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Generative Transcriptions

An Opera of the Self

Tamara Friebel

A thesis submitted to the University of Huddersfield
in partial fulfilment of the requirements for
the degree of Doctor of Philosophy

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Abstract

The techniques which I developed for my work between 2009-12 are a consequence of my own unique mix of synaesthetic sensibilities. I have sought to investigate these innate impulses in order to formulate a deeper understanding of my compositional process and define technical strategies that I have termed *generative transcriptions.*

In this thesis I focus on Canto Morph, 'an opera of the self', a project in multiple parts exploring processes of embodiment, association and dissociation. It is realised through the media of recorded improvisation, a 45-minute scored composition, a virtual architecture, a media installation, a video installation and a sculptural libretto.

This project as 'an opera of the self' is located in an experiential process comprising several stages:
1/ I perform a series of improvisations in a trance-like state using various instruments and my own voice to create multi-layered recordings – *trance improvisation mix.*
2/ These recordings are subjected to analytical transcription which I understand as a process of *reverse engineering* akin to the process that architects employ whereby complex 3-dimensional structures of buildings are analysed and explored diagrammatically in order to discover what kind of essence might be contained in the blueprint of its built form. I cite Xenakis' Philips Pavilion and the dual nature of composition/architecture that is embodied within this design. This process inspires my own methodology, where *mimetic-scripts* are created from the *trance improvised mix* and then refined and further manipulated into a score that can be performed.
3/ The improvisation-analysis-composition process which can broadly be conceived as an 'embodiment of self' is subjected to another stage in which I create a new body – a *re-embodiment* in which to site the work architecturally.

In exploring the multi-modal approach that is represented by the Canto Morph, I have underpinned a novel and multi-facetted way to approach a compositional practice, where through *synaesthetic empowerment,* a myriad of forces enable an emergent compositional method of *generative transcriptions*.

Key Words:
generative transcriptions, embodiment, association, dissociation, trance improvisation mix, reverse engineering, mimetic-script, re-embodiment

TABLE OF CONTENTS

Word Count: 22 606

TABLE OF DIAGRAMS

<div align="center">

CANTO MORPH (2012)

An Opera of the Self

I. A Te, Mamma

II. I Sacrifici

III. Viola Del Pensiero

IV. Canto Notturno

V. Ora Di Calma

VI. Nate Da Pianti

VII. Eterno Idillio

</div>

for recorder, soprano, prepared piano, violin, cello, flute, clarinet and live electronics

Text: Ada Negri – excerpts from *Tempeste* (1896)

Kaoko Amano (soprano) with Platypus Ensemble

[Premiere: September 29, 2012 Echoraum, Vienna]

The CANTO MORPH project has the accompanying multimedia parts:

CANTO MORPH LIBRETTO (2012)
3 poster boards of the emergent libretto

Sound Installation
4 Helium balloons containing miniature loudspeakers with the CANTO MORPH REVERIE audio
WEIGHTLESS REVERIE (2012)

TV Installation 10' video loop

LADY JUSTITIA WEIGHS HER BEAUTY, HER WORDS, HER POWER OVER THE FORSAKEN WITH THE WEIGHTLESSNESS OF SNOW (2012)

CANTO MORPH *Architecture* 3-d print models, renderings of the architectural pavilion
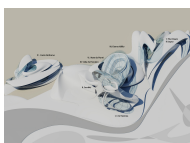
THE WOMB PAVILIONS (2012)

INTRODUCTION TO CANTO MORPH

> Not to share the game, but to exalt his or her solitude, offer us metamorphoses and make us more enigmatic to each other. (Baudrillard and Guillaume, 2008, p.21)

A multimodal working method is at the heart of this research, a method which on the one hand strives to be elusive enough to push the extremes of one's intuition in the compositional process, yet one which in contrast to Baudrillard and Guillaume's 'enigma', tries consciously to share and articulate the elements of its *game* during the process of composition. This multimodal approach is due to an aspect of synaesthesia in my imagination that means my artistic work is not solely confined to auditory phenomena but is almost always crossing into other media for its sensory expression. My compositional process has felt like one 'exalted in solitude', with its own 'enigmatic' quality, yet this research attempts to uncover the forces at play behind these strategies. Trance-like states, releasing inhibitory barriers that allow different senses to come into a fluid dialogue, help to mobilise this multiplicity, in order for my senses to engage most fully via aural (improvisation, instrumental and vocal performance), visual (as installation, architectural modelling, sculptural elements) and kinaesthetic (performative aspects, video, moving images) influences. My compositional work aims to question and uncover methods that draw from this 'natural' synaesthetic potential and engage with different sense domains of the auditory, visual and kinaesthetic, in order to find a novel approach for a compositional practice. Within the multifaceted approach of these different states, a technique emerges in which there is the potential for a pursuit of the fiction of 'the Other'. 'In a world of relative material abundance, we could say that there is a real scarcity of alterity. Perhaps the only way to fight this scarcity is to invent a *fiction of the Other*.' (Baudrillard and Guillaume, 2008, p.48)

> "Je devins un opéra fabuleux."
> I became a fabulous opera. (Rimbaud, 1965, p.197)

This thesis is focussed on an examination of the CANTO MORPH project which is a work in multiple stages, situated as *an opera of the self*. Other works are briefly discussed in Appendix 2, highlighting different aspects of the theory and compositional methods which reached their most developed form in the chamber opera.

CANTO MORPH, *an opera of the self*, is for one female vocalist and seven instrumentalists with electronics, the compositional score for which was drawn out of my own instrumental and vocal improvised performance. The piece remains true to this idealisation as a *one voice* construction. My first challenge at the outset of the project was a struggle to find my own voice through multiple instruments, including the voice – to *become* an opera, and I was soon embedded in a much more rigorous phenomenological exploration which sought a communication beyond the self, yet was also paradoxically limited by the self.

The CANTO MORPH (2012) is formed into a chamber operatic piece through a transcription process that utilizes an innovative method at the juncture of composition and performance practice, in which a technique of *mimetic scripting* is used to transform highly intuitive processes of trance-like improvisation into an opera score comprising seven movements. The process is iterated through three different stages, beginning with the *trance improvisation mix* which is transformed into a *mimetic script* and the final stage is presented as an *architectural re-embodiment*. From poetic texts and excerpts of Ada Negri's *Tempeste*, the composition materialises in the first stage as a recorded improvisation performance, in which I take the part of the protagonist, the instrumentalists and the vocalist through means of multi-level audio layering which I term a *trance improvisation mix*. During the process, various instruments evolved as prepared objects, uniquely transformed to embody the poetic nuance I was exploring. The recorded tracks undergo varying degrees of audio editing during the process, resulting in the mixed improvisation recording – CANTO MORPH REVERIE (2012). The audio editing is processed during the same sitting as the *trance improvisation mix*, and is not altered in any way after the trance-like improvisation is over. This work is reconfigured and diffused in a giant helium balloon sound installation, WEIGHTLESS REVERIE (2012) which enables the improvised "trance" recordings to hover gently above the ground, being heard as fragments, with clarity available to the listener only in close proximity to the balloon surfaces.

The *trance improvisation mix* is then used as a template for further composition, subject to an analytical process of *reverse engineering* akin to the sketch-plan process that architects employ, to emerge as composed *mimetic-script forms* (performance scores). *Reverse engineering* is understood in an architectural context whereby freely created 3-

dimensional forms are *source maps* for extracting 2-d plans and components from that creation, in a fluid exchange. This technique is used to uncover the *mimetic-script*, which generates a *chamber opera* score that can be interpreted by subsequent performers.

These forms, which I also term 'morphs', are further concretizations of aspects of the improvisational process and enable the chamber opera to reflect the multi-staged creative process of improvisation-composition in a highly dynamic way. There are different processes of transformation occurring at various levels in the piece, which through their *nesting* organisation creates a higher order structure of dynamic transformation.

During the *generative transcription* process when there is a flow between the *mimetic-script* process and further *trance improvisation mixes*, my compositional process is also engaged simultaneously with architectural construction. In organising sonic structures, I also create visual forms that I think of as *performance spaces* for the piece so that it is placed or *re-embodied* in its own site-specific context. This process is *generative* in the sense that I try to create a "path through the material", drawing the different synaesthetic components together. This aspect of the process is an intuitive meandering between the components, where I search for structures that I sense correspond with each other. Some details within the structures use a "rule based" process, which is more closely aligned with the computer music usage of the word. For instance, I designed architectural forms, sculpted in 3d graphics, derived from a generative iteration of a mathematical strange attractor series. Placing the evolving audio work inside these architectural spaces, which are creative, extroverted forms of my imagination, influences how I sculpt and form the compositions of the CANTO MORPH. The sculptural forms of the architecture become a constraint that I use, to help me structure the piece, allowing my influences to be associated with the generative rule-based decisions that helped form the architecture. The performative, sonic, visual and spatial interact in the generative method I have evolved, to engage more fully with my synaesthetic tendencies.

Formation through the self is therefore an important way to describe how this work develops. In exploring my synaesthetic tendencies, the following chapters will illustrate

how the vocal, instrumental and architectural context revolves around a layered understanding of states of *embodiment, association and dissociation* in order to bring about my compositions.

1 CONCEPTS AND TERMS

Toward a Compositional Practice as *Generative Transcriptions*

A compositional practice which has its methodology embedded in *generative transcriptions* emerged vividly through the work of the CANTO MORPH. In investigating multiple states of the self through these compositions I had to access unconscious behaviour that came through musically during the creative process. This required new means of *psychological access* and alternative creative methods to transcribe the process using notations that would remain true to various nuances emerging from the improvised materials. I describe this as 'composing within the embodied self, both in its associative and dissociative states'. Embodiment comes first, and this construction of a fictional *self* is elaborated through an associative process where each layer of material provides the basis for further layers. From this rich base, I also engage with a *dissociative* process where elements are structurally unbound before they are re-distributed in new ways through new associations and re-embodiment. This first chapter looks at two earlier pieces written in 2010: SAPPHO'S FRAGMENT and EPIC IN THE GLASSHOUSE which were brought together with texts from Ada Negri's *Tempeste* in order to create the *trance improvisation mix*, titled, CANTO MORPH REVERIE.

> A thought without mediation, a thought constructing its movement beyond all the categorical divisions that it has at first been tempted to use as a means of protecting itself from the inhuman neutrality of Being, can only be – as Bergson so sovereignly set down – an intuitive thought. (Badiou, 2000, p.34)

I began the CANTO MORPH (2012), a chamber opera for solo voice and ensemble, with a collection of different synaesthetic fragments of ideas but also with a strong intuition of the need to *search* for the right context for this piece to emerge. I started with a series of excerpts in various artistic forms that I had created: a fragmented score, a deconstructed audio recording, drawings of a womb-like architectural pavilion, a video made for an installation piece with scenes depicting the Lady of Justitia, and began searching for texts by a poet, a voice from the past, who could also be part of this fragmentary creation. I was drawn to a book of poetry by Ada Negri which looked at the subject of *the lost, the forsaken poor*. I began to consider that my fragments and my understanding of Negri's poetry, written in a language I didn't speak, were bound together on an intuitive psychological level, by themes of loss and things forsaken. I wanted to bring

all these parts gently into a new cohesive whole – bound by the strength of one voice – where the poet, the soprano, the song, the composer and the singer became channelled through one voice. I wanted to find a way to push an intuitive working process to an extreme, working instinctively with a text about forsaken things without reference to its immediate meaning level, to find a way of embodying the *lost* qualities of my fragments.

Of importance in my attempt to express this lost, forsaken, fragmentary element was the decision to use an unfamiliar language and deliberately remain oblivious to the specific meaning of the words, focussing instead on sound qualities and invented onomatopoeic meanings attached to the words. This "thought without mediation" (Badiou, 2000, p.34) I felt would be heightened by the mechanism of entering a trance-like state in someone else's *foreign* world – "protecting [myself] from the inhuman neutrality of Being."

As I worked on the CANTO MORPH, *an opera of the self,* I observed that the processes I engaged with used three modes of action: embodiment, association and dissociation. The following describes a compositional methodology around the transcription of recordings of my own improvisations as both instrumentalist and vocalist in order to generate performance scores.

To make the recordings my first step was to embody the subject matter of the CANTO MORPH, in the form of a *trance-like improvisation*, with openness to the associations and dissociations that emerged. This process used a highly concentrated form of multi-layered improvisation, which I refer to as a trance-like improvisation. I began by experimenting with a wooden flute from Bali, which I used to improvise with against a recorded backdrop of mixed recordings I had made from samples of large deep and resonant crystal Quartz bowls. I transcribed this recording into a piece for solo recorder and live-electronics, SAPPHO'S FRAGMENT, which was also performed in concert with live electronics using the Quartz bowl samples diffused using a swarming patch through 4-channels. I took an audio recording of a performance of SAPPHO'S FRAGMENT and used elements from this particular recording to create a new structural framework in which a further *trance improvisation mix* would be situated. I split up and separated the recording, displacing it across 40 minutes, in preparation for the *trance improvisation mix* using Ada Negri's *Tempeste*.

In continuing to develop the methodology which I would use for CANTO MORPH, I treated another piece in the same manner. EPIC IN THE GLASSHOUSE (2010), a chamber piece for 6 instruments and a live-electronic self-designed instrument, was also performed under the same conditions as a *trance improvisation mix*, but with more layers of instruments. An imaginary architectural space, which I designed through 3d graphics and animation, was an embedded part of this piece, inseparable from the outcome of the composition. Through this synaesthetic approach, I *heard* the resonances within this (imagined) acoustically bright and echoing architectural space, and was inspired to use a live-electronic effect with port glasses on a mirror plate, as a part of the composition.

I found myself feeling inspired by a relationship developing between these first two pieces (SAPPHO'S FRAGMENT, EPIC IN THE GLASSHOUSE), as I imagined them within the structure of an architectural glasshouse pavilion. Through this I sought to find a sculptural embodiment which enabled me to engage further with the psychological implications of Ada Negri's poetry. Imagining this enabled me to start dissociating their elements according to how I could envisage their audio quality being performed in the spaces of the architecture. Listening to the layered audio track which emerged, there were many empty silences in the track which stretched over forty minutes. This communication set up a complex palette of recorded sound material which also left empty spaces (both audio and visual emptiness) and felt open and *poor*, as the pavilion also intuitively felt empty and lifeless without the next iteration of the process.

I then began my work with Ada Negri's *Tempeste* (1896) deliberately choosing this text about which I knew basically nothing and written in a language little known to me. I discovered from a brief online search that the poems "tell the helpless tragedy of the forsaken poor, in words of vehement beauty." My approach was to enter a highly concentrated trance-like state, taking as a starting point the two previously mentioned pieces, and to begin to improvise, selecting excerpts from a large book of poetry, which I intuitively and *blindly* explored. This strategy enabled me to try to delve into the essence or the *alterity* of Negri's poetry. I began with fragmented versions of the pieces, SAPPHO'S FRAGMENT and EPIC IN THE GLASSHOUSE, and then began to build up a more complex dynamic, layering new materials in a *trance improvisation*.

During this process, accessing my synaesthetic awareness, I imagined the parts of the opera developing, nesting in different architectural spaces, and this enabled the form of the work to develop with a certain rigour according to the complex structure of the architectural plan. This approach led to a creative exploration to *find* the final compositional form of the work, influenced by the architectural embodiment of the piece and the *alterity* of the text itself.

In the following chapters, I describe the stages of this search: iterations through the process of a *trance improvisation mix*, a *mimetic scripting* process, and a *re-embodiment* in an architectural phase. The following diagram and reference terms provide orientation for what is admittedly a rather complex compositional process.

The diagram in Fig. 1 shows the *nested* relationships of the different parts of the composition process as a kind of 'neural network'.
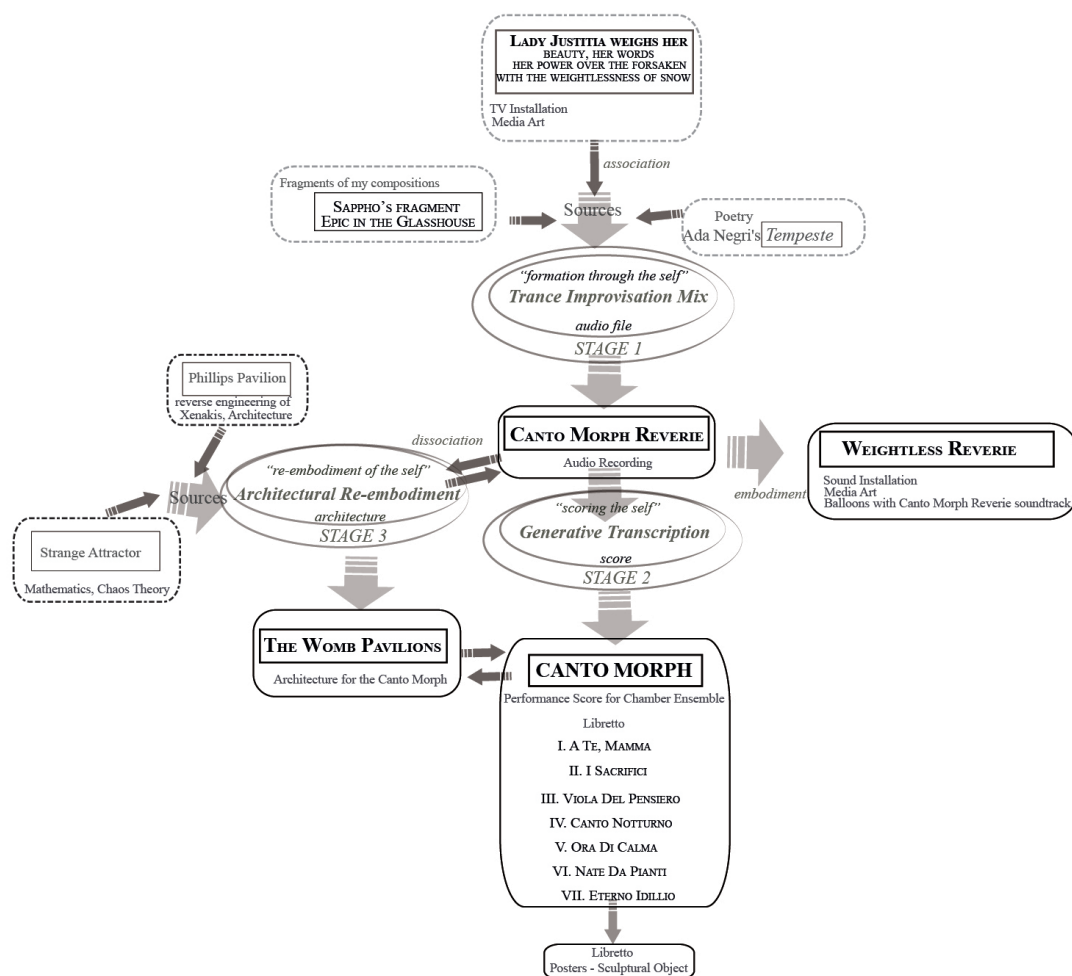
Fig. 1: Diagram of relationships between the pieces and installations of the Canto Morph

TERMS

The following terms around my key themes of 'embodiment', 'association' and 'dissociation' are introduced and defined with reference to theorists and established knowledge in the respective fields of psychoanalytic theory, architectural theory and phenomenology.

1. Embodied States

Trance-like State refers to an highly concentrated, absorbed state of mind which borders on 'trance' described in Becker's exploration of the term, where she puts forward Csikszentmihalyi's description of "flow":

1. effortless involvement in an activity

2. full concentration, absorption

3. altered perception of time

4. loss of self-consciousness (Becker, 2004, p.161) The term 'trance-creative' is used when emphasising the process. The usage of this term does not focus on an anthropological perspective, which would imply absorbing oneself within rituals of a distinct spiritual heritage.

Trance Improvised Mix refers to a series of multi-layered improvisations I have performed as studio recordings through an act of 'embodiment', in a trance-like state, on various instruments and using my voice, which are edited and mixed to create a piece. It can be understood in the same way that the French surrealist technique 'écriture automatique'[1] refers to immersing oneself into a state where the unconscious discovers an instinctual, continued reaction to the improvised material which emerges.

Embodiment is a concept I derive from the 'mind-body dualism' of René Descartes, exploring states of the self where the body can take on another state or mind set. In German, the equivalent translation, 'Verkörperung', literally suggests that the body, the 'corpus' can be taken over. I use the term to emphasise the sense of separation between mind and body in order to allow different 'minds' to inhabit the body as a form of possession – in the pursuit of states of the Other.

Unconscious States refers to what is needed to enter a trance-like state, to embody an energy outside of the conscious self. This can be seen as a form of meditation, an intuitive grasp on a particular subject matter at hand. I draw from Jung's definition of intuition as "perception via the unconscious". (Jung, 1959, p.282)

Emergence is used in this context to refer to both my compositional and analytical methodology – for example where I explore a strange attractor series where states of growth 'emerge' through a process of iteration within a parametric condition. I seek to imitate this natural, emergent process through the trance improvisations.

Alterity refers to Guillaume and Baudrillard's (2008) concept of *alterity*, which proposes to imagine or feel oneself as an 'Other', in order to be able to 'embody' an essence or thing outside of the self.

2. Associative States

Mimetic-scripting brings the architectural concept of reverse engineering into a compositional context, where a score is created by transcription of audio materials through an analysis of components of the *trance improvisation mix.*

Association refers to a state of psychological association between perceived states where intuition plays the larger role, drawn from the understanding of 'free association' in psychoanalytic theory[2]. Free association, in Freudian terms, desires an uncensored exploration of ideas to facilitate access to the unconscious.

Reverse Engineering is an architectural technique which analyses constructed buildings by reconstructing and re-reading their design methodologies with diagrams and models to extrapolate a 2-d language[3]. For example, Xenakis and Le Corbusier's Philips Pavilion has been examined by various contributors by means of reverse enginnering the qualities and structural components of the building. (Treib, 1996)

3. The Dissociative Self

> In nearly all the important types of dissociation, the manifestations of the unconscious assume a strikingly personal form. Careful examination of the behaviour and mental content of these personifications, however, reveals their fragmentary character. They seem to represent complexes that have split off from a greater whole, and are the very reverse of a personal centre of the unconscious. (Jung, 1959, p.283)

Dissociation in relation to the psychology of the self refers to the compartmentalised thoughts and intuitions of the self in response to a particular context or embodiment. Under normal conditions, consciousness, memory, emotions, sensory awareness, affect are integrated; with dissociation, in contrast, these traits are discretely compartmentalised to greater or lesser degrees. Dissociation in a broader context refers to the separation of a complex object into components.

4. Re-embodiment

Re-embodiment refers to a further process of embodiment, beyond the first expression of psychological/emotional/intuitive forces as a performance of the body. In my artistic practice, I carry out a process of re-embodiment, a synthesis of new associations within an architectural context. Architectural design is a means by which I arrive at a meta-structural expression of the physical body as spatialised construction.

Site-Specific Composition refers to the architectural and site-specific context where the composition is embedded. 'Site-specific art' is a term which refers to art created for a specific geographical place. I explore a new rendering of this idea, where a composition is embedded in its own architecture, re-embodied in a particular spatial structure composed to contain a performance of the music and which may exist in either real or virtual geographies.

CANTO MORPH

AN OPERA OF THE SELF
for soprano, recorder, violin, 'cello, flute, clarinet, piano and electronics

Text: Ada Negri – excerpts from *Tempeste* (1896)

Fig. 2: 'Lady Justitia weighs her beauty, her words, her power over the forsaken
with the weightlessness of snow' (still image from video installation)

The multi-modal method at the heart of the CANTO MORPH is illustrated by the installations which also erupt out of the work and serve to make it richer. The video (for an old TV) installation, *LADY JUSTITIA WEIGHS HER BEAUTY, HER WORDS, HER POWER OVER THE FORSAKEN WITH THE WEIGHTLESSNESS OF SNOW (2012)* depicts a young woman[4], cold, barefoot in the snow, trying to balance snow on her weights, her everlasting symbol of justice. I made this video to explore themes of justice, powerlessness and forsakenness, symbolised in the solitary voice of a woman. This 10 minute video loop became a starting point for exploration in the CANTO MORPH.

2 SONIC POETIC EMBODIMENT AS A PHENOMENOLOGICAL STATE
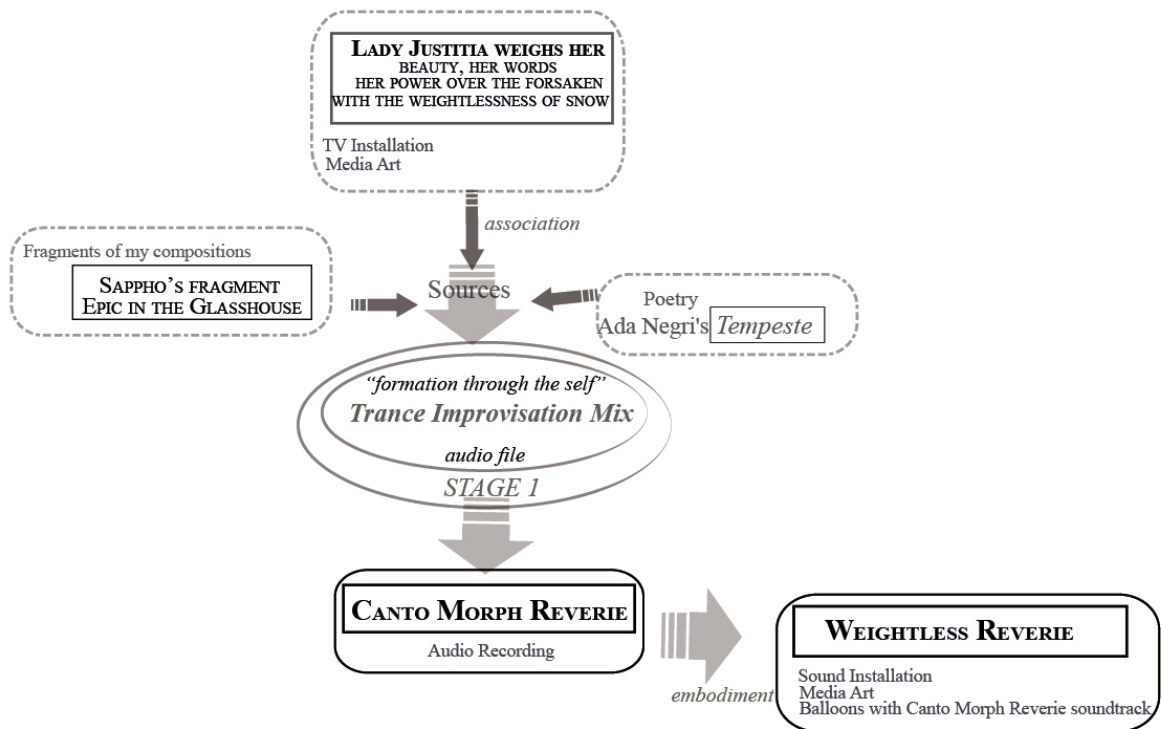
Fig. 3: Diagram depicting Stage 1: Trance Improvisation Mix

Formation Through the Self
Stage 1: *Trance Improvisation Mix*

The CANTO MORPH REVERIE comprises 7 movements of audio multi-track recordings totalling 40 minutes in which I performed all instrumental and vocal parts in a trance-like state using the method of a *trance improvisation mix* as briefly described in the preceding chapter. The components of this *trance improvisation mix* as the 'first stage' of the CANTO MORPH opera are:

CANTO MORPH REVERIE

I. A Te, Mamma 12'30
terra
solo voice, recorder, flute, clarinet, violin, cello, retuned piano and mirror plate with port glasses, live electronics

II. I Sacrifici 5'20"
 gently, reflectively
solo voice, recorder, flute, clarinet, violin, 'cello, piano

III. Viola Del Pensiero 3'40
still gently, a little overwhelmed
solo voice, cello, viola d'amore

IV. Canto Notturno 3'30
still gently, a little night song
solo voice, violin, 'cello

V. Ora Di Calma 3'40
calmly, (perhaps a little alchemy)
solo voice, recorder, flute, clarinet

VI. Nate Da Pianti 3'30
and he continued to dream
solo voice, recorder, flute, clarinet, violin, 'cello, prepared piano

VII. Eterno Idillio 5'
e benedice
solo voice, recorder, flute, clarinet, violin, 'cello, prepared piano

The Lost Reverie 3'40
still gently, a little overwhelmed
solo voice, viola d'amore

The strategies I used in employing trance-like states and my understandings of these processes are embedded in the idea of sonic-poetic embodiment as a phenomenological state. Techniques for this investigation of subjective experience and altered consciousness can be defined in relation to the induction of feelings of transgression, as associative impulses and its counterpoint of dissociation.

Formation through the self is explored through the concept of *alterity*, a phenomenological state which seeks a state outside of the self.

Transgression – Repulsion, Attraction and its Derivative Emptiness

> But would we have gotten into the issue of transgression if we hadn't expected a rough ride? As a first approximation we have to consider that the barrier crossed by transgression does not so much exist in its own right as erupt into being on account of its being transgressed. Second, we have to try to understand that this barrier is one of repulsion and attraction, open and closed at the same time. Moreover, it is in the charged space thus opened up by transgression that we encounter empowering and sacred ritual caused by and causative of this 'space'. (Taussig, 2006, p.158)

The CANTO MORPH REVERIE explores what it means to force a condition of *alterity* on oneself. I strive to find an 'other', an essence from the poetic voice of Ada Negri, of a *forsaken* other, through entering and enforcing trance-states. I first learnt about using trance-like states as a part of a creative process when I studied architecture. I was introduced to the techniques in Eugen Herrigel's *Zen in the Art of Archery* with the architect and stage designer Peter Corrigan in a design studio at RMIT (Melbourne), where working constantly through sleepless nights brought one to an altered state, bringing a heightened awareness of what one was creating without consciously reflecting on the choices being made. "If one really wishes to be master of an art, technical knowledge of it is not enough. One has to transcend technique so that the art becomes an 'artless art' growing out of the Unconscious." (Herrigel, 1953, p.5)

Stockhausen's, *Aus den Sieben Tagen* (1968), offers one of the clearest examples of this particular process of forced intuition in which physical stress enables one to bypass objective intellect. His final piece in the 'texts for intuitive music' composition series, *Goldstaub*, demanded that the players live completely alone for four days without food and on the final evening, then to close their eyes as they play and listen to each other. (Stockhausen, 1968) There is something archaic and sublime in this intention, which I imagine starts to lead the performers deep within themselves, toward a collective reverie or meditation. The recording from the premiere, which included Stockhausen (1973) playing with Peter Eötvös, Herbert Henck and Michael Vetter contains its own kind of richness despite a certain kind of passivity, and exemplifies this trance behaviour, albeit to an extreme, in a group dynamic.

Similarly, in order to find the compositional material for my own work, I induced trance-like states by deliberately fasting for the day and foregoing sleep so that hunger and tiredness would be a component of creative action tied with, significantly, an

emotional sense of 'having transgressed, and/or having been transgressed'. In fact, the theme of this work and my discovery of Negri's texts on the forsaken poor, emerged directly after an absence and emptiness within me was created from abandoning another project which was painful to relinquish. The 'barrier of repulsion and attraction' was so extreme in that particular project, I concluded that the state of *alterity*, an *otherness* in that project was not within my reach and I let go of the work.

The trance-like states which I explored in that earlier work, also conceived as an operatic project (TRILL OF THE HUMAN BIRD, 2009) both attracted and mesmerized me but I believe they also overpowered me. I was unable to continue with the particular material I was working on without further harming myself psychologically, emotionally and physically. It was through the emptiness from abandoning this work, that I found myself psychologically prepared to enter another trance-like state to enter an emptiness, a *forsakenness* I was able to find in the *alterity* I sensed within Negri's text. The CANTO MORPH emerged from these feelings of loss and abandonment, but was not further related to the previous material. In that work I felt I entered a form of transgression that stifled my creativity. Nevertheless, I was still drawn to those principles and it was through the psychological state of loss of the former work that I was drawn towards Ada Negri's texts.

> "The radically alienated and absolute work of art, in its blindness, relates tautologically only to itself. Its symbolic nucleus is the realm of art. And thus this work of art becomes hollow." (Adorno, 2004, p.46)

I wanted to find a way to transcend the self, to explore the concept of *other*. This meant allowing an embodiment of an *other* to guide the composition process. In a way, there is an element which borders on 'hollow'[5], asking that the self be emptied out, in order to be an empty vessel for something else. This *other*, which embodied a state of being *forsaken* was only available or accessible, I felt, through states of integrity and honest reaction to forces which emerged out of the attraction and repulsion of an experience of transgression.

Processes of 'Instinctual' Association

> […]"*active imagination.*" By this I mean a sequence of fantasies produced by deliberate concentration. [...] It is not a question of the "free association" recommended by Freud for the purpose of dream-analysis, but of elaborating the fantasy by observing the further fantasy

material that adds itself to the fragment in a natural manner. […] Suffice it to say that the resultant sequence of fantasies relieves the unconscious and produces material rich in archetypal images and associations. (Jung, 1959, p.49)

As I opened the book of *Tempeste* for the first time, I immediately listed from the index of poems, the titles that I wanted to work with. I recorded this process with a video camera, filming as I wrote the different selected titles on a page, so that I could create a kind of performance space for myself. I used carbon paper, to partly conceal what I was writing during the process (see Fig. 4). I chose fragments and phrases from the poems that I selected, jotting them down as I discovered them, which resulted in an arrangement in total of 7 different A4 pages. I let the sound quality of the old Italian words lead me, instinctually but mixed with a vague understanding of some words that I know, but mainly I wrote down what appealed to me in the moment of reading it for the first time. In this intuitive process there were half-glimpsed meanings, and it was this that let me manoeuvre through the fragments of the texts.
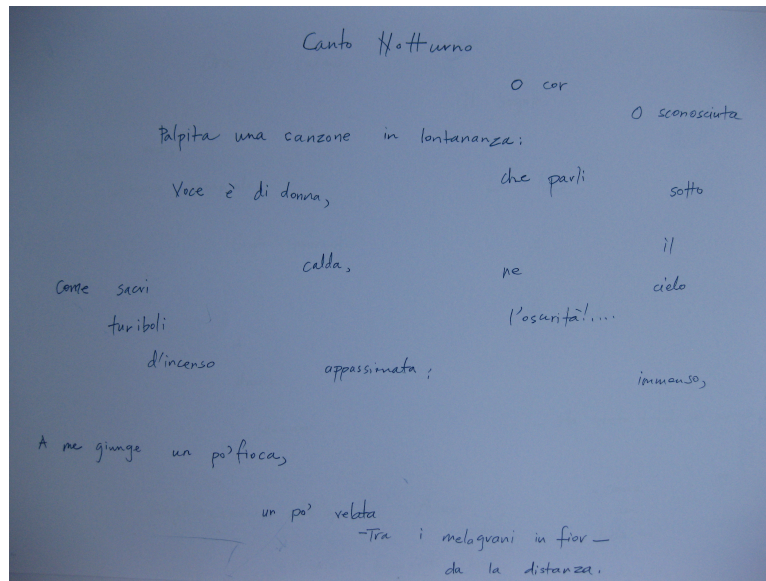
Fig. 4: An excerpt of 'Canto Notturno', on carbon paper with the accompanying result

I used these pages of fragments of phrases and began to record my *trance improvised mix*, performing, in one sitting, in a kind of desperation brought about by my physical hunger and a vivid concentration, erratically lapsing in tiredness. My transformation of these texts into sonic vocal works was interspersed with the material of Sappho's Fragment and Epic in the Glasshouse that I mentioned in the preceding chapter, providing a formal constraint to the improvisation. This trance-creative state also contained a hint of frustration at not knowing if I was singing about something which could have been nonsensical, or if it contained an embodied meaning. This repulsion and attraction formed its own kind of transgression and forced me to want to discover what was being sung as soon as it had been sung.

Onomatopoeic Colours of Text as Sound Source

> The phenomenology of images insists on their transparency. The intention of one who contemplates an image is said to go directly through the image, as through a window, into the world it represents, and aims at an *object*. Yet nothing is more mysterious that the term 'world it represents' – since representation expresses just that function of an image that still remains to be determined. (Levinas, 2009, p.134)

In these explorations of the Canto Morph I sought a pursuit of the 'world the language represents'. "Perception, then, is not merely passive before sensory stimulation, but, as Merleau-Ponty suggests, is a 'creative receptivity.'" (Reynolds, 2004, p.8). In order to capture openness to another reality, I deliberately sought a path to meaning outside of

semantics. I felt blinded by not knowing the philosophical meaning of the texts in any detail, indeed, barely understanding Italian, I had to accept that there was a perceptible quality of meaning beyond semantics in the text itself which I would uncover by approaching it through a state of altered consciousness. I instinctually trusted in this process, and entered the *ritual* of absorption without much thought or hesitation – letting the sounds and words *guide* me to particular texts and instruments without an explicit conscious choice.

> Just as Heidegger asserts we cannot hear pure noise, but always hear a noise of some activity, Merleau-Ponty maintains the objects that we encounter in the world are always of a particular kind and relevant to certain human intentions (explicit or otherwise), and we cannot step outside this instrumentality to some realm of purified objects, or for that matter thought. (Reynolds, 2004, p.8)

I trusted in the *otherness* of the poetry, and in the *humanness* of Negri's words that they weren't so much a purified object, in the sense of Merleau-Ponty, but layered with multiple means of psychological access. The constraint that we are not able to step "outside this instrumentality" creates its own construct, enabling one to delve as deep as possible into the "noise of some activity" surrounding the material. This is exactly what began to occur during my exploration of Negri's words. The words themselves, with their *embodied context* that I was somewhat oblivious to, took on a life of their own, leading me down invisible paths, and then stopping abruptly at others.

As I sought to embody the old Italian, *through me* without understanding the meaning of the words or phrases, I wanted to hear the colours and nuances of the language as their own sonic material, and find a representation of the associations. My process also drew on a psychological state of dissociation, where the words and meaning are sometimes separated from their onomatopoeic quality. The process of blind intuition allows me to create paradoxical situations between fictions of meaning and the semantic meaning of the text. An example of how I created a gestural, yet somewhat dissociative meaning of the text is in CANTO MORPH VII bars 22 – 24 (Fig. 5) where I ask the soprano to perform like a monk, drawing from the way that I had expressed the passage in the *trance improvised mix*. When I interpreted in more depth the quality of the sound I produced in the trance, I felt there was a strong reference to a monk chanting and the associations that come with that – many centuries with male voices taking the main role in performing liturgy. Yet it is not clear from the text she sings exactly what is being referred to: "next to the door of the house, the shade; while the rising….", which

actually opens up its own associative meanings. This part is to be sung 'with resolve' as is the final bar of the entire work, 'e benedice'. (Canto Morph vii, bar 71) Both these excerpts allude to a monk through this low pitch chanting effect, but are instead sung through a woman, lonely, but with a strong resolve. In Fig. 5 the low chant, sung in pianissimo is suddenly interrupted by excerpts from Epic in the Gasshouse, which contains a rougher guttural timbre, breaking up this ambience of reverence:

Fig. 5: Score excerpt – 'Canto Morph VII', bars 20 – 24

This showed me that there were also fictional meanings being created, where an everyday language was juxtaposed with a new emotional meaning. The dissociation was not consciously obvious to me when I was doing the *trance improvisation mix*, but becomes clear in examining the texts later on. This influences the musical notes and emotional directions I give the musicians and singer in the emergent score.

An example of where the gestural quality of the meaning of the text is easier to interpret is found in Canto Morph iv, Canto Notturno. In this performance, I could imagine from my limited Latin or Romanic Languages that the words referred to something about night and song – demanding a calm reverie when I began the *trance improvisation*, a quality which I carried through into the mimetic-script.

Blind Essence and Individualism

> The principle of the *Other* has disappeared. (Baudrillard and Guillaume, 2008, p.70)

In order to explore further the world of the *other*, I reference Guillaume and Baudrillard's psychological investigation, *Radical Alterity* (2008) which explores a concept, *alterity*, as "against absolute singularity".

> Singularity comes from a double detachment: separating from the general is not enough – it is the trap of individualism and idiosyncrasy that are only singular relative to the masses like a grain of sand on a beach. It is a first, fractal level of singularity. Absolute singularity is a unique sign with no relation to the general and no possible exchange. Between the absolute singularities, there remains the possibility of a play of metamorphoses on the basis of the *inexistence* of their

own being. Being in itself has history woven from alienations and conquest; it has an illusory finality, the pretence to "become what it is". Only singularity has a becoming, the possibility of freely metamorphosing. (Baudrillard and Guillaume, 2008, p.18)

It is this tension within the singularity, the possibility of *freely metamorphosing* that holds the paradox that embodiment encounters – what is embodiment of the other? The *free metamorphosing* explored within the poetic texts of Ada Negri that I encountered whilst improvising the Canto Morph Reverie allowed me to be constantly aware of the limitations "of the trap of [my own] individualism and idiosyncrasy". (Baudrillard and Guillaume, 2008, p.18) My own individualism was evident in the reaction I had during my improvisation, to internally question the method itself as I was using it. If I had been more aware of the meaning of the texts I was working with, it would have lead to a more clichéd and idiosyncratic response that would have been influenced more by my own oeuvre of writing styles. This *blind essence* was what I strove for, where I could try to forego my own individualism.

In a world of relative material abundance, we could say that there is a real scarcity of alterity. Perhaps the only way to fight this scarcity is to invent a *fiction of the Other*. (Baudrillard and Guillaume, 2008, p.48)

Whether or not it is clear how Baudrillard's comment about a world with "material abundance" can directly be said to affect and make alterity "scarce", I maintain that there seems to be a "real scarcity of alterity". In order to fight this, I agree with Baudrillard, that a "fiction of the other" offers a freedom to creatively explore. Whilst the contradiction here is apparent, of a 'fiction' of sorts being declared, I felt that the way for me to search for an integrity within the *other* was for me to develop a rigour with the sound material that emerged during my improvisations. The terms of this rigour are defined by my taking the trance-like state seriously, and my understanding more clearly what it was, in terms of my own rituals, of hunger, tiredness, both physical exhaustion and mental exhaustion, which enabled the state to occur. It is this tension, that lies behind the linguistic morphing, encompassing the aware or unaware emotional debris of the trance process that lies at the heart of the Canto Morph. It is about encountering an indecipherable world from a *foreigner's* perspective. By using a language of which I am ignorant, I disorient the locations of my identity.

I was curious to translate or more accurately, transcribe this information, in order to generate scores out of the *honesty* of the dialogues that emerged in trance. This practice

lead me to explore theoretically different methodologies for trance techniques in order to elaborate models for my own creative practice of generating *trance improvisation mix* pieces.

Association and Dissociation in Trance

One's understanding of the notion of trance is often connected with a personal experience in belonging to a particular social group, within a ritualistic context. As Becker (2004, p.1) says, "Trance is practiced within a communal framework, is usually accompanied by music and often involves strenuous activity on the part of the trancer. [In contrast] the meditator seeks to still the barrage of incoming perceptions. Trancing is emotional, while meditation aims at transcending emotion." The trance-like states I try to immerse myself in whilst improvising, lie somewhere between these two states of trance and meditation. It is also necessary to clarify that I am not bound to a certain ritual context, with an anthropological underpinning. The practice of my *trance improvisation mix* is conducted without an audience and therefore devoid of a communal framework *per se*, but most importantly, still seeks the context of sensual overstimulation to create an immersion in a world of altered perceptions. The fact that the trance-like state is self-reflective, yet with the teleological intention to share a *result* with an audience, means that the process allows the *trancer* to disappear for the sake of the music. There are certain personal rituals that I engage in to allow me to enter this trance-like state and they leave me exhausted, similar to an improvisation performance that I would share with an audience. I desire to know as little as possible about what I am actually going to do beforehand, to limit my knowledge of a text – in order to search for an *other* which is not limited by an idiosyncratic approach. I am searching for a spontaneity that I can't foresee, so I will also have multiple instruments at hand that allow me full freedom to respond to the material that arises. I will not enter this mode of working without having had an extended period of meditation or quietness beforehand, which allows me full concentration when I am ready to work.

> Although Sartre insisted that there was no distinction to be drawn between the unconscious of perceptual psychology and that of psychoanalysis (and indeed the former's 'laws of association' had already put in place the relations of metaphor and metonymy, of condensation and displacement, long before Freud availed himself of these terms), associationism obviously veers off from psychoanalysis in that it posits no mechanism of repression. (Krauss, 1994, p.137)

In this sense, the association entered within a trance state when there is a *foreign object* being used, in this case, in the form of Ada Negri's text, or a musical instrument, allows the relations mentioned above of *metaphor and condensation, displacement* to occur within the state evoked by the *object* within the trance. The individual is focussed on this *object*, and the query regarding the function of repression in this construct is an interesting one. I do not believe there are clear boundaries, as suggested by Kraus, with which one can differentiate between the unconscious laws of perceptual psychology or psychoanalysis and their mechanism of repression occurring in the trance-like states that I seek to explore within *alterity*. As it is still a *construct* in order to create a composition, it is possible that repression from my own personal psychological history could play a part, as much as hints of repression available to me in the texts of Ada Negri may also play a role. I illustrate my point with this quotation from Krauss to show the intricacies that can be found in the fields of psychology and psychoanalysis, which serve to illustrate where the enigma in composition can surface again – and the state of dissociation is the most useful term to describe what happens within this enigma.

Visible – Invisible Intuition

> The visible about us seems to rest in itself. It is as though our vision were formed in the heart of the visible, or as though there were between it and us an intimacy as close as between the sea and the strand. And yet it is not possible that we blend into it, nor that it passes into us, for then the vision would vanish at the moment of formation, by disappearance of the seer or of the visible. (Merleau-Ponty, 1968, p.130)

The world of Husserl's phenomenology can be traced in the background of this method which seeks to understand the visible and the invisible. Phenomenology in its early stages was primarily a theory of knowledge and developed into a form of idealism, where a sharp distinction between perceptual and abstract knowledge was formulated. The theory suggests direct perceptions of objects exist, yet there is also a universal idea of its *being* which is referred to as 'eidetic intuition'. "By means of eidetic intuition we have knowledge of the essential features of the world, which phenomenologists call *essences*." (Honderich, 1995, p.658) Drawing from this general aspect of 'eidetic intuition', where objects, in this case Negri's *Tempeste* exude their own particular essence, I was fascinated to explore intuitive states during my improvisations, which I saw could be classified somewhere between visible and invisible states. As the text was largely incomprehensible to me, the intuitive approach at the outset was more 'invisible'

but I sought to make layers and layers more 'visible' through the multi-layering process of the trance improvisation mix. The multi-tracking allowed a nearness to the trance-creative state, uncovering new layers of an intuition which became more and more 'visible'.

The striving toward an embodied essence, an exploration of interiority is important to me, and the means to draw this essence is through the self, through the body. Particularly, of interest here is Merleau-Ponty's final work *visible and the invisible* explored within the self.

> The body interposed is not itself a thing, an interstitial matter, a connective tissue, but a *sensible for itself*, which means, not that absurdity: colour that sees itself, surface that touches itself – but this paradox [?]; a set of colours and surfaces inhabited by a touch, a vision, hence an *exemplar sensible,* which offers to him who inhabits it and senses it the wherewithal to sense everything that resembles himself on the outside, such that, caught up in the tissue of the things, it draws it entirely to itself, incorporates it, and, with the same movement, communicates to the things upon which it closes over that identity without superposition, that difference without contradiction, that divergence between the within and the without that constitutes its natal secret. (Merleau-Ponty, 1968, p.135)

The "divergence between the within and without" helps explain the process of entering into a state of absorption in which I immersed myself to explore these texts in a language which I did not understand. The 'otherness' I became captivated by lead me to explore the concept of Baudrillard and Guillaume's *Radical Alterity* (2008) as I began to question what these embodied states were. The CANTO MORPH consequently emerged as an investigation into states of the '*other*', '*finding the Other*' and how one asserts a *self* into this *other*, through embodiment, association or dissociation. The emotional and psychological residues were recorded by the text, which was intuitively and blindly selected, and it was important to be able to recall these emotions for the future transcription of the score. I had to know and understand my own emotional nuances very well in order to be able to interpret the material. The forces which were invisible intuitions at the outset became more and more visible as I analysed what had happened during the creative-trance improvisation.

Retention or the 'One-time only' Principle

The idea of 'retention' explores the most interesting aspect of the multi-layered improvisation, where the first lines I played, in this trance-like state were taken as the authentic and only 'take', with subsequent 'takes' also being received in the same manner. This approach led to a very deep and insistent rigour that the composition would have to turn what may have been considered potential compositional 'errors', things that I may have liked to have changed, into new possibilities, driving the material to develop in another direction. It implies that there is no error, that there is no wrong sound – that nothing is *forsaken*. It offers a contradiction in terms to the very thematic content of Ada Negri's texts. This is another aspect of the process of repulsion-attraction occurring in the very struggle to continue to improvise with multiple layers. It was important to treat all the materials, no matter what emerged, with respect. I believed that all compositional elements were not to be *lost* or *discarded*, as the children or forsaken poor had been in Negri's texts.

Whilst this technique relied on an instinctual response element and forced me to engage as intimately as possible with a *trance-state*, requiring an intuitive memory that was fine-tuned to reactive listening, it was also embedded with the notion that the material could eventually be analysed post-trance. To add to the discussion about absence, loss and a *one-take* strategy, I make brief mention of an improvised section with a viola d'amore which was eventually completely lost and discarded in the process of becoming the basis for a section of CANTO MORPH III of the opera, VIOLA DEL PENSIERO. This piece, in the *trance improvisation mix* is for 'cello, viola d'amore and voice, but in the end is developed so that it is a duo for 'cello and voice. This is due to the lyric content found in both the title and poetry of the libretto, where the viola is a major voice, but is lost. The viola d'amore part is 'literally' lost, and removed from the score.

Fig. 6: Still from video of the trance improvisation for 'Viola Del Pensiero' with viola d'amore

In forging a new path through the 'playful perception of self', during my performance of the CANTO MORPH REVERIE there was a persistent realisation that in effect anything could be erased from the audio tracks later on. This is one aspect which frees up the psychology and which allowed me to enter more deeply into the trance-creative state. This kind of performance sought a 'one time only experience', a demand to constantly listen and create simultaneously, to respond in any given moment and to resist the thought of later erasure or censorship. Many possibilities emerge, due to the lengthy duration spent on multi-track layering – in one sitting, these instances of 'one time only experience' are in fact created again and again. It is the multi-layering, revisiting and further fusion of these layers that builds up the energy of the *trance improvisation mix*.

This construct enabled me to come as close as possible to

"…a primary process in relation to which one can speak of the free flow of experience, desire, and energies rather than stable meanings and symbolic structures. In this connection, Antonin Artaud's Theatre of Cruelty and its status – at least in the theories of Artaud – as a 'living' place, where the performance necessarily is a 'one time only' experience... " (Gade, 2005 p.24)

How this '*one time only*' experience is able to be captured within a score, is an inherent contradiction of the one-time only construct, yet it is this struggle which provided the challenge of trying to script this intention. I had managed to capture, in a recording through multi-tracking, this 'living' place – yet it was also in its own way, completely 'frozen' in its own time.

The presence of these improvised moments were held in a recording, yet they were also frozen in their own kind of stasis. I sought to engage with the *improvised trance mixes* as a kind of 'retention' of an idea.

> On the second front, Husserl differentiates retention from *recollection*. Although retention is a kind of memory, it involves not an active recalling of, or reflection on, just-elapsed perceptions; more a simple, unconsidered holding of them as a presence: 'retention itself is not a looking-back that makes the elapsed phase into an object' (Clarke, 2011, p.5)

This idea of retention, as "a simple, unconsidered holding of them as a presence" was the way I approached the CANTO MORPH REVERIE as I performed them. It is a place where the unconscious has more power over the conscious, where intuition is trusted to remember and recall within the trance state.

Hearing CANTO MORPH REVERIE as a Sound Installation – *WEIGHTLESS REVERIE*

'the spectator is in some way regarded as integral to the completion of the work' (Reiss, 1999)

The CANTO MORPH REVERIE recordings that are the product of these *trance improvisations* can only be heard in the context of a sound installation, as these original trance mixes were not intended to be heard as a sound piece in their own right. I diffused the recordings within helium balloons in an installation work called WEIGHTLESS REVERIE. It is only through close proximity to the large helium balloons that a single spectator hears particular fragments of these original sound recordings. It is an individualised experience in that the installation requires that the spectator approaches the balloon, and is also able to choose when they leave the proximity of this sound world. This is a further rendering of the idea of sonic poetic embodiment. The balloon acts as a buffer to contain the metaphorical space that allowed the trance to occur, and remains through this construct, an allusion to the contained space of a trance practice. Drawing on Bishop's analysis of Janet Cardiff's work, I am interested in pointing out the primal place she gives the 'viewer' in installation art:

Installation art therefore differs from traditional media (sculpture, painting, photography, video) in that it addresses the viewer directly as a literal presence in the space. Rather than imagining the viewer as a pair of disembodied eyes that survey the work from a distance, installation art presupposes an embodied viewer whose sense of touch, smell and sound are as heightened as their sense of vision. This insistence on the literal presence of the viewer is arguably the key characteristic of installation art. (Bishop, 2005, p.6)

The CANTO MORPH REVERIE, heard in the balloons of the WEIGHTLESS REVERIE installation, insists on the continued literal presence of the viewer to hear and be drawn into the *trance-like dialogue*. The spectator is unwittingly drawn into a reverie if they wish to hear the work. The voices are dissociated from their original context, and can be heard as fragments, split up between the different balloons.

3 THE MIMETIC SCRIPT

Fig. 7: Diagram depicting Stage 2: Generative Transcription

Scoring the Self
Stage 2: *Generative Transcription*

> The poet of vagueness can only be the poet of exactitude, who is able to grasp the subtlest sensations with eyes and ears and quick, unerring hands. (Calvino, 1996, p.60)

In order to try to recreate the experiential nuances of the *trance-like* improvised performance, the next stage of musical interpretation and scoring needed to be able to

be grasped and written in a way that a certain mastery of exactitude could be attained over the material. In striving towards mimesis of the original spontaneous experience, I wanted to find a means to articulate the material which might also allow the interpreters to perform with a certain amount of freedom, drawing from their own intuition. I decided at the outset that I wanted less a complex prescriptive score than something more descriptive, in which intricate gestural qualities could be expressed. Calvino's (1996) description of a *poetry of vagueness as a poetry of exactitude* in his description of his overarching theme exactitude, portrays a duality which I felt strongly at the outset of considering how to draw a mimetic script from the CANTO MORPH REVERIE. Calvino describes: "Starting out from the original meaning of 'wandering,' the word *vago[vague]* still carries an idea of movement and mutability, which in Italian is associated both with uncertainty and indefiniteness and with gracefulness and pleasure." (Calvino, 1996, p.57)
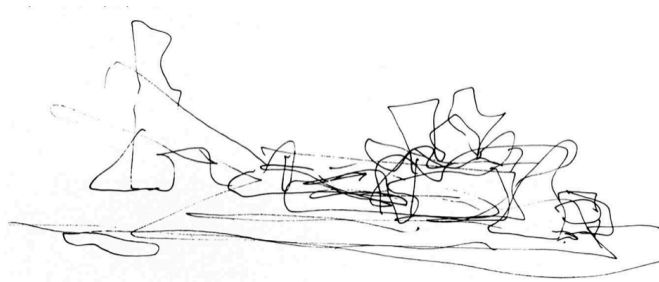
Fig. 8: Frank Gehry's sketch of The Guggenheim Bilbao, Spain

In wanting to script my *trance improvisation mix*, I turned to the architectural technique of reverse engineering. Reverse engineering is a general term that refers to a process that seeks to discover structural principles for an object or creation by analysing its structure and operative functions. In architectural design, it is most often used to try to extrapolate an underlying design essence, in order to learn about systems of proportion or schematic flows in a particular building. The latest developments in the digital revolution enable architects to 'indulge' in free-form design, in order to reverse engineer the plans and working flow diagrams of that architectural mass. This is becoming an increasingly popular practice, due to the widespread availability of 3d programs/3d scanners/printers and secondly due to a philosophical shift to engage in such a design notion which provides technical solutions to the challenges of building

very intricate architectural complexes that are akin to sculptural forms. Frank Gehry's design for the Bilbao Guggenheim Museum (2008) provides the seminal example in which the buildings curved and vaulted spaces emerged from a 3d sketch on paper. (Fig. 8)

> "[Eisenman's] analysis indicates that rationalizing vision has determined architectural drawing, especially perspective, and that these drawing conventions limit our ideas of form and space. [He] thus seeks a new kind of non-projective drawing and a new relationship between subject and object that could confront the "ocular centrist" and anthropocentric bias of the Western culture. He says that architecture must problematise vision in order to critique the current dominant condition and come to a new understanding of "folded" space…the latter concept is borrowed from Gilles Deleuze…[to] inscribe space in such a way as to endow it with the possibility of looking back at the subject. (Nesbitt, 1996 p.554)

The journey toward an architectural vision, which is not necessarily driven by straight lines, has been vividly explored by architects such as Zaha Hadid (Schumacher, 2004) in recent years. Complex computer interfaces allow reverse diagramming and design solutions to evolve in a process which feeds back different strategies during the evolution of the project, turning a resultant design into a complex schematic of iterations and emergence. It is this generative process that I was curious to implement during the mimetic phase flowing between the *trance improvised mix* and the scoring process of CANTO MORPH.
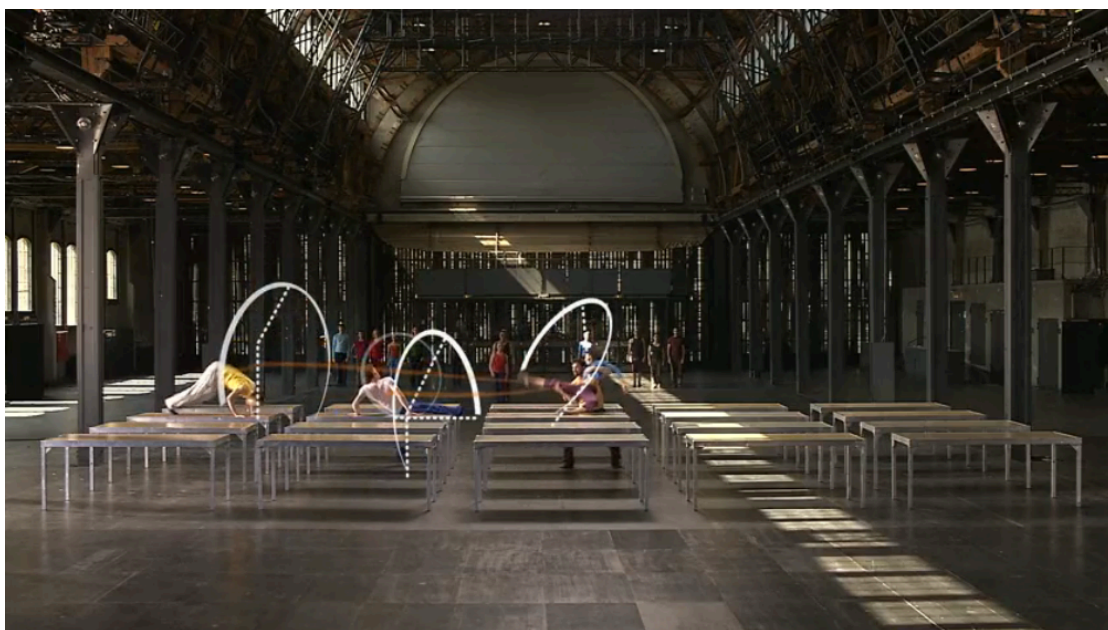
Fig. 9: William Forsythe (2009) choreographic reverse engineering,
'Cue Annotations' of 'One Flat Thing, re-produced'

40

The collaborative research project at the Ohio State University's Advanced Computing Center for the Arts and Design together with the creative team directed by William Forsythe, explores the use of 'reverse engineering' in choreography. It resulted in an extremely detailed internet site containing numerous objects and visual tools of analysis called 'Synchronous Objects, One Flat Thing, Reproduced'. The project is described on the website,

> "From dance to data to objects, *Synchronous Objects* investigates the interlocking systems of organisation in the choreography of William Forsythe's *One Flat Thing, re-produced*, (2000). Those systems were quantified through the collection of data and transformed into a series of objects – synchronous objects – that work in harmony to explore those choreographic structure, reveal their patterns and reimagine what else they might look like." (Forsythe, 2009)

'Cue Annotations' (Fig. 9) provides an example of reverse engineering of the main piece, 'The Dance', in which graphical visual aids tracing the movement allow one to follow the flow of the choreographic counterpoint. The work is visualised through interactive video and graphic lines translating the movement into abstract planes and volumes.
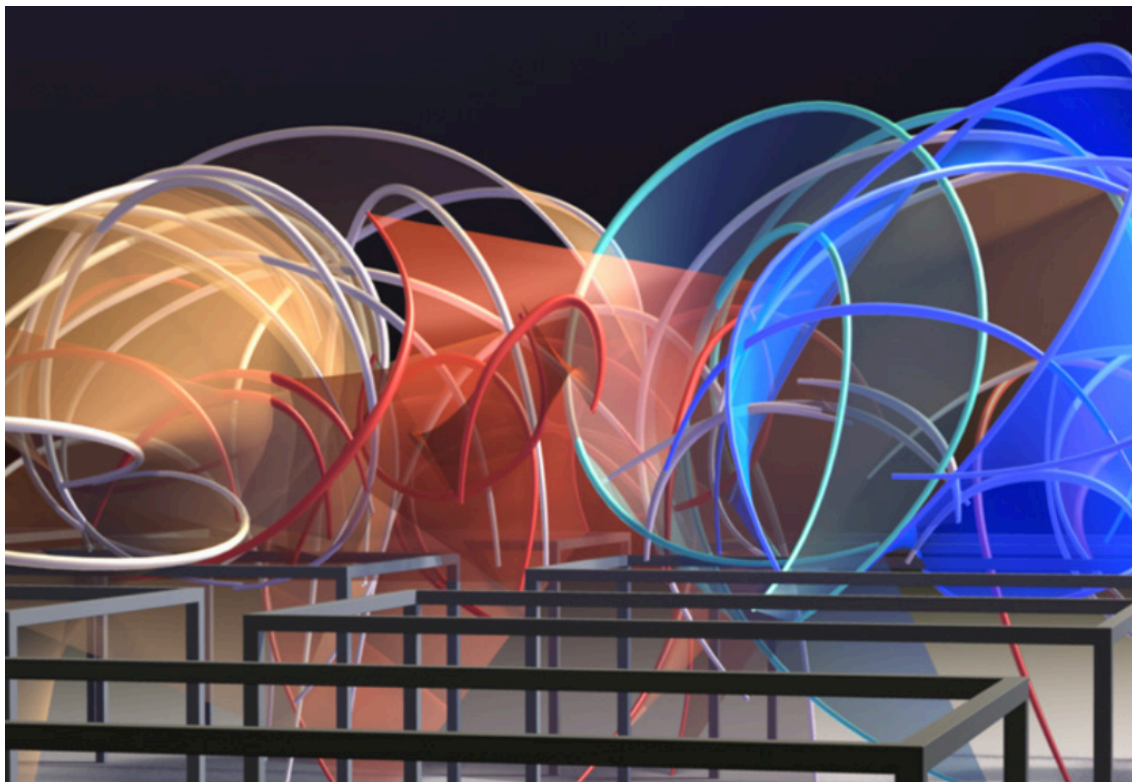
Fig. 10: William Forsythe (2009) choreographic reverse engineering,
forms of the dance movements in '3-d Alignment Forms'

A further example shows transformations between choreographic information and sculptural forms. In the example, '3-d Alignment Forms', 3-d objects are created by tracing and visualising the hidden forces between the performers. These tools enable in-depth analysis across a whole myriad of possibilities, inviting the audience to understand the invisible forces at play better, and also serve to aid the further choreographic development of the performances and subsequent work.

As I have also engaged in practising reverse engineering techniques as an architectural method in designing buildings, I was eager to explore an iteration of this idea to begin developing the scored materials from the *trance improvised mix*. This method entailed conducting a 'post-diagram' analysis of an existing source, in this case the musical improvisation, teasing out the many complex elements of a '3-d' audio recording into a '2-d' language, or notated score, in order to engage more fully with the original object.

In the same way as the post-diagrammatic[6] method serves to help create architectural plans, which in turn enable a deeper understanding of underlying structures within the initial architectural creation, the translation of recording to the score is the complex diagrammatic procedure which will enable the performers to again relay this piece as a live performance. The score itself, is the 'diagram' of the audio work, in which I recompose the elements on paper, perhaps never quite coming to terms with the initial sound world, but coming as close to it as imaginatively possible. This post-diagrammatic method is used for the entire chamber opera, as it is this delicate sourcing between envisioned sound from elsewhere, infused with its 'scored' material that provides the creative tension to bring the different levels of the self, into a new format for live performance using voice and instruments.

Compositional Theory: Improvisation and Scelsi's Transcription Methods

> The mode of thinking is more important than the thought itself. (Baudrillard and Guillaume, 2008, p.15)

Transcription processes as a means of composition has a much longer history than that which has developed in works utilising audio recordings, electronics and computers during the last century. Improvisation has always been a part of musical life, though it is

only in the last years, with easy and cheap access to recording devices that methods can start to develop around more sophisticated transcriptions.

Giacinto Scelsi's compositions provide one of the most intriguing early examples of work that was composed through a transcription process using recordings. He was one of the first to record improvisations in order to generate compositional material. Scelsi's archive in Rome, at the Foundation Isabella Scelsi[7], has been made available to the public for research since 2011 and I visited the archive in June 2012. I was able to investigate the processes that Scelsi used to compose by examining a number of the audio tracks in which he recorded improvisations either with a piano, or an ondiola, an instrument that allowed precise handling of vibrato frequencies and pitch bending. As multi-tracking was very difficult to create at this time, and the recording materials were very expensive, he often used and re-used tapes recording between two different reel-to-reel machines at the same time. The tapes were, as a result, difficult to decipher, with no means to separate the sonic layers, and to my mind necessitated that the scriber, who was always also a composer in his own right, take poetic license in interpreting and deciphering the improvisations.

Scelsi handed these recordings over to composers, the four main collaborators being Vieri Tosatti, Roman Vlad, Walther Klein and Riccardo Filippini (Jaecker, 2005) who then undertook the meticulous process of transcription through to a finished product for performers. This service was done for a fee, and the collaborator was normally not mentioned in the score. Filippini describes in an interview that,

> "Giacinto would give me the tapes, we would listen to them together, he would explain to me exactly how he would like them to be realised (he was extremely pedantic, sometimes he wanted the impossible, and it wasn't easy to explain to him that particular instruments did particular things, and others absolutely not!!!) and after, as the transcription proceeded, I put him in front of the score and we examined the whole thing. If necessary, we would plan changes, cuts or additions. Sometimes (thankfully, very rarely) he would consider it again and destroy the tape and the score. That happened only when he wasn't convinced about the piece from the beginning." (Jaecker, 2005, p.32) [my translation from German]

This model of working, whilst remaining rather unfamiliar in composition, is commonplace in popular music where musicians who do not read music rely on others to realise and produce tracks and provide the orchestration for songs. Whilst there is a difference between the mere reproduction of an object and transcribing a score, it is also interesting to consider Walter Benjamin's statements about 'The Work of Art in the Age

of Mechanical Reproduction'. (2008) "In principle, the work of art has always been reproducible. What man has made, man has always been able to make again. Such copying was also done by pupils as an artistic exercise, by masters in order to give works wider circulation, ultimately by anyone seeking to make money." (Benjamin, 2008, p.3) Various master–apprentice relationships have been practiced over the centuries in the fine arts, for example in the studios of Rembrandt in the 17th century. A contemporary example of this mode of working can be very clearly seen in Jeff Koons' or Damien Hirst's practice, where Hirst's 'dot' paintings have been painted by numerous assistants. Whilst we do not know if Hirst is able to paint dots as well as his assistants(!) he is surely unable to produce the quantities of work needed to keep his business successfully running. It seems a fine line that Scelsi treaded in his artistic endeavour, where he knew he needed to outsource his work, in order to find others to provide particular craftsmanship for him, but believed that a fee was ample to cover the work, without acknowledging the work of his collaborators. As Jaecker puts it, "Scelsi's vision of sound and Tosatti's cool professionalism have successfully supplemented each other to create some of the most important works of the last century." (Jaecker, 2005, p.38)
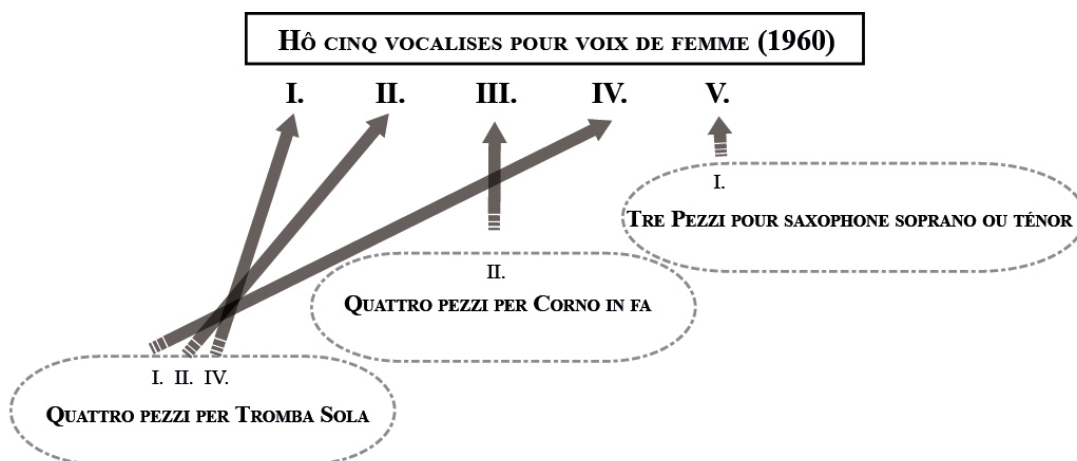
Fig. 11: A diagram of generating new pieces out of old ones, Scelsi's 'Hô' for solo voice (1960)

There are a number of pieces Scelsi composed in collaboration with the Japanese singer Michiko Hirayama that are particularly interesting to note in relation to a generative compositional process. Numerous improvised materials with accompanying sketches of scores can be heard at the archive and at this point in time, many are still in the meticulous process of being catalogued and organised. There are still many instances

where it is difficult to know, for example, if a recorded improvisation relates to a published work, or if a hand sketch in a score pointed to changes which were finally adhered to. At one point when I was listening to some original improvisations from Hirayama, related to the score *Hô, cinq vocalises pour voix de femme* (1960), I was intrigued by the manner in which she was singing along with another sound recording of the ondiola from Scelsi. I began to research all the available material which had been noted as relating to this work by comparing original manuscripts and listening to further tapes, and I found an interesting crossover between *Hô* with various other solo pieces Scelsi created for horn, trumpet and saxophone. (Fig. 11) As I researched the original manuscripts and recordings available for *Quattro Pezzi per Tromba Sola*, I noticed in one of the archived folders, an additional hand written text of various syllables below the notes for trumpet in the score, which seemed to indicate to me that Scelsi was interested in exploring this piece as a vocal work. It was clear that Scelsi worked on these together with Hirayama in order to develop the piece into a vocal solo. From this point on, I searched for other pieces which may have proved useful to Scelsi for this transformation, looking very closely at all the solo pieces for brass and wind instruments related to breathing, but not for instance, to compositions for strings. Very quickly I was able to establish the five other pieces that had lead to the *Hô* song cycle, pointing to a very clear generative transcription process.

Both the recordings with Hirayama and the amended scores for trumpet, horn and saxophone can be heard and viewed at the archive, which give a hint into how Scelsi was experimenting and pushing the voice into new terrains. Again, Hirayama's contribution to the composition is not attributed in the score, and it seems that there were few collaborators that were mentioned, despite their involvement with him in the creative process. It seems from the research I was able to experience first hand, it was characteristic of Scelsi to strive to keep his work an 'enigma'.

Whilst Scelsi is an important precedent for the development of transcription processes, I see my generative transcription process as involving greater levels of control and more complex iterations than those Scelsi engaged in. In the CANTO MORPH I want to have as much artistic control over the outcome, in an active and precise way to produce a score which represents the delicate and developing nature of this process. In this case it means I need to rigorously work through my own transcriptions of my recorded materials,

drawing from graphical renderings and using techniques I have gleaned from my architectural practice.

Further Transcription Methods: Ablinger's Post-spectral Counterpoint

Peter Ablinger's continuing project, *Voices and Piano* (1998-), has its own transcription process, where recorded voices are analysed using computer software to reveal their spectral components and from which pitches and rhythms are selected to create scores. These are performed on the piano together with the original recordings. "I like to think about Voices and Piano as my song-cycle, though nobody is singing in it: the voices are all spoken statements from speeches, interviews or readings. And the piano is not really accompanying the voices: the relation of the two is more a competition or comparison." (Ablinger, 1998) This example of a transcription process uses a temporal and spectral scan of the voice, resulting in a composition which is from a listener's perspective very dissociated from the source material. My transcription process differs to this micro approach to spectral analysis in that I strive to be more mimetic in my method, to find a strong resemblance of character to the original *trance improvisation mix*.

Another work of Ablinger's, *Scale, noise, scale; scale, noise, scale. 22-127* for electric guitar and CD (2002) where "neutral scales are interrupted by a cacophony of recorded street noise, which the guitar attempts failingly to accompany" (Ablinger, 2002) finds a point of tension between a transcription of the spectral analysis of the recorded sound which is scored for the guitar and the field recording of street noise. This approach to transcription again finds an expression in a micro-analysis of the recorded sounds, and turns this into an abstracted instrumental rendering of a dense field of noise. The focus of this work is on challenging the listener's perception of what is noise, sound or music, and uses a transcription method as a device to portray the differing musical qualities.

Canto Morph: Toward a Score

As described in the introduction, the first piece in the CANTO MORPH drew from my piece entitled SAPPHO'S FRAGMENT distributed as the template for improvisation. In parts of the score for SAPPHO'S FRAGMENT (Fig. 12) I explored graphical notations that allowed the performer more freedom in the gestural considerations of the performance and notes.

The excerpt below (Fig. 12) is from an earlier score, performed with a baroque recorder. Fig. 13 shows the transformation of the same excerpt in which the recorder line has been fragmented and then added to during the *improvisation mix* which then undergoes a further transformation in its scored form as CANTO MORPH I.,

"like 2 hyacinth in the mountains trampled by shepherds until only a purple stain remains on the ground" Sappho

Fig. 12: Score excerpt – 'A fragmented hyacinth stain: Sappho's fragment'
for recorder and electronics, bars 5 – 9

Fig. 13: Score excerpt – 'Canto Morph I', bars 7 – 12

I wanted to find a way to transcribe a mimetic score from the audio recording with my performance of the Bali wooden flute, which still captured moments of the energy of the

improvised quality. I drew from my architectural experience, where I have always been fascinated by the constraint of the page, and the ability to transcend the constraint of the paper itself. One vivid reference for me is the architectural drawings of Daniel Libeskind's *Chamber Works*. These complex graphical works draw the eye into a multi-dimensional world, and leave the interpretation to the spectator.
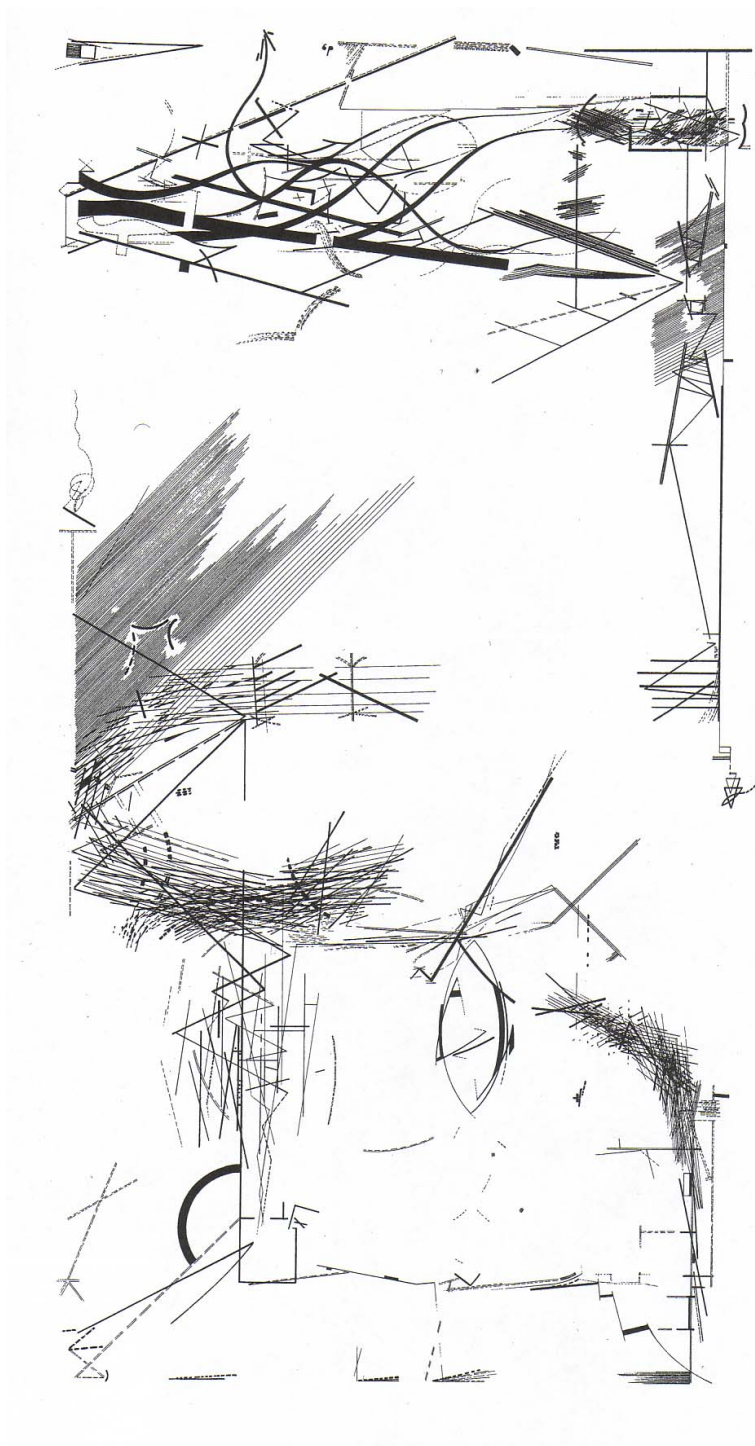
Fig. 14: Libeskind (1983) Drawing from 'Chamber Works'

> The drawings of *Chamber Works* breach the conventional boundaries of architecture, not only in their cyclical variation of all elements but also by their presence within an unbounded field. Libeskind has not simply left building as the sole object of architectural imagination, but he has also projected it beyond the familiar terrain of sites and images. His drawings possess a genuine kind of inexhaustibility – surely, they claim no essence, they tempt with no ready riches – because they suspend the contradiction between system and liberty. Their singular quality springs from the inventive store which lies inside systematic thinking itself, yielding, perhaps, only to the touch of numbers, numbers which encode an enigma of our own imagination. (Foster, 1991 p.212)

As I developed the score, conventionally, with notes, bars and legible musical notation, I also drew on my experience in graphical notation using a 3-d program called Rhinoceros[8], in order to develop more complex gestures, curved lines and graphical representations within this piece. The energy lines of this piece are littered with *debris*, graphical dots and incisions which break up the traditional notation. Metaphorically, I view this as an *unfocalised space*, where the focal point is drawn away from the traditional score notation, guided by a certain, yet unknown constraint. The piece gradually reveals its own unknown script, a graphic dimension which is to be solved uniquely by the performer. The performer draws from the knowledge of the notated compositional world they encounter at first, and then interprets the dissolution of this knowledge as the conventional notation disappears.
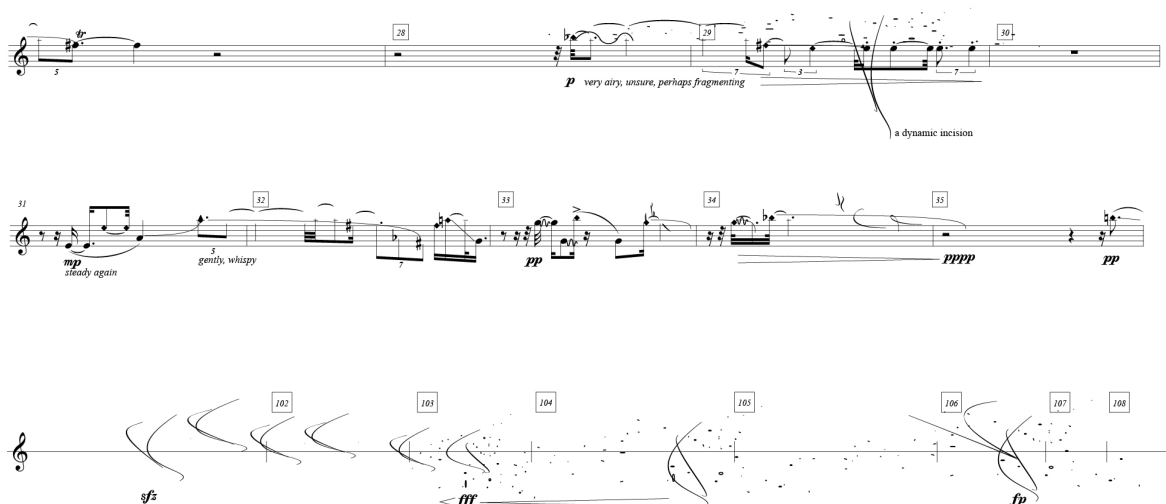
Fig. 15: Score excerpts – 'A fragmented hyacinth stain: Sappho's fragment', for recorder and electronics, bars 27 – 30, bars 31 – 5, bars 101 – 8

This graphical aspect of Sappho's Fragment was important to retain when transcribing the Canto Morph but I also wanted the recorder to perform as part of the ensemble, so I was careful to limit the context of the gestural graphic notion to places where it would not disrupt the chamber performance balance.

Fig. 16: Score excerpt – 'Canto Morph I', bars 37 – 42

The original recorder part evolved as it was re-positioned into the setting of the other instruments. I changed the bar structure, I transposed the tuning of the instrument up a semi-tone, so that the recorder could perform with the rest of the instruments, and details from the original live-electronics and performance with the pre-recorded quartz bowls were integrated into the CANTO MORPH score. This created an environment from the 'live' quality of the earlier performance, where small details, such as high pitched bells were interpreted in this new transcription as a high pitched flute, (Fig. 16, bar 39) or as a percussive bell-like attack on the piano. (Fig. 17, bar 39)

Fig. 17: Score excerpt – 'Canto Morph VII', bars 38 – 41

Fig. 18: Score excerpt – 'Epic in the Glasshouse', bars 16 – 31

Fig. 19: Score excerpt – 'Canto Morph I', bars 63 – 66

An earlier transcription of the EPIC IN THE GLASSHOUSE (Fig. 18) assisted me as I developed the CANTO MORPH score, as I was able to see how I had solved various issues on how to interpret the material in this earlier work. It helped me start to visualise more carefully the excerpts of the score I chose to distribute in different forms throughout the CANTO MORPH. Fig. 18 (bar 18) and Fig. 19 (bar 63) show the change in material from the EPIC IN THE GLASSHOUSE as it becomes the new score in the CANTO MORPH. At bar 63 the voice jumps from the Ada Negri text (so…) to the vocal utterances in the EPIC (Nye...). Changes to the flute and violin lines have also been made, entering later that in the original EPIC to create a new tension in the CANTO MORPH.

Fig. 20: Score excerpt – 'Canto Morph VII', bars 17 – 24

The opening material from the EPIC IN THE GLASSHOUSE (Fig. 22) appears in Part VII of the CANTO MORPH, (Fig. 23) in its closing moments. This was chosen to create a psychological '*unfinished*' tension to the work, to highlight the irony of eternal peacefulness that Ada Negri's *Eterno Idillio* can suggest for the forsaken poor. The sound is cut off abruptly in bar 21 of CANTO MORPH VII, (Fig. 20) and the soprano intervenes, singing like a monk, with a sense of an historic past. The vocal utterances in Italian sung by the soprano are then abruptly changed into the tremors and guttural cracking of the EPIC vocalisations, with variants from the word 'Narayani' interrupting the flow. 'Narayani' refers to the Hindu goddess, and here, briefly the soprano is

channelling through her voice the soprano colours of a female presence, juxtaposed against the lower male chants. The original EPIC IN THE GLASSHOUSE text is a journey of vocal sounds examining new birth and creative forces, part of which I transcribed from a new-born baby, as I tried to notate what I heard on a train ride. (See Fig. 21)
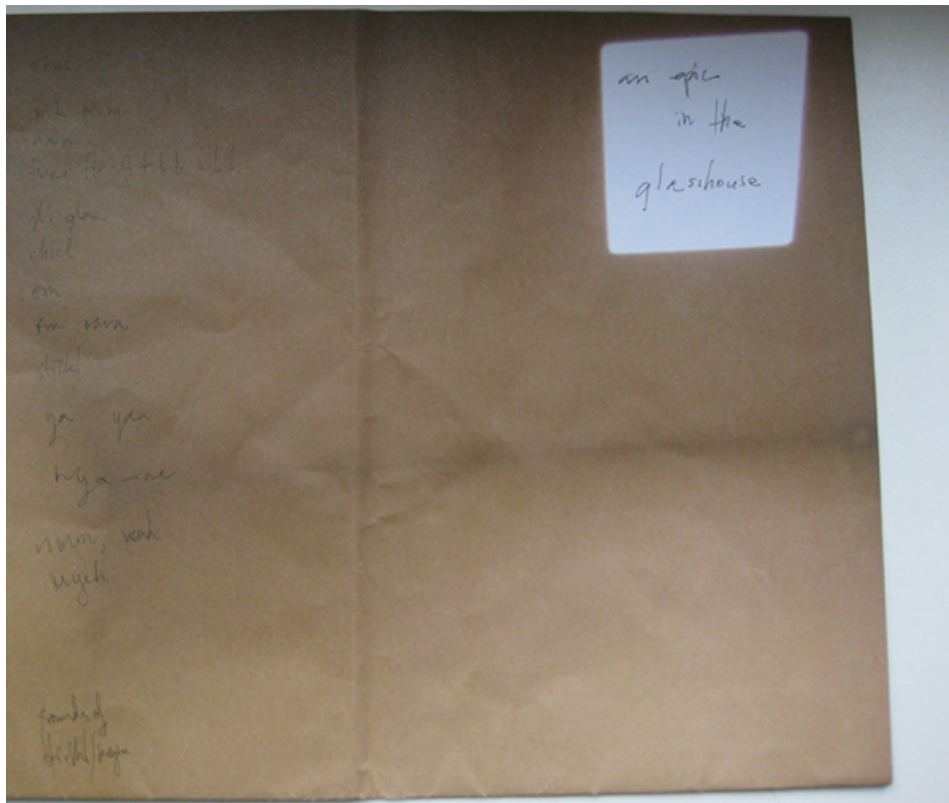
Fig. 21: Original sketch of sounds dictated from baby on the train

In the same way as I engage with trance, on the train I began to imagine different pathways for this sonic artefact where the word 'nara' became 'narayani', and then fed this experience of responding to 'real-life' sound into my own performance I returned home to record the trance improvisation mix. I used this original sketch of syllables during the performance. (Fig. 21)

Fig. 22: Score excerpt – 'Epic in the Glasshouse', bars 1 – 9

Fig. 23: Score excerpt – 'Canto Morph VII', bars 52-60

Part IV is the most exact in its transcription process – with no disruptions to the flow and order that the *trance improvised mix* occurred in. This was important for me because it sits at the centre of the piece and through its literalness provided a demonstration of the 'realness' of the trance process. It contains a transparency that the other pieces do not have, and is also quite simply, '*a little night song*.' (Fig. 24)

Fig. 24: Score excerpt – 'Canto Morph IV', bars 1 – 12

Part III deletes in the score, a viola d'amore performance which was in the original *trance improvisation mix*. I used this technique of removing an instrument entirely, to try to create an emptiness, a sense of something missing, that can be felt but not heard. (Fig. 25) It is important for me when making these decisions, to keep an openness to the possibility of the piece evolving in a new way, to 'generate', or to 'morph' in a new direction.

Fig. 25: Score excerpt – 'Canto Morph III', bars 1 – 14

Toward a Generative Transcription

This process of 'scoring the self', which locates a 'causal' beginning, where improvisation leads to associative and dissociative fragmentation and mimetic scripting processes, could be seen as favouring a non-directional chain of local invention, with aleatoric strategies, within a schizophrenic fragmentation of experience.

There are multiple ways to translate this reverse engineered process. The script interpretation depends upon the detail and level of precision required to 'replicate' the performance. I use the term 'mimetic' as the creation of the score is not just about the precision of transcription but should also imitate the qualities of the *improvised trance dialogues*.

At the starting point, it emerged that varying degrees of interpretations were possible, depending on decisions about the level of complexity of the score. Decisions based on constant micro/macro choices in how to interpret the material, how to hear it, with what level of precision, changed depending on the type of live performance that was envisaged. Hyper-complexity was perhaps the easiest outcome from this *reverse engineering* process, but was not necessarily the most accurate way to depict a powerful and musical response that responds to this trance-like state. It is between these polarities that the 'art' emerges in order to create a piece that responds in such a way as to ultimately allow interpreters the surest chance to yet again transcend the score.

This technique is certainly influenced by the level of audio editing technology available and by the capacity of complex graphic and music notational programs to allow creative scripting methods. Giacinto Scelsi was one of the first to attempt to capture his own improvisations for subsequent performance, yet he employed others to do his notation. The 'art' of notating one's own score from samples is not arbitrary and has the composer's craft deeply embedded in each decision made. As there is an intense engagement with the material, it allows me, as the composer, the chance to again intervene, with a further *live-trance improvisation* in subsequent performances. In this sense, further forms of the material are infinite and ever changing, and are the inner nature of a 'morph'. This also has a practical outcome when working with musicians in that an important part of my practice as composer and improviser is to respond to unforeseen performance factors. Depending on the instrumentalists or technology

available, on the contexts of situation and venue, a myriad of performance possibilities can be set up, offering a slight *morph* on the initial context of the compositional conception.

As I have indicated, visual stimuli, architectural drawings and modelling and installation 'views' of my work have been of central importance to my compositional thinking. In the next chapter, I focus on a further iteration of the CANTO MORPH project, looking at a conceptual re-embodiment of the ideas through an architectural interface.

4 THE WOMB PAVILIONS
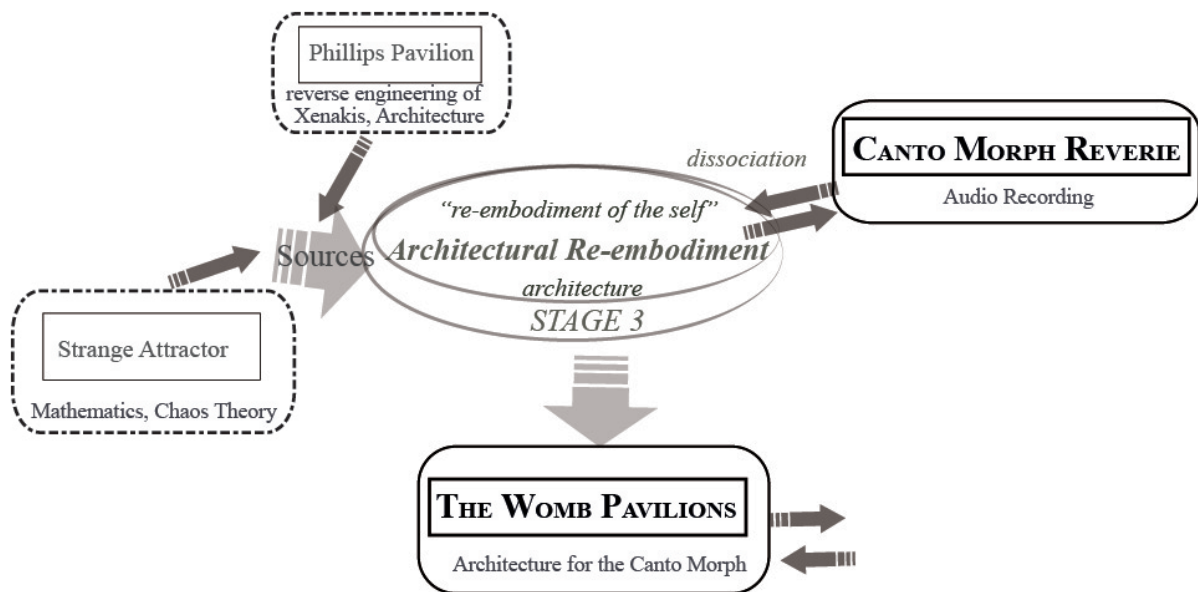
Fig. 26: Diagram depicting Stage 3: Architectural Re-embodiment

Re-embodiment of the Self
Stage 3 – *Architectural Re-embodiment*

> In Eisenman's architecture, even in his unrealised designs, it is the body that measures and feels
> space. (Galofaro, 1999, p.18)

Inspired by the creative association of *architecture – composition* that Xenakis employed for his composition, *Metastaseis* (1952/54) an orchestral work for 61 musicians and the Philips Pavilion (Expo 1958, Brussels), I was intrigued to push the boundaries of this related dynamic, looking at the concept of '*re-embodiment*' in the CANTO MORPH. My earlier Masters studies on architectural *reverse engineering* of the Philips Pavilion became a starting point to imagine finding a means to express a new voice in the *trance improvised mixes*. In my Thesis, (*The Trilateral Dynamic*, 2007) I sought to explore the harmonies and proportions underlying the construction of Xenakis' pavilion, and to uncover details about the relation between this process and the composition *Metastaseis*.

> Friebel retraced the compositional pre-history of the geometry of the pavilion back to the
> diagrammatic schema of Xenakis's Metastaseis music composition. She then undertook a
> comparative analysis of the role of the modular proportional system across the differing sketch

I found that the proportions that defined the composition Metastaseis were drawn out of the glissandi studies that Xenakis explored to create the pavilion, and found this approach offered a precedent to my own methods. Whilst Xenakis' method seemed to contain a literal reading of relationships, I was more concerned with a non-linear relationship between the structures of my pavilions and the composition.

Bars 309-314 and 317-333 scaled according to harmony
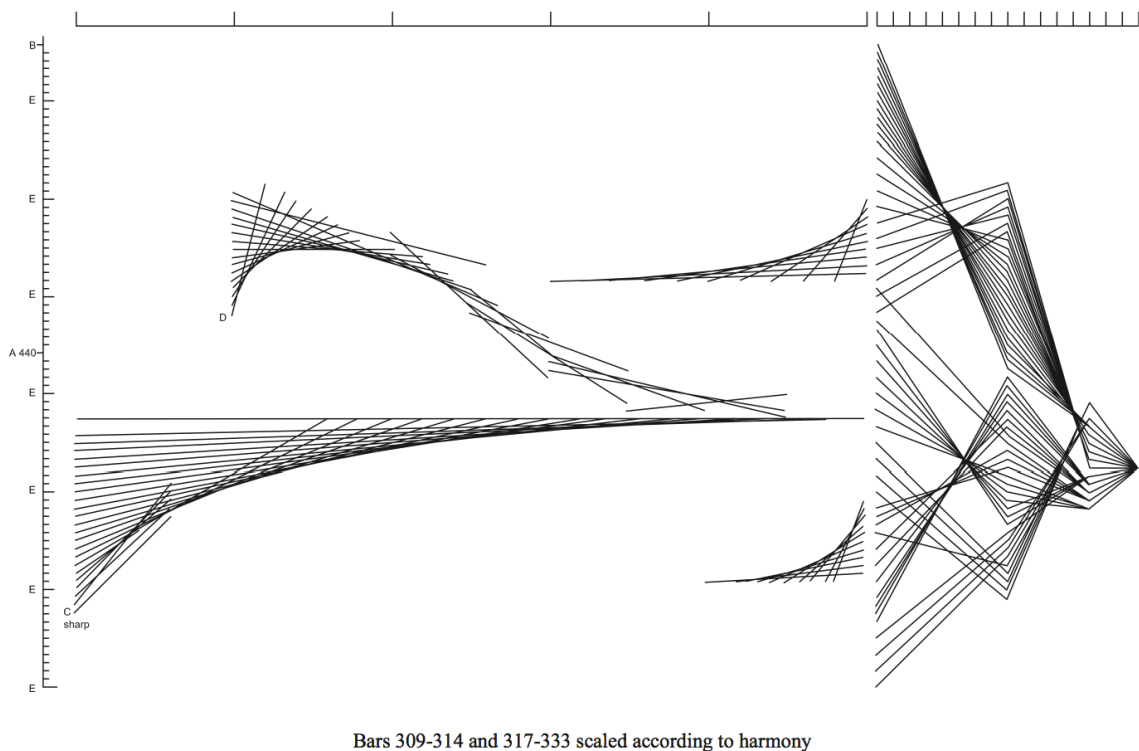
Fig. 27: Friebel's diagram of Xenakis' 'Metastaseis', bars 309 –314 and 317 –333, depicting glissandi studies (Friebel, 2008, p.34)

The sketches of pitch trajectories of the string glissandi that Xenakis drew for *Metastaseis* (Fig. 27) can also be traced to show a complementary use of proportions in architectural design. For mapping the apex points of pitches in bars $317 - 333$, there is a correlation to the structural formation of apex points that became paramount in designing the correct height for the form of the Philips Pavilion.

Through the composition, *Metastaseis* which was composed by Xenakis at the time of designing the pavilion, it is possible to establish, through analysis, the intuitive ideas present in the thought process of both products, whether it be the architecture or the composition. This blurring of boundaries between the creative products is an aspect very present in my own synaesthetic approach. I find Xenakis is by far the clearest example to point toward this synaesthetic approach, but my methods differ to his in important ways. Firstly, new computer technology capabilities that have developed since this project in the 1950s have meant that there are vastly greater possibilities for research and parametric exploration than were available to him. Secondly, my synaesthetic relation differs in the sense that I am more intrigued by finding invisible forms of relation, for example which are less literal than those described in Baltensperger's (1996, p.334) analysis of *Metastaseis*. (Fig. 28)
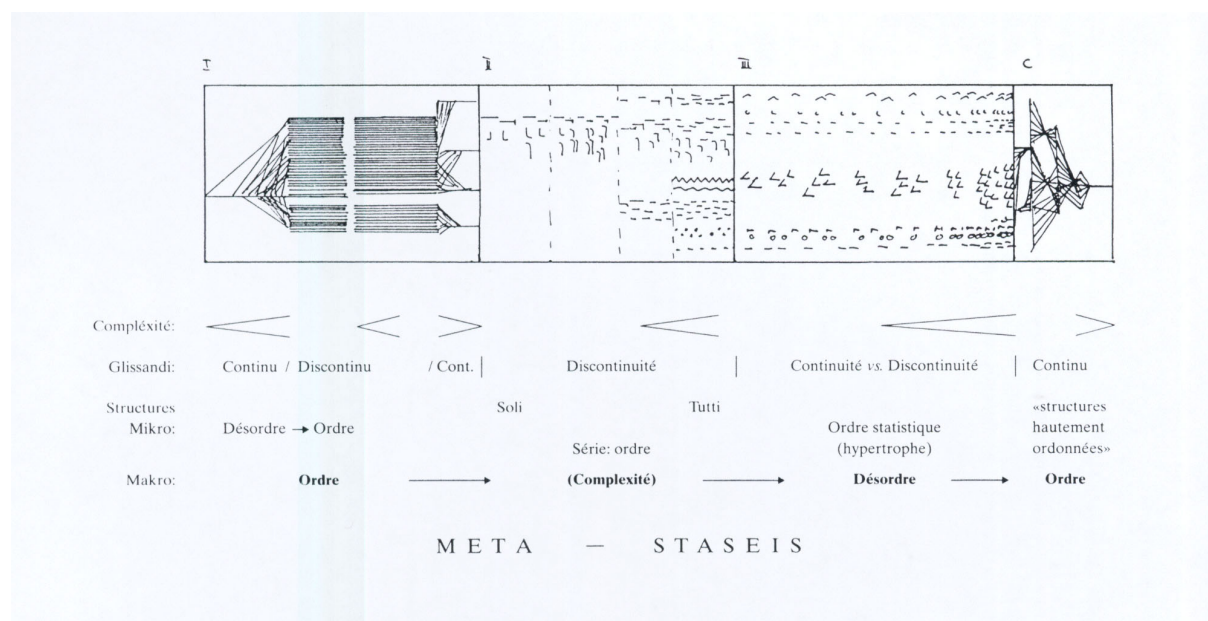
Fig. 28: Baltenberger's diagram and meta analysis of Xenakis' 'Metastaseis'
(Baltensperger, 1996, p. 334)

In the last fifteen years architectural creation methodologies have been greatly influenced by virtual development in 3-d, and many techniques and creative methods have emerged as a result of computer technological developments, such as extensive use of curves in the form of NURBS (Non-uniform rational basis-spline). I used Catia software to aid my '*reverse-engineering*' for the proportional theory in the design methodology behind the Philips Pavilion. Catia is a program used in the construction of

Gaudi's Sagrada Familia, with the major research team being lead by SIAL at RMIT Melbourne.

A Study of Parametric Variation in the Philips Pavilion

"The more precise the schematic diagram, the more subtle the possibilities for modification." [9]
(Adorno, 1976, p.77)
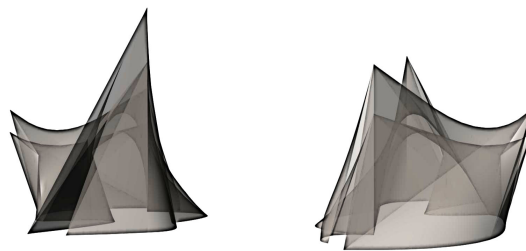
Fig. 29: 'Philips Pavilion' case study of proportional apex points through reverse engineering
(Friebel, 2007, p.83)

Xenakis and Le Corbusier achieved a level of design in the Philips Pavilion that articulated a relationship between mathematics, intuitive design and composition. (Friebel, 2007) I discovered during the *reverse engineering* research of the Philips Pavilion, that parametric design was used by Xenakis in order to find the most balanced form.

The relation of three apex points which controlled the formal structure of the pavilion (Fig. 29), were experimented with by Xenakis, using proportional studies, in order to find the most balanced and harmonious possibility for the final form. Fig. 29 shows through ghosted forms, a possible 3 different apex points he was trialling before deciding on the final form.[10] This discovery lead me to research more in-depth relations of proportional theory, looking at the parametric variants of these apex points (Fig. 30) and eventually to my own architectural design for CANTO MORPH using this research combined with proportions I found in a particular *strange attractor* set.
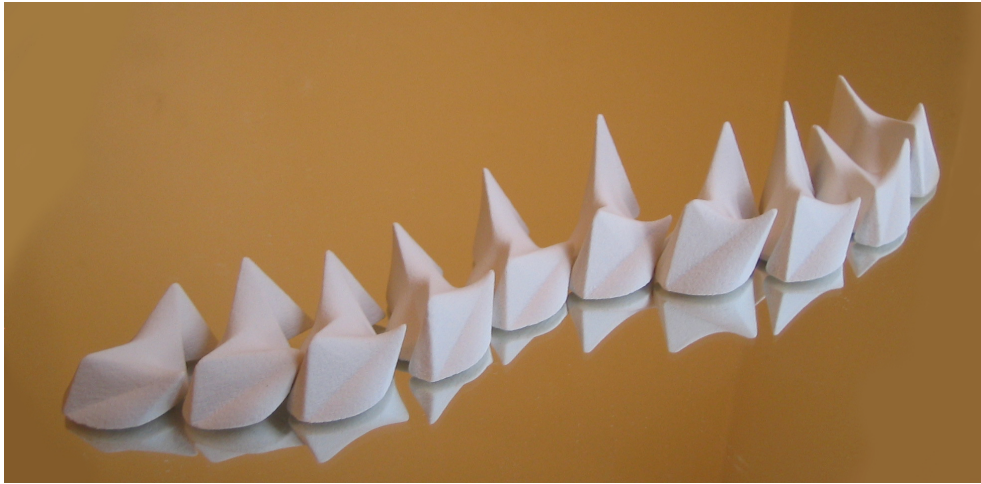
Fig. 30: 'Philips Pavilion' case study, parametric variations (Friebel, 2007, p.14)

Baudrillard's Strange Attractors: Toward a Generative 'Becoming'

> Figures of becoming, destiny, fatality (and metamorphosis) opposed to the figures of change and exchange, the fractal and the spectral (and metastasis.) There are multiple operations at the origin of these figures, classic rhetorical operations no doubt, but also operations in the mathematical sense, basic geometrical transformations and tools of anamorphosis: reversion and ambivalence, exponentiation, exceedance, fractilization, doubling, ellipsis, *fading* and disappearance. (Baudrillard and Guillaume, 2008, p.15)

Proportional systems, harmonic relations, the 'Modulor' series (Le Corbusier, 2000), are links between a common history of musical and architectural creations and yet they are no more than conceptual connections in a nonlinear world of physical strings, of genetic genotypes and organic phenotypes, and of dynamical systems so sensitive to the tiniest changes of their initial situations that their behaviour is therefore called chaotic.

In 20th century mathematics, a major dismantling of Laplace's demon[11] was the understanding of deterministic chaos occurring in the evolution of dynamical systems that are extremely sensitive to changed initial conditions. While real world predictions of dynamical systems with chaotic behaviour are intrinsically unfeasible this system still evolves (in the long run) towards an invariant set, an attractor of possible states. Geometrically, an attractor can be as simple as a point, and as complicated as a strange attractor set with a fractal dimensionality. Substructures of attractor sets open a world of proportions where the dynamical reasoning of cause and effect fails terribly.
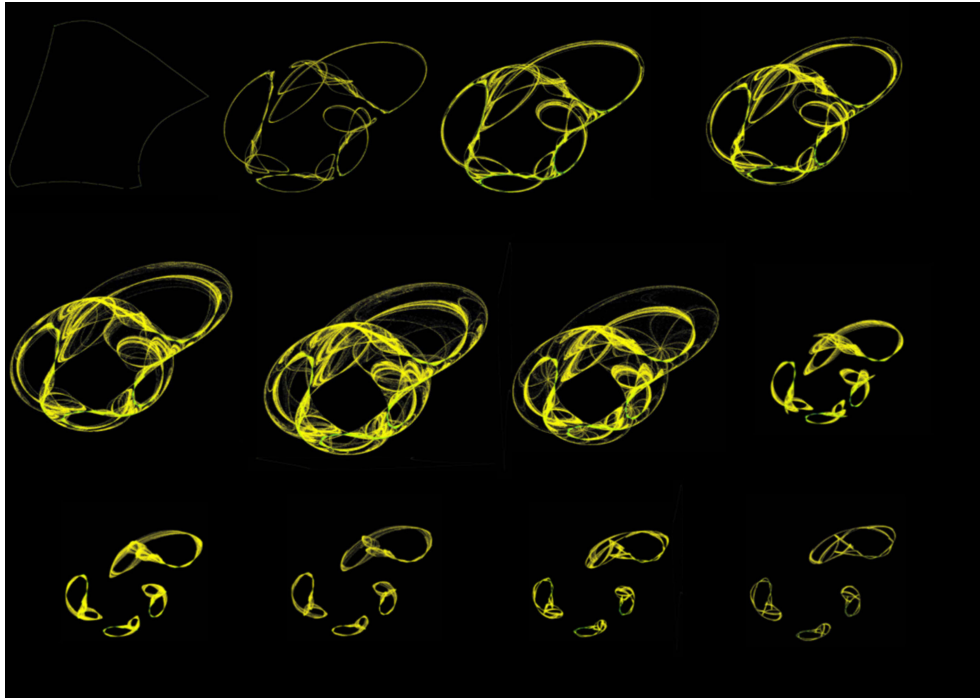
Fig. 31: Permutations of a 3-d strange attractor set – EJOPWFSQRBFFx 1.41 0.09

I discovered a model of apparent symmetries and its accompanying distortions in a mathematical 3-d point set, with 12 parameters, of which only one is varied. (Fig. 31) Strange attractors appeared in the field of mathematics through developments referred to largely as Chaos theory. Unexpectedly, they made apparent a principle of attraction to a localised point set, while the vast majority of parameters of the attraction points disperse to infinity. Within this attracted point set one can observe certain patterns of symmetry, and further localised points.

I sought to find the principles of balance and distortion in the 2-d slices of the 3-d model. Four quasi-Fibonacci proportionally balanced parts are uncovered and are re-implied through studies in an 'urban field' of the trajectory paths of four fields through an imaginary site, looking at the symmetry points where the forces are held in a suspended balance. The attractor holds only one point where the symmetries of all four parts align perfectly (Fig. 31, diagram 2nd from right, middle). This principle inspired the way I worked with the essence of the arrived geometries. The next part will show how urban fields of symmetrical distortion and balance develop around the hybrid demarcations of this strange attractor set (see Fig. 33).

Hybrid Demarcations: Womb Pavilions for the Canto Morph

> We can advance in this line of thinking by making the hypothesis that Baudrillard's regime of thought is a search for strange attractors, the points of regions where the trajectories of complex, chaotic systems subject to variations in the initial conditions are forced to converge. [Like the image of a whirlpool in liquid drawn out through the hole in the bottom of a basin, or waters streaming down a valley into a single current.] The first intuition of strange attractors can be found in Poincaré concerning the three body problem. The fractal nature and properties of strange attractors were discovered. (Baudrillard, Guillaume, 2008, p.16)

The hybrid demarcation, created by lofting two forms against each other of the same strange attractor set, enabled me to discover a new technical means to generate form through a generative process of architectural morphing.

I researched naturally occurring permutations of selected strange attractors, striving for the balance where parametric variations may offer a consistent enough poise to express a fluid dynamic, under given restraints. Strange attractors exist in arbitrary dimensions, but my studies examined and extracted 2-d/3-d and projections of 4-d point sets of attractors (Sprott, 1993), where substructures formed various demarcations, examining closely hybrid forms, where two intersecting surfaces mark out new boundaries of relation, offsetting the various proportional systems of the strange attractors.
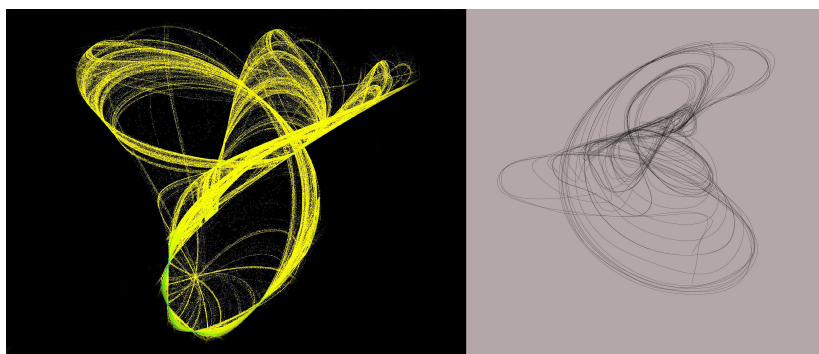
Fig. 32: Tracing an excerpt of the strange attractor to prepare for 'lofting' the form

The 3-d sculptural elements created by 'lofting'[12] substructures of strange attractors (Fig. 32) informed the design of the THE WOMB PAVILIONS, which housed the development of the *trance improvisation mix* piece CANTO MORPH REVERIE. I used a process-oriented approach, working systematically through possibilities, to enable my intuition to gain a

sense for how these lofting forms developed. Whilst it was clear to me that the potential forms 'hidden' in excerpts of this strange attractor was an incredibly rich source to draw from, there were many instances during my attempts at finding forms, which did not work, due to too many intersecting surfaces creating a complete confusion of surfaces. The ones which worked were seen as gems hidden in the haystack, and were selectively chosen to continue my design.

Toward an Architectural Embodiment: Anthropomorphic Embodiment

> Diana Agrest's critique also urges a challenge to Renaissance representation, in particular its anthropomorphic aspects. In her case, the critique is motivated by the concern about the suppression of the female body in architectural imagery. (Nesbitt, 1996 p.554)
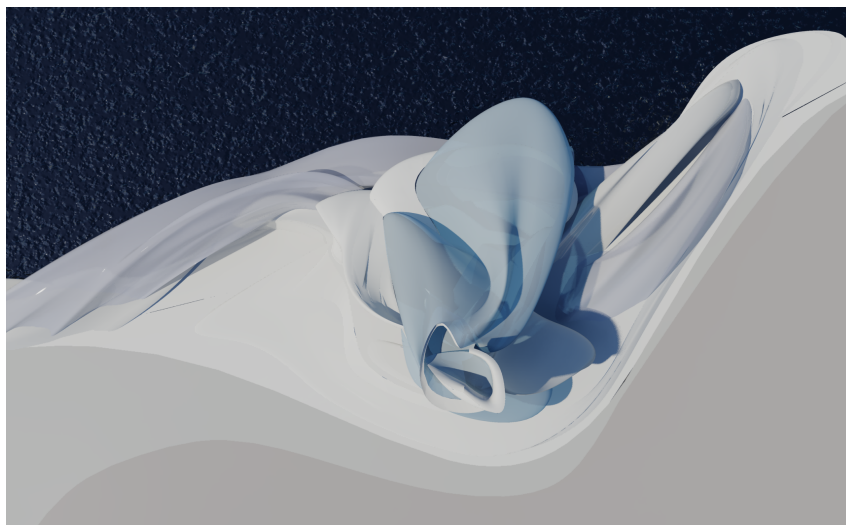
Fig. 33: Site plan view, development of 'The Womb Pavilions': lofting the skins of the strange attractor, and developing the form intuitively

In trying to imagine spatially embedding the CANTO MORPH movements as they were developing in the *trance mix*, I was interested in an intuitive-structural seeking of the spiritual essences of the text and its musical-spatial resonances. This architectural form, THE WOMB PAVILION that I designed, offered a *re-embodiment* that I felt was strongly connected to Ada Negri's texts. It represented a contained space, with resemblance to the anatomy of a female body in an anthropomorphic sense.

The earlier piece, EPIC IN THE GLASSHOUSE was strongly influenced by the idea that the piece occurs in *media res*: 'in the middle of things'. I imagined it situated in the glass structure of the THE WOMB PAVILIONS, which is its own kind of contained glasshouse on the side of the building. (Fig. 34)
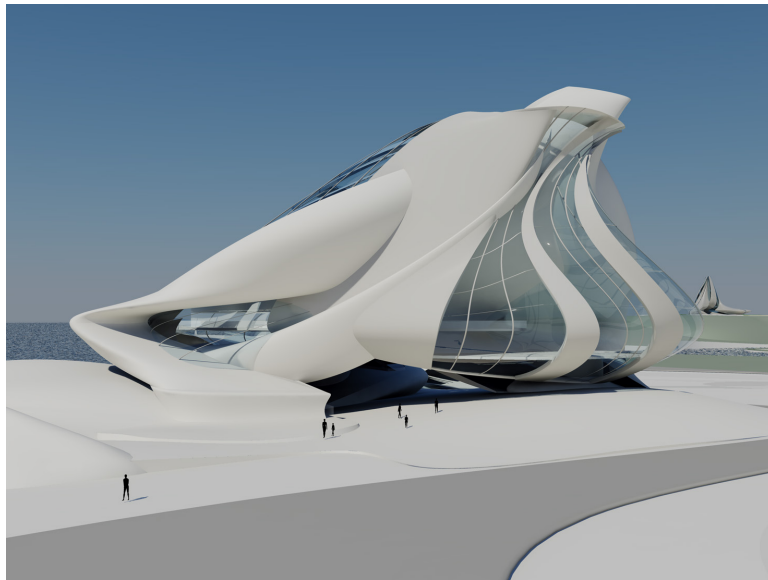
Fig. 34: The glasshouse on the front elevation of 'The Womb Pavilions'

I imagined that this architectural space helped bind the condition of *the epic*, allowing an extended experience of the '*in media res*' to take place within a shortened time frame. I imagined what was a short piece, in reality only twelve minutes in duration, occurring over a century, 'stuck in this architectural space'. What occurs within is amplified, intensified by a glass box in which thousands of reflections also amplify the sound which at the same time wants to be released and '*set free from its bind to an epic*', outside of its own foreseeable drama. Drawing from Walter Benjamin's analysis of Brecht's notion of epic drama, 'What is Epic Theatre?' (Benjamin, 2007) I developed a concept of the work aligning itself with a gestic theatre, a theatre of interruption, of astonishment at circumstances (not empathy) and detachment. The vocalisations that the soprano draws from in this piece to sound in some ways 'like a baby', using distortion techniques to (Fig. 35, bar 57) enable the voice to sound broken and guttural, to respond to gestural authenticity.
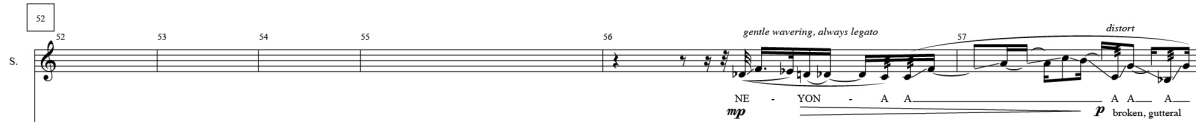
Fig. 35: Score excerpt from 'Canto Morph VII', bars 52 – 57

Each iteration of the CANTO MORPH involved some form of fragmentation and redistribution. On this third iteration of the work's creative processing, a 're-embodiment of the self', I compose through a 'distribution' of the piece, cutting it up and spatialising it through the imagined built structures of THE WOMB PAVILIONS. Through this architectural re-embodiment I am forced to examine the structure and form of the composition in a new way.

The Womb Pavilions, Site – Specific Composition
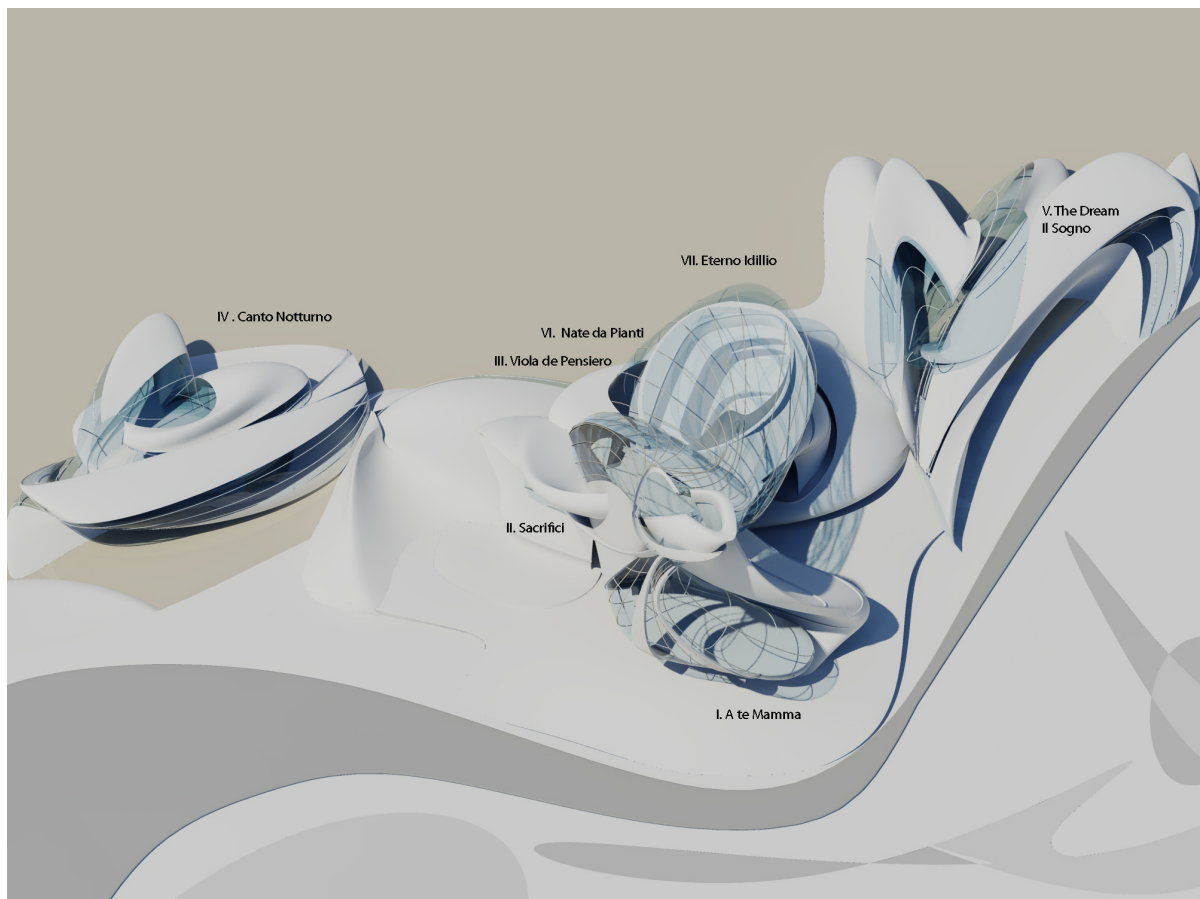
Fig. 36: Canto Morph –'The Womb Pavilions' – site plan

The forms of the THE WOMB PAVILIONS represent the 'imaginary voids' in which the piece occurs. In using this method of re-embodiment, I try to gain another compositional access to the ideas that are being stirred in the trance during the improvisation. The piece is built up and around this structure, in essence being filtered through the spatialised proportions of the iterated strange attractor forms. The structures provided an axis for relating and organising the seven movements of the piece. The site plan and section through the pavilions depict the architectural zones where the CANTO MORPH movements take place. (Figs. 36, 37)
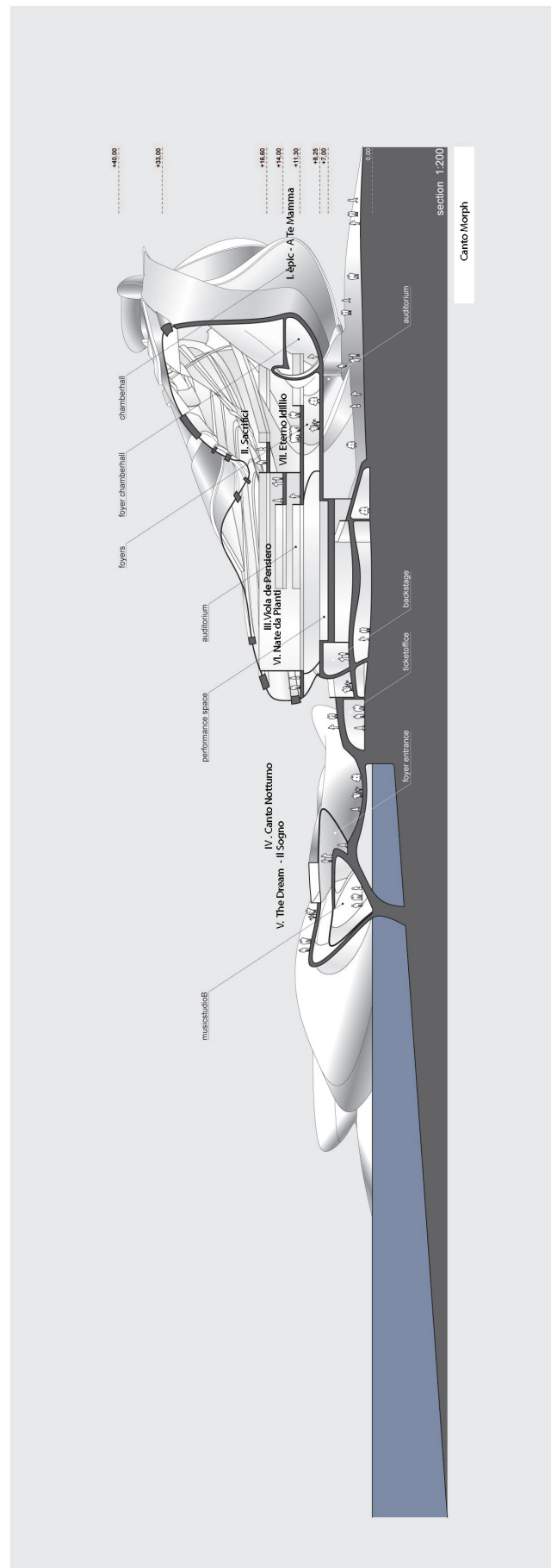
Fig. 37: 'Canto Morph' –'The Womb Pavilions' – section through building

Spatialised Ambisonic 'Musique-Concrète'[13] to Create Immersed Body of Sound
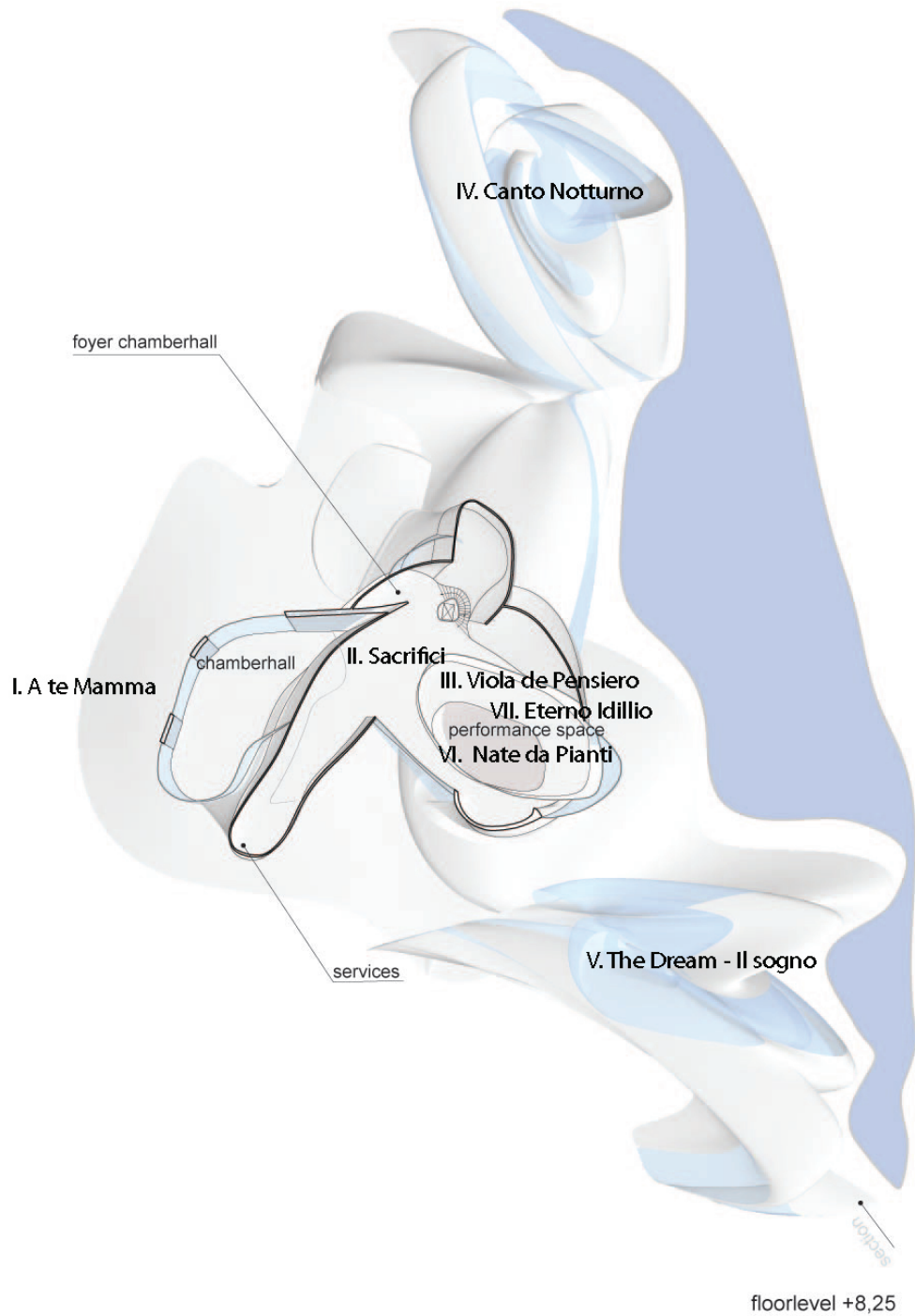
Fig. 38: Plan of 'The Womb Pavilions',
where each movement of the 'Canto Morph' is envisaged
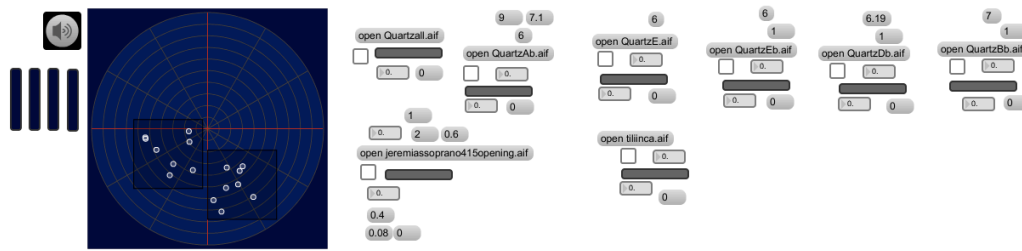
Fig. 39: Swarming spatialisation Max patch for 'Canto Morph I'

The Swarming Max Patch:

I developed, using objects in Max that enable ambisonic spatialisation, a patch to embed the opening of the opera, into a 4-channel swarming sound. The original sound recordings I made of Quartz bowls, as music concrete recordings, were diffused through the 4-channels, creating an effect of being immersed in the body of the sound of the bowls. (Fig. 39)
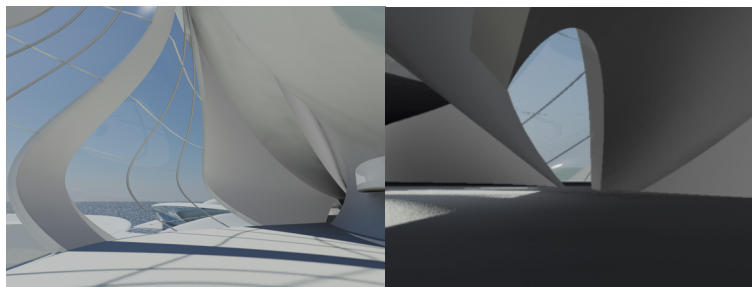
Fig. 40: Interior view of glasshouse chamber hall, where 'Canto Morph I' is envisaged

This idea came to me, when I was trying to imagine the effect of these bowls being played in the glasshouse room of the WOMB PAVILION. (Fig. 40) I imagined a sound which reflected strongly because of the high proportion of glass, and my response to this synaesthetic quality was to want to create a 'womb' or body of sound which was continuous, where the bowls could serve to 'hold' a presence, a stable sound for the other instruments. It functions to create a warmth and resonant body around the instrumentalists and vocalist for the performance.
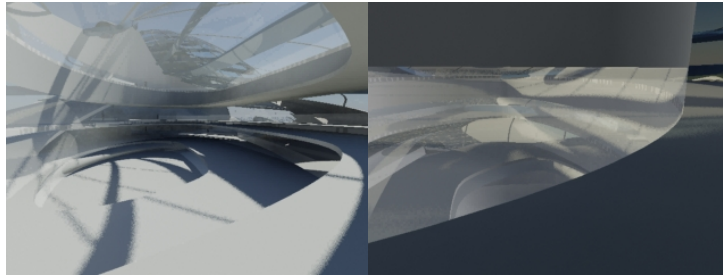
Fig. 41: Interior view of the auditorium hall, where 'Canto Morph III, VI, VII' are envisaged

In the course of the opera, the ambisonic spatialisation effects are pared back and the piece continues with little electronics, taking away the comfort of its presence, mirroring the effect of becoming more 'forsaken' with time. The opera ends with no electronic effects and becomes 'drier' concentrating only on the instrumentalists and vocalist. This development came through the realisation that the large auditorium spaces which were envisaged for movements III, VI, were too large to cater for this embodied quartz bowl sound. (Fig. 41)

CANTO MORPH III is an intimate duo with the soprano and 'cello where the viola d'amore part is removed (lost, forgotten) to create this empty, open character which responds to this idea.
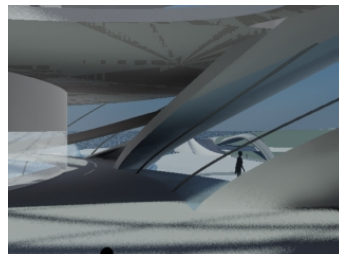
Fig. 42: Interior view of foyer for auditorium, where 'Canto Morph II' is envisaged

CANTO MORPH II is situated in a large foyer opening out to a tall cathedral-like ceiling.

<u>The Periphery Zones, Outlying Pavilions:</u>
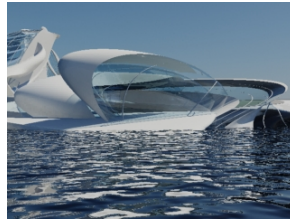
Fig. 43: External view where 'Canto Morph IV' is envisaged, 'Canto Notturno'

CANTO MORPH IV, CANTO NOTTURNO is envisaged in a little glass pavilion, resting on the water, in the darkness by moonlight. It is a light, fragile space, and is exposed to the elements. It is an appropriate small stage for three lonely players: a violin, a 'cello and soprano.

Fig. 44: External view where 'Canto Morph V' is envisaged, 'The Dream, Il Sogno'

CANTO MORPH V, THE DREAM, IL SOGNO is another outlying pavilion, again resting gently on the water. This space is more like a bubble, a 'contained' space which I can imagine inspires a zone for dreams, reverie-like psychological states.

5 THE LIBRETTO AS DISSOCIATIVE TRANSCRIPTION

The Canto Morph Libretto as Sculptural Object
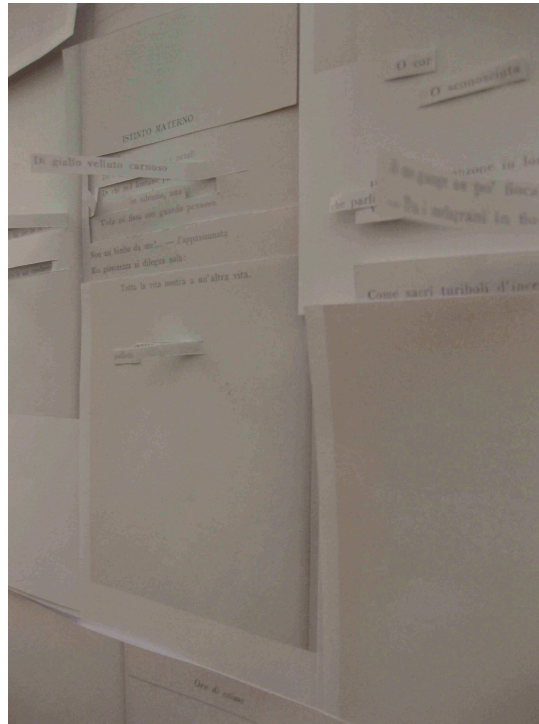
Fig. 45: Detail from 'Canto Morph Libretto', Movements III, IV

Another dimension of the CANTO MORPH project is the libretto as a visual and sculptural object. When examining the emergent libretto that came out of my *trance improvisation mix*, I decided to reconstruct it again by cutting up and placing together as accurately as possible, printouts of the original printed text of Ada Negri's *Tempeste*. This book is available online from the Project Gutenberg (Negri, 1896) and I was able to print out pages from the original version of the Fratelli Treves edition. This was the final iteration of the CANTO MORPH materials, and I was striving to find a visual way to show how the text is fragmented, and to reconstruct the libretto as a kind of dissociative transcription of Negri's poetry. What becomes clear, is the relation of poems to each other, and the many layers which are visible and countless others which remain invisible in this piece.

Piovon sui cuori palpitanti d'ansia,
Che ne la febbre non guarita mai,
Nel desiderio dei negati gaudii
Singhiozzano all'ignoto: Amore, amor!...

*

Questa notte dal ciel scendono baci:
Silenzïosi, benedetti, lenti.
   Calman sospiri ed incubi:
Succhian le vane lagrime cocenti.

BACIO MORTO.
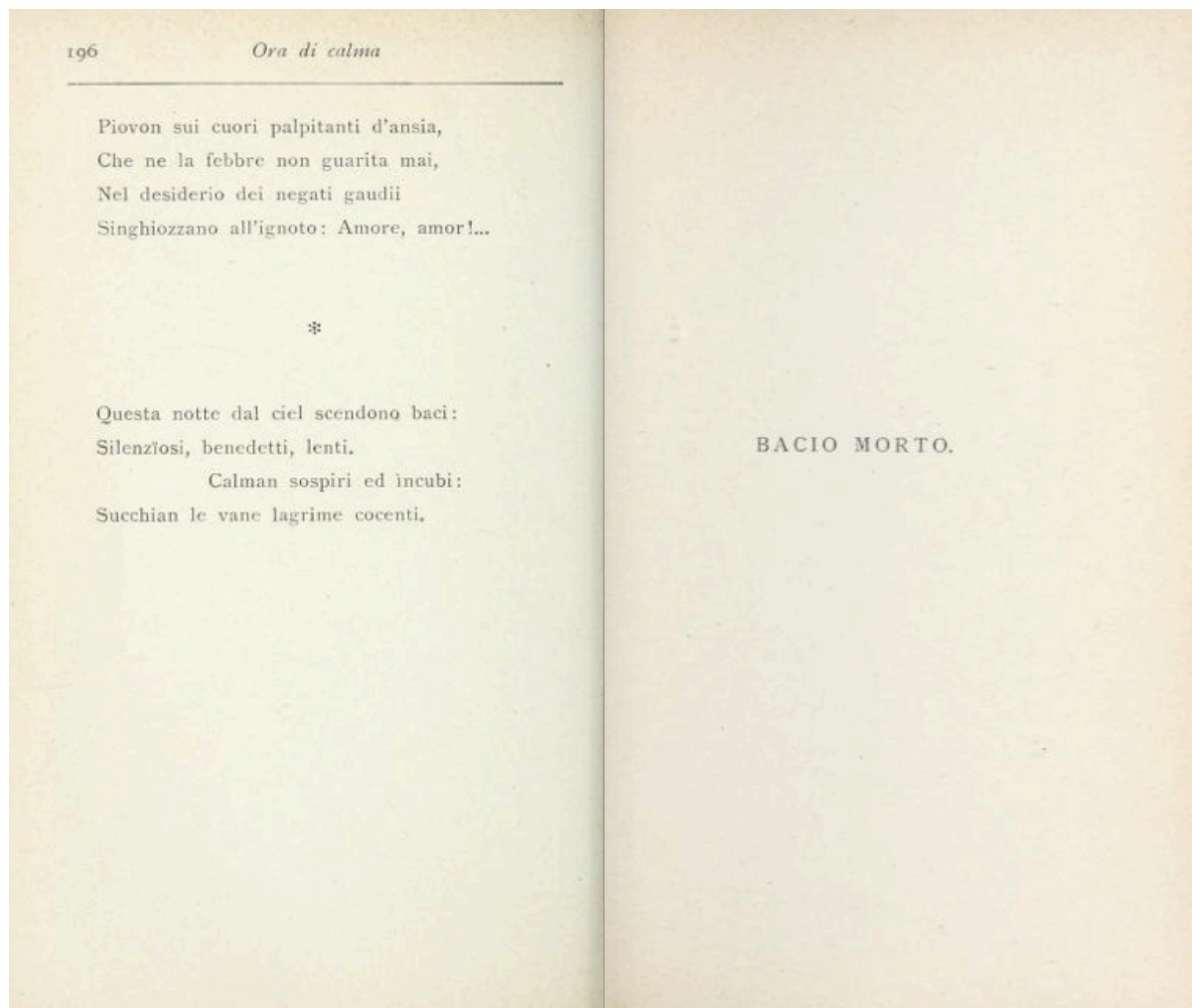
Fig. 46: Page from Ada Negri's 'Tempeste', 1896, pp.196 – 7

I.
Terra

A Te, Mamma

È ver, son forte.

—Per la via sassosa
Lasciai brandelli d'anima e di fede;

 Così, discinta, con le braccia nude
 Le vesti rialzate a la cintura!

Pur con superbo piede
Salgo ancor verso

l'alba luminosa.

 La campestre
  fatica umile e rude

Così pura mi sembri,
ne la calma
Intemerata de' tuoi anni
estremi

 Lo sai?... non m'impaura.

 E voglio qui le stanche,
 le pallenti
 Gracili dame da la man
 di cera.

  .. di salcio abbandonate ai venti

Tu che i mali supremi
 Fronde

Provasti un giorno,
 Steli fioriti a sera.

e l'agonie de l'alma;

 Fantasmi in tuba e guanti.

Canto Morph
Libretto

Parts I, II

I.
Terra

To you, mamma

'Tis true, I am strong.

-For the stony path
I leave shreds of soul and faith;

Thus, half-naked, with bare arms
The clothes that are lifted to the belt!

However with my exquisite leg
I still climb towards

the bright dawn

The rural,
Humble and rough fatigue

You seem so pure,
calm
Unblemished by the extreme circum-
stances,

Did you know? ... I'm not afraid

And here I want the tired, the pale
Frail women with hands made of wax.

...The willow abandoned to the winds

You, that the biggest evils
Leaves of the willow

suffered one day
stems flowering in the evening.

and the agonies of the soul;

Ghosts in top hats and gloves.

II.
I SACRIFICI

II.
SACRIFICES

È una maestra.—Ha ne lo sguardo buono

It is a teacher. -She looks good

 «I monti e l'oceàno
 Frapporre io devo fra il

He said: The mountains and the ocean
I must interpose between

La rassegnata calma pazïente
Di chi sa il vuoto, il pianto ed il perdono.

The resigned calm patient
Who knows the emptiness, tears and
forgiveness.

Insegna con austere voci e lente.

 Oh, pensami, mentr'io sarò lontano.

He teaches with austere vocals and
slowly.

Oh, think of me, while I'll be away.

Fig. 47: 'Canto Morph' – Libretto Movements I, II

Canto Morph
Libretto

Parts III, IV

III.
VIOLA DEL PENSIERO

Viola del Pensiero

Istinto Materno

Da l'agile coppa ove i petali

Per lui, per lui
ne l'anima inspirata

Non un bimbo da me!...—l'appassionata

Mia giovinezza si dilegua sola:
E d'un trepido olezzo di vïola

Di chi nel lontano passato mi amò!...
Entro le sue
in silenzio,
Profuma l'erba non ancor falciata.
timidamente

Vïola mi fissa con guardo

una
Tutta la vita nostra a un'altra vita.

pensoso.

pallida

IV.
CANTO NOTTURNO

O cor

O sconosciuta

Palpita una canzone in lontananza:

che parli

sotto

Voce è di donna,

il

calda,

ne

cielo

l'oscurità!...

Come sacri turiboli d'incenso

appassionata:

immenso,

A me giunge un po' fioca, un po' velata

—Tra i melagrani in fior—da la distanza.

III.
VIOLA DEL PENSIERO

Pansy
Maternal instinct
From the nimble cup where the petals

For him, for him
it inspired the soul

Not a baby from me! ... The keen

My youth fades only:
And in an anxious scent of violets

Who loved me in the distant past! ...
Within its
in silence

Perfumes further the mown grass.
shyly

Violet stares at me
a

All our life to another life.

thoughtfully

pale

IV.
CANTO NOTTURNO

O heart

O unknown

Beats a song in the distance:

speaking

under

Voice is a woman,

the

hot

sky

the darkness! …

How sacred censers of incense

passionate:

immense,

I arrived a bit 'dim, a little' veiled

-Between the pomegranates in flower-by the distance.

V.
ORA DI CALMA

Ora di Calma

Il Sogno
Fragili corpi,

soliatairie lampade,

La luce

Gigli morenti
e
la bufera.

di

strano

languor.

-- Ho vinto e tui sei mio --

Singhiozzano all'ignoto: Amore,
amor!...

Come un balocco

V.
HOUR OF CALM

Hour of calm

The dream
Fragile bodies,
Solitary lamps,

The light

Lilies dying
and
the storm.

of

unusual

languor.

-I won and you are mine, -

Sob unknown: Love,
love! ...

Like a toy

Silent, blessed, slow.

broken.

Silenzïosi, benedetti, lenti.

infranto.

Fig. 48: 'Canto Morph' – Libretto Movements III, IV, V

VI.
NATE DA PIANTI

La schietta razza di redenti

A me
dintorno la città sorgea,
Desta a la prima aurora.

i
i
Desta (a) la prima
aurora

che

mietera

fra

La gran città che nutre e che lavora
Nel sole a le
giganti opre movea.

i

canti

Messi di
liberta

E sognare per
lui continuata.

Ne i sedi venturi

nate da pianti,

La razza degli indomiti,
dei puri,

Dal sangue

e

A luminosi dì predestinata

dalle viscere
de gli
avi
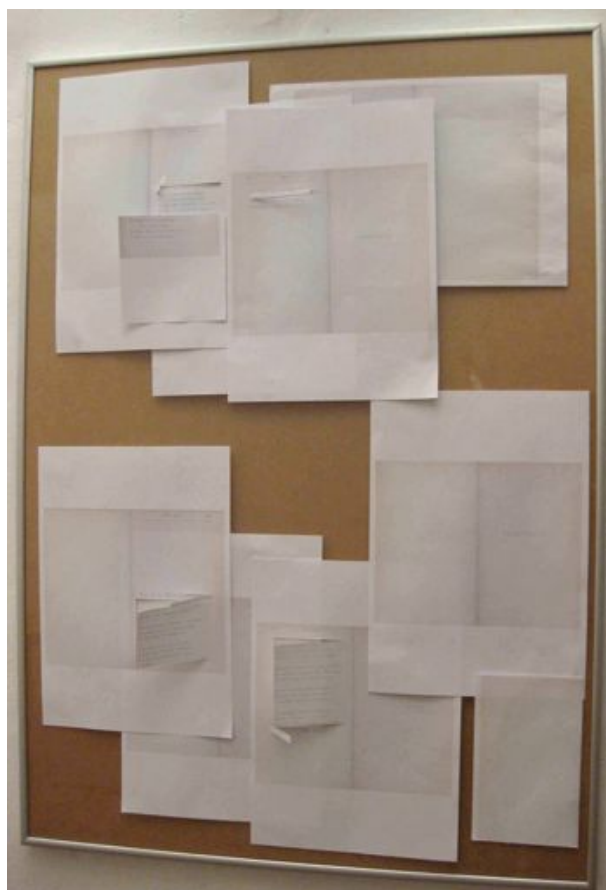
Canto Morph
Libretto

Parts VI, VII

VI.
BORN OF TEARS.

The pure race of the redeemed

To me round about the city sorgea,

Awakened to the first dawn.

the
the

Raises the first dawn.

What one sows

The great city that nurtures and works
In the sun
giant deeds moved.

the

songs

Made of
freedom

And he continued to dream.

It places the coming

born of tears,

The race of fearless,
of pure,

From the blood

and

A bright day predestined

from the bowels
of my ancestors.

VII.
ETERNO IDILLIO

Di fianco a l'uscio de la casa, al rezzo,

Mentre del Sol di

e benedice

VII.
ETERNO IDILLIO

Next to the door of the house,
the shade;

While the rising…..

….and blesses.

Fig. 49: 'Canto Morph' – Libretto Movements VI, VII

6 THE ANTHROPOMORPHIC INSTRUMENT

Fig. 50: Paul Klee, 'Alter Geiger' (Old Violinist), 1939, Bleistift (Pencil) 21x29.5 cm

Relation of Body and Instruments as an Extension of the Self

Paul Klee's pencil drawing '*Alter Geiger'*, (1939) (Klee, 1986, p.133) shows the violin as an inseparable extension of the body. I was inspired by this drawing to think about the relationship that instruments have to the body, and how they can be uniquely prepared or played to become a further extension of the *self*. I approached the phases of the *trance improvisation mix* with prepared instruments as prosthetic expressions of my body, in order to help enter the trance state more fully. The CANTO MORPH opera score, which I created through mimetic scripting, includes the techniques and instrumental preparations used in my improvisation, but in a modified form. I was concerned to take practical considerations into account and to try to make these techniques as accessible to others and hence repeatable. For example in the opening bars of the CANTO MORPH REVERIE, I used a wooden flute which I found on my travels in Bali, but which I did not want as part of the live opera performance. I instructed the recorder player to choose from their collection an appropriate instrument to (re-)create the score with the most accuracy. This meant sometimes using a soprano recorder, sometimes an alto, to achieve the desired timbre. Whilst the vocalist is the main protagonist, in the opera it becomes clear that each instrument is in its own way also a soloist, but is representing

some part of the 'body' of the singer. The ensemble is seen as an extension of the 'body' of the singer. As the instruments are part of the protagonist, they are prone to the psychological qualities of association and dissociation, fragmenting and breaking down in parts, but held together by the soprano's voice, an ever present, firm and resolute reminder of her presence.

Embodiment and the Wounded Instrument: Prepared Musical Instruments

The CANTO MORPH explores ways of communicating the *trance improvised mix* through the *mimetic script* process, via use of *'wounded'* instruments. I use this term to refer to disruptions of the original colours of a particular instrument, as a means to create timbres that are not always associated with the instruments.

The Violin Preparation:

Fig. 51: Violin prepared with earplug for 'Canto Morph II'

The violin is prepared with an earplug that allows a unique arpeggiation in CANTO MORPH II that would be otherwise difficult to achieve. (Figs. 51, 52) It also offers an unpredictable sound colour, where the foam insert results in unstable 'multiphonic' timbres. This unpredictability is used as a device to keep the *live* element of the performance unstable and disconcerting. I want the player to be artistically open to embrace the inconsistencies in pitch that might occur with such a preparation, as a form of letting go, into a kind of 'trance'.
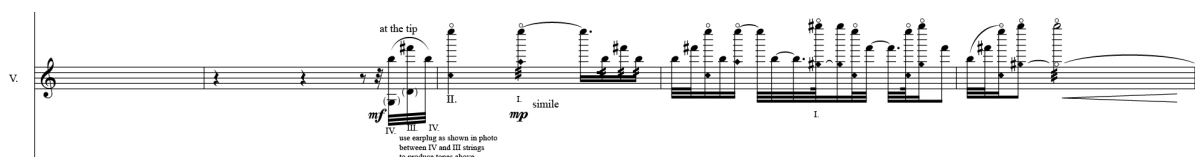
Fig. 52: Prepared Violin for 'Canto Morph II', bars 7 – 11

<u>The Retuned – Detuned Murdoch Piano:</u>

I bought a small 1950s Murdoch piano for £35 in Cambridge and a tuner lever to retune the strings to create my own clusters of pitches and interval relations. During the *improvisation trance process* for the recording of Epic in the Glasshouse I engaged in a real-time detuning and retuning of the piano, whilst playing and recording it. This created a palette of 'aggravated' distortions from pitch beating patterns and from aggressive loud cracks when the piano string was being wound with more tension than it would have normally taken. The unpredictable responses of the strings to retuning would have been exacerbated by the neglect of the piano which had been left sitting in an old garage for many years.

In performing with the piano, the instrument becomes an extension of my body and I give it anthropomorphic qualities in exploring a spectrum between 'wholeness' and 'woundedness'. The inherent flaws and potential huge jumps and jolts in the sound are unavoidable when you destructively detune such a fragile old instrument, and it is about accepting the quality and full potential of these 'wounded' qualities.

To achieve these effects in the live performance of the Canto Morph I, a Max patch with pick-up microphones are used to smear particular pitches of the piano. The original samples can also be used at various points in the performance to make the detuned quality of sound richer. This is a flexible dynamic in the performance practice of the work, and needs to be negotiated by the performer depending on the concert circumstances and the available piano.

<u>The Piano as Percussive Instrument:</u>
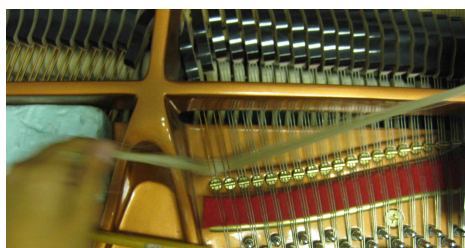
Fig. 53: Example of piano with prepared elements: bow hair being pulled through strings

John Cage's *Sonatas and Interludes* (1960)*,* composed 1946-48, explored various preparations of the piano, exposing a rich palette of percussive and altered sound colours. Many piano techniques utilized in the opera are percussive or distorted in some way and ask the performer to solve the problem of creating unique sound qualities that verge on making the instrument sound 'wounded' but without harming it. I want the instrumentalist to consider using any means to create sounds, utilising the resonating parts of the piano from strings to metal to wood. (Fig. 53) shows loosened bow hair being threaded under the piano strings, which varies in effect from distorted scratchy sounds when played with high pressure to more pitched sound colours when the motion is light and fluid. It is actually quite difficult to control this second kind of sound colour, which is related to the swift movement of the hands, and requires practice to know exactly what tension is required. There is an anthropomorphic quality to how I make use of the instruments, where I imagine the pianist-performer 'pulling the sound out of the instrument' in a visceral way as if pulling out a dimension of the self that is expressed visually and sonically.

Fig. 54: Example of piano percussive elements

(Fig. 54) shows a wooden hammer hitting a nail in the piano, to create a ringing bell-like pitch. This act of 'hitting' without causing damage to the piano is one example of a technique that I explore to use the piano as a percussive instrument. This effect is used to close the opera, where it is used in the 3rd final bar of the Canto Morph amidst the soprano singing her final and resolved word, 'benedice'. That the sound of a piano being hit in such a way still has an aesthetic of 'beauty' is in a way testament to the techniques that Cage uncovered in his *Sonatas and Interludes*.

The Vocal Instrumentalists: Flute, Clarinet
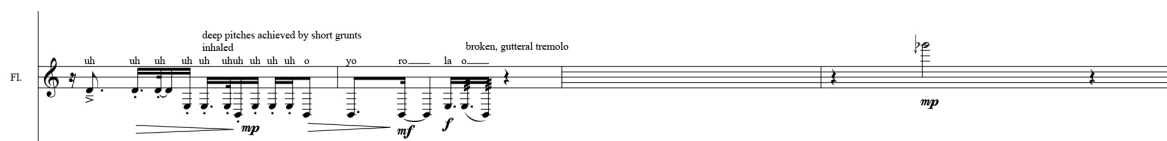
Fig. 55: Score excerpt, 'Canto Morph I', bars 105 – 8

I explored the use of various vocal techniques in writing for the wind instruments in order to bring an additional morphing quality between the soprano and the instrumentalists. In CANTO MORPH I, (Fig. 55), I wanted to make the flute more 'anthropomorphic', connecting the sound colours together with the soprano by using similar gestures through the flute, but using the flute as an extended resonance body.

The flute player sings a broken guttural tremolo through the instrument, using it as a kind of amplification. This amplified broken guttural tremolo through the instrument is a reflection to the soprano part, which uses similar techniques, but is never amplified.

Mirror Plate with Port Glasses as Live-Electronic Instrument

Fig. 56: Electronics, mirror plate for 'Canto Morph I', originally in 'Epic in the Glasshouse'

I used a square mirror plate combined with a pick-up microphone to create a live-electronic instrument which I performed through a Max patch. (Figs. 56, 57) The micro sound world of etches on glass was embellished through the patch, amplifying the small movements from the port glasses on the surface of the mirror. This delicate and unpredictable sound world was a very useful way of bringing a high-pitched fragile

sound colour into the first movement of the CANTO MORPH. The ambience of broken glass and its brittle sounds is the most important gesture in this construction.
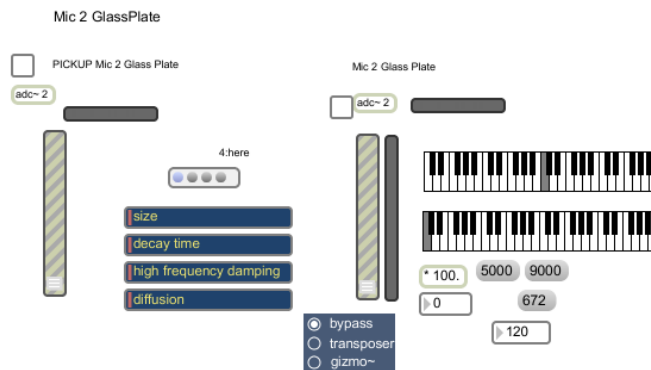

Fig. 57: Max patch for improvisation of live-electronics with mirror plate

CONCLUSION

Synaesthetic Empowerment Revealed as Generative Transcription

> Think what it would be to have a work conceived from outside the *self*, a work that would let us escape the limited perspective of the individual ego, not only to enter into selves like our own but to give speech to that which has no language, to the bird perching on the edge of the gutter, to the tree in spring and the tree in fall, to stone, to cement, to plastic. (Calvino, 1996, p. 124)

A compositional process embedded in a multi-modal practice of synaesthetic components has the potential to remain very elusive. This thesis examines from various viewpoints the hidden essences behind a complex and dynamic structure, revealing intertwined states of embodiment, association, dissociation and re-embodiment that enable a unique constellation of forces to manifest in a practice of *generative transcriptions*. These psychological states are seen to be present in what emerges as three stages of creative flow: 'formation through the self', as a *trance improvisation mix*, 'scoring the self' as a *generative transcription* producing a *mimetic-script* from the trance materials and a '*re-embodiment of the self*' which uncovers a unique iteration of architectural dwelling for the work.

The methodology which was initially inspired by Rimbaud's poetic line "I became a fabulous opera", champions blind intuition, where teleological potential is never guaranteed. It is a curious starting point that poses an interesting question: 'how is it possible to become a fabulous opera?' Kierkegaard's maxim that life is to be lived forwards, and understood backwards, serves as a reminder to simply intuitively follow where Rimbaud's perception might lead. What emerges and becomes evident in the research is how deeply phenomenological this exploration is, which seeks to understand how to communicate beyond the self, but is paradoxically limited by the self. Baudrillard and Guillaume's concept of 'alterity' offers a means to interpret and to illuminate how a fiction of the *Other* can be invented.

This 'alterity' can be seen in the *trance-like* states I delved into. Employing Ada Negri's *Tempeste,* I sought to find radical ways of exploring this principle, where I was deliberately seeking ways of accessing hidden and altered states of consciousness, to find ways to compose 'outside' of my own individualism. Examining precursors to this method of intuitive-improvisation I compared Stockhausen's '*Aus den Sieben Tagen*' to

my own tired and hungry states of a trance-creative process, and realised that this method does not need to demand of performers, but only of myself, in order to compose. The fasting that I undertook for the day of my *trance improvisation mix* was a means to heighten concentration, combined with the uncanny notion of beginning to compose without understanding the meaning of the poetry I was working with, beyond the fact that it was describing the 'fragility and forsakenness of the poor'.

The initial part of this process, termed *'formation through the self'*, aptly titled, *'an opera of the self'* is explored through my own psychological reaction to *transgression,* where a repulsion and an attraction lead me toward a state of emptiness derived from my experiences of abandoning an earlier opera project. This psychological state of emptiness was the right context for me to enter a *'trance-creative state'* with the Negri poetry, where forsakenness, emptiness and being lost were key emotions that I sought out in the work. The *trance improvised mix* of 40 minutes, CANTO MORPH REVERIE emerges through my attempt to find a state of *'alterity'*, in a *trance-creative* state immersed in *blind essence,* through the lack of knowledge of Negri's Italian words.

The techniques of improvisation and transcription revealed in Giacinto Scelsi highlight potential limitations implicit in a method where a composer relies on others to finish the creative process through to the end. One breakthrough for my work was to apply reverse engineering techniques developed in architectural practice to my compositional thinking. A vital inspiration for me in developing this work was the dual creative forces operating in a conjoined way between the mediums of architecture and composition, the key exemplar being Xenakis' work on the Philips Pavilion and the orchestral work *Metastaseis*. Whilst Xenakis' work focussed on a literal reading of a relationship of graphical components, I was concerned in the CANTO MORPH to explore a non-linear reading of text and trance-generated materials by using architectural thinking to arrive at unique synaesthetic relationships between invisible (sounding) and visible (performative, video, installation, architecture) structures. My development of 'mimetic-script' techniques is a novel application of an architectural method to composition that enables me to work in complex and 'plastic' ways with a synaesthetic multiplicity of ideas. This attempt maintains a rigor in moving from the organic freedom of the 'trance-like' element of the improvisation towards a scripted communication of ideas with performers.

The tendencies towards association, on the one hand and on the other, dissociation that are explored in various ways within the CANTO MORPH, generate a 'push and pull' in my compositional method between structural integrity and disintegration. The *improvisation-analysis-composition* process which can broadly be conceived of as an *'embodiment of self'* is then subjected to a further stage in which I create a new body – *'re-embodiment'* in which to site the work. The architectural re-embodiment of the CANTO MORPH, named THE WOMB PAVILIONS, enables the chamber opera to be expressed in an architectural form that performs a structural function for my compositional thinking both within the process of improvisation and of scripting the work. The architectural form is derived from strange-attractor mathematics in order to create a constellation of spaces (both linked and isolated) in which the score or *mimetic script* is distributed. The architectural form itself performs a dissociation or disembodiment of the previously constructed 'self' providing a carapace within which another ritual transgression of 'self' takes place.

The complexity of these three iterations of the CANTO MORPH as an opera expressed as recorded trance-like performance, as live 're-performance' facilitated through a scripting process and as imaginary or virtual architectural space presents the fullest realisation of my artistic synaesthesia to date.

> *"Opera is a self-conscious genre, and from its origins in the late 16th century has frequently celebrated its own self-referentiality."* (Lodato, 2005, p.53)

Opera is traditionally a grand synthesis of the arts, but rather than dividing the work between composer, librettist, director and stage designer, I take on all the roles by drawing upon my synaesthesia both to deepen an exploration of the self and to make this multiple self available in a new form. Further opera repertoire by which CANTO MORPH can be contextualised are those driven by a 'muting' of narrative in order to allow 'architectures of the senses' to structure a work. In the same way that the CANTO MORPH is an opera of inner psychological states, recent operas such as Chaya Czernowin's, *Pnima ins innere* (2000), Seung-Ah Oh *Words and Beyond* (2007) also approach an expression through a muted narrative, in order to delve into hidden or repressed psychological states. These recent opera projects involve performances of

delicate internal states, where, like the CANTO MORPH, the focus is on a psychological theatre of unstable and changing inner states.

In common with the works cited, these states are conveyed primarily by the role of the vocalist in which 'singing' is a performance of multiple voices made up of a range of qualities from broken guttural noises to full expressive vibrato, from whispered and breath sounds to fragmentary articulations. The CANTO MORPH sits in this tradition of work that uses extended vocal techniques to create an immersion in a hidden world, of fleeting states of being. Whilst the sonic language of CANTO MORPH can be contextualised with these operas, what is novel is the element of architecture that brings an enriched sense of structural-spatial articulation to the operatic context. Another recent opera to observe in relation to this aspect is Beat Furrer's *Fama* (2005), which was composed to be performed in an architectural installation with different acoustic effects. This example is probably the closest example to my work in terms of spatialisation forming an important dynamic in the construct.

The methodologies and techniques that I discovered in developing my compositional work as a performative-scripting-constructive act have opened up a wealth of possibilities for my future practice as a composer. Taking the act of transcription as a central mode of action in my practice and refining a set of procedures which I term *generative transcriptions* I have tried to continue a form of recursive discourse which finds its initial precursors in Xenakis' creative crossovers in parametric design in architecture and composition.

It is a creative dialogue that is rich and also difficult to describe and it is still imbued with enigma for me. I have sought to articulate just some of the hidden forces of the *game* in this dialogue in the context of this thesis, yet there are still many regions of mystery remaining within CANTO MORPH, *an opera of the self*.

Generative transcriptions points to an exciting new way to imagine a synthesis of artistic elements, in order to challenge oneself to open up to a sensitivity toward diverse evolving paths of creativity. This term, initiated in the context of this thesis, contains a wealth of potential processes that I will continue to uncover as part of my research in the complementary fields of architecture and composition.

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NOTES

[1] In English, 'Écriture Automatique' translates to Automatic Writing, or Psychography, in which the surrealists

[2] See the collected works of Sigmund Freud.

[3] See Allpress, B. (2011) 'Friebel employed CATIA as an analytical tool to reverse engineer the various permutations of the pavilion.' (Allpress, 2011, p.67)

[4] Sarah Fellner, a student of international relations in Vienna, acts as Lady Justitia.

[5] In Shamanism, the general idea of emptying oneself out in order to let 'other' things in, is sometimes referred to as being a 'hollow bone.' See online: http://whyshamanismnow.com/2011/06/energy-velcro-and-the-hollow-bone/.

[6] 'Post hoc' or 'post-hoc analysis' is the Latin term for exploring the data after an experiment has concluded, rather than imposed analytical patterns on a subject in advance of its investigation.

[7] See http://www.scelsi.it/. This is an archive in the composer's former house in Rome which is open to researchers interested in the work of Giancinto Scelsi.

[8] See www.rhino3d.com/

[9] Author's translation from the German, 'Je bündiger das Schema, um so feiner die Möglichkeit von Modifikation.' (Adorno, 1976, p.77)

[10] For more detailed diagrams and the full description of this, please see my Master's Thesis, The Trilateral Dynamic. (2008)

[11] Pierre-Simon Laplace in 1814, published the first articulation of causal or scientific determinism, which is commonly referred to as *Laplace's demon*.

[12] 'Lofting' is a technique used in 3-d programming, such as Maya 3D Animation Software, where a 3d object can be formed by 'lofting' the path of it a given base and a given directional flow.

[13] 'Musique concrète', from the French meaning 'concrete music' refers to the form of electroacoustic music made with sounds recorded from nature, musical instruments or voices.

APPENDIX 1
PORTFOLIO

Folio of Selected Works

Works Related to Canto Morph

Canto Morph – Chamber Opera (2012)
CD attached (CD Canto Morph) – 45'
Score attached
Prepared piano, violin, 'cello, clarinet, flute, recorder, soprano & live electronics.
I. A Te, Mamma
II. I Sacrifici
III. Viola Del Pensiero
IV. Canto Notturno
V. Ora Di Calma
VI. Nate Da Pianti
VII. Eterno Idillio

Live Recording of premiere with Platypus Ensemble
Kaoko Amano – soprano
Gloria Damijan – piano
Gabriele Drab – recorders
Tamara Friebel – electronics
Sieglinde Grössinger – flute
Ryuta Iwase – clarinet
Marianna Oczkowska – violin
Tomasz Skweres – 'cello
Jaime Wolfson – conductor
[Echoraum, Vienna, September 29, 2012]

Canto Morph Libretto (2012)
Images attached – photos from the sculptural libretto
Ada Negri's 'Tempeste': poster boards of the emergent libretto.
[Paper Collage on A2 boards]

Canto Morph Reverie (2012)
CD attached (CD Canto Morph Reverie) – 45'
I. A Te, Mamma
II. I Sacrifici
III. Viola Del Pensiero
IV. Canto Notturno
V. Ora Di Calma
VI. Nate Da Pianti
VII. Eterno Idillio
The Lost Reverie
Live Recording of the *trance improvisation mix* by Tamara Friebel.
Voice, flute, clarinet, violin, viola d'amore, 'cello, piano, percussion, recorder, mirror plate and glasses with electronics. Movements I., V. and VI. use excerpts from the recording of the live performance, **A fragmented hyacinth stain, Sappho's Stain** *for soprano recorder,*

sound recording (Quartz bowls) and live electronics, 12' with Jeremias Schwarzer (recorder) Tamara Friebel (live electronics) [premiere: St. Paul's Hall, Huddersfield, February 11, 2010]

Lady Justitia weighs her beauty, her words, her power over the forsaken with the weightlessness of snow (2012)
Video attached (Appendix 1 DVD Data) – 10'19" loop
Video with Sarah Maria Fellner (Lady Justitia) for playback on an old TV.
[Filmed in Ebensee, Salzkammergut and at the Schloss Belvedere, Vienna.]

The Womb Pavilions (2012)
Images attached – 3-d renderings, plans of the architectural pavilions
[Images: plans, sections, architectural renderings]

A fragmented hyacinth stain: Sappho's fragment (2009)
CD recording attached (Appendix 1 CD) – 7'
Live recording of the *trance improvisation mix* by Tamara Friebel
Tilinca (Hungarian wooden flute), Bali wooden flute, Quartz bowl samples.

A fragmented hyacinth stain: Sappho's fragment (2009)
CD recording attached (Appendix 1 CD) – 13'
Score attached
Soprano recorder, sound recording (Quartz bowl samples) and live electronics.

Jeremias Schwarzer – recorder
Tamara Friebel – electronics
[premiere: St. Paul's Hall, Huddersfield, February 11, 2010]

Gobi Drab – recorder
Tamara Friebel – electronics
[Echoraum, Vienna, October 23, 2010]

Epic in the Glasshouse (2010)
CD recording attached (Appendix 1 CD) – 12'
Score attached for Chamber Quintet with live reactive electronics
Live recording of the *trance improvisation mix* by Tamara Friebel.
Voice, flute, clarinet, violin, 'cello, retuned piano, percussion, mirror plate and glasses with live electronics.

See online :

http://www.generativetranscriptions.tamarafriebel.com

Other Selected Works

Rede in der Hand I. (2012)
Video attached (Appendix 1 DVD Data) – 3'09"
Video concept with Claudia Cervenca (vocals)
[From **The Dissociative Said [Short Pieces Collective]** (2012)]

Rede in der Hand II. (2012)

Video attached (Appendix 1 DVD Data) – 3'09''
Video concept with Claudia Cervenca (vocals)
[From **The Dissociative Said [Short Pieces Collective]** (2012)]
Traumgespräch (2012)
Video attached (Appendix 1 DVD Data) – 3'40''
Video concept with Claudia Cervenca (vocals)
[From **The Dissociative Said [Short Pieces Collective]** (2012)]

The Dissociative Said (2011)
Score attached
Video attached (Appendix 1 DVD Data) – 1'07''
Video concept with Loré Lixenberg (vocals)
[From **The Dissociative Said [Short Pieces Collective]** (2012)]

…I'm out of breath… all for you (2012)
CD recording attached (Appendix 1 CD) – 13'
Photos from premiere attached
Hula hoop dancer, accordion, vocalist, tam-tam, objet trouvé (2 coffee grinders, a
gramophone), an antique Estey pump organ (video) and live electronics with brass shim.
Annabel Carberry – hula hoops
Igor Gross – percussion: tam-tam, coffee grinder
Gina Mattiello – vocals
Krassimir Stenev – accordion
Tamara Friebel – electronics, video (Estey pump organ), gramophone, coffee grinder
[Vienna, Wien Modern, Palais Kabelwerk with Phace Ensemble, October 25, 2012]

This rusted paradise is ours too (2012)
Video attached (Appendix 1 DVD Data) – 2'14''
Video piece with sound using brass shim, steel rods and a rusted metal plate.

Appendix 1 CD – Selected Works

I. A fragmented hyacinth stain, Sappho's fragment - Tamara Friebel
II. A fragmented hyacinth stain, Sappho's fragment - Jeremias Schwarzer
III. A fragmented hyacinth stain, Sappho's fragment - Gabriele Drab
IV. Epic in the Glasshouse - Tamara Friebel
V. ...I'm out of breath ...all for you - Tamara Friebel, Annabel Carberry with Phace

Appendix 1 DVD Data – Selected Videos

I. Canto Morph - Lady Justitia
II. Rede I. - Claudia Cervenca
III. Rede II. - Claudia Cervenca
IV. Traumgespräch - Claudia Cervenca
V. The Dissociative Said - Loré Lixenberg
VI. This rusted paradise is ours too

APPENDIX 2
BRIEF PROGRAM NOTES

Selected Works
Rede in der Hand I. (2012)
Rede in der Hand II. (2012)
Traumgespräch (2012)
Video concept with Claudia Cervenca (vocals)

The Dissociative Said (2011)
with Loré Lixenberg (vocals)
Score and video with Loré Lixenberg (vocals)

[From **The Dissociative Said [Short Pieces Collective]** (2012)]

This selection of videos, which belong to a collection of short multimedia performance pieces, 'The Dissociative Said [Short Pieces Collective]', delves into the schizophrenic aspect of dissociation, where the self is split off into multiple parts. The different characteristics of these cut-off parts of the self are constructed back together with multiple video and sonic layers. The videos try to push the extreme of the dissociation principle, but also attempt to find a synthesis to bring the parts back together. These pieces are recorded through a similar process to the *trance improvisation mix*, but here the idea is expressed both through video and sound.

The score, 'The Dissociative Said' is a very short work that contains a first part, named 'pre-script', of 12-channel voices (video and sound) and a second part, 'post-script' for solo voice. The score needs to be pre-recorded and performed live with the video and sound track. In the 'pre-script' a set of multiple voices is performed which then makes a sudden transition to the 'post-script' where the solo voice makes a pathway through the many layers, being heard as excerpts, or dissociative fragments from the original multi-layered voices.

…I'm out of breath… all for you (2012)
for a hula hoop dancer, accordion, tam-tam, vocalist, objet trouvé (2 coffee grinders, a gramophone), an antique Estey pump organ (video) & live electronics with brass shim. 15'

The work of art is a lasting gift to the world, one which survives the artist. (Segal, 1991, p.109)

This piece looks at the concept of *giving until it hurts*: pushing oneself to exhaustion, for the sake of the 'gift'. What is the subsequent tension that is created between the giver and the receiver, in this case, the audience? To what extent do artists push themselves for the audience, for the 'gift' and how much is the journey for their own fulfilment limited by the constant desire to impress in a world where there seems an ever increasing demand to be entertained?

Annabel Carberry, a hula-hoop dancer is staged with a video and live-musical soundscape of an antique pump organ, recorded in an Anglican church on the Great Ocean Beach Resort, Apollo Bay Australia. I am performing with a coffee grinder, brass shim plates and a gramophone, trying to mimic her movements, translating them into sonic material, in order to find a language that enables an aspect of the choreography to develop live, in real-time. This language of communication is also demanded of the accordionist, vocalist and percussion player. The instrumentalists and vocalist follow a graphical score, which guides the process through stages of interaction with Annabel, allowing moments of real-time interaction that are difficult to exactly notate in a score. We are all involved in trying to 'wind-up' Annabel, and psychologically we sense that we have made her run out of breath by the end of the fifteen minute piece, when she ends up exhausted on the floor, breathless. The coffee grinders act symbolically in this process of the 'wind-up', as does the gramophone which goes round and round, its needle etching continuously into a metal sheet, instead of a record. A counterpoint between the different players and Annabel is constructed by placing the musicians off the stage within the audience, and patterns of interaction are created as she makes eye contact with each person.

This rusted paradise is ours too (2012)
Video piece

This rusted paradise is ours too, shows a rusting junkyard in Hetzendorf, Vienna, and pays tribute to the idea that this wasteland and its beautiful shimmer in the sunset is part of our earth too. All this unwanted metal lies there silently. The sound recording comes from a live performance with a constructed steel instrument comprised of rusting metal rods – which I perform with a bow and treat with live-electronics. It is the rusted and dirty part of the thin metal rods that create the strongest and most interesting, wildly rich 'noise' sounds. This is in contrast to the rusting mound of metal, sitting there in silence.

APPENDIX 3
COMPLETE LIST OF WORKS 2009-2012

This is the complete listing of the compositions created between 2009-12 from which I made a selection for the PhD folio.

SCORES

A kiss for the new city: kiso urbo kune (2012)
variation andante: for tenor saxophone & live electronics. 12'
variation kantate: for tenor & live electronics. 8'

Canto Morph – Chamber Opera Score (2012)
for prepared piano, violin, 'cello, clarinet, flute, soprano recorder, soprano & live electronics. 45'

…I'm out of breath… all for you (2012)
for a hula hoop dancer, accordion, tam-tam, vocalist, objet trouvé (2 coffee grinders, a gramophone), an antique Estey pump organ (video) & live electronics with brass shim. 15'

The Dissociative Said [Short Pieces Collective] (2012)
Multimedia performance for 2 voices, toy piano, recorder, live electronics & video. 45'
Text: Tamara Friebel, Erich Fried

The Unself Triptych: Nausea, Alterity, Stollen (2010-2012)
Multimedia performance of short pieces for toy piano, piano, recorders, viola d'amore, live electronics & video. 50'

Vocalise (2012)
for chamber ensemble: flute, clarinet, oboe, bassoon, French horn, & 2 'cellos. 8'

Instant Memory Trace I or *learning to breathe* (2011)
for baroque flute, prepared harpsichord & live electronics. 10'

Trill of the Human Bird, a Metamorphosis (2011)
for soprano, sound file (prepared violin, percussion, 'ululation' choir, piano with Yin Yang balls) with live-electronics and 'steel instrument'. 14'
Text: Tzotzil Poetry from Mary Bautista & Mariando Reynaldo Vazquez Lopez

A fragmented hyacinth stain: Sappho's fragment (2010)
for soprano recorder, crystal bowls & live electronics. 13'

A defragmented hyacinth stain: Sappho's fragment (2010)
for prepared contrabass recorder & live electronics. 13'

Epic in the Glasshouse (2010)
for soprano, flute, clarinet, violin, 'cello with reactive live electronics: a mirror plate, wine glass & 2 port glasses 12'

Jujun (2009)
for soprano, Yin Yang balls, prepared piano, prepared viola, flute with electronics
(sound file). 11'
Text: Tzotzil Poetry from Mary Bautista

yelobal karaoke (2009)
for video, soprano, Yin Yang balls, prepared piano with electronics (sound file).7'
Text: Tzotzil Poetry from Mary Bautista

CD RECORDINGS

A kiss for the new city: urbo kune
CD Recording – 20'
Live recording of premiere at Kunstkochose kkm25 Mulkovice bei Znaim
1. 'variation andante' with Gerald Preinfalk (tenor saxophone), Klangforum Wien
2. 'variation kantate' with Franz Gürtelschmied (tenor)
Tamara Friebel – live electronics
Mulkovice bei Znaim, Czech Republic
[Znaim, Czech Republic, December 2 2012]

Canto Morph – Chamber Opera Score (2012)
CD Recording – 50'
Live recording of premiere with Platypus Ensemble
Kaoko Amano – soprano
Gloria Damijan – piano
Gabriele Drab – recorders
Tamara Friebel – electronics
Sieglinde Grössinger – flute
Ryuta Iwase – clarinet
Marianna Oczkowska – violin
Tomasz Skweres – 'cello
Jaime Wolfson – conductor
[Vienna, Echoraum, September 29, 2012]

Canto Morph Reverie (2012)
CD Recording – 45'
Live Recording of the *trance improvisation mix* by Tamara Friebel
Voice, flute, clarinet, violin, viola d'amore, 'cello, piano, percussion, recorder, mirror plate and glasses with electronics

'charred' (2012)
for a beautiful Boesendorfer (piano improvisation)
CD Recording – 25'
CD 2045 no 13, AO&
  1.without fire
  2. charcoal

3. charred
Live recording of a piano improvisation concert – Tamara Friebel
Sound engineer: Christoph Amann, curator: Luke Matthews
Available through www.aound.net
[Sonnenfelsgasse 3,Vienna, December 15, 2012]

Epic in the Glasshouse (2010)
Live recording of the *trance improvisation mix* by Tamara Friebel.
Voice, flute, clarinet, violin, 'cello, retuned-detuned piano, percussion, mirror plate and
glasses with electronics.

ELECTROACOUSTIC PIECES

'this is the time when I also have nothing more to say' (2012)
electroacoustic piece for 8-channel with live diffusion, 10'
[premiere: Porgy & Bess, Vienna, September 8, 2012]

Hula hoop. I'm out of breath. All for you. (2012)
*electroacoustic piece with video for a hula hoop dancer, voices and an antique Estey
Pump Organ (video) with 4 channel live electronics, 15'*
[premiere: Sound Thought, The Arches, Glasgow, March 3, 2012]

Luftadern/Balloon Artery (2012)
for recorder and balloon loudspeakers with live electronics, 20'
[premiere: Forum Stadtpark, Impuls, Graz, April 28, 2012]

VIDEO PIECES

Rede in der Hand I. (2012)
Rede in der Hand II. (2012)
Traumgespräch (2012)
with Claudia Cervenca (vocals)
From the Dissociative Said [Short Pieces Collective]
for video, 3'09", 3'09", 3'40"

The Dissociative Said (2011)
with Loré Lixenberg (vocals)
[From The Dissociative Said [Short Pieces Collective]
for video, 1'07"

This rusted paradise is ours too (2012)
for 360° video, 2'15"

4 detuned piano études for Italo Calvino (2011)
for video, 12'

Lady Justitia weighs her beauty, her words, her power over the forsaken with the weightlessness of snow (2012)
Video for playback on an old TV – 10' loop
Video with Sarah Maria Fellner (Lady Justitia)
[Echoraum, Vienna 2012]

The Rise and Fall (2012)
A 4' double sided vinyl record for *The Rise and Fall* installation, Alex Schweder and Khadija Carroll.
[Marrakech Biennale, March 4 – June 4 2012]

The Unself Triptych (2012)
Mixed media: photos, wooden frames, fishing wire
[Echoraum, Vienna 2012]

The Womb Pavilions (2012)
Architectural renderings, models of a virtual building for the *Canto Morph*

Weightless Reverie (2012)
Giant helium balloons, loudspeakers containing *Canto Morph Reverie* (2012) recording

I love you | Ich liebe Dich (2011)
for video projection, 6 channel for 14 Miniature loudspeakers, Objet trouvé (sea shells, a cupboard, chairs, film projection board and an old lute*)*
Titel / Title: Ich liebe dich /I love you
Taxonomie / Taxonomy: Tamara Friebel, 1975
Species: Brolga (Grus rubicunda), Native Companion, Australian Crane, 1810
Herkunft / Habitat: Cohuna, Murray River, Australia
Typ / Type: Video, Miniature Loudspeakers in objet trouvé
Zeit / Time: March 30, 2010, 11:57
[Permanent Collection Kranich Museum, Hessenburg, Germany]

PERFORMANCES

A little jazz flirt *for voice, jazz piano, gramophone, calligraphy pen, mirror & live electronics*
with Anna Forsthuber (piano)
[premiere: Porgy & Bess, Strenge Kammer, Vienna, December 12, 2012]

Charred: without fire, charcoal, charred for a beautiful Bösendorfer
for prepared piano improvisation and live CD recording
curator: Luke Matthews with AO&, CD 2045 no 13
[premiere: AO& Gallery, Sonnenfelsgasse 3, Vienna, December 15, 2012]

A re-enactment @ the ICA The Mall, London
sound concept with Khadija Carroll's 40, 000 years of modern art,

with Joanna Christie (voice), Kirill Burlov (dance, choreography), Khadija Carroll (video, concept)
for glass plate, broken glass, port glass, pencil & live electronics
[premiere: ICA, Institute Contemporary Art, The Mall, London, December 8, 2012]

A kiss for the new city: urbo kune *for tenor saxophone, for tenor*
variation andante with Gerald Preinfalk (tenor saxophone), Klangforum Wien
variation kantate with Franz Gürtelschmied (tenor)
curator: Jan Tabor
[premiere: kunstkochose kkm25, mulkovice bei Znaim, Czech Republic, December 2, 2012]
[radio presentation: Ö1, Zeiton, December 5, 2012, 11pm]

sappho's purple stain
for recorders, Paetzold recorder prepared with brass shim & live electronics
A fragmented hyacinth stain: Sappho's fragment
A defragmented hyacinth stain: Sappho's fragment
I became a fabulous opera *for brass shim, voice, recorders, water & live electronics*
with Gobi Drab (recorders)
[performance: Huddersfield Contemporary Festival, hcmf shorts, November 19, 2012]

….I'm out of breath.. all for you
for a hula hoop dancer, accordion, tam-tam, vocalist, objet trouvé (2 coffee grinders, a gramophone), an antique Estey pump organ (video) & live electronics with brass shim. 15'
with Annabel Carberry (hula hoops), Igor Gross (percussion), Gina Mattiello (vocals), Krassimir Stenev (accordion)
[premiere: Wien Modern, Phace Ensemble, e-may, Palais Kabelwerk, October 25, 2012]
[radio presentation: Ö1, Zeiton, November 1, 2012, 11pm]

The Dissociative Self Concert Series:
II. Canto Morph
opera of the self *for soprano, recorder, flute, clarinet, violin, 'cello, mirror plate & wine glasses with live electronics*
with Kaoko Amano (soprano) and Platypus Ensemble
[premiere: Vienna, September 29, 2012]

<<this is the time when I also have nothing more to say>>
electroacoustic piece for 8-channel with live diffusion
[premiere: Porgy & Bess, Vienna, September 8, 2012]

This rusted paradise is ours too
for 360° video (surround) and sound
[premiere: Fabrikamint Festival, MediaOpera, Vienna, August 17, 18, 2012]
The Dissociative Self Concert Series:
III. The Unself Triptych
Multi-media performance *for toy piano, piano, recorders, live-electronics & video*
with Gabrielle Drab (recorders), Gloria Damijan (Toy Piano), Yedda Lin (piano), Talvi Nurgaama (viola d'amore), Reni Weichselbaum (recorders)
[premiere: Vienna, May 26, 2012]

The Dissociative Self Concert Series:
I. The Dissociative Said [Short Pieces Collective]
Pieces for voices, toy piano, live electronics, video
with Claudia Cervenca (voice), Gloria Damijan (Toy Piano), Tamara Friebel (voice, electronics), Reni Weichselbaum (recorder), Children's voices (Laurin Höfer, Jolanda Fitger)
[premiere: Echoraum, Vienna, May 4, 2012]

Luftadern/Balloon Artery *for contrabass recorder and balloons with loudspeakers*
with Reni Weichselbaum (recorder)
[Premiere: Forum Stadtpark, Graz, April 28, 2012]

Hula hoop. I'm out of breath. All for you. *for hula hoop dancer, voices and an antique Estey pump organ*
with Annabel Carberry (hula hoops), Markee Rambo-Hood, Chris Hutchings (voices)
[premiere: The Arches, Glasgow, Sound Thought 2012, March 3, 2012]

The Dissociative Said *for soprano, video and electronics*
with Lore Lixenberg (mezzo soprano)
[premiere: St. Paul's Hall, Huddersfield, November 28, 2011]

wrap *for Paetzold contrabass recorder and live electronics*
with Gabriele Drab (recorders)
[premiere: Moë Kollektiv Akt V, Café Europa, September 10, 2011]

soul.smoke.live *for a gramophone, violin, voice, Tibetan bowl, a glass mirror and a port glass with live electronics with live-reactive-video projection, 25'*
with Laurids Oder (video)
[premiere: masc foundation/39 dada, as part of festival opening, Vienna, June 18, 2011]

improv quartet: *2 'cellos, recorders, vocals*
with Angelica Castello (recorders), Rosi Rehformen ('cello), Meaghan Burke ('cello)
[Premiere: V'elak in Moë, Vienna, May 13, 2011]

Deflections *for prepared aerial hoop, samples/deflections of prepared hula hoops, aluminium foil and live electronics*, 30'
with Nathalie Koger (concept), Annabel Carberry (hula hoops & aerial ring), Barbara Toifl-Sorref (dramaturgy), 'Eine Koproduktion mit brut Wien.' Wien Kultur, Brut
I. blind étude II. paint étude III. Live prepared aerial ring étude IV.silent étude V. prepared body étude VI. slow motion etude
[premiere: Brut Künstlerhaus, Vienna, March 12,13, 2011; performance: Szene Salzburg, Argekultur, Salzburg, June 27, 2011]

Instant Memory Trace I or learning to breathe *for baroque flute, prepared harpsichord and live electronics, 10'*
Commission: Platypus Verein with Klingekunst, sponsors: bm:ukk, IGNM, Wien Kultur, Sieglinde Grössinger (flute), Maja Mijatović (harpsichord)
[premiere: neue musik in st. ruprecht, Ruprechtskirche, Vienna, March 6, 2011]

I. (no title)

II. one two three four five once I caught a fish alive
III. in the silence
IV. ice
4 pieces *for spiral instrument, steel instruments, violin, samples (children's vocals, instruments, gramophone), live electronics and voice, 45'*
Curator: Max Bogner with Kollektiv Akt 2,
[premiere: Moë Vienna, February 18, 2011]

Shimmy *for voice, brass shim, steel rods and a rusted metal plate, 20'*
Curators: Ulla Rauter, Christine Schörkhuber for Klangmanifeste 2010,
[Premiere: Echoraum Vienna, December 8 2010]
[Radio presentation: Orange o94.0 Katrin's Klangschiene, February 10, 2011 9pm]

Trill of the Human Bird, a metamorphosis *for soprano, recording (prepared violin, percussion, 'ululation' choir, piano with Yin Yang balls), live electronics ('steel instrument'), 14'*
with Kaoko Amano (soprano – Platypus Ensemble)
Libretto: Tzotzil Poetry from Mary Bautista & Mariando Reynaldo Vazquez Lopez
Commision: Jeunesse Wien & Platypus Ensemble
[premiere: Porgy & Bess, Vienna, 20, January 2011]

Das kleine Symposion 4. SNIM
4 detuned piano études for Italo Calvino *for video, 12'*
i became a fabulous opera *for premastered track, prepared zither, vocals, recorders and live electronics, 9'*
Steel, glass, wood, hair & air *for recorders and steel instrument with live electronics, 10'*
A defragmented hyacinth stain: Sappho's fragment *for prepared Paetzold contrabass recorder with brass shim and live electronics, 9'*
with Gabriele Drab (recorders)
Commissions: SNIM, Bernhard Schöberl for Symposion 4, 2010
[premieres: Echoraum Vienna, October 23, 2010]

Frescoed: pieces for a painter, live electronics, a gramophone and piano
Polyphon Etches (by an old Grammophone) *for a gramophone, an old aerobic record, brass shim and electronics, 10'*
subMANTRAS: real-time drawings from Stockhausen's Mantra *for brass shim and a rusted metal plate, 10'*
with Veronika Mayer (composition, live-electronics, prepared piano) and Siren Waaroe (live oil-painting)
Curator: Volkmar Klien for Elektronischer Frühling 2010,
[premiere: Alte Schmiede Kunstverein Vienna, June 30, 2010]

Alterity from the Unself Triptych *for video, flutes (piccolo, alto & flute), toy piano, piano & electronics, 20'*
Commission: Gloria Damijan with SNIM, Grenzwerte 3.0,
[premiere: Echoraum Vienna, April 8, 2010]

A fragmented hyacinth stain, Sappho's Stain *for soprano recorder, sound recording (Quartz bowls) and live electronics, 12'*
with Jeremias Schwarzer (recorder)

[premiere: St. Pauls Hall, Huddersfield, February 11, 2010]

Nausea from The Unself Triptych *for video, viola d'amore, toy piano, piano and electronics, 20',* Commission: Bernhard Schöberl with SNIM, 'kleine symposion I',
[premiere: Echoraum Vienna, Oct 17, 2009]

More information about these works can be found at:
http://www.tamarafriebel.com