



PlaySpace

Challenging modes of artistic research



1st issue 2022

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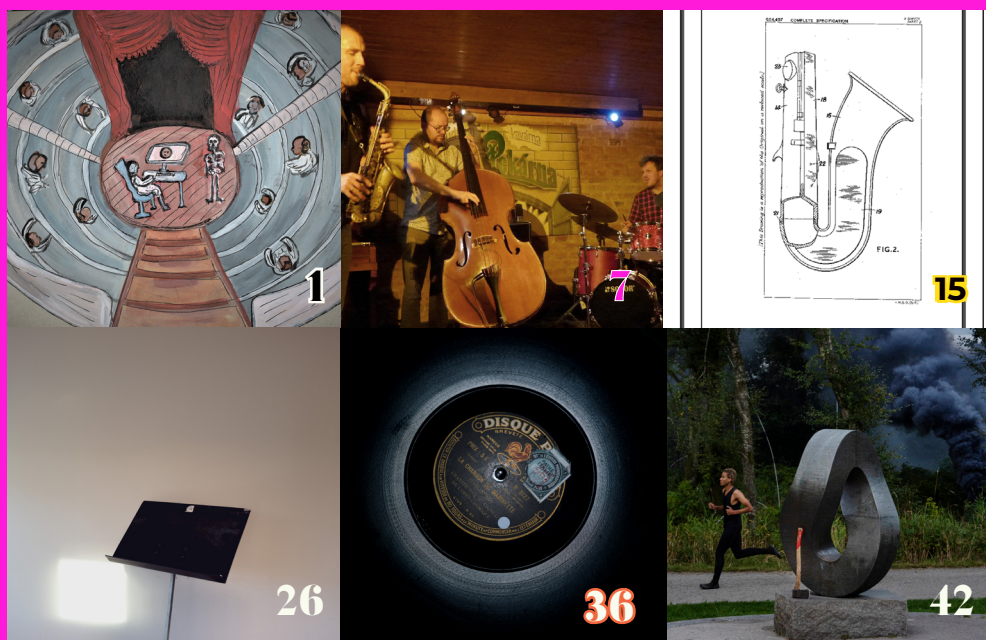
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Covid

Introduksjon



Fra redaktøren

Lise K. Meling presenterer det første nummeret.

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Kjære lesere!

Her presenteres det aller første nummeret av tidsskriftet PlaySpace! Det lanseres midt i en tid hvor pandemien fremdeles ikke har sluppet taket, og vårt første nummer har også Covid-19 som utgangspunkt.

Vi lever nå i en tid, kjennetegnet av restriksjoner, stengte grenser, digitale plattformer og fysisk avstand, så hvordan påvirkes utøvende musikere, dansere og kunstnere av krisen?

Hvordan har vår arbeidssituasjon endret seg og har pandemien ført til nye initiativer, plattformer og kreative nyskapinger? Disse og flere andre spørsmål blir forsøkt besvart, belyst og reflektert over eller tatt som et estetisk utgangspunkt i tidsskriftets første nummer.

I spalten PerSpektiv trekker Per Dahl linjene fra naturvitenskapens episykler og filosofiens tanker om paradigmeskifte, frem til våre dagers musikere og deres evne til å identifisere rammene for det musikalske uttrykket i ulike sjangere. Et annet bidrag med filosofisk tilsnitt er Maria Mjaaland Seles «A dialogue about music», hvor hun reflekterer over forholdet mellom komponisten og lytteren, og hvordan det har blitt skadelidende under pandemien. Lytteren er avgjørende i kommunikasjonen mellom komponisten/kunstneren og lytteren.

Musikk kan, kanskje mer enn noen annen kunstform, være sårbar i situasjoner der arenaene for denne kommunikasjonen blir forpurret. Den globale pandemien har satt et stresspreg på enhver sosial situasjon, og dermed også på kunstnerisk aktivitet.

Petter Frost Fadnes, med sin artikkel «Saxophonics: An A to Z Manual of Ornette, the Grafton and Performances of Matter», gir oss

innledningsvis et nostalgisk tilbakeblikk på pre-Covidtiden i sin artikkel om saksofonen i alle dens fasetter og tilnærminger. Utgangspunktet er Japan, nærmere bestemt Tokyo, hvor han skal besøke en verdenskjent saksofonbygger, for å plukke seg ut et nytt instrument.

Artikkelen tar oss med på en reise i saksofonens og musikkinstrumentets estetikk, hvor musikeren og instrumentet er i en stadig forhandlingsprosess. Musikerens forhold til sitt instrument sammenlignes med kunstneriske og estetiske forbindelser mellom menneske og maskin, og Fadnes trekker fram hvordan instrumentet kan bli ens identitet.

Fra jazzfeltet kommer også Mike Fletcher, som med sin artikkel «Playing in Time – Temporal framing and the jazz creative process» bidrar i den pågående diskursen om hvordan man kan utvikle nye måter for kunnskapsoverføring i kunstnerisk forskning. Han tar utgangspunkt i en turné med en improviserende trio, for å se hvordan den improviserte musikkens kunstneriske resultater er påvirket av tids- og samfunnsmessige forhold. Han trekker også inn eksempler fra kunst og klassisk musikk i sin diskusjon om hvordan Covid-19 har fremskyndet behovet for musikere til å revurdere hvordan de rammer inn og definerer praksisen sin.

Joanna Barbara Baluszek brenner spesielt for forskningsbasert teater

(RBT), som hun beskriver nærmere i sin artikkel «Planning of Knowledge Dissemination in Health and Social Sciences through Research-Based Theatre under the Covid-19 Pandemic». Hun er i startfasen av sitt doktorgradsprosjekt, som hun planlegger å formidle resultatene

av i en interaktiv teaterforestilling, som retter seg mot et bredt publikum av helsefagstudenter, yrkesutøvere og ledere.

På grunn av Covid-19-pandemien har bruken av videokonferansesultasjoner i Norge økt betraktelig, men dens betydning og potensiale er fremdeles underkjent og hennes mål er å øke anerkjennelsen og forståelsen av konseptet telemedisin (videokonsultasjon).

Eivind Buenes bidrag «Something you would balk from thinking about – Fiction as a mode of reflection» tar utgangspunkt i selve skriveprosessen og gir oss en innsikt i hvordan artistic research kan manifestere seg, i det han trekker veksler på fiksjonen og skjønnlitteraturen.

Det å skrive ser han på som et kontinuum og foreslår romanen som et sted å utforske kunstnerisk forskning. Han bemerker videre at enhver erfaren forfatter vil fortelle deg at du ikke skriver tankene dine; du tenker hva du skriver, mens du skriver. Dette er produktiv skriving og det å skrive er en sinnets teknologi: et verktøy som lar oss tenke, gjenoppfinne og eksperimentere.

“Musikk kan, kanskje mer enn noen annen kunstform, være sårbar i situasjoner der arenaene for denne kommunikasjonen blir forpurret

I tillegg til de ovennevnte bidrag får vi også en beretning fra Brynjar Åbel Bandlien om hans opplevelser fra den bemerkelsesverdige forestillingen Island Express av og med De Naive under Kapittel-festivalen ved Stavanger Kunstmuseum.

Dette sjangeroverskridende dansekunstprosjektet inneholdt alt fra tramping frem og tilbake, bruk av høytrykksspyler og bæring av uhåndterbare materialer! I tillegg til disse handlingene, bidro tilfeldig forbi-passerende til opplevelsen. Slik Åbel Bandlien så det, utspilte forestillingen seg samtidig i tre ulike virkelighetslag: utøvernes dansekunstneriske virkelighet, publikums opplevelser og i de tilfeldig forbi-passerende turgåerne og joggernes virkelighet.

“ Han bemerker videre at enhver erfaren forfatter vil fortelle deg at du ikke skriver tankene dine; du tenker hva du skriver, mens du skriver

Takk til redaksjonen, som i tillegg til undertegnede har bestått av Per Dahl, Olaf Eggestad, Petter Frost Fadnes, Mari Flønes, Vidar Kvamme Schanche og Elina Borg Björnström. Jeg vil samtidig rette en stor takk til alle våre bidragsytere og fagfeller!

Lise K. Meling, redaktør



Redaksjon



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PLAYspace (PS!)
Challenging modes of artistic research

Vol 1, issue 1, 2022.
Utgiver: Fakultet for Utøvende Kunstfag, UiS
Redaktør: Lise K. Meling,
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ISSN: 2703-9838

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 University
of Stavanger

PlaySpace (PS!)

Challenging modes of artistic research

PLAYspace (PS!) is a new international, online, Open Access and peer-reviewed journal dedicated to critical perspectives on artistic research. We wish to be inclusive, and stylistically non-discriminative, and here refer to artistic research in the widest sense.

This means that we encourage submissions from all forms of artistic- and practice-related research, such as new musicology, performance research, artistic practice, arts-based research, practice as research, performance research, practice-infused research, as well as other AR-offshoots, and interdisciplinary approaches.

PS! wants to challenge the normal modes of knowledge transfer within the field, dedicated to exploring experimental solutions to critical writing. PS! sees the development of language as an important prerequisite for knowledge transfer, and believe Artistic Research has great potential in developing its own syntax, adapted to its evolving needs. PS! therefore invites submissions based on both known and unknown forms of writing – from scientific papers to transcribed conversations and poetry – urging its writers to play with words, play with media, and play with research. The journal accepts submissions in Norwegian, Swedish, Danish, or English. Particularly welcome are contributions from Ph.D.-students, post-doc and/or young researchers.

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Tale Hendnes, fra
forestillingen MÅNEmåne 2019,
Dybwikdans.

Planning of knowledge dissemination in health and social sciences through research-based theatre under the Covid-19 pandemic

Av Joanna Barbara Baluszek

INTRODUCTION

As a researcher, I am obliged to spread scientific knowledge to a broader audience, including to those outside the research community. To disseminate research in an effective and engaging way, I plan to adopt art-based knowledge translation (ABKT), a process that uses diverse art categories to communicate research with the goal of enhancing dialogue, awareness, engagement, and advocacy to provide a foundation for social change (Kukkonen & Cooper, 2019).

One of the strategies of ABKT that I am particularly passionate about is research-based theatre (RBT). RBT can reach audiences in a way that journal publications or academic lectures cannot. It offers a multi-disciplinary platform that allows the impact of research to extend its reach beyond academic publications and presentations (Hundt et al., 2019). It is apparent that theatrical performances for dissemination of results from health and social sciences have a wide spectrum. Evidence is found in different clinical specialties, in particular: neurodegenerative diseases (Argyle & Schneider, 2016; Gjengedal et al., 2018), cancer (Gray et al., 2003), contagious diseases (Bosompra, 2007), and (traumat-

ic) injuries (Colantonio et al., 2008). Furthermore, patients' stories of receiving health care (Rosenbaum et al., 2005) can also be communicated through this medium. Therefore, the results from my PhD research project will be disseminated in a short, original, and interactive theatrical performance that targets the wider audience of healthcare students, practitioners and leaders with an aim to enhance recognition and understanding of the concept of telemedicine (video consultation) self-efficacy among practitioners. This topic needs attention because, due to the Covid-19 pandemic, practitioners in Norway have significantly increased the use of video consultations; however, there is still little known about self-efficacy in providing such services to patients.

This theatrical performance will be created with participation from a local international amateur theatre group in Stavanger and is intended to be presented at the University of Stavanger in 2023/24. The planning process is taking place now, in the middle of the Covid-19 pandemic, and will therefore revolve around this topic. As a result, many central questions have arisen concerning the conditions of organizing this performance.

What if the pandemic is not over

at the time of production and the actual performance? Is it a good idea to arrange such an event for medical practitioners and gather them together in one place? How might the artistic process of script writing be influenced by the pandemic? What solutions will I possibly need to implement during lockdown restrictions, such as physical distancing? How might this affect the artists and audience? Undoubtedly, planning for RBT in a time of crisis (pandemic) may be challenging and demanding. In this paper, I first intend to present some of the benefits of RBT in health and social sciences to justify my choice of artistic dissemination. Second, I intend to present selected predicted challenges due to the Covid-19 pandemic, which may affect my plans for RBT.

“**Research-based theatre can reach audiences in a way that journal publications or academic lectures cannot**”

“

What solutions will I possibly need to implement during lockdown?



Foto: Tord F Paulsen.

THEORETICAL FRAMEWORK

My interest in knowledge dissemination through RBT was initiated and guided by a selected theory and its concepts. The present chapter presents theoretical considerations to explain why experiencing a theatrical performance may be valuable. It might even, in some cases, have therapeutical potential for the audience. Decisions about how and the extent to which practitioners will be involved in the process of creation and in the interactive part (discussion after performance) of this theatrical performance have yet to be conducted; therefore, the following chapter applies to practitioners as audience members only.

The essence of the theatrical performance will be influenced and based on the research results (and created after collecting results) from my PhD project, which is inspired by the self-efficacy theory of Albert Bandura (1997). Self-efficacy refers to individuals' beliefs about their capabilities and capacity to execute courses of behaviours necessary to attain designated performances (Bandura, 1977, 1986, 1997). In other words, it is a belief that they can successfully perform the required behaviour (under different circumstances). In the present project, telemedicine (video consultation) self-efficacy will be related to perceived capacity among practitioners to execute behaviours required to perform video consultations with patients.

It is intended that the theatrical performance will play a dual role.

First, it may encourage learning and increase knowledge about video consultation self-efficacy in practitioners among the audience. Second, it might also work as a medium for increasing video consultation self-efficacy itself among the wider audience. But how would it work? Two sources and ways of increasing self-efficacy: vicarious experience and verbal persuasion (Bandura, 1977) captured my interest. Vicarious experience describes where individuals who see the actions of other individuals may learn a behaviour and generate expectations that they will improve

if they intensify and persist in their efforts (Bandura, 1977). By watching the performance and observing the actors on the stage, audience members (practitioners) may learn about different behaviours, scenarios, and potential solutions to challenges related to video consultations. This may especially have an impact as the audience watches the individuals (actors on stage) who may look familiar. Perceived identification and comparison to actors and situations (life events) on stage may therefore activate a whole spectrum of emotions (also unconscious) among the audience. After all, the theatrical performance is not a real-life (situation), and the audience will recognize that. Stimulated emotions might then vanish shortly after the performance and the discussion planned afterwards, releasing a potential build-up of tension.

The second concept (which may be a source of self-efficacy) is verbal persuasion. Verbal persuasion is where individuals are persuaded to believe they can cope successfully with what has previously been challenging by getting verbal encouragement from others (Bandura, 1977). Therefore, words (dialogues and monologues) spoken in this theatrical performance might be remembered and recognized as verbal encouragement. This might prompt audience members to reflect on their own performances, and then, as a result, improve their behaviour patterns and skills.

Summarizing the above, I will keep in mind these two concepts (vicarious experience and verbal persuasion) while writing the script for theatrical performance. Watching the theatrical performance may have a positive impact on the audience and may have the potential to promote improvement of video consultation self-efficacy, thereby reducing stress and improving the well-being of the audience members. I hope, therefore, that the audience will gain a whole spectrum of positive outcomes in the form of new perceptions and both personal and professional development.

PERCEIVED BENEFITS

In health and social sciences, RBT is still an innovative choice, even

though formal ties between theatre and research dissemination were developed some time ago. In the literature, I found examples of successful theatrical dissemination from previous research. Argyle and Schneider (2016), who disseminated knowledge about dementia, reported that a performance like this was well received by attendees, who demonstrated high degrees of cognitive and emotional engagement, and that these positive reactions were sustained over time among the audience. Similarly, results from Gjengedal et al.'s (2018) project, which yielded insights into what it is like living close to persons with dementia (also using theatrical production), also provide evidence on the positive impact of theatre. The conclusion from their study is that drama creates engagement that enables people to transcend their personal experiences and gain new knowledge. Gray et al. (2003) described their work in translating findings about the experiences of men with prostate cancer and their spouses in a dramatic production. Many participants indicated that after attending the performance, they gained awareness about the issues when facing prostate cancer patients and that the production reinforced their positive attitudes toward patients. The authors concluded that dramatic forms offer a viable means to communicate information about how professionals can be helpful to patients. Furthermore, the findings from Bosompra's (2007) paper confirm that watching a drama about AIDS-related topics does increase knowledge about AIDS, and that it could also lead to changes in sexual behaviour. Colantonio et al. (2008), who transferred knowledge about traumatic brain injury to health care professionals, managers, and decision makers in a dramatic play, indicated that theatrical performance is an efficient and engaging method of knowledge transfer, especially when it uses complex material that deals with emotions and relationships. Their results support the effectiveness of

dramatic performances as a knowledge translation dissemination strategy and demonstrate that the production may have positively impacted the practices of audience members. Similarly, Rosenbaum et al. (2005), who described the development of a theatrical performance based on patients' stories of interacting with health care providers and performed by medical students, also reported positive findings. Theatrical performance, in that project, is an effective instrument for increasing these students' awareness of patients' experiences and perspectives of illness.

A theatrical lens provides creative insight into planning and carrying out dissemination of ideas. It stimulates engagement of emotions and more empathic participation, encourages creative responses, prompts audience engagement, inspires new forms of public dialogue, and may advocate for social changes. RBT raises our awareness of important health and social issues and offers a starting point for further inquiry and action. The presented examples of successful theatrical disseminations from previous authors highlight just a part of the evidence available in the literature. Evidence about the effective use of theatrical productions for the dissemination of health and social sciences research knowledge is still growing.

PERCEIVED CHALLENGES

The Covid-19 pandemic has influenced the whole world. In fact, the Covid-19 pandemic is the reason why my project will be conducted in the first place. The theatrical performance is expected to rely on focus group interviews with professionals who started using or increased their use of video consultations as an alternative to face-to-face (physical) meetings with patients, with the aim of decreasing the spread of SARS-CoV-2 among patients and hospital employees. Although the Covid-19 pandemic itself was an initiator for the content of the theatrical performance, it may also influence the feasibility and form of my artistic endeavours as I plan and produce this performance. In this part of the paper, I will present selected

preliminary challenges I have identified and divided into three categories: challenges related to data collecting for script content, challenges related to ethics, and challenges connected to performance conditions.

Challenges related to data collection for script content

Script writing will be a creative process that is based on results and conclusions after the research has been conducted; therefore, it is essential for me to complete the background research effectively. The theatrical performance will rely on and contain stories, dialogue, perceptions, and experiences, and this indicates a significant need to obtain sufficient data for analysis. A good portion of the content of the script is expected to come from a qualitative study that forms part of my PhD. Gathering data for a qualitative study means interviewing study participants, which, in my case, presents a need for focus group interviews with doctors, nurses, and psychologists at the hospital. What if I will not be allowed to conduct such focus groups because of Covid-19 restrictions? The plan is to start working on this research project at the end of 2021 or the beginning of 2022. This is soon, and with yet another increase in the horizon, uncertainties arise around whether there is enough capacity, if there are suitable platforms or solutions in place, and what kind of adjustments the chosen method will need to guarantee feasibility.

Challenges related to ethics

Ethical issues may also arise during the Covid-19 crisis. Whether it is an acceptable idea to arrange a gathering of practitioners and hold a party afterwards – meaning to gather crowds in one place – must be thoughtfully answered. As we know, medical practitioners and healthcare students play an

important role in fighting the pandemic, and attendance at such a gathering involves a higher risk of being infected or of spreading the virus to others. Similarly, there are other questions: should the actors have close interactions during the rehearsals? During the actual performance, should they interact with the healthcare providers? Perhaps there will still be a need for social distancing, meaning a minimum distance (one to/or two metres) – if so, I will need to prepare the script according to situation, possibly adapting to various conditions.

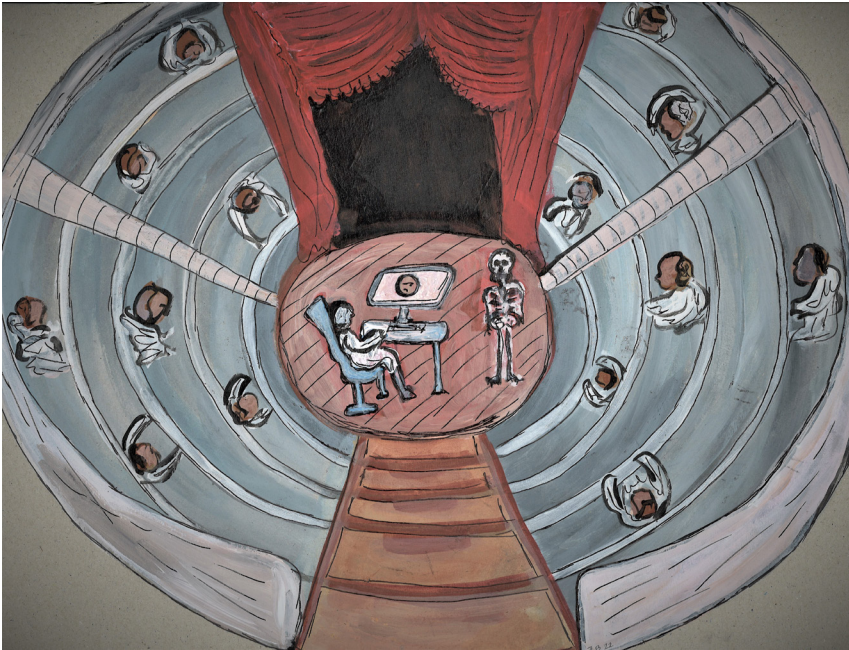
Challenges connected to theatrical performance conditions

The theatrical performance is preliminarily scheduled to be held in 2023/2024. I intend to hold both the rehearsals and the final performance at the University of Stavanger.

“ In fact, the Covid-19 pandemic is the reason why my project will be conducted in the first place

The location has been purposely chosen, as I want future practitioners (nurses, paramedical) and other health care practitioners to see this play as well. There is

also a big venue/stage/auditorium available at the university in the Faculty of Health Sciences. However, because of the changing nature of restrictions in connection to Covid-19 that have been introduced by the government, it is difficult to say what restrictions will apply at the time of production and the actual performance. I have, myself, witnessed plenty of times when productions of the theatre group I belong to have been postponed or impacted in one way or another, which has generally been due to limitations about how many people can be together in the same place and time. As the theatre group runs a rather tight schedule that involves other projects, plays, and arrangements, there is a chance that the above-mentioned changes may overlap with other engagements and thus the availability of the actors. There are hybrid solutions that I may need to consider. For example, the performance of the theatrical group, held in January



Ilustrasjon: Joanna Barbara Baluszek.

2021, was acted out on the stage by the actors, but streamed on the internet for the audience. This situation worked as a stimulant to creativeness, as streaming online of theatrical performance has never been done before in our group. Another possible solution is to combine theatre and film; thus, to make a video of the performance, without the audience, which offers another productive opportunity. These alternatives, which maintain the main principle of theatre, severely impair the possibilities of close interaction between the spectators and the actors.

The consequences of the challenges presented above can be diverse

and vary in severity. The effect might be that the outcome will not fully correspond with my original artistic vision. Still, the essence of knowledge dissemination will be maintained. I still, however, expect that my working situation and the actual work on the performance will change only marginally, and that it will be affected by the current pandemic in only a moderate way.

At the same time, I am positive that some of these challenges may introduce new perceptions and understandings, thus creating new and better solutions for future RBT projects.

CONCLUSIONS

RBT has the potential to be a powerful tool for communicating research knowledge.

It raises understanding and awareness, and thus may be a great opportunity for dissemination purposes for health and social sciences researchers. In particular, when research findings are about perceptions, experiences, self-beliefs, and emotions, RBT does seem to be an interesting option to make all these things visible on a stage and in a spotlight, with actors who not only transmit raw information and facts, but also the feelings that come with them. Turning a formal lecture or journal publication into a rather informal and interactive theatrical experience may not only make the information more memorable, but it may also encourage the audience

to spread the word, thus promoting and advocating the work's deeper message among wider circles.

On the other hand, unfortunately, the production of theatrical performances may also pose a potential challenge in crisis times, such as during the current pandemic. Automatically, implementation of certain solutions and measures will likely be needed in order to comply with possible lockdown restrictions. This might affect both the artists and the audience. Although Covid-19 itself may impact or inspire new artistic projects, researchers and artists need to be aware that restrictions might change the way they work and may influence the process of production and the result. The challenges relating to the Covid-19 pandemic that my research project will face have yet to be identified in detail and/or dealt with. Surely the responsible and creative side of me will find suitable solutions, which I cannot wait to share when the right time comes. More on this matter will follow.

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Playing in time: Temporal framing and the jazz creative process

Mike Fletcher

In this article, I aim to contribute to the ongoing discourse on developing modes of knowledge transfer in artistic research.

I will present a conceptual model for framing jazz performance practice that I believe offers multiple benefits to the practice and dissemination of various modes of research and creative music-making by highlighting the symbiotic interrelationship that connects these disciplines. This model frames jazz practice as being defined as much by the time period during which it occurs as by the musical interactions that it comprises. This will, in turn, allow me to make an argument for the concept of temporal framing as a model for further understanding jazz performance practice. The research described in this article took place a number of years before the time of writing, prior to the emergence of COVID-19 and the havoc the ensuing pandemic wreaked on live music. Like many active musicians, I initially found it difficult to adapt to the 'new reality' of few or no live performances combined with a lot of time to practice and reflect. However, I have come to see that the conceptual framework that I outline in this article actually serves as a useful model for adapting to the present conditions in that it allows us to understand music as a response to the specific environmental conditions under which we perform.

One of the main arguments I will make is that the use of temporal framing to contextualize improvised musical activity can facilitate the examination of extra-musical factors that influence the way improvising musicians engage in their practice. These include occur-

rences that can play a significant role in the way improvisers make musical decisions but which are not always readily comprehended by listening to the music itself. By doing so, my aim is twofold. First, I hope to demonstrate that the decisions musicians make when they improvise together are not only influenced by immediate factors that include the musical material being performed, the choices made by performance colleagues and conditions related to the context of the performance (the venue's acoustics, audience etc.), but also by a wide-ranging network of ostensibly unrelated events and chance occurrences. I argue that accounting for these additional extra-musical factors can facilitate a more complete understanding of what motivates improvisers and consequently lead to a deeper appreciation of the meaning of the music they produce. Second, I will demonstrate how the interrelationship of conceptual, theoretical and practice-based research is complex, and that although practice-based research can be used to further a theoretical understanding of improvised music processes, conceptualization of performance can also act as a catalyst for innovative artistic and practice-based research. The content of this article is text-based and largely theoretical, but it is underpinned by a professional touring project in which I participated as a performer. The musical activity in question was not specifically conceived of in research terms and should instead be understood as a case study on which I have retrospectively based the theoretical research that I detail in this article. Nevertheless, I should also acknowledge that at the time of the tour in October 2015, I was undertaking doctoral research on aspects of the

creative process as they relate to contemporary jazz performance practice. As a consequence, although my main motivation was not research led, I was alert to the possibility that the activity might provide valuable material for subsequent research. This is reflected best in the daily journal that I kept, which I will reference in order to contextualize the main

“ Like many active musicians, I initially found it difficult to adapt to the 'new reality' of few or no live performances combined with a lot of time to practice and reflect

arguments that I put forward in this article. I should also note that I will not be engaging in musicological analysis of the performances that I refer to throughout this text. As I have outlined above, the main argument I will present in this article is theoretical, and although it is intrinsically linked to both the experience and articulation of musical performance, providing musicological details would not advance the central conceptual argument in any meaningful way. By contextualizing the origins of this research, as well as my professional activity as both performer and researcher of jazz and improvised music, what follows is a brief biographical summary.

Before beginning my doctoral studies, I had already spent 15 years as a professional performer of jazz and improvised music. Therefore, ev-

everything I have done as a researcher—during my doctoral research project and subsequently—has been informed by this professional experience. At the time of writing, I am employed as a university researcher, but I continue to perform music in a professional capacity. In the years that I have been engaged in these parallel activities, I have increasingly come to find it difficult to clearly differentiate between the two. In fact, I would argue that there might be little to distinguish between music making and research when both are undertaken rigorously and with a commitment to questioning and challenging established ideas. I hope that the arguments I set out in this article will serve to reinforce this last point.

Temporal framing

Using a defined temporal period to conceptualize and investigate the experience of art is not a new idea, and numerous examples are documented in the work of a range of historically significant artists. Lavin describes a period in 1945 when Pablo Picasso—one of the most prominent artists to have presented their work in these terms—produced a series of lithographs depicting a bull. He suggested that:

what possessed Picasso was the process itself, the sequence of states and their cumulative effect as a series. Indeed, Picasso seems to have put into practice here an idea he had expressed a few months earlier when speaking of one of his paintings: 'If it were possible, I would leave it as it is, while I began over and carried it to a more advanced state on another canvas. Then I would do the same thing with that one. There would never be a "finished" canvas, but just the different "states" of a single painting, which normally disappear in the course of work.' (Lavin, 1993, p. 78).

In my introduction, I suggested that more can be learned about an artistic output by reconceptualizing it in terms of the process that led to its creation. In this respect, Picasso's understanding of the relationship between process and product is significant. He evidently

believed there to be a distinction between the concept of a 'painting' as a singular entity and different iterations or 'states' of the singular concept. The fact that he was able to differentiate between the concepts of a 'canvas' and a 'painting'—which might otherwise be assumed to be synonymous—points to the fact that, at least for the artist in question, there is a distinction to be made between the idea that an artist seeks to express and any single manifestation of that idea. The fact that Picasso was committed to preserving evidence of the process in his artistic outputs speaks to the importance he gave to imparting knowledge of the process to observers of his work. But perhaps what is yet more significant is that he also appeared to challenge the extent to which one artistic output can fully represent what it is an artist seeks to express. This approach to questioning the way we understand processes in respect to output will be important as I elaborate my argument below.

Picasso's later *Las Meninas* exhibition represents a more extensive exposition of the same challenge to the relationship between process and output. In this series, undertaken in 1957, the artist produced a number of versions of the earlier Velazquez masterwork of the same name. However, of the 58 paintings that Picasso produced, only 45 were of the Velazquez original. The remaining 13 included depictions of doves, landscapes and a portrait. What is significant to my argument is that he understood these additional paintings to be integral to the series as a whole, so much so that he donated the collection to the Museo Picasso in Barcelona in 1971 on the condition that it be displayed in its entirety (Galassi, 1996). Whereas with the earlier bull sequence, the subject matter of each iteration remained the same, this was not the case in *Las Meninas*. Nevertheless, despite the fact that *Las Meninas* is a large collection of canvasses that depict a variety of different subjects, Picasso expressly presented the collection as one body of work under a singular title. This suggests that although he never explicitly articulated a theory of temporal framing, by seeking to preserve different 'states' as snap-

shots of an evolutionary creative process, and—at least in the latter of the two projects—by prioritizing the time period during which he undertook his work over its subject matter, Picasso clearly seemed to understand how knowledge of the temporal period during which artistic outputs are produced would be crucial to fully appreciating the work—hence Lavin's description of the 'cumulative effect' of the canvasses when presented together. The way Picasso framed his creative process formed the conceptual basis of my doctoral research and the subsequent projects *Picasso(s)* and *Picasso(s):Interactions*. These two practice-based projects are significant to the present article, as they represent the conceptual precursors to the arguments I make here. It was in this body of work that I began to experiment with and develop various potential applications for the temporal framing model in relation to contemporary jazz practice. Furthermore, as I will demonstrate shortly in more detail, the development of the ideas that formed the basis for the projects mentioned above coincided with the 2015 Czech tour that I reference here. In the introduction to this article, I noted that one of the themes of this paper is to explore the interrelationship between theoretical/conceptual aspects of professional jazz practice and practice-based research in jazz. While this is not the main aim of this article, I think that it represents a potentially useful opportunity to introduce some of the conceptual issues that relate to the development of a practice-led methodology for researching jazz performance practice. It is beyond the scope of this article to fully engage with such questions here; suffice it to say that I believe that a carefully conceived, flexible approach to theorizing and practising jazz research can be a beneficial model for producing high-quality, innovative music and research.

Temporally framing music

So far, I have considered the precedent for temporal framing in visual art. We have seen that, although not explicitly expressed as such, the significance of the temporal period in which art is produced has



“Whereas all the venues up until that point had been what I could call ‘listening’ venues—theatres, jazz clubs or other music venues—the location for this gig was an intimate wine bar”

Mike Fletcher trio playing. Copyright: Mike Fletcher.

been recognized since at least the modernist period. There is a similar situation in music scholarship. Here, similar examples can be found that (although again not articulated in such terms) demonstrate that temporal frameworks are instrumental to understanding and articulating the experience of music. The pianist and conductor Daniel Barenboim made reference to this phenomenon in conversation with Edward Said. While reflecting on the significance of performing music, he observed, ‘It is completely the excitement of actually being able to live a certain piece from beginning to end without any interruption, without getting out of it. In a way, for me, there’s nothing like that in life’ (Barenboim & Said, 2004, p. 36).

I would argue that by framing the experience in terms of ‘beginning to end’, Barenboim can be seen as alluding to the temporal aspect, in addition to the musical duration, of the performance experience. Baren-

boim’s description encourages us to focus away from the purely musical content of the piece in order to account for the temporal context of its performance and to contemplate the way we experience it. Nevertheless, although his observation clearly includes a finite temporal period, in this case it is limited to the duration of the performance, and so by itself would not give significant weight to my current survey of extra-musical activity.

It is interesting to note, however, that earlier in the conversation, Barenboim makes reference to the way another conductor, Furtwängler, understood the value of the rehearsal process to the performance of symphonic music. He describes how Furtwängler ‘rehearsed two hundred ways of saying “no” in the hope that on the evening of the concert you can once say “yes”’ (Barenboim & Said, 2004, p. 22). What is important to note here is that the objective of rehearsing the piece in this case

is not to ‘practise’ the piece in the sense of repeating it many times in order to perfect a particular way of performing. Instead, it would appear that Furtwängler’s intention was to allow the performers to create a collective experience of performing the piece, which consisted of many different approaches. As a consequence, when the time came to play the piece to an audience, the orchestra would implicitly reference this previous experience in addition to responding to the music as it was being performed. The effect of this multi-faceted experience would shape the way the musicians played; however, a listener would not be able to consciously identify this complexity of experience, having not been party to the rehearsal process. I would argue that Furtwängler’s approach to rehearsal might come closer to the model I am presenting for understanding the significance of factors that have an impact on the performance but which are not explicitly manifested during the

performance itself.

It is my contention that the factors that shape performance but which remain unknown to the audience are even more significant in improvised music. This is due in no small part to the fact that, in addition to the variable performance factors that are shared between music from the European classical tradition and improvised music—dynamics, tempo and timbre—the musical form and structure of improvised music is, by its very nature, influenced to a much greater degree by extra-musical factors. I will provide concrete examples of this type of influence drawn from the tour case study; however, before doing so, I will examine the precedents for using a model of temporal framing in jazz scholarship.

Precedents in jazz

We have already seen precedents for using temporal framing to understand fine art and European concert music. Turning now to research on jazz performance practice, we once again find examples of scholars using similar models to articulate research. In terms of recontextualizing jazz performance practice, Howard Brofsky's analysis of three versions of Miles Davis' *My Funny Valentine* provides an important milestone. In this study, the author demonstrates how, over the course of three recorded performances of the Rogers and Hart piece that span nine years, Davis developed certain thematic motifs that were retained from one version to the next. Brofsky's final conclusion is that, far from approaching each performance of *My Funny Valentine* as a completely original, self-contained statement, Davis developed a 'global conception' of the piece (Brofsky, 1997, p. 35). The interconnectedness of the three versions led Brofsky to posit that Davis had engaged in a kind of elongated composition process that could only be fully understood by observing the full series—in much the same way as Lavin suggested of Picasso's work.

Brofsky's main aim was to argue for a revised model of jazz composition that accounted for the development of thematic material over the course

of three recorded versions. In a recent paper, I analysed seven further performances of *My Funny Valentine* by Davis' groups to show that Brofsky's thesis—that Davis maintained certain thematic material across a number of performances—was not only correct, but that the trumpeter also continued to use and develop the methodology that Brofsky identified for a number of years (Fletcher, 2019). Furthermore, I speculated that accounting for the relationship between different versions of a piece performed over an extended time period might 'serve as an invitation to critique how we understand the concept of intertextuality regarding jazz musicians, their "own past performances", and the effects this can have on our understanding of their practice' (Fletcher, 2019, p. 75). In the present article, I aim to extend this concept further in order to show that, in addition to there being value in reassessing the relationship between numerous iterations of a performance across a defined temporal period, there is also scope for understanding jazz better if ostensibly unrelated influencing factors are revealed via the use of temporal framing.

The tour

Performance methodology.

The case study that forms the basis of this article is a 13-date tour that I undertook with two colleagues in the Czech Republic in the autumn of 2015. The circumstances surrounding this tour were, as will become clear, slightly unusual.

The band consisted of me on alto saxophone, Olie Brice on double bass and Tymek Jozwiak on drums. Prior to the tour, we had played a number of concerts and released one album. The most important thing to note here is that when we formed the trio, we decided that we would only ever perform improvised music, which is to say that we would not use any written or preconceived musical material. This is the methodology that we had previously employed on every occasion, and we began the tour with no expectation of changing this. The tour was booked on our behalf by a promoter who had been recommended by

a Czech colleague and so was not personally known to the members of the group. This is not an unusual situation. When touring in a foreign country for the first time, promoters, venues and audiences are necessarily an unknown quantity. Although the lack of local knowledge was not problematic to the logistics of touring in this case, there was an unexpected factor that arose that would prove to be central to our experience of the tour, the way we performed and ultimately, to the development of the subsequent research—including this article. Despite having been sent information about each venue before we landed in the Czech Republic (location, concert start/finish times etc.), it was only upon arriving at the first venue that it became clear we would not be performing in the type of setting that we were used to. Normally, the free jazz that we perform is promoted and presented by venues that specialize in more experimental styles of music. Here, however, the band was listed as the 'Mike Fletcher Trio' (as opposed to our preferred 'Fletcher/Brice/Jozwiak', which follows a more common naming tradition of many improvised groups and reflects the democratic, 'leaderless', nature of the music that we play.) It was clear that we had been advertised as part of a programme that clearly favoured more mainstream types of jazz and blues music, and the 'Mike Fletcher Trio' name seemed to imply that we would be playing music more aligned with these genres. (I should note here that there had clearly been a miscommunication between myself and the booking agent. Although I had sent a press release, a biography of the band and a CD of our music, it seems that this had not fully been taken into account.) Our immediate response to this situation was to question whether we should continue to rely on our previously established free jazz methodology or instead adapt our repertoire to something more traditional. After a short discussion, we decided that we would compromise by improvising freely as usual, but presenting the music in a more familiar way. As a result, in the first concert, we divided each set up into four or five shorter improvisations, counted in the first 'piece', and I spoke

to the audience between pieces as I would on a more conventional gig. The performance was well received despite our initial reservations, and, as a consequence, we decided to maintain this hybrid approach for the subsequent concerts. After the fourth concert, we had another conversation about how the tour was progressing. I noted the following in my journal:

Olie...mentioned after the gig that he felt that a certain tonal piece we played was particularly successful. I suspect that even this quite casual reference to an event will have repercussions in future gigs—the simple fact of having acknowledged that piece as a self-contained entity caused me to conceive of it as being an identifiable musical territory. It was observed that, as a result of dividing the sets into a series of shorter pieces, the pieces themselves had become increasing stylistically self-contained (Fletcher, 2015).

This entry reflects that as a band, we had begun to intuitively restrict our improvisation to one or two stylistic areas—a key centre, a particular groove or pulse. We noted that, unlike on previous occasions, when we felt less restricted to one unifying aesthetic, the way that we had begun to present the concerts on the tour had the perceived effect of stylistically restricting the music we played. It seemed that presenting ostensibly improvised music using practices such as counting in pieces and talking to the audience between numbers had caused us to adopt the more traditional musical performance technique of stylistic unity. Although it was only after the event that we explicitly discussed this development, we had seemingly adopted it as part of our performance methodology. As a result, we made the conscious decision to add these elements to our evolving approach for the remaining concerts. As I have already mentioned, this process of methodological development was not a preconceived objective of the tour; neither was there an expectation of producing any research outputs connected with it. Nevertheless, within a few days of the start of the tour, it was becoming clear that by having to adapt to an unanticipated situation, we

had begun to reconceptualize our approach to performance. I should note, however, that by October 2015, I had already begun my research on *Las Meninas*, and so, although I had not set out any specific research questions or objectives, I was beginning to think about ways of framing artistic activity in terms of a defined period of time. The following is an extract from my journal entry following the sixth gig of the tour: Once again, talking a little bit about what we are doing helped consolidate the direction of the music. I [had] already decided that, apart from telling Olie and Tymek that I was planning to observe the way the music unfolded over the course of the tour, I wasn't going to force any discussion of how we play. However, I was pleased that in advance of this gig, Olie made some comments. He suggested that we be more conscious of letting solo/duo sections fulfil their natural course. I like the fact that this came from him and lends more weight to the idea that the whole timeframe is as much to do with the way the music develops as individual musical ideas (Fletcher, 2015).

This entry shows that I had already started to conceive of the tour in terms of an extended period of creative development and to consider the 'whole timeframe' as a possible model of understanding the activity we were undertaking. However, while it is interesting to note how I referenced the tour as a temporal frame, the activity described here is not especially relevant in the context of this article. The comments Olie made were clearly well-conceived and would lead to other, more significant developments; however, in terms of research interest, I would argue that these types of conversations are sufficiently common among musicians and known to researchers to not warrant further examination here.

Listening

As we have seen, the context in which we found ourselves performing had a direct effect on the way we reconceptualized a performance methodology—in this case, changing the way we presented our

music to manipulate the way our audiences experienced it. The fact that these methodological changes were made in response to programming decisions that were out of our control provides a useful example of how extra-musical factors can play an important part in shaping the way improvisers engage in their music making. However, in addition to the way we presented the performances, certain factors connected to the logistical organization of the tour also had a demonstrable impact on our musical outputs. Perhaps the most notable example of this occurred on the fourth day of the tour. The travel schedule meant that each day we spent a period driving between venues, and during these journeys, we listened to a wide variety of music on the car stereo. In my journal entry for that day, I observed that:

the in-car listening whilst travelling has been important and the 'theme' of this gig was certainly John Coltrane. We listened to the album 'Crescent' as we approached the venue and shared our various ideas and opinions about the way the rhythm section on that album approached the groove—in particular, the way they set it up after the rubato opening section of 'Wise One'. Although such discussions are not directly related to our own music making, it would not be too much of a stretch to imagine this impacting on the way we approach performances (Fletcher, 2015).

It is interesting to note that, despite not having conceived of the project in research terms, I was already beginning to question the effects of our extra-musical interactions on performances. Here, I identified a new factor that seemed to be having an impact on the way we played—the music we listened to in the car journeys between venues. Although the link at this point was still speculative and did not manifest itself in concrete terms, in a subsequent gig, the effect was more pronounced. Here is a section of my entry for day six:

On this gig, the first piece felt like it derived directly from the in-car listening. Earlier in the day we had

The EVOLUTION of a concept



Foto: Tord F Paulsen.

heard a live Rollins quartet version of 'Without A Song', and our first piece felt like it owed a lot to this. There was a strong tonal centre of Eb, and after the solos we traded 8s and 4s between sax and drums. I think this shows that we are collectively—if implicitly—aware of the direction we are going in. In this particular case, I felt like we were playing a very abstracted version of the concept of a standard (Fletcher, 2015).

In this case, we can see that there was a much more distinct correlation between the music we listened to and discussed on the drive to the gig and what we played on the bandstand. At least for my part, although I did not begin the gig with the intention of referencing 'Without A Song', I definitely made a conscious effort to experiment with the material once I noticed that it seemed that the other members of the group were approaching the

performance with a similar mindset. In this case, I feel like the abstracted standard concept originated as I explored the extent to which I could reference the piece without actually playing it.¹

With reference to the impact of more traditional performance methodology on our approach to improvised performance, it is interesting to note that in this concert, we engaged in trading with the drums. This technique is commonly employed in more mainstream performance settings and provides an interlude between individual solos and the recapitulation of the melody. However, it is rare for the same technique to be used in free jazz contexts. Once again, it should be noted that this was not a pre-meditated decision but rather a spontaneous reaction to the stylistic area that we were occupying at the time.²

Wine bar

The 'abstract standard' concept would become yet more relevant to the tour context when we arrived at the venue for the 12th concert. Whereas all the venues up until that point had been what I could call 'listening' venues—theatres, jazz clubs or other music venues—the location for this gig was an intimate wine bar. This situation once again prompted a conversation between the three of us as to how to proceed. Until that point, we had felt that we had been able to present our music in a way that made certain concessions to the non-free jazz specific setting, but that nevertheless allowed us to use variations in timbre, dynamics, dissonance and other factors that are common in free jazz practice. However, the wine bar setting presented us with yet another challenge. Our collective experience of performing in this context was

that the style of music should be conducive to gentle conversation among patrons, so it was fairly clear that the methodology we had been using would have to be modified yet further. Once again, we contemplated resorting to simply playing two sets of polite jazz standards, and once again, we rejected this idea. In this case, I decided that we had been presented with a serendipitous opportunity to explore the concept of an 'abstract jazz standard' that I had been contemplating since the idea initially arose. With this idea in mind, I proposed that we should take the opportunity to use the concept as the basis of our methodology.

On this occasion, like at all the previous concerts, the gig was well received by the audience and venue owners. In the interest of remaining relevant to the aims of this article, I will not devote excessive space to analysing the factors that ensured the tour was successful, despite the assumed incompatibility of our free jazz methodology with the perceived expectations of Czech jazz audiences. Needless to say, factors such as presentation and stylistic conventions were influential, but further investigation of this falls outside the scope of the present study.

The evolution of a concept

As the result of a series of chance events and situations over the course of a tour and via a series of 13 concerts, I was able to formulate a specific concept of jazz performance practice that has had a marked impact on my subsequent research and creative practice. I have shown that the 'abstract jazz standard' concept was borne of a chain of unforeseeable events, and that at each stage of the journey, my thinking was guided by the interaction of numerous extra-musical factors with a series of performances over the course of a finite temporal period. The idea prompted me to formulate a series of questions that challenged how I understood my practice and its relationship with the broader fields of jazz, improvised music and research.

For example, I began to contem-

plate how the way music is presented affects the way it is heard and understood. In this respect, I had always assumed that free jazz and its derivatives were challenging to the listener—and consequently less commercially popular—because of intrinsic musical factors. Although these factors must surely have a significant influence in this respect, the fact remains that we successfully completed a 13-date tour of mainstream jazz venues while still respecting the basic principles of free jazz performance practice. This suggests that, at least to some degree, there must be further factors that influence the way a listener hears and interprets improvisation. The possibility that other factors exist provides a significant scope for future research.

Yet another example of a potential avenue for further research into the 'abstract jazz standard' concept is related to the way musicians draw on embodied knowledge of these well-known musical structures when they improvise. As I observed in an earlier footnote, my current work involves examining how this embodied knowledge is understood by improvising musicians and investigating ways of articulating said knowledge to the wider research community.

Conclusion

As I indicated at the start of this article, my focus is on examining the various ways that reconceptualizing jazz practice can open up new avenues of both practice and research. This is especially relevant to the work of professionally active jazz musicians who also undertake research; it could also be of value to musicologists and other jazz scholars. I began by presenting the model of temporal framing and suggested that its use could lead to new insights into the ways in which we understand improvised music.

The model allowed me to identify extra-musical factors that exerted a significant influence on the way the music described in the tour case study unfolded. These factors included the unexpected way that the music was programmed, which led to us adopting a new method of

presenting the music, and the way that the music we listened to in the car had a clear influence on the way we improvised. By framing these factors as an evolutionary process, I hope to have demonstrated that the context of performance was central to the formulation of the 'abstract jazz standard' concept. The significance of presenting the process in this way is that it allows me to point to specific aspects of our performance practice that cannot be understood simply by listening to the music. Therefore, I present the temporal framing model as an example of how analytical

“Yet another example of a potential avenue for further research into the 'abstract jazz standard' concept is related to the way musicians draw on embodied knowledge of these well-known musical structures when they improvise

research into the processes and outputs of improvisation might be augmented by adopting conceptual models that allow for a more inclusive approach that accounts for the way the outputs of improvised music are representative of more than simply the music that is heard.

I also posited that the same conceptual model can be used to highlight the complex interrelationship between artistic practice and artistic and theoretical research into improvisation. We have seen that my personal process of conceptual development of an idea was inextricably bound up with the practice that both informed and manifested the development of the idea. It is for this reason that I believe artists such as Picasso considered that understanding their processes was fundamental to understanding their artistic outputs. I would argue that seeking to articulate and disseminate the same themes, concepts and questions that relate to research into and via creative practice should also be one of the central concerns of those practising contemporary jazz practice-as-research.

1 I acknowledge that the language that I have used to describe this development is extremely vague. One of my main research areas at the time of writing is finding ways to articulate how I experience and perform the embodied knowledge of music—in particular pieces from the standard jazz repertoire. I consider successful articulation and dissemination of this type of knowledge to be one of the main priorities for contemporary artistic jazz researchers. So, by way of justification I will simply say that I am currently engaging in a series of research projects that seek to find solutions to the particular problem of communicating embodied knowledge. Furthermore, at least in the case of this article, my objective is not to fully articulate this knowledge as much as it is to merely point out its existence, the impact it can have on improvisation and, in the case of my work, how it facilitated the development of a conceptual performance methodology.

2 I should note here that there are likely many factors that influence the way that interaction between musicians in jazz performance occurs. As I have made clear, the objective of this article and the music that it describes was always to examine the conceptual development of methodologies that stem from music practice. Because the tour was not originally conceived of as an analytical research project, the conditions under which the performances were documented were not sufficient to analyse specific moments of musical interaction.

3 I am currently undertaking a research project on audience perceptions of free jazz that was a direct result of my experiences on this tour. I feel that there is a lot to be learned by questioning how our perceptions of different approaches to improvised music are preconditioned by the way we understand stylistic and aesthetic factors.



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Saxophonics: An A to J manual of Ornette, the Grafton, and performances of matter

This invention relates to saxophones, the saxophone being a musical instrument comprising a tubular body formed with valve apertures, commonly known as tone holes, which are provided with valve seatings, in association with which valves and valve-actuating keys are arranged (Sommaruga, 1948).

Av Petter Frost Fadnes

A

Moisten the reed with saliva by placing the reed on your tongue. Alternatively, soak in lukewarm water for the entire length of 'The Disguise' [from Something Else!!!, 1958] by Ornette Coleman' [2:50].

I look at pictures, feel pre-COVID-nostalgia, and go back to 2013. I am late, and slightly lost. Not for the first time have I underestimated the time it takes to shift from one side of Tokyo to the other – in this case, from Minato-ku by the bay in the East, to Itabashi-ku further northwest of the city. Also, the map function on my phone hardly works here amongst the narrow streets and alleys of the Azusawa district. It is pouring with rain, and I am drenched in sweat, frantically trying to find the Yanagisawa factory. I pass a non-descript garage with a worker hammering the bell of a tenor carcass – I reckon I must be close. The head of international trade, Hidemasa Sato, greets me warmly at the door and takes me into what he calls the test lab of their operation – a small room with

I This article grows out of the UK-based, Arts and Humanities Research Council-funded project Silent Form: Embodied Structure in Transition Jazz Performance Practice. This project is concerned with examining the production and impact of Ornette Coleman's music between the late 1950s and mid 1960s, and I am extremely grateful for all the fruitful project-discussions with Mike Fletcher and Nick Gebhardt.

worn factory green floors, packed with shelves and wall-fittings filled with old prototypes, crooks, cases, and wooden moulds. The whole factory is just a block of non-descript two-story work-sheds, not at all what I was expecting from one of the most revered saxophone producers in the world. I am here to test a Yanagisawa soprano, specifically model SN-981. No one makes them as good as Yanagisawa does; at least that is the rumour. The soprano is about 1/3 shorter than a soprano, and, as opposed to the soprano, which is tuned in Bb, the soprano is an Eb instrument. My thinking is that it will work well to double with my alto (also Eb). Walking into the test lab, I see five sopranos laid out on top of their black leather cases on a workbench. A man in a white lab coat holding a clipboard discretely joins us. The task, they explain, is to try all five, and then decide on a preferred instrument. They will then take me on a tour of the grounds before redoing the exercise. Each instrument is assembled from carcass to completion by one single person, Sato explains. This process provides small, but noticeable, individual characteristics, and they want to see whether I end up choosing the same instrument the second time around. The man with the clipboard carefully notes down the serial numbers as I make comments and

decide on my favourite. On the tour, I meet the one guy who does the *all* the corking, as well as the guy who does all the engravings, which are done with extreme precision using a small hammer and chisel. The assembly room layout reveals the individual differences I sense in the sopranos I just tried. All the parts are carefully organized in yellow plastic boxes that are aligned on a long table in the middle of the room. On either side are rows of master craftsmen and women deep in concentration, assembling a horn from a brass carcass to a finished instrument – one craftsman, one instrument. I remember the rhetorical question I came across in the Yanagisawa press-blurb: 'Take things made by hand and those made by machine. Which do you think is more likely to reflect a spirit of devotion?' (2021).

B

Carefully align the tip of the reed to the tip of the mouthpiece and attach the ligature. It can be fun to try different placements and apply different levels of pressure; this will create subtle differences in sound and reed response.

In 1954, Ornette Coleman purchased a Grafton alto saxophone: an instrument

moulded out of an acrylic material, as opposed to one hammered out of yellow brass, red brass, copper, or silver. The material was moulded from a 'powder produced by London-based Imperial Chemical Industries' (Horwood, 1985), the engineering firm was called De La Rue, and the inventor was Hector Sommaruga. The venture was funded and sold as part of the John E. Dallas and Sons Ltd. instrument line, and commercial production ran from 1950 to 1967, with fewer than 3000 horns ever made. The inventive use of acrylic plastics (as well as 'light metal alloys or zinc alloy'), synthetic valve pads, a detachable key mechanism ('reducing the number of pillars from about 30 to 10'), as well as many other innovative details, were approved by The Patent Office London in June 1948.

Wind musical instruments.

SOMMARUGA, H. Dec. 14, 1945, No. 33958. [Class 88 (ii)] I, HECTOR SOMMARUGA, of Italian Nationality, of 85, Tottenham Court Road, London, W.1, do hereby declare the nature of this invention to be as follows: – (1948)

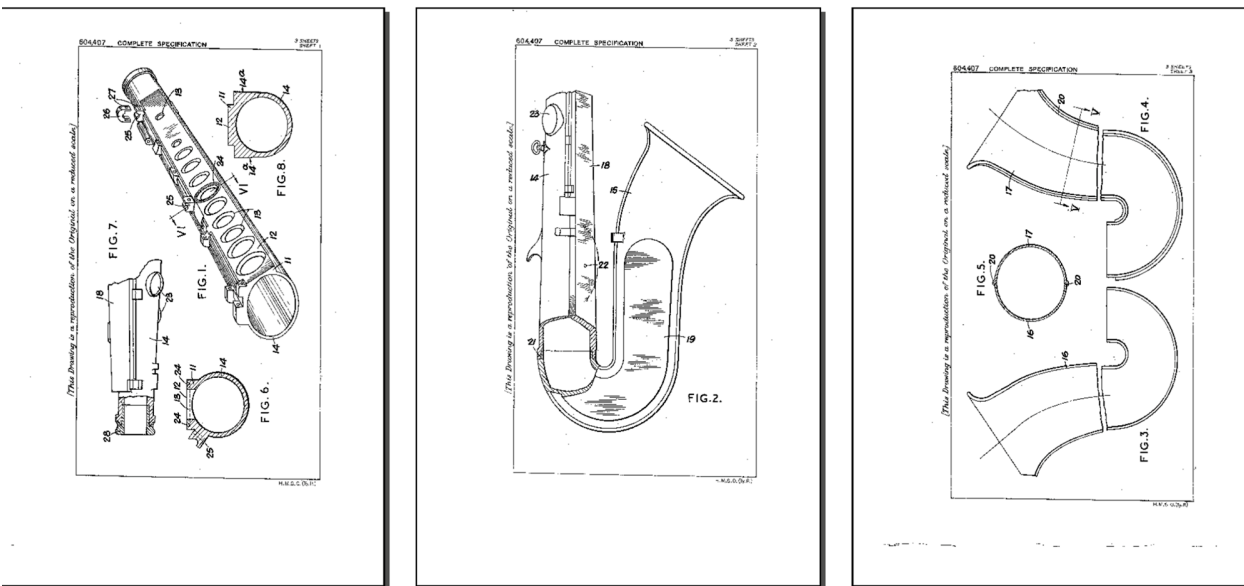
In his application, Sommaruga argued that production would be 'greatly expedited and cheapened' (it ended up retailing at £55, half the price of a regular brass saxophone), and that his horn – patent-worthy and all – would

'possess certain novel and advantageous features'. The instrument's low price is often mentioned in reasonings about how Coleman ended up with a Grafton – including often-cited narratives concerning the penniless musician working as an elevator operator and selling blood to survive. For the money he had, he reasoned that a brand-new instrument would be better than a used one, weighing his decision against a second-hand Selmer. The price issue must have rendered itself irrelevant rather quickly, however. The Graftons tended to break; most repairers would not touch them, and Grafton's own repair shop was in London, meaning Coleman had 'to send for them' from England on a regular basis: 'They're only good for a year the way I play them' (Hentoff, 1962/1975, p. 243). In other words, persisting with the Grafton was related to reasons other than simply the cost of the instrument. He must have preferred it somehow; the feel, the sound, the weight, the look: 'I didn't like it at first, but I figured it would be better to have a new horn anyway. Now I won't play any other' (Hentoff, 1962/1975, p. 243). How many Graftons did Coleman wear out before production ended in 1967, forcing him to switch to brass? Is there a Grafton-by-Coleman graveyard somewhere? In any case, when his England supply dried up, Coleman was then

seen with a Selmer Mark VI, the instrument he opted out of when going plastic in the first place. A decade or so later, sometime in the eighties, and perhaps as a homage to his plastic past, he got himself a custom-made Selmer that was white lacquered and all. Sommaruga's patent argument (which actually comprises three separate applications) meticulously makes the case for a need for a completely new type of saxophone, one that consists of material that matches modernity in arts and design, uses modern means of production, and has a low cost.

By virtue of the invention it is possible to manufacture a saxophone possessing all the conventional playing facilities, and moreover with a more pleasing appearance, greater solidity, less liability to break-down, improved tonal qualities – and all this at a greatly reduced cost of production.

He describes a moulded instrument that has all the qualities of modern 3D printing: lightweight, cheap, easy to produce, and can be made without soldering and 'awkwardly placed keys'. It is industrially organic, where all the parts – 'pillars and posts' – are moulded together as one single unity.



Design drawings from Patent Specifications, 'Improvements in or relating to Saxophones', No. 33958.

According to the invention however, a musical instrument of the type described comprises a body which in part at least is a moulding of suitable mouldable material, as for example plastic. Preferably this body is formed with valve apertures moulded integral with itself.

C

Apply cork grease (alternatively use Vaseline, which is much cheaper) and attach the mouthpiece to the saxophone crook (neck). Be careful not to damage the cork. Tune to 440 or 442 Hz by shifting the mouthpiece in or out [in small steps]. A good tip is to make a little pencil mark on the cork when you're satisfied with the tuning.

In the words of Gamble et al. (2019), new materialism is a vaguely defined, divergent term (they identify three main directions), but which has a common denomination based on problematizing 'the anthropocentric and constructivist orientations of most twentieth-century theory' (p. 111). New materialism, in other words, critiques the humanities' disregard for technology – e.g., the industrial *ontoepistemological* perspectives (see e.g. Barad, 2006) – into the modern human experience. Gamble et al. prefer the approach of *performative² new materialism* or *performances of matter* in order to void matter/things of meaning outside their activity and to emphasize *the doings* they possess in their interaction with humans. Karen Barad even used the term *intra-action/intra-activity* to shift from sheer causality and make these relations meaningful (see e.g. 2006, p. 139). Additionally, by introducing the Butlerian use of performativity, we see the value of *process* – unsettled, negotiated, evolving, re-invented. This is something musicians can relate to; the connection to the instrument never settles. A saxophone, in other words, is *only* a material entity, and is neither Coleman the man nor his identity or musical outcome *per se*. At the same time, Coleman's saxophone is an essential component of his mu-

sic, one in which it is hard to imagine Coleman without an instrument.

In a 1961 *Esquire* article, Nat Hentoff referred to Coleman as 'the plastic phenomenon' (1961, p. 82), an inadvertent homage to his tools and his unique, modern stance. What derives from the intra-activity between Coleman and his Grafton becomes the focus of our attention, or at least, we could argue, should be the *focus of our attention*. Such reasoning empowers the saxophone with unique agency ('both active and receptive at once' (Gamble et al., 2019, p. 125)), one in which the outcomes – those particular doings – differ from other instruments, including between different versions of a Yanagisawa soprano or between a Grafton and a Selmer.

In addition, the historical context and the musical legacy of a specific instrument – e.g., Coleman and the Grafton on *The Shape of Jazz to Come* (1959) – allocates meaning a posteriori, and shows us not only that we play what our instrument allows for, but that the emotional connection to a particular instrument is based on valid presumptions that the horn 'did half the work'³. These connections to musical instruments are not merely forms of fetishism (although they can be), but rather artistic/aesthetic connections between humans and machinery that are grafted out of hard work – worn metal and worn muscles, metal springs and tenants, ever-shifting bamboo reeds, and sore lips. The instrument becomes my identity; I involve myself in an industrial development of saxophones back to Antoine-Joseph Sax (1814–1894), and I am utterly dependent on this well-functioning piece of machinery – the craft, the material, the patents – in order to play music, especially since I cannot sing. It is my saxophone, it is matter, seen as 'a fundamentally indeterminate performance or process-in-motion' (Gamble et al., 2019, p. 125).

New materialism is a useful backdrop here, a form of reasoning, dragging matter out of theoretical and reflective inertia. In fact, I see sense in what Barad called the *ontoepi-*

temological, and what she rather musically formulates as:

[...] an appreciation of the intertwining of ethics, knowing, and being—since each intra-action matters, since the possibilities for what the world may become call out in the pause that precedes each breath before a moment comes into being and the world is remade again, because the becoming of the world is a deeply ethical matter (2006, p. 185, my emphases).

Coleman breathed life into the Grafton, but the self-proclaimed 'Tone Poem in Ivory and Gold' (Horwood, 1985) was the enabler of intra-action, the enabler of new worlds. Coleman puts it poetically:

[...] 'when I had the plastic saxophone it was really nice because you could almost see the shape of the breath of a note. With the metal you can't, the breath just dissolves, in the metal. The plastic was like a vacuum' (Litweiler, 1992, p. 31).

By setting up a vision in which music essentially exits the bell of his saxophone in the shape of his breath, body and machinery become merged, transcending into a musical being. 'The plastic horn is better for me because it responds more completely to the way I blow into

“ Coleman breathed life into the Grafton, but the self-proclaimed 'Tone Poem in Ivory and Gold' (Horwood, 1985) was the enabler of intra-action, the enabler of new worlds

it' (Hentoff, 1962/1975, p. 243). Here, perhaps, he was alluding to what long-time collaborator and bass player Charlie Haden referred to after hearing Coleman for the very first time – that he 'played like the human voice' (Goodman & Haden, 2006). Other musicians and critics concur with this, with drummer Shelly Manne hearing 'a person crying or a person laughing' (Hentoff, 1962/1975, p. 242), and photo-

² The use of performativity is borrowed from Judith Butler, and what they call failed materialism – however, the difference between failed and new in this context is rather vague (see Gamble et al., 2019, p. 118).

³ The Grafton Charlie Parker played was sold at Christie's for \$144,500 in 1994.

grapher/writer Val Wilmer referring to his 'desire to produce 'living' music' (1977/2018, p. 79), a 'highly vocalised "cry"' (ibid, p. 81). Coleman himself hinted at breathing cycles (rhythm) and subtleties of speech and song (microtonality and timbre) as the lyrical qualities he aimed for to give his saxophone (a) voice:

There are some intervals [...] that carry the human quality if you play them in the right pitch. You can reach into the human sound of a voice on your horn if you're actually hearing and trying to express the warmth of a human voice (Hentoff, 1962/1975, p. 241).

The human nature of breathing – we have to breathe to live – comes through in the material of the instrument. Breathing that would otherwise be 'killed off', disguised by the cold, harsh nature of brass, is reinvigorated by plastics. When discussing the Hegelian use of plasticity, Catherine Malabou highlights the twofold meaning of the adjective plastic, as 'a capacity to receive form and a capacity to produce form' (2005, p. 9). The plasticity of an instrument is the capacity for producing music, but it is also formed by receiving human interaction – human breath, muscles, and will. It is about humans breathing life into machinery, and machinery setting music to the deepest thoughts of humanity; machinery calling out, speaking, singing that what would otherwise remain silent. It is a tone poem recited, to reborrow from the Grafton slogan. Wilmer saw Coleman in action:

He sits at a rickety table covered in sheets of manuscript paper, writing as he plays. Other instruments lie on the table – a broken saxophone, his trumpet, a couple of violins and bows to go with them. Coleman plays a few bars on his alto then scribbles down what he has just played, using his own individual notation. He picks up his horn again, rocking precariously on a little stool as he blows, pencils slipping all over the table and burying themselves beneath the unwieldy sheets of paper. (1977/2018, p. 79).

D

Hang the assembled saxophone by your neck-strap, and adjust to a comfortable length. Put your right thumb under the thumb-rest and let the rest of your fingers find the 'ivory' (plastic or pearl) keys on your saxophone.

Hector Sommaruga, christened Ettore, was born in Milan in 1904, and, after learning his craft in Paris, permanently settled in London just prior to WWII. In addition to engaging in woodwind craftsmanship, he was a gigging saxophone player (mostly cabarets and dance outfits), a shop owner in Lisbon, and a maker of surgical tools. He despised fascism and escaped from its clutches twice, both in his native Italy and later in Portugal. He ended up running a children's home for Spanish civil war refugees, and later for Jewish refugees, from his home in Sussex. Sommaruga's formative years, both prior to and during WWII, reveal him as both an activist and an idealist. The low cost, robustness, light weight, and sharp design of the Grafton was a genuine attempt to bring a quality saxophone to the people, working against the establishment, against the grain. Coleman was, on several occasions, verbally and physically abused in relation to his playing – disgruntled audiences waiting for him outside a club, or racist cops chasing him out of town. Others, from a critic here (i.e. Tynan, Hobsbawm) to a musician there (i.e. Coltrane, Haden), would see him as 'the next big thing'. A 'messiah' or a 'fraud', according to a contemporary article by Nat Hentoff, depending on who you listened to (1961, p. 82). Unwanted by his peers, unwanted by listeners, a target for abuse, Coleman was a good match for the unpopular Grafton. In fact, a reason for Grafton's failure was partly the coordinated cooperative opposition it received. The US manufacturers actively boycotted and discredited the instrument in fear of its low-cost competition (Charlie Parker played it on tour in Canada, but was not contractually allowed to play it in the US). In Horwood's words:

A story got around that a Grafton alto in the hands of Ornette Coleman

literally fell to pieces in his hands on the stage. In fact, the plastic saxophone was really robust (1985).

In the UK, the inventiveness of the Grafton attracted the interest of quite a few saxophone players, not least John Dankworth, who was part of the development process and who 'elected to use the instrument exclusively for upward of a year' (Horwood, 1985). Dankworth described the playing sensation of the Grafton as having a "'tubby" feel' when holding it, and that the inventive use of piano wire springs meant the action was 'much lighter in tension', making it 'almost impossible to transfer finger dexterity to a conventional instrument without a great deal of reorientation'. The new material, with its different feel between his fingers, took effort and adaptability, and for Dankworth, 'this lack of resistance in the action was something that began to bother me' (Horwood, 1985). Dankworth eventually accepted an endorsement from Paris-made Buffet (including their alto) and switched back to conventional brass.

E

Blow into the horn. With the right assembly [reed (1), ligature (2), crook (3)], it will sound awful for the first five to six years. To go 'pro' [light entertainment in restaurants or free improvisation in front of five people], spend most of your life in a practice room, repeating endlessly the same phrases over and over and over and over and over [some variation might be fun].

The repair shop All Brass and Woodwind was my saxophonic Shangri-La as a student in Leeds. At first – between 1992 and 2002 – the shop was situated on the first floor of a narrow, brick shop building near Leeds bridge. This was the same place where, in 1888, Louis Le Prince shot the first film scene in history: a few seconds of horses and carriages, a man crossing the street, people out for a stroll; this was not by Thomas Edison or the Lumiere brothers, but by a French inventor living in Leeds. History can be deceiving. Le Prince had not yet discovered how



Melody Maker, May, 1950 (photographer unknown).

to project the film on screen, and subsequently was unable to share his moving images. Two years later, he disappeared after boarding a train in Dijon – his widow Lizzie was convinced Edison had him killed. As I said, I crossed this bridge every time I wanted to call on Dave Walker⁴ at the shop, either for minor repairs on my alto or to look at other expensive accessories beyond my student means: shiny silver crooks, vintage mouthpieces, lush cases⁵. In 2002, All Brass (for short) moved across the street from the music college where I was then working, and for six years I rented a parking space from Dave at the back of his shop, which meant I dropped by almost every day. As part of my doctoral work, Dave indulged me in various experimentations with hybrid instruments: corking a trumpet so I could use it with my alto mouthpiece (trumpophone), the same with a trombone for lower pitch (trombone), and also getting his hands on a keyless alto, which I, of course, bought ('You should come down to the shop, I have something you'll be interested in'). He also introduced me to RooPads (key-pads made from kangaroo leather, which are more durable and have a harder, more immediate feel on the fingers), put a new sound-bar on my alto (for a fuller sound), introduced me to the ATM wireless microphone system (no amplified key-noise due to being suspended on rubber bands), and stripped off the three layers of lacquer Selmer had originally put on my alto (making the sound open up significantly). In recent years, Dave has also started making his own brand of instruments, including the OW Lineage tenor, which has all sorts of clever improvements: a hand-hammered body with a one-piece bell construction (copyright), nickel rods on all long keys (making it light and strong), separate soldered posts, mini ball-constructed octave key work (copyright), new thumb design (copyright), and many other specification details.

⁴ I am extremely grateful for Dave's contribution and help in writing this article.

⁵ My main horn – in case you are interested – is a Selmer Super Action Series II, ordered via phone from Enge Musikinstrumenter in Bergen and shipped to Stavanger in a large cardboard box. It was bought with savings that were topped up by my parents in exchange for a haircut. It was an upgrade from an almost unplayable Czech to a glorious Paris edition. This was in 1990, and I was 16.

F

Make sure you are creative, and avoid copying musicians from the past. Alternatively, be shamelessly pastiche in your approach; it might well bring the fortune and fame you seek.

Moving back to Stavanger, Norway was a complete blow to my technical maintenance routine. Whereas in Leeds I just nipped across the street for the tiniest adjustment, I was now stuck in a city that was devoid of a repair person at all, let alone someone of Dave's calibre. Coleman apparently made his own repairs; in fact, he was 'one of the relatively few saxophonists', in Hentoff's words, 'who can take this horn apart and put it together again' (1962/1975, p. 243).

Petter: Octracrook?

Dave: Frankenhorn

P: Hehe, that's pretty good.

Is it possible to keep the thumb-slide? or does it make it too heavy?

D: No, I will keep the slider, as it makes it more interesting.

Let us talk about Frankenhorn (Frank, for short), the instrument Dave developed during the COVID lockdown in the latter half of 2020. Dave had been busy the previous few years, having become the head of production at the Amati factory in Kraslice in the Czech Republic. Under lockdown restrictions, stuck at his shop in Leeds, he suddenly had time on his hands, and so did I.



Dave demonstrating the Frankenhorn. Photo: Dave Walker.

The idea was to create an alto crook that would drop the bottom Bb one octave. The crook would be brass; the Grafton crook was also brass, since apparently plastic tended to squeak. I personally prefer wooden crooks. The one I normally use was made by the Greek instrument maker George Paraschos; it makes my alto a very noticeable 42 grams lighter, but primarily helps offer more projection and less resistance. Dave explains, 'the softer the metal, the warmer the sound' (Walker, 2020) – hard to tell where plastic or palisander wood falls into that category.

G

Make sure you play your heart out [some manuals refer to spirituality and soul], and that the tone of your saxophone reflects how badly damaged you are as a human being.

The bamboo reed constitutes the sound source, set in motion by strong breath and an embouchure containing the airflow. I play Rigotti Wild, 3 (which refers to its thickness), French filed cut. You can also get hold of plastic-coated reeds, which are much more durable than bamboo ones. Coleman stuck to bamboo reeds (as far as I know), but liked the open, free-blowing response of plastics on the rest of his horn. He felt the difference in the material of the horn in the same way that I felt a difference when removing the lacquer on my Selmer:

There is less resistance than from metal. Also, the notes seem to come out detached, almost like you could see them. What I mean is that notes from a metal instrument include the sounds the metal itself makes when it vibrates. The notes from a plastic horn are purer (Hentoff, 1962/1975, p. 243).

In his book *Going for Jazz*, Nick Gebhardt (2001) ascribes Coleman's reasoning to the material dimension of the jazz act – making, practising, muscles, pain, effort, body – essentially remarking the instrument 'from the act of playing it' (Gebhardt, 2001, p. 160).

Rather curiously, Cherry remembers when he first met Coleman in a music store in Watts, LA, Coleman was 'buying the thickest reed you can get' (Hentoff, 1962/1975, p. 237). This would normally mean no. 5, which – at least to my ears – makes little sense compared to his sound.

A thick reed creates a soft articulation, breathiness, and large sound, not at all what I associate with Coleman. Cherry could, of course, have met Coleman in an experimental mood – most reed players will attempt different strengths – or it could relate to his stint on a metal mouthpiece (as seen on the cover of *The Shape of Jazz to Come* (Coleman, 1959)). A metal mouthpiece, which has a longer baffle (upper inside) and smaller chamber (airflow opening), works well in combination with a thicker reed, whilst still sounding piercing and responsive.

Intriguingly, a group of dentists have written about wind instruments' influence on the oral cavity. They describe the origin of discomfort and pain most players feel, but also the connection, the physical strain, and the development of physique:

Playing a wind instrument causes additional pressure applied on teeth and soft tissues, that may change their position in the dental arch and cause malocclusions or enhance existing disorders in the oral cavity. During exercises, pressure acting on dentition reaches 500 gm (Bluj-Komarnitka, Komarnitki, & Olczak-Kowalczyk, 2014, p. 181).

In fact, I get worried if I cannot feel small cuts, indentions, and calluses at the back of my lower lip. This damage to my mouth has a certain taste in contact with the tip of my tongue; an uplifting taste, proof to self that I am in an active playing period. Roland Barthes' geno-song comes to mind, hearing the body in the music, as opposed to pheno, the fleeing, esoteric and unsubstantial (see Fadnes, 2020). Free jazz, the music Coleman co-formed, came to represent this: 'escap[ing] the tyranny of meaning', as Barthes puts it, bringing jazz back to something real: à la an aesthetic correction from the harmonic snobbery of bebop. Plastic is new, plastic is modern, not second-hand, not yesterday – of course Coleman had to pick a

super-slick, impeccably designed plastic alto; anything else would have been predictable, and Coleman was not predictable. *The Shape of Jazz to Come* (1959), *Tomorrow Is the Question!* (1959), and *Change of the Century* (1960) are all albums about newness; not second-hand horns and mouldy brass, but innovation and modernity. However, writing about Coleman in the early sixties, critic Nat Hentoff noticed how it made him vulnerable: 'The plastic alto has served as a target for attacks on Coleman by several writers who lack the ability to criticize the music on its own terms' (1962/1975, p. 243). Being at the forefront is hard. In a 2006 interview, long-time Coleman collaborator and bass player Charlie Haden remembers his first encounter:

I heard Ornette play the first time at a club called the Haig. I was on a night off. I was playing at the Hillcrest with Paul Bley, and Carla Bley was his wife. That's how I met Carla. And I went to the Haig. Gerry Mulligan was playing there with his band, and this guy comes up to the stage and asks to sit in. They tell him to come up, and he got his alto. It was a plastic — white plastic alto saxophone. And he starts to play, and the whole room lit up for me [makes a 'divine' gesture with him arms and shuts his eyes]. It was so brilliant. And as soon as he started to play, they asked him to stop. So, he put the horn back in the case and started out the back door.

Haden remembers – with awe in his voice – Coleman and the 'white plastic alto saxophone', joined in a Baradian intra-action; the play between them, something 'like a human voice'. Angry, hurt, embarrassed (?), Coleman quickly vanished off stage: 'And so, I missed him. He would disappear into the night' (Goodman & Haden, 2006).

H

Bleeding lips and cuts at the back of your lip from teeth-cuts, tendinitis in both wrists and shot shoulders, are all part of the fun, and a constant reminder that proper art comes out of tormenting yourself as much as possible.

We chat online, and Dave believes he can come up with something for my idea of an octave-dropping crook. Early December 2020, he sends me a video of him playing an alto with a vertical pipe-extended crook, one that is about 30 cm longer than a normal one.

Early stages but it's starting to come together.

It's also a slide so you can change the harmonic effects.

A couple of days later:

Just thinking about it more, I'm going to put a bend on the tube so it will drop down the back of the sax. This way you can slide it with your thumb. (Including a demonstration of the sliding effect.)

It strikes me how much extra weight those few little pipes make. 475 grams heavier than my wooden Paraschos feels strenuous. The muscles at the back of my neck remember exactly how much the horn normally weighs, and this is more, much more. Conversely, Coleman must have been struck with how light the Grafton was, only 2300 gm, compared to my alto, which is 2564 gm (3039 gm with Frank attached). In Coleman's hands, the Grafton had a flute-like quality, piercing, but with a full timbre and loads of overtones. Don Cherry commented on this in the liner notes of Coleman's debut album, *Something Else!!!!* (1958):

[...] he uses a plastic alto; it has a drier warmer sound without the ping of the metal. He also has a special mouthpiece that together with the number-one reed he uses has enabled him to develop his tone so that he can control it.

This totally contradicts Cherry's former comment, but makes more sense – although, maintaining tone quality and range on a no. 1 reed is something I thought was near impossible. Light reeds work for beginners (just to get a sound, any sound...), but professional players with a developed playing-physique can easily end up overblowing; the reed either collapsing (closing the airflow into the mouthpiece) or

making the tone sound like vibrating paper, a toy-like kazoo.

The muscles surrounding the rima oris seal the connection between the lips and the mouthpiece/reed.

They control the volume of the air stream. Orbicularis oris muscle plays a critical role and fills the lips.

Other muscles that play a part in the production of sound include: the buccinator muscle and risorius. The tongue, owing to the contractions of inner and outer muscles controls the air flow and participates in the articulation of sounds. The oral cavity serves as a tunnel through which air from the lungs is transported to the instrument. The teeth, maxilla and the mandible are a framework for the lips, tongue and muscles (Bluj-Komarnitka et al., 2014, p. 180).

What Cherry refers to as Coleman's 'special mouthpiece' might indicate a large facing curve against the reed, allowing the light reed to vibrate freely and not collapse. I contacted saxophone player and mouthpiece-wiz Jody Espina, who I know made a mouthpiece for Coleman. In response, he sent me quotes from a very excited Coleman testing his JodyJazz DV NY model, a metal mouthpiece: 'Jody, you have humanized, what it is to play saxophone' (from personal email, 23.08.21). Hard to top that. Espina has a story to tell, from hanging with Coleman at his flat, exchanging mouthpieces and horns:

When I measured his mouthpiece with my gauges – it had no good facing curve. In other words, it measured as one of the worst mouthpieces I have ever seen. It was a hard rubber Meyer-like piece. He did use a very soft reed which forgave a lot of what was happening with the mouthpiece. When I played it with my harder reed it didn't play well but with a soft reed I could make it work.

When he put my mouthpieces on which are very precise and efficient in how they convert the energy that the saxophonist gives into sound, Ornette was blown away.

Ornette told me that when he first picked up the saxophone he sounded exactly like he did now. That is a strange statement, but every single

thing about Ornette was different than anyone I had ever met.

I have included a little video that I recorded playing a Grafton. This was in a music shop in the UK. The point of the video is to say that it doesn't really sound that different than a regular saxophone. It was a good saxophone. Making mouthpieces I have come to understand that material is definitely no more than 15% of the sound and often makes less difference than that. It's much more about the geometries etc. If you get those correct than the sound will be similar.

Espina was once involved in doctoral work on material differences in mouthpieces; he asked the candidate to test the exact same cut on '4 to 5 different materials'.

The result was that they sound very, very similar to one another. He had some apps that he used to analyse the sound with and he could see electronic differences in the harmonics etc. But I tell you all that to say that I underestimate the significance of the Grafton in Ornette's sound and I would say that he probably gravitated to it for its uniqueness. But I could definitely be wrong. I would never presume to understand Ornette's thought process.

A light reed and a resistant (large-chambered or poorly made) mouthpiece demand a strong embouchure and lots of air. In Coleman's case, this was obtained and maintained by daily, long practice sessions and nightly gigs. In his youth, he played in a church band and numerous R&B outfits (mainly on tenor). In late-fifties-LA, Coleman (then on alto) and his co-players honed their skills in pianist George Newman's garage or in the apartment of Don Cherry. And in 1968, Coleman rented a NY-Soho loft, which he named the Artist House (see e.g. Golia, 2020). They all represent the spaces he needed access to in order to play as much as possible. In addition, Coleman did endless gigs in which the club owners would push the musicians to the limit:

Six hours a night, six nights a week. Sometimes I go to the club and

I can't understand what I feel. 'Am I here? How will I make it through tonight?' (Hentoff, 1962/1975, p. 246).

He must have had enormous stamina on his horn – keeping intensity up for hours and hours. A light reed gives room for pitch bending and microtonality, but puts a heavy demand on embouchure and airflow in order to maintain control. Another important point is that the pitch flexibility that a light reed provides means you have to hear what you are aiming for; otherwise, you will simply sound out of tune. Cherry also underlines this:

He has real control of pitch, and the pitch is so important to him. He can now express on his horn what he hears, and he has a very unusual ear (Coleman, 1958).

A setup like this (i.e., the combination of reed, ligature, and mouthpiece) provides the sound of a wind-player with rapid, immediate articulation (quick air response) and plenty of room to play with pitch (which Coleman did).

I

Make yourself a strong cup of coffee, develop a daily routine, and stick to it for the rest of your life. If you are prone to OCD, it is, of course, easier, but if you're not that lucky, attempt to develop compulsive tendencies as best you can. John Coltrane had a flute in bed to have something to do whilst lying down. You can do it!

We live under COVID restrictions, and it feels like I have hardly left my practice studio for months. Watching Dave's demonstration video of Frank is a poignant reminder that I also belong to an outside world.

P: That's brilliant Dave!

D: That's mk10 lol.

No 11 should be another level.

P: Hehe, can't wait.

D: I do my best work when I'm asleep and dream how to do it, and last night was a breakthrough. Bending notes, sliding pipes, fluctuating weight (heavy/light), thickness of reeds (heavy/light), all help create plausible adaptabil-

ities of sound, creating forms of plasticity within the tonal, rhythmic, and timbral material. It is the 'sound' of plastic, plastics, and modernity. It is new materialism: material as agency. It is music as non-anthropocentric. It is about the ontoepistemology of the saxophone – the interaction, interplay, and fight between a musician and a mechanical instrument – the near impossible task of making plastic, brass, and wood sing with all the qualities of the human voice.

For my PhD portfolio, I recorded a solo album, *This is Bamboo Land*, and for the cover, I dismantled a side key on my alto and carefully arranged it with small pieces of meat and fake blood on a metal tray. The music was dismantling the horn, and it was equated to carving pieces of flesh from my own body.

The Grafton was made from a brittle, easily cracked material called Perspex (also called acrylic glass), and the shape was modelled on the

Buescher bore (Ingham, 1998). It is Art Deco in its design; clear, grooved plastic key guards against brass and white; over-the-top decadent, but also not shy of showing off as a form of modern technology and a highly processed entity. Under the auspicious title 'Sexy Saxes', David Templeman fetishizes the Grafton's design details:

Note the smooth, lustrous creamy-white plastic body and especially the wing-shaped key protectors, which suggested that the instrument was about to fly right out of the player's hand (2003, p. 9).

The fetishization of the tangibility of instruments – items crafted by shaping hands and creative minds, tools, and machinery into an artefact that looks and feels complete and has the power to interact with people, with musicians – is part of the bonding process. It also bonds with design cultures, crafts, innovation, and persistence; red lines

echoing through the industrial age. The Grafton is English ingenuity – trains, planes, and automobiles, the pioneering Stockton and Darlington Railway, the battle-saving Supermarine Spitfire, and the iconic Mini car. I find an online promo video with Dave; he talks in an engaged and intense manner, mapping out his philosophy:

So, when I'm actually designing, what I do is that I put their music on, the album, like Jerry Bergonzi [...]. I'll put it really loud, it's so loud that, if you were to walk into the room, you'd think 'how does he concentrate with the music that loud?' But what it does is that it puts me into an out-of-body experience. When I'm in an out-of-body experience, I can't actually hear the music at all; I'm just focused. What I'm trying to actually get is the frequency of me as a person, in my actual soul, that I actually put into that horn. And I'm working with them, as their personality, and them as a person. So, people who actually don't understand the Universe, and how the Universe actually works, and how frequencies work – not the frequencies of a saxophone, but the frequencies of you as a person – putting it into the molecules of the actual brass. When I hand someone their saxophone, their instant response is, 'it just sounds like me!' (2020)

Frank brings clarinet-like qualities to the timbre – bass-clarinet-like qualities to be precise – partly shifting my horn from a coned instrument (open saxophone sound) to the dense, woody qualities of a straight tube.

The most commonly used models of saxophones (e.g., alto and tenor) comprise a long hollow conical body of which about two thirds of the length form the smaller diameter is straight whilst the end of a larger diameter is doubled back to lie adjacent to the straight part; and the back-turned greater part is known as the bell (Sommaruga, 1948).

I played clarinet when I was a child, so the sensation, the vibrations of the un-coned instrument, are appealing and sentimental (although I initially wanted to start on saxophone, but was told my fingers were



Photo: Birgitta Haga Gripsrud, 2003.



A photo of the Frankenhorn before it leaves Dave's workshop for Norway. Photo: Dave Walker.

Innovation through crippling, what McKay calls jazz's 'embrace of its inner crip' (p. 183), brings us nicely to COVID and the musically disabling months of lockdown and isolation. Perhaps we seek this out more than we think ... in the words of the dentists:

Musical instruments may cause different changes in dentition, oral cavity mucosa, muscles and temporomandibular joint (TMJ). The range and degree of those changes depends mainly on the intensity of play and the type of wind instrument (Bluj-Komarnitka et al., 2014, p. 180).

As little as we choose to live under a pandemic, Kirk did not choose blindness and paralysis, but presumably ended up sounding unique because of it. That Coleman chose the Grafton over the Selmer is baffling – even a second-hand one – but his choice nevertheless deliberately and forcibly set him on a new path. In fact, I suspect he sensed that in the instrument the moment he put his hands on it, saying to himself in his mellow, subdued voice: this is not normal, this instrument won't allow for normality.

J

As the famous Irish band leader Dave Kane once uttered whilst counting in the orchestra [4/4]:

'Don't [1] fuck [2] it [3] up!' [4]

Coming back into the 'research lab' at the Yanagisawa factory, I am told to redo the exercise and pick a favourite out of the five instruments on the table. My two 'audience members' seem content with me taking my time, and I manage to single out a favourite without articulating very well how I made my choice. The man with the clipboard confers with Mr Sato, and they confirm that it is the same horn as from the first round. They seem satisfied with the test. The man in the lab coat takes away the instrument to adjust the mechanism perfectly; 'it is now good, but he will make it amazing', Mr Sato explains. I sit with that instrument in my lap now; there is a story connected to it.

too small). Coleman started on saxophone and was self-taught. However, in the words of Hentoff (1962/1975), he was an 'inaccurate teacher', unable to match the right pitch to the correct fingering, famously prompting his first band leader to remark, 'He'll never be a saxophone player' (p. 233). Coleman played on his own for two years as a youngster, learning from books, developing his connection to the saxophone slowly, on his own. I feel the new sensation of playing Frank – the vibrations in my head and neck – it feels pleasing, nostalgic; bringing back happy memories, former careless existence as a child, a form of play which is otherwise lost to me.

George McKay (2019), in his chapter entitled *Jazz and Disability*, argues the case for jazz as a societal misfit, a hybrid, and what Johnson (2011), when specifically referring to the saxophone, calls a miscegenation: between materials, connections, functions, peoples, skills, and backgrounds. It is about jazz as a glorious mess of bodily and material entities refusing to be defined, but it also refers to its dark history of xenophobia and oppression. On a lighter note, McKay uses disability as a symbol for flourishing creativity –

enabling instead of disabling – under the worst of hardships (economic, physical, misogynistic, racial, cultural), reminding us case-by-case – e.g., Buddy Bolden (mental health), Django Reinhart (damaged left hand), Connie Boswell (paralysis) – how some artists develop a unique sound through forms of limitation. Uniqueness, in other words, not despite a disability, but because of it. Not least, McKay dwells on the virtuoso blind (later partly paralysed) saxophone player Rahsaan Roland Kirk:

“It is about jazz as a glorious mess of bodily and material entities refusing to be defined, but it also refers to its dark history of xenophobia and oppression

It is well-known that Kirk constructed and adapted his own instruments. The stritch and the manzello were two of his own wind instruments (each a kind of modified saxophone), and a third one was what he called 'black mystery pipes', which, rather wonderfully, consisted of a piece of bamboo and some hosepipe (p. 181).

Was Coleman actively seeking out an instrument that—through its difference, its limitations, its fragility – left him honing his skills and his sound through an instrument refusing him access to already 'well-trodden pasts', making him unable to reproduce clichés of former heroes?

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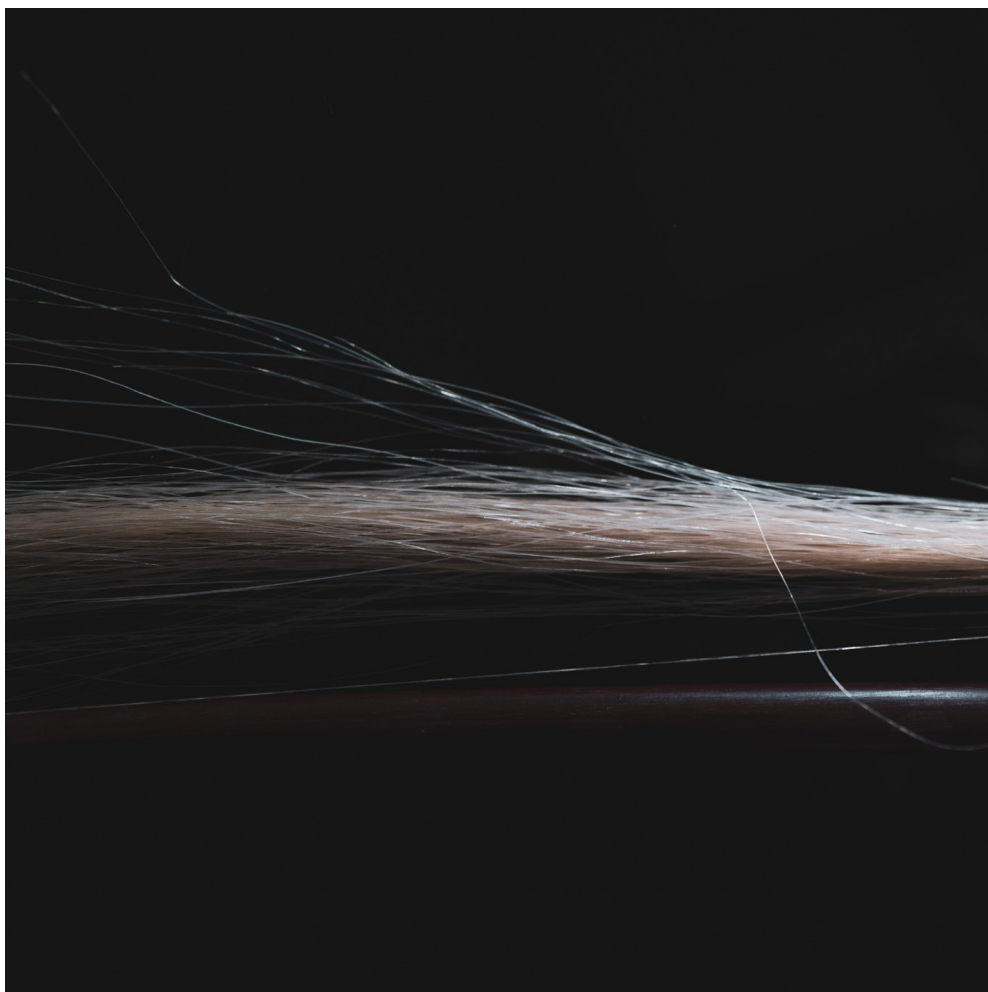


Foto: Tord F Paulsen.

Something you would balk from thinking about

Fiction as a mode of reflection

En essay av Eivind Buene

I

'Writing is not so much an activity that is "about" or pursued alongside architecture as it is a way of critically thinking, reinventing and experimenting with architecture.' These are the words of architect critic Brett Steele, and one of my favourite examples of how writing can work in artistic research. Substitute 'architecture' with your given field of work in this sentence, and the point becomes clear. For my part, the field is music. Writing is not so much an activity that is 'about' or pursued alongside music as it is a way of critically thinking, reinventing, and experimenting with music.

When I was a student in the mid-nineties, it would still be *comme il faut* to claim that everything is language. Today, we have moved to the opposite end of the spectrum, closer to a belief that everything is body. The truth probably lies somewhere in the middle; our experience of the world and our ways of being emerge in the meeting between language and body. And it is a fact that, in art practices, much of our knowledge is situated in our bodies: what we do in our artistic practices, how we move, the way we process information through the touch of our fingertips. This is also where our words are when we write. Writing is a physical practice, whether we type with a light touch on the laptop keyboard, press a pen to the creamy pages of a Moleskin, or even engrave letters on paper with the obsolete technology of a typewriter. Handling words is a physical act, and committing words to a white surface is intimately

connected to our thinking and feeling. Dylan Thomas phrases this duality beautifully:

I make one image, though 'make' is not the right word; I let, perhaps, an image be made emotionally in me & then apply to it what intellectual and critical forces I possess; let it breed another; let that image contradict the first, make, of the third image bred out of the other two, a fourth contradictory image, and let them all, within my imposed formal limits, conflict.

Obviously, thinking and feeling happen all the time, without the involvement of writing. But writing is an opportunity to explore practices and scrutinize presumptions, and to examine our relationship to the matter of our investigations. For many of us, writing is a necessary tool for prying open our practices and getting a glimpse of ourselves as we do what we do in our artistic practices. To me, this act of opening up is at the core of artistic research. It also involves sharing what we find with other practitioners in the field, and sometimes also with the general public. If we believe that one of the basic functions of artistic research is to give access to processes that would otherwise be carried on within the black box of art making, writing is a super power.

In artistic research, this opening and sharing finds its place in a reflective mode. In the Norwegian Artistic Research Programme, the reflection – not necessarily written – is a compulsory part of the outcome of the research. One of the delights – and difficulties – of the reflection, is that

it has no pre-determined form. It must be defined anew each time, with each new project and each new text. A reflection is not second-rate academic writing; it is something else, and this is what makes it difficult. A PhD has formal expectations and certain defined requirements. The reflection, however, has no boundaries. We need to set these up ourselves, not in order to shut off and enclose, but to have something to push against – in line with Martin Heidegger's statement that '[a] boundary is not that at which something stops, but, as the Greeks recognized, the boundary is that from which something begins its presencing'.

“For many of us, writing is a necessary tool for prying open our practices and getting a glimpse of ourselves as we do what we do in our artistic practices

Without boundaries, we are helpless. An important part of writing is setting up – acknowledging – these boundaries, in a process of definition, in order to let something become present in our words.

Did I infer that artistic research writing is not scholarly? Let me rephrase that: Writing in artistic research exists on a continuum between literature and thesis, with

scholarly writing falling on one extreme, and literary forms like poetry, short stories, and novels on the other. Later in this text, I will propose fiction as a possible set of – admittedly wide – boundaries. I will propose the novel as a place to explore within artistic research. But the novel is a big, messy, time-consuming endeavour, and it quickly becomes an end in itself. So, at this point, let us remain with the idea of the fleeting, transient quality of writing without a goal. Let us imagine that there is no road, only the journey. Playwright and poet Lars Norén writes in his diary about a new poem that he writes ‘without other motivations and goals – for the sheer joy of listening to what is said inside me in the moment I write’. Many writers know this feeling of introspection as they delve into the silence, or turmoil, within. Writing is a stethoscope. Hold it against your chest, and listen.

Writing means opening a door

between the self of the practitioner and the Other, with language as a mode of communication. But writing is so much more. Writing is a technology of the mind. It is a tool that allows us to think, reinvent, and experiment. Sometimes you don’t write to communicate – sometimes you write to discover. Penning a text that no one else will read can be a crucial element of a research process, because any experienced writer will tell you that you don’t write your thoughts as they exist; you think what you write, as you write. This is productive writing. The act of writing itself, the way words and mental images meet, produces something that was not there before. Something that you could not have accessed through thinking alone. It is a process that creates insights native to the act of writing. The Swedish poet Stig Larsson (not to be confused with the mystery writer Stieg Larsson) writes that ‘It is not until you write that your thoughts become, how should I phrase it, clarified. You discover something you would balk from thinking about.’ Larsson admits to an implicit danger: Writing may take you places you didn’t want to go. Or where you didn’t know that you wanted to go. The Norwegian novelist Vigdis Hjorth writes along

similar lines, ‘I could give numerous examples of decisive and painful, but at the same time liberating insights that have come while I was writing, often not understood before I read my text the following day’.

One of my favourite pastimes is reading about how novelists work, hearing them talk about the methods of their craft. I don’t read in order to learn how to do it, but to be reminded that there are as many ways to good writing as there are writers. There is no how in writing. There is a myriad of hows, and to be a writer, you have to find the ones that resonate with your own needs. You need to invent your own tools. Some writers look at the blank screen and wait until a good sentence emerges and then they write it down. Then they wait, and write one more sentence. And wait. Others write faster than they can talk, uninhibited, uncritical, like transcribing a train of thought that you can only hear in the far distance. Then they rewrite, coolly and methodically. Write, and write again. And again. Either way, every writer needs to build their own method. Bad writing can be good writing. No size fits all. However, Marguerite Duras has good advice: ‘... one needs to let it happen, one must not restrain oneself, but give free rein, because one doesn’t know everything about oneself. One doesn’t know what one is capable of writing.’ She is the fourth writer I have quoted who has emphasized that writing is a means of discovery – you don’t know what you know until you have written it. Sometimes your writing is smarter than you. Or bolder. Your writing can take you places you would not dare to venture within the formats of academic – or even essayistic – writing. This means leaving the comfortable constraints of academic writing, the paper, and experimenting with genres generally thought of as creative writing. Of course, this moniker is meaningless. All serious writing is creative. Writing creates something that wasn’t there before. But for the sake of clarity, let us adhere to the convention of creative writing, and go even further, into fiction. Fiction is a place where you can think, reinvent, and experiment with your life – the life you have lived, the life you are living, the life you imagine.

II

All writing has an element of fiction to it – not necessarily in the shape of storytelling, but as an act of invention. I have found it useful to follow this lead all the way and write fiction as part of my artistic research. I have invented characters, imagined scenes, and constructed plots as a way of digging into the matter of art. During a fellowship at the Norwegian programme for artistic research, I wrote two novels, published by Cappelen Damm, that gave important impulses to my project. Of course, in the process of publishing a novel, you have to move beyond what is useful as artistic research; You get caught in the delightful and messy business of novelism. (Later, I continued to write novels, but that’s a different story). The two books became works of literature, art on their own terms, but the process of thinking, reinventing and experimenting that went into them took my thinking to other places than my essayistic writing could do. I discovered thoughts that I would not dare to air within the realm of my other writing, but which I eagerly explored in fiction. One example is the figure Tristan Szabo, an elderly conductor figuring in my first novel *Enmannsorkester*, with whom I could leave the tempered air of institutional critique and explore outright disillusionment.

It has begun to rain. Something has let go in the heavy air that has lain across the city all day, perhaps it is the air itself that has disintegrated and is falling back to earth in myriads of tiny pieces. Tristan Szabo is still holding the telephone receiver in his hand; the water hasn’t yet begun to gather in streaks on the windowpane in front of him. He has just asked his agent to quit his job as principal conductor of the provincial orchestra in Hungary. He doesn’t want to go home. The reaction was predictable; she tried alternately to unearth the reason for his decision and to persuade him to reconsider. He had quite simply declared that he was going to see out the freelance contracts he had for the remainder of the year, that she didn’t need to worry about the good name and reputation of the agency, but that

he would be staying here in Oslo. Or Gothenburg. Or Helsinki. Anywhere, really. Then he had hung up.

The hotel room overlooks a busy shopping street that winds its way narrowly to the city centre. The trams waver as they pass poorly parked cars, blonde women run across pavement seeking shelter from the rain. Some drag enormous paper bags with flashy brand names on the side. Tristan Szabo looks at the time – it is a little too early to head to the wine bar on the first floor. On the bed are the scores that he is going to work with in the months to come, collections of note symbols, codes that he will decipher. Immense orchestral works, thick volumes full of small characters. The names are on the covers and intricate garlands twist between the letters. Dead men. Old, white men. Like himself. Old, dead, white men. He picks up one score after another, weighing them in his hands. This is his job. To give a voice to the dead. He lives in the ruins of other times, after lives have been lived, exhausted and left in these paper time capsules. He lives amongst monuments and stone people, and it is his task to give them life. To rub note against note, phrase against phrase, wave the wand at the orchestra in order to conjure up a golem, to create life from dead matter. Week after week, new places, new people, but always the same quivering desire for the same towering shadow to rise up out of the orchestra. All the hard work, all the trial and error, all the memorised passages. And then, suddenly, under the crystal chandeliers, a spark of life, unmistakable, which rises up above the orchestra, floating out into the hall to all who want to listen. Every single concert is a ceremony, a ritual, an exorcism with just one purpose: to raise the dead.

Tristan Szabo drops the score onto the bed. Perhaps it's the other way around. Perhaps it is he who is slowly turning to stone, as in the story of Lot's wife who looked back when she left the city God was going to destroy, even though God had forbidden her to do so, and was turned into a pillar of salt. He lives with his gaze directed at the past, and inexorably he is turning, cell-by-cell, to bitter, coarse salt. Maybe that was why he got so irritated at the

young composer in Bergen. He had made him feel the taste of salt in his mouth. This youngster doesn't know it yet, but he too will one day turn to salt, if he allows himself to be caught by the sorcery of the orchestra. It isn't possible to create the future with an orchestra; one can only recreate the past. Even if the music has never sounded so new and unheard, provocative and wild, full of youthful brutality, it is just a beautiful dream, an illusion. The reality is that the symphony orchestra relentlessly devours its worshippers – not even the witch doctors, the high priests and ceremonial masters – the conductors and composers – can avoid becoming part of the same petrified matter.

In this passage, literary devices like metaphor and hyperbole are put into play. The imagined disintegration of the air is a metaphor for the disintegration of self; the identification with the dead points to a bleak state of being; the juxtaposition of 'spark of life' and 'raising the dead' betray an inner ambivalence. Et cetera. These devices gather momentum and reality from the fact that the reader is in a process of getting to know this character, of living with him and feeling with him. In a reflective essay, I would deal with critique of the symphony orchestra in a very different way, one that does not offer access to the emotional directness that a fictional character can display in a scene in a novel. In an essay, I would not make bombastic statements like this one, from the last paragraph: 'It isn't possible to create the future with an orchestra; one can only recreate the past'. Even in a strongly critical passage, I would look for multiple viewpoints and mediate between different positions. As in my essay 'Excavation, Exhumation, Autopsy. The Symphony Orchestra as Site', it can look like this:

It seems more difficult than ever to re-negotiate the terms of the orchestra, especially from the position of the composer. Ironically, this may bring the attention to new ways of looking at the situation. The petrified nature of the orchestral structure may well serve as an opportunity to examine it as a basically historical object. A petrified redwood-pine is a

giant, but there is no organic growth in it. Or, to switch to my main metaphor for this essay: the orchestra has dug itself in so thoroughly over so many years that it ought to be a tempting site for the musico-archaeologist. In this text I will try to map out methods for excavating some of the energies and objects to be located in this place, and to see if this work can be helpful in an attempt to situate the orchestra within a historical and social context.

In Enmannsorkester, the figure of Tristan Szabo is linked to another character, Johannes Hellweg, who is a violin virtuoso preparing a performance of Berg's violin concerto. With him, I could go into the world of the 'classical superstar' and try to imagine what is there beyond the curtain calls and the gilded concert halls:

A large, sparsely furnished flat a few blocks from the palace in Oslo. The flat is light and is dominated by a polished grand piano in the middle reception room of three. Through the double doors one can see into the adjacent room, empty, with the exception of some cardboard boxes in a corner. From this room one enters a long hallway with a succession of doors on one side of it. The door out, the bathroom, the kitchen, the bedroom. The flat seems to be more or less uninhabited, which is the case most of the time. The few traces of life to be found are neutral, secretive, almost invisible, as if they were part of the styling in a real estate advertisement. A dark overcoat on a hook in the hallway. A large pot filled with dried twigs. The bathroom doesn't divulge who is using it. A green toilet bag stands by the washbasin. A unisex deodorant is on the glass shelf under the mirror along with a glass, a toothbrush and an unopened tube of toothpaste. A simple, white bar of soap lying in the soap dish. The kitchen is clean and tidy – only a steaming espresso percolator gives away that it has been in use at all. There are a few bottles towards the back of the kitchen counter – olive oil and balsamic vinegar, as well as a spice rack and salt and pepper mills. There is little to suggest, however, that food is ever prepared in this kitchen.

A large American-style refrigerator emits a low growl and gives a dark materiality to the silence. A small suitcase is standing inside the bedroom door and a travel bag and ironed shirt are hanging on the wardrobe door handle. The rooms are white: walls; ceilings; doors; the high quality bed linen.

The only colours to be found in the flat are in the third reception room, which is furnished from floor to ceiling with well-filled bookcases. A Persian rug covers the yellowing floorboards and by the window there is a music stand. Otherwise there is only a worn wing chair covered in a floral fabric and a dark brown sideboard. An open violin case is lying on the sideboard and sitting in the wing chair is Johannes Hellweg.

He is motionless with an open score in his hands. Occasionally he changes page. A low humming can be heard – at times it can be perceived as a melody. Now and then he gets up and goes to the middle room to play a few notes on the grand piano. Fragments of a phrase, perhaps a chord. He remains there for a few moments before returning to the chair, while all the time the score remains in his hands. He is deeply concentrated and seems to have forgotten about the coffee cup standing on the sideboard by the violin case. After a couple of minutes silence, however, he stretches out his hand, grasps the handle between two fingers and brings the cup to his mouth without taking his eyes off the score. [...]

The notes that flow through the eyes of Johannes Hellweg embody everything he has dreamed of expressing through his instrument: an Italian baroque violin that has inexplicably survived as it has passed from musician to musician, hand to hand, for over 250 years. The instrument is priceless and since money is the yardstick for everything in Johannes Hellweg's era, the value of the violin is reflected in the amount of money paid by a stinking rich Norwegian savings bank foundation to an equally stinking rich Japanese investor in order to acquire ownership of this low-tech instrument with four strings stretched between

a thin wooden stick and a wooden box, in order to place it in the hands of Johannes Hellweg and thereby tell the world that this is their valuation of his art.

But the instrument isn't in the hands of Johannes Hellweg just now. The violin is lying in its velvet-lined bag. Instead he is holding the score to Alban Berg's Violin Concerto. On the title page is the dedication: To the memory of an angel. He holds the manual, the recipe, the symbolic description of an acoustical chain of events, which for him is the greatest thing produced by Western musical culture. Of all the music that has passed through his head, body and hands, why is it this music he holds in highest esteem? If someone had broken the silence surrounding him right now and asked him this simple question, he would not have been able to answer.

[...] but he does know that the day is approaching when he will, for the first time, play the work in concert, soaring like an angel above the rumbling surf of the orchestra. It has been almost two years since he received the request from his agent asking whether he wanted to play the violin concerto with the Konzerthausorchester in Berlin. The orchestra isn't quite world class, but he hadn't given it a second thought before responding. So here he is, sitting in the worn wing chair, with the score in his hands, only a few months left until the concert. And when he presents his Berg to the world, it will be a transparent, thoughtful, heartfelt and in all respects personal interpretation that the world hears. He folds up the score and grasps the slender violin neck, lifting the instrument to his chin. Then he takes a deep breath before setting the bow in motion against the strings.

Whereas the first passage with the disillusioned conductor stages a character in turmoil, this passage reflects the cool, controlled side of the classical music industry, a certain cynicism, even, lurking behind the love of music. Not so much in the words, but in the style: a flat language describes a sterile apartment, a stage for the pursuit of perfection.

This is the reader's first meeting with the character Johannes Hellweg, and the careful scrutiny of the sanitary items in the bathroom, the disused kitchen, might betray traces of his personality.

The novel ends with a fictional staging of Berg's concerto, where the format of the novel allows (even demands) a development, in this case, towards an affirmative view of the orchestra. The motifs of death and devotion come together in a long passage that mimics a fugue, but which is written with an algorithmic technique borrowed from my composer's toolbox of contemporary techniques. This fictional work involving Alban Berg became important for me not only as reflection on the orchestra: The act of writing through, as it were, Berg's concerto gave me crucial impulses beyond the research project, and the concerto became an unavoidable obstacle for my own violin concerto that I would write two years after finishing the research project. In this sense, fictional writing in artistic research can create recursive loops that feed back from reflection into a new process of artistic work. A similar thing happened with the songs of Schubert that I was in the process of discovering with my own, untrained voice, trying to make them my own. This process was fuelled by writing a third fictional character in Enmannsorkester, Sondre Sæter, a history student that has a breakdown accompanied by Schubert's Winterreise. When writing about this now, ten years later, I no longer know which impulse came first, the idea of writing this character or the act of singing Schubert myself, with my amateur voice, in what evolved to a project called Schubert Lounge. (Initially, it was only a concert at my home, with some invited friends, but ten years later it has grown to a full evening performance with ensemble and two classically trained singers in addition to myself.) This interest in the voice came as a surprise, not out of nowhere, but, I suspect, out of my fiction. I doubt if I would have been able to develop the project without all the creative writing that went into writing Sondre Sæter's fictional character in the book.



Foto: Tord F Paulsen.

“ Even the first verse in the first song sums it all up, he thinks.
Fremd bin ich eingezogen, fremd zieh' ich wieder aus.
Sondre Sæter stares at the notes and tries to put them into context
using the music in his ears. Sometimes he fancies he can do it



Foto: Tord F Paulsen.

He has placed the notes for **Winterreise in between the stacks of photo albums** and loose sheets of paper.

Franz Schubert's opus 89. Not that Sondre Sæter can read music, but he likes to sit and look at the mystical symbols while the music plays in his head. Graphic structures, esoteric, full of incomprehensible meaning. He has refreshed his schoolboy German in order to learn the text; a German-Norwegian dictionary lies beside the notes on the kitchen table. It says "Poems by Wilhelm Müller" at the top of the first sheet of music. Originally published in 1823 as "Gedichte aus den hinterlassenen Papieren eines reisenden Waldhornisten". But for Sondre Sæter, these poems are nothing but Schubert's Winterreise, the story of a man wandering aimlessly through snow and ice while stumbling over half forgotten memories and suppressed

desires. Even the first verse in the first song sums it all up, he thinks. Fremd bin ich eingezogen, fremd zieh' ich wieder aus. Sondre Sæter stares at the notes and tries to put them into context using the music in his ears. Sometimes he fancies he can do it. He can hear the piano becoming the wind in the linden tree and the murmuring of the brook. He can hear the tears of ice, the post horn's signal and the mournful strumming of the barrel organ. But it isn't the words that touch him, nor the harmonic twists and turns or the flowing melodies. It's the voice. The round, warm, male voice that has followed him and will follow him every day, until he knows every breath, every nuance in diction, every single phrasing. It is Franz Schubert who is singing, thinks Sondre Sæter. Schubert has invited him to his home in Tuchlauben, on the

outskirts of Vienna, the house he shares with his friend Franz von Schober. They are in the music room – Sondre Sæter is sitting in a soft armchair with a glass of wine in his hand and Schubert is at the piano singing his most recent songs for him. He doesn't have more than a year left to live, but they don't care about that. The afternoon light slants through the latticed windows. Soon, Schober will be home and then they are all going to Zum Grünen Anker to celebrate Schubert's election to the Gesellschaft der Musikfreunde, aged just thirty years. But, right now, it is just the two of them, Schubert singing, now and then looking across to Sondre, his eyes asking whether he likes it, if he thinks it's any good, and Sondre nods, giving him a thumbs up. Yes, he whispers. Sing for me, Franz.

“ But what is a ‘beautiful sound’? It’s completely dependent on which context the voice is performing in

I continued to explore my newfound interest for the voice in my second novel, which is set in a counterfactual story involving the new opera house in Oslo that had opened a couple of years earlier. This setting opened up an array of discourses around the voice (and it also turned out to be an ideal setting for a love story, plus a possibility to pursue my fascination with Händel’s castrato arias.) In the following passage, we meet a group of young and ambitious opera students who discuss ideas about the voice, led by the male protagonist Ivan Brun:

RECITATIVE

December darkness and icy pavements in Oslo. Fog glimmers in the neon light and car headlights down on Bogstadveien. It is just after closing time at the Valkyrie, Ivan squeezes up to Marie and Jonas on the narrow pavement, their faces warm from drink and loud discussion. Oda and the others have gone ahead and have already passed the crossroad at Valkyrie Plass.

IVAN
That’s just mumbo-jumbo, Jonas. There’s no such thing as the natural singing voice.

JONAS
No indeed?

IVAN
You know quite well what I mean. The human voice is culture, not nature. The idea of naturalness, the natural voice, is just part of an illusion – part of the fiction. Especially the classical singing voice.

JONAS
You always have to make things so difficult, Ivan! Can’t you just agree

that there are more and less natural ways of performing an aria? That human physiognomy imposes certain constraints on how we best produce a beautiful sound?

IVAN
But what is a ‘beautiful sound’? It’s completely dependent on which context the voice is performing in. When you sing in an opera, the laws of opera apply – what you call naturalness is simply the most effective way of implementing these laws. Opera is just one of many ways to use the voice. And it sounds very unnatural to a lot people, to say the least! It’s a use of the voice that comes to be in a certain time and place, with a very special purpose. We use the cavities in our heads to enhance the timbre of the voice – to be heard over the symphony orchestra. The more empty space there is in the head, the greater the voice, right?

JONAS
The world’s oldest singer joke. Don’t laugh Marie! You’ve heard it a hundred times before.

IVAN
Other cultures have other ways of dealing with the voice. But all use of the voice is rooted in context, that’s my point. If the context changes, the meaning of the voice changes. And the view on what is natural changes. The voice of classical music is grounded in the narratives of classical music – a song cycle is a story, isn’t it? For example, take Schumann’s Dichterliebe: The singing voice tells the story of Heinrich Heine’s text, a story about harrowing love. It’s a song cycle where the different songs together form a sequence of events, using the simplest means. Almost dogma-like,

don’t you think? A piano. A text. Possibly some facial expressions and gestures. So it should be performed in the most natural way possible.

JONAS
Nodding lethargically, pats himself on an emerging potbelly under his winter coat. Yes, that was what I was thinking about. The natural voice comes from down here.

IVAN
But here’s my point: the management of these stories, the great classic song narratives, is subject to the very strictest controls. Schubert, Schumann, Wolf – they are reserved for voices that through physical and aesthetic training have learned to master the instrument that this music requires.

JONAS
Of course professor! You know what you’re talking about ...

IVAN
Continues as if he hasn’t heard. The singer is a shaman, right. He’s in the privileged position of keeping alive the legacy of the past, creating links between matter in the present and spirit of the past. It’s about giving life to the past. In this respect, song performance is shamanism, opera is shamanism – let’s call it voice shamanism, a ritual where the voice becomes an action. Right, Jonas? Jonas doesn’t answer; he has joined the group in front. Ivan shakes his head and turns to Marie.

MARIE
It’s all a little too cerebral for me. The voice isn’t something you do; it’s something you are.



Foto: Tord F Paulsen.

The conversation goes on for several pages, and the ideas that these singers discuss relating to authenticity and the natural voice are key ingredients in my reflections on Schubert Lounge. When I read this passage again, I realize that Ivan arrives at a similar image as Tristan Szabo in the first excerpt, but with an attitude of affirmation, as opposed to Tristan's disillusionment. The reflection on the voice also feeds a recursive loop in my musical work, as I have developed the Schubert Lounge methodology in other projects with untrained singers. In a dialogue like the one above (where I borrow the form from

the operatic libretto, in line with the novel's subject matter), I can let opposing points of view conflict without trying to mediate between the two. I can even let the characters say things that are stupid, obvious, or outright wrong – if it rings true within the fictional universe. This is a delicate matter. One of the scenes in *Allsang* that is closest to actual truth, a master class scene taken from real-life experience, turned out to not work as well as I had hoped as

“If there ever was a play space for the mind, it is in fiction”

fictional truth. But now we are deep into the mechanics of literature; creating fictional truth is a different ball game than reflecting on artistic research, and it is not necessarily the goal of all fiction. Fiction might be well be the means to an end, ways of opening up perspectives in our artistic research. It needn't be published, or even read by anyone else than the writer, but, if there ever was a play space for the mind, it is in fiction.

Peter Eisenman, Rem Koolhaas, and Brett Steele (eds.), (2010) : *Supercritical* (London: Architectural Association, 2010), p. 104.

Dylan Thomas in Paul Ferris (ed.) (1985), *The Collected Letters* (New York: Macmillan, 1985) p. 397.

Quoted in Kenneth Frampton, (1983) "Towards a Critical Regionalism: Six Points for an Architecture of Resistance" in Hal Foster, ed., *The Anti-Aesthetical* (Winnipeg: Bay Press, 1983), p. 26. See Eivind Buene, "Tre objekt i den nya musiken, eller: ljudets utopi" in Nutida Musik 273 for more on boundaries and technology in performance situations (Swedish only).

Lars Norén (2020): *En dramatikers dagbok* (Stockholm: Albert Bonniers förlag, 2020) unpaginated -12. Juli 2016. [My translation. Original text: "utan andra åsikter och ändamål – för blotta glädjen att lyssna på vad som sags inom mig I det ögonblick jag skriver."]

Stig Larsson (2012), *När det Känns at det håller på ta slut* (Stockholm: Albert Bonniers förlag, 2012). [My translation. Original text: "Det är först när du skriver som dina tankar blir, hur ska jag säga, klargjorda. Du upptäcker något som du skulle ha dragit dig för att tänka på."]

Intervju. [My translation. Original text: "Jeg kunne gi utallige eksempler på avgjørende og smertefulle, men samtidig befriende erkjennelser som har kommet mens jeg har skrevet, ofte ikke forstått før jeg leser min egen tekst neste dag."]

The Paris Review's series *Art of Fiction*, running from 1953, is a treasure trove in this respect.

Marguerite Duras, trans. Silje Aanes Fagerlund, *Om å skrive* (Transit, 2016). [My translation from Norwegian. Original: "... man må la det skje, man skal ikke beherske seg, man skal gi fritt løp, for man vet ikke alt om seg selv. Man vet ikke hva man er i stand til å skrive."]

Among other artistic researchers using literary forms of reflection, I would like to mention Caroline Slotte, with her polaird-like, sharp prose with images from childhood and the atelier in *Second Hand Stories* (KHIB, 2011), and Thomas Kvam, who published his artistic research reflections as *Homo Sacco* (KHIO, 2014, later published by Cappelen Damm, 2017)

Eivind Buene (2010), *Enmannsorkester* (Oslo: Cappelen Damm, 2010) p. 168–171.

All excerpts from *Enmannsorkester* and *Allsang* are translated by Ian Giles.

Eivind Buene (2018), *Again and Again. Music as Site, Situation and Repetition* (Oslo: NMH, 2018)

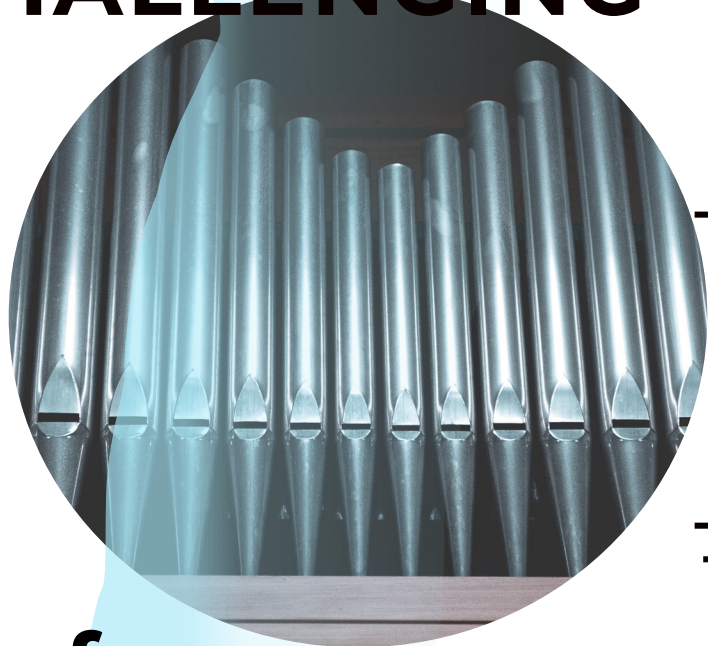
Buene, *Enmannsorkester* p. 28–34.

I write more about this process in the exposition "Telescopic Listening" in VIS – Nordic Journal for Artistic Research, 3, 2020. (<https://www.researchcatalogue.net/view/639287/639288>)

Buene, *Enmannsorkester* p. 125–126.

Eivind Buene (2012), *Allsang* (Oslo: Cappelen Damm, 2012) p. 119–123.

CHALLENGING



the modes

of
artistic

RESEARCH

A dialogue about music¹

Because of the current world situation, the important necessary relationship between the composer and the listener has suffered. This, is something we need to talk about.

Av Maria Mjaaland Sele



Foto: Tord F Paulsen.

P: If a tree falls in the forest and no one is there to hear it, does it make a sound?

N: I thought this conversation was supposed to be about music, not contemplating old thought experiments?

P: How do you know that this is not about music?

N: I just assumed, but you're right, I can't assume before I know. So I'll participate with an open mind.

P: Good. Then I ask again, dear friend. If a tree falls in the forest and no one is there to hear it, does it make a sound?

N: Well, if we disregard the fact that this thought experiment is supposed

to underline the issue of whether or not we can actually know if there is a sound if no one is there to hear it, I do think that one can claim that there would still be a sound if a tree falls in the forest, although one would never be able to prove it.

P: At least we can agree that it would be possible that there would be a sound?

N: Yes.

P: But then what about this; If a composer composes a piece of music yet no one ever hears it, is it music?

N: If I use the same logic as before, then yes, it would be.

P: Does that mean that you consider music to be sound?

N: In its simplest form music is sound, yes.²

P: If music is sound, does that mean that all sounds are also music?

N: No, of course not.

P: So what separates musical sound from other kinds of sound?

N: Musical sounds are not random, they are specific, and with that I think I would like to rephrase my previous statement, music is not sound but rather music is tones.

P: And what are these tones if they are not sounds?

N: They are sounds, but they are specific sounds. They are measured and then put into a system.

P: What sort of system?

N: Music consists of tones, which are measurable sounds, which, together with harmony, melody and rhythm, are the key elements that constitute music.

P: So music is a system of sounds? I mean tones?

N: Yes.

P: But what if I'm somewhat of a musical halfwit, how would I know that I was hearing a tone instead of a sound? Because if I didn't know that this sound was a tone, would I be able to tell the difference between the tone A and a soundwave at 440 hertz?

N: Both yes and no. The difference would be in you knowing that one was music and thus you would hear it as a tone.

P: So, what you are saying is that what separates a tone from a sound is not just that it is specific, i.e., measured, but also that it has other intentional properties?

N: That depends on what you mean by intentional properties.

P: Intentional properties, in this case, would be properties that are experienced, or in other words, we hear it as having certain properties.³ This would explain how the sound is the same in both cases, but that they would be experienced differently, with one being heard as a tone (in other words, as music), and the other one not. I suspect the same could be said for rhythm, melody, and harmony?

N: Yes, I think I would have to agree. One does encounter rhythm in nature, or outside of music, but it's not rhythm as such. A train, for example, makes a rhythmic sound, yet I don't think I would call that music.

P: So we are in agreement that what constitutes music is both physical and (maybe more importantly) comprises intentional properties? In other words, part of what makes music music is that the person listening is listening to it as being

music. Which we have agreed is tones, harmony, rhythm, and melody.

N: Yes.

P: So what you are suggesting is that when I listen to music, I am hearing music as having certain kind of properties that are not found in 'natural sounds'. In one sense, music is not actually sounds as such; rather, they are tones that are part of a system we call music. Thus, to be able to experience music, one would at least be able to understand that it is music, which, in its most primitive form, would require one to hear it as something more than sound?

N: Yes. You could almost say that we are hearing not only with our ears, but also with our mind. In much the same way as if we listen to someone speak a foreign language, we won't be able to hear it as meaning anything. But if we were then taught the language, the sounds would be exactly the same, yet you would have a very different experience, as you would now hear the sounds and their meaning.

P: So what do musical sounds mean?

N: I don't think I follow.

P: Let me rephrase. What is art? Or is that something which cannot be defined?

N: Art is hard to define, but I have always found R.G. Collingwood's⁴ definition to capture the essence of art. He claims that art is expression.⁵

P: That is a definition I could agree to. Art can be considered as expression.⁶ If this is the case, then there must be something that expresses and something that is expressed.⁷ Do you agree?

N: Yes.

P: Is this a universal principle for all art? And if that is the case, how would one separate one art form from another?

N: Did you not just answer your own question? You separate one art form

from another by the form. Form, in this case, would be the material or, rather, what is akin to material in art, namely the medium. The painter uses paints and brushes, the poet words, and rhyme.

P: And the composer?

N: Tones, melody, harmony, and rhythm. Now I understand. The musical system we have talked about is the medium the composer works within.

P: Exactly. The composer uses this musical system; in other words, the composer works with tones, not specific tones, but all the tones. Do you understand why I said we had only addressed part of the initial question?

N: Yes. Thus far, we have only looked at what enables the composer to compose, not what they actually compose. But could this not merely be any type of⁸ idea or concept? Did we not just claim that tones were a medium?

P: We are now in a position to ask what the composer expresses with this medium? What does music express?

N: Feelings?⁹

P: If we attribute specific feeling as what music is expressing, one will either consider music to be an instrument for the composer's feelings¹⁰, or an instrument for the listener's feelings¹¹. In both cases, music becomes a mere means to an end, which would put the value outside the musical work itself.¹²

N: But could it not be general feeling?¹³ Such as happy or sad?

P: It could. Does that mean that musical expression is of a certain kind rather than a certain thing?
N: Well, what if I say yes?

P: Then I would get the same experience from listening to a symphony as I would having a bath, as long as I experienced the same general feeling?

N: I suppose.

P: Which would mean that I have no reason to value a piece of music more than said bath?

N: I see the problem. You are saying that whatever music is expressing is a certain thing, not a thing of a certain kind?¹⁴

P: Yes.

N: But all the composers use the same system, the same tones, the same rhythm, and so on, so how can this result in something that is a certain thing. Would music not be a thing of a certain kind?

P: Music is not just what expresses, namely the tones and the like, but it is also intimately connected with what is expressed. To better understand this, we need to look at the actual compositional activity. What is it that the composer does when they compose?

N: They make music, they express themselves.

P: Indeed. Expression can be thought of as an activity, an activity of making something that is unclear clear. In other words, the composer gets an idea that needs to be clarified. They then start the process of working it out in the correct medium. In this case, a musical idea would need to be worked out in music. To simplify this, we can think of the initial idea as a few tones, or a motif, which then gets elaborated, stripped down, harmonized, and modalized, all as a means of clarifying it. They use their musical knowledge to make the idea come to life, to be manifested.

N: So the composer doesn't even know what they are expressing before they go about the activity of trying to express it.

P: Exactly. This is one of the things that separates art from craft, because the artist doesn't have it all planned out. Their reason for wanting to engage in the artistic activity is because they want to understand it too. As Collingwood says, 'One paints a thing in order to see it',¹⁵ and this is why

Hanslick says that 'Artwork is formed whereas the performance is experienced'.¹⁶

N: So what does it mean, that a piece of music has been formed?

P: Formed in this context would mean something akin to giving it a form that is understandable. In other words, the composer is clarifying the idea such that it becomes clear, and for it to be clear, it must be understandable.¹⁷

N: So, in a way, what the composer is doing is describing, guiding, and elaborating so it becomes something we can understand.¹⁸

P: Yes. And it is in this process of being formed that the tones become something commensurable, something with meaning, something we can understand.

N: But this means that the listener must hear music in a certain way to be able to understand the musical expression? As the listener cannot merely think of the tones as tones, but they must be heard as that which expresses?

P: Indeed.

N: So that means that not only are some of the properties that constitute music dependent on the listener hearing it as music, but what makes music particular, or for now let's call it musical expression, is also dependent on the listener hearing and engaging with music in a certain way.

P: Yes.

N: I was never aware that the listener had such power.

P: What this means is that not only does the listener need to actively engage and listen in a certain way, but the composer has to make something that is understandable.¹⁹

N: There is no such thing as senseless music?

P: Correct.

N: But answer me this, could the composer not be the listener too?

P: Surely in one sense, but how would

they know whether or not what they had expressed was understandable?

N: But if they understand it.

P: Have you ever had a thought that

“If a composer composes a piece of music yet no one ever hears it, is it music? If I use the same logic as before, then yes, it would be

sounds really smart and then when you say it out loud it really isn't?

N: Yes.

P: Have you ever had thoughts or ideas that are basically nonsense?

N: Yes.

P: Then it would be perfectly plausible that a person could create something that is actual gibberish or just nonsense and think they have created music?

N: I suppose.

P: Which means that the artist needs the audience and that the audience also needs the artist.

N: The audience is actually invaluable then?

P: Yes, the audience is the only way the artist can know if they are speaking 'truth' or not. In other words, the fact that the audience is able to understand the artwork is the only measure the artist has for whether or not they actually clarified it. This is why Collingwood says that 'The aesthetic activity is the activity of speaking. Speech is speech only so far as it is both spoken and heard. A man may, no doubt, speak to himself and be his own hearer; but what he says to himself is in principle capable of being said to anyone sharing his language'.²⁰ In other words, for it to be an expression, it must be intelligible. So I ask again, if a composer composes a piece of music yet no one ever hears it, is it music?



Illustrasjon: Maria Mjaaland Sele.

The listener is essential to the composer, not only to provide a measure of truth, but also for the shared communication between the composer/artist and the listener. Art is about expression, which, in turn, is about being understood. The relationship is one of collaboration, sharing, and being able to experience the same things. Collingwood calls it 'art proper', Hanslick calls it 'the musical experience', and contemporary theorists have called it 'action and process'.²¹ They are all talking about the same thing. The art of music cannot be discussed, investigated, or researched without considering the entirety of what constitutes music. This includes the mental aspects, the creative process, the actions and experiences that encompasses the production, the practical side, the process of creating, and the experi-

ences of listening. When we concern ourselves with artistic research, we are not merely considering the artwork as a standalone object, but rather we are concerned with the entire process. This is where philosophy of music really comes to its right, as philosophers such as Collingwood, Hanslick and Wittgenstein are all concerned about understanding and theorizing about art as a truth and value that is based on different foundations of knowledge than those of scientifically researched and evidence-based methods.

The artwork itself, in this case, the musical artwork, is not just the music played or the painting as an object; the artwork is intimately connected with the experience of it, as it is in the experience that we are able to see and understand what the

composer has developed or clarified. It is because of this tightly wound relationship that music may be, more so than any other art, vulnerable in situations where the arenas for this communication is thwarted. The global pandemic has put stress on every social situation, and thus also on artistic activity. Although the measures that were implemented worldwide were highly necessary, it is important to acknowledge and be aware of the impact they had and continue to have on the artistic community. It is not just the audience that misses the concerts and live music, it is the composer and artists as well. Therefore, it should be a shared responsibility to find new ways of continuing the collaboration of sharing musical and artistic experiences. Most importantly, we need to keep the musical dialogue going.

- 1 A philosophical dialogue is a method of stimulating critical thinking. It is a debate between individuals that is based on posing questions. The main goal is not to provide answers but to engage in conversation.
- 2 This should not be read as music consisting merely of sound; rather, sound is necessary for there to be music. Music is more than mere sound. There are several different ways to approach the question of what music is, for a good overview of the ontological questions concerning music, see Dodd (2007), or for more of a philosophical debate on the subject see Ridley (2012).
- 3 Hearing as is a suggestion made by several philosophers, the idea is based on Wittgenstein and his views on aspects seeing. To read about aspect seeing, see Wittgenstein (2009), especially from p. 111 onwards – this is where the famous duck-rabbit figure is discussed. For a musical version of hearing as, see Levinson (2006).
- 4 Collingwood (1958).
- 5 Collingwood (1958), pp. 105–124.
- 6 For a very good introduction and easily digestible book about Collingwood's theories of art and expression, I would suggest Ridley (1999).
- 7 This is inspired by a distinction made by Collingwood, where he suggests that this distinction is necessary in art, whereas the other suggested distinctions are only necessary in craft.
- 8 For the entire argument see Collingwood (1958), p. 17 onwards.
- 9 This suggestion, which is called 'the feeling theory' by Eduard Hanslick, is one of the main debates in philosophy of music. Hanslick is best known for his negative argument, which claims that feeling cannot be the content of music. This is based on a cognitive theory of emotion together with trying to argue for the intrinsic value of music. To read his entire argument see Hanslick (1986).
- 10 This theory is called expression theory. For a classical suggestion of this theory, see Tolstoy (1962). For a more contemporary suggestion, see Robinson (2005). For a good overview and explanation of his theory, I suggest reading the second section of Chapter Four, 'The expression theory' p. 170, in Davies (1994). His book offers good introduction to several areas of musical aesthetics and expression theory.
- 11 This is called arousal theory. An overview can be found in the same chapter in Stephen Davies' book (see above). For a different take on arousal theory, I suggest Ridley (1995).
- 12 Value is often categorized as intrinsic and instrumental when it comes to discussion of this kind. Instrumental value would be value that something has as an instrument to some further end, where the ultimate goal is not the instrument itself. Intrinsic value is value that something has within itself, where the end is that thing itself. For more information on value, see Budd (1985). To learn more about how it relates to musical experience, see Budd (1995).
- 13 For an enlightened account of this, see Budd (1985). This account is especially helpful for considering various objections and difficulties that an aesthetic theory that wants to connect music and emotion has to worry about. This is a helpful read, although Budd does not offer a clear counter account himself.
- 14 For more of the discussion between 'a certain thing and a thing of a certain kind', see Collingwood (1958), p. 114 onwards.
- 15 Collingwood (1958), p. 303.
- 16 Hanslick (1986), p. 49.
- 17 Form in this context would mean that 'form' should not be read in a strict formalism sense. For discussions on formalism in art, see Bell (1914) and Langer (1953).
- 18 I have borrowed the terminology mainly from Roger Scruton, who suggests that understanding music is understanding 'the intentional where the emphasis is on introducing the intentional object of a particular mental act' (Scruton, 1983, pp. 88–89).
- 19 Roger Scruton suggests that 'if music has a content, then this content must be understood' (1983, p. 88).
- 20 Collingwood (1958), p. 317.
- 21 For more on art as action, see Davies' (2004).

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«Den Ville Hinside»

-om danseforestillingen Island Express av De Naive på Stavanger Kunstmuseum 17.09.20

Anmeldt av Brynjar Åbel Bandlien



De Naive er et samarbeid mellom de norske dansekunstnerne Harald Beharie, Julie Moviken og Charlott Utzig.

Foto: Marie von Krogh.

En av mine første erfaringer med kunst og kultur i Stavanger etter å ha flyttet hit, tok meg på en gåtur halvveis rundt Mosvatnet i finfint høstvær med lav sol på de røde, gule og oransje trærne.

I fjor høst var jeg nemlig vitne til den bemerkelsesverdige forestillingsopplevelsen Island Express av og med De Naive under Kapittelfestivalen ved Stavanger Kunstmuseum.

De Naive er et samarbeid mellom de norske dansekunstnerne Harald Beharie, Julie Moviken og Charlott

Utzig. Nå er det ikke noe nytt at dansekunstnere har funnet veien inn på museum og gallerier. Det er vel snart 20 år siden Tino Sehgal gjenerobret de institusjonene som utelukkende hadde vært forbeholdt billedkunst. Det nye her er at danseforestillingen foregår innenfor billedkunst-institusjonens program, men utenfor dens vegger, uten dermed å bli til et såkalt site-specific prosjekt.

Publikums «forestillingsbriller», om jeg kan kalle det det, blir ikke automatisk tatt av fordi om forestillingen foregår på et alternativt spillested.

Island Express har i etterkant også vært vist i Oslo og Bergen, men da i ulike offentlige rom og performative landskap, noe som igjen nødvendigvis må gi en annen forestillingsopplevelse. Men selv et og et halvt år senere er det denne forestillingsopplevelsen som sitter igjen i minnet mitt; som etset inn med klassisk Technicolor klarhet. Det skal vi komme nærmere tilbake til, men først går vi litt videre rundt Mosvatnet, åpner sansene og tar inn dette:

Store deler av forestillingen foregikk nede i krattet mellom Mosvatnet



Foto: Marie von Krogh.

“ Vi løper fra sted til sted

og gangveien nedenfor Stavanger Kunstmuseum. Den beveget seg etter hvert over gangveien og opp på plenen, der publikum satt i gressbakken og på trappa opp til museet.

Publikum ble derfra vitne til et sjangeroverskridende danse-kunstprosjekt. Selv skriver De Naive i programmet: «Vi løper fra sted til sted. Hamrer løs på stubben, tar sats og velter ut av krattet. Vi drar i tråder, sager og jekker i ukjent terreng. Jamrer i kor, flytter en stein og høytrykkspyler utsikten. Vi presser ned og bygger opp transformative installasjoner. Slipper løs kaotiske krefter og igangsetter monumentale bilder. Er forvirret, roper om hjelp. Verktøy flyter ut i lange pauser med vassing. Drømmer om synkron flash mob fantasier. Bærer på uhåntbare materialer. Tar på stiletter og stuper uti Island Express.»

Hvis denne programteksten kan brukes som en liste over ulike momenter i Island Express som krysses av etter hvert De Naive utførte dem, så hadde hele lista måttet krysses av.

Dette var en forestilling hvor det etterpå er lettere å komme på hva som ikke var med, enn å komme på ting som var med, og det opplevdes som om alt var med. Her er noen av momentene slik jeg subjektivt husker dem fra forestillingen: Lyd. Røyk. Hvite stenger som vaier nede i krattet. Tramping frem og tilbake. Et aggregat som skrur på. Sekker som bæres gjennom høyt gress. Tau som slenges over grener. Sekker som heises opp i trær. Madrasser som flyttes. En kropp som kaster seg høyt opp i lufta og lander lydløst i bregnene. Løvblåser. Materialer som bæres bort. Et langt stykke hvitt stoff som strekkes ut. Høytrykksspyler som lager regnbue over gangveien. En stor plastpall forsøksvis brukt som en slede ned en gressbakke (illustrert med hyl og hvin.) En trio av rullende kropper som gynger frem og tilbake i perfekt unison. Fall. Suspens. Fall. Suspens. Opp i bro. Fall. Suspens. En grill settes opp og gjøres klar til bruk. Bæres bort igjen. Sement-liknende materialer legges i en haug.

Alle disse handlingene ble gjennomført med stort alvor, hvor utøvernes blick var fokusert på arbeidet og ikke på publikum. Men med handlingene bygget de heller ikke noe eller forsøkte å gi bevegelsene noen mening utover seg selv. Dette kan virke enkelt, men i en forestillingskontekst hvor et publikum gransker hver minste gest etter mening, så er det å unngå en oppbygning eller en meningsbærende dramaturgi, et kunststykke i seg selv. Samtidig som arbeidet var tilsynelatende uten oppbygning, en tydelig dramaturgi eller en rød tråd, så var det noe innforstått eller selvforklarende over utførelsen av handlingene. De ble gjennomført uten unnskyldning, men ikke uten humor eller en sans for det absurde.

De Naive stod kun for en tredjedel av forestillingen. Hvordan? Jo, for i tillegg til disse handlingene så bidro tilfeldig forbipasserende som gikk tur, jogget eller ruslet rundt Mosvatnet til opplevelsen, og la til ytterligere en dimensjon til forestillingen.

Disse ble ufrivillige statister i Island Express. F.eks. de to tenåringsjentene som stoppet opp på siden av gressplenen og ble stående bak et monument for å se på forestillingen. En mamma som jogget uberørt gjennom forestillingen iført sort tights, rosa anorakk og hvite hodetelefoner, med en kaffe latte i den ene hånden og dyttende på en barnevogn med den andre. Av og til gled de sømløst gjennom forestillingen. Av og til krasjet de forestillingen med sin selvbevissthet og spøkefulle tilstedeværelse.

Morsomst var vel kanskje de som forsøkte å passere uten å bli sett, enten ved å gjøre seg usynlige, ved å gå sidelengs eller i store buer ut på plenen for å slippe unna. Et eksempel på dette var det middelaldrende paret som forsøkte å unngå å bli våte ved å gå rundt vannspruten da De Naive laget en regnbue over gangveien med en høytrykkspylers. I stedet for å unngå oppmerksomhet, endte de opp midt inne i en heftig dansesekvens som utspilte seg i gressbakken mellom museet og gangveien, og på den måten tiltrakk de seg heller mer av publikums oppmerksomhet. Slik var de med å skape de mest spenningsfylte kontrastene til De Naives skeive og lekende dansekunst.

I forordet til boka *The Undercommons, Fugitive planning & Black study* av Stefano Harney & Fred Moten, skriver Jack Halberstam om «*The Wild Beyond*», eller «*Den Ville Hinside*».

Hen skriver; *Moten og Harney ønsker å rette vår oppmerksomhet mot et annet sted, et vilt sted som, ikke bare er et overflødig sted som grenser opp mot, og dermed er utelatt fra, virkelighetens grenser og andre regulerte soner i den dannede sivilisasjonen; men heller som et vilt sted som fortløpende produserer sin egen uregulerte villskap.*

Sonen som vi entrer inn i her gjennom Moten og Harney er pågående og eksisterer i nåtid, og, slik Harney sier det; et slikt krav er allerede blitt fremsatt, og samtidig blitt oppfylt i hevdelsen av det.

Jeg opplever at De Naive forsøker, og lykkes, i å hevde et slikt sted, en vill sone der nede i krattet mellom

Stavanger Kunstmuseum og Mosvatnet, om så kun for en times tid. Tiden opphører. Fiksjonen og virkeligheten blandes. Slik jeg ser det, så utspilte forestillingen seg samtidig i tre ulike virkelighetslag: I utøvernes dansekunstneriske virkelighet, i de tilfeldig forbigående turgåerne og joggernes virkelighet, og i publikums sin opplevelse; vår forestillingsvirkelighet idet de ulike lagene av virkelighet berører hverandre. Ingen av disse lagene av virkelighet er selvstendige, så for å få et helhetlig inntrykk, må de sees i forhold til hverandre. Det er her vil jeg si at De Naive setter handling bak sine ord fra programteksten. Der skriver de at «Deres praksis beveger seg i et sjangeroverskridende landskap som utfordrer etablerte plattformer og strukturer for hvordan å skape og oppleve kunst.» I denne utfordringen av etablerte plattformer og strukturer oppstår det et annet sted, et mulig sted, et villere sted, slik Halberstam foreslår.

Videre skriver de at: «De Naive er også et demokratisk og sosialt prosjekt som ønsker å gjøre scenekunst tilgjengelig for allmenheten gjennom aktiv bruk av offentlige rom som performative landskap.» Jeg synes det er interessant når kunstnerne bak et verk blottstiller sine verdier og sitt verdenssyn. De Naive arbeider horisontalt dvs. at alle kunstnerne i samarbeidet er likeverdige, inkludert musikken, rekvisitter, kostymer og scenografi, noe som igjen er sporbart i forestillingen. Musikken i Island Express er skrevet av den Bergensbaserte låtskriveren og produsenten Vilde Tuv, og De Naive har

samarbeidet med den transdisiplinære kunstneren Karoline Bakken Lund som stod for rekvisitter/scenografi i form av funne objekter og tekstiler. Dette viser hvor tett etikk og estetikk henger sammen.

Det er også her det performative i forestillingen finner sted. Det er her, i dette forhandlingsrommet mellom de ulike virkelighetene at dansekunstens affekt fritt kan bevege seg fra dansernes kropp, gli over plenen, inn i publikums sanseapparat, for til slutt å ferdigstilles i deres forestillingsevne. Ved at danserne kaster sine kropp direkte inn i forhandlingen om hvilken verdi dansekunst har eller kan ha i samfunnet, og prøver ut dens holdbarhet i møte med tilfeldig forbigående og et kritisk publikum. Og det rekker og det holder. Dansekunst er robust. De Naive er robuste. De Naive lykkes i å skape en performativ og sjangeroverskridende kunstopplevelse. Med Island Express har De Naive lykkes i å la fiksjonen slå virkeligheten av og på, for så, gjennom å gli inn og ut av den, bli en del av den, om så kun for et sekund eller en liten time, godt hjulpet av tilfeldig forbigående statister og publikums forestillingsevne, som bidro til at forestillingen tidvis overvant virkeligheten der i skråningen ved Mosvatnet. Når forestillingen var over og publikum var dratt hjem, så fortsatte tilfeldige statister å gå, å jogge og å rusle i virkelighetens forestilling rundt Mosvatnet igjen. Men de som overvar Island Express vil aldri kunne gå forbi Stavanger Kunstmuseum uten å tenke over «den ville hinside» i krattet nede ved Mosvatnet. Heldigvis.



Foto: Marie von Krogh.

Å sykle med stil

PerSpektiv - En petit til PS!

Av Per Dahl



Foto: Tord F Paulsen.

Bensinprisene bestemmes av to faktorer: oljeprisen på det internasjonale (overordnede) markedet og det lokale markedet som forhandlerne opererer i.

Samlet forklarer dette både store og små endringer i bensinprisen. Dette kan vi se på som en parallell til middelalderens astronomiske målinger av planetens baner. Utgangspunktet (den overordnede teori) var at de gikk i sirkelformede baner rundt jorden ettersom sirkelen er den mest fullkomne geometriske figur; og verden var skapt av Gud. Men etter hvert som måleinstrumentene ble mer presise ble det mange avvik fra den teoretiske plattformen. Dette ble løst ved å opprette episykler, små sirkulære bevegelser på ulike steder i den store sirkulære planetbanen. Dette gikk fint helt til avvikene, anomalierne, ble så omfattende at et nytt verdenbilde

trengte seg frem (det heliosentriske/kopernikanske verdensbildet). Endringen omtales som et eksempel på det Kuhn kaller et paradigmeskifte. På samme måte som interessen for astronomiske målinger innen det geosentriske verdensbilde falt bort, vil nok bensinprisenes betydning bli sterkt svekket så snart det grønne skifte er blitt realisert.

Overført til den klassiske musikktradisjonen kan vi kanskje trekke følgende paralleller:

Den klassiske musikkens notasjonssystem er en teoretisk plattform som ofte oppfattes å være ahistorisk. Det er et grafisk logisk-matematisk system som skal representere den klingende musikken. Det er imidlertid en vel innarbeidet praksis at ulike stilarter og sjangere kan identifiseres gjennom de avvik fra notasjonssystemets regler. (En synkope kan

være likt notert hos Mozart som hos Scott Joplin, men skal fremføres ulikt!).

Parallellen til episyklene kommer frem når avvikene blir så mange

og så grensesprengende at en ny fremføringspraksis knyttet til et eksisterende notemateriale bryter frem. Det skjedde da Tidligmusikk-bevegelsen revolusjonerte den romantiske fremføringstradisjonen. En slik endring kan derfor kanskje kalles et paradigmeskifte. Den objektive virkeligheten (notene) er de samme, men verdensbildet (stiluttrykket) er et annet. Det å bli seg bevisst på grensene for avvik fra notasjonen innenfor ulike stiler er derfor en forutsetning for å etablere en reliabilitet i fremføringen. For en seriøs musiker vil slik reliabilitet ha stor (økonomisk) verdi i markedet. Usystematiske avvik gir ikke grunnlag for å si at det er et paradigmeskifte. (Hvis en bensinforhandler setter ned prisene med 10 kroner/liter vil det oppleves som å være for godt til å være sant, og da er det som oftest det). For at noe skal være et paradigmeskifte må de to virkelighetsoppfatningene (stiloppfatningene/uttryksregisterne) være inkommensurable (ikke mulig å sammenligne med samme mensur/målestokk). Noen musikere har en markedsverdi som gjør de attraktive i ulike stilarter, mens andre har stor verdi innen en begrenset stil eller sjanger.

Det som er utslagsgivende, er musikerens evne til å identifisere rammene for det musikalske uttrykket i ulike sjangere. I denne situasjonen er det dessverre mange musikkstudenter som foretrekker å sitte bak på en tandem hvor et ikon eller en innspilling er i førersetet, men skal du sykle med stil må du bli deg bevisst hvilke episykler som gir de beste uttryksmulighetene.

