Max Neuhaus, and with dancers in Paxton's contact improvisation as examples.

Such an investigation of general ideas illuminate how artistic phenomena function in their time - this is not least relevant when they concern recent history. From the present discourse, it could be natural to extend descriptions to the rest of the New York School with their diversity of methods, and to let the philosophical scope include the influential ideas about the open work proposed by Umberto Eco in 1962 (Eco 1989; G3).

Temporality, philosophical and psychological studies related to the concepts of past, present and future, is by no means a new field of study related to improvised music, but Gary Peters, in "Improvisation and Time- Consciousness" (vol.1) introduces a reference I have not seen before: to Kierkegaard's psychological analysis of how being present in the moment can be obscured by pathological ways of clinging to the past and/or the future. Happiness comes from presence - a doctrine well consistent with what improvisors often think, but the analysis of Peters proceeds further to look at the requirements for making the "moment" surpass the mere "instant": "...the moment is no longer identical to the instant but, through the temporal reach of intentionality, becomes an event that is sustained as long as attention, retention, and protention hold together and flow into each other." Among possible other things, "...we might want to trace the manner in which protention begins to overlap with expectation and, in turn, how expectation might itself overlap with hope".

Michael Gallope, in "Is Improvisation Present?" (vol.1) agrees that there is an "attentive fidelity" to the instant. But he focuses on the diversity within the consciousness-created moment, with its "knotty and paradoxical issues", illustrated by a timeline with a graphic figure. Ed Sarath, the author of (Sarath 1996; G3), previously supplemented the temporality vocabulary by adding an intuitive "overarching present" to the experienced now, "localized present". In his article here, "A Consciousness-Based Look at Spontaneous Creativity" (vol.2),

he proceeds to describe "heightened or transcendental experience opening up to a "more fluid temporal landscape" than that which is available in what is termed "ordinary consciousness".

Sarath maintains that composition thanks to its manner of planning and overviewing can stretch the moment in overarching directions. Combining improvisation and composition may therefore be an effective means to nourish a heightened time experience. Open forms of composition for improvisors, on their background from classical music of creating unique form structures, could be a paradigmatical model for this, not only jazz.

The historic development of such structural creativity is well described by Sabine Feisst in her article with the telling title "Negotiating Freedom and Control in Composition: Improvisation and Its Offshoots, 1950 to 1980". She notes phenomena on both sides of the Atlantic. In order to include formerly repressed phenomena and critically revise our common assumptions and understandings of how things extend backwards, we need such history writing. Stockhausen's and Oliveros' meditative pieces with instructions in the form of text scores came into being at roughly the same time in history. This meditative variety of text scores deserve more detailed focus as such. To be added to this broad research field is also the widespread use of conducted improvisation in various forms.

In the article by Sarath commented above, he sees the possibility of resolving the split between "afrological" and "eurological" views because there is a need to combine different methods in order to reach a heightened experience. One more author looking to resolve this split is Vijay Iyer (vol.1) who sees a possibility of mutual empathising on the background of the existence of mirror neurones.

Globally seen and possibly surprising, the very concept of improvisation appears limited to some Western territories. Ethnomusicologist Bruno Nettl (vol.2) found that musicians in Iran took the variability of their music form for

granted and told him his observations were correct, although they never thought of it that way.

Improvisation in classical music gives rise to a reflection of today's practice with Gooley (vol.2) who explores historic, contemporary descriptions of Johann Nepomuk Hummel's improvisations over no less than 14 pages. This widely known piano virtuoso, a pupil of W.A.Mozart, possessed a special competency for integrating "learned" procedures (like fugue or modified sonata form) and popular themes (variations over a Mozart opera theme for instance) at a time with a growing audience, but also with a growing split between these audience profiles. His concerts ended with a free fantasy, and melodic themes from known music were often proposed by the audience. The author discusses his role as an exemplary individual compared to the collectivity as the ideal for free improvisors. Hummel tried out the different approaches with smaller groups of listeners, observing their differing reactions before including them in his concerts, while today's free improvisors appear to relate to expert groups exclusively, and while still expecting general recognition within music culture as a serious genre.

Other interesting information to be mentioned is Amy Seham's (vol.1) mention of critical attitudes within contact improvisation towards the "yes and..." approach to other dancers' initiatives and the alleged power-free "groupmind". Do we ever come across such dissident-like attitudes in improvised music circles, and could we learn from them in case? Burrows and Reed (vol.1) has a similar line of thought, describing improvisation as a "path-dependent" process and its possible "lock-in" states of inertia. - Hisima (vol.2) lets us know of the existence of improvised, so-called "freestyle" rap music among American young boys. Rothenberg (vol.1) reports from his vast experience as an improviser together with birds and a humpback whale.

An area of improvisation probably unknown to most improvisors is the shifting cultivation of rice at a region in Sierra Leone, enabling

farmers to adapt to changing conditions. These conditions can stem from family ownership structures and other circumstances. (Richards, "Shifting Cultivation as improvisation", vol.1). Jenik (vol.2) addresses telematic improvisation by stating possible research questions supplemented by project descriptions. One of the questions read "How can the unique affordances of distance be exploited in an improvisation?".

Finally, Tracy Mc Mullen (vol.1) makes a thought-provoking hint at the assumption made by Bourdieu and other thinkers: what if one saw generosity as a driving force in social life instead of social recognition? Additionally, she shares observations from an all-female music presentation with a hassle-free atmosphere.

Language usage related to improvised music is manifold...

Everyday talk between musicians and individual outlooks are documented and sifted by Wimbish and Rose who both follow the "interpretive phenomenological analysis" method. Wimbish (2020;G3) (looking at group discussions) focuses on how graphic scores are interpreted, Rose (2012;G4) (interviewing individuals) on learning through the practise of improvising music. No conclusions, but inspiring details and good spin-offs. See the annotations....

Analysis, with its formalization and possible generalisation of observations, is practised by Vitkova (2019;G5), who brings forward a few telling notions stemming from Chr.Wolff about how to organise ensemble playing based on interaction: hocket, heterophony, and patchwork (- any composers out there?).

Speaking of composers... the article by Wimbish introduces the reader to a critical musician taking his time to explain how confusion for the performer can arise. A good warning.

Game is an important notion for experimental composition too. It seems that after the novelty is over, more factual information is offered than before on Zorn's Cobra - so Brackett (2010;G2.3) describing procedures of the piece. And this is precious knowledge, since Zorn long since abandoned his original idea of

NEW ITEMS AT IIMA:

Compositions by Eckhard Weymann (new composer!) and Henrik Ehland Rasmussen.

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"NEW DEPARTMENT", ADDENDA 2000-:

(g3.1)/ Wimbish, Russell: From Sight to Sound: Exploring creativity, improvisation and interactivity in graphic composition and performance. PhD Music, University of Edinburgh 2020. Downloaded from bl.uk 24.February 2024.

This text investigates participants' strategies for interpreting graphics in music, the role of improvisation and of communication. It does so by in-depth one-to-one interviews with selected musicians (5 contrabass players) known for their involvement with the issues studied, by using the strongly qualitative method Interpretive Phenomenological Analysis (IPA), as well as a schedule of questions with indications for possible follow-ups.

The interview analysis part is preceded by a historic outline of graphics use highlighting Futurism, Dada, Henry Cowell and the New York School. Then there is a literature review, of titles derived from the database RILM (Répertoire International de Littérature Musicale) with the sole search term 'graphic score', supplemented by literature on the members of the New York School searched in the New York Public Library's Dorothy and Lewis B. Cullman Performing Arts Center.

'Graphic score' is, not surprisingly, defined differently by participants. And since it is neither defined from the side of the author, it remains a broad notion with no absolute boundaries, comparable to "non-traditional". Just like musicians who collaborate discuss and talk music matters over, many views and thoughts are presented along the way through several hundred pages. From the interviews, close individual portraits of the musicians/composers result: Robert Black,

publishing the Cobra piece.

Didactic methodology employs a practice-orientated set of ideas and notions, based on experience. Savouret (2010;F1.1) was the first to teach free improvisation at Conservatoire National Supérieur in Paris, starting 1993. He does brilliantly in forwarding a down-to-earth method and understanding that can be made transparent to participants.

Finally, there is philosophy as an overarching way of viewing things. Borgo (2022;G3) in his revised book expands and updates the dialogue between improvised music and complexity science.

Many of the items summarised to the right are only a click or two away - do use this option!

Simon H.Fell, Barry Guy, John Lindberg, Lisa Mezzacappa. We are among other things given some details of how performances of pieces by Barry Guy take place. Topics treat how graphic scores influence the music, how composers communicate to the performers (text and possibly verbally in person), the role of improvisation, how to prepare for performance, how "intergroup communication" works including preferred ways of collective decision making and resolving differences, and how to evaluate a performance.

It is difficult to extract conclusions - they tend to approach general truths such as the fact that graphic scores combine composition and improvisation (- in cases comparable to those investigated one may add), and in a number of cases composers have collaborated with musicians in rehearsals and providing additional verbal instructions; in other cases they may have refused to provide further explanations.

Regarding how graphic scores may determine the music, these terminology notions emerge from participants, all denoting "deliberate" inclusion of improvisation into the improvisation process which is then not simply indeterminate: Compositional structures - Performative processes - Meaning of graphics - Planned improvisation.

Comments are made on the ambiguity of the composers' role. Canonical repertoire and a status of high authority for the composer was established in the nineteenth century. On the other hand, the importance of creative collaboration can be assumed to have increased in the last half of the twenties, due to the persisting practice of playing from graphic scores. The relation is sufficiently complex as to involve "negotiating a balance between Romantic-era musical concepts and personal experiences demonstrating that the performer is an active co-creator". One can then proceed to say that "This suggests that, though the graphic composer is expected to clearly communicate their compositional directives, there is the expectation that the performer will be a creative contributor" (see p.153 + 165-66 et passim). "Establishing trust" in the composer becomes essential (p.175f). And it can be asserted that "communication between composer and performer has reciprocal

compositional influence, thus challenging long-held assumptions about the nature of musical communication and creativity" (p.278).

Thus, the exactness of graphic scores can be radically relative:"This analysis indicates that the importance of a graphic notation may reside more in its ability to stimulate intergroup discussion than its actual sounding properties (p.215-16). Besides the possibility of verbally discussing what to do with the score, there is also the empirical approach to simply try in practice - "Building consensus through performance" (p.226). Performers might even disregard the score when they deem it necessary to "prioritise improvisational interactions over determinate structural components" (p.206). Possibly the nature of the relation to the composer in question may be influential, and whether the process is "overseen" by her or him (p.170)

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A number of illustrations are included along the way. Futurists are represented; Earle Brown's relatively unknown Folio II (two) from 1980 with comments. P.21 there is a rare graphics quote from Anthony Braxton, Composition No. 76, for three musicians.

Being an artists' PhD, graphic compositions inspired from this work are included. They have a nice diversity and are well equipped with text, ready to perform.

It can seem this dissertation makes explicit many of those things practitioners know from their endeavours and thus it could serve to introduce non-traditionally notated music to those "outside" with a classical background. It might also inspire those who already practice playing graphic scores to think some matters over and extend their thoughts.

(g4)/ Simon Rose: Improvisation, music and learning: an Interpretive Phenomenological Analysis. Ph D, Glasgow Caledonian University, 2012

This thesis seeks to collect insights into the subject of learning from ten anonymous, but "highly experienced, world leading improvisers

from Europe and North America" (p.1). The main question posed to them in semi-structured interviews was "What is the place of improvisation in your practice?". "Learning" is understood in the broadest sense, and assumed to be transferable to "a wide variety of learning contexts" (p.257).

Several interviewees have reservations about the idea that free improvisation simply relies on spontaneity - instead, "the choice of material and decisions regarding interaction" (SG, p.218) may characterise free improvisation. A main point is that free improvisation demands adaptation to new situations on a constant basis - :

'Increasingly I find the same structures are active all the time. And so I can learn just as much from that process of walking down the street as I can playing with some certified person or even a not so certified person or group of people. And that's what comes from paying attention (pause, big laugh). You know you are much more alive to possibilities for growth or change or interventions of different kinds -you're engaged in a continual kind of analysis of what's going on, what other people are doing, what the environment is doing.' SG P2 L8" (p.100). The element of 'analysis' is also suggested by LR: '... what I've done, and continue to do, is try to improve, all the time, so that I'm able to speak in any kind of situation ... because it's also a thinker's game.' (p.229). - Collaborative competencies are among the ones acquired, so RJ -: 'a collaborative process involving often contradictory creative input of other people'. (237). And "Autodidacticism is interpreted as having been a foundational strategy in the development of free improvisation " (p.239). In the words of SG, free improvisation is a 'socio-musical location' (p.98) - in the comment of the author, "the agency of the idea is broader for learning than may be suggested by reference to descriptions of its history alone", and larger issues "are to do with questions of collective experience, the quality of communication and personal development" (p.98+99).

For practitioners, such statements and circumscriptions may appear matters of course, but they may still be evocative and thought-provoking, not least for educative uses towards audience and others. In some cases, theorists

like Gardener, Freud, Vygotsky and, regarding embodiment, Merleau-Ponty, as well as still others are made part of the discussions, although overall generalisations are avoided.

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As a small note it may be worth noticing the author's view on Anthony Braxton's Tri-axium writings (Synthesis Music [San Francisco?], cop1985, - which may have a reputation as being cryptical - 'he seeks to reassert the potential of creative music, across the world' (p.50).

(g3.1)/ Wimbish, Russell: "‘Is this your composition, or is this some sort of collaboration?’: Examining a professional musician’s attitude towards graphic composition". Music & Practice (musicandpractice.org - ISSN 1893-9562) Vol.6, 2022.

<https://www.musicandpractice.org/volume-6/examining-a-professional-musicians-attitude-towards-graphic-composition/>

This article could serve as a checklist or warning for composers using experimental notation. It details out the reservations formulated by one selected individual musician in an interview. The musician in question expects a clear statement from the composer, as may be gathered from the quote in the title. If this is to be adequately met by composers, it could be advisable for them to make abundantly clear which are the focuses, limitations and frameworks of the sounding material, and which are not relevant. Moreover, there should, according to his view, be a good reason to use unconventional notation, as the traditional one (maybe with some extensions) can accomplish a lot, and as improvisation cannot be assumed to be a natural alternative for Western musicians. And in the case that he, as the performer, manages to "save" the performance, the authorship credit will go to the composer, even if the composer did not, according to this view, carry through his job properly. So "openness" in scores is not a quality in itself, just as precision in conventional notation should not also be considered a positive quality automatically. The composer should think critically of the graphic score as a guide and inspiration for the

performer, and "freedom does not simply increase as specificity is reduced" as the author states.

(g2.1)/ Vitkova, Lucia: Compositional Techniques of Christian Wolff and Social Aspects in Music. Doctoral theses, Brno 2019.
<https://is.jamu.cz/th/cvgog/?fakulta=5451;obdobi=284;lang=en>
Downloaded 24.March 2021.

Presents analysis of a number of later works for open instrumentation by Wolff not being so generally known, such as Changing the System, Exercises and For John/Material. These often stick to specific written pitches, but with individual latitude in other parameters and dimensions, and assigning equal importance to every voice in a democratic manner, relationships between players being of central concern. When songs carrying political messages are arranged in still further works, this equality may be slightly modified. - Prominent techniques are characterised as hocket, heterophony, and patchwork.

(g2.3)/ Brackett, John: Some Notes on John Zorn's Cobra. American Music, Vol. 28, No. 1 (Spring 2010), pp. 44-75. (Downloaded from JSTOR 10.December 2013)

The game piece Cobra has had a remarkable success - among other things, according to the author, it is "routinely played by students in colleges and universities all over the world" (p. 44). - This article attempts to reconstruct, as fully as possible, the actual instructions given to musicians which Zorn did not wish to publish. It comments also on the history of previous such more or less official publications, however, without mentioning Slusser which also attempts to explain the rules from scratch. Also the coloured version of the score must be sought for elsewhere, for instance in Slusser's two renditions (Slusser([2008]);G2.3) and Zorn 1984;G2.3), or in the CD cover of Zorn(1991;i1). But this reconstruction seems to be the most detailed one hitherto. We are given accurate and valuable information on a number of additional procedures. The article ends with accounting for Zorn's development as a

composer before and after Cobra.

Other parts of the article deal with the war games which inspired Zorn, with recordings of Cobra, with the other game pieces before and after Cobra. And with the remarkable integration of very different social roles unfolded by the musicians. A quote in a direct transcription from the same source as Bailey (1989;G2.3) reads: "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. It's like scream therapy, or primal therapy. 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. . . . It's very much like the political arena, in a certain kind of a sense . . . [where performers] are having a little carrot dangled in front of them. And it's interesting to see who tries to grab the carrot and who doesn't. And a lot of times the people who try to grab the carrot, it's pulled out of their hands by someone else in the band. So, it becomes kind of a scary, frightening thing to be in front of that band to see these people blossom and become the assholes that they really are" (p.56). One may supplement this with a few sentences from Bailey (1992;G2.3) also quoting Zorn: "Bill Frisell is the kind of player who sits back and lets everybody else make decisions and just plays his butt off. Ultimately he was the one that was making the sound of the music while other people were dealing with the structure of it. Those are all valid positions to be in in the society that exists on stage..." (p.78).

(g2.3)/ van der Schyff, Dylan: "The free Improvisation Game: Performing John Zorn's Cobra". *Journal of Research in Music Performance*, Spring 2013, 1-11 .
<https://scholar.lib.vt.edu/ejournals/JRMP/>
Downloaded 22.February 2013.

A participants' report on participating in playing Zorn's Cobra. Despite being critical to composed improvisation practise after own experiences, the author seems to find that the experience was meaningful, due to the absence of realising

"the vision of a particular individual", and instead letting everyone use their own musical universe, however, also pushing its limits.

(f1.1)/ Savouret, Alain: Introduction à une solfège de l'audible. L'improvisation libre comme outil pratique. Lyon (Symétrie) 2010. ISBN 978-2-914373-73-9

The author of this book was the first one to teach free improvisation at a French music conservatory. This began 1993 at Conservatoire National Supérieur de Musique et Danse de Paris.

A main theoretic viewpoint stated right at the beginning is that time and space is a unity. Therefore, improvisation takes natural cues and inspiration from exactly what is there in the present - "how this sounds here". Closely inspected, this reveals a down-to-earth way of analysing and guiding the practise of free improvisation.

How an introductory course of improvised music could begin receives a detailed outline. From making the room ready if indoors, to conceptualising one's participation as a process of building up, comparable rather to the way birds build their nest than to an architect having plans in advance. The terminology could directly be useful in the practical sphere. For instance, the question about 'how to begin' may be encountered with stating that it has already begun by tuning in on what is there in the situation - "the here and now with its history, its technique, its wishes of the present day...that is, the silent phase...to nourish the coming moment..." p.20). And one does not 'develop' the material during playing by the traditional understanding of this term, but performs a 'digging' activity ("creusement", p.36).

There is an elaborated "hypothesis of the three-layered listening" (hypothèse de la triple écoute) dealing with time levels for experiencing the music material and their frames of mind. The first notion of "microphonic listening" addresses single moments, time is "frozen" and binaural perception of space is suspended. Next level is "écoute mésophonique" ('shape listening' - ?), in which differences are

perceived, figures or forms extending in time. At this level, the figures acquire meaning through historic significance (for instance, some of their elements have beginning and ending) and/or topical significance (where in space sounds come from and are received). Third level is "macrophonique" and describe analytical knowledge in a broad sense, which can both be related to the individual musician and the surrounding culture. These three layers are each dwelled on in the book, and their characteristics are summarised in a table (p.172-173).

The book features various discussions along the way, and also short contributions by other authors, a number of whom are former students recalling their experiences.

(g3)/ Borgo, David: Sync or Swarm. Improvising Music in a Complex Age. Revised edition. New York (Bloomsbury), 2022. Various paper and e-editions.

This is hardly a "second edition" in the usual sense, but a rewriting of the previous book. Main focus being on how improvised music can act as a model of holistic philosophy and science, it seeks even more to deepen out combined insights and "fuse the horizons" (p.x) of these fields of practice and thinking and provide updates. Some portions of text, including of the analysis of Evan Parker and Sam Rivers, have remained the same while others are rewritten - or new additions. References have grown to the double, now taking ten pages and expanding the bibliographical aspect.

Discussions move in a surfing way fast through many concepts and considerations. This offers the reader a taste of many concepts, like in a conversation, but the discourse can also at times remain on a casual level. It can feel beneficial to encounter such memory aids as "4E science", standing for "embodied, embedded, enactive and extended" (p.xi), and the "seven C's" rule for improvisation students: "At a primary level, improvisors have three "C"s from which to choose: to continue, to change, or to cease... If a measure of change is deemed desirable, then there are four additional "C"s to consider. One can copy, complement, contrast, or create" (p.244f)

In the first edition there was an ethnographically inspired and overall description of the practice of free improvised music from an international point of view. It could serve as a general introduction to this music form and as a jump-off board for further research into the function of it, and it had its separate chapter, p.13-35. Here in the second edition, this kind of treatment is replaced by historical and comparative notes, p.29-51, centering around American developments especially within jazz and being integrated into a discussion of how the music has been studied. It is worth noting that Borgo here voices words of diplomacy in the context of "blackism" and the Critical Studies way of research, at one place simply by stating that "there need not - and arguably should not - be only one way to interpret improvisation" (p.xxi).

See also the first edition, Borgo (2005; G1.1)

This newsletter is about "oldies" - items already there in the bibliographies. I thought it could be an idea to look back on the many hundreds of titles and point out some interesting items and issues. Next newsletter is, however, planned to be written the usual way with novel publications only.

The two bibliographies, one for before 2000 and one for after that time, grew out of my own need to compile lists for use in publications, but also of an ambition to making the items visible, and home computer use had just become an opportunity. Some items were unpublished, or only cited in publications. Others (like categories A1 and A2.1) dealt obviously with large amounts of items so that strategic selection and representativeness became criteria for inclusion. These parts have admittedly become dusty, that is, more and more incomplete because my interest in updating centered elsewhere with time.

Growing over the years the sections E, F and G with their subdivisions became the central ones - notation, education and writings about improvised music, including the four selected composers, Stockhausen, Zorn, Brown (centering on just one work...) and Wolff. Again, these composers were chosen for exemplification reasons - representing important contributions to integrate the use of improvisation into the craft of composition. Writings on improvisation have a number of subdivisions - general, less general and more local - periodicals

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ABSTRACTS of items referred to above. Those from the "new" department from 2000 on have their category mark appearing between paranthesis (like (g1.1)/ Borgo...) just as in the volumes. The years will also nearly always indicate the relevant volume.

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g1.1/ Bailey, Derek: Improvisation. Its Nature and practice in Music. Dorchester (The Brit. Libr. Nat. Sound Arch.), 1992. AUM AUB OUB SB.

Good information about improvisation in many different forms of music Indian music, baroque, jazz, rock, contemporary composed music, free improvisation (including Bailey's own groups, Joseph Holbrooks and Spontaneous Music Ensemble, as well as Alterations, AMM and the festival Company Week). Excellent discussions of the nature of improvisation, also in free improvisation. Good documentation with interviews of many different musicians - and a quite unusually reflected, careful and readworthy putting together of interview-based material. As the author says himself in the preface, he has striven to let that which is characteristic to the music forms in question stand out. In addition, sections on general themes such as audience, improvisation within composed music, solo playing (form is discussed in a digression here) and pedagogical practise yield interesting comparisons and discussions. One opposition which has become commonly known is between "idiomatic/non-idiomatic" music - whereas the "idiomatically" oriented musician identifies with the idiom, for instance "to play jazz", the non-idiomatic musician seeks the freedom beyond the idioms. Another opposition which strikingly characterises attitudes found in practise with musicians is between "instrumentalist/anti-instrumentalist" attitudes - the instrumentalist sees the instrument as his best friend, the anti-instrumentalist seeks away from dependence on specific instruments. The book is reasonably easy to read. Editions exist also in Flemish, German, French, Italian and Japanese!

and individual articles or monographies - tending towards the analytical and philosophical, or the psychological.

Here comes a discussion of TEN
IMPORTANT TEXTS:

Bailey (1992: G1.1) is still a wonderful portraying of many kinds of music for which improvisation is essential - including but not limited to, experimental ones, like free improvisation and relevant occurrences with the New York School, Stockhausen and Zorn. Both musicians and composers are quoted here so the realities of both sides become well represented - it appears that through careful and critical editing the reader can enjoy the aliveness of interviews without the smalltalk.

And one can almost continue reading directly with Borgo (2005; G1.1) which on just 22 pages comes very near to being a "history of experimental improvisation", and a many-sided one indeed, including not only a broad spectrum of music genres and aesthetics but also perspectives on recording practise and criticism.

Brindle (1986; H1) written in the year 1975 belongs to the old school of music history writing. That is, an attempt to overall describe how Western classical traditions extend into new music and experimental tendencies. After all, we need some information about what happened in past history, and this book is full of not only exciting notation examples but also does not neglect to describe openness in composition and use of improvisation as an integrated part of the

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(g1.1)/ Borgo, David: Sync or Swarm. NY/London (Continuum), 2005. May be purchased with or without a CD.

This book sets out to explore the area within contemporary sciences dealing with "chaos" phenomena, focusing on their possible usefulness for describing improvised music in its complexity.

It also makes a most useful music history summary related to improvised music and, in addition, features various documentation related to Evan Parker.

Written in what seems to be an informal style of popular science writing, one has to probe a little into the chapters to find out what they are all about, even if the author is indeed an assistant professor working at the "Critical Studies and Experimental Practises" program at University of California, San Diego (UCSD) and the discussions in the book also take place in close interaction with literature which is documented carefully in the notes and in the large bibliography.

Thus, after initial introductions, we find that the second chapter titled with the poetic circumscription "Reverence for Uncertainty" deals with the history of improvised music and discusses some issues of essential interest: the views of performers, of listeners, and issues related to recording and to criticism.

These 22 pages seem to be one of the best introductions written so far to this field of music for students and other interested readers. Starting-point is jazz and how its improvisation aspect has been both restricted and re-activated during history. The author moves on to mentioning developments of composed music since Schoenberg, extending into Cage's 'indeterminacy' and Stockhausen's 'intuitive music'. Summarizing this, the author states this information-packed sentence: "These and other modern compositional approaches do vary considerably in their details and individual composers often express extremely different views on the importance and validity of improvisation, but these new approaches did

general tendencies.

With Storesund (2015; G3.1) we move smoothly from historical matters into those of higher education! This is a book to really make me feel things have moved since the beginning of the seventies where my university studies began. It is at one and the same time a large collection of materials from indeterminate music works and a fully unfolded method of how to "rehearse" this kind of music. "Rehearsal" acquires a different meaning here, because the musician must work in a very different, explorative way from the traditional sight-reading method. The insightful author guides into a systematic, sustained process - everything is set for a practical course lasting one or more semesters or for your next ensemble season!

Improvised playing is linked to human time perception which is organised along different layers of perception both in the now and memorised perceptions. In contrast to composition which can have a creation process independent of actual working time, the improvised process has, more organically, "localized present" and "overarching present", in the terminology of Sarath (1996; G3). He describes "cognitive event cycles" which move between inward and outward activity - imagining and soundmaking as relatively separate acts. The speed of these "cognitive event cycles" influence the "interactive and inventive capacity" of the given music according to the author. In this way, improvised music assumes an immanent structuring of its own.

significantly expand the scope and definition of "composition" as a practise".

The author next plunges into an extensive discussion of the diverse existing views of improvised music and its culture. One of the many comparisons made is between Evan Parker and Derek Bailey, bringing up issues which concern how much the music should assert an individual style and the cultural context with which the improviser identifies himself - and how much an aesthetic exploration in its own terms. Just one reason why I find this discussion illuminating is because the challenge posed by "afrologists" like George Lewis (please see Lewis (1996; G3) in the 1945-1999 bibliography.) is taken a step further for general considerations - not just for or against Lewis' views but in the direction of possible re-thinking of cultural identities generally.

The subsection "Experiencing Uncertainty" deals with listening to improvised music. Reference is made to several views stressing the importance of shared knowledge between performers and audience that the music is created here and now. Other views concern the absence of form references and the creative role of the listener following from that, the description of different basic kinds of listening, the importance of listening with a non-traditional focus (which could be textures or the changing appearances of figure/ground/field), and discussions around the terminology with which to describe the multi-cultural, pluralist interaction aspect. This last topic is an important one but might perhaps better have appeared under general attitudes to improvised music, not being specific to listening.

Next subsection "Documenting Uncertainty" deals with recording practise. The reservations made by many improvisers are mentioned, and contrasted to Martin Davidson's view (director of English Emanem Records) that improvisation (probably because not being repeatable) deserves and needs it more than composed music. Mention is further made on different attitudes among improvisers on editing and adding recorded material. And of the practical advantages of recording - keeping up a tradition, getting to know each other and making understanding easier because it allows for repeated listening. Improvised music may be

How does a composer devise an interesting process for improvisors? One answer could be: by skipping schematic forms and proposing both captivating framework ideas and challenging transitions. Stockhausen's verbally notated pieces do this, and as their particulars still deserve to be better known I take the liberty to recommend both my own analytical cataloguing Bergstroem-Nielsen (2006; G2.2) and Stockhausens' own words in Stockhausen (1993B; G2.2)).

Lastly, three articles from the pioneering times of the nineteen sixties and seventies:

Composer Earle Brown (1966; G3) has delivered the most beautiful descriptions of his music vision - for which exploration of complexity, of musical parameters, of the human mind and the role of collectivity form an inseparable whole.

Vinko Globokar (1970; G2.1) is a pioneering article introducing the idea of reactions, not tone structures or other formal criteria, as basis for music structure.

And the pioneer role applies also to Erhard Karkoschka, who in "Aspects of group improvisation" (1971; G2.1), describes passionately how improvisation reveals new aspects of timbre and new time structures.

Yours,
Carl

seen as a "post-literate", oral tradition. Missing copyright and royalties recognition is mentioned here as an example of how improvised music is still not recognized by the common cultural norms.

At the end of these 22 pages on improvised music ("Reverence for Uncertainty" with subsections), its general development and some main areas of discussion specific to it, we find a final subsection on written improvised music criticism, "Evaluating Uncertainty". Ensemble rapport and general formal properties of the music may appear as criteria employed. Mention is also made of Couldry's concepts of virtuosity specific to improvised music (please see Couldry (1995; G1.1) in the 1945-1999 bibliography) and of extended techniques as something that can be commented by critics.

The chapter "The embodied mind" deals with notions of mind and body as an interrelated entity rather than a "cognitivist" view of the mind being in charge and commanding the body to act. Quotations about Evan Parker's solo playing by Parker himself and others are taken in to extensively illustrate this point (and there is a short bio of Parker as well).

Chapter "Rivers of consciousness" presents the thesis that improvised music has till now failed to arise academic attention comparable to that of composed music partly because of lack of technological tools, but more importantly, because of its non-linear character. The field of "dynamic systems theory" in mathematics is mentioned and a trio with Sam Rivers is analyzed. In a conclusion, the role of "momentum" (staying where you are) and "inertia" (letting yourself be moved) in playing and their balance is discussed.

Rolf Bader is a German specialist in computer analysis of music. He is not named a co-author of the book, but his contributions form the main basis of chapter 5, "On the Edge of Chaos". It presents his analysis of improvised performances by Parker, Sam Rivers Trio, Peter Brötzman, and Art Ensemble of Chicago. Measurements took place with intervals of 50 milliseconds, and harmonic overtone components, inharmonic frequencies being part of the sound, along with "any large amplitude modulations" (including those caused by pause occurrences, at end of

phrases and elsewhere). The resulting graphic diagrams depict variations in complexity as defined beforehand. This is what the authors label “fractal correlation” although the “fractal” dimension of this is perhaps more to be found in some metaphorical layer than in the actual analysis.

This chapter also has an illuminating quote from an unpublished lecture by George Lewis from 2003, about the underlying sociological and historical reasons for jazz being more centred around individual expression than the European avant-garde and Cage, which might well have been placed in the music history chapter instead. It seems to explain the background of Lewis’ manifesto-like critic (please see reference above) and it goes like this: “After three hundred years of the very real silence of violence and terror, rather than a freely chosen conceptual silence of four minutes or so, one can well imagine the newly freed African-American slaves developing a music in which each person is encouraged to speak, without conflict between individual expression and collective consciousness. In contrast to this notion of improvisation as a human birthright, a simple response to conditions, an embodied practice central to existence and being in the world, Cage’s Puritanical description of improvisation contrasted the image of a heroic, mystically ego-driven Romantic improviser, imprisoned by his own will, with the detached, disengaged, purely ego-transcending artist who simply lets sounds be themselves.” (p.88).

The same chapter also relates an example of chaotic dynamics presenting a challenge even to those accustomed to free improvisation a performance in which singer Sainko Namchylak demonstrated against allegedly not being treated professionally by the organizers of the Guelph Jazz Festival 2003. She expressed that verbally and was then singing with arms folded across her chest, looking from time to time at her watch, and repeating the same melody for half an hour, while the two other musicians developed a duo in the more “normal” way. The organizers interrupted the concert but after a “collective uproar” from the audience, the music was later resumed. An interesting internet discussion afterwards revealed a true multitude of views on this, some of which saw it as musically captivating.

The sixth chapter, "Sync and Swarm", tells of a "new science of sync" (=synchronization) studied by "biologists, physicists, mathematicians, astronomers, engineers, sociologists and artists". Swarm behaviour by fireflies, ants and bees reveal differentiated forms of swarm behaviour without a leader. Improvised music follows similar patterns. Sync occurs here at start and ending, as "transient sync" when coming together in conspicuous ways and as persistent sync. Studies of "swarm intelligence" in ants have lead to improving telecommunications traffic routing. One list of characteristics of swarm self organization cited (by Bonabeau, Théraulaz and Dorigoo at a Santa Fe institute a physicist, a biologist and an engineer) reads as follows: "1) forms of positive feedback, 2) forms of negative feedback, 3) a degree of randomness or error, and finally 4) multiple interactions of multiple entities" (p.143). Computer simulation has been employed as a research method. Statistics and analysis of the World Wide Web also reveal structures of interrelations between its enormous numbers of pages.

The last chapter, "Harnessing Complexity" treats improvisation teaching and possible strategies for empowering students. It also mentions Zorn's game pieces.

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h1/ Brindle, Reginald Smith: The New Music: The Avant-garde since 1945 (1975). Oxford (Oxford University Press), 1986 (sec.ed). HB AUB AUM OUB DKDM MKAR KB IMD SB.

Provides excellent descriptions of experimental tendencies in music history which have relations to improvisation and new notations - with a wealth of notation examples. An advanced account which is, however, at the same time easy to read. In the chapter "Indeterminacy, Chance and Aleatory Music" p.60-81, Anglo-saxon and Central European music receives comparative description along the way through history, and indeterminacy with regard to time, pitches and form etc. is treated thoroughly and systematically. The difference between radical indeterminacy in Anglo-saxon music with Feldman and others and the more directional tendency (emotional according to

Brindle) are outlined in a concrete comparison. Various possibilities of outlining notations covering pitches and time appear clearly from examples by Feldman, Ligeti, Stockhausen, Berio and Bedford. Indetermination with regard to form is examined with an original view of the importance of visual art as an inspiration; this is discussed in relation to exx. by Stockhausen, Haubenstock-Ramati and Brown. Finally, indeterminacy regarding "expression" and "material means" is mentioned with an example by Paolo Renosto and further exx. by Cage mentioned in the text. composition which outlines a process is mentioned by means of Stockhausen's Prozeption I in plus-minus notation as an example. Brindle accounts for the meaning of the signs, and one can safely disregard his objections concerning Prozeption in case one wishes to understand the special possibilities of this notation form. As it seems, objections deal with an alleged difficulty of imitating a recording when one plays a different instrument, which is in any case not relevant for the ensuing works in plus-minus notation. The chapter "Improvisation - Graphic Scores - Text Scores" p.81-99 goes on to discuss works with greater degrees of freedom. Problems with realising or circumventing improvisation in practise are discussed; notational examples by Berio, Brown, Stockhausen and Englert are stated. Group improvisation, a new phenomenon in this author's context when the book was written, is commented. There follow exx of notations employing individual sign systems (Donatoni, Cardew) and of graphic notations of the free kind which are meant especially to stimulate the musician's own inventiveness, with exx by Smith Brindle, Brown, J. Levine, Logothetis, Buonomo, Kayn, Cage and Berberian. Stockhausen is here represented by an excerpt from Kontakte containing an aural score. Verbally notated music is treated as the last variant, represented by Stockhausen and Kagel. Together with the Brown - example p.84 one has here a small, but useful example collection concerning this notation form. - The chapter "Notation" concentrate on how composers can loosen up a too great fixation on details, and the list "Some New Notation Symbols" in the back of the book can supplement this. - Finally it can be mentioned that the chapter "Colour" could have a certain, special relevance for improvised music.

Page numbers match each other in old and new edition. The small size of the book may have contributed to its cheap price, but illustrations have sometimes become exceedingly small. They can, however, be enlarged in a photo copying machine. This book has been translated into Japanese. - Review: Lekfeldt (1977;H4).

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(g3.1)/ Storesund, Else Olsen: Open Form - An Expanded Performer's Role. A Handbook. PhD, Bergen University (Norway), 2015.
<https://www.researchcatalogue.net/view/147680/160205> Accessed 12. January 2017.

As the title suggests, this is a practical handbook, guiding musicians in how to perform open works. If one keeps insisting on learning about this repertory, one will eventually find out through hard work and working with the right colleagues. But it is less easy for those students, their teachers and musicians who might be interested if they just got the necessary information. This is exactly what is given here.

There is a "basic recipe" proposed of four, logically progressing steps: analysing the score - making a bank of ideas - testing ideas and practise performance - performance. These have many subdivisions with questions, making the recipe an extensive checklist which takes account of a large number of possible problem issues. For instance, at the beginning we read: "What does the score tell the performer about what tasks to perform and what responsibility to take"? Additional questions ask: "Does the work have an instructional text? If yes: what does the instruction say?" And further: "Is the instruction clear and logical, or is there any individual need for interpretation of the instructions? Is there anything that the instructional text does not deal with?" (p.23). The newcomer to the repertory is thus encouraged to analyse for him/herself and identify possible issues requiring both creative reflection and decisions from the performer. The second step, "Making a bank of ideas" goes further to demand that the musicians makes clear "What possibilities and what limitations does the score give for a realization?", and possibly, "Do I need to define any specific rules for possibilities or constraints for this specific realization?". On such backgrounds, it will next be possible to design

relevant exercises, to experience what playing the piece can be all about. Then, in subsequent developments, focus moves increasingly and slowly towards the performance itself. For instance: "Does the work require attention from the audience in an unusual way?" and, very importantly, "Interaction: how to relate to fellow players" (p.30+33)- these, and more, are discussed in details.

But then there is a large section with 9 "showcase studies", partly an anthology possessing all the usefulness this word implies. In the first five plus that by Melhus, the performing material is quoted in extenso so that you have everything you need to attempt playing them. Again detailed, practically oriented discussions lead through the long checklist for each work, now tightly connected to their specific issues. Insightful remarks abound - for instance, it is said about the "barely audible" dynamics in Feldman's Intermission no. 6 that it should be thought of from the audience's side - the sound disappears way down in the hall before it does where the pianists sit. Works vary a lot - from Cardew's little graphical drawing with no explanation and Pauline Oliveros' text piece Horse sings from Cloud to complex works like Earle Brown's December 52 and Chr. Wolff's Edges. Even these two latter ones are analysed and admirably illuminated from the practical perspective. Else, there are works by the author herself and Bjørn Thomas Melhus.

Additionally, there are some sections commenting general issues. "Authentic performance, or not?" seems a crucial one for classical musicians. The first sentence already makes a prompt statement: "Playing with historical accuracy is not the same thing as playing which is historically informed" (p.139). The theme of interaction is taken up again, explaining with examples how playing can be simultaneously (individuals are independent), it does not have to be the traditional "playing together" - meaning that the performers may adjust their musical actions to each other as desired". Whereas in playing simultaneously "they continue to play what is decided at that moment intuitively (as in improvisation), or what has been pre-determined, without any regard to what the fellow players play". And notably the sentences goes on: "This applies to all parameters..." (p.144). So very simply put, one does not adjust dynamics towards the same "balance" either in this case. Some further

remarks are made in the direction of open form tradition and terminology. A concluding section "Where do we go from here" mentions the benefits of not only connecting to an important part of the modern repertory, also "Trusting the performer as a creative artist" and getting to know your instrument better.

This free book is a toolbox containing both guidance and materials enough for an extensive course at high educational level.

A word on the limitations. On the historical and theoretical level it is not exhaustive and was not meant to be. A general classification at the beginning divides notational techniques into "1. Text notation - 2. Graphic notation - 3. Number notation - 4. Extended conventional notation". Notation with numbers is a recurring phenomena in the examples quoted, but thinking of the open repertory as such, one could extend this category into "Non-conventional signs or symbols" or the like - Edges by Chr. Wolff which is included in the showcase studies could be a good example. - Looking at its repertory, it is clearly focused around the anglo-saxon, indeterminacy tradition in which chance and non-linearity is important. Exceptions are the works by Melhus and Storesund herself which feature more linear, narrative processes. In some cases, Stockhausen is hinted at as a contributor to the tradition of open works and the historical role of Darmstadt receives ultra-short mention, but the reader must look elsewhere for a closer description of the European tradition. However, noteworthy enough, the basic recipe, the checklist, is so adaequate that you could also use it here.

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g3/ Sarath, Ed: "A new look at improvisation", Journal of Music Theory 40:1, spring, 1996.

The author characterises composition and improvisation respectively by dominance of different time-perceptions. "Inner-directed" (also "vertical") is relevant for improvisation, taking the "now" as its starting-point. The experienced now, "localized present" is supported by an intuitive "overarching present". Composition, on the other hand, can take place in an ongoing building-up process which can be organised ad libitum. And it has its own form of time perception with "cumulative" and "reversible" qualities. The author calls this time

perception "expanding temporality". A third kind of time perception which is "retensive-protensive" can in both cases function as a supplement. It represents an immediate feeling for past, present and future. Within "extemporaneous composition", that is, creating music on the spot in previously given forms, this form of time perception is prevalent.

By means of "cognitive event cycles" during improvisation there is a movement between inward and outward activity. Spontaneous ideas and events related to the now arise in the inward phase while the working out of details from these ideas belong to the outward phase. The less predictable the musical process is which "neutralises" probabilities, the more of these "event cycles" take place per time unit and the greater is the "interactive and inventive capacity" of the given music.

Further, the author discusses the significance of "heightened consciousness" and changed self-perception and object perception resulting - one has an immediate experience of being a part of a greater whole. Different forms of improvisation are given attention. Many graphic illustrations make the principles and concepts clear.

The titles of chapters and sections are: I. Temporal directionality in improvisation and composition processes. /Expanding temporality/Inner-directed temporality/Retensive-protensive temporality - II. Inner-directed temporality: the key to spontaneity. /Deconstructing temporal bonds/Cognitive event cycles/Self-reference and transcendence/Heightened consciousness in discontinuous operation/ - III. Improvisation within pre-established formats: jazz and beyond /Deconstruction within referent-based improvisation/The cyclical nature of the referent/ - IV. Solo (unaccompanied) improvisation /Extemporaneous composing in discontinuous formats/Extemporaneous composition in continuous formats/ - V. Closing thoughts: toward a systems view of the improvisation process.

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(g2.2)/ Bergstroem-Nielsen, Carl:

Fixing/Circumscribing/Suggesting/Evoking. An analysis of Stockhausen's text pieces. VBN (Aalborg University), 2006.
<https://vbn.aau.dk/ws/portalfiles/portal/13971940/FCSE.pdf>

(First publ. as "Festlegen, Umreissen, Andeuten, Hervorrufen. Analytisches zu den Textkompositionen Stockhausens", MusikTexte 72, November 1997)

Analytical examination of the 31 pieces in Stockhausen's work collections. Close attention is given to the different degrees of precision or directness employed by the composer in describing the musical material. Such degrees were worked out by the composer on the background of serial principles. This repertory thus allows the improvising musician to choose according to his liking how "down-to-earth" or not the playing process should be.

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g2.2/ Stockhausen, Karlheinz: "Questions and answers to intuitive music", in: Stockhausen Complete Edition, booklet with CD 14A-G. Köln (DuMont), 1993B. AUB OUB. Available with German or English text.

The English text is online at IIMA:
www.intuitivemusic.dk/iima/sh_qa.pdf

Transscript from a discussion with Stockhausen. Important text on the freedom from cliches and the intuition.

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g3/ Brown, Earle: Article in English in Darmstädter Beiträge X (Form in der neuen Musik) (p. 57-69). Mainz (Schott), 1966. OUB MKAR KB SB AEST IMD EM.

Essential article about ambiguity and emancipation in new music: concerning notation, collective creation, music as a complex process, the relation to space. Comments on the Folio works.

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g2.1/ Globokar, Vinko: "Reacting" (1970). Online at IIMA,

<http://www.intuitivemusic.dk/iima/vg.htm>
(Also French and German versions - see "old department" of the bibliographies)

Includes illustrations (examples from Correspondences by Globokar) from the original French version which were omitted in the German one. See also Walduck (1997; G3) for a later elaboration.

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g2.1/ Karkoschka, Erhard: "Aspects of Group Improvisation",

<http://www.intuitivemusic.dk/iima/ek.htm>
1971

The author views group improvisation as a substantially new phenomenon. In many cases, improvising activity pursue extra-musical goals, for instance meditation. Timbre and timbral processes and a new time experience are especialy characteristic of this music. By virtue of this, improvisation is innovative compared to composition - traditional notation has blocked the exploration of these areas.

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Free improvisation is produced simply by concentrating on the moment, making it ever new, is it not? That seems in accordance with a classic idea in Eastern meditative philosophies - Ninh (2014;G3) appears to be a representative of that.

Or maybe it's not all that simple, according to Hein (2022;G3). Improvisation has more than one "temporal dimension" he asserts. Proceeding to name such dimensions, he points to the major historic developments of genres and even epochs.

But what about the direct musical context of the moment when improvising? Through analysis of well-known releases from Derek Bailey's Company Week Canonne (2010;G3) provides good evidence that perceptions of what went before as well as notions of anticipation when improvising add to the "pure now" and thus transcend the very moment. His analysis illuminate how details build up in improvisations and create unique, characteristic formal structures. Characterisations of some structures found include "hyper-sequencing" and "lowest common denominator", notions which could point well to the

NEW ITEMS AT IIMA:

Alexis Porfiriadis: Easy Pieces. For group improvisation (2023)

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NEW ABSTRACTS OF LITERATURE RELATED TO IMPROVISED MUSIC AND NEW NOTATIONS (the classification system is explained at the beginning of the bibliographies)

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"NEW DEPARTMENT" 2000-:

(F1.1)/ Mäder et al as a free pdf:

https://www.wolke-verlag.de/musikbuecher/vermittlung_freier_improvisation-2/ 2019.

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(g3)/ Clément Canonne: L'improvisation collective libre: de l'exigence de coordination à la recherche de points focaux: cadre théorique. Analyses. Expérimentations. PhD, Université Jean Monnet - Saint-Etienne, 2010. <https://tel.archives-ouvertes.fr/tel-00676796/document> (retrieved 25.febr 2016) (<http://www.theses.fr>)

This is the PhD behind Cannonne (2013; G3), to be recommended for deepening out if needed. But among even more things it also features a number of analysis of some well-known recordings of improvised music: 3 from the Company Week 1991 releases as well as 3 others.

Each of the analysis feature formal diagrams having a timeline in seconds. Boxes indicate with great precision when players are sounding, and additional signs focus mainly on the forms of interaction: whether players are holding on to similar material, or whether there is a sustained contrast, whether a player employs a coordination strategy, (such as for instance, waiting), a formal division, or pulsation. Roman numbers indicate imitation, contrast, autonomy and interruption. To this is added first a detailed verbal "linear comment" comprising a multitude of discussions referring to numbers stated in the diagrammes - and a summarising one. Patience is recommended in studying the diagrams - due to absence of mimetic qualities one has to learn by heart what the abstract signs mean. But one will be rewarded, even if the texts may also feel complicated to read.

JZ/YR Part 1 (Company 91, Vol. 3, Incus CD 18).

playing processes behind. In this way, a new perspective in musical analysis is outlined, dealing specifically with improvised music and taking inspiration specifically from the improvised process.

Other than this, his Ph D concerns itself with temporality issues - being the large investigation behind the article Canonne (G3;2013) on game theory which was summarised earlier here.

What motivates musicians and ensembles to play open scores? According to Williams (2016;G3.1) in his Ph D, this may be scores which appeal to working with the musicians' own instruments, materials and methods, and to their own developmental needs.

He investigates examples of very different uses of the concept of score - including an extended and collaboratively complex process by landscape architect Lawrence Halprin who asked the question whether scores primarily "energize" process or "describe or control" them, Bob Ostertag's Say no More, based on a relay race procedure involving alternatingly scores and recordings of music being played from them, and a screening of 35 different realisations of Cornelius Cardews'

For this duo improvisation with John Zorn (alt sax) and Yver Rocher (trb) the conclusion is titled "Synthèse : Hyper-séquençage, rôle des interruptions et saillance des schémas d'interaction". The author develops the theory that for a duo, which by nature makes relations sharply transparent, interaction combinations are limited, therefore there is an inherent suggestion to make sections highly different. And this creates formal variation and an experience of structure amidst the malstroem of fast sound-producing. - The reader of the present text is encouraged to closely follow at least the first and last seconds in the analysis - 2.5 and 1.5 seconds each - which demonstrate interesting sequences of decisions taken within these short time-spans. The analysis of the last passage explains very well how a successful ending illustrates the points cited here - how to achieve formal variation through illuminated ideas.

PR/AB/BK (Company 91, Vol. 2, Incus CD 17) Paul Rogers (cb); Alexandre Balanescu (vl); Buckethead (gt). (first approx. 3½ minutes out of approx. 9 receive detailed analysis although the improvisation is also commented in its entirety). - A very heterogenous group - Alexander Balanescu is a classic contemporary violinist, Buckethead is a guitarist from the heavymetal field, Paul Rogers is a free jazz contrabassist. According to the author, in such a situation, there could be the risk that the improvisation did not work, or one musician comes to dominate and force his/her preferences on the other. In the best cases, however, a unique music would emerge being more than a juxtaposition of the individual styles. This, he assesses, is for the most part the case here, even if the guitarists' "generous amplification" generates a polarisation within the ensemble. But the guitarist, in fact, is not the first one to start playing. This improvisation does not rely on imitation. A large part of the music becomes "Power trios", with constant static playing, as if all were playing solo. This forms the lowest common denominator between them. These "power trios" are long lasting, presumably because alternatives may have been hard to find. However, there are "interruptions", coming about by individual pausings. They induce transitional passages and contrasts between the power blocks, making them different. One can observe in the analytical graphics how patterns

Treatise.

This latter proved difficult to make conclusions from - perhaps the case could be compared to the interview-based investigation by Hübsch (2022;G3) into improvisors' attitudes, which do not appear easily categorisable either.

German readers who engage in free improvisation exercises and teaching have now easy access to the most important and comprehensive work Mäder et al (2019:F1.1) which was previously described here, as it has now been released as a free pdf - see the column to the right.

The newly published pieces by Alexis Porfiriadis at the IIMA site border between exercises and reductionism,

change. Thus, formal structure is again born out of the improvisation situation.

DB/AB/YR/JZ/VM Part 1 (Company 91, Vol. 3, Incus CD 18)

Derek Bailey (gt); John Zorn alto sax); Yves Robert (trb); Alexandre Balanescu (vl); Vanessa Mackness (voice)

This excerpt has two main parts: the first is marked by many interruptions (coming especially from the violin), some individual pauses and ends with a common tutti forming a dynamic climax. The second has more imitation and more stability - sub-groups tend to gather on different nuances of similar material. Sustained tones and repetitions of motifs also contribute to this. However, some contrasting, sudden impulses become collective inspirations for change, "focal points".

Summarising - without pre-planning, of course, but growing out of the very improvisation process itself, some clear formal "principles" can be discerned:

a) "hyper-sequencing" in a duo; that is, an extremely fast tempo of shifts and extreme degrees of contrasts.

b) holding on to the "lowest common denominator" in an ensemble with extremely different musicians, with individual pausings, in the end producing variation within a structure of long block-like elements and a few other elements appearing in between.

c) a large ensemble utilising hyper-sequencing once more, but together with individual pausings, thus achieving both transparency and variation of instrumentation. A division between a vivid first part and a more slow, unified and calm second part emerges.

These analytic descriptions are a great achievement within analysing free improvised music. They are extremely detailed while still keeping a strong and illuminating focus on what the musicians are dealing with in practise. There is no diffuseness of notions, but a sharp look at how this music is based on emergence, by adding the details during playing. We can look at new kinds of interactional mechanics, growing directly out of the process, not realisations of pre-existing notions - "l'organisation quasi-endogène" as the author says. (p.294).

...

it could seem... see for yourself!

Yours,
Carl

(g3)/ Hübsch, Carl Ludwig: "PRÄSENZ - WERK", Improfil. Nr.85, Theorie und Praxis improvisierter Musik. Thema: Sinn und Präsenz, 2022, p.71-74.

On the background of having conducted a number of interviews and in the light of the wide diversity of improvisors' attitudes to what they do, the author concludes that there are no general characterisations to be given. What remains, is "the individual musical language or aesthetics" of the musicians.

...

(g3)/ Hein, Nicola L.: "Das Paradigma der Präsenz - Modi der Temporalität in den Critical Improvisation Studies", Improfil. Nr.85, Theorie und Praxis improvisierter Musik. Thema: Sinn und Präsenz, 2022, p.25-31.

Critique of the dominating view of improvisation as an "ephemeral practice bound to the moment", in the words of George Lewis, seen in a context of philosophy. This is one-sided, because improvisation has more than one temporal dimension and an accumulative way of working. It produces temporal structures far beyond the present moment. One example is the dynamics of retention and protention (remembering and anticipating). The author is, following Georgina Born, especially concerned with the macro-dimensions of "development of musical genres" and "musical epochs" which may be of special interests to the views to be found in the Critical Improvisation Studies.

...

(g3)/ Ninh, Lê Quan: Improvising Freely: The ABCs of an Experience, Guelph (Publication Studio) 2014, ISBN 9781624620747PS

Free download:

<http://a.nnotate.com/docs/2014-09-13/TIUx7pNE/L%C3%AA>

[http://a.nnotate.com/docs/2014-09-13/TIUx7pNE/L%C3%AA%20Quan Improvising Freely eBook 05 09 14.pdf](http://a.nnotate.com/docs/2014-09-13/TIUx7pNE/L%C3%AA%20Quan%20Improvising%20Freely%20eBook%2005%2009%2014.pdf)

French printed edition: Môméludies éditions/CFMI de Lyon, 2015.

<https://www.booksonthemove.fr/produit/improviser-librement-abecedaire-dune-experience/>
ISBN13 978-2-9194-5227-9

Reflections from an improvising drummer living in France and with an Asian background. Articles are arranged under keywords following the alphabet. There is a meditative view of matters

- ranging from observing psychological or philosophical paradoxes in musicians' everyday working life like this one: "Without discipline, I would be in such an agitated state that I wouldn't be able to perceive the unexpected surging up inside moments" (p.35) - to radical views like this: "Every idea in improvisation is a bad idea... It's a flight from the responsibility of being both present and attendant" (p.46).

...

(g3.1)/ Christopher Williams: Tactile Paths. On and through notation for improvisers. Ph.D, Universitet Leiden, 2016. Downloaded 18.April 2023 from <https://hdl.handle.net/1887/44989> See also the website: <http://www.tactilepaths.net> - an expanded HTML version with scores and sound.

With the title "Tactile Paths" the author wishes to emphasise his view of scores for improvisors as tools being relative to the creative process as a whole as well as being context-sensitive.

An introductory chapter discusses how notation can be viewed in a fuller context than having the roles of strict preservation and prescription, and there is a literature review and a discussion of theories of cognition.

Very different uses of scores are analysed; below are summaries of selected chapters.

Approx. 35 recordings of (normally a selection from) Treatise by Cornelius Cardew were collected. Considerable diversity was observed here, notably regarding "symbolicity", that is, how much certain visual elements have been chosen to represent sounding ones. However, as a high rate of correspondences is not a value in itself, the author suggests "that the performers' degree of rigor with their own choices and actions" (p.49) could be seen as a virtue and an indicator for musical quality.

Lawrence Halprin was a landscape architect who, in the early twentieth century sixties, oversaw the masterplan of The Sea Ranch, an ecological planned community in northern California. It was documented in a book by Halprin himself as well as by others. The team included a cultural geographer, a number of architects, and "a then unprecedented wide range of disciplines: foresters, grasslands advisors, engineers, attorneys, hydrologists, climatologists, geologists, geographers, and public relations and marketing people"

according to two sources cited (p.98). Obviously, there was a need to coordinate the efforts of all these people. Halprin presented "ecoscores", accounting for long-term historic change or stasis through thousands of years in the ocean and wind along with man-made changes in the landscape. These were supplemented by "location scores" dealing with specific issues and describing possible choices and which "would later be used as the basis for actual construction plans submitted to the property owners" (Williams' paraphrasing of Halprin, p.100).

Halprin had an interest in creative processes also in the music and art world generally. His book from 1969 is named *The RSVP Cycles: Creative Processes in the Human Environment*. He proposes an analytical model of how scores function in collaborative, creative processes: The letters RSVP appear around a circle, like north, east, south and west and stand for: Resources, Scores, Valuation (evaluation plus action), Performance. Various combinations of these may be active during performance, and Williams views the model as a valuable analytic tool. As Halprin explains, "The cycle can start at any point and move in any direction. The sequence is completely variable depending on the situation, the scorer, and the intention." One may then visualise different processes, for instance, whether the score primarily "energizes" processes or "describe or control them" (more details on p.94f).

Other than this, a short chapter discusses the use of poetic texts, inclusive practising one by Malcolm Goldstein, other chapters investigate the authors' long process of extended preparations prescribed in a score by Ben Patterson, other ones deal with the open compositions by Richard Barrett and Bob Ostertag's *Say no More*, a work created with a procedure similar to the "Chinese whispers" game: recorded improvisations form the basis for a score from which new music is improvised, etc. See also Polaschegg (2007;G1.1) including its English edition for a detailed description and an illuminating account of the historical context of the work.

In conclusion, the author makes recommendations along these lines: scoremakers for improvising musicians will do well to address contingencies being vital to improvisors, that is, "their instruments, each other and other aspects of their environment". Scoremakers may also benefit from bearing in mind that improvising

performers tend to seek those scores which "transform or expand their own materials and methods" (p. 137) and they will possibly consider working with them as a part of their own creative developing process. However, scores may also present fruitful challenges. In academic terms: "Notation constructs, reconstructs, and deconstructs improvisers' relationships to each other by plugging into their own tacit microsocialities (Born 2017, 52), or social relations during performance. It can challenge and enrich existing collective performance practices by re- or decontextualizing them" (p. 137-38).

- - -

"OLD DEPARTMENT" 1945-1999:
no new items this time (but maybe worthy of a fresh look anyway ;-)

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221005

Two authors could be said to act as dissidents against usual understandings of free improvisation: Wright (G1.1; 2017) and Bramley (F2; 2015B).

Wright sets "free play" sharply up against "entertainment" - and even against "art" which he also sees as producing constrictions to the fulfillment of the playing desire. This leads, among other things, to a penetrating critique of Bailey's allegedly too abstract notion of the "non-idiomatic".

Bramley, from his side, criticises the way experienced improvisors are presented to the public as experts and stars, even when giving workshops to musicians, and warns against betraying the ideal of a democratic music form open to everyone. His articles were previously mentioned here in IIMA, but there is the important update that I discovered this article online with the publisher.

Scarffe's PhD (G3.1; 2019) sets up a theoretical framework of what happens when an individual improviser works with a graphic score. So-called "text-world" theory attempts to describe those not-so-

NEW ITEMS AT IIMA:

Makoto Nomura: Shogi composition

Matthias Schwabe: Improvisation Exercises for Large Groups

- - -

NEW ABSTRACTS OF LITERATURE RELATED TO IMPROVISED MUSIC AND NEW NOTATIONS

(the classification system is explained at the beginning of the bibliographies)

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"NEW DEPARTMENT" 2000-:

(f1.1)/ Schwabe, Matthias: Improvisation Exercises for Large Groups (Translated excerpts from "Lob der autonomen Grossgruppe", Improfil 81, December 2018, p. 18-22).

http://intuitivemusic.dk/iima/msch_iel.pdf
Downloaded 4.October 2022.

5 exercises for large groups.

(f2)/ Charlie Bramley: "Too important to be left to the Musicians. Un-musical Activism and Sonic Fictions. in: improfil. Theorie und Praxis improvisierter Musik. Nr. 78, April 2015, p. 8-10 (=2015B). ONLINE: https://impro-ring.de/wp-content/uploads/2017/04/Bramley_2015.pdf

A slightly different version of the 2015A one. This has the important benefit of some additional remarks about how the author starts a workshop: "Instruments laid out all over the floor, no instruction, no guidance, retrieving misplaced memories of the fun of musical exploration. When we do exercises, they are geared towards this kind of unselfconscious exploration of music (p.9)".

(f2)/ Buj Corral, M. (2020) La creación e interpretación de partituras gráficas como recurso educativo para el desarrollo de la creatividad. [Creation and interpretation of graphic scores as a didactic resource]. Escuelas creativas. Creatividad y Sociedad (32), p.123-142. Downloaded from

<http://creatividadysociedad.com/wp-admin/Articulos/32/32.6.pdf>

Describes a pedagogical procedure in introducing interdisciplinary work destined for use in primary school with sound and graphic scores to second-year education students at the University of Girona. First, inspired by the work of Murray Schafer, there is an introductory phase of experimentation with creating sonic

conscious processes happening inside the person by perception of the score - only subsequently do direct associations to how visual elements could be translated into sound occur, which is again followed by structuring and hermeneutical reflections. These rather abstract appearing notions are however illustrated by tight referencing to session and workshop processes which receive ample empirical descriptions and transcriptions of what was said.

Open scores from the Spanish-speaking world are still relatively unknown even to specialists in other parts of Europe. Buj (G2.1; 2021) can acquaint us with a collection of graphic scores. Buj (F2; 2020) is on a different topic: presenting an original approach to teaching graphic scores in preliminary school by close dialogues between the visual and the sounding.

Wright's book does more than discussing ethics and philosophy of free improvisation - it is also a most precious source providing a broad and detailed account of the historic development of free improvisation in the USA.

Large ensembles present special challenges for improvisors. Exercise

"landscapes" of natural or urban origin. Then the teacher shows some examples by composers of graphic scores known from new concert music and comments on their characteristics. Next follows an exercise in combining listening with drawing and even with an additional tactile experience: the teacher plays a melody, and participants draw this line on the back of a neighbouring classroom mate, while the classroom mate at the same time tries to reproduce this drawing by memory on paper. Roles are reversed, and results are compared. This exercise is inspired by the book "Blue is the sea", by Sofía López-Ibor in 2011. In a subsequent step, participants draw contours of landscapes they know, thereby creating graphic scores from which they play and others listen. Finally, an advanced level consists of a more detailed building up and playing of the graphic score. According to a procedure devised by Sofía López-Ibor, participants start with choosing instruments/soundmakers, then they give their piece a title, then they discover sounds they can make, create symbols describing them and set up a legend explaining them, then they determine a sequence/structure, then determine how to read it (left-right or up-down or aleatoric (jumping around), drawing - and finally playing it.

Throughout, the significance of alternating between the visual and the sonic (and even tactile, in one instance) is emphasized. And the educative meaning (such as training of attention, of awareness to the senses and their integration) of all steps in this method as well as the general ideas are made explicit.

(g1.1)/ Moss Freed: Composing for improvisers: Information flow, collaborative composition and individual freedom in large ensembles. PhD, University of Hull, 2019.
<https://hydra.hull.ac.uk/resources/hull:17876>
downloaded 18.January 2022

The text part of this PhD summarises experimental developments both in jazz and experimental music with regard to developing "distinct compositions that also allow improvisers to use their individual languages and approaches unfettered, and to interact in ways that are consistent with those of small-group free improvisation" (p.5). It does so by broad outlines and mention of names rather than analysing examples, but may provide some references on this basis. As one example, the mention of Braxton and his Ghost Trance Music

suggestions by Schwabe (2022) were especially translated for IIMA and published there. Freed (G1.1; 2019) provides some historical discussion of this topic.

Gray (H2.1; 2019) (updated after I looked into the book...) is written by a bibliographical colleague of mine, to be remembered when doing a literature search.

Scroll around to see more details and yet more items!

Yours
Carl

yields some few informations and references for a composer of which the actual compositions is not easy to get an eye on from outside. - The author proposes the term "Free+" for the music ideal in focus.

The last part of the work is a portfolio of own compositions, based on individually modified conduction signs, traditional notation supplemented with text and other kinds of notation, and the principle of many instructions being optional - the conduction signs, notably, being so, and free for everyone among the musicians to use.

(g1.1)/ Jack Wright: The free musics. USA (Spring Garden Music Editions) 2017.

For Wright, the notion of "Free Musics" means a radically uncompromising playing activity, as opposed to "entertainment".

First Part deals with developments towards free playing in jazz from the sixties and on, including the pioneers Lennie Tristano and Jimmy Giuffre and the Coleman tactics of changing his arrangements creating a "forced confusion" with his musicians. There is a keen eye on social conditions, how musicians practised the free activity in hidden ways outside their entertainment roles.

Second Part deals with "Free improvisation and Free Playing" in both Europe and USA. We hear of a rise in the mid-seventies of a free, non-jazz improvisation which in USA had a "DIY" (do-it-yourself) image as being a contrast to the omnipresent jazz, but it emerged independently of British tendencies of around the same point in time. New York was a major place, although Davey Williams and LaDonna Smith from Alabama were also important names.

There is an admirable impartial overview and comparative investigation. It includes a long, penetrating critique of Bailey's notion of the non-idiomatic which also comprises a wide context of British improvised music. A chapter present considerations around what freedom may meaningfully mean. Last Part continues with the American history up to the time of writing.

The book appears as a comprehensive history of free non-jazz playing, unparalleled in its kind. It is thought-provoking through its insistence that commercial market demands and even the notion of "art" are irrelevant to the true play activity with sounds and discovery of the beauties of it. Yet at the end of the book he recommends that free players and other

musicians and lay people collaborate in order to develop the practise. The attitude of the author may appear exclusive in its strict attributing of some musics to the commercial market and to various ideological illusions, whereas free play seemingly can take place quite non-ideologically - a thesis often repeated and implied throughout the book, even if his notion of the authentic in music-making seems to borrow heavily from the discourse around experimental music and from Adorno's historic defense of Schönberg. An alternative could be the "meta-music" notion of Eddie Prévost - which does not negate everything else but rather sees itself as a distillation, a refinement of the more functional music practises. - However, the book highly illuminates its vast subject matters. The notes are comprehensive, too, and often provide additional, interesting details and comments. A must-read for those seriously wishing to acquaint themselves with the history of free improvisation, and a must-have for research libraries serving music departments.

You may also see Wright (G5; 2005) which could serve as providing samples of some of these lines of thought.

(g2.1)/ Marina Buj Corral: Rediscovering Graphic Notation in the Iberian Peninsula: Catalan Composers in a Contact with the International Avant-Garde. In: MUSIC IN ART. INTERNATIONAL JOURNAL FOR MUSIC ICONOGRAPHY Vol. XLIV, no. 1-2 Spring-Fall 2019, p253-264.

A number of original and detailed examples of works are presented here, of which many may be unknown even to those being generally well informed about graphic notations. The occasions at which the composers came into contact with the international avantgarde are noted. Illustrations provide glimpses into works by Josep Maria Mestros Quadreny, Albert Sardà, Eugènia Balcells, Gabriel Brncic, Juan Hidalgo, Jordi Rossinyol, Perejaume, Joan Guinjoan. Works cited in the illustrations originated during the time span of 1961-1988, although some later works are mentioned, the latest year being 2009. A feature to be noted in this collection appears to be scores featuring individually elaborated parts (Brncic, Guinjoan and Hidalgo).

(g3.1)/ Scarffe, Joe: 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.

The author presents a model to elucidate the processes which lead from the first sight of a musical graphic to sounding music. Subsequently, case studies from actual interpretative work and some resulting concerts are scrutinised with tight references to the theoretical matters. They are presented in the appendix as transcriptions of everything being said and played (over respectively 2 and 25 tight pages)- the first being a session in which Joe Scarffe and Samuel Rogers work with pictures by visual artist Janet Boulton. The second is of five workshops given by Carl Bergstroem-Nielsen in 2014 centering around Circle Series by Theresa Sauer, Telephone Call (graphic pieces) by Erik Christensen, Threads by Henrik E. Rasmussen and Postcard-Music by Bergstroem-Nielsen.

The conceptualising model appears as a chain of very different perceptual and mental accomplishments:

- 1) a basic perceptual orientation: Decodification of sensory input data from the score and performance and rehearsal environments into acknowledgement of structure, material identification and constituent analysis.
- 2) Forming possible meanings (Referent construction and cognitive world building). This draws on so-called "text-world theory" (Werth): A self-reflective dialogue between the observer and the observed takes place and forms layers of cognitive worlds (text-worlds). This dialogue is highly context-sensitive for the observer's subjectivity and its circumstances (discourse world), and the material in the score is an accumulation of details being under treatment, creating a "text world". This latter is where one can assume that trained players can act faster and easier. The observer becomes immersed in the text-worlds they are moving between (deixis), as this becomes captivating, like metaphors or pre-narrative concepts. It may have strongly contrasting parts, giving rise to "world shifts". "World building" thus implies a semantisation and narrativisation on the basis of what was previously sensed and registered.
- 3) a creative translation, also an "editing" as it were, into musical notions taking place in time, before finally: A process of musical ekphrasis

leading to the construction of musical narratives.

Only during the third stage, musical ekphrasis, a "translation" takes place, transferring matters from one medium into another. This is done by transforming (mimesis, imitation), and by "editorial work", so to speak, in the sense of extending or adding to elements in ways that may fit the new medium, further by associating to ideas and emotions not being explicit parts of the score. Thus ekphrasis creates a "conceptual analogue" to the original graphic notation, a model for possible realisation during playing.

4) music is played on the background of these "inner knowledge bases", during which process that which is heard may at any time lead to new adjustments of the ideas: the relationship between the musical materials and the hermeneutic play which results from the creation of the musical materials is structured in a reflexive loop.

The fourth stage, hermeneutic play, involves the creation of musical materials as "an interpretative to-ing and fro-ing" (Gadamer) between the conceptual analogues inside the musician(s) and the sounding reality gradually built up through an ongoing loop between them. Loop requires the performer to constantly relate to the "countermoves" of materials and possible co-players.

The whole chain loops continuously through a process of self-referential constructionism, where each time the performer moves through the processes of engaging with a musical graphic it acts as a "knowledge base" (Barthes) for the next one.

(g5)/ Jack Wright: Essays (1983-2005), International Improvised Music Archive, <http://intuitivemusic.dk/iima/jackw.htm>

Thoughts about playing, music culture and organisation of musicians. See also the unfoldings in his book Wright (2017; G1.1).

(h2.1)/ Gray, John: Creative Improvised Music: an international bibliography of the jazz avant-garde, 1959-present (Nyack, NY: African Diaspora Press), 2019.

This unusual work listing 5513 frequently annotated entries focuses, as the title says, on the jazz field. But it seeks to cover the free jazz thoroughly, and some non-jazz improvised music

literature may also be found here. When looking for these, the large "biographical and critical studies" section may be the place to search. As just two examples - the AACM movement has 66 entries, including 5 PhD dissertations plus 46 "see also"s. AMM Music (Cardews' and Prevost' s ensemble) has 19 entries + 26 "also"s. There are indexes listing names and issues and accounts of libraries and sources visited. English, French, German, Dutch, Spanish and Italian languages have been covered. - A must-have for research libraries affiliated with free jazz and improvised music.

(k)/ Jacob Thompson Bell: Graphic Scores exhibition. Commissioned for the launch of #BMC50, the British Music Collection at 50 years. <https://britishmusiccollection.org.uk/article/jacob-thompson-bell-graphic-scores-exhibition> [2018]

Quoting from the introduction: "The exhibition celebrates work by artists and composers, including, Jennifer Walshe, Claudia Molitor, Jobina Tinnemans, Jez riley French, Phil Legard, and Adam de la Cour. Divided into four parts, the works showcased show how composers are using graphic scores to tell stories, explore their own role as artists, make site-specific connections and encourage us to listen differently to our surroundings".

(k)/ Olivia Whetung - 13 Concrete Scores at Open Space, 510 Fort St, Victoria, BC, Canada. 17.January-22.February 2014.<https://algomaufineartandmusic.wordpress.com/2014/01/16/olivia-whetung-concrete-scores-at-open-space-in-victoria-bc/> Downloaded 9.September 2021

Bracken Hanuse Corlett (Gibsons, BC), Olivia Whetung (Sault St. Marie, ON), Tanya Lukin-Linklater (Thunder Bay, ON), Donato Mancini & Gabriel Saloman (Vancouver, BC), Kathleen Ritter (Vancouver, BC). Writer: Michael Nardone (Montreal, PQ). Curators: Doug Jarvis (Victoria, BC), Peter Morin (Brandon, MN).

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"OLD DEPARTMENT" 1945-1999:
no new items this time (but maybe worthy of a fresh look anyway ;-)

- - -

210906

Truth in the juridical sense is approached through improvisation as devised for in the courtroom by verbal and conversational methods. This state of affairs seems obvious by some close inspection but nevertheless of far-reaching importance, and since 2009, judges and other people in the law professions have begun to learn from musicians in order to become more "nimble-footed". See Anonymous (G3;2009) and especially Piper (G3;2010) from a symposium held in Canada and also Ramshaw et al (G3;2013) from Ireland.

Notational signs to be interpreted by musicians need not be written in static form but could take the video medium to use. Bergstroem-Nielsen (G3.2;2021) is an introduction to the field of "animated notation".

The journal IM-OS, Improvised music - open scores has existed in two years now! We publish both scores and articles and welcome readers' contributions. Source Magazine and Musics are among the historic inspirations.

In current discussions of video and audio devices for online playing together, some have seen latency as

NEW ITEMS AT IIMA:

no new items this time (but the collection deserves a review anyway ;-)

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NEW ABSTRACTS OF LITERATURE RELATED TO IMPROVISED MUSIC AND NEW NOTATIONS (the classification system is explained at the beginning of the bibliographies)

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NEW ABSTRACTS OF LITERATURE RELATED TO IMPROVISED MUSIC AND NEW NOTATIONS (the classification system is explained at the beginning of the bibliographies)

- - -

"OLD DEPARTMENT" 1945-1999:

no new items this time.

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"NEW DEPARTMENT" 2000-:

(e1)/ Rebelo, Pedro: Composing With Graphics: Revealing The Compositional Process Through Performance. TENOR 2015 First International Conference on Technologies for Music Notation and Representation. - France, Paris 2015.

From the authors' summary:

We address how composition processes are revealed in graphic scores by looking at the conditions of decision making at the point of preparing a performance. We argue that three key elements are at play in the interpretation of these types of graphic scores: performance practice, mapping and musical form. By reflecting particularly on the work Cipher Series (Rebelo, 2010) we offer insights into the strategies for approaching the performance of graphic scores that go beyond symbolic codification.

(e2.1)/ Bergstroem-Nielsen, Carl: Animated notation. In: IM-OS.Improvised music - Open scores, Issue 6, Winter 2020, p.5-11, <http://im-os.net>

Explores different practises of animated notation, and quotes works by Pedro Rebelo, Cat Hope, Jesper Pedersen and S.L.A.T.U.R. Provides a number of links.

(g1.2)/ Bergstroem-Nielsen, Carl & Kervinen, Jukka-Pekka (eds.): IM-OS. Improvised Music - Open scores. 2019- (three or two times a year). Free pdf editions to be downloaded from <http://im-os.net> Printed editions are available from the same site.

a problem, while others have not felt disturbed. Rebelo (G3.2; 2010) has seen special creative possibilities in these delays of the signal and devised a composition using them as "private spaces".

Galbreath (G3.1; 2018) shows how musicians, in this case, amateur choir members, do not necessarily share the "constructivist" view which the composer maybe originally employed, but rather act in an "embodied" way, possibly rebelling against confinements and taking inspiration from the group's emergent interpretation. Additionally, a comprehensive overview of choral experimental music is provided.

Anderson (G2.2; 2014) makes a plethora of inspired performance ideas come alive in her analysis of Nature Study Notes, a collection of short mostly verbal scores by members of the Scratch Orchestra from 1969 (available at IIMA - including a link to a typewritten version). And provides historical information.

Gray (H2.1; 1991) and its recent continuation Gray (H2.1; 2014) are bibliographies covering more than 12.000 items of the "free jazz/free improv movements" and including

Publishes scores for practical use and articles about scores and their playing.

(g2.2)/ Virginia de Vere Anderson: Aspects of British Experimental Music as a Separate Art-Music Culture. Ph.D. in Musicology, University of London, 2004. (Facsimile distributed by Experimental Music Catalogue, Leicester, UK, 2014)

<https://pdfs.semanticscholar.org/bfb7/6f52f3ead46e58dc55804d2f3b77d5043422.pdf>

Downloaded August 27, 2020.

This Ph D is many things at the same time in the good sense. It provides much concise historical information about the Scratch Orchestra, including its reception history and historical member lists. From the intimate knowledge of details and circumstances one could suppose that the author was herself a member, however she does not appear in the member lists. But her dissertation has been distributed by Experimental Music Catalogue, run by her and Christopher Hobbs. Nearby 50 pages are devoted to close analysis of the collection of its published so-called Improvisation Rites (<https://intuitivemusic.dk/iima/so.htm>). Cardew's Treatise receives a large chapter, accounting especially for historical performances. A must-read for those studying the Scratch Orchestra, and the discussions of 'avantgarde' versus 'experimental' as concepts pointing to both music genre and social matters yield additional insights from the side of the social sciences.

Nature Study Notes is analysed with 'tools of folklore studies' (p.153). Diversities are revealed, and the text is packed with suggestions for interpretation and performance. As the author remarks, "The interpretation of indeterminate text pieces often involves the serious consideration of solving ridiculous problems set in the notation." (p.150). She distinguishes a main category: "true-type" meaning that "the actual sound to be made is not determined" (p.156). Some characterisations take issue with compositional types coined by Nyman (1974;H4): chance determination processes, people processes, contextual processes, repetition processes (p.145). Other viewpoints include the treatment of time, difficulties in performance, "linked process forms" (activities are passed on, p.158), "contingent process" (in which certain conditions will activate further instruction, p.159), closed

texts written in English, French, German, Dutch, Spanish and Italian languages. An absolute record in item numbers, to my knowledge!

Scroll around to see more details and yet more items!

Yours
Carl

forms, "persistent forms" (having an element of a dual and opposite direction of play, p.160) "Found or ready-made forms" (p.161). The author goes on from yet one more angle: "Compositional Provisions" comprising "Danger and damage control", "Equality of participants", "Puns and word-play", "Pastiche and parody", "Game-play" (p.164ff). And to top it off, there is "Rite Types by Their Use in Performance and Personal Style", "Rite Types by Personal Stylistics", "Use of Reference", comprising "Experimental music sources" (examination of rites having inspirational predecessors), "Performance rituals" (one example of inspiration from a commercial ad), "Children's literature", "Gender", "Science", and "Religion and philosophy" (p.167ff).

Membership lists come with statistics showing percentages of how many music trained persons (of different musics) and other members' backgrounds and gender. A large collection of "Scratch Orchestra and Experimental Music Biographies" make it possible, together with the lists, effectively to trace the members in their subsequent careers.

(g3) Anonymous (ed.) et al: McGill Colloquium 2009, International Institute for Critical Studies in Improvisation, <http://www.improvcommunity.ca/lexnonscripta> This site documents a seminal colloquium on law and improvised music. There are two downloads: both the full schedule showing who attended and titles of their contributions. The Abstracts provide additional information on the contents, including the lectures about music read to the law people.

See also the substantial journal publication Piper et al (2010;G3) which concentrates on the law aspects and acts as proceedings in articles written after the colloquium. See also the comprehensive website Ramshaw et al (2013f;G3).

(g3)/ Johannes Bergmark: The Hell Harp of Hieronymus Bosch. The building of an experimental musical instrument, and a critical account of an experience of a community of musicians. Independent Project (Degree Project), Master of Fine Arts in Music, with specialization in Improvisation Performance, Academy of Music and Drama, University of Gothenburg, Spring 2019. i

ntuitivemusic.dk/iima/jb.htm

While the first part of this paper analyses the activity of building Experimental Music Instruments, the second part is described with these words in the authors' abstract: "The writer's experience of 30 years in the free improvisation and new music community, and some basic concepts: EMIs, EMI maker, musician, composition, improvisation, music and instrument, are analyzed and criticized, in the community as well as in the writer's own work. The writings of Christopher Small and surrealist ideas are main inspirations for the methods applied".

In the said analysis, the utopian potential of creative work is strongly emphasised, along with the possibility of inspirations taking place across individual art forms while commercial constraints leading to conformity are looked critically upon.

(g3)/ Piper et al: Critical Studies in Improvisation / Études critiques en improvisation, Vol 6 No 1 (2010). Special theme: Lex non scripta, ars non scripta: Law, justice and improvisation. Downloaded 10 February 2020 from <https://www.criticalimprov.com>.

A number of theoretical discussions of the relevance of improvisation in the field of law and justice, on the background of Anonymous (2009;G3). Most contributors seem to work within this field and share strong views that the exercise of justice must be viewed as an interpretative process in its own right.

This comes through with particular clarity in Benjamin Authers' "Truth in the Telling: Procedure, Testimony, and the Work of Improvisation in Legal Narrative". As pointed out here, trials give priority to personal presence in testimony and a dialogic process. Conspicuously, "Even expert witnesses, speaking to scientific evidence and often lacking any first-hand knowledge of the specific events being tried, present their evidence by means of a testimony that is first evoked, and then interrogated, in the responsive manner" (p.4) - and it follows that "improvised forms of narrative carry with them significant institutional weight" (p.4).

Other observations include a drawing of parallels between formalisations of law and of music in past history (Manderson), and Gorgoni's discussion of the "precautionary principle". It is orientated towards the future and possible consequences of decisions, not just to continuity with past actions.

See also Ramshaw et al (2013f;G3) and, as mentioned above, Anonymous (2009;G3).

(g3)/ Ramshaw, Sara and Stapleton, Paul:
Translating Improvisation.

<http://translatingimprovisation.com> 2013ff

This website is a container for various materials relating to collaborative activities between universities in Belfast, Northern Ireland and Victoria, Canada, the theme being the legal professions and the relevance of improvisation training inspired by experimental music improvisors.

Among the texts, the HYDRA description (to be found directly in the main menu) is instructive: inspired by John Zorn's Cobra, a training game for law students and members of the legal profession has been designed with a pilot project in 2015, the purpose being to train the ability to "respond quickly and responsively to unexpected situations", for instance "rapidly analysing a legal issue from a variety of angles and perspectives". Within the game, "Through the use of hand gestures or cue cards communicated to the judge, participants put forward legal argumentation in relation to the case, but could at any point in time be directed by the judge (as either a conduit of the participants or of her own accord) to switch argument, to switch from a client to a barrister, to switch parties and argue for an opposing side, to increase or decrease the volume of their argument or to end their argument abruptly or to keep on expanding their argument. Participants could also elect to become witnesses to add information to the fact scenario and be cross-examined by barristers in the case".

The ARHC project (also in the main menu and published 2015), has a booklet to be downloaded which contains quotes from participants working in the project "Into the Key of Law: Transposing Musical Improvisation. The Case of Child Protection in Northern Ireland". They appear under headings of "Existing challenges and opportunities", "Improvisation in practise (decision-making, discretion, intuition, anticipation, listening, empathy, adaptability and responsibility)" and "Possible ways forward (including recognising expertise as skilful adaptability).

The site features a number of videos in full length from the symposium 29-30 May 2015 "Just Improvisation: Enriching child protection law through musical techniques, discourses and

activity not by constructivist thinking, but by (an embodied) acting against constructions, traditions, leadership and confinement. These individual impulses catalyse creativity and decisions, relating also to individual memories. In addition, singers build their interpretation on the group's emergent interpretation as much as in constructing elements of the work. As quoted p. 188- : "‘Incorrect’ behaviours were described as ‘fun’... and offered several singers creative control. One singer wrote that[a]t 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".

(h2.1)/ Gray, John: *Fire Music: a bibliography of the New Jazz, 1959-1990* (Westport, CT: Greenwood Press), 1991.

Very comprehensive bibliography listing more than 7100 sources, including audio and film materials. With a number of indexes and background materials. See also the continuation of this, Gray (2018; H2.1).

(h2.1)/ Gray, John: *Creative Improvised Music: an international bibliography of the jazz avant-garde, 1959-present* (Nyack, NY: African Diaspora Press), 2019.

Very comprehensive bibliography and update for the previous, similar work Gray (1991; H2.1). This one is annotated and includes 5500 entries, including also older ones and archive material not mentioned in the previous work. English, French, German, Dutch, Spanish and Italian languages have been covered. Cf. the title, the European free jazz/improvised music scene has a greater representation here than in the previous work. According to the author, "They both attempt to document in full the social, historical, musical and bio-critical aspects of the free jazz/free improv movements as they have evolved over the past six decades".

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At Swiss music conservatories, one can become a MA in free improvisation. Those who are so lucky as to be able to read German have now a comprehensive didactic manual in Mäder, Meyer, Unternährer (F1.1;2019) being useful not only to workshop leaders, but also for improvisors seeking challenges. A special innovative feature is the extensive use of "short suggestions", going into so many corners of the craft. If you cannot read German, read at least the summary here, and you will be oriented about this milestone!

Performers of open works have begun to manifest themselves in published PhDs. And so they contribute to the new bibliography category I am so happy to include: "3.1. Improvised performance practice related to experimental and new works". Orning (G3.1; 2014 (2019)) investigates, on the basis of thorough practising, a number of seemingly not-so-radical works for solo cello having been notated with many details, but arrives at a radical conclusion: such works cannot be performed out of the old concept of authenticity but require a more critical and experimenting performer. She distinguishes new general competencies as: technical skills, practising skills, interpretational skills and an experimental approach to idiomaticism. Read her striking formulations on the paradox comprising critical, investigative attitudes with composers and the expectance of contradictory ones with performers below! - McInerney takes issue with open compositions by a number of well-known composers and ways they can show ambiguity. In a similar manner he demonstrates how they go beyond the simple "transmission model".

NEW ITEMS AT IIMA:

Bergstroem-Nielsen, Carl: The methodology of Godfried-Willem Raes' improvisation teaching at conservatory of Gent, Belgium - revisited. https://intuitivemusic.dk/iima/gwr_m.pdf

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NEW ABSTRACTS OF LITERATURE RELATED TO IMPROVISED MUSIC AND NEW NOTATIONS (the classification system is explained at the beginning of the bibliographies)

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"OLD DEPARTMENT" 1945-1999:

g3.1/ Earle Brown: The Notation and Performance of New Music. The Musical Quarterly, Vol. 72, No. 2 (1986), pp. 180-201. German version previously published as "Notation und Ausführung neuer Musik" (Notation and Performance of New Music) in Notation neuer Musik. Darmstädter Beiträge IX, Mainz (Schott) 1965.

An edited version of a 1964 Darmstadt lecture - published 22 years after.

The author views the development of new notations as part of an integral development characterised by "aesthetic and technical necessity" (p 180). Serial and aleatoric tendencies which implied a tendency away from subjective control by the composer could be seen as inviting new developments within "the necessary (and complementary) relationship which must exist between the composer, the score, the performer, and the audience, in directions which are also conducive to the composer experiencing his image as sound" (p.183). The composers' image becomes more accurately expressed because it is based on new experiences of the present world. This development could at the same time be seen as moving closer to music of older times having more ambiguity in the notation practise. - Else, topics include a contemplation of oral traditions in jazz and Indian music, instrumental versus electronic music, inspiration from Pollock's paintings, and more.

The category "G2.4 Earle Brown's December 52" comprises now 27 items across both "old" and "new" departments of the bibliography, including selected important "see also" references. Now two texts by Brown have been added which were both written many years after the composition: a compilation of matters included in Brown's 1964 Darmstadt lecture published only in 1986. And a text spoken to a recorder in 1970, revealing yet some more little details about the legendary 1964 performance (hand-signs for high/low and more) and published as a transcript in 2008.

Please scroll and read on!

Yours
Carl

g3/ Mikael Tuominen: Fri improvisation - hur tänker musikern?
Uppsala University, Disciplinary Domain of Humanities and Social Sciences, Faculty of Arts, Department of Musicology.
1998 (In Swedish) Independent thesis Basic level (degree of Bachelor)

This study aims to create deeper insight in how professional musicians practice free improvisation. The background chapter provides an overview of the concepts of "improvisation" and "free improvisation" and then followed by a presentation of previous research in the field. The theoretical basis for the study is the socio-cultural perspective on learning and communication.

The data consists of qualitative interviews with four professional improvising musicians. The results show the musician's view of improvisation, free improvisation and freedom, their practicing tools and their use of acquired skills. It reveals that the interviewed musicians regard it important to practice a lot, to have a personal method, to be able to disconnect the intellect when improvising and to collect experiences in a "metaphorical backpack". In the concluding discussion chapter the results is discussed in relation to the previous research and to the socio-cultural perspective on learning. A conclusion is that the backpack metaphor is in accordance with the socio-cultural perspective on learning and that learning happens constantly. Another conclusion is that an improvisation never can be completely free. A musician's freedom in improvisation could be described as being free to something rather than from something.

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"NEW DEPARTMENT", ADDENDA 2000-:
(f1.1)/ Bergstroem-Nielsen, Carl: The methodology of Godfried-Willem Raes' improvisation teaching at conservatory of Gent, Belgium - revisited.
https://intuitivemusic.dk/iima/gwr_m.pdf

A 2020 revised version of an earlier article from 1998. The teaching in question began at an early time of the spreading among European conservatories of such teaching. Based on interviews and later attendance of a workshop, the article describes general circumstances and views, a theoretical background in the affect

theory of Manfred Clynes which connect affects to motoric patterns. This, then, becomes a basis for his concept of music rhetorics aiming at making clear statements. Another special feature is "sociometric analysis": the placement of participants in the room are marked out on a piece of paper by an observer, and arrows between the players in question are drawn each time there is an initiative from one player and a following from one or more players.

(g2.4)/ Earle Brown, 'On December 1952', *American Music*, 26.1 (2008), p. 7

This is a special item in the December 52 literature: it reveals details around the 1964 Darmstadt performance - the contents were spoken by Brown to a recording in 1970 - but a transcription was only made later and published 38 years after.

P.9ff describes various circumstances around the [1964 performance](http://www.ubu.com/sound/brown.html), including the two three hour sessions of rehearsal with 23 musicians, the aim for this specific context, and the use of some hand-signs for high and low registers in conducting. Earlier in the article there is a review of Brown's compositions and, not least, sketches leading up to Folio.

(f1.1)/ Mäder, Urban; Meyer, Thomas; Unternährer, Marc: *Vermittlung freier Improvisation. Ein Kompendium*. Hofheim (Wolke Verlag), 2019.

This must be the most comprehensive collection of free improvisation training exercises till now (2020). It comes from the conservatory of Luzern where the authors Mäder and Unternährer are teachers and at which place (in collaboration with Basel conservatory) students have the advanced option of taking both bachelor and masters' degrees in free improvisation, even if they also think the subject can also work excellently as a secondary one in a number of music educations.

First chapter introduces the overall working method: "play - listen - discuss - play" (p.26) and discusses some general issues. One of these is how to judge the quality of improvisations.

Here, as throughout the book, authors speak from their extensive teaching experience with striking critical remarks. Improvisations may be characterised according to a model including a triangle of notions that include authenticity, original ideas and craft. Ideally they should be in balance. However, if for instance authenticity is lacking, then the musical expression becomes "impersonal and academic". If, on the other hand, it is over-emphasised, then "playing becomes narcissistic and excessively focused on mood, self-experience and self-absorption" (p.25).

In addition to what can be understood from the "play - listen - discuss - play" cycle, what could be called "short suggestions" play a major role (German: Ansagen). These are a sentence or a few describing a special focus, but being open for the improvised process. A few examples: "Listen to the space where you are" (p.39), or "Try to identify a musical process and anticipate its continuation" (p.43). These "short suggestions" possess a special congruence to the oral culture surrounding free improvisation, in their shortness that can be easily remembered. They are a kind of exercises; however, there is another category of working tools for the teacher called "exercises" (Übungen) which are more similar to what we normally understand as such. They are generally more elaborately described and fix the musical content more. As a possible third category, "Konzepte" are mentioned. This is a special German word for open form composed pieces, for instance graphic or verbal scores. They may according to the authors be used but with caution, since focus of the teaching is on free improvisation.

Then comes a discussion of how the very first lesson may be organised and what to be especially careful about for the teacher. A fine text in itself, but it can also be significantly supplemented with the detailed accounts of first lessons described in Mäder et al. (F1.1; 2013). And to finish off the initial intro to the free improvisation study and its contents, there is a section on the concert concluding the semester, with a special collection of short suggestions before playing - like for instance: "Listen well! In case of feeling uncertain or nervous: listen even better!" (p.36).

Second and following chapters form a large compilation of exercises, mainly in the "short suggestions" form, going thoroughly into the far

corners of the craft and commented from practical experience. There are "classic" exercises like listening to the space around in silence, rounds like "only to (or another number) at a time", ones focusing on specific parameters of the sound material, and miniatures - but a great diversity of variants and with additional ideas. Parameter exercises start with "density of material", a term not easy to define, but most important for playing practice, and related to pauses/silence which is also treated in a detailed manner a little later. "Orientation" exercises are innovative - like "Try to recognise the tendency within a musical process and to anticipate further development" (p.43). This may overlap with the aspects of "Form" which are treated in the following large chapter. Working within this field may lead to gaining "more tempo in reacting and perception of information" (p.41). One further innovative theme is "style" - working with idioms, to recognise them, deal creatively with them without becoming bound to rigid ways of playing.

The final main chapter deals with reflecting on the music through common discussion. Perspectives of listening can be very different between individuals: "the one who takes great care to differentiate within the very low dynamics might pay less attention to the large dramatic bow - and vice versa" (p.113). Apart from of course acting as a direct background for playing at a particular occasion, also players' emotional states may come to the foreground. This is especially so with untrained players, and the teacher must provide some space in the discussion for it, but also gradually seek to move the focus towards the common music, when it presents an obstacle to the creative flow. Then, "aesthetic maturity" can develop with the student, characterised by greater tolerance, acceptance of the musical phenomena as they are, and flexibility of musical action.

Because of the quality, size and scope of this book it must be fiercely recommended to both free improv teachers but also to everyone interested in developing free improvising who can read German language. It is only available in print - the reader may take some inspiration from the precursor Mäder et al. (F1.1; 2013) on the internet, but that does not feature the many exercises.

(g2.1)/ Matthias Schwabe: Experiment versus Multi-Stilistik. Workshops mit zwei Heroen der improvisierten Musik.improfil. Theorie und Praxis improvisierter Musik 80, Dezember 2017, 76-78

About the different approaches taken by Eddie Prévost and Fred Frith during workshops led in Berlin. Prévost focused, as far as can be seen here, exclusively on simple round structures creating new trio constellations again and again. This could lead to very intense results, but only after some time's practise, seemingly because of more challenge presented by this as might be assumed. Frith presented a variety of exercises, one dealing with interaction ability and requiring both imitating and contrasting sounds sent round in a circle (one clockwise, the other anti-clockwise) at the same time.

(g3.1)/ Michael Joseph McInerney: Performance and the page : an artist's investigation of the dialogue between the musical event and the written score. University of Plymouth, 2007. Download from Plymouth University: <https://pearl.plymouth.ac.uk/handle/10026.1/826> (Two text volumes only). Download from British Library: <https://ethos.bl.uk/OrderDetails.do?uin=uk.bl.ethos.497745> (Two volumes of text plus audio recordings) - downloaded 14.October 2019

A Ph D presenting diverse viewpoints and analysis on works studied and including own ones. There is first a taking issue with the simple "transmission model" of a message being transmitted from composer to musician to listener - the author reviews critically its ambiguities and logical shortcomings. "Prescribing the Musical Event 1: Instructions for Performance" reviews experimental works that primarily rely on defining performers' actions and interactions, rather than just sounding results. "Prescribing the Event II: The Image of Sound" reviews ways to deal with the musical material between the poles of "top down" og "bottom up". "Prescribing the Event III: Models of Time" takes as its basis the Heideggerian time concepts: Zeitlichkeit (= 'timeliness': toward, back to, dwelling-with / being-with) and Temporalität (= 'temporal science') which is 'modes of understanding (such as a priori,

beforehand and absence). As a third layer, there is 'the vulgar concept of time', a simple succession of moments. From here, a number of works are again reviewed, according to a classification of how events are related, and how they possibly evolve.

Beyond the transmission model, the following alternatives are mentioned and elaborated over:

- subversion (Reactions to John Cage's visit to Darmstadt 1958; Transición by Mauricio Kagel as a main example for analysis)
- non-intention (Cage)
- excess (Busotti)
- anarchic social ideas (Scratch, Wolff)

It is demonstrated how Haubenstock-Ramatis' Batterie may be read as 'linear script' or as 'diagram' according to a free decision by the performer. Works by Logothetis are given special attention. Huizinga's concept of play as culturally important is brought up, together with Gadamer's concepts of Bildung (self-cultivation), common sense, judgement and taste. These four are culturally determined, yet they leave open fields for individual orientations and decisions. And being commonly accepted as elements of human culture, it could also be natural to imagine a "hermeneutic aesthetic", as the title of the concluding section goes.

The PhD includes a portfolio of authors' own compositions, including Interfaces for 3-8 musicians emphasising different interactive models, from 2001.

Works cited by other composers are (in order of appearance) Logothetis, Mumma, Oliveros, Lachenmann, Cage, George Brecht, Kagel, Christian Wolff, Stockhausen, Ligeti, Feldman, Penderecki, Lutoslawski, Philip Glass, John Adams, Terry Riley, Earle Brown, Boulez, Haubenstock-Ramati, Crumb, Bussotti and Stockhausen.

(g3.1)/ 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/

This Ph.D both offers comprehensive analysis of a number of contemporary works for solo cello and proposes powerful concepts regarding the analysis of contemporary performance practise in general.

The works are:

Morton Feldman: Projection I (1950) and Intersection IV (1953)

Helmut Lachenmann: Pression (1969)

Klaus K. Hübler: Opus breve (1987)

Studies for String instrument #1-3 (2007, 2009 and 2011)

Each has been practised extensively and is included on video recordings with the author. The Feldman pieces even appear in two versions: one focusing on "Werktreue" (authenticity regarding the work) and a different one focusing on "Texttreue" (authenticity regarding the score). Comparison recommended!

From the practical experiences, general conclusions are made: "none of the composers actually and deliberately bestow interpretational freedom to the performer" (p.289) - this is even the authors' opinion on the Feldman works (having "boxes" and approximate pitch and time indications). Composers have had very definite ideas, yet practical research has to take place. The ambiguity arising from new notational means results from modernism, not from an intention to expand the creative space for the performer. So the notion of improvisation would have no meaning here. And yet, nevertheless two factors create a strongly motivating challenge for the performer: First, the ambiguity described above necessitating an open and independent approach to accomplish the tasks posed. And second, the use of prescriptive notation, that is, describing movement instead of sound (similar to historic tablatures) engages the body in a more "visceral", immediate, personal and "site-specific" way (p.173, 301 et al.). So even if the works have been composed as a kind of one-way messages, the author perceives a certain opening up of the performers' role stemming from the necessity of active research work.

New general competences are required to play this kind of repertory (p.307-8):

- technical skills

- practising skills
- interpretational skills
- an experimental approach to idiomaticism

An interesting comparison of the above competences with Storesund's checklist (Storesund (2015;G3.1)) could be made.

The performer who embodies these competences becomes a "polyphonic performer" because of "the possibility of conflicting, contrasting, and even antinomic elements" and because "Essential to polyphony is the equality of the voices in a dialogic or multi-faceted discourse" (p.311).

Despite the possibility of exercising some independency in practising the works, the author sees a strong discrepancy between the work as a one-way message placing creativity almost only on the side of the composer and the critical, active performers' role their works so inevitably seem to invite. So one could ask the "pertinent question: is an instrumental performer more closely akin to an artisan or to an artist?" (p.313) or, looking at the cultural context:

"Is it not paradoxical that works aiming to examine ideas and critique past practices should be carried out by obedient and faithful servants?" (p.314)

Yet another argument draws on observing more liberal attitudes in historical performance practise and within theatre.

Even with music works being more open than treated here, the dilemmas and issues described seem absolutely fundamental for discussing the performers' role and creative collaboration.

200420

Why did improvisation almost disappear from classical music during the nineteenth century? Sancho-Velasquez (2001;G1.1) reveals the artistic, cultural, societal, political motivations and constraints behind. And, importantly, the quickly changing philosophical underpinnings, thereby uncovering a dramatically shifting history of ideas within a seeming homogenous repertory. Reflecting on these issues might help the rediscovery now by highlighting the immense contrast of those days to ours, and by that our new opportunities. Sancho-Velasquez (2015;G1.1) is an article that captures the drama in a quite short form.

We now have ethnographic PhD texts mapping the impro scenes of both London and Berlin. The one describing the London one, Johnston (2009;G1.2) was already included here before - but watch out, there is now an URL for download! Such availability also holds true for Arthurs' (2015;G1.2) text dealing with Berlin. It describes brilliantly how the scene is situated socially, different attitudes to performance and recording and much more.

The graphic scores of Palacios (1993;F3) belong to those to be especially recommended for composers to get inspiration from - besides being a weighty contribution to the literature of pedagogical works.

Blair (2019;A4) offers suggestive aural scores applied to language usage.

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NEW ITEMS AT IIMA:

Andersen, Eric: performance instructions for the legendary Fluxus piece op.51

Bergmark, Johannes: Dissertation which discusses the Stockholm Music Life, fulltext (of course ;-)

In Danish: Interview with improviser Kresten Osgood

Porfiriadis, Alexis: New composition: Between the We and the I.

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NEW ABSTRACTS OF LITERATURE RELATED TO IMPROVISED MUSIC AND NEW NOTATIONS (the classification system is explained at the beginning of the bibliographies)

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"OLD DEPARTMENT" 1945-1999:
f3/ Fernando Palacios: Piezas Graficas para la educacion musical, 1993. Edita: Ateneo Obrero de Gijón. Downloaded 23.12 2019 from <https://fernandopalacios.es/piezas-graficas-para-la-educacion-musical-2/>

26 graphic pieces employing signs that are often suggestive of basic individual kinds of sound or textures. The visual language is ingeniously varied, even to an exceptional and beautiful degree, and pieces have various aims. There is an overview table comparing them according to instruments, musical parameters, structure and kinds of visual elements. Pieces come with short comments/explanations and some general texts. A recommended resource to collect visual inspiration from for composers.

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"NEW DEPARTMENT", ADDENDA 2000-:

(a4)/ Blair, Sarah: The ornament of grammar. Journal of Illustration Vol. 6 ,1, 2019, pp. 137-160. doi: 10.1386/jill_00008_1

This article points to the historical significance of Bauhaus and subsequent tendencies which used abstract visual forms for expressive and

Schwabe (2017;G4) draws up sharply an essential paradox experienced by improvisors. A legendary piece by Eric Andersen is premiered with full instructions at IIMA.

Scroll down to see more than these hints - including a few items not mentioned yet...

narrative purposes, as predecessors for graphic notations - or aural scores - in music. Using tweets by Donald Trump as especially featured examples, the author presents a number of own analyses of grammar and rhetoric structures in English sentences.

Author's abstract:

Part of an ongoing research project to interpret linguistic grammar visually, this essay presents initial experiments to visualize rhetorical patterns in English sentences. Creative contextualization is offered with reference to earlier visual forms that were treated as a kind of language. A certain strand in Modernism in particular that running through the Bauhaus, which used abstract devices as a foundational design syntax paved the way for post-war picture books to activate the narrative potential of simple coloured shapes; and, again, avant-garde musical scores from the 1950s onwards used exploratory graphic notations to instigate expressive new treatments of sound. My own visualizations are playful in spirit but posit a serious idea that grammar works by means of deep aesthetic tendencies. My case studies - featuring a model user and a model abuser of English - flag up common patterns in typical sentence constructions under seven descriptive labels.

Ultimately the essay suggests that Illustration might flourish at the level of the sentence, the basic unit of meaning within word-based language and, in very simple terms, the expression of a thought. Ornamenting the rhythm and flow of how a sentence operates is one means of 'seeing' a voice lending shape to thought at a detailed level.

...

(g1.1)/ Angeles Sancho-Velazquez: Virtuosos, Improvisors, and the Politics of Seriousness in Western Classical Music. *Müzik-Bilim Dergisi*. The journal of musicology. 2015 Cilt 1 Sayı 6 / 2015 Vol.1 Issue 6. ISSN 2147-2807. Downloaded 15.October 2018 from <https://muzikbilimdergisi.files.wordpress.com/2014/06/mc3bczik-bilim-sayc4b1-6.pdf>

In a concise form, the author manages to condense a large amount of the essential discoveries from the dissertation Sancho-Velazquez (2001;G1.1) on just 16 pages. The title leads directly into the matters. Below is

the author's own English summary (A Turkish summary also exists):

"The transformation that the European music world underwent in mid-nineteenth century resulted in the abandonment of popular forms of virtuosity and improvisation that had been criticized as disorderly and trivial. This article argues that the turn to seriousness was not simply a matter of leaving behind low-quality music, but it was in part motivated by extra-musical political and social concerns. The solemn musical world that emerged during the second half of the century was devoted to revered composers and high musical standards, but a rich Romantic aesthetics and a time-honored tradition of improvised music were lost in the process."

It is recommended, however, also to look into the dissertation. Alone a first sight of its table of contents suggests how the general ideas and philosophy changed.

...

(g1.1)/ Sancho-Velazquez, Angeles: The Legacy of Genius: Improvisation, Romantic Imagination and the Western Musical Canon. PhD, University of California Los Angeles, 2001.

Downloaded 15.October 2018 from

<https://jazzstudiesonline.org/files/jso/resources/pdf/Sancho-Velazquez%20Dissertation.pdf>

The disappearance of improvisation in Western classical music in the 19th century still poses a contemporary problem. This work elucidates how the historical changes came about, through focusing on main, leading ideas.

Early romanticism cherished improvisation. Originality, spontaneity, inwardness, imperfection (the fragment), organicism and indeterminacy (the subtle) were valued. Inspirations included Rousseau, Goethe and Herder. Already in Kant's theory of genius, creative genius was distinguished from mere imitators as an original creative artist. The genius could depart from convention but was "inspired by nature" (p.38). Whereas Rousseau's earlier idea of "naturalness" appeared sentimental and simplistic, the romantics revered nature as "complex, profound and awe-inspiring" (p.41). Thus improvisation could be seen as the purest form of musical creation.

Philosopher Georg Friedrich Hegel described good improvisation as a higher-ranking art form than finished works: "not merely a work of art but the actual production of one"(from Lectures on Aesthetics, quoted on p.54). Virtuoso solo improvised performances flourished, and those by Beethoven were legendary.

Despite a seeming "stylistic and aesthetic continuity" (p.32) between music from early and late parts of the century, drastic changes of musical attitudes occurred, leading to an almost complete abolishment of public improvisation. Mendelssohn, Schumann and Liszt all became well-known for their piano improvisations in their early career and all denounced it later, even emphatically, now viewing it as an unserious form of entertainment.

Political circumstances were characterised by revolutions having failed in 1848 and 49 and by a new movement striving to unite the various German states into one country. Establishing a common German musical canon was essential for musicians. An essential, organisational task for composers and musicians was to make trustworthy editions of classics like Bach, Beethoven and Mozart available, and improvisation was rather seen as something decadent. Program music and Wagner's music dramas represented strategies of moving towards concreteness. For Wagner, the leitmotif technique became a "technology" that could be seen as a compromise between a need for a firm design and, by means of its flexibility, the need for what he called "liveliness". These strategies replaced early romanticism's reliance on pure fantasy. Scientific positivism pushed ideas in such directions. Neoromantic artists became priests for the canonic traditions, rather than first-hand oracles: "I believe in God, Mozart and Beethoven", as Wagner lets a young musician speak in a fictitious short story.

The concept of genius originated with Kant and was in early romanticism, as in the Hegel quote above, especially associated with musical creation taking place in the moment, whereas later greatness was rather exclusively associated with written works.

Positivism was also behind the emergence of a new musicology concerned with facts, historical as well as acoustical ones. Adherents strove to "rescue music from subjectivism, legitimizing by demonstrating its objective value". Evolution

theory also played a role, for which improvisation was regarded as part of an "unconscious" and "spontaneous" early period which the latter part of the century considered unsophisticated and immature (p.236). In philosophy, both Schopenhauer and Hanslick re-interpreted Kant in an opposition to the idealist philosophies - thus there was an affinity even between defenders of program music (Wagner and Liszt) and formalist aesthetics.

A final chapter traces how music came to be considered autonomous in the early romantic period, a fine art not attached to function. As the appreciation by Hegel and other authors demonstrates, this view was in no way opposed to improvisations. Also connected to an organicist view, romantic art could be seen as a form of resistance to an emerging industrial and mechanised world (p.273). Connecting to lines of thoughts from Gadamer, Christopher Small, Heidegger, Nettl, Paul Riceur and Derrida the author highlights how the concept of play (pointing to processes and events rather than canonic works) connected to music may play a new philosophical and practical role, with less dualism between works and improvisations.

Those who would like to supplement with more details on composers are referred to Gooley (2018;g2.1).

This brilliant text cannot be recommended enough to impro people, classical people including its avantgardists, and to everyone interested in music and history, Thanks to the academic sharpness it keeps clear of anecdotic diffuseness at all times - a danger present within a cultural field so governed by canonic thinking. And the making of this canonic thinking is exactly what it yields insight into. Understanding this may be a clue and a spur for cultural innovation.

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g2.1)/ Arthurs, Tom: The Secret Gardeners: An Erhnography of Improvised Music in Berlin (2012-13). PhD Music, The University of Edinburg, 2015. Downloaded 17.April 2018 from <https://www.era.lib.ed.ac.uk/handle/1842/20457>

The Berlin scene for improvised music is described from a number of viewpoints: Sociologically - demographic statistics, even including depictions of how much collaborations

and venues overlap, venues, audiences - and "economics and ways of life". Musicians' aesthetic tastes, related to the rest of their lives - how they became attracted to improvised music, whether they had formal education. Moving closer to more standard issues of improvised music literature: material of the music, how one practises. What makes "good music" in the opinion of musicians.

Musicians' opinions on how to listen to improvised music are exemplified as two opposite stances: the 'emic', meaning that there are certain points the listener should grasp if the music is to make sense (encountered with Olaf Rupp and David Diaz). The other stance saw the music as open to the listeners' subjective perception.

Further, the investigation looks at recording the music: whether musicians listen to recordings themselves, opinions of live versus recording, different functions of recordings, such as documentation - public release (many nuances of views on studio work, what to release and whether to edit) - and as a source for electroacoustic composition.

This work touches on the encyclopedic - it could provide a questionnaire for investigating improvised music in any city or other environments - and by virtue of its demographic information as well as the thoroughness of how issues are dealt with it goes beyond what has hitherto been "usual" to write about in the literature.

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(g2.1)/ Christian Broecking: *Dieser unbändige Gefühl der Freiheit: Irene Schweizer - Jazz, Avantgarde, Politik*. Creative People Books, Broeckingverlag, Berlin 2016.

Biography of Irene Schweizer, published on her 75 years birthday. Interviews of a large number of colleagues are included. Review by Reinhard Gagel, in: *improfil. Theorie und Praxis improvisierter Musik. Themenheft: Empathie in der musikalischen Improvisation*, Nr. 80, Dezember 2017, p.71f.

(g2.1)/ Gooley, Dana: *Fantasies of Improvisation: Free Playing in Nineteenth-Century Music*. Oxford University Press, 2018. Excerpts available in Google Books.

Provides a wealth of information about improvisors of the 19th century and their music cultural context, both from the early part with public improvisations flourishing and from the decline in the latter part, even if some musicians persisted and the notion of improvisation could survive as purely an aesthetic idea. Much recommended as a supplement to the writings of Sanchez-Velasquez (2001;G1.1 and 2015;G1.1). Abbé Vogler, J. N. Hummel, Ignaz Moscheles, Robert Schumann, Carl Loewe, and Franz Liszt are treated in detail, among many other names and pieces of information. The ending chapter includes critical discussions of the writings of Ferand (see "old department of this bibliography) and of Critical Studies in Improvisation (g1.2 in the new department).

...

(g2.1)/ Johnston, Peter (2009): Fields of Production and Streams of Consciousness: Negotiating the Musical and Social Practices of Improvised Music. PhD, York University Toronto, Ontario. Downloaded 1.August 2020 from https://www.collectionscanada.gc.ca/obj/these_scanada/vol2/002/NR64922.PDF

An ethnographic description of the London free improvisation scene. Based on interviews collected 2006-2007 with musicians John Edwards, Steve Noble, Evan Parker, Tom Perchard, Barre Philips, Eddie Prevost, Howard Riley, Mark Wastel, Trevor Watts, Kenny Wheeler, as well as Martin Davidson, Tim Fletcher and Ben Watson (working with recording and writing). Inspirations for the method used were authors Georgina Born and Bourdieu. Issues of hierarchy of musicians and competition are explored; economy and survival strategies. Also that of a new generation fighting its way with a new kind of music, reductionism. Reductionists share the fundamental common and defining notion of setting itself apart from idiomatic music forms, however, and younger musicians may generally have less reservations towards influences from other musics. Two "classic" groupings serve as a fixpoint for choosing some of the interview subjects: SME (Spontaneous music ensemble) with its short, call-response sounds, and AMM with long, overlaying sounds ("laminal").

...

Matthias Schwabe: "Empathie in der improvisatorischen Praxis", in: improfil. Theorie und Praxis improvisierter Musik. Themenheft: Empathie in der musikalischen Improvisation, Nr. 80, Dezember 2017, p.21-23.

Three contradicting standpoints concerning the presence of empathy in free improvisation are discussed.

1) what matters is not what players need, but what the artistic process needs. This could be named "empathy towards the musical material".

2) exceptions from the first principle, however, do exist. The author discusses an experience of playing in which another player as a person arose curiosity and interest from him, without this disturbing the music-making.

3) A group connectedness exists which causes synchronous action with great precision. This seems unexplainable, but is seen as a common experience.

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Anthologies and collections featuring large numbers of open works by many composers, or samples large enough to give an idea of their overall designs, are a fairly rare speciality. This is not to say we do not have a number - see the category A2.2 with anthologies and series, in both the old and new department.

Now we also have Buj (2015;E1). It deals with circular graphic notations and musical graphics, not a bad specialisation, and quotes 91 composers. Do treat yourself to a leafing around!

It is a far-reaching fact that improvised performance practise is beginning to attract attention from researchers. My bibliography now includes the new category G3.1 covering "Improvised performance practise related to experimental and new works". In a new PhD item here, composer Alexis Porfiriadis points to the strategic importance of influencing the musical form, if musicians are to take ownership of their performance. Concepts from classical sociology are reviewed, in order to illuminate how a creative group process works.

Composer Pierre Boulez became known first for introducing some free choice of sections in some compositions and writing about aleatorics, later for vehemently criticising tendencies to let musicians improvise. But worth noticing is his critical statement from 2007 to the effect that young composers have become too pragmatic and use too little open form.

Else, you can read about Earle Brown and more, please scroll down.

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NEW ITEMS AT IIMA:

New entry: Buj Corral, Marina. Poster Presentation from 2018 (see also text).

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NEW ABSTRACTS OF LITERATURE RELATED TO IMPROVISED MUSIC AND NEW NOTATIONS (the classification system is explained at the beginning of the bibliographies)

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"OLD DEPARTMENT" 1945-1999:

Kowald, Peter (1999): Was da ist: Gedanken über freie Improvisation in der Musik und ihre Strukturierung. In: Neue Zeitschrift für Musik. Mainz (Schott, ISSN 0170-8791) p. 10-13.

A musician's considerations around the flow of improvised music, the possible benefits of applied structures, and the organic whole uniting the mix of known and unknown.

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"NEW DEPARTMENT", ADDENDA 2000-:

(e1)/ Buj Corral, Marina: Partituras gráficas y gráficos musicales circulares en el Arte Contemporáneo (1950-2010), 2015. <http://hdl.handle.net/2445/96609> Downloaded 17. January 2019. PhD, University of Barcelona.

The PhD behind the summarising article Buj (2014; E1). Even if the Spanish language may scare some English readers, they too are highly recommended to look into this, since everything is amply illustrated. The wealth of details include elaborate discussions of concentric and spiral forms, and a separate appendix presents graphic notations by no less than 91 recent composers, not counting the historical ones, and with many being represented with several works. They include Mestres-Quadreny and others who only rarely appears in English or German language contexts and are, with name format as in the thesis and with numbers of quotations cited in brackets:

Adams S. (1) - Adan V. (1) - Ashley R. (1) - Balanyà J.M. (1) - Balcells E. (1) - Baschet F (1) - Basset C. (2) - Bergstrom-Nielsen C. (1) -

Bernasconi S.G. (1) - Bouchourechliev A. (1) - Bourgeois L. (1) - Burtner M. (1) - Bussotti S. (1) - Cage J. (1) - Catalano J. (2) - Cleland A. (1) - Cooke R. (2) - Crumb G. (16) - Davorin-Jagodic M. (1) - Deleuze P. (1) - Demnitz D. (1) Sixties. - Ekimovsky V. (1) - Englert G. (1) - Finer. J. (1) - Gandhini (1) - Gregorio G. (1) - Gross S. (1) - Hamel P.M. (1) - Haubenstein-Ramati R.(2) - Hellerman W (1) - Hindemith P. (1) - Jeney Z. (1) - Kagel M. (1) - Kailelei T. (1) - Kayn R. (1) - Keebaugh R. (1) - Kirkpatrick R.J . (1) - Koellreutter H.J. (3) - Komorous R. (1) - Kriwet F. (1) - Kupkovic L. (1) - Kutavicius B. (2) - Labat J.Y. (1) - Laloum C. (1) - Legname O. (1) - Lidholm I. (1) - Logothetis A.(11) - Lombardi D. (5) - Loyato M. S. (1) - Marbble M. (1) - Martorell D. (2) - Maxwell K. (1) - Mayhew M. (1) - Mestres-Quadreny J.M. (5) - Muchmore P. (3) - Mullen-White E. (1) - Munari B. (1) - Nemescu. O. (4) - Oiiveros P. (2) - Olsson V. (1) - Papaloannou H. (1) - Perry F. (1) - Polonio E. y Santamaria R. (1) - Prates E. (1) - Rands B. (1) - Reichenbach D. (1) - Riley T. (1) - Roden S. (1) - Rossinyol J. (1) - Sardà A. (1) - Sauer Th. (4) - Schaeffer B. (3) - Schafer. M. (1) - Schidlowsky. L (5) - Schubach P. (1) - Semescu O. (1) - Sharp E. (3) - Smith B. (2) - Stockhausen K. (3). - Takemitsu T. (10) - Tanius Porto N. (1) - Tenney J. (1) - Toledo M. (3) - Top E. (1) - Torah R. (1) - Tsubonou K. (1) - Valcárcel E. (1) - Van der Waal A. (1) - Villa Raja J . (1) - Xenaquis I. (Xenakis) (1) - Zhukov S. (1)

(e2)/ Buj corral, Marina: El pentagrama desde la mirada gráfica: propuestas en la notación contemporánea. Poster presentation from VI International Congress Synesthesia, Science and Art, Alcalá la Real (ESP), 18-21 de mayo 2018. www.intuitivemusic.dk/iima/mb.htm

A categorisation of graphic scores which use the classical musical staves with a graphic intention, with illustrations from scores by Luening, O., Bussotti, S., Raine-Reusch, R., Austin, L., Brown, E., Gandini, G., Cage, J, Nomura, M., Crumb, G, Cooke, R.

(e2)/ Marina Buj Corral: Sinestésias en la notación gráfica: lenguajes visuales para la representación del sonido. Cuadernos de Música, Artes Visuales y Artes Escénicas 14 (1): 45-64, 2019. Downloaded 17.January 2019 from <http://doi.org/10.11144/javeriana.mavae14-1.seln>

Comments examples of scores employing

visual languages of comics, collage, sculpture, video and film, photography and drawing. Authors cited are Berberian, Moran, Schidlowsky, William Hellerman, Eugenia Balcells, Dennis Báthory-Kitsz, Fred Frith, Perejaume, Randy Raine-Reusch, Kerry John Andrews.

(a2.2)The Great Learning Orchestra: A4 rum.

Anthology of open compositions, each written on one A4 piece of paper. Recordings are frequently included.<http://a4-room.com/> Visited 17.December 2019. See also about the catalogue from the exhibition (k)/ 30.August 2014 - 30.November 2014, Marabouparken, Sundbyberg, Stockholm.

These composers are represented: Anastasios Logothetis - Anders Erkéus - Anna Nygren - Annika Ström - Arijana Kajfes - Arnold Dreyblatt - Bebe Risenfors - Björn Wallgren - Carl-Johan Rosén - Christian Wolff - Christine Ödlund - Christopher Hobbs - Cornelius Cardew - Daniel Bingert - Daniel Goode - Dave Allen - David Jackman - David Liljemark - David Linnros - Ebba Matz - Emily Roysdon - Erik Büniger - Erik Satie - Eva Löfdahl - Frederic Rzewski - Gilbert Johansson - Girilal Baars - Gunnar Sandin - Hans Andersson - Henrik Andersson - Henrik Rylander - Hong-Kai Wang - Howard Skempton - Hugh Shrapnel - Håkan Rehnberg - Håkan Sandsjö - Ingvar Loco Nordin - J.G. Thirlwell - Jacob Dahlgren - Jan Liljeqvist - Jannike Grut - Jennifer Rahfeldt - Jeremy Cocks - Jesse Glass - Johan Boberg - Johan E. Andersson - Johanna Billing - Johannes Bergmark - John Cage - Jonas Nobel - LaMonte Young - Lars Bröndum - Leif Isebring - Leif Jordansson - Lina Selander - Lisa Hansson - Lisa Ullén - Lise-Lotte Norelius - Liv Strand - Maria Arnqvist, Cecilia Österholm, Jari Hapalainen - Martin Q Larsson - Matti Bye - Mattin - Nils Personne - Olof Olsson - Paul Bothén - Paul Burnell - Pelle Halvarsson - Per Magnusson - Pessi Parviainen - Peter Geschwind - Peter Lindroth - Peter Schuback - Pontus Langendorf - Rinus van Alebeek - Robin McGinley - Sara Lundén - Shida Shahabi/ Anton Svanberg - Stefan Klaverdal - Thomas Brandt - Thomas Elovsson - Tommy Wahlström - Tony Harris - Ulf Grahn - Ulrich Krieger.

Jane Alden: From neume to Folio.

Contemporary Music Review Vol.26, 3-4, Juni/August 2007, 339-340, (special issue about Earle Brown).

This article examines Brown's interest in early classical music before notation began to fix most details - "He believed that 'the imposition of standard "fixitives", such as metric durations, bar lines and precise pitch', to music written before 1600 marginalises our sensitivity to 'the aural tradition and nature of performance practice' (p.340)(Quoted from Brown, Earle (1986): The notation and performance of new music. The Musical Quarterly, 72, 180 - 201.) p. 183). Also the name of the collection in which "December 52" is found, "Folio", may point to this perspective.

(g2.4)/ Pierre Boulez: "...'ouvert', encore...", Contemporary Music Review Vol.26, 3-4, Juni/August 2007, 339-340, p.340 (special issue about Earle Brown).

This article is remarkable as the source of the following quote: "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.340).

This is an interestingly positive opinion of openness in compositional procedures. It may be surprising to some, compared to what might have become a kliche in experimental music history writing: that his role allegedly was that of an advocate for very strict limits to non-traditional notational and formal procedures. Here, on the contrary, he deplores a lack of them. - The article has further some remarks on works of Brown and their performances, and on recent works of his which deal with openness. He mentions his concern for not "demanding additional rehearsal time" but still views it as an aesthetic goal to realise "the possibilities that we first imagined in the '50s" (p.340).

(g2.4)/ Cornelius Dufallo:
"The Aesthetic of Impermanence:
A Performer's Perspective of Four
Systems and Tracer". Contemporary Music

Review Vol.26, 3-4, Juni/August 2007, (special issue about Earle Brown), 429-36.

Reports from a performance of Four Systems, which is a part of the Folio collection and shares the instruction text with December 52. The ideas presented could thus serve as an inspiration also concerning the latter one.

(g3)/ Mats Dimming: Practicing Free Improvisation - Is it Possible?

A qualitative study of how professional musicians practice free improvisation. Degree in teacher training 15hp Ingesund School of Music, Arvika, Sweden, Spring 2013. In Swedish. <http://www.diva-portal.org/smash/record.jsf?pid=diva2%3A608723&dswid=8194>

Author's abstract:

This study aims to create deeper insight in how professional musicians practice free improvisation.

The background chapter provides an overview of the concepts of "improvisation" and "free improvisation"

and then followed by a presentation of previous research in the field. The theoretical basis for the study is the socio-cultural perspective on learning and communication.

The data consists of qualitative interviews with four professional improvising musicians. The results show the musician's view of improvisation, free improvisation and freedom, their practicing tools and their use of acquired skills. It reveals that the interviewed musicians regard it important to practice a lot, to have a personal method, to be able to disconnect the intellect when improvising and to collect experiences in a "metaphorical backpack". In the concluding discussion chapter the results is discussed in relation to the previous research and to the socio-cultural perspective on learning. A conclusion is that the backpack metaphor is in accordance with the socio-cultural perspective on learning and that learning happens constantly. Another conclusion is that an improvisation never can be completely free. A musician's freedom in improvisation could be described as being free to something rather than from something.

Key words: music, improvisation, free improvisation, practicing, learning, development, tools, socio-cultural perspective.

(g3.1)/ Alexis Porfiriadis: Collective Thoughts: A collaborative approach to preparation and performance of open form compositions for groups. PhD, Bath Spa University (UK). Downloaded 9.October 2019 from <http://researchspace.bathspa.ac.uk/9316/> See also his compositions at International Improvised Music Archive, IIMA: www.intuitivemusic.dk/iima/ap.htm

How are decisions regarding musical form taken in indeterminate and open works, asks the author. We are given a systematic tour into examples of possible answers from musical works, both decisions taken prior to the performance and during performance. They may be taken by the composer; devised as a game by the composer; taken by third person (conductor) or representative of the group or by performers individually. Or be taken by the group (prior to performance), which is what the author demands in most of his compositions, in order to arrive at a real form of creative participation from the musicians. It is, according to the author, decisions regarding form of the music that push the musicians into taking ownership of the music and its presentation, rather than regarding details.

Another section deals with issues of group functioning. The group situation may result in conformity and straining for consensus - or in "group flow", a creative state of which "collaborative emergence" and an open-ended "problem-finding creativity" (terminology from Sawyer) are characteristics. Prerequisites include "complete concentration" and "being in control" - having the freedom to decide and time enough.

Else, this thesis deals with the authors' own compositions and the performance processes involved, including feedback from the performers.

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SPECIAL THEME: New research, including transcripts from rehearsals, provide important additions to the literature about Stockhausen's textnotated works.

And new materials available on the internet from graphic notation exhibitions. Up at IIMA are new texts by Stockhausen and about him, new compositions by Daniel Barbiero and one Keller piece in Japanese translation. You can also find materials dealing with the British improvisation scene, free jazz compared to flamenco, improvised musical material compared to an iceberg of knowledge, and Zorn. Scroll down to see it all..

STOCKHAUSEN'S TEXTNOTATED WORKS

In 1968-70 Stockhausen composed two collections of textnotated works or, as some people call it, prose scores: *From the Seven Days* and *For Times to Come*, comprising a total of 29 pieces. English and French versions are published of both collection and *From the Seven Days* additionally in Japanese. A new German PhD-based book, Zingsheim (2015;G2.2), has scrutinised all of them, and this serves as an occasion for me to write a general survey of the literature dealing with these and other open works by the composer. One needs to look into both the "old" and recent department of the bibliography. It has its own category, G2.2.

EDITIONS

Performers as well as all others are advised to study the performance materials in *Stockhausen (A1;1968)* and *Stockhausen (1976;A1)* in the first place. Booklets to *Aus den Sieben Tagen / From the Seven Days (1993;A2.2)* and to *Für kommende Zeiten / For times to come (Stockhausen CD 17.1, 2005)*, may serve as convenient previews, since they reprint most of the pieces. Stockhausen's program notes to *Aus den Sieben Tagen / From the Seven Days* were

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NEW ITEMS AT IIMA:

- Karlheinz Stockhausen: "Questions and Answers to Intuitive Music". Transscript of a discussion following a lecture in London 1972.
- Hugh Davies: *Stockhausen's Intuitive Music*, 1975.
- A number of compositions by Daniel Barbiero added, in addition to previously published texts
- Japanese translation of Keller's composition *Minima* added

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NEW ABSTRACTS OF LITERATURE RELATED TO IMPROVISED MUSIC AND NEW NOTATIONS

(the classification system is explained at the beginning of the bibliographies)

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"OLD DEPARTMENT" 1945-1999:

e1/ Catalogue for the exhibition *Musique et Graphisme*. Issy-les-Moulineaux du 14 au 21 février 1983, dans le cadre de l'Atelier Musical dirigé alors par Sylvie Drouin. <http://www.paalabres.org/article-de-reference/musique-et-graphisme-1983-ensemble-aleph/> . pdf for download. Retrieved 18.January 2018.

Works are presented according to categories, the exact meaning of which is not always easy to follow for this writer - the sparseness of examples compared to the totality displayed at the exhibition being maybe one reason. But the thoughtful approach appears to have generated a good variety. Thus, both computer made representations of Webern, electronic and instrumental music and different kinds of parameter treatment are dealt with. The catalogue is a valuable source of knowledge about a number of not so generally known composers.

Works depicted are by: M.Kagel, B.Nilson, F.Miroglio, A.Boucouchiev, Kayne, Earle Brown, B.Maderna, S.Bussotti, D.Lustgarten, B.Maderna, K.Stockhausen, A.Logothétis, P.de Haas, R.Haubenstock-Ramati, Penderecki, L.Schidlowsky, Mauricio Kagel, A. Peschek, Ligeti, Netty Simons, J.Cage, Beurle, T.Bruynel, P.Castaldi, K.H.Stahmer, Xenakis, A.Boucouchiev, Earle Brown. A number of additional composers and their works at the exhibition are listed but not depicted. These may be retrieved in the catalogue.

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(g2.2)/ "Intuitive Music (IT) and Questions and Answers on Intuitive Music given on February 15th 1972 at the Institute of Contemporary Arts in London". Filmed by Allied Artists, London, 1972. DVD, Stockhausen-Verlag. 83 Minutes. Important discourse on the freedom from clichés and the intuition.- See also the transscripts: *Stockhausen (1993B;G2.2)* in English as well as *Stockhausen (1978;G2.2)* in German.

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published in German in Stockhausen (1971;G2.2), but English versions appear together with some expansions in the CD editions mentioned above, and a Japanese version is Stockhausen (1993C;G2.2).

INFORMATION SOURCES

An important and concise source of information is Questions and Answers to Intuitive music, appearing in German translation as Stockhausen (1978;G2.2) and in the booklet of the CD edition of From the Seven Days (1993;A2.2 - both German and English versions exist). Complete videos from this event are published as Stockhausen (1972;G2.2). This is a discussion with Stockhausen. It deals with issues related to performance and whether intuitive music can be called improvisation from both critical and Stockhausen's own points of view. It took place in London, so English is its original language. As to its online presence, it used to be included in www.stockhausen.org, now defunct, but IIMA has now re-published it.

Bojé (1978;G2.2) who is a musician taking part in contemporary performances provides many useful practically oriented comments concerning the first collection. At this point I will also mention my own Bergstroem-Nielsen (1997;G2.2 in German or 2006;G2.2 in English) which present an overview of all the pieces and attempts a basic categorisation of the characteristic "families" of compositional structures of both collections that make different demands on the performers. My own playing experience since the seventies as well as musicological analysis is part of the background.

De Cock (2018;G2.2) is an English edition of Zingsheim's transcriptions and summaries from hitherto unpublished sources: audio recordings from Stockhausen rehearsals with Ensemble for Intuitive Music Weimar, 1991 and 2005, now made public by Zingsheim after the composers' death. In a concise form they provide performance suggestions for numerous details of the chosen pieces. They

g2.2/ 七つの日より <1968>

(ダラムシュタット国際現代音楽コースのプログラムのために 1969年7月31日に書かれた作品解説、1993年
http://www001.upp.so-net.ne.jp/kst-info/linerNotes/CD14/Aus_Den_Sieben_Tagen_I.html

Note on Intuitive music from the program of the Darmstadt International Summer Course, 1969 (supplemented 1993). English version in Stockhausen Complete Works 14, Stockhausen-Verlag.

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g2.2/ Satprem: Sri Aurobindo or The Adventure of Consciousness (1968). Transl. from the French by Tehmi.Pondicherry (Sri Aurobindo Ashram Press), 1973.

The yoga philosophy book that inspired Stockhausen to write Aus den Sieben Tagen / From the Seven Days.

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k/ Musique et Graphisme. Issy-les-Moulineaux du 14 au 21 février 1983, dans le cadre de l'Atelier Musical dirigé alors par Sylvie Drouin.

<http://www.paalabres.org/article-de-reference/musique-et-graphisme-1983-ensemble-aleph/> Retrieved 2.January 2018.

Works depicted in the catalogue by: M.Kagel, B.Nilson, F.Miroglio, A.Boucourechliev, Kayne, Earle Brown, B.Maderna, S.Bussotti, D.Lustgarten, B.Maderna, K.Stockhausen, A.Logothétis, P.de Haas, R.Haubenstock-Ramati, Penderecki, L.Schidlowsky, Mauricio Kagel, A.Peschek, Ligeti, Netty Simons, J.Cage, Beurle, T.Bruynel, P.Castaldi, H.Stahmer. A number of additional composers and works are listed. They may be retrieved in the catalogue: Drouin (1983;E1)

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"NEW DEPARTMENT", ADDENDA 2000-:

(g2.3)/ Tom Anderson Service: Playing a new game of Analysis: Performance, Postmodernism and the Music of John Zorn. PhD, University of Southampton, 2004. Available through www.bl.uk

The author discusses the game pieces in relation to various statements by the composer - and in relation to some contradictions involved. Besides about Cobra, occasional and interesting light falls on Archery and its structure, which is characterised as consisting solely of a list of constellations.

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see also from g2.1

(f1.1)/ Toop, David: Search and Reflect: the Changing Practise of Improvisation. New Sound (Serbia) 32, 2016 (Serbian and English), p.119-129.

http://www.newsound.org.rs/en/Issues/issue_no_32.html

Authors' abstract: The first part of the essay paints an insider's picture of the British improvisation scene (among its representatives are the AMM, the Spontaneous Music

reveal ideas from Stockhausen about how to interpret the instructions and to handle the musical elements and parameters in the selected pieces, and they are both analytically sharp and musically vivid. This is material of a unique and highly valuable kind that can provide stimulating hints for performances. Even if it must be remembered that these comments are from a specific situation with a specific group as Zingsheim (2015;G2.2) points out, and, as he further lets us understand, some 2005 comments suggest elements of a fixed form of arranging details that may be seen as questionable from an improvisational or intuitive music point of view.

Zingsheim (2015;G2.2) analyses each piece philologically very closely, both in itself and in a comparative light from the other ones. And he discusses them with reference to Stockhausen's own statements, going way beyond the few elementary texts mentioned above, taking notice of mention of the works in the entire Stockhausen text production, including interviews both published and unpublished. This makes possible a unique overview. Performance issues are, however, dealt with to the extent only that they are commented in rehearsals with Stockhausen or by Bojé (1978;G2.2).

Blumröder (1993;G2.2), Kohl (1978;G2.2) and Shimizu (1999;G2.2) are studies featuring analysis of the inspiration for some of the pieces in the serial composition method which allowed for flexibility and transparency of structure at the same time. Toop (2008;G2.2) provides a context for Stockhausen's experimental performance in general. Powell (2013;G2.2) discusses the works in a context of general culture and media studies.

BIOGRAPHY

The reduction of notational means to convey musical ideas to musicians progressed to a radical stage here. Improvisation was, to be sure, "in the air" in these days. For Stockhausen personally, however, the

Ensemble, Derek Bailey, and John Stevens), mainly during the 1970s, based on the author's own experiences as a musician within this scene. An improvisational attitude is placed opposite a culture that favours planning, control, and structured, goal-oriented strategies.

The second part of the essay is a description of the author's academic pedagogical work as conductor of a large improvising ensemble, the Laptop Orchestra, based at London College of Communication. Supported by his own experiences as an improviser, the author presents the Orchestra with exercises, qualities that are needed to create satisfying improvisations, and possible learning outcomes. Keywords in his approach are interaction, close listening, sensitivity, tolerance, and self-determination.

Keywords: The Laptop Orchestra, pedagogy, improvisation workshops, the British improvisation scene, John Stevens.

There are quotes from the author's worksheets with issues for students to reflect on, both concerning requirements for improvising and also pointing out some typical challenges.

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(g2.2)/ Bergstroem-Nielsen, Carl: Fixing/Circumscribing/Suggesting/Evoking. An analysis of Stockhausen's text pieces. VBN (Aalborg University), 2006. www.vbn.dk (search for Bergstroem-Nielsen).

Analytical examination of the 31 pieces in Stockhausen's work collections. Close attention is given to the different degrees of precision or directness employed by the composer in describing the musical material. Such degrees were worked out by the composer on the background of serial principles. This repertory thus allows the improvising musician to choose according to his liking how "down-to-earth" or not the playing process should be.

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de Cock, Tom (ed): "Some insights on the practice of Stockhausen's intuitive music in general, and For Times To Come in particular". Stockhausen instructions compiled by Martin Zingsheim from rehearsals with Ensemble für Intuitive Musik Weimar 1991 and 2005. 1991 text translated by Jayne Obst. <http://www.living-scores.com/learn/platform/karlheinzstockhausen/compositions/fortimestocome/> Retrieved 180105

Important documents from Stockhausen rehearsals. Those texts that deal with the individual pieces as well as "Instructions" appear to closely follow Zingsheim's original transcriptions. These are in an easy to read and concise form. Performance practise may vary through the decades even with the composer, but Stockhausen's analysis of the parameters of music sound and pointing out of possible strategies in playing is in all cases a discourse not to be missed.

The remaining text parts (Suggestions - Level Subdivisions -Structuring elements - Surpassing Improvisation - Additional Material) contain a mixture of quotations by Stockhausen and others, ideas proposed by the editor.

The specially interested reader is referred also to

reduction resulted from existential concerns questioning the meaning of traditional composition labour and even the meaning of life. Such concerns were evoked earlier by the sudden loss of a young musician colleague, and *From the Seven Days* was created during days alone after receiving a letter from his wife, Mary Bauermeister, who wished to leave him. Kurz (1988;G2.2) accounts for these latter circumstances in a concise form. Zingsheim takes such studies to great detail drawing on unpublished letters from Stockhausen.

YOGA

In the days of composing *From the Seven Days* Stockhausen discovered a book about yoga philosophy which had a deep impact on the texts, most of which have a meditative character. It can be a good idea for the reader to study this book for herself, Satprem (1973;G2.2), before possibly entering Zingsheim's accounts. They comprise both a general summary that builds on Satprem, detailed discussions along the analysis of the works and an addendum discussing examples of the, mostly negative, reception by music critics.

PHILOSOPHICAL DISCOURSE

The texts themselves are, participating in a common poetic sphere of the arts, open for interpretations along different philosophical and spiritualistic views. It is interesting to note that while Zingsheim views Stockhausen's spiritual philosophy as emphasising a hierarchy of spiritual states, in a marked contrast to egalitarian tendencies of his time, Nakaji (1994;G2.2) states exactly the opposite. He regards listening and playing as an anti-dogmatic practise, on a Japanese cultural background: there is, according to him, no description of an "absolute order" of the universe, nor of any didactic edifice defining specific stages (no distinct "floors" of the edifice) of spiritual development and which "outlook" the disciple will have from each of them. Nakaji goes on to state, with a term from Deleuze, that the vision is that of a

Zingsheim (g2.2;2015) for additional informations and comments in German.

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(g2.2)/ Zingsheim, Martin: Karlheinz Stockhausens Intuitive Musik. Published as part of a series: Signale aus Köln (Verlag der Apfel), 2015.

See also de Cock (2018;G2.2) in English which provides the source material from the 1991 and 2005 rehearsals with Stockhausen in a concise form, easy to read.

The main part of this PhD based book in German is a detailed study over 187 pages of all the intuitive pieces from *From the Seven Days* (Aus den Sieben Tagen) and *For Times to Come* (Für kommende Zeiten), composed 1968-70. Additionally, there are smaller parts on biographical matters, on the spiritual inspiration from Sri Aurobindo and on continuities between these works and Stockhausen's production before and after.

Conspicuously, new resources are being presented for the public for the first time: concerning interpretation in practise, a large quantity of recordings from rehearsals with the Ensemble for Intuitive Music Weimar (EFIM) from both 1991 and 2005. They have been summarised and partly transcribed by Zingsheim and provide direct insights in Stockhausen's thoughts about the pieces - but, as Zingsheim stresses, only many years after and with this specific ensemble. The compositions are still open to interpretation on many levels.

And Zingsheim's analysis brings together other sources as well: Stockhausen's comments on the compositions, not only from the main articles in *Texte* and booklets, but from interviews, both published and unpublished, and more. This is no small achievement, being a special bibliographical undertaking in itself. From these a complex mosaic picture can emerge of both the special experimental, compositional focus belonging to the intuitive collections, as well as how the intuitive music project has been consequential for the composers' thinking afterwards.

Zingsheim works philologically in his analysis on a detail level - comparable to an archeologist at a site, gently uncovering matters with a tea-spoon, as it were. Works are not viewed in generalised, analytical terms, instead an empirical attitude to their texts and some authoritative sources prevails. Prominence is given to the information from the 1991 and 2005 rehearsal sessions, together with an extensive use of Bojé (1978;G2.2) who was a part of the early Stockhausen intuitive music group. Binding it all together there is a steady descriptive screening of the contents of the seemingly short and sparse texts with which the works are notated. Thus, typography is frequently commented on and its semantic implications for understanding the text investigated. This is the case for instance in the section covering *Downwards* (Abwärts), *Upwards* (Aufwärts) und *Communication* (Kommunikation). The same chapter also undertakes a comparison of the pieces in question on such a

"chaosmos". Lekfeldt (1991;G2.2) likewise focuses on the principles of equality of musical elements which connect to egalitarian views and utopical modernity. Shimizu (1998;G2.2) opens up yet another point of view by drawing parallels with the holistic philosophy of Leibnitz.

SUMMARY ON STOCKHAUSEN'S INTUITIVE MUSIC

There is various good special literature available, and do not despair if it has to be in English. In English, French and even Japanese, you can study the original texts. If some general easy to read English introductions to Stockhausen's intuitive works are needed, there are Davies (1975;G2.2), followed by Maconie (1976;G2.2) and Saunders (2012;G2.2).

philological basis. Also generally contributing to this discourse are the many Stockhausen references concerning the pieces which were mentioned above, along with additional ones.

The book additionally presents biographical accounts with excerpts from hitherto unpublished letters from Stockhausen to his wife Mary Bauermeister. They concern both the time of crisis in which Stockhausen wrote the first collection of intuitive pieces and more generally. Through Bauermeister's gallery arrangements in Cologne, Stockhausen became acquainted with contemporary American developments of the sixties.

The spiritual and meditative aspects of the intuitive pieces were controversial in their day. A small chapter provides examples from reviews of the intuitive music events and Stockhausen pieces with a comparable attitude. It seems to be characteristic that reviewers employed an ironic tone to a smaller or lesser degree, and that the basis for their statements were in most cases the attitude and appearance of the musicians, rather than the music. While this is a part of the reception history of the compositions, Zingsheim undertakes a scrutiny of the yoga philosophy itself which inspired Stockhausen so strongly. Even though, as Zingsheim states, "spirituel, religious and metaphysical convictions of an artist ... do not [claim] validity in a strict philosophical sense, but only in an artistic one (p.12)". One aim of the book is, indeed, to demonstrate how the intuitive pieces pursue "strategies for solving musical problems" and how they concern "major aspects of compositional calculation and musical experimentation belonging not solely to the late nineteen sixties". There is a whole chapter devoted to accounting for the philosophy of Sri Aurobindu based on the book by Satprem in relation to Stockhausen in general - Satprem (1973;G2.2), and observations pertinent to this issue are carried on when discussing the individual pieces of the first collection.

On the critical side it might be noted that the Stockhausen focus is so sharp and narrow that he almost appears in a vacuum apart from the general trends in music culture of his time. This may seem so despite the mention made of Bauermeister and the American context, and also despite the fact that the intuitive pieces are, in some special chapters as well as generally throughout, viewed in the context of his entire compositional oeuvre and his early aesthetics essays. Zingsheim emphasizes strongly and repeatedly the tendency towards continuous innovation with Stockhausen - but this is, in fact, a common characteristic of modernism generally. A different example: the analysis of Right Durations (Richtige Dauern) details out how Stockhausen is concerned with explaining how musicians should be attentive to each other while also personally involved in the playing. Even if these explanations are appropriate and interesting as revealing Stockhausen's 'pedagogical' aim with the pieces, they concern commonly well-known aspects of playing for improvisors. Improvisation in its free forms were something new in 1968 when the first collection was written - but it has evolved into a large

trend of its own since then. And much of the future of the pieces dealt with here, as well as their practising till now, including audio releases, depend on the historical outcomings of that.

A number of important and interesting findings run the risk of becoming drowned for the reader in the vast empirical complexity. For example how to understand the concepts of vibration (Schwingung), tone (Ton) and sound (Klang). The many observations about serial structures in the pieces could also have deserved a summarising comment - etc. A summarising chapter at the end would have been highly beneficial but is not included, so one has to look at the introduction and the keyword registers for any overview of topics covered.

Zingsheim traces developments with the so-called process planning form of composition (Prozessplanung) allegedly starting with Plus-Minus from 1963. Apart from the ambiguities employed in *Zeitmasse* (1956) and *Klavierstück XI* (1961), there is a crucially important precedent of the crisis out of which the first collection of intuitive pieces were born that has to be mentioned here, since it was seemingly not noticed by Zingsheim. *Adieu* (1966) was created on the direct background of the death of a close colleague together with reflections about the burden of work till then connected for him to composing, compared to the apparent lightness of working painters could have. "I was extremely disturbed by this experience", Stockhausen wrote in the work comment (Texte 3, Cologne 1971, p.92). Also here, new, real-time oriented working methods from painting provoked him into a crisis resulting in letting more details open for the performance than before. And with *From the Seven Days*, this was carried out to an even greater extent. As Stockhausen's polemic remarks about jazz show, improvisation practise was already "in the air" at that time.

It may be interesting for practitioners to note the enormous differences between this book which can make us more knowing about the compositions themselves and the circumstances surrounding them - and then *Storesund* (2017;G3.1) which is designed to support the performer's own decision-making and which may be helpful when solving the remaining riddles of how to perform the compositions.

With all its meticulous work illuminating the compositions in an almost encyclopedic manner according to the chosen fields of focus, the book is an essential manual for musicians and deep-going listeners interested in the pieces and a must for research libraries.

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see also from: G3
(g2.1)/ Silvana K. Figuera-Dreher: *Improvisieren. Material, Interaktion, Haltung und Musik aus soziologischer Perspektive*. Wiesbaden (Springer Fachmedien) 2016.

This book is the product of a research project at Konstanz

University and aims to take both historical, individual, collective and creative matters into account. It is primarily based on a large body of interviews with both flamenco and free jazz musicians for comparative discussion. Musicians from the latter field are: "TGW": Christian Weber, Michael Griener, Michael Thieke. "Investigation routine": Christoph Irmer, Klaus Treuheit, Günther Pitscheider and finally the trio: Alexander von Schlippenbach, Paul Lovens, Evan Parker.

One interesting point of view originating with Alexander von Schlippenbach to be mentioned is that of perceiving the music material as sedimented knowledge. "The material existence of the material might be described as the top of an "iceberg of knowledge" which can be perceived with the senses, and which again and again appears in various concrete forms" (p.171).

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(k)/ DRAWING TOWARDS SOUND: VISUALISING THE SONIC. Curated by David Ryan(Reader in Fine Art, Anglia Ruskin University). 2nd Mar - 2nd Apr 2015 (Private view 3rd March 6pm) Stephen Lawrence Gallery, Project Space, 10 Stockwell Street, Greenwich, London SE10 8EY.

Hallveig Agústsðóttir / Sam Belinfante / Vicki Bennett / Carl Bergstrom-Nielsen / Pierre Boulez / Earle Brown / George Brecht / James Brooks / Laura Buckley / John Cage / Cornelius Cardew / Alvin Curran / Tom Dale / Morton Feldman / Vinko Globokar / Christophe Guiraud / Barry Guy / Roman Haubenstock-Ramati / Neil Henderson / Richard Hoadley / Joan Key / Catherine Konz / John Lely / Michelle Lewis-King / Anestis Logothetis / Onyee Lo / Anton Lukoszevieve / Farah Mulla / Rie Nakajima / Luigi Nono / Marianthi Papalexandri-Alexandri / Michael Parsons / Simon Payne / Helen Petts / Lauren Redhead / Aura Satz / Thomas Smetryns / Jennifer Walshe / John Wollaston / Christian Wolff / Iannis Xenakis

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(k)/ <https://britishmusiccollection.org.uk/article/jacob-thompson-bell-graphic-scores-exhibition> (Internet exhibition as far as available information goes) [2017]. Graphic Scores. An exhibition of contemporary approaches to graphic scores to mark the 50th Anniversary of the British Music Collection. Curated by Jacob Thompson-Bell. Works by Jacob Thompson-Bell, Katie English, Jennifer Walshe, Claudia Molitor, Shiva Feshareki, Emma-Kate Matthews, Philip Thomas, Jobina Tinnemans, Jez riley French, Liz Osborne, Phil Legard, and Adam de la Cour.

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(k)/ <http://www.graphicscores.com/> [2017] (Internet exhibition as far as available information goes). Graphic Score Explorations. Curated by Christina Vantzou, recorded in Les Ateliers Claus, Bruxelles. Works by Hildur Gudnadottir, Peter Lenaerts, Forest Christenson, Amino Belyamani, ISAN, Julia Kent, Neil Leiter, Aan Zee, John Also Bennett, Jordan Dykstra, Christina Vantzou, Peter Broderick.

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Special mention to two texts:

Haenisch-Godau highlights a problem that free improvisation students may experience and which their teachers have perhaps not thought about. Students may be taught about the importance of skill-acquiring and practising standard patterns elsewhere within one and the same institution. At the same time they may hear that the free form is completely open to intuition and open for everyone, yet it claims to be art. As a result, students attempt to adopt attitudes that make both parties and groups of teachers content - at the price of a lack of analysing and reflecting activity, and with aesthetic claims consequently "falling flat". It seems to me that if free forms of improvisation are to make their way into higher education, we need strategies to get rid of this schizophrenia.

The next is about an overlooked aspect of everyday music culture. Since early jazz, our music listening has taken place to a large extent through recording devices. Then, why it is that authors like Cardew and Bailey among others and philosophers like Adorno and Benjamin have affirmed that the concert situation is more "true" or "real" than the recordings? Recordings may even allow you to hear more than you could at the concert. And without them, improvised musicians would have had much less opportunities to learn from each other. Lovett further elaborates on how this issue can be viewed in the light of modern philosophy.

Else - there are 16 more titles to review. Topics include Feldenkrais method, looking back at experimental jazz ancestors, theoretical framework around learning processes in impro workshops, tales of early English improvised music before 1970, English improvisors ethnographically described, Art Ensemble of Chicago, analysing structures improvised music both top-bottom and bottom-up, the concept of performativity, an analysis of Roscoe Mitchell's interaction with the audience at a specific performance - and a number of shorter articles relating to more extensive works that have already been included here, but might act as short-cuts or as additional sources.

yours,
Carl Bergstroem-Nielsen

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NEW ITEMS AT IIMA:

- Max Keller: Minima has now English text.

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NEW ABSTRACTS OF LITERATURE RELATED TO IMPROVISED MUSIC AND NEW NOTATIONS

(the classification system is explained at the beginning of the bibliographies)

...

"OLD DEPARTMENT" 1945-1999:

none this time.

...

"NEW DEPARTMENT", ADDENDA 2000-:

(f1.1)/ Eikmeier, Corinna: Ungewohnte Positionen. Ein praktischer Beitrag zur Anwendung der Feldenkrais-Methode in der musikalischen Improvisation. Fernwald (Musikverlag Burkhard Muth), 2010.

An exercise collection of Feldenkrais techniques. See Eikmeier (2016A;F2) for more description.

...

(f2) Eikmeier, Corinna: Bewegungsqualität und Musizierpraxis. Zum Verhältnis von Feldenkrais-Methode und musikalischer Improvisation. Fernwald (Musikverlag Burkhard Muth), 2016B. PhD.

Comprehensive account of a research project that concludes with reflections on the uniqueness within improvisation and the way conventional music teaching is conducted. See Eikmeier (2016A; F2) for more information.

...

(f2)/ Eikmeier, Corinna: Improvisieren mit einem improvisierenden Körper / Improvising with the improvising body, in: Gagel, Reinhard;Schwabe, Matthias (Hg/eds.): Improvisation erforschen - improvisierend forschen. Beiträge zur Exploration musikalischer Improvisation. / Researching improvisation - researching by improvisation. Bielefeld (Transcript Verlag) 2016A. Bilingual throughout.

The Feldenkrais method aims at strengthening body consciousness. The research reported about here aims at characterising improvisational movement qualities, and the conclusion lists trends observed, pointing towards a healthy functioning of mind-body coordination. Among them are the direct translation of stimuli into music and fine differentiation. The full PhD is published as Eikmeier (2016B; F2). Previous studies on the subject were the exercise collection Eikmeier (2010;F1.1) and the article(2010;F2).

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(f2)/ Haenisch, Matthias; Godau, Marc:
"Improvisierendes Wissen / Improvising knowledge.
Perspektiven einer system-konstruktivistischen
Improvisationsforschung / Perspectives of systemic-
constructivist approach to improvisation research. In:
Gagel, Reinhard; Schwabe, Matthias (Hg/eds.):
Improvisation erforschen - improvisierend forschen.
Beiträge zur Exploration musikalischer Improvisation.
/ Researching improvisation - researching by
improvisation. Bielefeld (Transcript Verlag) 2016,
p.31-63. Bilingual throughout.

Reports from an empirical interview study of how
higher education students learn improvisation. On
p.90f some general conclusions are drawn about
conflicts in the institution and their consequences:
There are competing practises in instrumental
teaching. How can one see improvised music as a
natural activity, open to everyone, when practice
and specialisation is a prerequisite? This dilemma has
further consequences for the way participants
evaluated the results according to the authors.
Participants recognised generally that success in
playing could aptly be described according to
aesthetic criteria, yet they withdrew from employing
these and referred instead to subjective preferences
and listening attitudes, even when progress in
learning was observable. This "immunization" (p.95)
against assessment became an ideology in order to
affirm both successful playing results from
experience and training (subjectively seen, it can be
added) and at the same time that it has no
prerequisites. This way both kinds of expectations
from differing teachers' groups can be met. But it has
the price of an "unobservable quality". And: "If one
cannot observe the artistic demands of the practise,
they can easily run the risk of the artistic claim
falling flat" (p.95).

...

(f2)/ Peter Johnston: Teaching improvisation and the
pedagogical history of The Jimmy Giuffre 3.
International Journal of Music Education 31(4) 2013,
383-393.

Around 1960, an experimental jazz group in New York
called Jimmy Giuffre 3, consisting of Giuffre, Paul
Bley and Steve Swallow, worked radically and
consistently with training themselves to be able to
move freely between playing tonally and not,
between fixed pulse and not. Although not so
generally known as some of their contemporaries,
the author proposes that their working method
provides some very suitable ideas for developing new
methods of jazz pedagogy which can train
improvisation abilities rather than just repertory.
Quotations from interviews with group members,

describing a few exercise situations, are included.

...

(f2)/ Mäder, Urban: Freie Improvisation als Herausforderung / The challenge of free improvisation. In: Gagel, Reinhard; Schwabe, Matthias (Hg/eds.): Improvisation erforschen - improvisierend forschen. Beiträge zur Exploration musikalischer Improvisation. / Researching improvisation - researching by improvisation. Bielefeld (Transcript Verlag) 2016, p.31-63. Bilingual throughout.

Summarises Mäder; Baumann; Meyer (2013;f1.1) and provides some additional comments about feedback from students. Thus it can serve as a shorter report in English language.

...

(f2)/ Schwabe, Matthias: Exploring Improvisation - Exploring Music. / Künstlerische Erkundigungen im improvisatorischen Alltag / Artistic investigation as part of the everydaylife of improvisation, in: Gagel, Reinhard; Schwabe, Matthias (Hg/eds.): Improvisation erforschen - improvisierend forschen. Beiträge zur Exploration musikalischer Improvisation. / Researching improvisation - researching by improvisation. Bielefeld (Transcript Verlag) 2016. Bilingual throughout.

The author who is director of Exploratorium Berlin describes a basic, practise-oriented framework for understanding learning processes when working with improvised music. It is built around the hermeneutic circle: the present artistic exploration is followed by reflection and insight as well as by conception of new performance rules or settings - all stages also interacting with previous experience and knowledge. This leads on to new artistic explorations and forth in a spiral movement. "Performance rules or settings" as an integrated element in the model point to the importance of changing frameworks or circumstances, regardless whether agreements/graphic scores/compositions for improvisors or changing partners or simply changing acoustics and audiences. Whether there has been made a willful change in conditions from the side of the improvisor or not, a new experience inevitably takes place, and the learning spiral moves on.

The knowledge being acquired and accumulated is, according to the author, completely subjective, as there is no "obligatory canon of knowledge" (p.381). Further perspectivation in the direction of theory is approached here not in the form of discussion of theories, but by a didactically oriented continuum describing greater or lesser contingency of working method and art forms - in terms of persons who could inspire participants.

...

David Borgo: *Negotiating Freedom: Values and Practices in Contemporary Improvised Music*. *Black Music Research Journal*, Vol. 22, No. 2, (Autumn, 2002), pp. 165-188.

This appears to be a spin-off from the ethnographic dissertation underpinning Borgo (G1.1;2005). Even if the book's chapter "Reverence for Uncertainty" makes a very coherent characterisation of the freely improvised music form, this may add some exact references and points. Thus, mention is made of a paper from 2003 criticising the "eurological/afrological" dyad presented by Lewis 1996, taking attention to the presence of Asian musicians in the Bay Area of USA. P. 184 it is stated in the conclusion: "Free improvisation, it appears, is best envisioned as a forum in which to explore various cooperative and conflicting interactive strategies rather than as a traditional "artistic form"..."

...

(g1.1)/ Matthew Lovett: *The Canonisation of Recorded Improvisations and its Impact on Performance Practice*, *Dutch Journal of Music Theory* 13 (1) 2008, 16-24. Accessed 28.June 2017 from http://upers.kuleuven.be/sites/upers.kuleuven.be/files/page/files/2008_1_4.pdf

Recording has long been an integrated and established part of the music culture surrounding improvised music. Yet authors like Cardew, Bailey and philosophers like Benjamin and Adorno see the concert situation as more "true" or "real". Such a canonisation appears, however, not to be in line with a Derrida-inspired view, for which there are as many possible interpretations of the music, but no one being inherently "right". Also, the anti-hierarchical stance of improvising would be against a firm canon. - From a practical view, recordings have to a high degree shaped the history of improvised music, enabling both musicians and audiences to memorise it, to hear it more clearly and to further study it. Consequently, "...our perceptions cannot help but be influenced by the fact that the original now stands in relation to its copy", p.19.

...

(g1.1)/ Toop, David: *Into the malstroem: music, improvisation and the dream of freedom*. [Vol.1] Before 1970, 2016

This book deals with the history of free improvisation, especially in England. Comparing with some reservation - like Nyman (1974;H4) it is an account of phenomena in which the author was deeply involved, like Richards (1992;G5) a looking back on general historic developments seen through the author's eyes, and finally, like Whitehead

(1998;G2.1) a compilation of notes and anecdotes supplementing the more "straight" historic accounts.

Toop is "highly suspicious of" "The orthodox method of understanding musical development...to trace a lineage of musical ancestry, a chain of influence", even though it has a "grain of truth" (p.259). Some of the missing elements might, with a traditional term, be called biographic. Other elements and aspects attempt a corrective in detailing diverse influences beyond the well-known. The focus on that which is unique produces at the end of the book this statement as a general insight: "Many freedoms swirled within the dream of freedom - the challenge was to find ways for them to coexist" (p.291).

Toop was himself a witness and a part of the development since the sixties. Receivers of detailed treatment are AMM, John Stevens, Trevor Watts, Spontaneous Music Ensemble, Evan Parker and Derek Bailey. Also, we hear about surrealism and various automatic writing practises, theremin music, many lesser-known jazz personalities that were important to improvisors, Dubuffet and Jorn, Yoko Ono, Lukas Foss, Takehisa Kosugi, Franco Evangelisti, Alterations, Musica Electronica Viva, Roscoe Mitchell, Gutai group and many more.

Throughout, much original information is given, based not only on memories but also on a large number of interviews. One could almost say that the parts written in the most orthodox way are two enquêtes - one about how fellow musicians perceived the music played at a concert, the other about odd experiences with audiences. This comprises barging in, telling a characteristic tale about the seventies.

For those to whom the ancestors mentioned are important, the book may be indispensable. One probably needs to know what is behind at least some of the important names in order to enjoy it. On the other hand, it is a resource you might wish to return to. To help the reader to trace or re-trace who was mentioned or commented, an index is included.

...

(g2.1)/ Debrunner, Ruedi (2016): "Schwarm 13", Improfil 79, 2016, 53-56, Mai, p.21-24.

Short documentation of an initiative of concert activity in Berlin based on improvisation within a framework of "sculpture - swarm - conversation" and some additional programming. See also the larger version Bergstroem-Nielsen et al (g2.1;2016).

...

(g2.1)/ Johnston, Peter (2009): Fields of Production and Streams of Consciousness: Negotiating the Musical and Social Practices of Improvised Music.

PhD, York University Toronto, Ontario.

An ethnographic description of the London free improvisation scene. Based on interviews collected 2006-2007 with musicians John Edwards, Steve Noble, Evan Parker, Tom Perchard, Barre Philips, Eddie Prevost, Howard Riley, Mark Wastel, Trevor Watts, Kenny Wheeler, as well as Martin Davidson, Tim Fletcher and Ben Watson (working with recording and writing). Inspirations for the method used were authors Georgina Born and Bourdieu. Issues of hierarchy of musicians and competition are explored; economy and survival strategies. Also that of a new generation fighting its way with a new kind of music, reductionism. Reductionists share the fundamental common and defining notion of setting itself apart from idiomatic music forms, however, and younger musicians may generally have less reservations towards influences from other musics. Two "classic" groupings serve as a fixpoint for choosing some of the interview subjects: SME (Spontaneous music ensemble) with its short, call-response sounds, and AMM with long, overlaying sounds ("laminal").

...

(g2.1)/ Paul Steinbeck: Analyzing the Music of the Art Ensemble of Chicago, in: Dutch Journal of Music Theory 2008, vol.1,8. Accessed from djnt.nl 28.October 2016. Links to audio examples were not functioning.

Two concerts from 1972 and 1981 are scrutinised according to the author's Monson-inspired notion of "interactive framework". Previous analyses of improvised jazz are also reviewed - Berliner, Hodson, Travis Jackson, Monson, Reinholdsson, Rinzler as well as previous literature on the Art Ensemble: Pfleiderer, Kirorr, Borgo.

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(g3)/ Costa, Rogério: Improvisation, Klang, Körper und neue Technologien / Improvisation, Sound, Body and new Technologies, in: Gagel, Reinhard;Schwabe, Matthias (Hg/eds.): Improvisation erforschen - improvisierend forschen. Beiträge zur Exploration musikalischer Improvisation. / Researching improvisation - researching by improvisation. Bielefeld (Transcript Verlag) 2016. Bilingual throughout.

Free improvisation is both a "diving into" the sound and a building up, a synthesis, of a whole from smaller units or particles. There exists both a "molecular" level and a "molar" one, in Deleuzeian terminology. The bulding up aspect is comparable to that of spectral music, a method within composed experimental music. It is also comparable to the "granular synthesis" of composer Xenakis.

But the music is not explainable in terms of sound alone. The author mentions "deterritorialization, reterritorialization, collage and bricolage as other technologies which specifically become important in improvised music: "the fact that the instruments are territorialized is not necessarily problematic for free improvisation, as it builds an environment of musical thought and action, where what matters is the continuity of interactive sound flow which is metaphorically based on the ideas of game and conversation". And: "Thus, even when the timbres of the instruments remain identifiable and related to their territoriality, the dynamic result of sound flow can unfold properly and with vital energy" (p.157). This may be the sense, then, in which composer Helmut Lachenmann speaks of a "new virginity of sound" (p.157).

Free improvised music can be said to rely on the acceptance of the sound phenomenon as a whole, not on a tonal system. Quoting Solomos, the author also connects the notion of an "inner life of sound" "almost as an autonomous phenomenon or as a living and independent entity (a subject) into which the musician or listener must "dive", in order to discover its processes" (p.149). Composers Scelsi and Xenakis "were, to some extent, guided by this metaphor of diving into the sound" (p.151). In free improvisation, "the feeling of sound immersion is simultaneous to the sensation of sound production" (p.151).

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(g3)/ Maschat, Mathias: Improvisation - Performativität - Ästhetik / Improvisation - Performativity - Aesthetics. Von der Performance musikalischer Improvisation zur Improvisationsästhetik / From performing musical improvisation to aesthetics of improvisation, in: Gagel, Reinhard; Schwabe, Matthias (Hg/eds.): Improvisation erforschen - improvisierend forschen. Beiträge zur Exploration musikalischer Improvisation. / Researching improvisation - researching by improvisation. Bielefeld (Transcript Verlag) 2016. Bilingual throughout.

The author proposes the idea of an aesthetics of improvisation based on performativity, not on materials and structure. Performativity is opposed, for instance, to the term "theatricality" which is, rather, focused on the presentation or staging of something concrete and pre-existing" (Fischer-Lichte quoted p.237) This is also named by the author in more general terms, "the predominance of the phenomenologically appearing over the hermeneutically meaningful" (p.239). In one word, "eventness" (p.237). Other characteristics from performativity theory are an auratic quality -

emphasis on presence - the phenomenon of emergence and the phenomenon of emergence. For an additional, more extended discussion of these topics by the same author, see Maschat (2012;G3)

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(g3)/ Mathias Maschat: Performativität und zeitgenössische Improvisation in: *kunsttexte.de* 2/2012. www.kunsttexte.de accessed 18.February 2016. 15 numbered pages.

This German article deals with similar matters as does the bilingual one (Maschat 2016; G3). It makes the history of performance theory and related disciplines more clear and features longer discussions of the concepts. It also includes a number of short vignettes of analysis of recorded improvisations by Léandre as well as by Gräwe/Butcher/Schneider/Blume, Butcher, Vorfeld and Quan Ninh.

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(g3)/ Prévost, Edwin: *Exploratoria (deutsch) / Exploratoria (English)*, in: Gagel, Reinhard; Schwabe, Matthias (Hg/eds.): *Improvisation erforschen - improvisierend forschen. Beiträge zur Exploration musikalischer Improvisation. / Researching improvisation - researching by improvisation.* Bielefeld (Transcript Verlag) 2016. Bilingual throughout.

The biologically inspired thoughts which were only dimly suggested in Prévost (2011;G2.1) are carried out in more detail here. Our "first nature" consists in adaptive and reactive responses, including those of hearing and sound. While this has an instinctive character, "second nature" comprises culturally conditioned behaviour such as language and music. "Third nature" is a conscious reflection on and amendment of culture, and musical improvisation is one activity embodying "The idea of newly (and constantly) exploring the world" which is "essentially denied to most people". Re-establishing connections to our biological imperatives (first nature) and thus avoiding rigidity, the author points to these areas:

<1>1. Technical intelligence</1> A strong feature of this capacity is curiosity. Why are things how they are? What can they do?

<1>2. Social intelligence</1> Theory of mind. What are other people thinking? How can they help me? Empathy.

<1>3. Self-awareness</1> (as an individual, as part of a family, of other social groupings and as a species).

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(g3)/ Paul Steinbeck: *Talking Back: Performer-Audience Interaction in Roscoe Mitchell's "Nonaah"*, in: *mto, Music Theory Online*, Vol.22,3, September 2016.

<http://www.mtosmt.org/issues/mto.16.22.3/mto.16.22.3.steinbeck.php> Accessed 27.October 2016

Analyses the interaction between Roscoe Mitchell as a soloist and an audience in the recording mentioned. The audience was hostile at the start because Mitchell appeared instead of Anthony Braxton. After describing a number of observations, the article characterises Mitchell's improvised strategy to cope with this unforeseen situation.

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Education and study - part of music culture. Two pioneering books concern the passing on of knowledge about improvised music.

For musicians and higher education teachers: How do musicians learn to perform open works, such as by Cage, Wolff, Stockhausen etc? And how do teachers go about teaching it? Till now, I have known of no literature at all dealing with the vital issues of this. The sight-reading way does not really apply - you cannot read instantly how it should sound. You have to take time to explore what it is all about and use your own imagination and test out possibilities. It takes both creative brainstorm and systematic training, and the method is different. With Storesund (2015) we now have a detailed checklist, asking a wealth of useful questions and leading all the way from the first reading sessions to the final performance considerations. See some particulars of it below! It subtracts nothing from the complexity and creativity of such work, but it does point to strategic issues one should analyse, and it suggests relevant brainstorming work.

For improvised music listeners: So many other kinds of music have literature that carefully explains about the nature and characteristics of the music forms in question. Corbett (2016), finally does this in written form about free improvised music. Written for all interested people in plain language, but dealing in good depth with such vital issues as musical material, how to listen and interaction dynamics. Try it on your friends ;-)

Which improvisation orchestra since the Scratch Orchestra has had its own firmly set playing frameworks? See Bergstroem-Nielsen et al (2016;G2.1). - We know about "pieces" and "exercises" related to improvisation. Did you ever hear about "short suggestions"? Taken outside the practising room, this seems to become a tiny new genre in itself - Mäder-Baumann-Meyer under IIMA below.

While experimental jazz and indeterminate music are well-known traditions, we need updates to become aware of new names and phenomena - and to gather more insight about what we thought we knew or, like in

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NEW ITEMS AT IIMA:

Mäder-Baumann-Meyer: Short Suggestions
www.intuitivemusic.dk/iima/metalt.htm

Max Keller: Kompositionen/compositions
www.intuitivemusic.dk/iima/mk.htm

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NEW ABSTRACTS OF LITERATURE RELATED TO IMPROVISED MUSIC AND NEW NOTATIONS

(the classification system is explained at the beginning of the bibliographies)

"OLD DEPARTMENT" 1945-1999:

Leo "Wadada" Smith's "Notes (8 pieces) from 1973 has now become reprinted: (Corbett and Dempsey) Chicago 2015

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"NEW DEPARTMENT", ADDENDA 2000-:

(e2)/ Hutchkins, Charles Céleste (2016): "Temporality, Structure, Symbols, and the Social: Graphic Notation as Process" in: Redhead, Lauren and Hawes, Vanessa (ed.): Music and/as Process (Cambridge Scholars Publishing), 136-155.

A simple classification umbrella is unfolded over graphic notations: those with "lifeline" and "Gestalt scores". An additional point is made about symbols and their interpretation as abstractions from the resemblances of well-known shapes.

"Lifeline" is derived from the discourse around Cardew's Treatise and is used more or less synonymously with time-line and left-to-right reading - but it does not have to have exact unit indications. "Gestalt scores" are on single pages and allow the eye to wander freely. Scores with images in boxes use a technique known from comic strips: boxes progress in time, but within them, there is independence from detailed sequencing. And thus it may make sense, as featured in one of the examples by Mark Applebaum, to have lines acting as lifelines, but bending back also. Members of the choir "Vocal Constructivists", in which the author participates, had a particular enjoyment of this paradoxical feature. Another interesting observation is that the shape of boxes may influence the interpretation of their content greatly, even if content is the same.

Along the way examples by Cardew, Mark Applebaum, Anthony Braxton, Redhead and the author himself are presented and discussed. Also discussed are works by Boguslaw Schaeffer and Earle Brown's December 52.

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the following case, about what was never described to any large extent in publishing. Morris (2012) seems to propose that the compositional methods of Cecil Taylor, Ornette Coleman and Anthony Braxton - and by generalisation an ample part of experimental jazz composition - rely essentially on oldschool twelve-tone techniques. This ought to be discussed.

From the days of Wolff's cue-compositions of the sixties and with Zorn's game pieces of the eighties and the continued interest in them, interaction has become an important theme in experimental composition that draws on improvised and related forms of performance. Gottschalk (2016) augments the available documentation, describing both "classic" and new works written after 2000 as well as the new area of interactive software. Redhead (2016) as well as Hutchkins (2016) add more names and works.

Both Gottschalk and Morris avoid consciously historic perspective - thereby also, it seems to me, sticking to their immediate experiences and geographically determined outlook on music culture, even if this be unusually broad. Contrasting approaches can be found with Sutherland (1994;H1, see the bibliography in IIMA) who speaks, thought-provokingly, about "transatlantic perspectives". To him, improvisation on the background of experimental composition belongs to the phenomena which defy regional boundaries and benefit from exchange with "the other side". Cox (2004;H1, see the bibliography in IIMA) acts as a bridge-builder in his careful selection of texts from both sides of the Atlantic. German MusikTexte has bilingual publications with all text also in English (Gronemeyer et al 2007;G2.1, Gronemeyer et al 1998;G2.5, see the bibliography). And, not least, Sauer (2009;E1) also researched across the Atlantic. - Language communities, regions, generations - all have their autonomy, but should we not reflect on common origins and interests also, including how we stand on each others' shoulders? The age of travelling, physically and intellectually, and of mutual cultural discoveries, can hardly be over.

Else - enjoy the collection of open works from the "golden age" in the beginning seventies by Max Keller at IIMA. Those who read German can also look at their analysis by Bergstroem-

(e2)/ Redhead, Lauren (2016): "Notation as Process: Interpretation of Open Scores and the 'Journey Form' " in: Redhead, Lauren and Hawes, Vanessa (ed.): Music and/as Process (Cambridge Scholars Publishing), 116-135.

Discusses solo performance experiences as an organist with recent open works by Scott McLaughlin (Music in Two Dimensions No.2, quoted in extenso) as well as by Adam Fergler and Caroline Lucas (excerpts quoted). Communicating with the composers Philosophically she underlines the "work-as-process" character of open works, referring to Hegel, Ingarden, Bourriaud and Foucault and others. Readers are advised to supplement this part, if desired, with the classic and influential text Eco (1962;G3).

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(f2)/ Corbett, John: A listener's guide to free improvisation. Chicago (Univ. of Chicago Press) 2016. Both paper and ebook editions.

This book is a pioneering initiative. It builds up a method of where to focus musical attention and how to train it.

As a first preparatory step, a comparison is made to bird-watching: it's open to everybody, "Field methods you figure out on your own are equally worthy", and "close attention is richly rewarded" (p.4).

Then, the point of departure is to look at the common expectation of what musical elements are supposed to be, also across stylistic differences. So, concerning rhythm, the author affirms that there need not be a steady pulse and goes on to discuss notions that might adequately describe the situation instead. He suggests to relax, breathe and then begin to observe whether the music is static or changes. He likens different speeds in improvised music with a "tidal pull" (p.27) having ebb and flow. One additional suggestion is to listen to music without a drummer.

Improvised music does not have duration standards either, as songs generally, so one must be prepared to stay for an amount of time. Some ideas follow on how to stay calm, relax and take possession of one's own experience. Observing "who is doing what" is described as a basic observation technique, to become able to focus in on individual parts of the soundmaking activities, including those sounding unusual, even if the instrument be well-known. We have the ability to listen selectively, and this observation focus makes sure it comes to use and those strategic details are perceived.

Next training step concerns individual starts and stops. "Each time an improviser starts or stops, they have made a choice, a decisive mode..." (p.44). Having observed what happens here, one has the possibility to begin to speculate about which decisions seem having been taken.

Now the listener will be prepared to observe the interaction dynamics. Dialogue may be the easiest to recognise, at least in its simple forms, by its conversation-like characteristics. But there are others: "Independent simultaneous action", "imitation", "consensus/dispute", "support/stepping up" "making space

Nielsen (2016). And read (English again) about Norwegian improvisation research (Dillan 2014).

Do scroll down!

yours,
Carl Bergstroem-Nielsen

PS note the new layout to the newsletter archive document at the site. It should be easier to find previous editorial texts by now.

vs. being tentative" and "counterpoint".

Now two important issues remain to focus on. The first is transitions - improvisations may lead to relatively stable states which may become broken up again. So close attention should be given to the changes and their details. This leads directly to the next: becoming attentive to the emerging overall structure of an improvisation. The author's metaphor for an initial explanation of this goes: "Think of those butcher shop posters, with an animal mapped out into segments; to understand a particular cut, you've got to have a picture of where it fits on the beast". And he goes on to remarking next: "this will be tremendously variable" (p.80). No doubt this is true... however, in order to provide some more concrete hints, he mentions two possible general principles - the first pointing forward most of the time, building towards "a finale, a climax, if you will" (81). The other does not build tension but "features juxtaposition" (p.81).

By now we have been roughly through the fundamentals, as brilliantly laid out by the author with more details than can be mentioned here. There follows additional propositions of a more advanced kind. Occasionally some personal opinions having a more restricted generality occur. Thus, the author recommends going on further discovery by studying individual players - but one might also think more in terms of bands or a music background one. Trios are praised as the ideal group size, but not everyone would agree to that. However, these reservations are not important considering all the merits of the book.

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(f2)/ Dillan, Lisa: Norges musikkhøgskola - 20 år med improvisasjonsundervisning. Improvisasjonsfaget ved Norges musikkhøgskole fra 1994-2014.
http://nmh.no/forskning/arne_nordheim-senteret/enheten_for_improvisert_musikk/20-ar-med-improvisasjonsundervisning/improvisasjonsfaget-ved-nmh
Accessed 3.May 2016

This is an account of primarily the mandatory parts of improvisation teaching at this institution since 1994. Notions of free improvisation as well as "genre-free" improvisation appear here. Besides the mandatory parts, among others, "improvisation based contemporary music" also exists. Some basic notions within didactics receive short mention: meta-competencies (general competencies of improvisation) versus special knowledge (of genres or styles and their requirements; aspects of communicative exchange; of possible roles to choose and of the relation to intuition and how to cultivate readiness to improvise, both individually and together.

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(g2.1)/ Bergstroem-Nielsen, Carl; Debrunner, Ruedi; Stehle, Max (2016): "Brücke zwischen Komposition und Improvisation? "Schwarm 13"", MusikTexte 151, November 2016, p.21-24.

Documents an initiative of concert activity in Berlin based on improvisation within a framework of "sculpture - swarm - conversation" and some additional programming.
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(g2.1)/ Bergstroem-Nielsen, Carl (2017): Musik mitteilen.[http://vbn.aau.dk/da/publications/musik-mitteilen\(016f89a5-3c8a-48be-aa56-2d47840c2120\).html](http://vbn.aau.dk/da/publications/musik-mitteilen(016f89a5-3c8a-48be-aa56-2d47840c2120).html)

Analyses a number of open works by Swiss composer Max E. Keller from the beginning of the seventies and provides a glimpse of later similar works. Notation and how it contributes to define the form is one of the themes for discussion. See also the collection of works in extenso at www.intuitivemusic.dk/iima/mk.htm
...

(g3)/ "Interaction", in: Gottschalk, Jennie (2016): *Experimental Music since 1970*. NY/London (Bloomsbury Academic), p.188-226.

The text treated here is a part of the chapter "Information, language, interaction" which again appears in a book accounting for a large number of experimental works and practises on the basis of selected topics.

One subtopic of these topics is "Interaction" with its own subdivisions. Concerning interaction in musical performance, the section "Individual and collective decision-making" recapitulates a number of well-known works: For 1, 2 or 3 People - Edges - Prose Collection. But also Exercises (1973-74) Eisler Ensemble Pieces (1983), X for Peace Marches (1985), Instrumentalist(s)-Singer(s) and Ordinary Matter (2001-04) receive mention. Some characteristics of pieces are described and there may be quotes from the instructions and from other authors. Other composers' works one can read about here are Michael Pisaro, Anthony Braxton and James Saunders.

A different section is titled "Cueing" (although Wolff's For 1,2 or 3 People is elsewhere usually seen as an example of this practise). Here composers James Saunders, Dominic Lash, Charlie Sdraulig and Nomi Epstein appear with works from the 2000s and 2010s. Also Wolff's lesser known "Lines" from 1972 is described.

One more section is "Games and communities" dealing with Zorn and Roscoe Mitchell. Still another section is "Technology as a conversationalist technology as environment". It deals with interactive software: George Lewis' "Voyager", as well as work by Chadabe, David Tudor, David Behrman, Alvin Lucier and Richard Teitelbaum.

A number of still more sections stretch "interaction" beyond usual semantic meanings or go beyond that which takes place in performance. They are: "Groups, collectives and longterm interactions" (Scratch Orchestra,

AMM, AACM, Musica Elettronica Viva, Echtzeitsmusik are discussed) - "Types of rejection" - "Power plays and other forms of relating" (last two about improvisor's attitudes) - "Inhabiting a space together" and "The interaction is the score" (about composers writing for specific performers).

Because of the title and because the author wishes to provide a sequel to Nyman (1974;H1) one could have expected a look back into some important anglo-saxon overviewing books having been written since Nyman (1974;H4), Brindle (1976/86;H1) and especially Sutherland (1994;H1) which do not appear in the bibliography. However, the reader might do so.

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(g3)/ Morris, Joe (2012): Perpetual Frontier. The Properties of Free Music. Stony Creek, USA (Riti Publishing).

This book deals with systematic descriptions of free improvised music and its jazz background. Talking on the background of a long teaching experience, the author thinks there is a lack of "information that is actually transferrable...delivered in explicit, succint language and compatible with the technical language of other music" (p.19). So he works on approaching such terminology.

There are sensitive and diplomatic statements about the development of free music in relation to jazz. Descriptive overall labels are stated as "Melodic structure - Pulse - ... - Form". They are seen in the context of possible improvised processes. "Interaction" has also made its way here - but collective improvisation is dealt with elsewhere.

The section with "Example Methodologies" seems to throw important light on the American free music tradition through characterising methods of Cecil Taylor (Unit structures), Ornette Coleman (Harmolodics) and Anthony Braxton (Tri-Axiom Theory, including use of different notation forms and ways to organise an orchestra involving "the use of sub-group, self-directed, and self-conducted performance", p.97). According to the author, the first two and maybe also the last one have "templates" as their central compositional tool - a melodic short pattern, possibly with additional properties, or in other words a mode, which can be varied. Together with "European Free Improvisation", these have had no less than "broad influence on free music", according to the author. If the author had included some small, concrete written examples for those three it might have been even more clarifying (please do for the next edition ;-)

It seems a far-reaching thesis that American Free Music (or the generation thereof roughly circumscribed by these three) as its main compositional technique employs segments of the twelve tones in a way similar to Arnold Schoenberg or followers like Milton Babbitt. However, this form of composition has been extensively cultivated by American classical composers. The terminology of Morris

sounds consistent with such a thesis.

"European Free Improvisation" is dealt with as one more "operational methodology", parallel to the three other selected approaches. European readers (like the present writer) can have the curious experience of an almost "ethnographic" description from outside of our use of extended techniques, emphasis on timbre rather than pitches, form as "indecipherable" - and even of collective improvisation without hierarchy. This is described here as a uniquely European variety - although the author does concede that the tendencies have from a certain point on also mixed. While these descriptions in themselves can be precise and thought-provoking, a more questionable statement is made about durations allegedly being short for the most part and the music consisting of a "sequence of sounds" (p.104). Perception is not as simple as this might suggest; the same music may be perceived by different listeners and players in different segmentations and entities within them. "One sound" is not just one sound.

Last part of the book consists of enquete contributions by the musicians Marilyn Crispell, Charles Downs (ala Rashid Baker), Agusti Fernandez, Simon H. Fell, Mary Halvorson, Katt Hernandez, Joe McPhee, Nicole Mitchell, William Parker, Jamie Saft, Matthew Shipp, Ken Vandermark, Alex Ward, Nate Wooley and Jack Wright.

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(g3.1)/ Storesund, Else Olsen: Open Form - An Expanded Performer's Role. A Handbook. PhD, Bergen University (Norway).
<https://www.researchcatalogue.net/view/147680/160205>
Accessed 12. January 2017.

As the title suggests, this is a practical handbook, guiding musicians in how to perform open works. If one keeps insisting on learning about this repertory, one will eventually find out through hard work and working with the right colleagues. But it is less easy for those students, their teachers and musicians who might be interested if they just got the necessary information. This is exactly what is given here.

There is a "basic recipe" proposed of four, logically progressing steps: analysing the score - making a bank of ideas - testing ideas and practise performance - performance. These have many subdivisions with questions, making the recipe an extensive checklist which takes account of a large number of possible problem issues. For instance, at the beginning we read: "What does the score tell the performer about what tasks to perform and what responsibility to take"? Additional questions ask: "Does the work have an instructional text? If yes: what does the instruction say?" And further: "Is the instruction clear and logical, or is there any individual need for interpretation of the instructions? Is there anything that the instructional text does not deal with?" (p.23). The newcomer to the repertory is thus encouraged to analyse

for him/herself and identify possible issues requiring both creative reflection and decisions from the performer. The second step, "Making a bank of ideas" goes further to demand that the musicians makes clear "What possibilities and what limitations does the score give for a realization?", and possibly, "Do I need to define any specific rules for possibilities or constraints for this specific realization?". On such backgrounds, it will next be possible to design relevant exercises, to experience what playing the piece can be all about. Then, in subsequent developments, focus moves increasingly and slowly towards the performance itself. For instance: "Does the work require attention from the audience in an unusual way?" and, very importantly, "Interaction: how to relate to fellow players" (p.30+33)- these, and more, are discussed in details.

But then there is a large section with 9 "showcase studies", partly an anthology possessing all the usefulness this word implies. In the first five plus that by Melhus, the performing material is quoted in extenso so that you have everything you need to attempt playing them. Again detailed, practically oriented discussions lead through the long checklist for each work, now tightly connected to their specific issues. Insightful remarks abound - for instance, it is said about the "barely audible" dynamics in Feldman's Intermission no. 6 that it should be thought of from the audience's side - the sound disappears way down in the hall before it does where the pianists sit. Works vary a lot - from Cardew's little graphical drawing with no explanation and Pauline Oliveros' text piece Horse sings from Cloud to complex works like Earle Brown's December 52 and Chr. Wolff's Edges. Even these two latter ones are analysed and admirably illuminated from the practical perspective. Else, there are works by the author herself and Bjørn Thomas Melhus.

Additionally, there are some sections commenting general issues. "Authentic performance, or not?" seems a crucial one for classical musicians. The first sentence already makes a prompt statement: "Playing with historical accuracy is not the same thing as playing which is historically informed" (p.139). The theme of interaction is taken up again, explaining with examples how playing can be simultaneously (individuals are independent), it does not have to be the traditional "playing together" - meaning that the performers may adjust their musical actions to each other as desired". Whereas in playing simultaneously "they continue to play what is decided at that moment intuitively (as in improvisation), or what has been pre-determined, without any regard to what the fellow players play". And notably the sentences goes on: "This applies to all parameters..." (p.144). So very simply put, one does not adjust dynamics towards the same "balance" either in this case. Some further remarks are made in the direction of open form tradition and terminology. A concluding section "Where do we go from here" mentions the benefits of not only connecting to an important part of the modern repertory, also "Trusting the performer as a creative artist" and getting to know your instrument better.

This free book is a toolbox containing both guidance and materials enough for an extensive course at high educational level.

A word on the limitations. On the historical and theoretical level it is not exhaustive and was not meant to be. A general classification at the beginning divides notational techniques into "1.Text notation - 2.Graphic notation - 3.Number notation - 4.Extended conventional notation". Notation with numbers is a recurring phenomena in the examples quoted, but thinking of the open repertory as such, one could extend this category into "Non-conventional signs or symbols" or the like - Edges by Chr. Wolff which is included in the showcase studies could be a good example. - Looking at its repertory, it is clearly focused around the anglo-saxon, indeterminacy tradition in which chance and non-linearity is important. Exceptions are the works by Melhus and Storesund herself which feature more linear, narrative processes. In some cases, Stockhausen is hinted at as a contributor to the tradition of open works and the historical role of Darmstadt receives ultra-short mention, but the reader must look elsewhere for a closer description of the European tradition. However, noteworthy enough, the basic recipe, the checklist, is so adaequate that you could also use it here.

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(k)/ 2013, May, Royal Library Copenhagen. Røllum-Larsen, Claus: exhibiton of manuscripts at the Royal Libray on the occasion of the 100th anniversary of Danish Composers Society. Works by Bent Lorentzen, Lars Hegaard, Fuzzy, Per Nørgård, Cerl Bergstroem-Nielsen, Jørgen Plaetner, Axel Borup-Jørgensen and Niels Viggo Bentzon. (A photo documention with present author).

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When related closely to musical realities, psychology can serve the study of improvised music very well. As I like to say, the musician is the most important instrument. Though several of the items mentioned below have been listed under "theory" (g3), they touch on psychological matters as well.

Before playing, there may be preparations, involving focusing attention and establishing a readiness to follow the flow of events and sensations, as Goldberg (2015;g4;) describes it. His line of thought seems to be close to the traditions of meditative practise such as yoga, zen and others. They move the main focus of attention from practical effectiveness in a narrow sense to something more detached in order to set certain resources and capabilities free.

Gustavsen (2010;g4) shows how complex the improvised process is. There is constantly a balance to be achieved involving both needs and desires of the player, decisions on what to do or not with the soundmaking, and even more. His checklist may be useful to illuminate personal habits in playing and discover new paths to follow.

Games, however, are a social practise based on a certain consensus, maybe even rules, however unpredictable the events may be, as Hickmann and Rebelo (2014;g3) work out. This distinguishes them from indeterminacy in the Cageian sense. Studying theorists dealing with play activity with both children and with grown-ups is one relevant way of putting the game aspect into perspective. In order to take decisions in a more or less unpredictable situation, complexity reduction may be a necessary strategy.

Not a novelty, but worth mentioning here, is Sarath's idea of "cognitive event cycles". Within free improvisation, they describe an oscillating movement between "inward" and "outward" activity which may happen faster or slower, according to the musicians' orientations or predelictions. (You have to find him in the bibliography - Sarath (1996;g3)).

My own Bergstroem-Nielsen attempts to gather a number of essential keywords from the literature on recent improvised music. Inevitably, these deal with communicative matters both in the playing situation and surrounding it, as is the case with pluralism

NEW ITEMS AT IIMA:

Doris Kösterke's text about anarchy has now also a French translation.

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NEW ABSTRACTS OF LITERATURE RELATED TO IMPROVISED MUSIC AND NEW NOTATIONS (the classification system is explained at the beginning of the bibliographies)

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for elementary guidance in the classification system, please see the beginning of the bibliographies!

---oOo---
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"OLD DEPARTMENT" 1945-1999:
none this time

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"NEW DEPARTMENT", ADDENDA 2000-:

(a2.2)/ Toxvaerd, Laura: Compositions. 18 graphic scores. Gylling, Denmark: Spring, 2016.

<http://forlaget.spring.dk/rapidcart-157/index.html>

This book was published out of a desire to satisfy the curiosity of some of the the authors' audience members about how how musicians and composers work: "... a more clearly articulated sense of the germinating and progressively emerging time in the music could very well serve to enrich their experience", she says (p. 8-9). Moreover, "the final artistic result - the work of art - is not enough... My research method is based on examining the process that leads forward to a piece of music" (p.10-11). This is because "the artistic working process includes skills, knowledge and experiences that the world should not miss out on" (p.10).

So is this anthology a collection of pieces one could play? Yes and no. On one hand, according to the author "it is possible for the reader with some measure of knowledge about music to perform the musical works herself" (p.8). On the other, as we have seen, a main point is to document creative processes. There are no tables for explanation of symbols. Instead, we are given verbal accounts of the genesis and characteristics of six pieces - and of their subsequent revisions. Each piece undergoes two revisions, thus totalling 18 pieces. Revisions were undertaken both because something did not succeed and proved too difficult to realise - or, inversely, because something went surprisingly well, or simply because new ideas occurred. Still, to be sure, it was the aim to keep pieces sonically recognisable, but many details could change, including some formal characteristics.

The author played along in all cases (sax, clarinet, voice). The last revisions were played with another ensemble, however having the same additional instruments: piano, bass and drums. So we are not dealing with "ensemble ad libitum" here, rather with a rhythm

and conflicts of idioms and with differing performance attitudes. Various analytical systems also highlight interactive aspects of the music.

Saunders (2014;g3) focuses on decision-making processes within pieces offering specified alternatives according to the situation. Such pre-arrangements limit the amount of analysis to be taken and makes for agile reactions within the games. Agility is also a theme for Scott who describes the "hyper-interactive" aspect of pointillistic playing.

Remaining new entries include the possibility to learn about an elaborate book on composition with graphic scores in Toxvaerd (2016;a2.2), follow an invitation to think about what moving scores could mean today in Rebelo (2010;e1) and read about a variety of Austrian composers working with new notations in Neuner (2014;e2). You may become updated about the growing field of classical improvisation in Agrell (2016;f1.1). And are Western creation ideas, including the artistic ones, too orientated towards individual developments - Wakao (2016;g3)?

yours,
Carl Bergstroem-Nielsen

and a melody section. LPs documenting the two last, revised series are released on ILK Records, White Label Series releases #6 & #7, 2016.

The first versions depict sequences described in a relatively simple way, primarily with words. The latter versions make good use of colours and suggestive shapes and illuminate the descriptive text. They may also be inspiring to look at in their own right.

(a2.2)/ Marclay, Christian: Shuffle. 75 photographs to be used ad lib. to play from. Publ. by aperture.org, 2007. Also distributed by Thames and Hudson.
<http://aperture.org/shop/books/shuffle>

At the exhibition 22nd March - 5th April 2014, Library of Birmingham, the following text by Christian Marclay (which is not to be found present at the publishers' site) appeared: "The deck of cards can be used as a musical score. / Shuffle the deck and draw your cards. / Create a sequence using as many or as few of the cards as you wish. / Play alone or with others. / Invent your own rules. / Sounds may be generated or simply imagined.

(e1)/ Herndler, Christoph: Bestimmte Unbestimmtheit. in: Herndler, Christoph; Neuner, Florian (Hg): Der unfassbare Klang. Notationskonzepte heute. Wien (Klever), 2014, 240-252.

The viewpoints already stated in Herndler (2011;g2.1) appear again here, with a number of aspects made clear with new, concise and thought-provoking formulations. For instance: "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.243). There is also a pointing out that by means of such notations, we have now the opportunity to present the form of the composition much more clearly to the interpreter and others - the notation would speak about the form directly, unclouded by the filling out of details practised in traditional notation. In a certain respect this would be analogous to the way in which musical forms, for instance the fugue, were commonly known earlier. Such a notation would be analytical, and Herndler coins the word "notational graphics", to be distinguished from "musical graphics", "graphic notation", "graphic scores" and "musical graphics". The works "abgeschritten, der kreis" (2009) and "supermixen" (2003) are here, too, treated in details.

(e1)/ Herndler, Christoph; Neuner, Florian (Hg): Der unfassbare Klang. Notationskonzepte heute. Wien (Klever), 2014.

The background for this compilation of articles is an exhibition and a symposium held at Galerie Maerz in Linz, Austria, 2014 (see under category k).- Through a large part of the 270 pages of this book, composers present miscellaneous thoughts and glimpses from their works. Historical recapitulations are also stated in some cases. The focus on new notations and exactly how the

composers use them is not always a very firm one. But in any case, the book provides names and notation examples, and additional related information in some cases, concerning a number of composers that seem to become visible precisely from the Austrian perspective. They are:

Heisig, Wolfgang; Ullmann, Jacob; Kuorliandski, Dmitri; Maierhof, Michael; Schmucki, Anette, Liberda, Bruno; Muenz, Harald (who works with screens in real time), Szlavnic, Chiyoku; Adamčiak, Milan; Peschek, Alfred; Ablinger, Peter; Lucier, Alvin (Memory Piece quoted in extenso), Klement, Katharina, besides Herndler, Christoph (see other entries about his works).

See also the review "Klänge notieren aber wie? Zum Sammelband "Der unfassbare Klang - Notationskonzepte heute"", MusikTexte 147, p.92, November 2015.

(e1)/ Rebelo, Pedro: "Notating the unpredictable", *Contemporary Music Review*, 2010, 29:1, 17-27

After some reflections on notation as documentation, communication and medium of reflection, the author elaborates on the notion of notation as a production means or tool - one more synonym he uses is "generative environment". This is followed by quoting some of his own graphic works, and discussing the special situation arising when the score does not consist of fixed elements but can change during the performance.

(f1.1)/ Agrell, Jeffrey: *Improvisation Games for Classical Musicians Volume 2. 642 Non-jazz games for Performers, Educators and everyone else*, Chicago (GIA Publications) 2016.

A direct continuation of the previous volume with even more suggestions of playful games, pieces, exercises in improvisation. Please see the text in this bibliography on the first volume Agrell (f1.1; 2008)- on how contents are structured, on what is "classical musicians" and some thoughts on the significance of these endeavours to refresh the understanding of classical music. The scope goes again from how to practise scales and arpeggios in new and challenging ways to working with advanced structural aspects.

Here is one example of the latter from *Movement Games*, "Movement Variations" which may make players more conscious of how the common density varies or not: "... Players stand in a big circle with instruments. Taking care to be silent about one-third of the time, players move slowly while playing in towards the center of circle and back out to the periphery at random. As they move inward, they increase the density of notes played as well as volume. The farther out they are, the softer and fewer are the notes they play..." (p.270).

New in this volume is a short chapter on "marketing" - both concerning students and how to get it into music curriculums. Currently (time of writing is 2016) improvisation is spreading out (also in non-jazz forms) in Western higher music education, which strongly seems to be a background for the feasibility of publishing this second volume. On the other hand, we are just at the

beginnings, and thoughts on how to meet possible skeptic students' or committee's attitudes may be appropriate.

New game categories are Audience Games (or Audience Involvement Games) and Movement Games. The former may employ simple forms of conducting with gestures or use of pre-made instructive cards to hold up. The latter may explore relations between gestures or other movements and the music.

A must-have for libraries which should make sure they have the first volume too with its many introductory texts.

(g2.1)/ Spahlinger, Mathias: Politische Implikationen des Materials der neuen Musik. *MusikTexte* 150, August 2016, p.57-72. First printed (in English) in: *Contemporary Music Review* 34 (2-3), 2015, p.127-166.

Includes a long commentary to the improvisational piece "doppelt bejaht" (p.68-72) with numerous illustrations of entire sections. One may thus play sections of the work from this material.

(g2.1)/ Sanderson, Griselda: Creating a Dialogue through Improvisation in Cross-Cultural Collaborations. *Music and Arts in Action* vol.5 (1), 2016, 19-37.

<http://www.musicandartsinaction.net/>

Accounts for a project of collaboration between musicians with Scottish and African backgrounds, difficulties and rewards. It is seen as essential that participants take time to get to know each other's traditions and that each tradition is retained to some degree in the composite product. Oral transmission is seen as the main way to communicate. An encouraging aspect was the willingness of musicians living away from their original countries to share their knowledge.

(g2.1)/ Stewart, Jesse: Musical Improvisation and the Academy. *Music and Arts in Action* vol.5 (1), 2016, 38-44

Comments on the historical developments marginalising improvised music which he sees as due to the appearance of printed music. This solidified further into ethnic and social hierarchies which began to dissolve in experimental music and which are now being questioned. A background of recent Canadian research activity in public funding is described. The author finally expresses the hope that academic interest will not take away its creative power as an independent, interdisciplinary cultural agent.

(g3)/ Scott, Richard: "The molecular imagination. John Stevens, the Spontaneous Music Ensemble and Free Group Improvisation" in: Schroeder, Franziska; Ó hAodha, Micheál: *Soundweaving. Writings on improvisation*. Cambridge (Cambridge Scholars Publishing), 2014.

Describes the pointillistic playing manner of John Stevens and the Ensemble, founded 1965 together with Trevor Watts and over the following decades also including Derek Bailey, Poul Rutherford, Barry Guy, Maggie Nicols, John Butcher as well as many other English improvisors.

Scott uses the notions of "hyper-contrapunctualism" and "hyper-interactivity" "to characterise the broader process without denoting a particular musical idiom" (p.98) along with the Deleuzian term "molecular". Sleeve notes by Milo Fine and by Stevens from historic releases are quoted which testify to the collective character of this music. Connections to Stevens' way of teaching are traced. The author proposes that, also outside in its own right, this way of playing is interesting to contemplate in the historic context of later, related ways.

(g3)/ Hickmann, Felipe and Rebelo, Pedro: "Game-mediated participation in network music performance" in: Schroeder, Franziska; Ó hAodha, Michéal: *Soundweaving. Writings on improvisation*. Cambridge (Cambridge Scholars Publishing), 2014.

Despite its focus on computer networking, this article collects and discusses concepts relevant for characterising improvised music generally. The authors note that several new concepts have something essential in common: "Improvisation, indeterminacy and gaming all imply that the notion of a work shifts from the definition of outcomes to the design of conditions that afford play" (p.133). Differences between indeterminacy and improvisation are outlined. The following remark is about open composition but seems to cover the authors' view of the relation between improvisation and indeterminacy as well: "As such, the notion of indeterminacy is engulfed in a wider context of performance practise with specific cultural norms and a framework in which decisions are far from random but rather informed by shared practise" (p.134). Reference is made to Epstein's continuum between total certainty and total uncertainty. Further, to the notions "game of strategy" and "game of chance" by Avedon and Sutton-Smith. One more theoretician reviewed is Caillois. Two pairs of binary notions have been put forward by him: *agôn/alea* meaning skill-based/surrender to destiny and *paida/ludus*, spontaneous play/structured play. The authors stress the importance of combining conscious action with coping with the unforeseen: the "Middle ground between certainty and uncertainty presents some of the most interesting examples: just as in the game of poker the conscious synthesis of chance and choice allows for performance settings of an increasingly complex nature. That is the case of 'Paragraph 7' from Cornelius Cardew's 'The Great Learning' (1969)" (p.138). Finally, Huizinga's idea of a "magic circle" belonging to playing is mentioned. Examples from author's own compositional practise are presented.

(g4)/ Goldberg, Jeffrey: "Improvisation as a Practise of Trust" in: Rothenberg, David (ed.): *vs. Interpretation. An Anthology on Improvisation, Vol.1*. Prague (Agosto Foundation), 2015, p.47-50.

This short article provides what seems a simple, yet effective and practically relevant meta-model of what happens when we try to make music in the moment: the individual process goes through tuning (body and mind) - allowing (the inspiration/guidance/music-to enter), trusting (that which comes) and acting. It is self-

reinforcing through a feedback loop. The author also sorts out the well-known paradox that improvisation implies both a feeling of "rightness", a necessity for what happened - and on the other hand that "there are no wrong notes". "The experience of "rightness" is that of trusting the outer and inner flow; the experience of <l>absence-of-wrongness</l> is that of trusting ourselves" the differentiating statement goes (p.49).

(g3)/ Saunders, J (2015) Heuristic models for decision making in rule-based compositions. In: Ginsborg, Jane et al (ed): Ninth Triennial Conference of the European Society for the Cognitive Sciences of Music, 715-19. Royal Northern College of Music 17-22 August 2015 (proceedings). Downloaded 24 February 2016 from http://www.escom.org/proceedings/ESCOM9_Manchester_2015_Abstracts_Proceedings.pdf

Heuristics is about making choices, with the amount of analysis reduced to what is practical. Compositions involving choices of the "if-then" kind during performance are examined: Chr. Wolff (For Pianist 1959), Joseph Kudirkas harmony (2007, text-notated) and the authors' All voices are heard (2015, text-notated).

(g3)/ Bergstroem-Nielsen, Carl: Keywords in Musical Free Improvisation. Music and Arts in Action vol.5 (1), 2016, 11-18. Online (use link above).

Attempts to set up and illustrate some concepts describing improvised music within the themes of pluralisms, conflict, idioms, communicative context, and analytic approaches. Statements from improvisors Globokar, Evan Parker, Beresford, Bailey, Munthe, Rizzi, Prévost, Tilbury, Nankivell, Couldry, Lutz, Nunn and Walduck are sources.

(g3)/ Wakao, Yu: The Modern Idea of Creativity and its Influence on Music Therapy. Music and Arts in Action vol.5 (1), 2016, 5-10-

Contrasts Western and Asiatic ideas of creativity: dynamism versus ambiguity, music in context versus individualism and psychologization.

(g3.1)/ Storesund, Else Olsen: Open Form - An Expanded Performer's Role.

A Handbook. PhD, Bergen 2015. Downloaded 11.October 2016 from

<https://www.researchcatalogue.net/view/147680/160205>

More to follow about this publication!

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160225

Not least for the sake of improvised music, composition has an important role to play in these days. Apart from serving as exercises, challenge and inspiration can be gained or a performance accomplished. Composition specialises in strategies by being separated from real time - but its ultimate justification lies in sharpening the possibilities of real time performance.

Alexis Porfiriadis generously shares a large number of compositions now available at IIMA (twenty, to be exact ;-). Variation in graphic and verbal notation means and in their design abound. A special catalogue was created for overiewing them - take a look! You may visit newly added Meddlings by Henrik Rasmussen too - one more very productive and important composer in this field.

And you can continue to pursue the theme in the literature. Did you know that Christian Wolff continued to create and publish game-like, interactionally based compositions up to the present day? Vitkova gives us glimpses into that. Powell examines Stockhausens' From the Seven Days in a historic media context. A special issue of Ear Magazine from 1983 provides insight into how experimental composers in New York worked at that time. In the same issue, Landy asks a crucial question: whether experimentalism in notation has come to an end, describing also his own practise.

Not much has been written about experimental performance practise, despite the fact that its significance is bound to shine clearer and clearer through now improvisation has spread well around. Landy, incidentally, mentions that this state of affairs makes it easier to have experimental notations realised. On the occasion of Kallenberg, writing about Cathy Berberian, a new category has been introduced in my classification system, G3.1. It already connects to the rest of the contents by means of "see also" - references added.

As always, there is more in the list below as mentioned above, so scroll through...

yours,
Carl Bergstroem-Nielsen

160225

NEW ITEMS AT IIMA:

20 Compositions by Alexis Porfiriadis
Meddlings, score by Henrik Ehland Rasmussen

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NEW ABSTRACTS OF LITERATURE RELATED TO IMPROVISED MUSIC AND NEW NOTATIONS
(the classification system ie explained at the beginning of the bibliographies)

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"OLD DEPARTMENT" 1945-1999:

a2.2/ Ear Magazine East vol.8, no 1-2,
February/March/April/May 1983. 10th Anniversary Special Issue.

An anthology of compositions and other materials, whole or in excerpt, by a large number of musicians. The following list is the present authors' selection based on a criterion of listing innovative notation use related to composition or aural scoring:

Cage, John; Haymann, R.I.P.; Goldstein, Malcom; Moran, Robert; Kruger, Starry; Fettermann, Jack (Those by Kruger and Fettermann seem to be good examples from the "greyzone" of "arranged improvisation" probably much used, yet maybe not always written down and rarely exchanged with others, let alone published. They consist in sketch-like sequences of sections using some descriptive words); Theobold, Jim (taking cues from audience members' involuntary movements); Higgins, Dick; Barnett, Bonniq; Balcells, Eugenia; Kupferman, Meyer; Beaulieu, John; Albert, Thomas; Curtay, Jean Paul; Zorn, John; Tragtenberg, Livio; Goode, Daniel; Devonshire, Chris; McCaffry, Steve; Cameron-Wolfe, Richard; McLow, Jackson; Lytle, Michael.

e1/ Landy, Leigh: "New? Notation" in: Ear Magazine East vol.8, no 1-2, FebruaryMarch/April/May 1983. 10th Anniversary Special Issue.

An attempt at making a status about notational experimentation in music, seen from 1983. After historical summaries, the author reflects on the role of compositional experiences with pure sound outside of notes, and possible reasons for bringing the rise in experimentation in this field to an end. He also makes a personal statement on his own use of new notations in at least half of his works and traditional notation in the other half. Traditional notation may serve well in some cases. On the other hand, contemporary music has become increasingly "crosscultural" meaning that composers can more often expect performers to be able to improvise.

g1.1 Paul Rosenfeld: A Plea for improvisation. Modern Music XIX (1), 1941, p.10-15.

This is a heart-warming text - the author dreams about reviving the forgotten art of improvisation in an age

becoming used to classical music in recorded form. The utopian state is repeatedly referred to as "cadencas", and even though there is a discussion of the baroque practise of Scarlatti, music by Charles Ives is viewed as a strongly forward-pointing model.

<i>This article was included as a special exception - else this bibliography only lists literature written 1945 and later.</i>

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"NEW DEPARTMENT", ADDENDA 2000-:

(g2.2)/ Powell, Larson: The Differentiation of Modernism. Postwar German Media Arts. Rochester, NY (Camden House) 2013.

In a context of general culture and media studies, this chapter outlines a musical and historical characterisation of *Aus den Sieben Tagen / From the Seven Days*. It may be briefly described with these keywords:

- improvisation and approach to oral culture. This is seen as unusual within contemporary music.
- reductionism: the musical material is reduced to simple elements and gestures
- timbre as a key dimension and as an energetically functioning agent, in the sense in which Ernst Kurth spoke of romantic harmony
- in the Stockhausen group recordings: an acting out, typical of the 1968 cultural climate.
- use of metaphors as instructions: part of a hermeneutic tradition extending back to classical tempo indications.

(g2.5)/ Vitková, Lucie: 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.

The author views Wolff's compositions from an educational aspect. They can prepare (classical) musicians for free improvisation. The sense for musical elements/dimensions and the ability to listen and interact can be heightened. In the article, an important contribution to the analytical and descriptive literature about Wolff's compositions is made by examining works written later than the sixties, such as *For John/Material* (2007) and *Microexercises* (2006, 2007) from a practical point of view, besides *Stones from Prose Collection* (1968-71). Excerpts of the works are given in the article. Experience with own workshops is a background and the research is a part of the authors' PhD study.

(g3.1)/ Kallenberg, Jim Igor: "Gewissermassen Neuschnee. Konzert-Symposium "for Cathy Berberian" in Frankfurt". *MusikTexte* 147, November 2015.

Report from a symposium having various lectures dealing with the independent way in which the singer Cathy Berberian interpreted new music. One of these views is that of René Michaelsen, who claimed that she employed a certain distance to the works allowing her to creatively assume different roles towards them, in the sense of

"Camp-Art", a notion of the nineteen hundred sixties, thus
creating a "panopticon" of qualities.

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161007

We need critical sparring in order to understand improvised music well, get beyond trivialities and esoteric limitations of our theories. Here are some critical voices...

The re-discovery of improvisation in music, coupled with the experimental approach, meant an opening up to a much wider field of participation in music-making, obliterating the absolute need for being educated and traditionally "musical". Charles Bramley, whose improvisation was at first rejected when he studied, calls our attention to the way improvisors in concert life are marketed as "top", "renowned", "finest" etc, perfectly matching the competitive expectations of the market. A language usage being not consistent with the character of the music, even if it is played very well. I can confess that recently I made PR for a concert and was about to write something like "one of the foremost..." and discovered what a boring market cliché it was. I found something qualitative to state instead, probably much more effective. Beware!

From the very opposite angle, Mäder and Baumann set up didactical and musical goals for a bachelor degree in free group improvisation. There are many tips and ideas - both for conservatory teachers and all others working in the field. Even considering the experiential and process-orientated character of this study program, the authors have quite precise ideas about what beginners do "wrong". Likewise, Matthias Schwabe speaks from his experiences with the open scene in Exploratorium Berlin with critical views of what it takes to make it successful. - Once being well on one's way as an improviser, it could be beneficial also to become challenged from critical colleagues.

Free improvisation is ever changing according to the moment, absolutely non-idiomatic and is pure creation out of the big creative nothingness? For Richard Scott such views need not be meditative wisdom but could be an escape from giving the music a place in the world. "Self-idiomatic" as coined by Bullock might be an appropriate notion to point to here.

161007

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for elementary guidance in the classification system, please see the beginning of the bibliographies!

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"OLD DEPARTMENT" 1945-1999:

k/ [Haubenstock-Ramati, Roman]: musikalische graphik. Donaueschinger Musiktage, 1959. Catalogue: see Haubenstock-Ramati (1959;E2).

Boulez, Haubenstock-Ramati, Stockhausen, Webern, Berio, Kagel, Bussotti, Earle Brown, Cage, Gottfried Michael Koenig, Bo Nilsson were represented according to the catalogue.

"NEW DEPARTMENT", ADDENDA 2000-:

see also: f2

(f1.1)/ Mäder, Urban; Baumann, Christoph; Meyer, Thomas (2013): Freie Improvisation - Möglichkeiten und Grenzen der Vermittlung. Part of a series: Forschungsbericht der Hochschule Luzern - Musik 5. Electronic document. Downloaded 30.June 2015 from http://edoc.zhbluzern.ch/hslu/m/fb/2013_Maeder-Baumann-Meyer.pdf

A report from free improvisation teaching at the Conservatory of Luzern, Switzerland. When writing this text, it is taught as a specialised main study direction (requiring also a main instrument) within the Bachelor of Arts degree programme, and also to other students at shorter courses. According to the authors, free improvisation (not to be confused with other kinds of improvisation teaching also practised) was taught at this conservatory since 1989. However, it developed and grew through intensive collaboration with Internationale Tagung für Improvisation during the nineties. This was a large congress and festival organised by the musicians' organisation Musikerkooperative Schweiz and realised in cooperation with the Conservatory. Presently six teachers are employed as appears from the last appendix - the two first authors of this book are pioneers who were active during the building years, the third a Swiss music journalist. The discipline is group improvisation, and there is no mention of solo.

The book is an investigation of didactic concepts and ideas and can also be used as a practical manual by virtue of the exercise material and the concise descriptions from the six teachers of their design of a first lesson in free improvisation.

A number of general musical notions are relatively briefly reviewed - historic developments within classical avantgarde and jazz, material, form, parameters, the role of practising and more. This serves as a basic springboard for defining formal goals of learning, such as these are to

Did you ever wonder what were the theoretical points of view with authors such as Nettel, Norgaard, Gustavsen, Pressing, Fouconnier & Turner, Köhl, Monson, Luhmann and Landgraf? Anders Eskildsen provides an overview.

Read on below, there is more!
Carl Bergstroem-Nielsen

be made explicit in terms of musical abilities and personal competencies for the official curriculum description, and also to make goals clear for students and for the teachers' evaluation. Criteria concerning what is "good enough" and, implicitly, can pass in an examination context, are included in the discussions. Such a pompous notion as "aesthetic maturity" is an example. It is conceded that this theme is "comprehensive", and it is finally circumscribed like this "... the following thesis may be valid: the more experience one has with improvisation and the higher the level of aesthetic maturity with the totality of participants, the higher becomes the common understanding during the interactive musical creation process" (p.32). For another pompous concept, "criteria of musical quality", a long checklist is proposed as an aid in asserting (p.40-41).

This working out of concepts is certainly of interest to all those colleagues at other educational institutions who are about to apply free improvisation as a new discipline.

However, the expertise of the authors seem to be especially manifested in the discussions of didactics. There are observations concerning how students' view of musical material change when they get increasingly used to improvising non-tonally: "The working in free group improvisation steers clearly towards the goal of putting dynamics, articulation and timbre into the foreground. Experience shows that musical communication broadens through this reversal of the hierarchy... contact with each other becomes more immediate" (p.32). A special and important theme is "reflection aspects" (Reflexionsaspekte) discussed p.31ff. The German philosophical tradition seems to benefit an expanded know-how about analysing and learning from what you have done. Social and musical aspects; chance versus precision, hierarchy of attention (concerning musical parameters), aesthetic maturity (see also above), individual preferences and "archtypical" (meaning very general habitual ways of music) are headings of this section.

And the enquiry goes even further to candidly list and discuss a large number of problems typically encountered in the teaching. Just a few examples are: "<Perception of the quality of the musical material>: unexperienced students do not perceive the shape, the effect and the development potential of the material presented in the beginning and will hardly take developmental expectations into account" (p.35). "<Noise>: The larger the amount of noise found in the material played, the lesser meaning is assigned to it" (p.35). And one more: "<Finding the end>: Often, a beginner's group has problems with finding a common, plausible ending. This is because they quickly forget what happened and because of the corresponding weak orientation when seeking forward... the end ...drags out very long or it becomes fragmented" (p.35). General problems also known outside education...

The second aspect of the book is the materials one can use practically. "Materialzirkel" (p.44f) presents a limited

number of essential exercises and other ways of working aiming at heightening consciousness of the material. In the appendix p.63f there is an innovative list, "Ansagen". This word might be translated into "Suggestions" or "Hints". Seemingly belonging in an informal place, they are such little advices like "try to listen as if you were outside the group and heard the totality" or "play according to your impulse and attempt to quickly understand what this impulse might lead to". There are twenty-six in all, divided into these categories: "for becoming conscious", "for listening", "for deciding whether to play or not to play", and "for common form creation". Categories are cutting into essential problems, and isolating this as a didactical genre is a thing of great merit. As known from practise, everything said about the playing before playing again, even if the context is ever so fleeting, will influence the musicians. This list is pure gold dust - it makes great sense to describe such tiny advices in their own right. They do go beyond a simple "Let's play again", they suggest a focus of attention but are yet not to be called "exercises".

A list of exercises also appears. Strangely, after seeing how much care has been given to developing understanding of material and going beyond tonal habits, it weighs heavily the traditional hierachy of parameters and dimensions. For instance, there are only six ones concerning timbre, and the use of other material than pure tones is not even mentioned. Perhaps this list has been pasted in from a context not dealing with free improvisation.

Instead, enjoy the exercises presented earlier in "Materialzirkel" - and, not least, in the six short accounts of how a first lesson could be done. They articulate very well thoughts and techniques. And generally they emphasise a learning atmosphere in which teachers take ample time to let discussions and music develop on their own account and employ an absolute minimum of directiveness - even if, as we have seen, keen reflection lies behind.

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see also: G3

(f2)/ Bramley, Charlie: "Too important to be left to the Musicians. Un-musical Activism and Sonic Fictions. in: Rothenberg, David (ed.): vs. Interpretation. An Anthology on Improvisation, Vol.1. Prague (Agosto Foundation), 2015, p. 110-18 (=2015A).

The author advocates for the limitless social potentialities of improvised music. He accounts for his own experiences with fear of performing music and being regarded as "unmusical". After that he took initiatives to arrange improvisation sessions. Also he started to play (around 2008) in "Felt Beak" in Newcastle, a network of improvisors focusing its activity on frequent playing sessions and releases. The text goes on to discuss and criticise the elitist character of music culture. Most disturbingly, betrayal of the social possibilities of improvisation comes from improvisors' own organisations

who promote "top", "renowned", "finest" etc. improvisors - and thus advocate for professional superiority, thereby reducing and the radicality of the music form. [At the time of writing this, various video samples and other documentation were available on the internet. At Vimeo, the organisation characterised its music as "improvised and experimental pop music"]
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(f2)/ Bramley, Charlie: "Too important to be left to the Musicians. Un-musical Activism and Sonic Fictions. in: improfil. Theorie und Praxis improvisierter Musik. Nr. 78, April 2015, p. 8-10 (=2015B).

A slightly different version of the 2015A one. This has the benefit of some additional remarks about how the author starts a workshop.
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(f2)/ Hickey, Maud: Learning From the Experts: A Study of Free-Improvisation Pedagogues in University Settings. Journal of Research in Music Education. Jan.2015, Vol. 62 Issue 4, p 425-445.

Author's abstract: There is a growing interest in alternative forms of pedagogy for students in K-12 settings. [K-12 acc. to Wikipedia means primary and secondary school in the USA and some other countries - from kindergarten to twelfth grade, before college.] Free improvisation, a relatively new and unfamiliar genre, offers potential as an ensemble for teachers to provide in order to offer more egalitarian and creative music experiences for their students. The purpose of this multiple case study was to determine common elements of instruction among four university free-improvisation instructors in order to inform K-12 music education. Pauline Oliveros, Fred Frith, Ed Sarath, and David Ballou were interviewed and observed in order to find common elements among their teaching. Data collection included transcripts from interviews and field notes, recordings, course materials, and other documents, such as course syllabi, university catalogues, texts, and press material about the pedagogues. The common themes that emerged among the four pedagogues included an array of unique teaching exercises, facility with nontraditional vocabulary, the establishment of a safe and egalitarian teaching space, lack of evaluation, leader as guide, comfort with spontaneity, and pedagogue as performer/improviser. The conclusion offers ideas for implementing these ideas in K-12 and music teacher education.
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(g1.2)/ freiStil. Magazin für Musik und Umgebung. Since 2005, 6 issues per year (paper, no issues online).
<http://freistil.klingt.org>

Austrian journal for various underground-related music which may include materials about improvised music. Contents center around selected musicians.
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see also: f1.1

(g2.1)/ Michael Francis Duch; Bjørnar Habbestad: "Lemur in Rehearsal and Performance" in: Rothenberg, David (ed.): vs. Interpretation. An Anthology on Improvisation, Vol.1. Prague (Agosto Foundation), 2015, p. 130-135.

Describes the free-improvising group Lemur's way of working. Rehearsals are for working with exercises designed by the group. These exercises train abilities such as dealing with timbre: "A performer makes a "core" sound and the rest of the ensemble join in, one by one ... A key objective is to </>contribute and <|>expand</I> the core sound, but never lose auditory touch with the original. Copying the sound would then be failing the task" (p.131). It is further remarked that "This is a creative challenge, to both identify and extend <U>your</U> perception of a given sound's essence" (p.131). In further work "The task of defining the core is circulated around the ensemble. - Going still further, "The exercise can also be adapted wo work as a tool to explore different instrument registers, instrumental techniques, or a pitch space. Thus one can work with "the isolation of sounds in all different registers on all instruments. Questions like "How can the flute best color or complement a deep bass sound?" or "How must the horn play in order to blend equally with a flute whistle tone" can for instance be posed and solved. (p.131.32)

Performances, however, were free, avoiding any pre-arranging. Lemur can be heard from the USB key which is part of the publication.

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see also from g3 og f2

(g2.1)/ Seuthe, Marei: "Offene Bühne - Thema der Frühjahrstagung März 2014 des ring für gruppenimprovisation". improfil Nr.78, April 2015, p.11-12.

Provides an overview of regular open scenes for freely improvised music in Germany, with illuminating descriptions of the interestingly different procedures for making constellations of musicians and discussing the music or not. Also there is summarising from a discussion dealing with how to lead workshops, to promote loyalty and responsibility among participants and avoid conflicts which may repress their creativity.

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see also from g3

(g2.1)/ Schwabe, Matthias: "Kontrollierter Kontrollverlust? Die offene Bühne im Exploratorium Berlin" in: improfil Nr.78, April 2015, p.14-18.

Exploratorium is a Berlin venue for improvised music concerts and a large number of workshops. It also features several kinds of open scenes each month. In this article, the founder and frequent leader of open scenes discusses candidly his observations of pitfalls and difficulties which participants may experience, as well as organisational measures. For instance, he comments on the importance of experienced ensemble improvisors being present: "The evening will only be successful when 3 to 4 of such experienced ensemble musicians are

such as race and gender.

2) cognition-related theories: Norgaard's descriptions of mental activity during improvising, based on qualitative interviews. Continuous thought processes comprise "sketching" and "evaluating monitoring". Generative strategies comprise use of a "bank of ideas", repetition, as well as relating to the logic of elements of tonal music. - Gustavsen's phenomenological notions relate to existentialist psychology and describe basic opposites which the improviser must relate to: moment/duration, difference/unity, gratification/frustration, stimulating/stabilising and presence/distance. Since consciousness can only focus on one thing at a time, it has to wander around. - Pressing's schematic meta-model of data processing in many simultaneous dimensions (sonic, movement, etc) stressing the existence of a "knowledge base" and the importance of feedback, a background for later researchers such as Fouconnier & Turner ("blending theory") and for Köhl. Finally, Sudnow's self-documentary account on what it was like to learn to play the piano is discussed in its relation to the aforementioned views.

3) interaction-related theories: Monson's demonstration (in her book *Saying something...*) that metaphors of language and conversation are frequent in jazz musicians' way to talk about their music and that phrasing structure of the music can testify to this. - Dempsey's description of conduction-like signs musicians may employ in tonal repertoire, often aiming at taking new initiative. In the terminology of Pierce, such signs are indexes, pointing directly to the reality (not icons or symbols). Drawing on Sawyer he coins the peculiar term "aggressive emergence". It distinguishes itself from simply emergence in a similar way in which theatre improvisations differ from everyday conversations - there is less ritual, and interventions have been undertaken to produce unexpected turns.

4) systems theory. According to Eskildsen, systems theory is used as a vague description of viewpoints within many disciplines having some familiarity with each other. "Autopoiesis", as used of organisms being self-organised and to some extent autonomous, is a concept often encountered, coming from biology, and also a central one with Luhmann. Luhmann defines a system in a "non-ontological" way, as a historicity of repeated operations, not as a "thing" possessing fixed properties. Systems have "memory" but they are "operationally closed" entities. Taking consciousness as an example, this means that a system of consciousness does not have any direct access to other systems. "Structural connections" however, allow humans to gather information through the senses, for instance. - Turning back to music, Landgraf follows the idea that any description of a context will be influenced by the describing system's operational historicity. Consequently, the observer should be aware of the basic assumptions underpinning his or her own system. He elaborately describes how the romantic period in Western art has become a foundation for art views with its demands of creativity and originality. Quoting Borgo's formulation "wholes made up of wholes", Eskildsen finally reviews the very different fields and ways of study

touched upon earlier and discusses how systems theory could be a fruitful framework for overviewing and connecting them.

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(g3)/ Scott, Richard: "Free Improvisation and Nothing: From the Tactics of Escape to a Bastard Science". ACT - Zeitschrift für Musik & Performance, Ausgabe 2014/5 p.2-23.

This text proposes an excellent critique of the way in which improvisors refuse to characterise their music. This way they also keep away from defining the territory they work with and its strengths and resources. A number of musicians' statements are discussed. The text goes on to discuss concepts from among others philosophers Landgraf and Derrida, among others that of "molecularity", which emphasise a completeness in the complex situation in which to play, rather than nothingness. - However, there seems to be a more down-to-earth job which the author leaves to others: following up the critique with describing actual idioms at play (cf. Bullock (2010;g3) and actual social contexts.

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150601

Since the 60ties we know of experimental jazz and its composers. George Lewis, in the book *A Power Stronger Than Itself* (summarised here below), asserts that the black music movement even generally influenced "the relationship of improvisation to composition". But we know almost absolutely nothing about what their compositions are like - in terms of exactly which structures were laid down, and how. From the recordings we can only make guesses. Where are the examples? The compositional thing in itself vanishes in the historical twilight of verbal manoeuvres during the practising sessions and in the memory of those involved. By contrast, composition with a classical background has a long tradition for publishing and documentation. This means that composers can learn from each other independently of time and place and stand on each other's shoulders historically. Traditions based solely on verbal exchange immensely limit the sharing aspect, placing it for a large part outside the reach of fellow composers, curious researchers and audience members.

I have found one exception - the article by Larry Ochs. Even if no complete scores are given, we can gain pretty much some idea about their characteristics. Steinbeck provides one little interesting detail, connecting unspecified improvised passages (at least as far as the notation goes...) with keywords for theatrical action. In Europe, more published compositions are available but can surely in no way be taken for granted. Reimann gives us a valuable glimpse from Mathias Spahlinger's "Doppelt bejaht".

But what if we are not supposed to know too much? John Zorn refused to publish his game pieces, after initially having announced it to happen. Brackett presents what seems the most complete reconstruction of the Cobra score so far, on the basis of the published short-hand score in a booklet, interviews and various musicians' notes.

On these backgrounds it may come as a surprise that George Lewis has also contributed an enlightening article about the pioneer days of his improvisation teaching at San Diego University in the nineties - dealing

150601

NEW ITEMS AT IIMA:

Haubenstock-Ramati, Roman: *musikalische graphik*. Exhibition catalogue, Donaueschinger Musiktage 1959. <http://www.intuitivemusic.dk/iima/hr2.htm>

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NEW ABSTRACTS OF LITERATURE RELATED TO IMPROVISED MUSIC AND NEW NOTATIONS
(the classification system is explained at the beginning of the bibliographies - www.intuitivemusic.dk/iima/legno1uk.htm and [legno1uk_add.htm](http://www.intuitivemusic.dk/iima/legno1uk_add.htm))

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"OLD DEPARTMENT" 1945-1999:

see also: g3
g1.1/ Smith, Leo [Wadada] (1973): notes (8 pieces). source a new world music: creative music. Published by Leo Smith.

Manifesto for improvised music as the most important contemporary music production form, seen in its afro-american context and at the same times with claims for urgency and cultural importance not quite dissimilar to those of avantgarde white culture. Remarks on own compositions, and program-note like descriptions.

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(g2.3)/ Drury, Stephen: *Cobra-notes*. [s.a.] <http://arvidtp.net/bnm/cobra-score/cobra%20notes,%20Slusser.pdf> Accessed May 20 2015.

This is a typewritten document, presumably dating from the early nineties at the latest. Provides detailed comments to the individual cue categories of Cobra written by a participating musician.

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g2.3/ Zorn, John: *Cobra score*. Cop. 1984. Without explanations (same graphic layout as in the booklet of Zorn (1991;i1)). <http://arvidtp.net/bnm/cobra-score/cobra%20score.pdf> Accessed May 20 2015. [Previouslyly <http://www.4-33.com/scores/cobra/cobra.html>]

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g2.3/ Bailey, Derek: "The composer - in practise (2)", in: *Improvisation. Its nature and practise*, 75-78. London (The British Library National Sound Archive), 1992.

Informative interview with John Zorn on his game pieces. The last part of the interview appear in what could be an edited form, compared to the seemingly more direct transscription in Brackett (2010;g2.3).

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"NEW DEPARTMENT", ADDENDA 2000-:

(e1)/ Buj Corral, Marina: *Circular Graphic Scores: Between Time and Space*. BRAC - Barcelona Research Art

in good detail with curriculum and methods and commenting extensively on the processes and quoting from texts written by students. This is an essential contribution to publications in the field of improv teaching.

Marina Buj analyses circular shapes in graphic notation. Surely an alternative to the usual way of writing known from text which so easily entails linear thinking ...

Else, we have quite a nice supplement about graphic scores exhibitions this time. Besides the contemporary ones, including one in Stockholm on an impressive scale with all the contents (except concerts) still available on the net, there is also Haubenstock-Ramati's historical catalogue to the very first of its kind in Donaueschingen 1959. We searched it internationally and cleared it for IIMA inclusion for everybody to read online ;-)

And something about the way freeimprovisors talk about music skills, differently from jazz musicians. And a new book on the Berlin phenomenon Echtzeitsmusik - bilingual in German and English, testifying to the international character of collaborations.

Creation. Vol. 2 No. 3, October 2014, pp. 277-300

From the author's English summary: "...it has been found that frequently circular notation corresponds to musical structures of cyclic and repetitive nature. Moreover, circular scores allow incorporating elements of openness in interpretation, such as the duration of the work, the choice of reading direction or starting point. Circular scores advantage the analysis of the musical structure of the piece and provide flexibility to interpretation. In addition, they show that spatiality is a condition of music, as well as temporality". Works by Lombardi, Crumb, Takemitsu and Bergstroem-Nielsen are quoted.

...
(e2)/ Steinbeck, Paul: The Art Ensemble of Chicago's 'Get in Line': Politics, Theatre, and Play. Twentieth-century music 10/1, Cambridge University Press, 2013

Amidst other analytical matters outside the scope of this bibliography, glimpses are revealed of some notation details p.10ff. They consist simply of a triangle as a symbol of "improvisation" and very short descriptions of theatrical action - and lines between them describing what is supposed to lead to what.

...
(f1.1)/ Lewis, George: "Teaching improvised music: an ethnographic memoir" in Zorn, John (ed.): Musicians on music. New York (Granary Books/Hips Road), 2000. ISBN 1-887123-27-x

This article reveals details about George Lewis' pioneering work with introducing improvisation courses in higher education as a professor since 1991 at UCSD (University of California San Diego). Descriptions of this are preceded by a discussion about the use of fixed licks in jazz contra more process-oriented approaches. Also by accounting for his own background experiences, among other places in AACM. A community-based pedagogical nurturing of beginners was characteristic. So was also "pre-concert meetings" during which the concert programme was discussed and decided upon by the collective.

Dealing with the founding of a new academic field of study around improvisation, details and names are mentioned. A wide selection of "post-colonial" and "post-modern" areas of interest, including feminist musicology and queer theory. Names of collaborators include Professor Jann Pasler, ethnomusicologist Margaret Dilly, European music historian Jane Stevens (x). Also European authors writing about music were seen as relevant, including Globokar, Prévost, Peter Niklas Wilson, Fr. Rzewski, Wolfram Knauer, Ekkehard Jost. finally, a short list of other institutions that also incorporated experimental improvised music into their programmes is given: California Institute of the Arts (among others Wadada Leo Smith), University of California at Irvine (James Newton), Mills College (Chris Brown, Glenn Spearman). Since the normal atmosphere in music training was one of competition, improvisation demanding personal involvement rather than dealing with comparable skills could feel new and confusing to students.

"Music 133" was a mandatory undergraduate course held 1995-96. Students were to develop their own creative practise, both solo and in ensembles. Listening to recorded examples was important - a large list of both American and European improvisors is stated. Also the study of first-hand accounts in text form by improvisors was considered essential. For a "midterm examination", a tape with a solo, accompanied by a written comment was required. Some students received the distinction of being on a concert programme. The final examination implied playing as a member of two ensembles - and, not least, writing a "process journal" the judging criteria of which was "thoroughness of engagement". Over three pages, the author quotes from such journals and comments on them - topics may concern both methodological / musical issues related to practising and its developmental work as well as to challenges related to appear as a performer and those stemming from negative attitudes on the side of fellow students. This is interesting reading for teachers of free improvisation. He concludes with considering possible basic structural problems in this teaching and by emphasising the importance of musicians reflecting on and documenting their work in text form.

(x) In his keynote lecture at vs. Interpretation Festival Prague, July 17 2014, Dana Reason and one more person was mentioned as those who founded the discipline of Critical Studies, as well as the year 1990.

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(g2.1)/ Reimann, Christoph: "Kollektives Individuum. Das Berliner Splitter Orchester". MusikTexte, August 2013, 29-35.

The "Splitter Orchester" was founded in 2010 by Clare Cooper, Clayton Thomas und Gregor Hotz. Cooper and Thomas came from Australia where they had another "splitter orchestra" with a workshop character. The founders invited twenty-four more improvising musicians to participate. The orchestra works in the public sphere - one concert in August 2010 was at Berlin Central train station. It has some historic connections to what has been called "Berlin reductionism" with long pauses, much use of noise and a selective approach to sound. The orchestra works mainly with free improvisations - however, informed by exercises. All members can bring their proposals and alternate as rehearsal leaders. Some exercises are simple, such as: "We play a crescendo having the duration of three minutes" or, "Play in such way that you can still hear the most quiet instrument". The article describes also two other exercises posing more complex tasks.

The orchestra performed a version of Mathias Spahlinger's "doppel bejaht" during the Darmstadt Summer Courses. This is a composition consisting of individual parts, each of which is notated with verbal means and accompanied by a graphic sketch. The article quotes one of these (number 3). The title may be translated as "cluster (or infinite multitude of pitches)" - German: Klangband (oder unendlich viel Tonhöhen). "Long and less long durations,

solely individual tones adding up to chords which change gradually all the time. No connected tones, melodies nor rhythms. / Players start and stop their tone as well as make pauses ad libitum, then they play the same tone, or a different one. Always individually: do not start or end simultaneously with other musicians". After each section, there are three possible next sections to choose from. After each section, musicians are to agree non-verbally on which to play next. During rehearsals, a selection of sections was made. This was, according to the author, to a high degree based on actual instrumental possibilities.

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(g2.1) / Beins, Burkhard; Kesten, Christian, Nauck, Gisela, Neumann, Andrea (ed.): *Echzeitsmusik. Selbstbestimmung einer Szene / Self-defining a scene*. Hofheim (Wolke), 2011

A bilingual publication in German and English.

"Echzeitsmusik" - the main name for it all not having been translated into English - meaning "real time music". It was/is a movement within improvised music originating in East Berlin after 1989, having been performed in squat spaces and spreading to many musicians also internationally. The music, generally, characterised by "reductionism", often piano and with pauses.

The book features long interviews and personal statements. There is also a section for critical discussions. Issues discussed are rhapsodic, often changing - even if editorial divisions do exist: "History and stories" - "Discourse" - "Theory and Practice".

It is probably not a book to be read from one end to another unless you feel very much part of the scene or know many of the names. But it could be one to consult when it comes to digging up material around some of the many contributors (typical g2.1 material in this bibliography's terminology ;-). A number of appendixes will support such work. The first one modestly named "artists" is a comprehensive list of artists having performed at the relatively few venues listed, maybe core ones for the movement, September 1996 through May 2011. These venues are "2:13 Club, Labor Sonor, Raumschiff Zitrone, Biegungen im Ausland and Quiet Cue". The number of names exceed 800. The list is not alphabetically arranged, so maybe chronologically. Instruments played are included. Musicians from the German-speaking area are the majority, but with a number of people from UK and other countries.

Additionally, there are both extensive name and subject indexes for the whole book. Also, small CV listings describe the contributors who are: Thomas Ankershith, Harald (Harri) Ansorge, Serge Baghdassarians, Boris Baltshun, Jürg Bariletti, Johannes Bauer, Burkhard Beins, Marta Blazanović, Nicholas Bussmann, Lucio Capece, Diego Chamy, Clare Cooper, Werner Däfeldecker, Rhodri Davies, Bertrand Denzler, Bill Dietz, Axel Dörner, Phil Durrant, Ekkehard Ehlers, Sabine Ercklentz, Andrea Ermke, Kai Fagaschinski, Fernanda Farah, Kerstin Fuchs,

Björn Gottstein, Matthias Haenisch, Hanna Hartman, Franz Hautzinger, Robin Hayward, Teresa Iten, Sven-Åke Johansson, Margrethe Kammerer, Christian Kesten, Annette Krebs, christof kurzmann, Greg Malcolm, Thomas Meadowcroft, Chico Mello, Thomas Breitenstein Millroth, Toshimaru Nakamura, Gisela Nauck, Vered Nethe, Andrea Neumann, Nina Polasschegg, Michael Renkel, Ana Maria Rodriguez, Adeline Rosenstein, Arthur Rother, Olaf Rupp, Ignaz Schick, Ulf Sievers, Stefan Streich, T.Turner, Michael Vorfeld, Antje Vowinckel, David Walker, Steffi Weismann, William Wheeler.

...

(g2.1)/ Lewis, George E.: A power stronger than itself: the AACM and American experimental music. Chicago (University of Chicago Press), 2008.

This book provides a thorough social history of Afro-American tendencies up to and through the AACM movement centered in Chicago. This includes reviewing their background in jazz practise and their development with "free jazz" musicians such as Albert Ayler, Cecil Taylor, Archie Shepp, Wadada Leo Smith, Roscoe Mitchell, Anthony Braxton and Muhal Richard Abrams (Richard Louis Abrams).

Unlike the white music forums, jazz in the fifties did hardly know of preservational and educational institutions. Instead, it relied on autodidact practises, strongly supported by a communitarian context. Social status was clearly low-class. The "late night" sessions of the mid-fifties in Chicago described is an example. Jazz was long known to white audiences, but bebop departed from prevalent entertainment expectations and became controversial. The Association for the Advancement of Creative Musicians, AACM, founded in 1965, was a collective endeavour of both promotional and educational self-organisation. It grew in Chicago and spread to New York too. Members also appeared in Europe with success.

AACM's members were black, but they operated within an increasingly mixed American city culture. Many of the musicians had migrated to Chicago from the South, finding themselves in a new urban environment. Significantly, many AACM initiatives were reviewed by the Down Beat Magazine, even if critics were often negative. Also testifying to the mixedness and interpenetration of cultural elements is the influence of the Russian art theoretician Joseph Schillinger on Muhal Richard Abrams and others. His ideas dealt with systematic structures in a way comparable to those of Messiaën and the serialists. Quoting Henry Threadgill (p.500), there was indeed a "crossing over" to white avantgarde music. Acculturation, pluralism seems relevant keywords for this long development, which (the present author speculates) seemed to have begun already with the slaves adopting elements from white march music. Seen from the white side (present author continued), jazz pushed the white avantgarde in improvisational directions, both indirectly to aleatoric and indeterminate procedures (according to Braxton quoted in Cox (2004; H1) p.164) and directly (see summary of Noglik (1990;G1.1)).

Even so, Lewis quotes a number of black musicians for statements about personal and emotional attachment to their music, contrasting to the cultivation of the impersonal with Cage and other indeterminists (p.41). This provides some more background substance for the claims stated in Lewis (1996; G3) and in the article by Lewis included in Fischlin and Heble (2004; G3). Yet, how far do generalisations go - do not overlappings exist here too?

The author aims at "encouraging the production of new histories of experimentalism in music" and asserts that the developments described generally influenced "the relationship of improvisation to composition" (preface, xiii). Yet, the compositional methods, in particular the notations, remain unfortunately outside the focus. We are solely given three score excerpts by Anthony Braxton, Roscoe Mitchell and Wadada Leo Smith (illustrations between p.216 and 217) with no explanations. White experimental music was influenced by the surrounding written culture and benefited from publishing. But now, as jazz is receiving extensive study also on the academic level, this large white field on the map could indeed be filled. PhD writers, go ahead!

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(g2.1)/ Lothwesen, Kai (2009): Klang - Struktur - Konzept. Die Bedeutung der Neuen Musik für Free Jazz und Improvisationsmusik. Bielefeld (transcript Verlag).

The book provides details leading to the conclusions summarised in Lothwesen (2012; G1.2). Other than that, two remarks can be made:

1) in the introduction there are interesting statements about the phenomenon of anachronism when elements from art music are taken over in a jazz context as well as vice versa (p.9-11). No examples are stated, beyond bebop being of no interest to art music composers - and Third Stream as well as Free Jazz being exceptions to the rule. The reader may think for him/herself...

2) There is detailed analysis of the music of Georg Gräwe, Alexander von Schlippenbach and Barry Guy on the phenomenological basis of the author commenting his perception of recordings. This is unfortunately not very enlightening of one seeks information about precisely how these composers worked to integrate composition and improvisation - even with this being explicitly stated as a main interest with the two latter ones. We are left with very sparse suggestions: Gräwe utilises written structures as jumping-off boards for improvisation. And we are told that the integration of composition and improvisation was very important to von Schlippenbach and that this also lies behind the name "Globe Unity Orchestra". In one case the author even suggests that the reader may hear for himself: "Die klanglichen Auswirkungen planerischer Vorarbeit...können gut anhand von Höreindrücken erfasst und verfolgt werden" ("the sounding results of previous planning work...may be perceived and followed well from hearing" (p.142). Even with this being so, there is an acute need to describe what the composers actually did

while one can still ask them or collaborators who knows.

...

Ochs, Larry (2000): Devices and Strategies for structured improvisation, in: Zorn, John (ed.): Arcana. Musicians on music. New York (Granary Books/Hips Road). P. 325-335.

One of the extremely rare accounts in detail of how compositional work can be done on a background of avantgarde jazz, rather than experimental classical music. The author was inspired by Steve Lacy, Braxton, Wadada Leo Smith, Cecil Taylor, Roscoe Mitchell and John Zorn since 1977. He has composed for the Rova saxophone quartet. A large number of works of his are described so that different compositional designs become clear, both how they work in themselves and how they differ. - Basis of his method is the familiar improvised jazz solo. Duos with simultaneous "soloists" are frequently employed, also multiple duos. Given melodic/rhythmic materials influence the character of the pieces - they may be extended to a very high degree with ever new freely improvised, maybe contrasting materials, along the way. Further, shifts (sometimes repeated after a short time) are made to happen by means of cues, and several or all musicians can be in charge of those. The author states about his way of composition that the given material ("starting material" and "finishing material", also additionally designed as "musical or thematic material") as well as the "limits of expression put on the outcome by the composer" (p.333) are decisive as to the outcome, not the structure of the piece. He also characterises the extra benefits of open composition: "...the decision to use (structured) improvisation ... to create the possibility of even more... than the composer imagined possible... Or, at the very least, to allow for the possibility of different - or fresh realizations... with each performance" (p.326).

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(g2.3)/ Brackett, John: Some Notes on John Zorn's Cobra. American Music, Vol. 28, No. 1 (Spring 2010), pp. 44-75

The game piece Cobra has had a remarkable success - among other things, according to the author, it is "routinely played by students in colleges and universities all over the world" (p. 44). - This article attempts to reconstruct, as fully as possible, the actual instructions given to musicians which Zorn did not wish to publish. It comments also on the history of previous such more or less official publications, however, without mentioning Slusser which also attempts to explain the rules from scratch. Also the coloured version of the score must be sought for elsewhere, for instance in Slusser's two renditions (Slusser([2008]);g2.3) and Zorn 1984;g2.3), or in the CD cover of Zorn(1991;i1). But this reconstruction seems to be the most detailed one hitherto.

Other parts of the article deal with the war games which inspired Zorn, with recordings of Cobra, with the other game pieces before and after Cobra. And with the remarkable integration of very different social roles unfolded by the musicians. A quote in a direct transcription from the same source as Bailey (g2.3;) reads:

"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. It's like scream therapy, or primal therapy. 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. . . . It's very much like the political arena, in a certain kind of a sense . . . [where performers] are having a little carrot dangled in front of them. And it's interesting to see who tries to grab the carrot and who doesn't. And a lot of times the people who try to grab the carrot, it's pulled out of their hands by someone else in the band. So, it becomes kind of a scary, frightening thing to be in front of that band to see these people blossom and become the assholes that they really are" (p.56). One may supplement this with a few sentences from Bailey (g2.3;1992): "Bill Frisell is the kind of player who sits back and lets everybody else make decisions and just plays his butt off. Ultimately he was the one that was making the sound of the music while other people were dealing with the structure of it. Those are all valid positions to be in in the society that exists on stage..." (p.78).

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(g2.3)/ Slusser, David: Cobra Notes. Score and verbal explanations [2008 or later according to archive.org accessed May 22 2015.]
<http://arvidtp.net/bnm/cobra-score/cobra%20notes,%20Slusser.pdf> Accessed May 20 2015. [Previously <http://www.4-33.com/scores/cobra/cobra-notes.html>].

...

(g4)/ Wilson, Graeme B and MacDonald, Raymond: The sign of silence: Negotiating musical identities in an improvising ensemble. *Psychology of Music* 40 (5):558-573, 2012.

Musicians in a jazz environment and freely improvising musicians describe their playing in different terms. Instrumental mastery or virtuosity is generally seen as a necessity in the jazz environment, whereas free improvisors typically make statements relative and like to mention that other views are possible. This was noted when focusing on the decision-making within the playing situation whether to play or not play in ten interviews with members of Glasgow Improvisors' Orchestra, and comparing with findings from earlier studies with jazz musicians.

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(k)/ 30.August 2014 - 30.November 2014, Marabouparken, Sundbyberg, Stockholm.

The Great Learning Orchestra: A4 rum. Part of: No sound is innocent. Marabouparken, Sundbyberg, Stockholm . A catalogue describes the orchestra which has existed since 1999 and consists of a network of around 100 musicians, professionals as well as amateurs, founded by Leif Jordansson and Pelle Halvarsson. They have the speciality of playing and commissioning compositions written on one A4 piece of paper.

The composers listed below were represented - and all works have been featured at www.a4-room.com, including the recordings:

Anastasios Logothetis - Anders Erkéus - Anna Nygren - Annika Ström - Arijana Kajfes - Arnold Dreyblatt - Bebe Risenfors - Björn Wallgren - Carl-Johan Rosén - Christian Wolff - Christine Ödlund - Christopher Hobbs - Cornelius Cardew - Daniel Bingert - Daniel Goode - Dave Allen - David Jackman - David Liljemark - David Linnros - Ebba Matz - Emily Roysdon - Erik Bünger - Erik Satie - Eva Löfdahl - Frederic Rzewski - Gilbert Johansson - Girilal Baars - Gunnar Sandin - Hans Andersson - Henrik Andersson - Henrik Rylander - Hong-Kai Wang - Howard Skempton - Hugh Shrapnel - Håkan Rehnberg - Håkan Sandsjö - Ingvar Loco Nordin - J.G. Thirlwell - Jacob Dahlgren - Jan Liljeqvist - Jannike Grut - Jennifer Rahfeldt - Jeremy Cocks - Jesse Glass - Johan Boberg - Johan E. Andersson - Johanna Billing - Johannes Bergmark - John Cage - Jonas Nobel - LaMonte Young - Lars Bröndum - Leif Isebring - Leif Jordansson - Lina Selander - Lisa Hansson - Lisa Ullén - Lise-Lotte Norelius - Liv Strand - Maria Arnqvist, Cecilia Österholm, Jari Happpalainen - Martin Q Larsson - Matti Bye - Mattin - Nils Personne - Olof Olsson - Paul Bothén - Paul Burnell - Pelle Halvarsson - Per Magnusson - Pessi Parviainen - Peter Geschwind - Peter Lindroth - Peter Schuback - Pontus Langendorf - Rinus van Alebeek - Robin McGinley - Sara Lundén - Shida Shahabi/ Anton Svanberg - Stefan Klaverdal - Thomas Brandt - Thomas Elovsson - Tommy Wahlström - Tony Harris - Ulf Grahn - Ulrich Krieger.

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(k)/ 2014: Mary Fernety & Christoph Herndler: I COULDN`T STAND THE SMELL OF ROSES. (Notationsgraphik von Herndler). Galerie Forum. Wels, Austria, 2-25. October.

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(k)/ 2015 January 23-31. [OpenScores] Kunsthal Århus (Denmark). Arr. by Kunsthal Århus and AUT - Aarhus Unge Tonekunstnere. Concerts Aarhus January 23 and Copenhagen, January 24. - Kristin Boussard (SE), Vassilis Chatzimakris (GR), Marcela Lucatelli (BR/DK), Neil Luck (UK), Julie Myers (UK/DE).

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141111

Frequently, comparisons of improvised music have been made to life in its varied forms outside music which demands that we improvise - but often they have been of a very general and vague nature. However, on the basis of game theory, Canonne reports from empirical experiments highlighting in a precise way how freeimprovisors in fact seem to possess a special "saliency competence" and be especially capable of "team reasoning" - at least when playing.

Guy de Bièvre's PhD on Open, Mobile and Indeterminate Forms from 2012 reconsiders old apparent antagonisms in experimental music and takes his studies as well as the comparative view further to open compositions within jazz and within today's more mixed context. Important source for anyone who take interest in these developments!

Did anyone in the field of improvised music and vicinity ever summarise Keith Johnston's ideas about 'theatre sport' and those by Paxton on 'contact improvisation' before now? Jacob Thorkild Overgaard has done it. We can learn from these neighbouring fields.

Nina Polaschegg continues to report on the ways improvisation and composition meet. Her writings provide unique insights into the diversity with which this can happen.

Else, there is pre-history of recent improvisation, conservative notation studies continued, traditional notation visually displayed, Globokar finally interviewed in English - see summaries pasted below.

yours,
Carl Bergstroem-Nielsen

141111

NEW ITEMS AT IIMA:

- Improvisation Symposiums / Congresses:
Abstracts from the recent Prague 2014 symposium
Abstracts from Improvisation Across Borders 1999 and related
- Kösterke's text on anarchy and free improvisation now also in Spanish, Russian and Czech languages!

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NEW ABSTRACTS OF LITERATURE RELATED TO IMPROVISED
MUSIC AND NEW NOTATIONS
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"OLD DEPARTMENT" 1945-1999:
just a few adjustments made.

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ADDENDA 2000-:

(e1)/ Dimpker, Christian: Extended Notation. The depiction of the unconventional. Zürich/Berlin (LIT Verlag), 2013.

This book is an updated version of the kind of catalogue books by Stone (1980;E1), Risatti (1975;E1) and Cope (1976;E1). The author makes his aim explicit: it deals with methods being "1. as exact as possible and 2. as simple as possible. Moreover, they may 3. not be contradictory to traditional notation, but should instead extend and be closely related to it. Finally ... they need to be... compatible with, and distinct from, all other signs of the system" (p.2). This approach means, for the author, that even proportional or optical notation (using space measured in centimeters instead of metrum) is excluded.

So this work is not aiming at a comprehensive view of new notations and understanding of their systems but confines itself to a listing of details that can be added to metric notation. Alas, we are still in need of such a systematic survey. In the meantime, one must still point to the last section of Karkoschka (1966;E1), to Gieseler (1975;H1), Brindle (1975/1986;H1), Maegaard (1964/1971;H1 - for those who read Danish), Sutherland (1994;H1). And, to the recent Sauer (2009;E1) at the time of writing. As well as, of course, to individually published works and various additional writings. PhD students searching for issues, go ahead!

On its 346 pages it covers, however, a wealth of alternative techniques, also vocal, electroacoustic and sound recording. As the author states p.2: "these criteria... remain subjective, and anyone who cannot accept them might not be satisfied with the results of this work. In such a case, other methods may, however, be derived from the presented suggestions and this work be used to study unconventional instrumental playing techniques and the elements of electroacoustic music".

(g2.1)/ Toop, David: "Frames of Freedom. Improvisation, otherness and the limits of spontaneity", in: Young, Rob (ed.): Undercurrents. The hidden wiring of modern music. London/NY (Continuum) 2002, p.233-248.

The pre-history of the modern concept of free improvisation is explored here. The pursuit of automatism by André Breton and a number of other authors including Japanese Muroyama Tomoyoshi as well as Tristan Tzara, is considered. Further, representatives of glossolalia (Antonin Artaud) and, attempting to draw a connection to the liberation of sound itself, Partch, Grainger, Varèse, Messiaën and Cage, are mentioned. In more recent developments, mention is made of Lennie Tristano and a number of contemporaries working in the fifties, before Sun Ra and other representatives of free jazz and free improvisation of the sixties appeared on the scene.

(g2.1)/ Polaschegg, Nina: Gegenseitiges Befruchten und Durchdringen. Zum Spannungsfeld von Komposition und Improvisation. MusikTexte 139, November 2013.

Characterises a number of composers from the "middle or younger generation" who take interest in improvised music. Some of these study it before writing fixed compositions. What is new about this is the existence of an improvised music scene. Some composers may also be improvisors themselves. Others make it part of the performance. Jorge Sanchez-Chiong (living in Vienna) creates ad hoc compositions for specific musicians and combines sometimes traditional interpreters and improvisors in one piece. In Salzburg, composer Gerhard E. Winckler's "Bikini Atoll" some details are left to the musician's discretion, and a live-electronic part will react, unpredictably, to what was played. In German Karlheinz Essl's "more or less" for improvisors, short verbal directions are computer generated during performance. Lindsay Vickery is from Australia and part of the "Decibel" ensemble - "Transit of Venus" is notated in outlines. Belgian Stefan Prins combines fixed parts and parts notated in outlines in "ventriloquium". All mentioned works are illustrated in the article with samples from the scores.

(g3)/ Clément Cannonne: Focal Points in Collective Free Improvisation. Perspectives of New Music 51 (1), Winter 2013.

Free improvisors cultivate special cognitive skills. The theoretical field known as <l>game theory</l> studies coordination issues among humans working together. A classic example is a telephone conversation being interrupted - both parties then face the same choice: shall I call back or wait for the other to do so? The problem arises out of too many possibilities to choose from. People will in such situations try to guess what the other might do. If there exists a <l>cognitive salient</l> strategy for both parties, this can be named <l>focal

point. Musicians practising Collective Free Improvisation (CFI) are all the time faced with similar-typed coordination challenges.

The author conducted empirical experiments aiming at tracking a specific, assumed "saliency" competence related to the issues mentioned above. In the first experiment, solo improvisors were to improvise along with a recorded background. This background was relatively homogeneous, but with some strongly diverging material suddenly appearing once. Results showed that "expert subjects" trained in CFI more often than the others drew formal implications from the incident.

The second experiment was about a group improvisation. Musicians were placed in different studio booths so as not to be able to see each other. They heard three different music samples in their headphones and they had been informed that the order of these playbacks were not the same for each musician. Then they were to start improvising simultaneously, using one of the samples as a point of departure. Subsequent interviews showed that "expert musicians" employed "team reasoning" (relying on identification with the group) to a higher degree and more explicitly than the others. Also, that there were no marked difference between novices of CFI coming from classical and jazz fields. In jazz settings there is improvisation, but usually there is a referent (a standard or a composition) to solve coordination problems, the author reasons.

Both findings explain, the author asserts in the conclusions, why "improvisations of CFI's experts are almost always more successful from a formal point of view (p.30)". Also, that studies in CFI "can help us to shed a light on non-musical phenomena, such as everyday life, where the ability to solve multiple unexpected coordination problems could very well be considered as an improvisational capacity".

(g5)/ Overgaard, Jacob Thorkild: *Improvised Music. Essays and Interviews*. Copenhagen (Ed. Wilhelm Hansen, WH 31324), 2011.

The author is a Danish improvising musician who, writing in English, reflects on his own practise. Apart from Bailey's book he seems largely unaware of the body of English literature dealing with his subject. But instead, he investigates his subject to a large extent by introspection and reflection in a sensible way, besides doing interviews and summarising theorists from neighbouring fields. There is an informal tone to the book, as if the reader had just met the author after a concert and they were having a conversation over a drink.

Theoretical references and explorations are made especially fruitfully to theatre, in "Essay #5 - Theatre, Dance and Abstract Painting" (p.94-115). Keith Johnston, father of the concept of "theatre sport" seems to deliver concepts that characterise free improvisation well in its

first stages from the sixties and on: keywords such as spontaneity and equal status are focused upon. An interesting deepening out of this comes about by stating the importance of "narrative skills". We are dealing with an open-ended "storytelling", not "telling a story". Also, spontaneity is characterised in several ways, with a view to evade the "normal" suppression of "obscene" and other "strange" contents. Players' attitudes need to be "allowing" to a high degree, and not too much "blocking", in order to develop the common process. - Paxton, the father of "contact improvisation", may help to characterise the interactional aspect by introducing the notion of "friction". It can be seen as related to the method of being connected to other performers. This situation makes events unpredictable and provides constant challenge to participants. Friction also occurs between players or sound sources. It may thus, it seems, be regarded as a constant source of both tension and energy, also in music. It describes a process with multiple components, very different from traditional concepts of melody and accompaniment.

The book also contains a photo series of Danish and international musicians, and interviews with Raymond Strid, Torben Sangild, Peter Ole Jørgensen and Vagn E. Olsson.

Readers should be prepared for frequent errors in the English language - in many cases, Danish expressions have been translated too literally. Instead of "number", read "piece", instead of "fat", read "cool", etc.

(h1)/ Guy de Bièvre: Open, mobile and indeterminate forms. PhD, Brunel University 2012. Available through www.bl.uk

This dissertation examines important aspects of open composition forms in recent music history, both in the form of a general discussion, and by analysing selected works. A portfolio of own works is also commented on.

The general section "On Form" focuses especially on the divergent, sometimes even strongly conflicting, composers' views on openness of composition. Henri Pousseur is pointed to as a composer who conceived of determination and indetermination as complementing, not antagonising each other. Also serialism, according to Dominique and Jean-Yves Bosseur, is viewed by Pousseur "as a tool transgressing the author's omnipresent subjectivity, thus even meeting Cageian concepts" (p.24).

Another problem touched upon is the possible status of unwritten rules, even if "everything" seems to be permitted. The author also looks at the typical attitudes to openness in jazz and concludes (p.36) that "Where the avant-garde composer grants liberties to the performer, the jazz performer takes ungranted liberties with a composer's work."

And the selection of compositions subsequently analysed surely is a mixed one. The first is Earle Brown: December

52, which is scrutinised with special focus on its background and genesis, taking in a number of sources studied by the author during a visit to the Earle Brown Archive. It thus presents hitherto unknown material, alongside the numerous published interviews and other texts. See the special category g2.4 especially in the "old" department before 2000 of the present bibliography.

Then follow Miles Davis (Ife 1972-82, analysed on the basis of recordings), Adam Rudolph ("Ostinatos of Circularity" [2011], written materials used for conducted improvisation), Peter Zummo ("Experimenting with Household Chemicals", recording publ. 1995, traditionally written parts to be performed in individual tempos and with some choices and liberties) - and Anne la Berge.

Her pieces may use electronics, be based on a time line, and some are published by Donemus. Performers may influence the electronics settings and play from general indications ("e.g. melody, sustain, long tones, noise, busy", p. 141). She has an interesting characterisation of oral versus written communication of musical instructions. "The decision to put works on paper, rather than communicating them orally, has also to do with the symbolic power of paper", de Bièvre says, and quotes the composer: "...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).

(k)/ 2014, Month of June. Simone Spagnolo (graphic scores), The Gallery Café, Bethnal Green, London. The samples shown at the internet pages seem to show fairly traditionally written music, however arranged in visually unusual ways and illustrated with drawings. They were meant to be shown onstage during an opera incorporating some audience participation.

<http://thegallerycafe.wordpress.com/> -
<https://www.facebook.com/ItMakesNoDifference/>

IIMA got a new design of its table of contents - now one can overlook at a glance what is compositions and what is text.

American composer Lukas Foss wrote, as early as 1963, an important article on his work with open composition for improvising musicians - parallel to Christian Wolff. So exciting to see that Wolff was not alone. If interaction related to composition matters, get to know this article if you did not before!

You may also read about free improvisation related to anarchy in both German and English - a short, concise text. And take the digest of two PhD dissertations on free improvisation, one by Sansom and another by Grossmann.

NEW ITEMS AT IIMA:

New compositions by Rasmussen, Courtis and Christensen - the two last composers are new at IIMA.

Polaschegg article revised for better English readability (shorter sentences). New Danish text about "leg-pulling", an artistic technique of filmmaker Lars von Trier, applied to improvised music, among other things. New short text by Doris Kösterke on Commandments of Anarchy, in both German and English.

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NEW ABSTRACTS OF LITERATURE RELATED TO IMPROVISED MUSIC AND NEW NOTATIONS

"OLD DEPARTMENT" 1945-1999:

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Foss, Lukas: The Changing Composer-Performer Relationship: A Monologue and a Dialogue. Perspectives of New Music nr. 2, Spring 1963 45-53

This article seems to be less known in Europe as it ought to be. It describes Foss' compositional efforts to open up for improvisation, comparable to what Globokar (1970 and 1971;G.2.1) and Karkoschka (1971;G2.1) did, but many years earlier. Additionally, it describes an idea of music based on interaction ("reaction" in his terminology) and its notation, thus revealing the fact that Chr. Wolff was not the only one to focus musically on that.

Performance practise in new music is undergoing a change, the author argues. Composers work with "handpicked" performers to a much higher degree than before - including himself with his Improvisation Chamber Ensemble. Because "new tasks demand new ideas of coordination", then "As a result, a thorough overhauling of conduction technique is in the making, new instrumental discoveries have antiquated every existing orchestration treatise - traditional limitations of voice and instrument have proved to be mythical..." (p. 46).

The following parts of the article is in the form of a dialogue with an imagined, sceptical musician. Notation matters are discussed, and the author shows an example using accellerando and ritardando instead of a more complex polyrhythmic notation. Generally, new notations should avoid that which is "unessential", in the interest of clarity and effeciency. A notation example from Echoi (1960-63) is quoted, employing some musical figures without a staff. It exemplifies "a music where the instruments or voices... act and react to and against one another, like characters in a play..." (p.49f). The importance lies in being a "<|>musical</|>" point of reference, as compared to what the author calls "makeshift" methods.

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Lukas Foss: Improvisation versus Composition. The Musical Times 103/1436, October 1962, 684-685.

Describes in some general terms the way of working in the Improvisation Chamber Ensemble. See Foss (G1.1; 1963) for a more in-depth-going account.

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Sansom, Matthew: Musical Meaning: A qualitative investigation of free improvisation. PhD, University of Surrey, 1997.

This is the dissertation behind Sansom (G3; 2007) - see this for an introduction. There seems to be some additional aspects to be gathered from it.

Anton Ehrenzweig's theory about art perception is discussed. In the author's words, he "understood psychical structures to be contained within art's formal characteristics" (p.75). Abstraction in the arts is not a formal characteristic to be perceived by the conscious mind but rather through a powerful "unconscious depth perception" (p.75). This, in addition to Kristeva's views described in the article Sansom (G3; 2007), informs the author's thoughts on identity formation through improvised music.

His "Model of improvisational process" (p.150 ff) appears as an interesting tool for analysing how musicians get involved in playing. It describes the following stages. They are to be imagined as a cumulative, ongoing and cyclic process, involving, in turn:

- awareness (corresponding ethical virtue: sensitivity)
- response (relevance)
- articulation (commitment)
- _ transformation (engagement)

A final chapter connects to music education and music therapy. "Education must ensure that space exists for the human element of musical experience, and therapy must attend to the modalities of communication rooted in pre-verbal experience" (p.187). Donald Winnicott's and Julia Kristeva's concepts of play are discussed here, as being pertinent to the creative, "self-inventing" (Prèvest) playing activity.

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ADDENDA 2000-

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Neuner, Florian: "Auf der Spitze des Eisbergs. Die Berliner Komponistin und Verlegerin Juliane Klein". MusikTexte 139, p.5-13. Includes a list of works.

Juliane Klein did her first studies in the DDR with, among others, composer Hermann Keller who taught her improvisation and composition. She later developed her own form of open composition. It seems to rely for the most part on verbal instructions, judging from the example quoted. This is a section in extenso ("work sheet") from the opera "Allein" (2012). It states some

reflections on the dramatic content and provides a poetic description of the desired atmosphere, as well as some concrete musical guidelines.

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Sansom, Matthew: "Improvisation and identity. A qualitative study". *Critical studies in improvisation / Études critiques sur l'improvisation*, vol.3, no. 1, 2007.

On the basis of musicians' comments to video recordings of their own playing, the author describes various "continua": Musical Object, Heart/Mind, Body, Instruments, Partner and Environment. Cases are described, and Julia Kristeva's views of how meaning emerges is pointed out as relevant for understanding the "self-invention" process (Prévost) of free improvisation. According to her, there is a tension between social restraints and disruptions of the order they represent. This makes parody, irony, innovation, creativity and revolution fruitful areas of study. - See, however, the author's PhD Sansom (1997; G3) with more details and a theoretical model which is not included in this article.

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Grossmann, Cesar Marino Villavicencio: *The Discourse of Free Improvisation. A Rhetorical Perspective on Free Improvised Music*. PhD, University of East Anglia, Norwich, UK, 2008. Available online at www.bl.uk (without the sound files)

Musical rhetorics, such as were cultivated in Baroque music, are re-evaluated for describing free improvised music. A variety of concepts are presented and references made to recordings and to a few conducted workshops. For the present reader, however, the general useability is unclear - descriptions appear rhapsodic, like a catalogue of ideas. It could have been interesting to see concepts like 'kairos', 'prolepsis', the general categories of 'decorum' and that of ethics, connected to a general discussion of free improvised music - providing thorough information on how to both understand their meaning and to practically apply them in the new context. This might yet remain the task of other specialist researchers. Perhaps the list of 'vices' - categories covering "bad behaviour" (p.153ff) - is the most transparent. It includes 'battologia' ('vain repetition' - maybe "Cliche") - 'bomphiologia' ('exaggeration done in a self-aggrandising manner') and still others.

In the introductory exploration of background, Various sidelights fall on free improvised music and postmodernism, on youth rebellion phenomena after second world war, and there are some brief comments on the sign language of Butch Morris.

One observation, loosely connected to the rhetorics theme but nevertheless valuable, is the author's account of his own experience with playing Berio's "Gesti" for recorder. As the author's description suggests, the piece

proposes a number of new techniques to be employed and at the same time provides choices and freedom from a fixed scheme through a graphic score. "Performing FIM [Free Improvised Music] is also the time of learning...we should think about the fact that knowledge is accumulative and that it depends on memory", it is stated (p.44). This seems the perfect counter-story to the one of Globokar - one unsuccessful piece lead to his much quoted dogma about composition and improvisation being different methods that should not be mixed - see Levailant (G1.1; 1981). One can learn and get new ideas ideas from composers' propositions (like Derek Bailey also did from Webern, btw), and thus they function in a similar way to the exercises many improvisors keenly do. Like improvising demands much attention to fellow players, so playing an open composition demands attention to the materials and structures presented. This could in a similar manner be an occasion to look into new possibilities and their immediate, free use. So there is hope for combining the two methods.

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130822

Hello all,

here we go - info on new abstracts and more at IIMA which you have previously subscribed to. (Return with IIMA stop if you change your mind).

There might be some HTML and other stuff now and then (like the lineshift tag:
) in these pastings, please try to look through it.

Explanation of classification codes to be found in the online bibliographies.

enjoy... ;-)
Carl

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I I M A - International Improvised Music Archive.
Space-ship into the
future...
<http://www20.brinkster.com/improarchive>

Did you say improvisation, notation and open work
s t u d i e s ? Go to
<http://www20.brinkster.com/improarchive/legno1uk.htm>

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Some thoughts and remarks from the editor:

the writings provide thoughts and reflections and additions and maybe updates to various good themes. New to me is the improvisation teaching approach of Oshinsky which focuses unusually much on the attitude and approach of participants - could be thought-provoking for workshop holders. Lothwesen examines the difference between how critics and musicians respectively talk about their music - looks like a good sociological filling in. De Lio's anthology is already old and only now coming to my knowledge. It has a lot of "old" and traditionally notated modern music as well, but, having this general scope, I find it an impressive publication which has surely played a constructive role in making also "our" music generally known together with some relevant new music context. Why - why don't we Europeans publish general anthologies? (We did some glorious series back in history, but time is overdue to move on...)

NEW COMPOSITIONS AT IIMA:

Henrik Ehland Rasmusen (DK): The Nature of the Notes 1 and 2 for an ensemble of melody instruments ad libitum. (both 2010)

(Cardew ed.): Nature Study Notes 1969. A central historic document of the Scratch Orchestra. But difficult to access as it was not included in the book Scratch Music but published seperately. Amazon.com offers presently a used copy for £175... I got my copy from the British Music Information Center some years back with the permission from the librarian. Inside is stated: "No rights are reserved in this book of rites..."

CBN: Intuitive Musik - a mini-handbook (see in IIMA under CBN): revision, stuff about dominating and too quiet persons added.

EXPERIMENTAL IMPROVISATION PRACTISE AND NOTATION.
AN ANNOTATED BIBLIOGRAPHY.

g3/ Walduck, Jacqueline Sarah: Role-taking in Free Improvisation and collaborative Composition. PhD, City University, Dep. of Music, 1997.
Available online through the oline catalogue at British Library, www.bl.uk.

This work deals partly with the author's own practise of "backbone" composition which could be described as deliberately unfinished ones leaving space for further elaboration which may be partly written, partly improvised, by the musicians.

The first part, however, offers a general discussion of the concept of improvisation. It is a sophisticated one going beyond among other seemingly obvious things, the criterion of composition encountered by the author that it allows for "conscious revision", improvisation does not. Instead, it is maintained as a defining characteristic for improvisation that "evaluations take place <l>as the results are heard</l>".

Further, the author describes "player function roles". They may appear a bit formalised for a free improvisation: "solo - counterpart - background - heckle - punctuation - block - contrapart", but they could have some interesting interactional properties.

Another category is "Material-generative roles":

- "1 Ice-breaking: introducing completely new ideas that become adopted or developed by other players.
- 2 Contrasting: using or developing ideas that contrast to

limits or being irritated at them.

Composers featured in the new music chapter (some with several examples) are: Kagel, Ferneyhough, Penderecki, Ligeti, Stockhausen, (Mion, transcriber for Francois Bayle), Earle Brown, Feldman, Cage, Christian Wolff, Cardew, Bussotti, Logothetis, Pousseur and Tom Phillips.

(f1.1)/ Oshinsky, James: Return to Child. Music for People's Guide to Improvising Music and Authentic Leadership. Philosophy, Games, and Techniques developed by David Darling, Bonnie Insull, and Participants in Music for People workshops. <http://www.musicforpeople.org> 2008 edition. Sold at the website (pdf and paper editions available).

Usually, exercise collections deal with the music material, the "how to use it" aspect and how to act musically within the group. This one, however, has a few concepts like those of the extremes of "Yea" (strong) and "Ooh" (soft) sound and some more, also advice on practising traditional material. But else, it lingers on describing an egalitarian view of playing (which may serve as a preparation for participants) and on providing advice for workshop leaders. Both could be useful as a supplement to other exercise programs.

(f1.1/) Agrell, Jeffrey: Improvised Chamber Music. Spontaneous Chamber Music Games for Four (or Three or Five) Players. Chicago (GIA Publications), 2013B.
Exercises, using Agrell (F1.1; 2008), but also new ones.

(f1.1/) Agrell, Jeffrey: Improv Duets for Classical Musicians. A Concise Collection of Musical Games for Two Players. Chicago (GIA Publications), 2010.
Exercises, using Agrell (F1.1; 2008), but also new ones.

(g2.1) Lothwesen, Kai: "The Role of Contemporary Music for the Development of European Improvised Music". In: Jazz, improvised music and contemporary composition: convergences and antinomies (= Filigran 8, S.69-82), hrsg. von Pierre Michel. Edition Delatour. ISSN 2261-7922. Online: <http://revues.mshparisnord.org/filigrane/pdf/356.pdf>. Published 26. January 2012.

Investigates works by jazz composers Gräwe, Barry Guy, and Schlippenbach as influenced by contemporary music (Webern, Ligeti, Xenakis) as well as contemporary music composer Bernd Alois Zimmermann who collaborated with Schoof, Zimmermann and others.

A statistical analysis of verbal statements documents the difference between the way critics and musicians describe the music. A theoretical model accounts for the differing but ultimately related rhetorical characteristics: legitimation of "European Free Jazz" regarding the critics and "Initial for inspiration and striving for social prestige" for the musicians. It is concluded that "Whereas emancipation appears to be a historical phenomenon, assimilation continues to be a challenge for improvising musicians, giving rise to fascinating listening experiences". Nevertheless, the author stresses that motifs for approaching those tendencies are individual. - This article summarises the author's book Klang - Struktur - Konzept. Die Bedeutung der Neuen Musik für Free Jazz und Improvisationsmusik. Bielefeld (transcript), 2009.

(g2.1) /Velasco-Pufleau, Luis: "Réflexions sur l'improvisation et l'implication sociale de l'éducation musicale. Dialogue avec Jean-Yves Bosseur. Critical Studies in Improvisation / Études critiques en improvisation, Vol 8, No 1 2012.

Interview of the "conversation" type with composer and musicologist Bosseur - see about his works passim in the bibliographies. Among other issues, he quotes from a personal conversation with throws the endeavours behind December 52 into relief by quoting opinions on it by Boulez and Cage before the work was finished. It also appears that Brown intended to break performers' habits by creating graphics he thought could not be interpreted in a traditionally-sounding way.

There are further some remarks on the situation of improvisation and open works in French higher music education and at festivals.

(g3)/ Irmer, Christop: "Das Verhältnis von Musiker und Publikum in etischer Hinsicht", Ringgespräch über Gruppenimprovisation LXXXVI, April 2013, p.5-7.

A statement by Vinko Globokar from 1976 is taken up critically: "... I regard improvisation as a purely private process which can only be of importance for the players' inder development and at which the audience can only be present as a witness" (see Globokar (1972;G2.1). This is seen as a self-sufficient attitude and contrasted to a quotation by Malcom Goldstein who appreciates the aspect of sharing the experience with other people. The author then develops the idea that improvised implies a more direct perception of the musicians' human prescence by the audience than do performances of written works.

This idea is based on phenomenologically oriented philosophers Fischer-Lichte, Waldenfels, Lévinas (Merleau-Ponty and Derrida are also mentioned in the background).

One point to be observed from this is that the musical and the general appearance of the musicians' body may interfere ("semiotic body" and "phenomenal body" according to Fischer-Lichte). Another point is (following thoughts from Lévinas) that the concert situation implies empathy and closeness. And there is a mutual witnessing of each other, also between individuals in the audience. This state of affairs is seen as the basis for a social order, a ritual which stabilises the situation and prevents too much closeness. The applause ritual is an example - it can be formal or more spontaneous, but within the limits of the ritual.

Edwin (Eddie) Prévost: "Free improvisation in music and capitalism: resisting authority and the cults of scientism and celebrity", in Saunders, James (ed.): *The Ashgate Companion to Experimental Music* (Ashgate), 2009, pp.131-144 (=Saunders (2009;G5))

Prévost's basic thoughts seem to have found their hitherto most concise form on 13 pages here. The summary by James Saunders goes (p.3), with a comment after the semicolon: "Prévost 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: it is perhaps a notion which defines a more chronological avantgarde, where as Philip Cornes suggests ' You already see where the great tradition of Western culture is supposed to go; who's the genius who will get there first' ".

(g5)/ Saunders, James (ed.): *The Ashgate Companion to Experimental Music* (Ashgate), 2009.

Book comprising articles on miscellaneous topics of experimental music generally and interviews with a number of musicians - all related to English music.

"Writing, music" by Michael Pisaro considers with examples works by Cage, Beuger, Brecht, Brown, Wolff, Oliveros, Ono, Tenney, Werder and Pisaro.

Edwin (Eddie) Prévost's basic thoughts seem to have found their hitherto most concise form on 13 pages here - see Prévost (2009; G3).

Improvisors Rhodri Davies and Evan Parker are featured in interviews. They have different attitudes towards the sounds they work with: Davies sees his work as an ever

ongoing exploration. Even if specific challenges exist to be worked on consistently for a period of time, he likes to move on to something else at some point - and in some cases leave it to composers to use the sounds. Parker, on the other hand, is not against the notion of having a "bag" with known material to use from if he feels it relevant, neither of using the term of one's own "sound".

see also from Brown A1 og Wolff A1

a2.2/ DeLio, Thomas; Smith, Stuart Saunders: Twentieth Century Music Scores. New Jersey (Prentice Hall) 1989, ISBN 0-13-934530-2

Anthology of traditionally written music for the most part, however, these are also included:

Ashley, Robert: in memoriam...Esteban Gomez (quartet) (1988)

Lucier: I am sitting in a Room (1970)

Wolff: Burdocks, Section V (1971)

Brown December 1952 (including the important part with text and a diagram)

Brün, Herbert: Mutatis Mutandis (1968). excerpt

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Dear colleagues - including students, librarians, researchers, musicians, composers and everyone else with interest in studies within the field mentioned below...

you maybe know IIMA and my large bibliography there "Experimental improvisation practise and notation..." Perhaps you are also aware that it is frequently updated with new summaries of literature I have found worthy of inclusion. It occurred to me that time has come to present users for something more up-to-date and convenient than having to look through more or less everything to find new content and review the updates. It could as well include all new compositions and texts posted at IIMA, International Improvised Music Archive.

As I did not manage to find a suitable RSS-solution (should be free and without special server requirements and being able to find exactly what was updated), I now start an IIMA newsletter. This consists just of a manually done compilation of the new stuff I'm putting in. There is maybe no further editorial summarising and talking, but you will have the news delivered with no effort.

PLEASE NOTE: if you are interested, indicate it to me (just a mail with "IIMA yes" in the subject line will suffice if you're busy). You are NOT on the list yet - I want to make sure this is not experienced as spam. You can of course stop anytime ("IIMA stop" could convey the message).

Below you can see the recent newsletter. For elementary questions about the codes, classification system etc, please take a look behind the link below.

yours very best!
Carl

IIMA NEWSLETTER 130213

EXPERIMENTAL IMPROVISATION PRACTISE AND NOTATION.
AN ANNOTATED BIBLIOGRAPHY.
ADDENDA 2000-

see also from g3
(g5) Nanz, Dieter A. (ed.): Aspekte der freien Improvisation in der Musik.
Hofheim (Wolke Verlag) 2011.

A series of concerts with ensuing discussions in Basel, Switzerland arranged by musicians Nicolas Rihs and Hansjürgen Wäldele since 2003 was the background for this book, bearing the same title. Participating musicians from this series were invited to provide their own answers to the question: "Which question must be asked in order to understand what is essential for free improvisation?". The invitation was also extended to musicologists, journalists and composers in order to further facilitate a common reflection and development of common concepts in order to make it easier to generally speak about this music form at all. The text on the back of this book quotes Miriam Sturzenegger for formulating this aim. No source is mentioned, but it is a slightly edited excerpt of her contribution to a similar discussion - the one following the article Meyer (2010; G2.2) which had 35 participants in all. It can be found at <http://www.dissonance.ch/de/rubriken/6/95>. The present book consists of 33 contributions - and the vast majority are from persons who did not participate in the previous discussion mentioned!

When directly following playing or listening, many issues for discussion may spontaneously arise. Thomas Meyer mentions 'form', 'interaction' and 'responsibility' as commonly arising during the series. Urban Mäder provides a detailed documentation of one of his free ensemble improvisation lessons at Musikhochschule Basel. It can show how dialogue is important for meaning to arise. What appears highly meaningful in the middle of the discussion may, however, be not just difficult to "generalise" but simply less illuminating in another context, maybe precisely because there is too little linking to commonly used concepts. The discourse easily becomes labyrinthic.

A number of authors criticise the notion of 'freedom' as saying too little about free improvisation. According to Sebastian Kiefer, 'unpredictability' and 'spontaneity' are neither necessarily connected to each other, nor is spontaneity a special privilege for improvised music. For Matthias Kaul (p.53), freedom exists solely in choosing what to play with (perhaps he means instruments etc) - else, there is a discipline to follow the demands of the context. For Harald Kimmig (p.138), creativity and intuition are worn-down concepts, easy to misunderstand. Peter Baumgartner (p.190) is against being a "poetic apologist of the 'moment', of 'presence', of 'The

New', etc". He points to a predictable dimension in improvisations and to conventional properties in sounding idioms and interaction. This is elaborated by Rudolf Kelterborn (p.177) and Claudia Ulla Binder (p.186). The first mentions a lack of 'unorganic' impulses and the dominance of lengthy gradual developments, the second the recurrence of well-known textures: with holes, with an integrated mass of sound, or with a climax. It could seem notions like 'freedom' etc., maybe more relevant to the sixties and seventies, have become outdated, and we need to view free improvisation as a practise in its own right, imposing its own demands on its practioners.

It may seem easier to provide practical advice to musicians. Walter Faehndrich provides a number of checklists dealing with the avoidance of clichés, and Lukas Rohner makes his advice wonderfully clear through graphic visualisations.

Harald Kimmig demonstrates, however, that the goal of reaching common notions in which to talk about free improvisation is perhaps within reach. He poses five questions: 'what happens from the point of view of instrumental technique? What happens aesthetically? Is movement (body), emotion, intellect active? How is communication taking place? Is there a readiness for risk-taking?'. These questions, says the author, could be posed when facing any music, and they aim pragmatically at describing 'hard facts'. They could be said to have an ethnological or sociological flavour, a descriptive character going beyond any purely apologetic views. Thus, they could make general comparisons possible, both within improvised music and between this and other musics.

A "thematic register" lists a number of concepts and occurrences within the book.

See also Nanz (G2.1; 2007), written by the editor, which presents a critical view of the theorising part of the series, together with an acclaim of the performance part.

Authors other than those mentioned above are Fritz Hauser, Sylwya Zytinska, Malcolm Goldstein, Christian Kaden, Hans Saner, Philippe Micol, Shristoph Schiller, Carl Ludwig Hübsch, Claus-Steffen Mahnkopf, Lukas Rohner, Sebastian Lexer, Hans-Jürg Meier, Jacques Demierre, Lauren Newton, René Krebs, Kjell Keller, Michael Vorfeld, Matthias Schwabe, John Butcher, Markus Waldvogel, Peter Baumgartner. Marianne Schuppe, Daniel Studer, Matthias Arter, Roland Moser.

(a3)/ Else Marie Pade: Faust, 1962. Facsimile af partitur til elektronmusik. Offset-print 48,5 x 65 cm. Oplag: 420. Signeret, dateret og nummereret. Copenhagen, (Den Danske Radeer-Forening, Nr. 524), 2012.

(f2) /Adrian, Signe og Jensen, Jesper Juellund:
"Spilleregler og musikalsk

kreativitet". Musikbladet for gymnasie- og HF-lærere (Gymnasieskolernes Musiklærerforening), December 2012, p. 26-34. ISSN 1604-049x

A short, but comprehensive, systematic presentation of possible categories of "playing rules". This is taken in a broad sense and includes traditional formal/compositional devices as well as much more, such as various dimensions of context and the way the rules are given. This could be, for instance, general directions for the process ("kill your darlings") or considering the difference between exact directions and describing of general goals. Strictness or looseness exemplifies further, also reflections on the context of the production process, as well as the (imagined) circumstances of performing.

(g2.1)/ Guy, Barry: "Graphic Scores".
www.pointofdeparture.org 38 [2012].
Downloaded 29.april 2012. French translation originally published in L'Art du jazz (Éd. du Félin), 2011.

The composer comments on Bird Gong Game, Witch Gong Game, Un Coup de Dés and Ceremony. The typical way of working seems to include providing of both pitches and others kinds of material, presented in visually separate sections (maybe in some cases to be chosen from by conductor or soloist?). Visual design ofteh reflect the perceived background and atmosphere of the composition. Compositions are also tailored to the individual occasions. Even so, at least Bird Gong Game was performed later with many different soloists. The article is a short one - many instruction details are not explained, and the colour illustrations are in low resolution (although prints exist for sale). It is, however, much to be welcomed because of the importance of documenting these works that integrate visual design on a very high level with composition.

(g2.1)/ Nanz, Dieter A.: "Improvisieren und Forschen. Gedanken am Rande der Basler Improvisationsmatineen". MusikTexte 114, August 2007, p.83-84.

Thoughts around the improvisation matinés in Basel which started 2003. Improvisation has become established at conservatories. An immanent critique of the music form is suggested, emerging from the experience of its rhapsodic character. A critical view of the theorising part of the series is presented, after an acclaim of the performance part. The author proposes to study the philosophy of Merlau-Ponty (with 'body knowledge' as a notion) in order to find a theoretical basis which is not a result of forced theorising that fails to connect to its object of study because of an unreflected striving towards being objective.

See also the book Nanz (2011; G2.1), a book written by contributors to the series.

(g2.1)/ Kunkel, Michael (ed.) et al: "Diskussion...". Dissonance, Schweizer Musikzeitschrift für Forschung und Kreation 111, December 2010, p.64-77.

Also online:

<http://www.dissonance.ch/de/hauptartikel/82>

Contributions from not less than 35 authors who comment the article Meyer (2010; G2.2). For a continuation of the discourse, see Nanz (2011; G2.1)

(g2.1)/ Meyer, Thomas: "Ist die freie Improvisation am Ende?". Dissonance, Schweizer Musikzeitschrift für Forschung und Kreation 111, September 2010, p.4-9. Also online:

http://www.dissonance.ch/upload/pdf/diss111.hb_04_09.pdf (including abstracts in German, French, Italian and English)

The author takes some detailed looks at improvised music in Switzerland twenty-one years after Meyer (1989; G2.1). It has become much more established and integrated into educational institutions. However, the author thinks there is still an absence of reflection and afterthought, even despite a number of large congresses has been held (Tagung für improvisierte Musik Luzern), and even though there has been a close collaboration between the Swiss Composers' Union (Schweizerischer Tonkünstlerverein) and the improvisor's organisation Swiss Musicians' Cooperative (MusikerInnen Kooperative Schweiz) as joint publishers of Dissonance Magazine until 1996 when the latter was dissolved.

He asks whether the idea(s) of free improvisation are now outdated and absorbed into mainstream, since there is neither much discussion nor seemingly intense activity related to it with the young generations as it seems to him.

See also the numerous reactions to this article Kunkel et al. (2010; G2.1). For a continuation of the discourse, see Nanz (2011; G2.1)

(g3)/ Lange, Barbara Rose: "Teaching the Ethics of free improvisation". Critical Studies in improvisation vol. 7 nr. 2, 2011.

Ideals of equality are often cherished by improvisors. Cardew (1971; G3) views this issue in the context of philosophical ethics. However, how can they be realised in an educational setting based on the teacher's authority? The author raises this issue and discusses it in relation to a community ensemble in Houston, USA. One example of attempting to open for dialogue and participant's choices in teaching is quoted p.5. Statements from participants are quoted and summarised which describe the friendly, yet also serious atmosphere. This is, so the author assumes, why some of them came to feel less afraid of the urban neighbourhood in question.
