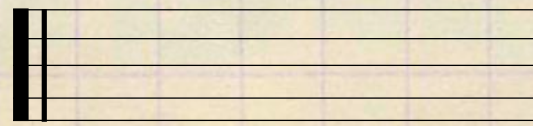


new music sa



bulletin of the south african section of the international society for contemporary music: issue 14



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2015 special edition

scores

jürgen braüninger eveline ballantine-

hagen marietjie pauw clare

loveday miles warrington alfred

vorster

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EDITORIAL

Aidan Erasmus

This special issue of NewMusicSA's annual bulletin focuses on the publication and circulation of, as well as interactions with scores and other print media contributions from creative practitioners working in the field of new music in South Africa. The aim was to produce an issue focused on the various ways creative practitioners 'capture' music on a page. While this edition takes its cue from traditional 'score' editions, it includes contributions that grapple with the representation of music in notation (in the broadest sense of the word), as well as the subsequent act of deciphering, interpreting, and even re-encoding produced in the performative realisation. As such, the special issue curates a small but diverse collection of scores and discussions produced in the process of inscribing, interpreting and creating new music.

Fractal Shapes, a joint project between Jürgen Bräuninger, Evelien Ballantine-Hagen and Marietjie Pauw seeks to reorganise how we might imagine the representation of music on a page. Through Evelien Ballantine-Hagen and Marietjie Pauw's engagement not only as flautists, but as performers in a much broader sense, setting the score's title to work against itself. The various resonances found in the accompanying poem by Ari Sitas allows the textual to rupture, to crystallise, and to curve. As the notes explain, 'the score and electronic tape carry Jürgen's ideas, Ari's text, Evelien's sounds, Marietjie's place-markers, and their collective good wishes for future flutists and their performances of *Fractal Shapes*'.

Similarly, Clare Loveday's *Cycles* embodies its title; it cycles between how we might shift and how we might reorganise action and (in) action. These suggestions not only offer us a reorientation of representation — in particular how we would imagine the temporality of the score itself — but also what this would mean for the performative. It is Loveday's engagement with Nandipha Mntambo and its performance that grants us access to a different conception of time, rhythm, and memory.

Miles Warrington's *ACROSS II LINES* opens up the question of notation once more, not only through the graphic nature of the score, but precisely because it is texture that is foregrounded as a sonic category. What may draw together many parts into a whole is exactly texture; the sonic composition comes into its own the surfaces it responds to. As Warrington explains in the accompanying notes, "each of the sounds were then assigned colours depending on their timbral density (ranging from yellow - least dense to orange - most dense), and then the visualisations coloured in over the tiled mosaic form to create a 'score'."

In a fitting manner, Alfred Vorster's *Documentations, Movements and Patterns* through its displacement of document as a method of reading scores, of composing, and of performing, sounds out the issue's central thematics. It is through the method of documentary composition that — as is evident in Vorster's discussion — we can think of the 'capture' of music on the page differently.

***Fractal Shapes* for flute solo with electronic tape (2014):**

Jürgen Bräuninger, Evelien Ballantine-Hagen and Marietjie Pauw

Fractal Shapes was composed by Jürgen Bräuninger in 1998 and recorded on the CD *d'Urban noise and scraps works* (UKZN) with flutist Evelien Ballantine-Hagen playing the solo part. Bräuninger created an overlay of sound echoes and drones (extracted from her playing) onto the recording. He also added pre-recorded female voices speaking the text of a poem by South African poet, Ari Sitas, entitled *Times of deliverance*. Voices were those of Sarah Leigh Castelyn, Caroline Duck, Krijay Govender, Susan Monterege and Zoë Palmer.

Ari Sitas situates his poem's text within a collection of poetry entitled *The RDP poems*. By referring to the post-apartheid programme of 'Reconstruction and Development' (RDP) these poems are, according to Sitas, about 'a harsh process of reconstruction: of bones, bricks, mortar and souls'. This reminds Bräuninger that South African society is an example of a fractal society so that the score carries the words of Serge Gruzinski:

A fractal society is horribly complex. It escapes the clear distinctions of classical analyses. In fractal societies, roles are obscure, ambiguous, equivocal: today's vanquished are yesterday's masters and, for many, tomorrow's collaborators.

Jürgen Bräuninger was requested by flutist Marietjie Pauw in 2014 to produce score and tape versions that would enable a live performance of *Fractal Shapes*. Bräuninger agreed to up-date the score into an accessible electronic version. He extracted the solo playing of Evelien Ballantine-Hagen to create an electronic tape 'back track'. Evelien also agreed to the project.

For preparation towards live performance flutists are referred to Evelien's version on CD. The score published in the *NewMusicSA Bulletin* contains markers that indicate prominent drones (identified by Marietjie) that may help synchronise live performance with the electronic tape. The score also includes extracts of the Sitas text (as written into Marietjie's performance score) that help to synchronise live playing and tape during performance.

The publication of the score in this bulletin further opens up possibilities for public performance of this composition. The score and electronic tape carry Jürgen's ideas, Ari's text, Evelien's sounds, Marietjie's place-markers, and their collective good wishes for future flutists and their performances of *Fractal Shapes*.

The original CD recording can be accessed on the link: <https://soundcloud.com/jurgen-brauninger/24-fractal-shapes>

The electronic tape for live performance can be accessed on the link: <https://soundcloud.com/jurgen-brauninger/25-fractal-shapes-2014-tape>

Sources

Bräuninger, Jürgen. *Fractal shapes*. Flute solo and electronic tape. Text by Ari Sitas, 1998.

Gruzinski, Serge. 'Europa: Journey to the end of history,' in *Dokumenta X catalogue*, Kassel, Germany (Ostfildern-Ruit: Cantz Verlag, 1997), 508-521.

Sitas, Ari. 'Times of deliverance', in *RDP poems*. Durban: Madiba Publishers, 2004. Also published in Ari Sitas, *Rough music: Selected poems 1989-2013*. Grahamstown: Deep South, 2013.

The processes of re-making the score and tape to *Fractal Shapes* for live performance are documented in the dissertation by Marietjie Pauw. See Pauw, E.M. 'Curating South African flute compositions: Landscape as theme of exhibition.' PhD Dissertation. Stellenbosch: University of Stellenbosch, 2015. Available on <https://scholar.sun.ac.za/handle/10019.1/97579>

Text to 'Fractal Shapes 2014', J. Bräuningner

'Times of Deliverance', Ari Sitas from 'RDP Poems'

When the cloud cover passes over
this five-buck town
searching for respite from the wind that goads it
past the moon
&
the tarmac - warm
from the day's subtropical chore -
years for the landcrabs and frogs to return I know
that this is the place where language must have died

where memory banks declare certainties in
undigested drones - oh yes, and
tremulous voices
heavenly choirs
briars, pyres
scraps

(stop that shit, collect copper wires)

Dear keeper
I am a communist because I recall
crabbed songs,
frogged rain,
I keep the calendar on a green page

*Hello Mr Grief
here comes my goofy sorrow
Hello Mr Poet
Grief here, have you some tear for me
to borrow?*

There is an open fire
where the trail ended
and the spoor calcified
where some mongrel-snout prowls its longings
past some unwanted spume
in this four and ninety-nine plus one cent place
where the tongue used to twist-lash in timed
constrictions

*Hello Mr Grief
here comes your tear to borrow
Hello Mr Poet
Grief here, at what interest
does eye-liquid, sorrow?*

I am a communist
&
keep the calendar on a green page
Seated here, naked in the saltry
chemical compounds
this damp afternoon
that masticate the wings of tiny predatory birds
listening to the chipping of ozone granules
behind the dark beards of cloud
I try to clone the nano-particles of
feeling on this war-torn sitar

oh the roads we have built boys
oh the droughts we have mitigated
oh the books we have almost balanced, boys

"One came back, hid the gun and waited
another wandered the streets, disco-scatta-talking to himself
another robbed a bank and then another bank
another wandered the countryside, cracked heart
half-dead torso the rest was moved by wheelbarrow
cursing another found the gun the first one hid
another drowned searching for a tap
the third paid for the posh coffin of teak
the fourth turned worm and hired hiring out the wheelbarrow to taxi
the one who scatta-talked pushed it
and the new one with the gun took it
so we crawl through the thicket
listening to the trucks delivering all of us
of our basest needs."

oh the roads we have built boys
the books we have balanced, boys

*Hello Mr Poet
here's sorrow
Oh you are very welcome Mr Grief
tomorrow has been mortgaged
you are stunningly free to borrow*

oh boys the droughts
boys

and the trains ...
trains:
... gravy stains

© 1998 Ari Sitas

To aid live performance, note that
 p1-2: the sign \lfloor indicates drones on backrack
 p2-4: fragments of text have been added in this score
 Flute

Fractal Shapes 2014

Jürgen Bräuninger

$\text{♩} = 138$ (approximately)
 (articulate each note differently)

sf p *f* *p* (quasi gliss.) (quasi gliss.) (quasi gliss.)

7 (articulate each note differently) *mf* *f* (quasi gliss.) flutter *p* <approx> <approx>

13 (articulate ...) *sf p* *pp* *f* *mf*

19 (art ...) *sf mf* *f* *f*

25 (art ...) *mf* *f*

31 *mp* *p* *pp* *p* *mf*

74 *riture*

79 *p* *gliss* *f* *Songs* *< approx >*

81 *p* *grief here* *tears to borrow*

84 *mf* *these is an open fire... spoor* *calcified... mongrels*

86 *mf* *unwashed* *few and ninety* *tongue...*

89 *sf* *conspirators* *My grief* *eye liquid sorrow* *communist*

94 *sf* *conspirators* *My grief* *chemical* *maskicate*

98 *sf* *conspirators* *My grief* *chemical* *maskicate*

102 *mf* *feeling* *war-torn silar* *ok the roads we have built boys*

102 *mf* *feeling* *war-torn silar* *ok the roads we have built boys*

102 *mf* *feeling* *war-torn silar* *ok the roads we have built boys*

CYCLES for solo violin (2014)

Clare Loveday

Commissioned by the Goethe Institut as part of the 2014 JIMF

Dedicated to Waldo Alexander

Cycles was written as part of a collaborative work with artist Nandipha Mntambo for the 2014 Johannesburg International Music Festival. Although the works can be presented separately - the installation by Mntambo can be considered on its own merits, the music played independently of the artwork - both works are driven by the same concept of shifting and distorting memory. The installation and the composition work with cyclical elements: by reflecting back on past heartaches, disappointments and traumas, and acting on memories that are distorted in new contexts, we are held within our own spiral of memory and (in)action.

Mntambo created an installation of large curved sheets that, suspended from the ceiling of the Goethe Institut gallery, reflected the surrounding building, windows and outside sky. The violinist, Waldo Alexander, stood within the structure so he too was reflected in the installation's arcs. The music resonated off the arcs too, creating tiny distortions in itself.

The work was played a number of times at each performance; at each playing the audience listened from a different part of the gallery (there was no formal seating) so that their experience of the work shifted with their position. Each person in the audience thus created their own cycle, also playing a creative role in their listening experience.

The music is structured around shifting cycles - the cycle of the opening three notes shift over time, expanding, bending and elaborating with each restatement - and was written to work with the highly resonant space of the gallery. Resonance is unpredictable - there is less resonance with an audience, for example, and in the very open space of the gallery, the sound quality changed with the time of day - so the piece requires careful listening and judgement by the player.



Notes for Performers

Instrumentation

violin

Duration

Approximately 10 minutes

Accidentals

Accidentals last the duration of the bar.

Articulation & Vibrato

- In the first section (bar 1 to bar 88), there should be minimal vibrato, preferably none.
- In the second section (from bar 89), the sound should be a mixture of glassy and rough. The resultant tone should be like a rough singing voice, as used by the Baka Forest people of Cameroon. Some vibrato may be used, particularly as the piece moves towards a strident ending from bar 193.
- Articulation has not been included and is at the player's discretion.

Musical Terms

Most of the performance directions are given in English. They are not prescriptive, but are intended to act as a guide for the musicians. Please ask the composer if any explanations are needed.

2

56

p *pp* *ppp* *pp*

norm

61

p *pp* *p*

col leg normale col leg

67

pp *p* *mf* *p*

73

p *pp* *p* *pp* *p* *pp* *p* *pp*

pizz arco pizz arco pizz arco pizz arco

79

p *p*

arco pizz arco pizz arco pizz arco pizz

85

p

arco pizz arco pizz arco pizz

♩ = 132
lightly, lyrical
arco, sul pont

90

94

98

pp

102

p *pp* *p*

107

Musical staff 107: Treble clef, 5/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: mp.

112

Musical staff 112: Treble clef, 4/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: mp, p, mp.

118 normale

Musical staff 118: Treble clef, 3/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: mf.

124 sul pont

Musical staff 124: Treble clef, 3/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: p.

130

Musical staff 130: Treble clef, 2/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: pp, mp.

137

Musical staff 137: Treble clef, 3/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4.

143

Musical staff 143: Treble clef, 2/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: >p, mp.

149

Musical staff 149: Treble clef, 2/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: mp.

155

Musical staff 155: Treble clef, 2/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4.

160 normale sul pont

Musical staff 160: Treble clef, 3/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: f, p.

166

Musical staff 166: Treble clef, 4/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: p, pp, mp.

4

171

176

182

187

191

normale increasingly strident

196

202

206

211

218

224

ACROSS II LINES (2015)

Miles Warrington

The idea behind this work is to create a link between musical *gestalts* or sound objects whose structure and result could be inextricably linked with the way in which the sounds themselves were produced. Drawing various materials, such as a serrated metal edge, knife, wooden and plastic spatulas and a heavy thick wooden log across parallel upright gate bars of various sizes, the sounds produced formed timbral categories that could undergo a linear composition with the visual score. The visual score, intended to create various forms and possibilities of parallel lines both inferring the upright bars themselves and also the visual lines of the score, creates structure and form from the banks of sounds. Each of the sounds were then assigned colours depending on their timbral density (ranging from yellow - least dense to orange - most dense), and then the visualisations coloured in over the tiled mosaic form to create a 'score'. This idea draws inspiration from Iannis Xenakis's self analysis of his epic ballet work *Kraanerg* (1968) for large ensemble and tape, where he used a non-linear mosaic form to structure it. The work is comprised of 5 sections, each 3 minutes long that flow into each other. They are: *Accents from Lines*—*Lines Behind Lines*—*Horizon Lines*—*Shattered Lines*—*Ends of the Lines*. The section titles refer to the visual representation of the score and provide some form of narrative as a macro structure to the work. The work is the composer's first acousmatic work, and is for 8 channel speaker system with or without 8 channel ambisonic diffusion or live visualisation of the score.

8-channel speaker configuration: Main L (1), Main R (2), Main Centre (3), Mid L (4), Mid R (5), Rear L (6), Rear R (7), Rear Centre (8). Optional video can be provided which includes a visualisation of the score but is not essential. P.T.O for ambisonic diffusion instructions - only applicable when available.

Optional diffusion instructions:

Use the grid below each score page to adjust the dB volume of each channel accordingly. The channel numbers in brackets correspond to the 8-channel speaker configuration as already detailed - again shown below. The borders of each grid block act as lines on a graph would: the bottom line being 0dB, the top line being + 5dB. The range is thus always 0dB to + 5dB or the reverse thereof. The lines in each grid block indicate the scale (+/-) of the diffusion required in dB. A large-space reverb, such as large hall with no pre-delay and up to 4,5 second delay should also be applied if available.

8-channel speaker configuration:

Main L (1)

Main R (2)

Main Centre (3)

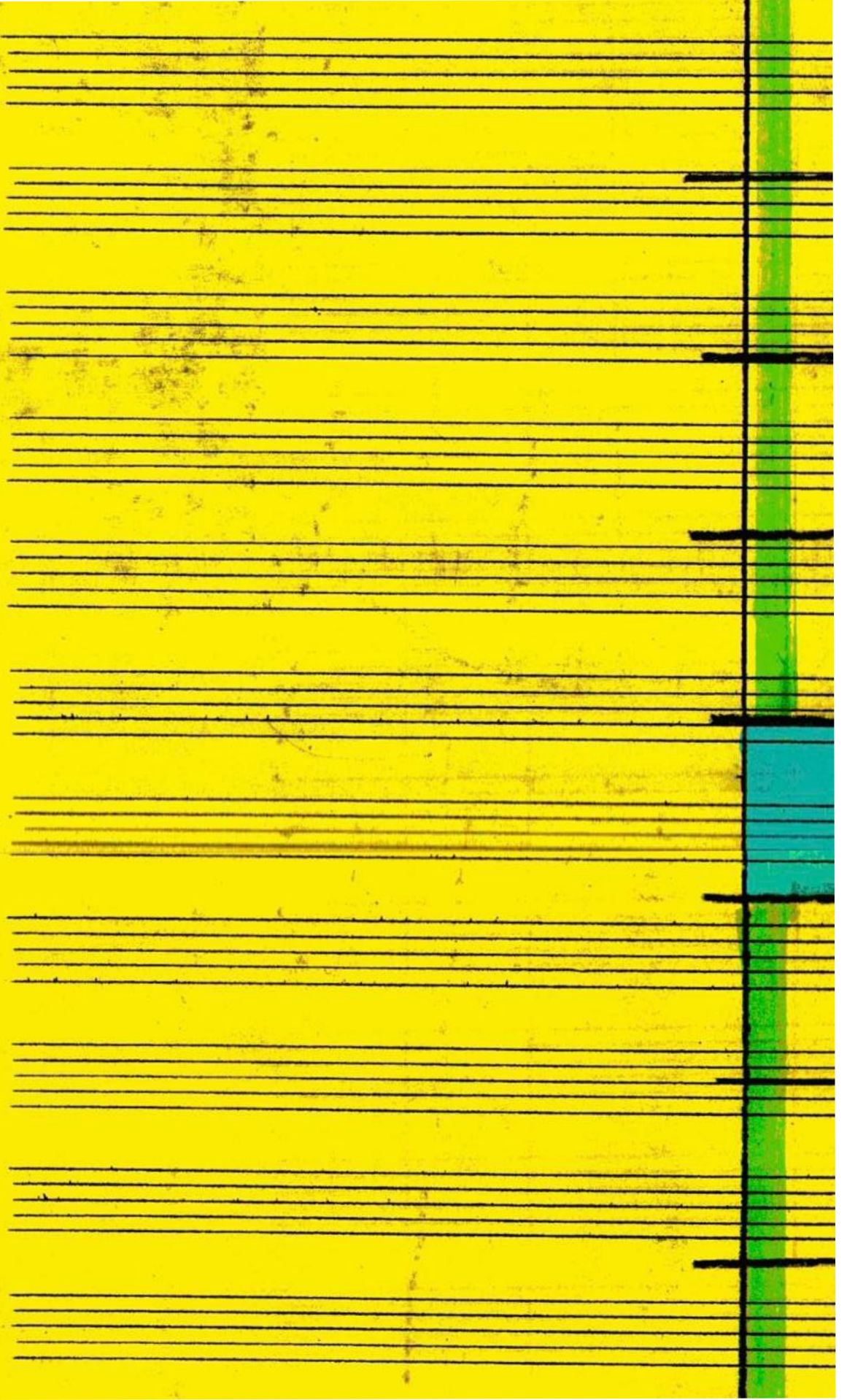
Mid L (4)

Mid R (5)

Rear L (6)

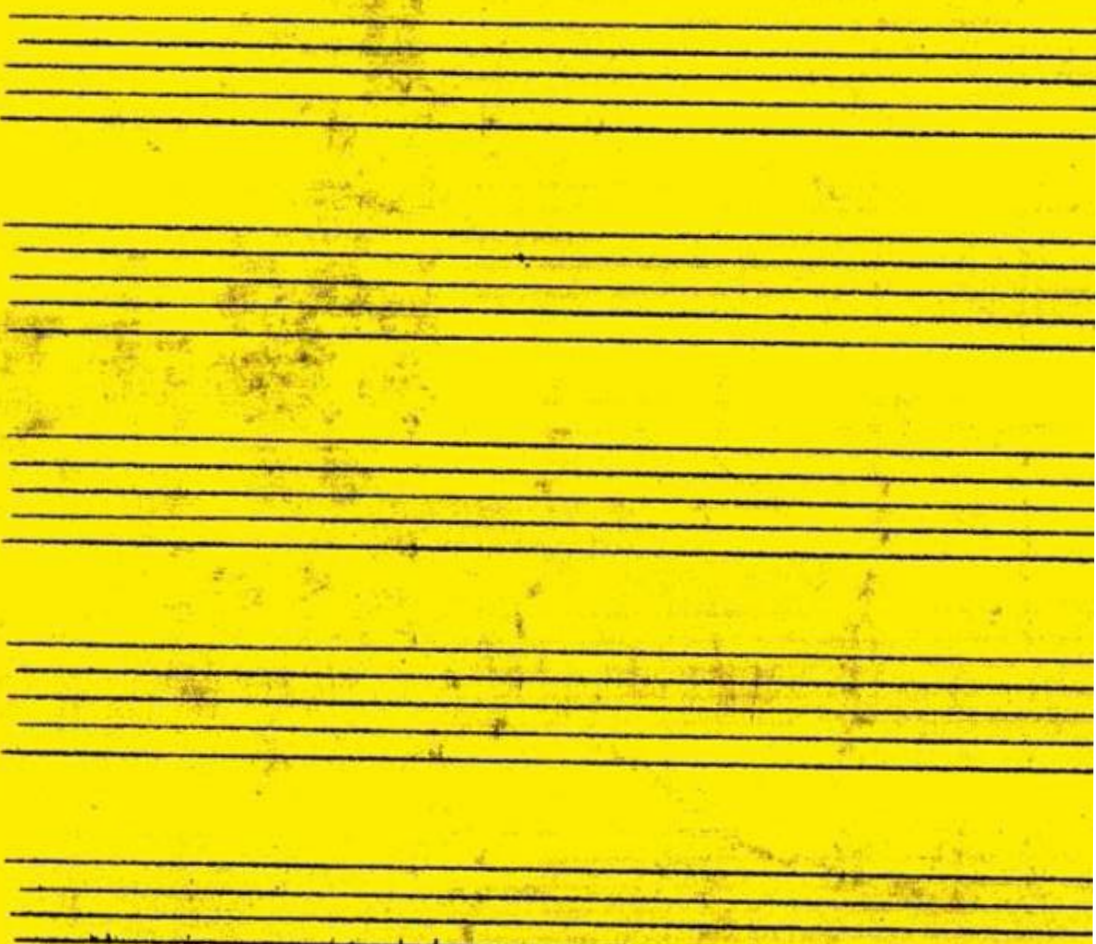
Rear R (7)

Rear Centre (8)



ACROSS II LINES

Miles Warrington - 2015



The idea behind this work is to create a link between musical *gestalts* or sound objects whose structure and result could be inextricably linked with the way in which the sounds themselves were produced. Drawing various materials, such as a serrated metal edge, knife, wooden and plastic spatulas and a heavy thick wooden log across parallel upright gate bars of various sizes, the sounds produced formed timbral categories that could undergo a linear composition with the visual score. The visual score, intended to create various forms and possibilities of parallel lines both inferring the upright bars themselves and also the visual lines of the score, creates structure and form from the banks of sounds. Each of the sounds were then assigned colours depending on their timbral density (ranging from yellow - least dense to orange - most dense), and then the visualisations coloured in over the tiled mosaic form to create a 'score'. This idea draws inspiration from Iannis Xenakis's self analysis of his epic ballet work *Kraanerg* (1968) for large ensemble and tape, where he used a non-linear mosaic form to structure it. The work is comprised of 5 sections, each 3 minutes long that flow into each other. They are: *Accents from Lines*— *Lines Behind Lines*— *Horizon Lines*— *Shattered Lines*— *Ends of the Lines*. The section titles refer to the visual representation of the score and provide some form of narrative as a macro structure to the work. The work is the composer's first acousmatic work, and is for 8 channel speaker system with or without 8 channel ambisonic diffusion or live visualisation of the score.

8-channel speaker configuration: Main L (1), Main R (2), Main Centre (3), Mid L (4), Mid R (5), Rear L (6), Rear R (7), Rear Centre (8). Optional video can be provided which includes a visualisation of the score but is not essential. P.T.O for ambisonic diffusion instructions - only applicable when available.

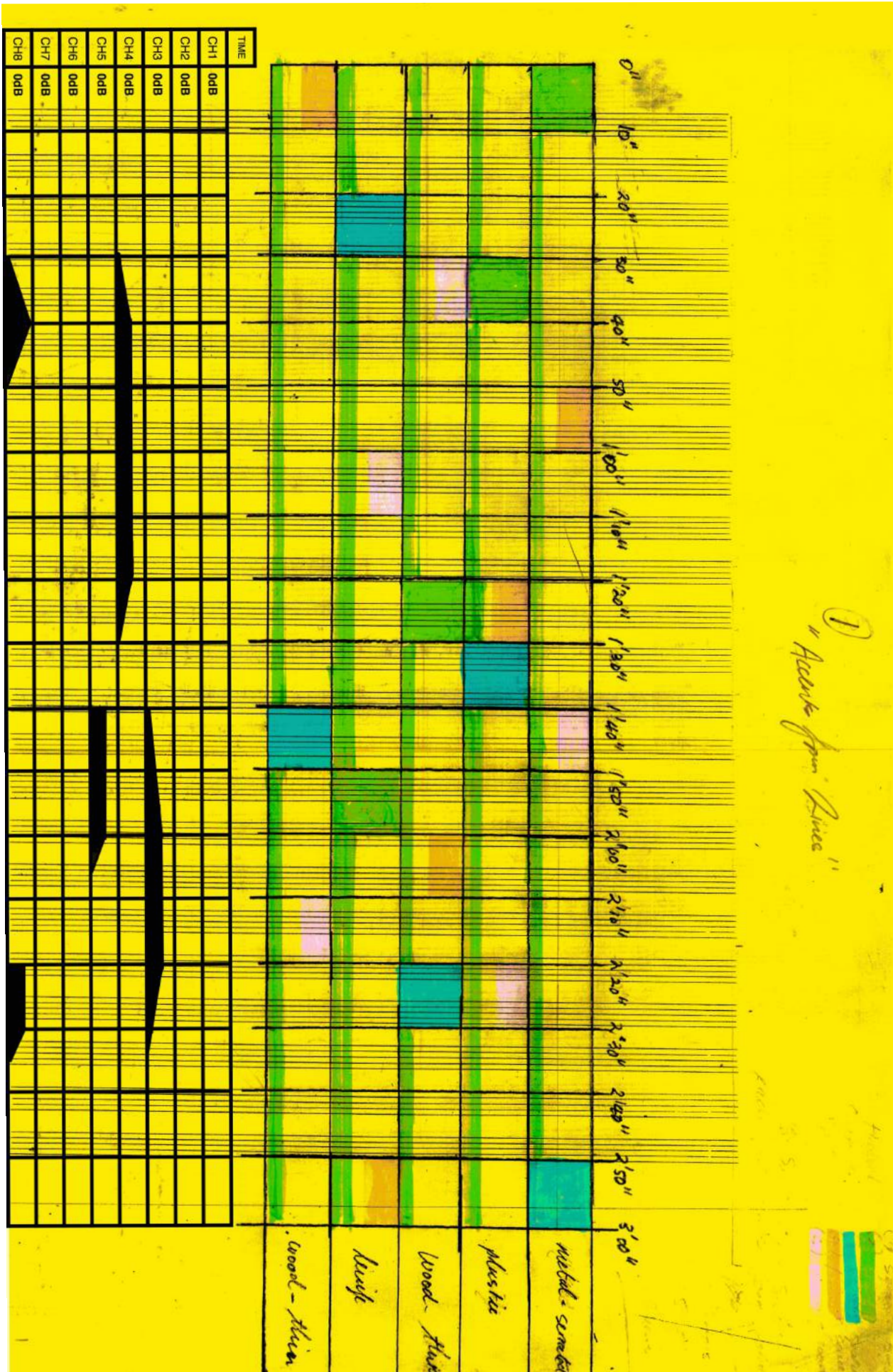
Optional diffusion instructions:

Use the grid below each score page to adjust the dB volume of each channel accordingly. The channel numbers in brackets correspond to the 8-channel speaker configuration as already detailed - again shown below. The borders of each grid block act as lines on a graph would: the bottom line being 0dB, the top line being + 5dB. The range is thus always 0dB to + 5dB or the reverse thereof. The lines in each grid block indicate the scale (+/-) of the diffusion required in dB. A large-space reverb, such as large hall with no pre-delay and up to 4,5 second delay should also be applied if available.

8-channel speaker configuration:

- Main L (1)
- Main R (2)
- Main Centre (3)
- Mid L (4)
- Mid R (5)
- Rear L (6)
- Rear R (7)
- Rear Centre (8)

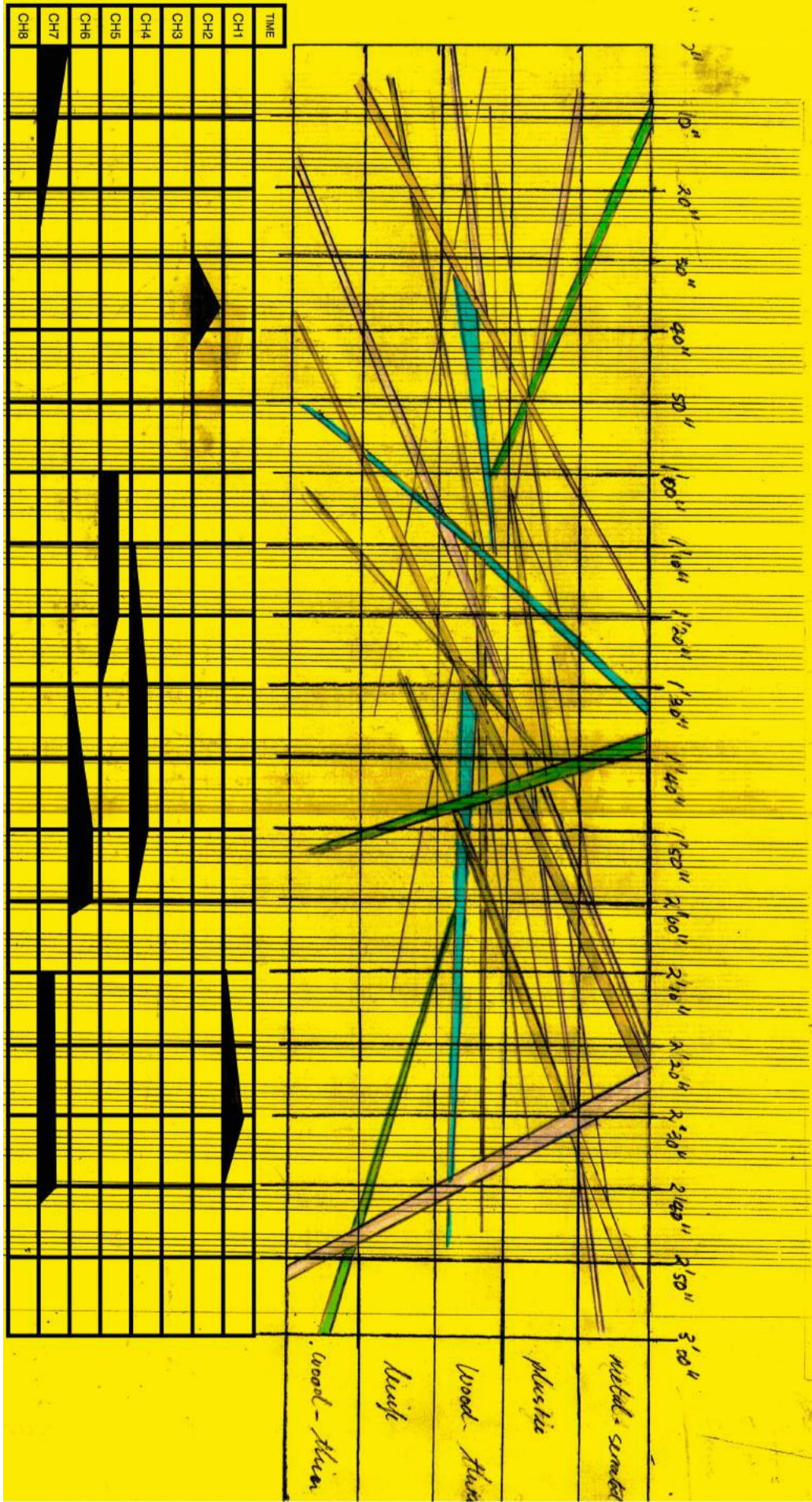
① Accents from Pieces''



TIME	CH1	CH2	CH3	CH4	CH5	CH6	CH7	CH8
0dB								
0dB								
0dB								
0dB								
0dB								
0dB								
0dB								
0dB								
0dB								

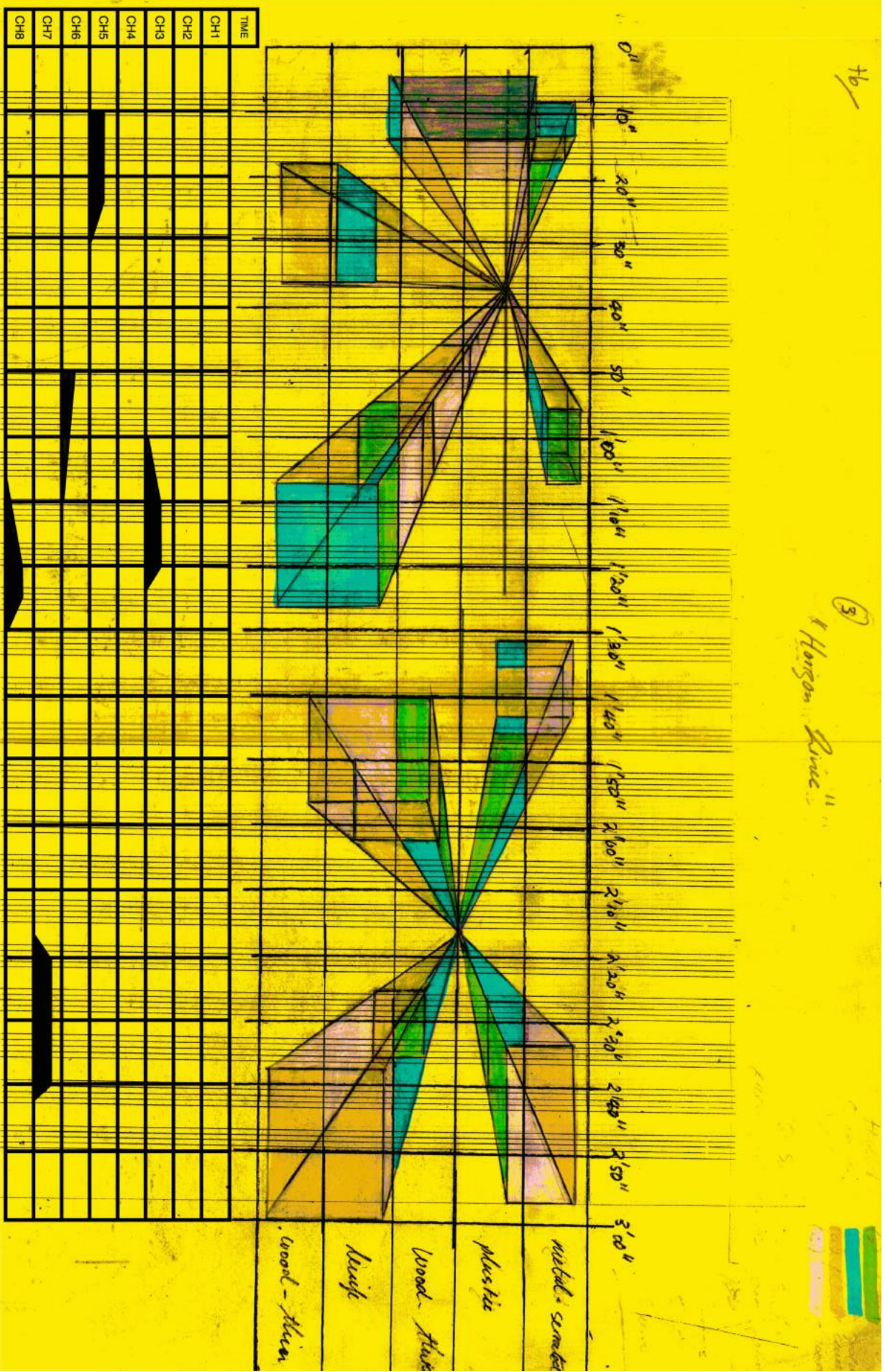
13

② "Louis Bland Jones"



76

③ Horizon Point



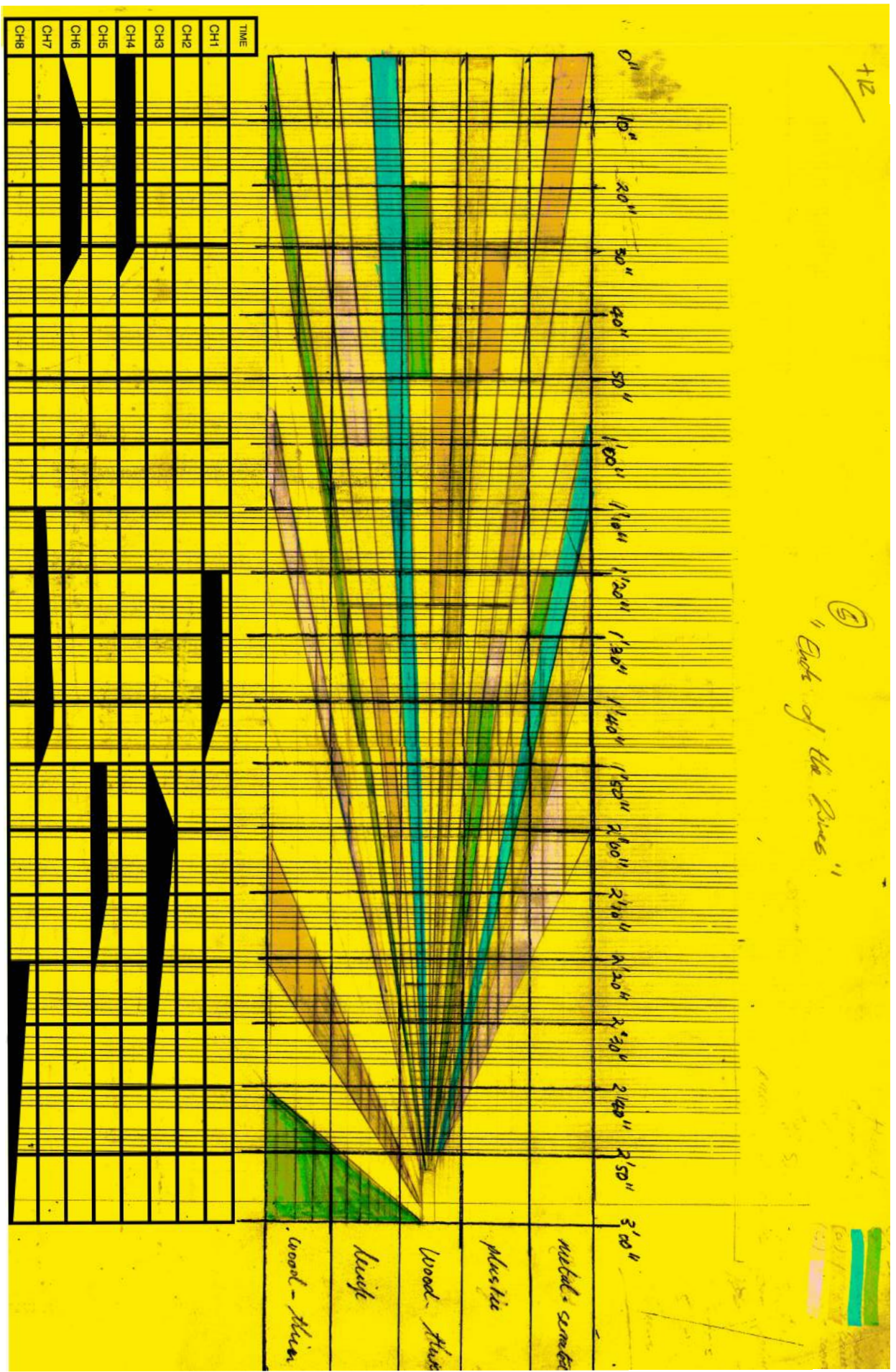
18

④ 4 Spaced Lines



+12

⑤ "Ends of the Pines"



Documentations, Movements and Patterns for small ensemble and audio sample (2014)

Alfred Vorster

Introduction

As I start to define the term documentary composition I have to firstly be clear on what is meant by A) Documentation as a set of documents provided on paper, or online, or on digital or analogue media, such as audio tape or CDs. Examples are user guides, white papers, on-line help and quick-reference guides. It is becoming less common to see paper (hard-copy) documentation. Documentation as a form distributed via websites, software products, and other on-line applications. B) Composition as the process of organized sound. The approach of re-enactment through sound is only one aspect of the process of documentary composition, good examples for possible approaches can be found in the works of R. Murray Schafer (1933-) and Manos Tsangaris (1956-).

The process of re-enactment may seem obvious to incorporate when referring to composition as a form of documentation, but questions the construction of sound and its ability to be transparent when transporting information. Looking closely into the possibilities of what would constitute documentary composition I firstly would have to formulate a protocol.

Firstly: Depending on what is being protocolled through sound one has to look at the functionality of the traditional score, as we know it in its traditional sense. In the late fifties throughout the 60s and 70s composers have gone through great efforts in redefining the score and how it is to be interpreted by the performer. What type of functionality would the score have when referring to documentary composition and which form would it consist out of? The score today being a wide thought form with various established traditions ironically relates greatly to the documentation and its original paper form. However, it is interesting to think of the trans-medial form of the score and which possibilities allow them to be investigated and experimented with; How would a trans-medial score look like? Secondly: Depending on the form of the score, how should a documentary composition be interpreted? This brings me to a crucial part of the investigation as to how important is the interpreter. When speaking from a re-enactment point of view it is plausible to say that the relationship between the score and the interpreter is one of utmost distance a relationship that is "non musical" because the role of the interpreter is not to allow his own emotions and stylistic ideas to interfere with the reproduction of actual facts because the purpose of a documentation is to capture a moment of truth. However, if musicality and self-interpretive methods from a musical standpoint cannot be included then surely there is no need to involve a living human interpreter. Therefore it is interesting to think of the interpreter as a musical actor who tries to capture the truth through sound.

Documentations, Movements and Patterns for small ensemble and audio sample, was written in May of 2014 during a residency at the Zurich University for the arts' trans-disciplinary and transcultural project *Connecting Spaces Hong Kong*. This piece aims to protocol the various highs and lows of human movement patterns at certain locations in Hong Kong where the estimated population was marked at 7'155 Million in 2012. This rich intercultural space with its astonishing sky lines and densely populated areas create the ultimate laboratory for a composer with a very broad understanding of the composition process, but very well aware of the limitations offered by musical parameters such as notation and harmony.

A strong point of focus whilst composing this piece was to focus on the scores strength in transmitting information objectively. Creating a protocolled document with movement patters is tested by combining traditional music notation with external visual elements such as graphic indications of movement as well as maps of the locations investigated. The performer and his/her approach in interpreting the score are placed within a given context that is concentrating on providing correct and valid information. The performer within this context assimilates the possibilities of interpretation through sound and indicated harmonic structures in order to protocol the correct information. The fundamental purpose of this piece is not to merely protocol the way in which people move within a metropolis such as Hong Kong, but to investigate the possibilities and functionality of the composer as documentarian within an intercultural context.

The following score indications give insight into how the score is to be interpreted:

Score Context

As the score aims to document movement through sound, it is important to note that the score itself is a combination of graphic images, indicating the movement of people from points A to B and the surrounding nuances documented within the given context. The performers are provided with:

A) Geographical locations where the movement patters were documented. These images printed into the score serve no other purpose but to create a visual context for the performers.

B) Visual documentations of the movement patterns that serve as graphic notations.

C) Harmonic and sound specific indications that provides the performers with a harmonic context and in certain instances with specific nuances that is to enhance the geographical context of movement.

It is very important that this piece should not be misinterpreted as an improvisation or instant composition. Each graphic notation documents movement through sound, and therefore is completely dependent on the visualization and interpretation of the graph

through the comprehension of the interpreters. The element of chance, although an inevitable element, should NOT become predominant.

Reading the score

Each of the five movements are to be played *attacca*. Movements I, III, IV and V consists each out of four parts, marked A, B, C and D, except for the second movement entitled *North Point Turn*, which has three parts.

The following indications are important:

A) Black point without line: To be played as a sharp accent and without any resonance.

B) Black point with straight line: Loud, sharp accent followed by a sustained sound decreasing in volume, ultimately evolving into a quasi *morendo* effect.

C) Black point with curves: Loud, sharp accent followed by a sustained sound, fluctuating in pitch (microtonal preferred) ultimately evolving into a quasi *morendo* effect.

D) Black point with zik zak pattern: Loud, sharp accent followed by a sustained sound, rapidly fluctuating in pitch (tremolo-like) ultimately evolving into a quasi *morendo* effect.

E) Black point followed by interrupted short lines: Loud, sharp accent followed by a pitch, where the continuum of sound is repeatedly interrupted.

F) Black large zik zak pattern (V Movement): Large sound body with multiple sustained sounds fluctuation in pitch.

G) In some instances the performers is asked to begin with a line moving towards a black point, this should be nothing but the reverse interpretation as mentioned above, thus out of nothing gradually increasing the sound into a loud sharp accent.

Harmonic indications

Each part of every movement is provided with harmonic indications. These harmonic indications is best interpreted as sound beacons, which is to guide the interpreter from one harmonic field into another. In some instances these harmonic indications are intensified by means of added timbre indications.

Time indications

The time indications are marked clearly between 60 seconds or 30 seconds. Performers are advised to keep a clear timer next to them on the music stand in order to keep track of time. As it is indicated in the graphic notation, not all the black points and lines start at the same time. This allows a degree of delay, however should always be interpreted in

a minimal manner and not be superfluous, please avoid at all costs a rubato-accelerando effect.

Instrument specific indications

Piano: Movements I & II requests no preparation of the piano, as from Movements III, IV and V the piano is requested to be prepared. The level of preparation is completely dependent on the performer and his/her interpretation of the musical graph.

Percussion: The percussion is requested to have an extended soundbody –

- *24 Balls varying in nuance.*
- *Tuned wine glasses as indicated in the harmonic indications*
- *Complete set of Tom Toms*
- *Glass bottles (1-3) varying in nuance and pitch*
- *Drilling machine (battery charged preferred) and a piece of wood to drill*

Theatrical indications

The natural theatrical elements existing within the piece reaches a climax in movement V where the performers is coordinated by a prerecorded sound sample that dictates the last 60seconds of the piece. The performers are requested to gradually put down their instruments, walk of the stage in the direction of the audience and exit through the auditorium doors. The sound sample, which is a sound loop recorded at the Sheung Wan MTR station fades away, indicating the end of the piece.

The abridged use of documentary composition

Pergamenum cohibilis

The functionality of musical composition for me is more than mere entertainment. As a composer I find it necessary to question the relevance of the composition process itself and what it can contribute to society, especially in a time period where classical music and even more so contemporary classical music is associated with a higher social hierarchy. The first use of the word composition in a musical sense dates back to the late fourteenth century and refers to the „combination“ of elements. However, derived from the Latin *compositionem* referring to the connection of elements¹, it is the etymological definition of the word that refers to an approach or process that crosses its own borders. For now two questions are raised:

- How can documentary composition be positioned as a trans-disciplinary approach?

¹ <http://www.etymonline.com/index.php?term=composition>

- How could documentary composition be applied as method?

Documentary composition as a trans-disciplinary approach

In order to specify the application of documentary composition, it is important to establish an overall understanding of the greater areas of interaction at work. Defining trans-disciplinarity as an individual discipline results in a limited understanding of the process itself. Basarab Niculescu describes trans-disciplinarity as a component of that which is between the disciplines; with the focus of moving across the various disciplines and ultimately going beyond the disciplines. In other words, trans-disciplinarity is seen from the latter perspective (which is a scientific perspective) as a process or approach with an inquiring motivation to obtain new forms of knowledge. The latter statement functions as a motivation to understand documentary composition not only as form of musical composition but as an approach that resulted out of the paradigmatic shift between one collective into another as I briefly described in chapter three.

The slow metabolic process involved in documentary composition clearly states that what Niculescu conclusively describes as trans-disciplinary, namely: „Is there something between and across the disciplines and beyond all disciplines?“ (Niculescu, 1999, 3)

Documentary composition as an applied method

As expressed in chapter two the various attempts in understanding my approach to musical composition, thus concluding with documentary composition, spurred my interest in asking the question as to how documentary composition could function as an applied method. This answer being hard to find lead me on a journey, which relates to documentary practice. Namely: documenting something for the purpose of what and for whom?

Referring to documentary composition as an implemented method might seem illogical at first, but in comparison to the other fields of documentary aims to do exactly that what is was designed for.

As it became apparent in my first attempt in documentary composition the narrative of social complexity and the „in between“ phase that immigrants often find themselves to be in, when encountering a new culture and having to adapt to often awakens problems such as cultural identity or cultural disposition. Using documentary composition as an applied method to thematize these crucial topics and to present it within a *performative* context, much like Rimini Protokoll² aims to create in their work, the involvement of the audience becomes much more than only passive listeners.

² <http://www.rimini-protokoll.de/website/de/>

60"

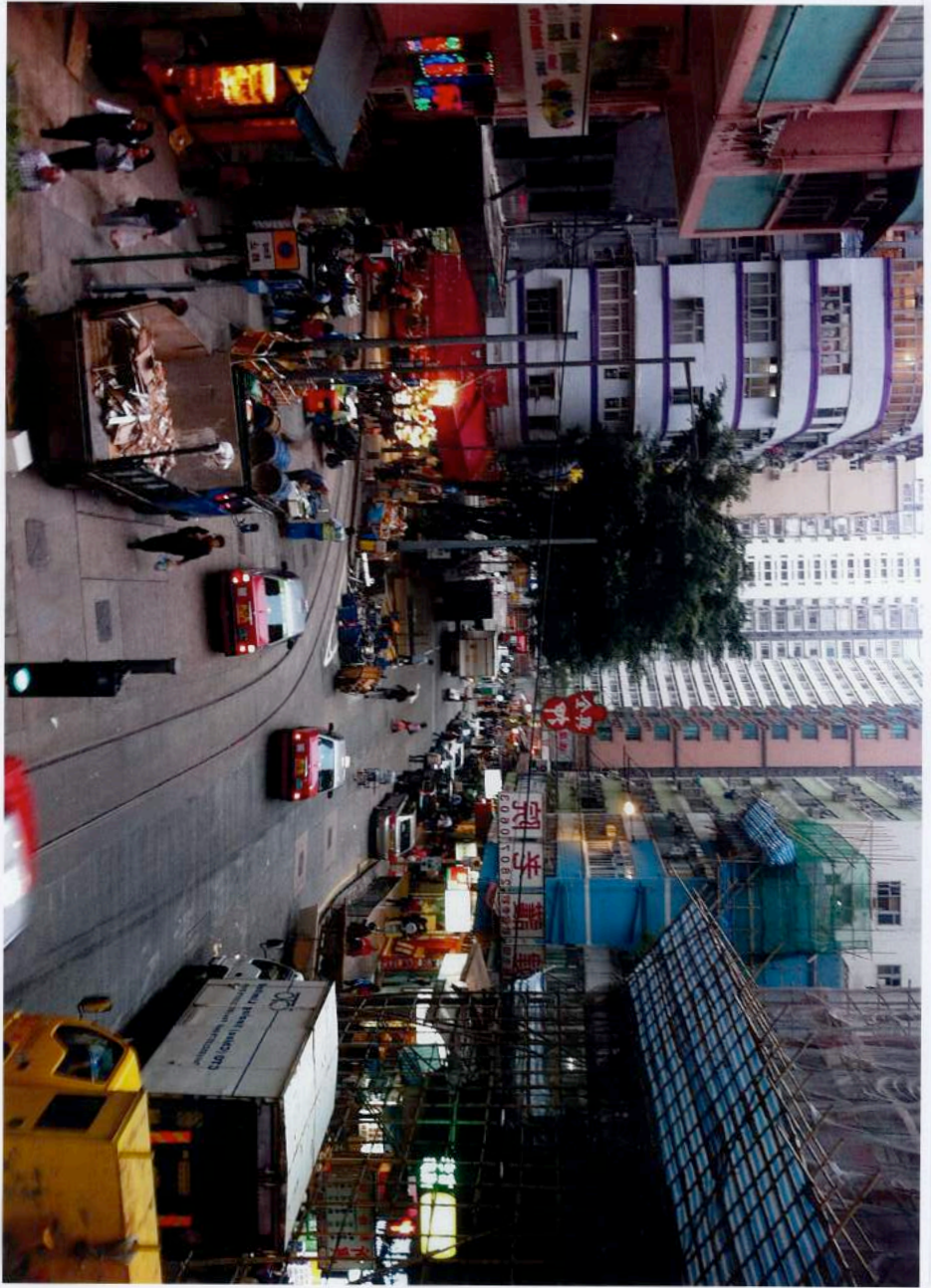
30"

I PEDDER STREET CROSSING



c 30"

II NORTH POINT TURN



A 60"

Perc: Tom Tom's

Violin I
Violin II

B 30"

Violin I
Violin II

Cello
Perc: Tom Tom

C 60"

Perc: Tom Tom's

Cello

CONTRIBUTORS

Jürgen Bräuninger
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Marietjie Pauw

Clare Loveday

Best known for her 'straight' saxophone compositions and interdisciplinary collaborations, Clare Loveday has worked with a number of award-winning artists including Gerhard Marx and Nandipha Mntambo. She has received numerous awards, grants and commissions from organisations such as the Mellon Foundation, SAMRO and performers such as Jill Richards, Duo Montagnard and Ensemble Reconsil Vienna. She has had works performed throughout South Africa and in Australia, Europe, England and the US, including at the ISCM World New Music Days and Festival d'Automne à Paris.

Clare lectured music theory and composition for many years at Wits University and was awarded a Doctorate of Music in 2009.

For more information, see www.clareloveday.co.za

Miles Warrington

Miles's main interest area lies in the field of electroacoustic art-music composition, research and performance. He is passionate about technology that explores the interface between humans and computers in the music domain. He has a keen interest in analysis theory of compositional practice in electroacoustic music and is inspired by the fields of both cognitive and neuro-musicology where they intersect with composition. His goal is to establish a gestural heuristics division at a tertiary institution in South Africa that focuses on experimental composition as an integral part of theoretical research. The latter formed the focus of his doctoral undertakings. His planned future work includes extensive artistic projects that involve, explore and develop technologies with African traditional musical instruments and practice, as well as the dissemination and performance of electroacoustic art-music in general. His works have been performed all over South Africa, as well as in international festivals and concerts.

Miles holds a B.MUS (composition) and M.MUS (composition) from the University of Kwa Zulu-Natal, Durban, where he studied with Prof. Jürgen Bräuninger. He completed a D.MUS (composition) from the University of Cape Town, under the guidance of Theo Herbst, which was awarded in 2016. He has just begun a post-doctoral research fellowship at UCT.

Alfred Vorster

Born in Bloemfontein, South Africa in 1983, Alfred Vorster was drawn to music from a very early age. With no immediate exposure to music, it was clear from an early age that music was to become the center of his life. Irrespective of the fact that in later years he went on

to study piano and oboe at a very high standard, it was composition that served as the cornerstone for his musical expression.

After studying music as an undergraduate in South Africa, the artistic, social and political controversies and restrictions that confronted him, served as the impetus to relocate in Europe. Since 2007 Vorster, has been established in Zürich, Switzerland.

In 2010, Vorster completed a Bachelor of Arts degree from the Zürich University for the Arts with distinction. It is here that he developed and established himself as a composer, residing currently in the definitive stages of a post-graduate degree in composition.

Due to the unique nature of his abridged relationship with both Europe and South Africa, enabled him to engage with some of the best musicians from both worlds, gaining extensive musical insight and tutelage from artists, including: Louise Pellerin, Silvia Näsborn-Thellung, Omar Zoboli, Albie van Schalkwyk and Petrus Krige.

Vorster's work has been influenced and furthered by some of the most prestigious contemporary composers alive, studying with Bruno Karrer, Isabel Mundry and Daniel Glaus also allowed him to attend workshops and colloquia with international acclaimed composers and philosophers such as: Helmuth Lachenmann, Beat Furrer, Manos Tsangaris, Dieter Mersch and Andreas Dörschl.

Integrating musical and theatrical discourse between the given and that what we perceive as being contemporary, is one way to describe Vorster's composition style. His work often focuses on describing previous and current positions and dispositions within society, often relating to controversial issues such as religion, the human state at a certain point in time and social complexity. The structural and emotional vehemence of his compositions find its coherence not within pure vertical and horizontal relations, but rather within the depth of these related structures.

