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Andreas Papapetrou

Acts of making and receiving: A compositional practice

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Commentary

September 2015

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Acknowledgments

Many thanks:

- to my supervisors Dominic Murcott and Sophie Fuller
- to the Onassis Foundation, for generously funding my studies for the past three years,
- to the A. G. Leventis Foundation, for generously funding me on the first year of my studies,
- to the performers who helped me realise my pieces
- and to Haris Achilleos, Evi Nakou, Maria-Christina Papadopoulou, Kristin Sofroniou, Carmen Zografou and my family, for their invaluable support.

Abstract

Acts of making and receiving:[1] A Compositional Practice

This is a commentary on seven pieces I have created to explore the idea of music as the social activity of performance – including the rituals around it – instead of as abstract works. The pieces explore the relationship between performers and audience and the effects performance space has on that relationship, by addressing the function of the fourth wall as part of musical performance. Focusing on the inherent theatricality of musical performance, the pieces were created by experimenting with the non-sonic constituents of performance – i.e. the space that hosts performance and the rules that govern it, the distance between performers and audience and their behaviour towards each other. In short, my intention was to challenge performance conventions found in the performing tradition of Classical music by composing new music with an emphasis on the non-sonic constituents of performance.

The commentary investigates various concepts about musical performance, which provided the ideas behind the pieces in my portfolio. The portfolio of pieces includes video documentation, descriptions of the pieces, scores and programme notes on each of the pieces. The videos and programme notes can be found in the accompanying DVD and in the following website:

http://artefactsofperformance.blogspot.co.uk

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[1] Title phrase borrowed from Nicholas Cook as used in his essay *'Music as performance'.* See Nicholas Cook, 'Music as performance', in *The Cultural Study Of Music: A Critical Introduction*, ed. Trevor Herbert, Richard Middleton and Martin Clayton (New York and Abingdon: Routledge, 2003), 208.

Introduction

A note on choosing not to be solitary

In school I was a geek. I had the full package, from glasses to braces, and I was not particularly good at group activities that were popular with teens at that time. I was the awkward kid who preferred to read instead of playing football and so I was always a loner. Music was my escape from this. It was never really a hobby, as I soon got very serious about it. I knew I wanted to be a musician, but I realised that playing the piano meant endless hours of practicing alone in small rooms. I had a go at different genres and various little music groups but still somehow ended up doing the most cerebral and, at least traditionally, the most solitary musical activity: that of composition.

In university, after years of doing things by the book, I expressed the desire to experiment with non-sonic, theatrical elements in my work. My then composition tutor told me that, if I were to use such elements, I should be able to name the reasons to justify my choice. That was a good bit of advice but I didn't know what to do with it at the time. So I put these ideas aside until I came to England. Eventually some of them started popping up in my works – first by making a piece meant to be performed in complete darkness, then by working with dancers but also choreographing the musicians, later by experimenting with Fluxus concepts and obsessing about yarn…[2]

Most of those pieces had left the distance between performers and audience untouched. But I wanted to make pieces that would also explore the relationship between performers and audience, pieces that would question these learned group behaviours, in other words the traditions around performance. I wanted to make pieces that would bring people together, that would help us connect instead of forgetting ourselves in our increasingly isolated bubbles of mediatised technological bliss. And so the pieces you will find in the portfolio came to being. This is just the beginning of what I feel is a much bigger journey but I am now able to analyse my ideas and name the reasons why I have focused my research on those specific parts of musical activity that can't be heard.

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[2] See stills and videos from performances of previous work: andreaspapapetrou.com
  - *Skeleton Wing II* (2010) for viola was originally performed in darkness (the violist could barely see the score herself).
  - In *Unbeschriebenes Blatt* (2011) for string quartet and dance I made diagrams in the score, to direct the movement of both musicians and dancers.
  - *BOX* (2011) for 4 performers was a music theatre piece that involved a grand piano wrapped in red yarn, with performers trapped under its legs.

The other stuff

> *"Have you ever considered collaborating with a composer so that you could just focus on the other stuff?"*

I didn't know what to say. I had never been asked about this so bluntly before and I felt I was fooling no one. My insecurities about my works were so awkwardly exposed and I felt I needed to justify my choices – and do it quickly – to that rather inquisitive audience of composition students after a presentation on my work in March 2015. I gave a clumsy answer and eagerly moved on to the next question. It is now time to return to it. The point of this commentary is not only to give detailed answers about my work but also to find the right questions to ask, by examining the various issues that came up while creating the pieces for the portfolio.

The *other stuff* mentioned in the question are all the theatrical elements in the pieces – like people's location or movement in space, lights, use of props, etc. – i.e. all the non-sonic parts of my ideas. These were essentially my points of departure for making the pieces. I've decided to start with this barbed question as it points out some of my main artistic concerns as a musician: It implies that I appear to have worked on these pieces in a way that befits not a composer but perhaps a theatre director, i.e. someone dealing with the visual, spatial and physical and even the social aspects of a musical performance rather than the sonic ones. Rather than taking this implication as a veiled insult I have made it my starting point in explaining my ideas, my artistic intentions and the creative process around the pieces discussed in the commentary. My understanding is that when thinking about a musical experience we mainly think about sound and we often neglect to consider the activity that leads to the creation of sound.

Starting this programme, my original inclination was to explore the non-sonic elements of performance in my research because I was interested in music's inherent theatricality. Eventually, I focused on the concept of music *as performance,* instead of as an abstract object, which exists independently from the physical process that creates it. Considering music inextricably linked to the social activity of performance – including the rituals around it – meant that my research would inevitably involve the relationship between performers and audience and the effects a performance space has on that relationship. It meant that I would need to address the function of the fourth wall in a musical performance. To rephrase: The performance of music is a social activity that follows certain rules, some of which – for instance, genre-specific conventions on the audience's expected manner of conduct or the performers' positioning on a stage – are not directly related to the sound created and seem to limit interaction between performers and audience. My intention was to compose new music that would allow me to experiment with alterations in the non-sonic constituents of performance in a creative way.

The ways of music

> There are two musics (at least so I have always thought): the music one listens to, the music one plays. These two musics are two totally different arts, each with its own history, its own sociology, its own aesthetics, its own erotic; the same composer can be minor if you listen to him, tremendous if you play him (even badly) - such is Schumann.
>
> The music one plays comes from an activity that is very little auditory, being above all manual (and thus in a way much more sensual). It is the music which you or I can play, alone or among friends, with no other audience than its participants (that is, with all risk of theatre, all temptation of hysteria removed); a muscular music in which the part taken by the sense of hearing is one only of ratification, as though the body were hearing - and not 'the soul'; a music which is not played 'by heart': seated at the keyboard or the music stand, the body controls, conducts, coordinates, having itself to transcribe what it reads, making sound and meaning, the body as inscriber and not just transmitter, simple receiver.
>
> Roland Barthes, *Musica Practica* (1977)[3]

Two different modes of experiencing music exist, as Barthes describes: one of listening and one of playing or, as I would put it, in order to include composition in these activities, one of receiving and one of making.[4] Depending on perspective, any of these instances can be perceived as either a shared, public activity or an intimate, private one. For instance, whereas composing is typically regarded as a solitary process,[5] listening to music, or performing it, can be both private and shared: Think, for example, of listening to music in the concert hall while seated amongst the audience, of listening to it on your stereo alone in your living room, or of listening to a song on headphones while commuting on public transport. Imagine singing a folk song alone for personal pleasure, performing for a group of friends or performing in front of a large audience.

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[3] Roland Barthes. *Image Music Text*, trans. Stephen Heath (London: Fontana Press, 1977), 149.

[4] Using Cook's choice of words from *Music as Performance,* as chosen for the title. See Cook, 'Music as performance', 208.

[5] Composition can also be a collective activity – especially in instances where a work is devised between a group of people. However, I personally cannot claim authorship over

Everyone can experience music in very different ways, varying in degrees of physical, mental and emotional intensity, depending on whether they do it as listeners, as composers or as performers.[6] Furthermore, performing cultures can vary greatly depending on musical genre and therefore both performers and audience follow different patterns of behaviour within these cultures (compare classical music's concert etiquette and the drinking and singing-along that casually happens in traditional or folk music gigs).[7] This is one of the main reasons I choose to focus my research and my artistic practice on the concept of music *as performance.*

The excerpt from Barthes' essay supplies the questions that will be explored in my commentary, such as: Can music be theatre? Can it be performed in solitude? Does it need an audience in order to exist? Can it be a physically felt activity even for those not performing? What degree of participation from performers and audience does it require (or allow) in order to happen? Who is the transmitter and who is the receiver? Can a person be both? And why should the receiver *not* be, as Barthes says, 'simple'?[8]

---

a collectively composed work. If this is the case, rather than saying I co-composed the piece, I am happy to consider it having received my creative input (among that of other people) or saying that I have coordinated, directed or generally facilitated its process of creation.

[6] Ola Stockfelt discusses the choice of different modes of listening in relation to different listening situations in her work 'Adequate Modes of Listening', trans. Anahid Kassabian, in *Keeping Score: Music, Disciplinarity, Culture*, ed. Schwarz, Kassabian and Siegel (University of Virginia Press, 1997), 134.

[7] The pieces in my portfolio address the difference in expectations of audience behaviour imposed by performance spaces, particularly in terms of spatial separation between audience and performers in the concert hall (proscenium) and the gallery space. *Nephéles* (Portfolio, pp.96-102) enforces a concert hall set-up, *Inquietus* (Portfolio, pp.89-95) and *Spindle* (Portfolio, pp.84-88) begin with the concert hall's spatial divisions and rules but break them up by the end of the piece. *In the Spotlight* (see Portfolio, pp.77-83) is an example of gallery space set up, i.e. no spatial division and navigation of space by all those involved.

[8] My understanding is that, using the word 'simple', Barthes implies being mentally passive: the uncomplicated kind of audience member that will receive the music only for pleasure without processing the stimulus he receives.

Because of the theatrical nature of the pieces, the approach I use for the discussion of my portfolio is heavily influenced by theatre studies, citing terminology and relevant concepts from this discipline. Therefore, as mentioned earlier, it may appear that I neglect to sufficiently examine one of music's primary constituents, or rather, that which we typically consider its main ingredient: i.e. sound. For what is music, if not sound? And what should a composer be concerned with making, if not sounds?

In terms of sound

It is not uncommon to think of music purely in terms of sound. A quick online search for a definition will typically bring back a broad gamut of results, ranging from 'vocal, instrumental, or mechanical sounds having rhythm, melody, or harmony'[9] to 'the art of arranging sounds in time,'[10] to 'written or printed signs representing vocal or instrumental sound;'[11] There is also an even shorter definition proposed by twentieth-century composers: Edgard Varèse, aiming to include the element of noise in his definition proposed calling music 'organized sound',[12] while John Cage suggested the same term aiming to open it up to the element of silence.[13] To recap, currently the term 'music' generally expresses the idea of *sound* organised in a specific way, but also the *act* of organising sound and the *signs* representing this organised sound.

Thus, the threefold nature of music is revealed. It is, at the same time:

- the natural phenomenon of sound,
  organised following certain rules,
- the activity that creates this organised sound
  (i.e. performance and/or composition)
- and an abstract idea
  (an imagined sound, a concept or a representation of these - i.e. work or score).

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[9] [Unsigned], '*Definition of Music (Merriam-Webster.com)',* <http://www.merriam-webster.com/dictionary/music> (accessed 5 April 2014).

[10] [Unsigned], 'Definition of Music by the Free Online Dictionary, Thesaurus and Encyclopedia'. <http://www.thefreedictionary.com/music> (accessed 5 April 2014).

[11] [Unsigned], '*Definition of Music in Oxford Dictionary (British & World English)',* <http://www.oxforddictionaries.com/definition/english/music> (accessed 4 April 2014).

[12] Edgard Varèse, 'The Liberation of Sound' (1936-1962), in *Audio Culture: Readings in Modern Music*, ed. Christoph Cox and Daniel Warner (New York and London: Bloomsbury, 2013), 20.

[13] John Cage, 'The Future of Music: Credo' (1937), in *Audio Culture: Readings in Modern Music*, ed. Christoph Cox and Daniel Warner (New York and London: Bloomsbury, 2013), 26.

Whether actual or imagined, sound is the key element of the definition of music. And after John Cage's *4'33"* (1952) we have reached a point in history where any sound can, in theory, be considered music. Jerrold Levinson proposes a philosophical definition of music as 'humanly organized sound,' made to be 'regarded primarily, or in significant measure, as sounds'.[14] Even though any sound can be listened to as if it were music, it does not become music unless it is somehow humanly organised.[15] The prerequisite of 'human organisation' may be a matter of personal perception of the naturally occurring phenomenon (and therefore, human selection though limitation or organisation of material) over the entire spectrum of possible sounds (for instance, consciously seeking musical qualities in ambience or purposely listening to it as if it were music).[16]

Jeanette Bicknell develops these arguments further in *Why Music Moves Us*, reminding us that music is not made with just any sound, but using 'only a specific range of sounds which varies according to culture but never encompasses the full range of sounds that humans can make'.[17] She explains:

> In choosing the sounds with which to make music, the performer is necessarily participating in a social or cultural activity. He is choosing over a range that others have specified. If he does not, then his "music" is not likely to be understood as such by others, and although his behaviour may be expressive of self, it is debatable whether it is an instance of music-making.[18]

My inclination as a composer is to focus on the element of human organisation, which makes sound into music; on the activity – whether physical or mental – of making and receiving sound; in other words, on the process of performance.

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[14] Quoted in Jeanette Bicknell, *Why Music Moves Us* (London: Palgrave MacMillan, 2010), 10-11.

[15] Levinson's conditions in his definition of music are probably meant to exclude birdsong and other non-humanly organised sounds from it and also the recitation of poetry or the delivery of a speech (for instance, a sermon) in which case the listener attends to the *meaning* of words (even though they too are organised sound) rather than focusing primarily on their sound qualities as they are articulated. See: Bicknell, *Why Music Moves Us,* 10-11

[16] This is a matter of considering sound *in different contexts*: For instance, the same noise of street traffic can be a sonic nuisance coming in through a window at work or, cut to proportion and inserted into an electronic music or sound art piece, be perceived as a musical element. To put it simply, it all comes down to personal perception: For instance, the random sounds occurring in Cage's 4'33" become music because the listener makes a choice to listen to ambient sounds as music for the duration of the performance.

[17] Bicknell, *Why Music Moves Us*, 95.

[18] Ibid., 95.

Existing through acts

Accordingly, the title of this commentary, ‘Acts of making and receiving’ is borrowed from Nicholas Cook, as used in his essay ‘Music as performance’:

> [The] extraordinary illusion – for that is what it is – that there is such a thing as music, rather than simply acts of making and receiving it, might well be considered the basic premise of the Western “art” tradition.[19]

Cook’s view of music is that of a primarily performing art. Similar notions have been expressed in the past. Kierkegaard*,* writes about this peculiar nature of music:

> Music exists only in the moment of its performance, for if one were ever so skillful in reading notes and had ever so lively an imagination, it cannot be denied that it is only in an unreal sense that music exists when it is read. It really exists only in being produced. This might seem to be an imperfection in this art as compared with the others whose productions remain… Yet this is not so. It is rather a proof of the fact that music is higher, a more spiritual art.[20]

Whether or not music is a higher or more spiritual art remains a matter of debate. However, Kierkegaard, writing in the pre-digital era, understands music not as a productive art but as a purely performing one. Interestingly, it seems that for him even scores fail to register as musical “products”, let alone an instantiation of music. Nowadays, well into the digital era, we are able to understand music in terms of products, marketable in their simplest form as digital recordings purchased or streamed online. These exist at any point in time as zeros and ones in digital storage media but can only be perceived as music when they are reproduced as audio – when they are experienced. The same holds true with the musical recording and preserving method prevalent in the nineteenth century: notation.[21]

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[19] Cook, ‘Music as performance’, 208.

[20] Quoted in Lydia Goehr, *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music* (Oxford: Oxford University Press, 1992), 175.

[21] In my case, notation is not very efficient in ‘preserving’ all aspects of performance – i.e. the non-sonic (theatrical elements and audience behaviour) along with the sonic ones. This is because there is no universal language of notation to adhere to for these elements and also because documentation and preservation was not the purpose of making and using my scores, as it would have made them impractical to use. The scores for this

Abstract musical objects

Much like the digital data mentioned earlier, but functioning as a memory aid, a score contains a musical product or abstract ‘object’ in potentia. Notation typically enables the performer to produce at will a predetermined series of sounds that comply with this ‘object’; Thus, the ‘real-time process of performance’, as Cook reminds us, ‘routinely leaves […] the sense that we have experienced a *piece* of music, an imaginary object that somehow continues to exist long after the sounds have died away.’[22] Notation allows these ‘objects’ to exist in ‘latent’ form – at least – on paper.

This is the paradox of the musical work: It is an immaterial ‘artwork’, made within a time-bound art form – one that can only be experienced in terms of time – but perceived as also existing outside or beyond the dimension of time. As Lydia Goehr explains in *The Imaginary Museum of Musical Works,* even according to the Platonist view, music works exist over and above their performances and score copies (their spatio-temporal instantiations) as *quasi*-platonic entities, because they are created (have not predated their creation).[23]

Considering works to be platonic objects is not an unusual notion. For instance, Ferruccio Busoni ‘famously refused to admit any ontological distinction among scores and performances, and arrangements because he saw all of them as equally [sic] transcriptions of an abstract platonic idea’.[24] But, whether as scores or performances, different instantiations of a work or musical ‘idea’ do not affirm the existence of an original and that is the trend followed in current performance theory.[25]

Nevertheless, these abstract platonic ideas require instantiations, namely performances, if they are to be conceptualised as such. In Western classical music at least, the link between the concepts of ‘performance’ and ‘work’ is so great that it is difficult to imagine one without the other. David Davies in

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collection of pieces function more as a means of structured inspiration for setting up a performance, not as recipes to be followed religiously. For instance, the notated parts of *Chiaroscuro* do not correspond to what was actually played in the performance, but are suggestions on material for improvisation (See Portfolio, pp.66-70). The contemporary means of documentation (i.e. video recordings) are certainly more efficient for this task and allow the listener to perceive the reproduced stimulus as music - yet still, not as a performance, as I argue in the next few pages.

[22] Cook, ‘Music as performance’, 208.

[23] Goehr, *The Imaginary Museum of Musical Works,* 14.

[24] Quoted in Cook, ‘Music as performance’, 206.

[25] Cook, ‘Music as performance’, 206.

The Philosophy of the Performing Arts, observes that in all performing arts, according to the classical paradigm, 'performances are *of* performable works [i.e. the performances are not the works of art themselves] and play a necessary part in their appreciation'.[26] The exceptions to this rule come from improvisatory performing cultures that do not typically produce 'works', or any other tangible artifact (scores, recordings etc.) for that matter. But even if these artifacts are produced, Goehr argues that it may not be possible to conceive of works without attributing to them a form of abstract existence, in which case the "works" are no more than linguistic items:

> To talk of works is to talk only as if there were works; only concrete performances and score-copies exist. Works are no more than extensionally defined classes of performances-of-a-work, where '-of-a-work' is treated as a syncategorematic predicate.[27]

Thus, as Cook observes, since the basic grammar of performance is that one performs *something,* or gives a performance *of* something, we can say that, 'language – and especially musicological language – leads us to construct the process of performance as supplementary to the product that occasions it, and it is this that leads us to talk quite naturally about music "and" its performance',[28] as if music could exist *completely* outside performance. However, there are exceptions to this condition.

Non-performable instantiations of music and recordings

Music can be created and experienced bypassing the requirement for performance: for instance, piano rolls or MIDI arrangements created without using a keyboard instrument as an input device, or electronically generated audio, edited into a piece using sequencing software.[29] In these cases, the composer works directly on the sonic object, using the computer instead of an instrument (and a performer) as a medium. Stephen Davies explains that these 'purely electronic' music pieces, are made not for performance but *for*

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[26] David Davies, *Philosophy of the Performing Arts* (Chichester: Blackwell Publishing Ltd., 2011), 87.

[27] Goehr, *The Imaginary Museum of Musical Works,* 16-17.

[28] Cook, 'Music as performance', 204.

[29] Piano rolls are, of course, an early form of recording – capturing a particular pianist's performance, which can then be reproduced by someone else. However, they have been used to produce music that is not performable by human performers. For instance, Conlon Nancarrow (1912-1997) used a custom-built punching machine to create his complex rhythmical patterns on piano rolls for his music, rather than using the keyboard.

playback and ‘are constituted in a studio using various kinds of technological resources’:

> [These pieces] exist in virtue of being encoded in some way, and are to be played back by means of a mechanical device capable of retrieving what is stored. As in the case of films whose instances are screenings, the instances of such works are *soundings* generated from accurately cloned copies of the master encoding, and not performance of any kind.[30]

When reproduced as audio, these computer-generated instantiations of music are implementations of a composition or sound object. These qualify as ‘works’ in the abstract platonic sense, as expressed by Goehr, but, as Davies explains, they are not *performable* works as they do not prescribe anything to performers.[31] This argument applies for works that have been conceived as non-performable music instantiations. However, there is an interesting case that falls in the middle ground between performable work and non-performable instantiation: the live recording.[32] Surely such recordings are byproducts of the performance of a performable work. Their audio reproductions, however, do not constitute further ‘performances’ of this work and the person who hits the ‘play’ button is not considered a performer.[33] According to Davies, the individuals who play a part in enabling a fixed medium, like a film or, in our case, a recording to be experienced by an audience are not regarded as “performing” it.[34] They merely realise for the receiver already determined appreciable qualities of the medium. They do not themselves determine some of these qualities through their interpretation, in other words through exercising their creative freedom.[35]

To put it simply, recorded music is reproduced (in playback), not performed – at least in real time. In my opinion, this poses a possible problem for music today: Whereas I am happy to experience music in this format, I feel that, as recorded music is becoming increasingly more embedded in our culture, this happens at the expense of the element of performance. Concerns about the dominance of recorded forms over live performance have probably been present since recording technology became available. Philip Auslander extends these concerns to modern mediatised forms in *Liveness: Performance in a Mediatized Culture:*

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[30] Quoted in Davies, *Philosophy of the Performing Arts,* 98.

[31] Davies, *Philosophy of the Performing Arts*, 87.

[32] I choose to use the term of ‘live recording’ in contrast to ‘studio recording’ as a layered, re-worked, heavily edited, finished product. The studio recording is not performed in real time and many would argue that it represents an ‘idealised’ performance that never did or never could take place (for instance, think of singers recording their own backup vocals tracks etc.). For more information on these arguments see Davies, *Philosophy of the Performing Arts,* 97-98.

[33] There are exceptions even to this rule: For instance, sampler performers. The sounds they trigger are pre-recorded but these are implemented in real time, usually in combinations involving more than one (recorded) sound.

[34] In his example, Davies uses film as the fixed medium, discussing the individuals who enable a film to be screened – for example, those who generate a copy of the master encoding of the film and those who project the film by means of this copy in a cinema.

[35] Davies, *Philosophy of the Performing Arts,* 87.

> [The] general response of live performance to the oppression and economic superiority of mediatized forms has been to become as much like them as possible. From ball games that incorporate instant-replay screens, to rock concerts that recreate the images of music videos, to live stage versions of television shows and movies, to dance and performance art's incorporation of video, evidence of the incursion of mediatization into the live event is available across the entire spectrum of performance genres. This situation has created an understandable anxiety for those who value live performance, and this anxiety may be at the root of their need to say that live performance has a worth that both transcends and resists market value.[36]

Experiencing music primarily as recordings, allows it to abandon its visual elements – its physicality – and to evaporate into further abstraction, becoming more of an imaginary platonic object rather than an activity, and finally to be neatly packaged in terms of marketable products. Furthermore, depending on context, exactly because it normally lacks the visual elements attached to the activity of performance, recorded music can easily fade into the background and allows detached, passive, non-attentive listening.

This can happen because, as Auslander explains, in recorded (or even live broadcast) music, the audience and the performers are not physically and/or temporally co-present.[37] In a live music performance the individual audience member would have normally chosen to attend the event, would be prepared to experience it within a certain contextual framework and would be physically present in the same space and time as the performance. Contrastingly, in recorded music the audience is removed from the actual performance space, experiencing music which is not 'performed' in real time (as argued earlier), sometimes they are not given an option as to whether or not to hear it[38] and they are receiving it in a virtual plane: an imagined performance space or the re-constructed artificial odeon created in the space the audio is being reproduced.

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[36] Philip Auslander, *Liveness: Performance in a Mediatized Culture* (London and New York: Routledge, 2008), 7.

[37] Ibid., 60.

[38] As in the case of Muzak, elevator music etc.

In any case, recorded music is usually heard in a different time and a different spatial and social setting than the one it was originally (intended to be) performed in. We hear Chopin's Nocturnes over the sound of cutlery at a fancy restaurant, Miles Davis while commuting on overcrowded underground trains, traditional Inuit songs while having coffee alone in the living room. While this enables us to experience music in a plethora of situations, enhancing daily rituals and offering a chance to learn from the exposure to a constant flow of musical stimuli, it also leads us to experience music out of its original context.

Performance and documentation

Music is an inherently social activity. Recordings allow it to escape this function and become a commodity that is – potentially – passively received. Thus it can exist as an abstract object that no longer is (or needs to be) performed. The pieces I have made for this portfolio started out as a reaction to this idea. My aim was to create pieces that would have to be experienced as artistic performances rather than as abstract musical objects – or, primarily as performances rather than as 'works'. Therefore, they would need to be experienced in real time – live – instead of through forms of documentation because, as discussed earlier, audiovisual reproductions do not constitute further performances.

Elaborating on this requirement for live experience, Peggy Phelan, explains that the basic ontological fact of performance is that its 'only life is in the present':

> Performance cannot be saved, recorded, documented, or otherwise participate in the circulation of representations of representations: once it does so, it becomes something other than performance. To the degree that performance attempts to enter the economy of reproduction, it betrays and lessens the promise of its own ontology.[39]

This argument poses a problem as to the nature of the portfolio of works I am discussing here. It is a portfolio of 'works' that must exist as works – and thus explained as abstract objects fixed on paper and/or digital media – mainly for referencing purposes and as memory aids for the basic concepts that are explored in performance. The actual performances that, in my opinion, form the body of my work are now gone and thus we must use this documentation to discuss them. Regarding the problems of documentation for research purposes, Robin Nelson admits that 'audio-visual evidence of the ephemeral event can never be mistaken for the practice itself, but insights into how it might have been variously experienced as a sequence of moments in time might nevertheless be imaginatively understood.'[40] A useful analogy would be the taking of photographs: [41] Despite the fabled superstitious belief, a photograph will not steal one's soul. It is not a person but a simulacrum of the person it depicts.

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[39] Quoted in Auslander, *Liveness,* 44.

Generally speaking, audiovisual reproductions (including documentation) of traditional performances are simply alternative forms of instantiation of works (*if* they have been conceived of as performances of works) but not further performances of these works. They can be considered as new artworks, stemming from the original but ontologically different.[42] In my opinion the audiovisual documentation of my work is an artefact of the performances, a byproduct like a score or any form of instruction used to realise them. In short, as far as my own work is concerned, I do not consider the documentation an artwork in itself. The works in question were not conceived as documentaries or video art.

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[40] Robin Nelson, *Practice as Research in the Arts* (Houndmills: Palgrave MacMillan, 2013), 86.

[41] Considering documentation, audiovisual reproductions and the recordings that make them possible, Herbert Molderings, reminds us that '[whatever] survives of a performance in the form of a photograph or videotape is no more than a fragmentary, petrified vestige of a lively process that took place at a different time in a different place.' Quoted in Auslander, *Liveness,* 45.

[42] Walter Benjamin also discusses similar ideas about the non-reproducible 'aura' of the artwork (what he calls the 'here-and-now' of art) in his essay *The Work of Art in the Age of Mechanical Reproduction*. See: Walter Benjamin, *The Work of Art in the Age of Mechanical Reproduction* (London: Penguin Books, 2008)*, 5-19.*

People and places

As previously discussed, music is an inherently social activity. Thus, in order to explore music's social aspects with the portfolio pieces I felt that the pieces had to be understood as performances rather than as works, i.e. abstract sonic objects or concepts (even though one does not exclude the other). I believe that in order to register as performances the pieces would need to be experienced in real time, with the audience and the performers sharing the same space (thus, with no mediatisation,[43] in Auslander's terms, and with all parties involved being physically and temporally co-present). I chose to do this because I wanted to explore the dynamics in two sets of relationships:

- the relationship created between the people involved in the performances (the performers *and* the audience) and
- the relationship between the performance itself and the space containing it.

The first relationship can be explored only because the categorisation in two distinct groups, those of performers and audience, exists in the first place.[44] Creating the pieces for the portfolio, my goal was not necessarily to conjure performer-audience hybrids or to induce participation (as in *Chiaroscuro* and *Spindle*),[45] but to explore and challenge some of the 'rituals' of performance as they manifest themselves in different contexts: Firstly, as they are practiced in the concert hall, the temple devoted to the worship of Western art music, and secondly, in alternative spaces for musical performance such as the theatrical 'black box' or the gallery's 'white cube'.

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[43] A form of mediatisation that would allow the performance to be experienced in real time but separate the audience from the performers in terms of space would be to broadcast it. However, experiencing a performance through speakers and screens would only be slightly different from listening to a recording. The only form of mediatisation allowed in the portfolio pieces was audio amplification (see *Do Knot Undo*, which also uses live electronics in Portfolio, pp.71-76).

[44] This will be explored further in Chapter II: Acts of Receiving. The very act of (artistic) performing (see artistic performance in Chapter I: Acts of Making, p.31) separates people into groups of varying degrees of activity related to the creation of the performance. The modern understanding of this categorisation usually consists of only two groups: the performers (or active participants in the performance) and the audience (or passive participants). As will be explained in Chapter II: Acts of Receiving, there are hybrids between the two groups (for instance, the *Choros* in Ancient Greek theatre) and there have been many successful attempts to encourage participation in audience members (for instance, the Happenings of the 60s and 70s), effectively changing their role within the performance itself.

[45] See *Chiaroscuro* in Portfolio, pp.66-70 and *Spindle* in Portfolio, pp.84-88.

Such places carry their own historical baggage, their traditions and conventions that shape the expectations of the people entering them and dictate their behaviour to some extent. For instance, the concert hall exemplifies a particular mode of listening that has been prescribed for European art music for centuries: 'In a closed space separated from the outside world and the sonic domain of everyday life, a silent audience, seated some distance from a stage, listen[s] to performers on that stage produce a narrow range of timbres on a limited array of musical instruments.'[46] These conventions have been firmly in place since the end of the nineteenth century, following Richard Wagner's reform in the production aspects of the musical spectacle:[47] As Edward Dent writes, '[w]e owe it to Wagner that the auditorium is darkened as a matter of course during a performance, that the doors are shut and latecomers made to wait outside… that a soft prelude is heard in silence, and that applause is reserved for the end of an act.'[48]

These reforms were driven by a need to regulate audience behaviour up to the point that would inhibit any form of audience participation other than the 'civilised', controlled – and silent – mode of audience conduct associated with classical music's concert etiquette.[49] Goehr suggests that this happened in the Western world because of our commitment to the *Werktreue*[50] ideal. This ideal has been used to regulate performances of 'serious' music, keeping performers, conductors and even audiences 'literally and metaphorically silent, so that the truth or beauty of the work could be heard in itself.'[51] As Goehr explains, the high level of attention for aesthetic contemplation was possible only if the music were to be performed in the appropriate physical setting; a controlled environment, sheltered from distracting, extra-musical elements or activities, which would allow performances to become foreground affairs.[52] Regardless of whether it has worked to every musician's advantage and to what degree and at what cost musicians have been constrained by it, Goehr speculates that without the constraint of this ideal, the composition of the great symphonies, concertos, and sonatas of the previous two centuries would have been impossible.[53]

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[46] Christoph Cox and Daniel Warner, ed., 'Modes of Listening', in *Audio Culture: Readings in Modern Music* (New York and London: Bloomsbury, 2013), 65.

[47] Wagner created or developed many of the aspects of the musical spectacle for his operas, in an attempt to achieve his *Gesamtkunstwerk* ideal. See *Gesamtkunstwerk* in Chapter I: Acts of Making, pp.36-37.

[48] Quoted in Simon Shaw-Miller, *Visible Deeds of Music: Art and Music from Wagner to Cage* (New Haven: Yale University Press, 2002), 216.

[49] This will be explored further in Chapter II: Acts of Receiving.

[50] *Werktreue* (German) literally translates as being 'true to the work'. It is the ideal of authenticity, of fidelity to the original – that original being the work as platonic entity described earlier in the Introduction.

[51] Goehr, *The Imaginary Museum of Musical Works,* 236.

[52] Ibid., 236.

Thus, classical music, as we know it today, exists because of these constraints. Experiencing it in concert halls or other spaces dedicated to the performance of music in general has contributed to the formation of the listening conventions envisaged and idealised in the nineteenth century. We could argue that – at least in western Classical music – the performance spaces and the art itself are in a symbiotic relationship: Concert halls exist because of these constraints being (or needing to be) in place and, in turn, the constraints or rules can only flourish in the specialised habitat of the concert hall. The pieces in my portfolio were created to challenge these nineteenth-century constraints and performance conventions, and explore alternative – perhaps less limited – behaviours of musical reception.

Ways of listening

As discussed earlier, any space that can host a performance may impose certain behavioural patterns on the audience (and even the performers), forcing its traditions and conventions upon them.[54] In 'Adequate Modes of Listening', Ola Stockfelt argues that each listening situation and environment conditions listeners for 'genre-normative modes of listening'.[55] Elaborating on the same idea, Franco Fabri observes that:

> The distance between musician and audience, between spectator and spectator, the overall dimension of the events are often fundamental elements in the definition of a genre, and often guide the participants, in the right or wrong way in determining what they should expect about other rules of genre: often 'how you are seated' says more about the music that will be performed than a poster does.[56]

Upon entering the concert hall, we know that certain things are expected from us and our behaviour, as audience members, is almost as regulated and choreographed as that of the performers; a kind of secondary, social performance happening on the margins of another performance.

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[53] Goehr, *The Imaginary Museum of Musical Works,* 285.

[54] This idea will be discussed in relation to Michel Foucault's *Heterotopias* in Chapter II: Acts of Receiving, p.47.

[55] Ola Stockfelt, 'Adequate Modes of Listening', 137.

[56] Quoted in Stockfelt, 'Adequate Modes of Listening', 136.

This aspect of performance intrigues me as an artist and in the pieces I have created for this portfolio I aimed to make its presence explicit but also to challenge it at the same time. For instance, a gallery space does not have a fixed seating plan for the audience or a stage. The lighting in it directs the visitor's attention onto several points of interest, in various directions and they are expected to wander freely in the space exploring them. In short, the gallery space functions within a different context to that of the concert hall and does not impose such a strong set of regulating rules upon the people entering it. Upon observing this, I thought it would be interesting to see what happens when I 'contaminate' one space with the rules that govern the other:

- To invite people to move around in a concert hall setting, even though there may be a designated seating space (as it happens in *Spindle* – or force them to move, as in *Inquietus*)[57] or
- To create a space for performance within a gallery setting (not a stage per se, but for instance the ephemeral 'performance spots' created for *In the Spotlight*)[58].
- To reduce the distance that traditionally exists between performers and audience members during performance, typical of the concert hall setting and of traditional theatre (this is explored, in different degrees, in all of the pieces of the portfolio). This emphasises musical performance as a social experience and allows me to experiment with ideas of interpersonal interaction, of (invasion of) personal space and going past one's comfort zones.

The pieces discussed in this commentary invite people to contemplate the constraints they agree to have set upon them as they enter different kinds of performance spaces, of whether they are useful – and to whom – or even necessary for creating a performance or if they are in fact limiting our creativity and if they are still relevant or appropriate as forms of presentation and reception of music today, given that our primary mode of musical experience is now listening to recordings (whether owned, broadcast or streaming etc.).[59]

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[57] See *Spindle* in Portfolio, pp.84-88 and *Inquietus* in Portfolio, pp.89-95.

[58] See *In the Spotlight* in Portfolio, pp.77-83.

[59] For instance, Philip Auslander mentions the 2004 Survey of Public Participation in the Arts to discuss this: 'It is self-evident that far more people listen to recorded music than attend concerts, but the discrepancy may be larger than expected, especially considering that the SPPA tracks classical music and jazz but not popular music: 47.9

Furthermore, it is interesting to see what happens when audience members are invited to explore a (perhaps unexpected) sense of freedom – in relation to the traditional listening conventions of musical performance and still within the relatively 'controlled' context of performance. The boundaries between the traditional roles of performer and audience member – of active and passive participant in the ritual of performance – may be blurred but they tend to be kept in place as people (at least in the Western world) have been conditioned to experience performance in this way, be it theatre, dance or music. This is also true across different genres in music. As Cox and Warner observe in *Audio Culture: Readings in Modern Music,* in the second half of the twentieth century, the listening conventions typically practiced in the concert hall were also 'mapped onto popular musics; and today, despite differences in genre and venue, they continue to define the ideal mode of listening to music, whether it be classical, jazz, rock, etc.'[60] Lydia Goehr addresses the problem of adjusting various kinds of music[61] to 'the fine setting a concert hall':

> Because this way of thinking leads to our alienating music from its various socio-cultural contexts and because most music in the world is not originally packaged in this way, do we not risk losing something significant when we so interpret it? Do we not lose something when we hear the music of a flamenco or a blues guitarist in a concert hall? For the conventions of that setting determine that audiences should listen with disinterested respect to the 'works' being performed. The ideally silent audience cannot even tap its many feet — not without a certain discomfort at least.[62]

In the pieces that will be discussed in this commentary the audience were asked to do more than tap their feet to the rhythm. Their discomfort was sometimes evident: Feeling awkward for being asked to perform tasks or behave in ways they might not have expected or even about not knowing whether they were supposed to participate in the performances and to what

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percent of adult Americans listen to recorded music, while only 18.8 percent attend concerts.' See Auslander, *Liveness,* 24.

[60] Cox and Warner, 'Modes of Listening', 65.

[61] Goehr argues that this shift has been welcomed by musicians in other genres and that it is related to the *Werktreue* ideal discussed earlier: '*Werktreue* beliefs have increasingly been adopted by musicians involved in the production of many different kinds of music. Some jazz musicians, for example, have sought (perhaps only for financial reasons) and then found respect from 'serious' musicians by dispensing with the smoky and noisy atmosphere of the club and by performing instead in tails. Some, apparently willingly, have adopted the institutional conventions associated with 'serious' music.' See Goehr, *The Imaginary Museum of Musical Works,* 250.

[62] Goehr, *The Imaginary Museum of Musical Works,* 249.

degree.[63] They would base their expectations on the conventions of listening typically practiced in the performance space containing them each time, as the 'sounds encrypted in the score are amplified and empowered to silence sight, movement, and audience, who are set apart by the stage.'[64]

Of course, the silenced and immobilised audience that has no power over the outcome of the performance and is allowed to give no feedback, other than to applaud or not at the end, has only to take a small mental step: Witnessing the performance this way bears little difference to experiencing a recording played back.[65] And in theory, like a video or recording played through speakers and screens, it is not unlikely to feel that this could be happening even if no audience member were present to watch it.[66]

Indeed, since contemporary audiences are accustomed to modern recording technology, this poses a problem in our 'traditional' mode of auditory apprehension and, as Cox and Warner observe in *Audio Culture,* it necessitates a new discourse around listening. Cox and Warner argue that '[radio] and sound recording radically changed the act of listening to music' to the point of altering the very nature of music as well, as it could now be 'detached from its source, from its ties to any particular setting and location.'[67] This made it possible to experience music with new modes of listening, one of the most important being 'acousmatic listening', as termed by Pierre Schaeffer, i.e. 'listening to sound without any visual clues to its source.'[68]

Being accustomed to acousmatic listening may be conditioning people to receive music passively, as if it were a recording even when this is not the case. It may, therefore, also incline them to consider it as an abstract quasi-platonic object instead of a social activity of performance or an activity of making and receiving. Being opposed to this mindset, I have chosen to make the sound-producing actions in the portfolio pieces always visible and often central to the conception of the performances. In short, the pieces have a strong sense of theatricality to them. This is not the result of a synthesis of different art forms; my intention was not to make a mixture of music and theatre but to rediscover and emphasise the non-sonic performing aspects already present in music (i.e. the physical actions leading to the creation of sound) and to create new pieces based on this idea.

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[63] I've had this pointed out to me in feedback from friends watching the performance of *Do Knot Undo* (see Portfolio, pp.71-76). Some wanted to start tying strings around the piano as well but were unsure of whether that would 'spoil' the performance so they restrained themselves.

[64] Shaw-Miller refers to this as the 'ritual around music', which Wagner played an important part in establishing. See: Shaw-Miller, *Visible Deeds of Music,* 233.

[65] And with bad seats (obstructed view etc.), the experience of the live performance itself might feel inferior to that of a recording.

[66] Also see David Davies' arguments on solitary performance in Chapter I: Acts of Making, p.27.

[67] Cox and Warner, 'Modes of Listening', 65.

[68] Ibid., 65.

To recap, the pieces discussed in this commentary explore the idea of music as the social activity of performance and the rules that frame it – specifically the audience's manner of conduct. The pieces were created with an emphasis on the non-sonic constituents of performance, in order to challenge some genre-specific conventions of audience behaviour found in Classical music performing tradition. The pieces explore the relationship between performers and audience and the effects performance space has on that relationship, by addressing the function of the fourth wall as part of musical performance. In the following chapters I will be exploring questions stemming from these ideas and examining the way these concepts work in the portfolio pieces I will be discussing.

Chapter I: Acts of Making

Roles in the making

Music is a social activity, as it is made in interaction with other musicians and shared with others in performance. In this chapter I will explain my understanding of what constitutes an act of making music.

As mentioned before, music occurs between the perception, realisation and reception of the organisation of sound. This compartmentalisation can be extended into the social groups that form and are formed by music. Thus, we have a distribution of roles:

- the composer (idea – conceptualisation of sound)
- the performer (action – realisation of sound)
- the listener (reception of sound)

These three distinct roles can co-exist within the same one person. However, the example of the lone musician who makes an instrument,[69] composes or improvises the music on it and performs alone without an audience present – apart from himself – is a special, if not rare, case.[70] Music is usually a social activity, as it is made in interaction with other musicians, with scores and instruments made by others, but musicians do need to spend time in solitary music-making for practice and for testing new ideas. Davies argues – and this is especially true in the case of instrumental or vocal practice – that a performance does not need to be open in practice to the appraisal of others:

> What is crucial is that an agent be rightly describable as guided in how [the musician] selects or executes a given course of actions by her expectations as to how these actions will affect an intended audience. The musician who plays for herself meets this condition to the extent that a principal constraint on how she plays is her expectation as to how she herself will judge what she does.[71]

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[69] Making one's own instrument is a way of avoiding social contact through (the intention of making) music – an unlikely instance of a self-sufficient hermit musician, as suggested by Jeanette Bicknell (see following citation).

[70] Bicknell, *Why Music Moves Us,* 94.

[71] Davies, *Philosophy of the Performing Arts*, 177.

As is obvious, solitary performance is a possibility for various reasons, but it is not the norm.[72] Davies makes an additional observation in regards to this matter, stressing that not all solitary playing is necessarily a performance, as 'when a [solitary] musician plays […] for pleasure, she does not usually consciously shape her actions in light of such expectations' but 'simply gives herself up to the activity. Thus,' he writes, 'while one *can* perform for oneself, only some self-directed activity by performing artists counts as performance.'[73] Such is the muscular, manual music Barthes refers to in *Musica Practica,*[74] played with no audience other than its participants.[75] As Bicknell suggests, behaviours such as these can be considered to be music's private or internalist part – understandable as music only if we connect these solitary activities to our (social) musical practice – and observes functional similarities with other social institutions such as religion, morality, reading etc. that can be practiced both publicly and privately.[76]

Whether shared or not, music is made by composers writing on paper, by sound artists mixing audio in sequencers, by performers realising a score or improvising etc. All of these people perform acts of making music. The levels of their mental or physical engagement with the process may vary, but their actions result in the eventual production of musical sound. But why do these categorisations – i.e. of composers and performers – exist between the 'makers' in the first place?

The concept of the musical work

We probably make these distinctions because of the present dominance of the musical work concept. Within the Western classical music tradition, musicians are labeled performers or composers *of works,* exactly because this tradition defines itself in terms of works. Outside this tradition, these categorisations may be absent or function differently (think of Indonesian Gamelan music, for instance, or of contemporary free improvisation groups that produce no 'works'). However, Goehr speculates that before the eighteenth century these distinctions were less clear even in the West, as music was 'conceived as a 'performance', rather than as a productive art'. As Goehr argues, music was not generally understood as involving the production of lasting or concrete works:

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[72] I would compare this with a person talking to himself. Solitary talking is certainly an option and can be done for various reasons. However, talking is an explicitly social activity. Thus, always practicing it in solitude carries its own connotations.

[73] Davies, *Philosophy of the Performing Arts*, 177.

[74] Barthes, *Image Music Text*, 149.

[75] See Introduction, p.8

[76] Bicknell, *Why Music Moves Us,* 94.

> Music, associated with its own specific functions, imbued with certain clearly specified religious and theoretical meanings, was effectively excluded from the category of the productive arts or crafts. […] So conceived, music could survive without producing works. Functional performances sufficed. But as we already know, they did not suffice forever. Circumstances gradually changed so that music came to be regarded as an art that resulted from the activity of composition not just in performances but also in works of art.[77]

Goehr explains that the work-concept in the field of music emerged in the mid to late-eighteenth century, as music 'began to be understood first and foremost as one of the fine arts [and] began clearly to articulate its need for enduring products — artefacts comparable to other works of fine art.'[78] As Christina Bashford observes in *The Pursuit of High Culture*, 'the nineteenth century was the period when art music became established as a serious, central part of European bourgeois public life, offering a special, aesthetic experience increasingly within the reach of anyone who aspired to appreciate it', allowing musical works to become 'the focus of deep, quasi-religious veneration as autonomous art objects.'[79] As Goehr writes, at that time developments in notation, copyright laws and publication helped composers free themselves from involvement in performance, considering their scores to be art-works in their own right or, in other words, fully articulated ideas in printed form.[80]

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[77] Goehr, *The Imaginary Museum of Musical Works,* 151.

[78] Ibid., 152.

[79] Christina Bashford, *The Pursuit of High Culture: John Ella and Chamber Music in Victorian London* (Woodbridge: Boydell Press, 2007), 3.

[80] Goehr, *The Imaginary Museum of Musical Works,* 229-230.

Towards abstraction

The definitive step towards abstraction and away from the physical world of performance had been taken. Shifting the focus of music to the score contributed significantly towards the separation into distinct roles and composers were not shy about expressing their approval. For instance, Arnold Schoenberg, wrote that the performer was ‘totally unnecessary except as his interpretations make the music understandable to an audience unfortunate enough not to be able to read it in print’.[81]

Schoenberg was not alone in rejecting the idea of music as a performing art. For example, Charles Ives, argued that ‘music is a transcendent language whose concrete, mundane instantiation is little more than an offence’.[82] Like Schoenberg, Ives upheld the independence of his works from their performances (perhaps justifiably, as many remained unperformed for many years after he had written them): ‘Why can't music go out in the same way it comes into a man,’ he wrote, ‘without having to crawl over a fence of sounds, thoraxes, catguts, wire, wood and brass?’[83]

Of course, one could argue that music wouldn’t have ‘come into’ the man as an ‘abstract’ idea (or rather, as an imagined sound), had he not had previous experience of listening to music played on catguts and other vulgar materials in the first place. The argument for an independent ‘score-as-artwork’ is not without problems. The imaginary cannot exist without reference to the real. Thus, completely separated from the condition of performance,[84] the score cannot become music and music cannot be, let alone become a score.

Ives’ wish would be granted a few decades later, when the advent of new technology in the early twentieth century would make it possible for composers to envisage its potential uses in separating music from the necessity of performance, effectively expanding it towards the realm of sound art. For instance, Edgard Varèse anticipated the time when sound-producing machines[85] would allow the composer’s message to ‘reach the listener unadulterated by “interpretation”’.[86] The composer’s instructions would be fed into this machine and, after that, anyone would be able, as Varèse said, ‘to press a button to release the music exactly as the composer wrote it – exactly like opening a book’.[87] This idea was explored even before establishing the field of electronic music, for instance as applied in Conlon Nancarrow’s player piano studies.

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[81] Quoted in Cook, ‘Music as performance’, 204.

[82] Quoted in Goehr, *The Imaginary Museum of Musical Works,* 229.

[83] Ibid., 229.

[84] The only, highly unlikely, exception to this would be a musician who has never experienced or participated in a musical performance and has received all of his or her musical education and inspiration through non-performable forms of music.

[85] Varèse stressed the fact that he meant sound-*producing*, not sound-*reproducing* machines, i.e. not recording technology but synthesizers.

[86] Varèse, ‘The Liberation of Sound’, 19.

We have reached that point in history when not all instances of (audible) music-making require performance. Some are conceived as abstract or visual elements, given sonic representations or realisations by machines, as Varèse prophesised. However, the possibility for a music without performance does not come without doubt. As early as the dawn of the twentieth century, even before synthesizer technology became available, Schoenberg’s decisive confirmation of the concept of composition-performance separability*,* seems to address the existence of a problem:

> I hold the view that a work doesn't have to live, i.e., to be performed at all costs… if it means losing parts of it that may even be ugly or faulty but which it was born with.[88]

I believe his use of the verb ‘live’ is deliberate. While Schoenberg is militant about establishing the idea of the score as an artwork existing independently from its performances, he admits that, without performance, music cannot live. Without performance his music simply cannot exist.

A few years later, we find the same notion expressed by one of his students – rephrased and approached somewhat differently: ‘[If] I did get to the point of writing music,’ John Cage said in an interview, ‘I would consider my responsibility only half-finished if I didn’t get it performed. I don’t think of music as finished when it’s simply written down.’[89] Therefore, according to Cage, music is complete (or finished, if you prefer) only when it has been performed.

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[87] Varèse, ‘The Liberation of Sound’, 19.

[88] Quoted in Goehr, *The Imaginary Museum of Musical Works,* 229.

[89] Richard Kostelanetz, *Conversing with Cage* (London: Routledge, 2005), 101.

The concept of performance in music

Before discussing what performance is and how it functions in music, it is important to clarify that by 'performance' I mean 'artistic performance', as there are several interpretations of the word (for instance, a display of skills or activity of accomplishing certain tasks etc.). Unlike some other kinds of performance implied within the general concept, 'artistic performance' cannot exist without the physical presence of human beings,[90] whose demonstration of a skill or behaviour is the performance.[91] It also requires that the activity itself be somehow directed towards an actual or imagined audience who evaluates it. As Marvin Carlson writes, the concept of artistic performance is used to express 'a recognized and culturally coded pattern of behavior.'[92] Elaborating on this notion, David Davies writes:

> As actions, [artistic] performances involve behavior that falls under at least one description specifying a purpose governing that behavior and, implicitly or explicitly, a result at which it aims.[93]

This behavioural pattern (and in fact all performance) is different from our normal everyday behaviour as it involves, as expressed by Richard Bauman, 'a consciousness of doubleness, according to which the actual execution of an action is placed in mental comparison with a potential, an ideal, or a remembered original model of that action.'[94] This comparison is normally made by an observer of this action – an audience member or, for instance, in the case of non-artistic performance, a schoolteacher or a scientist. However, it is not the external observation but the double consciousness that is central to this activity. To explain this, Carlson uses the example of the training athlete, who may be aware of his own performance, placing it against a *mental* standard. 'Performance is always performance *for* someone,' he writes, 'some audience that recognizes and validates it as performance even when, as is occasionally the case, that audience is the self.'[95]

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[90] Carlson uses the examples of speaking about the 'performance' of machinery or chemicals under certain conditions. See: Marvin Carlson. *Performance: A Critical Introduction* (New York: Routledge, 2004), 5.

[91] Carlson, *Performance*, 4.

[92] Ibid., 4.

[93] Davies, *Philosophy of the Performing Arts,* 5.

[94] Quoted in Carlson, *Performance*, 5.

[95] Carlson, *Performance*, 5.

Co-presence and addressing the audience

Summarising the aforementioned ideas, Davies writes that ‘someone counts as performing only if they are guided in their actions by the anticipated evaluative attentions of an intended audience who, it is assumed, will judge those actions according to certain criteria.’[96] Like Bauman, he also argues that ‘one can perform even if one’s intended [actual] audience is not actually attending to what is done’,[97] (i.e. the performer is unaware of this happening, or is aware but goes on performing anyway).

Opinions as to whether an audience is a prerequisite to performance are divided. For instance, Max Hermann, wrote about the relationship between actors and performers, conceiving of theatre as a ‘social play’, ‘played by all for all’, stressing that a theatrical event has so many different participants constituting it – both from the performers and the audience – that its social nature cannot be lost. For Hermann, it is the ‘bodily co-presence of actors and spectators [that] enables and constitutes performance. For a performance to occur, actors and spectators must assemble to interact in a specific place for a certain period of time.’[98]

On the other hand, according to Nelson Goodman the intended function of performances in the arts is ‘to affect how we organize and perceive a world and this presupposes that the work is comprehended by an audience.’[99] He allows, however, that ‘there can be genuine artistic performances in the absence of an audience, although such performances will of necessity fail to fulfill their intended function.’[100] All that matters in these cases is that we rightly explain certain features of the actions executed by the performer in terms of the artist’s judgments as to how they *would* affect intended receivers. In contrast, like Hermann, Paul Thom*,* insists that there is no performance without an actual audience, towards which the performance is directed:

> In performing, I believe myself to be referring to present persons, to whom I am in effect saying, “You attend to me.” If no one is present at the performance there is a failure of reference. […] The audience is not a mere dispensable accessory to performance… All performance needs an audience if its reference is to succeed and if its assumption of audience attention and

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[96] Davies, *Philosophy of the Performing Arts,* 173.

[97] Ibid., 173.

[98] Quoted in Erika Fischer-Lichte, *The Transformative Power of Performance: A New Aesthetics*, trans. Saskya Iris Jain (London: Routledge, 2008), 32.

[99] Quoted in Davies, *Philosophy of the Performing Arts*, 173.

[100] Ibid., 173.

demand is to be warranted.[101]

For actions to be ‘directed towards’ an audience, in Thom’s terms, there must be ‘some kind of *address* by the agents to the audience’.[102] According to Thom, this address is, in part, what is lacking in sporting events: They are performances, but not in an artistic way. There is no address to the audience, but rather a presentation before spectators. And when there are spectators present, in these events the energies and attentions of the players are focused on other players or other elements of the game, rather than on the audience as, say, a theatrical actor’s would be. Thus, in performance, this address relates to what the performers are manifestly doing.[103] Nevertheless, athletes may be performers before their audience in very different ways from theatrical actors, but their kind of performance has similarities to that of politicians, clergymen, dancers and even musicians.

Social and non-matrixed performance

The idea that ‘all social behavior is, to a certain extent, “performed”[104] and that different social relationships can be seen as “roles” is not uncommon and is hardly recent (for instance, recall the Shakespearean monologue from *As you like it,* beginning with “All the world’s a stage…”) and has also been explored by researchers in sociology and psychology since the 1940s:[105] One plays the ‘role’ of mother, the other of child, another plays the husband and so forth, extending even to professional life where people vest themselves in more than uniforms. Thus, the enactment of professional identity may also apply as social performance. However, the groups of people I have mentioned earlier – the athletes, politicians, clergymen, dancers and musicians – do not only enact their identities in a ‘social’ sense. They are actual performers, engaging in what Michael Kirby calls ‘non-matrixed’ performance.

Kirby coined the term to explain his theory of the Happenings in the 1960s as new theatre, in relation to traditional theatre. According to Kirby, the Happenings abandoned the *information structure* that forms the foundation of traditional theatre (i.e. the use of narrative devices such as characters, exposition, development, climax, conclusion etc.) and instead employed a structure that could be called insular or *compartmented.*[106] Therefore, what was abandoned was essentially the 'theatrical illusion' or the 'matrix', as Kirby terms it:

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[101] Quoted in Davies, *Philosophy of the Performing Arts*, 175.

[102] Davies, *Philosophy of the Performing Arts*, 174.

[103] Ibid., 174.

[104] This notion has been introduced as ‘the performative act’ to cultural philosophy by Judith Butler, who argued that gender identity is brought forth by the ‘stylized repetition’ of bodily acts. For more information on the theory of *performative acts* as constituents of social identity (especially of gender identity) see Judith Butler, ‘Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory’, *Theatre Journal 40, no. 4* (December 1988), 519-531. <http://www.jstor.org/stable/3207893> (accessed 10 March 2014).

[105] Carlson, *Performance*, 31.

> In traditional theatre, the performer always functions within (and creates) a matrix of time, place and character. Indeed, a brief definition of acting as we have traditionally known it might be the creation of, and operation within, this artificial, imaginary, interlocking structure. When an actor steps onstage, he brings with him an intentionally created and consciously possessed world, or matrix, and it is precisely the disparities between this manufactured reality and the spectators' reality that make the play potentially significant to the audience.[107]

Matrices, as described above, are acted out by performers in traditional theatre, but they can also be externally imposed upon them. As Kirby explains, time-place matrices are frequently external to the performer, given tangible representation by the sets and lighting or described to the audience in words. Character matrices can also be external, based on costumes and described in words by other characters.[108] Often this externally imposed matrix can be 'so strong that it makes an "actor" out of any person, such as an extra, who walks upon the stage.'[109]

On the other hand, non-matrixed performance is not uncommon and, as Kirby observes, a great variety of it takes place outside of theatre:

> [Non-matrixed performances happen in] the classroom, at sporting events, at any number of private gatherings and public presentations [where] there is a "performer-audience" relationship. The public speaker can function in front of an audience without creating and projecting an artificial context of personality. The athlete is functioning as himself in the same time-place as the spectators. Obviously, meaning and significance are not absent from these situations, and even symbolism can exist without a matrix – as exemplified in religious or traditional ritual or a "ceremony" such as a bullfight.[110]

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[106] Michael Kirby, 'Introduction' in *Happenings: An Illustrated Anthology*, ed. Michael Kirby (New York: E. P. Dutton, 1965), 13.

[107] Ibid., 14-15.

[108] Ibid., 15.

[109] Michael Kirby, 'The New Theatre', in *Happenings and Other Acts*, ed. Mariellen R. Sandford (London and New York: Routledge, 2005), 27.

[110] Kirby, 'Introduction', 16.

However, the tendency in these situations is to overlook the fact that such behavioural patterns are a form of performance. As Kirby admits, this probably happens either because, like in the case of the musician,[111] they are not a "legitimate" and accepted part of the formal experience, or because the contexts in which they appear, for instance sports events, are not considered art.[112]

In the case of the musician, it is possible for an audience to focus on the theatrical aspects of the performance, but unlike an actor, the musician does not *act,* meaning he does not function within a character-place matrix. The musician's performance is *non-matrixed.* As Kirby explains, he 'attempts to be no one other than himself, nor does he function in a place other than that which physically contains him and the audience.'[113] It is important to clarify that the non-matrixed part of the performance, however, is not the sound the musician produces but the non-auditory, visual (and, by extension, physical) elements attached to it:

> Of course the performance of music for an audience is never entirely auditory. Rituals of tuning up, the appearance of the conductor, and the attitudes, behavior, and dress of the musicians are important parts of the experience. Although we enjoy watching performances on traditional instruments (at a piano recital, for example, seats on the keyboard side are preferred), the visual aspects are relatively easy to take for granted (and those who cannot see the keyboard do not feel cheated).[114]

Acknowledging the existence of the non-auditory elements of musical performance, we could say that even the most mundane concert falls under Cage's all-inclusive definition of theatre as 'something that engages both the eye and the ear'.[115] To sum up, the musicians may not be acting out roles but, thanks to Cage's influence on contemporary aesthetics and music practice – along with that of composers and theorists associated with Fluxus and the Happenings – their performance may also be considered to possess theatrical qualities, or rather to *be,* in effect, a form of theatre. However, this development did not occur overnight.

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[111] In this case, the example implied is any musician except an opera singer. Opera singers are considered to be actors as well as musicians and they are used to acting roles and characters in the traditional theatrical sense.

[112] Kirby, 'The New Theatre', 27.

[113] Ibid., 27.

[114] Ibid., 26.

[115] Kostelanetz, *Conversing with Cage.* 101.

Music as a purely sonic art

Music's inherent theatricality can be traced to earlier times in its history, when it was not regarded as a purely sonic art.[116] The breadth of the early concept of music, as expressed by the Greek term *'mousikē'* embraced 'any skilled activity inspired by the Muses',[117] often combined in an activity that possibly resembled opera, involving elements of word, sound, and physical gesture – a kind of 'poem–song–dance or a physically and verbally expressive *Sprechgesang'*.[118]

Before the Romantic era, it was regarded not as an art in its own right, but more as a craft or skill serving a social purpose.[119] More often than not, it would accompany words, serving as a vehicle to their meaning. While this made music an inadvertently theatrical affair, it also bound it to being a background activity. As Goehr explains, before 1800, music was 'predominantly understood as regulated by, and thus defined according to, what we would now think of as extra-musical ideals',[120] which were then regarded as constitutive of the musical. These ideals were usually shaped by the functions music served in powerful institutions like the church and court and 'affected everything musical — the theory, the conditions of production, the forms of criticism and appreciation'.[121] Approximately two hundred years ago, along with the rise of modern aesthetics, music came to be understood as an autonomous art, eventually attracting the attention of philosophers and gradually assuming a different place within aesthetic hierarchy.[122]

The *Gesamtkunstwerk*

In his essay 'Art and Revolution', Wagner discussed the ontology of art in relation to his understanding of the artwork of the ancient world,[123] putting forth the assumption that art in its antique state was 'a unified activity, where dance, music, and poetry all operated under the banner of Drama and where this tragic drama was a mass religious event'.[124] The 'total work of art' or *Gesamtkunstwerk,* proposed soon after in 'The Artwork of the Future', was the aspiration of a reunification and synthesis[125] of all the individual arts (or 'art varieties' as Wagner calls them) into a sung drama, addressing both eye and ear.[126] His ideas have since influenced several artists, who proposed their own versions of the *Gesamtkunstwerk*, the most notable of which being Alexander Scriabin's unfinished *Mysterium*, Nikolai Obukhov's also unfinished *La Livre de Vie* and John Cage's Music Circuses.[127]

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[116] The term was not used in Greek to express the solely auditory art form as we know it today until at least the fourth century B.C. See: Shaw-Miller, *Visible Deeds of Music,* 2.

[117] Goehr, *The Imaginary Museum of Musical Works,* 123.

[118] Ibid. 123.

[119] Of course, the modern concept of art is a product of nineteenth-century aesthetics.

[120] Goehr, *The Imaginary Museum of Musical Works,* 122-123.

[121] Ibid., 122-123.

[122] Shaw-Miller, *Visible Deeds of Music,* 9.

[123] Of course, Wagner's idealistic view of antiquity is distorted; the concept of art in the ancient world was very different from what we call art today.

What is interesting is that, unlike Wagner, neither Scriabin nor Obukhov were content with a passive audience for their envisaged apocalyptic works but required that all witnesses would participate in the quasi-religious ritual experience. Scriabin, for instance, rejected Wagner's positioning of the audience and aimed to accomplish the 'true eradication of the stage' in his *Mysterium.*[128] For Scriabin, separating the space into stage and audience space (and keeping the audience at bay without allowing its participation to the scenic action) created an unwanted 'sort of theatre'.[129] But the proclaimed eradication of the stage didn't happen with *Mysterium*, as it was never completed (and thus, was never performed) as Scriabin had envisaged. The abandonment of the stage came several years later, in the second half of the twentieth century, through the experimental participatory events created by John Cage and the group of artists associated with the Happenings. These artists, however, did not reject the idea of theatricality per se along with that of maintaining the division of stage and audience space. Instead, they incorporated it in their work within the context of non-matrixed performance.

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[124] Quoted in Shaw-Miller, *Visible Deeds of Music,* 39-40.

[125] Shaw-Miller explains that, for Wagner, the arts must find fulfillment in the *Gesamtkunstwerk* – not by mere coexistence, however (as cross-disciplinarity) but in synthesis (as inter-disciplinarity). They are not meant to be juxtaposed but to form a new whole, which was his ideal for the musical drama. See: Shaw-Miller, *Visible Deeds of Music,* 48-49.

[126] Shaw-Miller, *Visible Deeds of Music,* 13.

[127] In my opinion, quite a few of Cage's works, including 4'33", can be considered *Gesamtkunstwerks* – in the sense that they can be considered potential combinations of several art forms in performance. For more information see Shaw-Miller, *Visible Deeds of Music*, 36-88.

[128] Shaw-Miller, *Visible Deeds of Music,* 61.

[129] Here Scriabin is probably advocating the experience of performance as a participatory ritual.

Eyes as well as ears

'We have eyes as well as ears'[130] Cage pointed out in interviews and lectures and wrote in his 1955 *Experimental Music: Doctrine*, that music, is simply an 'imaginary separation of hearing from the other senses'.[131] In contrast to Wagner's choice to hide the orchestra in a pit, below the stage of his theatre in Bayreuth, the visible presence of the performer's body and the belief that music is a priori visual was an integral part of Cage's aesthetic.[132] As Michael Kirby explains, the backbone of new experimental theatre[133] was Cage's unconventional all-encompassing aesthetics:

> [If, as Cage has pointed out] absolute silence does not exist […] [and] sound is everpresent, so are the other senses, and Cage has gone so far as to deny the existence of music itself, if music is considered as hearing isolated from sight, touch, smell, etc.[134]

Cage's considerations led to a shift in emphasis in his concerts toward non-auditory elements. In short, '*how* the sound is produced becomes as significant a part of the experience as the *quality* of the sound itself.'[135] This shift had already set in with the performances of the Black Mountain College *Untitled Event* and *4'33"* in 1952. By the 1960s, the impact of these ideas was evident, as 'composers increasingly began to write instructions for the musicians into their scores, specifying movements that would be visible to a concert audience', thus bringing the performing aspects of concerts into focus.[136] Composers eventually coined new terms to contextualise their ideas, such as Karlheinz Stockhausen's 'scenic music', Dieter Schnebel's 'visual music' and Mauricio Kagel's 'instrumental theatre'.[137]

Having reached this point, it was not long before composers realised that they no longer needed to aspire to the Romantic ideal of the *Gesamtkunsterk*. No fusion of the arts is necessary, so long as we are open to receiving music with more than our ears – to experience it as theatre. For instance, Kagel theorising his Instrumental Theatre, argued that 'performing music is essentially an *action,* which has visual and dramatic qualities as well as sonic ones' and thus the sound-producing action and the produced sound should be considered as a whole.[138] On a similar note, in his book *Experimental Music: Cage and Beyond,* Michael Nyman explains that 'in experimental music sounds no longer have a pre-emptive priority over non-sounds' and therefore 'seeing and hearing no longer need to be considered separately, or to be combined into '*music theatre'* as an art-form separate from […] instrumental music.'[139]

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[130] John Cage, 'Experimental Music' (1973) in *Silence: Lectures and Writings by John Cage* (Middletown: Wesleyan University Press, 1973), 11.

[131] John Cage, 'Experimental Music: Doctrine' (1973) in *Silence: Lectures and Writings by John Cage* (Middletown: Wesleyan University Press, 1973), 13.

[132] Shaw-Miller, *Visible Deeds of Music,* 13.

[133] The new theatre Kirby discusses in his essay includes the Happenings and Performance Art and is based on non-matrixed performance.

[134] Kirby, 'The New Theatre', 26.

[135] Ibid., 26.

[136] Fischer-Lichte, *The Transformative Power of Performance*, 19.

[137] Ibid., 20.

Dissolution of boundaries: Fluxus, *intermedia* and performance events

Also in the 1960s, the activities of Fluxus, an international network of artists, ranging over both temporal and spatial arts and centered around George Maciunas, raised 'fundamental issues about the nature of the art object and the boundaries of academic study'.[140] These ideas manifested themselves in performances, many of which were conceived as music.[141] As Shaw-Miller explains, '[music] is to be understood as an umbrella under which Fluxus presented many of their ideas within this ontology. […] [As non-matrixed performers] Fluxus artists perform or play as themselves, and hence [whatever] they performed can be seen as "music".'[142]

Fluxus's integration of artistic practices in performance is not an adoption of Wagnerian ideals, as Fluxus refused to recognize that art forms are exclusive and instead proposed the concept of *intermedia*,[143] which 'can be defined as the conceptual ground between media or traditional art disciplines; as the gaps between, rather than the centers of, fields of practice; as an examination of the conditions under which epistemological distinctions function.'[144] Elaborating on this idea, Shaw-Miller concludes:

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[138] Björn Heile, 'Collage Vs. Compositional Control', in *Postmodern Music / Postmodern Thought,* ed. Joseph Auner and Judith Lochhead (London: Routledge, 2001), 289.

[139] Michael Nyman, *Experimental Music: Cage and Beyond* (Cambridge: Cambridge University Press, 2003), 22.

[140] Shaw-Miller, *Visible Deeds of Music,* 209.

[141] The fact that Fluxus artists often created verbal scores for their events is, in my opinion, proof of the intentional conceptualisation of the musical quality of their actions. These were either cryptic, poetic suggestions for activity or thought, or straightforward series of instructions to be realised in performance.

[142] Shaw-Miller, *Visible Deeds of Music,* 209.

[143] The concept of *intermedia* was first suggested by Fluxus member and theorist Dick Higgins. It is proposed as an alternative to multimedia i.e. the juxtaposition of different media, or art forms.

> Through the inheritance of the work and ideas of John Cage [...] and the Fluxus aesthetic, the performance, or concert occasion, is to be viewed as a complex *field* of activities – visual, textual, and sonorous – one that, among other things, understands the concept of music as a discourse. That is, the performance exists as a conceptual constellation, orbiting sound but including the scaffolding that is necessary for the sound to exist (instruments, institutions, traditions, conventions, and so on).[145]

The performances of Fluxus events are as musical as they are theatrical in the sense that their musical activities will purposely engage more than the ear. In this context, a musical performance is a theatrical occasion and music does not exist separately from the act that produces it. As Cage wrote in *45' for a Speaker,* music is 'an oversimplification of the situation we actually are in. An ear alone is not a being; music is one part of theatre. "Focus" is what aspects one's noticing. Theatre is all the various things going on at the same time.'[146]

In other words, contemporary aesthetics allows that an audience no longer needs to focus attention on either sound, gestures or facial expressions produced by the performers in order to experience them purely as music, dance or drama. Such purity does not exist. All performance can be perceived as musical and theatrical at the same time, depending on the context it is received in by the audience. Thus, the distinctions between different art forms in performance become less evident, binding and important. Erika Fischer-Lichte sums up these ideas in her book *The Transformative Power of Performance: A New Aesthetics:*

> The dissolution of boundaries in the arts, repeatedly proclaimed and observed by artists, art critics, scholars of art, and philosophers, can be defined as a performative turn. Be it art, music, literature, or theatre, the creative process tends to be realized in and as performance. Instead of creating works of art, artists increasingly produce events, which involve not just themselves but also the observers, listeners and spectators. Thus, the conditions for art production and reception changed in a crucial aspect. The pivotal point of these processes is no longer the work of art, detached from and independent of its creator and recipient, which arises as an object from the activities of the creator-subject and is entrusted to the perception and interpretation of the

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[144] Shaw-Miller, *Visible Deeds of Music,* 209-210.

[145] Ibid., 209.

[146] John Cage, '45' for a Speaker' (1973), in *Silence: Lectures and Writings by John Cage* (Middletown: Wesleyan University Press, 1973), 148.

> recipient-subject. Instead, we are dealing with an event, set in motion and terminated by the actions of all the subjects involved – artists and spectators.[147]

As explained earlier, the pieces discussed in this commentary are first and foremost performances. They are conceived as activities rather than abstract works of art, meant to explore the idea of music in the social capacity of performance. The pieces are no more theatrical than any other musical performance, but their visual and somatic elements explicitly invite the audience to observe the physical activity they are presented with and, in turn, to contemplate their own presence and mode of behaviour during the performance. For this the performances require the spatial and temporal co-presence of performers and audience, and various degrees of physical and mental engagement from both parties.

As discussed earlier, an artistic performance is a special mode of behaviour that is demonstrated under certain circumstances and cannot exist without the physical presence of human beings. In my opinion it also needs to be directed towards an actual audience, which it must address. In short, the performances of the portfolio pieces call for an audience. This audience will inevitably affect the creation of the performance but will also be affected by it. Similarly, the environment hosting the performance, shared by both performers and audience members in the same space, may define and be defined by the activity of performance. In the end, performance is an act of making completed by an act of receiving. And that act of receiving takes place under certain conditions, which will be explored in the following chapter.

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[147] Fischer-Lichte, *The Transformative Power of Performance,* 22.

Chapter II: Acts of Receiving

> '[An] actor making a gesture is both creating for himself out of his deepest need and yet for the other person. It is hard to understand the true notion of spectator, there and not there, ignored and yet needed. The actor's work is never for an audience, yet always is for one. The onlooker is a partner who must be forgotten and still constantly kept in mind.'
>
> Peter Brook, The Empty Space (1968)[148]

The need for an audience

'The only thing that all forms of theatre have in common is the need for an audience,' Peter Brook writes in his book *The Empty Space*, as the audience completes the steps of creation in theatre: 'No author, no director, even in a megalomaniac dream, would want a private performance, just for himself,' he elaborates, as the "object" of theatre – unlike a painting - is not complete *until* an audience is present.[149] As Hans-Thies Lehmann explains in *Postdramatic Theatre*, this object – i.e. what 'enables and constitutes performance' as discussed in the previous chapter[150] – is not just the presence of the actor; not 'an objectifiable present but a co-presence in the sense of an unavoidable implication of the spectator.'[151]

This spatio-temporal co-presence implies a constant exchange – a loop of feedback – between performers and audience, which is not possible in recorded (or even live broadcast) performances. However, even though it is 'often claimed that live performance of all kinds entails a process of communication in which the performers influence the audience' and vice versa, Auslander observes that 'not all forms of performance take advantage of this possibility. As happy as performers and spectators generally are to be in one another's presence, it is not necessarily the case that the performance itself is open to being influenced by the audience or that the audience wishes to assume that responsibility.'[152] For instance, it is unlikely that a performance of Hamlet or a concert of Beethoven's Fifth would be greatly affected by the presence of an audience – even though it might be disheartening for the performers to play for an empty house. On the other hand, a cheering or booing audience would have some effect on an athlete's performance,[153] but the same would also apply to the example of the play or the concert.[154] An unregulated display of emotion from the audience, however, might not be welcomed in some cases, as the audience may be expected to be a rather passive observer of the events unfolding in their presence – to validate a performance by witnessing it, without disrupting it.

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[148] Peter Brook, *The Empty Space* (New York: Touchstone, 1996), 61.

[149] Ibid., 157-158.

[150] See quotes by Max Hermann in Chapter I: Acts of Making, p.32.

[151] Hans-Thies Lehmann, *Postdramatic Theatre,* trans. Karen Jürs-Munby (London: Routledge, 2006), 142.

[152] Auslander, *Liveness,* 68.

If we look at the various definitions for theatre or performance in general it becomes obvious that in them the presence of an audience is implicit. To define an audience, one must also define performance and vice versa. Abercrombie and Longhurst provide an example of this in *Audiences:*

> 'Audiences are groups of people before whom a performance of one kind or another takes place. Performance, in turn, is a kind of activity in which the person performing accentuates his or her behaviour under the scrutiny of others.'[155]

But who are these 'others'? If being an audience member is a property a person assumes when and because a performance is taking place in front of them, it follows that the same person can attend different kinds of performance (a concert, a play, a political meeting etc.) and become a different sort of audience member each time.[156] Furthermore, Abercrombie and Longhurst argue that 'all performances [including musical ones] involve a degree of ceremony and ritual' and that, in turn, ceremonies require performance.[157] In other words, 'all performances, though to very different degrees, will be invested with a sense of the sacred and the extraordinary.'[158]

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[153] Auslander, *Liveness,* 68.

[154] Unlike in sport, there is rarely any cheering or booing during a classical music performance. The closest musical audiences come to this is by following the tradition of applauding after a particularly strong jazz solo or an opera aria.

[155] Nicholas Abercrombie and Brian Longhurst, *Audiences* (London: Sage, 1998), 40.

[156] Even the term 'audience', originating from the Latin verb *audire* – meaning 'to hear' – suggests that at certain moments in the past audiences have been thought of primarily as listeners, rather than viewers, indicating historical shifts in our understanding of which senses are predominantly used by the audience at performance. See: Helen Freshwater, *Theatre and Audience,* (London: Palgrave Macmillan, 2009), 5.

[157] Abercrombie and Longhurst, *Audiences*, 41.

[158] Ibid., 41.

Performance qualities

What makes performance special? Besides the need for an audience, all kinds of artistic performance – from the simplest musical performance to theatre (in its traditional or broader sense), ritual, sports and games – share several other basic qualities. In his book *Performance Theory*, Richard Schechner lists these as:

- a special ordering of time;
- a special value attached to objects;
- non-productivity in terms of goods;
- rules; and often
- special places, i.e. non-ordinary places that are set aside or constructed in order to perform these activities in.[159]

Out of all of the activities mentioned above, only theatre (including music[160] and dance) is normally considered art, even though the individuals engaged in ritual, games, or sports must also conform to rules that separate these activities from everyday life. Following rules *makes the occasion special* and is made possible by the spaces where sports, theatre and ritual are performed – spaces 'organized so that a large group can watch a small group - and become aware of itself at the same time.'[161]

Thus, following rules – like most performance activities – theatre occurs at special times and in special places[162] and these are analogous to the cultures they exist in. In contemporary western societies, the building, like the events within it, is compartmentalised: Its stage is architecturally separated from the house by the dominating feature of the proscenium arch. The audience is literally 'in one room and looking into another' and this creates the artificial boundary known in performance theory as the fourth wall.[163] It is an imaginary boundary, put in place by the way we build our actual performance spaces. The fourth wall's history runs parallel to that of un-enterable sacred places (like the *adyton*[164] in ancient Greek temples) and of the functional division of space in theatres, which in turn shaped the term 'audience' as we understand it today.

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[159] Richard Schechner, *Performance Theory*, 2nd ed. (London: Routledge, 2003), 8.

[160] A musical performance is also a form of theatre, since it engages more than our sense of hearing, and requires an audience. See arguments in Chapter I: Acts of Making, pp.38-41.

[161] Schechner, *Performance Theory*, 14.

[162] The time and place of performance allows following rules – prescribes rules. But also, it is the following of the rules that makes the time and place of performance special. See Foucault's arguments about heterotopias: Chapter II: Acts of Receiving, pp.47-48.

[163] Schechner, *Performance Theory*, 182.

Theatre space

Brook reminds us that the theatre building is essentially an artificial place separated from the everyday life going on outside it. The stage door 'reminds the actor that he is now entering a special place that demands costume, make up, disguise, change of identity'[165] but it is also true that the audience 'dresses up' so as to come out of the everyday world and into the special place the performance happens in. Both performers and audiences behave out of the norm in this place, differently than they would do outside the theatre. In short, both groups' behaviour is a kind of performance, but it happens for different social circumstances.[166] They acknowledge that, surrounding the performance, there are 'special observances, practices and rituals that lead into the performance and away from it' (from buying the ticket to applauding at the end etc.), which frame and define the performance.[167] Thus, spaces, which host performances the world over, allow the formation of the audience and vice versa.[168]

Since music is considered a form of theatre, proscenium theatres or halls fashioned following the same spatial principles are typically used for music concerts as well. These principles are what I call "concert hall set-up" when talking about my work (see the beginnings of *Inquietus*, *Nephéles*, *Do Knot Undo* and *Spindle*). They are spaces that keep the performers and audience separate, directing the audience's attention towards the performers. The proscenium arch is basically the border in which stage and auditorium meet and also the locus of the imagined fourth wall, the absent wall through which an audience can watch the actions happening in another room within the world of the play – or, in our case, a music performance. In this case, the fourth wall resembles a television screen, through which one cannot pass but may experience a series of events or observe a fixed theatrical illusion from a specific viewing angle, not unlike looking through the glass on the side of an aquarium. This 'wall' is both a demarcation of space and a set of localised, prescribed behaviours.

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[164] The adyton was a room reserved only for the priests and the cult image of the deity. It was not open to the public. Its name literally translates 'un-enterable'.

[165] Brook, *The Empty Space*, 157.

[166] Ibid., 157.

[167] Schechner, *Performance Theory*, 189-190.

[168] Richard Schechner, *Environmental Theatre*, exp. ed. (London: Applause, 1994), 248.

Conditioning the audience

Brook insists that everything about the theatre – not just its space – 'helps to condition an audience.' He observes that there is almost always 'an elaborate set of references conditioning us [on what to do and how to behave] before the performance begins' and this typically goes on even after the end of the performance until we leave that space.[169] However, there is no one giving us instructions on the appropriate manner of conduct at the theatre or during a concert. We are all expected to know these (out of 'social habit', to use Brook's term) but no one has explicitly asked us to do this or not do that. We behave a certain way, even though we may sometimes think it may be unnatural.[170]

Perhaps we have all been instructed on how to behave in these situations when we were young.[171] Or we are so accustomed to being manipulated into behaving in certain ways, by the way the seats are laid out in the space, we simply consider it polite and civilised conduct.[172] Abercrombie and Longhurst observe that 'the more participant and least properly behaved simple audiences in contemporary society are drawn from social groups that are defined as lacking in 'civilized' virtues – the young at rock concerts and the working class at football matches.'[173] But even in these situations, they point out, recent developments like all-seat stadia and the segregation of spectators as a control measure are aimed at turning the crowd into a more or less passive audience.[174]

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[169] Brook, *The Empty Space,* 61.

[170] There have been numerous attempts to change these concert-going behaviours. At least within the classical music context, a recent example is *Nonclassical*, a record label that has been hosting classical club nights since 2003, i.e. classical music gigs in non-traditional venues, from warehouses to pubs, to abandoned underground stations.
See website: [Unsigned], 'About Us – Nonclassical',
<http://www.nonclassical.co.uk/about-us/> (accessed 17 July 2015).
Among my pieces, *Nephéles* (See Portfolio, pp.96-102) aimed to make the oppressive presence of these behaviours implicit and *Inquietus* (See Portfolio, pp.89-95) was an attempt to break them down.

[171] An incident involving the famous Korean violinist Kyung-Wha Chung springs to mind.
See: [Unsigned], 'Renowned violinist berates coughing child', <http://www.bbc.co.uk/news/entertainment-arts-30327567> (accessed 5 December 2014).

[172] Freshwater gives a brief historical account of the gradual pacification of audiences, moving from a high point of active engagement in the religious festivals of ancient Greece to the complete separation between stage and darkened auditorium realized in the naturalist theatre of Paris and Moscow at the end of the nineteenth century. See: Freshwater, *Theatre and Audience,* 25.

[173] Abercrombie and Longhurst, *Audiences*, 52.

[174] As Abercrombie and Longhurst point out, before these developments a significant proportion of the crowd would have been standing up and would have had a great deal

As Other Spaces

Audience spaces – usually artificial and purposely designed with certain spatial properties – prescribe various sets of behaviours upon the people they contain in different times. They bring with them their own sets of rules, which emphasize their difference to other places so effectively that it feels that they somehow exist outside the time and space of everyday life. These oppositions, Michel Foucault hints in his essay *Of Other Spaces: Heterotopias*, 'are still nurtured by the hidden presence of the sacred.'[175] Every culture marks out its sacred spaces, often meant to be used for rituals. Spaces like that exist in relation to all other sites: they are defined by how similar or different they are to these other places – in other words, by whether (and when) the rules apply in them or not (and which set of rules, for that matter). Foucault terms them *heterotopias*. They are, he explains, 'a kind of effectively enacted utopia', in which real places are 'simultaneously represented, contested and inverted' within actual spaces constituted by every culture in the world.[176]

One such space is the theatre, and this applies to both its stage and auditorium: The third principle of heterotopias, according to Foucault, is that a heterotopia 'is capable of juxtaposing in a single real place several spaces, several sites that are in themselves incompatible.'[177] Among his examples Foucault offers that of the theatre, which brings onto the space of its stage 'series of places that are foreign to one another', while none of these places would normally have hundreds people observing silently from a dark room adjacent to them. Also, these different sets could follow each other on the same stage, which leads to Foucault's fourth heterotopian principle: A heterotopia 'begins to function at full capacity when men arrive at a sort of absolute break with their traditional [way of experiencing and utilising] time'. These heterotopias, which Foucault terms *heterochronies,* are 'linked to slices of time'.[178]

The theatre or concert hall also function in this temporal capacity. Different rules apply in different times in the same space, so instead of just the idea of sacred space we could say we also have that of 'sacred time', i.e. a period

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of freedom of movement from one area of the ground to another – allowing interaction amongst audience members etc. See: Abercrombie and Longhurst, *Audiences*, 52.

[175] Michel Foucault, 'Of Other Spaces: Heterotopias' <http://foucault.info/documents/heterotopia/foucault.heterotopia.en.html> (accessed 20 March 2014).

[176] Ibid., [online]

[177] Ibid., [online]

[178] Ibid., [online]

of time ‘set apart for certain activities’:[179] some activities are forbidden during this sacred time, while others may be permitted only during it. Paul Woodruff, in *The Necessity of Theater,* observes that this applies to the ‘measured time of theater’: ‘In theater time, there is something you are supposed to do if you are in the audience — watch — and something you are not supposed to do: anything that would distract others from the performance.[180]

A measured time and place

Paul Woodruff’s basic definition of theatre is ‘the art by which human beings make or find human action worth watching, in a measured time and place.’[181] The watching – i.e. the audience’s part in this – happens in a specific time and place. This time and place is separated from other time and places mainly because of the way we consent to behaving *in* them. The space is not permanently sacred like an ancient Greek temple’s *adyton*, but is made sacred for the duration of the event, following a tradition based on ritual.[182] This principal applies to the stage in all kinds of theatre, in courtrooms during trial, in football fields during the match.[183] If someone happens to trespass during this time, the heterotopia and its fabricated sacredness may fall apart: While it is perfectly fine to go up to the stage and shake hands with the musicians at the end of the concert, it is unthinkable to do the same thing while the performance is happening – while people are supposed to be watching and listening.[184] Woodruff suggests that this is because theatre is nowadays recognised as a form of fine art[185] and as such ‘aims at being worth watching, and the more worth watching a performance is, the less freedom it will give its audience for activities unrelated to watching.’[186]

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[179] Paul Woodruff*, The Necessity of Theater: The Art of Watching and Being Watched* (Oxford: Oxford University Press, 2008), 109.

[180] Ibid., 109.

[181] Ibid*.*, 18.

[182] Maintaining the ‘sacredness’ of theatre space today is simply a matter of practicality, even though it is assumed that theatre was first practiced in spaces made sacred by holy ritual.

[183] Woodruff, *The Necessity of Theater*, 111.

[184] The stage invasion of a man taking selfies mid-concert at the Royal Festival Hall in March 2015 springs to mind. See: Amelia Hill, ‘Southbank reviews security after man jumps on stage to take selfie’, <http://www.theguardian.com/music/2015/mar/05/southbank-security-man-stage-selfie> (accessed 25 March 2015).

[185] For music this is partly through the effect the *werktreue* ideal has had on our concepts on music in the last couple of centuries, as discussed in the previous chapter.

[186] Woodruff, *The Necessity of Theater*, 109.

Being a form of theatre, the same applies for music. It makes certain demands of its audience. However, the *musical* audience,[187] as we perceive it today, is a fairly recent occurrence, just over a couple of centuries old. Indeed, as Bicknell observes, the musical culture and concert etiquette of the eighteenth century were different from our own in many ways: The audiences of that time 'did not seem to pay serious and sustained attention to the performances they attended' and their 'range of "appropriate" behaviour during a concert was much wider than it is today.'[188] Even the term 'audience' is misleading in this case, Goehr reminds us, 'for music was not so much listened or attended to, as it was worshipped, danced, and conversed to' - as is the case in some popular music performances today:

> It was quite to be expected that audiences would applaud, chatter during, and sing along with a performance. [...] Performances were interrupted by performers and audiences, if not just by the style and shape of the occasions themselves, then because the extra-musical generally had priority over the musical. Musicians were not in a position to demand that it be otherwise. But then they did not generally expect for most of the eighteenth century, and few others did either, that one would hear a public performance in order to hear a pre-composed, completed work which was performed just for the aesthetic sake of performing and hearing that work.[189]

The *Werktreue* ideal

With the advent of the nineteenth century, the ascending middle class, with its expanding social power and political influence eventually 'opened musical spaces to broader segments of society'. Thus, sociopolitical changes brought people to experience music outside of an extra-musical (religious etc.) context, allowed music to be more than an accompaniment to the activities within a court or church and to become the immediate focus of attention.[190] Furthermore, as Goehr observes, the 'general desire for a quieter, more considerate, and more attentive audience was part and parcel of the growing respect for a new and 'civilized' musical event.' Aesthetic contemplation was possible only if the music were to be performed in the appropriate physical setting; a controlled environment, sheltered from distracting, extra-musical elements or activities, which would allow performances to become foreground affairs.[191]

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[187] Referring mainly to audiences found in contemporary Western classical music concerts.

[188] Bicknell, *Why Music Moves Us,* 30.

[189] Goehr, *The Imaginary Museum of Musical Works,* 192.

[190] Barry Blesser and Linda-Ruth Salter, *Spaces Speak, Are You Listening? Experiencing Aural Architecture* (London: MIT Press, 2007), 100.

[191] Goehr, *The Imaginary Museum of Musical Works,* 236-237.

This led to a further conceptualisation of music, calling for it to be written down as thoroughly composed pieces, introducing the concept of the musical work. As Goehr explains, the rise of the *Werktreue* ideal led to the creation of the first concert halls, ‘erected as monuments and establishments devoted to the performance of musical works’, where audiences ‘began to learn how to listen not just to music but to each musical work for its own sake’ and gradually ceased to participate in musical events in the way they had done earlier on.[192] In short, by shaping performance spaces and the traditions adhered to in them, the *Werktreue* ideal has been used to regulate performances of Western art music, keeping performers, conductors and even audiences ‘literally and metaphorically silent, so that the truth or beauty of the work could be heard in itself.’[193]

As concert halls, opera houses, and theaters proliferated in Western urban centres, so did the various performance conventions and rules attached to them. Theatre, in all its forms, needs a space in which some people watch the actions of others. Woodruff explains that ‘marking off space in theater is a device for meeting the need to distinguish the watcher from the watched.’[194] He suggests that this distinction between watcher and watched is so essential to theater that without it an event may become a ritual or a social gathering of sorts, but definitely not a theatrical event.[195] Abercrombie and Longhurst argue that the rules governing our behaviour in performance spaces are followed because the ‘archetypical performances of the theatre are conducted in *public* spaces and it is this public appearance[196] which is responsible for the ceremonial and sacred qualities that are attached to the performances. Appearance in public requires, for most of the time at least, a measure of decorum and restraint. Public spaces are more conventionalized and rule-bound than are private ones.’[197]

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[192] Goehr, *The Imaginary Museum of Musical Works,* 236-237.

[193] Ibid., 236.

[194] Woodruff, *The Necessity of Theatre,* 110.

[195] Following Cage’s definition of theatre as ‘something that engages both the eye and the ear’ it seems unnecessary to discuss audiences – where the audience is the self, shaping the experience by the context in which it is received. It is curious that Cage’s definition is so broad as be able to include non-human stimulus (in contrast to the idea of performance being a human activity requiring an audience, as discussed in the previous chapter). However, even this simple definition seems to be focusing on the idea of the audience: The audience members, however limited, are the ones with the eyes and ears engaged. The experience is theirs – is made by them in the act of receiving it.

[196] Abercrombie and Longhurst essentially argue that ‘public appearance’ requires the separation enforced by performance spaces and a distance – both physical and social – between performers and audience. See: Abercrombie and Longhurst, *Audiences,* 41-42.

[197] Abercrombie and Longhurst, *Audiences*, 42.

Role distinctions

It is widely speculated that before the advent of Greek theater, the fixed spatial separations and role distinctions of performers and audience did not exist.[198] There is historical evidence that proto-theatrical ceremonies the world over developed from shamanistic rituals.[199] In such performances there is ‘no distance, aesthetic or other, between performer and community’ and spectators and performers can exchange roles. In these situations, the ‘audience has such a high stake in what’s going on that we cannot call these spectators an audience: They are a community of participants’ whose involvement and support is ‘decisive to the outcome of the ceremony’.[200]

According to Schechner, the audience was ‘invented’ in the amphitheaters of ancient Athens, ‘as an assembly whose *only* role in the drama is to watch.’ In Greek theater the audience was situated outside the circle of action, and a physical distance separated spectators from the performers. Since the audience in Greek amphitheaters could potentially outnumber the performers by about fifteen thousand, the intimacy of small tribal performances was gone. Thus, the Greeks made very strict separations (marked with actual physical boundaries) between the actors, the chorus and the audience.[201]

‘One of the effects of the distance between performers and audience,’ Abercrombie and Longhurst write, ‘is the creation of an apparent audience passivity.’ [202] The Greeks recognised that and strove to involve their audiences ‘symbolically, architecturally and in the conduct of the performance’[203] with the inclusion of the collective dramatis personae of the *Choros* (or Chorus). A crowd commenting on the unfolding drama, the chorus served as an intermediary linking audience and actors.[204] The members of the chorus were not considered actors, as they were not hired by the state and did not perform on the stage. Whereas the actors ‘remained on the stage – a raised platform behind the orchestra or dancing-circle’, the chorus performed in that ‘circle’ in front of the stage and physically stood between the actors and the audience, acting as a double agent that functioned on behalf of both the audience and the character in the drama.[205]

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[198] Schechner, *Environmental Theater*, 245.

[199] Ibid., 180.

[200] Ibid., 243-245.

[201] Ibid., 246-247.

[202] Abercrombie and Longhurst, *Audiences*, 50.

[203] Ibid., 50.

[204] I have used such intermediaries, or performer-audience hybrids, in *Spindle* (see Portfolio, pp.84-88).

[205] Schechner*, Environmental Theater*, 246-247.

Audience passivity

In any case, the development of audience passivity in the theatre was not completed with the building of the first amphitheaters in ancient Greece. Medieval and sixteenth-century audiences still enjoyed a relevant flexibility in interacting with the world enacted on the stage as the physical distance between audience and performers (and resulting audience passivity or even disinterest) depended on the social distance between them. However, as Abercrombie and Longhurst describe, audiences gradually 'became motionless, as they were all seated, more passive and more bourgeois. The noisy, even riotous behaviour of working-class audiences turned into the sedate passivity of the middle class' and 'audiences [did] not participate in the spectacle except in certain limited and predefined ways,' like, for instance, clapping and cheering.[206]

To reiterate: the 'social contract' entered into by the audience has to do with the spaces (i.e. theatres, concert halls etc.) hosting the performance. In them the spatial separations of stage and auditorium are kept firmly in place, along with the distinctions in roles of performer or audience member and the expectation of passivity of the audience. Think of the last time you had the chance to walk up to the violinist on the stage and do something as simple and discreet as to smile at them while they were playing: Any physical contact is out of the question in such places, any communication scarce, any form of emotional or intellectual feedback to the performers limited by the architectural properties of the space that hosts the performance.[207]

In his 'Six Axioms for Environmental Theater', Schechner speaks about traditional theatre to make his case against spatial division of performers and audience found in the proscenium set-up, but also the potentially poor quality of theatrical experience its seating prescribes.[208] As Schechner explains, all elements of its spatial set up – from fixed seating, lighting design, architecture – are 'clearly meant to exclude the audience from any kind of participation in the action.'[209] It lets the audience see the actors, but their watching is meant to be ignored. Its spectators, Schechner observes, are 'put into the semi-fetal prison of a chair, and no matter what they feel, it [is] hard to physicalize and express those feelings' as feedback from the darkened auditorium to the brightly lit stage is limited: its information flow is one-directional.[210]

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[206] Abercrombie and Longhurst, *Audiences,* 51.

[207] In my portfolio, *Chiaroscuro* (see Portfolio, pp.66-70), *Do Knot Undo* (See Portfolio, pp.71-76) and *The Garden of Listening* (see Portfolio, pp.103-111) allow such feedback from the audience to the performers.

[208] 'Only a few seats in the orchestra, mezzanine, and first balcony offer anything like a pleasing view of the stage. But this is no surprise. The proscenium theater was originally designed to emphasize differences in class and wealth. It was meant to have very good seats, medium seats, poor seats, and very bad seats. […] [The] darkened house […] cruelly makes you focus straight ahead, as in church or at school, at a performance that, finally may not interest you at all.' See: Schechner, *Environmental Theater*, 31-32.

Brook suggests that even the simple deviation from the norm, like placing the audience in different positions (for instance an apron stage, an arena, a fully lit house, a small room or an industrial space) brings about new possibilities in the relationship between them and the performers, as such spaces condition different events by default.[211] However, there is always a manner of conduct expected from the audience, as Brook observes, regardless of whether the occasion is called an event, a concert, or a Happening: These structures are different from each other – some constructed according to traditional principles, others according to chance and environment – but, in any case, these are 'deliberately constructed social gatherings' that invite their participants function out of the ordinary.[212]

But even though an alternative seating and stage set-up for performance may create a richer (or, at least, different) experience of spectatorship, if the spatial boundaries and principles found in all proscenium halls are present – just with different shapes, with only slight variations – the behaviours around performance that will occur will not differ significantly from those in orthodox theatre, as the division in roles of performer and audience will still be very clear.[213]

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[209] Schechner, *Environmental Theater*, 36-37.

[210] Ibid., 36-37.

[211] Brook, *The Empty Space*, 159.

[212] Ibid., 68.

[213] In my portfolio, *Do Knot Undo*, *Spindle, Inquietus* and *Nephéles* (see Portfolio, pp.71-76, pp.84-88, pp.89-95 and pp.96-102 respectively) begin with the fourth wall in place, i.e. there is a separation of stage space and audience seating space, but the boundary crossed by the end of the performance. It is then transformed into what exists in *Chiaroscuro, In the Spotlight* and *The Garden of Listening* (see Portfolio, pp.66-70, pp.77-83 and pp.103-111 respectively) the fourth wall is reduced to its smallest possible form: an aura of "sacredness" surrounding the performers, i.e. of knowing the script which dictates their actions.

Immersion - Participation

As discussed in Chapter I: Acts of Making, as early as 1903 Scriabin wanted to abolish the stage and audience space separation in his unfinished *Mysterium,*[214] aiming to immerse the audience in the experience. Various theatrical practitioners sought to redefine the function of performance space and the role of the audience throughout the twentieth century. In the 1920s László Moholy-Nagy sought to 'collapse the fourth-wall and immerse the audience in the same space as the performers' in a 'Theatre of Totality'.[215]A few years later, in his 'Theatre of Cruelty'[216], Antonin Artaud expressed radical ideas on abandoning the distinction of stage and auditorium and called for an audience at the epicentre of performance activity – ideas which came to fruition in the Happenings of the 1960s.[217] In 'Six Axioms for Environmental Theatre',[218] Richard Schechner declared that the end of the bifurcation of space was 'the final exchange between performers and audience', and that spectators would act 'as scene-makers as well as scene watchers' in new theatre.[219] Jerzy Grotowski attempting to transcend the separation between performer and spectator, entered his 'Paratheatrical period' in 1969, moving away from public performance and into the organisation of communal rites that had no observers.[220] Adhering to this tradition, contemporary immersive performance practitioners include the theatre company Punchdrunk, whose large-scale theatrical installations are based on participatory performance, and artist group Blast Theory, who fashion their audience into performers and the city as their stage[221] – the artists who design and create the experience often remain invisible, working behind the scenes.[222]

As Claire Bishop observes, calls for participatory art often aim to create active subjects of physical or symbolic participation, in the hope that they will find themselves 'able to determine their own social and political reality' and, in turn, address 'a perceived crisis in community and collective responsibility.'[223] However, the shift away from passivity need not be an externally visible, physical activity. Addressing the perceived passivity of bourgeois theatre audiences, Bertolt Brecht developed numerous techniques for his *Verfremsdungeffekt* (German for 'distancing effect': for instance, including film and song in performance, using direct audience address etc.), in his effort to bring about a critical, intellectually engaged and questioning audience with his work, who would in turn be encouraged to bring about social change.[224]

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[214] See *Mysterium* in Chapter I: Acts of Making*,* p.37.

[215] Rosemary Klich and Edward Scheer, *Multimedia Performance* (Houndmills: Palgrave MacMillan, 2012), 132.

[216] From Artaud's collection of essays called *The Theatre and its double* (1938).

[217] Klich and Scheer, *Multimedia Performance,* 132.

[218] First published in 1967.

[219] Schechner, *Environmental Theater,* xxvi.

[220] Freshwater, *Theatre and Audience*, 67.

[221] An example of one such work is *Can You See Me Now?* (2001). See: [Unsigned], 'Can You See Me Now?', <http://www.blasttheory.co.uk/projects/can-you-see-me-now> (accessed 17 August 2015).

[222] Freshwater, *Theatre and Audience*, 69.

In his lecture *The Emancipated Spectator,* Jacques Rancière argues that the audience member is 'compelled to exchange the position of passive spectator for that of scientific investigator or experimenter, who observes phenomena and searches for their causes.'[225] He also encourages us to reflect upon the internal process of interpretation each audience member is naturally engaged in: 'Being a spectator is not some passive condition that we should transform into activity. It is our normal situation. We also learn and teach, act and know, as spectators who all the time link what we see to what we have seen and said, done and dreamed.'[226]

Audience Transgression

What happens if the spatial boundaries of theatre are physically crossed by either performers or audience members? Is the performance disrupted because the traditional rules of theatre are not followed – because our manner of conduct is unfolding beyond what is expected? As mentioned earlier, time and space in theatre are separated from everyday life – are made almost 'sacred' – because of the way we consent to behaving in them: Woodruff insists that it is the traditions of ritual (or based on ritual) that define the spaces of theatre – for specific periods of time[227] – and call for penalties against those who violate it.[228] If a ritual or, in our case, a performance is not taking place such a space may be entered by anyone. During performance, however, the space becomes sacred and only designated people may enter the stage and may use it only according to certain rules.[229] As Woodruff explains, audience transgression can change both theatre space and the people in it into something else: As in a football game a player cannot step outside the line without stopping the game and facing penalty, the fan cannot intrude on the game, 'because once he intrudes, there is no game for him to intrude on.'[230] The same principle typically applies to mimetic theatre. On the other hand, as Woodruff observes, some forms of theater are more tolerant of audience transgression; performers who know how to improvise can incorporate outsiders into their performance. When this happens, 'the intruder is transformed; the moment he crosses the line he belongs on the stage.'[231]

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[223] Claire Bishop, 'Viewers as Producers' in *Participation*, Claire Bishop ed. (Cambridge, MIT Press, 2006), 12.

[224] Freshwater, *Theatre and Audience*, 46-47.

[225] Jacques Rancière, *The Emancipated Spectator,* trans. Gregory Elliot (London: Verso Editions, 2011), 4.

[226] Ibid., 17.

[227] Heterochronies, as discussed earlier. See Chapter II: Acts of Receiving, p.47.

[228] Woodruff, *The Necessity of Theater*, 111.

Thus, when the physical boundary separating stage and auditorium is crossed (or removed from the equation by performing in an unorthodox performance space) a whole new range of possibilities becomes available to both performers and audience.[232] The old rules don't apply and people can make contact and interact in a way less regulated by traditions, space or convention. These developments consequently alter the nature of a performance event.

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[229] In the case of music, only musicians (with the exception of the odd page-turner) may be on the stage during performance. Here Woodruff offers useful analogies for the use of sacred space and time: 'One of the most interesting features of sacred space is that it is not altogether forbidden; consecrated people are allowed to enter it. To understand the sacredness of the space is to understand the rules about who may enter it. Only priests may enter the temple's adyton; only players and referees may set foot on the field in a football game; only actors (and perhaps subfusc stagehands) may tread upon the stage during performance.' See Woodruff, *The Necessity of Theater*, 112.

[230] Woodruff, *The Necessity of Theater*, 117.

[231] Ibid., 118.

[232] In my portfolio, the audience becomes part of the pieces, either spatially or by joining in the activity. For instance, in *In the Spotlight* (see Portfolio, pp.77-83) there are no fixed boundaries for where the action takes place and audience members may be included in it as objects of focus. In *Spindle* (see Portfolio, pp.84-88) they are invited to participate as a form of Choros, whereas towards the end of *Nephéles* (see Portfolio, pp.96-102) they 'belong to the stage' as the performance space gradually engulfs them.

The question of authorship

The 'act of viewing, the reactions and latent or acute 'responses' of the spectators' have always been 'an essential factor of theatrical reality', as Lehmann explains.[233] But the fundamental shift in theatre aesthetics from work to event[234] has been so momentous that these factors 'become an active component of the event, so that, for this reason alone, the idea of a coherent formation of a theatre 'work' necessarily becomes obsolete: theatre that includes the actions and utterances of the visitor as a constitutive element can practically and theoretically no longer be self-contained. The theatre event thus makes explicit the nature of process that is peculiar to it, including its inherent unpredictability.'[235] This unpredictability, Woodruff observes, can lead to transformation for all those involved in performance:

> 'The best theater is prepared for anything. Sometimes we discover boundaries only by straying across them; sometimes by straying we change ourselves into something new. The boundaries of theater space are whatever lines cannot be crossed without transformation. Either individual people or the broader event may undergo metamorphosis. Transformations may be good theater, and theater itself may be transformed into something better than theater. Actors may become audience, audience may become actors, and a theater piece may become a ritual that is shared among all present. That happens when the performers invite the audience to become part of the action and the audience accept. At such a moment, everyone is changed; everyone has found the grace to be allowed to enter sacred space. What begins as theater and passes through transgression may end as sacrament.'[236]

Along the same lines, Schechner suggests '[audience] participation expands the field of what a performance is, because *audience participation takes place precisely at the point where the performance breaks down and [from an aesthetic event] becomes a social event.* In other words, participation is incompatible with the idea of a self-contained, autonomous, beginning-middle-and-end artwork.'[237] It becomes difficult to classify this newly fabricated event as an artwork – let alone a work of any kind – and therefore difficult to claim full ownership or authorship over it. As Bishop observes, creating such events requires 'ceding some or all authorial control' and is 'regarded as more egalitarian and democratic than the creation of a work by a single artist'. Thus, collaborative creativity is 'understood both to emerge from, and to produce, a more positive and non-hierarchical social model.'[238]

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[233] Lehmann, *Postdramatic Theatre,* 61.

[234] In other words, the shift away from the idea of the platonic object towards that of the process. I have mentioned 'non-productivity', listing Schechner's basic qualities of performance. See Chapter II: Acts of Receiving, p.44.

[235] Lehmann, *Postdramatic Theatre,* 61.

[236] Woodruff, *The Necessity of Theater*, 113.

[237] Schechner, *Environmental Theater*, 40.

In today's digital era, mediatisation is changing the way we experience performance, the way performances are conceived and presented, and the role and behaviour of contemporary audiences along with them. New kinds of mediated or distant audiences exist today, which were impossible before.[239] Influenced by reality television and videogame culture, contemporary audiences seek interactive experiences in performance and participatory art.

It remains to be seen whether most of art created in the future will be interactive or participatory. Such a development would probably challenge the very dynamic of performance, which, according to Auslander, is 'predicated on the distinction between performers and spectators' and any attempt to eliminate that distinction 'destroys the very possibility of performance'.[240] Auslander argues that 'because performance is founded on difference, on separation and fragmentation [and] not unity', it inevitably frustrates our desire for unity[241] – unity with other human beings, i.e. the performers we find ourselves in the presence of as audience – 'since its very occurrence presupposes a gap between performer and spectator'.[242]

In pieces of my portfolio, I made a choice to maintain the distinction between performer and spectator. I had decided early on that audience participation would not be central to my investigation, as it would require me to relinquish authorial control over the pieces and to be prepared for possibly unpredictable outcomes in performance.[243] The pieces of the portfolio are not necessarily participatory or interactive, but they are all immersive theatrical experiences.

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[238] Claire Bishop, 'Viewers as Producers', 12.

[239] Abercrombie and Longhurst argue that there are three kinds of audience depending on social and physical distance from the performer/transmitter: Simple, Mass and Diffused. In the case of live performance we typically have the mode of 'simple' audience experience (i.e. spatially localised, with immediate, direct communication between transmitter and receiver, typically received in public). See: Abercrombie and Longhurst, *Audiences,* 39-76.

[240] Auslander, *Liveness,* 65.

[241] Or community. Auslander uses the terms interchangeably.

[242] Auslander, *Liveness,* 65.

[243] All of the pieces in my portfolio allow various degrees of feedback between parties (of performers and audience) but the ones I consider to be participatory are *Chiaroscuro* (see Portfolio, pp.66-70) and *Spindle* (see Portfolio, pp.84-88), in the sense that their performances cannot develop and be completed without the audience's active, physical input.

Andreas Papapetrou

Portfolio

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Acts of my own

September 2015

Joining the pieces

[In lieu of Chapter III]

This ‘chapter’ (originally presented as a separate booklet of essays, titled ‘Acts of my own: Portfolio Booklet’) serves as part of the documentation of my portfolio of compositions. Because the pieces in this portfolio are events, set in motion and terminated by the actions of both performers *and* audience, their documentation consists of audio-visual recordings, scores and text. This combination provides a more complete picture of the performances than what these mediums would produce individually, which includes aspects such as audience reception, performers’ behaviour, navigation in performance space etc.

This chapter is essentially a collection of descriptions of my pieces, representing my directorial voice in them, which recount the processes that led to their performance and the performances themselves. The seven pieces of the portfolio are presented in chronological order of composition, in the form of a reflective essay, discussing the factors that shaped them and what I discovered from the process. This allows me to trace the development of my ideas over time, to examine them in relation to relevant works by other artists and to explain how my compositions incorporate the concepts examined in the introduction and first two chapters (originally presented as a separate commentary booklet, titled ‘Acts of Making and Receiving: A compositional practice’).

Video recordings and programme notes for each of the pieces can be found in the accompanying DVD and in the following website:

http://artefactsofperformance.blogspot.co.uk

On scores

The scores I have created are included in the portfolio in printed format, as part of the documentation for the pieces. Creating the scores helped me formulate my ideas on paper before realising them in performance. I consider them tools, which were used to communicate my ideas out of time, to facilitate rehearsals and practice. They exist to help me produce performances of the pieces in this collection and, at the moment, I have no interest in pursuing performances of these pieces in which I am not involved.

The pieces in this portfolio are influenced by the actions of both performers *and* audience. Because of the unpredictability of their performance conditions, the scores needed to be flexible enough to fit into various situations. That is why some of them seem incomplete in terms of information they provide: Some don't state instruments, others don't define durations, some don't indicate where they should be played, etc. In theory, I could have given most of the instructions for these pieces orally, but that would have been impractical.

For some of the pieces, as I will explain in their descriptions, the scores were sent as email attachments to the performers prior to the performance. When finally printed, their presentation was kept at its minimum, simplest form, as I do not consider scores to be artworks in themselves, but rather blueprints for them.

The versions you will find in this collection are not the scores' native formats. They are bound along with the commentary and portfolio text in a single volume for practical reasons. They were originally included in the portfolio submission in the form in which they would be presented to the performers – either as traditional scores (i.e. bound individually, as in the case of *Spindle* and *Nephéles*) or as printed documents (i.e. loose-leaf scores in brown envelopes) communicating ideas, which are not necessarily used in performance or even during rehearsals.

List of titles

- **[proximity miniatures – pre-compositional experiments]**
  for various instruments

- ***Chiaroscuro***
  for ensemble with dancers

- ***Do Knot Undo***
  for piano and electronics

- ***In the Spotlight***
  for ensemble

- ***Spindle***
  for harpist and assisting performer(s)

- ***Inquietus***
  for ensemble

- ***Nephéles***
  for Orchestra

- ***The Garden of Listening***
  for ensemble

The following short sketches, [proximity-miniatures – pre-compositional experiments], are presented here in lieu of a preface to the pieces of the portfolio. I do not consider them to be completed pieces or even thoroughly formulated concepts. However, they are included in this document because the ideas they were exploring served as the raw material that, in varying degrees, led to the creation of all of the pieces in this portfolio of compositions. The video available in the website is a collection of excerpts from various rehearsals, edited so as to give a rough idea of the pre-compositional, rehearsal process and the basic concepts tested in them. I do not have scores for these miniatures, as the instructions for them were given orally.

[proximity miniatures – pre-compositional experiments]

For various instruments
Various Trinity Laban practice rooms, September-December 2011.

Being a performer, I know I enjoy the feeling of being on stage and sharing a performance with an audience. But as a composer, creating something of my own and then experiencing the work from outside – that is, when watching the work being performed by others – I often feel that I am missing something. I know that the distance separating me from the stage affects my perception of the piece greatly; that performance space and physical distance are key factors in creating most musical performances – so I decided to explore them in my research.

When I started my Ph.D., I experimented briefly with the idea of creating a piece that would be experienced in close proximity with the performers.[244] I created a few miniature draft pieces (composer's etudes of a sort) to try out whether the rules I would set in order to make it happen could work. I asked the performers to improvise and change their sound – fluctuating in dynamics, texture, intensity and density – according to how close to them I, acting as an audience member, was in the space. Usually closer meant louder and denser, while being far from them meant they were to be silent and still, but I tried it the other way around as well (where being close meant them being silent).

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[244] In other words, to make a piece that would challenge the fourth wall – a term I was unfamiliar with at the time – by bringing performers and audience close to each other. The fourth wall became central to my research interests during the Ph.D. as it was a recurring theme in the pieces I created. See fourth wall in Chapter II: Acts of Receiving, pp.44-45.

I was disappointed with the results. The interaction between myself and the performers each time felt forced and awkward: There was a constant sense of tension as the performers always anticipated my moves and I was constantly aware of being watched as if I was their conductor – or another kind of (silent) performer, instead of an audience member. This put me in the spotlight as well and I felt I was not ready to explore that idea at the time.

I ran these experiments in small rehearsal rooms at Trinity Laban. The tightness of space affected both the sound and the behaviour of both parties in the piece, i.e. I couldn't get far enough from the performers even if I wanted to and we were constantly in each other's visual field. So, in my case, even taking a small step in any direction should greatly influence the sounds coming from the performers. To me this felt like operating an instrument or piece of sonic equipment with highly sensitive controls and I quickly grew tired of it. I decided that I would need to think about what kind of space I was going to use, as small practice rooms didn't work for these experiments.

When I was first trying out this idea, it became clear that the performers in these experiments acted like human theremins, changing their sound according to our proximity.[245] However, an untrained, or unskilled performer is likely to grow tired of the novelty of a theremin quickly as he runs out of ideas and this is exactly what happened during those experiments. The rooms, being small, left little space to move in and so we agreed that the performers would only interact with me if I was within a two-metre radius. After a few times of coming in and out of that circle we had run out of ways to do it differently, and in turn, to produce different sounds. The idea felt unadventurous with only one performer interacting with one audience member, as it created dull pieces, more interesting in theory than in action. However, I suspected that it might still not work very well with larger numbers – that is, simply with more performers and more audience members – as it could lack structure, that holy grail of composition, and could easily become chaotic: For instance, I would need to set rules and limitations on not just how to change sounds, but also which audience members and *how many* of them to interact with during performance, should a performer be approached by more than one person at a time.

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[245] I conducted the experiments using different performers, playing different instruments each time, either in solo situations or in chamber ensembles.

I had set out to try this idea because I realised I was intrigued by the possibility of creating an intimate experience for both performers and audience. That intimacy, and the proximity it implied, meant that I would need to relinquish some of my control as a composer as I couldn’t predict everything that could happen in an encounter between a performer and an audience member. If distance between performer and audience member was to be taken out of the equation, I felt I would have to allow some freedom to both parties, so that they could find the experience of the piece meaningful. I knew that if the performer’s behaviour were to be completely fixed, their possible interactions with the audience would be compromised. And even if I were to direct the performer’s every move I could not do the same with an audience member. So I decided that I would need to give more freedom to the performers – to allow them to shape the piece with their own creative input, in movement and sound.

When the performers were acting as human theremins the interaction would not develop past our initial amusement with the piece and ended up feeling almost fetishist: Unlike theremins, these were human beings – not my instruments to play with as I wish. So, I tried some variations on the original idea. When I asked the performers to also move in the space at will, following the audience member (me), avoiding him, or chasing him away, the result felt pleasantly strange. But watching the footage of the experiments, it seemed to me that when the instruments moved around the visual result was rather comical and I did not intend to explore that aspect of musical theatre in this portfolio of pieces.

Movement aside, I felt that the major problem I had to tackle with this idea was shaping the sounds produced by the performers. In order to see whether this idea worked I originally gave them simple verbal instructions: play one pitch, with gradual changes in dynamics or timbre corresponding to the distance between us etc. Seeing that this quickly got stale, I asked them to slide the pitch up or down according to the distance between us, then to loop a rhythmo-melodic pattern – instead of a single pitch – and alter that in various ways (tempo, dynamics, timbre etc.). I soon realised that I was unhappy with the quality of the sound material produced, that it was not something I would like to claim as my own composition. It wasn’t that the performers I worked with were bad improvisers, but simply that I needed to communicate my ideas better. To get the sound world I imagined I would have to find a set of instructions that would be effective for this. And so I put these draft pieces in the drawer and started thinking about what kind of score I would need to make.

Chiaroscuro

for ensemble with dancers
Premiered at Dreamspace Gallery, London, 17th February 2012.

The opportunity to make this piece came from choreographer Artémise Ploegaerts, who wanted to "exhibit" one of her choreographies in a gallery setting and invited me to share her performance slot at Dreamspace.[246] I thought it would be an excellent opportunity to try out the ideas explored in the proximity draft miniatures with a live audience: The space the performance was going to happen in was a small, typical white cube, with no seating for visitors. So there would not be any spatial division between performers and audience and this would be ideal to allow both parties to move around and get close to each other.

This meant that I could challenge the theatrical fourth wall with virtually no effort.[247] This would allow both performers and audience to share an intimate experience in close proximity, but it would also lead us into more adventurous areas of performance behaviour: There would not be a raised platform upon which the performers would stand and demand the attention of an audience. The audience, in turn, would have the freedom to direct their gaze wherever they wished, even away from the performers. They would not be required to watch in concentration or remain silent. Both parties would be able to move around and change places in the space.

This would be more like a children's game than a musical performance (in the traditional sense), with the role separations between performers and audience blurred, as the actions of both parties would affect the performance. There would be no boundary demarcation: no stage, no sacred space, no *adyton* where people would not be expected or allowed to enter.[248] And since everyone would be able to go anywhere in the space, the visual aspects of the piece suddenly became important constituents. These ranged from the physical activity of producing sounds, to silent performers staring at the audience, to people stepping in and out of the way of each other during performance.

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[246] The idea of a person acquiring the status of a work of art, exhibited in a gallery, has been widely explored in performance art. Dancers, practicing an art that is also visual and corporeal can embrace this concept with only minor adaptations to their technique and frame of mind. For musicians, though, this might pose a more challenging task. I also explored the idea of the gallery exhibition in *In the Spotlight* (See Portfolio, pp.77-83).

[247] See fourth wall in Chapter II: Acts of Receiving, pp.44-45.

[248] See *adyton* and *heterotopias* in Chapter II: Acts of Receiving, pp.45-48.

It was obvious that this piece was heading towards the direction of musical theatre (this has always been part of my research interests, one way or another) and so I decided to include Ploegaerts and her two dancers in the piece. The dancers would perform using the general instructions from the score for movement (more on that later), either silently or making sounds with their movement (panting, stomping feet, dragging heels etc.).

Since this piece was going to be all about seeing I felt I needed to give it a twist: To make things more interesting I decided to have it performed in pitch darkness, covering the windows of the gallery with aluminum foil to stop the light from street lamps from bleeding into the space. And so, in that completely darkened space, this piece was performed, with the eight musicians and three dancers, [249] who were given instructions for improvisation that involved movement, modes of behaviour and the creation of sounds.

The name of this piece *Chiaroscuro* is borrowed from the visual arts: it is an Italian term, which literally translates as light-dark, and it is a technique used in painting or photography to suggest volume, depth and modeling by accentuating tonal contrasts. In paintings using this effect, the background is usually dark, often almost completely black, while the central object of the painting is clearly illuminated. The performance looked similar to that: The performers stepped in and out of the light while their surroundings remained in darkness.

This was achieved by randomly giving some audience members torches (most of them wound-up – more on that later), which they were expected to light up when the lights were turned off at the beginning of the piece. That way, they would cast light in the direction, object or person of their choice. If this person were one of the performers, he or she would have the option of performing while in the spotlight. The basic rule of the piece was ‘don’t play in the dark’.

The performance activities happening in the spotlight did not include just sounds. All performers were given a score with my suggestions for the sounds and movements that they could produce. They were free to use all or even just one of them, in order of their preference and change between them whenever they wished. They were also given instructions on how to interact with the person casting the light on them. These were behavioral indications of either being drawn to the light like a moth, which meant they could follow the person casting the light until they were very close to them, or being photophobic, which meant shying away from the light and avoiding it. These options could be performed with or without the production of sounds. The performers also had the option of being indifferent and non-responsive to the light, which meant they could choose when not to perform if they wished, to mimic playing, which meant they would make all the gestures necessary for musical performance without making sounds, or to become living statues, completely silent and frozen in position.

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[249] List of performers in video link.

The improvisational nature of the piece was dictated by two factors: Firstly, performing in the dark *and* moving around while doing so meant that using sheet music during performance would be impossible. And secondly, since the audience members were expected to participate using their torches, the performers needed to have some flexibility in performance in order to interact with them. So, the instructions of the score needed to be easily memorisable and adaptable to various situations.

Having the experience of miscommunication due to not making scores[250] for the proximity miniatures, I decided that this time I would make a score using detailed notated instructions. Because the details of the performers available to me were unknown at the time of composing the piece, I used speculative instrumentation. Most of the instruments I wrote for were not used in this performance. And even the ones I did have played a limited selection of the ideas I had suggested to them. So having this score, written with such detail, felt in the end like using a hammer to kill a fly. Why did I do it? I definitely felt I needed to limit the gamut of possible sounds in the piece to match my own aesthetic preferences and I was unsure I could have done this using a purely verbal score. Having a score made it easier to communicate a fair amount of information (this piece had a lot of rules, compared to the proximity miniature experiments). The score was meant to be studied by each performer individually, in their own time, and it was used as a memory aid in rehearsals.

In fact, we only had one or two rehearsals – run-throughs without an audience or with myself and a friend acting as audience members – to make sure the instructions I gave were clear and that they worked in a group situation. Some performers, including the dancers, never actually rehearsed the piece. They jumped in almost at the last minute, having read the instructions from beforehand. This would have probably been difficult without a score.

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[250] Or making scores with – what I now know were – insufficient sets of instructions, as was the case in some of the experiments. See [proximity miniatures – pre-compositional experiments], pp.63-65.

The score communicated the sound world I wanted to achieve and directed the movement and interaction with the audience efficiently. The audience members were not given instructions on how to experience the piece's environment except for the suggestion to use their torches when the lights went out.

Since people were allowed to move around in the space freely, each audience member, taking initiative on where to go and how long for, would be able to choose their own focal points and have their own individual experience of this performance. And, most importantly, they could shape the piece during performance, by interacting with the performers. In theory, the piece could almost be 'conducted' like a sound painting session,[251] but the difference lies in the fact that the torches could only be used as on-and-off switches for performance activity and the performers still had a mind of their own: they could choose what action to perform ad libitum or ignore invitations to interact. In a way, the performers also shaped their own personal experience of the performance like the audience members. No two could have interacted with the same people, following the same route in the space, performing identical actions.

In short, in *Chiaroscuro* every person in the performance space made choices that affected their experience of the event. The performers were simply the most active participants and the ones given more power of choice in this event. On the other hand, some people chose to remain passive, partly maintaining their traditional role as audience members but still having the option to move around. Others chose to participate in shaping the performance (in varying degrees) by using their torches, by deciding if and when to hand them over to the person next to them etc.

Furthermore, this piece worked as a self-regulating system in terms of structure: After shuffling around in the dark for a bit a few audience members who carried torches started using them. At first very timidly trying to figure out what to do, then with more confidence and in greater numbers they interacted with the performers using their beams. However, most of the torches were wound-up and constantly needed rewinding to work, so every once in a while the torch operators needed to stop and wind them up again. This stopped the sound or any other activity that was happening while in the spotlight. After a while some people started getting tired of the procedure and stopped rewinding. All this created a sort of peak (in dynamics, in density of improvisation etc.) towards the middle of the piece, while the beginning and the end were sparser.[252] For this event, Sebastian Craig, our curator at Dreamspace Gallery, was instructed to put the lights back on, thus ending the piece, if and when the periods of silence and darkness started feeling too long. This happened after about 20 minutes.

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[251] Soundpainting is a universal, multidisciplinary, live composing sign language for musicians, actors, dancers, and visual artists. It was created by Walter Thompson in 1974. See: [Unsigned], 'Soundpainting: Introduction', <http://www.soundpainting.com/soundpainting/> (accessed 17 August 2015).

As was to be expected, performing in almost pitch darkness produced a rather poor documentation video. The recording is simply the documentation of the path chosen by the filmmaker in the space during performance and the original film was roughly 20 minutes long. But by the end it is mostly pitch-dark footage with sounds of footsteps and floorboards creaking. The video I uploaded on YouTube is a shorter, linear montage. I will further discuss documentation issues below.

If I were to create this piece again from scratch I would probably make less specific scores for sound but I would keep the rules for movement and interaction, as I believe the scores worked well in that aspect. In terms of audience behaviour, I learned that not all audience members are willing to participate: Quite a few people stood with their backs against the wall during the piece, even though they might direct beams from their torches towards performers. I believe this happened because the room at Dreamspace was not very big and people couldn't get a moment's respite from each other during performance. I suspect that I would get a different effect – perhaps a more 'relaxed' performance environment, perhaps a more conscious pursuit for interaction – if this piece were to be performed in a large empty hall with people spread sparsely in it.

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[252] Having the experience of how this worked, if I were to have this piece performed again, I would definitely use wind-up torches, at least for half of the audience members participating.

Do Knot Undo

Piano and electronics piece for 2 or more performers.
Premiered at Trinity Laban (Stuart Room), London, 27th February 2013.

I had decided that I wouldn't make audience participation my primary focus for the portfolio pieces, as I was not able to formulate ideas that were structurally based on it while claiming authorship of the resulting performances[253] as a composer, the latter being part of how I choose to frame my artistic practice and research so far. Instead I would focus on the idea of the fourth wall, acknowledging the sway it holds over us in performance – in varying degrees according to the performance spaces and genre – and whether or not audience members will make the choice to overcome it, thus actively shaping their experience of a performance.[254]

In the darkness of *Chiaroscuro* the fourth wall was present, but only in its most basic (or, I might add, weakened) form: There was no stage or seating to view the performance from and there were people participating, who were shaping the performance with their actions – as middlemen, being watchers and watched at the same time, a kind of performer-audience hybrid not unlike the Choros in ancient Greek drama.[255] However the distinction between performers and audience could not be overcome. There was still a clear sense of difference in awareness of the processes of performance, of those who were 'in on it' and those who were not.

As in tribal theatre, the shaman needs the participation of the tribesmen to conduct his ritual but is the one who guides it and is in control of the situation at any given time. In the case of *Chiaroscuro*,[256] there was no invisible wall to act as a barrier between audience members and performers, no sacred space in which the performance happened in order to be viewed from outside. Instead, one could simply say that an aura of "sacredness" was vested in those performing. I believe that may be what kept people from touching the performers or obstructing the performance in this case.

The freedom of movement allowed to the audience in *Chiaroscuro* led me to think about creating installations. Since space was such a defining factor in how the fourth wall is perceived I wanted to include it - its nature, function, size and other spatial properties - as one of the creative elements in my next work. Of course, even if I were to make an interactive installation or immersive environment[257] – one that a person could walk into, that would have to be experienced in 360 degrees and that would respond to the audience's activity – which would be all about the audience member and their *act of receiving,* I would not make a performance as there would be no performer in it. Insisting on performance in music is very important to me,[258] and since my research focus is music as performance I could not omit the performer in my works.

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[253] See relevant arguments Chapter II: Acts of Receiving*,* pp.57-58.

[254] See fourth wall in Chapter II: Acts of Receiving, pp.44-45.

[255] See *Choros* in *Spindle* (in Portfolio, pp.84-88) and in Chapter II: Acts of Receiving, p.51.

[256] And similarly in *In the Spotlight* (see Portfolio, pp.77-83) and in *The Garden of Listening* (see Portfolio, pp.103-111).

I knew that I wanted to explore the functional properties of the concert hall, as a space that hosts performance. When I think of most classical music concerts I've been to, I remember sitting on a chair, perhaps dressed properly for the occasion, being expected to keep quiet, to watch and listen in concentration. I also recall observing a stage area, where the musicians were performing – where I would not be expected, or allowed, to enter. In short, I think of the fourth wall being firmly in place. I am aware that, either by habit or social convention, I am abetting its preservation since I do not enter the stage space or disrupt performances with anything other than a passive observer's behaviour.

I decided that this kind of tension – over the audience's complicity in maintaining the fourth wall – was going to be the core of the next piece. It would have a concert hall set-up – that is, similar to the proscenium in traditional mimetic theatre, having a separate stage and seating area – and, to achieve the desired tension, it would have to invade the audience's personal space. In other words, the performance space would actively envelop the audience in such a way that the tyranny of the wall keeping everyone in place would be made explicit.[259]

In making this piece I was influenced by one of my earlier works called *BOX*, a music theatre piece for 4 performers with a grand piano wrapped in red yarn.[260] *Do Knot Undo* is similar in its list of requirements: a grand piano, a couple of performers, balls of yarn and a pair of scissors but this time with the addition of stereo speakers, a pedal switch and a laptop. It is a piano and live electronics piece for two or more performers who take turns playing on the same piano. They play short improvisations based on the score. These are then reproduced and processed by a MaxMSP patch[261] (software programmed by Matt Watt for this piece). This adds filters and an extremely long delay effect to the sound, using irregular timings and stacking up to 10 different layers of samples until a cloud of processed loops builds up. The performers operate the patch by means of a foot switch, choosing when to record new samples and adjusting the density of the layers. When the performers are not playing on the piano they take a piece of yarn, tie one end to the piano and the other end somewhere in the room (including tying it to audience members). This action is constantly repeated in order to weave a giant spider web around the instrument, which literally entwines performance space, performers and audience members during the event.

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[257] I would prefer the term 'environment' as used by Allan Kaprow in the late 1950s, but even when using this term the element of presence of an instigator in the environment (or in my case, a performer) is not explicit.

[258] I explain my reasons in the Introduction, p.16.

[259] See fourth wall in Chapter II: Acts of Receiving, pp.44-45.

[260] This piece is not part of this portfolio. You can find it in my website: andreaspapapetrou.com

What makes *Do Knot Undo* different from *BOX* is not the use of technology but the involvement of the audience in the performance. And while *BOX* is a linear music theatre piece, almost mimetic, with a rudimentary narrative line and four different character roles, *Do Knot Undo* is more like a musical installation: It has no characters and no plot, is extremely repetitive and would be completely static, were it not for the constant juxtapositions of sonic material and the steady weaving of the yarn web in the space. In other words, the performers in *Do Knot Undo* are closer to Kirby's notion of non-matrixed performance:[262] the only external 'matrix' applied to them is that they are pianists. I avoided having characters or a plot intentionally, believing that this would allow the audience to participate in the performance, as they would not feel that they might disrupt a linear narrative. This didn't happen in that performance. The audience members felt rather uncomfortable during it, but they didn't leave their seats, as they were unsure of how they were expected to behave. This was due to a number of reasons.

The piece followed a performance of baroque and twentieth-century pieces in Trinity Laban's Stuart room, a rather small, intimate space suitable for chamber music performances. This meant that the two performers, myself and Kristin Sofroniou, would be close to the audience members – all of whom we happened to know – and that we could engage in eye contact with them, if we chose to, during the performance.

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[261] As I mention in the Introduction (p.24) I am cautious about the use of mediatisation in my own works as I am aware that this kind of presentation and (acousmatic) listening may be conditioning people to receive music passively. In this case, I allowed myself to make use of this form of mediatisation as I consider it an enhancement of the instrument that did not come at the expense of the element of performance.

[262] See Chapter I: Acts of Making, pp.33-35.

What is not visible in the video documentation of the piece (also a shorter edit) is that during the performance there is always one of the performers playing on the piano, while the other is tying the yarn to whatever is in the space around it – including audience members.[263] The piece weaves two webs: an invisible web of sounds and a physical yarn web that should get so dense and tangled in the end that it would make it difficult for both performers and audience members to move around. So, the strings of yarn have to be cut at the end, in order to release people and finish the piece.

Do Knot Undo is a piece about knots – all those complicatedly tangled connections between the performer and the instrument, the sounds existing in our heads and the sounds created in the physical world through our actions, memory and repetition, from the symbiotic relationship between performer and audience, the space a performance occurs in and our physical presence in it. The delicate gesture of tying the listener's wrist with yarn – an invasion into their personal space and the awkwardness that ensues – brings about the exchange of meaningful looks as audience members accept the noose on their hands. After all, it is their choice to remain or not in the space while this is happening. If they do not undo the knots they will inevitably feel the tension build up on the yarn strings whenever someone moves in the performance space, as they will all be connected to each other and the piano during the performance. This might invite them to contemplate on the physicality of performance, on the codependency of performers, audiences and even space within it and on how their own presence in the space shapes their experience of performance.

Some things did not work as I had expected in this performance. Again, I had made a score for this piece with improvisation instructions and notated loop suggestions to start it off. After the multilayered cloud of sound got dense enough we both strayed from the score and started improvising with loops that were not in it – Sofroniou eventually started adding extracts from the baroque pieces she had played earlier to the collage of processed loops. Strangely enough, they merged with it almost seamlessly and did not sound out of context. I realised that the notated part of the score I had made was essentially not needed and that I could have probably achieved a similar result with purely verbal instructions.

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[263] I.e. there is always a layer of unamplified live piano sound heard along with the processed loops.

However, I had a problem with this: If I didn't write down the sounds the piece would make, if I couldn't control what direction the improvisation was going to develop in and if it was all right for bits of Bach to start creeping into the loops, how could I claim the piece as my own? I had the same doubts about the sonic material of *Chiaroscuro*. Could I claim authorship over someone else's creativity? I didn't have the answer at the time, so I wrote 'composition/concept' next to my name in the programme notes.[264]

Another problem was that the yarn web never became as dense as I had originally imagined and this is because there were only two of us performing and weaving and because the performance didn't last long enough. It might have been better to perform the piece with an extra performer or two and I would have liked the performance to last for at least an hour but it felt too long for that occasion, so we ended it after about 20 minutes.[265] A few people pointed out that they felt slightly uncomfortable with the process, but not because we were tying knots on their wrists – they got used to that fairly easily. They were unsure whether or not they could get up and move in the space, possibly stretching and destroying parts of the yarn web. A couple of them also wanted to participate in the weaving. But no one got up.

I would have welcomed such an intrusion on the performance environment. It would have made the performance much more interesting, as the audience members would have taken control of the situation and their intervention would have become part of the piece. After all, a cobweb – an obvious visual allegory for this piece – needs prolonged periods of undisturbed stillness in order to be weaved. Being destroyed and woven again is part of its function and Sisyphean life cycle.[266]

Perhaps we could have been spared some of the awkwardness if I had given more information or instructions to the audience members about how they could behave during the piece, if I had made the *openness* of the situation (and of my expectations) explicit. But this was an experiment. I hadn't made my expectations clear because I was unsure of what I wanted – or rather, I wanted to see what would happen in this situation. Judging from the feedback I received about this work, I think it now needs to be tested in a realisation of extended duration – this time hours long, possibly with more performers playing hour-long shifts – and possibly in a different space. I kept thinking that the fact that the audience members were sitting might also have had something to do with their inhibitions about moving around. If seating was not available for the audience – for instance as in a gallery space – the audience would experience the situation more like an installation with live performers. For instance, walking through the piece as one would in an installation would be the simplest way of experiencing it. Audience members could then come and go as they wished, returning at a later time to see the progress of the work or choosing to remain by it and to become part of it by being tied in the web.

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[264] I will return to this question for the other portfolio pieces.

[265] The concert had already lasted about an hour. After a point in the piece, I felt that it had reached its peak and, because it was very repetitive, there could not be any further development to its ideas in that performance, so I started cutting the yarn web. I had realised at that moment that the piece would work better as a long-duration installation, instead of as part of a concert.

[266] Part of the inspiration for this piece came from the ancient Greek myth of the weaver Arachne, cursed by the gods to live as a spider and weave for all time.

Do Knot Undo (and *BOX,* mentioned earlier) bear visual similarities to the tangled yarn installations of Japanese visual artist Chiharu Shiota, especially to a work from 2008 called *In Silence*,[267] central to which is a grand piano wrapped in a web of black string. I was not aware of her work while making my piece. However, my works are different to hers in that the webs are created and destroyed during performance – that this process is part of a performance – in the presence of an audience. And also, specifically for *Do Knot Undo,* the inclusion of the audience – its entanglement – is a constituent of the performance and its visual result. Looking back, I wish this performance had worked better. I don't consider it a failed piece but rather one whose shortcomings have taught me more than the successful ones in the portfolio.[268] I plan to have another version of it performed in the future – ideally a durational environment in a gallery space.

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[267] Chiharu Shiota is a Japanese installation artist. See *In Silence* here: Chiharu Shiota, 'Works: 2008', <http://www.chiharu-shiota.com/en/works/?y=2008> (accessed 25 March 2015).

[268] *Do Knot Undo* never reached the form I had imagined in performance for various reasons. The work would have worked better – would have reached that form – as an installation.

In the Spotlight

for ensemble.
Premiered at the Institute of Contemporary Arts, London, 17th January 2013.

My fixation with the idea of making pieces in gallery spaces started almost by accident with *Chiaroscuro* but was a conscious choice by the time I had made *In the Spotlight*. This time the idea was to perform the piece in a gallery filled with exhibits or any diverse points of interest.[269] The piece was performed within the Fourth Plinth: Contemporary Monument exhibition at the ICA, by musicians from Trinity Laban, half of whom did not make any sound during the performance, but instead chose to perform using only the torch they were holding.[270] In this piece, unlike *Chiaroscuro,* the torches were operated by the performers, who were instructed to cast light onto various points of interest, around which all the performers would gather for a short period of time, focus their attention and create sounds, hopefully also directing the audience's attention towards these interest points in the process. The performers would then quickly disperse in the performance space, mixing with the audience, and gather again after a while around a different object of attention. They were given instructions for sound improvisation and performance behaviour and movement (changing locations), which also included being a living statue or mimicking playing their instrument silently.

Performing this piece in a gallery, I expected the audience members to behave more like gallery goers instead of the usual concert goer, observing the space and hovering from artwork to artwork, choosing different focal points each time, even if that meant not having their full attention for the duration of the piece. There was hardly any seating available for the audience and no spatial division between them and the performers. When not performing, the only visible difference between the two groups was that some people browsing in the gallery – the performers – were carrying around instruments and seemed to know where to gather every once in a while. There was no programme note or explanation given before the beginning of the performance, so the audience members were left to realise what was happening on their own.

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[269] In theory, this could also have been a museum or an archaeological site but the piece had been tailored to suit the needs of the event at the ICA.

[270] The performers were given the option to perform using their instruments or by directing light from a handheld torch. Because the performing group was quite large, they divided themselves into two groups, roughly equal in number of people – one group for each kind of action – according to what they preferred.

During performance, any sound or other performance activity occurs around whatever or whomever is illuminated at a certain point in time. The illuminated subjects of attention could include other performers, any object within the performance space, an empty space in the performance space (in other words pointing at a spot in the void), or any audience member.

My goal for this piece was to explore how observing or being observed – being in the spotlight – shapes our experience of a performance and how focus changes our perception of various elements (or persons) in its space. For instance, as the act of observing Duchamp's urinal deems it a work of art, anything or anyone observed by the performers and audience members during this performance could, in theory, temporarily be elevated to the status of an artwork. Applying this idea to actual persons is not uncommon: Its history runs parallel to that of tableaux vivants, living-statue street artists and performance art.

Composing *In the Spotlight* I knew it was going to be performed along with other pieces within the exhibition. This event was the final part of a Trinity Laban module and it provided some inspiration for the piece. The Fourth Plinth, which this exhibition was about, is the northwest plinth in Trafalgar Square that was originally intended to hold an equestrian statue of William IV. The fate of the plinth was debated for over 150 years, as it had remained bare due to insufficient funds. Since 1998 it has been displaying a rolling programme of temporary commissioned artworks. [271] The exhibition showcased a collection of maquettes of the sculptures that had been selected for this series. Visiting the exhibition while planning the event I had noticed a strange maquette: it was a scale model of the plinth that had safety nets on the sides but nothing on its top.

I originally thought it was an idea similar to Andy Warhol's *Invisible Sculpture*;[272] a witty comment on the state of contemporary visual art. But upon researching it further I found out that it was Antony Gormley's *One and Other* (2009), a proposal for having different volunteers occupy the Fourth Plinth for 100 days, for an hour each.[273] 'The idea is very simple', Gormley writes. 'Through putting a person onto the plinth, the body becomes a metaphor, a symbol. In the context of Trafalgar Square with its military, valedictory and male historical statues, this elevation of everyday life to the position formerly occupied by monumental art allows us to reflect on the diversity, vulnerability and particularity of the individual in contemporary society.'[274] Like Duchamp's urinal in the gallery, anything put on that plinth would be regarded as an artwork. When a person is standing on the plinth they allow an external matrix[275] to be imposed on them: They are seen as performing because they are occupying a sort of stage and claiming the spotlight. So, one does not have to be a king or a general to be worthy of becoming the subject of art. And in theory, if seen as performing anyone can also be its object.

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[271] [Unsigned], 'The Fourth Plinth', <http://www.london.gov.uk/priorities/arts-culture/fourth-plinth> (accessed 9 June 2015).

[272] Displayed at the New York Club, Area, in 1985. The title is self-explanatory.
See: Gary Comenas, 'Andy Warhol: Invisible Sculpture',
<http://www.warholstars.org/art/artlx/invisble.html> (accessed 10 June 2015).

[273] [Unsigned], 'Antony Gormley: One and Other', <https://www.london.gov.uk/priorities/arts-culture/fourth-plinth/commissions/antony-gormley> (accessed 09 June 2015).

Around the time this piece was made, I was also researching performance art and had developed a fascination with the ideas explored in Marina Abramović's work – specifically a performance from 1974 called *Rhythm 0.* In this piece's description Abramović stated 'I am the object' and invited the spectators to use any of the 72 objects she had provided on her body in any way they desired, while she remained passively motionless for six hours.[276] The way this was set up would not allow the spectators to only behave as voyeurs: Her passive stance invited physical action from the audience.[277] She had managed to make herself into an artwork while engaging the spectators in participation, as collaborators in making this performance happen. Judging from the descriptions of this piece, it appears that the audience eventually divided itself into those who sought to harm Abramović using the objects and those who sympathized with her and tried to defend her[278]. In my pieces – specifically *Chiaroscuro, In the Spotlight* and *Spindle* – I have seen the audience divide into groups of passive spectators, who did not wish to challenge performance conventions, and more active participants, who were eager to be a sort of modern *Choros.*[279]

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[274] Antony Gormley, 'One and Other, Fourth Plinth Commission, Trafalgar Square, London, 2009', <http://www.antonygormley.com/show/item-view/id/2277> (accessed 9 June 2015).

[275] See definition of non-matrixed performance in the Chapter I: Acts of Making, pp.33-35.

[276] Abramović provided her audience with the instructions: 'I am an object. You can do whatever you want to do with me. I will take all responsibility for six hours.' For descriptions of Marina Abramović's works see: [Unsigned], 'Marina Abramović: Artworks', <http://www.theartstory.org/artist-abramovic-marina-artworks.htm#pnt_1> (accessed 9 June 2015).

[277] In other words, Abramović's passivity meant that the performance would need the intervention of its audience – of those willing to participate – to reach its full potential. Otherwise it would have been a static tableau of a person in a room, with a table holding 72 objects.

[278] According to Abramović's description, the behaviour of the audience ranged from kissing her and giving her a rose to putting rose thorns into her body, cutting her clothes off and putting a loaded pistol to her head.

What is also interesting about *Rhythm 0* is the way it ended. As Abramović describes, the moment the gallery's staff declared the performance was over, the audience 'ran away' because they could not confront her as a person.[280] The moment she had shed her 'objecthood' (i.e. ending the performance signaled her change of state) and could have started staring back at the spectators as an equal, transforming the observers into the observed, the performance was allowed to fall apart. I wanted to explore this idea of people changing states between observer and observed and between performer and non-performer[281] *during* performance and not at its end, when the rules of everyday life suddenly apply again. So, the performance of *In the Spotlight* carries on while these changes are happening constantly and makes them part of its structure.

I was not very concerned that this might pose a challenging task for musicians, as they are accustomed to changing states (i.e. modes of behaviour) at the beginning and end of every concert. The change from one way of behaving to another would simply happen numerous times for them, and often, during a performance instead of at the beginning and end of one. In this piece, when the performers play sounds or act as living artworks,[282] i.e. performing as silent or sound-producing sculptures, they welcome the gaze of other spectators. But, as mentioned earlier, when *not* performing (in the traditional sense) the performers would repeatedly disperse in the performance space during the piece. During these periods they would temporarily blend in with the audience and they would not be considered as performing but would act as (or as if they were) ordinary spectators.

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[279] The Choros was a collective dramatis personae acting as an intermediary between actors and audience in ancient Greek drama. See Chapter II: Acts of Receiving*,* p.51.

[280] As narrated by the artist in the video: [Unsigned], 'Marina Abramović on Rhythm 0 (1974)', <https://vimeo.com/71952791> (accessed 11 June 2015).

[281] Using the term non-performer is deliberate here, meaning the performers involved in the piece but not performing at all times. The term applies if the performance is going on but they are not performing. Even though they look alike, they are not the same as audience members because their behaviour patterns during the performance are fixed whereas the audience's are not.

[282] Other examples of living persons exhibited in galleries as artworks:
- *The Maybe* (1995), a collaboration between actress Tilda Swinton and visual artist Cornelia Parker. The actress slept on a white mattress inside a raised glass box at London's Serpentine Gallery for seven consecutive days. See: Sarah Howell, 'Reviewed: The Maybe by Tilda Swinton', <http://www.newstatesman.com/art-and-design/2013/04/reviewed-maybe-tilda-swinton> (accessed 8 June 2015).
- *The House with the Ocean View* (2002), in which Marina Abramović spent twelve days in three rooms suspended six feet off the ground in the Sean Kelly Gallery without eating, writing or speaking. See: [Unsigned], 'Marina Abramović: Artworks', <http://www.theartstory.org/artist-abramovic-marina-artworks.htm#pnt_1> (accessed 9 June 2015).

Performers may find it easy to switch from performing to non-performing and back. Audience members, on the other hand, do not normally expect to do this. If confronted by the performers, they will most likely feel uncomfortable. When an unsuspecting audience member is caught in the spotlight, turning them from observer to observed, they may experience the gesture as an invasion of personal space as all performers are instructed to surround them and maintain eye contact while observing them. In this case, if the observed audience member does not feel like a living artwork for a few seconds, they may, in a sense, at least experience what it feels like to be spontaneously observed as a performer.[283]

As children we are taught not to stare and that it is rude to point at other people. We also know that behaving like this as a group could be interpreted as a form of bullying. It is not easy to override this socially conditioned reflex but it becomes possible because the piece renders this a performance: It makes this behaviour acceptable and invites the audience into a situation of controlled voyeurism. One could argue that the audience could, in theory, experience any kind of performing art, including music, as voyeurs. We may think of music primarily as an art of sounds,[284] but, as is often the case in non-mediatised performances, we can also see the musicians and, in turn, musicians can see their audience if they wish. The piece focuses on this idea.

Even though the sound world of this piece was very limited, I feel that my choice to focus this piece on seeing and not on sound was necessary. Only one in three actions available to the performers involves instructions about sound and even these are quite restricting: The performers are asked to avoid creating complex melodic structures in their improvisation and focus on static, non-developing textures instead. The intention behind this was to not draw the audience's attention to the sounds but to direct it towards certain elements of the performance space or the presences in it.[285] The sounds would, more or less, function as the light cast from the torches: the performers cast sounds – aim their activity – at something (or someone) that is in focus at that point in performance.

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[283] In the video documentation, you can catch a glimpse of a surprised audience member being suddenly surrounded by the performers and experiencing being in the spotlight for a few seconds. (4:15 in my YouTube video).

[284] See arguments in Introduction, pp.10-11.

[285] If the sounds had been allowed to develop further, the piece might have lost its slow meditative effect and would probably draw most of the attention towards the lighters and sound-makers.

The sounds came out more or less as I had imagined and the piece worked well in the space. The performers moved through the exhibition with ease and chose very interesting objects, places and people to aim their spotlights and their sounds at. The performance maintained a meditative character despite the fact that in overlapped with a couple of other pieces.[286] The sounds remained surprisingly static despite people constantly moving around, as the performers followed my sound improvisation instructions to the point.

Making this piece, after the experience of making the overwritten notated scores of *Chiaroscuro* and *Do Knot Undo,* I had decided to leave the instructions for sound more open to interpretation and use a purely verbal score instead, which did not specify instruments. This was done for practical reasons: Because the performers would be moving around constantly and occasionally interacting with audience members it would be impossible to carry and follow a score. So the instructions needed to be easily memorisable. Also because the piece was part of a larger event that was being set up around the ongoing exhibition on the day, I did not know exactly how many performers and what instruments I was going to use, the order of pieces (as it happened, some pieces needed to overlap), and their duration. The event's ad hoc nature meant it was not possible to try out all my ideas in rehearsal[287] and that the piece would need to be open to last-minute adaptations. The verbal score allowed this and the piece worked quite well. Even though I would have liked to include more intricate sounds in this piece, I would probably not change it if I were to have it performed again. The sounds produced came as static, discreet gestures, commenting on the various points of interest that were in the spotlight each time. They had no time to develop into more complex structures because they needed to be short, like snapshots of action, performed every minute or so, as the performers assembled and dispersed in the performance space like miniature flashmobs.[288]

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[286] The sounds in the video documentation do not all come from the people performing my piece. For instance, the toy piano sounds in 1:03 come from a soloist performing another piece. This was not my decision but I did not oppose it, as I believe that this piece's sound world should coexist with sounds from the environment.

[287] We had one rehearsal in the exhibition space, on the morning before the event.

[288] Typically 'organized by means of the Internet or social media', flash mobs are large public gatherings 'at which people perform an unusual or seemingly random act and then disperse'. See: [Unsigned], 'Definition of flash mob from the Oxford Dictionary' <http://www.oxforddictionaries.com/definition/english/flash-mob> (accessed 16 August 2015).

In the Spotlight started out as a development of the performer and audience interaction I had began to explore with *Chiaroscuro*[289] but, at least in that aspect, it did not work as well. When it happened – because for this piece it was only optional – the interaction between people was sterile because it was, more or less, directed by the performers: It was not reciprocal and it was done under very controlled circumstances. It did not develop past showing people where to look, giving them just the option to 'play along' or not, i.e. the audience could only choose when to follow and whether to escape or not when surrounded. The performers appeared to be self-absorbed in their behaviour, as if it didn't matter whether they had an audience or not for most of the time (but one could argue that this is standard practice in performance for most of the performing arts). Some audience members did not seem to be intrigued by this and kept on wandering in the exhibition as if nothing was happening.[290] Others followed the group around for a while but were very hesitant about interacting, as the performers – following my instructions – did not often and openly encourage this.

By consciously steering away from the idea of participation as it was used in *Chiaroscuro*, I ended up making a piece that involved very little interaction. Even so, *In the Spotlight* is still more interactive than traditional theatre or classical music performances. But interaction between audience and performers was not the primary goal of this piece, as neither was making sounds. This is mostly a visual, theatrical piece, in which the sound indicates focus. As mentioned earlier, the piece is built around one main activity, which is to put something (or someone) in the spotlight and make that the centre of everyone's attention for a while. The audience members moved around in the space like gallery-goers and the groups of performers changed locations constantly and dispersed often. So, there was no fixed fourth wall dividing the space as everyone was constantly moving in it and shifting between the different roles of observers and observed, of audience, performers and non-performers. What I realised by making this piece was that instead of enforcing the fourth wall, the gallery, like any stage, acts as an external matrix:[291] Putting something on a pedestal, makes it possible to experience it as art. And aiming the spotlight at someone makes us see them as if they are performing, even if they are not aware of or complicit in it.

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[289] I thought using the same tools – the wound-up torches – would be enough to facilitate interaction but the idea did not work in practice because, for this piece, the performers were the ones operating the torches.

[290] I was prepared for this. As the sounds of the piece needed to coexist with the sounds in the exhibition, the activity in it also needed to coexist with what was happening in this environment.

[291] See Chapter I: Acts of Making, pp.33-35.

Spindle

For harpist and assisting performer(s)
Premiered at Trinity Laban's Studio Theatre, London, 25th March 2013.

This piece started out as we were playing with Maria-Christina Papadopoulou's harp, trying to see how many different sounds we could get it to make by inserting various small objects between its strings. Somehow we ended up wrapping it with yarn, because I was considering making a version of *Do Knot Undo* for harp. When looking at pedal harps, I am often reminded of spiders and weavers, as I was for *Do Knot Undo,* since I have always thought the instruments look like looms. But this time I also had the image of a maypole with its ribbons swirling around it. The maypole dance isn't normally performed with a person as its axis, but the image of the performer wrapped in a cocoon matched the previous connotations I had thought of and could work well when combined with sounds. I decided to make a piece that would invite the audience to take a piece of yarn and join a maypole dance around the performer.

Preparing for this piece, the harpist must tie several pieces of yarn on the crown of the harp, leaving one end of each to lie loosely on the floor around them. To play this piece, the harpist needs the help of at least one assisting performer, who will guide the audience into wrapping both harpist and harp with yarn in the second half of the piece, creating a maypole-like effect, wrapping the harpist in a cocoon.

In the first half of the piece the harpist plays the piece as it is notated and loops parts of it ad libitum. As the piece unfolds the assisting performers – previously situated among the audience – take pieces of yarn tied to the harp's crown and hand over the other ends to random audience members. After a while, the assisting performers initiate the maypole-like movement of the audience members around the harp. The harpist stops playing when fully wrapped in yarn – in theory they should be unable to move or play at that point – and the piece ends when the assisting performers cut the harpist free.

This piece, which occurred chronologically in the middle of my portfolio work, has a balanced combination of all of the ideas that I have been exploring so far: It has an innate theatricality, relying equally on visual and sonic elements. Its score uses verbal instructions but also has a notated part, which specifies the sounds to be played and their order, allowing some amount of freedom to the performer for improvisation with loops.[292] And finally, the fourth wall is challenged by the physical interaction between performers and audience, as the latter leave their seats to participate in the wrapping.

The fourth wall is present in the beginning of this performance because the piece is intended to be performed within a concert hall set-up. There should be seating available for the audience and a separate stage-like space for the harpist. The person who first crosses the fourth wall is the assisting performer. Initially this person (there may be more than one) is seated amongst the audience. Up until the point they stand up, there is no visible difference in behaviour between them and the audience. As the assisting performer walks up to the harpist and starts handing the ends of the yarn strings to random audience members, he or she functions almost like the *choros*[293] in ancient Greek drama – neither entirely a performer nor an audience member but something in between. In turn, the audience members who choose not to let go of their end of the piece of yarn and to follow the assisting performer, when urged around the harp, cross the fourth wall and enter the 'space' in between: They too become a form of *choros*, i.e. performer-audience hybrids, as their actions – now observed by all others – affect the development and conclusion of this performance.

The participating audience members need no instructions to prepare them for what they should do. They follow non-verbal cues from the assisting performer – a gentle pull of the yarn string etc. – and naturally walk slowly, as holding the piece of yarn and having to move around the harp along with other people limits their freedom of movement and speed. I assume that happens because they also understand that if they are violent in their movement they can hurt the harpist as they tie them to the instrument.

As in the other three portfolio pieces I had made up to this point, audience participation is optional: People are given the end of a string of yarn and are gently encouraged to get up and revolve around the instrument, briefly coming in physical contact with the performer as they wrap the yarn around them. It is their choice to not let go of that piece of yarn and to get up or not. They may just as easily decide not to challenge any performance conventions and experience the piece as a traditional, passive audience member would. However the audience's involvement in the piece is essential as it not only alters its sound but also eventually ends it.

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[292] The score with its fixed, notated sound options allows me to claim authorship of the sounds of the piece as a composer, not just over the overall idea.

[293] The *Choros* was a collective dramatis personae acting as an intermediary between actors and audience in ancient Greek drama. See Chapter II: Acts of Receiving, p.51.

After having finished this piece and having it performed a few times, I discovered another, older piece that bears striking visual similarities to *Spindle:* It is Yoko Ono's *Sky Piece to Jesus Christ* (1965),[294] in which members of the Fluxorchestra were wrapped in white gauze as they performed Antonín Dvořák's *Serenade for Wind Instruments* (1878). Thus constricted, the musicians are eventually forced to stop playing, one after the other, and they are escorted off stage as they are, bound together (see video links).[295]

However, the similarities stop there: Ono's piece uses older music – in this case by Dvořák, but it could easily have been music by someone else – probably in an attempt to make a comical statement about the bourgeois tradition of the classical concert in a humourous 1960s Fluxus fashion. This is not the statement I'm trying to make with this piece – although I suspect projects like Nonclassical,[296] which also use old music within a different contemporary context, may be aiming for a similar critique of a conservative performance framework. My main intention for *Spindle* was to challenge the fourth wall by inviting people to constantly step through its spatial boundaries. The music was written specifically for this.[297] It is a score that uses a lot of loops and can be easily memorised because, for practical reasons, no sheet music is used during performance. If the piece were to be played through, it would last just over a couple of minutes. However, in performance the harpist chooses several sections to loop and can even return to the beginning ad libitum. This is because the duration of the piece depends on the size of the audience and the speed of their movement. The performance can last for quite a long time before the harpist is completely wrapped (the longest duration experienced in performance to date was about 22 minutes). The looping in this piece is not always a strict repetition of the original material and allows the harpist to adapt their playing style, even while they are constricted.

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[294] As mentioned in Klaus Walter's article for Frieze, the name of Jesus Christ in the title stands as a reference to John Cage, who had the same initials. See: Klaus Walter, 'Yoko Ono', trans. Nicholas Grindell, <http://www.frieze.com/issue/review/yoko-ono/> (accessed 14 June 2015).

[295] Two recent performances:

- [Unsigned], 'Yoko Ono – Sky Piece to Jesus Christ – Frankfurt 2013', <https://www.youtube.com/watch?v=WeKv1sB7pw8> (accessed 4 March 2015).
- [Unsigned], 'Yoko Ono Performances at the Louisiana Museum', <http://channel.louisiana.dk/video/yoko-ono-performance-louisiana-museum> (accessed 4 March 2015).

[296] Nonclassical have been hosting classical music gigs in non-traditional venues since 2003. See: [Unsigned], 'About Us – Nonclassical', <http://www.nonclassical.co.uk/about-us/> (accessed 17 July 2015).

[297] *Spindle* is the only one of the portfolio pieces that has been performed more than once – four times to date. This is probably because it was written for a soloist (which makes it easier to organise and include in a concert). Because the instructions are very clear it has also been possible to have it performed without having me present (not even to supervise or organise rehearsals). This might be more difficult with the other portfolio pieces, but not impossible.

Furthermore, whereas the imagery of Ono's piece is ironic and comical, bringing to mind disabled bandaged patients as the orchestra exits the stage, mine is rather ritualistic and has darker connotations – of human sacrifice and the cocoon as a temporary state of death, which is the reason the audience must witness the harpist being set free at the end the piece.

Sky Piece to Jesus Christ, like *Spindle,* also uses performers who do not make sounds but are 'on stage' for the wrapping. However, these assisting performers do not act as a *choros*: They are neither physical projections of the audience's mental involvement in the process nor the instigators of the audience's participation. They do not hand out the ends of the gauze to willing audience members or invite them to join them in the wrapping process. They are simply non-musical performers.

After watching a recent performance of *Spindle,* a friend urged me to consider making an alternative, stage version of the piece that would use dancers – instead of a non-musical *choros* – to wrap the yarn, who could then develop this into an elaborate choreography. While maintaining a similar imagery, I believe this modification would change the piece completely as it would become a spectacle: It would lose all traces of physical interaction between performers and audience and it would end up imposing the fourth wall it was originally created to challenge, as no audience member would be asked to leave their seats and join the dance.

My main intention for *Spindle* was to challenge the fourth wall by encouraging people to constantly step through its spatial boundaries.[298] In order to do this, these boundaries needed to be fixed in the space. So, to make this piece I returned to the concert hall setup because the performance space needed to have a stage, which would impose a fourth wall between its space and the audience's seating space. In reality, in the performances of *Spindle* there was never any physical obstacle where this invisible wall would be – the imagined border was visible where the first row of chairs for the audience ended.

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[298] See fourth wall in Chapter II: Acts of Receiving, pp.44-45.

In *Spindle,* the ‘wall’ is present at the beginning and the end of the performance, when all audience members are located outside the stage, just like in any traditional theatrical event or classical music concert. The fourth wall’s function – and its preservation by convention – becomes evident in the second half of the performance, as audience members start to cross its threshold and enter the stage space,[299] becoming part of the spectacle and shaping the performance. The fixed spatial boundary, though invisible to those who choose to walk through it is always present, along with the stage. So, I decided that the way to truly dismantle it would be to attack the idea of the stage itself.

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[299] As discussed in *In the Spotlight* (see Portfolio, pp.77-83), the stage also acts as an external matrix for any person standing in it.

Inquietus

For ensemble
Premiered at the Institute of Contemporary Arts, London, 28th May 2013

The opportunity to experiment with the idea of breaking down the spatial separation typical of the concert hall setting and the clear-cut distinction between the expected behaviour of performers and audience members came in the form of a commission from the ICA, for an event with the theme *Radical Ensembles.* The title they gave inspired my most violent piece so far, bringing to mind the political radicalism that fuelled the volatile anti-austerity protests all over the E.U. that peaked in the summer of 2011.

My intention for this piece was to create an immersive experience[300] by dismantling the theatrical fourth wall *during* performance and I felt that I needed to make this process into a powerful dramatic gesture. Self-destructive as this sounds, I ended up attacking the audience space – and evidently the people in it – instead of the stage, because I knew I could direct the performers' actions but not the audience's.

Inquietus was performed by a mixed group of musicians and dancers and the band Stompy's Playground.[301] The eleven-member band started the event at the ICA performing a set of acoustic covers of electronica and their own original compositions. The first half of the performance, curated by Stompy's Playground, was a regular concert in terms of performance etiquette and spatial demarcation of stage and audience space. The second half, which was basically the performance of *Inquietus,* was a (literal) deconstruction of the concert hall setup and its built-in conventions of performance.

At the beginning of the performance, there was a well-lit stage on a raised platform, which the band occupied, and many rows of seats for the audience in the darkened auditorium. My piece started while the band on stage was finishing their last piece. Having reached the ending phrase of their piece, the band started looping it perpetually, for an extremely long time until the audience began to realise that there was something slightly odd with the inertia of the situation. It was obvious that the piece had reached its ending and that whatever they were doing was not developing – like a record stuck on repeat. As audience members exchanged their first puzzled looks the band musicians gradually started to drop in pitch and tempo, eventually playing their loops independently from each other, stretching their sounds severely until a chaotic cloud of noises occurred. The documentation video starts at this point.

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[300] Josephine Machon suggests that immersive theatre 'is impossible to define as a genre, with fixed and determinated codes and conventions, because *it is not one*.' To put it simply, it is any kind of experience in which the audience are 'immersed' in the same world (which can be enacted, narrated, virtual reality etc.) as the performance taking place. See: Josephine Machon, *Immersive Theatres: Intimacy and Immediacy in Contemporary Performance* (Houndmills: Palgrave Macmillan, 2013), xvi.

[301] Stompy's Playground website: [Unsigned], 'Stompy's Playground', <http://www.stompysplayground.com> (accessed 21 June 2015).

As the band's piece was 'falling apart', the performers in the audience space – musicians and dancers – revealed themselves, first by fidgeting in their seats to show restlessness and discomfort, then by flopping on the floor and crawling to the walls. To unify the space visually, the lights were dimmed on the stage and coloured spots were lit around the performance space at that point. The audience space performers moved in and out of the audience seating space in various ways, making sounds – up to that point only the band had been playing – and gradually removing all the chairs from the audience space, sometimes forcefully, even as the audience members were sitting on them. Eventually the band's musicians joined everyone else off stage too and the stage lights went off completely. After a while all the chairs of the audience space were piled up in an untidy pyramid in the middle of the space, resembling a funeral pyre, while various actions were performed around it. At the end of the piece, all performers and any audience members willing to participate in the performance joined hands, forming a circle around the pile of chairs, humming softly for a short time untill the house lights were lit again.

This piece is a sequence of different theatrical images with their corresponding soundscapes. In order to realise it I needed to give clear instructions for all the actions that would create the scenes. The score is divided in two separate sets of instructions: One for scenic action, which also uses illustrations, and one for sound, which is purely verbal. Although the activities they describe happen simultaneously, they are presented as separate parts because Stompy's Playground and the performers situated in the audience space operate as separate entities in the beginning of the piece. For the sake of practicality I decided not to overwhelm each group's score with unnecessary information about what the other group is doing at the same time. The instructions for sound were used mostly to direct the band whereas the action-score helped coordinate the activity of the audience space performers.

Besides sound, the score was meant to communicate visual ideas and theatrical instructions, almost like a written down choreography. This is not normally part of a composer's training. Unlike directors or choreographers who typically give performers their instructions orally and often make decisions in real time, on the spot, I felt that I needed to do this in writing. In other words, I felt that I needed to edit my ideas in my own time, to have composed the piece thoroughly before confronting the performers. I had decided that this would not be a devised project. It needed to be set up, tested, rehearsed throughout and performed in one single day – I did not have access to the space and its resources earlier and the list of performers was finalised on the evening before the event – so I needed the safety of a way of working I was familiar with as a composer. Making the score helped me formulate my ideas and work out a linear script for the piece with them.

The score was made for a specific event and place but it does not specify what kind of instruments were to be used, what number or even what kind of performers. I wanted to keep the process of making this piece open to different possibilities for sound and movement. And I had decided to include dancers in the piece whom I would direct in the same way as the musicians. So, I made a verbal score with the addition of some cartoonish gestural illustrations and diagrams for movement. The score was meant to give instructions to both musicians and dancers. Therefore I opted out of using notation to avoid making part of the score undecipherable to half of the performers. However, I felt I needed to find an efficient way to communicate my ideas to dancers before the rehearsal and using visual aids was the simplest way to do this. The pictures also served another purpose: their inclusion meant I could condense and simplify the text, making it easier to read. They could also be used as quick practical reminders – i.e. visual bullet points – for key moments in the piece when skimming the score in rehearsal. This was essential, as the score needed to be memorised before the performance: I knew that the constant movement and lack of sufficient lighting would make it impossible to use the score during performance.

Furthermore, the score does not contain any organisational information about the event as this had been communicated to the performers earlier via email. In a sense, the score functioned, along with the call for performers, almost like an invitation to a Happening, sent out to entice a select few who would participate in its making.[302] After sending out a call for performers –

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[302] An example of such an invitation is the poster of Allan Kaprow's *Fluids* (1967), which asks those interested in participating to attend a preliminary meeting, as the Happening will be thoroughly discussed by the artist and all details worked out (in discussion with him). *Fluids* was performed again in 2005 (or "reinvented", to use Kaprow's term). Since

and following that, the score to those who were interested – I got a mixed group of eleven (apart from the eleven-strong Stompy's Playground), musicians and dancers. The score was emailed to the performers before the event so that they would be prepared, at least mentally, for what they would be asked to do on the day. Some of them, rather sensibly, asked to see it even before signing up for the project.

Even though all eleven performers in the audience space started the piece without instruments, the musicians quickly switched to performing with handheld instruments – woodwinds and small percussion – whereas the dancers made sounds primarily using their bodies (stomping feet etc.) or noisily dragging the chairs on the floor. Both dancers and musicians were required to use their voices towards the end of the performance, whispering and humming. The sounds in the piece functioned as a collage of different sonic landscapes: There were moments of tense silence, followed by dense chaotic patterns; sharp noises and screaming, followed by long drones of random microtonal humming. However, I had very limited control over the intricate details of sound. It would have probably been unrealistic to expect otherwise without having worked with the group of performers beforehand. Even so, I feel I have managed to maintain control and a sense of authorship over the theatrical imagery of the piece and its overall structure, possibly because this piece was conceived as an environment with an emphasis on its visual elements rather than the sonic ones.

The instructions for sound given in the score are quite open to interpretation, because they had to be adaptable to the different skills of each performer and to the piece Stompy's Playground would be playing at the end of their set. I felt that giving the band an arrangement of my own as their final piece would be more intrusive than asking them to deconstruct a piece of their choice. The instructions for both action and sound also had to be flexible in terms of timing, because a lot of the theatrical actions described would be finalised in rehearsal through trial and error on the day.

Using the score in the rehearsals proved to be impractical. Some of the performers had read it beforehand, while others had only looked at it on the day. As I had anticipated, I had to give the instructions again orally; communicating movement details by performing them myself first, in a process of copy-what-you-see, as choreographers sometimes work.

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there is no original or permanent work, Kaprow states that the history and artifacts of *Fluids* are 'an invitation to do something'. See Reinventions of *Fluids* in the artist's website: Allan Kaprow, 'Allan Kaprow on Reinventions', <http://www.allankaprow.com/about_reinvetion.html> (accessed 21 June 2015).

Demonstrating my ideas in rehearsal I hinted at expressive nuances but I also stressed that I wouldn't be asking the performers to pretend to be someone they are not: They wouldn't be acting as actors – i.e. not using a "matrix" of character, time, and place, creating a theatrical illusion[303] – but simply responding to the ideas and situation I gave them, with the particularities of their own character and skills. In other words, they would be performing as themselves.

Having the experience of coordinating this rehearsal, I believe creating this piece using only the score without my supervision might have resulted in a somewhat different performance in terms of sound and movement, even though the structure would have remained the same.[304] This is the only piece in the portfolio that has this peculiarity, even though I put great effort in making the score to document and communicate my ideas thoroughly. Although I did not use it in performance and only glanced at it briefly during rehearsal, making it was not pointless: It served a purpose, but not the one scores typically do. I realise now that making the score was more about getting my own ideas in order rather than guiding performers or providing a structural memory-aid for rehearsal. I could still have achieved the same results with less detailed drawings, but that was probably my way of compensating – perhaps proving to myself at the time that I had worked hard in this idea and its score – for not writing complicated notated instructions. Of course, this insecurity went away by the time I had to write my next verbal score for *The Garden of Listening.*[305] However, it is fortunate that the score for *Inquietus* has a rather excessive amount of instructions and illustrations because these now act as documentation for the piece, as the video for it is quite dark, shaky and fragmented. Even with multiple cameras, the filmmaker found it nearly impossible to capture all the activity going on in the space.[306]

For instance, one of the details that is undetectable in the documentation video is that, as in *Spindle,* there were performers acting as mock audience members in the beginning of the piece.[307] However, not all mock audience members started performing at the same time. Some lagged behind for quite some time, pretending to be just as perplexed with the situation as any other audience member. This served the purpose of demonstrating behavioural patterns to real audience members, i.e. subconsciously directing their actions: The first group of mock audience members to start performing would eventually head towards the seating space again, trying to forcefully remove the seats from under the real audience members. The first times this action happened were in a safer, controlled situation, as they would steal the seats from mock audience members still lagging behind. So, having seen this happen a few times, the actual audience members followed the example and were keener to give up their seats easily when their turn came.

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[303] See non-matrixed performance in Chapter I: Acts of Making, pp.33-35.

[304] In any case, I know that I'm going to find it difficult to perform this piece again because of the negative experience of watching people leave in the middle of the performance (more on that in the following paragraphs) and because I believe that its aggressive character does not suit me as an artist. However, because of it I gained hands-on experience in instructing performers from different backgrounds orally and demonstrating my ideas on the spot.

[305] See *The Garden of Listening* in Portfolio, pp.103-111.

[306] See arguments on documentation in the Introduction, pp.17-18.

[307] See non-performing as discussed in *Spindle* in Portfolio, pp.84-88.

Another element that was lost in documentation was the fact that some people left the theatre – a couple actually bolted out – shortly after the piece started. Unfortunately I was unable to ask them why they left, but I think I can safely assume they felt uncomfortable with the sudden aggression expressed towards them in performance. This unease was intentional – the piece's name means "restless" in Latin – and I had expected that some people might react this way. Just like in a protest or riot the passerby has the option to watch, flee or join the activity that breaks the rules of everyday social conduct, leaving the auditorium was a totally acceptable response to this performance, as the piece itself broke away from several of the concert hall's performance conventions. It also proves that there is nothing holding people *in* the performance space – not the composer, not the performers, not a sense of respect to the platonic object that is the piece,[308] no concert etiquette, no fourth wall – should they choose to leave: These are shackles we choose to put on ourselves, in order to facilitate the activity and experience of performance.

The audience members who chose to remain in the space were forced to move to its fringes, close to the walls and watch most of the performance from there until they were invited back in its centre by the performers. It was not my intention to treat the audience with contempt or disrespect – I specifically asked the performers to avoid any form of physical contact, especially in the aggressive parts of the performance – but rather, to shock them into thinking about whether the conventions of performance should apply and about how the fourth wall holds sway over all those involved in performance. This shares similarities to the *épater le bourgeois* mentality found in confrontation theatre,[309] which 'uses orthodox theater space for unorthodox ends'[310] and places scenes or confrontations both on stage and in the auditorium. As Schechner explains, the 'aim of confrontation theater is to provoke the audience into participating or at least to make people feel very uncomfortable about not participating.'[311]

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[308] See arguments on *Werktreue* in the Introduction, p.20 and in Chapter II: Acts of Receiving, pp.49-50.

In *Inquietus* I confronted the audience and forced them to move out of the seating space and possibly out of their comfort zones. I brought the scenic action of the piece to them and made them part of it. It was an immersive experience but not one that required active participation – the interaction between audience members and performers peaked when the audience needed to choose between defending and giving up their seats. Since the piece's actions were happening everywhere and around everyone, the spatial boundaries of this performance – physical and imaginary – were dismantled during the performance. Even though there was a figurative funeral pyre for the concert hall, there was no sacred space for the ritual of performance in this piece. The fourth wall had disintegrated into its most basic form, as described for *Chiaroscuro*,[312] where only the simplest distinction between performers and audience members was maintained: an aura of "sacredness" surrounding the performers, i.e. of knowing the script, which dictates their actions.[313] Even though I had composed and performed my most aggressive piece yet, tearing the seating rows apart and dismantling all the physical barriers found in the concert hall, I had only managed to evaporate the fixed – though invisible – spatial boundary of the fourth wall and to diminish it into a functional distinction between performer and audience.

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[309] Confrontation theatre is a participatory form of theatre discussed by Richard Schechner in his book Environmental Theatre. He considers it a transitional form for what he calls Environmental Theatre. An example of confrontation theatre, according to Schechner is the Living Theatre's *Paradise Now* (1967). See Richard Schechner, *Environmental Theatre*, exp. ed. (London: Applause, 1994), 38.

[310] Schechner, *Environmental Theatre*, 38.

[311] Ibid., 38.

[312] For *Chiaroscuro* see Portfolio, pp.66-70.

[313] And in terms of space, since the fourth wall is also a spatial term, one could say that the smallest possible form of the fourth wall would resemble a bubble containing the performer in its centre, moving along with them, separating them from their surroundings and their audience. See fourth wall in Chapter II: Acts of Receiving, pp.44-45.

Nephéles

For orchestra
Premiered at Blackheath Halls, London, on 31st October 2013.

Composing the previous pieces included in this portfolio, it had become clear to me that one of my primary research interests was challenging the fourth wall. If I were to express this as a research *question,* i.e. whether or not it is possible to make a musical performance without relying on the fourth wall, I would answer that so far I have not managed to prove this. As I've discussed in the commentary for the previous pieces (mostly *Chiaroscuro* and *Inquietus*) the fourth wall takes different forms – some not even spatially resembling a wall. Lifting it completely, i.e. annulling the distinction between performer and audience, would create a different situation – a form of participatory ritual perhaps[314] – but probably not a performance, as there would not be someone expressly performing and respectively someone watching them.[315]

Since I could not find a way to defeat the fourth wall in my pieces I decided to work *with* it, making its presence intensely explicit during performance. It would become an inspiration and a reference point for the next piece. The opportunity to do this came with an orchestral commission from Trinity Laban. For this I composed a piece called *Nephéles*, in which every single member of the orchestra, including the conductor, was expected to walk in the concert hall and surround the audience while looping a musical phrase. The sound they produced faded out as all members of the orchestra gradually passed through the threshold of the fourth wall in the concert hall that was separating them and the audience. By the end of the piece the entire orchestra had shifted its place to encircle the audience and the piece ended in a long, dark silence.

I didn't want to give away too much information about the piece at its premiere, so I provided a cryptic programme note that hinted at various ideas that were relevant to it, but in a poetic way. The programme note[316] talked about mist descending from a mountain, passing through a town and vanishing in the horizon. *Nephéles* is an archaic word for clouds in Greek. I chose to talk about clouds and mist because they can move through and around physical obstacles, much like the way the musicians of the orchestra moved during this piece – if you consider the audience and the concert hall's walls to be these physical obstacles. The most important obstacle they walked through, however, was not physical at all.

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[314] See arguments on participation in Chapter II: Acts of Receiving, pp.54-58.

[315] As previously discussed, performance requires spatial and temporal co-presence of performers and audience. See Chapter I: Acts of Making, pp.32-33. I am not examining the exception to the rule that is the possibility of solitary musical performance as I consider the acts of making and receiving music as explicitly social activities. See Chapter I: Acts of Making, pp.26-27.

[316] You can find the full programme note in the portfolio website, below the video for *Nephéles.*

Even though the story in the programme note suggests that this is a piece of programme music, I was not attempting to musically render an extra-musical narrative but rather the concept of the fourth wall, which is an integral part of theatrical, and by extension musical, performance.[317] The combination of this idea – of spatial and social boundaries of performance – and the imagery associated with the classical orchestra provided the inspiration for this piece. The piece was heavily influenced by three orchestral images that have been etched in my memory: one literary, the other cinematic, the last one part of a news clip I watched online.

Back when I was in high school, I came across a very interesting description of the fourth wall – at the time I didn't know it even had a name – in an anthology of world legends about the Underworld.[318] The author, Pantelis Yiannoulakis, who was not discussing performance theory but the idea of parallel universes, gave some interesting arguments about worlds we can witness but cannot enter. It struck me that one of his most powerful examples of this was the classical music concert.

Elaborating on the stage and audience space separation – he likened it to an invisible veil – the author pointed out that even after the end of the concert, this separation is still present: Audience members may approach the musicians to congratulate them, shaking their hands and talking to them, observing their instruments and scores. But even though the musicians' world is in plain sight, the uninitiated cannot enter. As much as they would like to be part of it, the average audience member has no idea how to make sounds from the contraptions we call instruments or how to decipher the hieroglyphics in our scores. In Yiannoulakis' example, the audience members were attempting - and evidently failing - to cross the invisible wall that separates them from the world of the musicians.

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[317] See fourth wall in Chapter II: Acts of Receiving, pp.44-45.

[318] The book, called Hollow Earth (Greek: Κούφια Γη), is available only in Greek and is currently out of print. The author's name can also be spelled Giannoulakis. See: Pantelis Giannoulakis, *Hollow Earth* (Thessaloniki: Archetypo Editions, 2000).

In the previous portfolio pieces, the fourth wall existed as a fixed spatial barrier in the beginnings of *Do Knot Undo*, *Spindle* and *Inquietus* but disintegrated by the end of each piece into the simplest functional – not spatial – distinction between performer and audience member, just like in *Chiaroscuro* and *In the Spotlight*. I wanted this new piece to be a *crossing* of the wall, so I decided that this time I wouldn't be trying to take it apart. The traversable fixed spatial boundary would be present but would not pose an obstacle for those doing the crossing. Instead, the only obstacles would be physical ones found in the concert hall: its walls, its seating and people's bodies in it. In this piece the two worlds described in the classical concert example before would meet but their borders would still be evident. In contrast to the example discussed, this time it would be the players of the orchestra that would walk towards the audience and not the other way around.

The next image that fuelled the ideas for this piece comes from *Falsch*, a Belgian film from 1987 by the Dardenne brothers. The film is about the fate of a Polish-Jewish family, the Falsches, and it centres on a ghostly reunion, in an abandoned airport – as a purgatory – of the various family members scattered or killed during World War II.[319] A short but very intense scene in the film shows one of the deceased family members, a young soloist, walking into the empty airport terminal where he finds an orchestra waiting for him to join them. He picks up his violin and the orchestra starts playing – we see long close-ups of this – but there is absolutely no sound in the film at that point, until the sequence ends.

I watched this in a film festival in Thessaloniki a few years ago and I haven't managed to find the film and watch it again. I often wonder whether the silent scene was a malfunction of the projection system at the cinema there, but it doesn't matter. The effect it had on me – even if it was by accident – was incredibly strong. I interpreted it as an allegory for death,[320] mixing up the image of intense activity and passion with the ‘wrong’ sound – that of an absolute silence – in a kind of Brechtian *Verfremdungseffekt.*[321]

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[319] The film is an adaptation of a semi-autobiographical play by René Kalisky, a Belgian playwright of Polish descent. Read the synopsis here: [Unsigned], 'Falsch: Synopsis', <http://www.derives.be/falsch-2> (accessed 24 June 2015).

[320] There is a feeling that something is 'off' in the setting of *Falsch*. The airport they meet in is empty, except for the Falsches. Some of them are the same age as the protagonist remembers them, even though he has been in exile for 40 years. This is one of the first scenes that the impossibility of the situation – that they are all dead – starts becoming obvious.

I remembered this film after being given the commission for the piece with the suggestion to consider creating something in the theme of an enigma.[322] This was because the concert’s programme would finish with Elgar’s *Enigma Variations* (1899). For some time after receiving the commission, I tried to figure out a sensible way to combine my piece with Elgar’s – I even studied Elgar’s score and researched his ideas for it – but my ideas seemed to be incompatible with it. Watching the news, sometime in June 2013, I heard a rendition of *Nimrod* from Elgar’s *Enigma Variations* as a title caught my eye: ‘Greek National Symphony Orchestra shut down’. The Greek State Broadcasting Company (ERT) was being suspended due to the implementation of governmental austerity measures, making all of its employees – including the members of its orchestra – redundant. The 75-year old orchestra gave one last emotionally charged concert before closing down.[323] I was devastated at the sight of this and decided that hearing *Nimrod* played in that concert was a sign that my piece should really be about the death of this orchestra.

I would combine the deathly silence of the playing orchestra from *Falsch* with the crossing of the threshold into another world: The other world would be the auditorium – the world of the audience – and to reach it the members of the orchestra would cross the threshold of the fourth wall. However, their journey through it would change their sound, gradually evaporating it into white noise, until it became an inescapable dark silence in the end – like the forced silences of the dead in *Falsch* or of the defunct National Symphony Orchestra of ERT.

Taking the orchestral commission, I was aware of the fact that this meant acceptance of working within a given framework – that of the rather rigid institution of the symphonic orchestra, performing within the similarly rigid institution of the concert hall. This is the only piece in my portfolio that was performed in an actual concert hall. The fixed architectural properties of the hall, with its designated space for stage and audience seating rows, was something I needed to take into account when envisaging the performance of *Nephéles.* Along with that, I had to work with stage managers and lighting technicians, following strict health and safety regulations. I had had a similar experience for *Inquietus,* but the ICA's event curators were extremely flexible with my requests – probably because the concert they were organizing was experimental, whereas the concert at Blackheath Halls was essentially an evening of English late and post-Romantic orchestral music with the addition of the new commission.

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[321] Bertolt Brecht’s alienation (or distancing) effect: A technique used in theatre and cinema that prevents the audience from losing itself completely in the narrative, instead making it a conscious critical observer.

[322] In a sense, this piece has followed the given theme: It has been an enigma so far as this is the first time I’m openly citing my points of inspiration.

[323] You can watch a video of the orchestra’s last performance here:
[Unsigned], ‘Greek tragedy: Orchestra plays emotional farewell as state broadcaster closes’, <http://www.itv.com/news/2013-06-17/greek-tragedy-orchestra-plays-emotional-farewell-as-state-broadcaster-closes/> (accessed 24 June 2015).

In addition, the specific concert programme's fixed duration only allowed a duration of five minutes for my piece, which meant that I had to figure out an effective way to realise my theatrical and spatial ideas within that time frame. Under these circumstances, I realised that I only had time for one grand sweeping gesture in the piece: a wave of sound and people that would slide from stage to auditorium and dissipate. As in *Inquietus,* the environment would invade the seating space, but this time it would not destroy it – the performers would pass through the obstacle as if they were ghosts.

The nature of the commission led to making *Nephéles* the only one of the portfolio pieces with a fixed duration and temporal structure (i.e. strict timings for soloists' actions) and the most traditional looking score (fully notated up to the point where everyone starts looping their last 8 bars). Working with the orchestra I had to function within its gestalt and hierarchy and make do with some of the traditions of the classical music concert. Because of this, *Nephéles* is the only piece in the portfolio that uses a conductor, but in the second half of the piece, when all the performers get up, he too performs his part with them in a theatrical fashion:[324] At first he keeps conducting as if nothing has changed – almost as if he were blind – up until all members of the orchestra have left their seats and are moving in the auditorium. He then stops conducting, turns to face the audience and walks in the middle of the seating space to meet the musicians and end the piece by switching off a lamp suspended in the middle of the auditorium.

The score I made for this was quite straightforward, using traditional notation until a point towards the middle of the piece, when all performers are instructed to loop certain phrases. The instructions for movement were very simple and mainly given to the performers orally, because some of the ideas could be tested in the space only during rehearsal, as I was aware that some ideas would be impossible to realise due to health and safety regulations and fixed seating plans.

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[324] The conductor is not acting out a character. His performance falls under the spectrum of non-matrixed performance.

Giving instructions in rehearsal, I needed to explain to the conductor and musicians that they would be required to perform in a way they are not accustomed to in an orchestral concert context: All of them, including the conductor, were meant to walk towards the audience. During the five minutes this piece was going to last, they would all abandon their designated places in the performance space and slowly walk in random directions, eventually surrounding the audience. They would do this in random order, one by one. While walking, the performers would loop a simple, short musical phrase. The sounds they produced would fade out into soft 'white noise' – in other words, any kind of unpitched sound their instruments could produce. The change in sound would occur in each musician, as they would pass through the wall separating them from the audience – this point being an imaginary line extending from both sides of the first row of audience seats.

As I had expected, the musicians were slightly concerned about how they would perform these actions, as this is usually not part of their training. However, I was not asking them to be actors or to perform in any way that would require further specialised training. They would not need to create a theatrical illusion but would simply be performing as themselves, as musicians walking in the auditorium and, at some point, silently acting as if playing music. This is what Michael Kirby terms non-matrixed performance - the typical manner of performance for instrumental musicians, athletes and politicians.[325] Still, the effect of the piece using this kind of performance remains strongly theatrical – though not mimetic. One could argue that *Nephéles* uses concepts explored in spatial music or in works with off-stage musicians, for instance in some of Berlioz's and Mahler's symphonic works. However the performers in my piece are not static, which means the sound cannot move in the space as an object on its own. The sound remains anchored to its source, to the performers and their physical activity generating it, and moves in the space *with* them. The closest example I could find of an orchestral piece using performers like this – i.e. changing locations, using both theatrical and spatial music elements – is George Crumb's *Echoes of Time and the River (Echoes II)* (1967), in which small groups of players walk on and off stage in slow ritualistic processions. Their movement is carefully planned and Crumb provides diagrams for the location and path each processional follows in the space around the stage.

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[325] See non-matrixed performance, in Chapter I: Acts of Making, pp.33-35.

However, these processionals do not approach the audience and exiting the stage does not alter their sound or performance activity. The fourth wall remains safely in place.

The wall is maintained in *Nephéles* too, in order to expose the change of performance style and sound occurring at its threshold. Crossing the wall changes the sounds from primarily pitched to white noise (i.e. playing non-pitched sounds but using the same fingerings and rhythmical patterns). The last eight-bar phrase is looped and when all the performers have crossed the wall, standing around the audience, the sounds they play are a soft ghostly echo of this phrase, repeated until the dark tacet in the end. I felt that the repetition of the same material was necessary in order to make the gradual change to white noise more evident. The piece also needed to be easily memorisable as the performers would be unable to look at the score while walking. With the exception of the soloists, most performers only had to memorise the last eight bars, as these were the ones used in the ending loop. The soloists got to play more complicated material, which, however, quickly became part of the cloud of sounds past the threshold of the first row of seats.

Judging in retrospect I feel that the piece relies mostly on its strong theatrical ideas at the expense of the sonic ones, because of its simple structure and repetitive nature. It was, however, an experiment to see if these ideas would work in performance. I feel that these ideas and gestures might have had a greater impact on the audience, had the piece been longer and slower in its development, so I plan to use the piece’s structure as a template for a longer performance in the future.

The Garden of Listening

For ensemble
Premiered at the Institute of Contemporary Arts, London, 6th February 2015

In all the other pieces for the portfolio I challenged the fourth wall by diminishing the distance between performers and audience. In the pieces using string, *Do Knot Undo* and *Spindle*, the distance was almost nil because of the touching that occurred during the tying of the strings, while in *Chiaroscuro* and *In the Spotlight* touching performers could occur accidentally. Touch could also occur by chance in *Inquietus* while the audience members were robbed of their seats and then on purpose, at the end when they were invited – this time with gentle gestures and a pat on the back – to join the circle of humming around the 'funeral pyre'.

However, I was concerned about the high level of control I was exercising over the audience in some of the pieces: Whereas in *Inquietus* the audience was manipulated into moving in certain places within the performance space, in *Nephéles* and *Do Knot Undo* the audience remained seated throughout the duration of the performance.[326] It struck me that commenting on the traditions of the concert hall, I had kept most of them in place. Trying to make *Nephéles* a piece that would eventually surround the audience with performers, led me to treat the audience as passive receivers of this performance activity: I was not choreographing the audience's movement like I did in *Inquietus* and *Spindle,* but I had also not given them the option to move around like I had done in *Chiaroscuro* and *In the Spotlight.* I felt that I needed to find the middle ground between all of these ideas. The opportunity to do this came with the inclusion of my piece *The Garden of Listening* in *Parallax 05: Trinity Laban Composers at the ICA.*

The Garden of Listening was a musical environment that worked as an installation of fixed short duration with live performers. Set up as an exhibition of sounds and the performers creating them, it invited the audience to move through the space, choosing which of these "exhibits" to observe and for how long. Moving through the "garden" this way - much like a bee travelling from flower to flower - each audience member followed a different path and received a personalised experience of the performance.

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[326] I had not made it clear to the audience in *Do Knot Undo* whether they could get up and be actively involved in the weaving of the piano-web, because I wanted to observe their reactions to the piece. And so, following traditional performance conventions, all audience members remained in place, seated throughout the performance.

A quote I found in one of John Cage's lectures called *Diary: Audience 1966* provided the initial inspiration for this piece*:*

> *An audience can sit quietly or make noises. People can whisper, talk and even shout. An audience can sit still or it can get up and move around. People are people, not plants.*[327]

I had decided not to treat the audience as an assortment of plants. Instead, I would ask the performers to become a garden of sounds.[328] The piece was created when my supervisor Dominic Murcott asked me to briefly explain the idea I planned to propose for the ICA event. I took pen and paper and quickly drew a grid of circles on it to explain how I wanted the musicians to be placed in the space. This was going to be a promenade piece, in which the audience members would navigate the space freely and choose their focal points, i.e. who to watch, what to hear and for how long etc. Their journey through the space would make a personal experience, an individual piece created by each one of the audience members as they traversed the auditorium. The variations in dynamics and the balance between sounds from different instruments would occur according to the constantly changing distance between them and the moving audience members, i.e. as the audience members would approach a performer-sound source and move away from another.

My plan for the sound of *The Garden of Listening* was fairly simple: It would start as a single low A drone, becoming richer by adding simple rhythmical and melodic textures to it until the group would create a chord consisted of the partials of A. They would then switch to noise (non-pitched sound) and back to pitched sound, creating the harmonic series chord anew. The chord would then shrivel into a single A_4 tone before fading out at the end of the piece. I had created a loose set of instructions, which functioned as a structural basis for guided improvisation, allowing every performer to respond to it according to their skill. The instructions described a series of softly transitioning, looping soundscapes. These transitions would be led by individual initiative within the group.[329]

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[327] John Cage, 'Diary: Audience 1966' (1966), in *A Year from Monday: Lectures and Writings by John Cage* (London: Marion Boyars Publishers Ltd, 2009), 51.

[328] *The Garden of Listening* and *Spindle* (in which the harpist does not move in the space) are the only pieces in the portfolio that have static performers throughout.

[329] I had expected the group to use stop watches to time at least the ending and the beginning of the piece, but the conductor Gregory Rose who supervised rehearsals (did not conduct in the event) suggested that it was not necessary. The performers of the Trinity Laban Contemporary Music Group were familiar with the techniques of collective

The non-sonic elements of the performance – observing performers and audience members as theatre and the movement in the performance space – were shaped by the audience's choices during performance. Since the performers were static during performance, like plants in a garden, the audience was free to choose what to do around them. They could walk through the space quickly or slowly and pause at any point for as long as they wished. They could stand very close to a performer, possibly engaging in eye contact with them. They could sit, lean on the wall or stand by one performer throughout the piece. I didn't spot anyone staying in one place for too long during the performance at the ICA. People kept browsing through the space in their own pace.

There was, however, a person – who also appears in the video documentation, in minute 1:23 – who stood out amongst the rest: He was breaking performance convention by engaging in a combination of dancing, gesturing and facial expressions around various performers. He stayed close to the cellist the longest, occupying part of her spotlight at some point, becoming a sort of performer himself in the process. This was not planned on my behalf but was a welcome surprise and a totally acceptable response to the performance. Another kind of response that was acceptable was to enter or exit the performance space at will, i.e. to walk in or out from the hall's door *during* performance. Unlike in *Inquietus,* in which I felt that exiting audience members disrupted the flow of the piece, such a response was expected in *The Garden of Listening.* Since I considered the audience members as co-creators of their own experience of the performance, it would be up to them if they wanted to have a break from it at some point.[330] In fact, the audience needed no guidance in how and where to move during performance. Their sense of freedom and appetite to explore the space and observe the performers was so strong that some of them gathered on the venue's raised platform (which served as a stage for the previous

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improvisation in this context and did not need a designated coordinator to steer them in performance.

[330] This way of experiencing the piece is similar to what happened in the performance of *In the Spotlight.* Since that was an 'intervention' within a gallery, the gallery kept functioning as a gallery even through the performance, with its doors kept open. I had adopted a different approach for *Chiaroscuro,* keeping the doors closed for the duration of the performance to avoid letting light in, and for *Do Knot Undo,* in which the audience members were tied at the wrist, rendering it difficult for them to leave without dismantling the web of yarn and the performance with it. *Spindle* and *Nephéles* start off as typical classical music performances, in which the seated audience is not given the choice to move.

performances) to watch the pianist and harpist up close, even though the curators from the ICA had advised them against it.

Some audience members were also keen to read through the scores during performance, as they were placed on the music stands in front of performers.[331] Since the scores were basically paragraphs of verbal instruction with almost no standard notational input, they could be understood by non-musicians (a couple of them actually asked me for a copy of the score after the performance).

As the audience members were invited to explore the different sounds, their relationship to the actions of the performers and the balance of different combinations of sound in the space, their behaviour was rather relaxed. There were no complicated sets of additional rules to follow in order to properly experience the piece,[332] so the performance had the feeling of leisurely wandering through a garden or a park.

John Cage had welcomed such unhindered, almost anarchic, behaviour of the audience in his *Musicircuses,* a concept he pioneered in 1967. In these events, soloists and groups of musicians would be scattered in the space to create a musical fairground for the visitor to wander through. However, Cage did not provide a score for these events, as the music in them could be anything – from gospel choirs to string quartets performing their choice of repertoire – in random timings and combinations. In fact, one could have a similar experience – of sounds mixing, the clash of different harmonies and a wealth of visual stimuli - listening to the buskers while walking on a bridge on a summer afternoon. The difference between the bridge walk described and the musicircus lies in the way this experience is *framed:* For instance, whether the walker is going somewhere in particular; or whether the purpose of the walk is primarily to experience the blending sounds in their environment, as it would be in a *soundwalk*.[333]

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[331] John Cage's *Water Music* (1952) is the first piece in which the score – mounted to the wall as a large poster – is viewable by the audience during performance.

[332] No rules were communicated to the audience prior to the performance. Fortunately, they all remained well within a polite manner of conduct.

[333] The term *soundwalk* was first used by R. Murray Schafer for the World Soundscape Project in the 1970s. It is 'any excursion whose main purpose is listening to the environment'. See: Hildegard Westerkamp, 'Soundwalking', <http://www.sfu.ca/~westerka/writings%20page/articles%20pages/soundwalking.html> (accessed 3 August 2015).

Cage did not choose the sounds that would occur in a *Musicircus* but instead only provided the framework for it, which constituted the event.[334] The *Garden of Listening* is neither a *musicircus* nor a *soundwalk*, even though it uses elements from both: The walker-listener makes a journey through his environment. As in the *musicircus*, the sonic environment is manmade, constituted of sounds created by performers. But the *Garden of Listening* was conceived as a piece, not an event containing other pieces. It is a transforming environment, to be travelled through and explored, in which the sounds are predetermined – composed specifically for it – and are communicated to the performers using a score. The multiple combinations of sounds received by the audience are not random, as the piece develops linearly using a fixed set of loosely synchronised actions.

The combinations occur according to the position and direction of movement of each listener, in relation to the locations of the performers. The piece could be considered an example of spatial music in which no sound sources (performers) or sonic objects change location, leaving that movement to be executed by the audience instead. As I've also discussed in *Nephéles,*[335] the sound is constantly anchored to its source and therefore, since the performers don't move in the *Garden of Listening*, the sound remains static and becomes a soundscape instead. How it is perceived depends on where the listener is.

Janet Cardiff's *Forty Part Motet* (2001), an audio installation based on Thomas Tallis' *Spem in Alium* (1753) using 40 speakers – one for each individual voice of the motet – gives the audience a similar spatial experience.[336] The polychoral antiphony of a performance of *Spem in Alium* would normally be experienced under certain circumstances. Cardiff explains: 'While listening to a concert you are normally seated in front of the choir, in traditional audience position. With this piece I want the audience to be able to experience a piece of music from the viewpoint of the singers. Every performer[337] hears a unique mix of the piece of music. Enabling the audience to move throughout the space allows them to be intimately connected with the voices.'[338] The installation allows the audience to experience the sounds without the limitations of stage separation and without being obstructed by the fourth wall. In theory, an audience member could stick their ears on one of the loudspeakers and not worry about disrupting the performance – i.e. by invading a performer's personal space – or anyone else's experience of it. This is because there is no performer present to begin with. The intimate connection with the voices Cardiff describes is possible because the distance between audience and voice is eliminated by bypassing the requirement for performers.[339] The music is not contained behind a fourth wall but partly exists in a virtual plane instead.

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[334] The framework would be set by time-brackets and the name for the activity etc., not dissimilar in function to the fourth plinth in Antony Gormley's *One and Other* (2009) mentioned earlier. See *In the Spotlight* in Portfolio, pp.77-83.

[335] See *Nephéles* in Portfolio, pp.96-102.

[336] See video: [Unsigned], 'Janet Cardiff @ The Cloisters' <https://www.youtube.com/watch?v=icoutF9py1M> (accessed 10 August 2015).

[337] Referring here to what happens in a live realisation or rehearsal of *Spem in Alium.* In her installation each audience member may experience a unique mix as well.

Building on the concepts explored in *Chiaroscuro* and *Do Knot Undo,* I have described the *Garden of Listening* in its programme notes as an environment that works as an installation with live performers. However, as I have mentioned earlier, I have chosen early on to focus on the process of performance for the works in this portfolio. And so, all of these pieces needed to be performable works.[340] Like the *Forty Part Motet,* the *Garden of Listening* does not separate stage from audience space. But the *Garden of Listening* is also a performance, which explores the relationship between performers and audience as they share the same space. As discussed in *Chiaroscuro* and *Inquietus*, the concept of the fourth wall is maintained as the simplest distinction between performers and audience, spatially diminished to its smallest possible form: the performers' personal space.[341] Since the performers remain static, it is up to the audience to decide whether to approach them and invade that space or not, while they move to explore the soundscape around them.

There are a few examples of pieces that utilise spatial functions in a way that is similar to that of the *Garden of Listening,* the most relevant being the following examples from Xenakis, Stockhausen and Adams:
Iannis Xenakis composed *Terretektorh* (1966)[342] for 88 musicians and *Nomos Gamma* (1968)[343] for 98 musicians - two large orchestral works, in both of

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[338] [Unsigned], 'The Forty Part Motet | 2001', <http://www.cardiffmiller.com/artworks/inst/motet.html> (accessed 10 August 2015).

[339] See Chapter I: Acts of Making, pp.32-33.

[340] For distinction between performable work and non-performable instantiation of music see: Introduction, pp.14-15.

[341] See *Chiaroscuro* in Portfolio, pp.66-70 and *Inquietus* in Portfolio, pp.89-95.

[342] Video: [Unsigned], 'Iannis Xenakis – "Terretektorh" für Orchester – Cresc… Bienalle für Moderne Musik' <https://www.youtube.com/watch?v=37ajOyhcl_c>
(accessed 25 March 2015).
Position diagram: [Unsigned], 'Orchestre en cercle!', <http://orchestresenfete.com/lemag/orchestre-en-cercle/> (accessed 5 August 2015).

which the orchestra members are scattered amongst the audience (all seated, with each audience member sitting next to a performer where possible etc.). In these works the performers and audience are in proximity to each other. There is no separation of stage and audience space and the audience's sonic experience depends on their position. However, the audience does not move in the space as both performers and audience are seated in space according to Xenakis' elaborate positioning diagrams. Because people's location is fixed at all times during performance, the audience can experience the movement of 'sonorous particles'[344] hovering in the space. In contrast, the sounds in the *Garden of Listening* do not 'move' independently from their sound source in the space.[345] In it the audience members are allowed to move around in order to shape their experience of the performance.

The audience also moves in this way in Karlheinz Stockhausen's *Sternklang* (1971). Described as 'park music for five groups' of musicians (21 in total), it is meant to be performed outdoors at night at widely separated locations.[346] The difference of this to the *Garden of Listening* is that its sounds are all amplified and projected over loudspeakers. There is a sense of sounds travelling in the park's space but, as in my portfolio pieces, these are not independent from their performer source; in *Sternklang* they are 'transferred' between the five groups using what Stockhausen calls 'sound runners', i.e. performers that can switch groups. Another major difference is that this piece is performed outdoors.

John Luther Adams' *Inuksuit* (2009),[347] also bears similarities to both *Sternklang* and the *Garden of Listening.* Like *Sternklang,* it is intended to be performed and experienced outdoors, as a sonic landscape.[348] It is scored

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[343] See position diagram from the score: [Unsigned], 'Nomos Gamma', <http://www.iannis-xenakis.org/xen/works/alpha/work_37.html> (accessed 5 August 2015).

[344] Xenakis called *Terretektorh* 'an accelerator of sonorous particles'. More information: Iannis Xenakis, *Formalized Music: Thought and Mathematics in Composition*, rev. ed. (Hillsdale: Pendragon Press, 1992), 237.

[345] The garden's sounds bloom and wither collectively and there is no localization or direction of sound events, as found in Xenakis' 'accelerators' or in Stockhausen's *Sternklang.*

[346] Ed Chang, 'Sternklang', <http://stockhausenspace.blogspot.com/2014/07/opus-34-sternklang.html> (accessed 5 August 2015).

[347] See promo trailer: [Unsigned], 'John Luther Adams: Inuksuit (Promo Trailer)' <https://www.youtube.com/watch?v=xAk527M-INA> (accessed 20 March 2015).

[348] John Luther Adams has also composed another piece that works in a similar way to *Inuksuit,* called *Sila: The Breath of the World* (2014) for choir, percussion, strings, brass, and woodwinds. In the video commentary, Adams points out that there is no best seat in the house. However, in the realisation seen in this video there is still spatial separation

for 9 to 99 percussion players, who are widely dispersed in an outdoor area. As in the *Garden of Listening,* all the travelling is done by the audience, *not* the by performers or sounds moving in the space independently from their source.

Since both *Sternklang* and *Inuksuit* are meant to be performed outdoors, within natural environments (a park, a forest, etc.), their performed sounds merge with the sounds of their environment to create a unified soundscape. However, my focus for the *Garden of Listening* was on the process of performance instead of the sound or its function in space. So, the *Garden of Listening* was performed in an enclosed, indoors space where the soundscape was created in part by the sounds of the walking audience but mostly by the performers, without any inclusion of external stimulus.[349] The performers formed such a closely-knit grid – they were standing roughly four metres from each other – that the audience could see and hear all performers from any point in the space. The ICA theatre's black box was an almost ideal, visually and sonically neutral space, that would contain the performance without imposing its traditions – of manner of conduct in relation to concert hall, auditorium, theatre stage, fourth wall etc. – or its ambient sound. In addition, most of the time the soundscape of the piece developed very slowly, with changes barely perceptible, like shadows growing during sunset. This invited the audience to explore the details in sound and spectacle brought about by individual performers instead of laying back and observing the environment in full. My intention was to allow the audience to shape their experience of the piece, to co-compose it during performance by choosing points of interest – where and how long for to focus.

Since the *Garden of Listening* was all about the audience members' individual experience of the performance it was difficult to produce a documentation video that would capture the whole environment and each performer's activity. Commenting on *Inuksuit's* commercial recording, Adams admits that he is unsure whether or not evoking a person's singular experience of his piece is possible, but he has released a mix of it that he

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between performers and audience. See video: [Unsigned], 'John Luther Adams on Sila: The Breath of the World', <https://www.youtube.com/watch?v=ZrHIvGsjwcA> (accessed 20 March 2015).

[349] I have also found an indoors realisation of Inuksuit, done in 2011, which bears striking similarities to the *Garden of Listening,* even though the composer intended it to be performed outdoors. See video: Paul Moon, 'Inuksuit by John Luther Adams', <https://www.youtube.com/watch?v=fnoxu4ocQb0> (accessed 20 March 2015).

deems as close to that as possible.[350] Trinity Laban have provided the documentation for the event at the ICA: a recording and a single-camera video of the performance of the *Garden of Listening*. In my opinion, that video fails to capture what is happening in the room because it is very dark and shot only as a series of close-ups. It is impossible to see the audience walking around in it or to get a sense of how the musicians are positioned because it remains focused on individual players throughout the performance. This is what I might expect an audience member to do in the piece (i.e. focus only on the performers that interest them in the piece and ignore anything else) but not what I would want to watch on video, in order to understand how the piece works.

Indeed, the video and recording document the cameraman's individual choices for focus and his path in the space. In theory, there could have been numerous other paths documented. I chose to use footage from another camera selectively, highlighting just a few points in the performance, to make a condensed version of it that I found more interesting to watch.[351] In any case, it would have probably been impossible to capture an angle of 360 degrees around the camera and reproduce the spatial distribution of sound and spectacle: the technology for this has only recently become available, but it would still require a virtual reality headset to be experienced properly. And even so, it would not be possible to move through this documented performance space and experience the resonance of that room in different places, to listen out for details of sound coming from an instrument, to observe theatrical elements like the performer's facial expressions or body language from a point of view different from the camera's. Because the medium is fixed, it is impossible to interact with the other people or even to disrupt the performance: the key element of this particular piece – the audience's creative choice on where to direct their gaze and ears – is lost in this form of documentation.

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[350] Comment as heard in *Inuksuit's* promo trailer (4:53 – 5:10): 'Each person is having a singular, individual experience. So, how do you evoke or suggest something like that experience with a recording, which by its very nature is fixed? The answer is "I'm not sure."' See video: https://www.youtube.com/watch?v=xAk527M-INA

[351] The full recording and single shot video mentioned earlier are also available in the portfolio website.

Conclusions

When I was describing the ideas for *The Garden of Listening* to my supervisors for the first time, I took pen and paper and started drawing position diagrams for the performers, with arrows here and there indicating the audience's possible paths in the space. I talked about walking in the performance space, about changing locations and altering the distance between performer and audience, about allowing audience members to experience the environment in any way they choose,[352] about the absence of stage space, about theatrical elements in performance, about each audience member making their own piece by tracking the sounds they would find interesting and finally about the kind of sounds that would be created in this environment. It became clear that the spatial and visual elements were the starting point for the piece, instead of the sound. In fact, in all of the portfolio pieces it was the actions and movements of both performers and audience that dictated the development of sound – not the other way around.

Looking back at the question I mentioned in the beginning of my Introduction – whether I had considered collaborating with another composer so that I could just focus on the other stuff[353] – I realise that it probably implies that the sonic result does not satisfy the aesthetic expectations of the enquirer and that the creative process I use may not meet his idea of what a composer does. However, the way I work is not without precedent. As advocated through Fluxus and Cage's work, among others, contemporary aesthetics does not require the audience to focus attention on either sonic or visual elements – even if the performance has been conceived as music - in order to experience the stimulus purely as music, dance or drama.[354] The same applies for the people creating performance. We do not need to put ourselves in boxes and work only with one artistic medium.

The pieces of this portfolio are *intermedia* pieces,[355] addressing an audience as music, not originally conceived as a series of sounds but as a series of actions that result in sound. They are also pieces of immersive musical theatre, as they all place an emphasis on the non-sonic elements of performance (rather than focusing on its sound), which results in strong theatrical stimulus, but without the separation of stage and audience space.

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[352] From navigating the performance environment or staying static, lying down etc.

[353] See Introduction, p.7.

[354] See Chapter I: Acts of Making, pp.39-41.

[355] The concept of *intermedia*, as proposed by Dick Higgins, involves the field of activities that exists in the gaps *between* different art disciplines and not in their Wagnerian combination. See Chapter I: Acts of Making, pp.39-40.

In terms of theatre,[356] they are non-representational and non-mimetic, i.e. the performers in them are not pretending to be someone else other than themselves and are not building character/place matrices (or any sort of theatrical illusion) to frame their performance.

They are immersive experiences, in the same unforced manner performances like Marina Abramovic's *Rhythm 0* are. As Klich and Sheer explain, in *Multimedia Performance,* '[in] such works, the audience are immersed within the world of the performance, because this world inhabits the same temporality and spatiality as their own. Though there is a specifically demarcated performance space, there is no attempt to transport the perceptual experience of the audience to an imagined different location. The audience's level of immersion is based on the degree to which they feel a part of the performance, and the intensity of their emotional and visceral engagement.'[357]

To reiterate, the pieces of this portfolio are first and foremost performances. They were conceived as activities rather than abstract works of art, meant to explore the idea of music in the social capacity of performance. In these pieces both sound *and* the 'scaffolding' around sound – all the necessary activity, materials, behaviours and space that bring it into existence and define it – are equally important.[358]

If I were to articulate all my research interests in one question, it would be this: How is the creative process and artistic output affected if the composer makes music thinking about it primarily as performance? In other words, how does creating a musical performance, without prioritising sound over performer activity, affect the way I work and think about my work and the nature of the performance itself?

The answer is that all aspects of music-making are greatly affected. For instance, I chose to focus on all the non-sonic elements of performance and to experiment with tweaking them in various degrees. Throughout the portfolio of pieces these elements included gestures and non-matrixed acting, changing locations for both performers and audience, fixed seating or environmental navigation, forms of movement, responding to or challenging a space's traditions, distance and proximity, physical and social boundaries, interactivity, participation, immersion, etc. Challenging the fourth wall was the common denominator in all of the pieces, through which the aforementioned elements were explored.

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[356] As discussed earlier, all forms of artistic performance can be perceived as theatre, depending on the context they are received in by the audience. See Chapter I: Acts of Making, pp.38-39.

[357] Klich and Scheer, *Multimedia Performance*, 133.

[358] Borrowing the expression from Simon Shaw-Miller: '[Inheriting the ideas and aesthetic of Cage and Fluxus,] performance exists as a conceptual constellation, orbiting sound but including the scaffolding that is necessary for the sound to exist.' See Chapter I: Acts of Making, p.40.

Making the pieces for the portfolio has also changed my approach towards music. This way of working poses challenges on framing one's practice as one of making abstract musical objects, on fixing a 'signature sound'[359] and on claiming authorship over a performance that receives the creative input of both audience and performers. This is a consequence of choosing to focus on the non-sonic elements of performance and to use instructions for guided improvisation in most of the pieces.[360]

For instance, because several of the pieces asked the performers to move, it would have been impossible for them to carry and follow a score in most cases. Also, giving them complicated traditionally notated scores might have made the piece difficult to memorise. My aim was to explore the performance situation, not only the sound produced from it, so I focused on facilitating the performance. Using open scores and improvisational elements also meant adaptability to unpredictable audience behaviour and flexibility in terms of duration, which was needed in order to explore the ideas of the pieces.

I have chosen to limit the options I gave the performers – to give, in some cases, very specific instructions for guided improvisation – so that I would maintain some level of authorial control over the outcome of the performances of the portfolio pieces. Also, I chose to steer away from audience participation after the performance of *Chiaroscuro* for the same reason.[361] The pieces were created for the specific purpose of exploring my research question and for that I decided not to allow them to spin completely out of my control, because I needed to maintain my role as composer.[362]

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[359] It is difficult to pinpoint sonic similarities between the pieces in this portfolio. I acknowledge the fact that there appears to be an absence of a 'signature sound' or 'composer's voice'. However, this does not seem to concern composers after Cage, especially those who use indeterminacy in their work.

[360] Choosing this for the sake of practicality – where improvisational elements would best serve the ideas of the piece. For instance, *Nephéles* (see Portfolio, pp.96-102) only uses loops because that suited the concept of the piece better.

[361] *Chiaroscuro* (see Portfolio, pp.66-70) is the only one of the pieces in the portfolio that is fully participatory throughout its duration. The rest are interactive, in varying degrees, except *Nephéles* (see Portfolio, pp.96-102). However, all of the pieces in the portfolio are immersive.

Using open instructions – for instance, not using fixed durations or instrumentation, as is the case in *Chiaroscuro, In the Spotlight, Inquietus* and *The Garden of Listening* – means I leave these parameters up to chance or for the performers to decide according to how the audience interacts with them. This alters the balance in my relationship as a composer towards the performer and consequently towards the audience. The distinction in roles is maintained in my pieces – even though I have used performing audience members (like a Choros, as in *Chiaroscuro* and *Spindle*) and mock-audience members to facilitate performance – but it becomes less hierarchical. My perception of music is not one of a pyramid model, with the composer at the top, the performer in the middle and audience at the bottom, but of a triangular, same-level positioning, where all are equally as important and the communication of information flows all three directions.

Furthermore, the main reason I am skeptical about the concept of an abstract musical artwork,[363] about the use of recordings and mediatisation in performance is that I am also a performer and I find the idea of a purely cerebral, non-performable[364] music odd. As a reaction to this, the pieces I have created for this portfolio are an attempt to share the sensation I get when I am performing, by immersing the audience in the world of the performance. My pieces are also a reaction to classical music's performance conventions – to its acceptable audience manner of conduct and its spaces with their bourgeois connotations and the unfair relationship of hierarchy they force on people – which seem to be stuck in the nineteenth century.[365]

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[362] Of course, several artists have no problem claiming authorship over fully improvised scores or participatory events – among them people I cite in this commentary. I personally have not reached that point. It is for this reason I chose not to focus my research on improvisation.

[363] See *Werktreue* in Chapter II: Acts of Receiving, pp.49-50.

[364] Non-performable music can be created and experienced bypassing the requirement for performance. See Chapter I: Acts of Making, pp.14-15.

[365] I am aware that artists have been reacting to this at least since the sixties, through the Happenings and Fluxus events. Perhaps the most well-known contemporary example of such a reaction is Nonclassical. Multi-Story and Bastard Assignments are similar initiatives operating in London today. See:

- [Unsigned], 'Multi-Story - About', <http://www.multi-story.org.uk/about/> (accessed 10 August 2015).
- [Unsigned], 'About | Bastard Assignments', <http://bastardassignments.com/about/> (accessed 10 August 2015).

The pieces of the portfolio relied on making the fourth wall's presence explicit – either by enforcing it upon the audience and then crossing it within an unnatural situation, as in *Do Knot Undo* and in the endings of *Spindle* and *Nephéles*,[366] or by abandoning the stage and shrinking the wall to its smallest and simplest form – a distinction in roles of performer and audience, not one in space or of freedom to move around. Essentially the pieces addressed the situation of being an audience member within the context of the classical music tradition by focusing on the fact that it is somewhat unnatural.[367]

The function of the fourth wall in these pieces was meant to remind audience members to consider their own physical presence in the space, to encourage both audience members and performers to consider why performance conventions exist and what they serve, and to question culturally acquired modes of social behaviour expected from us when creating or attending events such as a classical music concert. All of this stems from the fact that I believe in non-hierarchical societal structures and hope they will be common one day. Through my work I harbour an almost Brechtian desire to keep the audience alert, to suggest alternative ways of organising interpersonal and group exchanges, to nurture a sense of community, to encourage them to not be passive receivers of art – or anything else they experience.

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[366] See Portfolio pp.71-76, pp.84-88 and pp.96-102 respectively.

[367] This state is part and parcel of the space that hosts musical performance, which carries its own set of rules. We enter it having a predetermined set of expectations, based on our previous experiences. In it the social rules that direct our behaviour in the rest of the physical world are suspended for a while, for the duration of the performance. We remain unnaturally silent, terrified of the possibility that we might need to cough, and focus our attention on the same thing for rather long periods of time. In it we are perfectly comfortable sitting in the dark next to complete strangers. In it, it is perfectly acceptable to watch another complete stranger perform all sorts of activities over a prolonged period of time. In short, the space often sets the framework upon which the performance is built and, therefore, using different spaces leads to creating different performances based on the variations of their sonic, visual, spatial and social properties.

Appendix - Scores

Andreas Papapetrou

CHIAROSCURO

for ensemble

(2012)

Chiaroscuro

Guide score with suggestions for loops and improvisation

(This piece uses provisional instrumentation, according to instrument availability and venue restrictions – sample provided here: violin, flute and voice).

General instructions:

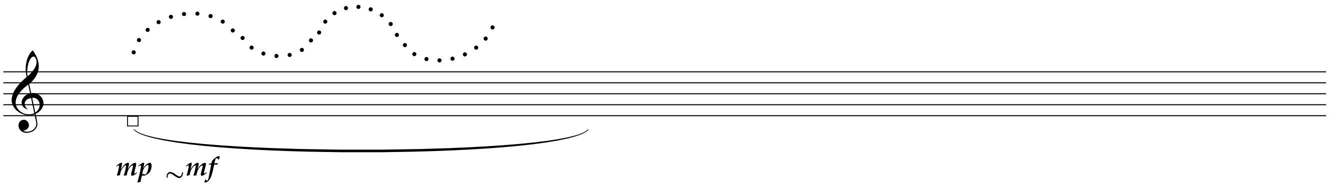
Play material from any line of your part, in any order, repeating or developing an idea ad libitum and omit at will. You may wish to memorise some lines as you will be performing in semidarkness. Only play (make sound) when someone casts a light on you. Before the performance begins some of the audience members will be given torches and will be told to use them when the lights go out. You can move freely throughout the duration of the performance and so can the audience. If an audience member casts a light on you, you can:

- keep moving normally (and play)
- stand and play
- freeze in position (and be silent)
- shy away from the light
- follow the light like a moth (and play)

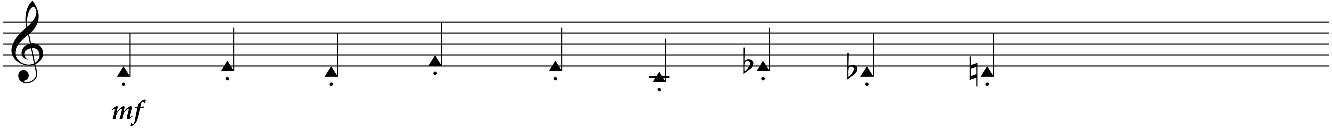
The performance starts when the lights go out and ends when either all torches are off for more than one minute or when the lights are turned back on.

flute

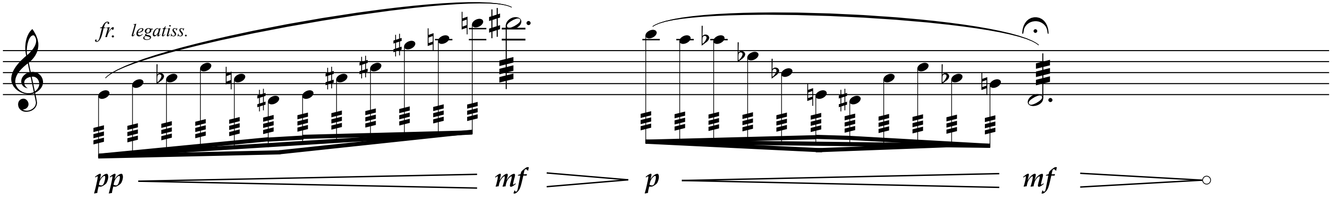
whistle tones: use fingering of any low note and breath into mouth-piece at different angles to produce soft sounds within its harmonic series. repeat or improvise in the manner indicated ad lib.



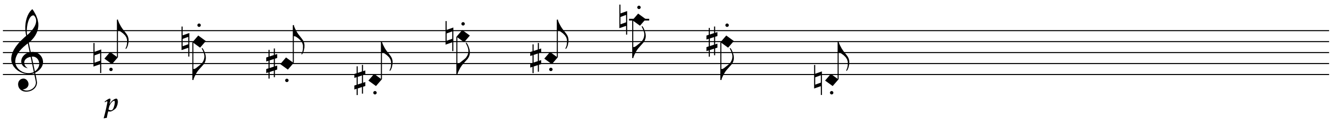
tongue ramming: close mouthpiece with mouth and blow rapidly, blocking the hole with tongue at the end of each blow. resulting sounds are a major 7th below the pitches indicated. tempo and dynamics ad lib. repeat or improvise in the manner indicated ad lib.



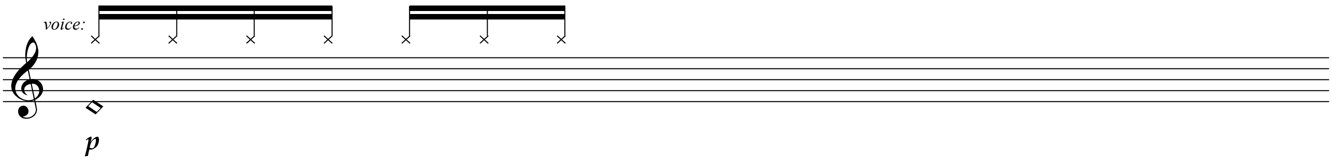
arabesques with frulato: repeat or improvise in the manner indicated ad lib.



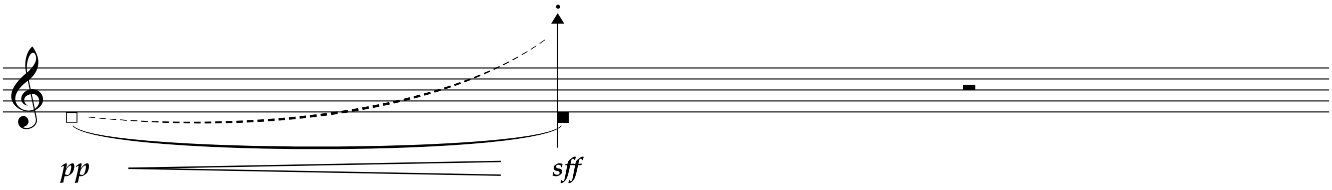
breath tones: pitched sounds mixed with air. play evenly and rather mechanically. tempo ad lib. improvise with soft dynamics ad lib. repeat or improvise in the manner indicated ad lib.



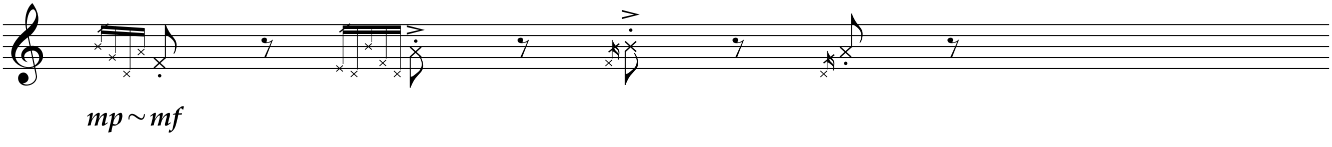
whisper into mouth-piece using the fingering of any low note. use verses from a lullaby and follow the natural rhythmical patterns of speech. improvise with soft dynamics ad lib. repeat or improvise in the manner indicated ad lib.



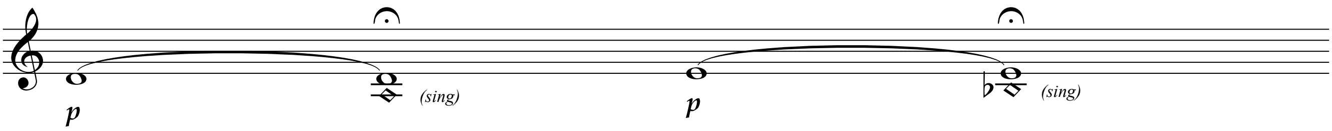
jet whistle on any low note. tempo ad lib. do not repeat this technique more than once (move on to another action).



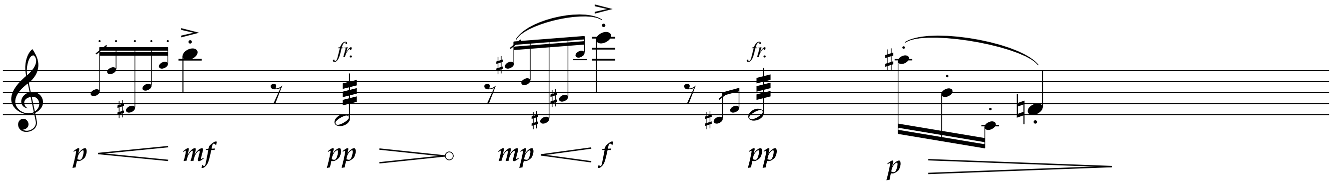
key clicks with air: breathe into mouth-piece to enhance sounds. tempo ad lib. repeat or improvise in the manner indicated ad lib.



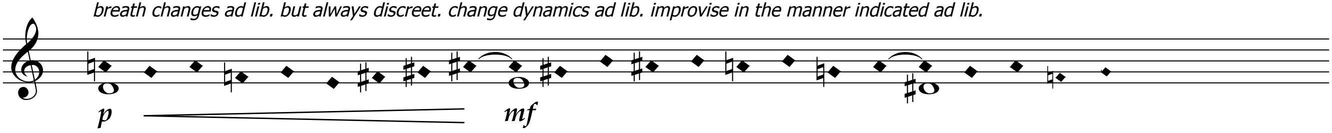
playing with voice: use any intervals between voice (square note-heads) and notes in the instrument's lower register in soft dynamics. repeat or improvise in the manner indicated.



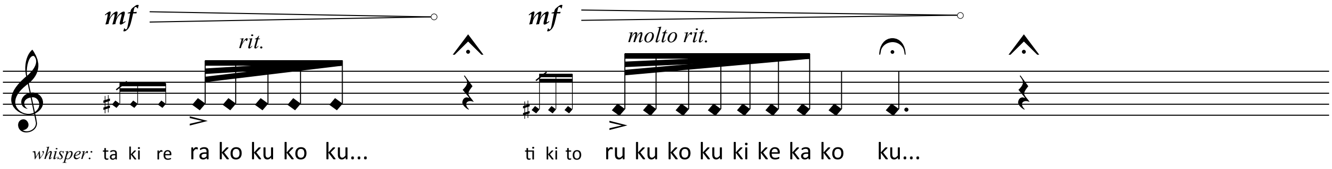
fast irregular rhythmic patterns. improvise with tempo. change notes or dynamics ad lib. repeat or improvise in the manner indicated ad lib.


fr.
fr.
p
mf
pp
mp
f
pp
p

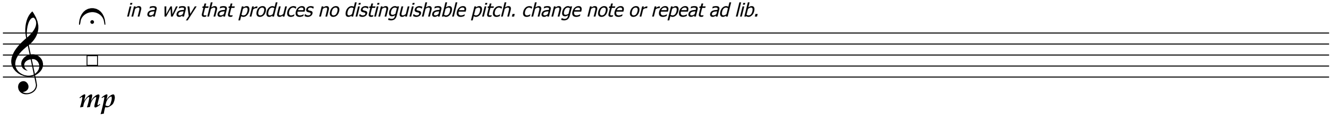
playing with voice: sing (square note-heads) over any low drone notes on the instrument. tempo molto rubato. breath changes ad lib. but always discreet. change dynamics ad lib. improvise in the manner indicated ad lib.



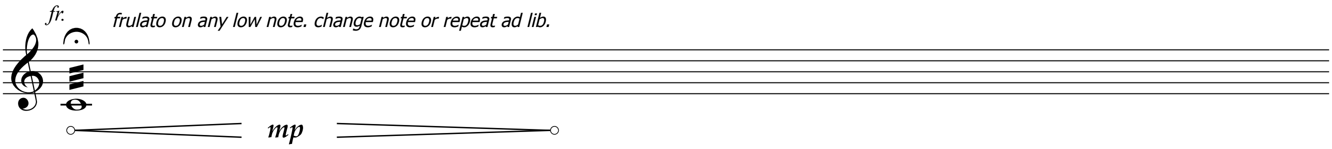
speak in mouth-piece using the fingering indicated (or of any note in the lower register of the instrument). use random percussive-sounding syllables. improvise with dynamics and tempo ad lib. repeat or improvise in the manner indicated ad lib.


mf
rit.
mf
molto rit.
whisper: ta ki re ra ko ku ko ku...
ti ki to ru ku ko ku ki ke ka ko ku...

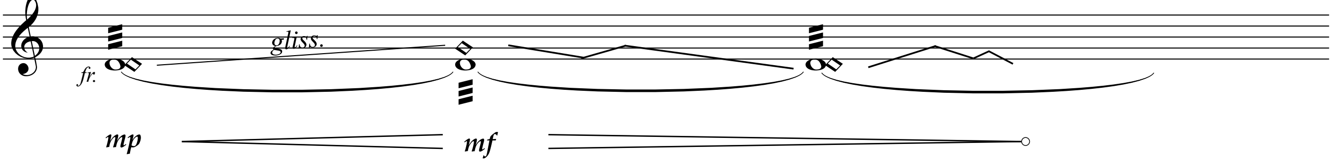
air tone: hold any note in the middle range of the instrument and play in a way that produces no distinguishable pitch. change note or repeat ad lib.



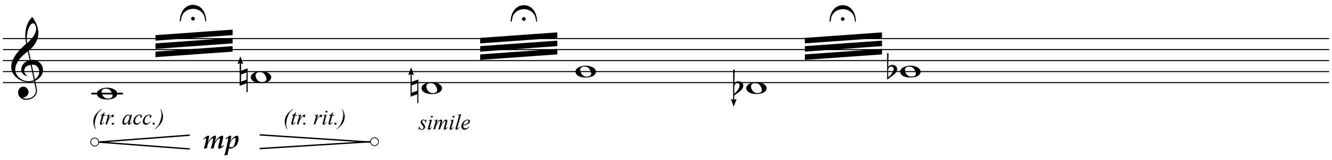
frulato on any low note. change note or repeat ad lib.



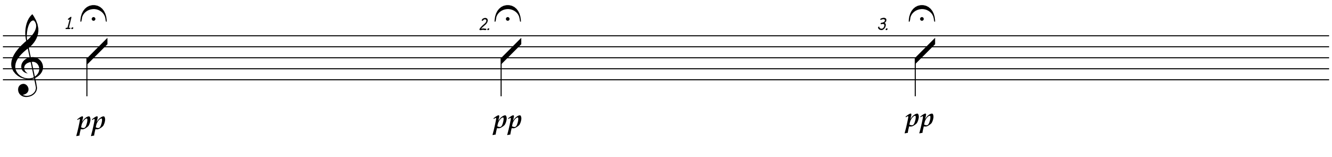
playing with voice: irregular voice glissando (square note-heads) over any low drone note with frulato. breath changes ad lib. but always discreet. improvise with dynamics ad lib. repeat or improvise in the manner indicated ad lib.


gliss.
fr.
mp
mf

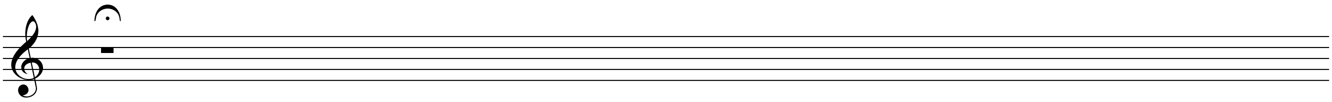
accelerating and decelerating trills with microtonal intervals. repeat ad lib. improvise with order or dynamics ad lib. fluctuate tremolo speed ad lib.


(tr. acc.)
(tr. rit.)
mp
simile

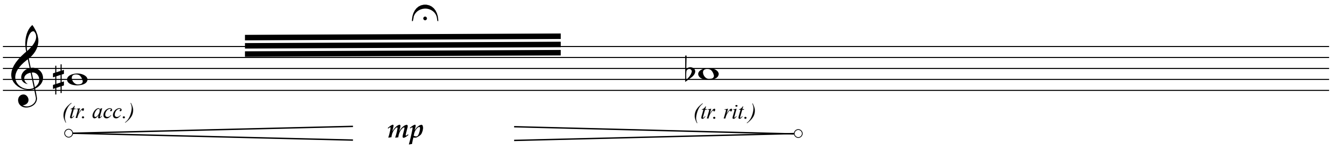
choose 3 rather dissonant multiphonics that you can produce with ease in a soft dynamic range. change order or repeat ad lib. improvise with soft dynamics ad lib.



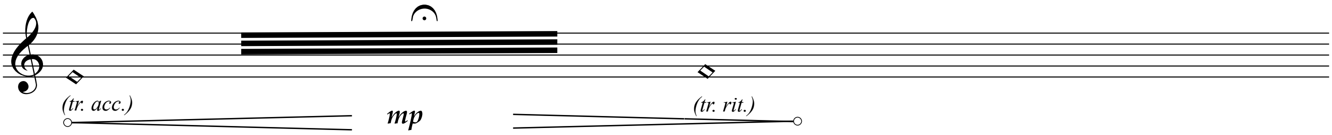
tacet. combine with theatrical actions as described in instructions page.



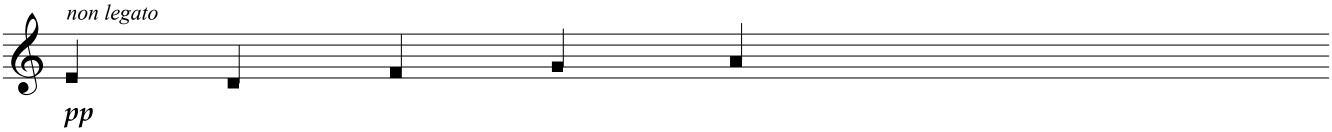
accelerating and decelerating enharmonic trill on any notes in the middle register of the instrument. breath changes ad lib. but always discreet. change enharmonic pitches or repeat ad lib.


(tr. acc.)
mp
(tr. rit.)

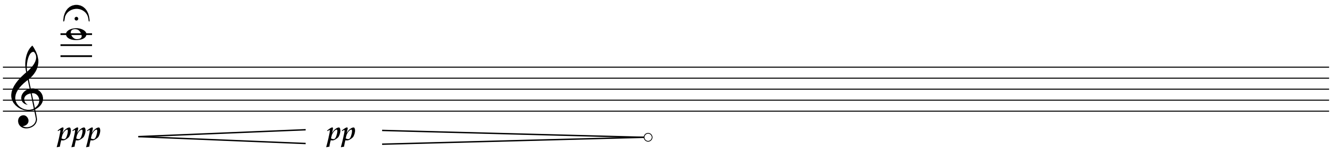
accelerating and decelerating breath-tone trill (pitched sounds mixed with air) on any notes in the lower register of the instrument. breath changes ad lib. but always discreet. change pitches or repeat ad lib.


(tr. acc.)
mp
(tr. rit.)

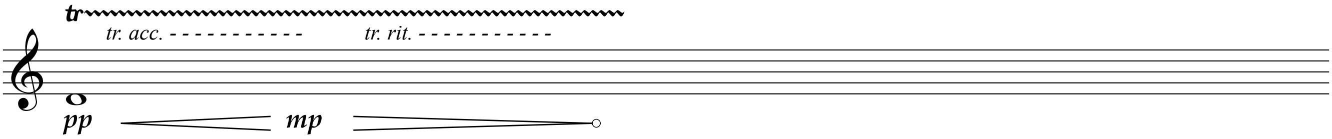
air tones (no distinguishable pitch): use fingerings of notes in the lowest register of the instrument in close steps with each other. senza tempo. change notes ad lib. repeat or improvise in the manner indicated ad lib.


non legato
pp

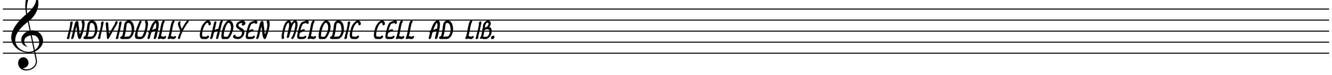
hold any high note which you can easily produce in soft dynamics.
breath changes ad lib. but always discreet. change note or repeat ad lib.



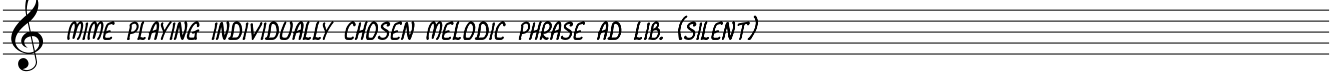
accelerating and decelerating semitone trill on any note in the lower register of the instrument. breath changes ad lib. but always discreet. change note or repeat ad lib.


tr
tr. acc. - - - - - - - - - - -
tr. rit. - - - - - - - - - - -
pp
mp

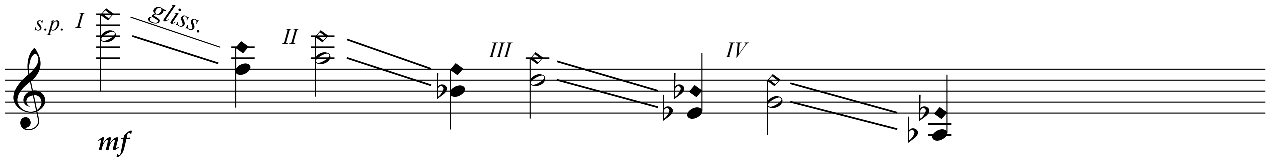
choose a lullaby you love and play a musical phrase from it in soft dynamics. improvise with slow tempo. repeat ad lib.


INDIVIDUALLY CHOSEN MELODIC CELL AD LIB.

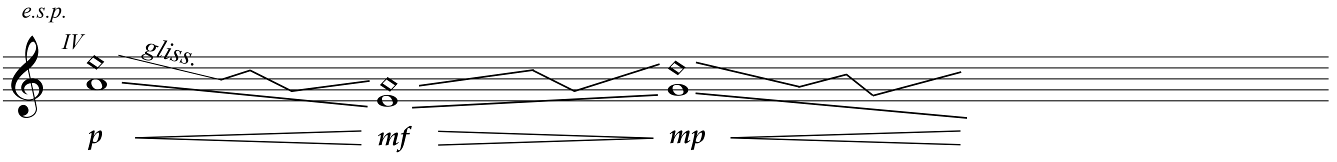
mimicry: pretend you are playing a passage from one of the most difficult pieces you have ever played. use the correct fingerings, durations, tempo etc. but do not produce any sounds from your instrument. repeat ad lib.


MIME PLAYING INDIVIDUALLY CHOSEN MELODIC PHRASE AD LIB. (SILENT)

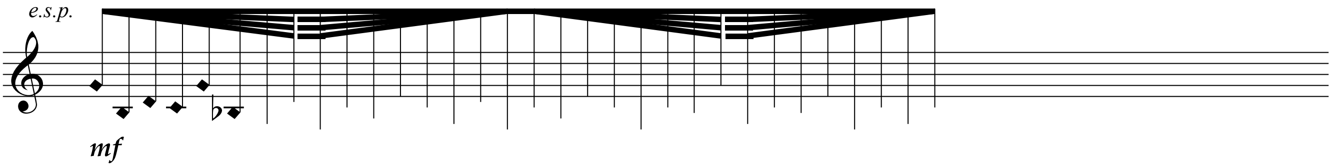
seagull effect: slide fingers on any string keeping the distance (interval) between them the same. change string ad lib. tempo ad lib. improvise with dynamics. repeat or improvise in the manner indicated ad lib.



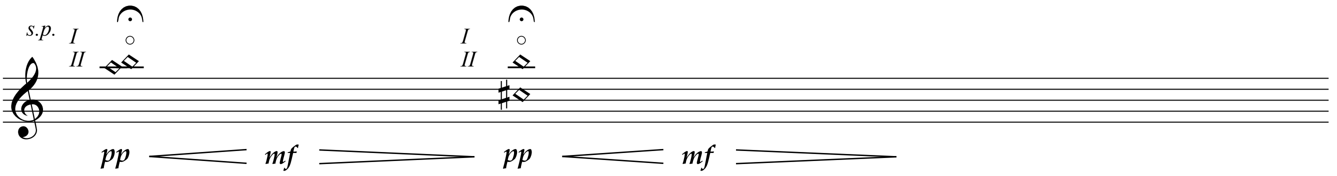
random harmonic glissando: slide fingers on any string independently from each other, constantly changing the distance (interval) between to produce random sliding pitches. change string ad lib. tempo and dynamics ad lib. repeat or improvise in the manner indicated ad lib.



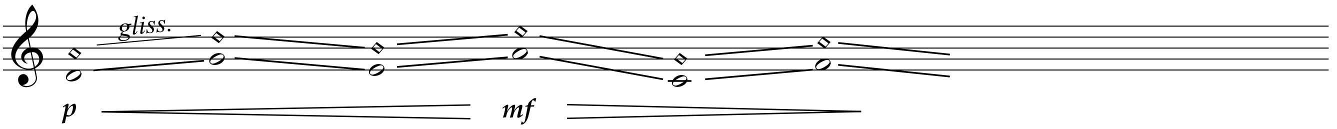
random natural harmonics on open strings. play rapidly with severe tempo fluctuations. dynamics ad lib. repeat or improvise in the manner indicated ad lib.



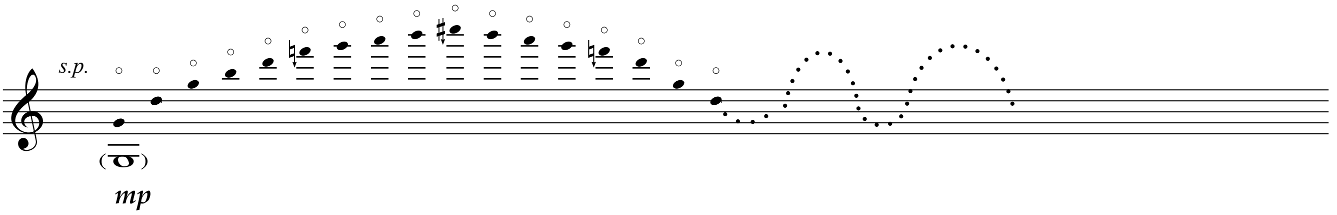
natural harmonics in close intervals on adjacent strings. change strings ad lib. long durations, senza tempo. repeat or improvise in the manner indicated ad lib.

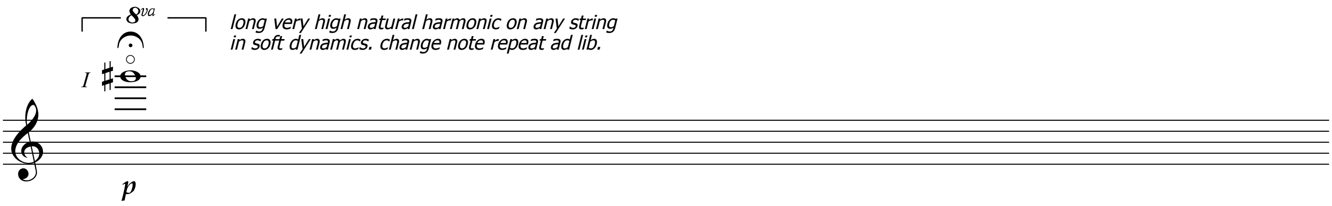


whale-song: artificial harmonic glissando on any string. change string or suggested pitches ad lib. tempo molto rubato. dynamics ad lib. repeat or improvise in the manner indicated ad lib.



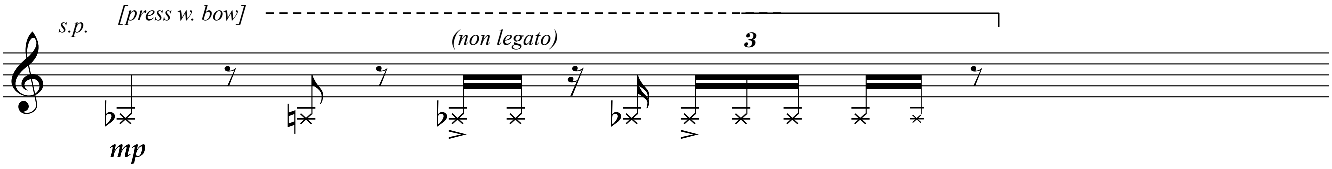
natural harmonic slide: slide finger on any open string to produce pitches within the string's harmonic series. change string ad lib. improvise with tempo fluctuations. dynamics ad lib. repeat or improvise in the manner indicated ad lib.



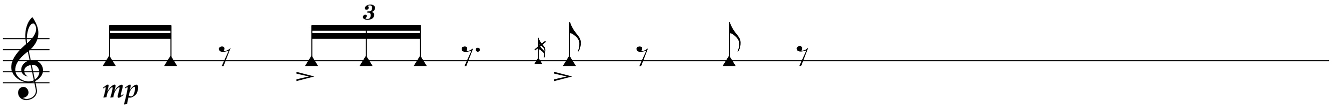


long very high natural harmonic on any string in soft dynamics. change note repeat ad lib.

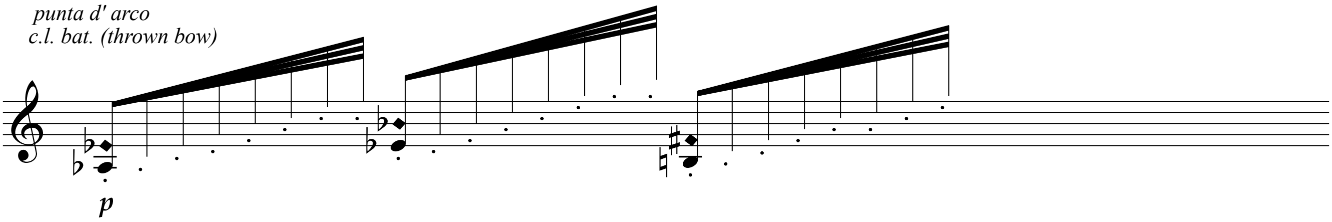
percussive sounds: play with a significant amount of pressure on the bow in order to produce "crunch" sounds from any string. mute the strings with fingers to avoid distinguishable pitches. create irregular rhytmical patterns ad lib. tempo ad lib. change notes ad lib. repeat or improvise in the manner indicated ad lib.



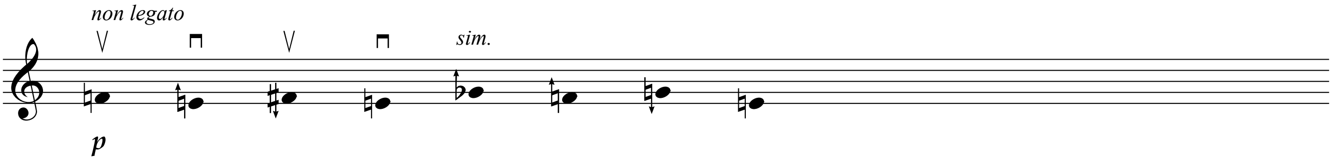
percussive sounds: tapping with fingertips on the instrument's body in irregular rhytmical patterns. dynamics and tempo ad lib. repeat or improvise in the manner indicated ad lib.



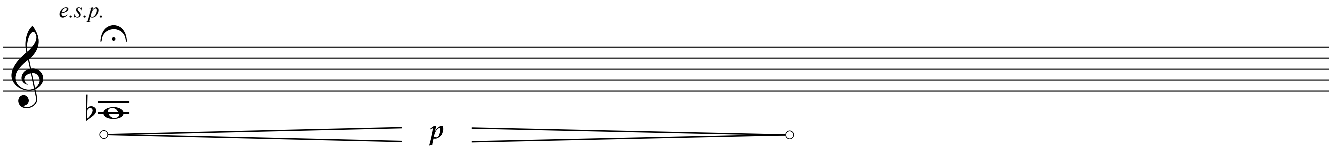
artificial harmonic slide combined with col legno battuto, thrown bow. let the bow bounce and accelerate naturally on the string. change string ad lib. tempo and dynamics ad lib. repeat or improvise in the manner indicated ad lib.



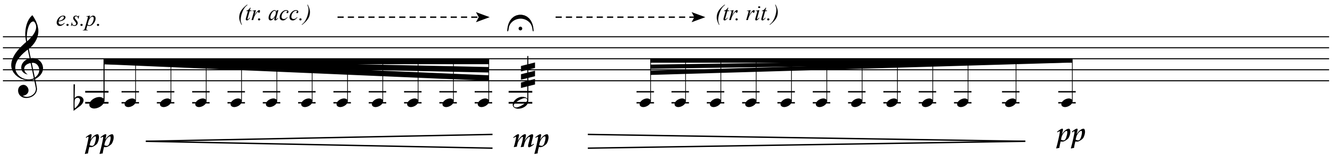
slow, non legato, rhythmically even, microtonal intervals in close steps, in the instrument's low register. play a limited amount of pitches (within an interval not larger than a minor third between the lowest and highest pitch). change or repeat notes ad lib. repeat or improvise in the manner indicated ad lib.



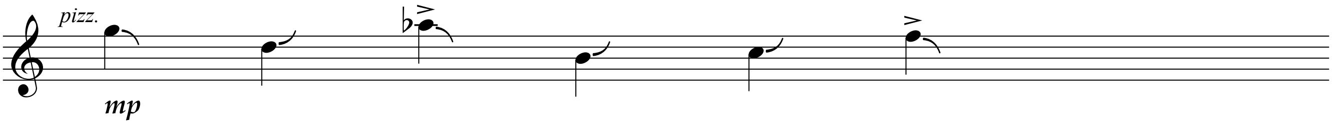
hold any low note and play extreme sul ponticello. change note or repeat ad lib.

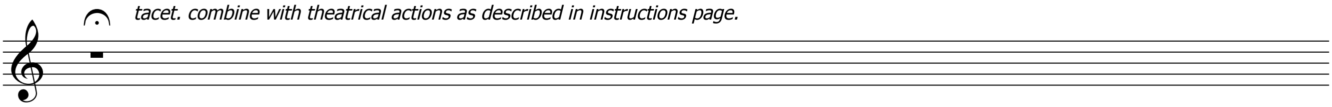


accelerating and decelerating tremolo on any any low note. change note or repeat ad lib.



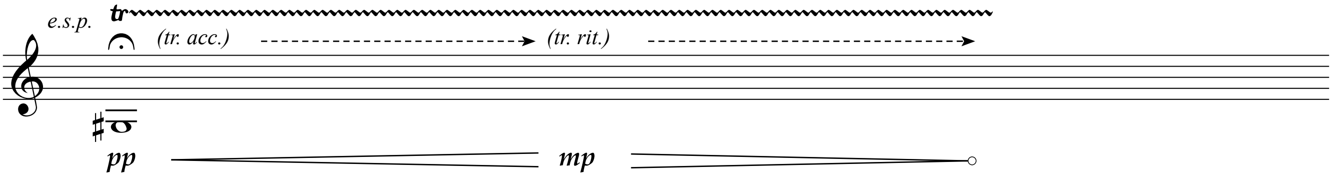
liquid pizzicato: rapidly move the finger stopping the played string up or down after every pluck. dynamics, pitches, tempo and durations ad lib. repeat or improvise in the manner indicated ad lib.



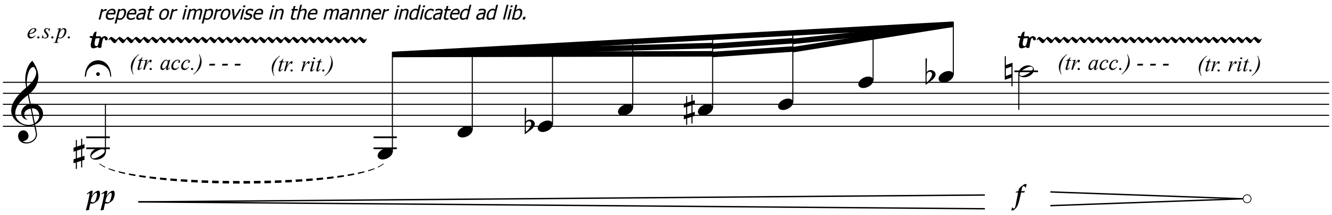


tacet. combine with theatrical actions as described in instructions page.

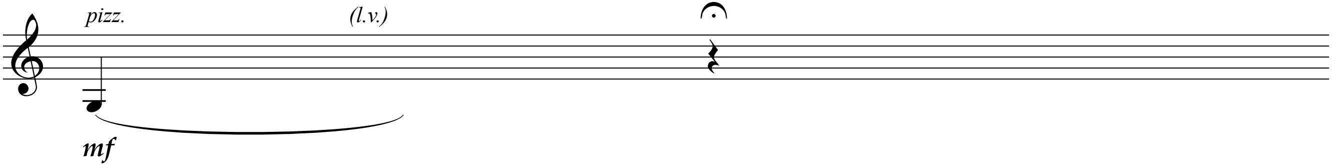
accelerating and decelerating semitone trill on any any low note. change note or repeat ad lib.


e.s.p.
tr
(tr. acc.)
(tr. rit.)
pp
mp

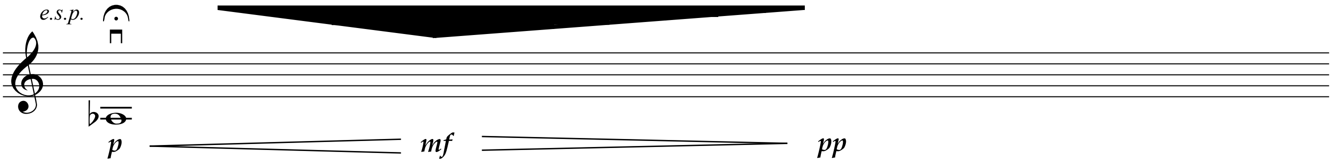
repeat or improvise in the manner indicated ad lib.


e.s.p.
tr
(tr. acc.) - - -
(tr. rit.)
tr
(tr. acc.) - - -
(tr. rit.)
pp
f

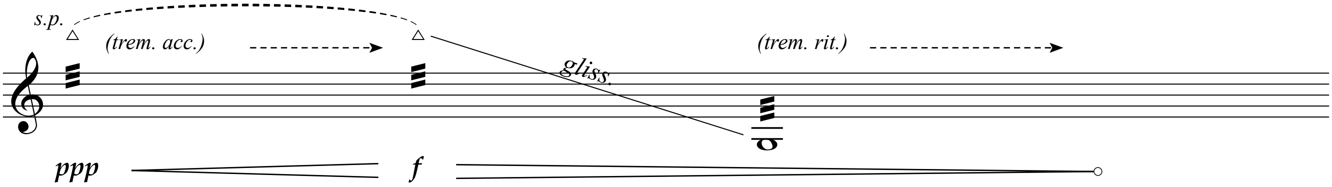
single pizzicato on any open string. change string or repeat ad lib.



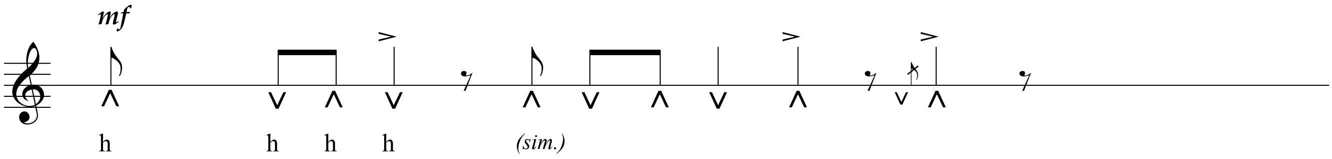
hold any low note and apply a significant amount of pressure on the bow in order to distort the produced sound. increase and decrease pressure level ad lib. play extreme sul ponticello. change note or repeat ad lib.



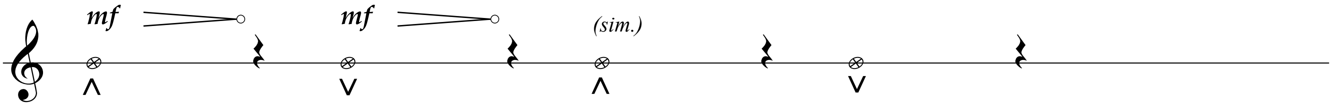
accelerating tremolo on any very high note, sliding down to any low note and decelerating. tempo ad lib. repeat ad lib.


s.p.
(trem. acc.)
gliss.
(trem. rit.)
ppp
f

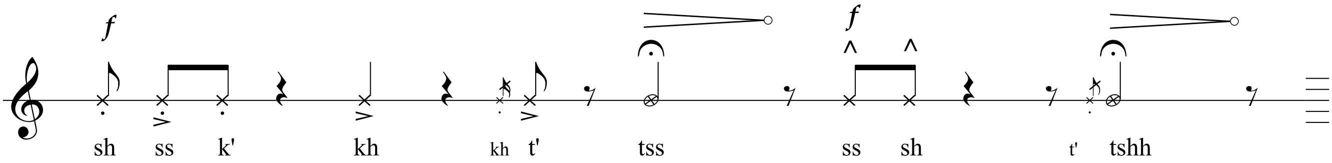
inhale (Λ) and exhale (V) loudly creating irregular rhythmical patterns. the produced sound should be of indefinite pitch. tempo, dynamics and stresses ad lib. repeat or improvise in the manner indicated ad lib.



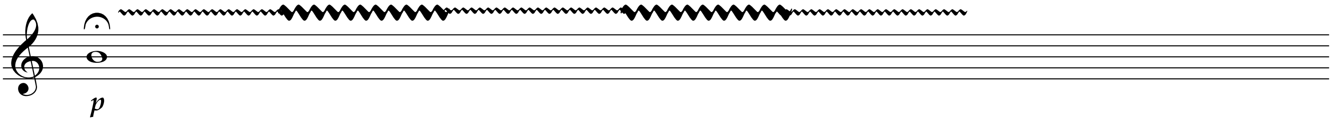
breathe heavily, slowly and loudly, inhaling (Λ) and exhaling (V) in even durations. exaggerate your sound and the length of your breath. the produced sound should be of indefinite pitch. tempo should be slow. dynamics ad lib. repeat or improvise in the manner indicated ad lib.



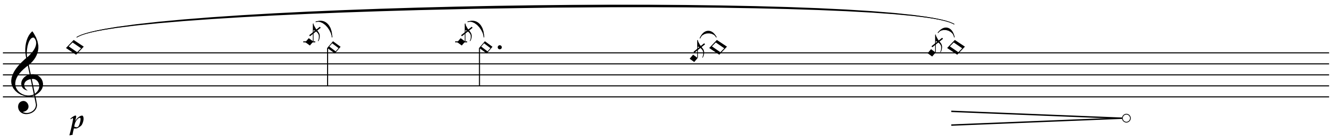
loud percussive whispering. use short and sharp consonant sounds of indefinite pitch, occasionally inhaling (Λ) while producing them. create irregular rhythmical patterns. tempo, dynamics and stresses ad lib. repeat or improvise in the manner indicated ad lib.



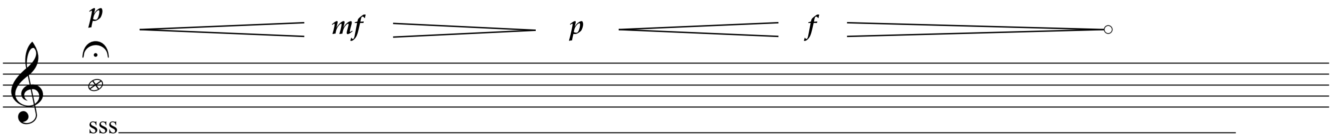
crackly or hoarse voice: produce sparse voice croacks and clicks in random rhythmical patterns, on any pitch with any vowel. this can be achieved both exhaling and inhaling, either by using a very small or an excessive amount of air and occasionally letting your vocal chords vibrate instantaneously. improvise ad lib.



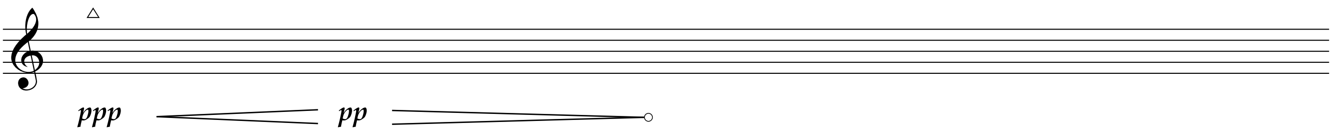
choose a high pitch and whistle softly in it, occasionally passing through its neighbouring pitches briefly. tempo and dynamics ad lib. repeat or improvise in the manner indicated ad lib.



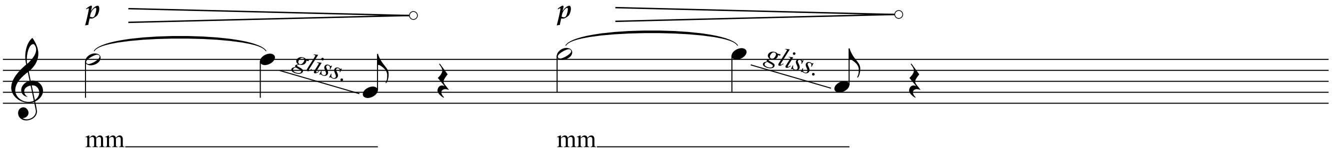
hissing sound (optionally transforming from "ss" to "sh" and back). the produce sound should be of indefinite pitch. tempo and dynamics ad lib. repeat or improvise in the manner indicated ad lib.



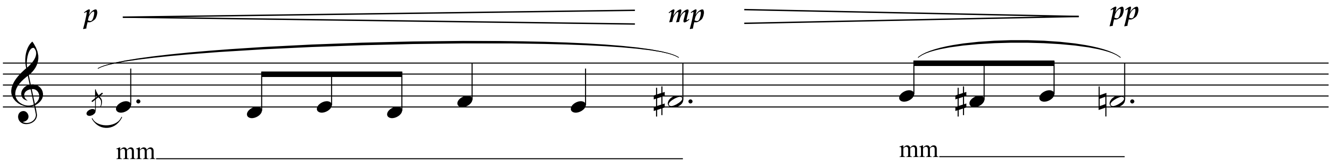
hold any high note which you can easily produce with soft dynamics. breath changes ad lib. but always discreet. change note or repeat ad lib.



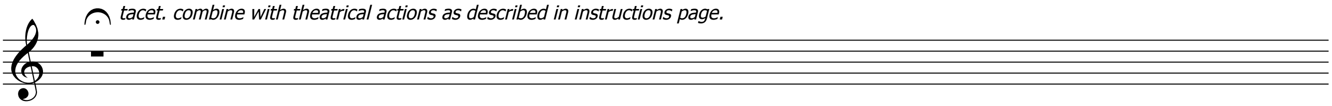
bouche fermée (closed mouth) glissandi with "mm" or "nn" sound, starting from any high note, holding it for a while and then moving rapidly upwards or downwards, along a large interval. improvise with soft dynamics. tempo ad lib. repeat or improvise in the manner indicated ad lib.


p
gliss.
mm
p
gliss.
mm

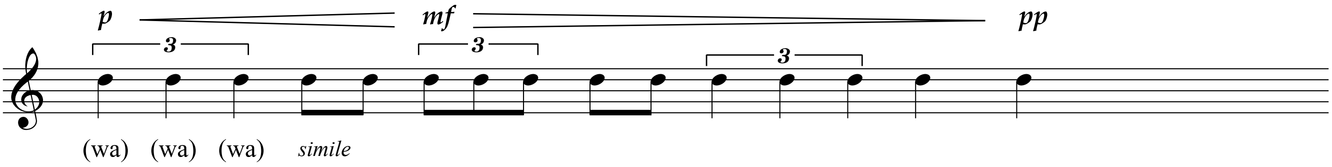
bouche fermée with "mm" or "nn" sound, moving in close steps or small intervals. improvise with soft dynamics. tempo ad lib. repeat or improvise in the manner indicated ad lib.



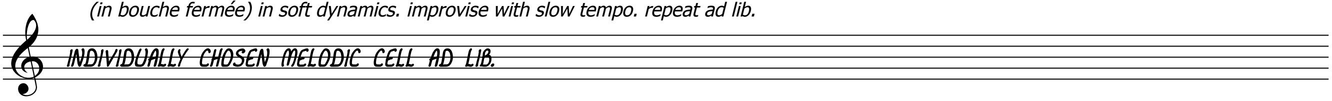
tacet. combine with theatrical actions as described in instructions page.



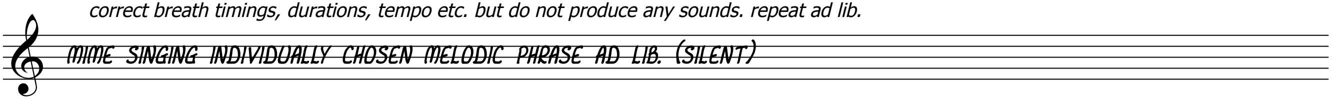
tremolo with hand over mouth on any note: modulate the produced vowel sound by using the palm of your hand to block or release the opening of your mouth. fluctuate tremolo speed ad lib. dynamics and tempo ad lib. slide voice or alternate vowel sounds ad lib. repeat or improvise in the manner indicated ad lib.


p
mf
pp
3
3
3
(wa) (wa) (wa)
simile

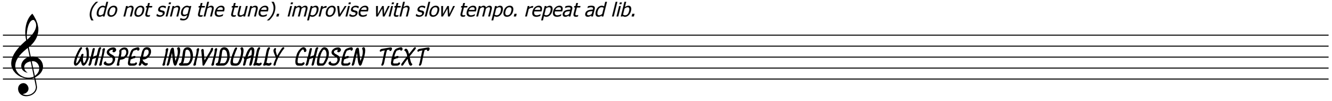
choose a lullaby you love and hum a musical phrase from it (in bouche fermée) in soft dynamics. improvise with slow tempo. repeat ad lib.


INDIVIDUALLY CHOSEN MELODIC CELL AD LIB.

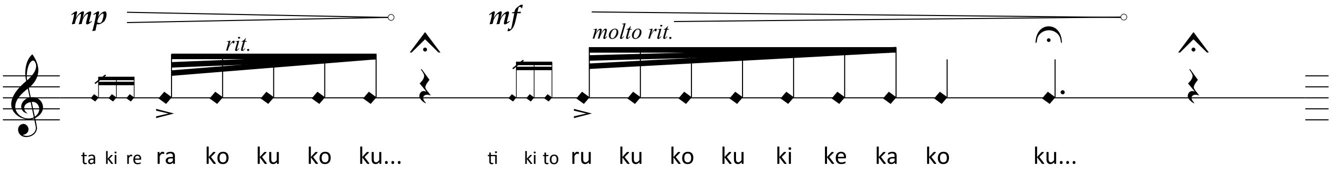
mimicry: pretend you are singing a passage from one of the most difficult pieces you have ever sung. use the correct breath timings, durations, tempo etc. but do not produce any sounds. repeat ad lib.


MIME SINGING INDIVIDUALLY CHOSEN MELODIC PHRASE AD LIB. (SILENT)

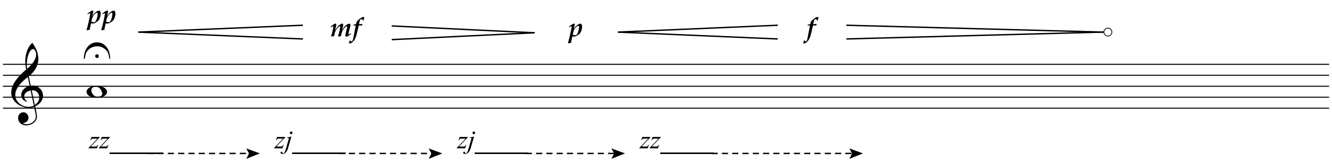
choose a lullaby you love and softly whisper random verses from it (do not sing the tune). improvise with slow tempo. repeat ad lib.


WHISPER INDIVIDUALLY CHOSEN TEXT

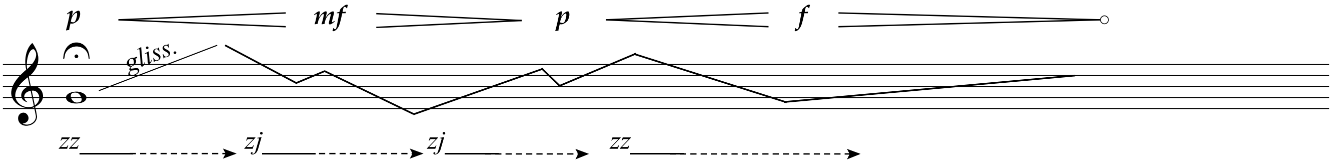
use random percussive-sounding syllables, whispering loudly in accelerating or decelerating rhythmical patterns. the produced sounds can be voiced (in any random pitch within your speaking voice range) or un-voiced (breathy and of indefinite pitch). tempo, durations, dynamics and stresses ad lib. repeat or improvise in the manner indicated ad lib.


mp
rit.
mf
molto rit.
ta ki re ra ko ku ko ku...
ti ki to ru ku ko ku ki ke ka ko ku...

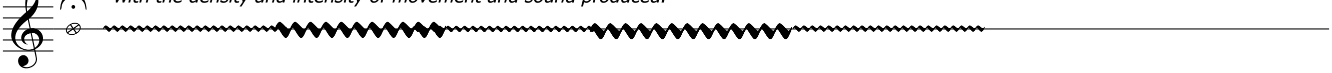
long buzzing sound in any pitch. improvise with dynamics and modulate between "zz" and "zj" sound. repeat ad lib.



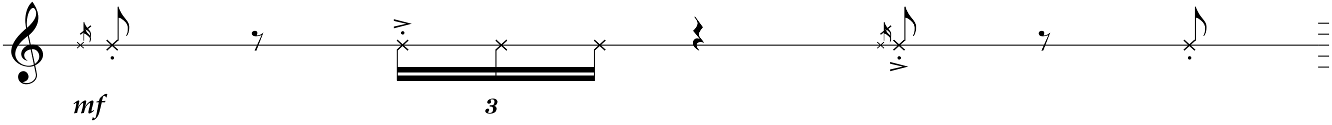
long buzzing random glissando. improvise with dynamics and lengths of pitch slide and modulate between "zz" and "zj" sound. repeat or improvise in the manner indicated ad lib.



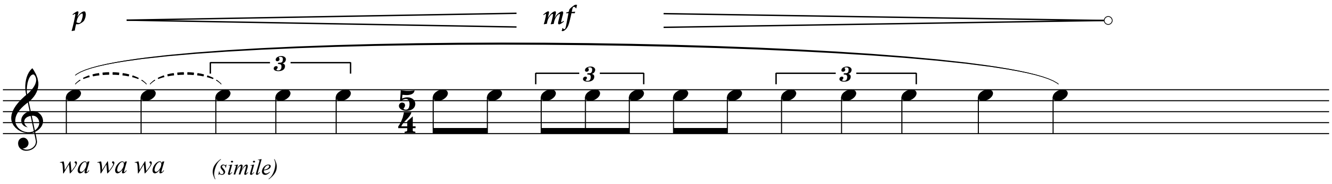
create soft sounds by rubbing your hands together. improvise with the density and intensity of movement and sound produced.



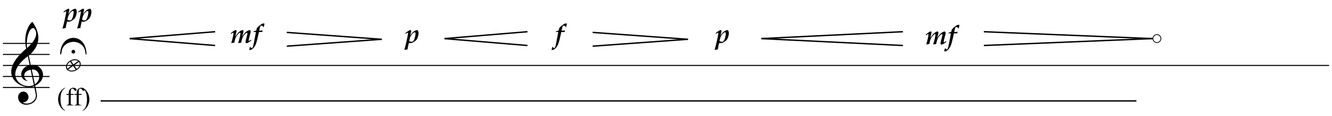
clapping and finger clicks: create random irregular rhythmical patterns with your hands. improvise in soft dynamics. tempo and rhythmical density ad lib. repeat or improvise in the manner indicated ad lib.



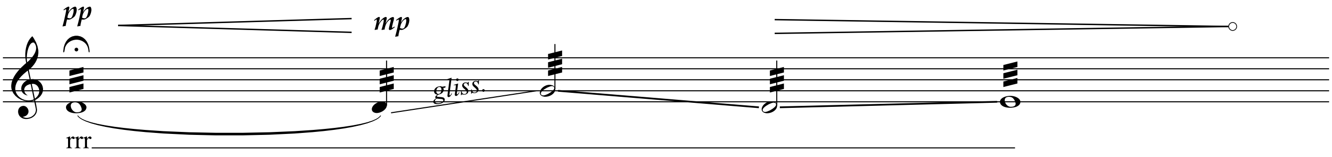
accelerating and decelerating modulating vowels (wah-wah) in any pitch. slide to neighbouring pitches ad lib. improvise with soft dynamics. tempo fluctuations ad lib. repeat or improvise in the manner indicated ad lib.



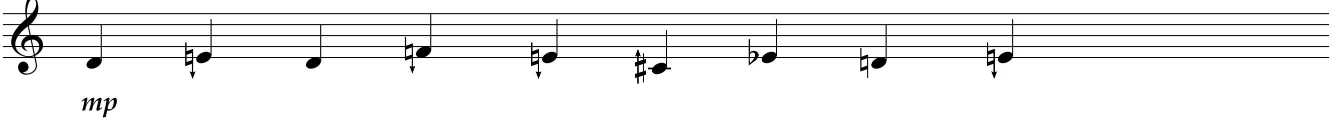
make a fist leaving an opening between your thumb and index finger and blow air loudly into it. breath changes ad lib. improvise with intensity of breath (dynamics) ad lib.



rolling "rr" frulato glissando starting from any low note. improvise with soft dynamics. tempo ad lib. repeat or improvise in the manner indicated ad lib.



non legato microtonal intervals with half-closed mouth in soft dynamics. tempo ad lib. sing evenly and mechanically with no stresses. repeat or improvise in the manner indicated ad lib.



Andreas Papapetrou

Do Knot Undo

for piano & electronics

(2013)

Do Knot Undo

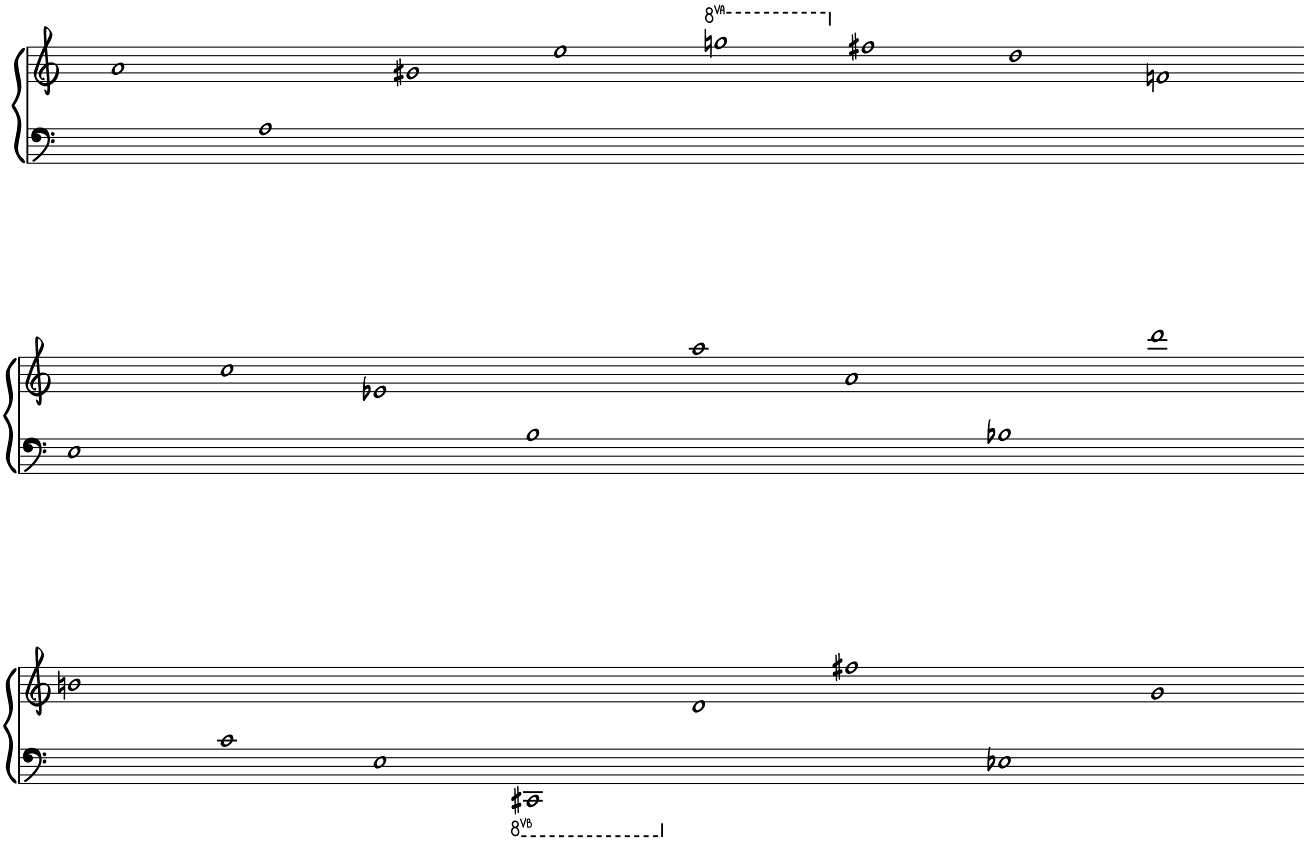
Piano and electronics piece for 2 or more performers.

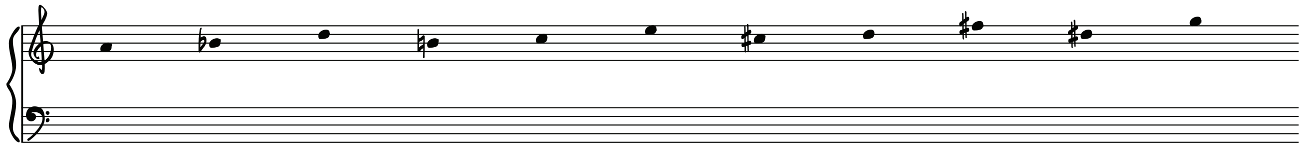
The performers play short improvisations based on the ideas suggested on each page and choose the dynamics, tempo and articulations ad libitum. The pages can be used in any order, omitting or repeating pages (or parts of them) ad libitum. Once they reach the end of the page they either keep playing, improvising on the idea written on the page, or they move to another page. The performers can play in pair but usually they will be taking turns. When a performer is not playing he or she takes a piece of yarn, ties one end on the piano and the other end somewhere in the room, including tying it on audience members, gradually creating a massive ‘spider web’ around the instrument. The strings are cut at the end of the piece.

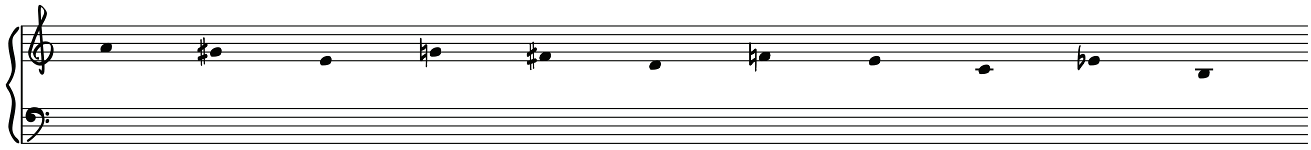
The sounds played are reproduced in the speakers (looped following an irregular pattern with long delay) and processed by a MaxMSP patch programmed by Matt Watt. The sound to be looped and processed is chosen by the performer by means of a footswitch. Each sound is repeated several times, eventually building up into multilayered cloud of processed loops. Towards the end of the piece the performers allow the sounds to grow sparse by using the footswitch less and less until they stop playing. The duration of the performance is decided by the performers.

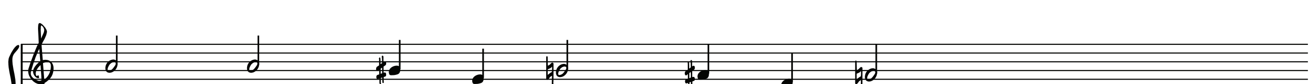
Performance requirements:

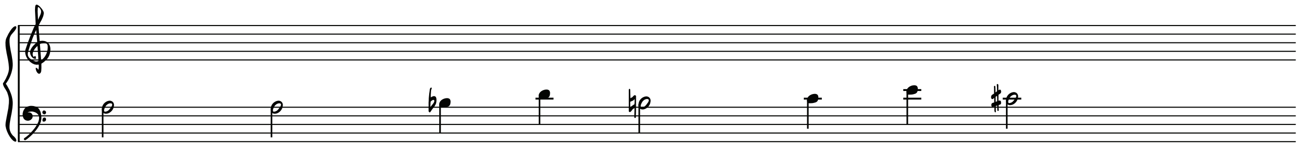
- Grand piano
- Laptop with MaxMSP runtime installed and patch
- Pedal foot-switch
- Speakers
- 2 or 3 balls of yarn
- Pair of scissors

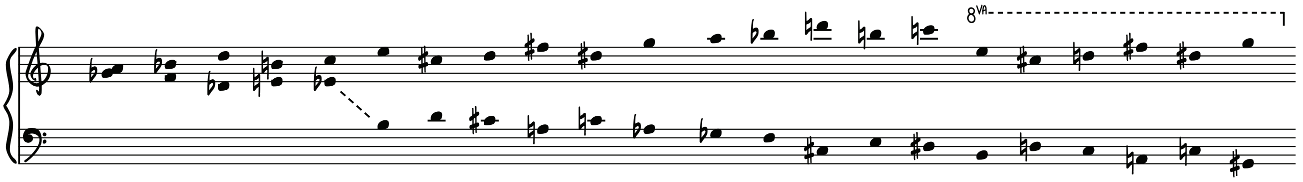

8VA
8VB

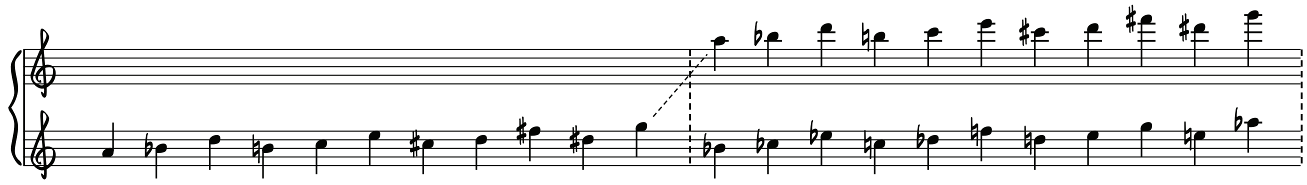


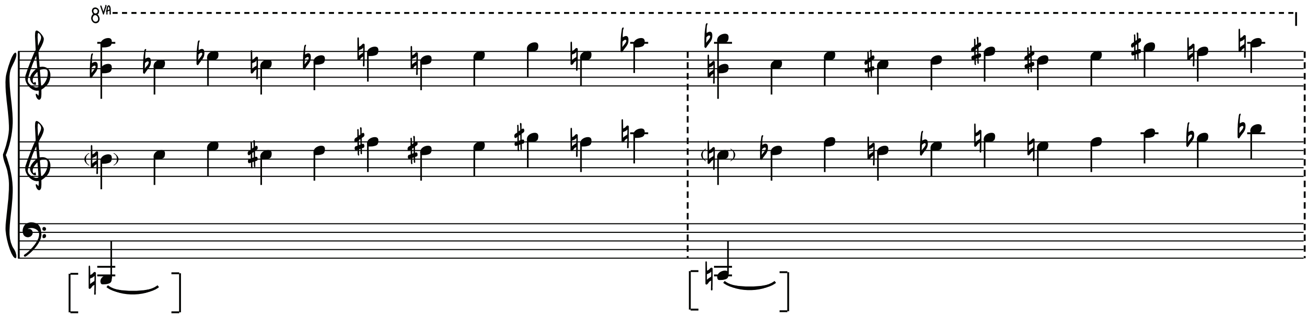







8va

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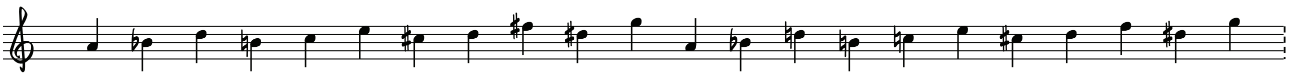
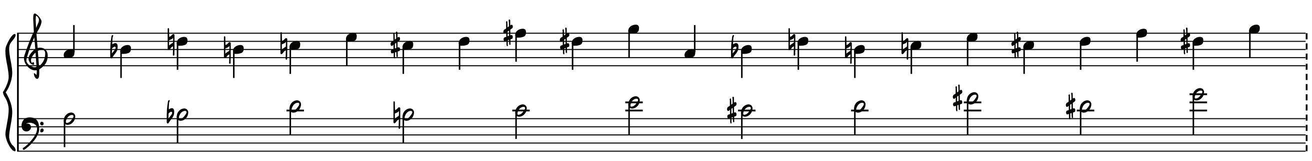
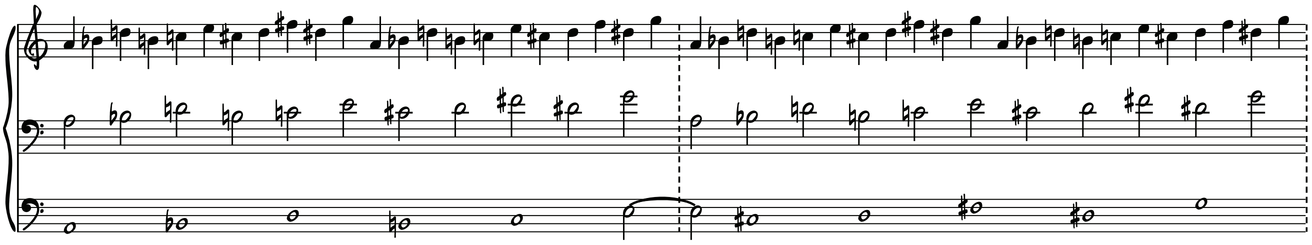
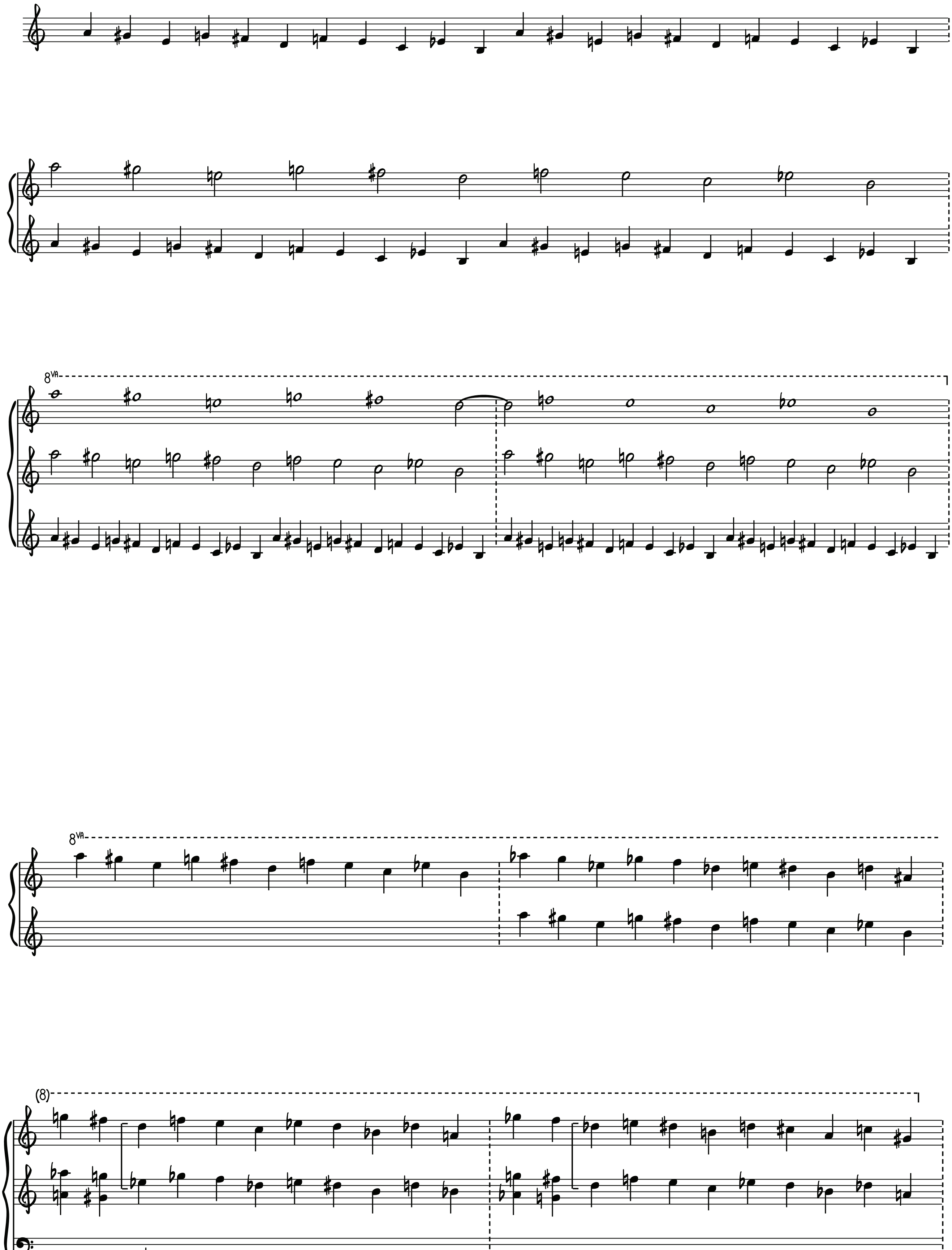
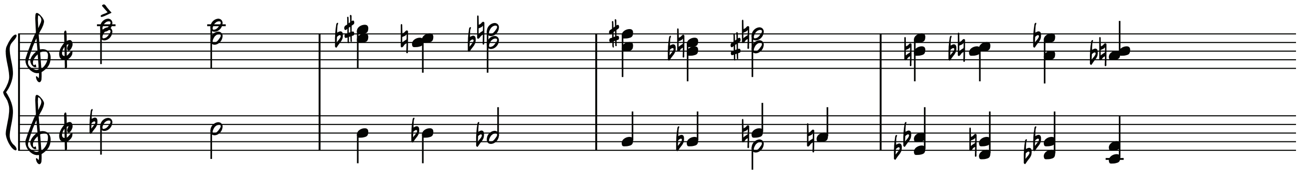
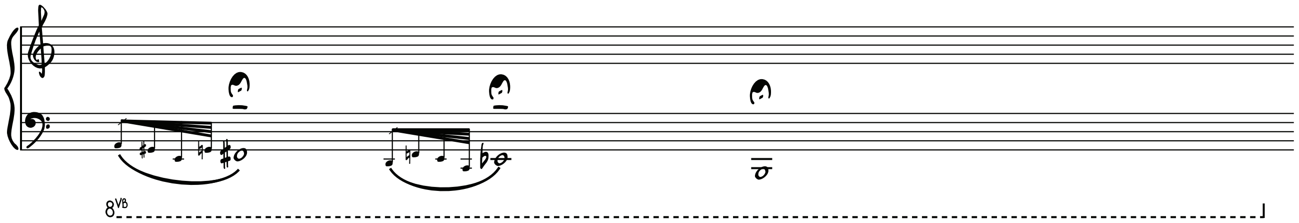


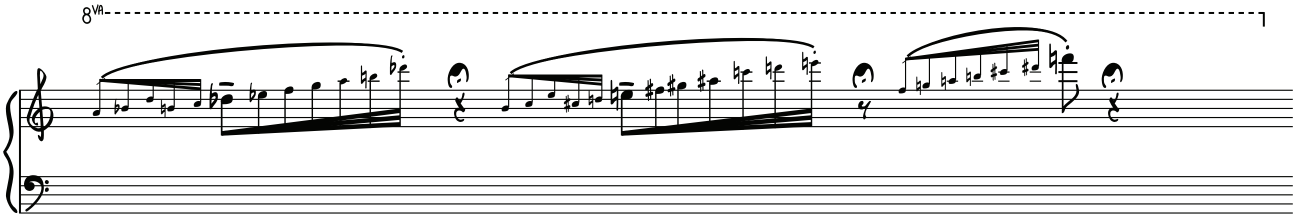


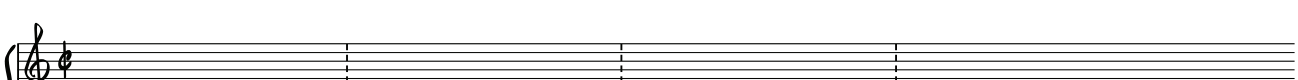


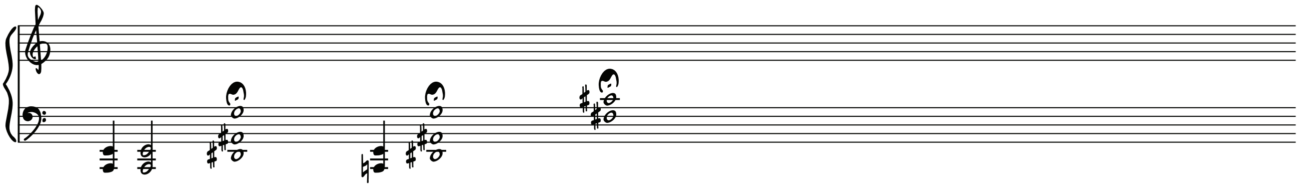

8va
8va
(8)

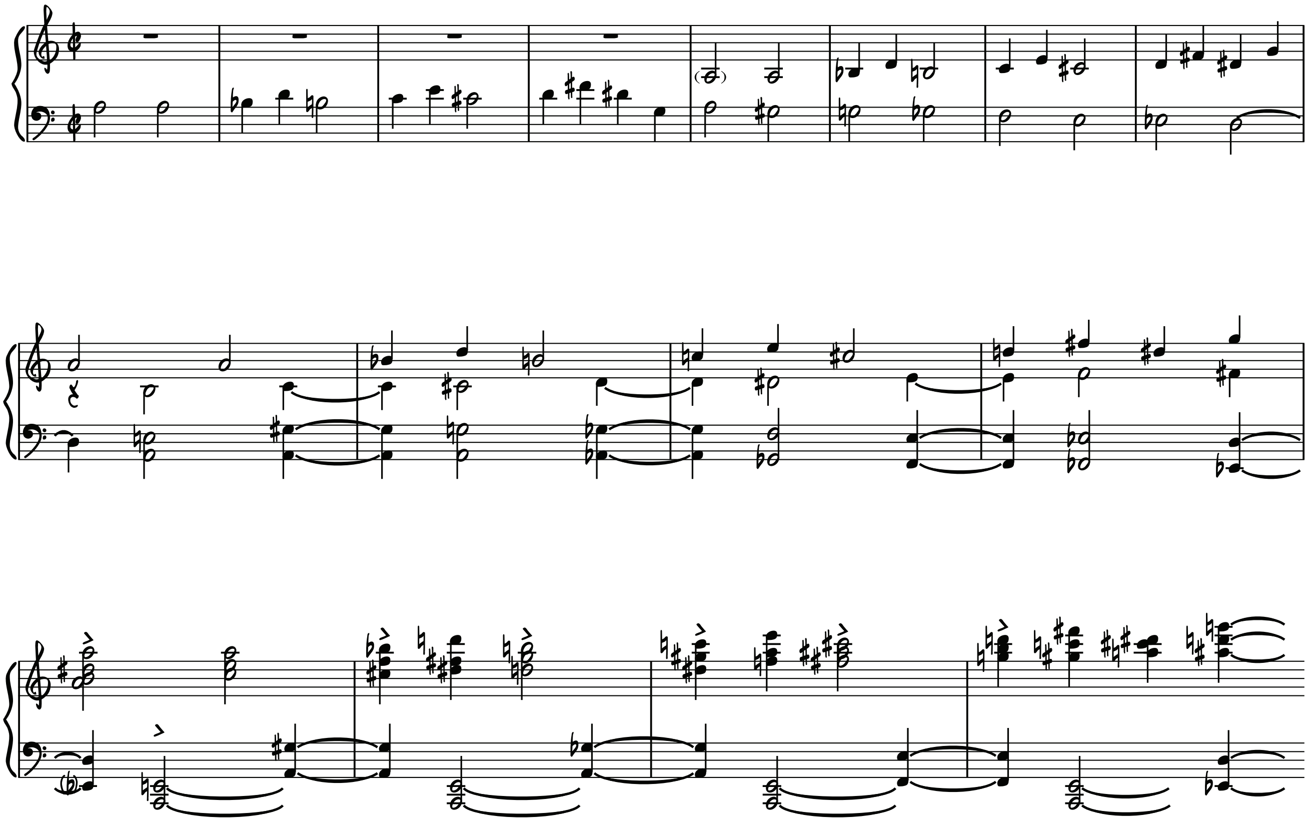


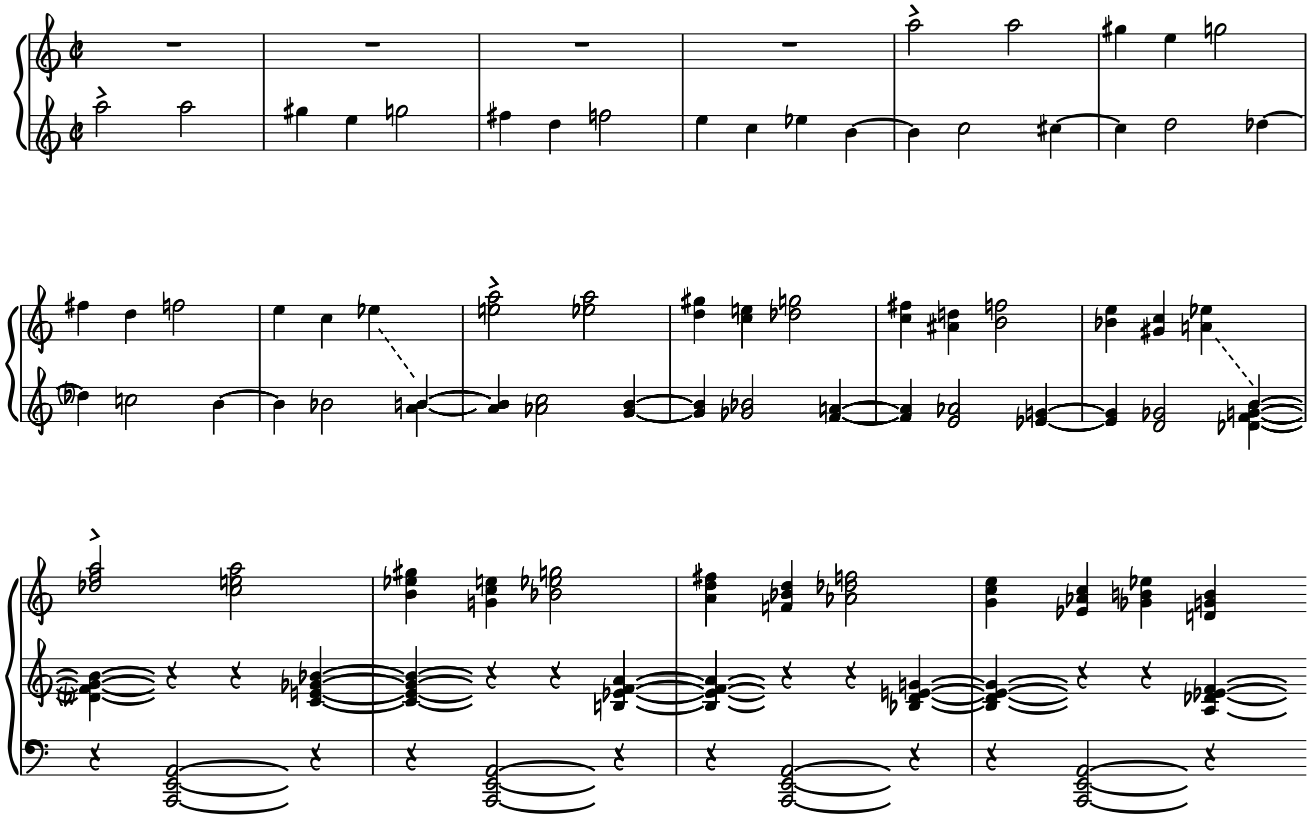

8vb

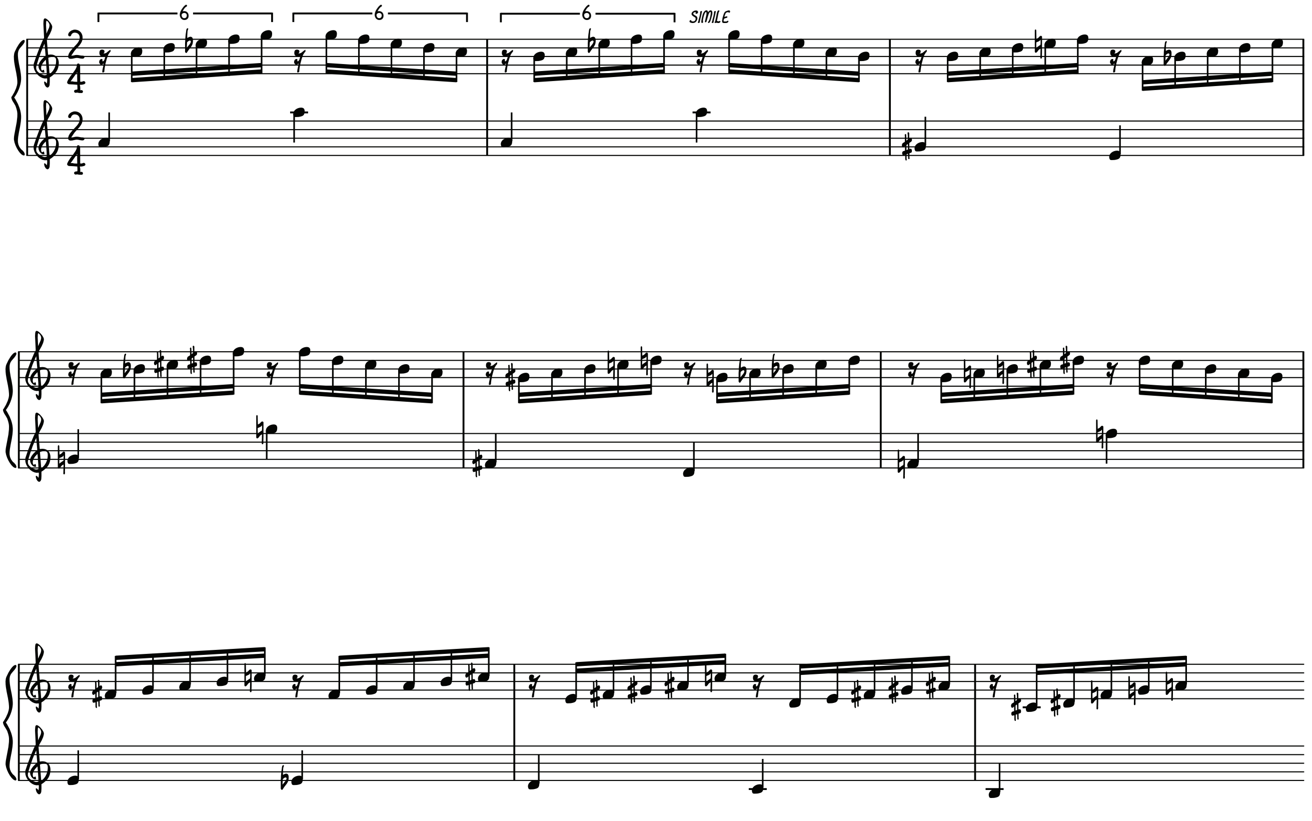

8va

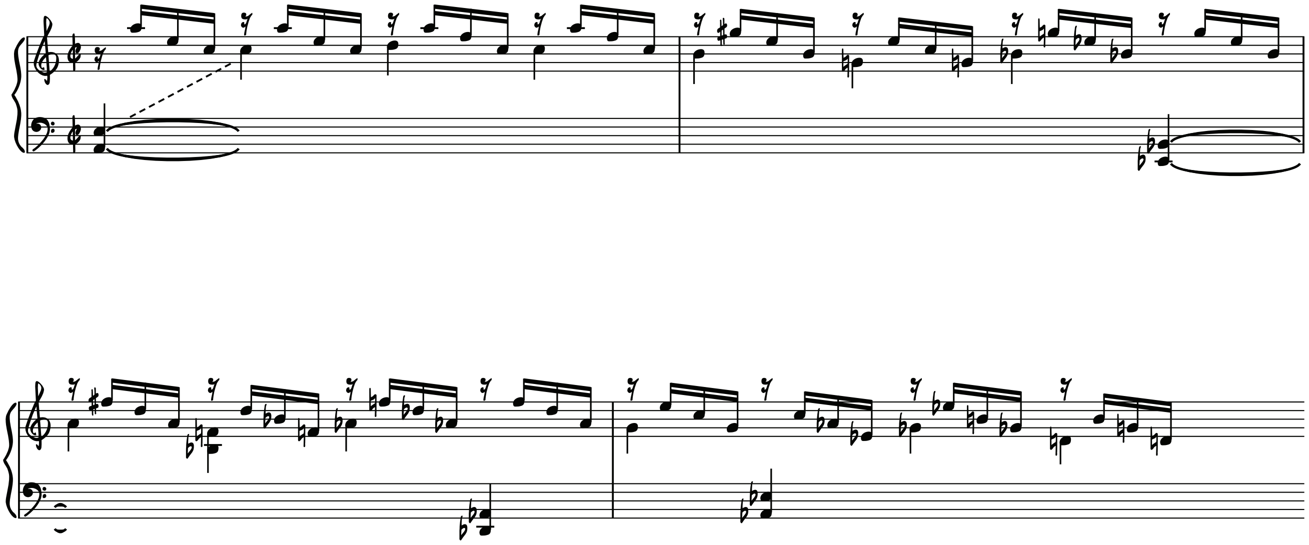


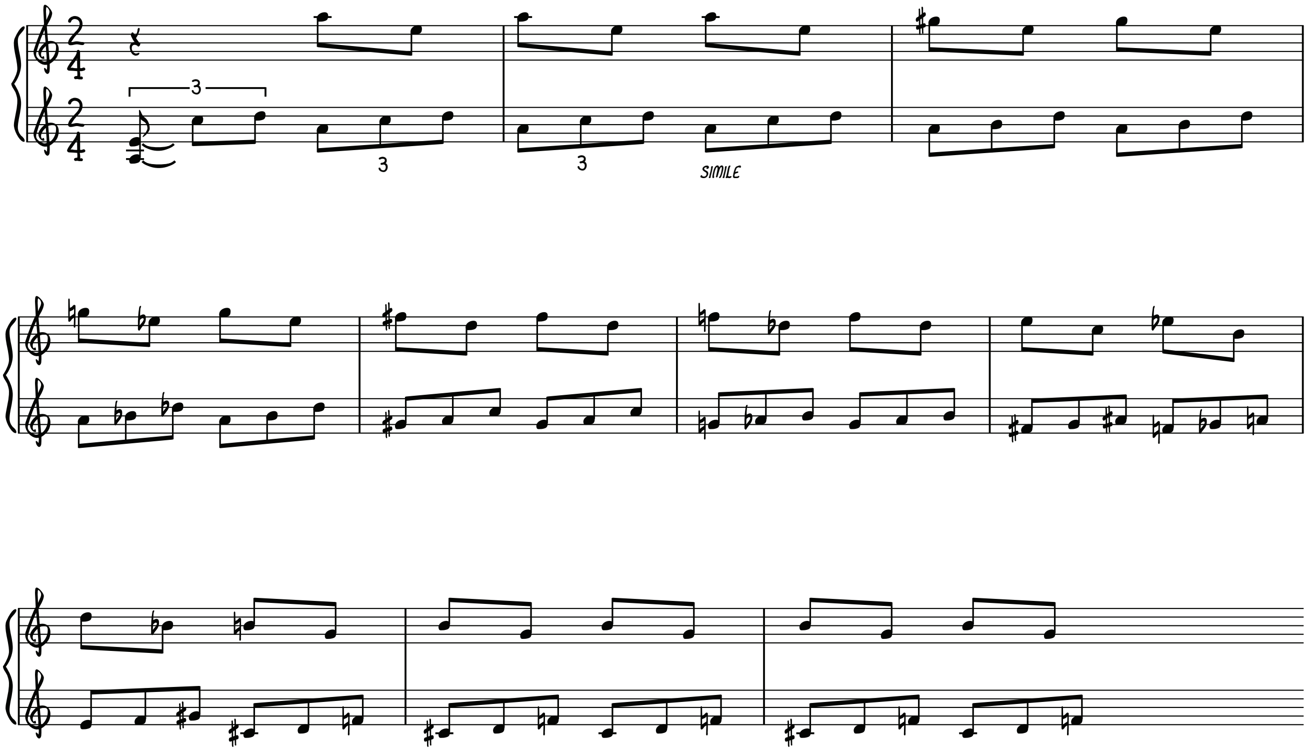







SIMILE




SIMILE

Andreas Papapetrou

In the Spotlight

for ensemble

(2013)

In the spotlight (Verbal Score)

This piece is to be performed in a gallery, along an exhibition of artworks. The performers must draw attention to the artworks by playing music around them or casting light on them. The performers must also draw attention to themselves as living artworks (when performing as silent or sound-producing sculptures) or to the spectators, occasionally surrounding them, observing them as they would observe the artworks, essentially making them into an artwork.

The suggested duration for this piece is circa 10 minutes.

Performance actions

Each performer has these 3 options:

A. Playing / Being a statue (i.e. creating sound or being silent and still)
B. Casting light
C. Walking (changing location – mixing with the audience)

Please note that:

- Each action lasts about 15 seconds before moving on to the next one.
- Actions A and B are static – you must not walk while performing these.
- Action C is performed silently and as if not performing. You must be indifferent towards the audience and the people performing actions A or B.
- Action A can be done only once before changing to either action B or C.
- Actions B or C can be performed twice (one repetition) before changing to another action.
- All actions are interchangeable – there is no set order in which to perform them (i.e. not necessarily A, B and then C).
- Each participant performs one action at a time and all actions must be performed simultaneously, i.e. at any point in time during the performance there should be at least one person performing each of them.

Sounds (Action A)

Using your instrument or voice (or both), create any long sound(s) or looping rhythmic pattern(s). You should aim to create single sounds or looped motifs that can last around 15 seconds. Avoid complex melodic structures - the point of the piece is to draw attention to the processes related to performance, not the sounds created. The sounds you create can be single drones, random held chords, a pointillistic or granular sum of textures, a combination of these etc. However, these sounds must not evolve during each action – they should remain static throughout its duration (c. 15 seconds per action).

In Action A, each performer has the option of performing as a silent, living statue, regardless of if the other performers in the group are creating sounds or not. In this case, the silent performer must assume a position of playing – as if about to start to play or as if frozen still while playing the instrument.

When creating sounds as a group, the performers should start and finish playing their sounds one by one, instead of all together. The sounds you create will evolve in volume and complexity as each performer adds or subtracts a layer of sound.

Structure:

Aim to create a different sound each time (even if the difference is slight). Make a mental list of available sounds you can use during performance. Start and end with the simplest, building intensity towards the middle of the piece (for instance if the piece is to last around 10 minutes, the most intense or complex sounds should occur after the fifth minute and regress to simple ones by the tenth minute). Do not play much louder or much softer than the rest of the group at any point in time during the performance – louder dynamics are allowed if the group develops a loud sonic situation (this depends on how the performance evolves) and should only occur after the middle of the piece. Silent states (when performing as a silent, living statue) should occur mostly in the beginning or towards the end of the piece.

Light (Action B)

Each performer will operate a small handheld torch during parts of the performance. Before the performance begins, hang the small torch on you using a short rope (one end of the string/rope around it, the other on your shoulder or wherever you prefer). This will allow you to carry the torch with you, while you will be creating sounds on your instrument.

When performing Action B, you will be casting a light on an object, person or place of your preference for about 15 seconds. You must remain in the same position and aim the light at the same place, object or person for the duration of the action.

For instances where Action B is performed by a group instead of individuals, spotlight leaders will be designated from before the performance begins. These persons will make the creative choices on what to illuminate, while the rest of the group follows.

It might be useful to have more than one of these action leaders, in case there are more than one groups performing Action B at any point during the performance. However, a hierarchy must be agreed upon between them, before the performance begins, so that, if there are two leaders active in one group, one will always follow the other and all will illuminate the same object, person or place.

Subjects of attention (where to cast light)

I. Other performer(s)
II. An object in the performance space (i.e. a maquette)
III. An empty place within the performance space
IV. Audience member(s)

Each group (or individuals) performing Action B, following their leader, will cast light on a different subject of attention each time. The group (or individuals) performing Action A will focus the attention on it as well.

I. When the performers of Action A (henceforth mentioned as group A) are the subjects of attention, they should focus their attention on themselves, becoming the artwork and being observed. When the performers of Action B (henceforth group B) become the subjects of attention, group A focuses on them, coming very close to them and creating sounds around them.
II. When an object in the performance space is the subject of attention, group A surrounds it, becoming an extension of it (together with the object they become a new artwork), and performs accordingly, while observed by group B and the audience. Group B focuses on one single object each time this occurs.
III. When an empty space within the performance space (where no objects or audience members are at the moment) becomes the subject of attention, group A approaches it but does not enter it, directing their gaze (and the audience's) to where the light is being cast and performing discreetly. Group B must not enter this space either.
IV. When an audience member becomes the subject of attention, both groups A and B gradually surround them, coming very close and, if possible, forming a tight circle around them (without, however, engaging in any physical contact). This will be an invasion of personal space, turning the observer into the observed for 15 seconds at a time (duration of action). Both groups maintain eye contact with the observed spectator. Group B aims the light at a specific spectator (following them, if necessary, until they stand still) while group A performs around him/her.

Changing location

During the piece the performers must change locations, in order to focus different subjects of attention each time. When doing this they must perform neither Action A (sound-producing or silent sculpture) nor Action B (casting light on subject of attention). Instead, they should walk in random directions within the gallery space and disperse in it, mixing with the spectators, in order to gather in another place later on, when they switch to either Action A or Action B. Action C lasts roughly 15 seconds as well (like Action A and Action B). Performers in Action C must constantly be aware of the positions of other performers, because when they finish performing Action C, they should be close (or able to approach) other performers (and the subject of attention, if it is not option I).

Performers can switch groups at any time (groups performing A and B, mentioned earlier, do not have a set number of people in them – neither does group C – they are used as examples to simplify the instructions given). As described before, any action (A, B or C) can follow another and B and C can be repeated once, before moving on to the next one. Therefore, performers are free to change groups throughout the performance.

Andreas Papapetrou

Spindle

for harp

(2013)

Spindle

for harp

to Maria-Christina Papadopoulou.

Instructions:

Before starting to play, the harpist ties several pieces of yarn on the crown of the harp, leaving one end of each to lie loosely on the floor around them.

The following two strings need to be detuned as shown:

F# quartertone down
B_1# quartertone up

To play this piece, the harpist needs the help of at least one assisting performer, preferably a dancer, who will guide the audience into wrapping both harpist and harp with yarn in the second half of the piece.

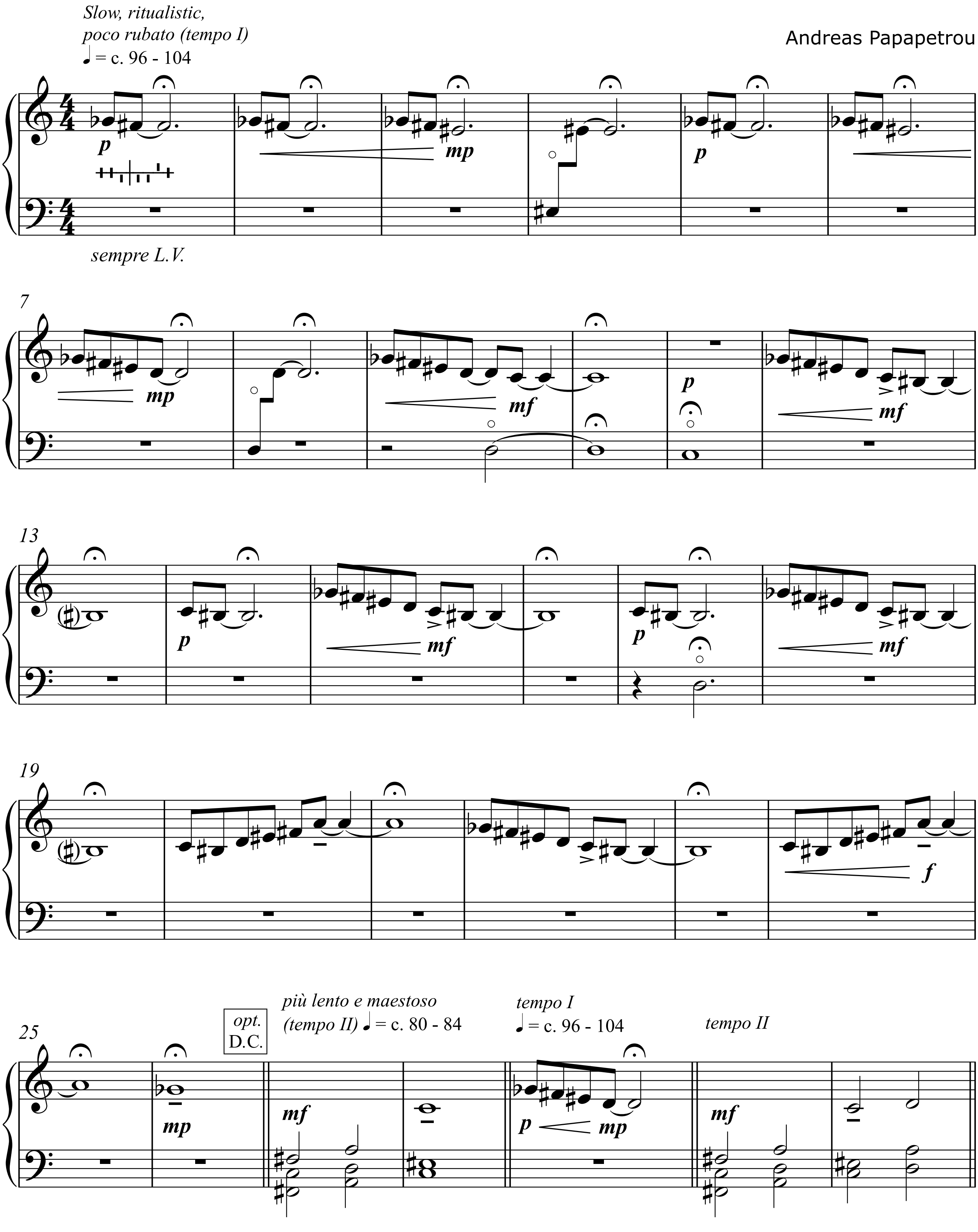
The harpist plays the piece through as it is scored at least once before starting to loop sections. After this, they can loop any part of the score ad libitum for as many times they wish. As the piece unfolds the assisting performer(s) – previously situated among the audience – take pieces of yarn attached to the harp and hand over the other ends to random audience members. After a while the assisting performer(s) initiate movement of the audience members around the harp creating a maypole-like effect, wrapping the harpist in a cocoon. The harpist stops playing when fully wrapped in yarn. The piece ends when the harpist is cut free by the assisting performer(s).

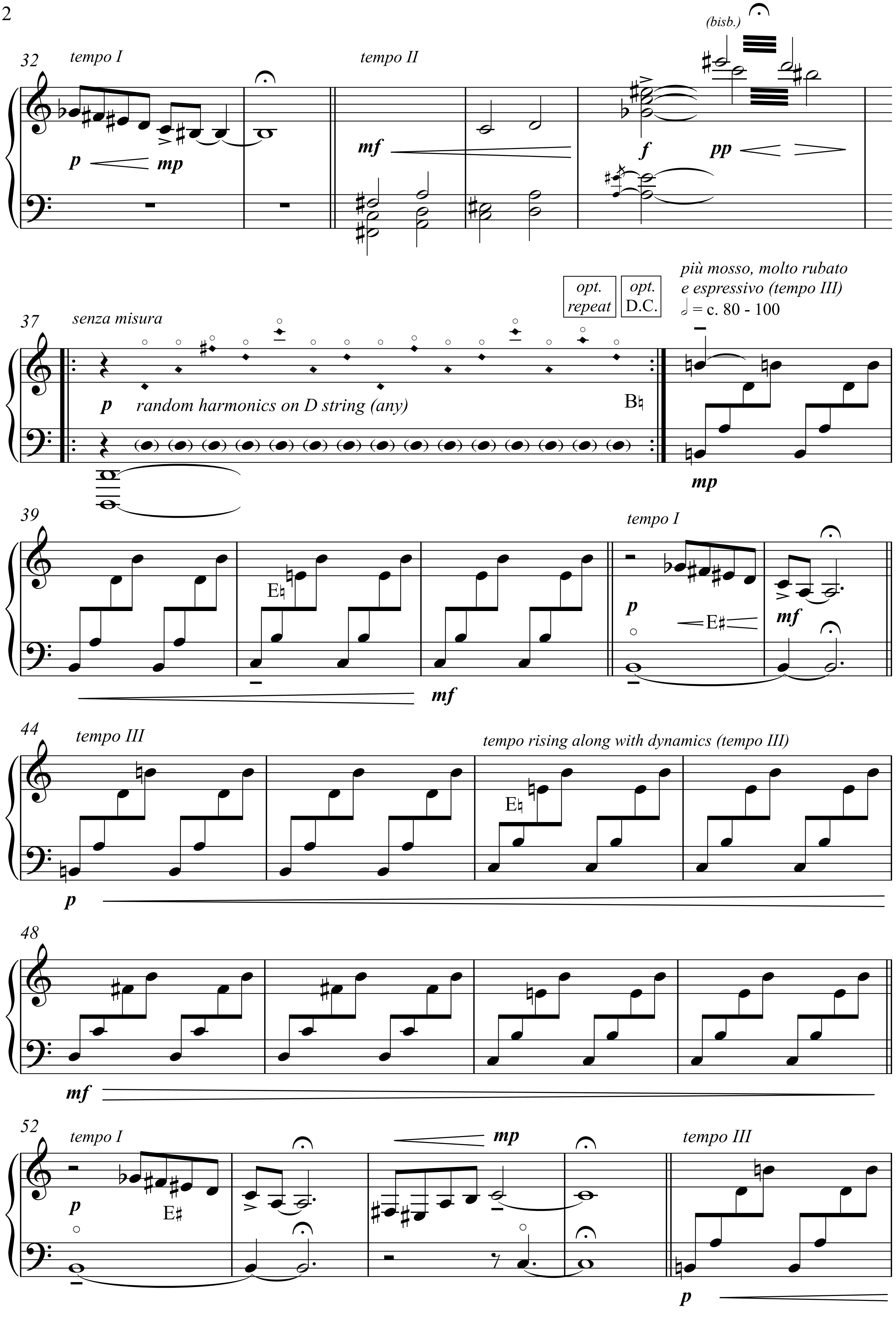
* Detune F# quartertone down
and B1# quartertone up

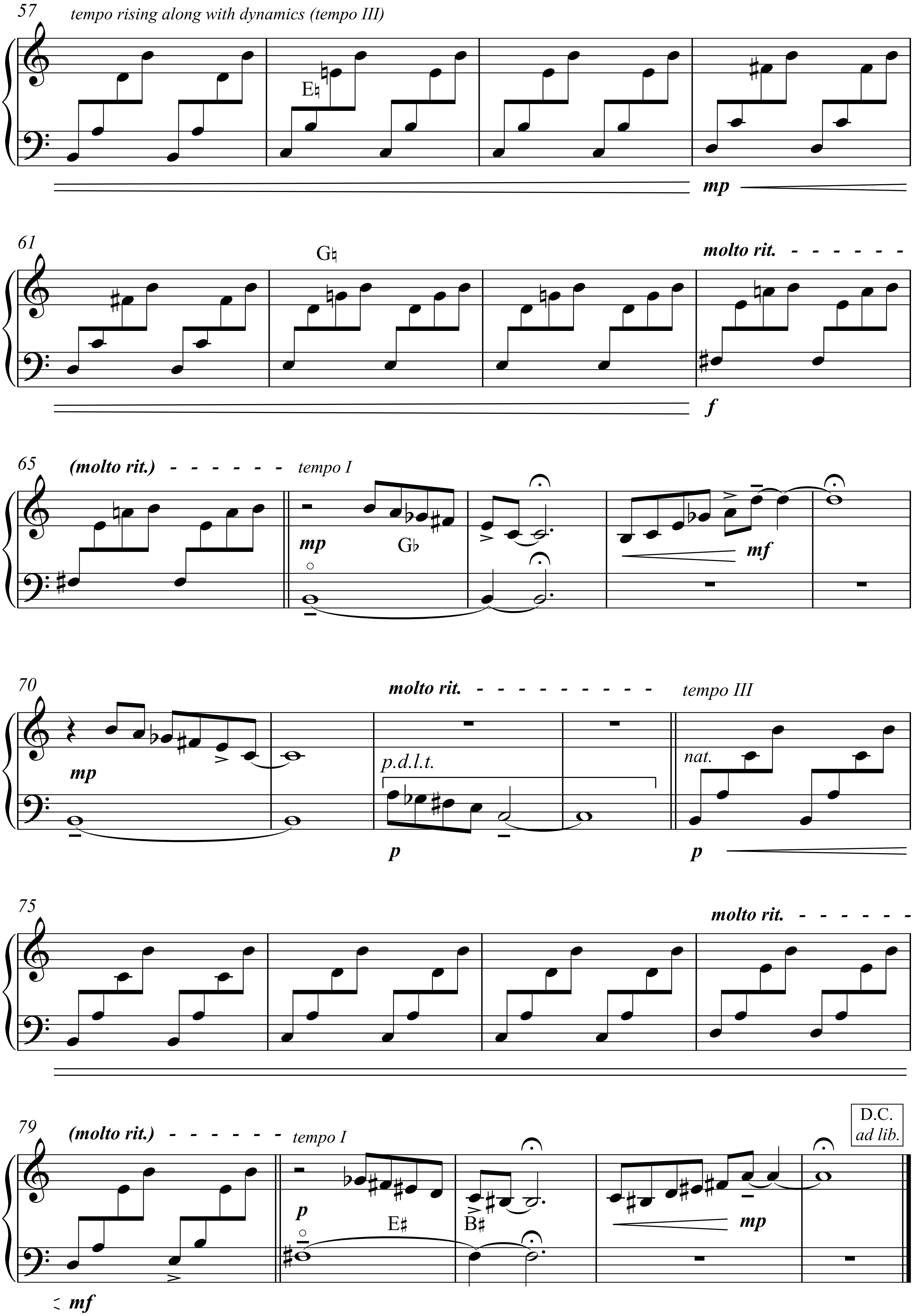
Spindle

for Maria-Christina

Andreas Papapetrou


Slow, ritualistic,
poco rubato (tempo I)
♩ = c. 96 - 104
p
mp
p
sempre L.V.
7
mp
mf
p
mf
13
p
mf
p
mf
19
f
25
opt.
D.C.
più lento e maestoso
(tempo II) ♩ = c. 80 - 84
tempo I
♩ = c. 96 - 104
tempo II
mp
mf
p
mp
mf

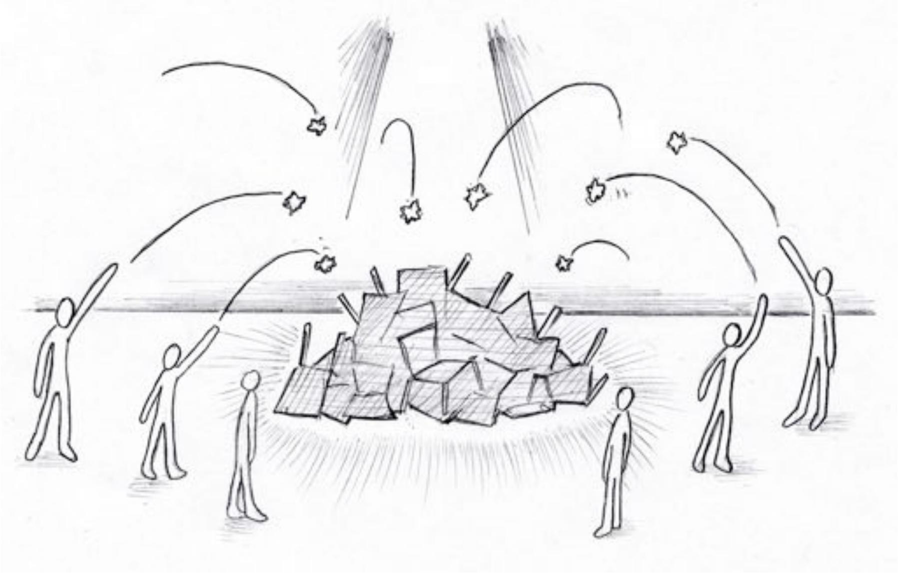

32
tempo I
p
mp
tempo II
mf
(bisb.)
f
pp
37
senza misura
p
random harmonics on D string (any)
B♮
opt. repeat
opt. D.C.
più mosso, molto rubato
e espressivo (tempo III)
𝅗𝅥 = c. 80 - 100
mp
39
E♮
mf
tempo I
p
E♯
mf
44
tempo III
tempo rising along with dynamics (tempo III)
p
E♮
48
mf
52
tempo I
p
E♯
mp
tempo III
p

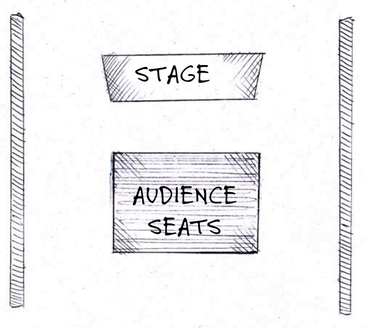

57
tempo rising along with dynamics (tempo III)
E♮
mp
61
G♮
molto rit.
f
65
(molto rit.)
tempo I
mp
G♭
mf
70
mp
molto rit.
tempo III
p.d.l.t.
nat.
p
p
75
molto rit.
79
(molto rit.)
tempo I
p
E♯
B♯
mp
mf
D.C.
ad lib.

Andreas Papapetrou

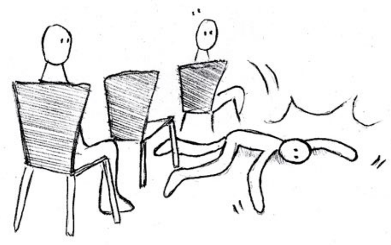
Inquietus
for ensemble

(2013)

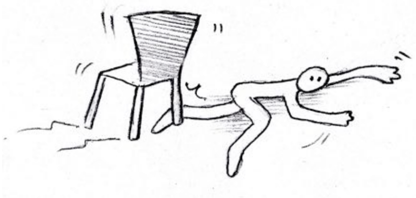




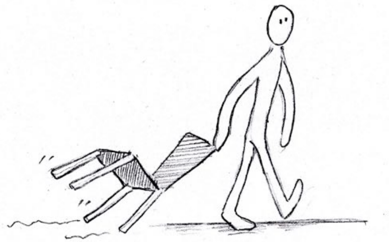
- We begin in standard concert hall setting.
- The 'band' is seated on the stage.
- The rest of the performers are seated amongst the audience.
- Our part begins when the band starts slowing down and dropping in pitch. Their sound disintegrates until it eventually becomes a random static drone chord. [i] Stage lights have gradually faded out by this point.
- When this is done (i.e. no obvious rythmo-melodic patterns in the band's sound), the 'hidden' performers in the audience space begin to display signs of _discomfort, twitching in their seats_ etc.



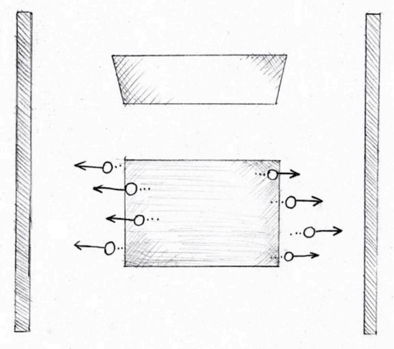
- Some of the performers (dancers) drop sideways from the seats onto the floor and continue twitching.
- Other performers (musicians or dancers) stand up and remain standing in front of their seats, looking around them, as if trying to find a way to escape from the space.



- The performers on the floor start crawling towards the closest wall (on the side of the seating space) _dragging their chair along with their feet_, still twitching as they go.



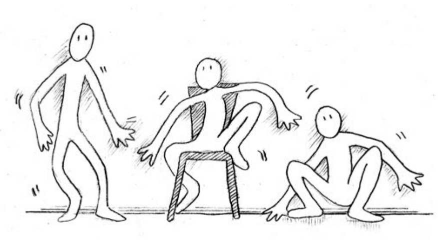
- The standing performers start walking slowly towards the closest wall, dragging their chair behind them with one hand, letting it produce sounds from the friction on the floor as they go.



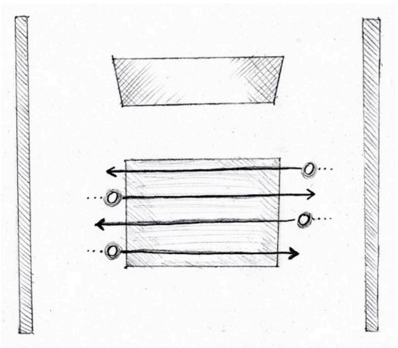
- As the performers move towards the walls, the 'band' performers on stage become almost immobile, like sound producing sculptures. They remain in this state from now on.

- The performers move towards the wall steadily (whether crawling or walking) as if _being drawn by a magnet or 'horizontal' gravity_ and being unable to escape its pull.
- They carry with them a chair each. Some chairs are left randomly in the space, between the audience seating space and the wall, others closer to the wall, some with their backs against the wall.
- The band's sounds become more dense in texture while the performers are being 'pulled' sideways. [ii]
- The performers eventually end up 'sticking' themselves on the closest side-wall.
- Some performers _may perform on a chair with its back against the wall_, as if bound to it (the musicians may be standing or seating). Others perform _standing or squatting_ on the floor.
- Whether they are standing, squatting or seating on a chair, they take care to keep some part of their body touching the wall, pretending

to be pushing themselves away from it and failing, while still twitching or moving slowly.

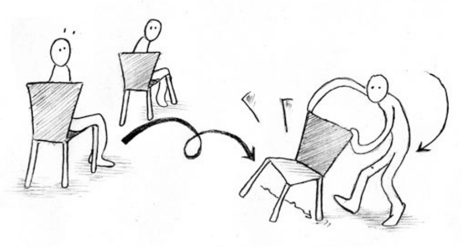


- At this point, the musicians (preferably standing against the wall) *take their instruments* (if necessary, they can be placed at the walls from before) and start playing. [iii]
- If available, discreet (coloured) spotlights are turned on (fade in), directed at random places on the side walls, roughly where the performers are.
- The performers twitching on the floor may eventually relax and remain lying there as if they had fainted for a while.
- Soon after, one by one, the performers *start invading* the audience space again. This option is available for dancers or musicians who perform without holding instruments. They leave the walls and go towards the audience (walking or crawling).
- NOTE: A few performers (preferably percussionists) have remained seated in the audience's space, still pretending to be normal audience members.
- The 'invading' group choose one of them to interact with in this part. They go to fake audience members and lock their eyes on them, putting their hand on the other person's shoulder. They retract their hand and *grip the chair* in various places, pulling it (gently at first, then strongly) until the seated person gives up the chair and stands up (alternatively, the performers may gesture them to stand up). They then take the chair, and drag it behind them towards the side walls, holding it with one hand while walking. Once they reach the wall they leave the chair there.
- The 'fake' audience members are now standing. They take handheld percussion instruments (they carry them from before) and start *walking in straight lines from side wall to side wall, through the seating space,* while playing their instrument.[iv] They stay on the same track, looking straight ahead, and their paths do not meet those of other percussionists. Their pace is slow and independent from other walking performers.

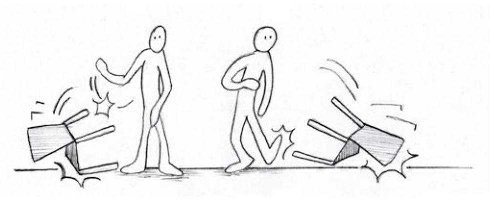


- The performers on the side-walls and the band continue as before. Those who took chairs from the 'fake' audience members now turn back and start taking chairs from normal audience members, one by one with no synchronisation necessary, in the same manner as they had done before. Having seen what happened before, the audience members will probably give up their seat easily, following that example.

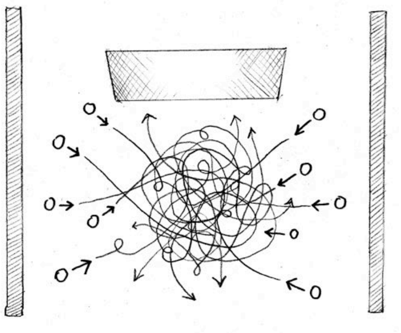
- This time, the performers drag the chairs with slightly exaggerated movements, never going in a straight line and following irregular trajectories, sometimes rotating themselves with the chair as they go. They let the feet of the chair touch the floor and create sound through friction.



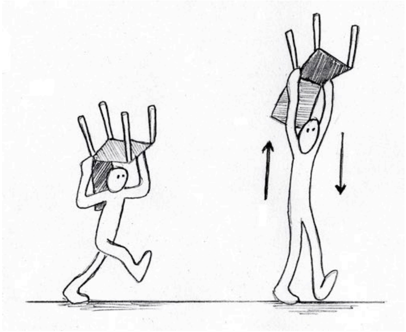
- They continue taking the chairs from the audience space until there are no more left and all the audience members are standing.
- Once all chairs have been removed and taken to the side-walls, the performers gather there (this includes the marching percussionists as well), having their *backs to the wall and looking towards the centre of the space.*
- Sounds from the band and performers at the wall gradually *build up*, as everyone is still and waiting. [v]
- *NOTE: This action requires SYNCHRONISATION from all performers.* The performers at the walls abruptly push (or kick) the chairs closest to them, making them *crash on the floor*, with a loud 'bang'.



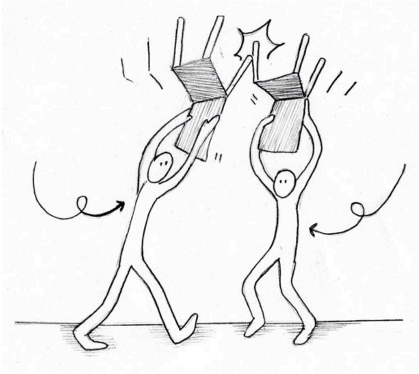
- At that exact moment, *all other sounds stop* (both band and musicians at the wall go silent). Everyone remains still and silent for a while (about 20 seconds) staring straight in front of them.
- After this, all musicians start producing loud high pitched and densely textured sounds abruptly and at the same time. [vi]



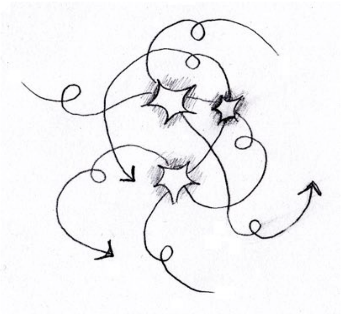
- When this happens, all performers waiting at the walls (optionally, some band members as well) start invading the audience space from all directions, *walking fast and moving in irregular trajectories towards the centre of the space*, breaking any group of audience members standing there and forcing them to move towards the walls.
- As this is going on, the walking performers (mostly dancers) talk fast in a soft voice, *whispering constantly and frantically* until they are short of breath. They can stop talking or whispering when all audience members are scattered and close to the walls.
- After this, the sounds produced by both band and the group of performers quickly fade into a quieter, sparse granular state. [vii]
- The fast walking performers slow down until they stop walking again. They end up at the opposite wall of where they started. Those without instruments in hand pick up a chair each and carry it over their head, upside down.
- They walk in irregular, winding trajectories again, sometimes lifting the chairs as they go. They walk in random directions in the space, as if confused, never staying in one place for too long.



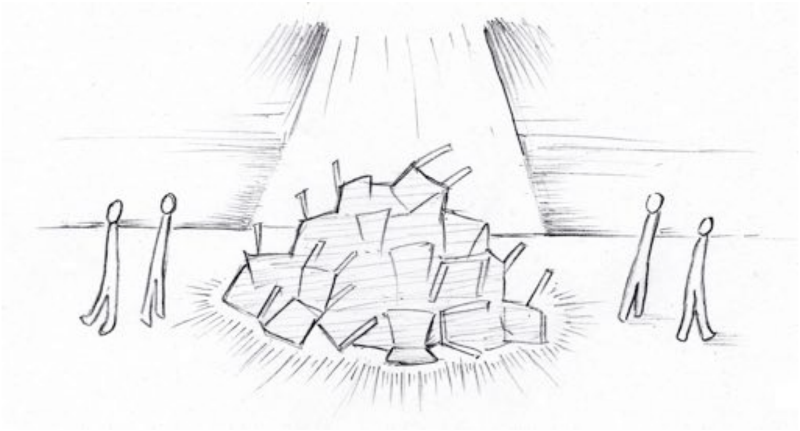
- This time, *the performers collide* using the feet of the chairs they are carrying, crashing against each other.

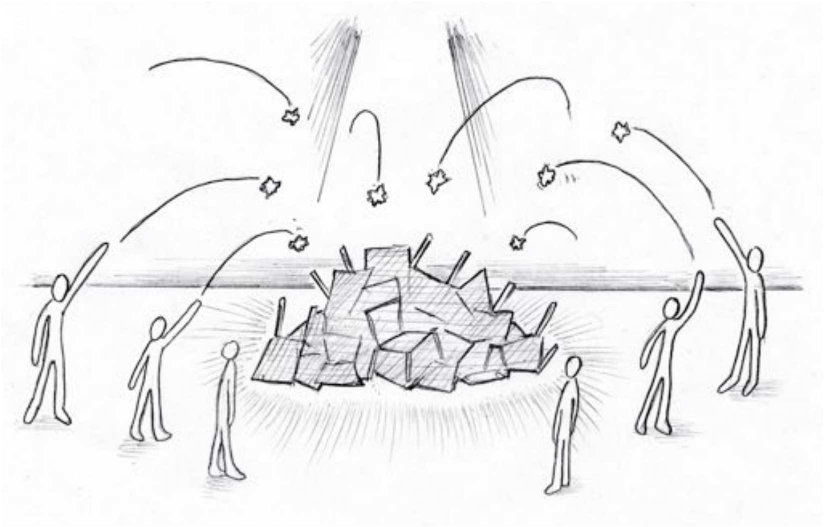


- After crashing into each other, they keep on moving as before. The collisions keep on happening in the next part, until all the chairs have been moved.



- Eventually, those who carry chairs leave them at the centre of the audience space (where the seating used to be) and go to the walls to pick up more of them. They stack them on top of each other, jamming them untidily into a tall pile, a structure resembling a 'funeral pyre'.
- The chairs on the sides are picked up one by one and placed on the pile until there are no more of them left.
- At this point, if available, a spotlight is turned on, directly over the pile, casting light on it, while lights are dimmed in all other places in the space.
- When the 'funeral pyre' has been built, the performers who don't carry instruments retreat slowly towards the edges of the performance space, always facing the pile of chairs and dragging their feet noisily on the floor. Whey they get to the walls, they stand there. They pick up bits of newspaper (placed there from before) and start crumpling them, producing soft sounds in the process.

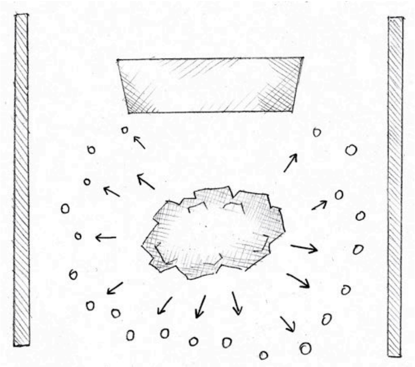




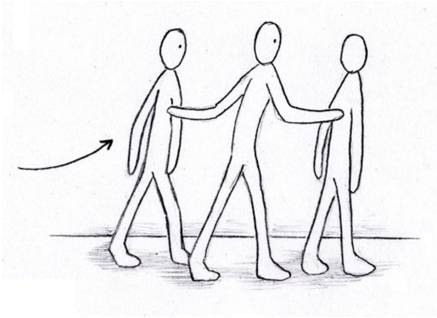
- After they've made several balls of crumpled newspaper, they start launching them towards the pile of chairs angrily, but allowing some of their trajectories arch in the air, passing over the heads of audience members standing in the middle and landing on the pile.
- As this 'stoning' of the pile is happening, the musicians (band and standing performers) start looping sounds, descending from high to low, if possible with glissandi, avoiding synchronisation. [viii] The other performers start using their voice, as if booing: they make short angry shouts, starting from the higher registers their voice can reach and gradually descending to lower ones, creating a sparse sonic texture.
- Once the newspapers run out, all voices and instruments descend into a low rumble and keep it going for about a

minute as everyone calms down. [ix]

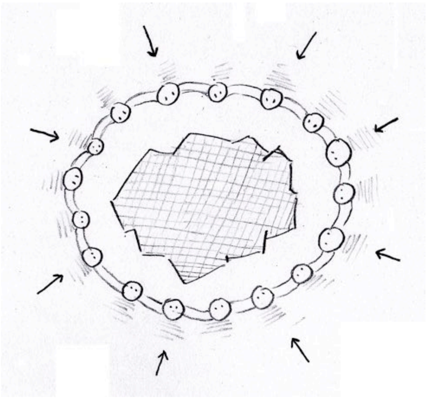
- As this is happening, everyone is looking towards the centre of the space, where the pile of chairs is. After a while, all performers (except band on stage) walk calmly away from the 'funeral pyre', towards the edges of the performance space and form a loose circle.



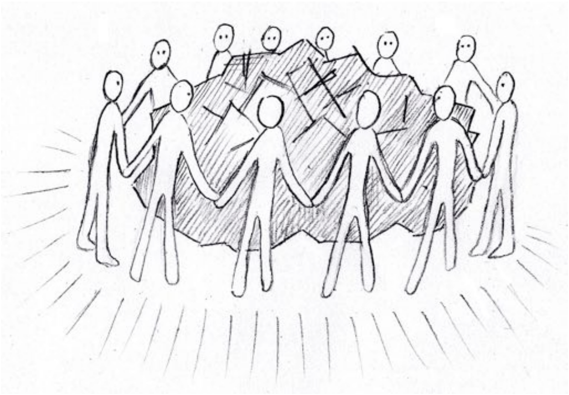
- When they get there, *all sounds fade out.*
- *The musicians carrying instruments leave them quietly on the sides*, outside the 'circle'. At this point, all performers have their hands free (except the remaining musicians of the band on stage who will remain silent from now on). Everyone stays still and silent for a bit.
- After this, the performers turn to face the centre of the space again, and begin to approach the pile of chairs slowly, walking calmly. They stretch out their arms and *gently push audience members in front of them,* urging them to walk along with them towards the pile.



- As this is happening, the performers start using their voice. They hum softly ('mmm' – closed mouth) in a low register, in any note they feel comfortable (random pitch).[x]
- Once everyone is close to the pile (both performers and audience members), *they join hands and close the circle* around it.



- Their voices rise slowly, humming as before, reaching a higher note (but still in a comfortable pitch) and keep holding it for a while, as they look towards the centre of the circle, where the pile of chairs is.



- The lights in the space are turned on as their voices fade out…

INSTRUCTIONS FOR SOUND

(The Latin numerals correspond to actions in the illustrated verbal score for movement)

I. BAND: After the last piece you are playing peaks, keep looping the motifs in the last musical phrase. Everyone slows down and drops in volume and pitch (if applicable – i.e. percussion instruments slow down and drop in dynamics only) independently from other performers. Tempo: Very long ritenuti – discreet at first, decreasing tempo over time severely, until your playing is so slow that no melody is recognizable and you end up playing a drone (percussionists play very slow pulses instead). Dynamics: Smooth gradual decrescendo, until playing in a relatively quiet dynamic (for instance, piano or mezzo-piano, according to the acoustic properties of the space). Lowest dynamics should occur at the end of the tempo and pitch drop, when the band is playing a random drone chord. Pitch: Pitch drops – like gradually going out of tune until you are playing severely lower than where you started, losing microtones from the notes you are playing, discreet at first, descending severely over time until you reach the lowest register of your instrument (not necessarily the lowest note). You end up holding a random low note as a drone. Do not try to synchronise your playing or adjust your tuning to fit that of other players. You are allowed to change the pitch you are playing in, provided that it is in accordance with the motif you were playing when you started dropping tempo, dynamics and pitch.

II. BAND: Introduce dynamics and timbre fluctuations. Aim to create spikes of activity within the band’s random drone chord (initiated by individual players) until it is no longer static. Start discretely, making the spikes denser over time, until there are textures present in your playing. You can then loop these textures individually, which may be a combination of rhythmic, melodic, dynamics and timbral patterns. Keep the patterns short, so that the loops remain recognisable. Avoid synchronisation with other players. The peak in intensity and density of textures (and louder dynamics – i.e. up to forte playing) for the whole group should happen as the audience space performers reach the walls. Maintain the intensity of playing until part III.

III. AUDIENCE SPACE MUSICIANS (henceforth mentioned as **ASM**): Pick up your instruments and start playing – adding short motifs to the BAND’s sounds. Loop them in a manner similar to the BAND’s. Start with soft short staccato sounds, initially without any perceivable pitch, growing louder and denser (optionally longer) and adding pitch as time goes by. BAND: Make your playing slightly sparser, in order to allow more ‘space’ for the sounds coming from the audience space (chairs moving and musicians playing). Merge the textures of your playing with the sounds coming from the audience space. Optionally, some performers from the BAND (those who can play and walk at the same time) may descend from the stage space and join the ASM group from now on.

IV. ASM: The group of ‘fake’ audience members is invited to stand up and start performing on small handheld percussion instruments walking in straight lines. All performers in this group invent their own rhythmic motifs and loop them indefinitely (you can change motifs at any time though). Avoid synchronisation with other performers – your walking pace and tempo in playing is independent from anyone else until part V, when you walk to the walls and stay there (still playing – you join the rest of the ASM group).

V: BAND & ASM: Build up your improvisation in intensity and density, increasing in dynamics (a big dramatic crescendo) until the chairs hit the floor. All performers need to look at each other (or at least the performers closest to them) to coordinate their movements for this action. After this STOP producing sounds and remain silent and still for about 20 seconds.

VI. BAND & ASM: Hisses, screams and shrieks! All start playing together abruptly, in loud dynamics producing high-pitched sounds (prefer using multiphonics & growls for wind instruments, increased bow pressure for string instruments, tremolos for percussion instruments etc). Create a dense texture, an ‘explosion’ of contained sonic energy. Aim to startle the audience when this part begins. Keep this going as the dancers move frantically in the audience space. Start releasing the tension, decreasing density and relaxing your sounds by part VII, when the dancers start picking up chairs again. The dancers eventually stop whispering by this point.

VII. BAND & ASM: Gradually start using lower registers of your instrument as well. Your sounds should become softer, creating a quieter, sparser environment. Avoid synchronisation with other performers and aim for a ‘granular’ texture of sounds (increasingly allowing more silence in the gaps between your sounds). As this is happening, you will hear the banging from the dancers colliding with their chairs in the audience space.

VIII. BAND & ASM: The ‘stoning’ of the ‘funeral pyre’. Loop sounds starting from a high register and ending in a low one (not necessarily the extremities of your instrument’s range). Start doing this one by one (following the density of paper-ball throwing from the dancers stoning the pile of chairs) until the entire group is playing in this manner. Avoid synchronisation and repeat loops for as long as the ‘stoning’ is happening. (String and wind players prefer long glissandi, un-pitched percussionists fluctuate between smooth tremolo and perceivable pulse, keyboardists play random descending arpeggios with one hand on black keys and the other on white). Voices in ASM (including dancers) use angry, short and loud ‘aah’ sounds (shout!) starting from the highest registers your voices can reach, moving down gradually to the lower, more comfortable ones. Do this till you run out of breath (avoid synchronisation) or the newspaper balls run out.

IX. BAND & ASM: Once the newspaper balls run out (no more are being thrown) take the last loop (downward glissando) and linger in the low registers of your instrument (or voice) for a while, creating a low, soft, rumbling drone until everyone calms down. This should last for about a minute before it fades out. Choose a random note to stay on and don’t tune to what others are playing. You can change pitches (but always in a low register), use tremolos or alter the timbre of the sounds produced within the drone. By *part X* all sounds from the BAND fade out completely and the ASM leave their instruments on the side (they will perform using their voice from now on). The band does not make any more sounds and its performers remain silent and still in place. They have the option of descending from the stage space and into the audience space to join the ASM from now on.

X. ASM: (As the circle around the pile of chairs forms). Hum a random note, with closed mouths (‘mmm’ sound) in a pitch that is comfortable for you. Do not tune to other performers – allow the group to create a random harmony out of this. Hold your note for as long as your breath lasts. Repeat as necessary (coming in again discretely when you start humming again). When the circle forms and all performers are holding hands, your voices must start to rise in pitch. Very slowly and smoothly (slow upwards glissando – still humming ‘mmm’) rise to a random pitch that is in a higher register of your vocal range (but still not uncomfortably high). Avoid synchronising (in speed of upwards glissando) with the other performers or adjusting your note to tune with them – again, create a random harmony and hold as long as you can, repeating as necessary. Fade out gradually, as the lights are turned back on.

Andreas Papapetrou

Nephéles

for orchestra

Conductor’s score

Andreas Papapetrou

Nephéles
for orchestra

Instrumentation:

1 Piccolo
2 Flutes
2 Oboes
1 Cor Anglais
2 B♭ Clarinets
1 Bass Clarinet in B♭
2 Bassoons
1 Contrabassoon

4 Horns in F
3 Trumpets in C
3 Trombones
1 Bass Tuba

Timpani
Bass Drum (opt.)
Suspended Cymbal
Chimes

Harp
Piano

Solo Violin I
Solo Violin II
Solo Viola
Solo Violoncello

Strings:

Violin I
Violin II
Viola
Violoncello
Double Bass

Nephéles (i.e. clouds) is a 5-minute piece for orchestra with theatrical elements and walking for all performers and the conductor. By the end of the piece the entire orchestra has shifted its place to encircle the audience members.

Some notes on interpretation:

Woodwinds

Flutes: Whistle tones are soft random overtones produced by blowing gently and by adjusting the angle of blowing in the mouthpiece.
Flute 2: Breath tones (diamond-shaped noteheads) are pitched sounds with a “breathy” colour, produced by allowing air to escape the instrument, by adjusting the angle of the mouthpiece while playing.

Brass

Air sounds (see bar 5) are sounds with no audible pitch. Simply blow air through the mouth piece as you do when warming up the instrument.

Percussion

Suspended Cymbal: The performer is required to use both a bow and a set of soft mallets.
Chimes: The performer always plays with the rear ends of the beaters.

Piano: The piano part is written mostly in one staff but both hands are to be used equally. Changes between left and right hand are left to the performer to decide.

Harp: Purposely detune the d, e, a, d1, e1 & a1 strings of the instrument by a quarter of a tone down, before the beginning of the piece. Cluster palm slaps are always performed on the lower strings but relative ranges are ad libitum. Portamento is used here as an accelerating glissando (i.e. the starting note, and a few following it, linger longer than the notes at the end of the glissando).

Strings

Except Solo Violin I & Solo Violin II, all string players play sul ponticello by default until *ordinario* is indicated at bar 15.

Half-stopped notes (bar 11) are played where written but the pressure on the string must be between normal playing (fully stopped at point of contact with the finger) and harmonic playing (lighter touch). This alters the sound significantly, but all performers gradually phase to ordinario by bar 15.

In part C, any performer who stands switches to half-stopped playing and continues to play the loop as before.

Soloists

(Piccolo, Flutes, Clarinets, Bass Clarinet, Piano, Violin I & Violin II)

Your parts should be performed with a fair amount of rhythmical freedom. Aim to synchronise with other players at barlines.

All soloists (except piano) have the option to stand and begin walking from part B.

All Performers

All performers need to learn their loops (parts within brackets) by heart, so that they will be able to play them without seeing the score while walking.

In part C, all performers eventually stand up and slowly walk towards the audience, while looping their parts. They do this independently from each other, each getting up at their own time and walking towards the audience in their own pace. While walking there is no need for strict synchronisation with the orchestra, as performers may not be able to see the conductor for some time.

When the performers are half-way from their seat to the first row of audience seats they start to reduce the volume (and optionally slightly alter the timbre of) the sounds they produce. After passing the first row of audience seats the performers produce no audible pitch, but they keep on playing as before (mimicking playing their loops) while producing "white noise" (woodwinds and brass play air sounds, strings play directly on the bridge etc). Percussionists carry their mallets and mimic playing the loops or create "white noise" by rubbing them together.

Performers who cannot carry their instruments (i.e. piano, percussion etc) join the rest of the group (walking and standing around the audience) without playing.

All performers gather around the audience's seats and keep mimicking playing. After a while, the conductor steps down and heads for the middle of the audience space, between the seats.

If possible (depending on space between seats, isles etc) he is joined by the 8 soloists (picc, fl, cl, bass cl, vln I & II) coming from different directions.

The piece ends after the conductor switches off a lamp in the middle of the audience space. When this happens everyone remains still and silent (G.P.) for about 20 seconds.

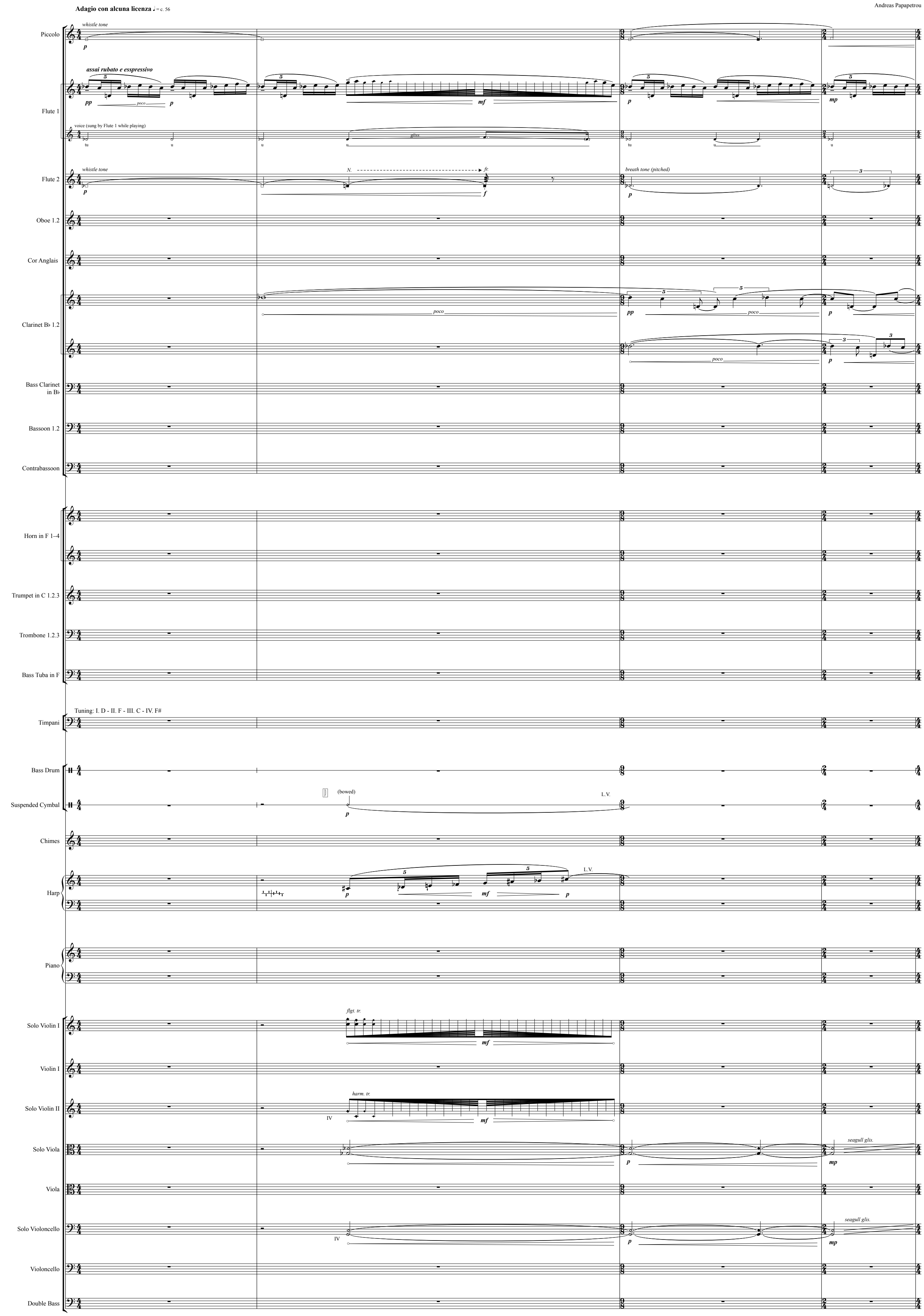
Further instructions for movement (timings, points to move to, etc) will be given out during rehearsals.

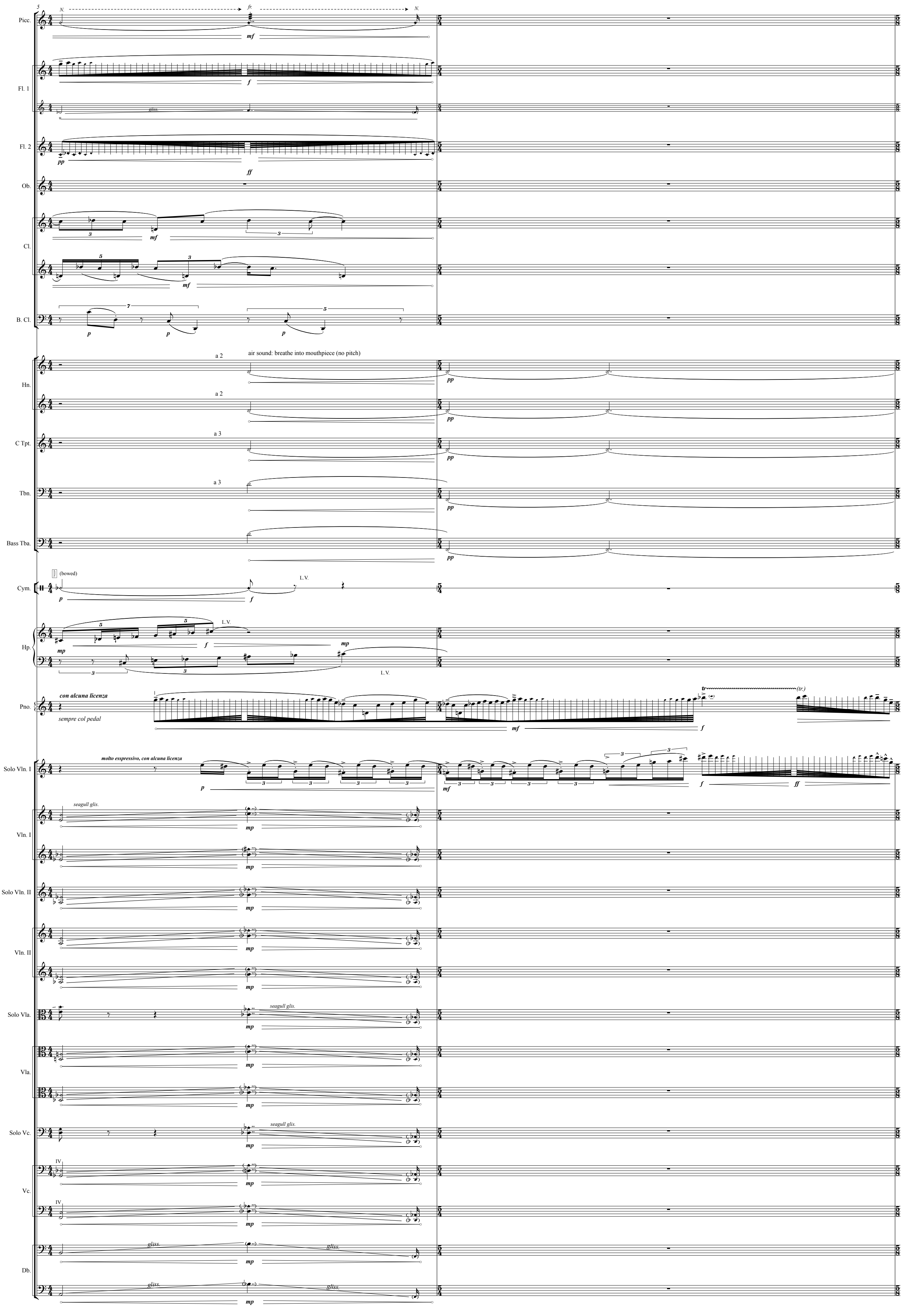
If you have any questions, email me at
andreas.p06@edu.trinitylaban.ac.uk

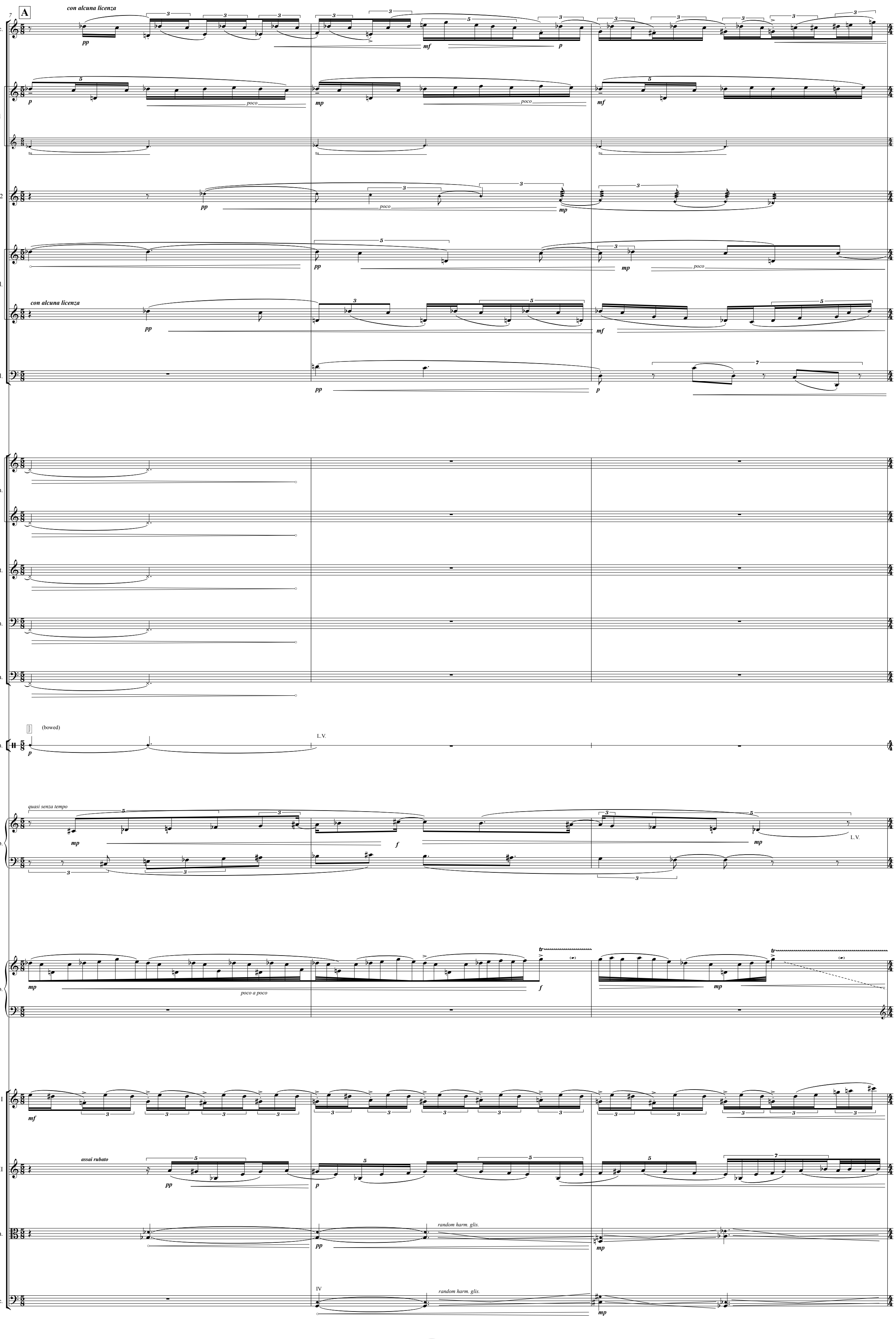
Score in C

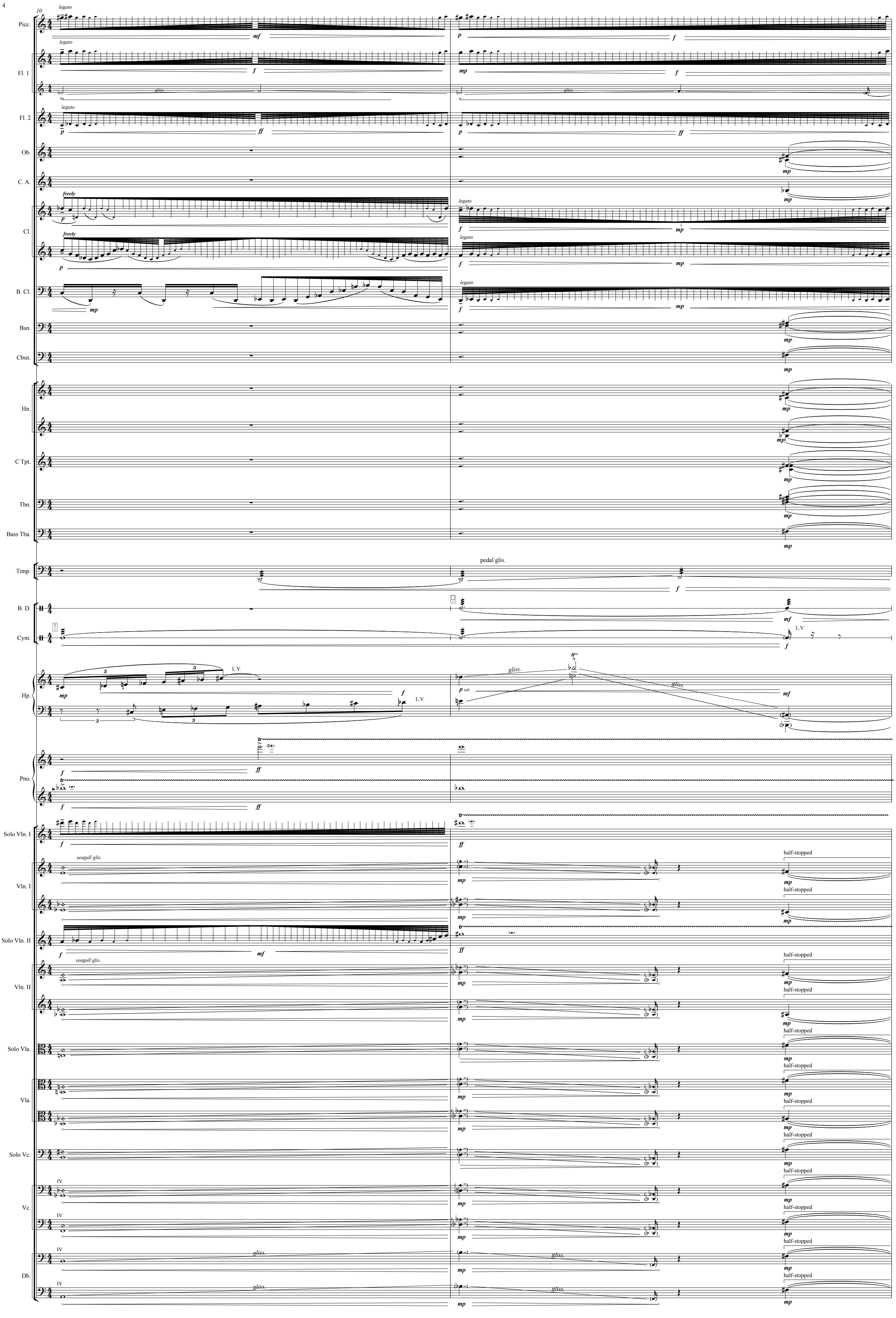
Nephéles

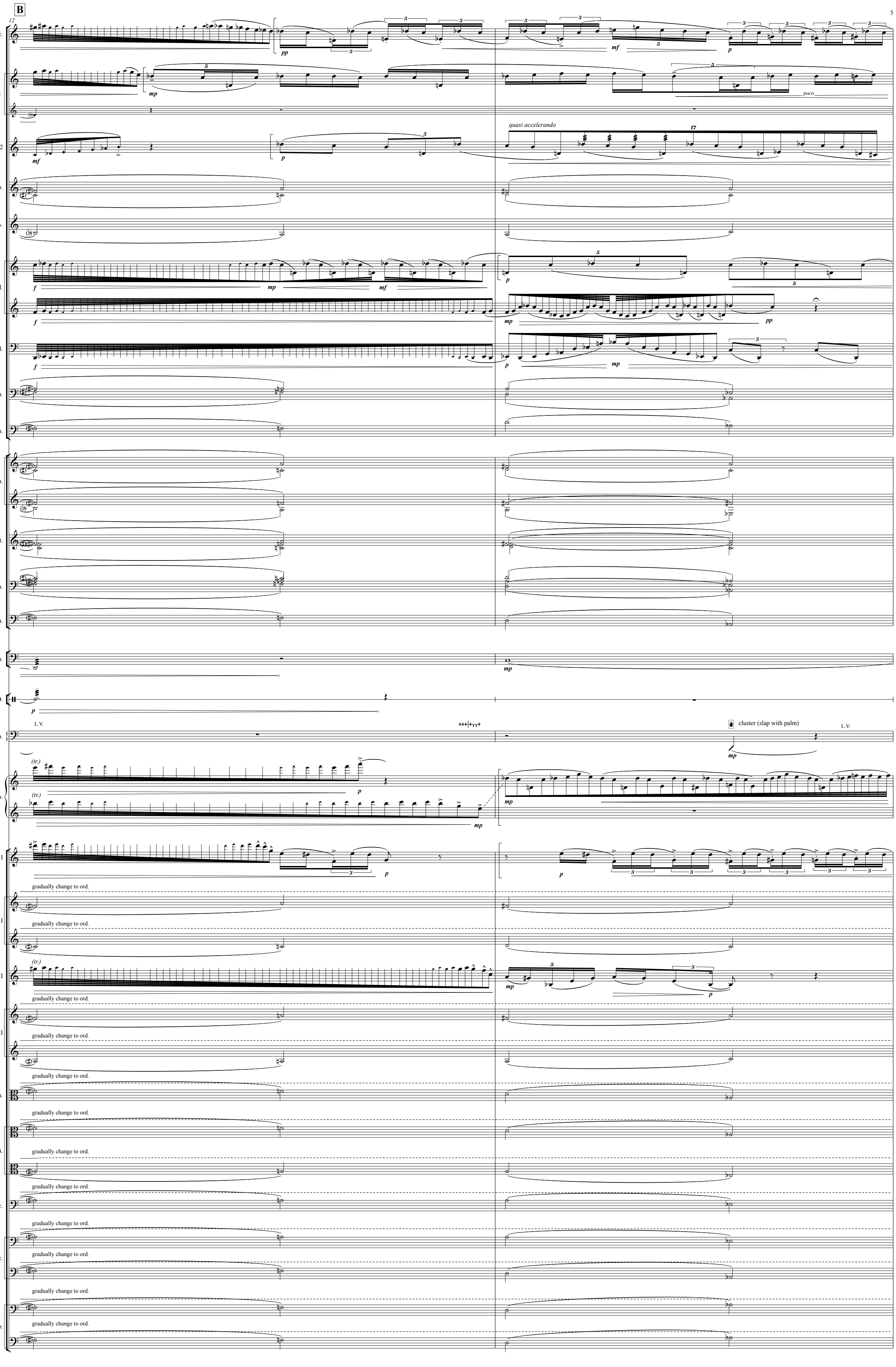
Andreas Papapetrou

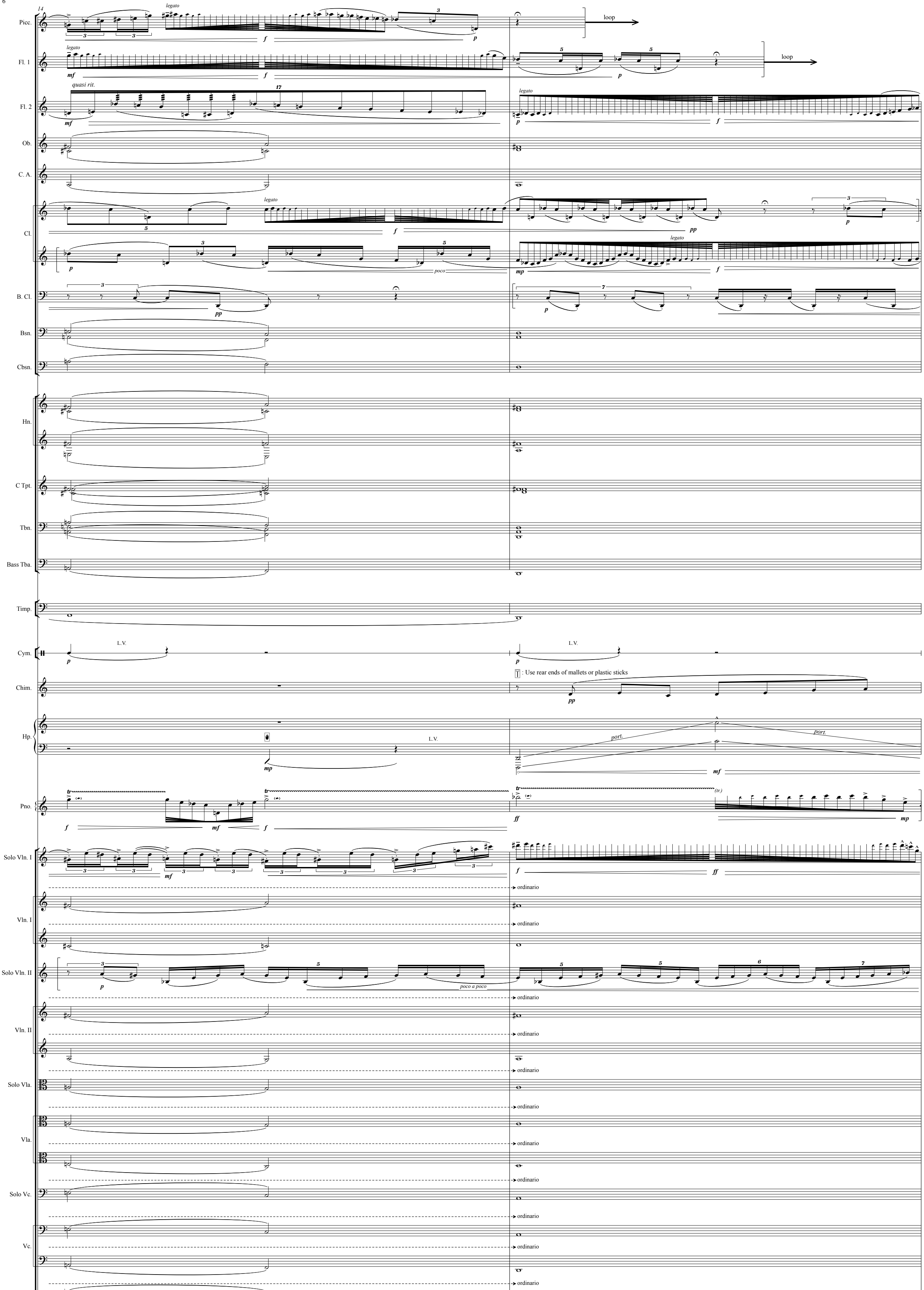

Adagio con alcuna licenza ♩ = c. 56
Piccolo
whistle tone
Flute 1
assai rubato e esspressivo
poco
voice (sung by Flute 1 while playing)
tu
u
gliss.
Flute 2
whistle tone
N.
fr.
breath tone (pitched)
Oboe 1.2
Cor Anglais
Clarinet B♭ 1.2
poco
Bass Clarinet in B♭
Bassoon 1.2
Contrabassoon
Horn in F 1–4
Trumpet in C 1.2.3
Trombone 1.2.3
Bass Tuba in F
Timpani
Tuning: I. D - II. F - III. C - IV. F#
Bass Drum
Suspended Cymbal
(bowed)
L.V.
Chimes
Harp
L.V.
Piano
Solo Violin I
flgt. tr.
Violin I
Solo Violin II
harm. tr.
IV
Solo Viola
seagull glis.
Viola
Solo Violoncello
IV
seagull glis.
Violoncello
Double Bass

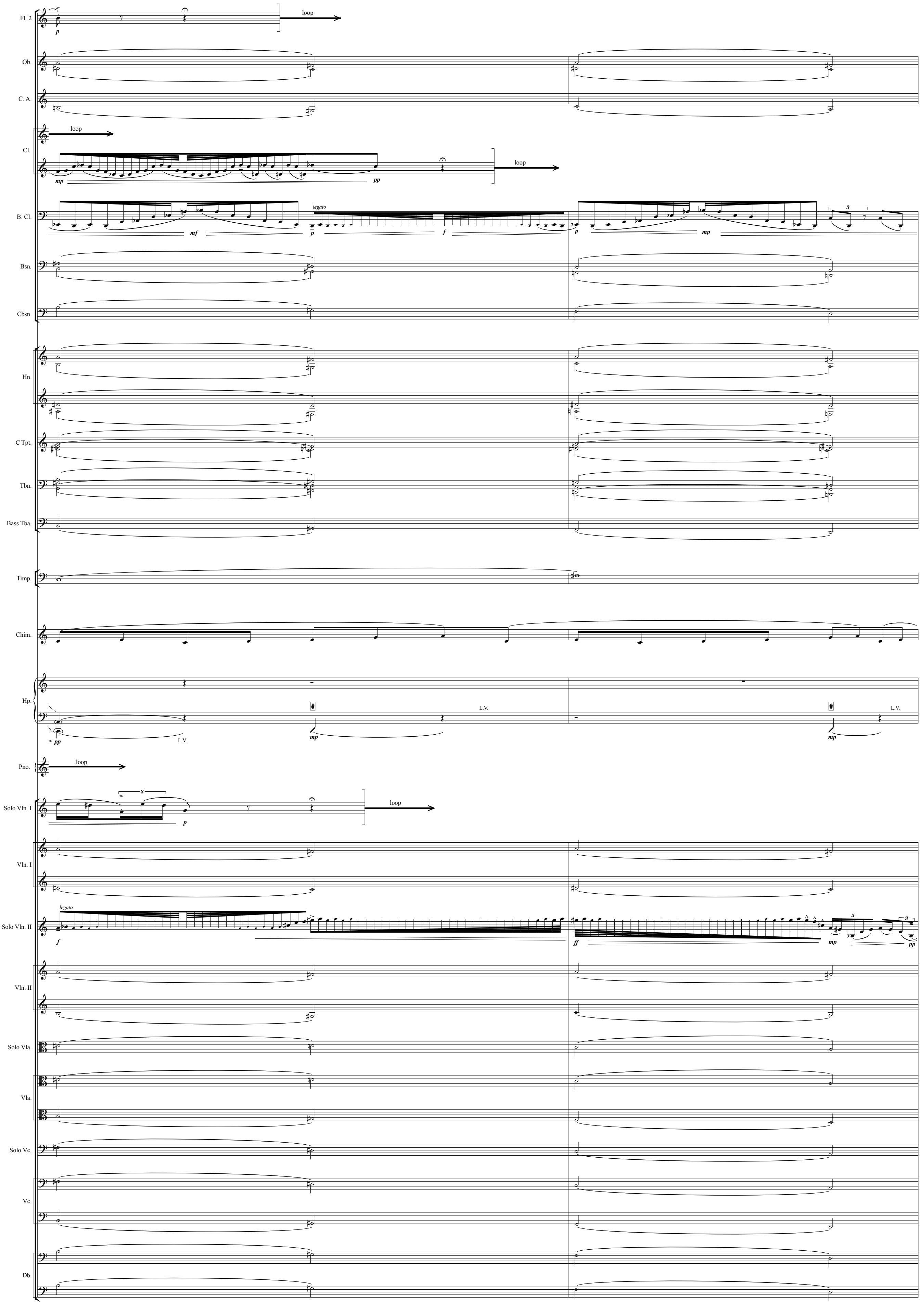

5
Picc.
N.
fr.
N.
mf
Fl. 1
f
gliss.
Fl. 2
pp
ff
Ob.
Cl.
3
mf
5
3
B. Cl.
7
5
p
Hn.
a 2
air sound: breathe into mouthpiece (no pitch)
pp
C Tpt.
a 3
Tbn.
Bass Tba.
Cym.
(bowed)
p
f
L.V.
Hp.
mp
f
mp
L.V.
Pno.
con alcuna licenza
sempre col pedal
mf
f
tr
(tr.)
Solo Vln. I
molto espressivo, con alcuna licenza
p
mf
f
ff
Vln. I
seagull glis.
mp
Solo Vln. II
Vln. II
Solo Vla.
Vla.
Solo Vc.
Vc.
IV
Db.
gliss.


7
A
con alcuna licenza
Picc.
pp
mf
p
Fl. 1
p
poco
mp
mf
Fl. 2
pp
poco
mp
Cl.
pp
mp
poco
con alcuna licenza
pp
mf
B. Cl.
pp
p
Hn.
C Tpt.
Tbn.
Bass Tba.
(bowed)
Cym.
p
L.V.
quasi senza tempo
Hp.
mp
f
mp
L.V.
Pno.
mp
poco a poco
f
tr
mp
Solo Vln. I
mf
Solo Vln. II
assai rubato
pp
p
Solo Vla.
random harm. glis.
pp
mp
Solo Vc.
IV
random harm. glis.
mp

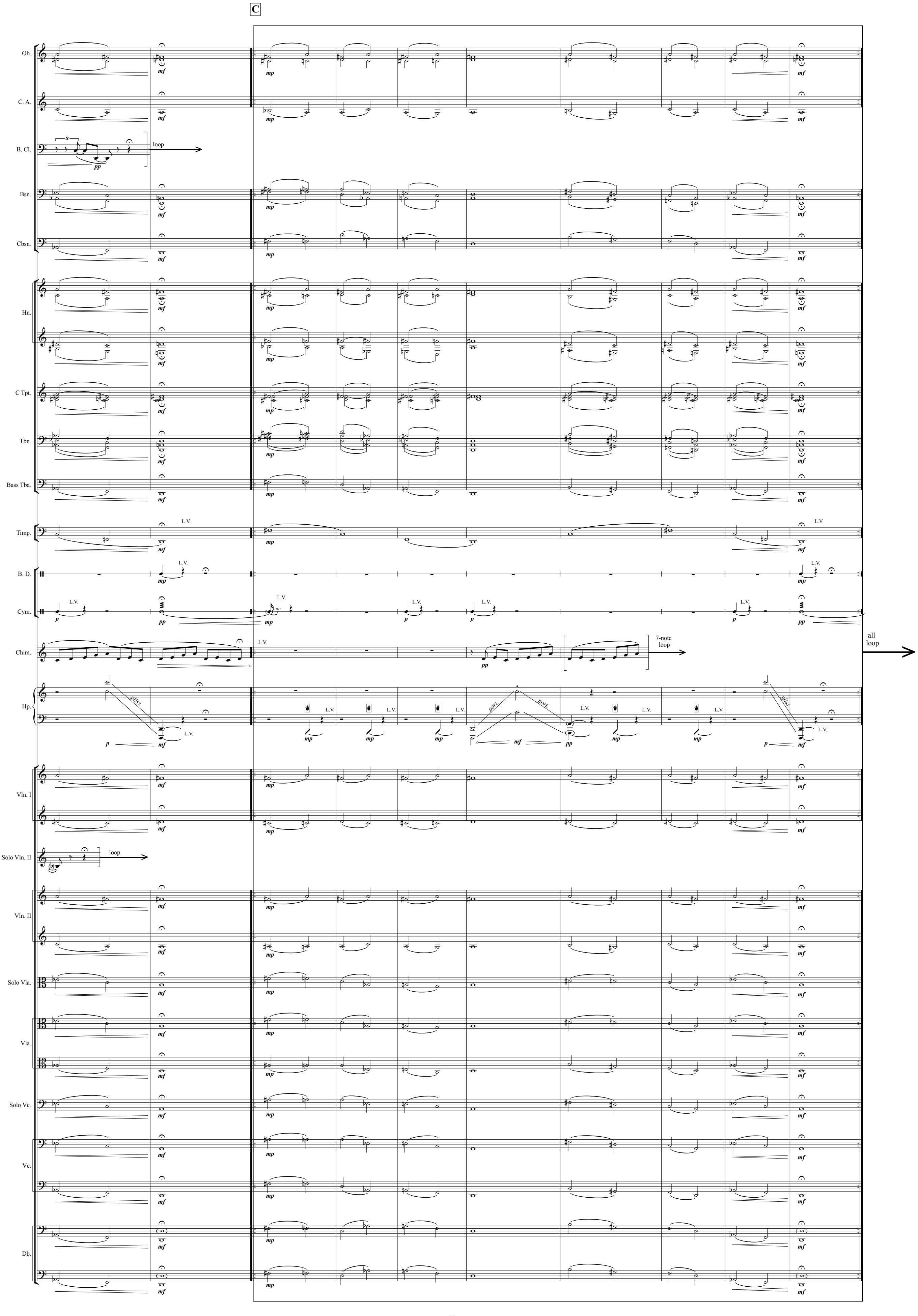

10
Picc.
Fl. 1
Fl. 2
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
C Tpt.
Tbn.
Bass Tba.
Timp.
B. D.
Cym.
Hp.
Pno.
Solo Vln. I
Vln. I
Solo Vln. II
Vln. II
Solo Vla.
Vla.
Solo Vc.
Vc.
Db.
legato
freely
gliss.
tu.
u.
pedal glis.
L.V.
8va
tr
seagull glis.
half-stopped
IV
p sub.
mf
f
ff
mp
p
5
3


B
12
Picc.
Fl. 1
Fl. 2
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
C Tpt.
Tbn.
Bass Tba.
Timp.
B. D.
Hp.
Pno.
Solo Vln. I
Vln. I
Solo Vln. II
Vln. II
Solo Vla.
Vla.
Solo Vc.
Vc.
Db.
quasi accelerando
poco
L.V.
cluster (slap with palm)
(tr.)
gradually change to ord.
pp
p
mp
mf
f


14
Picc.
Fl. 1
Fl. 2
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
C Tpt.
Tbn.
Bass Tba.
Timp.
Cym.
Chim.
Hp.
Pno.
Solo Vln. I
Vln. I
Solo Vln. II
Vln. II
Solo Vla.
Vla.
Solo Vc.
Vc.
Db.
legato
loop
quasi rit.
17
poco
poco a poco
L.V.
: Use rear ends of mallets or plastic sticks
port.
(tr.)
ordinario
mf
f
p
pp
mp
ff


Fl. 2
p
loop
Ob.
C. A.
Cl.
loop
mp
pp
loop
B. Cl.
mf
legato
p
f
p
mp
3
Bsn.
Cbsn.
Hn.
C Tpt.
Tbn.
Bass Tba.
Timp.
Chim.
Hp.
pp
L.V.
mp
L.V.
mp
L.V.
Pno.
loop
Solo Vln. I
3
p
loop
Vln. I
Solo Vln. II
legato
f
ff
mp
5
3
pp
Vln. II
Solo Vla.
Vla.
Solo Vc.
Vc.
Db.

)


C
Ob.
C. A.
B. Cl.
Bsn.
Cbsn.
Hn.
C Tpt.
Tbn.
Bass Tba.
Timp.
B. D.
Cym.
Chim.
Hp.
Vln. I
Solo Vln. II
Vln. II
Solo Vla.
Vla.
Solo Vc.
Vc.
Db.
loop
loop
7-note loop
all loop
L.V.
gliss.
port.
3
pp
p
mp
mf

Andreas Papapetrou

the garden of listening

for Trinity Laban CMG

Nicosia / London 2014

Andreas Papapetrou

the garden of listening
for Trinity Laban Contemporary Music Group

[Proposal for Parallax03 at the ICA on 6th February 2015]

INSTRUMENTATION:

> [provisional] for group of 18 performers <

2 Flutes
Oboe
Clarinet
2 Saxophones
Trumpet
Trombone
Percussion (2 Performers)
Harp
Piano (plays only inside – directly on strings & frame, not on keys!)
Guitar
Violin I
Violin II
Viola
Cello
Double Bass

> No electronic amplification required.

DURATION:

The proposed duration for this piece is 20-25 minutes but it may also work with a longer duration. The shortest realisation of this idea should not last less than 15 minutes, as the piece must develop quite slowly to allow the participants to relax and get in the mood of their environment.

SPACE SETUP:

The piece is a musical environment and will work as installation of fixed, short duration, with live performers. There will be no distinction between performance space and audience space – both parties of performers and audience will occupy the entire hall. It needs to be performed in an empty hall with no seating available for either performers or the audience.

The piece will be set up as an “exhibition” of sounds (that will exist in the space “anchored” to the performers producing them), the performers and their behaviour (movements and expression) during performance. The audience will choose which of these “exhibits” to observe and for how long. Each audience member’s course through the space will give them a unique, personal experience of the performance. This changing of locations will allow the audience members to choose their own focal points during performance and create their own piece of music by choosing the sounds they want to hear more carefully or even louder than others (as they can literally walk towards a different sound source each time, and away from all others).

Spotlights in the space should provide soft theatrical lighting focused on the performers only (coloured light optional), who will not change location during performance. Using music stands and printed scores is optional (either all performers will have them or none will) as the instructions in the score are easy to follow from memory and require some degree of improvisation and initiative from the performers.

BEFORE PERFORMANCE BEGINS:

The performers place themselves in a rather symmetrical arrangement in the hall. Their positions form a rectangular “grid” in the space (an example of this is shown in the diagram in the next page). They remain in these places for the duration of the performance, while the audience is allowed to move freely in the hall.

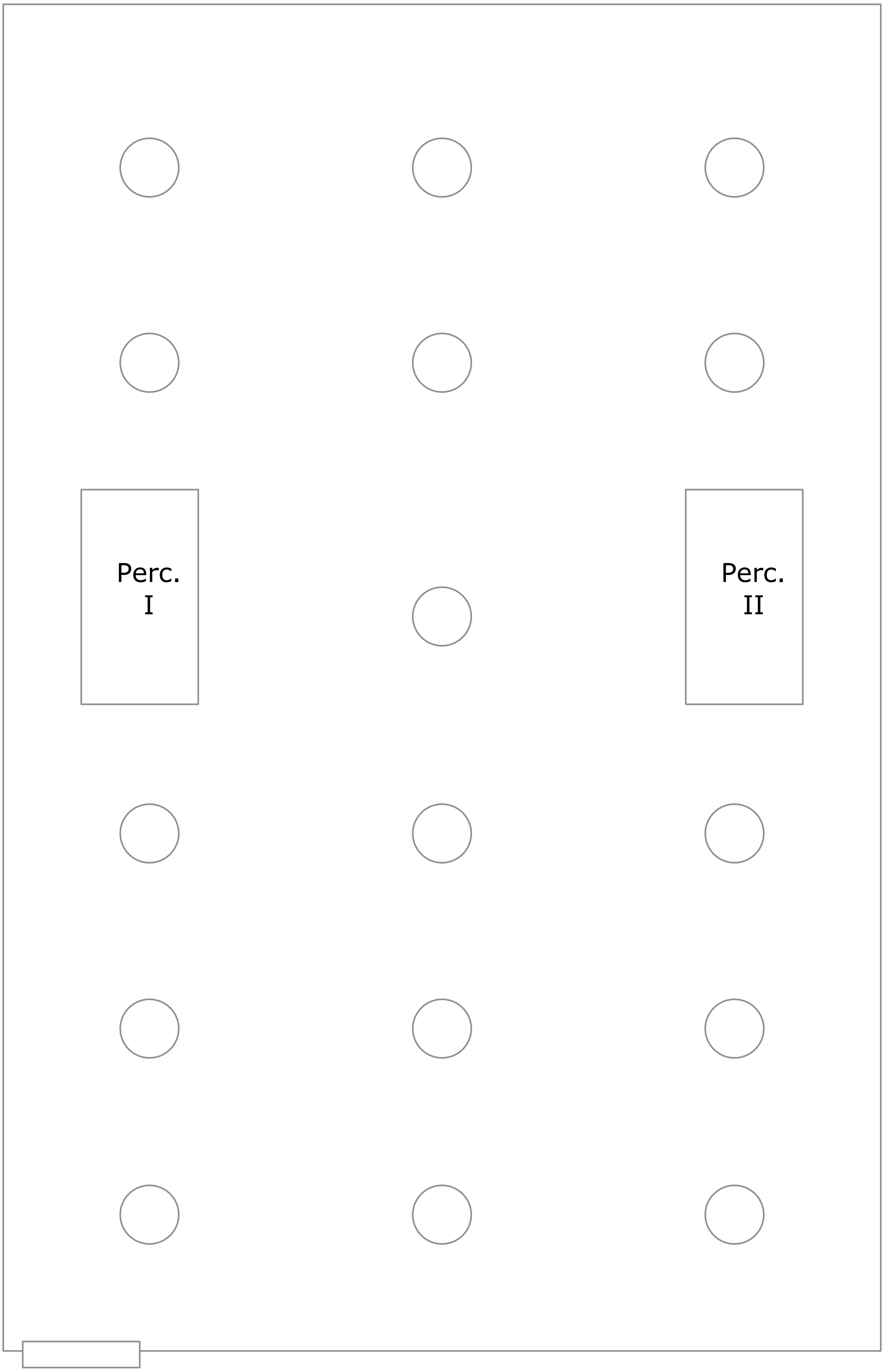
Each performer must ideally allow 3 meters between themselves and the performers situated closest to them. The performers standing next to a wall or in a corner should allow some space around them (ideally 2 meters), so that audience members can walk by them or around them if they wish, without being obstructed by a wall.

The 2 percussionists should place themselves at opposite ends of the hall and have at least one pitched instrument (marimba, vibraphone etc.) in their kits each. Large instruments, i.e. harp, piano and double bass should not be placed close to each other. The other performers occupy the rest of the space, avoiding forming groups of the same instrument family in the space (i.e. 2 flutes should not be next to each other etc.). This will provide variety in both visual and sonic stimuli in the space.

POSITIONING EXAMPLE – FLOOR PLAN FOR HALL

> Each circle represents a performer.

> The rectangles represent percussion players.



DURING PERFORMANCE

When the performance begins the audience will be allowed to enter and exit the space freely but the performers will remain in position throughout its duration. The audience members will be allowed to move around in the space, in their own pace and approach the performers, pausing for as long as they wish. In order to provide a meaningful experience for all participants, the hall must not be overcrowded. It is, therefore, proposed that the number of audience members allowed in the space at any point does not exceed 25 people.

As they enter (or prepare to enter), the audience members will be welcomed by a performer, explaining the nature of the piece and giving them basic instructions (i.e. that they can explore the space but not touch the performers etc.).

INSTRUCTIONS FOR SOUND

The following instructions (parts A to O) are a series of actions that need to be followed linearly and individually by each performer.

At the beginning of the performance, the performers are silent. They start producing sound as the audience members enter the space and approach them. This action is triggered by the audience members' proximity at first, i.e. the first three performers to be approached by the audience start playing the sounds in Action A. They loop this until the rest of the performers also start playing Action A (this time, the other performers start playing regardless of whether an audience member has approached them or not). After this, each performer follows the pace of their own breath cycles in order to move on to the following actions, according to the instructions in each numbered action.

This will eventually produce a slowly morphing "cloud" of sound occupying the entire performance space. The changes in sound will be triggered by individual performers, acting according to their own judgement in order to contribute to the development of the piece (affecting the entire group like the movements of a single bird in the flock will alter the motion of a massive starling murmuration).

Even though the changes in sound produced individually may seem rather abrupt (shifting between 2 different sounds), the changes in the overall character of sound produced by the group can be perceived as being very gradual (i.e. the “cloud” of sound can be consisted of several different elements – adding to or subtracting one or a couple from them will not change the collective’s sound severely).

Each action instruction (parts A to O) lasts for at least one breath cycle (one inhalation and one exhalation). Most of these parts require several repetitions in order to create a collective sound as described. The performers can repeat these ad libitum and move on to the next ones when they feel that the objective of the instruction has been reached, or if they feel that the majority of the ensemble has moved on to the next one.

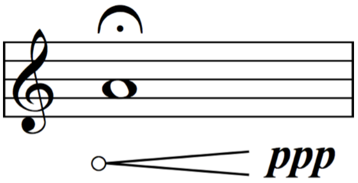
According to the limitations on the set duration of the entire piece the performers may use stop-watches to help them regulate the flow of the piece and time the ending. If this is needed, the performers may assign the director’s role to one or two performers, who will keep playing as the rest of the performers, but will also keep track of time and set the pace of the piece by initiating changes from part to part.

All performers should be looking towards the centre of the hall. The leader performers (directors) should ideally be located there, as they need to be visible by everyone.

* In the action instructions (parts C to M), the use of texture in sounds is encouraged (meaning repetitive rhythmical patterns and timbral fluctuations). These textures are to be considered as an integral part of the sounds produced and will last for the entire breath cycle.

>> Pianists should ideally only play on the inside part of the instrument (strings, metal frame) and not the keys. The use of mallets and other materials is allowed. Percussionists should prefer using soft mallets or brushes (for smoother tremolos or rolls in the softer parts etc.). Vibraphonists may also perform using a bow. The use of extended techniques is encouraged for all instruments. <<

A.



A. Play the lowest A possible within the register of your instrument (not necessarily the one indicated in the picture on the left). Fade in from silence and play in low dynamics. Hold the note for as long as your breath lasts (exhalation for wind and brass, taking breath ad libitum, and inhalation and exhalation for all others). Repeat ad lib. Timbral options: Using mutes, extended techniques, harmonics, tremolo etc. is allowed but they must be gradually phased out if the performer decides to switch to a different timbre or texture.

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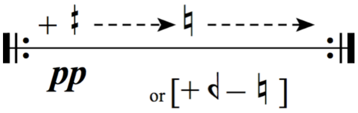
B.



B. Pitch alterations: Maintaining the same pitch as before, introduce microtonal alterations, up to a quarter of a tone. Fluctuate between them and the original pitch, always changing gradually. The pitch shifting should take a breath cycle to complete. Repeat ad libitum.

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C. Add texture: Keeping the same pitch as before (now with microtonal shift added), introduce repetitive rhythmical patterns or timbral fluctuations to your sound (for instance from sul pont. to sul tasto and back, or from fluttertongue to normal playing etc.). Increase in level of dynamics, up to *piano*. Repeat ad libitum.

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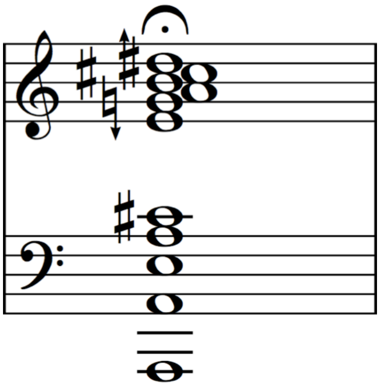
D. Intensify: Gradually grow a bit louder and denser in your rhythmical or timbral textures (i.e. shorten your loops). Rise in dynamics up to *mezzo-piano*. Repeat ad libitum.

E.



E. Change pitch: For one breath cycle, choose one of the pitches indicated in the picture on the left (chord approximately consisted of the harmonic series – partials of A) or the same pitches optionally transposed an octave higher. The new pitch you choose should be close to the original "A" you were playing. You can maintain the rhythmical or timbral textures you were using for that or choose new ones ad libitum. After the breath cycle is complete, return to the original "A" pitch, as used until the previous instruction (D). Rise in dynamics up to *mezzo-forte.* Repeat ad libitum.

* Do not use the same pitch more than 3 times (double bass and percussion excluded). Pitches indicated in the treble clef (in the picture on the left) and their possible octave transpositions should be performed rather softer than the rest.

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F. Repeating pitch changes per breath cycle: Gradually move on to pitches farther from the original "A". Do not use the same pitch more than 3 times (double bass and percussion excluded). Textures in sound ad libitum as before. Optionally rise in dynamics up to forte. Repeat ad libitum.

><><><

G. Moving away from original "A": Changing pitches per breath cycle as before, move on to farther pitches from the ones you were using up to now (and their octave transpositions) as indicated in the picture above. You no longer need to return to your original "A" pitch but stay within the partials of the chord indicated. Textures ad libitum as before. Aim to have collectively created a "rich" version of the chord by now. Gradually lower dynamics to *mezzo-piano.* Keep changing pitches and repeat ad libitum.

H. Pitched sounds to noise: Choose a pitch from the ones indicated earlier and keep playing only that one for every breath cycle (without changing to the previous one as before), gradually lowering the dynamics level to *piano.* Instead of switching pitches as before, go from pitched sound (the tone you have chosen for part H) to un-pitched (or half-pitched, half-noise) sound and back. Changes occur per breath cycle. Textures in rhythm and timbre ad libitum as before. Repeat ad libitum.

** examples of half-pitched sounds:*

- half-breath/half-tone for flute, clarinet and saxophone
- extreme sul ponticello close to bridge for bowed string instruments
- scraping strings with plectrum or fingernail for plucked string instruments and piano (inside)
- soft cluster hand slap, directly on group of lower strings for harp and piano (inside)

** examples of noise or sounds of indefinite pitch:*

- key clicks for all wind and brass instruments
- breath only sound for winds and brass (mouthpiece optionally removed)
- percussive sounds or muffled string sounds for guitar, harp and piano (inside)
- muffled pitched percussion or switching to un-pitched instruments for percussionists
- playing directly on the bridge, for bowed string instruments or on the wooden parts of the instrument
- muffled strings (stopped by hand’s grip) and bow pressure for bowed string instruments

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I. Only noise: Eventually cycle between two similar non-pitched sounds (one sound - including its textures - per breath cycle). Maintain a low level of dynamics (between *piano* and *pianissimo*). Textures ad libitum as before. Repeat ad libitum.

J. Noise to pitched sound again: Same as part "H" but happening the other way around, i.e. gradually return to the pitched sound you were playing before part "I". Keep cycling between that sound and a half-pitched sound or sound of indefinite pitch per breath cycle. Optionally rise in dynamics to *mezzo-piano.* Textures ad libitum as before. Repeat ad libitum.

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K. Back to pitched sounds only: As in part "G", play pitched sounds from now on, changing pitch per breath cycle. Aim to also use pitches close the end of your instrument's range in order to create a chord consisted of as many as possible of the pitches indicated in the chord in the picture in part "E" (harmonic series of A) and their transpositions to an octave higher. Do not repeat the same pitch more than 3 times (double bass and percussion excluded). Rise in dynamics up to *mezzo-forte.* Textures as before. Repeat ad libitum.

* Depending on the amount of time allocated to perform this piece, the group can choose repeat parts H, I, J and K in order before moving on to part L.

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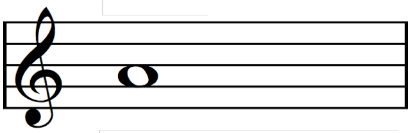
L. Back to the "A": "Squash" the group's spread chord back into a unison of a single pitch of A_4 (indicated on the right). Depending on the pitches you use in part K, start descending (or ascending) towards the pitch of A_4. To do this, switch pitches for every breath cycle. Each cycle should ideally be a semitone step from the previous one but microtonal intervals and even tones are allowed. Gradually lower dynamics to *pianissimo*. Textures as before. Repeat ad libitum.

L.



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M. Unison in A_4: Until everybody reaches A_4, the performers that have already done so can introduce microtonal alterations, (as in part B) up to a quarter of a tone, maintaining a collective drone in A_4. Fluctuate between the altered and the original pitch, always changing gradually. The pitch shifting should take a breath cycle to complete. Phase out rhythmical textures from your sounds and prefer longer, held notes. Eventually phase out timbral fluctuations as well and give the sound static quality throughout the breath cycle. Dynamics in *pianissimo.* Repeat ad libitum.

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N. Fade to noise: Similarly to what happens in part H, cycle between pitched A_4 sound and non-pitched (noise) sounds per breath cycle. No textures used at this point – only long, held, static sounds. Dynamics stay in *pianissimo.* Repeat ad libitum.

><><><

O. Fade out: Having reached a point where the sounds used are only non-pitched (as in part I, but with no rhythmical or timbral textures) begin to fade out in dynamics until you no longer make audible sounds. Slow down your body movements along with this procedure. When you have stopped producing sound, relax your body and remain silent until the entire group stops playing.

><><><

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