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

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

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

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

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

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

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

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


Jane Alden: From neume to Folio.
Contemporary Music Review Vol.26, 3-4,
This article examines Brown's interest in early classical music before notation began to fix most details - "He believed that ‘the imposition of standard "fixitives", such as metric durations, bar lines and precise pitch’, to music written before 1600 marginalises our sensitivity to ‘the aural tradition and nature of performance practice’ (p.340)(Quoted from Brown, Earle (1986): The notation and performance of new music. The Musical Quarterly, 72, 180 – 201.) p. 183). Also the name of the collection in which "December 52" is found, "Folio", may point to this perspective.

Pierre Boulez: "...‘ouvert’, encore...",
Contemporary Music Review Vol.26, 3-4,
This article is remarkable as the source of the following quote: "I have maintained the belief that open form, if properly integrated into a musical piece and if not used as a replacement for musical creativity, is still valid today. Younger composers, I fear, have mostly avoided this technique because they have already been trained to be practical, perhaps too practical"(p.340).
This is an interestingly positive opinion of openness in compositional procedures. It may be surprising to some, compared to what might have become a kliche in experimental music history writing: that his role allegedly was that of an advocate for very strict limits to non-traditional notational and formal procedures. Here, on the contrary, he deplores a lack of them. - The article has further some remarks on works of Brown and their performances, and on recent works of his which deal with openness. He mentions his concern for not "demanding additional rehearsal time" but still views it as an aesthetic goal to realise "the possibilities that we first imagined in the '50s" (p.340).

Cornelius Dufallo:
"The Aesthetic of Impermanence:
A Performer's Perspective of Four
Reports from a performance of Four Systems, which is a part of the Folio collection and shares the instruction text with December 52. The ideas presented could thus serve as an inspiration also concerning the latter one.

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

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

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

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

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

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

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

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

STOCKHAUSEN’S TEXTNOTATED WORKS

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

EDITIONS

Performers as well as all others are advised to study the performance materials in Stockhausen (A1;1968) and Stockhausen (1976;A1) in the first place. Booklets to Aus den Sieben Tagen / From the Seven Days (1993;A2.2) and to Für kommende Zeiten / For times to come (Stockhausen CD 17.1, 180924

NEW ITEMS AT IIMA:
- A number of compositions by Daniel Barbiero added, in addition to previously published texts
- Japanese translation of Keller’s composition Minima added

NEW ABSTRACTS OF LITERATURE RELATED TO IMPROVISED MUSIC AND NEW NOTATIONS

(“OLD DEPARTMENT” 1945-1999:

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

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

=g2.2/ "Intuitive Music (IT) and Questions and Answers on Intuitive Music given on February 15th 1972 at the Institute of Contemporary Arts in London”. Filmed by Allied Artists, London, 1972. DVD, Stockhausen-Verlag. 83 Minutes. Important discourse on the freedom from cliches
may serve as convenient previews, since they reprint most of the pieces. Stockhausen's program notes to Aus den Sieben Tagen / From the Seven Days were published in German in Stockhausen (1971;G2.2), but English versions appear together with some expansions in the CD editions mentioned above, and a Japanese version is Stockhausen (1993C;G2.2).

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

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

De Cock (2018;G2.2) is an English edition of Zingsheim's transcriptions and summaries from hitherto unpublished sources: audio recordings from Stockhausen rehearsals with Ensemble for Intuitive Music Weimar, 1991 and the intuition.- See also the transcriptions: Stockhausen (1993B;G2.2) in English as well as Stockhausen (1978;G2.2) in German.


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

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

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

BIOGRAPHY
The reduction of notational means to convey


Authors' abstract: The first part of the essay paints an insider's picture of the British improvisation scene (among its representatives are the AMM, the Spontaneous Music Ensemble, Derek Bailey, and John Stevens), mainly during the 1970s, based on the author's own experiences as a musician within this scene. An improvisational attitude is placed opposite a culture that favours planning, control, and structured, goal-oriented strategies.

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

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

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

http://www.living-scores.com/learn/platform/karlheinzstockhausen/compositions/fortimestocome/

Retrieved 180105

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

The remaining text parts (Suggestions - Level
musical ideas to musicians progressed to a radical stage here. Improvisation was, to be sure, “in the air” in these days. For Stockhausen personally, however, the reduction resulted from existential concerns questioning the meaning of traditional composition labour and even the meaning of life. Such concerns were evoked earlier by the sudden loss of a young musician colleague, and From the Seven Days was created during days alone after receiving a letter from his wife, Mary Bauermeister, who wished to leave him. Kurz (1988;G2.2) accounts for these latter circumstances in a concise form. Zingsheim takes such studies to great detail drawing on unpublished letters from Stockhausen.

YOGA

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

PHILOSOPHICAL DISCOURSE

The texts themselves are, participating in a common poetic sphere of the arts, open for interpretations along different philosophical and spiritualistic views. It is interesting to note that while Zingsheim views Stockhausen's spiritual philosophy as emphasising a hierarchy of spiritual states, in a marked contrast to egalitarian tendencies of his time, Nakaji (1994;G2.2) states exactly the opposite. He regards listening and playing as an anti-dogmatic practise, on a Japanese cultural background: there is, according to him, no description of an “absolute order” of the universe, nor of any didactic edifice defining specific stages (no distinct “floors” of Subdivisions -Structuring elements - Surpassing Improvisation - Additional Material) contain a mixture of quotations by Stockhausen and others, ideas proposed by the editor.

The specially interested reader is referred also to Zingsheim (g2.2;2015) for additional informations and comments in German.

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

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

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

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

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

Zingsheim works philologically in his analysis on a detail level - comparable to an archaeologist at a site, gently uncovering matters with a tea-spoon, as it were. Works are not viewed in generalised, analytical terms, instead an empirical attitude to their texts and some authoritative sources prevails. Prominence is given to the information from the 1991 and 2005 rehearsal sessions, together with an extensive use of Bojé (1978;G2.2) who was a part of the early Stockhausen intuitive music group. Binding it all together there is a steady descriptive screening of the contents of the seemingly short and sparse texts with which the works are notated. Thus, typography is frequently commented on and its semantic
SUMMARY ON STOCKHAUSEN’S INTUITIVE MUSIC

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

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

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

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

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

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

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

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

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see also from: G3
(g2.1)/ Silvana K. Figuera-Dreher: Improvisieren.

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

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

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


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

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(k)/ http://www.graphicscores.com/ [2017] (Internet exhibition as far as available information goes). Graphic Score Explorations. Curated by Christina Vantzou, recorded in Les Ateliers Claus, Bruxelles. Works by Hildur
Special mention to two texts:

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

NEW ITEMS AT IIMA:
- Max Keller: Minima has now English text.

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

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

"NEW DEPARTMENT", ADDENDA 2000-:

(f1.1)/ Eikmeier, Corinna: Ungewohnte Positionen. Ein praktischer Beitrag zur Anwendung der Feldenkrais-Methode in der musikalischen Improvisation. Fernwald (Musikverlag Burkhard
make their way into higher education, we need strategies to get rid of this schizophrenia.

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

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

yours,
Carl Bergstroem-Nielsen

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

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

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

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

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

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

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


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

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

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

... (f2)/ Schwabe, Matthias: Exploring Improvisation - Exploring Music. /Künstlerische Erkundigungen im improvisatorischen Alltag / Artistic investigation as part of the everydaylife of improvisation, in: Gagel,
The author who is director of Exploratorium Berlin describes a basic, practise-oriented framework for understanding learning processes when working with improvised music. It is built around the hermeneutic circle: the present artistic exploration is followed by reflection and insight as well as by conception of new performance rules or settings - all stages also interacting with previous experience and knowledge. This leads on to new artistic explorations and forth in a spiral movement. “Performance rules or settings” as an integrated element in the model point to the importance of changing frameworks or circumstances, regardless whether agreements/graphic scores/compositions for improvisors or changing partners or simply changing acoustics and audiences. Whether there has been made a willful change in conditions from the side of the improvisor or not, a new experience inevitably takes place, and the learning spiral moves on.

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

... 

This appears to be a spin-off from the ethnographic dissertation underpinning Borgo (G1.1;2005). Even if the book’s chapter “Reverence for Uncertainty” makes a very coherent characterisation of the freely improvised music form, this may add some exact references and points. Thus, mention is made of a paper from 2003 critisising the “eurological/afrological” dyad presented by Lewis 1996, taking attention to the prescence of Asian musicians in the Bay Area of USA. P. 184 it is stated in the conclusion: “Free improvisation, it appears, is best envisioned as a forum in which to explore various cooperative and conflicting interactive strategies rather than as a traditional “artistic form”...”
Recording has long been an integrated and established part of the music culture surrounding improvised music. Yet authors like Cardew, Bailey and philosophers like Benjamin and Adorno see the concert situation as more "true" or "real". Such a canonisation appears, however, not to be in line with a Derrida-inspired view, for which there are as many possible interpretations of the music, but no one being inherently "right". Also, the anti-hierarchical stance of improvising would be against a firm canon.

From a practical view, recordings have to a high degree shaped the history of improvised music, enabling both musicians and audiences to memorise it, to hear it more clearly and to further study it. Consequently, "...our perceptions cannot help but be influenced by the fact that the original now stands in relation to its copy", p.19.

This book deals with the history of free improvisation, especially in England. Comparing with some reservation - like Nyman (1974;H4) it is an account of phenomena in which the author was deeply involved, like Richards (1992;G5) a looking back on general historic developments seen through the author's eyes, and finally, like Whitehead (1998;G2.1) a compilation of notes and anecdotes supplementing the more "straight" historic accounts.

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

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

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

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


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


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

... 


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

... 


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

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

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

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

The author proposes the idea of an aesthetics of improvisation based on performativity, not on materials and structure. Performativity is opposed, for instance, to the term "theatricality" which is, rather, focused on the presentation or staging of something concrete and pre-existing" (Fischer-Lichte quoted p.237) This is also named by the author in more general terms, "the predominance of the phenomenologically appearing over the hermeneutically meaningful" (p.239). In one word, "eventness" (p.237). Other characteristics from performativity theory are an auratic quality - emphasis on presence - the phenomenon of emergence and the phenomenon of emergence. For an additional, more extended discussion of these topics by the same author, see Maschat (2012;G3) ...


This German article deals with similar matters as does the bilingual one(Maschat 2016; G3). It makes the history of performance theory and related disciplines more clear and features longer discussions of the concepts. It also includes a number of short vignettes of analysis of recorded improvisations by Léandre as well as by Gräwe/Butcher/Schneider/Blume, Butcher, Vorfell and Quan Ninh. ...
The biologically inspired thoughts which were only dimly suggested in Prévost (2011; G2.1) are carried out in more detail here. Our “first nature” consists in adaptive and reactive responses, including those of hearing and sound. While this has an instinctive character, “second nature” comprises culturally conditioned behaviour such as language and music. “Third nature” is a conscious reflection on and amendment of culture, and musical improvisation is one activity embodying “The idea of newly (and constantly) exploring the world” which is “essentially denied to most people”. Re-establishing connections to our biological imperatives (first nature) and thus avoiding rigidity, the author points to these areas:

1. Technical intelligence A strong feature of this capacity is curiosity. Why are things how they are? What can they do?
3. Self-awareness (as an individual, as part of a family, of other social groupings and as a species).

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

Two pioneering books concern the passing on of knowledge about improvised music.

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

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

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

While experimental jazz and indeterminate music are well-known traditions, we need updates to become aware of new names and phenomena - and to gather more insight about what we thought we knew or, like in
the following case, about what was never described to any large extent in publishing. Morris (2012) seems to propose that the compositional methods of Cecil Taylor, Ornette Coleman and Anthony Braxton - and by generalisation an ample part of experimental jazz composition - rely essentially on oldschool twelve-tone techniques. This ought to be discussed.

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

Both Gottschalk and Morris avoid consciously historic perspective - thereby also, it seems to me, sticking to their immediate experiences and geographically determined outlook on music culture, even if this be unusually broad. Constraining approaches can be found with Sutherland (1994;H1, see the bibliography in IIMA) who speaks, thought-provokingly, about “transatlantic perspectives”. To him, improvisation on the background of experimental composition belongs to the phenomena which defy regional boundaries and benefit from exchange with “the other side”. Cox (2004;H1, see the bibliography in IIMA) acts as a bridge-builder in his careful selection of texts from both sides of the Atlantic. German MusikTexte has bilingual publications with all text also in English (Gronemeyer et al 2007;G2.1, Gronemeyer et al 1998;G2.5, see the bibliography). And, not least, Sauer (2009;E1) also researched across the Atlantic.

Language communities, regions, generations - all have their autonomy, but should we not reflect on common origins and interests also, including how we stand on each others’ shoulders? The age of travelling, physically and intellectually, and of mutual cultural discoveries, can hardly be over.

Else - enjoy the collection of open works from the “golden age” in the beginning seventies by Max Keller at IIMA. Those who read German can also look at their analysis by Bergstroem-Max Keller at IIMA. Those who read German the “golden age” in the beginning seventies by Else - enjoy the collection of open works from MusikTexte has bilingual publications with all text also in English (Gronemeyer et al 2007;G2.1, Gronemeyer et al 1998;G2.5, see the bibliography). And, not least, Sauer (2009;E1) also researched across the Atlantic.

Language communities, regions, generations - all have their autonomy, but should we not reflect on common origins and interests also, including how we stand on each others’ shoulders? The age of travelling, physically and intellectually, and of mutual cultural discoveries, can hardly be over.

This book is a pioneering initiative. It builds up a method of where to focus musical attention and how to train it. As a first preparatory step, a comparison is made to bird-watching: it’s open to everybody, “Field methods you figure out on your own are equally worthy”, and “close attention is richly rewarded” (p.4).

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

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

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

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

Do scroll down!

yours,
Carl Bergstroem-Nielsen

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

vs. being tentative” and “counterpoint”.

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

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

…


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

…

Documents an initiative of concert activity in Berlin based on improvisation within a framework of "sculpture - swarm - conversation" and some additional programming.


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


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

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

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

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

A number of still more sections stretch "interaction" beyond usual semantic meanings or go beyond that which takes place in performance. They are: "Groups, collectives and longterm interactions" (Scratch Orchestra,
AMM, AACM, Musica Elettronica Viva, Echtzeitsmusik are discussed) - “Types of rejection” - “Power plays and other forms of relating” (last two about improvisor’s attitudes) - “Inhabiting a space together” and “The interaction is the score” (about composers writing for specific performers).

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


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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

My own Bergstrom-Nielsen attempts to gather a number of essential keywords from the literature on recent improvised music. Inevitably, these deal with communicative matters both in the playing situation and surrounding it, as is the case with pluralism.
and conflicts of idioms and with differing performance attitudes. Various analytical systems also highlight interactive aspects of the music.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

(g2.1)/ Stewart, Jesse: Musical Improvisation and the Academy. Music and Arts in Action vol.5 (1), 2016, 38-44
Comments on the historical developments marginalising improvised music which he sees as due to the appearance of printed music. This solidified further into ethnic and social hierarchies which began to dissolve in experimental music and which are now being questioned. A background of recent Canadian research activity in public funding is described. The author finally expresses the hope that academic interest will not take away its creative power as an independent, interdisciplinary cultural agent.

Describes the pointillistic playing manner of John Stevens and the Ensemble, founded 1965 together with Trevor Watts and over the following decades also including Derek Bailey, Poul Rutherford, Barry Guy, Maggie Nicols, John Butcher as well as many other English improvisors.
Scott uses the notions of “hyper-contrapunctualism” and “hyper-interactivity” “to characterise the broader process without denoting a particular musical idiom” (p.98) along with the Deleuzeian term “molecular”. Sleeve notes by Milo Fine and by Stevens from historic releases are quoted which testify to the collective character of this music. Connections to Stevens’ way of teaching are traced. The author proposes that, also outside in its own right, this way of playing is interesting to contemplate in the historic context of later, related ways.


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


This short article provides what seems a simple, yet effective and practically relevant meta-model of what happens when we try to make music in the moment: the individual process goes through tuning (body and mind) - allowing (the inspiration/guidance/music-to enter), trusting (that which comes) and acting. It is self-
reinforcing through a feedback loop. The author also sorts out the well-known paradox that improvisation implies both a feeling of "rightness", a necessity for what happened - and on the other hand that "there are no wrong notes". "The experience of "rightness" is that of trusting the outer and inner flow; the experience of absence-of-wrongness is that of trusting ourselves" the differentiating statement goes (p.49).


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

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

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


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


More to follow about this publication!

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

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

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

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

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

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

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

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"NEW DEPARTMENT", ADDENDA 2000-:

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

In a context of general culture and media studies, this chapter outlines a musical and historical characterisation of Aus den Sieben Tagen / From the Seven Days. It may be briefly described with these keywords:
- improvisation and approach to oral culture. This is seen as unusual within contemporary music.
- reductionism: the musical material is reduced to simple elements and gestures
- timbre as a key dimension and as an energetically functioning agent, in the sense in which Ernst Kurth spoke of romantic harmony
- in the Stockhausen group recordings: an acting out, typical of the 1968 cultural climate.
- use of metaphers as instructions: part of a hermeneutic tradition extending back to classical tempo indications.

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

Experience with own workshops is a background and the research is a part of the authors' PhD study.

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

Report from a symposium having various lectures dealing with the independent way in which the singer Cathy Berberian interpreted new music. One of these views is that of René Michael, who claimed that she employed a certain distance to the works allowing her to creatively assume different roles towards them, in the sense of
“Camp-Art”, a notion of the nineteen hundred sixties, thus creating a "panopticon" of qualities.

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

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

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

Free improvisation is ever changing according to the moment, absolutely non-idiomatic and is pure creation out of the big creative nothingness? For Richard Scott such views need not be meditative wisdom but could be an escape from giving the music a place in the world. "Self-idiomatic" as coined by Bullock might be an appropriate notion to point to here.
Did you ever wonder what were the theoretical point of views with authors such as Nettl, Norgaard, Gustavs, Pressing, Fouconnier & Turner, Kühl, Monson, Luhmann and Landgraf? Anders Eskildsen provides an overview.

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

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

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

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

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

The second aspect of the book is the materials one can use practically. "Materialzirkel" (p.44f) presents a limited
number of essential exercises and other ways of working aiming at heightening consciousness of the material. In the appendix p.63f there is an innovative list, "Ansagen". This word might be translated into "Suggestions" or "Hints". Seemingly belonging in an informal place, they are such little advices like "try to listen as if you were outside the group and heard the totality" or "play according to your impulse and attempt to quickly understand what this impulse might lead to". There are twenty-six in all, divided into these categories: "for becoming conscious", "for listening", "for deciding whether to play or not to play", and "for common form creation". Categories are cutting into essential problems, and isolating this as a didactical genre is a thing of great merit. As known from practice, everything said about the playing before playing again, even if the context is ever so fleeting, will influence the musicians. This list is pure gold dust - it makes great sense to describe such tiny advices in their own right. They do go beyond a simple "Let's play again", they suggest a focus of attention but are yet not to be called "exercises".

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

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

see also: G3

The author advocates for the limitless social potentialities of improvised music. He accounts for his own experiences with fear of performing music and being regarded as "unmusical". After that he took initiatives to arrange improvisation sessions. Also he started to play (around 2008) in "Felt Beak" in Newcastle, a network of improvisors focusing its activity on frequent playing sessions and releases. The text goes on to discuss and criticise the elitist character of music culture. Most disturbingly, betrayal of the social possibilities of improvisation comes from improvisors' own organisations
who promote "top", "renowned", "finest" etc. improvisors - and thus advocate for professional superiority, thereby reducing and the radicality of the music form. [At the time of writing this, various video samples and other documentation were available on the internet. At Vimeo, the organisation characterised its music as "improvised and experimental pop music"]

(f2)/ Bramley, Charlie: "Too important to be left to the Musicians. Un-musical Activism and Sonic Fictions. in: improfil. Theorie und Praksis improvisierter Musik. Nr. 78, April 2015, p. 8-10 (=2015B).
A slightly different version of the 2015A one. This has the benefit of some additional remarks about how the author starts a workshop.


Author's abstract: There is a growing interest in alternative forms of pedagogy for students in K-12 settings. [K-12 acc. to Wikipedia means primary and secondary school in the USA and some other countries - from kindergarten to twelfth grade, before college.] Free improvisation, a relatively new and unfamiliar genre, offers potential as an ensemble for teachers to provide in order to offer more egalitarian and creative music experiences for their students. The purpose of this multiple case study was to determine common elements of instruction among four university free-improvisation instructors in order to inform K-12 music education. Pauline Oliveros, Fred Frith, Ed Sarath, and David Ballou were interviewed and observed in order to find common elements among their teaching. Data collection included transcripts from interviews and field notes, recordings, course materials, and other documents, such as course syllabi, university catalogues, texts, and press material about the pedagogues. The common themes that emerged among the four pedagogues included an array of unique teaching exercises, facility with nontraditional vocabulary, the establishment of a safe and egalitarian teaching space, lack of evaluation, leader as guide, comfort with spontaneity, and pedagogue as performer/improviser. The conclusion offers ideas for implementing these ideas in K-12 and music teacher education.

(g1.2)/ freiStil. Magazin für Musik und Umgebung. Since 2005, 6 issues per year (paper, no issues online). http://freistil.klingt.org
Austrian journal for various underground-related music which may include materials about improvised music. Contents center around selected musicians.

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

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

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see also from g3 og f2
(g2.1)/ Seuthe, Marei: “Offene Bühne - Thema der Frühjahrstagung März 2014 des ring für gruppenimprovisation”. improfil Nr.78, April 2015, p.11-12.

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

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see also from g3

Exploratorium is a Berlin venue for improvised music concerts and a large number of workshops. It also features several kinds of open scenes each month. In this article, the founder and frequent leader of open scenes discusses candidly his observations of pitfalls and difficulties which participants may experience, as well as organisational measures. For instance, he comments on the importance of experienced ensemble improvisors being present: “The evening will only be successful when 3 to 4 of such experienced ensemble musicians are
The title almost says it: "self-idiomatic" is proposed as a more adequate notion than the classic Baileyan non-idiomatic. However, the author shares an interest in the same repertory which Bailey describes, also Prévost's "meta-music" he sees as a comparable notion. - Further, the cultivation of extended techniques, self-built instruments and "noise operations" in the field are commented. Contrary to Couldry (1995; G1.1) who saw them as vehicles for a new kind of virtuosity, he views these as undermining virtuosity ideas.

Author's summary: In its »free« musical improvisation, music therapy makes use of a form of action whose programme is the unforeseen and the unplanned. This requires (and fosters) the ability to make constructive use of uncertainty (negative capability), openness to what is taking place and confidence in process. Thus the ability to play and to enter dynamic playing states is focussed on as a core competence of music therapists. As well as several historic examples of this attitude of playful unknowing (Socrates, Leonardo da Vinci, Kleist), contemporary authors are introduced who in dealing with complex professional problems find the exclusive use of factual and methodological knowledge inadequate and describe other ways – artistic or playful – of dealing with uncertainty and complexity.

This MA dissertation overviews and discuss existing recent theories on improvisation. See also Eskildsen (2014) in English language which summarises the last part.

1) culture-related theories: Nettl's idea of improvisation as a model-based performance; Martin's and Becker's ideas about an "art world" and its conventions, such as the importance of an individual "voice" in jazz playing and the importance attached to solos, and broader sociological perspectives making improvised playing both a creative and an "editorial" practise because these fuse in an inner dialogue with the "art world". - Monson's Bourdieus-inspired insistence on a determining influence of social practises
such as race and gender.

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

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

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

(g3)/ Scott, Richard: “Free Improvisation and Nothing:
From the Tactics of Escape to a Bastard Science”. ACT -

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

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

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

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

On these backgrounds it may come as a surprise that George Lewis has also contributed an enlightening article about the pioneer days of his improvisation teaching at San Diego University in the nineties - dealing...
in good detail with curriculum and methods and commenting extensively on the processes and quoting from texts written by students. This is an essential contribution to publications in the field of improv teaching.

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

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

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

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

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


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

…


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

Dealing with the founding of a new academic field of study around improvisation, details and names are mentioned. A wide selection of “post-colonial” and “post-modern” areas of interest, including feminist musicology and queer theory. Names of collaborators include Professor Jann Pasler, ethnomusicologist Margaret Dilly, European music historian Jane Stevens (x). Also European authors writing about music were seen as relevent, including Globokar, Prévost, Peter Niklas Wilson, Fr. Rzewski, Wolfram Knauer, Ekkehard Jost. finally, a short list of other institutions that also incorporated experimental improvised music into their programmes is given: California Institute of the Arts (among others Wadada Leo Smith), University of California at Irvine (James Newton), Mills College (Chris Brown, Glenn Spearman). Since the normal atmosphere in music training was one of competition, improvisation demanding personal involvement rather than dealing with comparable skills could feel new and confusing to students.
“Music 133” was a mandatory undergraduate course held 1995-96. Students were to develop their own creative practise, both solo and in ensembles. Listening to recorded examples was important - a large list of both American and European improvisors is stated. Also the study of first-hand accounts in text form by improvisors was considered essential. For a “midterm examination”, a tape with a solo, accompanied by a written comment was required. Some students received the distinction of being on a concert programme. The final examination implied playing as a member of two ensembles - and, not least, writing a “process journal” the judging criteria of which was “throughness of engagement”. Over three pages, the author quotes from such journals and comments on them - topics may concern both methodological / musical issues related to practising and its developmental work as well as to challenges related to appear as a performer and those stemming from negative attitudes on the side of fellow students. This is interesting reading for teachers of free improvisation. He concludes with considering possible basic structural problems in this teaching and by emphasising the importance of musicians reflecting on and documenting their work in text form.

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

... 

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

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

The orchestra performed a version of Mathias Spahlinger’s “doppel bejaht” during the Darmstadt Summer Courses. This is a composition consisting of individual parts, each of which is notated with verbal means and accompanied by a graphic sketch. The article quotes one of these (number 3). The title may be translated as “cluster (or infinite multitude of pitches)” - German: Klangband (oder unendlich viel Tonhöhen). “Long and less long durations,
solely individual tones adding up to chords which change gradually all the time. No connected tones, melodies nor rhythms. Players start and stop their tone as well as make pauses ad libitum, then they play the same tone, or a different one. Always individually: do not start or end simultaneously with other musicians. After each section, there are three possible next sections to choose from. After each section, musicians are to agree non-verbally on which to play next. During rehearsals, a selection of sections was made. This was, according to the author, to a high degree based on actual instrumental possibilities.

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

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

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

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

Additionally, there are both extensive name and subject indexes for the whole book. Also, small CV listings describe the contributors who are: Thomas Ankersmith, Harald (Harri) Ansorge, Serge Baghdassarians, Boris Baltschun, Jürg Bariletti, Johannes Bauer, Burkhard Beins, Marta Blazanovic, Nicholas Bussmann, Lucio Capece, Diego Chamy, Clare Cooper, werner dafeldecker, Rhodri Davies, Bertrand Denzler, Bill Dietz, Axel Dörner, Phil Durrant, Ekkehard Ehlers, Sabine Ercklentz, Andrea Ermke, Kai Fagaschinski, Fernanda Farah, Kerstin Fuchs,
This book provides a thorough social history of Afro-American tendencies up to and through the AACM movement centered in Chicago. This includes reviewing their background in jazz practise and their development with “free jazz” musicians such as Albert Ayler, Cecil Taylor, Archie Shepp, Wadada Leo Smith, Roscoe Mitchell, Anthony Braxton and Muhal Richard Abrams (Richard Louis Abrams).

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

AACM’s members were black, but they operated within an increasingly mixed American city culture. Many of the musicians had migrated to Chicago from the South, finding themselves in a new urban environment. Significantly, many AACM initiatives were reviewed by the Down Beat Magazine, even if critics were often negative. Also testifying to the mixedness and interpenetration of cultural elements is the influence of the Russian art theoretician Joseph Schillinger on Muhal Richard Abrams and others. His ideas dealt with systematic structures in a way comparable to those of Messiaen and the serialists. Quoting Henry Threadgill (p.500), there was indeed a “crossing over” to white avantgarde music. Acculturation, pluralism seems relevant keywords for this long development, which (the present author speculates) seemed to have begun already with the slaves adopting elements from white march music. Seen from the white side (present author continued), jazz pushed the white avantgarde in improvisational directions, both indirectly to aleatoric and indeterminate procedures (according to Braxton quoted in Cox (2004; H1) p.164) and directly (see summary of Noglik (1990;G1.1)).
Even so, Lewis quotes a number of black musicians for statements about personal and emotional attachment to their music, contrasting to the cultivation of the impersonal with Cage and other indeterminists (p.41). This provides some more background substance for the claims stated in Lewis (1996; G3) and in the article by Lewis included in Fischlin and Heble (2004; G3). Yet, how far do generalisations go - do not overlappings exist here too?

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

... 


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

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

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


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


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

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

"What I basically create [in the game pieces] is a small
society and everybody kind of finds their own position in that society. It really becomes, like, a psychodrama. It’s like scream therapy, or primal therapy. People are given power and it’s very interesting to see which people like to run with that power, which people run away from it [and] who are very docile and just do what they’re told [and those] who try very hard to get more control and more power. . . . It’s very much like the political arena, in a certain kind of a sense . . . [where performers] are having a little carrot dangled in front of them. And it’s interesting to see who tries to grab the carrot and who doesn’t. And a lot of times the people who try to grab the carrot, it’s pulled out of their hands by someone else in the band. So, it becomes kind of a scary, frightening thing to be in front of that band to see these people blossom and become the assholes that they really are” (p.56). One may supplement this with a few sentences from Bailey (g2.3;1992): “Bill Frisell is the kind of player who sits back and lets everybody else make decisions and just plays his butt off. Ultimately he was the one that was making the sound of the music while other people were dealing with the structure of it. Those are all valid positions to be in in the society that exists on stage…” (p.78).

(g2.3)/ Slusser, David: Cobra Notes. Score and verbal explanations [2008 or later according to archive.org accessed May 22 2015.]

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

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

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

The composers listed below were represented - and all works have been featured at <A HREF="http://www.a4-room.com">www.a4-room.com</A>, including the recordings:


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

Guy de Bièvre’s PhD on Open, Mobile and Indeterminate Forms from 2012 reconsiders old apparent antagonisms in experimental music and takes his studies as well as the comparative view further to open compositions within jazz and within today’s more mixed context. Important source for anyone who take interest in these developments!

Did anyone in the field of improvised music and vicinity ever summarise Keith Johnston’s ideas about ‘theatre sport’ and those by Paxton on ‘contact improvisation’ before now? Jacob Thorkild Overgaard has done it. We can learn from these neighbouring fields.

Nina Polaschegg continues to report on the ways improvisation and composition meet. Her writings provide unique insights into the diversity with which this can happen.

Else, there is pre-history of recent improvisation, conservative notation studies continued, traditional notation visually displayed, Globokar finally interviewed in English - see summaries pasted below.

yours,
Carl Bergstroem-Nielsen

NEW ITEMS AT IIMA:
- Improvisation Symposia / Congresses:
  Abstracts from the recent Prague 2014 symposium
  Abstracts from Improvisation Across Borders 1999 and related
- Kösterke’s text on anarchy and free improvisation now also in Spanish, Russian and Czech languages!

NEW ABSTRACTS OF LITERATURE RELATED TO IMPROVISED MUSIC AND NEW NOTATIONS

“OLD DEPARTMENT” 1945-1999:
just a few adjustments made.

ADDENDA 2000:-

(e1)/ Dimpker, Christian: Extended Notation. The depiction of the unconventional. Zürich/Berlin (LIT Verlag), 2013.

This book is an updated version of the kind of catalogue books by Stone (1980;E1), Risatti (1975;E1) and Cope (1976;E1). The author makes his aim explicit: it deals with methods being “1. as exact as possible and 2. as simple as possible. Moreover, they may 3. not be contradictory to traditional notation, but should instead extend and be closely related to it. Finally … they need to be… compatible with, and distinct from, all other signs of the system” (p.2). This approach means, for the author, that even proportional or optical notation (using space measured in centimeters instead of metrum) is excluded.

So this work is not aiming at a comprehensive view of new notations and understanding of their systems but confines itself to a listing of details that can be added to metric notation. Alas, we are still in need of such a systematic survey. In the meantime, one must still point to the last section of Karkoschka (1966;E1), to Gieseler (1975;H1), Brindle (1975/1986;H1), Maegaard (1964/1971;H1 - for those who read Danish), Sutherland (1994;H1). And, to the recent Sauer (2009;E1) at the time of writing. As well as, of course, to individually published works and various additional writings. PhD students searching for issues, go ahead!

On its 346 pages it covers, however, a wealth of alternative techniques, also vocal, electroacoustic and sound recording. As the author states p.2: “these criteria… remain subjective, and anyone who cannot accept them might not be satisfied with the results of this work. In such a case, other methods may, however, be derived from the presented suggestions and this work be used to study unconventional instrumental playing techniques and the elements of electroacoustic music".
The pre-history of the modern concept of free improvisation is explored here. The pursuit of automatism by André Breton and a number of other authors including Japanese Muroyama Tomoyoshi as well as Tristan Tzara, is considered. Further, representatives of glossolalia (Antonin Artaud) and, attempting to draw a connection to the liberation of sound itself, Partch, Grainger, Varèse, Messiaën and Cage, are mentioned. In more recent developments, mention is made of Lennie Tristano and a number of contemporaries working in the fifties, before Sun Ra and other presentatives of free jazz and free improvisation of the sixties appeared on the scene.

Characterises a number of composers from the "middle or younger generation" who take interest in improvised music. Some of these study it before writing fixed compositions. What is new about this is the existence of an improvised music scene. Some composers may also be improvisors themselves. Others make it part of the performance. Jorge Sanchez-Chiong (living in Vienna) creates ad hoc compositions for specific musicians and combines sometimes traditional interpreters and improvisors in one piece. In Salzburg, composer Gerhard E. Winckler's "Bikini Atoll" some details are left to the musician's discretion, and a live-electronic part will react, unpredictably, to what was played. In German Karlheinz Essl's "more or less" for improvisors, short verbal directions are computer generated during performance. Lindsay Vickery is from Australia and part of the "Decibel" ensemble - "Transit of Venus" is notated in outlines. Belgian Stefan Prins combines fixed parts and parts notated in outlines in "ventriloquium". All mentioned works are illustrated in the article with samples from the scores.

Free improvisors cultivate special cognitive skills. The theoretical field known as game theory studies coordination issues among humans working together. A classic example is a telephone conversation being interrupted - both parties then face the same choice: shall I call back or wait for the other to do so? The problem arises out of too many possibilities to choose from. People will in such situations try to guess what the other might do. If there exists a cognitive salient strategy for both parties, this can be named focal
point. Musicians practising Collective Free Improvisation (CFI) are all the time faced with similar-typed coordination challenges.

The author conducted empirical experiments aiming at tracking a specific, assumed "saliency" competence related to the issues mentioned above. In the first experiment, solo improvisors were to improvise along with a recorded background. This background was relatively homogeneous, but with some strongly diverging material suddenly appearing once. Results showed that "expert subjects" trained in CFI more often than the others drew formal implications from the incident.

The second experiment was about a group improvisation. Musicians were placed in different studio booths so as not to be able to see each other. They heard three different music samples in their headphones and they had been informed that the order of these playbacks were not the same for each musician. Then they were to start improvising simultaneously, using one of the samples as a point of departure. Subsequent interviews showed that "expert musicians" employed "team reasoning" (relying on identification with the group) to a higher degree and more explicitly than the others. Also, that there were no marked difference between novices of FCI coming from classical and jazz fields. In jazz settings there is improvisation, but usually there is a referent (a standard or a composition) to solve coordination problems, the author reasons.

Both findings explain, the author asserts in the conclusions, why “improvisations of CFI's experts are almost always more successful from a formal point of view (p.30)”. Also, that studies in CFI “can help us to shed a light on non-musical phenomena, such as everyday life, where the ability to solve multiple unexpected coordination problems could very well be considered as an improvisational capacity”.

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The author is a Danish improvising musician who, writing in English, reflects on his own practise. Apart from Bailey's book he seems largely unaware of the body of English literature dealing with his subject. But instead, he investigates his subject to a large extent by introspection and reflection in a sensible way, besides doing interviews and summarising theorists from neighbouring fields. There is an informal tone to the book, as if the reader had just met the author after a concert and they were having a conversation over a drink.

Theoretical references and explorations are made especially fruitfully to theatre, in "Essay #5 - Theatre, Dance and Abstract Painting" (p.94-115). Keith Johnston, father of the concept of “theatre sport” seems to deliver concepts that characterise free improvisation well in its
first stages from the sixties and on: keywords such as spontaneity and equal status are focused upon. An interesting deepening out of this comes about by stating the importance of “narrative skills”. We are dealing with an open-ended “storytelling”, not “telling a story. Also, spontaneity is characterised in several ways, with a view to evade the “normal” suppression of “obscene” and other “strange” contents. Players’ attitudes need to be “allowing” to a high degree, and not too much “blocking”, in order to develop the common process. - Paxton, the father of “contact improvisation”, may help to characterise the interactional aspect by introducing the notion of “friction”. It can be seen as related to the method of being connected to other performers. This situation makes events unpredictable and provides constant challenge to participants. Friction also occurs between players or sound sources. It may thus, it seems, be regarded as a constant source of both tension and energy, also in music. It describes a process with multiple components, very different from traditional concepts of melody and accompaniment.

The book also contains a photo series of Danish and international musicians, and interviews with Raymond Strid, Torben Sangild, Peter Ole Jørgensen and Vagn E. Olsson.

Readers should be prepared for frequent errors in the English language - in many cases, Danish expressions have been translated too literally. Instead of “number”, read “piece”, instead of “fat”, read “cool”, etc.

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(h1)/ Guy de Bièvre: Open, mobile and indeterminate forms. PhD, Brunel University 2012. Available through www.bl.uk

This dissertation examines important aspects of open composition forms in recent music history, both in the form of a general discussion, and by analysing selected works. A portfolio of own works is also commented on.

The general section “On Form” focuses especially on the divergent, sometimes even strongly conflicting, composers’ views on openness of composition. Henri Pousseur is pointed to as a composer who conceived of determination and indetermination as complementing, not antagonising each other. Also serialism, according to Dominique and Jean-Yves Bosseur, is viewed by Pousseur “as a tool transgressing the author's omnipresent subjectivity, thus even meeting Cageian concepts” (p.24).

Another problem touched upon is the possible status of unwritten rules, even if “everything” seems to be permitted. The author also looks at the typical attitudes to openness in jazz and concludes (p.36) that “Where the avant-garde composer grants liberties to the performer, the jazz performer takes ungranted liberties with a composer's work.”

And the selection of compositions subsequently analysed surely is a mixed one. The first is Earle Brown: December
52, which is scrutinised with special focus on its background and genesis, taking in a number of sources studied by the author during a visit to the Earle Brown Archive. It thus presents hitherto unknown material, alongside the numerous published interviews and other texts. See the special category g2.4 especially in the "old" department before 2000 of the present bibliography.

Then follow Miles Davis (Ife 1972-82, analysed on the basis of recordings), Adam Rudolph ("Ostinatos of Circularity" [2011], written materials used for conducted improvisation), Peter Zummo ("Experimenting with Household Chemicals", recording publ. 1995, traditionally written parts to be performed in individual tempos and with some choices and liberties) - and Anne la Berge.

Her pieces may use electronics, be based on a time line, and some are published by Donemus. Performers may influence the electronics settings and play from general indications ("e.g. melody, sustain, long tones, noise, busy", p. 141). She has an interesting characterisation of oral versus written communication of musical instructions. "The decision to put works on paper, rather than communicating them orally, has also to with the symbolic power of paper", de Bièvre says, and quotes the composer: "...because I find oral communication too fleeting and also too commanding. It doesn't allow them enough room for their own fantasy. ... I think paper is a sort of God, but it can be disregarded because one can always take a distance from God" (p.137).

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(k)/ 2014, Month of June. Simone Spagnolo (graphic scores), The Gallery Café, Bethnal Green, London. The samples shown at the internet pages seem to show fairly traditionally written music, however arranged in visually unusual ways and illustrated with drawings. They were meant to be shown onstage during an opera incorporating some audience participation.
IIMA got a new design of its table of contents - now one can overlook at a glance what is compositions and what is text.

American composer Lukas Foss wrote, as early as 1963, an important article on his work with open composition for improvising musicians - parallel to Christian Wolff. So exciting to see that Wolff was not alone. If interaction related to composition matters, get to know this article if you did not before!

You may also read about free improvisation related to anarchy in both German and English - a short, concise text. And take the digest of two PhD dissertations on free improvisation, one by Sansom and another by Grossmann.

NEW ITEMS AT IIMA:

New compositions by Rasmussen, Courtis and Christensen - the two last composers are new at IIMA.

Polaschegg article revised for better English readability (shorter sentences). New Danish text about "leg-pulling", an artistic technique of filmmaker Lars von Trier, applied to improvised music, among other things. New short text by Doris Kösterke on Commandments of Anarchy, in both German and English.

NEW ABSTRACTS OF LITERATURE RELATED TO IMPROVISED MUSIC AND NEW NOTATIONS

"OLD DEPARTMENT" 1945-1999:

............

Foss, Lukas: The Changing Composer-Performer Relationship: A Monologue and a Dialogue. Perspectives of New Music nr. 2, Spring 1963 45-53

This article seems to be less known in Europe as it ought to be. It describes Foss' compositional efforts to open up for improvisation, comparable to what Globokar (1970 and 1971;G.2.1) and Karkoschka (1971;G.2.1) did, but many years earlier. Additionally, it describes an idea of music based on interaction ('reaction' in his terminology) and its notation, thus revealing the fact that Chr. Wolff was not the only one to focus musically on that.

Performance practise in new music is undergoing a change, the author argues. Composers work with "handpicked" performers to a much higher degree than before - including himself with his Improvisation Chamber Ensemble. Because "new tasks demand new ideas of coordination", then "As a result, a thorough overhauling of conduction technique is in the making, new instrumental discoveries have antiquated every existing orchestration treatise - traditional limitations of voice and instrument have proved to be mythical..." (p. 46).

The following parts of the article is in the form of a dialogue with an imagined, sceptical musician. Notation matters are discussed, and the author shows an example using accellerando and ritardando instead of a more complex polyrhythmic notation. Generally, new notations should avoid that which is "unessential", in the interest of clarity and efficency. A notation example from Echoi (1960-63) is quoted, employing some musical figures without a staff. It exemplifies "a music where the instruments or voices... act and react to and against one another, like characters in a play..." (p.49f). The importance lies in being a "<I>musical</I>" point of reference, as compared to what the author calls "makeshift" methods.

Describes in some general terms the way of working in the Improvisation Chamber Ensemble. See Foss (G1.1; 1963) for a more in-depth-going account.


This is the dissertation behind Sansom (G3; 2007) - see this for an introduction. There seems to be some additional aspects to be gathered from it.

Anton Ehrenzweig's theory about art perception is discussed. In the author's words, he "understood psychical structures to be contained within art's formal characteristics" (p.75). Abstraction in the arts is not a formal characteristic to be perceived by the conscious mind but rather through a powerful "unconscious depth perception" (p.75). This, in addition to Kristeva's views described in the article Sansom (G3; 2007), informs the author's thoughts on identity formation through improvised music.

His "Model of improvisational process" (p.150 ff) appears as an interesting tool for analysing how musicians get involved in playing. It describes the following stages. They are to be imagined as a cumulative, ongoing and cyclic process, involving, in turn:

- awareness (corresponding ethical virtue: sensitivity)
- response (relevance)
- articulation (commitment)
- transformation (engagement)

A final chapter connects to music education and music therapy. "Education must ensure that space exists for the human element of musical experience, and therapy must attend to the modalities of communication rooted in pre-verbal experience" (p.187). Donald Winnicott's and Julia Kristeva's concepts of play are discussed here, as being pertinent to the creative, "self-inventing" (Prévost) playing activity.

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ADDENDA 2000-


Juliane Klein did her first studies in the DDR with, among others, composer Hermann Keller who taught her improvisation and composition. She later developed her own form of open composition. It seems to rely for the most part on verbal instructions, judging from the example quoted. This is a section in extenso ("work sheet") from the opera "Allein" (2012). It states some
reflections on the dramatic content and provides a poetic description of the desired atmosphere, as well as some concrete musical guidelines.


On the basis of musicians' comments to video recordings of their own playing, the author describes various “continua”: Musical Object, Heart/Mind, Body, Instruments, Partner and Environment. Cases are described, and Julia Kristeva's views of how meaning emerges is pointed out as relevant for understanding the “self-invention” process (Prévost) of free improvisation. According to her, there is a tension between social restraints and disruptions of the order they represent. This makes parody, irony, innovation, creativity and revolution fruitful areas of study. - See, however, the author's PhD Sansom (1997; G3) with more details and a theoretical model which is not included in this article.


Musical rhetorics, such as were cultivated in Baroque music, are re-evaluated for describing free improvised music. A variety of concepts are presented and references made to recordings and to a few conducted workshops. For the present reader, however, the general useability is unclear - descriptions appear rhapsodic, like a catalogue of ideas. It could have been interesting to see concepts like 'kairos', 'prolepsis', the general categories of 'decorum' and that of ethics, connected to a general discussion of free improvised music - providing thorough information on how to both understand their meaning and to practically apply them in the new context. This might yet remain the task of other specialist researchers. Perhaps the list of 'vices' - categories covering “bad behaviour” (p.153ff) - is the most transparent. It includes 'battologia' ('vain repetition' - maybe 'Cliche') - 'bomphologia' ('exaggeration done in a self-aggrandising manner') and still others.

In the introductory exploration of background, Various sidelights fall on free improvised music and postmodernism, on youth rebellion phenomenons after second world war, and there are some brief comments on the sign language of Butch Morris.

One observation, loosely connected to the rhetorics theme but nevertheless valuable, is the author's account of his own experience with playing Berio's “Gesti” for recorder. As the author's description suggests, the piece
proposes a number of new techniques to be employed and at the same time provides choices and freedom from a fixed scheme through a graphic score. "Performing FIM [Free Improvised Music] is also the time of learning...we should think about the fact that knowledge is accumulative and that it depends on memory", it is stated (p.44). This seems the perfect counter-story to the one of Globokar - one unsuccessful piece lead to his much quoted dogma about composition and improvisation being different methods that should not be mixed - see Levaillant (G1.1; 1981). One can learn and get new ideas from composers' propositions (like Derek Bailey also did from Webern, btw), and thus they function in a similar way to the exercises many improvisors keenly do. Like improvising demands much attention to fellow players, so playing an open composition demands attention to the materials and structures presented. This could in a similar manner be an occasion to look into new possibilities and their immediate, free use. So there is hope for combining the two methods.

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Hello all,

here we go - info on new abstracts and more at IIMA which you have previously subscribed to. (Return with IIMA stop if you change your mind).

There might be some HTML and other stuff now and then (like the lineshift tag: <BR>) in these pastings, please try to look through it.

Explanation of classification codes to be found in the online bibliographies.

enjoy... ;-)  
Carl

NEW COMPOSITIONS AT IIMA:

Henrik Ehland Rasmusen (DK): The Nature of the Notes 1 and 2 for an ensemble of melody instruments ad libitum. (both 2010)

(Cardew ed.): Nature Study Notes 1969. A central historic document of the Scratch Orchestra. But difficult to access as it was not included in the book Scratch Music but published separately. Amazon.com offers presently a used copy for £175... I got my copy from the British Music Information Center some years back with the permission from the librarian. Inside is stated: "No rights are reserved in this book of rites..."

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CBN: Intuitive Musik - a mini-handbook (see in IIMA under CBN): revision, stuff about dominating and too quiet persons added.

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EXPERIMENTAL IMPROVISATION PRACTISE AND NOTATION. AN ANNOTATED BIBLIOGRAPHY.

g3/ Walduck, Jacqueline Sarah: Role-taking in Free Improvisation and collaborative Composition. PhD, City University, Dep. of Music, 1997. 
Available online through the online catalogue at British Library, www.bl.uk.

This work deals partly with the author’s own practise of “backbone” composition which could be described as deliberately unfinished ones leaving space for further elaboration which may be partly written, partly improvised, by the musicians.

The first part, however, offers a general discussion of the concept of improvisation. It is a sophisticated one going beyond among other seemingly obvious things, the criterion of composition encountered by the author that it allows for "conscious revision", improvisation does not. Instead, it is maintained as a defining characteristic for improvisation that "evaluations take place <I>as the results are heard</I>.

Further, the author describes "player function roles". They may appear a bit formalised for a free improvisation: “solo - counterpart - background - heckle - punctuation - block - contrapart”, but they could have some interesting interactional properties.

Another category is “Material-generative roles”:

1 Ice-breaking: introducing completely new ideas that become adopted or developed by other players.
2 Contrasting: using or developing ideas that contrast to
the main thematic material.
3 Rooting: rooting the structure for example by repetition of a dominant idea.
4 Mediating: connecting ideas from different groups or sets.
5 Dissenting: using a contrasting idea to the dominant material that is not taken up by other group members
6 Supporting: copying ideas of another <i>player</i>. Reiterating one's own idea serves a rooting function." (p.70).

Further, there are the following "modes of interaction" (cf. Globokar (1970;G2.1)):

1 Homogenous: an overriding characteristic of this mode is the similarity between different parts. The mode occurs in homogenous textures and heterophonous musics.
2 Exchange: a swapping of solistic roles, varying in pace from tightly interlocked to leisurely as if question-and answer.
3 Differentiated: clear differentiation exists between player-function roles. Roles may be static or changing. At the dynamic end of this continuum, with players changing and transforming roles, the mode tends towards the exchange mode" (p.71).

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EXPERIMENTAL IMPROVISATION PRACTISE AND NOTATION.
AN ANNOTATED BIBLIOGRAPHY.
ADDENDA 2000-

(f1.1/) Agrell, Jeffrey and Strohschein, Aura: Creative Pedagogy for Piano Teachers. Using Musical Games and Aural Pedagogy Techniques as a Dynamic Supplement for Teaching Piano. Chicago (GIA Publications), 2013A.<BR>
Exercises, using Agrell (F1.1; 2008), but also new ones.

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P. 102-134, "La notation à partir des années cinquante", is a fairly comprehensive collection of excerpts from works notated in new ways. They are presented in an order of increasing openness. These examples could be a good supplement to the authors' general book on new music Bosseur 1993; H1. It is recommended to look at both, since tendencies and purposes of the notations are more explained there - in particular, verbal notation is given a less superficial treatment.

Previous chapters deal with older notation. This includes also tendencies to specify more and more - Mälzel's invention of the metronome, as we learn p.87, was a piece of technology influencing this in the beginning of the nineteenth century. It is documented how Beethoven had an ambivalent attitude to exact tempo indications, both showing his interest and at times stressing their
limits or being irritated at them.

Composers featured in the new music chapter (some with several examples) are: Kagel, Ferneyhough, Penderecki, Ligeti, Stockhausen, (Mion, transcriptor for Francois Bayle), Earle Brown, Feldman, Cage, Christian Wolff, Cardew, Bussotti, Logothetis, Pousseur and Tom Phillips.

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Usually, exercise collections deal with the music material, the “how to use it” aspect and how to act musically within the group. This one, however, has a few concepts like those of the extremes of “Yea” (strong) and “Ooh” (soft) sound and some more, also advice on practising traditional material. But else, it lingers on describing an egalitarian view of playing (which may serve as a preparation for participants) and on providing advice for workshop leaders. Both could be useful as a supplement to other exercise programs.

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(f1.1/) Agrell, Jeffrey: Improvised Chamber Music. Spontaneous Chamber Music Games for Four (or Three or Five) Players. Chicago (GIA Publications), 2013B.
Exercises, using Agrell (F1.1; 2008), but also new ones.

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Exercises, using Agrell (F1.1; 2008), but also new ones.

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Investigates works by jazz composers Gräwe, Barry Guy, and Schlippenbach as influenced by contemporary music (Webern, Ligeti, Xenakis) as well as contemporary music composer Bernd Alois Zimmermann who collaborated with Schoof, Zimmermann and others.
A statistical analysis of verbal statements documents the difference between the way critics and musicians describe the music. A theoretical model accounts for the differing but ultimately related rhetorical characteristics: legitimisation of "European Free Jazz" regarding the critics and "Initial for inspiration and striving for social prestige" for the musicians. It is concluded that "Whereas emancipation appears to be a historical phenomenon, assimilation continues to be a challenge for improvising musicians, giving rise to fascinating listening experiences". Nevertheless, the author stresses that motifs for approaching those tendencies are individual.


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Interview of the "conversation" type with composer and musicologist Bosseur - see about his works passim in the bibliographies. Among other issues, he quotes from a personal conversation with throws the endeavours behind December 52 into relief by quoting opinions on it by Boulez and Cage before the work was finished. It also appears that Brown intended to break performers' habits by creating graphics he thought could not be interpreted in a traditionally-sounding way.

There are further some remarks on the situation of improvisation and open works in French higher music education and at festivals.

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(g3) /Irmer, Christop: "Das Verhältnis von Musiker und Publikum in etischer Hinsicht", Ringgespräch über Gruppenimprovisation LXXXVI, April 2013, p.5-7.

A statement by Vinko Globokar from 1976 is taken up critically: "... I regard improvisation as a purely private process which can only be of importance for the players' inner development and at which the audience can only be present as a witness" (see Globokar (1972;G2.1). This is seen as a self-sufficient attitude and contrasted to a quotation by Malcom Goldstein who appreciates the aspect of sharing the experience with other people. The author then develops the idea that improvised implies a more direct perception of the musicians' human presence by the audience than do performances of written works.
This idea is based on phenomenologically oriented philosophers Fischer-Lichte, Waldenfels, Lévinas (Merleau-Ponty and Derrida are also mentioned in the background).

One point to be observed from this is that the musical and the general appearance of the musicians’ body may interfere (“semiotic body” and “phenomenal body” according to Fischer-Lichte). Another point is (following thoughts from Lévinas) that the concert situation implies empathy and closeness. And there is a mutual witnessing of each other, also between individuals in the audience. This state of affairs is seen as the basis for a social order, a ritual which stabilises the situation and prevents too much closeness. The applause ritual is an example - it can be formal or more spontaneous, but within the limits of the ritual.

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Prévost’s basic thoughts seem to have found their hitherto most concise form on 13 pages here. The summary by James Saunders goes (p.3), with a comment after the semicolon: “Prévost argues that the collaborative nature of music exploration is not fully acknowledged through the process of writing scores, of fixing sounds and their innovative techniques of production. The result of this appropriation of sound by composers is an embedded capitalism within music: it is perhaps a notion which defines a more chronological avantgarde, where as Philip Cornes suggests ’You already see where the great tradition of Western culture is supposed to go; who’s the genius who will get there first’ “.

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(g5)/ Saunders, James (ed.): The Ashgate Companion to Experimental Music (Ashgate), 2009.

Book comprising articles on miscellaneous topics of experimental music generally and interviews with a number of musicians - all related to English music.

“Writing, music” by Michael Pisaro considers with examples works by Cage, Beuger, Brecht, Brown, Wolff, Oliveros, Ono, Tenney, Werder and Pisaro.

Edwin (Eddie) Prevost's basic thoughts seem to have found their hitherto most concise form on 13 pages here - see Prevost (2009; G3).

Improvisors Rhodri Davies and Evan Parker are featured in interviews. They have different attitudes towards the sounds they work with: Davies sees his work as an ever

Improvisors Rhodri Davies and Evan Parker are featured in interviews. They have different attitudes towards the sounds they work with: Davies sees his work as an ever
ongoing exploration. Even if specific challenges exist to be worked on consistently for a period of time, he likes to move on to something else at some point - and in some cases leave it to composers to use the sounds. Parker, on the other hand, is not against the notion of having a "bag" with known material to use from if he feels it is relevant, neither of using the term of one's own "sound".

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see also from Brown A1 og Wolff A1


Anthology of traditionally written music for the most part, however, these are also included:
Ashley, Robert: in memoriam...Esteban Gomez (quartet) (1988)
Lucier: I am sitting in a Room (1970)
Wolff: Burdocks, Section V (1971)
Brown December 1952 (including the important part with text and a diagram)
Brün, Herbert: Mutatis Mutandis (1968). excerpt

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Dear colleagues - including students, librarians, researchers, musicians, composers and everyone else with interest in studies within the field mentioned below...

you maybe know IIMA and my large bibliography there "Experimental improvisation practise and notation...". Perhaps you are also aware that it is frequently updated with new summaries of literature I have found worthy of inclusion. It occurred to me that time has come to present users for something more up-to-date and convenient than having to look through more or less everything to find new content and review the updates. It could as well include all new compositions and texts posted at IIMA, International Improvised Music Archive.

As I did not manage to find a suitable RSS-solution (should be free and without special server requirements and being able to find exactly what was updated), I now start an IIMA newsletter. This consists just of a manually done compilation of the new stuff I'm putting in. There is maybe no further editorial summarising and talking, but you will have the news delivered with no effort.

PLEASE NOTE: if you are interested, indicate it to me (just a mail with "IIMA yes" in the subject line will suffice if you're busy). You are NOT on the list yet - I want to make sure this is not experienced as spam. You can of course stop anytime ("IIMA stop" could convey the message).

Below you can see the recent newsletter. For elementary questions about the codes, classification system etc, please take a look behind the link below.

yours very best!
Carl

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IIMA NEWSLETTER 130213

EXPERIMENTAL IMPROVISATION PRACTISE AND NOTATION. AN ANNOTATED BIBLIOGRAPHY. ADDENDA 2000-

see also from g3
(g5) Nanz, Dieter A. (ed.): Aspekte der freien Improvisation in der Musik. Hofheim (Wolke Verlag) 2011.

A series of concerts with ensuing discussions in Basel, Switzerland arranged by musicians Nicolas Rihs and Hansjürgen Wäldele since 2003 was the background for this book, bearing the same title. Participating musicians from this series were invited to provide their own answers to the question: "Which question must be asked in order to understand what is essential for free improvisation?". The invitation was also extended to musicologists, journalists and composers in order to further facilitate a common reflection and development of common concepts in order to make it easier to generally speak about this music form at all. The text on the back of this book quotes Miriam Sturzenegger for formulating this aim. No source is mentioned, but it is a slightly edited excerpt of her contribution to a similar discussion - the one following the article Meyer (2010; G2.2) which had 35 participants in all. It can be found at http://www.dissonance.ch/de/rubriken/6/95. The present book consists of 33 contributions - and the vast majority are from persons who did not participate in the previous discussion mentioned!

When directly following playing or listening, many issues for discussion may spontaneously arise. Thomas Meyer mentions 'form', 'interaction' and 'responsibility' as commonly arising during the series. Urban Mäder provides a detailed documentation of one of his free ensemble improvisation lessons at Musikhochschule Basel. It can show how dialogue is important for meaning to arise. What appears highly meaningful in the middle of the discussion may, however, be not just difficult to "generalise" but simply less illuminating in another context, maybe precisely because there is too little linking to commonly used concepts. The discourse easily becomes labyrinthic.

A number of authors criticise the notion of 'freedom' as saying too little about free improvisation. According to Sebastian Kiefer, 'unpredictability' and 'spontaneity' are neither necessarily connected to each other, nor is spontaneity a special privilege for improvised music. For Matthias Kaul (p.53), freedom exists solely in choosing what to play with (perhaps he means instruments etc) - else, there is a discipline to follow the demands of the context. For Harald Kimmig (p.138), creativity and intuition are worn-down concepts, easy to misunderstand. Peter Baumgartner (p.190) is against being a "poetic apologist of the 'moment', of 'prescence', of 'The
He points to a predictable dimension in improvisations and to conventional properties in sounding idioms and interaction. This is elaborated by Rudolf Kelterborn (p.177) and Claudia Ulla Binder (p.186). The first mentions a lack of ‘unorganic’ impulses and the dominance of lengthy gradual developments, the second the recurrence of well-known textures: with holes, with an integrated mass of sound, or with a climax. It could seem notions like ‘freedom’ etc., maybe more relevant to the sixties and seventies, have become outdated, and we need to view free improvisation as a practise in its own right, imposing its own demands on its practioners.

It may seem easier to provide practical advice to musicians. Walter Faehndrich provides a number of checklists dealing with the avoidance of clichés, and Lukas Rohner makes his advice wonderfully clear through graphic visualisations.

Harald Kimmig demonstrates, however, that the goal of reaching common notions in which to talk about free improvisation is perhaps within reach. He poses five questions: ‘what happens from the point of view of instrumental technique? What happens aesthetically? Is movement (body), emotion, intellect active? How is communication taking place? Is there a readiness for risk-taking?’. These questions, says the author, could be posed when facing any music, and they aim pragmatically at describing ‘hard facts’. They could be said to have an ethnological or sociological flavour, a descriptive character going beyond any purely apologetic views. Thus, they could make general comparisons possible, both within improvised music and between this and other musics.

A “thematic register” lists a number of concepts and occurrences within the book.

See also Nanz (G2.1; 2007), written by the editor, which presents a critical view of the theorising part of the series, together with an acclaim of the performance part.

Authors other than those mentioned above are Fritz Hauser, Sylwya Zytinska, Malcolm Goldstein, Christian Kaden, Hans Saner, Philippe Micol, Christoph Schiller, Carl Ludwig Hübisch, Claus-Steffen Mahnkopf, Lukas Rohner, Sebastian Lexer, Hans-Jürg Meier, Jacques Demierre, Lauren Newton, René Krebs, Kjell Keller, Michael Vorfeld, Matthias Schwabe, John Butcher, Markus Waldvogel, Peter Baumgartner. Marianne Schuppe, Daniel Studer, Matthias Arter, Roland Moser.

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(f2) / Adrian, Signe og Jensen, Jesper Juellund: “Spilleregler og musikalsk
A short, but comprehensive, systematic presentation of possible categories of "playing rules". This is taken in a broad sense and includes traditional formal/compositional devices as well as much more, such as various dimensions of context and the way the rules are given. This could be, for instance, general directions for the process ("kill your darlings") or considering the difference between exact directions and describing of general goals. Strictness or looseness exemplifies further, also reflections on the context of the production process, as well as the (imagined) circumstances of performing.


The composer comments on Bird Gong Game, Witch Gong Game, Un Coup de Dés and Ceremony. The typical way of working seems to include providing of both pitches and others kinds of material, presented in visually separate sections (maybe in some cases to be chosen from by conductor or soloist?). Visual design ofteh reflect the perceived background and atmosphere of the composition. Compositions are also tailored to the individual occasions. Even so, at least Bird Gong Game was performed later with many different soloists. The article is a short one - many instruction details are not explained, and the colour illustrations are in low resolution (although prints exist for sale). It is, however, much to be welcomed because of the importance of documenting these works that integrate visual design on a very high level with composition.


Thoughts around the improvisation matinés in Basel which started 2003. Improvisation has become established at conservatories. An immanent critique of the music form is suggested, emerging from the experience of its rhapsodic character. A critical view of the theorising part of the series is presented, after an acclaim of the performance part. The author proposes to study the philosophy of Merlau-Ponty (with 'body knowledge' as a notion) in order to find a theoretical basis which is not a result of forced theorising that fails to connect to its object of study because of an unreflected striving towards being objective.

See also the book Nanz (2011; G2.1), a book written by contributors to the series.
The author takes some detailed looks at improvised music in Switzerland twenty-one years after Meyer (1989; G2.1). It has become much more established and integrated into educational institutions. However, the author thinks there is still an absence of reflection and afterthought, even despite a number of large congresses has been held (Tagung für improvisierte Musik Luzern), and even though there has been a close collaboration between the Swiss Composers' Union (Schweizerischer Tonkünstlerverein) and the improvisor's organisation Swiss Musicians' Cooperative (MusikerInnen Kooperative Schweiz) as joint publishers of Dissonance Magazine until 1996 when the latter was dissolved.

He asks whether the idea(s) of free improvisation are now outdated and absorbed into mainstream, since there is neither much discussion nor seemingly intense activity related to it with the young generations as it seems to him.

See also the numerous reactions to this article Kunkel et al. (2010; G2.1). For a continuation of the discourse, see Nanz (2011; G2.1)

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Ideals of equality are often cherished by improvisors. Cardew (1971; G3) views this issue in the context of philosophical ethics. However, how can they be realised in an educational setting based on the teacher's authority? The author raises this issue and discusses it in relation to a community ensemble in Houston, USA. One example of attempting to open for dialogue and participant's choices in teaching is quoted p.5. Statements from participants are quoted and summarised which describe the friendly, yet also serious atmosphere. This is, so the author assumes, why some of them came to feel less afraid of the urban neighbourhood in question.

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