

**MULTIPLICITY AS A PROCESS OF EXPERIMENTAL MUSIC**

**by**

**Sophie Stone**

**Canterbury Christ Church University**

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## Abstract

This PhD explores my practice through six new compositions of experimental music: *Far Infrared* (2015/18/19), *“As Sure as Time...”* (2016-), *Amalgamations* (2016-), *Continuum* (2017-), *هُوَيَّةُ (Huia)* (2018-) and *postcard-sized pieces* (2020). Using the philosophical concept of multiplicity (discussed by Henri Bergson, Gilles Deleuze, and Alain Badiou) as a framework for the composition, realisation, and experience of this music, I highlight the heterogeneity of seemingly quantitative multiplicities. Key points of focus include considering the experience of sound, silence and durations, indeterminacy and interpretation, the notation, and musical situations (including space and collaboration) as qualitative multiplicities. Extensive research in experimental music, recent approaches to experimental music, and practice research methodologies form the background of this project. Prior knowledge within the field of experimental music is examined and extended, with case studies including Wandelweiser, and specific Wandelweiser composers such as Antoine Beuger and Emmanuelle Waeckerlé, as well as Éliane Radigue.

Realisations of the six new compositions have been documented through audio recordings, videos, photographs, and scores, and are analysed and reflected upon in the exegesis, which influenced future situations and compositions in an iterative, reflexive cycle. As well as new compositions of experimental music, this research offers new perspectives on the concept of multiplicity as a paradigm to understand experimental music, particularly through the compositional process, realisation and listening experience. The compositions of this project explore multiplicity in various ways, such as series, flexibility of score and situations, types and experiences of silences, sustained sounds, duration, and instrumentation. Despite these traditionally being considered as quantitative multiplicities, I argue that they are qualitative through Badiou’s ontology of multiplicity due to their subjectivity, simultaneous and interwoven experiences of past and present, and all experiences not being complete. By considering multiplicities in this way, it highlights the complexity of experimental music practice.

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## Compositions

Before introducing the context of this study, I will briefly outline each composition that resulted from the project; they will be further discussed at length throughout the exegesis. These statements summarise the compositions and the key aspects of my research that are made evident through them. It must be noted that the projects are not chronological and overlap in time as well as in realisation. The first project was not the first to take place during the study; *Far Infrared* was originally a composition from 2015, which was fully notated and determinate. I experimented by creating an indeterminate version as part of my investigation of multiplicity. The experiment of reframing this previously determined piece highlights the research approach, which will be outlined in the Research Methodology chapter of this thesis.<sup>1</sup>

### **Far Infrared (2015/18/19)**

*Far Infrared* was initially composed for piano and two EBows, violin and cello; the score comprised staff and space-time notation.<sup>2</sup> The original version is fully notated with sustained sounds and subtle, slow changes of pitch and timbre. For the *Canterbury Festival Peter Maxwell Davies Memorial Prize* 2018, I arranged a version for flute, soprano saxophone, violin, piano and two EBows.<sup>3</sup> Interested in multiplicity and the piece's fragile and sustained sound world, I then experimented to create a third version with open instrumentation (for two or more instruments) and duration, with a hybridised staff and verbal notation.<sup>4</sup> The third version explores fragility and instability through very quiet sustained sounds and slow changes in timbre, similar to the original version but now through improvisation. Silence is notated to represent the pause between the two sections, however there may be unexpected silences due to player interpretation. Multiplicity in *Far Infrared* is evident in the numerous versions of the score, with each version being considered the same piece. Multiplicity is expressed through its realisations in varied situations, differing instrumentation, and the complex experiences of silence and sustained sounds.

### **"As Sure as Time..." (2016-)**

"As Sure as Time..." (referred to as ASAT for short) is a series of events using a quote from Harper Lee's *Go Set a Watchman*.<sup>5</sup> The metastructure of the series is a culmination of its sounding and silent events

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<sup>1</sup> See page 21.

<sup>2</sup> [Far Infrared : CCCU Research Space Repository \(canterbury.ac.uk\)](https://www.canterbury.ac.uk/research-space-repository/2015/05/20/far-infrared-score-2015/) > Sophie Stone - Far Infrared 2015 (Score).pdf.

<sup>3</sup> [Far Infrared : CCCU Research Space Repository \(canterbury.ac.uk\)](https://www.canterbury.ac.uk/research-space-repository/2018/05/20/far-infrared-2018-score/) > Sophie Stone - Far Infrared 2.0 2018 (Score).pdf.

<sup>4</sup> [Far Infrared : CCCU Research Space Repository \(canterbury.ac.uk\)](https://www.canterbury.ac.uk/research-space-repository/2019/05/20/far-infrared-2019-score/) > Sophie Stone - Far Infrared 3.0 2019 (Score).pdf.

<sup>5</sup> Harper Lee, *Go Set a Watchman* (New York: Harper Collins, 2015).

of open duration; both silent and sounding events are of equal importance despite having differing durations. Conceptualising the project in this way offers an interesting discussion on the experience of the listener. It is not necessary to hear the entirety of the series and the listener's experience starts when the listener first encounters a sound event, therefore each listener's experience will vary. The sounding events include live performances, installations, and fixed media realisations of a verbally notated score for which a new realisation score is created.<sup>6</sup> The silent events are the durations between sounding events.

The score comprises the quote divided into four sections, with instructions for vocalists which have directions for structure, sound/technique, and movement. As a result of the vocalists following the score independently, the sound events are heard as multiple solo "performances" of different lengths. Each sound event is part of a different situation, which includes varied instructions, numbers of voices, electronics and/or live performances, durations, locations, and spaces. It is the quote, the instructions, and the way that the vocalists engage with the score and environment that unify the events. Multiplicity is explored through ASAT's metastructure, the many and varied situations of sound events, the individual listening experience, as well as the notation and versions of the score.

### ***Amalgamations* (2016-)**

*Amalgamations* originated as a solo composition for organ with a score comprising a combination of verbal instructions in the form of a key, and two movements of constellation-like graphic notation.<sup>7</sup> The player navigates the graphic notation in a way that unveils hidden parts of the score and results in the sound of repeated and/or slowly changing sustained ideas with possible episodes of silence. Owing to the indeterminacy of the instructions, each realisation will vary in duration and form. However, the character of *Amalgamations* remains through the types of sounds suggested, and the experience of them. Various versions of *Amalgamations* have been made thus far, including for organ, solo string, piano, and quartet.<sup>8</sup> The principles are unchanged from the original organ score, and the versions investigate what it means to navigate the notation for a solo string instrument or as a quartet. In the quartet version, the players navigate the notation together (or otherwise) as a listening and playing practice to find one another; rather than four sets of instructions for one instrument, each set of instructions is for a different instrument. To keep the identity of the piece, the types of sounds are

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<sup>6</sup> "[As Sure as Time...](#)" : [CCCU Research Space Repository \(canterbury.ac.uk\)](#) > Sophie Stone - ASAT (Score).pdf, 10 May 2017 - PhD Composers' Concert (Event Score).pdf.

<sup>7</sup> [Amalgamations](#) : [CCCU Research Space Repository \(canterbury.ac.uk\)](#) > Sophie Stone - Amalgamations for Organ (Score).pdf.

<sup>8</sup> [Amalgamations](#) : [CCCU Research Space Repository \(canterbury.ac.uk\)](#) > Sophie Stone - Amalgamations for Piano (Score).pdf, Sophie Stone - Amalgamations for Quartet (Score).pdf, Sophie Stone - Amalgamations for Solo String (Score).pdf.

shared with the solo versions, and the process of realisation ensures that players do not move directly from one sound to another; the way that a player navigates the notation remains the same. It is the movement through the notation, and the piece's established sound world, that makes all versions of *Amalgamations* one. As well as the notation, *Amalgamations* particularly addresses the multiplicity of silence and sounds perceived as silence, such as static or repeated sounds, silence before sound, between sounds, unexpected or sudden, and extended or short silences.

### ***Continuum* (2017-)**

*Continuum* is an immersive composition comprising sustained sounds described by one listener as 'ethereal and glacial'.<sup>9</sup> Initially, *Continuum* existed as a 90-minute installation for quadraphonic fixed media and quartet (two string instruments, clarinet, flute and tam-tam), as premiered at *Wintersound* 2018 by Splinter Cell.<sup>10</sup> The score combines space-time, staff and verbal notation with set timeframes for which players have instructions for sounds, dynamics and technique.<sup>11</sup> The fixed media encompasses recordings from workshops with the instrumentalists, which have been manipulated to create an ethereal soundscape that blurs the perception of live and recorded sound.

I explored *Continuum* further through varied presentations of the piece. For example, a 15.1 surround installation using recordings of the live installation, a 30-minute quadraphonic extract, as part of *ASAT*, a collaborative podcast with artist Ben Horner and an audiovisual online realisation as part of *Soundwave 3.0*.<sup>12</sup> In the case of merging *ASAT* and *Continuum*, these installations are both as much *ASAT* as they are *Continuum*; this is a presentation of both pieces and is a concept of multiplicity unique to them. Despite the contrasting realisations of *Continuum*, they are representative of the project through shared material and experiences of sound and silence. The experience of *Continuum* relates to the specific environments in which they are presented, such as darkness and immersion which allow for a more focused type of listening.

### **هُويَّة (Huia) (2018-)**

هُويَّة (*Huia*) is a collaboration with Nour Elhouda Souleh, an Algerian poet and researcher, who was undertaking a PhD at CCCU during the period of this project. The ongoing collaboration is a series of installations that incorporate Souleh's poetry in modern Arabic and her research in constructions of

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<sup>9</sup> Alistair Zaldua, Twitter Post, 12 January 2018, *Twitter*, accessed 12 January 2018, [https://twitter.com/alistair\\_zaldua](https://twitter.com/alistair_zaldua).

<sup>10</sup> [Continuum : CCCU Research Space Repository \(canterbury.ac.uk\)](#) > URL 1: [12 Jan 2018 - Continuum at Wintersound \(FULL VERSION\) - YouTube](#).

<sup>11</sup> [Continuum : CCCU Research Space Repository \(canterbury.ac.uk\)](#) > Sophie Stone - Continuum (Score).pdf.

<sup>12</sup> [Continuum : CCCU Research Space Repository \(canterbury.ac.uk\)](#) > 17 Feb 2019 - Continuum at Sound Thought - Glasgow.wav, 30 Jun 2018 - Continuum-ASAT - MusPro Conference, Edinburgh.wav, 15 Jan 2019 - Hibernus Opus Continuum with Ben Horner - Wintersound.wav, 3 Oct 2020 - Continuum for Soundwave 3.0 - Facebook Live.mov.



Othring. The sonic aspect of the project explores the rhythmic and musical sounds of the Arabic language through fixed media, as well as different types and experiences of silence and repetition over extended durations. The material for this collaboration includes five poems by Souleh, recordings of Souleh reading the poems, and her field recordings and images taken in Algeria in October 2019.<sup>13</sup>

The concept of multiplicity is investigated in *Huia* through the situations of installations, the absence of notation, documentation relating to the project, and the experience of silence. Silence can be experienced in various ways, such as within the fixed media (between words and poems), silence as sound (environmental sounds from Algeria), in Souleh's performance installation inspired by Marina Abramović's *The Artist Is Present* (2010), and metaphorical silences such as the absence of notation or excluded and hidden information. In the installation with Souleh, she sat at the centre of the space for the entirety of the duration and audiences and passersby were invited to sit in front of her, to listen to the sounds and share eye contact only.<sup>14</sup> Souleh's stillness and silence has a significant impact on how the work is perceived by the audience. The multiplicity of *Huia* can be observed through the varied prospective situations of multiple versions; this includes situations with and without Nour, different durations, spaces, audiences, and sounds. The identity of *Huia* is in its use of shared material, text, and topic.

### ***postcard-sized pieces* (2020)**

*postcard-sized pieces* are a set of small open scores, which may be played or enacted in any way. The postcards can be categorised into 'text', 'staff', 'blank' and 'recording task' scores, with a variety of notations, including verbal, graphic, and hybrids using staff notation.<sup>15</sup> A realisation of *postcard-sized pieces* can be curated and there are many possibilities; several ideas are given in the score. The set of postcards are for open instrumentation and duration, and explore multiplicity further than previous pieces as their totality is not based on a shared sound world. The postcards can be played individually or together in any order, and may be played alone or as part of a group. The iterative and reflexive cycle of my practice research methodology is particularly evident within this project, as there is an interconnectivity of the language and notation shared with previous pieces. The project is an invitation for a much wider array of interpretations, which are not necessarily performative or musical. Similarly to *ASAT*, realisations of *postcard-sized pieces* may involve the creation of a new score.<sup>16</sup> The concept

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<sup>13</sup> [هُوَيْتُ \(Huia\) : CCCU Research Space Repository \(canterbury.ac.uk\)](#) > Souleh Field Recordings [x10], Souleh Images [x9].

<sup>14</sup> [هُوَيْتُ \(Huia\) : CCCU Research Space Repository \(canterbury.ac.uk\)](#) > URL 1: [12 Dec 2019 - هُوَيْتُ \(Huia\) 2nd 2-hour installation - CCCU - YouTube](#).

<sup>15</sup> [postcard-sized pieces : CCCU Research Space Repository \(canterbury.ac.uk\)](#) > Sophie Stone - postcard-sized pieces 2020 (Score).pdf.

<sup>16</sup> [postcard-sized pieces : CCCU Research Space Repository \(canterbury.ac.uk\)](#) > 27 Jul 2020 - Ret frem postcards (Realisation Score).pdf.

of multiplicity can be considered in terms of the project's varied and numerous outcomes, listening experiences, its many scores and resulting curated scores, and situations including online performance or a repeated practice/activity.

### **Documentation**

The documentation for this PhD is curated into an online archive on CCCU's repository, categorised by project. In addition to this, some recordings and video documentation have been disseminated online on SoundCloud, YouTube and social media platforms, such as Facebook; the dissemination of the research is further discussed in the Research Methodology chapter.<sup>17</sup> There are over 200 files within the full archive, and any number of these may be listened to, watched, or explored. Documentation that is referred to in the exegesis has a footnote linking to its location in the repository and the file name. The expansive archive shows the multiplicity of documentation associated with each project and includes scores, text, images, recordings, and other documentation.

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<sup>17</sup> See page 21.

## Introduction

This practice research project explores my compositional practice through six new compositions of experimental music. I use the concept of multiplicity as a paradigm for the composition, experience, and realisation of this music. Aspects of experimental music, such as notation, listening experiences, silence and sounds perceived as silence, interpretation, and situations are considered in terms of their multiplicity. Additionally, the ontology of the compositions and my roles as a composer, listener, and sometimes player, are addressed within this frame. There are many ways to analyse my compositional practice and experience the resulting compositions of this project, however it is not possible to account for all of them within this thesis. Therefore, the concept of multiplicity is one possible frame.

My research contributes to the field of experimental music, the definitions of which are discussed in the Contextual Review chapter.<sup>18</sup> With indeterminacy at the heart of this project, my definition of experimental music is shared with Jennie Gottschalk, who identifies the exploration of the unknown as a key feature.<sup>19</sup> Additionally, my compositional practice challenges the hierarchy of sound and silence; the aesthetic of my compositions is situated with the Wandelweiser network, a group of artists, friends and collaborators initially formed in 1992. My practice aligns with experimental musicians whose focus is the experiential nature of sound and silence, and the importance of location, space, environment, and collaboration. Key composers include Antoine Beuger, Emmanuelle Waeckerlé and Éliane Radigue, whose practices and specific compositions are discussed within the case studies of the Contextual Review chapter.<sup>20</sup>

## My Compositional Practice

Through five years of research, my compositional practice has developed into an aesthetic with a unique compositional language and process. My practice is intuitive, and reflective of my personality and daily life. For example, I compose music for which I have an aesthetic preference;<sup>21</sup> this often includes quiet and sparse sounds, and durational music which can be experienced in a way the listener prefers. My compositional process focuses primarily on the experience of sound, silence, and environment first. Therefore, I consider the types of sounds I would like to hear, and how the music will be engaged with, such as with concentrated listening or in an installation environment. I then find

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<sup>18</sup> See page 26.

<sup>19</sup> Jennie Gottschalk, *Experimental Music Since 1970* (New York: Bloomsbury, 2016), 2.

<sup>20</sup> See page 35.

<sup>21</sup> My aesthetic preferences are discussed further within the Contextual Review. See page 29.

a way of communicating this through electroacoustic composition or by creating a score, and describing the sounds through open notation, such as text or graphic notation.

My compositional practice challenges the roles of the listener, performer (or player), and composer. I enjoy creating an openness for interpretation in my music by describing sounds, therefore players, sound makers and performers play, enact, or perform a compositional process involving varying degrees of improvisation. This then results in many different interpretations of the same piece. Additionally, listeners and audiences are considered from the initial conception of a piece, with them often having the agency to experience the music in a way which feels natural to them. For example, the installation environment of *Huia* where people could engage with the work as little or as much as they liked, and in any way.

The openness of my music is extended by my reluctance to call a composition fixed, complete or finished. They are complete in the sense that they are composed with specific sound worlds in mind, but I see my compositions as continually evolving and will never be complete. For instance, I often revisit the language I use in the score (for example, *Amalgamations* has been through three versions of instructions), and I continue to find something new about the compositions from new realisations with different musicians; over time I get to know the compositions further and what it means to be played in specific places and by different people. Therefore, my understanding of them can never be complete, and this is what I find exciting.

## Defining Multiplicity

*'A multiplicity is an entity that originates from a folding or twisting of simple elements. Like a sand dune, a multiplicity is in constant flux, though it attains some consistency for a short or long duration. A multiplicity has porous boundaries and is defined provisionally by its variations and dimensions'.<sup>22</sup> – Nicholas Tampio*

*'In the plainest sense of the word, multiplicity is how thoughts multiply into infinitely different complex strands'.<sup>23</sup> – Robert Luzar*

With multiplicity as the framework for my research, it is important to describe the definitions of the word or concept that I will use. Rather than the dictionary definition of being many or various,<sup>24</sup> I draw on the philosophical discussions of Alain Badiou, with reference to Gilles Deleuze and Henri Bergson. I will predominantly use the concept of multiplicity as described by the French post-structuralist philosopher Badiou. Within his philosophy, Badiou uses the mathematics of multiplicity to explain

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<sup>22</sup> Nicholas Tampio, "Multiplicity", *Encyclopedia of Political Theory*, SAGE Publications, 30 Aug 2010, accessed 26 Apr 2021. [http://www.sage-ereference.com/politicaltheory/Article\\_n294.html](http://www.sage-ereference.com/politicaltheory/Article_n294.html).

<sup>23</sup> Robert Luzar, "The Multiplicity of (Un-)Thought: Badiou, Deleuze, Event", *Comparative and Continental Philosophy*, vol. 11, no. 3 (2 September 2019): 251.

<sup>24</sup> "Multiplicity", *Merriam-Webster*, accessed 27 April 2020. <https://www.merriam-webster.com/dictionary/multiplicity>.

ontology through the concept of 'the event'.<sup>25</sup> Badiou's multiplicity will be described through my own understanding within this Introduction chapter and related to my practice within The Concept of Multiplicity and its Experience within my Practice chapter.<sup>26</sup>

This PhD focuses on the concept of multiplicity as discussed and defined by Badiou, however there is an history of philosophers - such as Bergson and Deleuze - examining the concept, who should be addressed as their ideas overlap. Both Deleuze and Badiou's philosophies of multiplicity stem from Bergson's and have differences in language, explanations, and understanding. To explain my preferred idea of multiplicity, I will draw similarities and differences between the concepts of Bergson, Deleuze and Badiou, and describe how their multiplicities may be linked to the composition, realisation, and experience of experimental music, and specifically the new compositions of this project.

### Henri Bergson

Philosophical multiplicity refers to the state of being multiple and was developed from the mathematical concept by Bergson:

Bergson's concept of multiplicity attempts to unify in a consistent way two contradictory features: heterogeneity and continuity. Many philosophers today think that this concept of multiplicity, despite its difficulty, is revolutionary. It is revolutionary because it opens the way to a reconception of community.<sup>27</sup>

The concept of multiplicity that I discuss here in relation to the process of experimental music stems from Bergson's doctoral thesis *Time and Free Will* (1889). Within *Time and Free Will*, Bergson introduces his theory of duration using multiplicity, and more specifically through qualitative rather than quantitative multiplicity. It is the definition of these two multiplicities which are integral to using the concept as a framework, and are shared with Deleuze and Badiou, however they understand and describe these ideas differently; Bergson relates multiplicity to time, Deleuze associates multiplicity with space, and Badiou uses it to describe an event.<sup>28</sup>

Quantitative multiplicity is homogenous and can be counted or represented with a symbol, such as the number of pages in a score. However, qualitative multiplicity is heterogeneous, but without juxtaposition.<sup>29</sup> Qualitative multiplicity is more complex and is a process and durational, which

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<sup>25</sup> Alain Badiou, *Being and Event*, trans. Oliver Feltham (London; New York: Bloomsbury, 2013), xi–xvi.

<sup>26</sup> See page 76.

<sup>27</sup> Leonard Lawlor and Valentine Moulard Leonard, "Henri Bergson", *The Stanford Encyclopedia of Philosophy*, ed. Edward N. Zalta, Summer 2016, accessed 27 April 2020, <https://plato.stanford.edu/archives/sum2016/entries/bergson/>.

<sup>28</sup> *Ibid.*

<sup>29</sup> *Ibid.*

has progression and cannot be counted. Bergson writes that qualitative multiplicity is where ‘several conscious states are organized into a whole, permeate one another, [and] gradually gain a richer content’.<sup>30</sup> He uses the concept of sympathy to demonstrate in detail how qualitative multiplicities exist;<sup>31</sup> feeling sympathetic is a process which proceeds with ‘putting ourselves in the place of others’, feeling fear, pity, and finally humility.<sup>32</sup> Sympathy, a qualitative multiplicity, ‘is therefore heterogeneous (or singularized), continuous (or interpenetrating), oppositional (or dualistic) at the extremes, and progressive (or temporal, an irreversible flow, which is not given all at once)’; it is ‘inexpressible’, incomplete and a continual process.<sup>33</sup> The durational aspect of qualitative multiplicity is linked to memory, which ‘conserves the past and this conservation does not imply that one experiences the same (re-cognition), but difference’.<sup>34</sup> Within music, an example of a qualitative multiplicity is within the subjective experience of sound, which involves both past experiences and present simultaneously; this experience of sound is in constant flux and will change over time and with further experiences.

## Gilles Deleuze

*“Multiplicity”, which replaces the one no less than the multiple, is the true substantive, substance itself. [...] Even the many is a multiplicity; even the one is a multiplicity. [...] Everywhere the differences between multiplicities and the differences within multiplicities replace schematic and crude oppositions. [...] Instead of the enormous opposition between the one and the many, there is only the variety of multiplicity - in other words, difference.*<sup>35</sup>  
– Gilles Deleuze

Deleuze developed his concept of multiplicity within his doctoral thesis *Difference and Repetition* (1968), his book *Bergsonism* (published 1988), and then further with Félix Guattari in *A Thousand Plateaus* (1980). Deleuze describes the concept of multiplicity through difference and the process of becoming. It is described through metaphysics rather than mathematics or science, where the ‘concept of multiplicity replaces that of substance, event replaces essence and virtuality replaces possibility’.<sup>36</sup> Deleuze’s multiplicity is ‘a complex structure that does not reference a prior unity’ with

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<sup>30</sup> Henri Bergson, *Time and Free Will: An Essay on the Immediate Data of Consciousness* (Charleston: Nabu Press, 2010), 76–77.

<sup>31</sup> *Ibid.*, 18-19.

<sup>32</sup> Lawlor and Leonard, “Henri Bergson”.

<sup>33</sup> *Ibid.*

<sup>34</sup> *Ibid.*

<sup>35</sup> Gilles Deleuze, *Difference and Repetition* (New York: Columbia University Press, 1994), 182.

<sup>36</sup> Daniel Smith and John Protevi, “Gilles Deleuze”, *Stanford Encyclopedia of Philosophy*, 14 Feb 2018, accessed 26 Apr 2021, <https://plato.stanford.edu/entries/deleuze/>.

multiplicities not being a part of a totality, therefore resisting the one/many dyadic relationship.<sup>37</sup> For Deleuze, everything is a multiplicity as a noun, and not as an adjective or multiplicity of something.<sup>38</sup>

Drawing on Bergson's definitions, Deleuze differentiates quantitative and qualitative multiplicities. Deleuze's quantitative multiplicities can be counted and differ from one another, however qualitative multiplicities are not static, they are subjective and can change, which Deleuze relates to the arts. Deleuze explains that these multiplicities 'coexist and interpenetrate'.<sup>39</sup> Nicholas Tampio writes that '[f]or Deleuze, philosophers should investigate the world using the tools of both reason (quantitative multiplicities) and poetry (qualitative multiplicities)'.<sup>40</sup> Deleuze uses the concept of difference to describe multiplicity as opposed to Bergson's duration and time.

### **Alain Badiou**

In my approach to using multiplicity as a framework for my own practice, I have focused on Badiou's concept of multiplicity as discussed in his work *Being and Event* (1988, translated 2005). Unlike Deleuze and Bergson, Badiou considers all multiplicities as qualitative or heterogeneous, and not encompassing oneness, and instead refers to inconsistent and consistent multiplicities. Badiou defines these as:

Inconsistent Multiplicity: pure presentation retrospectively understood as non-one, since being-one is solely the result of an operation.<sup>41</sup>

Consistent Multiplicity: multiplicity composed of 'many-ones', themselves counted by the action of structure.<sup>42</sup>

Badiou's philosophy links 'four affirmations' through the 'infinity of pure multiplicities' using tools from Cantor's set theory,<sup>43</sup> a branch of mathematics studying sets,<sup>44</sup> these affirmations refer to concepts of being, truth, event, and subject.<sup>45</sup> Badiou gives four conditions for which truths (labelled 'generic truths') can be produced: art, science, love and politics.<sup>46</sup> The truths are events that change a

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<sup>37</sup> Jonathan Roffe, "Multiplicity", in *The Deleuze Dictionary*, Revised Ed., ed. Adrian Parr (Edinburgh: Edinburgh University Press, 1998), 181.

<sup>38</sup> *Ibid.*

<sup>39</sup> Tampio, "Multiplicity".

<sup>40</sup> *Ibid.*

<sup>41</sup> Badiou, *Being and Event.*, 543.

<sup>42</sup> *Ibid.*, 533.

<sup>43</sup> *Ibid.*, xv-xvi.

<sup>44</sup> "Set Theory | Basics, Examples, & Formulas", *Encyclopedia Britannica*, accessed 29 April 2020, <https://www.britannica.com/science/set-theory>.

<sup>45</sup> Daniel W. Smith, "Mathematics and the Theory of Multiplicities: Badiou and Deleuze Revisited", *The Southern Journal of Philosophy*, vol. 41, no. 3 (September 2003): 438.

<sup>46</sup> Badiou, *Being and Event*, xvi.

situation;<sup>47</sup> they cannot be predicted or expressed through language, which makes them an 'inconsistent multiplicity'.<sup>48</sup> Badiou uses the concept of the event to describe multiplicity; events are a multiple which are subjective ruptures of the world and require intervention.<sup>49</sup> Badiouan events are significant, with examples such as revolutions, as well as the creation and process of art;<sup>50</sup> here, I compare this to the process of experimental music through its composition, realisation and experience.

Badiou applies mathematics, specifically set theory, to demonstrate multiplicity which he views as the only way to avoid the One;<sup>51</sup> for Badiou, mathematics is ontology.<sup>52</sup> Being is an inconsistent multiplicity, and set theory is a way to present this in a consistent way,<sup>53</sup> a way that can be understood or expressed. Using set theory and succession, Badiou explains how infinity and multiplicities of multiplicities exist. Through this ontology he proposes that:

there cannot be a presentation of being because being occurs in every presentation—and this is why it does not present *itself*—then there is one solution left for us: that the ontological situation be *the presentation of presentation*. If, in fact, this is the case, then it is quite possible that what is at stake in such a situation is being qua being, insofar as no access to being is offered to us except presentations.<sup>54</sup>

To summarise, Badiou highlights that a presentation involves being itself and it cannot be observed if being is already a part of it. Therefore, there is a '*presentation of presentation*'; representations of being can be observed but cannot be observed objectively. This means that Badiou considers quantitative multiplicities as qualitative because observing (counting) quantitative multiplicities involves experience (being). This '*presentation of presentation*' is a multiplicity of multiplicities, and cannot be counted; it is infinite. Quantitative multiplicities are considered qualitative within Badiou's ontology as they are incomplete and are made up of 'many-ones'.<sup>55</sup> This can be related to the experience of silence in music. There are types of silences which I describe that I have or believe can

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<sup>47</sup> Jason Barker, "Introduction: The Unnameable", in *Alain Badiou, A Critical Introduction* (London: Pluto Press, 2002), 6.

<sup>48</sup> Badiou, *Being and Event*, xxi–xxv.

<sup>49</sup> Andy McLaverty-Robinson, "Alain Badiou: On Badiou Versus Deleuze", *Ceasefire*, 17 April 2015, accessed 16 October 2020, <https://ceasefiremagazine.co.uk/alain-badiou-badiou-deleuze>.

<sup>50</sup> European Graduate School Video Lectures, "Alain Badiou & Judith Balso. Contemporary Art: Considered Philosophically and Poetologically. 2014", *YouTube*, 30 September 2014, accessed 28 April 2020, <https://www.youtube.com/watch?v=g83Qni9aIYM>.

<sup>51</sup> McLaverty-Robinson, "Alain Badiou: On Badiou Versus Deleuze".

<sup>52</sup> Badiou, *Being and Event*, xvi.

<sup>53</sup> Andy McLaverty-Robinson, "Alain Badiou: Transcendence, Sets, and the Exclusion of Substance", *Ceasefire*, 26 May 2014, accessed 17 June 2021, <https://ceasefiremagazine.co.uk/alain-badiou-transcendence-sets-exclusion-substance/>.

<sup>54</sup> Badiou, *Being and Event*, 30.

<sup>55</sup> *Ibid.*, 533.



be experienced in a realisation of my compositions, however as these are subjective and experiences of the indeterminate music are incomplete it is not possible to know all the types of silences which can or will be experienced. Therefore, labelling types of silences may be considered a quantitative multiplicity, but they are qualitative. For Badiou, multiplicities are considered both quantitative and qualitative, even before they have been numbered or categorised. This does not mean their categorisation is superfluous; it is still valuable in reflecting and learning more about experiences of silence and how they may be described.

In Badiou's philosophy, being unfolds and is an 'excess of language'.<sup>56</sup> Set theory (being) is performative or enacted,<sup>57</sup> which can be related to the process of artistic creation. It 'cannot represent itself in its totality' and 'there is no whole'.<sup>58</sup> The experience of music unfolding over time (and beyond the experience of the sounding event) can be linked to Badiou's ontology of multiplicity, as well as the consideration of incompleteness and infinity. My approach to composition is to not consider a composition as a whole or complete, with the experience continuing as well as the development of the composition itself, and its interrelation to other compositions. A more in-depth discussion of the multiplicities I have considered within my compositional practice and the compositions of this research project can be read in The Concept of Multiplicity and its Experience within my Practice chapter.<sup>59</sup>

### **Badiou and Deleuze**

There has been rivalry between Badiou and Deleuze, with Badiou openly criticising Deleuze's thought to differentiate them, for example in *Deleuze: The Clamour of Being* (1997), as well as lengthy discussions through letters between the two.<sup>60</sup> One of Badiou's most significant criticisms of Deleuze is that his 'philosophy is organized around a metaphysics of the One',<sup>61</sup> with the process of becoming being One. This process goes against set theory; for Badiou set theory is the only way to avoid the One.<sup>62</sup> Political theorist Andy McLaverty-Robinson writes that Badiou may be misreading Deleuze, and that Badiou's philosophy is transcendental.<sup>63</sup> However, philosopher Terence Blake questions whether Deleuze has misread himself, and Badiou could be a 'legitimate inheritor of Deleuze'.<sup>64</sup> Badiou characterises Deleuze's

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<sup>56</sup> *Ibid.*, xxiv–xxv.

<sup>57</sup> *Ibid.*, xxv.

<sup>58</sup> *Ibid.*, xxvi.

<sup>59</sup> See page 76.

<sup>60</sup> McLaverty-Robinson, "Alain Badiou: On Badiou Versus Deleuze".

<sup>61</sup> Alain Badiou, *Deleuze: The Clamour of Being* (Minneapolis: University of Minnesota Press, 1999), 16.

<sup>62</sup> McLaverty-Robinson, "Alain Badiou: On Badiou Versus Deleuze".

<sup>63</sup> *Ibid.*

<sup>64</sup> Terence Blake, "BADIOU CRITIC OF DELEUZE: absolute place", *WordPress*, 21 Jan 2017, accessed 26 Apr 2021. <https://terenceblake.wordpress.com/2017/01/21/badiou-critic-of-deleuze-absolute-place/>.

philosophy as being biological rather than mathematic, however it can be argued that both philosophers use different forms of mathematics; Badiou's being axiomatic and Deleuze's being 'a "problematic" version of mathematics'.<sup>65</sup>

The first main difference between Badiou and Deleuze's theories is that Badiou describes being as something that exists and according to Deleuze 'being is an effect of becoming', a process.<sup>66</sup> Second, events for Deleuze are differences which take place in the process of becoming; they are smaller scale and more frequent, which contribute to the larger event of becoming, such as 'when someone becomes passionately attached to something'.<sup>67</sup> Whereas Badiou considers the event and being as separate, with the event significant and making a change in the world.<sup>68</sup> A Deleuzian event is new and takes place in the process of becoming, 'the field of continuity', therefore it does not come from nothing, whereas Badiouan events occur in the void (reality/nothingness);<sup>69</sup> Badiouan events are actual and temporal, whereas Deleuzian events are virtual. McLaverty-Robinson writes that for Deleuze 'everything is always in becoming, Events cannot be specified at a particular time or place, but unfold unevenly. Any representation always misrepresents an Event'.<sup>70</sup> Third, Badiou distinguishes a difference between being and nothingness, whereas for Deleuze, 'nothingness is a subjective misperception of difference'.<sup>71</sup>

Deleuze's idea that events are unfixed and unfold unevenly over time is an interesting concept which I can relate to the process of my compositions. For example, the event of ASAT unfolds over time with the beginning being the start of the compositional process, followed by the continued composition and realisation of the project in a series of sounding and silent events. The process could be described as an event in Deleuze's definition with a blurred beginning of the experience. Whereas as a Badiouan event, the initial conception would be described as significant with the following compositions and realisations being the ongoing consequences of the event and a truth procedure.

### **Multiplicity as a Process of Experimental Music**

This part of the introduction is not about discussing the rivalry between Badiou and Deleuze, but to give a lineage to Badiou's multiplicity. There are many similarities and differences in their philosophies, and both have been and can be used as a paradigm for the experience and composition of experimental music. McLaverty-Robinson writes that '[i]n Badiouian theory, the choice of a philosophy is a decision. There

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<sup>65</sup> Smith and Protevi, "Gilles Deleuze".

<sup>66</sup> McLaverty-Robinson, "Alain Badiou: On Badiou Versus Deleuze".

<sup>67</sup> *Ibid.*

<sup>68</sup> Luzar, "The Multiplicity of (Un-)Thought ", 253.

<sup>69</sup> McLaverty-Robinson, "Alain Badiou: On Badiou Versus Deleuze".

<sup>70</sup> *Ibid.*

<sup>71</sup> *Ibid.*

is no real basis for choosing one option over another. One can only pick a side and then follow through its effects'.<sup>72</sup> This is the same process for this exegesis. There are many philosophers for which their theories could have been used as a framework, however, Badiou's felt intuitive. Here, I focus on Badiou's philosophy and the idea of the event as significant and an impacting rupture of the world with continued consequences, everything being a multiplicity, and seemingly quantitative multiplicities being qualitative. Badiou's use of set theory to explain the ontology of multiplicity can be translated to the musical experience and composition of my music and others; in this thesis this equates to considering the ontology of the score and the moment of realisation as separate phenomena.

When considering multiplicity as a framework for my new compositions and the experience of them, multiplicity means more than many-ness. The philosophical concept is a complexity of interwoven and co-existing parts linked to infinity; there is no end. By departing from singularity and considering both the experience and composition of music as multiplicities, it highlights and helps one understand the infinite complexity of experimental music experience and practice through subjectivity.

## Other Definitions

As well as multiplicity, there are terms that I will use in this thesis that would benefit from defining. These terms include "situations", "performance", "non-performance", "silence", "listening" and Lydia Goehr's 'work-concept' which I will refer to throughout this exegesis.<sup>73</sup> "Situations", a term also used by Badiou within his concept of multiplicity, encompass the various factors that contribute to a performance or non-performance, which include: environment, space, location, the number of players, and listeners, and the way that they engage with the situation. I use the terms "performance" and "non-performance" because not all realisations are performed or necessarily musical. For example, fixed media installations, and playing music within a situation that is not for an audience or is not performed, such as a practice. In non-performance situations, I refer to the musicians as "players". Additionally, within my practice, I refer to "listeners" rather than audiences who have a vital role that challenges authorship in the Western classical music tradition, as described by Goehr's work-concept.

In *Imaginary Museum of Musical Works* (2007), Goehr highlights and problematises the notion of seeing all music through the lens of the work-concept. The concept of a musical work is the historic

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<sup>72</sup> *Ibid.*

<sup>73</sup> Cf. Lydia Goehr, *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music* (Oxford: Oxford University Press, 2007).

ideal of how classical music is perceived, with the musical work being an object with the focus on the score and the composer as a musical great.<sup>74</sup> It is rooted 'in a peculiarly romantic conception of composition, performance, notation, and reception';<sup>75</sup> the work-concept is how classical music has been perceived and regulated since the 1800s.<sup>76</sup> My practice cannot be perceived in this way, and I discuss this further within The Concept of Multiplicity and its Experience within my Practice chapter.<sup>77</sup>

The term or concept of "listening" that I describe is not scientific. I consider the listener's engagement with music from an aural perspective, which is individual and specific to the listener based on their own culture and experiences. The perspectives of the listening experience of my music in this project are predominantly my own, therefore my writing on listening is only one perspective of how my music could be experienced and highlights its infinite multiplicity.

The final definition is of "silence", which is a complex term. Within this context, I address silence as not the absence of sound, but I propose that silence is the opposite. Silence is full of sound. There are many sounds which are perceived as silent, such as those that are ignored, very quiet or static. However, real silence does not exist. Definitions and types of silences which are possible in the realisations of this project are explored further in the Silence as Multiplicity section of The Concept of Multiplicity and its Experience within my Practice chapter.<sup>78</sup> Definitions and philosophies on the experience of silence have been researched and reflected on, including Salomé Voegelin's philosophy of sound, Edward Pearsall's 'performative silence', and Isabella van Elferen and Sven Raeymaeker's definitions of silences, as well as my own.<sup>79</sup>

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Although my practice research methodology is an iterative process, the layout of this thesis is linear. As a way of portraying the experiential nature of my research, the writing of this exegesis is in an alternative writing format with factual text justified, and reflective text aligned to the right and in italics. The subsequent chapters comprise, in this order, the Research Methodology including the process of research, dissemination and collaboration; an in depth Contextual Review with specific case studies relating to my compositional practice; The Concept of Multiplicity and its Experience within

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<sup>74</sup> *Ibid.*, 89

<sup>75</sup> *Ibid.*, 113

<sup>76</sup> *Ibid.*, 115

<sup>77</sup> See page 76.

<sup>78</sup> See page 101.

<sup>79</sup> Salomé Voegelin, *Listening to Noise and Silence: Towards a Philosophy of Sound Art* (New York: Bloomsbury, 2010); Edward Pearsall, *Twentieth-Century Music Theory and Practice*, 1st Ed. (New York: Routledge, 2012), 236; Isabella van Elferen and Sven Raeymaekers, "Silent Dark: The Orders of Silence", *Journal for Cultural Research*, vol. 19, no. 3 (3 July 2015): 262–73.

my Practice chapter which explores the multiplicities I identify in the experience, realisation and composition of my new compositions of experimental music; Final Reflections on the insights of this project, and an appendices of relevant additional information. The appendices consist of project outlines, an overview of my compositional methods and approaches for each project, the types of silences possible within them, a comparison of selected realisations of each project, and a selective discography listing some of my experimental music listening. The discography features music which I feel is relevant to this project and has influenced my practice but has not been discussed in the exegesis.

## Research Methodology

The research methodology of this PhD takes a practice research approach which is unique to this project. As a part of this, I have multiple roles which include researcher, composer, player, and listener, as well as more interpersonal roles such as friend and collaborator. My involvement differs from project to project and each project has its own methodology. The overall methodology of my PhD, and the overview of the methodology for each project can be seen in figure 1. The methodology is an iterative and reflexive process of multiplicities. The diagram below is separated into reflection, people processes, experienced-based processes, realisation and composition as these are the most prominent processes of the methodology, and are examples of qualitative multiplicity. However, they are not necessarily separate processes, for example realisation, composition and people processes are a type of experience-based process. There are multiple versions of each of these processes throughout each project, which occur simultaneously and transform over time. Therefore, one should imagine multiple 3D copies of this diagram overlaid on top of each other which is constantly moving and changing.

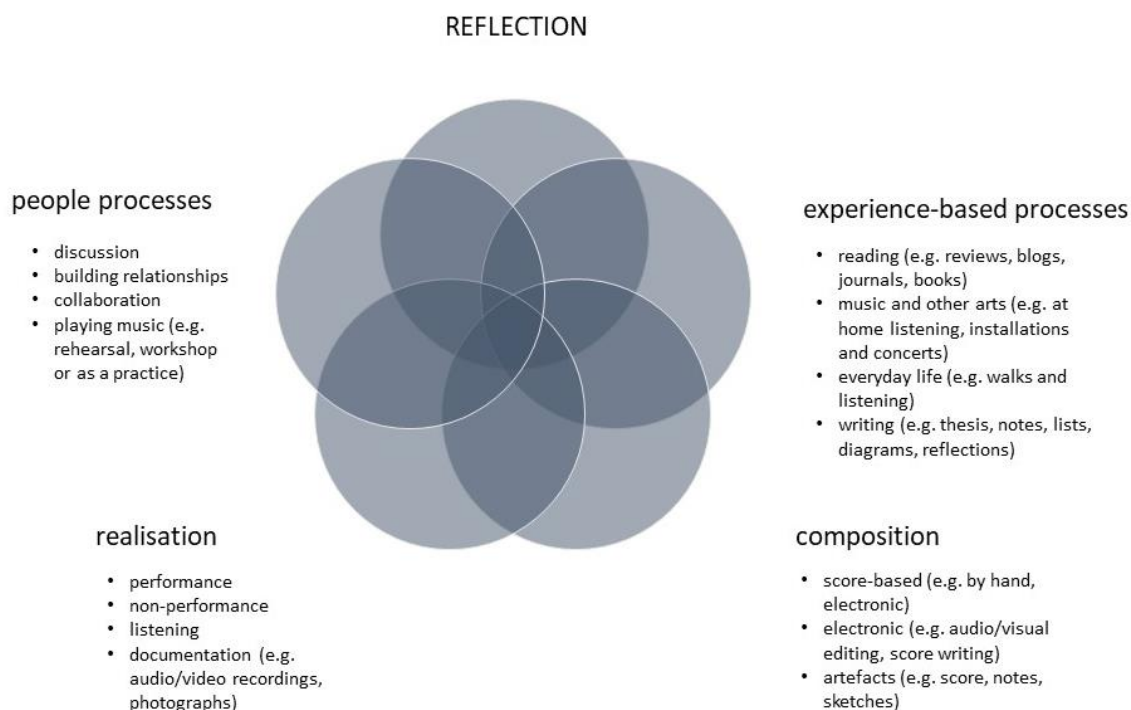


Figure 1: Research Methodology

*At the beginning of my PhD, I considered processes as separate and somewhat consequential, but linked with reflection. However, now I see the methodology as encompassing more interpersonal*

*processes with each process affecting and contributing to others, hence the Venn diagram with each process having equal importance.*

The process of research is a complex cycle through listening and reading to score-based compositional practices, rehearsals and workshops, realisations and reflections, which all feedback into one another. Throughout this process, reflection is key to the research and this is where valuable and new knowledge is claimed. Resulting from this process are multiple forms of documentation including notes, scores, sketches, videos, photos, audio recordings, writing and more. The documentation associated with this research study can be described as artefacts as part of an archive and not products resulting from the research because, as explained by Paul Carter, they cannot be replicated, and they are unique.<sup>80</sup> It is the artefacts and their process which are valuable to this research project and any project involving practice research.

Writing through reflection has been integral in highlighting the research aspects and new knowledge from my creative practice, and this will be evident in the reflective writing of this thesis. The writing here is not an explanation of the practice or artefacts, but it 'plays a complementary role in revealing the work of art'.<sup>81</sup> The role of the thesis therefore is to help articulate, elaborate, and validate the research to others within and outside of the discipline of experimental music.

The research of this PhD project has been disseminated in various ways and a timeline for each composition can be seen in Appendix 1 (Timelines for Each Composition).<sup>82</sup> The research has been presented at conferences across the UK, such as *Performing Indeterminacy: an international conference* (2017), and multiple BFE/RMA Research Students' Conference and Music and/Process conferences. Compositions have been realised at numerous festivals such as *Wintersound* (Canterbury), *Soundwave 3.0* (online) and *Sound Thought* (Glasgow). Additionally, musicking<sup>83</sup> has taken place in non-performative situations such as with the composers and musicians at Composers Meet Composers (a mentoring programme organised by the Wandelweiser network) and with the Montrose Composers' Club, and installations such as *Huia* as part of the *Art of the Lost* show in the Daphne Oram Creative Arts Building (CCCU), and *an outside space* commissioned for *Electric Medway*, an online digital arts festival.

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<sup>80</sup> Paul Carter, *Material Thinking: The Theory and Practice of Creative Research* (Melbourne: Melbourne University Publishing, 2004), 11.

<sup>81</sup> Estelle Barrett and Barbara Bolt, *Practice as Research: Approaches to Creative Arts Enquiry* (London: I.B. Tauris, 2010), 31.

<sup>82</sup> See page 137.

<sup>83</sup> Cf. Christopher Small, *Musicking: The Meanings of Performing and Listening* (Connecticut: Wesleyan University Press, 1998).

As will be discussed in the chapters below, collaboration is integral to the music-making process, such as in performance and realisation. The collaborations take place in many different ways, for example the non-verbal collaboration with Wandelweiser musicians when playing and finding a musical identity at Composers Meet Composers,<sup>84</sup> and the discussions and trying out of ideas in rehearsals with the Free Range Orchestra, Montrose Composers' Club and other ensembles. However, there are several instances of compositional collaboration which should be addressed. Examples include, Grant Gover and I collaborating on a realisation score of *ASAT, Hibernus Opus Continuum* with Horner, and *Huia* with Souleh. The levels of collaboration and collaborative processes in these situations are very different. For example, Gover created his own version of a realisation score, which we discussed and edited together.<sup>85</sup> For *Hibernus Opus Continuum*, it was not a true collaboration in the sense that we worked together on the final "product", but a collaboration of material as Horner used a 30-minute extract of *Continuum* as part of the experimental podcast.<sup>86</sup> Lastly, the collaboration with Souleh involved Souleh in every part of the process as the project was about her and her identity.

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Badiou's ontology of multiplicity can be related to the production of knowledge in practice research. As described within the Introduction,<sup>87</sup> for Badiou there are four conditions for which truths can be produced including art, and therefore music. He says that 'contemporary art is the result of a rupture inside modernity', a Badiouan event of which we are now experiencing the consequences as the world as we knew it has changed.<sup>88</sup> Contemporary art is 'not the end of modernity, but an immanent rupture of modernity'.<sup>89</sup> Badiou suggests that art can create new forms through performance, installations and happenings, therefore the production of art is an event and a truth procedure.<sup>90</sup>

Badiou suggests that truth is something new and a process which is incomplete, and this is differentiated from knowledge, which is repeated.<sup>91</sup> Knowledge is what is already known in a

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<sup>84</sup> This experience is discussed in the Listening as Multiplicity section of The Concept of Multiplicity and its Experience within my Practice chapter. See page 100.

<sup>85</sup> "[As Sure as Time...](https://www.canterbury.ac.uk/research-space-repository/as-sure-as-time/)" : [CCCU Research Space Repository \(canterbury.ac.uk\)](https://www.canterbury.ac.uk/research-space-repository/as-sure-as-time/) > 24 May 2018 - PGRA Conference (collaboration with Grant Gover) - CCCU (Event Score).pdf.

<sup>86</sup> [Continuum](https://www.canterbury.ac.uk/research-space-repository/continuum/) : [CCCU Research Space Repository \(canterbury.ac.uk\)](https://www.canterbury.ac.uk/research-space-repository/continuum/) > 15 Jan 2019 - Hibernus Opus Continuum with Ben Horner - Wintersound.wav.

<sup>87</sup> See page 14.

<sup>88</sup> European Graduate School Video Lectures, "Alain Badiou & Judith Balso. Contemporary Art: Considered Philosophically and Poetologically. 2014", *YouTube*, 30 September 2014, accessed 28 April 2020, <https://www.youtube.com/watch?v=g83Qni9aIYM>.

<sup>89</sup> *Ibid.*

<sup>90</sup> *Ibid.*

<sup>91</sup> theevent asca, "Alain Badiou, Event and Truth" [Playlist], *YouTube*, 22 February 2014, accessed 27 April 2020, [https://www.youtube.com/playlist?list=PLOCajRdpa2sG5L-6CPjPHv\\_Cdydzq8Lfx](https://www.youtube.com/playlist?list=PLOCajRdpa2sG5L-6CPjPHv_Cdydzq8Lfx).



situation,<sup>92</sup> and truth is beyond language and cannot be defined.<sup>93</sup> The truth here is not a truth as defined by Aristotle because it is new and not regulated; truth cannot be reduced by pre-existing established knowledge.<sup>94</sup> For the process of truth to occur, an unpredictable happening needs to take place, the event.<sup>95</sup> Badiou explains that this new truth produces a new 'logic', such as a new artistic form, and this is 'the verification of an infinite truth'.<sup>96</sup> Thereby, the process of truth involves the unpredictable event interrupting the repetition of knowledge, the creation of a new possibility, and successive subjective and creative choices that become a 'subset of the world', which is infinite (cannot be determined).<sup>97</sup>

Truth is infinite because it is incomplete. However, 'forcing' is the 'fiction of a complete truth'.<sup>98</sup> Forcing is a definition given by Badiou to describe the forcing of knowledge without verification. The world and time are incomplete; therefore, it is not known that the truth is complete. An example that Badiou gives is about love. Saying "I will always love you" is a forcing of the process of love before it is fully developed.<sup>99</sup> This forcing has consequences as it transforms the life of love. Forcing is the forcing of a truth to be completely true and, despite it not being complete, to become knowledge.<sup>100</sup> Badiou's truth procedure and the forcing of truth is comparable or equivalent to the production of new knowledge within practice research; the realisation and experience of music is a truth procedure, creating new truths, new understandings, and therefore new knowledge. Truth, in my research, is not about the uncovering of facts but of new understandings of multiplicity within and as a process of experimental music practice.

*An example of forcing within my compositional practice and reflection is within the Silence as Multiplicity section of The Concept of Multiplicity and its Experience within my Practice chapter.<sup>101</sup> I outline multiple ways that the listener may experience silence in specific compositions. However, this cannot be fully known as the experiences and realisations of these compositions are not complete. By explaining what these possible experiences are, I influence further realisations and how these are experienced. Another example is in my*

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<sup>92</sup> David R. Brockman, "Appendix: A Crash Course in Alain Badiou's Philosophy", in *No Longer the Same: Religious Others and the Liberation of Christian Theology* (Switzerland: Springer, 2011), 150.

<sup>93</sup> Alain Badiou, "Truth: Forcing and the Unnameable", in *Theoretical Writings*, ed. Alberto Toscano Ray Brassier, Bloomsbury Revelations Ed. (London: Bloomsbury, 2015), 124.

<sup>94</sup> theevent asca, "Alain Badiou, Event and Truth" [Playlist].

<sup>95</sup> *Ibid.*

<sup>96</sup> *Ibid.*

<sup>97</sup> *Ibid.*

<sup>98</sup> *Ibid.*

<sup>99</sup> *Ibid.*

<sup>100</sup> *Ibid.*

<sup>101</sup> See page 101.

*descriptions of the compositions. Prior to the Free Range Orchestra's performance of Far Infrared at Wintersound 2020, I explained that the piece explores fragility and instability.*

*These are ideas that I intended to explore through this composition, but not all possible iterations of the piece have been heard and it is not possible to say what the meaning of the piece is, or the totality of sounds that could be explored or experienced. Describing the piece in this way has an influence on how the listeners will perceive it and how the players will interpret it.*

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The research methodology is further discussed within The Concept of Multiplicity and its Experience within my Practice chapter,<sup>102</sup> and my compositional methods and approaches are summarised in Appendix 2 (Compositional Methods and Approaches).<sup>103</sup>

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<sup>102</sup> See page 76.

<sup>103</sup> See page 143.

## Contextual Review

This chapter is described as a contextual review as an alternative to the traditional literature review because the context of this study is not only in books and articles, but is experienced in music and life. This terminology stems from Robin Nelson's 'literature-practice review' comprising case studies of several practitioners related to the area of study.<sup>104</sup> I start this discussion by defining experimental music, followed by highlighting the significance of my aesthetic preferences as well as an explanation of what or who Wandelweiser is and means to my practice, and finally I analyse several relevant case studies. The composers associated with Edition Wandelweiser and the Wandelweiser network form the main influences on my practice. They are significant in the context of my research because their uses of silence and sound, quiet aesthetic, complex simplicity and incorporation of environment and situation are shared with my compositional practice and can be related to the concept of multiplicity. Therefore, Wandelweiser artists constitute the majority of the case studies I analyse in this chapter. Some of my thoughts are shared with Wandelweiser artists, and the discovery of them and their music have influenced me, especially with regards to the hierarchy of silence and sound, use of series, and the integral social contexts of their practice.

## Experimental Music

My compositional practice contributes to the field of experimental music which is a generalised label given to musics that reject the established Western classical tradition. Although there is debate about its exact lineage and definition, I will aim to define experimental music and situate the music of this project within it. The field of experimental music comprises a broad spectrum of works that do not necessarily share the same characteristics, some of which are: indeterminacy/aleatoricism, minimalism, alternative notation, unusual instrumentation or unusual use of traditional instruments, changing the role of the performer, composer or listener, different performance spaces and blurring boundaries between music and noise, and music and other arts.<sup>105</sup>

*John Cage is at the forefront of the type of experimental music of which I would situate my practice, with a focus on listening, environment, and indeterminacy. There is no doubt that Cage's influence on experimental music is important to the background of my research, but his significance in the history of experimental music has been examined at*

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<sup>104</sup> Robin Nelson, ed., *Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances*, 2013 Ed. (Hampshire: Palgrave Macmillan, 2013), 34–35.

<sup>105</sup> Cecilia Sun, "Experimental Music", *Grove Music Online*, accessed 24 November 2019, <https://www.oxfordmusiconline.com/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002224296>.

*length before. Therefore, the composers whose work is most current and relevant to me, will be discussed in this thesis.*

The term “experimental” in music is difficult to explain due to its numerous and contrasting characteristics, but many musicologists and musicians have expressed their understandings of the term. For example, David Nicholls describes the difference between “experimental” and “avant-garde” music: he suggests that avant-garde works use the extremes of the musical tradition, whereas an experimental composer’s approach is to avoid the traditional norms altogether.<sup>106</sup> Michael Nyman arrives at the same conclusion by discussing the differences in specific parameters between avant-garde and experimental music, for example, the use of notation, processes (e.g. people processes, compositional processes and electronic processes) and identity.<sup>107</sup> In more recent literature James Saunders offers an excellent explanation of experimentalism in music which should be defined as ‘a series of indicators [that] might suggest where much of this work is located’.<sup>108</sup> He suggests indicators such as:

not trying to build on the past, but starting from scratch; seeking to discover or test something as a prerequisite; not working with traditional formats (sounds, instruments, forms, media, institutions, people); challenging our assumptions about music, art and life, and the apparent boundaries between them; questioning the relationship between composer, performer and audience; having a nebulous relationship between score (where present) and sound, and between the end result and its constituent parts; accepting circumstantial outcomes as readily as planned outcomes; music in which the idea or concept is as interesting (if not more so) than the sound; existing only in the moment; and taking an idea or parameter and following it to an extreme degree.<sup>109</sup>

*Within my practice, I would describe the music as being more than the sound itself, with the whole situation of how and where the music takes place being as important as the sound. For example, the space and how listeners and players interact are an integral part of the experience.*

Although some of Saunders’s indicators are of other types of music, it is how they intersect that defines experimental music.<sup>110</sup> Christopher Fox argues, and I agree, that Nyman’s differentiation

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<sup>106</sup> David Nicholls, “Avant-Garde and Experimental Music”, in *The Cambridge History of American Music*, ed. David Nicholls (Cambridge: Cambridge University Press, 1998), 517–518.

<sup>107</sup> Michael Nyman, *Experimental Music: Cage and Beyond* (Cambridge: Cambridge University Press, 1999), 1–30.

<sup>108</sup> James Saunders, “Introduction”, in *The Ashgate Research Companion to Experimental Music*, ed. James Saunders (Surrey: Ashgate Publishing Limited, 2009), 2.

<sup>109</sup> *Ibid.*

<sup>110</sup> *Ibid.*

between avant-garde and experimental music 'seems simplistic' as the lineage is complex and therefore it is difficult to draw a line between the two.<sup>111</sup> Michael Pisaro adds that experimental music is 'an alternative way of thinking about music, which 'is still a living practice and the full history [...] is yet to be written'; it is a development of ideas over decades, which is multidimensional and therefore a chronological lineage cannot be found.<sup>112</sup> I agree with Pisaro's explanation as experimental music cannot be fully defined and its lineage is not straightforward. It is also not just defined by the music but influenced by social circumstances and other movements throughout history.

According to Fox, indeterminacy is the main aspect of all experimental music and can inform the compositional process and the player's involvement with the work.<sup>113</sup> Indeterminacy within a musical situation creates a shift in the role of the composer as this gives the player more control over the piece's outcome. Indeterminacy and the role of the composer and player are aspects in several of Saunders's indicators, such as: questioning the relationship between the composer and performer, going against traditional forms, and outcomes that are not planned, for example.<sup>114</sup>

At the beginning of my PhD journey, Gottschalk published a much-needed and detailed book which covers many approaches to experimental music that I take and has therefore been referenced throughout this thesis. Gottschalk shares the same thoughts that experimental music explores the unknown, with indeterminacy being 'perhaps the most overt and central trait':<sup>115</sup>

Experimental music is challenging to pin down because it is not a school or a trend or even an aesthetic. It is, instead, a position – of openness, of inquiry, of uncertainty, of discovery. Facts or circumstances or materials are explored for their potential sonic outcomes through activities including composition, performance, improvisation, installation, recording, and listening. These explorations are oriented toward that which is unknown, whether it is remote, complex, opaque, or falsely familiar.<sup>116</sup>

Gottschalk explains that experimental music is concerned with 'change', but not the aim to change a piece of music, but a change in the listener's thinking.<sup>117</sup> This is an idea shared with Wolff who describes experimentalism in music as:

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<sup>111</sup> Christopher Fox, "Why Experimental? Why Me?", in *The Ashgate Research Companion to Experimental Music*, ed. James Saunders (Surrey: Ashgate Publishing Limited, 2009), 8–9.

<sup>112</sup> Michael Pisaro, "Writing, Music", in *The Ashgate Research Companion to Experimental Music*, ed. James Saunders (Surrey: Ashgate Publishing Limited, 2009), 28 and 31.

<sup>113</sup> Fox, "Why Experimental? Why Me?", 25–26.

<sup>114</sup> Saunders, "Introduction", 2.

<sup>115</sup> Gottschalk, *Experimental Music Since 1970*, 2.

<sup>116</sup> *Ibid.*, 1.

<sup>117</sup> *Ibid.*, 2.

something that through the music, through the way it's performed, possibly through the way it's presented [...] suggests the possibility of change. [...] The music becomes a kind of metaphor, if you will, for a social situation, that it suggests a way of organising your thinking, your attitude towards the world, which suggests that the world could be different. [...] So that would seem to me now what experimental is about, providing a kind of model, an incentive for the notion of change.<sup>118</sup>

For the listener, there is a change of focus from the composer's choices to the sound of the music itself; the listener has agency. Another definition for experimental music could be music created using an experimental process.<sup>119</sup> On this topic, Gottschalk refers to Larry Austin who expressed: 'I still have the attitude of experimental. In the piece I'm doing, I am excited to be discovering new possibilities, even with techniques I've used extensively'.<sup>120</sup> Gottschalk concludes that experimental music is a result of combinations of indeterminacy, change, non-subjectivity and research.<sup>121</sup>

*The definition with which I situate my practice is of an experimental music that is open with indeterminacy being a key feature; indeterminacy is a part of my compositional process, realisations and situations, and scores of the compositions presented. The characteristics are an alternative to the Western classical tradition with the focus being taken away from the composer and agency given to the players and listeners. My scores are open notation and players make their own compositional decisions and improvise. In realisations of my music, listeners may often choose how they engage with the music, for example, through concentrated listening or moving around the space during the realisation of Amalgamations for Organ by Lauren Redhead at the Canterbury Festival in 2017.*<sup>122</sup>

*This change in agency is an alternative to the musical traditions described in Goehr's work-concept. My practice takes into consideration the role of the composer, player and listener, and performance and non-performance as a process.*

## Aesthetic Preference

My preferred listening experiences have a significant influence on my compositional practice and contribute to what could appear to be a narrow and specific context for this research project. My

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<sup>118</sup> Christian Wolff, "Prof Christian Wolff lecture: Experimental Music", *School of Advanced Study, University of London*, 12 May 2014, accessed 17 October 2020, <https://www.sas.ac.uk/videos-and-podcasts/music/prof-christian-wolff-lecture-experimental-music>.

<sup>119</sup> Gottschalk, *Experimental Music Since 1970*, 3.

<sup>120</sup> Thomas Clark, *Larry Austin: Life and Work of an Experimental Composer*, Illustrated Ed. (Raleigh, North Carolina: Borik Press, 2014), 27.

<sup>121</sup> Gottschalk, *Experimental Music Since 1970*, 5.

<sup>122</sup> [Amalgamations : CCCU Research Space Repository \(canterbury.ac.uk\)](#) > 22 Oct 2018 - Lauren Redhead (Organ), *Automatronic - CCCU (Event Score).pdf*.

aesthetic preferences affect the experience of my compositions because of the influence on my notation and the way language is used within them. In this short description of my aesthetic preferences, I will outline the sounds that I enjoy in experimental music, as well my preferred experiences of listening; however, my listening and appreciation of music is broad and not limited to them. It is impossible to hear all musics so my experience of music cannot be complete, and my preferences will change over time and has done so throughout my PhD journey. Therefore, the lists below are a summary of my current musical preferences:

Sounds: quiet sounds, static sounds, silence, sparseness, slow changes to sound, subtle changes to sound, fragility, extended durations, fragility, seemingly simple sounds that require patience and concentration from both listener and player, extremities of pitch, extended techniques and sounds that are new to me, sustained sounds and repetition of sustained sounds, and music that gives sounds space.

Experiences: possibility of concentrated listening and background listening (a duality/contradiction), immersion, experiencing music in a context outside of the norm, and music that challenges the way a player/listener engages with it.

A selective discography of my listening can be found in Appendix 5 (Selective Discography).<sup>123</sup>

*There is not a clear aesthetic reason why I prefer listening to this type of music and this is well explained by Pizaro: 'there's no reason to love this music. One just does (or one doesn't)'.<sup>124</sup> Additionally, Pizaro describes the experience of this music as 'terrifying and reassuring; strange and familiar; exciting and normal: all at once'.<sup>125</sup> My experience is similar; listening to these sounds feels intuitive to me, and it is simultaneously challenging and comforting.*

## Wandelweiser

Edition Wandelweiser is a record label and publishing company formed in 1992 and was co-founded by Antoine Beuger and Burkhard Schlothauer.<sup>126</sup> The word has several different

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<sup>123</sup> See page 151.

<sup>124</sup> Michael Pizaro, "Erstwords: Wandelweiser", *Erstwords*, 23 September 2009, accessed 15 January 2018. <http://erstwords.blogspot.com/2009/09/wandelweiser.html>.

<sup>125</sup> *Ibid.*

<sup>126</sup> G. Douglas Barrett, "The Silent Network—The Music of Wandelweiser", *Contemporary Music Review*, vol. 30, no. 6 (1 December 2011): 450.

translations,<sup>127</sup> however, it is not important to reflect on the name as this does not define what the associated artists do. Pisaro writes:

Whatever it means, I was never completely comfortable with the name, but have always understood it somewhat humorously – as something that just popped out of Burkhard’s linguistically inventive mind, rather than as a description of any kind of aesthetic program.<sup>128</sup>

The name Wandelweiser is given to the label’s associated network of artists who have connected over the years across the globe. The network does not always congregate as a whole but many of their gatherings for concerts, readings, festivals and exhibitions are held in Düsseldorf in Germany and this is where they hold their annual gathering *Klangraum* which has taken place since 1994. Pisaro describes the constants of each Wandelweiser event as having the following characteristics: lots of music, discussions, friendship, and community.<sup>129</sup>

The identity of Wandelweiser is not defined by a set aesthetic or manifesto but has been made through similarities drawn from their performances, recordings, compositions and writings.<sup>130</sup> Some of these similarities include silence and/or quietness, extended durations and, series and place (for example site-specific projects).<sup>131</sup> According to G. D. Barrett, the ‘aesthetic program’ of Wandelweiser can be found in its associated interpretations and writings of Cage’s *4’33”* (1952)<sup>132</sup> where silence is considered as an ‘autonomous musical phenomenon’.<sup>133</sup> In 1991, just before Wandelweiser was formed, there was a silent-themed composition competition (*Internationales Kompositions-Seminar ‘Stille Musik’*) held in Boswil, Switzerland, which ended in a hung jury with all composers sharing the prize. Following the seminar some of the composers, including Chico Mello and Frey, were invited to join the Wandelweiser network, therefore suggesting the group have a shared interest in silence, inspired by Cage.<sup>134</sup> Yuko Zama explains how each composer has a different approach to music, but their three main points of focus are silence, environment, and performer.<sup>135</sup>

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<sup>127</sup> Nicholas Melia and James Saunders, “Introduction: What Is Wandelweiser?”, *Contemporary Music Review* 30, no. 6 (1 December 2011): 445.

<sup>128</sup> Pisaro, “Erstwords”.

<sup>129</sup> *Ibid.*

<sup>130</sup> Barrett, “The Silent Network—The Music of Wandelweiser”, 451.

<sup>131</sup> Melia and Saunders, “Introduction”, 446.

<sup>132</sup> Barrett, “The Silent Network—The Music of Wandelweiser”, 451.

<sup>133</sup> Dan Warburton, “The Sound of Silence”, *Wandelweiser*, accessed 14 March 2020, [https://www.wandelweiser.de/\\_radu-malfatti/texts.html](https://www.wandelweiser.de/_radu-malfatti/texts.html).

<sup>134</sup> Barrett, “The Silent Network—The Music of Wandelweiser”, 453–54.

<sup>135</sup> Yuko Zama, “Silence, Environment, Performer: Beuger, Frey, Malfatti, Werder, Pisaro”, *Surround*, no. 1 (March 2013), accessed 17 October 2020, <http://surround.noquam.com/silence-environment-performer/>.



*However, I prefer the terminology of “player” rather than performer as this is more reflective of my practice and the Wandelweiser artists who I have spent time with.*

To aim to understand Wandelweiser, if it is necessary to, it is important to discuss it from the perspective of artists associated with it. In 2009, Pisaro wrote an extensive essay detailing his thoughts on Wandelweiser and the first paragraph outlines what it means to him:

*Wandelweiser is a word for a particular group of people who have been committed, over the long term, to sharing their work and working together. I still find it something of a miracle that we discovered each other and have continued to function for over seventeen years: coming from different musical backgrounds, living in different parts of the world, and feeling free to go our separate ways when necessary. In fact, the “group” as such doesn’t ever come together as a whole, and includes others besides composers: musicians, artists, writers – friends. In Haan (near Düsseldorf) there is an office where scores are collected, the web site maintained, and recordings are released. This place, lovingly run by Antoine Beuger, is essential to the continued existence of the organization, but not to the deep connections that exist between us. Our sense of a shared mission is due, I think, to the countless beautiful musical and artistic moments we have experienced with each other.<sup>136</sup>*

What is clear from Pisaro’s writing is that Wandelweiser is as much social as it is musical. It is about continued friendship and a commitment to share experiences together. The reason Wandelweiser music is described as having a certain aesthetic is down to the shared interests of friends and not a committed purpose of writing music in a specific way. Alex Ross, music critic at *The New Yorker*, describes Wandelweiser as ‘not so much a style as a life style’.<sup>137</sup> Wandelweiser is not about a particular way for composing music, but it is a way of life with musical friendships that develop and change over time. This is confirmed by a recent online discussion for which Beuger writes:

*i really think, people don't get in touch with "wandelweiser", but with people, through personal experience, in concrete situations: with you, with eva-maria, with marianne schuppe, with teodora, with michael, with jürg, with emmanuelle, with stephanie bozzini, with me, with kathy pisaro, with matt hannafin, ...; at dog star, extradition, in mark hannesson's class, at johnny chang's Partitions & Resonances, at composers meet composers, at emmanuelle's cosy nook, christoph nicolaus' dachklang, your a place to listen etc. etc. they make "wandelweiser" take place, in real life and, by doing so, they*

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<sup>136</sup> Pisaro, “Erstwords”.

<sup>137</sup> Alex Ross, “The Composers of Quiet”, *The New Yorker*, 29 August 2016, accessed 17 October 2020. <https://www.newyorker.com/magazine/2016/09/05/silence-overtakes-sound-for-the-wandelweiser-collective>.

shape and reshape "wandelweiser", they change "wandelweiser", they open up "wandelweiser". this is the only way "wandelweiser" really "exists" in my view: in its taking place, in its being done by people. no center, no control, no organisation, no membership, no authority, no exclusion. relationships, friendships, mutual support, sharing, helping, struggling together, trying together to do things better, and, not to forget: playing music together, inventing meaningful musical situations to share, situations, that affirm the possibility of a different world, that may give us hope and strength to continue - in the face of catastrophe. that's, in my view, the reality of "wandelweiser", if there is any: people, places, gatherings, shared musical experiences, hopes, struggles, commitments. also fears, doubts, difficulties, failures.<sup>138</sup>

Beuger reiterates that Wandelweiser is not a collective or an enclosed group, but it exists through people being together in different parts of the world and through various meaningful connections.

*It is writing this and the appearance of my name on the online network map of Wandelweiser that has made me realise that I am part of this community, through my meeting with composers at Composers Meet Composers and continued friendships, both musical and otherwise.<sup>139</sup>*

Beuger writes:

our courage to withstand the lure to be more organized, more well-defined, more in control of what "we" are, or what "wandelweiser" is, of what people write about "us", more determined about who belongs to "us" and who doesn't, short: to withstand the lure to be and to represent something, is probably our main asset.<sup>140</sup>

*Wandelweiser is infinite, it is a multiplicity. There is no clarity of who is or who is not connected to it. It will continue to change and develop as more connections and situations take place.*

A key point that Pisaro addresses is the function of Edition Wandelweiser; it is not for profit, but to sustain their existence and to share music with others. This topic was covered by Beuger in a podcast interview with soprano Irene Kurka where he describes Edition Wandelweiser as 'non-

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<sup>138</sup> Antoine Beuger, "In Reply to Sarah Hughes in the Closed Facebook Group, "Wandelweiser"", *Facebook*, 23 February 2020, accessed 23 February 2020, <https://www.facebook.com/groups/124255202346837/125783078860716/>.

<sup>139</sup> "Network", *Wandelweiser*, accessed 26 August 2020, <https://www.wandelweiser.de/>.

<sup>140</sup> Antoine Beuger, "Wandelweiser / Establishment Take-over / Integrity / People Writing about Wandelweiser / ...", *Facebook*, 10 January 2017, accessed 23 February 2020, <https://www.facebook.com/antoine.beuger/posts/1211194425626221>.

profit'.<sup>141</sup> This is the same for the mentoring schemes that Wandelweiser run. For example, the cost of taking part in Composers Meet Composers is the cost of the accommodation and food. Beuger makes it clear that Wandelweiser aims to make their music and mentoring affordable and accessible. In addition, Edition Wandelweiser scores are available to buy, but are also accessible to download for free. This idea is extended to *Klangraum* in Düsseldorf, which Beuger describes as a week of coming together where the 'audience is present in what we do'.<sup>142</sup> He compared the experience of *Klangraum* to that of a monastery, where monks and nuns go about what they do, and the audience is present; the monks and the nuns are not performing as they are doing what they do normally. At *Klangraum*, Beuger says that 'the doors are wide open' and it is 'not about entertainment' or a festival, 'it's sharing'.<sup>143</sup>

As well as the listening experience of music by Wandelweiser artists, my interest is in their concept of making music together, building relationships, and offering an alternative to the capitalist music industry and world we live in because this feels intuitive to me. Pisaro writes that it was not just their musical tastes that drew the people of Wandelweiser together, but it was their wanting 'to do things outside of the rich, overconfident new music organizations in Germany and Switzerland, plus a sense of being outside of the status quo these organizations created'.<sup>144</sup> Waeckerlé explains that 'Wandelweiser is a political engagement / project as much as an artistic and musical one, providing a platform / arena / fluid community to practice alternative and meaningful ways to create, operate with each other, "being together"'.<sup>145</sup> But, also, Waeckerlé adds that Wandelweiser is more than this.<sup>146</sup> As Beuger says, it should be a word left 'as undefined as possible', with 'no aesthetic, no manifesto'.<sup>147</sup>

*It is this want (perhaps more so need) to do things differently from the norm that resonates with me as a person, not just creatively. It is not going against the norm that is the driving force, but the approach which happens to be against the norm is what feels instinctive. In an experimental film by Katy Bauer, Beuger explains that Wandelweiser is a*

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<sup>141</sup> Irene Kurka, "9 - Interview with Antoine Beuger", *neue musik leben*, accessed 20 October 2020, <https://neuemusikleben.podigee.io/9-neue-episode>.

<sup>142</sup> *Ibid.*

<sup>143</sup> *Ibid.*

<sup>144</sup> Pisaro, "Erstwords".

<sup>145</sup> Emmanuelle Waeckerlé, "In Reply to Sarah Hughes in the Closed Facebook Group, "Wandelweiser"", *Facebook*, 23 February 2020, accessed 23 February 2020, <https://www.facebook.com/groups/124255202346837/125783078860716/>.

<sup>146</sup> Emmanuelle Waeckerlé, In Conversation with the Author [Email Correspondence], 20 October 2020.

<sup>147</sup> Wandelweiser, "katy bauer: don't worry, it's avant-garde (film with antoine beuger)", *Vimeo*, 2020, accessed 20 October 2020, <https://vimeo.com/457323483>.

*'want to be in the periphery', with 'no ambition to become a part of the centre where things happen'.<sup>148</sup> This is exactly how I feel.*

## Case Studies

It is impossible to analyse and discuss each relevant composer, musician, performance, project, and composition in the space available for this project. Significant and groundbreaking composers such as Morton Feldman, John Cage and Pauline Oliveros are important to this study, however, I have chosen to focus on more recent case studies who I feel are the most relevant, and have had the most effect on me and my recent compositional practice.

*I say me and my compositional practice because these three main case studies (Antoine Beuger, Emmanuelle Waeckerle and Éliane Radigue) not only influence the way that I write music, but the way in which I think about the world, the way I live or want to live, and the social interactions surrounding music and life. I cannot separate myself from my compositional practice.*

As mentioned before, it may seem that my context is narrow and most of the composers I discuss here are associated with the Wandelweiser network. However, the aesthetic of Wandelweiser composers varies greatly with each artist's practice differing from the next. In Pisaro's essay, he states that 'Wandelweiser does not embody, as far as I'm concerned, a single aesthetic stance'.<sup>149</sup> From a distance, there appears to be certain shared characteristics, but the opinions, aesthetics and ideas of each artist are different.<sup>150</sup> Pisaro later adds that although at the start of his time with Wandelweiser he found it difficult to differentiate whose music he was hearing, 'now [he] takes pleasure in being able to recognize, sooner rather than later, whose piece it is – even as it continues to be a part of the same stream'.<sup>151</sup>

My first three case studies, Antoine Beuger, Emmanuelle Waeckerlé and Éliane Radigue, are composers whose practices I will briefly summarise. I will then draw links to my own practice, and analyse particular pieces that are most relevant to my thinking and practice. I have chosen these composers because their approaches, such as to sound, silence, duration, notation, and situations, can be related to those within my practice and qualitative multiplicity. Following this, there are case

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<sup>148</sup> *Ibid.*

<sup>149</sup> Pisaro, "Erstwords".

<sup>150</sup> Cf. Pisaro, "Erstwords". A list of the different discussions had with people of Wandelweiser over the years can be read here. The different thoughts cover subjects such as: silence and noise, the music of Christian Wolff, an ongoing curiosity of finding radical music, poetry and other arts, improvisation, and philosophy.

<sup>151</sup> Pisaro, "Erstwords".

studies of two pieces which are relevant to my practice in incorporating series, place, and multiplicity. Each piece and composer deals with multiplicity in different ways and these two case studies explore this further. My final case study is a short reflection on my experiences at Wandelweiser's Composers Meet Composers mentoring programme, which links to the concept of musicking and lived experiences discussed in the Situations as Multiplicity section.<sup>152</sup>

### **Case Study: Antoine Beuger**

Beuger engages in a practice that is not just about music-making, but a social one that is a part of life and is reflected in his organisation of Wandelweiser activities. His thoughts and practice address musicking,<sup>153</sup> including the value of music, economics and the social interactions that are integral to it.

*Beuger's practice and ideas are influential to me because his way of thinking and being in the world feels natural to me and has influenced the path I wish to take. His practice concretises my own thoughts and has given me confidence in engaging with music in this way.*

In an interview with Kurka, Beuger addresses where he situates his music, what he is grateful for and the meaning of success to him. From early on in his life as a composer, Beuger saw himself within the world of experimental music. He distances himself from the 'fairly regulated' New Music movement which he describes as 'a brand name where there is a kind of quality, norm' and where music and performers are judged by whether they are good or bad.<sup>154</sup> Beuger feels disconnected from New Music, but he does connect with other musics such as improvisation, folk and rock because they 'are much more alive', 'things are at stake', and 'there's interesting involvement back and forth'.<sup>155</sup> Beuger is interested in the relationships and collaborations between the players, listeners and composer/s. In his interview with Kurka, he emphasises that 'it's always the players who make the music and only their music exists'.<sup>156</sup> His relationship between composer and player is not employer/employee or creator/helper, which goes against the work-concept model; 'composers and performers are part of one practice which is meaningful to them'.<sup>157</sup> For Beuger, composition is not an individual task with the composer as author; it is the opposite.

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<sup>152</sup> See page 79.

<sup>153</sup> Cf. Small, *Musicking*.

<sup>154</sup> Kurka, "9 - Interview with Antoine Beuger (english)".

<sup>155</sup> *Ibid.*

<sup>156</sup> *Ibid.*

<sup>157</sup> *Ibid.*

Beuger defines music as a deep experience with other people; it is a social experience.<sup>158</sup> This is reflected in his running of Edition Wandelweiser and *Klangraum*. Beuger explains that Wandelweiser is a name for a network of people who are not all musicians and is constantly evolving.<sup>159</sup> Wandelweiser is a supportive group of people which allows artists (friends) to continue their creative practices. On the creative practice of Wandelweiser associated artists, he says that ‘we are all doing things that are strange in a way or that are non-standard’, and it is this support network that gives the artists ‘the strength and courage to continue’.<sup>160</sup> As well as the network, the Edition Wandelweiser publishing label is a small business which the composers use to ‘make each other visible to the outside world’.<sup>161</sup> It is non-profit because any profits go into the events such as *Klangraum*. Although from the outside *Klangraum* could seem like a festival with its week-long performance itinerary, it is not.

It is as far away from a normal concert as possible. It’s a gathering where people play music for each other without the pressure of a presentation. Audience is very welcome and there’s always people around, but they are just sharing in a way. They’re present in what we do.<sup>162</sup>

Beuger explains that success in music means ‘nothing’ to him.<sup>163</sup> But, he does have a ‘desire to find recognition [...] from friends who really matter’ and these friends ‘recognise [him] in the deepest sense of that word’.<sup>164</sup> Economic or business success is not important to him. Not only is this reflected in his running of Edition Wandelweiser, but in his mentoring projects. For Composers Meet Composers as well as his personal mentoring, he does not widely advertise, and the costs are minimal. In addition to this, there is no application process; if one feels that they would like to and are ready to, they can participate in Composers Meet Composers.

*Beuger’s discussion on success in music is meaningful and relevant to me as I start my career within a niche and challenging field. His approach to music gives me the confidence to continue a creative practice in experimental music. In the interview with Kurka, as well as during my time with Beuger at Composers Meet Composers, he offered advice for composers which includes being patient and not to ‘think you’re in a business of making*

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<sup>158</sup> *Ibid.*

<sup>159</sup> *Ibid.*

<sup>160</sup> *Ibid.*

<sup>161</sup> *Ibid.*

<sup>162</sup> *Ibid.*

<sup>163</sup> *Ibid.*

<sup>164</sup> *Ibid.*

*something*;<sup>165</sup> *meaningful music-making takes time and, in an ideal world, should be without financial or time pressures.*

### *Beuger and Multiplicity*

Beuger's music explores multiplicity in various ways, including pieces as part of series, projects investigating varied ensemble sizes and the relationships involved with this, and the multiplicity of sound itself. On this subject, Saunders writes that 'within each sound Beuger suggests there are infinite possibilities, so that everything can be contained in the brief moments of activity which characterize his work'.<sup>166</sup> In an interview with Saunders, Beuger explains:

The main attraction of taking 'timeless noise' or 'the world' to be the matter of music is its infinity. So, instead of assuming music to have some finite number of basic elements to start with, I am suggesting the opposite: the matter of music is 'all that is (sounding)'. The form of a specific music, then, is the way it cuts into this infinitely dense continuum. This suggests that, in creating music, one is not, as it were, going into the continuum to look for or to discover certain definite things to be taken out and to be used as elements of a composition. There is no way of entering the continuum: because of its density, there is no place to walk around. It seems more appropriate to think of creating music as cutting into this infinity, knowing that even the smallest slice one carves out, again, contains an infinite number of elements. So, asking someone to play an 'a' of a certain duration, a certain volume and a certain tone colour is like asking him to write the number pi: he'll do something more or less approaching something else, which is more or less close to something else again, etc.<sup>167</sup>

Beuger suggests a multiplicity of sound, as each sound, no matter how simple, cannot be repeated. Therefore, he disagrees with the consideration of Wandelweiser music as music reduced 'to its basic elements' because it is complex, and it is infinite.<sup>168</sup> The key to this infinity is difference. Beuger takes this further by suggesting that, as well as sound being infinite, the description of sound is infinite; its circumstances, the player and environment all affect sound.<sup>169</sup>

By exploring ensemble sizes in multiple series for specific numbers of players, such as solo and duo pieces, Beuger addresses 'fundamental questions concerning the nature of separation and

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<sup>165</sup> *Ibid.*

<sup>166</sup> James Saunders, "Interview with Antoine Beuger", *James Saunders*, accessed 29 June 2020, <http://www.james-saunders.com/interview-with-antoine-beuger/>.

<sup>167</sup> *Ibid.*

<sup>168</sup> *Ibid.*

<sup>169</sup> *Ibid.*

togetherness' which includes how players interact with one another.<sup>170</sup> He uses Cantorian set theory and the works of Badiou to demonstrate the differences between solo, duo, trio and quartet playing through *cantor quartets* (2003), and how multiplicity affects musical situations.<sup>171</sup> The two pieces that are explored in this case study are two in his series of solo pieces.

*The multiplicity of ensemble size is explored within my own practice, for example, in the ensemble size of Far Infrared realisations, and the series Amalgamations of which a solo piece is transformed into a quartet whilst maintaining the integrity of the piece.<sup>172</sup> Working with different ensemble sizes allows the participants to investigate what it means to be a part of that specific ensemble with specific numbers of players. For example, playing Far Infrared involves listening, patience and careful considerations for placing sound. This is most difficult in larger ensembles, like the Free Range Orchestra, where the sounds can become quite dense, and listening and playing sounds quietly are more challenging.<sup>173</sup> However, with smaller ensembles, such as in a quartet for Drone Tower, it is a more intimate experience; my listening is far easier and deeper, time stands still and I can focus more carefully on delicately placing sounds and experiencing the sounds of the piece and environment.<sup>174</sup>*

Series are the most obvious way that multiplicities are explored in Beuger's music. He explains how each series has a different 'working process', however they all explore a single idea by 'testing the consequences of it' and trying it out until he no longer can, or leaves it.<sup>175</sup> In describing a series, Beuger says that it 'is not just a collection' or 'addition', it's the exploration 'with the idea of exhaustion'.<sup>176</sup> Thus meaning that a series is about staying with an idea and exploring as many possible consequences before it ends, and 'not just applying the same concept over and over, generating an increasing number of pieces'.<sup>177</sup>

*My project Amalgamations is a series of versions of the same graphic score for differing instrumentation. The reason for this is not to increase the number of versions of the piece, but to find out more about the notation and the practice with a particular instrument. There is a difference, a multiplicity. For example, the solo versions will provide new insights*

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<sup>170</sup> *Ibid.*

<sup>171</sup> *Ibid.*

<sup>172</sup> [Amalgamations : CCCU Research Space Repository \(canterbury.ac.uk\)](#) > Sophie Stone - Amalgamations for Quartet (Score).pdf.

<sup>173</sup> [Far Infrared : CCCU Research Space Repository \(canterbury.ac.uk\)](#) > 18 Mar 2019 - Free Range Orchestra - Free Range.wav.

<sup>174</sup> [Far Infrared : CCCU Research Space Repository \(canterbury.ac.uk\)](#) > 7 Dec 2019 - Drone Tower - Westgate Towers.wav.

<sup>175</sup> Saunders, "Interview with Antoine Beuger".

<sup>176</sup> *Ibid.*

<sup>177</sup> *Ibid.*



*into the form of the piece, what it means to play it as a soloist, and what it means to play it as a practice or for performance.*

A series is a process that will continue:

Being involved in a series is very much like exploring unknown territory, of coming to places, where you haven't been before, of finding out about things rather than inventing them. And it is something done stepwise: you go from here to there and on and on. You have to go through one place to come to the next one. Of course, it is hard to say, when such a journey has come to an end. Usually it just finishes by decision: it is enough. But I think one should not stop too early, even more so because one inevitably will stop too early. Basically such explorations are infinite, so you'll never arrive. The job is never done.<sup>178</sup>

*For me, there are two particular pieces of Beuger's that radically engage with environment and the listener, their multiplicity, and different possible experiences of silence.*

*These are calme étendue (1996-7) and ins ungebundene (1998). The latter was the first example of Beuger's music that I experienced live and not on a CD. Evident in both pieces is Beuger's 'minimum necessary instructions as to how to project sounds' and it is this way of notating that contributes to a multiplicity of sound and interpretations.<sup>179</sup> As well as welcoming many possibilities, Beuger's music 'accepts all the accidental sounds (and noises) happening in a situation equally'.<sup>180</sup> His compositions take into account an equality between environment, sound, silence, player and listener.<sup>181</sup> calme étendue and ins ungebundene are excellent examples of this practice as well as Beuger's study of a solo situation through a series.*

*calme étendue (1996-7)*

*calme étendue* is the exploration of a situation: 'someone sitting there, either performing a regular activity on his instrument or just sitting quietly, doing nothing'.<sup>182</sup> It is a series of seventeen versions of the same activity for different instrumentation. For Beuger, it is not a piece about performance, but a practice with 'silence all around him. No communication, no showing, no presentation of differences

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<sup>178</sup> *Ibid.*

<sup>179</sup> *Ibid.*

<sup>180</sup> Zama, "Silence, Environment, Performer: Beuger, Frey, Malfatti, Werder, Pisaro".

<sup>181</sup> *Ibid.*

<sup>182</sup> Saunders, "Interview with Antoine Beuger".

to an audience. Just sitting there, all by himself, sometimes doing something, sometimes not'.<sup>183</sup> It is the exploration of being one with sound and silence. Beuger explains:

My task in composing versions for different instruments then was to find an activity on the instrument, say on the cello, which reveals something about what it is to play cello. An activity, in other words, which could be really fulfilling and satisfying for a cello player to be involved in for many hours.<sup>184</sup>

This means that the piece is not about the sounding result, but of the activity itself.

*My compositions can be interpreted in a similar way, as a practice or activity. For example, exploring Amalgamations is a journey for the player, finding their way through the notation and exploring different combinations of sounds. This is a practice that is about the musician and the music, and not a presentation to an audience. However, both pieces may be played with listeners present.*

In *calme étendue*, each version follows the same structure: a duration between forty-five minutes and nine hours, and alternating sound and silence with sound occurring every eight seconds.<sup>185</sup> This simple and repetitive structure allows for multiple experiences of silence. For example, sound is experienced as interruptions of emptiness with the listener 'hovering above an imminent silent abyss',<sup>186</sup> the silence is in the foreground.<sup>187</sup> The silences that occur within the piece include: 'the silence prior to the first sound; short silences between sounds; extended silences between sounds; the silence after the final sound'.<sup>188</sup> All silences are experienced differently:

The first silence is extended and is filled with suspense as the listener waits for the first sound. [...] [T]he short silences between sounds are repetitive, regular, and expected. However, the experience of the extended silences between sounds is very different. The silence is sudden and an unexpected emptiness in which the listener waits for a sound to occur. As the silence is extended, the listener becomes more accepting of the emptiness before a sound is heard again. [...] The final silence at the end of the work is experienced similarly to the extended silences between sounds as the listener becomes accepting of the emptiness. The silence is not so unexpected due to the multiple silences heard before

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<sup>183</sup> *Ibid.*

<sup>184</sup> *Ibid.*

<sup>185</sup> *Ibid.*

<sup>186</sup> Barrett, "The Silent Network—The Music of Wandelweiser", 163.

<sup>187</sup> Richard Glover and Bryn Harrison, eds., *Overcoming Form: Reflections on Immersive Listening* (Huddersfield: University of Huddersfield, 2013), 43.

<sup>188</sup> Sophie Stone, "Pattern, Form and Silence in "Amalgamations", an Extended Duration Work", *New Sound International Journal of Music*, vol. 53, no. 1 (30 June 2019): 163.

it, however as another sound is not reached, the listener finally accepts that a new sound will not occur.<sup>189</sup>

*When I described the experiences of the listener above, I am describing my personal experience of sound and silence, which will differ from person to person.*

Although there are repetitions in the structure, such as silence and sound, they are never experienced the same. On the experience of *calme étendue*, Beuger writes, 'you are facing a world of singularities, of differences, of ultimate non-repetition'.<sup>190</sup> Therefore, 'it is more a world of similarity than of sameness', meaning that there is 'difference' with similarity being 'somewhere between sameness and difference'.<sup>191</sup> As in Badiouan theory, there is no One.

An example of *calme étendue* is *calme étendue (Spinoza)*. In the process of this version Beuger copied out all the monosyllabic words from Baruch Spinoza's *Ethics* (published 1677) resulting in approximately 40,000 words.<sup>192</sup> In Beuger's recording, he articulates each word softly, and without meaning, every eight seconds. The full realisation would last approximately 180 hours. However, the CD version has a duration of 70 minutes, starting with nine minutes of silence.<sup>193</sup>

*This is the version that I studied and listen to the most. What fascinated me was the experience of language as sound. Not knowing Dutch, my experience of calme étendue (Spinoza) was a reflection on Beuger's pronunciation, the specific sounds of each word ('color, brightness, texture, darkness, softness, solidness, thickness, etc'),<sup>194</sup> their duration, their similarity to others or repetition, and their similarity to words in the English language. Zama writes that 'just like each person has a different individuality, each word contains a different inner world'.<sup>195</sup> It is this experience of language and silence which inspired the exploration of Arabic in my collaboration with Souleh in Huia. The sounding result of the first installation of Huia involved a combination of regular silences between sounds, extended silences, and full and fragmented versions of Nour's poetry, as well as hidden silences such as almost inaudible field recordings taken by Souleh in Algeria.<sup>196</sup>*

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<sup>189</sup> *Ibid.*, 163–64.

<sup>190</sup> Saunders, "Interview with Antoine Beuger".

<sup>191</sup> *Ibid.*

<sup>192</sup> Antoine Beuger, *Antoine Beuger - Calme Étendue (Spinoza)*, 2001, Vol. EWR 0107, Edition Wandelweiser Records, CD.

<sup>193</sup> *Ibid.*

<sup>194</sup> Zama, "Silence, Environment, Performer: Beuger, Frey, Malfatti, Werder, Pisaro".

<sup>195</sup> *Ibid.*

<sup>196</sup> [هُوَيْةٌ \(Huia\) : CCCU Research Space Repository \(canterbury.ac.uk\)](#) > URL 1: [12 Dec 2019 - هُوَيْةٌ \(Huia\) 2nd 2-hour installation - CCCU - YouTube.](#)

The ending of *calme étendue* was a result of Beuger getting 'stuck' and developing two new series called *place* (1996-7) and *sound* (1997) which explore the experience of 'not anymore', for example the silence after a sound.<sup>197</sup> Although there are no new versions of *calme étendue*, the development and continuation of ideas from the series is evident in future works.

*Despite the series presented here as part of my research project not being complete, the continuation of ideas in other pieces is still evident. For example, there is an interconnectivity in the notation and types of sounds explored in Continuum, Far Infrared and postcard-sized pieces, which are discussed in the Composition as Multiplicity section of The Concept of Multiplicity and its Experience in my Practice chapter and are a result of my preferred aesthetics for listening.*<sup>198</sup>

*ins ungebundene* (1998)

*ins ungebundene* is another series comprising several versions of a solo piece combining sound and silence through the appearance and disappearance of sound. Beuger writes that this disappearance of sound is what the piece about:

The concept, or better the experience of 'not anymore' as the strongest possibility for us to relate to emptiness or the void has been the focus of my attention for many years. This focus on emptiness and silence, I feel, is absolutely connected to the idea of solo music. Today I would, axiomatically, say that the content of a solo is the void.<sup>199</sup>

*My first experience of live Wandelweiser music was at the Amsterdam Wandelweiser Festival in 2017, and the first piece I experienced was Beuger's ins ungebundene. The experience of this piece has been instrumental in how I consider silence, sound, and environment within my compositional practice. My account at the time reads:*

*The first piece, described by Boon as "radical, poetic and deep", was Beuger's ins ungebundene (1997) performed by Keiko Shichijo on the organ. For this work, the performer must choose a note at random and play this softly for a minimum of ten minutes and a maximum of forty minutes. The sound must then cease and the performance must end between sixty and ninety minutes. For this performance, Shichijo played a note for approximately twenty minutes which was followed by silence for a further forty minutes. As a listener, the sound of that singular note does not stay constant because the colour of the note changes over time depending on the movement of the*

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<sup>197</sup> Saunders, "Interview with Antoine Beuger".

<sup>198</sup> See page 115.

<sup>199</sup> Saunders, "Interview with Antoine Beuger".

*listener and in this instance an electronic organ was used, therefore the speakers affected the sound production. The silence in this piece focuses on the emptiness of a sound that existed before it and for those that do not know the work, it remains unclear whether another sound will occur again. Like the sustained note, the sound of the silence changes over time and this is affected by the concert setting. The silence is not an absence of sound entirely, it is an assortment of various sounds from the environment of the concert. The absence of performative sound allows the listener to focus on the sounds of their surroundings. Listening to this type of music in a concert environment can be challenging [...] I found that I could enjoy the extended duration of stillness through relaxation and entering a meditative state in which I could enjoying listening to my surroundings without becoming restless. The end of the performance was signified by Shichijo standing and the audience responded with an applause.<sup>200</sup>*

*Not only is this piece about the tainting of emptiness after sound, but it demonstrates the multiplicity of a single tone affected by the environment, listener, and player. The experience of the multiplicity of sound and silence encouraged me to think about the language and instructions within my scores and how they can shape the interpretations of the player. By enabling the possibility of simple sounds, it gives the sounds space and allows for a more concentrated listening experience for both the player and the listener.*

As well as experiences of silence, sound, and environment, both *calme étendue* and *ins ungebundene* explore long durations. Beuger's thoughts on durational music stem from situations such as concerts where the time is broken into smaller performances. Instead, Beuger envisages the concept of going to see a specific ensemble or play; 'one experience' rather than several.<sup>201</sup> He explains:

*my idea has always been that as a composer you don't just write pieces which then are performed in concerts, if you are lucky. What you really (should) do is to invent situations in which people are coming together to hear music. The music then is the centre of the situation and not just included.<sup>202</sup>*

This reiterates that music-making, for Beuger, is about writing music for people coming together and not specifically for a traditional performance environment.

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<sup>200</sup> Sophie Stone, "Amsterdam Wandelweiser Festival – 11th February 2017", *Tumblr*, 22 February 2017, accessed 15 October 2020, <https://sophiestonecomposer.tumblr.com/post/157569195195/amsterdam-wandelweiser-festival-11th-february>.

<sup>201</sup> Saunders, "Interview with Antoine Beuger".

<sup>202</sup> *Ibid.*

Long durations can be a result of these thoughts and Beuger writes that the experience of these long durations is different from the traditions learned in Western classical music. He explains:

it is necessary to think of the whole context: people should feel free to leave the concert hall for a while, so there should be a nice, inviting place for them to stay, when they want to take a break, something to drink, to eat maybe. At the same time the stillness of the concert room should be guaranteed, you may want to think about how people are going to be seated etc. So in thinking about the piece, you are really thinking about what the experience is going to be like. And the piece is not just the score or the notes or the sounds, it is the whole context of its performance.<sup>203</sup>

The situation should enable the listener to experience long durational music comfortably (if this is the intention of the composer).

*In writing durational compositions and organising installations, my initial thoughts are about the situation and the experience of sound rather than the music alone. For example, in the first installation of Continuum at Wintersound, the audience had the option of sitting on chairs, standing, or sitting/laying on the floor. Additionally, the position of the speakers, players and tam-tam ensured that no matter where the listeners were in the space, they had the best experience, and the listeners had the option to take a break if they wanted to. Another example is the first installation of Huia. The details of experience included the positions of the speakers, the laptop and interface, Souleh's performance, chairs for listeners, the easels with information, the poetry booklets, the book for writing down thoughts, chalk to encourage people to write on the chalkboards, as well as ensuring there was space for the listeners to move and use the space as they would normally, such as going to a lecture, to the café and seeing the artwork on the walls.*

### **Case Study: Emmanuelle Waeckerlé**

Waeckerlé is a multidisciplinary artist, performer, improviser, and composer interested in 'the materiality and musicality of language'.<sup>204</sup> Her multidisciplinary practice involves a non-linear process and incorporates all the senses, and results in artefacts such as images, videos, scores ('bound' and 'multiple'), prints and audio.<sup>205</sup> Waeckerlé's biography reads:

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<sup>203</sup> *Ibid.*

<sup>204</sup> Emmanuelle Waeckerlé, "Emmanuelle Waeckerlé", *Wandelweiser*, accessed 1 July 2020, <https://www.wandelweiser.de/emmanuelle-waeckerle.html>.

<sup>205</sup> Emmanuelle Waeckerlé, *Emmanuelle Waeckerlé*, accessed 1 July 2020, <http://ewaeckerle.com/>.

her practice emerges between text, image and performance, between the page and the body and her textual compositions, artist publications, installations, and participatory occasions seek meaningful ways of engaging with our interior or exterior landscape and each other.<sup>206</sup>

Having been an artist working with language within the context of Fluxus, performance art, fine art and visual poetry, it is only in recent years that Waeckerlé has described herself as a composer, and more specifically a 'composer of situations'; situations are not necessarily musical and they can be engaged in or performed by anyone.<sup>207</sup> Since Waeckerlé's association with Wandelweiser approximately 12 years ago, she has explored the sonic world further. Although Waeckerlé described herself as an artist, and most of Wandelweiser were musicians at the time, what they were doing and what she was doing was the same but expressed through different means.<sup>208</sup>

*I am particularly interested in Waeckerlé's incorporation of the body, and personal or group experiences within her work, the multiple outcomes and possibilities of each project, the connections between projects, the language and space she uses within notation, and the openness for interpretations from musicians, artists, and non-musicians.*

In composing situations, Waeckerlé aims to translate 'the same level of freedom and intimacy' of private playing and situations into public performance, which is a practice that I aim to achieve as my practice develops.<sup>209</sup> This is an aspect of Wandelweiser music that is special as the experience is the same if there is an audience or not; it is about the togetherness and creating shared and meaningful experiences. It is this experience at *Klangraum* in Düsseldorf, which Waeckerlé emulates in her concert series *here.here* at IKLEKTIK and *Cosy Nook* at her home. Waeckerlé explains that in *Cosy Nook* 'there is an ease and intimacy for everybody', the audience and players.<sup>210</sup> She creates the conditions for this experience through her curation; guests stay at her home and performers spend the time they need in the space to prepare.<sup>211</sup>

*From my own experience, Cosy Nook is a special gathering of people who share ideas, food, drink, and music together in a curated series of intimate experiences that cannot be replicated in a traditional music setting.*

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<sup>206</sup> Emmanuelle Waeckerlé, "Statement", *Emmanuelle Waeckerlé*, accessed 1 July 2020, <http://ewaeckerle.com/moiinfo/statement/>.

<sup>207</sup> Emmanuelle Waeckerlé, In Conversation with the Author [Video Conversation], 15 July 2020

<sup>208</sup> *Ibid.*

<sup>209</sup> *Ibid.*

<sup>210</sup> *Ibid.*

<sup>211</sup> *Ibid.*

For Waeckerlé, the engagement of the listener and audience is as important as the performer/s. At a *here.here* concert in February 2020, Waeckerlé spent time engaging with the audience in a *Sonic Meditation* (1974) by Pauline Oliveros so that the listeners and performers were ‘ready and open enough to enjoy’.<sup>212</sup> This is an idea that Waeckerlé thinks worked successfully and will use again.

*It is also an idea that I was inspired to suggest for a rehearsal of postcard-sized pieces, and I will use in the future. In the summer of 2020, I curated a version of postcard-sized pieces for students at the Rochester Institute of Technology (NY) to be played over Zoom, and I suggested using or adapting Oliveros’s Sonic Meditations as a preparation which was successful in helping the players tune in to a more concentrated listening.*<sup>213</sup>

The language of instructions is important in Waeckerlé’s compositional practice. It is common for her to revisit and edit instructions over time. For example, the instructions of *PRAELUDERE (ballads from the 20<sup>th</sup> century)* (2013-2019) which is discussed below. Waeckerlé suggested how, as composers, we should not instruct audiences to engage with music in a specific way but give possibilities for how the music or situation can be experienced by those involved; the listening experience is individual.<sup>214</sup>

*During my time with Waeckerlé at Composers Meet Composers, we discussed the instructions for my compositions and how I wanted to change the language so that I provided a situation for performance or non-performance, rather than telling players that they must or should do something in a certain way. Writing instructions is a process and they may become reduced and concise over time, and this is certainly the case for all compositions within this project. The two main aspects of music and the compositional practice that I came away with, from my time with Waeckerlé, were the ideas of “play” and allowing space for the material, players, and listeners. She referred to playing more so than performance as there is an element of play in realising a piece of music (on your own or with others), rather than a performance which suggests an act for others in the classical music tradition. In a conversation about having too much material for composing the electroacoustic part of the first Huia installation, Waeckerlé gave a poetic analogy that has stayed with me. She said to think of the concept of ‘a forest of words’, rather than a pile of trees, to give the words space; she said to ask the question: ‘does it need to be there?’.<sup>215</sup> This is an analogy I now use*

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<sup>212</sup> *Ibid.*

<sup>213</sup> [postcard-sized pieces : CCCU Research Space Repository \(canterbury.ac.uk\)](#) > Sophie Stone - postcard-sized pieces for RIT students (Score).pdf.

<sup>214</sup> Waeckerlé, In Conversation with the Author [Video Conversation].

<sup>215</sup> *Ibid.*



*in the process of composition which makes me think carefully about the position and necessity of sounds.*

Many of Waeckerlé's projects encompass everyday life; the environment, the body, the senses, and experiences, such as movement, smell, sound, listening and touch. This is evident in her blog as for each post she documents the atmosphere, news, a list of books and a tip.<sup>216</sup> Waeckerlé's projects are often durational and are series with multiple explorations of the same idea. Furthermore, they are predominantly, if not all, interrelated. She described the four main themes of her work as 'home, hole, road and breath', from which she worked with for 15/20 years, until *PRAELUDERE* which allowed others to explore them too.<sup>217</sup> She highlights the importance of sharing and togetherness, and her scores allow others to find their own way of experiencing the world and 'understanding [...] an idea or concept'.<sup>218</sup> In Waeckerlé's work, there is a multiplicity of versions and scores, interpretations, ongoing projects, materials, outcomes, and artefacts.

*PRAELUDERE (ballades from the 20<sup>th</sup> century) (2013-19)*

*PRAELUDERE* is a durational multidisciplinary project that is part of Waeckerlé's body of work exploring 'ballad as being somewhere in between a walk a song'.<sup>219</sup> It is an activity, an artwork, a composition, a practice, a poem. The project was commissioned for 'The Book Artist as Explorer' exhibition and conference at Duncan of Jordanstone College of Art & Design (University of Dundee) and was a part of an artistic publication involving print making.<sup>220</sup> Waeckerlé writes that she uses the score 'to map where I am, what I see / hear / feel [...] to express and preserve that fleeting experience'.<sup>221</sup> It is a practice that involves the senses, the body, and the mind. In French, *une ballade* translates as both a song and a walk, and in *PRAELUDERE* walking and writing 'are understood [...] as simultaneous acts of marking and reading (space)'.<sup>222</sup> The documentation, realisation and artefacts surrounding these projects comprise photographs, performances, installations, walks, drawings, recordings, videos, scores, and memories.

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<sup>216</sup> Emmanuelle Waeckerlé, "MOIblog", *Emmanuelle Waeckerlé*, 9 August 2017, accessed 17 October 2020, <http://ewaeckerle.com/moiblog/>.

<sup>217</sup> Waeckerlé, In Conversation with the Author [Video Conversation].

<sup>218</sup> *Ibid.*

<sup>219</sup> Emmanuelle Waeckerlé, "Praeludere in London", *Vimeo*, 2015, accessed 2 July 2020, <https://vimeo.com/126598005>; Emmanuelle Waeckerlé, "A Few Steps", *Vimeo*, accessed 19 October 2020, <https://vimeo.com/showcase/2666467>.

<sup>220</sup> Emmanuelle Waeckerlé, "PRAELUDERE", *Emmanuelle Waeckerlé*, accessed 16 July 2020, <http://www.ewaeckerle.com/projectbox/PRAELUDERE/>.

<sup>221</sup> Emmanuelle Waeckerlé, "PRAELUDERE (Walking Still)", *Emmanuelle Waeckerlé*, accessed 2 July 2020, <http://ewaeckerle.com/projectbox/PRAELUDEREmain/>.

<sup>222</sup> *Ibid.*

*PRAELUDERE* is a set of four text scores ‘that can be activated inside or outside, sitting, standing or walking, alone or with others, with or without instrument’.<sup>223</sup> The text scores are related to previous projects by Waeckerlé, which are explored here within a different context for which others can perform or interact with. The subtitle of the project *ballades from the 20<sup>th</sup> century*, refers to Waeckerlé looking back at her Fluxus scores that explore ideas of reading, walking, and writing.<sup>224</sup> The text scores of *PRAELUDERE* stem from her previous works *SLOW MARCH* (2001), *ROADWORKS* (1996/8) and *Ballade* (2009). Waeckerlé describes the evolution of these pieces as ‘different iterations, becoming more and more detached, where the artist is less and less present’.<sup>225</sup>

*PRAELUDERE* comprises two documents, a set of instructions (2015) and the score itself (2013). It must be noted that the published score by Edition Wandeweiser is not accompanied by the instructions, but they are available on Waeckerlé’s website. Although there are four text scores, the poetic language, space, and hand-written text in the notation blur the score into one or several, with each page possibly being a different score.<sup>226</sup> The first page lists four oppositions, which can be interpreted as instructions for the score or part of the score itself:

alone or not

inside or outside

sitting standing or walking

with or without instrument<sup>227</sup>

The blurred boundaries of the text scores are intentional, however Waeckerlé’s initial idea was for the text on the left to be an instruction, and the handwritten text to be score. In the physical (rather than PDF) layout, the poetic instructions are on the top page, and the handwritten scores are on the back. The text scores are ordered in the following way: ‘breath’ as a preparation, ‘inspiration’<sup>228</sup> to build concentration and imagination through repetition, ‘road’ influenced by the song one sings when walking, and ‘100 steps’ which can be interpreted as a walk, movement, to be read, or in any other way.<sup>229</sup>

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<sup>223</sup> *Ibid.*

<sup>224</sup> Waeckerlé, In Conversation with the Author [Video Conversation].

<sup>225</sup> *Ibid.*

<sup>226</sup> Emmanuelle Waeckerlé, *PRAELUDERE (Ballades from the 20th Century)* [Score], 2013.

<sup>227</sup> *Ibid.*

<sup>228</sup> In French, *inspiration* refers to both breathing and looking for inspiration, and therefore linking the text scores.

<sup>229</sup> Waeckerlé, In Conversation with the Author [Video Conversation].

The instructions available online (written two years after the original score) categorise the four text scores which are not titled in the main score: 'breath', 'inspiration', 'road' and '100 steps'. Initially, Waeckerlé did not intend to write any instructions, however after several situations and performances, people had questions about how to engage with the score. Waeckerlé explained how she did not want to give instructions, but she wanted to 'find ways of sharing the metaphors that these scores represent for [her]'.<sup>230</sup> The instructions give suggestions for possible ways of navigating the score. In the 2015 instructions Waeckerlé suggests: 'activate [*PRAELUDERE*] in the same location once or twice a day, for a few days if possible, absorbing more each time while gradually being more absorbed'.<sup>231</sup> Instead of play or perform, Waeckerlé writes 'activate' as the scores are not for performing, but about a repeated practice or activity involving the body, mind, space, and place. It is an investigation of being in the world. However, the 2015 instructions have been reworked multiple times, for example in 2016, 2018 and 2019. The 2015, 2016 and 2019 instructions have minor differences, however the 2018 instructions are reordered, even more open and concise. The most striking differences are the change in language from 'activate' to 'practice', and the inclusion of a possible audience.<sup>232</sup> Waeckerlé explained that the terminology 'activate' relates to her practice of creating Fluxus scores which are not necessarily practiced, but contemplated, read, or activated. Through her and others' engagement with *PRAELUDERE* she realised that the project is a practice that can be repeated and understood further through repetition.<sup>233</sup>

In conversation, Waeckerlé and I discussed that as part of a practice we learn more about the situation or the music, and therefore the instructions can and should change if necessary. The changes of instructions in *PRAELUDERE* are not the result of writing instructions for specific groups but are the result of experiences from working with others. When revisiting the instructions in 2019, Waeckerlé explained how she felt that she had done too much to the instructions in 2018 and reverted to the instructions prior to this. Waeckerlé's comfortability in changing instructions stems from her readings of Jackson Mac Low's *Doings: Assorted Performance Pieces 1995-2002* (2005), featuring many scores followed by their instructions which often had revisions many years later.

*The ambiguity of the score, score as activity, poetic language and space within notation are aspects that I have combined in the final project of my research, and result in multiple and infinite interpretations. postcard-sized pieces provide possibilities for varied activities in multiple variations and realisations of small scores with minimal instructions.*

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<sup>230</sup> *Ibid.*

<sup>231</sup> Emmanuelle Waeckerlé, *PRAELUDERE (Ballades from the 20th Century) Instructions* [Score], 2015.

<sup>232</sup> Emmanuelle Waeckerlé, *PRAELUDERE (Ballades from the 20th Century) Instructions* [Score], 2018.

<sup>233</sup> Waeckerlé, In Conversation with the Author [Video Conversation].

*PRAELUDERE and postcard-sized pieces are not aimed specifically at musicians and involve activities which enable the person engaging with them to connect with space, location, mind and body through improvisation and concentrated listening.*

Interpretations of *PRAELUDERE* that are documented include activations in Düsseldorf (2015), London (2015), Neufelden (2014), Haan (2014) and Munich (2014). They took place in varied locations and with different people, and all but the realisation in Düsseldorf resulted in a documentary film which Waeckerlé notes is 'the only remaining trace and document of the event'.<sup>234</sup> This case study will focus on one realisation, *PRAELUDERE in London* (2015).<sup>235</sup> Between January and March 2015, at The Southbank centre Saison Poetry Library, Waeckerlé exhibited the *PRAELUDERE* score and 'traces of previous ballades'.<sup>236</sup> Each week on a Thursday at 5pm, for the duration of the exhibition, she sat at a window and looked out using the score 'to map where [she] was, what [she] saw / heard'.<sup>237</sup> The 'sounds, images, words and marks' became new traces for future exhibitions and,<sup>238</sup> together with field recordings, Waeckerlé created a video which is the only document of *PRAELUDERE in London*.<sup>239</sup> The bringing together of artefacts to form a video, and a further interpretation, highlights the infinite possibilities and multiplicity of *PRAELUDERE*. As the sole document of the activity, it gives an insight to Waeckerlé's experience as part of this exhibition as *PRAELUDERE* is an activity that takes time and cannot be fully documented. As well as the documentation available online, Waeckerlé's personal documentation includes a large sketchpad from which she records her experiences in many different places using the score. She explains how she uses 'the score to absorb the environment' and the sketchpad to map what she sees, hears, and feels, but not in a figurative way. Waeckerlé calls this form of documentation 'a field recording of the experience'.<sup>240</sup>

*sound(ing) images* (2017-)

*sound(ing) images* is one of Waeckerlé's most recent projects which I am fortunate to have taken part in during the *Profound Sound* (2020) festival in Folkestone.<sup>241</sup> *sound(ing) images* has a text score with

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<sup>234</sup> Waeckerlé, "Praeludere in London", *Vimeo*; Emmanuelle Waeckerlé, "Praeludere Im Munich", *Vimeo*, 2014, accessed 2 July 2020, <https://vimeo.com/88804340>; Emmanuelle Waeckerlé, "PRAELUDERE in Neufelden", *Vimeo*, 2015, accessed 2 July 2020, <https://vimeo.com/123775004>; Emmanuelle Waeckerlé, "PRAELUDERE in HAAN", *Vimeo*, 2014, accessed 2 July 2020, <https://vimeo.com/116245168>.

<sup>235</sup> There is no singular outcome for *PRAELUDERE*, therefore *PRAELUDERE in London* (2015) was chosen because it is the most recently documented online.

<sup>236</sup> Emmanuelle Waeckerlé, "PRAELUDERE in London", *Emmanuelle Waeckerlé*, accessed 2 July 2020, <http://ewaeckerle.com/projectbox/PRAELUDERELondon/>.

<sup>237</sup> *Ibid.*

<sup>238</sup> *Ibid.*

<sup>239</sup> Waeckerlé, "Praeludere in London", *Vimeo*.

<sup>240</sup> Waeckerlé, In Conversation with the Author [Video Conversation].

<sup>241</sup> "Performing Sound to Image in Folkestone", *Folkestone Fringe*, 22 February 2020, accessed 15 October 2020, <https://folkestonefringe.com/events/exhibition-workshop-outcome-from-emmanuelle-waeckerle/>.

minimal and poetic language, which incorporates image as score, and breathing as a compositional tool. It is a practice for one or more people. Similarly to the score of *PRAELUDERE*, *sound(ing) images* involves oppositional language which highlights the possibility of numerous interpretations, such as 'on (or off) the page - alone (or with others) - with (or without) instrument'.<sup>242</sup> Waeckerlé describes *sound(ing) images* as a project which reconnects writing and sound for which she feels she can 'become whole again'.<sup>243</sup> She further explains her approach through the definition of "image", with *imago* in Latin being both sonic and visual:

In our industrial world, and how philosophically, existentially, seeing is believing, sight has become prevalent of sound and detached of it. The whole history of philosophy of everything is based on that knowledge is through sight, seeing and representation and not so much on sound.<sup>244</sup>

It is knowledge through sound and sight together that Waeckerlé aims to explore in the practice of *sound(ing) images*. The process of the piece is to 'breathe in (what you see), listen, breath out (what you saw), pause' in response to image/s.<sup>245</sup> The metaphorical breathing in of an image is followed by the 'literal breathing out, through sounds, words, gestures'.<sup>246</sup> Waeckerlé notes that such an activity requires Deep Listening,<sup>247</sup> for which training through activities was given as part of the workshop held in Folkestone for the performance of *a few creatures and dreaming* (2020).

Recorded versions of *sound(ing) images* include *a few birds and dreaming* (2019), *sound(ing) four images* (2019), *sound(ing) images of the Brunswick Club* (2018) and *sound(ing) two images* (2018).<sup>248</sup> Each piece is curated for specific situations, environments and people, such as in response to the Brunswick Club material for Bristol Experimental Expanded Film (BEEF),<sup>249</sup> for Open Scores Lab<sup>250</sup> and an event and workshop at the Tate Modern.<sup>251</sup> For each realisation of *sound(ing) images*, there is a new score of images, some still and some moving. However, the process of the practice

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<sup>242</sup> Emmanuelle Waeckerlé, *Sound(Ing) Images: A Few Creatures and Dreaming (2020)* [Score], 2020 (original emphasis).

<sup>243</sup> Waeckerlé, In Conversation with the Author [Video Conversation].

<sup>244</sup> *Ibid.*

<sup>245</sup> Emmanuelle Waeckerlé, *Sound(Ing) Images* [Score], 2017.

<sup>246</sup> Emmanuelle Waeckerlé, "(The) Sound (of) Images", *Emmanuelle Waeckerlé*, accessed 1 July 2020, <http://www.ewaeckerle.com/projectbox/thesoundofimages/>.

<sup>247</sup> *Ibid.* Cf. Pauline Oliveros, *Deep Listening: A Composer's Sound Practice* (Lincoln: iUniverse, 2005).

<sup>248</sup> Emmanuelle Waeckerlé, "Emmanuelle Waeckerlé", *Vimeo*, accessed 2 July 2020, <https://vimeo.com/ewaeckerle>.

<sup>249</sup> Emmanuelle Waeckerlé, "Sound(Ing) Images of the Brunswick Club", *Emmanuelle Waeckerlé*, accessed 2 July 2020, <http://www.ewaeckerle.com/projectbox/soundingbristol/>.

<sup>250</sup> Emmanuelle Waeckerlé, "sounding four images", *Vimeo*, 2019, accessed 2 July 2020, <https://vimeo.com/362997755>.

<sup>251</sup> Emmanuelle Waeckerlé, "sound(ing) two images", *Vimeo*, 2018, accessed 2 July 2020, <https://vimeo.com/298580543>.

remains the same and the scores are linked through shared images. For example, a video of a man asleep in Paris features in *a few birds and dreaming* and *a few creatures and dreaming*, an image of a reflection on the surface of water is in both *sound(ing) two images* and *sound(ing) four images*, and the same black and white image of a girl by Diane Arbus is featured in *sound(ing) two images* and *sound(ing) four images* as well as the workshop and performance for *Profound Sound*.

Waeckerlé explained how the choice of images is one of the hardest aspects of the project. For the first iteration she chose an image by Arbus (as described above) for its photographic connection to the context of the workshop and realisation at Tate Modern, but she said that it 'seems superficial [...] to go out and take images', therefore she used images that she had already taken in previous projects, such as *PRAELUDERE*.<sup>252</sup> Both *PRAELUDERE* and *sound(ing) images* are linked by their connections to the environment through sound, writing and gestures. Other realisations of *sound(ing) images* have involved images on a theme. The specific images used for the work during *Profound Sound* were linked to the environment as they were seascapes; additionally, the images are related to how Waeckerlé sees the world.<sup>253</sup> Both images and videos have been used during the project, with the videos being still-framed and not moving. Waeckerlé likes the use of still image because they allow the person engaging with it to look in depth.<sup>254</sup>

*The concept of creating versions of pieces for specific situations is evident in each of my compositional projects. For example, in ASAT, new scores are made for each sounding event with specific vocalists and the environment is taken into consideration. In some realisations of ASAT there are shared instructions, vocalists, field recordings, and other audio recordings such as the voice, previous realisations, and realisations of other pieces. Another example is postcard-sized pieces which can only be played for specific situations as the players and/or curators choose how the piece is played. All resulting scores of the compositions have the possibility for further interpretation. For Waeckerlé's sound(ing) images, there are several realisations documented for a few birds and dreaming with different ensembles.<sup>255</sup> Therefore there are multiple scores of sound(ing) images as well as multiple interpretations of each score.*

'Sound to Image in Folkestone' was a workshop held by Waeckerlé for *Profound Sound*. The workshop was a part of the series *sound(ing) images* and is 'a continuation of [her] investigation in using images as scores, exploring what they can elicit for us through breathing, sound, words and

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<sup>252</sup> Waeckerlé, In Conversation with the Author [Video Conversation].

<sup>253</sup> *Ibid.*

<sup>254</sup> *Ibid.*

<sup>255</sup> Waeckerlé, "Emmanuelle Waeckerlé".

gesture'.<sup>256</sup> The openness of the project allows for multiple interpretations from anyone with any background; the attendees of the workshop included musicians, photographers, artists, and improvisers. The workshop comprised several exercises such as Oliveros's *Sonic Meditations* and activities for which we could tune in to concentrated listening and improvise together. The group were asked to bring a photograph that meant something to them, and we experimented with breathing in the image and breathing out written/drawn gestures. In a private conversation, Waeckerlé highlighted the importance of sharing within this workshop and the connection as a result of the sharing of images. It is a 'psychoanalytical way of bringing the emotional content of images' and bringing the participants together in a deep and meaningful way.<sup>257</sup> The breathing out of images included gestures which were a representation of texture, emotions, sounds and objects, for example. We then experimented with improvising sounds using the scores that we had made from the exercise.

In preparation for performing *a few creatures and dreaming*, a version of the series specifically written for *Profound Sound*, we notated the scores with gestures from breathing in the images in the score and breathing out.<sup>258</sup> An ensemble performance of *a few creatures and dreaming* involves simultaneously listening to others to give sounds space, interpreting individual graphic scores from the exercise of breathing in the still image and breathing out gestures, as well as interpreting the moving images projected on the wall in the same way. *sound(ing) images* engages with silence in a nonliteral and gestural way by releasing the silence of images through a very personal interpretation. The piece is not only about releasing sounds from silent images, but also people coming together (or not) to share their interpretations, emotions and thoughts relating to specific images through gesture and sound. The sounding result is a unified (through listening and working as an ensemble) multiplicity of narratives of the moving images projected on the wall, stills in the score and individual scores created by the exercise. In addition to this, there is an internal narrative (perhaps influenced by the sound) of the moving images of the audience members who watched the projection.

*Multiplicity of interpretations and narratives, and different meanings of silence are aspects featured in my own compositions and are particularly evident in Huia. Examples of metaphorical or nonliteral silences in Huia include: not offering translations of the poetry or title, the use of a blurred image as the background of the poster without context or explanation, and the almost inaudible field recordings which are incorporated into the soundwork. During the installation of Huia various experiences of sound resulted in simultaneous internal narratives, these include:*

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<sup>256</sup> Emmanuelle Waeckerlé, "Sound to Image in Folkestone", *Emmanuelle Waeckerlé*, accessed 1 July 2020, <http://www.ewaeckerle.com/projectbox/soundtoimagefolkestone/>.

<sup>257</sup> Waeckerlé, In Conversation with the Author [Video Conversation].

<sup>258</sup> Waeckerlé, *Sound(Ing) Images: A Few Creatures and Dreaming (2020)* [Score].

*Souleh's experience as the author of the poetry and through performance; my own experience through knowing Souleh and experiencing the full duration of the installation, as well as not knowing Arabic but having a familiarity with the sounds of the poetry; the experience of those who understand Arabic and focus on the meaning of the words; the experience of those who do not understand Arabic and focus on the words as sound; and, those who take part in Souleh's performance installation, engage with the booklet of poems, see or read the poster and/or contribute to the book and chalkboard for written reflections.*

*sound(ing) images* is an ongoing project which will continue through tailored scores for situations. However, Waeckerlé is in the process of creating a blank score of *a few creatures and dreaming* for which others can add their own images and create their own versions of the piece. When working with others in *sound(ing) images*, Waeckerlé highlights the significance of the time together to share and discuss and 'develop a vocabulary' that is specific to the group of people involved before a final playing or performance. This is why the realisations so far have involved a day or several days of working together through workshops. Ultimately, the process of *sound(ing) images* can be a practice for not only images, but anything.<sup>259</sup> Furthermore, it is this same process of engaging with environment, space, and place which connects many of Waeckerlé's projects.

*The specific aspects of Waeckerlé's practice that I am interested in include music as an activity or practice rather than performance, the inclusion of everyday life and incorporating the body, mind and place, space, language and openness within notation, and the interrelation of each of her projects. These are aspects that I have developed throughout my practice during my PhD and are most evident in the final project postcard-sized pieces. What I find particularly interesting is the interrelation of different projects in Waeckerlé's work, for example, images from PRAELUDERE in Neufelden and PRAELUDERE in London are incorporated in sound(ing) two images and sound(ing) four images. Her projects inform future projects for which specific ideas can be further investigated. PRAELUDERE is a closed project (although the score can continue to be interpreted by others) which has led to CUMLUDE (ballads for the 21<sup>st</sup> Century), a series of poetic scores that explore 'spending time and playing (in all sense of the words) together'.<sup>260</sup> PRAELUDERE is an activity that can be done alone or with others and CUMLUDE explores similar approaches to environment with breath and repetition but with a focus on togetherness. Additionally, PRAELUDERE has influenced several standalone scores such as wandering (2019) and some and else where*

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<sup>259</sup> Waeckerlé, In Conversation with the Author [Video Conversation].

<sup>260</sup> Waeckerlé, "MOIblog".



(2019), which explore the same concept of mapping an experience and 'deep engagement with a place'.<sup>261</sup> Although Waeckerlé's projects are interrelated, she explains how she sees 'each one of them as independent and finite' and 'every manifestation [...] could exist as a standalone'.<sup>262</sup>

### **Case study: Éliane Radigue**

In Radigue's music, the listener is asked to forget traditionally learned listening practices due to the long durations and the absence of traditional musical development. It creates 'a mood or space to inhabit and explore' and gives the listener agency in how they would like to experience it.<sup>263</sup>

*I have listened to the music of Radigue as a practice for several years, particularly when I work or relax; her music is my preferred aesthetic for listening and has inspired the sounds of my pieces within this research project. Therefore, this case study reflects on my experience of listening to Radigue's music, and more specifically Trilogie de la Mort (1998-1993) and Occam Ocean (2011-) because these series are what I listen to most. I believe this is because they are fluid, subtle, static, and without surprise, compared to Radigue's Adnos series (1973-80) and Feedback Works (1969-70), which are still durational but have more distinct and sometimes sudden changes. It is the experience of listening and the feeling of stillness that I enjoy in Radigue's music. The general musical features that I am interested in are the extended durations, the slow and subtle changes of sound, the simplicity of repeated and sustained sounds, the crossfades of sounds, sounds coming from nothing and disappearing to nothing, as well as non-linearity. I enjoy being lost in the music and not knowing where I am in its totality.*

*For Radigue's music and similar musics, I have two listening strategies. There is the possibility of a Deep Listening experience,<sup>264</sup> which I find relaxing, I enjoy and can take away my thoughts like a type of meditation. It is also a music that I use to focus as I find it helps me to concentrate on tasks such as writing, without being distracted by environmental sounds. If played softly in headphones, the long durations and subtle crossfades mean that it is possible for a type of listening which helps me concentrate on tasks for much longer. For this reason, I have listened to Radigue's music as a repeated practice throughout my PhD, often most days and on loop. This familiarity and exposure to*

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<sup>261</sup> Waeckerlé, In Conversation with the Author [Video Conversation].

<sup>262</sup> *Ibid.*

<sup>263</sup> Luke Nickel, "Occam Notions: Collaboration and the Performer's Perspective in Éliane Radigue's Occam Ocean", *Tempo*, vol. 70, no. 275 (January 2016): 28.

<sup>264</sup> Cf. Oliveros, *Deep Listening: A Composer's Sound Practice*.

*the same pieces helps me better achieve focus without impacting my Deep Listening of the same pieces. I would not describe my task listening as background listening, but I would describe it as a less concentrated Deep Listening. I am aware of the slow and subtle changes of sound, but not their full complexity; if sounds were to change more obviously, I could not listen to it as I worked. During more concentrated listening of the same pieces there are still many new parts of the pieces that I experience. This is something that I think is special about the music of Radigue. It does something to me, which is difficult to describe. In the documentary of her music at The Spitalfields Summer Music Festival (2011), many performers described her music as 'magical'.<sup>265</sup>*

*I was drawn to the music of Radigue through listening and this has influenced the types of sounds within my project. The sounds that I prefer to listen to are the ones that I tend to create a situation for which they are possible. One of the processes of my compositional practice is to describe sounds and how they change, and then use these descriptions within notation. For example, in postcard-sized pieces (on page 18 of the score) there is an empty staff with dynamics and an arrow above.<sup>266</sup> This score could suggest the gradual change of a sound which comes from nothing and dies away to nothing. For me, this is a possible overview of a piece by Radigue such as *Kyema* (1988) from *Trilogie de la Mort*.*

*Although the pieces of *Trilogie de la Mort* are approximately an hour each full of uninterrupted sound, the sound is introduced gradually, ends gradually, and is followed by several seconds of silence. This ending silence is vital for the listening process as it gives the sounds space, and it allows the listener to adjust to the disappearance of sound and reflect on the sounds heard before. My compositional practice has been influenced by my listening experience of certain pieces by Radigue. However, the reflection on and understanding of my practice has been informed by my research into her compositional practice, and more specifically her recent collaborative processes involving a verbal score.*

*Trilogie de la Mort* (1988-1993)

*Trilogie de la Mort*, released in 1993, is a triptych comprising the pieces *Kyema* (1988, originally released in 1992), *Kailasha* (1991) and *Koumé* (1993). Nomi Epstein writes that these 'pieces are among the most entrancing of Radigue's electronic work'.<sup>267</sup>

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<sup>265</sup> Anaïs Prosaïc, *Éliane Radigue - Virtuoso Listening* (Wienerworld, 2013), DVD.

<sup>266</sup> [postcard-sized pieces : CCCU Research Space Repository \(canterbury.ac.uk\)](#) > Sophie Stone - postcard-sized pieces 2020 (Score).pdf.

<sup>267</sup> Nomi Epstein, "Éliane Radigue - Éliane Radigue, Oeuvres Électroniques. INA-GRM: INA 6060/74", *Tempo*, vol. 73, no. 289 (July 2019): 76.

*And this is certainly true from my experience.*

The pieces are linked by their shared and similar sounds and the theme of death. *Kyema* is inspired by the *Tibetan Book of the Dead (Bardo Thodol)* and the death of her son, Yves Arman. The piece unfolds through sections which correspond to the six intermediate states for 'existential continuity' of being: I. Kyene (birth), II. Milam (dream), III. Samten (mediation), IV. Chikaï (death), V. Chönye (bright light) and VI. Sippaï (transit and coming back).<sup>268</sup> The different sections have a central pitch and are linked by long transitions which make the changes almost imperceptible.<sup>269</sup> For the listener, it takes time to realise a new sound has been reached.

The second piece, *Kailasha*, is structured on the imagined image of a pilgrimage around Mount Kailash, a sacred mountain in the Himalayas, which is considered to lead to other spheres of being.<sup>270</sup> The piece is not necessarily linked to Tibetan philosophy like the first piece, but, in Buddhist tradition, the holy mountain is where souls pass from one part of life to death.<sup>271</sup> The final piece, or chapter as Radigue refers to them, *Koumé*, has Christian references and is related to rebirth after death, a 're-beginning'.<sup>272</sup> *Koumé* has four sections structured around Christianity: I. Psalm XXXIV, II. a Latin quotation from a Requiem Mass, III. Inspired by the text of St Matthew Passion, and IV. Corinthians XV.

*In my compositional practice, and the pieces submitted with this thesis, there is a focus on a specific sound world. However, I used imagery to compose the fixed media part of Continuum; the imagery is not one specific image but of an imagined feeling. Initially written for Wintersound in 2018, I envisaged the feeling of a cold, dark, mysterious, ethereal, and mountainous landscape. Unlike in Trilogie de la Mort, the imagery is not externalised through titles, but is a method of composition which is personal.*

One of Radigue's influences is Buddhism, and this is evident in the titles and descriptions of *Trilogie de la Mort* as well as other pieces (for example, *Songs of Milarepa* (1984) and *Jetsun Mila* (1986)), and the music of Radigue can feel 'like a long static chant'.<sup>273</sup> In conversation with Viviane

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<sup>268</sup> "Éliane Radigue – Trilogie de La Mort (3Cd) – Soundohm", *Soundohm*, accessed 26 June 2020, <https://www.soundohm.com/product/trilogie-de-la-mort-3cd>.

<sup>269</sup> Viviane Waschbüsch, "The Influence of Tibetan Buddhism in the Work of Éliane Radigue" [Conference Paper], at *Electroacoustic Music Studies Network Conference* (The Art of Electroacoustic Music, University of Sheffield, 2015), accessed 15 October 2020, [http://www.ems-network.org/IMG/pdf\\_EMS15\\_Waschbusch.pdf](http://www.ems-network.org/IMG/pdf_EMS15_Waschbusch.pdf).

<sup>270</sup> "Éliane Radigue – Trilogie de La Mort (3Cd) – Soundohm".

<sup>271</sup> Waschbüsch, "The Influence of Tibetan Buddhism in the Work of Éliane Radigue".

<sup>272</sup> "Éliane Radigue – Trilogie de La Mort (3Cd) – Soundohm".

<sup>273</sup> Ida Soulard, "Éliane Radigue, Wild Tones", *Marfa Sounding*, accessed 25 June 2020, <https://www.marfasounding.com/research/wildtones>.

Waschbüsch, Radigue explained that Buddhism is personal and “you cannot refer to your own religion to explain your music”.<sup>274</sup> What Radigue means here is that a person’s experience of Radigue’s music cannot be explained by Buddhism. Radigue uses imagery and feeling to structure her music and is not tangible or a direct relationship. Radigue says, “Buddhism is in my music, but I’m not talking about it. It’s private”.<sup>275</sup> However, there are general aspects of Buddhism which could be compared to the musical aspects of *Trilogie de la Mort* (as well as other pieces). For example, the beating or pulsing of tones can be linked to the heartbeat which is important in Tibetan traditional medicine; the meditational aspect of the listening experience; and the simplicity of sound can be related to the emptiness associated with Buddhism. Usually, emptiness in Buddhism is discussed or portrayed as silence, but here it is the static and slow evolution of sounds.<sup>276</sup>

Radigue’s practice involves no notation, and the pieces of *Trilogie de la Mort* were composed using the ARP 2500 modular synthesiser. She played the synthesiser without the keyboard interface and used its ‘potentiometers, switches and pin-matrix patch system’.<sup>277</sup> It is an instrument that is difficult to control. Radigue’s practice is patient and focused, using techniques such as time stretching and layering to achieve long durations of immersive evolving sounds.<sup>278</sup> In several interviews and in her writing, Radigue has explained that her compositional process involves ‘failures and accidents’, the unexpected and sounds undesired by most musicians.<sup>279</sup> It is also a process which is slow and takes time.<sup>280</sup>

*A similar process was used in composing Continuum through experimentation and the learning of new software. Additionally, the unexpected is explored through fragility in the process of playing Far Infrared.*

The sounds of *Trilogie de la Mort* are similar to those in most works by Radigue, including the almost imperceptible gradual changes of sound and slow modulations. Joel Chadabe describes Radigue’s work as ‘an exploration of sound as an evolution with subtle transformation’.<sup>281</sup> Within the same article, Radigue poetically describes her compositional practice and repeats three aspects of

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<sup>274</sup> Waschbüsch, "The Influence of Tibetan Buddhism in the Work of Éliane Radigue".

<sup>275</sup> *Ibid.*

<sup>276</sup> *Ibid.*

<sup>277</sup> Epstein, "Éliane Radigue - Éliane Radigue, Oeuvres Électroniques. INA-GRM", 75.

<sup>278</sup> *Ibid.*

<sup>279</sup> Prosaïc, *Éliane Radigue - Virtuoso Listening*; Soulard, "Éliane Radigue, Wild Tones"; Éliane Radigue, "The Mysterious Power of the Infinitesimal - Éliane Radigue", trans. Jacqueline Rose and Anne Fernandez, *Leonardo Music Journal*, vol. 19 (28 October 2009): 48.

<sup>280</sup> Prosaïc, *Éliane Radigue - Virtuoso Listening*.

<sup>281</sup> Radigue, "The Mysterious Power of the Infinitesimal - Éliane Radigue", 47.

sound which are the foundations of her practice: 'breath, pulsation, and beating'.<sup>282</sup> For Radigue, music is the ordering of these sounds. By making electronic music, she was able to go 'back to the primary elements' of sound ('breath, pulsation, and beating').<sup>283</sup> She describes the freedom of forgetting traditional Western music theory and learning music again in a new way through electronic music:

The freedom to be immersed in the ambivalence of continuous modulation with the uncertainty of being and/or not being in this or that mode or tonality. The freedom to let yourself be overwhelmed, submerged in a continuous sound flow where perceptual acuity is heightened through the discovery of a certain slight beating, there in the background, pulsations, breath.

The freedom of a development beyond temporality in which the instant is limitless. Passing through a present lacking dimension, or part, or future, or eternity. Immersion into a space restrained, or limited by nothing. Simply there, where the absolute beginning is found. Lending a new ear to a primitive and naïve way of listening.

Breath, pulsation, beating, murmur...continuum.<sup>284</sup>

As well as CD releases, for example *Trilogie de la Mort*, Radigue's music can be presented in different formats and retain its identity, such as the realisation in immersive installations.

*This is also true for my compositions such as Continuum, which has been presented in various situations with and without musicians and for differing durations.*

Radigue's compositional practice for electronic music was solitary and she decided not to put herself on stage as it would not have been 'true' to her work. In *Virtuoso Listening*, Radigue describes how she would take time in the rehearsal process of installations to ensure that the listeners could be surrounded by the music no matter where they sat and that they would be comfortable; the middle of the room is not the best place to listen as each place in the room is as important even though the experience would not be the same. In installations and live performances, the equipment is not visible and Radigue does not appear. She removes herself from the music to allow the audience to concentrate on listening and experiencing.<sup>285</sup>

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<sup>282</sup> *Ibid.*, 48.

<sup>283</sup> *Ibid.*

<sup>284</sup> *Ibid.*, 49 (original emphasis).

<sup>285</sup> Prosaïc, *Éliane Radigue - Virtuoso Listening*.

*Occam Ocean* (2011-)

Radigue's compositional practice had involved working on her own, and creating electronic music until the early 2000s when she started to collaborate with performers. Since, she has not composed any electronic music, but focused solely on the collaborative process.<sup>286</sup> On this new process, Radigue says: 'for the first time I finally heard the music I wanted to make, which I've always dreamed of and had tried to get close to via electronic means'.<sup>287</sup> Luke Nickel, composer and researcher specialising in orally-transmitted experimental music, has conducted interviews with Radigue and her collaborators, and has given his insights into the collaborative process of *Occam Ocean* in two articles that will be frequently referenced here. Orally/Aurally transmitted music is 'a continually evolving and cyclical process and is transformed by exterior environmental elements and internal processes'; it is a social and musical practice that requires people to be together.<sup>288</sup>

*Occam Ocean* is an ongoing series of many pieces and is an example of Radigue's latest work involving collaborators. The solo pieces are all titled *Occam*, and the number is their position in the series, and the ensemble pieces are grouped by category followed by their number, for example *Occam River I* (duo) and *Occam Delta* (trio).<sup>289</sup> The duration for each piece is not fixed and is a result of the performer's decisions based on the environment, for example, the sonic properties of the performance space.<sup>290</sup> The concept of *Occam Ocean* is based on three linked images. The first is a mural depicting wavelengths that Radigue saw at the Museum of Natural History in Los Angeles in 1973; she doodled this image on a concert programme and didn't use it within her music until *Occam Ocean*. The second image is of the ocean, which Radigue compares to 'the feeling of looking at the electromagnetic waves'.<sup>291</sup> The final image is Occam's Razor, a problem-solving principle of which simplicity overrules complexity. The link to the ocean here is through David Duncan's novel of the same name; a science fiction novel of which Radigue only recalls the presence of a 'magical ocean'.<sup>292</sup> Radigue uses this principle to aid her decision making on the structure for each collaboration as well as during performance: 'When faced with the decision of whether or not to depart from the current

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<sup>286</sup> Luke Nickel, "Scores in Bloom: Some Recent Orally Transmitted Experimental Music", *Tempo*, no. 74, no. 293 (July 2020): 61.

<sup>287</sup> Julia Eckhardt, *Éliane Radigue: Intermediary spaces/Espaces intermédiaires*, eds. Benoit Deuxant and Eleanor Ivory Weber, 2<sup>nd</sup> Ed. (Brussel: Q-O2, 2020), 53.

<sup>288</sup> Nickel, "Scores in Bloom", 54–55.

<sup>289</sup> "Éliane Radigue – Occam Ocean Vol. 2 – Soundohm", *Soundohm*, accessed 25 June 2020, <https://www.soundohm.com/product/occam-ocean-vol-2>.

<sup>290</sup> Nickel, "Occam Notions", 23–24.

<sup>291</sup> *Ibid.*, 25.

<sup>292</sup> *Ibid.*



vibration'.<sup>298</sup> In an interview with Nickel, collaborator Carol Robinson claims that "there's really little music that's so difficult. I hadn't done anything quite like it before", and Radigue is "asking an instrument to do things that it can do but doesn't necessarily [do], and asking a musician to do things that they were often taught not to do".<sup>299</sup> This is one of the reasons why not any performer can play Radigue's music. Similarly, Cat Hope in an interview with Nickel states that as a performer "you bring a knowledge to the meetings that makes the work possible. If you just walked in off the street, the best flute player in the world, you'd have no chance of making a piece".<sup>300</sup> To be a collaborator, the performer must have an understanding of Radigue's practice.

*This in opposition to my practice where each composition can be played by any musician of any skill and background, but my preferred aesthetic is achieved through a collaborative process by working with musicians who are familiar with my practice and/or the type of experimental music of which it resides.*

The pieces of *Occam Ocean* are initiated by the performers who got in touch with Radigue to collaborate, therefore each performer was aware of Radigue's work beforehand. An important part of the process is for the performer and Radigue to get to know one another and this involves writing letters and spending time together. After this period, and once Radigue has committed to the collaboration, the performer and Radigue agree on an image related to the ocean as a basis for the compositional process.<sup>301</sup> The image is either imagined or specific and is used as a metaphor. At first, Radigue would give the performers an image to memorise, but after several collaborations Radigue gives the choice to the performers. The way that performers use these images differs. For example, some use it to structure their performance, some use it as a mental space for performance, or for others the image fades.<sup>302</sup>

During the collaborative process, the performers improvise and Radigue selects specific sounds that she feels are appropriate for the piece. After this, the performers practice alone around that sound world before returning to Radigue to refine a performance. This process is a cycle that can happen any number of times and part of the practice is allowing the process to take place over time.<sup>303</sup>

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<sup>298</sup> *Ibid.*, 26.

<sup>299</sup> *Ibid.*, 25–27.

<sup>300</sup> Nickel, "Scores in Bloom", 63.

<sup>301</sup> Nickel, "Occam Notions", 25.

<sup>302</sup> *Ibid.*, 29.

<sup>303</sup> This process differs for ensemble pieces, which takes place after a solo piece and usually comprises combinations of several solo pieces (*Ibid.*, 26).



This process is similar in the orchestral pieces where Radigue meets with individual performers before they get together in groups and then as a full ensemble.<sup>304</sup>

*Cyclical and iterative processes take place within my compositional process for each piece and between them; there is a feedback loop between playing, reading, listening, and writing. Huia is an example of a collaborative project with a similar process to Radigue, in that Souleh and I got to know one another before deciding to collaborate. We spent time together discussing and recording, spent time away to reflect, and then worked together again until we were happy with the materials for the project. As well as working together in the studio, we exchanged thoughts and I ensured that Souleh was a part of the whole compositional process as the project is about her, her poetry, and her culture.*

*Occam Ocean* questions the traditional Western relationship between composer and performer as Radigue considers the solo pieces to belong to the performers and gives them agency to include their own ideas through improvisation and the conceptual image. The relationship between composer and performer is non-hierarchical.<sup>305</sup> As there is no score, it gives the performer the responsibility of transmitting the piece to future performers, thus continuing the oral/aural transmission of *Occam Ocean*.<sup>306</sup>

*Although Huia does not have a score there is no transmission to others as the project is about Souleh and will continue as such. However, Continuum is a project which started as a score and has continued in a series of presentations without reference to the score. It is possible that as Continuum continues, it may evolve and involve oral/aural transmission.*

Similarly to Radigue's electronic music-making process, her collaborations (including *Occam Ocean*) do not involve scores. However, there is documentation such as performance recordings, and notes from the compositional process. The notes include information such as details about specific techniques that need to be remembered.<sup>307</sup> Despite the beginning of the compositional process of *Occam Ocean* including an image, there is no commitment to a physical score. Radigue's intentions are for the listeners to not look for a narrative in the music as this would be the equivalent of looking at a score whilst listening and not properly engaging with the music.<sup>308</sup>

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<sup>304</sup> Richard Barrett, "Éliane Radigue - Éliane Radigue: *Occam Ocean* 2. Onceim Orchestra, Frédéric Blondy. Shiin, SHIIINEER2.", *Tempo*, no. 74, no. 293 (July 2020): 96.

<sup>305</sup> Nickel, "Occam Notions", 31.

<sup>306</sup> *Ibid.*, 26.

<sup>307</sup> *Ibid.*, 24.

<sup>308</sup> *Ibid.*, 30.

*In Huia, our intentions were the same. The sounds of Arabic language were unknown to most of those who experienced it, therefore the listening experience was not focused on the narrative of the words, but rather the sounds and the environment. For Huia there is no score, but there is documentation associated with it, such as Souleh's poetry, images, and recordings.<sup>309</sup> At the installation, there were booklets of Souleh's poetry in Arabic, but most listeners could not follow. However, the experience for those who understood Arabic was very different.*

Although there is no physical score for *Occam Ocean*, the performers can be described as a 'living score' as the music is within them and it is their responsibility to pass it on.<sup>310</sup> This means that the pieces are not static or complete. Working with sound and without score is a part of Radigue's compositional practice, much before her recent collaborations with performers. The sounds are too complex to be notated and the pieces 'reside within the performers themselves'.<sup>311</sup> The music goes beyond the performance; it is about the people involved and social interactions. This approach slightly differs for the orchestral pieces such as *Occam Ocean II*, which is attributed to the conductor Frédéric Blondy as if he were a soloist.<sup>312</sup> In an interview with Nickel, Rhodri Davies, the first collaborator of the series, says that the pieces are "alive in the person who's performing them. So the piece is alive when I rehearse it at home or when I think about it, and again when I'm playing it for an audience. So the pieces exist in multiple places and times and not only in one place in time like a concert".<sup>313</sup>

Davies's comments suggest a multiple sense of place as the pieces are within the performers. Furthermore, there is the additional sense of place in the image and space that performers may visualise during the collaborative process and performance. The sense of place is made more complex by the location of the collaborative process as many rehearsals and discussions take place in Radigue's home. Nickel writes, 'for some performers [...] Radigue's home now represents a significant part of their mental preparation when rehearsing or performing pieces. To Nate Wooley, Radigue's home is a space to which he can return mentally and emotionally during a performance of his *Occam Ocean* piece'.<sup>314</sup>

*The multiplicity of place in Occam Ocean can be compared to the multiplicity of place in Huia, for example Souleh's poems were written both in Algeria as well as the UK, the*

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<sup>309</sup> [هُوَيَّة \(Huia\) : CCCU Research Space Repository \(canterbury.ac.uk\)](#) > Souleh Field Recordings [x10], Souleh Images [x9].

<sup>310</sup> Nickel, "Occam Notions", 30.

<sup>311</sup> *Ibid.*, 28–31.

<sup>312</sup> Barrett, "Éliane Radigue", 95.

<sup>313</sup> Nickel, "Occam Notions", 31.

<sup>314</sup> *Ibid.*, 32–33.

*recording process took place in one particular studio at CCCU, Souleh's documentation such as images and recordings were taken in Algeria, processes took place individually at our homes in the UK, discussions happened at a particular café at CCCU, and the first live installation was in the Daphne Oram Building for the Creative Arts at CCCU.*

### **Case Studies: Series and Place**

In the case studies above, each piece has been a series and is affected by environment, space, and place. As well my interest in the types of sounds that are explored by Wandelweiser, it is some of the network's use of series and place which I can draw familiarities with. Here, I will take two case studies that are relevant in context, from the past and most recently. Within the same Special Edition on Wandelweiser, M. J. Grant and Saunders wrote journal articles on Wandelweiser and series. Grant focused on series and place, whereas Saunders focused on the multipart series. Series is not to be confused with serial music, but rather 'when two elements—such as objects, events and tones—are positioned in relation to each other, the dynamic that results is not only more than the sum of its parts: it also transforms how we perceive the elements themselves'.<sup>315</sup> Saunders defines series as 'multiple articulations of a central formative principle or group of principles'.<sup>316</sup> A dictionary definition of a series is 'a number of similar or related events or things, one following another'.<sup>317</sup>

In Wandelweiser, there are two main types of 'series', a compositional strategy and a series of pieces that usually contain similar approaches which can also be developed further into a series of performances.<sup>318</sup> What makes a series unique is that it challenges the concept of having 'one prioritized result' and is a non-linear approach.<sup>319</sup> Manfred Werder, in conversation with Saunders, gives two situations for which a series may take place in his music, and is common practice for other Wandelweiser composers: a process which he initiates and can apply to different situations or instruments, or an open-ended investigation as a result of a single piece that "seems to need to continue".<sup>320</sup> These circumstances may not be evident to the listener, but are a part of the composer's practice.

*For example, ASAT and Huia both started as series from conception. However, the series of scores for Amalgamations and Far Infrared are a part of investigations that started*

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<sup>315</sup> M. J. Grant, "Series and Place", *Contemporary Music Review*, vol. 30, no. 6 (1 December 2011): 525.

<sup>316</sup> James Saunders, "Testing the Consequences—Multipart Series in the Work of the Wandelweiser Composers", *Contemporary Music Review*, vol. 30, no. 6 (1 December 2011): 498.

<sup>317</sup> "SERIES | Meaning in the Cambridge English Dictionary", *Cambridge Dictionary*, accessed 16 June 2020, <https://dictionary.cambridge.org/dictionary/english/series>.

<sup>318</sup> Grant, "Series and Place", 526.

<sup>319</sup> Saunders, "Testing the Consequences", 498.

<sup>320</sup> *Ibid.*, 499.

*as a single score that seemed incomplete. Within my project, there are series in scores, but also series of realisations. For example, Continuum has one score, but has continued in varied versions through sound.*

Within a series, Saunders outlines three ways in which they can conclude: a predetermined ending, an ending made evident through circumstances (for example, one part per day for a specified number of days, or the length of a book), or ‘a logical condition’ made evident through the process of the series.<sup>321</sup> Series may not have a conclusion, however they can be an ‘ongoing investigation’.<sup>322</sup> Wandelweiser composers deal with series in various ways, for example, Eva-Maria Houben’s practice involves open-ended and infinite series, and Carlo Inderhees often works on series with predetermined structures.<sup>323</sup>

*In all series of my project, each is open and infinite. For me, my series are like an improvisation. If I were to play for a set time, the limit will influence the development of the material. Therefore, I prefer to work within the infinite. It may be perceived that ASAT has ended because the last sounding event took place in July 2018, however this series is open and to be continued at any point. The series has not ended because I thought the series could not be developed any further, it has paused because I have concentrated my thoughts and time on other projects, and it was not logical to continue it at the time.*

For series, place has a significant role. Grant proposes that ‘place [...] can best be understood by relating it to two other terms: “site” (particularly in the context of “site-specific art” and “site-specific music”), and “place” and “non-place” as used in sociological and anthropological literature’.<sup>324</sup> An example of site-specific music is a sound installation where the boundary between the space and the work is blurred. In Wandelweiser music, the use of unconventional spaces for performance or non-performance is common, for example, outdoor spaces or specific buildings, thus allowing the listeners to be more aware of their surroundings.<sup>325</sup> In the case studies below, I will discuss the ways in which some Wandelweiser artists use series and place in specific projects that have influenced my practice.

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<sup>321</sup> *Ibid.*, 500.

<sup>322</sup> *Ibid.*, 499.

<sup>323</sup> *Ibid.*, 499 and 507.

<sup>324</sup> Grant, “Series and Place”, 526–27.

<sup>325</sup> *Ibid.*, 527.

Carlo Inderhees and Christoph Nicolaus: *3 Jahre—156 musikalische Ereignisse—1 Skulptur (3 years – 156 musical events – one sculpture) (1997–9)*

This collaborative project involved ten-minute weekly solo performances that took place on a Tuesday evening between 1997 and 1999 at the Zionskirche in Berlin.

*This case study does not aim to discuss the specific sonic experiences of each performance but concentrates on the metastructure of the project and its multiplicity in relation to my study.*

The Zionskirche is a late nineteenth-century church in the east of Berlin and at the time of the performance it was dilapidated and had many broken windows. The performances took place beside a sculpture by Nicolaus encompassing ninety-six stones. The position of two stones was changed weekly prior to performances. The changes of the stones, the details of the performance, the number of visitors, the temperature, and the amount of sunlight inside the church were documented.<sup>326</sup> This series was predetermined with the repetition of an event and structured with regular changes. The regular changes included the piece, the performer, and the small changes to the sculpture. On the other hand, the sculpture remained as a constant. The regular changes and structure allowed Inderhees “to experience how the perception of place and time changes over the course of three years”.<sup>327</sup>

*This is contrasted to the use of series in my projects, which are all open-ended and without a set structure. The irregularity of sound removes the realistic sense of time.*

The music written for the project was not Inderhees’ own but of thirty-two composers from around the world, mostly associated with Wandelweiser. Similarly to other Wandelweiser pieces, the music performed was generally very quiet.<sup>328</sup> Overall, the project can be viewed as extended duration music of which sound events are separated by silences that span a week. Not only is this project about sound, but it is also about the in-between. As previously discussed, the music of Wandelweiser is social and not defined by the event of sound itself. In Pisaro’s essay, he comments on Peter Ablinger’s experience of *3 Jahre—156 musikalische Ereignisse—1 Skulptur*: ‘Peter Ablinger once described to me his pleasure at taking an hour ride in the U-Bahn to hear a ten-minute concert (with a trip to a café or

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<sup>326</sup> “3 Jahre - 156 Musikalische Ereignisse - Eine Skulptur”, *Wandelweiser*, accessed 11 June 2020, [https://www.wandelweiser.de/\\_archiv/\\_ziki/dokumentation.html](https://www.wandelweiser.de/_archiv/_ziki/dokumentation.html).

<sup>327</sup> Saunders, “Testing the Consequences”, 507.

<sup>328</sup> Grant, “Series and Place”, 528–31.

pub afterwards – where often long discussions would ensue)<sup>329</sup>. The project is characterised by the situation, the people, the place and the circumstances and the conditions in which it took place.

Series and sense of place are interlinked. The performances in the project took place within the same venue and the same place within that venue every week. The situation of the place during each performance was documented, and each week involved discussions in cafés and pubs. In addition to this, the compositions by composers from around the world adds a multiple sense of place. Therefore, there is a strong sense of place within Berlin, but also a connection to many places and people throughout the world connected to the Wandelweiser network.

Dante Boon: *Six Melodies* (2020)

*The project by Inderhees and Nicolaus is a great example for context and was the initial source of inspiration for my pieces which combine series and place. However, I am writing about the experience of the project from an outsider and relying on the description of others and the thought of how it may be experienced. Hence, my second case study on series and place which is a more recent project that I have experienced.*

Dante Boon collaborated with the V2\_ interdisciplinary center for art and technology in Rotterdam for three experiments as part of their 3x3 project, where three artists experiment over three live sessions. The Facebook event for Boon's project reads:

Six Melodies is a composition in three parts for online and live audience, pianist, light and sound.

On Friday, June 5th, the first melody (part I) will be presented for and in part performed by the online audience with some lighting and sine waves

One month later (Friday, July 3rd) a small live audience will join the one online to perform part II: melodies 2 and 3. There will be colors, and field recordings can be heard next to the sine tones.

Finally, on Friday, August 7th, everybody will listen to pianist Reinier van Houdt, accompanying him in a piano concerto (melodies 4, 5 and 6).

Six Melodies is inspired by the composition of the same name by John Cage.<sup>330</sup>

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<sup>329</sup> Pisaro, "Erstwords".

<sup>330</sup> V2\_ "3X3: Dante Boon I (Online Edition)", *Facebook*, accessed 11 June 2020, [https://www.facebook.com/events/v2\\_/3x3-dante-boon-i-online-edition/576630206297371/](https://www.facebook.com/events/v2_/3x3-dante-boon-i-online-edition/576630206297371/).

This series has been composed and presented during the Covid-19 pandemic and highlights the possibilities and accessibility of live performances of experimental music.

*I have used similar formats to disseminate my creative practice during this time, such as Zoom performances and audiovisual works. Boon's Six Melodies is an excellent example to analyse and compare to my own creative practice and in discussing multiplicity through series.<sup>331</sup>*

*To experience the first part of the series I had to reserve a timeslot and there were half hourly timeslots available from 6pm to 9pm (UTC+2). I opted for the first half hour and was sent a link to an online platform called Jitsi. Having not used Jitsi before, my expectations were for it to be like Zoom, Skype and Blackboard Collaborate. As I signed on, a melody had already started. Panic ensued as I realised that my video and audio were automatically switched on and I had to rush to mute myself (probably to the amusement of the few others already in the "room"). As other people entered, I realised this was normal. Beautiful long tones continued for around ten minutes, followed by silence. The webcam was not directed at Boon, but at what I assumed was a blank wall with a subtle and gradually changing light display. The communication platform added the beautiful movement of pixels, which complemented the fragmentation of sound as a result of my poor internet connection.*

*The details of the event indicated that there would be audience participation and I waited patiently to be told what to do. As people entered and interrupted the sounds, I realised that this could be the audience participation. As each new listener entered the room, the audience saw them and heard them until they thought to mute their microphones and turn off their webcams.*

*The beginning and end were unclear, and I did not know when to leave; was I to leave at the beginning of the next half hour? Or could I leave when I liked? I had assumed the latter. What was interesting for me was how others behaved and reacted to the situation. Some people left their webcams on (I did not).*

*When sound stopped, silence began, and the light show continued. At some point, Boon turned off his microphone and we were left with the room's "true" silence. One person started to talk and ask Boon what he wanted them to do. They continued to ask for instructions and if they could be heard for some time. They also aimed questions at a specific audience member who replied in the comments. This could be what Boon envisaged as audience participation. Even the notification sound*

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<sup>331</sup> A version of this account can be read in a review for *Tempo*: Sophie Stone, "Dante Boon, *Six Melodies* (2020). 3x3 at V2\_ [Online], 5 Jun, 3 Jul, & 7 Aug 2020", *Tempo*, vol. 75, no. 296 (Spring 2021).

*of a comment added to the atmosphere and blended with the overall sounds of the performance. It was only when an event organiser wrote in the chat box that each performance was 10 minutes long, that I realised how the situation worked. 10-minute performances were repeated every half an hour.*

*After the second iteration, I left.*

*The second part of Six Melodies took place a month later at the V2\_ venue and online via Jitsi in two one-hour slots. For this performance I was prepared to turn off my webcam and microphone as soon as I joined. I noticed that the Jitsi online meeting had been running for approximately seven hours. I am intrigued by what was accessible at that time; could we see Boon rehearse? Could we see the space? Or were all webcams and microphones muted during this time? It felt like the performance was of a much longer duration than what we were told, and we were listening in to a part of it.*

*In contrast to the first performance, Boon introduced himself and asked us to turn on our webcams (if we wanted) as he could interpret our movement as melodic movement. He encouraged us to move as we wished and to make drinks, for example. I turned on my webcam but stayed seated. One participant, the same who spoke in the previous performance, kept their microphone on and you could hear their TV in the background. Boon expressed that although Six Melodies is named after a piece by Cage and has a similar concept, it does not have a musical connection to it. He explained how the second performance involved two slow melodies with the music being an experiment and a way of making music which is non-musical. He added that the light and movement act in a melodic way to complement the melodic movement of sound.*

*The sound and experience of the event was similar to the first with the exception of having our webcams on, and three webcams aimed at the V2\_ venue; one directed at Boon and the lights on the wall, another at a different angle to the wall, and one in the back of the studio where you could see people watching. The light on the wall or screen showed the occasional movement of people's shadows. The musical content was like the first melody and the whole experience lasted approximately 30 minutes. As well as sine tones, there were field recordings which blended with the sounds of the environment of the person whose microphone was on. It was only when field recordings were repeated that they were distinguishable. Additional sounds included the notification of people joining.*

*The third installment of Boon's experiments was a duet piano performance of Boon's new composition Couple (2020) for four hands, of which the two previous sessions related through melody and space. The performance was live streamed on Facebook, as well as having a small live audience following the social distancing rules in Holland at the time. The performance was sparse*



*with six sections (melodies) over approximately 30 minutes. Couple is a piece of which playing is the experience of being together, hence the name.<sup>332</sup> Couple follows similar ideas to the previous two performances with moments of listening to the environment when there are no tones. The piece involves the performers reacting to the environment, such as people walking or moving dictating tempo.<sup>333</sup> The listening and reactions of the performers are unknown to the audience and is a form of silence itself. Although the performance was beautiful, the experience of the Facebook live stream felt disconnected to the space, performers, and the piece. With the Jitsi installations, I felt a real connection, immersion, and a sense of participation.*

*After the performance, Boon commented on the process of his three experiments and answered questions from the concert organisers and audiences off and online. The online presentation of music and the use of sine tones were a result of the Covid-19 pandemic, as the Six Melodies project was started prior.<sup>334</sup> Boon explained that he has an interest in melody, but not just tones, he is interested in movements and images related to melody and this why the project involved audience participation, light, and sound.<sup>335</sup>*

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*Live online performance cannot replace the experience of music in person. However, I do not suggest that this way of musicking is any less real or of lesser value. It is another way of musicking which I think works well for experimental music and can be meaningful.*

How music is experienced depends on the participation of the audience; the role of the listener is just as important as the role of composer and performer. For example, during Boon's performance I could see that some people were listening in the dark, some wore headphones, and some were listening with others. All these factors will affect how the music is perceived by the listener. For me, headphones enabled me to feel surrounded by the sound. The second performance was heavily impacted by the participant with an unmuted microphone and made for an interesting experience which disrupted what could have been a serene Deep Listening experience.

*Personally, a listening experience that gives me agency as a listener is much preferred over one that does not. This is taken into consideration in the realisation of several*

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<sup>332</sup> V2\_, "3X3: Dante Boon III", Facebook, accessed 15 October 2020, <https://www.facebook.com/V2unstable/videos/3x3-dante-boon-iii/2755486194738315/>.

<sup>333</sup> *Ibid.*

<sup>334</sup> *Ibid.*

<sup>335</sup> *Ibid.*

*of my works, as will be described in The Concept of Multiplicity and its Experience within my Practice chapter.*<sup>336</sup>

Comparably to Inderhees and Nicolaus's project, Boon's series is predetermined as it has a set structure on specific dates. However, this project is a series not just because of the multiple, related and separated musical situations, but it is a series within a series; each musical situation is split into a further series with listeners engaging at different moments in time. Additionally, the sense of place is multiple. The musical situation of *Six Melodies* occurs online for the first melody, and online and in person for the second and final. For the first performance of the series a sense of place is distributed between where Boon is performing, the online platform and the location of each audience member/participant. In the final two performances, the experience of place is more complex and there are several situations. There is the space where Boon is playing with audience members as well as the online platform and the location of the online audience/participants.

#### **Case Study: Composers Meet Composers (24/06/19-01/07/19)**

Composers Meet Composers is a week-long mentoring project based at Joachim Eckl's art gallery/accommodation called Heim.Art at *Die Station* (The Station) near Neufelden in Austria, situated on the *Große Mühl*. The programme offers five composers the opportunity to spend a day with five composers associated with the Wandelweiser network.

*By summarising my experience here, I give context to my thoughts on Wandelweiser and my own practice. After experiencing the music of Wandelweiser at the Amsterdam Wandelweiser Festival in 2017, I felt like I had become a part of a community of people that appreciated the same type of music as myself and this furthered my interest into the compositional practices of specific Wandelweiser artists as well as their non-performance and social practices. During my experience at Composers Meet Composers, the "performance" of music was rarely spoken about. Instead, the realisation of music was described as playing, and about being together rather than making music for an audience; the consideration of music in this way feels intuitive.*

At Composers Meet Composers, I was mentored by Antoine Beuger, Emmanuelle Waeckerlé, Marianne Schuppe, Jürg Frey and Joachim Eckl, and the other mentees were Alex Nikiporenko, Noah Jenkins, Masaya Osaki, and Anne Leilehua Lanzilotti. I must also include Sandra Schimag and her and Antoine's dog Simba who were significant in the experience. In *The Concept of Multiplicity and its*

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<sup>336</sup> See page 76.

Experience within my Practice chapter, I will explain how music goes beyond performance and the score, and how music is a part of a practice and everyday life as described by Christopher Small's concept of musicking and Houben's description of musical practice.<sup>337</sup> The musical experience of the residency was extended through a flexible timetable of discussion, eating, playing, listening, cleaning, learning and interpersonal interaction. Therefore, daily life became an extension of artistic processes during this period.

*Although similar processes were already taking place in my practice, my consideration of music and everyday life is a result of this experience.*

Each day was spent with a different artist, and the structure of each day was left to us to decide how we wanted to get the most out of our experience. This change in hierarchy between teacher and student is reflected in the music of Wandelweiser, with the change of focus being not on the composer or score, but the music itself and the listener. The mentoring experience was for learning from each other and creating lasting friendships.

*Each day I structured in the same way. In the morning we hiked through the forest, got to know one another, and discussed any topics that came naturally or questions that we already had for one another. In the afternoon, we spent time going through one or more of my pieces to discuss them. I used this time to help develop the language of instructions and notes of my scores, and talk about any problems I had in writing new pieces, which, at the time, were postcard-sized pieces, Huia and Amalgamations for Quartet.*

...

*From my experience with Wandelweiser, I can express what Wandelweiser means to me. It is not a movement, collective or a company. It is a network of people who share music and enjoy music together. It is about friendships and togetherness. The kindness, openness, and interest I felt from this experience was enlightening and has impacted my journey as a composer, and as a person in the world. The experience has helped me gain confidence in my own practice, to have a voice as a composer and to play music again, which I had not done for several years.*

Pisaro acknowledges the influence of Wandelweiser on younger musicians and summarises my experience and the experience of others like myself:

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<sup>337</sup> See page 77.

mainly through personal contact and involvement in performances, there are also a number of musicians of a younger generation who take Wandelweiser as one of their starting points. As influence is such a tenuous thing, it would be hard to know where to begin or to end a list of these musicians. It's probably best to say that, for a group of younger musicians, the music of Wandelweiser is a part of the experimental music atmosphere in which they learned to breathe.<sup>338</sup>

*The experiences of listening to Wandelweiser music and my experiences with Wandelweiser have guided my approach to and understanding of music, with a focus on the experiential nature of music and the processes that go beyond the score and technique. Having had these experiences, it is something that I strive to recreate for others within my practice.*

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<sup>338</sup> Pisaro, "Erstwords".

## The Concept of Multiplicity and its Experience in my Practice

In a musical context, qualitative multiplicity is hard to pin down. It is not something that can be counted, easily described, and is subjective. For example, Bergson in *Time and Free Will* explores time and space as a qualitative multiplicity, with time in music being experienced differently to real time; it is the experience of both past and present simultaneously and is subjective.<sup>339</sup> Qualitative multiplicity is complex, and ever changing; it is an incomplete and continuous process. This chapter examines the multiplicities that I identify within my practice, which takes into consideration the composition, realisation, and experience of six new compositions of experimental music. I have identified qualitative multiplicity through the experience of a listener, performer, and composer, as well as through conversations and feedback which has informed my reflections within this chapter. The feedback was not the result of data collection, but a part of my artistic practice. For example, a chalkboard and a blank notebook were a part of the installation of *Huia* with Souleh for which people wrote down their thoughts.<sup>340</sup>

As discussed in the Introduction chapter,<sup>341</sup> I have considered Bergson, Deleuze and Badiou's definitions of multiplicity which have informed the approach I have taken. However, I have primarily focused on Badiou's multiplicity as an intuitive choice that I feel relates to my practice the most. Bergson and Deleuze both refer to quantitative and qualitative multiplicities, but on the other hand Badiou uses a different language as he considers quantitative multiplicities as qualitative. I referred to Badiou's '*presentation of presentation*' to argue that quantitative multiplicities are in fact qualitative.<sup>342</sup> This is because representations of being cannot be observed objectively, and therefore there is no definitive truth; a quantitative multiplicity cannot be measured or quantifiable. For example, a label or categorisation is a human process, which involves subjectivity and personal experience. It cannot be quantitative because not all possible categorisations have been made and never will until time ends, thus it is not tangible.

It is this approach in Badiou's philosophy and the sense of openness and infinity that he describes that can be related to my approach in the process of experimental music composition, realisation, and experience. Here, I will highlight the heterogeneity of seemingly homogenous multiplicities, using the term qualitative multiplicity. In this chapter I identify and examine listening, silence, notation, musical situations, and interpretations as multiplicities through two main themes:

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<sup>339</sup> Bergson, *Time and Free Will*, 100-106.

<sup>340</sup> [هُوِيَّة \(Huia\) : CCCU Research Space Repository \(canterbury.ac.uk\)](#) > 12 Dec 2019 – Chalkboard by Sara Travers.jpg, 12 Dec 2019 – Notebook by Sara Travers.jpg.

<sup>341</sup> See page 11.

<sup>342</sup> Badiou, *Being and Event*, 30.

Experience as Multiplicity and Composition as Multiplicity. Rather than the multiplicity of these aspects, I explore them as a multiplicity themselves which is a part of Deleuze's concept resisting being a part of one totality.<sup>343</sup>

## Experience as Multiplicity

This section is divided into three subsections: Situations as Multiplicity, Listening as Multiplicity and Silence as Multiplicity. The experience of music is affected by the situation of its realisation, such as performance or non-performance, the players or performers, and environment, location, and space. I will describe and explain how the experience of sound is individual to the listener, and I define and discuss the numerous types of silences that are possible within the realisations of my new compositions. As explained previously, the listening experience will not be discussed practically or scientifically, but instead with a philosophical framing.

### Situations as Multiplicity

As mentioned in the Introduction chapter, I use the term "situation" to describe how music is experienced, which may be through performance or non-performance, such as electroacoustic formats, a practice, or a realisation without being performed to an audience.<sup>344</sup> The compositions of this project explore various situations such as traditional concert environments, installations which engage with listeners in different ways, and online experiences. Furthermore, my music can be interpreted as an activity which questions the role of the composer and gives agency to the performers or players, and listeners. My music considers the space in which it takes place, even when this is a digital space. The musical situation is experienced as a qualitative multiplicity. Even if the space is singular or seemingly static, it is more complex as the experience of a space changes depending on various factors. For example, the gallery space in Daphne Oram where the installation of *Huia* took place; the space is everchanging in sound (both composed and environmental), the movement of people, the temperature, the lighting, the smells, and much more.

'To music', a term used by Small,<sup>345</sup> is to be a in a musical situation as part of a practice which forms a part of everyday life.<sup>346</sup>

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<sup>343</sup> Roffe, "Multiplicity", 181.

<sup>344</sup> See page 18.

<sup>345</sup> Small, *Musicking*, 9.

<sup>346</sup> Cf. Eva-Maria Houben, *Musical Practice as a Form of Life: How Making Music Can Be Meaningful and Real* (Bielefeld: Transcript Verlag, 2019).

To music is to take part, in any capacity, in a musical performance, whether by performing, by listening, by rehearsing or practicing, by providing material for performance (what is called composing), or by dancing.<sup>347</sup>

The boundaries between music and everyday life are not clear. Houben asks, 'when does a musical situation come to an end?'.<sup>348</sup> If the silences before and after the musical experience are considered, there is no clear beginning or end to the experience. It is possible to say that the musical experience does not end with the ending of a sounding event as the experience continues with the listener.

*This simultaneous and never-ending experience of past and present is a qualitative multiplicity. An example of this is the series of ASAT, which encompasses the culmination of sounding events and silence (everyday life), the experience continues through the listener.*

*Furthermore, ASAT does not have a specified start for the musical experience as it differs from person to person; a listener's experience of the piece starts when they first encounter it, and for me as the composer this is not clearly defined.*

A musical practice is a repeated engagement with music by participants, for example performers, players, composers, and audiences, who are all listeners. Houben writes that a 'musical practice is not an activity to achieve or to create something but an activity that remains without a definitive conclusion, that remains open to the future'.<sup>349</sup> A musical practice is a part of everyday life, it can change, and it is specific to a particular situation. Houben describes the musical practice of Wolff's *Stones* (1968), which is a practice similar to that of *Far Infrared, Continuum* and *ASAT* as the players focus on their individual parts without notated interaction with one another:

Every single performer is on their own and currently amidst all the other performers. The place: a place where you reside. A place to act—but also a place inviting you to be there, to become quiet and silent. The participants find themselves in a specific situation and process, live together for a certain time. They devote themselves to a practice in which they experience meaning, and they want to repeat it. They live in this place within the heart of the whole group, and they express this life amidst all the others by performing. More than communication, this situation is characterized by coincidence. The performers leave space for each other and do not look for contact. They surrender to a quiet activity and become sensitive to a quiet situation [...] It is not just the activity [...] that characterizes this situation and this togetherness of the participants, but also their being still. Those who are not doing anything are involved in their bodily existence. Interaction processes are not

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<sup>347</sup> Small, *Musicking*, 9.

<sup>348</sup> Houben, *Musical Practice as a Form of Life*, 10.

<sup>349</sup> *Ibid.*, 19.

suggested by the score. The lack of a binding communication structure characterizes this special practice.<sup>350</sup>

To summarise, Houben's description emphasises the many different elements of a specific musical practice and situation, which includes meaning, relationships, communication, and awareness of the self and others.

*Houben highlights the simultaneity of musical experience with everyday life, which is integral to my practice in creating meaningful musical experience. For example, collaborating with friends, playing music together, and group listening.*

### *Musicking, the Work-Concept and Musical Practice*

Using the term "work" is a tradition in Western classical music to describe the music performed in a concert venue for which the audience behave in a particular way, and the conceptualisation of how music is done and takes place which has emerged through the repetition of this practice.<sup>351</sup> However, my compositions and those in my case studies cannot be conceived in this way.

*The term "work" is sometimes used to describe what I do but not in the sense of the romanticised work-concept. My compositions do not necessarily go against the work-concept but offer an alternative to the traditional musical experience, which cannot be replicated and is not grounded on the concept that the notation and composer are of the highest significance. This alternative concept falls within the tradition of experimental music.*

*An example of an alternative realisation is the first installation of Huia, which was experienced by those passing by as well as those who purposefully visited; the listeners could engage with the installation for as long as they wished and could also take part in Souleh's performance installation.<sup>352</sup> By moving around the space, the audience create their own path of experiences. There are multiple realisations of each piece in this project that have an experience differing from the Western music tradition and are available to see in Appendix 1 (Timelines for Each Composition), as well as recordings and further documentation in the corresponding archive.<sup>353</sup>*

Goehr problematises the notion of seeing all music through the lens of the work-concept; audiences may believe that the closer the 'music embodies the conditions determined by the romantic

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<sup>350</sup> *Ibid.*, 15.

<sup>351</sup> Goehr, *The Imaginary Museum of Musical Works*, 244.

<sup>352</sup> [هُوَيَّةُ \(Huia\) : CCCU Research Space Repository \(canterbury.ac.uk\)](#) > URL 1: [12 Dec 2019 - هُوَيَّةُ \(Huia\) 2nd 2-hour installation - CCCU - YouTube.](#)

<sup>353</sup> See page 137.



work-aesthetic, the more civilized it is'.<sup>354</sup> Seeing music through this lens assumes music has a 'fixed structure' and 'alienat[es] music from its various socio-cultural contexts'.<sup>355</sup> Furthermore, Goehr highlights that artists are working in a society of which the work-concept is the standard of how art is perceived and valued, and often artists feel that they have to justify themselves or fit inside the mould because it is difficult to ignore the critique of others.<sup>356</sup>

*The work-concept is a fixation on the work being one and not multiple and is a reason why my compositions and other experimental musics cannot be described in this way. I perceive a standard and non-standard binary in the work-concept; using Badiouan ontology one cannot exist without the other. To challenge the work-concept, one needs to acknowledge that it exists.<sup>357</sup> In Badiou's concept of multiplicity, he describes a 'situation' which is both 'inside and outside' because it contains what it is, but it is also defined by what it is not. For example, perfection cannot be without imperfection.<sup>358</sup>*

An alternative way of viewing music is the theory of musicking, proposed by Small, that incorporates all types and experiences of music. This is the experience of music as a qualitative multiplicity, with the situation encompassing multiple interweaving elements; past, present and simultaneous. He writes that musicking is taking part in music in any way; an 'activity that can affect the nature of that style of human encounter which is a musical performance' or non-performance in the case of many musics.<sup>359</sup> In addition, Small extends this to the inclusion of all those involved within the process, such as cleaners of event spaces and ushers on the door.<sup>360</sup>

*Within my own practice and this study, I consider music as a part of everyday life and involves all experiences, such as relationships, and engagement with space and environment. My musical "practice", to take Houben's definition, sits within Small's concept of musicking. My reasons for musicking stem from a discomfort in the traditional concert environment, of which Small has similar experiences. We share the viewpoint that the social relationships of concert halls do not feel instinctive.<sup>361</sup> I often feel unable to relax, and the pressures to act a certain way can be overwhelming; it is this act that does not feel natural as opposed to being myself. My preference is to experience music in an alternative way that gives me agency to*

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<sup>354</sup> Goehr, *The Imaginary Museum of Musical Works*, 249.

<sup>355</sup> *Ibid.*

<sup>356</sup> *Ibid.*, 250.

<sup>357</sup> *Ibid.*, 259–60.

<sup>358</sup> Brockman, "Appendix: A Crash Course in Alain Badiou's Philosophy", 147–148.

<sup>359</sup> Christopher Small, "Musicking — the Meanings of Performing and Listening. A Lecture", *Music Education Research*, vol. 1, no. 1 (1 March 1999): 12.

<sup>360</sup> Small, *Musicking*, 12.

<sup>361</sup> *Ibid.*, 15–16.

*experience it how I feel most comfortable, and this is the type of music I aim to write; music which can be played and listened to in a way that feels most intuitive to those involved and incorporates sound, environment, and people. By giving the listeners options in how to experience music, the listeners can then experience it in a way that feels comfortable, which is often necessary in music which is challenging and durational. For example, for the 90-minute premiere of Continuum by Splinter Cell, the audience had the option to sit or lay on the floor on yoga mats, sit on chairs and benches, stand, or even leave if they wished to.<sup>362</sup>*

*The quadraphonic set-up for the fixed media and the position of the players allowed the audience to be surrounded by sound instead of a divide between audience and performers. I consider the whole space as important in giving a different perspective and experience, rather than the centre of the space which is usually considered the best experience in an immersive context.*

*Although offering alternatives to the work-concept is a consequence of making music in a way that is intuitive, there are ways in which I have maintained it. For example, my music has been presented within an institutional context and in traditional concert environments. Additionally, some notations have been produced electronically and there are fixed media elements to some projects, for which 'both notation and performance can be given a form approximating more closely than ever before to the condition of the work itself, because such equipment greatly reduces the possibility of human error'.<sup>363</sup> For me, using the work-concept is partly a necessity and a way of getting music heard, even if it is not the way in which it is intended. I do not aim to alienate my music and for it to be only accessible for those who know and understand music that is different to the work-concept. Therefore, within this project, I have failed to go against the work-concept. However, going back to Badiouan theory, the non-standard cannot exist without the standard, they will always be linked, and failure will always happen. It is impossible to completely avoid the work-concept as this is the standard. For each time the standard is broken, it is a Badiouan event, and each will be an event until there is a new standard. Furthermore, experimental music can be viewed as a Badiouan event as a meta-concept, with each individual event (realisation of experimental music) as instances contributing to it.*

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<sup>362</sup> [Continuum : CCCU Research Space Repository \(canterbury.ac.uk\)](#) > URL 1: [12 Jan 2018 - Continuum at Wintersound \(FULL VERSION\) - YouTube](#).

<sup>363</sup> Goehr, *The Imaginary Museum of Musical Works*, 267.

Music is not only associated with the classical music tradition, but with other meaningful situations such as in sports, shopping centres, television, and personal listening.<sup>364</sup> Goehr explains how it is not fair to judge all music for its value and significance in comparison to the work-concept.<sup>365</sup> Small writes:

Music is not a thing at all but an activity, something that people do. The apparent thing "music" is a figment, an abstraction of the action, whose reality vanishes as soon as we examine it at all closely [...] If there is no such thing as music, then to ask "What is the meaning of music?" is to ask a question that has no possible answer.<sup>366</sup>

Small argues that meaning has been given to Western classical music through privileging it above all other musics as 'it is claimed to be an intellectual and spiritual achievement'.<sup>367</sup> Musics within this context are described as 'musical works', of which Small writes that the performance aspect is usually omitted, and the composer and score are valued most:

The part played by the performers in that perception does not come into consideration; when performance is discussed at all, it is spoken of as if it were nothing more than a presentation, and generally an approximate and imperfect presentation at that, of the work that is being performed. It is rare indeed to find the act of musical performance thought of as possessing, much less creating, meanings in its own right.<sup>368</sup>

*Although my experience as a composer stems from classical training, my practice within the field of experimental music explores music in a different context. For instance, authority is given to the players and listeners through the types of notation that I use and in the space that the musical situation takes place. The score is a suggestion for music to happen through the player's own interpretation, rather than striving to perfectly enact what is written on the page for an audience.*

Small notes that in Western classical music 'what is valued is not the action of art, not the act of creating, and even less that of perceiving and responding, but the created art object itself'.<sup>369</sup>

*However, in my practice and point of view, the score is not the music and can only be experienced through engagement such as playing and listening. This is a concept shared with Houben who expresses that 'the notation is not the music [...] But even the performance*

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<sup>364</sup> Small, *Musicking*, 2.

<sup>365</sup> Goehr, *The Imaginary Museum of Musical Works*, 252.

<sup>366</sup> Small, *Musicking*, 2–3.

<sup>367</sup> *Ibid.*, 3.

<sup>368</sup> *Ibid.*, 4.

<sup>369</sup> *Ibid.*, 4.

*alone may not (yet) be the music [...] A performance becomes an advocacy for practice'; there is more to music than the score and the performance.<sup>370</sup> It is a qualitative multiplicity.*

### *Collaboration and Social Relationships*

I consider the process of music as a collaboration, which may include other artists, players, and most importantly, listeners. For musicking to take place, engagement and responsibility are required. For example, the listener has agency and takes responsibility for how much they engage with the music. Within my practice, I provide an opportunity for listening experiences through open instructions in the score which are interpreted by the players; myself as composer, the players and listeners all have a responsibility for such experiences to take place. As each participant has a role, there is a change in the role authorship, such as is addressed by Roland Barthes in the essay *The Death of the Author* (1977). Barthes proposes the rethinking of authorship as creation, which is multifaceted and affected by experiences, culture, ideas, language, and beliefs.<sup>371</sup> In the classical music tradition, and the work-concept, authorship is given to the composer with the score as the focus. Whereas my music is experiential with differing interpretations from the composer, players, and listeners. The role of authorship shifts as each participant has their own authority over what is done, heard, and interpreted. The players and listeners are co-composers with music-making being collaborative, and the meaning of the music lies within the self. However, this is not to say that the author as writer is not significant in the process; this is addressed by Michel Foucault in the essay *What is an Author?* (1985), where he problematises the name of the author and the implications of the name's function through the concept of 'author function'.<sup>372</sup>

Western classical music 'is regarded as the model and paradigm for all musical experience', therefore, the experience of other musics are thus wrongly compared to it to judge their value.<sup>373</sup> Small explains that in these circumstances, it is thought that meaning is imbued in the work by the composer and the audience's aim is to try to understand it through the medium of performance.<sup>374</sup> Furthermore, Small suggests, in the context of classical music performance:

that music is an individual matter, that composing, performing and listening take place in a social vacuum; the presence of other listeners is at best an irrelevance and at worst an

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<sup>370</sup> Houben, *Musical Practice as a Form of Life*, 32.

<sup>371</sup> Roland Barthes, "The Death of the Author", in *Image, Music, Text*, trans. Stephen Heath (London: Fontana Press, 1977), 142–48.

<sup>372</sup> Michel Foucault, "What Is an Author?", in *The Foucault Reader: An Introduction to Foucault's Thought*, ed. Paul Rabinow (London: Pantheon, 1985), 101–20.

<sup>373</sup> Small, *Musicking*, 4.

<sup>374</sup> *Ibid*, 6.

interference in the individual's contemplation of the musical work as it is presented by the performers.<sup>375</sup>

*Whereas, within my practice, I consider the listeners, the space, and the players; each person engaging with the music (or not) makes the experience what it is. It is a sense of togetherness that can bring meaning to the music, and my most cherished musical experiences are because of this and the relationships I have with the people involved. For example, Lanzilotti played Amalgamations for Viola at Composers Meet Composers.<sup>376</sup> The situation involved the both of us together, sat on the floor in the gallery space at Heim.Art before breakfast, and she played my piece to me. For me, this was the most meaningful and emotive experiences of music I have had so far.*

Houben writes that performers 'develop relationships to other players, to people who are present or might even be absent'.<sup>377</sup> Music-making is about people.

Music, through composition, realisation and listening, does not take place in a void, and is influenced by experience. For example, my compositional practice is affected by my upbringing, education, family, friends, health, listening experiences and everyday life. Additionally, the experience of music is influenced by the environment, the situation, the players, as well as other listeners. Small writes:

a musical performance is a much richer and more complex affair than is allowed by those who concentrate their attention exclusively on the musical work and on its effect on an individual listener. If we widen the circle of our attention to take in the entire set of relationships that constitutes a performance, we shall see that music's primary meanings are not individual at all but social.<sup>378</sup>

Small emphasises that the meaning of music is not in objects, but in doing. The focus on doing is reiterated by Houben who discusses the meaning of musical practice and how this relates to everyday life. She writes: 'performance includes many types of activity' as well as 'inactivity'.<sup>379</sup> Houben explains that 'meaning is not given but arises in the "contexts" of an interpretation'.<sup>380</sup> Small claims that 'it is

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<sup>375</sup> *Ibid.*

<sup>376</sup> [Amalgamations : CCCU Research Space Repository \(canterbury.ac.uk\)](https://www.canterbury.ac.uk/research-space-repository/amalgamations) > 29 Jun 2019 - Anne Leilehua Lanzilotti (Viola) - Composers Meet Composers.wav.

<sup>377</sup> Houben, *Musical Practice as a Form of Life*, 9.

<sup>378</sup> Small, *Musicking*, 8.

<sup>379</sup> Houben, *Musical Practice as a Form of Life*, 10.

<sup>380</sup> *Ibid.*, 51.



aspects should be considered. Small offers the questions: 'What does it mean when this performance (of this work) takes place at this time, in this place, with these participants?' and 'What's really going on here?'.<sup>387</sup> He writes:

while the gestures of musicking can articulate many kinds of relationship at once, words, on the other hand, can deal with things only one at a time, and there is no way they can be made to bear the cargo of multiple simultaneous meanings that the gestures of musicking can do.<sup>388</sup>

Furthermore, Goehr describes the importance of social relationships within music and how this relates to meaning:

If a work has meaning independently of its performance or interpretation, composers merely require willing and able performers and conductors to reveal the meaning of their works. Contrarily, if works acquire meaning through interpretation, then conductors and performers have a more important and independent role, perhaps even a role that undermines the demand for fidelity to the composer's work. For if works have no meaning in themselves, what remains for conductors to be faithful to, other than a set of empty signs to which they then give meaning? And finally, If the meaning of a work is formed through interpretative acts of listeners, the actions and roles of composers, conductors, and performers have to be defined in such a way as to give the listeners completely free, interpretative rein.<sup>389</sup>

To summarise, Goehr emphasises the importance of the multiple roles and relationships that can bring meaning to music, such as listeners, composers, conductors, and performers (or players). Rather than a quantitative number of roles and collaborators, this is a qualitative multiplicity of experience. The experiences of each collaborator and participant intertwine as they work together rather than independently, bringing their own subjective experiences of space, listening, playing, community and collaboration.

### *Location and Space*

Unlike traditional art practices, sound art and experimental music do not have a specific common location or space for realisation. However, typical spaces sit outside of the concert hall, such as galleries<sup>390</sup> and many other indoor and outdoor spaces as well as digital spaces, particularly during the Covid-19 pandemic. The space of a performance or non-performance is important because its

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<sup>387</sup> Small, *Musicking*, 10 (original emphasis).

<sup>388</sup> *Ibid.*, 18.

<sup>389</sup> Goehr, *The Imaginary Museum of Musical Works*, 275.

<sup>390</sup> It must be noted that gallery spaces are considered a traditional space for art and sound art.

characteristics affect the outcome. The sound will be affected by the space's resonances, and the space will affect how the audience interacts with the work and where the performers, players and listeners are situated. There is no surprise that many composers and sound artists create site-specific works. Gottschalk notes that 'sound is always subject to the qualities of the space in which it is performed; but these pieces are remarkable in that such spaces function not only as the context, but also as the primary focus of a work'.<sup>391</sup> Site-specific works create sounds that are non-transferable as they will not be experienced in the same way aurally or physically in another space; the sound and space work in collaboration. On choosing spaces for installations, Paul Panhuysen, composer and audiovisual artist, writes:

On the one hand I choose a certain space because its characteristics make it suitable for an installation; on the other hand, because these surroundings are fixed, the installation has to be grafted into them. This enables me to establish a strong relationship between work and reality.<sup>392</sup>

*I disagree with Panhuysen that the surroundings are fixed in an installation, and I would describe a space as a qualitative multiplicity. What I enjoy about site-specific installations is the way that the site acts as a collaborator with its unpredictable environmental sounds and the way people use the space adding to the overall experience. An example of a site-specific installation within this research inquiry is the first installation of Huia. The installation was created with the space in mind, including how people engage with the space as a gallery, café and corridor, health and safety, and its shape and character. For instance, the placing of the speakers, laptop, table and interface, posters on easels, Souleh's performance installation, and seating were all considered. The choices made by the listeners affected how they and others perceived the work.*

Another type of site-specific practice is the use of field-recordings to convey an environment that may or may not be the environment of the performance or installation; this practice blurs the boundaries between natural sounds, sound art and music.<sup>393</sup> Environmental sound is a form of silence that can bring the ignored sounds to the foreground, as will be described in the Silence as Multiplicity section<sup>394</sup> as 'silence by negation'.<sup>395</sup> Field recordings can create a narrative and depending on the

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<sup>391</sup> Gottschalk, *Experimental Music Since 1970*, 89.

<sup>392</sup> Paul Panhuysen, *Partitas for Long Strings*, 1998, Vol. XI 122. XI Records, CD Liner Notes.

<sup>393</sup> Will Montgomery, "Beyond Soundscape: Art and Nature in Contemporary Phonography", in *The Ashgate Research Companion to Experimental Music*, ed. James Saunders (Surrey: Ashgate Publishing Limited, 2009), 145–47.

<sup>394</sup> See page 107.

<sup>395</sup> van Elferen and Raeymaekers, "Silent Dark".



environment of the listener they can create a displacement or representation of sound and place.<sup>396</sup> Will Montgomery and Brandon LaBelle share their thoughts on listening to works involving field recordings in different environments, which include that when listening in an environment that is different to where the recordings were taken, there is a displacement of the soundscape, and the listener will be hearing both environments simultaneously.<sup>397</sup> When listening to a piece comprising field recordings within the same environment, there is the displacement of time as the listeners experience the sound of the same environment simultaneously. Additionally, there is a hierarchical perception. Gottschalk notes that field recordings are mediated by the location where the recordings took place, the time, the technology used, the placement of the microphone, the editing and mastering processes, the sound systems used, the environment of realisation, and the listener's knowledge and attention;<sup>398</sup> the experience is not singular and is a qualitative multiplicity. The placement of the recording device within the location adds another level of mediation, the 'micro-environment'.<sup>399</sup> For example, the composer Toshiya Tsunoda uses this practice and places microphones in places such as drainpipes, near insects, and in cliff openings, for example.<sup>400</sup> Field recordings such as this create a micro-environment for the listener, and in an immersive listening environment they may feel like they are within that environment and are an example of a site-specific work.

*Field recordings of specific sites and micro-environments are used within an outside space (2020), an audiovisual composition created in response to a postcard from postcard-sized pieces which reads 'record and present an outside space'.<sup>401</sup> an outside space documents my daily walk, over five days, to the same location which is a routine that I started at the beginning of the Covid-19 lockdown (March 2020) due to the permitted one-hour daily exercise.<sup>402</sup> The field recordings were taken during my walk and at my final destination; they are used within the audiovisual work to give a sense of the environment in which I live, which is on the rural-urban fringe. The audio recordings were taken with the audio recorder held in my hand when walking, and placed on the floor when filming in the specific end location. The micro-environments and field recordings are not just audio, but*

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<sup>396</sup> Montgomery, "Beyond Soundscape: Art and Nature in Contemporary Phonography", 149.

<sup>397</sup> Brandon LaBelle, *Background Noise: Perspectives on Sound Art* (London: Continuum, 2006), 211.

<sup>398</sup> Gottschalk, *Experimental Music Since 1970*, 131.

<sup>399</sup> *Ibid.*

<sup>400</sup> *Ibid.*

<sup>401</sup> [postcard-sized pieces : CCCU Research Space Repository \(canterbury.ac.uk\)](#) > Sophie Stone - postcard-sized pieces 2020 (Score).pdf.

<sup>402</sup> [postcard-sized pieces : CCCU Research Space Repository \(canterbury.ac.uk\)](#) > URL 3: [an outside space by Sophie Stone - Electric Medway.](#)

*visual too. Video documentation was taken as I walked, and longer static recordings were taken at the final destination which were then time-lapsed.*

The space of the gallery changes how the audience interacts with work that is presented there. When discussing the writings of Clement Greenberg, David Ryan notes:

When video or sound installations exist in a gallery, they bypass the conventions of the theatre, TV, the cinema, the auditorium – context where they must convince over time, whereas, in a gallery context a situation becomes apparent where time becomes arbitrary; where the audience can enter and exit at free will, and where a conceived ‘wholeness’ of the event might not be perceived at all.<sup>403</sup>

Unlike in a performed piece, installations within a gallery context are perceived differently. The audience will focus on the visual aspect of the installation (for example, the sound source, technology, and art displayed) as well the sound. Even if there are no composed visual elements, it is inescapable because of the space’s architecture. The audience may experience the work in passing, in its entirety or in fragments.

*For example, during the first installation of Huia, the audience passed by or listened for a while, and Souleh and I were the only people to experience the piece in its entirety.*

*Whereas the live performance of Continuum at the Sidney Cooper Gallery gave an alternative experience within a gallery space. Continuum was performed once the gallery was closed and the situation, as described before,<sup>404</sup> involved quadraphonic fixed media, spatialised performers, darkness, and the audience members were still.*

During the Covid-19 pandemic, there was an increase in the online and digital arts as it is an alternative way for artists to disseminate their work. However, internet-based art and online artistic events are not a new concept.<sup>405</sup> To overcome the inability to disseminate my music through live performance with audiences in the same location, I considered alternative methods of music-making. After experimenting with the Montrose Composers’ Club over Zoom, a video-conferencing app, we played and recorded a specially curated version of *postcard-sized pieces* which was shared online via social media as an audiovisual work.<sup>406</sup> This version was composed in a way that could not be realised

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<sup>403</sup> David Ryan, ““We All Have Eyes as Well as Ears...”: Experimental Music and the Visual Arts”, in *The Ashgate Research Companion to Experimental Music*, ed. James Saunders (Surrey: Ashgate Publishing Limited, 2009), 195–96.

<sup>404</sup> See page 45.

<sup>405</sup> Frank Wasser, "Control, Alt, Delete – A Lecture on the History and Politics of Internet Art" [Online Lecture], *Twitch*, 23 July 2020. <https://www.twitch.tv/thevirtualectures>.

<sup>406</sup> [postcard-sized pieces : CCCU Research Space Repository \(canterbury.ac.uk\)](#) > URL 2: [23 Apr 2020 - postcard-sized pieces by Montrose Composers' Club - Zoom - YouTube](#).

in any other format; we embraced the lag of Zoom and intermittent internet connections, and used the screen and audio sharing options to play videos. Other examples of online realisations include: Alwynne Pritchard's audiovisual interpretation of one postcard as part of her *Recorded Delivery* project which she recorded in her bathroom;<sup>407</sup> Ret Frem Ensemble's realisation of a specially curated version of *postcard-sized pieces* which they recorded individually and layered to create a video;<sup>408</sup> a YouTube premiere of the video recording of the first *Huia* installation for CCCU's *PGRA Conference 2020*;<sup>409</sup> a live ensemble performance of *Far Infrared* with the Free Range Orchestra over Zoom for *Free Range TV* also shared on YouTube;<sup>410</sup> and *an outside space*, an audiovisual work presented online on the *Electric Medway* website and YouTube.<sup>411</sup>

*The pandemic allowed me to explore music in a way that I had not previously considered, particularly in online collaboration, audiovisual work, and the integration of everyday life in my practice. Virtual performances and realisations of my music have worked well as the open scores, flexible timeframes, and fragility and instability embrace internet lag and the music can reach wider audiences. Furthermore, the listeners can engage with the realisations in their own time and multiple times. I developed my practice of online music-making further by curating a version of postcard-sized pieces that explores Zoom performance with audience interaction which was premiered by fivebyfive, an ensemble based in Rochester, New York, in Spring 2021 as part of their 'Composer Talks' series.<sup>412</sup>*

*It's important to highlight the difference between performing a piece online, which could be performed live in person, and virtual music-making which could not be experienced in any other format; I have composed specifically for online realisations and this is a unique and meaningful way of experiencing music in addition to live performance. I have found that virtual realisations encourage a more concentrated listening for both the listeners and players. Additionally, the music is more accessible to audiences who would not usually attend concerts, although not to those without internet access.*

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<sup>407</sup> [postcard-sized pieces : CCCU Research Space Repository \(canterbury.ac.uk\)](#) > 25 Mar 2020 - Alwynne Pritchard's Recorded Delivery - Facebook.mp4.

<sup>408</sup> [postcard-sized pieces : CCCU Research Space Repository \(canterbury.ac.uk\)](#) > 27 Jul 2020 - Ret Frem Ensemble - Facebook.mp4.

<sup>409</sup> [هُوَيَّةُ \(Huia\) : CCCU Research Space Repository \(canterbury.ac.uk\)](#) > URL 1: [12 Dec 2019 - هُوَيَّةُ \(Huia\) 2nd 2-hour installation - CCCU - YouTube.](#)

<sup>410</sup> [Far Infrared : CCCU Research Space Repository \(canterbury.ac.uk\)](#) > URL 2: [Free Range TV 12: Free Range Orchestra - YouTube.](#)

<sup>411</sup> [postcard-sized pieces : CCCU Research Space Repository \(canterbury.ac.uk\)](#) > URL 3: [an outside space by Sophie Stone - Electric Medway.](#)

<sup>412</sup> [postcard-sized pieces : CCCU Research Space Repository \(canterbury.ac.uk\)](#) > Sophie Stone - postcard-sized pieces for fivebyfive (Score).pdf.

## *Physicality and Visuality*

Philip Thomas writes that a score is 'a prescription for action'.<sup>413</sup> As well as sound, there is a visual and physical aspect integral to musical situations and cannot be overlooked. The listeners, both audience and players, will not only be listening, but experiencing the environment visually, including the sound source, and it will have a significant impact on their experience of the music. Additionally, sound art is an interdisciplinary practice, and many soundworks involve visual arts such as photography, sculpture, and film. For example, *an outside space* and *Continuum for Soundwave*.<sup>414</sup> Furthermore, there is a choreographic element to performance. Composers and performers consider their relationships with the space and listeners, for example, a performer's breath, and performance of silence. This physicality becomes even more important to the listener when new sounds such as extended techniques are used as the listener will aim to find the source of the sound or work out how a sound is created. Many experimental artists and performers acknowledge the importance of the physical and visual aspects of performance.<sup>415</sup>

An example of visuals aiding experimental music performance is Neil Luck's *2018* (2016) performed by Zubin Kanga alongside a video with a voiceover at the *Music as/and Process Conference 2018*, Edinburgh Napier University. The voiceover describes the near future, where pianists would be genetically modified 'to have specialised limbs, able to play only one type of musical gesture unusually well, but useless for most others'.<sup>416</sup> The pianist demonstrates these abilities through the material. As it is not always possible to see the pianist's actions, the use of video makes the intentions clearer by showing and describing each modified limb. The first performances of the work did not include a video; Kanga explained that the video was created to enhance the performance and audience's understandings.<sup>417</sup> The work is multifaceted, visually, and audibly. Kanga writes:

The material performed on the piano, pre-recorded and subtitled text, electronic sounds and music, video, and theatricalized performance gestures interact as symbiotic components that colour, skew, and confuse one another. In addition, the significant textual

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<sup>413</sup> Phillip Thomas, "A Prescription for Action", in *The Ashgate Research Companion to Experimental Music*, ed. James Saunders (Surrey: Ashgate Publishing Limited, 2009), 77.

<sup>414</sup> [postcard-sized pieces : CCCU Research Space Repository \(canterbury.ac.uk\)](#) > URL 3: [an outside space by Sophie Stone - Electric Medway](#) and [Continuum : CCCU Research Space Repository \(canterbury.ac.uk\)](#) > 3 Oct 2020 - Continuum for Soundwave Festival 3.0 - Facebook Live.mov.

<sup>415</sup> Gottschalk, *Experimental Music Since 1970*, 79.

<sup>416</sup> Zubin Kanga, ""This Is about the Future": Voiceover, Gesture and the Subversion/Perversion of Virtuosity in 2018 for Piano and Multimedia by Neil Luck" [Abstract] in *Music and/as Process Conference 2018* (Edinburgh Napier University, 2018), 9.

<sup>417</sup> Zubin Kanga, ""This Is about the Future": Voiceover, Gesture and the Subversion/Perversion of Virtuosity in 2018 for Piano and Multimedia by Neil Luck" [Conference Paper], at *Music and/as Process Conference 2018* (Edinburgh Napier University, 2018).

elements of the piece serve multiple and simultaneous functions: as running commentary, as vocal performance, as an audible cueing framework as well as visual counterpoint to the performance via the video.<sup>418</sup>

*Within the compositions of my research project, the use of visuals in an outside space convey to the audience an enhanced sense of place and an insight into my everyday life. The physicality and visuality of situations are considered in all realisations of the projects of this research study, these include the use of space, speakers, chairs and posters in Huia, the positions of performers, speakers and audience in Continuum, and the display modes used in Zoom for MCC's version of postcard-sized pieces. Performers and listeners both contribute to the physicality and visual experience of music. For example, within a performance of Amalgamations for Viola for The 20/19 Project in the gallery space of the Daphne Oram building, Lanzilotti played an instruction for no sound but with vibrato.<sup>419</sup> After the event, we discussed this and Lanzilotti described how she often uses traditionally aesthetic visuals such as vibrato movements when playing sounds that may be particularly challenging for the listener.<sup>420</sup> When performing Amalgamations, Lanzilotti explained how she chose to perform a specific circle (vi, D, I and 3)<sup>421</sup> with instruction D (no sound) cancelling out instruction 3 (sustain double stops); as well as performing silence with very slow vibrato (instruction I), she simultaneously showed the imagined sound of sustained double stops.<sup>422</sup>*

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To summarise, there is a multiplicity of situations within experimental music, and particularly my musical practice. Multiplicity is evident in the number of ways my music is realised, including performances in traditional concert settings, installations in galleries, music-making as a shared or individual practice, and music which is experienced virtually. There is a multiplicity in that each situation cannot be repeated in the same way. Additionally, there is a multiplicity of multiplicities because the experience of a situation is defined by its environment, including the location, space, physicality and visuality, the people and relationships involved, as well as the listener's engagement. These multiplicities may be considered singular or quantitative, however the situation of music is a

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<sup>418</sup> Kanga, ""This Is about the Future"" [Abstract], 9.

<sup>419</sup> [Amalgamations : CCCU Research Space Repository \(canterbury.ac.uk\)](#) > 15 Nov 2019 - Anne Leilehua Lanzilotti (Viola) - The 2019 Project CCCU.wav.

<sup>420</sup> Anne Leilehua Lanzilotti, In Conversation with the Author, *The 20/19 Project*, Canterbury Christ Church University, 15 November 2019.

<sup>421</sup> [Amalgamations : CCCU Research Space Repository \(canterbury.ac.uk\)](#) > Sophie Stone - Amalgamations for Solo String (Score).pdf.

<sup>422</sup> Anne Leilehua Lanzilotti, In Conversation with the Author [Email Correspondence], 5 December 2020.

qualitative multiplicity with many interwoven layers of experiences and subjectivity, both past and present, and simultaneous.

### **Listening as Multiplicity**

The compositions of this project offer the opportunity for a more concentrated listening which focuses on the complexity of seemingly simple sounds as well as silence. This type of listening may be referred to as concentrated, active, intensive or Pauline Oliveros's 'Deep Listening', for example.<sup>423</sup> Deep Listening is rarely the focus of traditional classical music, or music of the work-concept, and is often associated with ambient drone music, field recordings and the music of Wandelweiser, for example. Listening to silence and sounds that could be described as silence will be discussed in the Silence as Multiplicity section,<sup>424</sup> but the general activity of listening to sound and listening strategies are investigated here in relation to their multiplicity and my practice.

On defining the activity of Listening, Salomé Voegelin writes:

Listening is not a scientific endeavour; it is an experiential fact full of playful illusions, purposeful errors and contingent idiosyncrasies. Listening is not about the physical constitution of sound; as little as seeing is about the physical constitution of the seen, it is the perception of those physical constitutions, fraught with the uncertainty of an erroneous, unreliable ear.<sup>425</sup>

For listening to take place, sounds must be 'heard, felt, and processed'.<sup>426</sup> The listening experience is always different, subjective and takes place in the present, and therefore is ephemeral, doubtful, and uncertain.<sup>427</sup> Listening is subjective as the experience and interpretation of sound is individual to the listener, although other listeners may be hearing the same sounds. Rather than experiencing or listening to the truth, a truth is invented by the listener.<sup>428</sup> The interpretation of sound is always affected by the listener's experiences of sounds heard prior, and thoughts on those experiences will change over time. Additionally, sounds and visuals work together and create a complexity of how each are experienced. For example, the silence performed with vibrato by Lanzilotti in *Amalgamations*, as described before,<sup>429</sup> may have affected how the listener perceived the silence. Listening is affected by the musical situation, including the events leading up to it, the engagement of the listeners, and the

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<sup>423</sup> Cf. Oliveros, *Deep Listening: A Composer's Sound Practice*.

<sup>424</sup> See page 101.

<sup>425</sup> Voegelin, *Listening to Noise and Silence*, 54.

<sup>426</sup> Gottschalk, *Experimental Music Since 1970*, 127.

<sup>427</sup> Voegelin, *Listening to Noise and Silence*, 4.

<sup>428</sup> *Ibid.*, 5.

<sup>429</sup> See page 92.

environment. As listening to sound is fleeting and experiential there is difficulty in verbally communicating it. Therefore, verbal interpretations of sound cannot describe the internal experience. Listening is a qualitative multiplicity as it is the culmination of simultaneous experiences; the subjective experience of sound, space, and place, both past and present, sometimes invented, forgotten, or remembered. The listening experience continues through the listener and is constantly evolving.

One strategy for listening, commonly used within the experience of experimental music, is Oliveros's Deep Listening. It is a form of meditation that focuses on listening to everything in one's surroundings. Listeners often disregard certain sounds for others (*silence by negation*,<sup>430</sup> discussed in the Silence as Multiplicity section),<sup>431</sup> but in Deep Listening, all sounds are considered. Deep Listening is explored in Oliveros's *Sonic Meditations* (as mentioned in the Contextual Review chapter),<sup>432</sup> a collection of pieces that can be performed or enacted by anyone with or without a musical education; they are an activity involving listening and responding.<sup>433</sup> As listening is affected by the environment, the environment should be considered as part of the experience. Oliveros highlights the link between a more focused listening strategy, extended durations, silence, and location and space:

learning to expand the perception of sounds to include the whole space/time continuum of sound – encountering the vastness and complexities as much as possible. Simultaneously one ought to be able to target a sound or sequence of sounds as a focus within the space/time continuum and to perceive the detail or trajectory of the sound or sequence of sounds. Such focus should always return to, or be within the whole of the space/time continuum (context). Such expansion means that one is connected to the whole of the environment and beyond.<sup>434</sup>

Here, Oliveros describes listening as multiplicity.

Immersive sound environments are a situation in which the listener is surrounded by sound. The experiences of the sounds are specific to the individual and are affected by their position within the space and their personal experiences of music and life. Immersive listening experiences may involve acoustic, electroacoustic, or electronic sounds, for example, via diffusion. Composer Phill Niblock uses immersive environments to draw the 'attention to the listening experience itself' so that the listener's experience is unique and 'not guided by him'.<sup>435</sup> In interviews about the audience's

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<sup>430</sup> van Elferen and Raeymaekers, "Silent Dark", 265.

<sup>431</sup> See page 107.

<sup>432</sup> See page 47.

<sup>433</sup> Oliveros, *Deep Listening: A Composer's Sound Practice*, xvii–xviii.

<sup>434</sup> *Ibid.*, xxiii.

<sup>435</sup> Gottschalk, *Experimental Music Since 1970*, 113.

perspective of his work, he does not dismiss or validate their opinion as this is contradictory to the purpose of his music.<sup>436</sup>

*My aim, as a composer, is to draw attention to the sound and remove the self as author, although the self cannot be fully removed as my music is the culmination of personal experiences. Continuum offers an immersive experience in all its realisations. For example, a 30-minute quadraphonic version involving recordings of the first installation was presented at Sound Thought in complete darkness; the audience experienced the piece sat on the floor, on a chair or standing (however they were comfortable) and anywhere within the space. By removing visuals, the listener can focus more on sound.*<sup>437</sup>

Listening to environmental sounds and soundscapes offer different experiences to listening to quiet instrumental sounds as a sense of place is portrayed. On listening to the sounds of a park, Voegelin explains:

The birds' song, the traffic hum, the runner's breath and the master's whistle recall a sonic objectivity as a residue of all my earlier subjective generative appreciations of such sounds. The objective brings with it the park as cultural notion, and all the parks I have ever visited. Intertwining in my ears this leftover objectivity with my present subjectivity the sounds are produced beyond what they are in a fantastic but plausible reality of what I have them be [...] To listen is not to simply know where I am on the visual map that hangs outside the park gates. It is to experience where I am in the park of my own listening. It makes the park real and present for me in the lived reality of my intersubjective self. This intersubjective self carries with it, always already, the relationship to an objective residue of past hearings, but that objectivity too is particular and experiential rather than universal and known. It produces the park as an invented space that is not unreal but phantasmagoric: born out of the reality of experience.<sup>438</sup>

Voegelin describes how listening is a multiplicity. Listening is both objective and subjective; subjective as it is individual to the listener and objective in that it is the listener's truth. The listener experiences a real space but produces a new one with a personal interpretation based on experience. When listening to soundscapes, the listener's experience is mediated by 'the location, the time, the recording technology, microphone placement, editing, and mastering, as well as the sound system, environment, faculties, education, and attention of the listener'.<sup>439</sup>

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<sup>436</sup> Phill Niblock and Yvan Etienne, eds., *Working Title* (Dijon: Les Presse Du Reel, 2013), 97.

<sup>437</sup> [Continuum : CCCU Research Space Repository \(canterbury.ac.uk\)](https://www.canterbury.ac.uk/research/continuum) > 17 Feb 2019 - Continuum at Sound Thought - Glasgow.wav.

<sup>438</sup> Voegelin, *Listening to Noise and Silence*, 12–13.

<sup>439</sup> Gottschalk, *Experimental Music Since 1970*, 131.



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Case Study: *an outside space* (2020)<sup>440</sup>

As described previously, *an outside space* is based on a postcard from *postcard-sized pieces* and includes an audiovisual work comprising audio and video recordings of a specific environment near my home. The resulting video includes site-specific timelapsed video footage from five consecutive walks overlaid with footage taken whilst moving, which approximately coincides with the same day as the timelapsed footage. The audio part has two main layers, which are still recordings taken from the micro-environment of the grass coinciding with the visuals of each day, and the recordings taken whilst I was walking which have been arranged in a way that do not correspond to the specific days, but convey one continuous walk. The audiovisual realisation encourages a focused listening to the selected sounds of the environment of which I walk. The listener then hears this place from my perspective, but also creates their own experience through their interpretations, influenced by their experiences of similar walks, places and soundscapes.

Soundscape compositions like these 'are torn between preservation and inventions'.<sup>441</sup> There is preservation because I have used recordings of a specific place and experience with that place, which have authenticity as they have not been altered, although they are arranged in a particular way. On the other hand, there is invention because the listener creates a new place based on their experiences related to those sounds. A sense of place is created, but it is a sense of place which the listener perceives. An authentic sense of place can only be achieved if the listener is within the original environment listening at the same time as myself, and even then, that space will be perceived differently. Rather than a true and exact representation of my walk and the place that I walk, I have created a new fictional walk that can be experienced by the listener through audiovisuals.

*an outside space* could be described as sonic journalism, or a 'sonic diary' or 'sound walk blog', as used by Voegelin to describe Stini Arn's *microscopic trips* (2006).<sup>442</sup> Artist and musician Peter Cusack, describes sonic journalism as 'journalism of and for the ear – the sound equivalent of photo-journalism'.<sup>443</sup> He writes:

Sonic-journalism is based on the idea that all sound, including non-speech, gives information about places and events and that listening provides valuable insights different

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<sup>440</sup> [postcard-sized pieces : CCCU Research Space Repository \(canterbury.ac.uk\)](#) > URL 3: [an outside space by Sophie Stone - Electric Medway](#).

<sup>441</sup> Voegelin, *Listening to Noise and Silence*, 32.

<sup>442</sup> *Ibid.*, 33.

<sup>443</sup> Peter Cusack, "Field Recording as Sonic Journalism" [Conference Paper], at *Hearing Landscape Critically* (Faculty of Music, University of Oxford, 21-22 April 2016), accessed 15 October 2020, <https://hearinglandscapecritically.net/2016/04/19/meeting-in-oxford-april-21-22-2016/>.

from, but complimentary to, visual images and language. This does not exclude speech but re-addresses the balance towards the relevance of other sounds. In practice field recordings become the means to achieve this. Recordings can, of course, be used in many ways. In my view sonic-journalism occurs when field recordings are allowed adequate space and time to be heard in their own right, when the focus is on their original factual and emotional content, and when they are valued for what they are rather than as source material for further work as is often the case in sound art or music.<sup>444</sup>

*an outside space* could be described as sonic journalism because it documents a particular place's sonic information through a non-verbal narration of field recordings. The recordings are not materials that are manipulated but documented as part of a journey with the sounds giving the listener information about the place that I walk and my engagement with it. Additionally, *an outside space* does not exist solely as a soundscape but alongside a visual representation in the form of a video, as well as complementary documentation such as the observations and photographs gathered on each day. Cusack explains that field recordings share 'information about places and events by virtue of the sounds, and their sources, we identify' and 'transmit a powerful sense of spatiality, atmosphere and timing'.<sup>445</sup> Furthermore, the quality of the recording does not affect this.<sup>446</sup> Field recordings enable the listener to engage with the sound subjectively in a way that is different from visuals or language.<sup>447</sup> Field recordings in sonic journalism are differentiated from sound effects as sound effects are short recordings and are used predominantly with the verbalisation of journalism being dominant, whereas field recordings are longer and give the listener time and space to digest the sonic information and to have thoughts, feelings and interpretations of it.<sup>448</sup> Within *an outside space*, the listener may create their own ideas around what it means to go for a walk in their local area, particularly during the time of the Covid-19 pandemic.

#### *Duration and Time*

The projects associated with this research inquiry explore open durations. As a part of this, sounds and silences are often sustained and require space for the best experience of concentrated listening. Therefore, extended durations are a common outcome of my projects, as well as differing experiences of temporality. Such durations are an example of Jonathan Kramer's 'vertical time', the experience of an extended single moment.<sup>449</sup> As the listener realises that the expectations of linearity are not

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<sup>444</sup> *Ibid.*

<sup>445</sup> *Ibid.*

<sup>446</sup> *Ibid.*

<sup>447</sup> *Ibid.*

<sup>448</sup> *Ibid.*

<sup>449</sup> Jonathan D. Kramer, "New Temporalities in Music", *Critical Inquiry*, vol. 7, no. 3 (1981): 549.

possible, they can either become bored or experience the sound or performance as ‘vertical time’.<sup>450</sup> This is a type of music that can than only be discovered by its unfolding over time. The experience of time is an additional factor for how listening is a multiplicity.

Durational situations take place as singular instances or performances as well as through series. For example, *Amalgamations for Organ* has been played predominantly over 20 minutes in duration; presentations of *Continuum* have been between 20 and 90 minutes; *Far Infrared* has been played for a 30-minute duration;<sup>451</sup> the first installation of *Huia* was two hours and occurred twice with a short break, and *ASAT* is the culmination of periods of sound and silence as part of a series. *Amalgamations*, *Far Infrared* and *postcard-sized pieces* are notated with a completely open duration which may be decided by the players for a concert situation, or left open for situations that allow this. The audiovisual installation of *an outside space* is short as it is under four minutes. However, it is durational as the process of realisation took five days to collect the material and documentation, and further time to create the audiovisual work. Additionally, my experience of the daily walk continues and is further documented by images that are disseminated on Instagram, some of which are in the archive.<sup>452</sup>

The experience of extended duration music differs from shorter pieces. Gottschalk compares the immersive experience of extended duration music with the ‘way that a mural fills a wall and the viewer can, for a time, see neither the left nor the right edge of the work – or in temporal terms, the start or the finish’;<sup>453</sup> time is to music as space is to art. She claims the reason many composers write for extended durations is to create an experience where ‘the passage of time is not logical, chronological, and inherently predictable as we would tend to assume in the daily flow of life’.<sup>454</sup> The experience of the listener is integral to durational experimental music. It can feel like a suspended moment in time, where there is no beginning and no end. Gottschalk expresses this experience as being ‘suddenly placed in a pre-existing environment at the opening, and just as abruptly taken out of it at the close’.<sup>455</sup> Michael Pisaro describes the approach of Wandelweiser musicians to time in music as not telling time, but occupying space; the listener finds their own time.<sup>456</sup> He explains that ‘the

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<sup>450</sup> *Ibid.*, 540 and 550.

<sup>451</sup> [Far Infrared : CCCU Research Space Repository \(canterbury.ac.uk\)](#) > 24 Mar 2019 - Free Range Orchestra (30 mins) - CCCU.wav

<sup>452</sup> [postcard-sized pieces : CCCU Research Space Repository \(canterbury.ac.uk\)](#) > 28 Aug-6 Sep - an outside space - Instagram examples [x12].

<sup>453</sup> Gottschalk, *Experimental Music Since 1970*, 134.

<sup>454</sup> *Ibid.*, 145.

<sup>455</sup> *Ibid.*

<sup>456</sup> Michael Pisaro, "Time's Underground", *Wandelweiser*, June 1997, accessed 15 October 2020. [https://www.wandelweiser.de/\\_michael-pisaro/texts.html#Times\\_Underground](https://www.wandelweiser.de/_michael-pisaro/texts.html#Times_Underground).

listener's time and musical time meet halfway'.<sup>457</sup> The listener's perception of time is the result of the listener's engagement and the environment; it is not fully controlled by the composer or players.<sup>458</sup> Voegelin writes that rather than listening to the work, extended duration music invites the listener to 'listen in' and create their own journey.<sup>459</sup>

Some composers write music which is 'temporally disorientating' to the listener and affects memory.<sup>460</sup> For example, Pisaro disorientates the listener by using intervals of extended silences, such as in *mind is moving (1)* (1996).<sup>461</sup> The more extended the silences and the number of repetitions affect the experience of time passing and further adds to the listening experience as multiplicity. On repetitions and extended duration music, Gottschalk writes:

Repetition within a piece, or repeated hearings of the same piece, may reveal more or different details of the sonic surface. As these details are detected, the music is renewing itself – appearing as if it is fresh material. The tension between the surface sameness and the flickering recognition of details further complicates the listener's experience of the passage of time.<sup>462</sup>

*Repetition can occur or has occurred in all pieces of this project, and sometimes over extended durations. For example, Amalgamations asks for sounds to be sustained or repeated, and these sounds may be revisited over time. Due to the openness of the instructions, the sounds will never be repeated the same. Further examples include, ASAT where the quote from Go Set a Watchman is spoken many times in different iterations, and the first installation of Huia where poems are heard fragmented and in full, with four iterations in total over two hours. Although there are repetitions, they may not be perceived. For example, those mentioned in Amalgamations may sound different or so much time has passed that the listener does not recognise the repetition. In Huia this is more complex; an Arabic speaker who attends the full installation may recognise the repetitions, but this will be harder for non-Arabic speakers.*

Another form of repetition, as mentioned by Gottschalk, is the repetition of realisation, which can reveal more about a composition's sonic possibilities. Due to the flexibility of each project, for example their open duration and instrumentation, the possibility of different situations and listening experiences is created. Examples of differences include the Comparisons of Selected Realisations in

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<sup>457</sup> *Ibid.*

<sup>458</sup> Gottschalk, *Experimental Music Since 1970*, 135.

<sup>459</sup> Voegelin, *Listening to Noise and Silence*, 29.

<sup>460</sup> Gottschalk, *Experimental Music Since 1970*, 144.

<sup>461</sup> *Ibid.*

<sup>462</sup> *Ibid.*, 145.

Appendix 4.<sup>463</sup> As multiplicity is infinite and in every minute detail, it is by its very nature impossible to catalogue all differences between realisations, therefore the approach to Appendix 4 is a general one. This appendix shows the range of possible differences for each project, not as an indication of the boundaries of them, but of the multiplicities within them. Realisations have been selected due to their vast differences or close similarities, which emphasises their multiplicity. For example, two realisations of *Amalgamations for Viola* by Lanzilotti are compared which are realised and experienced very differently.

As well as different realisations through performance, the engagement with my scores could be described as a practice; a practice that is repeated and reveals more about itself or the instrument/person through it. For example, at Wandelweiser's Composers Meet Composers, all ten participants played *Far Infrared* three times in succession. By repeating the piece as an ensemble, it revealed our collaborative musical language, which we further understood by the third playing. We could better understand what it meant to play this piece with these specific people, within a specific environment and context.<sup>464</sup> The practice in this context differs from rehearsal as it is not a preparation for performance. Furthermore, Peter Nagle, composer and cellist, has played *Amalgamations* as a repeated practice over different durations.<sup>465</sup> In an email correspondence, Nagle wrote to me:

I'll probably do more as I think the process of the piece demands further iterations - I wondered if familiarity with it might mean I ran out of things to do with it but if anything it feels like the opposite at the moment!<sup>466</sup>

Due to the graphic notation's openness, each playing will result in a different combination of instructions, and each realisation of the instructions will also be different. Familiarity with the piece will not likely result in similar or repeated outcomes, but the memorisation of specific instructions could result in realisations with faster changes. A part of the practice is to play from two pages and find the instruction's details as one plays; the increased familiarity may affect the time taken to make changes and the player will no longer have the uncertainty in playing as the instructions are found simultaneously. Playing a score as part of a practice is a form of durational music, with the extended time that people engage with the activity inclusive with the time between playing. This is comparable

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<sup>463</sup> See page 148.

<sup>464</sup> [Far Infrared : CCCU Research Space Repository \(canterbury.ac.uk\)](#) > 27 Jun 2019 - Wandelweiser 1 - Composers Meet Composers.wav, 27 Jun 2019 - Wandelweiser 2 - Composers Meet Composers.wav, 27 Jun 2019 - Wandelweiser 3 - Composers Meet Composers.wav.

<sup>465</sup> [Amalgamations : CCCU Research Space Repository \(canterbury.ac.uk\)](#) > Jan 2020 - Peter Nagle (Cello) (movement I).wav, Jan 2020 - Peter Nagle (Cello) (movement II).wav, Apr 2020 - Peter Nagle (Cello) (movement I).wav, Apr 2020 - Peter Nagle (Cello) (movement II).wav.

<sup>466</sup> Peter Nagle, In Conversation with the Author [Email Correspondence], 12 April 2020.

to experiencing series as meta-performance as discussed within the Series and Place case studies of the Contextual Review.

In addition to the physical duration, there is the listening experience of temporality in music as a qualitative multiplicity. For example, the experience of music does not necessarily start and end with the beginning and end of the sounding work. Richard Glover, Jennie Gottschalk and Bryn Harrison's book *Being Time: Case Studies in Musical Temporality* (2019) explores a series of personal encounters with the temporality of music.<sup>467</sup> The authors note that there is not one experience of temporality for a piece of music, so it is impossible to dictate a generic statement for each piece or type of music presented.<sup>468</sup> A person's experience of temporality in music is affected by 'cultural conditioning, acuity in memory recall process, concentration, and stamina'.<sup>469</sup> Therefore, there is no correct way of experiencing temporality in music. Listening to music encourages the listener to have their own 'interpretation of temporality'; the experience of time for one person will differ to the next due to their experiences and scientific bodily functions which affect how they perceive sound.<sup>470</sup> Additionally, the perception will be different if the listener is also a player, performer, or the composer.

*From personal experience and dealing with my own anxieties, listening to my own music with an audience impacts my listening and perception of time in that it can seem slower. On the other hand, when playing or listening to music in a non-performance environment, I can become lost in time.*

### **Silence as Multiplicity**

Within this study, the understanding of silence and its multiplicity is extended through composition. Here, silence is not defined as absolute silence, but an amalgamation of different experiences which are not finite. In this section I will define silence within my practice with the context of definitions within music and beyond, as well as accounting for my personal experiences of silence within my projects and those of others.

*What is Silence?*

Cage confirms that silence does not exist:

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<sup>467</sup> Cf. Richard Glover, Bryn Harrison, and Jennie Gottschalk, *Being Time: Case Studies in Musical Temporality* (New York: Bloomsbury, 2019).

<sup>468</sup> *Ibid.*, 2–3.

<sup>469</sup> *Ibid.*, 1.

<sup>470</sup> *Ibid.*

There is no such thing as an empty space or an empty time. There is always something to see, something to hear. In fact, try as we may to make a silence, we cannot. [...] [S]ounds occur whether intended or not [...]. In musical terms, any sounds may occur in any combination and in any continuity.<sup>471</sup>

Within his music, Cage infers that the interruption of silence from environmental sounds is not an interruption at all but is a part of the music; this is what silence does. Silence opens the ears of the listener to the sounds of the environment, allows the listener to reflect on previous sounds, and sounds that are occurring, and to think about the potentiality of sounds to come. Like Cage, my music takes into consideration the sounds of the environment as well as the sounds that are notated or sounded by players. On experimental music, Cage notes:

For this new music nothing takes place but sounds: those that are notated and those that are not. Those that are not notated appear in the written music as silences, opening the doors of the music to the sounds that happen to be in the environment.<sup>472</sup>

I accept Cage's position that absolute silence does not exist, however musicologists have described the different types of silences heard within music and their experiences, which helps explain the unexplainable internal musical experience. The definitions I will address here are those found within Western classical music and experimental music; however, the types of silences and experiences can be related to other arts and everyday life. Although I will define and describe some experiences of silence, I argue that silence is a qualitative multiplicity rather than quantitative, as like listening, all experiences are subjective, are affected by numerous and simultaneous factors, and all experiences cannot be counted for or fully explained.

In an article on listening to silences within tonal classical music, Elizabeth Hellmuth Margulis provides numerous definitions and perceptions of silences that may be experienced and will be described later in this section. Although these are not within experimental music, the types of silence can be related to it. In the Western classical music tradition, silence is integral and exists primarily as a frame.<sup>473</sup> Margulis emphasises that real silences do not exist and describes the silences associated with music as 'musical silence' and the listener's experience of these silences are affected by the environment.<sup>474</sup> Ian Bent suggests:

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<sup>471</sup> John Cage, *Silence: Lectures and Writings*, New Ed. (London: Marion Boyars, 1994), 8.

<sup>472</sup> *Ibid.*, 7–8.

<sup>473</sup> Elizabeth Hellmuth Margulis, "Moved by Nothing: Listening to Musical Silence", *Journal of Music Theory*, vol. 51, no. 2 (2007): 245.

<sup>474</sup> *Ibid.*, 245–46.

Western musicians regard silence as a negative property of music; part of the mechanics of musical production, but not something of aesthetic value in its own right, not something to be observed by the listener as a quality.<sup>475</sup>

*In experimental music there can be a shift in hierarchy between sound and silence. For example, within my music I compose with silence. The concept that silence has a negative quality is in opposition to my music and other experimental musics, such as those by Wandelweiser and more specifically Antoine Beuger. In fact, the hierarchy of sound and silence is often reversed and the listening experience of which is valued and complex.*

On the experience of silence, Margulis writes that:

Silence is unidimensional acoustically (defined only by its length) but multidimensional perceptually (describable as tense, relaxed, too short, arresting, or disturbing, e.g.). It constitutes the ultimate seat of active listening; since literally nothing happens for the extent of its duration, all of our various percepts, reactions, surmises, and senses reveal things we have brought to the silence [...] Things we have brought may include reflections on what preceded the silence; expectations about what may follow it or what might have substituted for it; an inferred meter, which can form a sort of a skeleton over which the silence hangs; and experience with silence in other domains, including speech.<sup>476</sup>

The experience of silence cannot be explained other than by its duration and through personal experience. Furthermore, the context of the silence will affect this experience. Margulis describes three main types: 'notated silence', 'acoustic silence' and 'perceived silence'.<sup>477</sup> Notated silences are those visible within the score and they may be acoustic or perceived. In Western notation these silences may be rests or fermatas, whereas in my music they are notated with space or text. Acoustic silences are periods where acoustic analysis shows sound below the threshold for sound stimulus. Therefore, acoustic silence may occur during very quiet passages and sustained tones; they are very quiet sounds that may be perceived as silence, however in the context of experimental music they can be perceived as very complex. Finally, perceived silence refers to how silences are understood by the individual listener.<sup>478</sup> Margulis describes several perceptions of silence: 'boundary silence', 'silence as interruption', 'silence and the internal ear', 'silence and meta-listening' and 'communicative functions of silence'.<sup>479</sup> All of which can be related to the music of this project:

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<sup>475</sup> Ian Bent, "The Terminology of Silence", in *IMS Report, Berkeley, 1977* (Kassel: Barenreiter, 1981), 793.

<sup>476</sup> Margulis, "Moved by Nothing", 246.

<sup>477</sup> *Ibid.*, 251.

<sup>478</sup> *Ibid.*

<sup>479</sup> *Ibid.*, 253–69.



'Boundary silence' is a silence between sounds, such as between phrases, movements, and sections. They give space for the listener to reflect on the previous sounds and prepare for what is to come. Within Western classical music, they are usually not a surprise as they occur after closing statements such as a cadential progression.<sup>480</sup>

*An example of a boundary silence within the music of this project is evident in Far Infrared, of which a notated silence separates sounds midway. The silence itself is not a surprise as the sounds of the piece explore the liminal and sounds gradually fade away. However, its duration and the sounds that follow cannot be expected or predicted by the listener.*

'Silence as interruption' is a silence that intervenes and is unexpected. Within Western classical music this may be an interruption before the closure of a section, phrase or movement and is much more noticeable to the listener. In Margulis's research, it was found that listeners were slower to recognise that a silence had begun.<sup>481</sup> Margulis writes that these silences 'tend to urge listeners to perform a sort of doubletake, checking whether the music really stopped or their ear'.<sup>482</sup>

*Within the projects of my research, the most prominent example is the interruptive silence in an installation of ASAT during a lunchbreak of the PGRA Conference 2018.<sup>483</sup> The audience were talking whilst the installation took place around them, the sound of the fixed media increased in dynamics until it suddenly fell silent, shocking the listeners into hearing the elevated volume of discussion that was happening within the room and their realisation of the sounds that took place before.*

'Silence and the internal ear' refers to the expectations of the listener and their internal participation in the continuation of the music. On interruptive silences, Margulis writes:

the silence connects listeners to their own expectation in an especially deep way: by withdrawing sound at a point where the next events seems most predictable, the music invites listeners into the process, drawing them into the ongoing movement of the piece in a nearly participatory fashion.<sup>484</sup>

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<sup>480</sup> *Ibid.*, 252–53.

<sup>481</sup> Margulis's research involves participants listening to recordings of music, rather than in a performance context. Therefore, their experiences of performance environment and the visual aspects of performing silence are not taken into consideration.

<sup>482</sup> Margulis, "Moved by Nothing", 253–54.

<sup>483</sup> ["As Sure as Time..." : CCCU Research Space Repository \(canterbury.ac.uk\)](#) > URL 2: [24 May 2018 - "As Sure as Time..." at PGRA Conference - CCCU - YouTube](#).

<sup>484</sup> Margulis, "Moved by Nothing", 258–59.

*The example of Lanzilotti performing a silence in Amalgamations, but gesturing sound, is an example of this. The listeners may have internally participated in the sounds that they expected.*

To summarise, certain interruptive silences within Western classical music invoke an expectation of closure by the listener, which is usually met. However, in non-linear and experimental music, the experience is different and of the unexpected. For example, after the sudden silence in *ASAT* mentioned above, the listener does not know what will happen next and the silence is a period of uncertainty.

‘Silence and meta-listening’: Meta-listening is where the listener has agency and has a role to play. Margulis notes how silences may be perceived negatively because the listener’s expectations are not reached, and this type of silence feels uncomfortable. It is this denial and discomfort that encourages meta-listening, a listening that invokes a personal commentary and way of engaging with the silence.<sup>485</sup>

‘Communicative functions of silence’ are silences which function similarly to the expression of speech. Margulis explains that ‘in spoken discourse, silence is an emblem of intimacy, so much so that new acquaintances will often rush embarrassedly to fill conversational pauses’.<sup>486</sup>

*The experience and realisation of these types of silences are particularly evident in Far Infrared. From my personal experience of playing the piece with the Free Range Orchestra and other ensembles, players have a tendency to fill silences with sound rather than embracing the possibility of silences and thinner textures. This is usually more so the case in performance situations rather than playing without an audience.*

In reference to silence in Modernist music, including compositions by Anton Webern, Luigi Nono and Salvatore Sciarrino, David Metzger suggests two types of silences. The first type is similar to that of Margulis’s ‘acoustic silence’, and are gestures that represent ‘stillness, hush and fragility’, and therefore evoking ‘nothingness’.<sup>487</sup> Examples of these silences are the very quiet and often fragile sustained sounds within *Amalgamations*, *Continuum*, *Far Infrared* and further explored in *postcard-sized pieces*. The second type of silence is one that sits between sound and silence, sounds that are extremely quiet and often fade to and from nothing.<sup>488</sup> Examples of these silences are sounds that explore the liminal, all of which are possible in every project of this PhD, but are most prevalent in *Far Infrared* and *Continuum*. Metzger refers to Adorno’s ‘purity/impurity opposition’ and explains how

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<sup>485</sup> *Ibid.*, 260–65.

<sup>486</sup> *Ibid.*, 269.

<sup>487</sup> David Metzger, "Modern Silence", *The Journal of Musicology*, vol. 23, no. 3 (2006): 334.

<sup>488</sup> *Ibid.*, 334–35.

silence exists outside of it.<sup>489</sup> He writes that 'like purity and the fragmentary, silence is a state that often exists in multiplicity, made up of distinct, individual forms of the state'.<sup>490</sup> Silence is a multiplicity as it is complex, experienced in different ways depending on the context, and experienced individually by the listener.

In *Twentieth-Century Music Theory and Practice* (2012), Edward Pearsall addresses what he calls 'performative silence' within non-linear music.<sup>491</sup> This silence is comparable to the 'acoustic silence' that Margulis describes but within a non-linear context. It is also similar to Metzger's gestural silence. Pearsall explains that non-linear music may be characterised by its stasis, however I argue that this seemingly static music is highly complex. Pearsall proposes that sustained and static sounds are 'forms of *silent* expression', therefore performative silence is not silence but refers to sounds that have an 'absence of a structural or narrative trajectory'.<sup>492</sup> If using active listening strategies such as Oliveros's Deep Listening, then the listening experience of these static textures is far from silent expression. Using Pearsall's terminology, Éliane Radigue's compositions are 'performative silence' as her music comprises sustained tones over long durations. On the perceived simplicity, Radigue explains: 'I would say that the common ear would say "but it's nothing", these sustained tones, but it's not true at all, through these sustained tones, so many things are so rich, the vocabulary is so rich'.<sup>493</sup> Examples of silent expression are particularly evident within realisations of my compositions *Far Infrared*, *Continuum*, and *postcard-sized pieces*.

Margulis's definitions of silence refer to silence within classical music, which can be linked to the silences within experimental music, and Pearsall addresses static sounds perceived as silence. However, Isabella van Elferen and Sven Raeymaekers propose five types of silence based on the 'cultural practices and artistic expressions of silence'.<sup>494</sup>

*As silences within my music and other experimental musics involve the sounds of the environment and everyday life, it is relevant to address types of silences that reflect this.*

For Elferen and Raeymaekers, silence is 'ambiguous' and 'ephemeral', and the five forms that they define can variously be described as metaphorical, phenomenological, metaphysical, and ontological.<sup>495</sup> They explain that the question 'what is silence?' cannot be answered simply but answers can be suggested through a complex discussion on the multiplicity of experiences of which

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<sup>489</sup> *Ibid.*, 338.

<sup>490</sup> *Ibid.*, 339.

<sup>491</sup> Pearsall, *Twentieth-Century Music Theory and Practice*, 236.

<sup>492</sup> *Ibid.* (original emphasis).

<sup>493</sup> Catherine Lamb and Bryan Eubanks, "Listening in/to the Liminal", *Lateral Addition*, no. 12 (2014).

<sup>494</sup> van Elferen and Raeymaekers, "Silent Dark", 262.

<sup>495</sup> *Ibid.*

some can be related to those within the music of this project.<sup>496</sup> The five types of silence proposed are:

‘Metaphorical silence’: a type of silence used to represent something else, such as the supernatural in Gothic and horror, or the balance of Zen. Metaphorical silence is a symbolic silence and can represent the absence of something.<sup>497</sup>

*Examples of metaphorical silence within the compositions of this project are most prominent within the first installation of Huia which involved the absence of information for the listener. For instance, field recordings from Souleh’s home in Algeria were played quietly which give a sense of place, but the place was unknown to the listener and the listener could only hear if they were actively listening. Translations of Souleh’s Arabic poems were not given, and therefore non-Arabic speakers formed their own understanding and/or reflected on the sounds of the words rather than their meaning.<sup>498</sup> Furthermore, the imagery on the poster was a blurred image of a window taken from Souleh’s home in Algeria, which would not have been known to the audience.<sup>499</sup>*

‘Silence by negation’: a phenomenological silence about ignored sounds and ‘the imaginary tricking us into believing that we perceive no sound’.<sup>500</sup> Elferen and Raeymaekers explain that ‘what we perceive as silence in day-to-day life is really silence by negation: living next to a railway or busy motorway, for instance, you will soon “stop hearing” the passing trains and cars’.<sup>501</sup> In Voegelin’s writing on listening to silence, she explains that ‘when there is nothing to hear, so much starts to sound. Silence is not the absence of sound but the beginning of listening’.<sup>502</sup>

*Within my music, silence by negation occurs directly after a sound, but before the realisation of the sounds of the environment. For example, the extended silence in Ben Scott’s performance of Amalgamations at Holy Trinity Church in Folkestone is experienced*

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<sup>496</sup> *Ibid.*

<sup>497</sup> *Ibid.*, 263–64.

<sup>498</sup> [هُوَيَا \(Huia\) : CCCU Research Space Repository \(canterbury.ac.uk\)](#) > 12 Dec 2019 - Booklet of poems.docx.

<sup>499</sup> [هُوَيَا \(Huia\) : CCCU Research Space Repository \(canterbury.ac.uk\)](#) > 12 Dec 2019 - Poster.pdf.

<sup>500</sup> van Elferen and Raeymaekers, "Silent Dark", 265.

<sup>501</sup> *Ibid.*

<sup>502</sup> Voegelin, *Listening to Noise and Silence*, 83.

*initially as there being complete silence.<sup>503</sup> However, once I realised the silence would continue, my listening widened to the environment.*

‘Virtual silence’: a phenomenological and ‘imaginary silence’ of which all other forms of silence may be present.<sup>504</sup> The virtual silence is a virtual space for which sound can occur. Elferen and Raeymaekers explain ‘that there are still layers of silence to be penetrated, still worlds of sound that exist outside’.<sup>505</sup> This type of silence is experiential and individual to the listener and may be experienced when listening to the music of this project. As well as virtual silence, silence brings the possibility of virtual sounds. Gottschalk writes: ‘if we listen hard enough, can we hear things that are not there? If a sound is heard without having been produced, was the intended silence an actual silence?’.<sup>506</sup> In silences, we can perceive sounds that are not there or sounds that we question whether they are there or not.

*For example, in Amalgamations for Organ extremely high pitches can be difficult to perceive, and particularly the beginning and ending of the sound are blurred. Another example is Continuum, after periods of listening, I can hear the music within the air conditioning and other environmental sounds.*

‘Actual silence’: an ontological silence. For sound to exist, there needs to be silence. However, it is not possible to hear actual silence because as soon as the body engages with it, the body breaks the silence. For example, actual silence may be possible in an anechoic chamber, however when someone engages with that silence, the listener will hear the sounds of the body. Actual silence is a possibility, but it cannot be experienced.<sup>507</sup>

‘Absolute silence’: a metaphysical silence that goes beyond actual silence. For absolute silence, there cannot be sound and ‘is only possible in outer space, where the lack of vibrating atoms in the void of space makes it impossible for sound waves to travel’.<sup>508</sup> It is an unknown and cannot be known or heard.

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<sup>503</sup> [Amalgamations : CCCU Research Space Repository \(canterbury.ac.uk\)](#) > 15 Jan 2018 - Ben Scott (Organ) - Holy Trinity, Folkestone.wav.

<sup>504</sup> van Elferen and Raeymaekers, "Silent Dark", 269.

<sup>505</sup> *Ibid.*

<sup>506</sup> Gottschalk, *Experimental Music Since 1970*, 22.

<sup>507</sup> van Elferen and Raeymaekers, "Silent Dark", 266–68.

<sup>508</sup> *Ibid.*, 270.

Through my own experiences of silence, I propose two further types with the first being “silence and intervention”. It is a silence that requires intervention from the player and/or listener for the access to sound, and vice versa. All silences require intervention from the listener to hear the complexity of sounds of silence, however this type of silence is an intervention through which performed sound or actual sound is produced. This intervention is a physical intervention and therefore is not silence by negation, because the sounds are not already there, and not a virtual silence because it is a space for sound that exists and is not imaginary.

A clear example of silence requiring intervention is Joachim Eckl’s artwork *Waiting-room for the unborn* (2008-) at Heim.ART in Neufelden, Austria. The evolving artwork is a cupboard filled with ticking clocks and artefacts relating to birds and life, such as chicken eggs and pellets from regurgitation. The cupboard is closed with a rug laid out in front of it. To experience the artwork, one needs to be curious as you cannot hear the clocks or see the artefacts until the cupboard is opened. The incredibly quiet ticking, when you are close, encourages this. Furthermore, the placement of the rug feels like an invitation to sit and experience the artwork. As well as the listener having to intervene to hear the sound, the clocks require to be wound up, which is a further intervention by Eckl which is a ritual integrated into his daily life.<sup>509</sup> By the listener intervening with the artwork, a real space for sound is opened.

As well as an intervention for sound to occur in silence, the enactment of silence requires intervention from sound. However, the type of intervention I address here is one that involves decision making from the listener or player and is not predetermined through instruction or notation, such as rests in Western notation. However, it is a composed possibility for silence through indeterminacy. Going back to Eckl’s *Waiting-room for the unborn*, it is the choice to close the cupboard after enacting sound to create silence once again. Similarly, this intervention can be linked to player choice within realisations of *Amalgamations*. For example, when moving from one circle to another in the first movement, the player can choose to change one or more of the new instructions within that circle, if one of them is silence, the performer chooses to enact it through intervention. Contrarily, if the performer is enacting silence, they may choose an instruction which enacts sound. As instructions for silence are fewer in *Amalgamations* than for sound, the piece’s conditions mean that there is a higher probability for sound to occur than silence. An additional example of silence and intervention is within the time-bracketed sections for sound to occur in *Far Infrared*. Some players may choose to play for

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<sup>509</sup> Joachim Eckl, In Conversation with the Author [Email Correspondence], 8 December 2020.

the entirety of that timeframe, but others may choose to play no sound at all or for a fraction of the timeframe.

Second, I propose a silence called “performed/played silence”, which is another example resulting from composed silences. It is a silence of which no performed or “musical” sound is produced but the performers do not rest. Performed/played silence takes place within *Amalgamations for Organ*; it is possible for silences to be followed by the changing of stops, which have a very distinctive sound. Furthermore, performed silence can refer to how the performer presents themselves during a silence, whether they are still or put their instrument down, for example. An example of this is Souleh’s performance installation as part of the first installation of *Huia*, where she sat still and in silence for its duration.

### *The Experience of Silence*

Margulis commented that the experience of silence can only be described as words; the actual experience cannot be fully explained.<sup>510</sup> This is because it is a qualitative multiplicity with the culmination of interwoven, constantly changing, and simultaneous experiences of past and present. Voegelin addresses these issues through her personal experiences of silence (in music and everyday life) in *Listening to Noise and Silence: Towards a Philosophy of Sound Art* (2010). Voegelin explains that the language used to describe what one hears is a symbolism based on semiotics and sociology:<sup>511</sup>

Listening, as a signifying practice that embraces non-sense rather than poetic meaning, does not find to language through replacements and substitution but through an engaged practice on the back of symbolism as a tendential quality. The language found will thus never be a poetic aesthetic or critical discourse as meta-language but a temporary signifying practice always yet again.<sup>512</sup>

Voegelin highlights the significance of the self within silence, explaining that in silence, ‘the listener becomes audible to himself’ and silences invite the listener ‘to listen to himself amidst the soundscape he inhabits’.<sup>513</sup>

*Voegelin uses the pronoun ‘himself’ to describe listeners, and although her philosophy focuses on listening, it may also reinforce the accepted hierarchies addressed by Goehr’s work-concept.*

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<sup>510</sup> Margulis, "Moved by Nothing", 246.

<sup>511</sup> Voegelin, *Listening to Noise and Silence*, 107.

<sup>512</sup> *Ibid.*, 105.

<sup>513</sup> *Ibid.*, xv.

Silence is about the self, and a vulnerable self, 'for ever awkward about being in the middle of the "picture"'.<sup>514</sup>

*From my personal experience when listening to silence, I become aware of myself, my sounds, and my body within the space and in relation to the situation. For example, when listening to a performance involving silence, I become aware of the sound around me as well as the sounds I may be contributing to the silence, and how it affects other people's listening. I can hear my body, any small movements, my breath, and swallowing, as well as my thinking.*

On Contemporary music, Voegelin writes:

Silence [...] is not about opening up all sounds to the musical scheme or locking them into a musical time frame. Silence is about listening, listening to small sounds, tiny sounds, quiet and loud sounds out of any context, musical, visual or otherwise.<sup>515</sup>

To summarise, Voegelin suggests that silence is not just about saying all sounds are music, or those that are framed within music are music. However, silence invites the listener to engage with it deeply and not in a necessarily musical way. She states that 'to discover the musical in the sounds of this hushed environment destroys the audible'.<sup>516</sup> Silences within music give the listener agency, and the way they engage with silence is individual to them and their experiences.

*The silences that I describe within my music, and others, are silences from my own experience and will not be experienced in the same way as others, although they may be similar.*

Giving an expectation or a framework for the experience of silence 'negates the opportunity to listen'.<sup>517</sup> Voegelin suggests that the experience of silence is 'doubtful' and full of uncertainty with the anticipation for what is to come.<sup>518</sup>

*Within my compositional practice, I compose with silence. In composing static frameworks such as Far Infrared, Continuum, and some postcards of postcard-sized pieces, I envisage a canvas of silence and I plot potential situations for sounds and silence within this canvas, which will affect how they are experienced. The openness of the score and indeterminacy of realisation allows for a further multiplicity of types of silences and experiences. When composing*

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<sup>514</sup> *Ibid.*, 93.

<sup>515</sup> *Ibid.*, 81.

<sup>516</sup> *Ibid.*, 86.

<sup>517</sup> *Ibid.*

<sup>518</sup> *Ibid.*, 89.



*frameworks which are open in time, such as ASAT, Amalgamations and postcard-sized pieces, I aim to provide situations for which silence takes place. For example, in Amalgamations, the instructions suggest a silence between movements and at the beginning of the second movement, if certain instructions are not yet reached.*

On composing with silence, Voegelin highlights the infinite possibility of experiences:

Silence frees the work to embrace the soundscape and make it resonate in its composition. Composing silence is to build an infinite frame around the experience of these sounds. However, this frame is the contingent act of listening rather than a particular instruction to hear. It happens on the composer's wish but the desire of the audience to hear fulfils it. The composer of silence composes not only auditory materiality but also stages listening as the invention of sound. In this sense silence places the composer and the listener in corresponding locations: he<sup>519</sup> is the composer as producer and I am the composer as listener. This equivalence explains the responsibility of the listener and his centrality in any exchange about the heard. And thus it renders silence critical in respect to aesthetic discourse, since it shifts the focus of writing about the work to writing about its production in perception.<sup>520</sup>

*I compose situations based on my own experiences of sound and silence and enable listeners to experience them in their own way. Although what we hear may be the same or similar, the experience of what is heard differs and this experience is difficult or perhaps impossible to communicate.*

Voegelin writes:

The sensorial material however is not the same at all. What we share is the canon shot as a call to listen. It is our moment of understanding in the midst of a much more solitary and personal production. The work is realized as the aesthetic moment of my subjective silence [...] We share listening, not however the heard. Our meeting point is more poetic, fleeting and full of misunderstandings [...] Communicating what we hear in this silence is like talking about thin air. It is to discuss something that is invisible, ephemeral and fleeting, but substantial in its consistency, surrounding us all the time.<sup>521</sup>

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<sup>519</sup> By writing 'he', Voegelin maintains an aspect of the work-concept by referring to the listener and composer as the white and European male.

<sup>520</sup> Voegelin, *Listening to Noise and Silence*, 89–90.

<sup>521</sup> *Ibid.*, 90.

According to Voegelin, those working ‘from the understanding of the self in silence composes a political position’.<sup>522</sup>

*Therefore, as my writing is autoethnographic in that it is based on my own experiences, my music is indirectly political. It is indirect as I do not express political views, however it is political as my music expresses ways of which I like to live, work and practice, which goes against the traditional norms outlined by the work-concept.*

During the online conference, *The Autoethnography of Composition and the Composition of Ethnography* (2020), composer Lucy Hollingworth stated that ‘compositions are autobiographical and a comment on our world’, and they are ‘about the self and society’.<sup>523</sup> At the same conference, musicologist Christopher Wiley claimed that ‘any act is a political act’, and this is whether one is conscious of it or not.<sup>524</sup>

In previous examples, silence is discussed in association with sounds of the environment, self, and instrumental sounds. However, silence in the context of language in music further complicates the experience. In describing the experience of *Contour of Silence* (1994) by Hildegard Westerkamp, which involves narration, Voegelin explains how ‘meaning comes from this aim to understand rather than the expectation to know. I do not desire to know [the narrator’s] life but get to a knowing of my own story through his narration’.<sup>525</sup> On personal interpretations of the spoken word, Voegelin describes how ‘this fiction [the new internal interpretation of the words] does not undermine the authority of the author but reconsiders the authority of the authorship’.<sup>526</sup> The listener understands that their own experience is not the totality, but a part of a multiplicity of understandings of the same work. The two projects of my research which involve silence with speech and language are *ASAT* and *Huia* and these will be discussed here separately as their experiences are very different.

First, the material of *ASAT* is a quote from a well-known novel by Harper Lee. The quote itself is heard in various forms such as fragmented, whole and in a reversed order of phrases and words, all of which depend on the interpretations of the curator and vocalists. Realisations of the piece involve repetition of the same text as well as notated silences, before, after and between words, which give the listener time to reflect on their experience, including environment, sound, and text. The quote

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<sup>522</sup> *Ibid.*, 94–95.

<sup>523</sup> Lucy Hollingworth, "Passacaglia: Towards an Autoethnographic Understanding of Musical Form" [Online Conference], at *The Autoethnography of Composition and the Composition of Autoethnography* (18 June 2020).

<sup>524</sup> Christopher Wiley, "Discussion" [Online Conference], at *The Autoethnography of Composition and the Composition of Autoethnography* (18 June 2020).

<sup>525</sup> Voegelin, *Listening to Noise and Silence*, 95.

<sup>526</sup> *Ibid.*, 96.

within the context of Lee's *Go Set a Watchman*, is from a conversation between the protagonist and her uncle about racial inequality within their community. However, the listener will interpret the words from their personal experiences and will differ depending on their knowledge of the text, the context of the situation and the performers' interpretation of the score. For example, at the CCCU *PhD Composers' Concert 2017*, an audience member discussed their interpretation of the text with me, which was about Donald Trump's inauguration that had occurred in the months preceding the concert.

Second, the material of *Huia* involves the text of Souleh's poetry in Arabic as well as her speaking the text. In the first installation of *Huia*, the five poems are heard in full as well as fragmented, but the order of the words stays the same. Extended silences are heard between each poem and shorter silences are heard between words in the fragmented poems; the shorter silences are equal for the entirety of the poem but differ from poem to poem. For the non-Arabic speaker, the listener may focus on the flow of the poetry when the poems are heard in full, as well as the sounds of the Arabic language, particularly when each word is separated. Whereas a listener who understands Arabic will most likely reflect on the meaning of the text. Souleh and I purposefully did not offer translations of the text so that the listeners could have their own thoughts and interpretations of the text's meaning. Furthermore, for Souleh's performance, she was seated in the centre of the space and remained still, with an empty seat in front of her as a suggestion for people to sit. The listeners were not only influenced by the sounding event, but their physical encounter with the installation and Souleh.

*From my personal experience of Huia and my familiarity with the sounds of Souleh's poetry, there are words that are more striking than others because of the connections I make with the English language. These words are shown in the table below and my phonetic interpretation of them is compared to Souleh's. Most of the familiar words are those that are short and repeated. The final word, 'laylaton' was striking because of its similarity to the name Leila, which was a name already on my mind as Leila Clark assisted with the video documentation of the installation. It must be noted that Arabic is a complex language with many different Arabic dialects and variables. For example, Souleh's poetry is in Modern Arabic (الفصحى, Al-Fusha) and words will differ depending on gender, groups and if people are present or absent in Arabic grammar.<sup>527</sup> Additionally, Latin phonology does not give the sounds of the Arabic language justice and is particularly evident in the pronunciation of قد (qad). My phonic interpretation is based on my own monolingual experience. Souleh suggested that if someone was a native Spanish speaker, they may have a different*

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<sup>527</sup> Nour Elhouda Souleh, In Conversation with the Author [Video Conversation], 30 July 2020.

understanding. For example, خ (Kh) could be compared to the 'j' sound (for example, Jorge) in Spanish.<sup>528</sup>

Arabic	Souleh's Phonetic	My Phonetic	Translation
هي	hia	here	She
و	wa	wah	And
من	min	min	From
في	fee	fee	In
كن	cun	cun	Be (male)
لي	lee	lee	For me
قد	qad	hgot	To show proximity (but not distance), e.g. almost, may
يا	ya	ya	Calling at someone
ليلة	laylaton	laylaton	Night
تفاصيلك	tafaaseeluka	tafaaseeluka	Your details (male)

Table 1: Familiar Arabic words in Souleh's Poetry<sup>529</sup>

There are many types and experiences of silence within the compositions of this project, and the definitions described above are not finite. Additionally, this experience is individual to the listener. An overview of the types of silences in both experience and notation can be seen in Appendix 3 (Silences within each Composition).<sup>530</sup>

### Composition as Multiplicity

As discussed previously, the score is an invitation for a musical situation, and it is the experience of the music through body and sound that gives the music meaning. This section addresses the multiple interpretations by the players of the indeterminate scores of the project as well as the notation's multiplicity. Although the pieces are indeterminate and each realisation is different, the pieces share similar characteristics, but these are nevertheless specific to each piece.

The key feature of my compositions which offers such a multiplicity of outcomes is its indeterminacy. The pieces of this project are influenced by my experiences of everyday life, but also explore various degrees of the unknown; each realisation results in differing and new iterations.

<sup>528</sup> *Ibid.*

<sup>529</sup> *Ibid.*

<sup>530</sup> See page 146.

Although the pieces are indeterminate, this is not to say that any sounds may be played. The types of sounds characteristic of each piece and my practice are achieved through the language I use to describe sounds, which is addressed further in the following Notation as Multiplicity subsection. Indeterminacy can be explored in two forms; it can inform the compositional process and the player's involvement in the work. Although I could have used chance procedures to create the pieces of this project, the indeterminate elements are within the instructions and notation. Each realisation cannot be reproduced, and the players experience the unfolding of an unknown form. For example, in *Amalgamations* the players explore the notation without prior decision making, and in *Far Infrared* the players may not know which lines have been chosen and players may choose to not play sounds for the entirety of their timeframes. In all pieces of this project the indeterminacy instigates choice, by the player and listener. For example, in *Huia*, the audience decide how they wish to experience the work. The indeterminacy creates many different outcomes and experiences through the compositional process of playing and listening. The resulting interpretations are based on the individual's subjective experiences, such as in the process of listening addressed in the Listening as Multiplicity section.<sup>531</sup> Therefore, it is the indeterminacy of the compositions which adds a further layer to the listening experience as a qualitative multiplicity.

Each piece explores indeterminacy on different levels and some instructions are more open than others. For example, duration and instrumentation can be set, open or somewhere between. An example of a set duration piece is the original score for *Continuum*.<sup>532</sup> The duration and sounding events are determined within the score with space-time notation, however sounds do not have to occur for the full duration of the timeframes. The instrumentation is set in that it is a quartet for two strings, flute, and clarinet, but the types of string instruments, flute and clarinet are open. *Amalgamations* is another example but with an instrumentation which sits between being set and open, and with an open duration. The solo versions of *Amalgamations* are for solo string instrument, piano, and organ, but they are open to all types of those instruments. Furthermore, the instructions for the quartet version are open for any four instruments. Originally, *Amalgamations* had a minimum duration of twenty minutes to ensure that a realisation created the desired aesthetic. After rewording the instructions so that the player knows to take time changing and looking for instructions, this minimum duration was not necessary.

*The openness of instrumentation and duration (and notation) are important for me for accessibility and adds to the excitement of learning more about the pieces through varied*

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<sup>531</sup> See page 93.

<sup>532</sup> [Continuum : CCCU Research Space Repository \(canterbury.ac.uk\)](#) > Sophie Stone - Continuum (Score).pdf.

*durations and on different instruments. For me, the pieces are not about a specific instrumentation, but about a musical idea. Writing in a way which is not fixed means that each piece is constantly changing in experience and in notation (which is addressed in the next subsection) and is therefore a qualitative multiplicity.*

### **Notation as Multiplicity**

Notation acts as a 'mediator' between the idea and its realisation.<sup>533</sup> Pisaro claims that 'experimental music confronts ideas about writing' – the compositional practice of notation and the score.<sup>534</sup> He describes reading a score like reading a poem, as it demands multiple readings for it to be grasped and can be read in multiple ways.<sup>535</sup> Whereas for graphic notation, Gottschalk explains that 'visual images are conceived as and ultimately translated to sound images'.<sup>536</sup> Pisaro considers the main compositional practices of notation in experimental music as the following: 'the point (or dot)', the use of numbers, grid notation, lines, the use of the page, images, language, lists, poetry, titles, duration, transcription, leaving out musical parameters for interpretation, and the writing as a process.<sup>537</sup> The majority of these practices are used and developed within this research inquiry and will be explored within this section. Despite notation being fixed on the page, the notation of the scores within this research inquiry is open and I consider the notation to be a qualitative rather than quantitative multiplicity because it gives way to numerous interpretations and experiences, and the notations are shared and developed between projects.

In comparison to fully notated scores, Thomas explains that experimental music notation requires the player to have a more interpretative or even '*investigative*' approach.<sup>538</sup> As discussed in the Contextual Review chapter, indeterminacy is one or if not the main feature of experimental music.<sup>539</sup> Indeterminacy results in musical outcomes that are unknown; the unknown may include: the performance environment, durations, pitch, technique, and rhythm, for example. Fox describes this approach as an attempt to create music with which the composer 'has an unprecedented relationship' and each new piece is 'an attempt not just at rearranging previously tested music formulae but at making something different'.<sup>540</sup> The player's response to and understanding of the notation will be different to the composer's, and therefore each interpretation (or investigation) will be different.

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<sup>533</sup> Saunders, "Introduction", 2.

<sup>534</sup> Pisaro, "Writing, Music", 28.

<sup>535</sup> *Ibid.*, 27.

<sup>536</sup> Gottschalk, *Experimental Music Since 1970*, 98.

<sup>537</sup> Pisaro, "Writing, Music", 32–73.

<sup>538</sup> Thomas, "A Prescription for Action", 77 (original emphasis).

<sup>539</sup> See page 26.

<sup>540</sup> Fox, "Why Experimental? Why Me?", 26.

Thomas notes that 'the most interesting [experimental] music being composed today is organized in such a way as to provide clear restrictive parameters within which the performer may move', and this gives the focus to 'what the performer *does* rather than how she interprets'.<sup>541</sup> To summarise, Thomas believes that the most interesting work comes from controlled indeterminacy (or aleatoricism) where the player investigates through experimentation rather than free improvisation or determined music. This controlled indeterminacy is evident in all the pieces of this project and is how the characteristic sounds of each piece form. In agreement with Fox and Saunders, Thomas argues that the performance practice of experimental music is significant for its 'inquisitiveness and investigation' rather than a search for authenticity which is the purpose of traditional Western classical music and the work-concept.<sup>542</sup> The investigative approach to playing experimental music is a collaboration between composer and player,<sup>543</sup> as well as the listener.

### *Types of Notation*

The following subsections explore the varied forms of notation within the compositions of this research study. At this early stage of my life as a composer I am developing a language and hybridisation of notations which are characteristic of my scores and this interconnectivity will be discussed here also. The scores are open to interpretation by musicians and non-musicians, therefore I explore forms of notation such as verbal, graphic, and staff notations that are not read traditionally and, on occasion, no notation at all. The practice of writing accessible and flexible music is an alternative to the romantic viewpoint of the work-concept which places value on the ability to perform, read and understand Western notation, but is characteristic of experimental music. Small acknowledges, and I agree, that anyone is born able to create music and 'our present-day concert life, whether "classical" or "popular," in which the "talented" few are empowered to produce music for the "untalented" majority, is based on a falsehood'.<sup>544</sup>

### Graphic Notation

Graphic notation is used both in *Amalgamations* and *Continuum*. In *Amalgamations*, the notation of the first movement is in the form of a constellation-like pattern which acts as a map to guide the player through it. Whereas, in *Continuum* graphic notation is used for the scores of the Tam-Tam that are played in conjunction with the main score.<sup>545</sup> Both forms of graphic notation feature circles and lines and were initially drawn by hand, but then created digitally for clarification. In *Continuum*, the larger

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<sup>541</sup> Thomas, "A Prescription for Action", 94 (original emphasis).

<sup>542</sup> *Ibid.*, 98.

<sup>543</sup> *Ibid.*

<sup>544</sup> Small, *Musicking*, 8.

<sup>545</sup> [Continuum : CCCU Research Space Repository \(canterbury.ac.uk\)](#) > Sophie Stone - Continuum (Score).pdf.

circle represents the Tam-tam, but in *Amalgamations* other shapes could have been used. I chose the circle because it represents fluidity and is not distracting for the eye like the rigid shapes of polygons, which could be interpreted differently. Additionally, graphic notation is used in the main score of *Continuum* to map the density of sound for the fixed media part.

## Text

Text and verbal notation are used in various ways for each project, such as poetic and minimal instructions, lists and categorisation and titles.

### Poetic and Minimal Instructions

A common feature of my scores is the absence of traditional music notation. In composing, I do not want to write specific sounds with exact pitches, dynamics, and techniques, because I want to avoid instructing players to play in a specific way; a player's interpretation and personal experiences bring meaning and value to the piece. I therefore describe sounds that I would like to hear, which are based on my musical preferences. The ways in which I describe sounds are poetic and as minimal as possible to ensure player interpretation as well as to avoid a busy score, which is uncharacteristic for the music that I write. There is an interconnectivity between *Amalgamations*, *Continuum*, *Far Infrared*, and *postcard-sized pieces* because the verbal instructions for sound are similar.

### Lists and Categorisation

Lists and categorisation go hand in hand within my notation and are key features in *ASAT*, *Amalgamations*, *Continuum*, and *postcard-sized pieces*. As well as in notation, lists are a part of my everyday life for planning and documenting information. Although they are not used within the notation of *Far Infrared*, the instructions are displayed as a list. In *ASAT* and *Continuum* lists and categorisation are used to provide information for the creation of a realisation score. In *Amalgamations* lists are used to show the instructions represented by numbers and letters in the graphic notation. The lists are then categorised depending on the instrumentation, for example pitches, dynamics, sound, and technique.<sup>546</sup> In *postcard-sized pieces*, lists are used within the instructions, suggestions for realisation, as well as in the verbal notation. The use of lists is a common feature of experimental music and is prevalent in the work of Wandelweiser composer Jürg Frey; his music is often based on lists and lists are incorporated in his notation and titles.<sup>547</sup> For example, in

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<sup>546</sup> [Amalgamations : CCCU Research Space Repository \(canterbury.ac.uk\)](#) > Sophie Stone - Amalgamations for Organ (Score).pdf, Sophie Stone - Amalgamations for Piano (Score).pdf, Sophie Stone - Amalgamations for Quartet (Score).pdf, Sophie Stone - Amalgamations for Solo String (Score).pdf.

<sup>547</sup> Jürg Frey, In Conversation with the Author, Composers Meet Composers, Heim.Art, Neufelden, Austria, 24 June 2019.



April to May 2020, Frey recorded a new piece titled *Lists of Words Lists of Sounds*; the piece comprises two sections of equal length, one with words from two books, one in English and one in French, followed by another with instrumental sounds.<sup>548</sup>

### **Text as Score**

Using borrowed text as part of the notation or sound, such as Frey does, is evident in *ASAT* and *Huia*. *ASAT* uses a quote from Lee's *Go Set a Watchman* and *Huia* is based on five Arabic poems written by Souleh. The texts are treated differently in each case. In *ASAT* the vocalists fragment the text, read the words in a different order, and add extended techniques for the voice.<sup>549</sup> On the other hand, *Huia* is about Souleh, her culture and her work; therefore, the text is kept in its totally, heard in the correct order and words are separated by silences. This means that the audience can hear the beautiful melodies of the Arabic language as well as the sounds of each individual word. *Huia* explores the aesthetics of the Arabic language, whereas *ASAT* explores the ever-changing meaning of the quote in its many different iterations and raising potential political issues in the minds of the listener.

### **Titles**

One of the most obvious uses of language in each piece is their titles; titling a piece can be difficult as meaning is taken from the title by the listener and players. Here are explanations for the titles of each project and some of their resulting iterations:

*Far Infrared* was named after the longest wave in the electromagnetic spectrum as a metaphorical representation of the piece's sustained sounds. The different versions have been called *Far Infrared 2.0* and *3.0*, but I refer to them all as *Far Infrared* as they are all the same piece. This is also the case for *ASAT*, *Continuum*, *Huia*, *Amalgamations*, and most realisations of *postcard-sized pieces*.

"*As Sure As time...*" is the first quarter of the quote that I use from *Go Set a Watchman* and has a link to time and the durational aspect of the series. I shortened the title to *ASAT* inspired by Cage's *As Slow as Possible (ASLSP)* (1985). Each realisation does not have its own title.

*Amalgamations* is named for its multiple combinations of possible sounds. Each score is named after its instrumentation, such as *Amalgamations for Solo String Instrument* and *Amalgamations for Organ*. Additionally, some quartet and solo string realisations have been named after their specific instrumentation, for example, *Amalgamations for Viola* and *Amalgamations for String Quartet*.

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<sup>548</sup> Jürg Frey, *List of Words List of Sounds*, 2020, AMPLIFY 2020, Digital Album, Accessed 19 October 2020. <https://amplify2020.bandcamp.com/album/list-of-words-list-of-sounds>.

<sup>549</sup> "[As Sure as Time...](#)" : [CCCU Research Space Repository \(canterbury.ac.uk\)](#) > Sophie Stone - ASAT (Score).pdf.

*Continuum* is defined as ‘something that changes in character gradually or in very slight stages without any clear dividing points’.<sup>550</sup> It best describes the piece’s long form and gradual changes of sound. Each realisation has the same name of *Continuum* (plus where they were presented, such as *Continuum for Sound Thought*) other than the collaboration with Horner, which is titled *Hibernus Opus Continuum*. The collaboration was named by Horner and is a mistranslation of “winter work continues” and refers to the winter themed experimental podcast that Horner created; this title reflects the authorship of the collaboration.<sup>551</sup>

*Huia* has two names, one that is phonetic, and one that is Arabic. When we were brainstorming names surrounding language, culture, and identity we discovered that هُوِيَّةٌ, meaning “identity” is phonetically pronounced *Huia*. For me, and perhaps other English monolingualists, *Huia* sounds like ‘who we are’ in the English language. We both felt that this title perfectly suited the project and we agreed to not explain the title in the descriptions of the installation, thus being a form of metaphorical silence. As the interpretation of the title is from my personal listening experience, it allows other listeners and readers to make their own interpretation, meaning and understanding.

Initially, *postcard-sized pieces* were to be named after the number of the postcards of the set. However, I left the piece open so that I could add to it in the future, and therefore left the title as *postcard-sized pieces* which clearly describes the contents of the set. Within this project, all the text is in lower case, which I decided to explore as a way of demonstrating an absence of hierarchy. For example, no sounds are better than other sounds, and sound and silence are of equal importance.

## Space

The use of space on the page is important in notation and the aesthetic of the page should be reflective of the character of the piece. The position of text, graphic, or other notations on the page affects how it is interpreted by the player, whether they are aware of it or not. Blank space and the positioning of text to create space can be interpreted as silence and space, with the resulting sounds being sparse and slowly changing. By using letters and numbers in *Amalgamations* to represent instructions, the score is uncluttered and clear. As well as the use of multiple types of notations, *postcard-sized pieces* experiments with the position of the notation on the page. Blank and staff notations are central, but the text notations are positioned and spread across the page in various ways; not one text notation is positioned the same.

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<sup>550</sup> "CONTINUUM | Meaning in the Cambridge English Dictionary", *Cambridge Dictionary*, accessed 19 August 2020, <https://dictionary.cambridge.org/dictionary/english/continuum>.

<sup>551</sup> [Continuum : CCCU Research Space Repository \(canterbury.ac.uk\)](#) > 15 Jan 2019 - Hibernus Opus Continuum with Ben Horner - Wintersound.wav.

## Hybrids

For *Amalgamations*, *Far Infrared*, *Continuum* and *postcard-sized pieces*, hybrid notations are used. *Amalgamations* comprises both text and graphic notations, however *Far Infrared*, *Continuum* and *postcard-sized pieces* share a space-time notation that I have developed which combines staff and text notations. This notation was initially created for *Continuum* and the first sketches of this can be seen in the archive.<sup>552</sup> The notation is a blank staff timeline (one line per instrument) with bracketed sections for sound, and text to describe the sounds. In *Far Infrared*, the notation is used similarly but for an open duration. The score includes two versions, one for a set duration of twelve minutes, and another with percentages to create versions of differing durations.<sup>553</sup> The percentages are purposefully specific and ironic due to the open nature of the piece. In *postcard-sized pieces*, the notation is developed further without specific timings, and occasionally no described sounds, but only signs such as arrows and dynamics, which suggest gestures.<sup>554</sup> Additionally, a simplified version of the notation, without the staff, is used for the curated versions of *postcard-sized pieces* to create a timeline of postcards to be played by specific ensembles.<sup>555</sup>

## Left out Parameters

Although the scores are open there are parameters which suggest specific types of sounds, such as fragile, quiet, and sustained sounds in *Amalgamations*, *Continuum*, *Far Infrared* and *postcard-sized pieces*. On the other hand, there are many parameters that are left out which require improvisation and process of thought and composition from those realising the scores. The most obvious parameters which I do not suggest are exact pitches, rhythms, durations, and instrumentation. Instead, I offer suggestions which result in a range of sounds that are unpredictable, but of the aesthetic I describe. The suggestions give the players agency in finding their own sounds specific to them and their instrument and cannot be replicated by someone else in the same way.

## Field Recordings

Pisaro writes that field recordings are a form of writing with a different 'kind of translation' as 'a field recording is sound written by the Earth' translated through a recording device; the sound goes through

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<sup>552</sup> [Continuum : CCCU Research Space Repository \(canterbury.ac.uk\)](#) > Sophie Stone - Continuum (Sketch).jpg.

<sup>553</sup> [Far Infrared : CCCU Research Space Repository \(canterbury.ac.uk\)](#) > Sophie Stone - Far Infrared 3.0 2019 (Score).pdf.

<sup>554</sup> [postcard-sized pieces : CCCU Research Space Repository \(canterbury.ac.uk\)](#) > 31 Aug 2020 - postcard-sized pieces 2020 (Score).pdf.

<sup>555</sup> [postcard-sized pieces : CCCU Research Space Repository \(canterbury.ac.uk\)](#) > Sophie Stone - MCC postcards (Score).pdf [Example].

a change which is specific to this device.<sup>556</sup> The field recordings used within this research project involve recordings of environments and micro-environments, and give the listener information about them through sound, which they will interpret in their own way. Pisaro calls sounds that are related to the Earth, 'Geosound'.<sup>557</sup> He writes that Geosounds 'must make explicit the usually implicit connection between the place where we are situated and how this place conditions the sounds we make'.<sup>558</sup> Additionally, the use of images and video documentation surrounding the projects of this PhD can be described as field recordings (for example, the *postcard-sized pieces* documentation in the archive), a terminology used by Waeckerlé.<sup>559</sup>

### *Score as Multiplicity*

Each project does not exist as a single score, but in multiple forms that are still considered the same piece:

*Amalgamations* was initially written for organ, but the graphic notation can be used for other instrumentation. Therefore, I have created versions for solo string instruments and piano, as well as a quartet version which all explore the same types of sounds. The graphic scores are the same, but it is the instructions for each letter and number, which differ. The same types of sounds are used, but instructions are given that are more relevant to the instrumentation or for any instrument in the case of the quartet version. These are all *Amalgamations* because they explore the same notation and have the same characteristic sounds. The scores for *Amalgamations* are not complete and I will continue to create versions for further instrumentation.

*Far Infrared* exists in three forms; the first form is fully notated for a trio and in two movements, the second for quartet, and the third is an open instrumentation version for two or more instruments. The first two forms are similar in that the material is almost identical but arranged for different instrumentation. The final version is more open. However, the integrity of the piece is kept through the descriptions of sounds taken from the first version's audio recordings, the shared instrumental techniques, and the overall structure of the piece. Although the material and overall structure are similar, the distribution of sound over time is different. As the open instrumentation version can be performed with larger ensembles, I created a piece of sparse sounds that better represents the

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<sup>556</sup> Michael Pisaro, "Rubies Reddened by Rubies Reddening", in *Writing the Field Recording: Sound, Word, Environment* (Edinburgh: Edinburgh University Press, 2018), 109.

<sup>557</sup> *Ibid.*

<sup>558</sup> *Ibid.*

<sup>559</sup> Waeckerlé, In Conversation with the Author [Video Conversation].

original version otherwise the piece could sound too dense. Additionally, the third version can exist in multiple forms of different durations.

ASAT has a text score and realisation scores are a result of each iteration. The main score comprises instructions for creating a realisation score as well as a template. The template is divided into the four sections for the different parts of the quote, with instructions for structure, technique, and movement.<sup>560</sup>

Like ASAT, *Continuum* has a template and information to create a realisation score to be completed prior to realisation as well as a completed score as an example, which may also be used. The example score is the score that I created for the first installation by the Splinter Cell quartet at *Wintersound* 2018.<sup>561</sup> There have been further fixed media and audiovisual versions of *Continuum* based on the first performance and the fixed media, and they therefore do not have a score. The process of the creation of the fixed media part was an experimental process as I learned to use editing software.

*postcard-sized pieces* are a set of scores, which can be played in any way. I have curated versions of the piece for various ensembles and this has resulted in multiple scores for specific people and instrumentation. The curated scores could be realised by others, but the versions are written with the specific players in mind. Additionally, the curated scores are made for various situations. For example, versions for Montrose Composers' Club and fivebyfive ensemble were made for online performance. Whereas the version for Ret Frem Ensemble was written for the players to create a video recording in a way that suited them.

Beyond the score

*Huia* is the only project which does not have a specific score for realisation, and this is because it is an installation-based collaboration. Although there is no score, the documentation associated with the project could be described as notation, such as the poems written by Souleh, and the images and field recordings taken by her. *Continuum* and ASAT have scores, but they go beyond the notation. For example, the first installation of *Continuum* was recorded and comprised fixed media as well as acoustic sounds. The recordings and the fixed media have been used in further digital versions of the piece that do not have notation, such as *Hibernus Opus Continuum* and *Continuum at Sound Thought*.<sup>562</sup> On the other hand, ASAT has a main score and realisation scores for each iteration, but I

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<sup>560</sup> ["As Sure as Time..." : CCCU Research Space Repository \(canterbury.ac.uk\)](#) > Sophie Stone - ASAT (Score).pdf.

<sup>561</sup> [Continuum : CCCU Research Space Repository \(canterbury.ac.uk\)](#) > URL 1: [12 Jan 2018 - Continuum at Wintersound \(FULL VERSION\) - YouTube](#).

<sup>562</sup> [Continuum : CCCU Research Space Repository \(canterbury.ac.uk\)](#) > 15 Jan 2019 - Hibernus Opus Continuum with Ben Horner – Wintersound.wav., 17 Feb 2019 - Continuum at Sound Thought - Glasgow.wav.

went beyond the notation and instructions to use fixed media and create a version which merges with *Continuum*.

...

Although types of notations and the scores have been described above as seemingly quantitative multiplicities, with categorisations and notation mostly written, I argue that they are in fact qualitative because of the subjective experiences they create and how each piece is continually evolving and interconnected with other pieces. The pieces are not static.

## Final Reflections

Through this research project I have developed my practice, my thoughts on what it means to be an experimental musician, and the language I use surrounding experimental music. I now use terms such as “situations”, “playing”, “realisations” and “iterations”, which are words that describe ways of musicking that can take place in any form and consider environmental factors and people. Having had a somewhat traditional education in classical music, the language I had inherited to describe music included music being a presentation or performance to and for an audience, with accuracy and perfection being what I thought defined music as good and valuable; it is something I have always felt uncomfortable with and was the reason I gave up playing music for several years. However, now I believe that music is about community, being together and having meaningful experiences with others. This is investigated within my research and is manifested in the process of composition and realisation of six new compositions of experimental music. For example, a group of music students at the Rochester Institute for Technology (NY) have performed a version of *postcard-sized pieces* through Zoom; this was their first experience of playing experimental music. The students could not meet in person due to the Covid-19 restrictions and music-making and building relationships have been affected. The director of the ensemble, Laura Lentz, explained how playing this piece has been ‘a super community builder’ and the students really loved playing it.<sup>563</sup> This feedback is more valuable to me than how closely the sounding result is perceived to be to the score. Not only has this piece brought new experiences to them, but it has encouraged the students to listen and learn from one another and build relationships. Community music, musicking and experimental music have been addressed previously, however I have developed an approach which is a personal practice of facilitating situations that I value and promote through notation (or its lack in the case of *Huia*). Furthermore, I have developed a musical practice and philosophy that describes this approach in terms of its multiplicity and manifests this multiplicity in its practice.

Each composition of this research project is open and therefore I will continue to discover their multiplicity through experiencing varied performance and non-performance situations and creating new notated versions of pieces. Outside of the boundaries of this project, there are several ideas that have been suggested by the research that may be considered in the future. For example, I plan to explore other instrumentations of *Amalgamations* such as solo woodwinds which cannot be sustained for as long as the instrumentations I have investigated before, and varied numbers of players, such as a duet or trio. The *postcard-sized pieces* were completed during a time of lockdown and social distancing, therefore realisations took place virtually and PDFs of the score were used.

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<sup>563</sup> Laura Lentz, In Conversation with the Author [Instant Messenger], 24 October 2020.

However, I aim for the score to be presented on a book ring as a tangible object that can be played with in a way that will change how the piece is experienced by the players; the postcards can be ordered in any way, and it will encourage more arbitrary decisions as opposed to the linear PDF file. Lastly, drawing on the processes and practices I have developed during this research project, I have many friends who I wish to collaborate with. By working with others, I will not only investigate new instrumentations, but the collaborations will reveal more about the pieces of this project through new interpretations as well as the unique collaborative and compositional processes that we develop together. Further to this, the collaborations may give rise to more compositions which explore multiplicity and the practices developed in this research project.

This PhD does not have specific research questions, however it has a 'research inquiry', a term used by Nelson as practice research projects 'yield findings', but do not necessarily provide answers.<sup>564</sup> The research inquiry here explores multiplicity as a paradigm for experimental music, and offers new perspectives on how qualitative multiplicity is experienced in experimental music through sound, silence, environment, notation and the compositional process. The aim of a practice research methodology is to contribute new knowledge through practice. Through my compositions and reflection I have aimed to offer new perspectives on experimental music through a frame of multiplicity, with reference to Badiou's concept of multiplicity of which music is seldom related to, but rather film, visual arts and life. I have contributed several new compositions, which explore multiplicity through sound, silence, and situations, as well as the score. These compositions have been disseminated in many ways with each offering various new musical experiences. Furthermore, I have reflected on and analysed new music by composers such as Emmanuelle Waeckerlé and Dante Boon within the same frame, which has not yet been the focus of musicological study outside of my thesis.

It is hoped that this research will encourage further research into multiplicity as a framework within experimental music, and perhaps other musics and arts. As well as showing an alternative frame for considering experimental music, this thesis highlights the importance of experience on compositional practice in experimental music, and how everyday life and relationships surrounding music are fundamental to it, and thus challenging the role of the author and promoting collaborative practices. For me, without people, friendships and collaboration, music-making cannot take place. The experiential process of experimental music that I describe is a multiplicity which offers future composers and musicologists of experimental music different languages and framings which are an alternative to and move beyond a work-concept oriented understanding of their practice.

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<sup>564</sup> Nelson, *Practice as Research in the Arts*, 97.



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## Appendices

### 1. Timelines for Each Composition

The tables below give a timeline for the multiple realisations of each project. However, each project goes beyond this, including processes such as compositional processes (e.g., researching, writing, listening, and recording) and people processes (e.g., rehearsing, discussing, and collaborating).

#### ***Far Infrared (2015/18/19)***

Date	Outcome	Situation
Mar 2015	<i>Far Infrared</i> by Splinter Cell (violin, cello, piano and two EBows). (10')	Workshop and Concert (Maxwell Davies, CCCU)
29 Oct 2018	<i>Far Infrared 2.0</i> by Splinter Cell (piano, two EBows, flute, soprano saxophone and viola). Winning piece of the Maxwell Davies Memorial Prize. (10')	The <i>Canterbury Festival</i> Peter Maxwell Davies Memorial Prize (St Gregory's Centre for Music, CCCU)
18 Mar 2019	<i>Far Infrared 3.0</i> by the Free Range Orchestra (15 players). (12')	<i>Free Range</i> (Garage Coffee, Canterbury)
24 Mar 2019	<i>Far Infrared 3.0</i> by the Free Range Orchestra. (30')	Rehearsal (St Gregory's Centre for Music, CCCU)
27 Jun 2019	<i>Far Infrared 3.0</i> (10 players) by Antoine Beuger, Jürg Frey, Emmanuelle Waeckerlé, Joachim Eckl, Marianne Schuppe, Masaya Ozaki, Noah Jenkins, Alex Nikiporenko, Anne Leilehua Lanzilotti and Sophie Stone. (3x 12')	Composer Meet Composers, (Neufelden, Austria)
6 Oct 2019	<i>Far Infrared 3.0</i> by the Free Range (13 players and dancer). (12')	<i>Margate NOW</i> (Foyle Rooms, Turner Contemporary, Margate)
21 Nov 2019	<i>Far Infrared 3.0</i> by Orchestra in the Shape of a Pear (8 players). (12')	'Hindemith @ the pub' (The Woodman, Birmingham)
7 Dec 2019	<i>Far Infrared 3.0</i> by Jason Hodgson, Natalie Salerno, Grant Gover and Sophie Stone. (18')	<i>Drone Tower</i> (Westgate Towers, Canterbury)
24 Jan 2020	<i>Far Infrared 3.0</i> by the Free Range Orchestra (18 players and dancer). (12')	<i>Wintersound</i> (Daphne Oram Creative Arts Building, CCCU)

8 Feb 2020	<i>Far Infrared 3.0</i> by Lauren Redhead and Alistair Zaldua (organ and electronics). (12')	<i>Ideas of Noise</i> (St Paul's Church, Birmingham)
14 Feb 2020	<i>Far Infrared 3.0</i> by Lauren Redhead and Alistair Zaldua (organ and electronics). (12')	<i>Automatronic</i> (St Stephen's Church, Bristol)
19 Feb 2020	<i>Far Infrared 3.0</i> by Lauren Redhead and Alistair Zaldua (organ and electronics). (12')	<i>Electric Spring</i> (HISS, University of Huddersfield)
18 Jun 2020	<i>Far Infrared 3.0</i> by Free Range Orchestra (14 players). (12')	<i>Free Range TV</i> (Zoom, Online)

***"As Sure as Time..." (2016-)***

Date	Outcome	Situation
6 Jan 2017	ASAT installation for three vocalists (Hannah Firmin, Kelly Butler and Jason Hodgson). (15')	<i>Royal Musical Association/British Forum for Ethnomusicology Research Students' Conference</i> (Sidney Cooper Gallery, CCCU)
10 May 2017	ASAT installation for three vocalists (Hannah Firmin, Natalie Salerno, Jason Hodgson) and fixed media (stereo). (10')	<i>PhD Composers' Concert</i> (St Gregory's Centre for Music, CCCU)
2 Jun 2017	Paper and installation of ASAT for two vocalists (Sophie Stone and Natalie Salerno) for fixed media (stereo/8 speakers). (10')	<i>Arts and Humanities Faculty Research Conference</i> (St Gregory's Centre for Music, CCCU)
1 Jul 2017	ASAT installation for three vocalists (Max Erwin, Hannah Firmin and Jason Hodgson) and stereo fixed. (18')	Lunch break at <i>Performing Indeterminacy: An International Conference</i> (Clothworkers Centenary Hall, University of Leeds)
9 Sep 2017	ASAT paper and installation for a roundtable discussion of temporal processes with the Music and/as Process Study Group. Installation with stereo fixed media (stereo), and two vocalists (Alistair Zaldua and Hannah Firmin). (10')	<i>RMA Annual Conference</i> (University of Liverpool)

5 Jan 2018	Paper and installation of <i>ASAT</i> with one vocalist (Jason Hodgson) and four-channel fixed media through eight speakers. (12')	<i>RMA/BFE Research Students' Conference</i> (HISS, University of Huddersfield)
24 May 2018	Paper and installation of <i>ASAT</i> with three live vocalists (Grant Gover, Diane Dunn and Jason Hodgson) and fixed media (stereo). (15')	Lunch break at <i>PGRA Conference</i> (CCCU)
30 Jun 2018	Installation of <i>ASAT/Continuum</i> with quadraphonic fixed media. (18' looped)	<i>Music and/as Process Conference</i> (Edinburgh Napier University)

#### ***Amalgamations (2016-)***

Date	Outcome	Location
24 Oct 2016	<i>Amalgamations for Organ</i> installation by Lauren Redhead. (20')	<i>Automatronic: New Music for Organ and Electronics</i> for Canterbury Festival (CCCU Chapel)
19 Nov 2016	<i>Amalgamations for Organ</i> by Lauren Redhead. (45')	<i>Automatronic: Encounters</i> (St Laurence Church, Catford, London)
8 Jan 2018	<i>Amalgamations for Organ</i> by Ben Scott. (20')	Discussion and rehearsal (Holy Trinity Church, Folkestone_)
15 Jan 2018	<i>Amalgamations for Organ</i> by Ben Scott. (90')	Intimate performance (Holy Trinity Church, Folkestone)
13 Oct 2018	<i>Amalgamations for Organ</i> by Lauren Redhead. (90')	<i>Automatronic: Waves of Sound</i> (Corpus Christi College Chapel, University of Cambridge)
22 Oct 2018	<i>Amalgamations for Organ</i> by Lauren Redhead. (36')	<i>Automatronic: New Music for Organ and Electronics</i> (CCCU Chapel)

29 Jun 2019	<i>Amalgamations for Viola</i> by Anne Leilehua Lanzilotti (16')	Composers Meet Composers (Heim.Art, Neufelden, Austria)
26 Jul 2019	Workshop and performance of <i>Amalgamations for Quartet</i> by Lauren Redhead (accordion), Alistair Zaldua (violin), Peter Nagle (cello) and Elizabeth Hilliard (voice). (10')	<i>Music and/as Process Conference</i> (Institute of Contemporary Music Performance, London)
28 Oct 2019	Rehearsal and Performance of <i>Amalgamations for Quartet</i> by the Leon String Quartet. (12')	<i>Maxwell Davies Memorial Prize Composition Competition for Canterbury Festival</i> (St Gregory's Centre for Music, CCCU)
15 Nov 2019	<i>Amalgamations for Viola</i> by Anne Leilehua Lanzilotti. (15')	<i>The 20/19 Project</i> (Daphne Oram, CCCU)
24 Jan 2020	<i>Amalgamations for Quartet</i> by the Splinter Cell String Quartet. (10')	<i>Wintersound</i> (Daphne Oram, CCCU)
27 Jan 2020	<i>Amalgamations for Piano</i> by Alex Apostolopoulos. (three recordings totaling 22')	Personal practice (Newcastle University)
Jan-Apr 2020	<i>Amalgamations for Cello</i> by Peter Nagle. (45'/26')	Personal practice (London)
Sep 2020	<i>Amalgamations for Piano</i> by Richard P. John. (25')	Personal practice (Swansea, Wales)

### **Continuum (2017-)**

Date	Outcome	Situation
12 Jan 2018	<i>Continuum</i> installation by Splinter Cell (Heledd Wright, Alison Holford, James Widden and Tom Jackson) with fixed media. Recordings taken by Panos Ghikas and his students, fixed media moderated by Matt Wright, and filmed by Lauren Redhead. Funded by MPA and CPBRA. (90')	<i>Wintersound</i> (Sidney Cooper Gallery, CCCU)

31 May-1 Jun 2018	<i>Continuum</i> installation (15.1 surround fixed media). (2x 90')	<i>Centre for Practice Based Research in the Arts Conference</i> (Coleridge Annexe, CCCU)
30 June 2018	Installation of <i>ASAT/Continuum</i> with quadraphonic fixed media. (18' looped)	<i>Music and/as Process Conference</i> (Edinburgh Napier University)
25 Jan 2019	<i>Hibernus Opus Continuum</i> an experimental podcast collaboration with Ben Horner. (30')	<i>Wintersound</i> (Sidney Cooper Gallery, CCCU)
17 Feb 2019	<i>Continuum at Sound Thought</i> with quadraphonic fixed media. (30')	<i>Sound Thought</i> (Centre for Contemporary Arts, Glasgow)
22 May 2019	Installation of <i>Continuum</i> (15.1 surround fixed media). (90')	<i>PGRA Conference</i> (Coleridge Annexe, CCCU).
3 Oct 2020	<i>Continuum for Soundwave</i> (audiovisual). (17')	<i>Soundwave Festival 3.0</i> (Facebook Live, Online)

### هُويَّة (Huia) (2018-)

Date	Outcome	Situation
12 Dec 2019	<i>Huia</i> premiere with audio and performance installation. (2x 2hrs)	'Art of the Lost' exhibition (Daphne Oram, CCCU)
31 Jan 2020	<i>Huia</i> timelapse. (2')	(YouTube, Online)
21 May 2020	<i>Huia</i> installation (second 2-hour installation from Dec 2019). (2hrs)	<i>PGRA Conference</i> (YouTube, Online)

### postcard-sized pieces (2020)

Date	Outcome	Situation
25 Mar 2020	Audiovisual realisation by Alwynne Pritchard. (2'26")	<i>Recorded Delivery</i> (Facebook, Online)

23 Apr 2020	Curated version for online realisation with Montrose Composers' Club (voice, clarinet, viola, guitar). (10')	Experimentation (Zoom, Online)
8 May 2020	Audiovisual realisation by Alwynne Pritchard of Oliver Leith's postcard comprising all 46 postcards simultaneously. (1')	<i>Recorded Delivery</i> (Facebook, Online)
28 May 2020	Curated version for Montrose Composer's Club and Sacconi Quartet.	Rehearsal and Discussion (Zoom, Online)
27 Jul 2020	<i>postcard-sized pieces</i> for Ret Frem Ensemble (cello, viola, clarinet and flute). (5')	(Facebook, Online)
28 Aug-6 Sep 2020	<i>an outside space</i> , an audiovisual work based on one postcard with accompanying documentation. (4')	<i>Electric Medway</i> (Webpage/YouTube, online)
2 Oct 2020	Postcards by Kory Reeder and Free Improv Ensemble (viola, bass, bamboo flute, two guitars, harmonica and percussion). Stone/Stockhausen 'sandwich' with <i>postcard sized-pieces</i> played twice and Stockhausen's <i>Aus den Sieben Tagen</i> (1968) in between. (50')	Outdoor performance (University of North Texas)
24 Oct 2020	Premiere of commission by RIT students led by Laura Lentz. (clarinet x2, bassoon, alto sax, flute and oboe). (7').	Rochester Institute for Technology (Zoom/Facebook Live, Online)
1-2 Dec 2020	Kompass Ensemble play five postcards as a duo (piano and violin) for a concert on 1 Dec 2020, and one postcard as part of the microludes on 2 Dec 2020 as a trio (violin, piano and percussion).	<i>INSEKTEN – Neue Microludien</i> (Neue Musik Hochschule für Musik, Freiburg, Germany)
14 Jan 2021	Premiere and workshop of a curated version for Amatis Trio. (6')	<i>BFE/RMA Research Students' Conference</i> (University of Cambridge/Zoom, Online)
27 Mar 2021	Premiere of curated a version for fivebyfive ensemble and interview. (5')	Composer Talks (Zoom, Online)

## 2. Compositional Methods and Approaches

Composition	Methods and Processes
<i>ASAT</i>	<ul style="list-style-type: none"> <li>• Listing possibilities for movement, structure, and vocal techniques</li> <li>• Process of rehearsal and reflection to refine the score</li> <li>• Recording of environmental sounds during the compositional process (documentation of the 'silence' between sounding events)</li> <li>• Making of realisation scores (one collaborative)</li> <li>• Making fixed media using environmental recordings and recordings of previous realisations and realisations of other pieces</li> <li>• realisations in various situations</li> <li>• Documentation of sound events</li> </ul>
<i>Amalgamations</i>	<ul style="list-style-type: none"> <li>• Workshop on the organ</li> <li>• Listing possible open instructions for sound/stops, pitch, pedal, manual</li> <li>• Instructions for sound derived from thinking about the experience of sounds</li> <li>• Writing the letters and numbers on the page by hand</li> <li>• Reworking instructions for different instrumentation</li> <li>• Realisations in various situations, e.g., performance or as a practice</li> <li>• Documentation of realisations</li> </ul>



<p><i>Continuum</i></p>	<ul style="list-style-type: none"> <li>• fixed media created using recordings from the players in Ableton (experimentation and random processes)</li> <li>• Creation of a hybrid notation</li> <li>• Originally written by hand on manuscript paper and digitalised for legibility</li> <li>• Notating the density of sound in graphic form</li> <li>• Plotting silence and sound over a timeline</li> <li>• Listing possibilities of sound for each instrument, their techniques, and dynamics</li> <li>• Plotting the possibilities of sound onto the notation</li> <li>• Realisations in various situations (e.g., performance, electronic installation and audiovisual)</li> <li>• Reworking the piece to fit with differing situations</li> <li>• Documentation of realisations</li> </ul>
<p><i>Far Infrared</i></p>	<ul style="list-style-type: none"> <li>• Rearranging for different instrumentation</li> <li>• Creating an indeterminate version through plotting moments of sound and silence onto a timeline (same hybridised notation as <i>Continuum</i>) with five lines (same number of instruments as 2<sup>nd</sup> version of the piece)</li> <li>• Listening to the recordings and describing the sounds for open instructions.</li> <li>• Using the same dynamics/ideas for techniques</li> <li>• Realisations in various situations (e.g., performance, non-performance, and varied ensemble sizes)</li> <li>• Documentation of realisations</li> </ul>
<p><i>Huia</i></p>	<ul style="list-style-type: none"> <li>• Recording poems fragmented and in full by Nour Elhouda Souleh</li> <li>• Recordings and photos taken by Souleh on a trip to Algeria</li> <li>• Structuring 2-hour installation by plotting sound and silence</li> <li>• Silences partially judged by me and dictated by Ableton</li> <li>• Collaboration with Souleh throughout the process</li> <li>• Documentation of installation</li> <li>• New versions created from the documentation of the installation</li> </ul>

<i>postcard-sized pieces</i>	<ul style="list-style-type: none"><li>• Trying out ideas</li><li>• Creating postcards that are processes, take time and are extramusical</li><li>• Focusing on silent aspects of possible realisations (creation of blank scores)</li><li>• Working backwards by listening to pieces and describing sounds, and thinking about the listening experience first</li><li>• Creating curated versions of the pieces for realisations</li><li>• Exploring digital realisations through networking platforms such as Zoom during the Covid-19 pandemic</li></ul>
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### 3. Silences within Each Composition

The table below lists some of the possible silences of each project, both in their notation and realisation.

Piece	Notation	Realisation
<i>ASAT</i>	<ul style="list-style-type: none"> <li>• Encouraged through instructions</li> <li>• Separation of the quote into four sections</li> </ul>	<ul style="list-style-type: none"> <li>• Before/between/after sound</li> <li>• Extended silences between sounding events</li> <li>• Unpredictable silences of any duration</li> <li>• Space in the environment</li> <li>• environmental sounds</li> </ul>
<i>Amalgamations</i>	<ul style="list-style-type: none"> <li>• Space on the page</li> <li>• Instructions for silence</li> <li>• Instructions for non-performative actions (e.g. changing of stops and vibrato)</li> <li>• Instructions for sustained and repeated sounds</li> <li>• Instructions for very quiet sounds.</li> </ul>	<ul style="list-style-type: none"> <li>• Silence between movements</li> <li>• Unpredictable silences</li> <li>• Non-performative actions during silence</li> <li>• Before/between/after sound</li> <li>• Possibility of a silent realisation</li> <li>• environmental sounds</li> <li>• Sustained, static and repeated sounds</li> </ul>
<i>Continuum</i>	<ul style="list-style-type: none"> <li>• Spaces of no sound</li> <li>• Instructions that encourage not playing</li> <li>• Space in tam-tam graphics</li> <li>• Instructions for sustained sounds</li> <li>• Instructions for fragile/liminal sounds</li> <li>• Instructions for very quiet sounds</li> </ul>	<ul style="list-style-type: none"> <li>• Before/between/after sound</li> <li>• Structural silences</li> <li>• Unpredictable silences through player choice</li> <li>• Space in the performance environment</li> <li>• environmental sounds</li> <li>• Sustained, static and repeated sounds</li> </ul>
<i>Far Infrared</i>	<ul style="list-style-type: none"> <li>• Spaces of no sound</li> <li>• Instructions that encourage not playing</li> <li>• Instructions for sustained sounds</li> <li>• Instructions for very quiet sounds</li> <li>• Instructions for fragile/unstable/liminal sounds</li> </ul>	<ul style="list-style-type: none"> <li>• Structural silences</li> <li>• Before/between/after sound</li> <li>• Unpredictable silences through player choice</li> <li>• Space in the performance environment</li> <li>• environmental sounds</li> <li>• Sustained, static and repeated sounds</li> <li>• Fragmented and unstable sounds</li> </ul>
<i>postcard-sized pieces</i>	<ul style="list-style-type: none"> <li>• Blank scores</li> <li>• Space on the page</li> <li>• Spaces of no sound in staff notation</li> <li>• Instructions for very quiet sounds</li> </ul>	<ul style="list-style-type: none"> <li>• Possibility of silent realisation</li> <li>• structural silence</li> <li>• silence before/between/after sounds</li> <li>• Unpredictable silences through interpretation</li> </ul>

	<ul style="list-style-type: none"> <li>• Instructions for enacting non-performative activities such as recording</li> <li>• Instructions for sustained sounds</li> <li>• Instructions for fragile/unstable/liminal sounds</li> </ul>	<ul style="list-style-type: none"> <li>• Environmental sounds</li> </ul>
<i>Huia</i>	<p>No notation but a verbal concept for the piece of which the sounds of the Arabic language are explored through structural silences and metaphorical silences.</p>	<ul style="list-style-type: none"> <li>• Structural silences</li> <li>• Metaphorical silences (e.g., lack of information given to the audience, hidden recordings, and images without context)</li> <li>• Performed silence (e.g., Souleh’s performance installation)</li> <li>• Before/after/between sounds</li> <li>• Lack of narrative through Souleh’s prosody. I asked her to say her poems in an almost monotone voice with a lack of inflections/intonation so that the meaning of words could not be heard through the way they are spoken.</li> <li>• environmental sounds (of the installation space and through field recordings)</li> </ul>

#### 4. Comparison of Selected Realisations

The table below catalogues some of the similarities and differences between selected realisations of each project. These realisations were selected to show the range of differences possible even when they've taken place in a similar situation with the same instrumentalists or setting, for example.

Project	Realisation Example 1	Realisation Example 2
<i>Far Infrared</i>	6 Oct 2019 <i>Far Infrared 3.0</i> (12') <i>Margate NOW</i> (Foyle Rooms, Turner Contemporary, Margate)	7 Dec 2019 <i>Far Infrared 3.0</i> (18') <i>Drone Tower</i> (Westgate Towers, Canterbury)
	<ul style="list-style-type: none"> <li>• Instrumentation: mixed ensemble of 13 and improvising dancer</li> <li>• Time: daytime</li> <li>• Situation: concert performance with the ensemble as part of a festival</li> <li>• Space: large, bright, and modern space with views of the sea within a gallery</li> <li>• Listeners: Large distance between seated audience and performers</li> <li>• Environmental sounds: gallery visitors as the door opens and closes</li> <li>• Sound: generally full</li> </ul>	<ul style="list-style-type: none"> <li>• Instrumentation: quartet (voice, accordion, recorder and clarinet)</li> <li>• Time: late evening</li> <li>• Situation: concert performance as part of an evening with other ensembles</li> <li>• Space: intimate, dark and medieval tower</li> <li>• Listeners: small distance between seated and stood audience, and performers</li> <li>• Environmental sounds: whistling of the wind through the windows</li> <li>• Sound: quiet and sparse</li> </ul>
ASAT	24 May 2018 Installation of <i>ASAT</i> . (15') Lunch break at <i>PGRA Conference</i> (CCCU)	30 Jun 2018 Installation of <i>ASAT/Continuum</i> . (18' looped) <i>Music and/as Process Conference</i> (Edinburgh Napier University)
	<ul style="list-style-type: none"> <li>• Instrumentation: trio of moving vocalists and stereo fixed media</li> <li>• Space: small lecture room (lunch break room)</li> <li>• Situation: conference lunch break</li> <li>• Listeners: crowded room of people eating and talking both seated in a classroom layout and standing</li> <li>• Environmental sounds: conversations</li> <li>• Sound: moving trio of vocalists with stereo fixed media at one side of the</li> </ul>	<ul style="list-style-type: none"> <li>• Instrumentation: quadraphonic fixed media</li> <li>• Space: medium-sized university music room</li> <li>• Situation: conference lunch break</li> <li>• Listeners: could come and go as they wished, and chairs were distributed randomly</li> <li>• Environmental sounds: quiet with people coming and going as they wished</li> <li>• Sound: a combination of both <i>ASAT</i> with <i>Continuum</i>; a drone layer throughout</li> </ul>

	room including sounds from previous <i>ASAT</i> realisations and <i>Continuum</i> . There was a dramatic build up in the fixed media, cutting to silence and then gradually fading in with sound.	with two voices (quadraphonic)
<i>Amalgamations</i>	29 Jun 2019 <i>Amalgamations for Viola</i> by Anne Leilehua Lanzilotti (16') <i>Composers Meet Composers</i> (Heim.Art, Neufelden, Austria)	15 Nov 2019 <i>Amalgamations for Viola</i> by Anne Leilehua Lanzilotti. (15') <i>The 20/19 Project</i> (Daphne Oram, CCCU)
	<ul style="list-style-type: none"> <li>• Instrumentation: solo viola</li> <li>• Space: open gallery space in rural setting</li> <li>• Time: morning</li> <li>• Situation: playing before breakfast</li> <li>• Listeners: just Lanzilotti and I sat on the floor together</li> <li>• Environmental sounds: birdsong and train passing by</li> <li>• Sound: very slow changes to sound, very quiet and drone-like</li> </ul>	<ul style="list-style-type: none"> <li>• Instrumentation: solo viola</li> <li>• Space: open gallery space in a university setting</li> <li>• Time: evening</li> <li>• Situation: concert performance</li> <li>• Listeners: Lanzilotti stood in front of a seated audience as part of a concert</li> <li>• Environmental sounds: hushed room and creaking chairs</li> <li>• Sound: slightly faster changes to sound, quiet, and more visual approach to extended techniques</li> </ul>
<i>Continuum</i>	17 Feb 2019 <i>Continuum at Sound Thought</i> with quadraphonic fixed media. (30') <i>Sound Thought</i> (Centre for Contemporary Arts, Glasgow)	3 Oct 2020 <i>Continuum for Soundwave</i> (audiovisual). (17') <i>Soundwave Festival 3.0</i> (Facebook Live, Online)
	<ul style="list-style-type: none"> <li>• Instrumentation: quadraphonic fixed media</li> <li>• Space: large theatre space in darkness</li> <li>• Time: daytime</li> <li>• Situation: series of installations for a festival</li> <li>• Listeners: stood or seated wherever they liked in the space</li> <li>• Environmental sounds: awareness of self and breathing</li> <li>• Sound: immersive extract from live performance</li> </ul>	<ul style="list-style-type: none"> <li>• Instrumentation: audiovisual composition</li> <li>• Space: online (Facebook Live)</li> <li>• Time: very late (UK) but available globally</li> <li>• Situation: series of experimental sound works for an online festival</li> <li>• Listeners: in their own homes</li> <li>• Environmental sounds: sounds from the home and self (e.g., breathing)</li> <li>• Sound: stereo extract from the fixed media of <i>Continuum</i></li> </ul>
	12 Dec 2019	21 May 2020

<p><i>Huia</i></p>	<p><i>Huia</i> premiere with audio and performance installation. (2x 2hrs) 'Art of the Lost' exhibition (Daphne Oram, CCCU)</p>	<p><i>Huia</i> installation (second 2-hour installation from Dec 2019). (2hrs) <i>PGRA Conference</i> (YouTube, Online)</p>
	<ul style="list-style-type: none"> <li>• Instrumentation: quadraphonic fixed media</li> <li>• Space: university gallery</li> <li>• Time: daytime</li> <li>• Situation: sound and performance installation with Souleh in the centre of the space</li> <li>• Listeners: could come and go as they wished, seats were available, and people were invited to sit with Souleh</li> <li>• Environmental sounds: café, talking, people walking, and general university campus sounds</li> <li>• Sound: quadraphonic installation involving Souleh's poetry fragmented and in full with silences, and environmental sounds from field recordings taken in Algeria.</li> </ul>	<ul style="list-style-type: none"> <li>• Instrumentation: stereo fixed media and video recording</li> <li>• Space: online (YouTube Live)</li> <li>• Time: daytime (UK)</li> <li>• Situation: online audiovisual realisation during the conference lunch hour</li> <li>• Listeners: in their own homes</li> <li>• Environmental sounds: the sound of the space and sounds from the listener's home</li> <li>• Sound: stereo fixed media from original installation</li> </ul>
<p><i>postcard-sized pieces</i></p>	<p>25 Mar 2020 Audiovisual realisation by Alwynne Pritchard. (2'26") <i>Recorded Delivery</i> (Facebook, Online)</p>	<p>2 Oct 2020 Postcards by Kory Reeder and Free Improv Ensemble. (50') <i>Outdoor performance</i> (University of North Texas)</p>
	<ul style="list-style-type: none"> <li>• Instrumentation: solo voice</li> <li>• Space: red bathroom</li> <li>• Time: any</li> <li>• Situation: online (video on Facebook)</li> <li>• Listeners: in their own homes</li> <li>• Environmental sounds: the sound of the space and sounds from the listener's home</li> <li>• Sound: very quiet realisation of one postcard; sound almost inaudible</li> </ul>	<ul style="list-style-type: none"> <li>• Instrumentation: medium mixed ensemble</li> <li>• Space: outdoors at a university</li> <li>• Time: daytime</li> <li>• Situation: university ensemble performance</li> <li>• Listeners: performers and passers by</li> <li>• Environmental sounds: people walking by talking, vehicles, birds, and wind</li> <li>• Sound: several postcards played twice with Stockhausen's <i>Aus den Sieben Tagen</i> (1968) between</li> </ul>

## 5. Selective Discography

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- Eva-Maria Houben. *Breath For Organ*. Vol. 003. Second Editions, 2018, CD.
- Frey, Jürg. *Jürg Frey*. Vol. MGB CTS-M 144. Grammont Portrait. Musiques Suisses, 2014, CD.
- McCowen, John. *Mundanas I - V*. Vol. EWR 1811. Edition Wandelweiser Records, 2018, CD.
- Merce, Sergio. *Sergio Merce - Three Dimensions Of The Spirit*. Vol. EWR 1806. Edition Wandelweiser Records, 2018, CD.
- Möller, André. O. and Eberhard, Maldfeld. *André O. Möller with Eberhard Maldfeld: In Memory of James Tenney*. Vol. EWR 1503. Edition Wandelweiser Records, 2015, CD
- Nievas, Catriel, and Sergio Merce. *Pampa*. 2016, Digital Album.  
<https://catrielnievas.bandcamp.com/album/pampa>.
- Philippakopoulos, Anastassis. *Anastassis Philippakopoulos - Melaine Dalibert - Piano Works*. Vol. elsewhere 010. Elsewhere, 2020, CD.
- Proto U. *Anomalies*. Cryo Chamber, 2019, Digital Album.  
<https://cryochamber.bandcamp.com/album/anomalies>.
- Radigue, Eliane. *Triptych*. Vol. IMPREC260. Important Records, 2009, CD.
- Reeder, Kory. *Messier*. 2020, Digital Album. <https://koryreeder.bandcamp.com/album/messier>
- Rich, Robert. *Somnium*. Vol. hyp2131. Hypnos, 2001, DVD.
- Schlothauer, Burkhard. *More Chamber Events*. Vol. EWR 1701/02. Edition Wandelweiser Records, 2017, CD.
- Shim, Kunsu. *Kunsu Shim: Trace, Elements & 54 Things*. Vol. cal-13022. Composers' Art Label, 2007, CD.
- Schneider, Urs Peter. *Kompositionen 1960-2012*. Vol. CR 370. Cubus Records, 2014, CD.
- Werder, Manfred. *2003*. Vol. EWR 1601/02/03. Edition Wandelweiser Records, 2016, CD.
- Winter, Michael. *Lower Limit*. Vol. 80798. New World Records, 2018, CD.