



INTER ARTS  
CENTER



MALMÖ ACADEMY OF MUSIC  
Lund University

## **Interference #7**

### **A Laboratory for Artistic Research**

**Start:** November 20

**End:** November 23

**Rooms:** Red, Black and VR/Sound Lab

Installations, Film Screenings, Performances and Presentations addressing instrument-body relations in musical performance

**Juliana Hodkinson & Scenatet / Tellef Kvifte / Markus Tullberg / Kerstin Frödin / Åsa Unander-Scharin / Katt Hernandez / Nguyen Thanh Thuy / Stefan Östersjö / Halla Steinunn Stefansdottir / Yann Coppier / Zoe Efstathiou & Egil Kalman / Catherine Laws / Francisca Skoogh / Kent Olofsson / Jörgen Dahlqvist**

Interference #7, which is organized by the Malmö Academy of Music, is a laboratory for artistic research. The aim of Interference #7 is to create a discourse within music research, drawn from performative and material perspectives on musical creativity. This edition has a focus on the relation between a performer's body and an instrument, widely understood. The atmosphere is that of sharing and joint exploration. While there are several screenings of artistic works and a series of concert performances, the central component in the program are the lab sessions, in which a discourse is created around artistic practices. Interference #7 invites a wider audience to take part when artists share works in progress, installations, performances, and engage in critical discussion.

# Programme

## Tuesday, November 20

### ENTRANCE

Adam Hogan: *Strandlines: a conversation with the composer*, 2018 (video on loop)

### VR/SOUND LAB

16:00-22:00 Nguyen Thanh Thuy/Marie Fahlin: *Vodou vibrations of memories in translation and broken bows balancing on plateaus scratching the surface of the raft while drifting away*, 2018 (four channel video installation)

### RED ROOM

19:30

Kerstin Frödin & Åsa Unander-Scharin: *Fragmente*, (solo choreography and music)  
Stefan Östersjö & Katt Hernandez: improvisation

### BLACK ROOM

20:00 Richard Karpen: *Strandlines*, 2007/2018 (screening)

### RED ROOM

20:30 Morteza Kasravi & Marianna Minasova: *Vernier: The Act of Composition and Decomposition of Rhythm*, 2018

## Wednesday, November 21

### RED ROOM (lab sessions)

10:00-12:00 Kerstin Frödin, Åsa Unander-Scharin & Nguyen Thanh Thuy

12:00-14:00 Lunch

14:00-16:00 Stefan Östersjö & Katt Hernandez

### RED ROOM (Performances)

19:30

Luong Hue Trinh: *Departure of a Leaf*, 2018 for violin and tape

Halla Steinunn Stefánsdóttir: *Kairos*, 2018 for violin, voice and electronics

Ole Lützow-Holm: *Traces of Oblivion*, 2010/2018, for alto guitar, two violins and electronics

Performers:

Stefan Östersjö, alto guitar

Halla Steinunn Stefansdottir, baroque violin

Katt Hernandez, violin

## **BLACK ROOM**

Screening

20:30

Juliana Hodkinson / Michael Madsen / Scenatet: *Angel View Movie*, 2014/2018

Juliana Hodkinson: *where the wind blows*, 2009

Ed Jessen/Catherine Laws: *Chambre 119*, 2009

## **VR/SOUND LAB**

10:00-22:00 Nguyen Thanh Thuy & Marie Fahlin: *Vodou vibrations of memories in translation and broken bows balancing on plateaus scratching the surface of the raft while drifting away*, four channel video installation (2018)

## **Thursday, November 22**

### **RED ROOM (lab sessions)**

10:00-12:00 Tellef Kvifte & Markus Tullberg

12:00-14:00 Lunch

14:00-17:30 Zoe Efstathiou, Halla Stefansdottir & Yann Coppier

## **BLACK ROOM**

10:00-22:00 Screening (on loop)

Richard Karpen/Adam Hogan: *Strandlines*, 2007/2018

Juliana Hodkinson / Michael Madsen / Scenatet: *Angel View Movie*, 2014/2018

Juliana Hodkinson: *where the wind blows*, 2009

Ed Jessen & Catherine Laws: *Chambre 119*, 2009

Roger Marsh/Catherine/ Laws/Minyung Im *Touch and Go*, 2014/2018

## **VR/SOUND LAB**

10:00-22:00 Nguyen Thanh Thuy & Marie Fahlin: *Vodou vibrations of memories in translation and broken bows balancing on plateaus scratching the surface of the raft while drifting away*, four channel video installation, 2018

## **Friday, November 23**

### **RED ROOM (lab sessions)**

10:00-12:00 Catherine Laws & Francisca Skoogh

12:00-13:30 Lunch

## **BLACK ROOM**

10:00-14:00 Screening (on loop)

Richard Karpen/Adam Hogan: *Strandlines*, 2007/2018

Juliana Hodkinson / Michael Madsen / Scenatet: *Angel View Movie*, 2014/2018

Juliana Hodkinson: *where the wind blows*, 2009

Ed Jessen/Catherine Laws: *Chambre 119*, 2009

Roger Marsh / Catherine/ Laws / Minyung Im: *Touch and Go*, 2014/2018

## **VR/SOUND LAB**

10:00-14:00 Nguyen Thanh Thuy/Marie Fahlin: *Vodou vibrations of memories in translation and broken bows balancing on plateaus scratching the surface of the raft while drifting away*, four channel video installation, 2018

## **RED ROOM**

**24/11 12:00**

### **Play always as if in the presence of a master**

Music: Kent Olofsson & Francisca Skoogh. Video and light design: Jörgen Dahlqvist. This performance is an exploration of a classical performer's relation to dead masters. Building on fragments and citations from Robert Schumann, the piece takes his philosophy of art as point of departure. How can we relate to the creation of new music and new interpretations if we are to follow Schumann's advice to always play as if in the presence of a master? And what does this do to the quality of a musician's performance on stage?

## **Malmö Academy of Music, Lilla Salen**

**24/11 19:30**

### **Player Piano**

Player Piano is an interdisciplinary performance created as part of the research project 'Performance, Subjectivity and Experimentation', led by Catherine Laws, at the University of York and the Orpheus Research Centre in Music, Ghent. The performance is a collaboration between Catherine (as the performer), composers Edward Jessen, Annea Lockwood, Roger Marsh and Paul Whitty, theatre maker Teresa Brayshaw and film maker Wendy Kirkup, with Hannah Butterfield as an additional performer. The project explores the complex make-up of the performing self: the apparently individual self as a site of multiple, distributed subjectivity. The performance playfully explores different the performer's creative personae, the relationship to the piano and its history, and the embodied sense of self at the instrument.

*A woman arrives with a piano.*

*She plays. Plays this piano. Plays with it.*

*Plays versions of herself through it*

*But she also has company. Other voices.*

*Composers; teachers; the ghosts of other pianists.*

*Memories of other pianos: big shiny grands and clapped out old uprights.*

*Others hers, with younger hands, looser shoulders, a lighter, more flexible body.*

**Malmö Academy of Music, The Rosenberg Hall**

**25/11 15:00**

**Wiki-Piano.net**

Zubin Kanga performs newly commissioned works for piano and multimedia, drawing from a range of inspirations including internet culture, film, TV, video art and sci-fi culture.

Alexander Schubert's WIKI-PIANO.NET is constantly recomposed by the internet community. Scott McLaughlin uses modified e-bows and magnetic resonators to create strange otherworldly sounds. Claudia Molitor uses video of her own hands to create a gestural dialogue with the pianist. And Christopher Fox creates a dialogue between the onstage pianist and their onscreen doppelganger in a work exploring adaptation, translation and transformation.

## Abstracts and Programme notes

### ***Vodou vibrations sounds of memories of fields and burdens living in translations and broken bows balancing on plateaus while speaking to one self and scratching the surface of the raft while drifting away***

Concept and choreography by Marie Fahlin

Music and perform by Nguyễn Thanh Thủy

Video Jörgen Dahlqvist and Marie Fahlin

*As subject, the body is referred not onto itself, but onto the world's possibilities. [...] The three contradictory modalities of feminine bodily existence-ambiguous transcendence, inhibited intentionality, and discontinuous unity-have their root, however, in the fact that for feminine existence the body frequently is both subject and object for itself at the same time and in reference to the same act. Feminine bodily existence is frequently not a pure presence to the world because it is referred onto itself as well as onto possibilities in the world. (Young, 1980, p. 148)*

This is a choreographed piece for solo performer, a site-specific project, which displays many layers of music, movement, video, photos, and costume. This piece is the result of a collaboration between Nguyễn Thanh Thủy and the choreographer Marie Fahlin in 2014. This piece is a continuation of Nguyễn's research on how gendered identity is negotiated and embodied, and how her experimental musical practice might challenge this cultural embodiment.

The process of making Vodou Vibrations could perhaps constitute an example of how conceptually driven performance art and choreography, "can consciously engage in a physical training that seeks to resist oppressive ideologies concerning women and their body in performance, effectively challenging the terms of their own representation" (Cooper Albright). The artistic method aimed at the creation of an active resistance to Nguyễn's habitus as a female performer in traditional Vietnamese music, and to engage her body in a choreography which deforms the modalities of "feminine existence", Vodou Vibrations becomes a critique of the traditional musical culture in her home country.

This video exhibition was made from the video - filmed and edited by Maria Norrman - of the premiere in 2014 at Inter Arts Center, Malmö. For more information about the piece <https://www.researchcatalogue.net/view/55919/461871>

### **Fragmente - 14 interactions between dance and music**

Music by Makoto Shinohara performed by Kerstin Frödin, musician and Åsa

Unander-Scharin, dancer and choreographer

Our research aims to outline and elaborate in-depth ways of working with the interaction between music and dance. Our study includes collaborative practical elaborations, public performances, video documentation analysed using jointly stimulated recall. The outcome of our work with *Fragmente* will provide knowledge for an upcoming project aimed at exploring and experimenting with additional interaction concepts in our interpretation of Madeleine Isaksson's *Les sept vallées* (2006).

Makoto Shinohara's (b.1931) composition *Fragmente* (1968) for solo recorder is grounded in Western avant-garde art music and is, despite being an acoustic work, strongly influenced by electronic music. Extended techniques constitute a central component, and the tenor recorder is used for a wide range of expressions, from aggressive sound explosions to subtle and fragile glissandi. In order to interact with the different techniques and tonal idioms of Shinohara's music, we have created 14 choreographic fragments inspired by robotics and digital music instruments, where body, movement and sound can be separated, de-composed, re-combined and merged by means of different techniques. In *Fragmente* counterpoint has emerged as a key concept of our interaction.

When working out the interaction, it has been helpful to think of the music and dance material as gestural objects. In the analysis, we use Schaeffer's 'objects sonores' (1966/2017) and Godøy's concept of 'gestural sonorous objects' (2006) with the addition of 'gestural visual objects'. As performers, we have found that we coordinate gestures that can't be seen or heard in the video documentation. To reach the layer of in-depth interaction we need to consider how, our gestures start already inside the body, before they become visual and/or sonorous.

Godøy, R. (2006). Gestural-Sonorous Objects: Embodied extensions of Schaeffer's conceptual apparatus. *Organised Sound*, 11 (2), 149-157.  
Cambridge University Press

Schaeffer, P., North, C., & Dack, J. (2017). *Treatise on Musical Objects: An Essay across Disciplines*. Oakland, California: University of California Press. Retrieved from <http://www.jstor.org/stable/10.1525/j.ctt1qv5pqb>

## **Strandlines**

Richard Karpen/Adam Hogan 2007/2018

*Strandlines* is a large-scale piece for 6-string guitar and computer, created in 2006 and 2007 through an extensive collaborative process, involving Richard Karpen and the guitarist Stefan Östersjö. There is no musical score for *Strandlines*. Instead, the composition is defined through its performed materials and a shared understanding for how these are developed in interaction with the live processing, programmed in *Supercollider*. This is how Karpen describes the working process:

While this kind of experientially developed music has existed in many cultures, I am equally interested in developing the role of the composer/author. I'm drawn to the kinds of techniques that film director Mike Leigh uses for character and plot development in his films. Leigh works with his actors to create their characters through an organic and rigorous series of directed improvisation and reiteration until the actors fully embody their characters, their utterances, and the relationships between all of the interacting characters and situations within the environment of the work. Through this process the film becomes its own screenplay. In the case of my own explorations in this mode of composing, the music is itself the score.

*Strandlines* also explores the extension of instrument and performer through live computer enhancement and processing. It is a work not so much for guitar as for guitarist, the merging of person and instrument. In the case of *Strandlines*, Stefan Östersjö's integral role in the development of guitar material seems more about who he is as a performing artist than about the guitar.

But what kind of work is *Strandlines*? The greater form is firmly fixed, but the individual details vary according to the different characteristics that define each section of the piece. This is a type of work that bears similarities to music in many extra-European traditions. Turning to Roland Barthes one may say that it is "a music that is not abstract or inward, but that is endowed, if one may put it like that, with a tangible intelligibility, with the intelligible as tangible". However, while the identity of *Strandlines* may be similar to other complex, non-notated forms of music, such as an Indian raga, its stringent form and the overall sound of the work is coherent with the earlier compositions in Karpen's output, thereby combining a performative identity with the structural complexity of contemporary western traditions.

The documentary which is screened in the entrance was created by the American filmmaker Adam Hogan, and was commissioned for a forthcoming DVD published by the Orpheus Institute, as part of a book project by Stefan Östersjö concerned with musician's listening.

## **Vernier: The Act of Composition and Decomposition of Rhythm**

Morteza Kasravi and Marianna Minasova

Vernier is an Improvisational piece for a performer controlling a minimalistic stochastic generative music software and a contemporary dancer in six stages. It is only and purely form, lacks any kind of narrative, and tries to seek root from and stay as near as possible to the most fundamental definition of music: Rhythm.

Vernier is an act to study rhythm, by building, mixing, and muddling simplest fractions of music which we call the composition and simultaneously comprehending, appreciating, and feeling them in a decomposition phase.

The music half of this piece starts from extreme simple building blocks of music, and continues, firstly by combining these simple motifs and secondly by alternating them towards a mere rhythmically complex piece of music. From here on, we would enter the decomposition phase where the dancer would grasp this complexity and slide a filtering window on top of it and output, at any point in time, one of those simple rhythms. This is the reason that this is not a musical piece accompanied by a dancer or vice versa, but a whole structure, realized by two performers: a musician and a dancer.

### **Instrumentation**

The music is improvised on top of a self-made stochastic generative software. The music is structured upon live coding. That means that the procedure in which the music should be created should be coded as series of commands at the performance. Though the main infrastructure is built prior to the performance and only changed according to the artist's appeals. The reason why live coding was picked to play an acoustic instrument instead of playing the instrument, is firstly the complexity of the rhythm of the piece and secondly the stochasticity of the melody which make it impossible for one (or multiple) human performer to play.

### **Dance**

Dancing part of the performance would mostly be defined as a contemporary dance. It is a non-narrative, disordered, with unpredictable changes in rhythm, speed, and direction, with lots of suspensions. The dance here because of its independent role, experiments broader aspects of theatrical performance, as it is constantly bringing out new findings from the music half. Clothing has been chosen a neutral one to be consistent with the whole philosophy of dissonance which flows on the surface.

## **Musical Instrument User Interfaces: the Digital Background of the Analog Revolution**

Tellef Kvifte

In this presentation, examples from the development of new user interfaces on free reed instruments and woodwinds in the 19th century are used as a starting point for discussing user interfaces as part of a wider technological, aesthetic and cultural context. The concepts of analog/digital are used to characterize not only the underlying technology, but also aspects of musical parameters and user interfaces, like “discrete” (scale steps; keys) and “continuously variable” (glissandi/vibrato; slides/sliders).

The free reed instruments – the most common of these being the harmonica, accordion and harmonium – were developed with a large number of different user interfaces. Many of these are now obsolete, but many are still surviving. In my lecture I will argue that the control of digital pitch-classes (scale steps) is a central focus in many of these instruments, and also in other instruments developed in this time period and onwards.

It is further argued that there has been a development from a digital pitch-class-oriented culture to a preoccupation with control of analog musical qualities – especially timbre – in the last part of the 20th century. This has been in parallel to changes in the dominating media and technologies for production and distribution of music, and, obviously, in instrument and user interface design.

Thus, musical instrument interfaces, aesthetic preferences, and dominating production technologies can be seen as a system of mutually dependent elements in this development from digital to analog.

### **Exploring the affordances of a 19<sup>th</sup> century flute**

Markus Tullberg

This project departs from my Licentiate thesis (Tullberg, 2018) in which I investigated the affordances of the simple-system flute. In that study, I interviewed six flute players working within different genres and traditions. Through the analysis, a variation of different approaches towards the simple system flute emerged. These approaches were discussed through the theoretical concepts of affordances and effectivities.

The present project takes some of these results, applying them to the musical investigation of a 19<sup>th</sup> century simple-system flute made by the Landskrona-based instrument maker Iacob Valentin Wahl (1801-1887). In this autoethnographical study I strive to catch the spatiomotor dimension of the process of adapting to a new instrument, and how this impacts the shape of the music being played.

**Kairos** (2018) for violin, voice and electronics  
*Sonic weaving. Past shot through the present.*  
Halla Steinunn Stefánsdóttir

Material/Performers in tape part: Halla Lovísa Loftsdóttir, voice\*, Nguyễn Thanh Thủy, đàn tranh, Halla Steinunn Stefánsdóttir, field recording, violin.

\*Special thanks to The Ísmús web and The Árni Magnússon Institute for Icelandic Studies for clearing the rights for Hallfreður Örn Eiríksson's recording of the composer's great-grandmother, poet Halla Lovísa Loftsdóttir. The vocal fragment is an oral tradition sung to Hallgrímur Pétursson's Passion Hymns.

**Departure of a Leaf** (2018) for Violin and Tape.  
Luong Hue Trinh

"Departure of a Leaf" is written for the violinist Halla Steinunn Stefánsdóttir. Its inspiration comes from the Icelandic folk song "Móðir mín í kví, kví" whose tale and sonic material fascinated me. Another layer is the musician's vocal line, which draws on both the Icelandic and Vietnamese languages.

### **Traces of Oblivion**

Ole Lützow-Holm and Stefan Östersjö

Traces of Oblivion for 11-stringed alto guitar materializes as a kaleidoscopic, incomplete outcome of extensive dialogues with the guitarist and researcher Stefan Östersjö. Through practical as well as conceptual elaborations we explored endless procedures inspired by the instrument's characteristics with regard to timbre and architectural design. Gradually, two particular aspects came to play a significant role: On the one hand a construction feature of the alto guitar with five scale-tuned strings in the bass followed by six chord strings (simultaneously proposing, as it were, historical resonance and unbiased experimentation) and, on the other, a scordatura whose micro-tonal deviations constitute the acoustic habitat of the music. The core organizing principle is made up of carefully chiseled gestures, some of which are recorded sound files layered in loops and activated in the course of the performance as an archive – memory and oscillation at the same time. Moving through transient, winding passages and circular patterns, it is as if Traces of Oblivion evoked images related to a sense of loss.

The aim of this performance is to explore the agency of instrument and score, through the addition of two violins in two scored materials in the piece.

## **Angel View Movie, 2018**

Composed by: Juliana Hodkinson (2014)

Created by: Michael Madsen

After having performed *Angel View* (2014) live three times SCENATET and Juliana Hodkinson started a collaboration with Danish filmmaker Michael Madsen to develop and transform *Angel View* – the underlying score and live concert – into a cinematic work. With its plethora of urban sound and musical fragments, *Angel View Movie* fuses speechless radio, cinematic soundtrack and instrumental theater – and it is exactly the theatrical and cinematic aspects of the original form, which makes up the core of the cinematic production.

*With support from DJBFA and Koda's Cultural Funds, the Danish Conductors Association, the Danish Composer's Society and the Danish Arts Foundation.*

## **Mapping the Impossible: Incongruent Transposition as Psycho-Sonic Cartography**

Katt Hernandez

Real world sounds are unusual teachers in that they are defenseless and unforgiving; they cannot respond, and they offer no musical conventions to fall back upon. Even the powerful locomotive, with its wealth of classic field recordings and musical references, cannot play back with a musician trying to join its music. Thus this method offer new information for players of acoustic instruments. Transposition of non-musical sources, especially field recordings and incongruent real world sounds from a variety of environments is part of my practice rooted in both improvised music and electroacoustic composition.

This method can be applied in musical practices ranging from the entirely spontaneous to the carefully composed, impossibly transposing sound in parks, industrial basements, on shipping docks, by roadways, on street corners, under bridges onto the violin. Or one might procure recordings of real world sounds, and make the impossible attempt to transpose them. It offers questions about the differences between imitation and allegory, and helps the player to explore the territory between the concrete and the imagined, affording opportunities to experience the interplay between the source and the artifacts or extrapolations that come from the impossible attempt to “play” it.

The situationist practice of *dérive*, or “drifting”, through a given environment finds sonic expression in this method. Thus, real world transposition is an act of psychogeography, teaching not only new ways of approaching listening or playing instruments, but also new ways of interacting with space. Indeed, psychogeography as a sonic practice, as with the method of the Sound Walk, as developed by R. Murray Schafer.

It is precisely in the impossibility of this pursuit that its greatest value lies. Where a sound cannot be imitated, allegories and symbols must be fashioned for it instead, and it is in this process that one finds one's own voice. We map the environment onto instruments, and spin forth ephemeral ghosts of the places we play back into the world.

### **Athroa**

Zoe Efstathiou & Egil Kalman

The duo (Zoe Efstathiou prepared piano, electronics - Egil Kalman modular synthesizer) explores the materiality of sound by sculpting sound objects which are dynamically changing through interaction and improvisation. Athroa is a composition that combines an improvised electroacoustic performance with a light installation. In this composition, space, rather than time, is the basis of formal organisation, and the experience of the music will be embodied in the process of navigating through space and observing objects from different vantage points. The music is in counterpoint with a light installation which interacts with the sounds and musical textures in non-obvious (non-rhythmical) ways. It is not following or describing the music and is not narrative to the music. The lights are rather used as a musical instrument, reacting to or bringing forth nuances and sonic details and highlighting non-obvious sonic attributes, engaging in a dialogue with the duo's timbral improvisations.

The work is fully supported by Konstnärnsnämndens project grant for 2018.

### **Kairos – or of sonic weaving**

Halla Steinunn Stefansdóttir

My presentation connects to my composition *Kairos* (2017-18). Originally instigated as an electronic stereo work *Kairos* was this year developed into a composition for quadrophonic electronics and amplified violin and voice.

The work is based on a fragment from a recording of my great-grandmother, Icelandic poet and housewife Halla Lovísa Loftsdóttir's (1886-1975) singing. In the compositional process it came to encompass my performance as well as the improvisation of Nguyen Thanh Thuy on dan tranh. At the premiere of the quadrophonic version with violin it was included in the solo show He(a)r, which at the present moment includes my own compositions and those of Mirjam Tally (EE) and Luong Hue Trinh (VE).

In the presentation I aim to unpack *Kairos*'s compositional process as well as curatorial strategies, which link to my research project's ecological trajectory, but also its socio-political backdrop.

## **Yann Coppier**

*Who is speaking?*

The goal of this artistic research project is to create a topology of sounds linked to dramaturgy, based on observation and imagination through practice-based investigation. Making extensive use of the absurd (that which cannot be heard or is contradictory to reason) as a way of pinpointing the new potential of sounds, it will help to develop innovation through meaning as a replacement for innovation through technology only.

Yann Coppier is in the middle of an extensive research residency at IAC during *Interference #7* where he is exploring the secret life of loudspeakers through among other things a sound performance led by loudspeakers themselves, with a goal to experiment and experience absurd sounds in the form of music, installations, abstractions or physical demonstrations.

Yann Coppier is a French sound artist living and working in Copenhagen. He is specialised in studio and field recording, sound design, composition for stage art and films, synthesis and live performances with various instruments. Currently he's head of the Sound line at Den Danske Scenekunstscole, and has been since 2016 working on an ambitious artistic research project called "Poetics of Sound and Sonic Dramaturgy". There he's developing forms of musical innovation through meaning, as a replacement for innovation through technology – using the absurd as a working tool in the ways we approach sounds.

### **'Player Piano': agency in collaborative performance making.**

Catherine Laws

This presentation is concerned with the relationship between composers, performers and instruments, and the complex ways in which these creative agencies feed into performance, creating forms of musical identity. Matters of collaboration have been subjected to increasing levels of scrutiny in recent years, and in the musical context this has led to a number of useful studies of the ways in which composers and performers work together. Nevertheless, I will argue that despite some significant exceptions, more attention is generally still paid to composers than the creative contribution of performers. Additionally, the material agency of the instrument deserves greater consideration: beyond the notion of 'instrumentality', the 'thing power' of the instrument (to appropriate Jane Bennett's term), as physical object, sound source and cultural agent, often plays a significant role in the development of new musical materials through collaborative processes of making; more so than is generally acknowledged.

This presentation will concentrate on aspects of a recent large scale multimedia performance project, 'Player Piano', devised and performed myself but developed in collaboration with four composers, a theatre maker and a film-maker. The focus is on two of the collaborations, with composers Roger Marsh and Paul Whitty, which

operated in strikingly different ways despite the similarity of the brief, the working relationships and the commonality of overall context. Exploring the creative processes at work here helps to expose some of the very different ways in which the distributed, collaborative and resistant relationships between performer, composer and instrumental context contribute to the production of a musical subject-in-process.

## **Touch and Go**

Roger Marsh/Minyung Im

Touch and Go is a composition for piano by Roger Marsh, developed in collaboration with pianist Catherine Laws in 2014, who performs it here.

Film: Minyung Im

Sound: Lynette Quek.

Marsh composed the notes and prefaced the score with a brief scenario that opens: 'An impossible idea. The performer has never seen a piano before. She sits down at the instrument without fear but with a degree of curiosity. She explores the instrument with thoughtful curiosity....' In developing the piece for performance, Laws explored the physical relationship to the instrument, focusing on the gestures necessary to perform the piece and playing around with them: interrupting and freezing them, exaggerating and extending, generating an additional, semi-choreographed aspect to the piece.

The film, made by Minyung Im in 2018, with sound by Lynette Quek, takes all this further, using the camera eye to scrutinise the interaction of sound and gesture, the relationship between pianist and piano.