

Creative Performer Agency in the Collaborative Compositional Process

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Declarations

This dissertation is the result of my own work and includes nothing which is the outcome of work done in collaboration except as declared in the Preface and specified in the text.

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Abstract

The early-twentieth-century culture in western art music of idolizing the composer as the autonomous creative genius has been challenged by recent developments across musicology and creativity research literature. The composer's music is now regarded as the product of a collaborative network, influenced by all who come into contact with it—first and foremost the performer. Yet, the nature of the performer's creative impact on the compositional process remains under-explored.

This thesis is centred on a qualitative artistic research project, designed to identify and critically evaluate the prospective extent and scope of creative performer agency; it aims to ascertain how a typical lack of familiarity with the instrument may affect the composer's creative practice, and to reveal key factors that shape the nature and the consequences of composer-performer interaction and collaboration. It proceeds by commissioning new works for guitar from a range of composers for different performers, and by documenting and analysing the processes of collaboration that result.

This research agenda challenges the perception of distinct creative roles that remains resilient in present-day cultural understandings and discourse. The findings are intended to broaden understanding of contemporary collaborative practices in the compositional process for the guitar and generalize to the guitar repertoire of the long twentieth century, during which the majority of substantial works were composed in collaboration. The thesis also contributes to a developing and generalizable framework of practice-led research literature that analyses music-making by recognizing the multiple loci and their interactions that underpin all aspects of the creative processes.

Chapter 1 discusses the establishment of the creative hegemony of the composer and its opposing currents across disciplines from the late romantic period to the late twentieth century. Chapter 2 comprises an indicative chronology of select collaborations in the long twentieth-century guitar repertoire and an overview of relevant practice-led research projects in performance studies. Ethnographic methodologies are reviewed in Chapter 3 and the fieldwork commissions are analysed in Chapters 4 and 5. Finally, Chapter 6 comprises an evaluation of the performer's creative agency and its

significance when placed in broader frameworks of contemporary guitar practices, contemporary composition across instrumentations, generalizing to historical guitar collaboration and its implications for creativity research.

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Preface

Permission has been granted by each of the participants in the study, and the relevant publishing houses, to use written and audiovisual recordings of the collaborations in the submission of this thesis for examination.

Full scores stored in the appendix will not be made available in the University online repository submission. Recorded rehearsals and interviews stored online are unlisted to searches in the public domain.

Scores and excerpts throughout do not use the octave treble clef. Therefore, the pitches sound an octave lower than written throughout.

The purchase of scores can be made through the composers' websites, through United Music Publishing or through the Contemporary Music Centre of Ireland.

Chapter 1

The Performer's Role in Musical Creativity

The early twentieth-century culture in western art music of idolizing the composer as the lone creative genius can be traced back to the aesthetics of the early romantics (Goehr, 1992: 231). This notion relegated the performer to a passive role of 'faithfully' reproducing the wishes of the composer. However, this view has been challenged by developments across the arts and creativity research literature, particularly in the latter half of the twentieth century, which regard creativity as the product of a collaborative network and show the composer's music to be influenced by all who come into contact with it—first and foremost the performer (John-Steiner, 2000; Simonton, 1985).

Understanding the act of music composition, and indeed other arts in which the role of 'maker' and 'presenter' are distinct, is predicated on ascertaining the creative contribution of the performer. Yet we do not fully comprehend the nature of their contribution to the process of artistic creation nor, indeed, the process as a whole. This applies to contemporary practices as much as our understanding of 'canonical' repertoire.

Revealing the nature and extent of performer creativity might lead us to recalibrate our understanding of how music is made and could shed light on the obscurely collaborative origins of existing repertoire. It is hoped that this thesis will contribute to a developing generalizable framework of practice-led research literature that analyses music-making by recognizing all aspects of the creative processes that it entails, not just the contribution of the composer as the primary creative source.

A mass of circumstantial and anecdotal evidence (see Leathwood, 2009: 2-3; McCallie, 2015: 107-134) suggests that performers have a greater creative role in the guitar repertoire than, perhaps, other instruments central to contemporary western art-music practice. While a conventional view might limit performer input into a composition to the domains of interpretation and presentation, this research starts by conceiving of the compositional process for the guitar as fundamentally collaborative. It uses a

comparative case study strategy, employing complementary participant and non-participant ethnographic observational methodologies to generate first hand information that will be used to provide an empirically grounded and comprehensive account of the collaborative creative process.

Questions underpinning the research agenda for this fieldwork included

- How does the composer create when they are unfamiliar with key elements of the instrument for which they are writing in the case of the guitar?
- How and to what extent is the creative process distributed across collaboration and impacted upon by the role of the performer?
- What are some of the most significant factors in shaping the composer-performer collaboration and output?

Answering these questions will challenge the early Romantic hegemonic aesthetic of the composer-performer relationship that lingers today, by showing creativity to be an inherently social process incorporating the performer's individual creative actions.

1.2 Some Historical Context

1.2.1 Creative Roles in Musical Aesthetics since the Late Romantics

The creation of new music can only be understood within the social and cultural context of western art music practices of its time. The twentieth- and twenty-first century creative roles of the composer and performer originate from the societal upheavals of the Enlightenment and the emergence of specifically musical aesthetics in the nineteenth century. Scientific and social achievements of the time led to a philosophical perspective of individualism, now acceptable in society. Largely building on the works of Kant, this lay the groundwork for musical aesthetics emanating from debate on the changing hierarchy of language and music (Bowie, 2017). With significant contributions from Wackenroder, Tieck, Novalis, Jean Paul, Friedrich Schlegel and E. T. A. Hoffmann, musical aesthetics placed instrumental music as the highest of all art forms, superior to that which can be expressed through language (Bonds, 1997: 387). The musical composition was thought to be a representation of an artistic ideal with no purpose to its

beauty other than its existence. The Ideal was often associated with a higher power, relegating even the composer to a subservient role.

Thanks to that primitive and mysterious power, whose mode of action will for ever be hidden from us, a theme, a melody flashes on the composer's mind. The origin of this *first* germ cannot be explained, but must simply be accepted as a fact. When once it has taken root in the composer's imagination, it forthwith begins to grow and develop; the principal theme being the centre round which the branches group themselves in all conceivable ways, though always unmistakably related to it... It pleases for its own sake, like an arabesque, a column, or some spontaneous product of nature – a leaf or a flower (Hanslick, 1885: 73-4, emphasis in original).

The association of the divine, or of 'nature', with the compositional process was a concept of romanticism that established the musical work as paramount, which, by extension, tasked the composer with the responsibility to precisely realize the Ideal. This newly founded authority of Romantic Era composers over their music and its interpretation ousted the performer from any role of musical creativity, save that which required realizing the composer's musical meaning or intention. Thus the aesthetic of the romantics defined the musical work as imbued with meaning of which the performer aspired to achieve as precise a realization as possible. The faithful reproduction of the abstract Ideal, the *Werktreue*, implicitly precluded any possibility of a shared creative process; the composer as the genius in the search for Truth did not allow for the creative contribution of the lay performer. Furthermore, developments in score notation in the early eighteenth century enabled composition as performance, a colonization of the interpretation of the work through score exactitude. Goehr argues—in her seminal text on the concept of the musical work—that these developments came about through the desire for the composer to elicit consistent interpretations of the score (1992: 29). In this cultural climate, the performer concedes part of the individual expression expected of, say, an interpretation of high baroque music. Hunter discusses the need for the Romantic Era performer to be transparent to the work and intentions of the composer while paradoxically also being 'present', in order for the composition to be faithfully 're-enacted' (2005: 373-5). In this sense perhaps 'enacted' or 'completed' would be a more fitting term, whereby the performer's actions are effectively understood as a component of the compositional process. Goehr charts how this cultural phenomenon

lasted into the twentieth century, referencing the second Viennese school and its influence in particular (1992).

Given aesthetic attitudes of the [early twentieth-century], musical works as abstract constructs *required* adequate realization in performance if they were to prove themselves worthy of being called 'works of fine art'. Adequate realization depended upon there being interpreters of works devoted to the task of realizing works through the medium of performance. The ideal of *Werktreue* emerged to capture the new relation between work and performance as well as that between performer and composer. Performances and their performers were respectively subservient to works and their composers (Goehr, 1992: 231, emphasis in original).

Goehr states that composers directed performers on how to realize their role (accurate reproduction of their intentions), concretizing an implicit obligation of subservience to the score and leading to the synonymy of *Werktreue* and *Texttreue*. This individualism in the creative arts was gradually challenged into the twentieth-century. Collingwood, a British idealist influenced by German romanticism, viewed the creative product to be inherently social.

The book of a play or the score of a symphony, however cumbered with stage-directions, expression-marks, metronome figures, and so forth, cannot possibly indicate in every detail how the work is to be performed. [The playwright or composer] demands of his performers a spirit of constructive and intelligent co-operation. He recognizes that what he is putting on paper is not a play or a symphony, or even complete directions for performing one, but only a rough outline of such directions, where the performers, with the help, no doubt, of producer and conductor, are not only permitted but required to fill in the details. Every performer is co-author of the work he performs (Collingwood, 1938: 320-1).

Collingwood argues that co-authorship is necessary to realization in the performed arts (with the exception of composer-performers). He states that each person interacting with the composed materials should take an intelligent interest and be deserving of the author's confidence; they are, thus, entitled to be construed as a creative partner in collaboration (Collingwood, 1938: 328). Similar murmurings were contemporaneously evident in psychological research, including Vygotsky's 1925 dissertation *The Psychology of Art*.

Art is the social within us, and even if action is performed by a single individual, it does not mean that its essence is individual... Art is the social technique of emotion, a tool of society which brings the most intimate and personal aspects of our being into the circle of social life. It would be more correct to say that emotion becomes personal when every one of us experiences a work of art. It becomes personal without ceasing to be social (as quoted in Sawyer et al., 2003: 62).

The idea of music as a production of a network of collaborating people gained more traction in the latter half of the twentieth century. Nevertheless, even when Becker claimed that art should be regarded as the product of a social organization, the composer-performer collaborative relationship remained curiously resilient to the overall trend of conceiving art as a product of collaboration (1974: 774).

Consider the relations between the composition and performance of music. In conventional symphonic and chamber music, the two activities occur separately; although many composers perform, and many performers compose, we recognize no necessary connection between the two and see them as two separate roles (Becker, 1974: 768).

The paradigm of distinct, creative roles of the composer and performer is one that survives to present day, despite significant writings to the contrary. This view is perhaps supported most by performers, as influenced by audience reception (Leech-Wilkinson, 2012: 1). However, this is an exception to the evolving perception of the creative process to a collaborative standpoint. From the 1950s, the performer's role changed radically. Contemporary writers, such as Smalley, noted the changing performer role entering the latter half of the twentieth century. He charts that evolution from the highpoint of exactitude in the score writing of Webern, to the variable structures of Stockhausen and indeterminacy in the performance of Cage (1969: 72-5). Although the primary function of the performer was still to realize the composer's intentions, often in minute detail, composers in this period became interested in developing new methods of interacting with the performer.

This implies a recognition that musical creativity is not just the prerogative of the composer but of all musical people. This recognition has had several consequences—composers have been able to broaden the range of their activities, and performers have

been brought into closer contact with (and therefore understanding of) the contemporary composer. In other words the composer and performer are now in the process of drawing more closely together than, perhaps, they have ever been in the history of music. I feel certain that it is in the nurturing of this relationship that the core of future developments in music will lie (Smalley, 1969: 83-4).

Composer Lukas Foss was part of the growing perspective of collaborative composition. He recognized the influence of electronic music in helping to break the bounds of traditional notation on the composer as it is not confined to rhythmic and pitch structures of stave notation, nor necessarily to the strict prescription of the performance environment (Foss, 1963: 45).

The feud between composition and performance is over. The factor which led to the conflict, the division of labor (performance/composition), will remain with us... Composers have had to abandon Beethoven's proud position: "Does he think I have his silly fiddle in mind when the spirit talks to me?" Composers are again involved in performance, with performance (Foss, 1963: 46)

A greater freedom for the performer requires a more complex decision-making process, balancing their individual expression with letting the music 'speak for itself' (Foss 1963: 50). Foss considers this dualism to be compatible in the process of performance in a way that parallels writings cited by Hunter from the late Romantic period (Hunter, 2005: 376).

If the solitary composer conceives the 'music itself', then it would seem more accurate to talk of letting the 'composer speak for him/herself'. Furthermore, if the perspective of the composition is changing to one that recognises its collaborative qualities, which is the voice of authority that we are letting speak? Taruskin rejects this notion by taking the reader through several nineteenth- and twentieth-century composers who have made claims regarding the performer's role in their music, such as Brahms and Stravinsky (Taruskin, 1995: 52-4). Taruskin states that Stravinsky mistrusted the interpretations of performers as meddling in his communication with the audience. The composer documented his interpretation of *Zvezdolki* using a piano roll, which was faster than the score indicated. Presumably because it is dangerous to assume that composers are technically capable of performing their ideal interpretation, Taruskin

references this particular interpretation because Stravinsky claimed to be particularly satisfied with it. In spite of all this apparent distaste for the input of performers, both Brahms and Stravinsky's violin concertos for were written in collaboration with a performer (Schwarz, 1983: 504; Stravinsky, 1962: 165).

The late twentieth century inherited a spectrum of collaborative performer roles between the lingering notion of the performer as subservient to the composer's musical conception and the new perspective of the performer as a contributory creative force in the compositional process. We know that performers are central to the debate on the nature and extent of collaborative composition but we do not yet fully understand their creative agency. It is possible that collaborative composition was a common practice throughout the Romantic Period and up to the mid-twentieth century during which time its perception merely changed.

Retrospective case studies, particularly historical, can only reveal a limited amount of information, even with substantial documentation surrounding the creative process. Recently, practice-led research literature has sought to address this issue. Studies have developed the idea of the performer as a creative force in composition, interpretation and in the act of performance using indeterminate, standard and highly prescriptive complex scores (Bayley & Clarke, 2009; Johansson, 2014; Thomas, 2013). This approach can be thought of as reframing conceptions of the creative process in earlier times in part through locating it firmly in its social context, as well as providing a fresh perspective on contemporary musical practices.

1.2.2 Trends in Creativity Research

As was the case in most philosophical writing on the arts and discourse amongst musicologists, sociological debate on creativity at the turn of the twentieth-century focused on the individual. Studies of this era associated creativity with notions such as intelligence, personality and genius (Sternberg, 1999). Creativity is widely considered to have received formal academic attention as a result of J. P. Guilford's 1950 Presidential address to the American Psychological Association (Feldman & et al., 1971; Mars, 1981; Feist & Runco, 1993; Kaufman & Sternberg, 2010). Since this time, studies have defined

creativity broadly; creativity can focus on the everyday activity or on historically significant innovations (Beghetto & Kaufman, 2007), on the ability of an individual (Shalley, 1991) or the product of the environment in which particular events take place (Amabile, 1983). Work in the 1970s and 1980s argued that creativity was the product of a social process (Amabile, 1983; Kruglanski et al, 1971; Newell et al, 1972; Simonton, 1985). Such is the paradigmatic pluralism in which creativity can be understood that it is critical to arrive at an operationalizable definition (Williams & Yang, 1999) and identify the most appropriate subfield of research in which to position a theorization of the composer-performer interface.

A concise and widely used definition describes creativity as novel, good and relevant (Kaufman and Sternberg 2010, p. xiii). Plucker and colleagues recommend that researchers should be clear on their conception of creativity as used in any critical inquiry and theorized one of the most cited definitions.

Creativity is the interaction among *aptitude, process and environment* by which an individual or group produces a *perceptible product* that is both *novel and useful* as defined within a *social context* (2004: 90, emphasis in original).

Creativity is now a thriving area of research in its own right, and one that has been strongly linked to the emerging field of performance studies in the past fifteen years of musicological research (Williamon et al, 2006; Bayley & Clarke, 2009; Cook, 2011). The most qualified researcher to evaluate the creativity of music performers is the performing musicologist: an observer with comparable expertise to the participants, the ability to critique their practices and the ability to position the research process within a broader context.

1.1.2.1 Assessment

In assessing collaborative creativity, it is helpful to characterize and categorize the elements of the productive interaction between composer and performer. The ordinary thinking perspective known as little-c creativity (in contrast to big C, landmark or historically significant innovations) is the magnitude of creative thought required to complete, usually everyday, tasks (Kozbelt et al, 2010). In the compositional

collaborative environment, 'ordinary' creative thinking makes up the responses requested of the performer from the composer (also less often, the composer's responses to the performer's questioning) that can be categorized as either convergent thinking—a single or several correct possible responses—or divergent thinking—in which an undefined number of possible responses are available.¹ Divergent thinking in musical collaboration can be thought of as a set of creative responses to stimulus that can be measured by ideational fluency, the number of responses to a stimulus (Runco, 1999: 577). Other criteria for divergent thinking are flexibility (variety), originality and elaboration. Surrounding conditions will influence each of these criteria, and the nature of the responses, and must be factored into any measurement (Chand & Runco 1992; Runco & Okuda, 1991).

The 'Four P' assessment model has been used to evaluate creative actions from four perspectives: person, process, press (by which is meant the external environment) and product (Rhodes, 1961). The person encompasses 'personality, intellect, temperament, physique, traits, habits, attitudes, self-concept, value systems, defense mechanisms and behaviour'. Some of these factors become more influential when considered within a social group. Process refers to the experience of being creative. One of the major frameworks that has become central in the understanding of creative Process is that of 'flow' (Csikszentmihalyi, 1988). Flow is the intense engagement in an activity such as in the following example:

Imagine that you are skiing down a slope and your full attention is focused on the movements of your body, the position of the skis, the air whistling past your face, and the snow-shrouded trees running by. There is no room in your awareness for conflicts or contradictions; you know that a distracting thought or emotion might get you buried face down in the snow. The run is so perfect that you want it to last forever (Csikszentmihalyi, 1997: 1).

The concept of flow has been widely applied to research in musical creativity including education, performance and improvisation (Hargreaves et al., 2011; MacDonald et al., 2006). A very unscientific parallel could be drawn to Csikszentmihalyi's example. Many performers have coped with a common cold during performance, perhaps needing to

¹ Another category should equally be considered as a creative divergent thinking action, where the composer provides no intentional stimulus but the performer nevertheless puts forward suggestions.

clear their nose mid-recital. However, there is at least anecdotal evidence to suggest that there is 'no room' for the reflex to sneeze in performance! Only aspects of performance anxiety will be permitted to interfere with the concentrated performer.

Product is the evaluation of the outcome of the creative process, which has been the primary method employed in historical case studies of collaborative creativity. Though the Product is only partly revealing of the collaborative aspects of creativity, it is critical to any holistic evaluation of musical creativity. The creative Product appears to be documented accurately in music through audio recording and notation and hence is that manifestation of musical creativity to which analytical methodology has been most widely applied. However, it has been argued that these media are limited in the information they provide regarding creativity and do not represent 'correct' versions of the musical work (Assis et al., 2013).

The creative Press refers to the creator's interaction with the world around them. These external forces are central to determining the extent and the nature of the performer's creative input on the compositional process in this research.

Relevance of ideas becomes apparent only when there is a group of engaged articulate persons deeply concerned with the same question, problem or set of possibilities (Albert & Runco, 1999: 16).

Environmental factors in musical collaboration are not well documented in written sources, which are the primary data relied on in retrospective case studies of musical creativity and typical of historical research in this area. Influence can be exerted over the individual including, but not limited to, the quantity of contact time, personal comfort, social relationship before and during the creative process etc. Other external environmental forces include materials such as notation and the instrument resistance and performance technique.

In the 1950s, 1960s and early 1970s, the predominant impression that a reader of the literature would glean was something like this: creativity is a quality of the person; most people lack that quality; people who possess the quality - geniuses - are different from everyone else, in talent and personality; we must identify, nurture, appreciate, and

protect the creatives among us – but, aside from that, there isn't much we can do (Amabile & Pillemer, 2012: 3).

In the 1970s, creativity research literature broadened from the intrapersonal to incorporate social and environmental factors, initially through the work of Kruglanski and colleagues (1971). Further work in the 1980s included Simonton's application of macro-statistical methodologies to historical data and Amabile's focus on micro-social and environmental factors (Amabile, 1983; Simonton, 1985). These research trends pivoted from the concept of the individual creative genius to recognising creativity as a social process. This change coincided with musicological discourse of the mid-twentieth-century from ideals from romanticism's notion of the master composer, and their conception of the ideal, to a pragmatic ontological view of musical creativity (Foss, 1963; Smalley, 1969).

Measuring the influential social factors over the creative process is challenging. Investigations into this dynamic have been broad-ranging and have produced a wide variety of results. Studies have shown that group interaction can inhibit creativity (Janis, 1982), impede creative cognition (Smith, 2003) and constrain creativity through reduced motivation (Hennessey, 2004). Other work argues that creativity requires the collaboration of groups (West, 2003) and that diversity of expertise within a group benefits the creative process (Milliken et al, 2003). Despite these diverse and sometimes incompatible approaches to understanding creativity, it is now widely considered to be psycho-social process (Clarke et al, 2016: 114).

1.1.2.2 Contemporary Notions of Creativity

Over the past fifty years or so developments in creativity research have followed a trajectory similar to that of developments in musical aesthetics of the composer-performer relationship from the late Romantic Era to today. The concept of the lone and autonomous genius as the sole source of creativity has become obsolete. Kozbelt and colleagues believe a synthesis of the current creativity research areas can collectively achieve a more robust understanding of the term (2010: 21). They outline several theorizations of creativity that have been put forward by leading scholars in the field, including those focused on the individual, such as psychometrics and cognitive

assessment; longitudinal perspectives, including developmental and psycho-economic theories; and the individual as they interact with the environment, as systems and componential models do. Although each of these theories is valid in their subfield, selecting the most useful and effective definition of the term as it relates to a particular discipline and research project is critical. I will briefly outline this selection of perspectives before discussing my chosen understanding of creativity in this research. That is problem-solving (incorporating problem-finding—the identification of where problems lie in a dilemma as part of the functional problem and their inventive solution) as enabled by expertise acquisition and placed within the context of a collaborative environment (Getzels, 1975: 16).

The early twentieth-century creativity literature focused on the individual genius, as, for example, in the work of Terman and Cox who attempted to measure the mental traits and identify the effect of genetics on genius (1926). Other studies were carried out using psychometrics, examining creativity as a mental capacity, personality or motivational trait (Batey, 2009: 12). In the 1950s, Guilford measured creativity through experimental studies of cognition that were designed to elicit a set of solutions that are not predefined, establishing the concept of what is now known as divergent thinking (Guilford, 1957). Much later, another perspective focusing on the internal processes of the individual emerged that drew parallels between the principles of cognitive psychology and creativity, the 'creative cognition approach' (Finke et al., 1992). Like Guilford, the authors of these latter studies theorize that creativity can be achieved through ordinary, divergent-thinking processes that are available to all, not just the perceived creative genius.

Longitudinal approaches gave a personal background to the individual's actions (Getzels & Csikszentmihalyi, 1977). Developmental creativity research assesses creativity over the lifespan. Researchers in this field attempt to ascertain the potential for creativity in childhood and evaluate to what extent that potential has been fulfilled (Albert & Runco, 1999). Psychoeconomic theory builds upon on developmental theory postulating that the individual's creative potential is the product of initial 'endowments' of genetics and environment and 'investments' in creativity through formal education (Rubenson & Runco, 1992).

The creativity systems model considers creativity as a network of domains (i.e. music), society (interacting individuals such as composers, performers, audience members, critics, agents, promoters, venue staff, funding bodies etc.) and the creator (Kaufman et al., 2008: 8). These three elements interact with one another to influence creative actions. Csikszentmihalyi, who first proposed this framework, states that creativity cannot be identified without the cultural, societal and historical contexts in which it took place (2014: 47-8). An alternative, the componential model, considers creativity instead across four influencing factors: three intra-individual (knowledge base, capability and motivation) and one external force, the environment (Amabile & Pillemer, 2012).

As for this research thesis, the perspectives that focus on the individual are inappropriate and a longitudinal perspective is not directly relevant to a project that covers about six months of fieldwork. The systems and componential models better relate to the collaborative environment that my research investigates. However, though external forces are factored into their analysis, the focus remains on the individual. I have examined creativity as a process, not of the individual incorporating environmental factors but as a social phenomenon incorporating individuals and the materials they use. The problem-solving research paradigm is useful in this respect as it assesses the creativity of those involved as determined by the task environment.

1.1.2.3 Problem-Solving as a Collaborative Action

The notion of solving problems is useful in classifying musical collaborative actions and hence the dynamics of collaborative creativity. This perspective of creativity cannot be understood without close reference to expertise and problem finding. The act of identifying and framing the problem, as influenced by the creator's expertise, comprises part of the solution to the task at hand. For this reason I will not be considering problem-finding as a distinct issue but rather as a necessary element, alongside expertise, of problem-solving. The problem-solving theorization of creativity was first put forward by Newell and Simon whose primary assertion was that ill-defined problems require a creative rational process relying on cognitive aptitude and domain expertise (1972). They identified three states of the process: the problem state of finding yourself in a situation you wish to change; the intermediate state before the situation has been satisfactorily changed; and the goal state, or solution. Actions to bring about this

change are called 'moves' and the context in which the problem is to be solved is referred to as the task environment. Actions between musical collaborators can be effectively applied to this structured framework to enable the creative process to be analyzed. A performer's problem-solving scenario could be described as facing a challenge of executing the directions on the score. The notation may not be immediately resolvable with the musician's current knowledge base, the problem state. Therefore, the musician must use their expertise and faculty for divergent thinking to create a solution. The musician chooses from those possibilities, or moves, best suited to achieving their priorities, the goal state. The task environment in collaborative creativity exerts significant influence over the process and product of the interactions. These forces are dependent on the nature of the problem, the performer's creative stimulus, provided by the composer such as the compositional style, instrument resistance, performance technique or the quantity of collaborative contact time.

Newell and Simon's theorization implicitly states that the acquisition of expertise is fundamental to enabling the creator to exercise problem-solving and divergent thinking. Weisberg points out that the effort of attaining expertise in itself engenders a faculty for creative thought (2006).

The acquisition of expertise through deliberate practice plays a role in creative development, which is not unlike what occurs in the domains traditionally studied by researchers examining expertise. Thus, creative individuals who ultimately reach the highest levels of achievement do so through a slow learning process (2006: 222).

Simon also puts forward the theory that divergent creative thinking can be broken down in smaller convergent thinking exercises. His analytical perspective bridges the perceived gap between concepts of problem-finding, which he calls problem-representation, and problem-solving (1989).

It is only a small step (at least by hindsight) from the idea that a subject can solve a problem easily by finding the right representation to the idea that an experimenter can make a problem harder or easier for a subject by presenting it in one or another guise (Simon, 1989: 25-6).

Problem-finding has been carried out in the presented research. It can be used in the identification of an unplayable passage but can also contribute to a solution for the problem being identified. For example, if a passage is deemed unplayable the performer must ascertain what in particular is impeding its performance. Is the preceding fingering or preparing the following fingering problematic; is it the sheer velocity – if so what technique exactly is under pressure; is it the pressure of the strings, the strength of the left hand; could it be that the right hand must use a finger repeatedly that is causing the rhythm to stutter; is it a combination of techniques directed by the composer that cannot be effectively executed together? This critical convergent thought process may lead the performer to the solution: the fingering is problematic; therefore it must be overcome by practice or altered. In theory, every possible fingering could be considered and the ‘best’ selected, a process that Simon would consider convergent.

The task environment of problem-solving in collaborative composition changes over time as the composer and performer work through ideas and solutions. For a composer, the challenges of writing new music represent the stimuli that draw the performer into the creative process. The reciprocal process of providing, identifying and overcoming ‘problems’ in the compositional process can lead to a flow state of creativity in the collaborative environment (Roe, 2007: 122). Complementary sets of expertise do not simply solve problems, but identify new and exciting possibilities from the process of solving them, therein creating new ideas to grapple with anew. This development of musical ideas in the flow state, I call ‘collaborative problem-solving’. Adapting the definition of Newell and Simon, I define collaborative problem-solving as the shared engagement with ill-defined problems in a flow state, requiring a creative rational process relying on cognitive aptitude and domain expertise (Newell et al., 1972). This framework and the application of Rhodes’ assessment model will enable the positioning of this study in the broader field of creativity research and the generalization of its results to other disciplines and the concept of flow.

1.3 Researching Performer Creativity in the Guitar Compositional Process

If both musical aestheticians and scholars of creativity agree that the creative process is a social phenomenon, how does this conflict with our understanding of the contemporary and historical compositional process? Ethnomusicology research has shown

collaboration to be a multi-faceted act poorly represented by written sources, which has hampered our understanding of its impact on the compositional process. Particularly relevant to the twentieth- and twenty-first century guitar composition, collaboration is often spurred by the composer's unfamiliarity with the technicalities and intricacies of the instrument. This unfamiliarity is symptomatic of a repertoire that evolved in essentially intimate courtly and domestic contexts that were quite different from the contexts in which it finds itself presented in the present day. As music for the guitar was originally notated in tablature, a system comprehensible only to performers, composers of the instrument also tended to be guitarists, a tradition largely sustained until the twentieth century despite the adoption of stave notation around the 1760/70s (Tyler & Sparks, 2002: 200-2). Although there are many successful twentieth-century guitarist-composers, the large majority of composers who are considered part of the twentieth-century canon are non-guitarists whom required collaboration with a performer (interestingly, some prominent guitarist-composers also chose, and still choose, to collaborate with a performer when writing for the guitar).

Performers had considerable influence over the most prolific era for guitar composition during which the guitar became accepted as a concert instrument within the western art music tradition (Morris, 2002: 18). The majority of the research into composer-performer collaborations in guitar works to date is primarily based around a retrospective comparison of published scores to manuscripts with, typically, minimal documentation regarding the collaborative process available (see, e.g., Cooke, 1990: 476; Wuestemann, 1998: 67). Deductions made from many of these studies do not allow enough evidence to be substantiated to put forward demonstrable conclusions.

The study of performer creativity has become an area of active research, beginning to encompass the problem of composition as a form of social creativity. Artistic, practice-led research over the past twenty years has revealed the creative interactions within composer-performer networks to be multi-modal and susceptible to documentation by ethnographic observational methods that bridge the gaps between practitioners, musicologists and analysts (Doğantan-Dack, 2015: ii-iii). Counterposing this research with that which is based on historical retrospection highlights the limitations of the latter, although the ethnographic approach has not yet elucidated the nature of the

performer's creative impact on the compositional process, in particular on contemporary and historical guitar repertoire.

One of the aims of the present research is to shed further light on the ontology of the collaborative compositional process for guitar, breaking new ground by focusing on and elucidating performer creativity. Undertaking a qualitative investigation supported by existing research literature, the prospective extent and scope of creative performer agency can be identified and critically evaluated. This is designed to broaden understanding of contemporary collaborative practices in the compositional process for the instrument.

The research represents a subset of the wider issue of collaborative creativity. The guitar is one of many instruments with idiosyncrasies that make it challenging to many composers to write for, giving rise to the potential for considerable creative performer agency that might not otherwise arise. Although the study focuses on newly commissioned works, the practices involved are hypothesized to be relevant to historical cases. Hence, the present findings will be generalized to comment on the guitar repertoire of the long twentieth century, during which the majority of prominent works were composed in collaboration. The project is placed within the context of other practice-led research projects contributing to a broader multi-instrumental framework. This might provoke similarly detailed analyses across collaborative-composition for other instruments, developing a new paradigm within which collaborative composition can be defined and understood.

The thesis has three outcomes that are significant to creativity research literature. Firstly, this work is useful in providing a fresh and novel perspective on creative flow. In musical performance and memorization, a significant amount of the work of the composer and performer is focused on preparing creative flow for the performance setting and education but little is written on collaborative flow in musical composition, in part because composition is all too often conceived as an individual process whose workings leave limited traces beyond sketches and the 'finished' score (Goehr, 1992). Secondly, many of the studies of music compositional creativity are conducted from a macro retrospective (Collins, 2016; Impett, 2016). More needs to be done in placing qualitative action methodologies within the context of creativity research to provide

fresh insight into these overlapping fields, as this thesis does. Finally, the primary media through which the creative process is integrated in this fieldwork (correspondence, performance, audio/visual recording, notation) provides a useful point from which to triangulate the overwhelming majority of studies of collaborative creativity in the literature, in which creativity is integrated by verbal communication. A failure of focused research to exert an influence on wider creativity scholarship is a common criticism (Amabile & Pillemer, 2012: 13). The plurality of communication media interrogated here provides a fresh perspective on social creativity beyond the special cases discussed in this thesis.

1.4 Research Strategy

The most effective methodology for investigating performer creativity in collaborative composition appears to be to employ ethnographic methodologies. Therefore, my primary objective was to commission new works as empirical research data rather than to use existing repertoire. This strategy was designed to enable the application of a standard framework for addressing, documenting, comparing and adducing prospectively generalizable principles implicated in collaboration in the creative process. The works were commissioned from composers with little familiarity with the instrument that would collaborate with professional performers in order to allow generalization to the majority of the canonical long twentieth-century repertoire.

The commissions took place between November 2014 and July 2015. I took part in one of the collaborations and also acted as venue hirer and promoter for the premieres. The project was supported by the Society for Education and Music Psychology Research (SEMPRE), the Ambache Trust, the Faculty of Music, Cambridge and the Holst Foundation. This is the first comparative case study incorporating both participant and non-participant ethnographic observation methodologies focusing on a single instrument.

Composer	Performer	Title of the new work
Edwin Roxburgh	Gary Ryan	<i>Soliloquy 5</i>
David Knotts	Craig Ogden	<i>Grimm Tales</i>

Kate Honey	Morgan Buckley	<i>With the Ideal Comes the Actual</i>
Gráinne Mulvey	Eoin Flood	<i>Hue and Chroma</i>

The commissioning process was recorded in as close detail as possible by collating correspondence, photographing drafts and sketches of scores, filming rehearsals and performances and interviewing the participants. This strategy provided a holistic and insightful documentation of the creative process balancing intuitive participation with objective observation, within the overall subjectivity of ethnographic methodologies. Rhodes' 'Four P' creativity assessment model was then applied to the findings of the fieldwork to analyze the performers' role(s) in musical collaborative creativity (1961).

1.5 Chapter Outline

A pretext for the commissions in the repertoire is outlined in Chapter 2, which comprises an overview of relevant research in collaborative creativity. An indicative chronology of selected prominent collaborations is used to trace the history of guitar collaboration in the long twentieth century. This is used to illustrate the prevalence of performer input and the lack of in-depth scholastic knowledge that exists on the nature of the performer's input, such as conversations, external influences and motivations etc. This shortfall is contrasted against the rich data yield gathered by more recent practice-led methodology. Artistic research projects over the past twenty years in the emerging area of performance studies are outlined as influences on the methodology for this project that also provide a review of the field of practice-led research in which this thesis positioned.

Literature on observational methodologies is discussed in Chapter 3: more specifically, participant-observation and 'analytical auto-ethnography', as is exploratory pilot research that was designed to refine and test my proposed methodology. This helped me arrive at a research strategy for the main project.

The commission in which I was a collaborator and participant-researcher is reviewed in Chapter 4. The perspective of the participant-observer is kept distinct from the other non-participant observations, which are structured across common themes in Chapter 5. Finally, Chapter 6 comprises an evaluation of the performer's creative agency in this

fieldwork and its significance when placed in broader frameworks of contemporary guitar practices and contemporary composition across instrumentations, generalizing to historical guitar collaboration and creativity research.

Chapter 2

Musical Collaboration in the Long Twentieth Century

The idea—if it ever truly existed—of the composer as the lone creator, isolated from social and environmental influences, can be considered wholly obsolete. The performer now must be accepted as a productive force in the creation of music. This is particularly pertinent to the guitar repertoire in which new works that are not composed by a guitarist are frequently associated in some way with a collaborating performer. The nomenclature in the score that references the role these guitarists played in the composition process is opaque, often using uninformative terms such as ‘dedicated to’, ‘edited by’ or ‘written for’. Despite consistent references to the performer in composers’ scores, more often than not we do not clearly understand what role they had in the compositional process. To gain a greater understanding of the repertoire, we must examine the compositional process that gave rise to it and to do that, we must factor in the performer’s creative role. Revealing this might shift perspective of the existing repertoire and of the performer’s identity in music making.

It is initially helpful to review the circumstantial evidence for ‘performer creativity’ in the long twentieth-century repertoire on the basis of which contemporary studies may generalize. Eminent performer-composer collaborations that created the canonical repertoire of the period will be used to sketch an indicative chronology up to the present day. The past twenty years of practice-led artistic literature investigating musical collaborative creativity will also be reviewed to provide a framework within which the findings of this research might be applied more broadly. This literature documents various modalities through which performers can exert a creative influence on the compositional process, a process that is observable only in real time with collaborators who are cooperating with the research agenda.

2.1 Indicative Chronology of Twentieth Century Guitar Collaboration

In the early twentieth century, the Spanish classical guitarist Andrés Segovia elevated the instrument from its folk and salon origins to the concert halls of western art music. His repertoire can be categorized into classical and nineteenth-century works, transcriptions to the idiom, such as Bach, and newly commissioned works. Segovia's aesthetic taste governed his choice of composer to commission, including composer Joaquín Turina, Federico Moreno Torroba, Mario Castelnuovo-Tedesco, Alexandre Tansman, Heitor Villa Lobos and Manuel Ponce. He was known to have a strong character, making demanding requests and significant interventions in works of those he collaborated with, as evidenced by his exchange of letters with Ponce (Alcazar, 1989).

By the way: I prefer to reject the changes you sent me and keep the original writing. It is better (Alcázar, 1989: 110).

By 1950, Segovia had expanded the guitar repertoire with commissions reminiscent of the late-romantic style that contrasted against the contemporary works written for other instruments. Other works reflecting contemporary compositional trends, including Frank Martin's *Quatre Pièces Brèves*, were rejected by Segovia (Cooke, 1990). This affected trends in guitar programming as many of these works were consequently neglected (Wade, 2010: 118). Although it is thought that many of these composers who wrote for him were not entirely satisfied with some of Segovia's interventions, he had a profound influence on establishing the guitar as a concert instrument by exposing it to new audiences. As the leading figure for the guitar, his stable of selected composers became the most prominent figures contributing to the repertoire. Perhaps more importantly, he established a template for collaborative composition for guitar comprising a relatively interventionist role for the performer.

In the late 1950s, English guitarist Julian Bream began to regularly commission prominent composers of the day to write works for him, a practice that he would continue consistently throughout most of his career. These commissions comprise the backbone of the most performed and celebrated twentieth-century works for the instrument, which includes those by William Walton, Benjamin Britten, Hans Werner Henze and Michael Tippett. As with most of the guitar repertoire, the amount of reliable documentation surrounding each of these collaborations varies and is often anecdotal. Many studies investigating the impact that collaborative performers had on the

compositional process are based on analysis of a manuscript against the published score. In these studies, the manuscript is often presumed to be the state at which the composition was given to the performer to review. Similar presumptions are made of the amendments made to the manuscript for the published edition: the performer made them and that they had the composer's approval. In most cases, claims of this nature are not satisfactorily supported. The performer might have had a significant impact before the completion of, or perhaps even beginning to work on, the manuscript draft; the composer might have carried out the development of the work from manuscript to publication as a collaborative practice, and so forth. Claims regarding the performer's input are often speculative and make up only part of the impact that a performer might have on collaboration.

Some historical collaboration has been better documented than others, such as the Walton-Bream work on *Five Bagatelles* (1974). Both collaborators in this instance were interviewed at the time of the collaboration though biographers of the composer have paid this collaboration little attention (Kennedy, 1990; Lloyd, 2001). It is revealing to analyze the composer's later orchestration of the work in relation to the manuscript and published score of the original work for guitar. Ideas seemingly introduced by the performer for idiomatic reasons are retained in the orchestration. Evidence clearly points to a collaborative working relationship because the scores are quite divergent and some interviews suggest that a collaborative dynamic was in place. Bream is thought to have had a radically interventionist approach harmonically and structurally to the bagatelles. His most significant influence was on the fourth bagatelle, which was changed from a movement based on tremolo technique in B major, to one based on harmonics in D major. Besides the aesthetic and technical challenges posed by the original intermittent tremolo writing in the manuscript, Bream was able to add texture and harmonics in the new key while effecting a palindromic structure of tonal centers across the work. Walton kept this key in the orchestration when there was no idiomatic constraint to be overcome. The orchestration reveals Walton's high regard for Bream's impact on the score and recording but, ultimately, his reasoning can only be speculated about. Although Walton seems to have consulted the manuscript, it is interesting that the orchestration has been based mostly on the published score. It may be that Walton considered the piece a realized entity when Bream finished his edition and performed it or that he profoundly respected Bream as a compositional collaborator, but the nature of

the collaboration and Walton's perspective of it are not clear from the surviving source materials.

It is perhaps unsurprising that many of Benjamin Britten's manuscripts are identical to the published editions of his works given his reputation as a master technician in his writing. In 1963, Britten completed *Nocturnal after John Dowland* for Julian Bream. His skill is often cited as the reason for Bream's non-interventionist collaboration with Britten, as it is widely assumed, to be the exception to an otherwise collaborative twentieth-century guitar repertoire. The evidence for this is based on the manuscript and fair copy stored at the Britten Pears archive, which is nearly identical to the published edition. An intriguing parallel can be drawn to Britten's manuscript for his *Serenade for Tenor, Horn and Strings* op. 31 (1943), which is identical to the published edition. In 1958 Britten wrote an obituary of the Horn player Dennis Brain, for whom the work was written, following his tragic death in a car accident.

His help was invaluable in writing the work. He was also most cautious in advising any alterations [to the *Serenade*]. Passages which seemed impossible even for his prodigious gifts were practiced over and over again before any modifications were suggested, such was his respect for a composer's ideas (Britten, 1958: 5).

This extract seems to indicate that the surviving manuscript of the *Serenade* is a final draft of the work, of which earlier incarnations may have shown more information regarding Brain's modifications. Bream is known for his interventionist approach to collaborating with composers. Letters exist at the archive suggesting that the movements of *Nocturnal* be interspersed with the poetry of Day-Lewis, showing that Bream was not afraid to make bold recommendations even to a composer of Britten's stature.

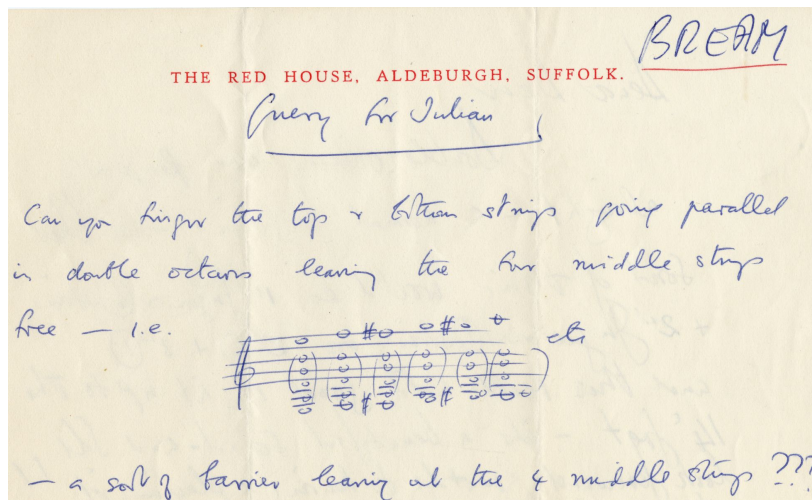


Figure 1 Undated letter from Britten to Bream, stored at the Red House, Aldeburgh¹

"Query for Julian
Can you finger the top & bottom strings going parallel
in double octaves leaving the four middle strings
free – i.e.
[stave notation example]
— a sort of barrier leaving out the '4 middle strings ???

A letter from Britten to Bream at the archive contains a query on whether double octaves could be fingered on the first and sixth strings while allowing the inner strings to ring. Given that other composers require the input of the performer regarding technical and idiomatic considerations, that Bream was proactive in making suggestions in collaboration, that Bream was not afraid of making suggestions to Britten and that Britten was writing a twenty-minute masterpiece of the repertoire, this query on the rudiments of guitar technique might challenge the accepted view that Britten did not require performer consultation. Rather, it suggests that the *Nocturnal* manuscript might be a final draft after collaborating with the performer, as was the case with the *Serenade*.

More documentation surrounding Bream's collaboration with Walton exists than with Britten. The absence of evidence of a collaborative dynamic with Britten should not be taken as evidence of an absence thereof—particularly given that the documentation presented above regarding the Bream-Britten collaboration suggests that it might have

¹ © Britten-Pears Foundation (www.brittenpears.org). Ref: [BB_query_to_JB].

indeed been a collaborative work. In contrast, while the changes in the compositional process between the manuscript and published score of the Walton commission appear to suggest significant performer input, the extent to which creativity at this stage of the process can be attributed to the performer is unclear. The presentation of these contrasting studies illustrates that retrospective research in this area is fundamentally problematic.

It was thought that, although Bream could be interviewed today, the researcher's reliance on the mental recall of the details of the collaboration that took place over half a century ago is unreliable. This methodology does not enable the researcher to make definitive assertions regarding the performer's creative input. Keeping this in mind, an indicative survey of a selection of performers will now be used to illustrate some *perceptions* of the composer-performer relationship. I will draw heavily on the interviews conducted by McCallie as documented in the appendix to her doctoral thesis (2015). Although the interviewees make some valid points on performer creativity, this is not presented as categorical evidence or primary research data on the topic. Rather, it represents an indicative selection of practitioner perspectives that highlight inconsistencies on particular topics even within a small sample size. These anecdotal references support the rationale that, as with Bream, simply contacting performers does not yield sufficient, rigorous data in order to make reliably supported claims. The sample includes responses of guitarists Eliot Fisk, David Tanenbaum and David Starobin on Bream's collaborative creative influence—which are largely based on anecdotal information or some level of assumption—and on the performer's collaborative role from their experience. Contrasting reports from guitarists Jonathan Leathwood, Graham Devine and John Williams on the collaborative practices of the composer Leo Brouwer further highlight the inefficacy of attempting to generalize creative practices from retrospective interview data.

The most curious thing about the *Nocturnal* is that in the published music it says duration 14 minutes. You see that? Fourteen minutes is *fucking* nuts! Bream's [recording is] at 18 or 19 [minutes in duration] and I can't get below 16, and I wouldn't want to... I don't know what Britten was thinking when he wrote that 14 minutes. Now, I think most people are way too slow for most of the *Nocturnal*. I think that, certainly what he calls variation 2 can *move*, also variation 3 which I think Bream completely misreads in his choice of tempo. He says *rubato* [equals] the dotted half, that means he wants it thought

of in one, not in three. I think that [sings faster than Bream's tempo] and Bream plays it [sings Bream's tempo] and I think that's too slow. But he's Julian Bream, he can get away with it, but I don't think it's right, I think it's wrong [laughs]. Also the *Passacaglia* I think he does *way* too slow. I think the *Passacaglia* needs to be way more intense and very, what the Germans call *Unruhe*, unquiet. – Eliot Fisk, emphasis in original (McCallie 2015: 127).

The impact of the performer on the compositional process is now accepted as multimodal. Even if the amendments to manuscripts for publication could be traced back to one or both of the collaborators, development of notation constitutes only part of the creative process. One surviving medium of performer creativity is recording of which Bream was prolific and influential to future musicians. His status as the collaborating performer preserves his interpretation as a point of reference. Even established virtuosos such as Eliot Fisk consider Bream's interpretation when working through his commissions. In Walton's orchestration of the Bagatelles, it is evident that the composer also consults Bream's recordings².

Bream's collaborative practices can be reviewed from second-hand accounts of those he collaborated with, such as this account from guitarist David Tanenbaum on his work with composer Hans Werner Henze. It should be noted that as this commission took place about forty years prior—and Tanenbaum's first commission of Henze about thirty-five—these anecdotes can only indicate ideas broadly.

What was immediately striking when you look at those manuscripts was the difference between the manuscript and the publication of the first Sonata, which is the one that Bream edited, is monumental; it's just *huge*. The difference between the manuscript of the *second* and the publication is minimal. What happened is that Bream and Henze worked, back and forth, diligently. I mean *really* hard... They changed the order [of the movements] so that *Ariel* came third and *Ophelia* came fourth, because Bream wanted a faster movement in between them. There are just pages in *Oberon*, the last movement, that are just altered. Henze told me it was an exhausting and big process and anything that was eventually changed and put in the publication was something he approved. I think Bream is a brilliant and courageous editor. He is not intimidated by composers,

² Walton's incorporation of recorded creativity includes rhythmic alterations and articulation. For example, Bream plays a sextuplet in bar 65 as a rapidly arpeggiated chord, which Walton mimics in the orchestration using a glissando in the harp part.

and he would really make big changes and push very hard for those to be accepted by the composer. He knew that he was the face of this music with the public and he had great instincts about what could and couldn't work on stage – David Tanenbaum (McCallie, 2015: 115).

An abundance of anecdotal evidence can be found regarding most of Bream's commissions. This suggests the prevalence of collaborative creativity across works written for Bream and a standard practice of interventionism. Although the unreliability of recalling direct quotations is problematic to the researcher, Tanenbaum makes valid points on the influence of one collaborative project on subsequent ones for the participants.

When Bream got [the manuscript of the second sonata] he said, 'the last movement *Mad Lady Macbeth* is too much. You've just simply gone too far: it's too crazy for the guitar and we've got to get to work and *really* edit it,' and Henze told me that at that point he was just exhausted by all the editing and he didn't want to go through that much again... [the last movement] has something like 22 tempo changes, and [Bream] said, 'I'm not going to play it or record it as written,' and Henze said, 'OK, I'll get somebody else' – David Tanenbaum (McCallie, 2015: 115-6).

Bream edited extensively and showed the composer what was possible and what did not work on the guitar (Palmer, 1982). It is widely thought that the exhaustive nature of Bream's interventions left a hallmark of the performer's compositional voice in the first sonata. Tanenbaum also posits that the collaboration impacts on the creative process also for the second sonata, thereby fundamentally changing the resultant composition. Tanenbaum also worked extensively on *The Blue Guitar* with composer Michael Tippett, who recalled the concessions made in collaboration with Bream on composing the work.

I had a meeting with Tippett, and I think his partner or his associate Michael Crossley was there as well, we worked on various details and he said look, 'there's something I want you to do,' he said, 'I worked with Bream very extensively on this piece, we spent a lot of time, a whole summer, on this piece and Julian insists that the movement that I want to be second has to be third, the fast movement *Juggling*. But I really don't like it that way, I want the slow movement ending. Bream did not feel that was going to work with audiences, but would you do that for me?' And I said of course, I'd be happy to do it that way. Every time [he heard me play it], he would thank me and say, 'this is really

the way I like it, and I want you to keep doing this.' ... The publication now is reversed from the way Bream recorded them and does the slow movement last. I really think the piece works better that way – David Tanenbaum (McCallie, 2015: 122-3).

Various collaborators relay information—albeit not reliably accurate, in all probability—regarding Bream's collaborative work as first- or second-hand reports of a little understood creative practice. In addition to the three works already mentioned, Bream is thought to have had an interventionist approach to most of his commissions including, but not limited to, Maxwell Davies (McCallie, 2015: 115-6), Lennox Berkeley (Berkeley, 2012: 269), Malcolm Arnold (McCarthy, 2007) and Richard Rodney Bennett (Tosone, 2000: 75; Harding 1997: 11). More recently, Bream has established the Julian Bream Trust to commission composers to write new works for guitar. Having retired from his performing career, Bream has taken the novel approach of commissioning promising young guitarists to perform the works in concerts that he curates. So far the Trust has commissioned Leo Brouwer (2013), Sir Harrison Birtwhistle (2013), Julian Anderson (2015) and Ollie Mustonen (2017). The Trust initially booked guitarist Jonathan Leathwood to premiere the Birtwhistle commission, whom he worked with alongside Bream before withdrawing from the project through injury.

For many years I have wondered what Julian Bream's collaborative process was like. He's shared a few anecdotes about other composers and pieces with me but this has been a unique opportunity for me to be part of the process. In the meeting with Harry at Julian's house, I was playing the guitar while Julian followed with the score. Not that you can extrapolate from just one meeting, but Julian offered a number of detailed suggestions—both for the piece and for my playing—and he wasn't afraid to argue with the composer. On the other hand, he had no problem withdrawing an idea if it didn't work: in fact, he generally was the first to say if it didn't – Jonathan Leathwood (Wassily Saba, 2013: 12).

Leathwood reveals Bream's collaborative style to be consistent in this case as is suggested in other commissions. He is ambitious in commissioning eminent composers and involves himself in their treatment of the guitar and their compositional language technically and aesthetically. Like the early twentieth century, the new repertoire is shaped stylistically by the tastes of the guitarists whom seek to commission the works. Some of the leading performers continuing to expand the repertoire include Eliot Fisk,

David Russell, David Tanenbaum, Sergio and Odair Assad and, most prolifically, David Starobin. Fisk has explained that composers needed to consult him to adapt their work to the guitar idiom, even in the case of Berio's *Sequenza XI* that was written for him.

Absolutely, I did that in every single case. There were sometimes they would write a movement that needed almost no changing; a lot of the times they were written that way. But many times it was not that way, and even with Berio who was maybe the most perfect of all of them – Eliot Fisk (McCallie 2015: 129).

It is arguable that the *Sequenza* was in part formed by Fisk's masterful technique as it enabled Berio to write ambitiously. David Tanenbaum believes that the composer will often work towards the characteristics of the performer in this respect.

[Writing for particular performers] is basically the case. In most cases, I've worked pretty hard with composers to craft the guitar language onto the instrument. First of all, I think in that editing process the player has a voice and their fingerings—things they like to do—come into it, but I think it happens even before the act of creation as well. I think, for instance, if you look at Takemitsu's *In the Woods*, the movement that's dedicated to Williams is a very different movement than the one dedicated to Bream. I would say the short answer to that is yes, in almost every case that I can think of. – David Tanenbaum (McCallie, 2015: 114-5)

Of course a critical element in researching this topic is its variability across different collaborators. David Starobin holds a contrasting view to Tanenbaum in that the composer aesthetic should be paramount to the performer's creative instincts on the score.

It's the composer's personality I'm interested in seeing on the page—not mine. The performer, who has the last word, always ends up injecting his or her personality, no matter what is written – David Starobin (McCallie, 2015: 108).

Starobin suggests that the performer's recording and performance of the works will entwine their musicianship with the composer's score. These performed media by the collaborating performer can also have an effect on future interpretations, as mentioned

above with Bream, in the assumption that the composer approves their interpretation or perhaps anoints it as the 'correct' version.

John Williams, who has probably reached the widest audience of any classical guitarist, has had extensive creative input into the repertoire that was composed for him. Although Williams' reputation is one of a non-collaborative performer, in recent years he has been giving talks on his life and work. Speaking with the Guitar Coop, Williams stated that he discussed and gave feedback on drafts of Peter Sculthorpe's *Nourlangie* for solo guitar, strings and percussion (2016). In the last movement, he re-orchestrated the melody in a higher range while maintaining contrapuntal accompaniment (GuitarCoop, 2016: 19'). He also explained that he had to intervene in other works by Patrick Gowers and, perhaps most significantly, requested that two sections be removed from Leo Brouwer's *Toronto Concerto* (1997)—an aesthetic recommendation to a concert standard guitarist-composer who would not require technical consultation. It appears that guitarists who do not actively seek to influence the compositional process tend to be drawn into a creative dialogue with the composer regardless.

When we composers publish something, what that publication represents is the final effort and what we want the world to see. You may get a hold of a manuscript and you could certainly study with that the *process* where that became a publication, but it's not fair to composers to just suddenly play from the manuscript; that's not what I want out in the world. What I want out in the world is what I *put* out in the world - Tanenbaum quoting Hans Werner Henze (McCallie, 2015: 114).

Research that seeks to elucidate the collaborative process that relies on the analysis of manuscript is flawed and regarding that document as, in some way, a more 'pure' version of the piece is a fallacy. Although Tanenbaum's quotations could not be considered fully accurate, his quotation makes a defensible point that the creative process leading up to the publication of the work, which usually includes greater interaction with the performer after the full manuscript draft is produced, is generally approved by the composer. Prioritizing the manuscript denigrates and obscures the creative process that went before, thereby confusing and unraveling the collaborative origins of the composition. Similarly, ascertaining the opinions of the composer, such as approval of collaborative interventions or recorded/performed interpretations, can prove to be sticky territory. Brouwer's openness to Williams' recommendations might

have come as a surprise to those who regarded Brouwer as in no need of performer input for guitar composition. This perspective is reflected in guitarist Jonathan Leathwood's recent comments on the Julian Bream Trust commissioning of Brouwer in 2013, of which he was to perform.

Leo Brouwer knows exactly what he wants, and there is no question that it will sound with that distinctive resonance only he knows how to achieve. You can't add or subtract a single note – Jonathan Leathwood (Wassily Saba, 2013: 11).

This starkly contrasts with guitarist Graham Anthony Devine's contact with Brouwer on some of his major works. Devine is an eminent proponent of central and south American guitar music, widely credited as having some of the finest available recordings of Brouwer's music (Crist, 2010).

I asked Leo Brouwer about some of his compositions that I recorded. I wasn't sure about some things, and whatever I asked he was pretty willing to accept any idea, he didn't say 'It must be like this'. I think he was open to different ideas. Another composer might say, 'No, it has to be like this.' In a sense, much of Brouwer's music has this improvisational element in it, so maybe he's more open because of that. Tightness of rhythm plays a big part in his music. I also think that if you reversed some of his dynamics, as long as you made it convincing, he would go for that (Cooper, 2005: 19).

Three performers appear to have elicited quite distinct views from Brouwer concerning the fixedness of his own compositions. Influential factors of perceived prestige and social dynamics will affect the individual relationship with the composer, further complicated by the composer's relationship to the particular works and time and place of their response. Not only is it difficult to rely on the individuality of one performer's consultation with the composer, but also it is challenging to generalize the practices of a composer from a single collaboration. In terms of compositional processes, retrospective analysis of the creation of works is problematic however recently they were created. The self-reflections of a composer or performer might be inaccurate or unintentionally biased without other supporting media and are unlikely to reflect the multifaceted nature of composition. Surveying these reports supported the view that retrospective research methodology is not effective in this field and led to the conclusion that contacting prominent performers on their collaborations yields unreliable data.

2.2 Ethnographic Studies of Collaborative Creativity

Surveys of the guitar literature appear to suggest that performer creativity is extensive in the repertoire. However, in-depth retrospective analysis of the collaborative process cannot be conducted in sufficient detail. There have been some ethnographic studies carried out in real time of the collaborative creative process in music. This recent literature is more thorough in its investigation of the creative process by incorporating the collaborators into the research agenda at the time of the artistic project. Applying ethnographic methodologies, practitioner researchers have yielded a higher quality of data for the musicologist to analyze than has the retrospective model discussed above. Some variation in conditions and research agenda exist across an otherwise standard ethnographic methodology. For example, Stefan Östersjö promotes an experimental approach whereby the research agenda determines the conditions and environment of his artistic research practice. In an article he co-authored with Henrik Frisk, they state that this active research area is in need of codified standard practices and emphasize the requirement for a balance between participant subjectivity and analytical objectivity (2013).

There are many examples of what is now considered traditional research disciplines that rely on subjectivity and whose research objects are as abstract as the research objects of artistic practices. Philosophy is but one (Frisk & Östersjö, 2013: 42).

Most researchers take a phenomenological approach, allowing the areas of research focus to emerge during and after the project fieldwork. Performer creativity in the collaborative process is a central theme across instrumentation, challenging the lingering twentieth-century notion of the composer as the lone creative source. Finnish cellist Anssi Karttunen's article is perhaps typical of a performer rooted in the traditional paradigm of composer-performer hegemony (1999). He nevertheless references the social character of the compositional process.

The relation between composer and performer is very complex. Although the role of the instrumentalist may be very important, it is rarely that of an inventor... A non-performing composer often comes up with ideas that will force the player to look for new solutions on the instrument. Later, the composer faces the question of what is

possible to perform within a certain context. ... The performer steps in to sort out the innovative from the impossible. This is the moment when the role of the performer is crucial, the moment of trying out new ways of approaching an instrument (Karttunen, 1999).

Although Karttunen attempts to portray the performer as a technician to the compositional stage of the commissioning process, it is difficult to think of a response to this kind of inquiry (determining the feasibility of drafts) that would not result in an aesthetic impact on the composer's work. This inevitability of collaborative creativity is exemplified in various modalities across three research projects investigating the performer's creative impact in improvisation, compositional consultation and interpretation (Clarke et al., 2005; 2013; 2016). Building on the work on environmental creativity by Sawyer, analysts Clarke and Doffman use Tim Ingold's metaphor of the ecological environment to describe the collaborative nature of Liza Lim's *Tongue of the Invisible* for contemporary music ensemble *musikFabrik* (Clarke et al., 2013; Sawyer, 2006). The work relies heavily on the improvisation of the performers, which was rehearsed with the composer in attendance. Although the improvisation makes up performed content of the work, the interviewed performers did not wish to lay any claim of commercial or cultural ownership of the composition—unless their improvisation was notated (Clarke et al., 2013: 33-4). The researchers found that the creative process is not isolated to one person, nor is it simply linear bi-directional process between composer and performer; it is affected by many who come into contact with it depending on social relations and particular circumstances. Interpersonal dynamics were affected by psychological factors, economic factors, training and status to name some. Within this changeable environment, they posit that the creative dynamic is a hierarchical one that is subject to dispute and state that 'musician's may choose to collaborate, but there is simply no avoiding distribution' of the creative process (35).

The primary catalyst for performer creativity in Lim's work was the compositional style. This was also a central factor in Jeremy Thurlow's collaboration with violinist Peter Sheppard Skaervd (Clarke et al., 2016). A quantitative perspective was taken within this collaboration of the composer-performer interactions, categorizing the mode (verbal, performed) and topic of the communication (composition, performance, pragmatic considerations and rehearsal practice) and recording the amount of time devoted to

each. In addition to improvisatory aspects of the composition, the composer engaged the performer in the writing process, both concurrently and sequentially. The collaborators initially held the perspective of distinct creative roles in collaboration, which was thought to be inhibiting to the collaborators 'sociable creativity', that gradually gave way to the integration of their creative practice over the time of the collaboration (114, 161-2). The study highlights aspects of the musical creativity that manifest from collaboration while acknowledging the lone compositional process as part of its creation. The aesthetic of the composer and performer were shown to align over time, which they say was conducive to effective collaborative creativity (ibid: 160). The researchers show that collaboration led to direct changes in music material through various modalities (verbal, instrument, computer-generated sounds and notation) and that joint decision-making took place.

The third study, conducted by Clarke and analyst Nicholas Cook, was of the collaboration between Bryn Harrison and pianist Philip Thomas (Clarke et al., 2005). In contrast to the research agenda of the previous two studies focused on analysis of the collaborative compositional process, this study examined the collaboration on the interpretation and performance of Harrison's *être-temps*. Thus the project evaluated the performer's creative role in music making after the work has been fully composed.

It is evident that in music like *être-temps*, and perhaps much more generally, the performer has an essentially creative role in the process, acting as a kind of collaborator with the composer (Clarke et al, 2005: 63).

As with the previous two studies, the compositional language seemed to determine the nature of the performer's creative role. The complex notation of *être-temps* demanded a challenging level of accuracy and aesthetic sensibility of the performer, Philip Thomas.

This is where Bryn's music is clearly from a different tradition than so-called "classical music". It is probably the case that one would expect the interpretation of a piece of classical music to develop and evolve quite considerably over time as the performer develops their expressive understanding of the piece, probably in relation to earlier (usually nineteenth-century, when it comes to piano music) notions of expressivity. However Bryn's music can be more closely related to that of Feldman who, famously, when asked by Stockhausen what his secret was replied "Don't push the sounds around". As a performer I too try not to push the sounds around — there is plenty of

that in the notation. If I subsequently add a further level of rhythmic distortion, through use of rubato or whatever, the piece will become rather more soggy, I feel – Philip Thomas (Clarke et al., 2005: 46).

The authors argue that reciprocity of practices took place in which the collaborators inhabited one another's creative output. The sublimation of the performer into a composer's musical work is a well-known practice but the authors' claim to demonstrate a 'social character' in the performance is a novel one. The three projects document collaborations on works with a variety of compositional styles. Composers Liza Lim, Jeremy Thurlow and Bryn Harrison sought a variety of consultations with the performers. The performer's creative input was primarily, though not limited to, improvisation, compositional consultation and interpretation. Therefore compositional style appears to be a determining factor in the nature of performer creativity in the collaborative environment.

Compositional style was also a factor in a comparative case study conducted by composer Sam Hayden and musicologist Luke Windsor in which the composer wrote works of differing styles for various performers (2007). Using the terms directive, interactive and collaborative, Hayden and Windsor categorize the extent of performer consultation across selected compositions. They surmise that the style of composition determines the extent of performer creativity in collaboration, with no discernable link between a satisfactory process and product.

I presumed that a German radio symphony orchestra might be more used to contemporary music than most orchestras. I also presumed that the concepts of "new-complexity" to which my score has some relation—such as the use of complex rhythmical ratios to guarantee a certain gestural energy and approximation in performance—would be a familiar idea to German musicians (Hayden & Windsor, 2007: 34).

Despite some similarities in character to Harrison's *être-temps*, Hayden labeled the complex orchestral work *Sunk Losses* 'directive', the lowest level categorization of creative collaboration. Logistics, such as geographical distance between the composer and performers, and compositional style led to an unsatisfactory collaborative process, despite the composer's satisfaction with the composition and its premiere. The authors

highlight the external pressure that can influence the creative process, noting the conflict that exists between the idealized compositional act and the institutional, cultural and economic forces that make up the ontology of contemporary composition. Nevertheless, Hayden and Windsor consider musical practice as inherently collaborative and note that the most successful collaborations appear to have taken place when the process of collaboration emerges from within the group on a shared aesthetic goal, as with Thurlow and Skaervd. They state that the technical practices of performer and composer are mutually informative and incompatible goals or prescription of collaborative practices hindering to creative flow.

This notion of a shared goal is central to clarinetist Paul Roe's definition of the term 'collaboration' as taken from Vygotsky's pioneering work in developmental psychology (Roe, 2007; Vygotsky, 1978). Roe's doctoral thesis examines the causes and benefits of a successful collaboration in a project commissioning five composers to write works for the relatively unfamiliar bass clarinet. Due to the lack of knowledge of the instrument, introduction to the instrument's idiom and performance technique was part of his creative role. One of the foci of Roe's research is the modalities in which communication can flow in the collaborative environment. Roe examines the unwritten formats in which information can be relayed, emphasizing gesture and spoken word in particular. Some benefits included the assertion that performance technique and compositional technique inform each other. He claims that a successful collaboration could have 'significant beneficial effects on musicians' practice... [including] increased motivation, creative stimulation, multiple communication modes and notation clarification' (2007: 1). He found that the social hierarchy, status and personal relationship of the collaborators affected decision-making and creativity. Kartunnen echoes this sentiment, despite his traditional view on the separation of composer and performer roles.

If the instrumentalist has no personal relation with the composer, he will not necessarily know what the composer is looking for. If there is a passage that is not instantly playable, the interpreter can do a lot of damage by declaring it impossible to play. Many composers have suffered from not having trusting relationships with players. The ideas of a composer may be excellent but need some fine tuning. However, after the flat assertion that something cannot be done, the composer may abandon what could have become a whole new world. He may also feel hurt and decide to leave the work just as it is, and this may be both musically and technically regrettable. It will be extremely

difficult to repair the damage later. A future performer may never have the opportunity to discuss the matter with the composer and will lack authorization for his solutions (Karttunen, 1999).

The aesthetics of the composition is in a constant state of flux subject to the communication of the collaborators at the time and environment in which the interaction takes place. As such, it is helpful to have a personal, and trusting, relationship with the composer for those unrepeatable collaborative sessions. Roe also places importance on the idea of trust within collaboration and the ability to be able to effectively communicate ideas.

There is an inherent tension in collaborative creativity as identity is challenged and assumptions are confronted head-on. Thus, collaboration requires courage and trust as personal insecurities can arise when working in a joint context (2007: 188).

Trust appears to be a factor across most collaborations including Harrison, who wrote that 'it is always of great benefit to be able to collaborate with a performer with whom I have worked before and in whom I have developed an implicit trust' (Clarke et al., 2005: 34). Roe (2007) also quoted composer and pianist Michael Finnissy's humorous, but also purposeful, description of his interaction with composers and the mutual trust involved in collaboration, in a way only he can.

Sometimes it comes down to establishing positions of trust in each other's abilities. Sometimes (not the best scenario), the composer comes to you as a punter does to a whore. You comply with their wishes, fuck as magnificently as you are able, and—hopefully—neither party loses any dignity. I think some performers (and this is still taught to them in schools and colleges) don't want a relationship at all, or not with a composer (Roe, 2007: 205).

The notion of trust implies the presence of some small degree of anxiety in collaborative work. Collaboration is dependent on the social and cultural structures of the environment, particularly the interpersonal dynamic. Roe emphasized the beneficial effects of the friendships he had with each of the composers in his study prior to the commissioning process. Similarly, the *musikFabrik* collaboration with Liza Lim was

tempered by the inevitable creative tension between conductor and performers (Clarke et al., 2013: 34).

In many collaborative works, the instrument can act as a creative impetus by inspiring the compositional aesthetic or the provision of idiomatic affordances and technical resistance. These issues can lead to a creative friction between the aesthetic goal provided by the composer and the process of attaining it via the consultation of the performer. Oboist Christopher Redgate has commissioned five solo works for a newly redesigned oboe he developed with Howarth of London³. Documented by Michael Hooper, the early rehearsals of Redgate's collaborations with two composers, Dorothy Ker and Fabrice Fitch, were critical in shaping the aesthetic of the compositions. Just as Hayden identified the impact of aesthetic style on the type of collaboration, contrasting aesthetic approaches from Ker and Fitch had a profound influence on the substance and nature of Redgate's creative contribution. Ker begins the first rehearsal with an abstract idea—'a porous column of air'—to which Redgate responded with a variety of 'breathy' pre-reed sounds (Hooper, 2012: 28). Fitch began his collaboration with Redgate by attempting to elicit innovative sounds from the performer that he could shape toward a preconceived idea. To this end, Redgate experimented with running out of breath on long rapid phrase to bring about the deliberate 'misfiring' of notes (ibid: 30). Fitch was then able to use those techniques as devices to create his work. Although both composers used abstract ideas in an exploratory manner with the performer, they were different in nature and thereby elicited radically different creative responses from Redgate: Ker to provoke sound from an idea, Fitch to shape sound towards an idea.

Hooper argues that the instrument is one of the principal forces in shaping collaboration and that it can be an agent to the 'non-hierarchical relationship' between composer, performer and instrument (2012: 35, 78). Of course, the instrument is central to any compositional process but its impact on the level of performer creativity can vary. This might be affected by the familiarity of the composer with the instrument's physical specifications and performance practice or the capabilities of the instrument to realize the technical aspirations of the composer.

³ See, <http://21stcenturyoboe.com/index.php>

Composer Fabrice Fitch and cellist Neil Heyde published a critical reflection of their collaborative work on a piece for speaking cellist *Per Serafino Calbarsi II: Le Songe de Panurge* (2007). The collaboration is presented as a self-reflective dialogue between the two participants discussing aesthetic, extended techniques, notation and the exchange of ideas.

I do remember the way in which our discussion of one set of ‘problems’ raised issues that generated new areas for exploration. This was typical of the collaboration that followed. The qualitative difference between the alternative harmonics may or may not have been significant in *Filigranes*. The important discovery was that both Fabrice and I were keen to explore the potential of the different properties of these sorts of harmonics in more depth. This was an opportunity to draw out and give substance to all kinds of latent possibilities that I recognized in my instrument -Neil Heyde (Fitch & Heyde, 2007: 80).

Amongst their conclusions is that the instrument is an active agent to the creative process. While this appears to be true, a symbiosis between instrument reactivity and the performer’s proactivity seems to be the true creative force. Heyde’s distinct experience as an instrumentalist solves what the authors describe as ‘problems’ through his technical and aesthetic preferences of the instrument’s affordances. He provides the composer with multiple solutions to those problems, leaving the ultimate authority with the composer, but of those options puts forward his recommendation that is often chosen (2007: 80-1).

Extended techniques require the technical consultation of a performer more so than standard performance technique. Response to this kind of consultation is likely inventive and often results in a creative impact on the aesthetics of the composition. Fitch and Heyde exemplify this when they explored a technique they named the ‘*Doppelgänger* effect’ of plucking a string glissando on both sides of the pitch location. The practice of pushing performance technique is reflexive for both performer and composer, continually feeding back into their perception of the direction of collaborative work. As Hayden points out ‘just as performance techniques have long been stimulated and revised to accommodate developments in compositional technique, so might compositional techniques respond to developments in instrumental techniques and technologies’ (2007: 30). It is interesting to also consider the implication of individuality

in extended techniques as a form of identity that the performer may impress upon the composition.

Extended techniques, particularly novel ones, can be problematic to notate. In Fitch's work, it was necessary for the notation to incorporate aspects of tablature and traditional stave notation in scordatura to represent the sound as action. The composer described it as '[ranging] from the illustrative to the gnostic, and from the close adherence of the notation to the sounding result to the virtual divorce of the two' (2007: 89). Notation is the primary medium of communication between composer and performer. It is used as the translation of performance technique to paper and as one of the formats in which a piece of music is understood to 'exist' in posterity. It is inevitably a point of discussion across any study of the commissioning process for a variety of reasons including the challenges of notating complex rhythmic ideas, explicating extended techniques and providing a 'definitive' text.

The issue of technical affordance and resistance is a central theme in David Gorton and Stefan Östersjö's collaborations on works for ten- and eleven-string guitars (2016). As an experimental researcher, Östersjö's research interest is in testing and exploring theoretical suppositions from a practical standpoint⁴. *Forlorn Hope* and *Austerity Measures I* comprise the case study fieldwork to investigate the collaborative compositional process from its instigation to performance. The authors argue that an evident 'discursive voice' of the combined collaborators is the creative product of embodied interactions with musical materials, cultural traditions governing the collaborative process and social dynamics (2016: 595).

The discursive voice can be conceived not simply as a combination of the composer's and performer's voices. In almost any performance one may discern an engagement between the voices of composer and performer. Rather, the discursive voice emerges from the process of collaboration... In situations like these the composer has direct access to the performer's instrument, and the performer has direct access to the composer's notation (at various stages of development), with the guiding and moderating performance and compositional practices shared. What emerges is a negotiation; a coming together of the two voices through the exploration of a situation in the present (Gorton & Östersjö, 2016:

⁴ For more of Östersjö's practice-based projects see Frisk & Östersjö, 2006; Östersjö, 2007, 2013; Östersjö & Thuy, 2013 and Coessens, Frisk, & Östersjö, 2014.

The authors combine their skills both to avail of affordances and to overcome resistances of the musical materials. This necessarily entwines the collaborators in the creative product that is inextricable from the time and environment in which it was made. The authors recognise the creative input of the performer, communicated through various modalities beyond simply verbal, as an integral sublimated agent to the composition.

Introducing the instrument idiom is sometimes deemed beneficial in collaborative composition for guitar. As an idiosyncratic and unfamiliar instrument to many composers, it is often thought to be useful to outline the technical capabilities and limitations of the instrument. For his PhD fieldwork, Brazilian guitarist Marlou Peruzzolo-Viera commissioned his brother Samuel to write three pieces for solo guitar, collaborating over eight sessions spread across two years (Vieira, 2016). The level of trust based on the collaborators' fraternal relationship, and somewhat building on a collaboration six years prior, enabled them to have trusting flexible roles. The composer's expectation of the performer to fulfill a part-compositional role, albeit in adaptation rather than construction of material, encouraged him to take more risks with his writing. The performer's predominant compositional action was to rewrite material to the instrument idiom with some sporadic recommendations to the composer. The relationship between the collaborators prior to beginning the work was therefore a significant influence over the aesthetic of the work. It is noteworthy that the composer-guitarist collaborations of Peruzzolo-Viera and Östersjö were instigated with an introductory session to the guitar idiom. This is in contrast to the collaborations for other instrumentations. Composers Lim, Thurlow, Hayden, Ker and Fitch, to name some, each began with drafts or some form of aesthetic direction for the performer as a starting point for development of compositional ideas. From surveying the retrospective studies and documentation of the established guitar repertoire and the limited examples of ethnographic studies, the guitar compositional process appears to be an outlier with regard to a more distinct compositional element to the role for the performer. Idiosyncrasies of the guitar's resistances and affordances are assumed to be the reasoning for this, though it would require a wide-ranging multi-instrumentational project to fully investigate.

In this chapter, a selection of some of the canonical twentieth-century guitar collaborations has been used to show how performer creativity is prevalent but little understood in the guitar compositional process. Investigating the nature of the performer's input is critical in gaining a more in-depth understanding of the established repertoire and the creative commissioning process. Some of the pitfalls of retrospective and anecdotal study of these works were highlighted and contrasted against the more recent practice-led research projects. This ethnographic research literature revealed numerous factors that influence the performer's creative role including improvisational creativity; idiomatic consultation; interpretive creativity; compositional style; social hierarchy and interpersonal dynamics; the instrument as a creative agent, as a tool for communication and its affordances and resistances; and extended techniques and notation, particularly *scordatura* as prompt for action. The roles of composer and performer appear to inform each other and develop collaborative aesthetic goals over time. This emerging research area is evidently more effective in developing a phenomenology of the multi-modal collaborative compositional process than have been earlier score-focused approaches. It is also notable that the performer appears to fulfill a particularly creative role in the guitar compositional process.

Existing work on guitar performer-composer interaction has tended to focus on self-report, with one partner being the researcher. This is an effective strategy due to the access the practicing researcher has to fieldwork data and the opportunity to apply their practical skills in the evaluation and analysis of their and others' creativity. Combining this autoethnographic paradigm with an external analysis of other practitioners would yield a holistic trove of data from which to conduct a thorough investigation of performer creativity. Furthermore, with regard to the broader framework of research in collaborative creativity, most studies have focused on one performer, one composer or a single work. None have examined creativity across multiple collaborations based around the same instrument from both participant and non-participant perspectives; this should offer greater scope for generalizability of the findings.

Chapter 3

Methodology

In Chapter 1, a review of studies in creativity research showed the widely held view of creativity as integral to the process of every-day decision-making, known as ‘little-c creativity’, within the context of the social environment (Amabile & Pillemer, 2012; Sawyer, 2006). The design of this research project’s strategy was not to understand single creative events but to attempt to shed light on the phenomenon of the gradual and social nature of the creative process in collaborative composition. An in-depth investigation was needed to give as accurate a picture as possible of those internal and social processes. The research agenda was built to yield data on to which the ‘Four P’ model of measuring creativity could be applied—person, process, product and press (Rhodes, 1961).

In Chapter 2, the review and comparison of literature investigating the impact of performer creativity on the compositional process shows that contemporary studies conducted in real time yield more robust data than retrospective studies of collaborations. Indeed, it was hoped that the results and outcomes of real-time action research methods could provide a framework that would be generally applicable to studies of the established repertoire of the twentieth century, many of which have significant shortfalls in supporting documentation regarding collaborative creativity. One of the main advantages of action research methods is that the researcher has access to the participants and, by extension, more reliable data, e.g. collaborative sessions and relevant supporting documentation. A naturalistic approach, observing the shared creative process in its typical setting, is thought to be the truest, and therefore most accurate, environment in which to document it.

3.1 Ethnographic Methodologies

Collaborative actions cannot be encapsulated by quantitative methods such as pattern recognition or by single historical case studies. Rather, qualitative studies done in real time can be helpful in elucidating the types of issues that can, or are likely to, arise in particular collaborative environments, thereby enhancing our perspective of historical cases. Variability in the creative process is a key element of its real world practice. Studies of it should not focus only on commonalities that an artificially experimental environment might emphasize. Thus, creativity cannot be effectively accounted for in a quantitative approach. Ethnographic methodologies are widely used as a means of documenting and investigating real world phenomena. Ethnographers theorize based on their direct observation and interaction with groups in an environmental context supported by documentation where possible, such as diaries, letters, essays or, in this case, musical scores (Silverman, 2016: 104-5). An ethnographic perspective therefore can give a fuller picture of the phenomenon in question rather than relying on historical or narrative accounts, such as McCallie. This is suited to a critical aspect of the research agenda that is designed to generalize to, and provoke questions of, collaborative composition in the guitar repertoire, in particular the long twentieth century. In order to apply results of a case study to broader frameworks in the field of performance studies, a multi-site approach is recommended (Maxwell, 2004: 246-7). With this in mind, it was decided that the most rigorous research strategy would be to conduct a comparative case study, using a number of qualitative studies on distinct pairs of collaborators.

In a paper discussing its background and best practices, Barbara Kawulich notes that participant ethnography has been a widely used research strategy for over one hundred years since its first recorded use in anthropology studies of the colonial age (2005: 3). The methodology places the researcher in the environment of the field of study either overtly or covertly and is designed to get as close to the real world data as possible. She points out that it has been a reliable tool for anthropologists and sociologists since the 1940s. Sociologists maintain the ethnographic methodology but apply it to novel environments of western society such as in education (Clark et al., 1996; Clifford & Marcus, 1986) or transport infrastructure (Star, 1999). Ethnographic approaches are thus ideal for an investigation of performer creativity as a means of gaining access and

oversight of the performer's creative process. It was hoped that naturalistic but structured observation would provide information regarding the performer's creative actions that quantitative methods or documentary analysis of written or recorded media could not.

More recently, a subfield of autoethnography has emerged in which the researcher uses the self as a methodological tool of inquiry. In their handbook of participant observation, leading ethnographers Kathleen and Billie DeWalt state that interpretation and subjectivity, in the researcher's interaction with the environment, are implementable tools that can be used to gain a more detailed understanding of the research topic (DeWalt & DeWalt, 2011: 92). An element of subjectivity in the actions of research is broadly accepted across ethnographic practitioners (Bochner & Ellis, 2002; Denzin & Lincoln, 2009). Ellis, a prominent exponent of autoethnographic research, argues that writing 'evocatively' to elicit a response from the reader is distinct from and as important as abstract analysis (2011: 279).

The questions most important to the autoethnographers are: who reads our work, how are they affected by it, and how does it keep a conversation going (Ellis et al., 2011: 284)?

Ellis claims to blur the boundaries between science and art. In this thesis, I will avoid the narrative conceits of autoethnography that seek to be artistic in its product as well as process; although the present project is undoubtedly artistic in its grounding, the primary function of the research reported here is not to evoke emotional responses in the reader but to further their understanding of real-world creative processes. Nevertheless, a partially autoethnographic methodology was incorporated into the research strategy to provide an insight into the motivations, challenges and decision-making processes of the performer that might not be fully revealed by other observational qualitative methods. This was also intended to provide insights into the parameters and problems entailed by a more clearly ethnographic approach. The project planning relied heavily on the work of Anderson who advocated redressing the balance between autoethnography and traditional analytical method, arguing that the two were compatible (2006). His 'analytical autoethnography' was an ideal position to take in my fieldwork research agenda. He established three basic criteria: that the researcher is

- A full member of the research group or setting
- Visible as such a member in the researcher's published texts
- Committed to an analytic research agenda focused on improving theoretical understandings of broader social phenomena (2006: 375)

Anderson argues that the subjective insight of the autoethnographer and their objective analysis of the fieldwork data can be complimentary. A fundamental aspect of ethnography is that the researcher interacts with the environment in question, interpreting and constructing a theorization from the findings. In this sense the actions of participant and non-participant researcher will contain some degree of subjectivity. In this research project, it was thought that the intra- and interpersonal processes involved in musical collaboration necessitated an internalized participant reflection to compliment the observation and interrogation of the other participants. My proficiency as a concert guitarist and researcher, in addition to my collaborative experience prior to and during the project, enabled me to conduct an analytical inquiry into the actions of the collaborators under close scrutiny. It also gave me the tools to take full membership of the group, collaborating with one of the composers.

Ethnography's use of multiple data sources... avoids the risks that stem from reliance on a single kind of data: the possibility that one's findings are method-dependent. The multi-stranded character of ethnography provides the basis for triangulation in which data of different kinds can be systematically compared (Hammersley & Atkinson, 2007: 24).

In their treatise of ethnographic methodology, sociologists Hammersley and Atkinson cite variability in sources and types of data as conferring validity on a research strategy. This argument, and Anderson's criteria for an analytical agenda, was the primary foci for my taking full membership in part of the study. Triangulation, combining methods and data to corroborate each other, is firstly considered a critical tool in gaining a truthful and accurate picture of the social world by reducing systematic bias (Saukko, 2003: 23). However, reducing the risk of bias by combining an autoethnographic perspective is just one advantage of this strategy. Gaining diverse perspectives is also

important in addition to using a multi-site approach from which to analyze the phenomenon. Autoethnography not only provides accessible data on the broader phenomenon of the creative environment but also on the focus of the research inquiry: the performer's creative impact on that environment. Finally, the adoption of a part-autoethnographic study was motivated by the need to reduce the impact on the orthodox behaviour of the participants due to the presence of a researcher, known as the Hawthorne Effect (Diaper, 1990).

3.2 PhD project

In ethnographic studies, the researcher allows the lines of inquiry to be determined by observing the environment with an open mind in terms of the research agenda (Maxwell, 2004). As a naturalistic study, the details of the collaborations were left to the participants to dictate; preconceived conditions would be more suited to an experimental methodology. I asked that I received access to documents, correspondence and be allowed to film rehearsals. Each pair of collaborators decided the frequency, scheduling and content of rehearsals and the roles and remits that each musician would take. That the works should be premièred to a timescale was the only stipulation placed on the schedule.

The fieldwork data was built around the commissioning of established and reputable composers to collaborate individually with four concert guitarists toward the creation of new solo works for guitar. I would act as performer-researcher in one of these collaborations in order to aid the diversification of the results and to acquire a more holistic view of the collaborative compositional process than were I to have simply observed the process from the outside. The data collected included drafts scores, correspondence, interviews, filmed rehearsals and filmed performances.

Collaborators	Prior relationship
Honey – Buckley	Previous collaborators (pilot study)
Roxburgh – Ryan	Work colleagues
Mulvey – Flood	Friends, previously lecturer-student
Knotts – Ogden	No prior relationship

The selection of participants in the study reflected the professional standard of musicianship that created the established repertoire. Each participant has an impressive professional background commensurate with the current stage of his or her career. Some variety in their personal and professional background—age, gender, nationality and location—was included to avoid bias that might pertain to a particular group. A variety of prior relationships within the collaborations was also thought to be necessary, which ranged from prior friends, work colleagues, previous collaborators to no prior relationship. Selecting composers whom had never written for the guitar, nor were guitarists, was a primary criterion, reflecting the circumstances of the creation of many of the canonical works of the twentieth-century guitar repertoire. This is an element of experimental methodology that seems to contradict the naturalistic setting. However, the sample of composers was not designed to represent the broadest possible diversity of experience with the instrument but to act as a source of data to address the research questions in a robust and generalizable manner. Hence, the sample was designed to reflect the experience of the majority of the long-twentieth-century composers of the guitar repertoire and those works within that set that were associated with collaborating performers, e.g. non-guitarists. Many of those works were the first, and in many cases the only, composition for solo guitar by their composers including Britten, Walton, Henze, Martin, Berio, Ginastera, José and Falla. The experimental element of the methodology is to situate the research within a broader framework by enabling the generalization of findings to particular repertoire without affecting the naturalistic setting of the collaborations and their documentation. Finally, existing connections to the industry were taken advantage of in participant selection in order to benefit the project with a degree of trust in allowing access to information regarding collaborative work and to ensure candid responses to questioning. Though it is difficult to discount, it is hoped that no bias in terms of participant selection took place as I was not aware prior to the project of the participants' typical collaborative practices.

The works by Gráinne Mulvey and Kate Honey were premiered at the John Field Room of the National Concert Hall of Ireland on 7 April 2015. On 15 July 2015, the Edwin Roxburgh and David Knotts works were premiered at the Purcell Room of the Queen Elizabeth Hall in the Southbank Centre, London, alongside a further performance of the Kate Honey work.

Performances		
Date	Venue	Works Performed
7 April 2015	John Field Room, National Concert Hall of Ireland, Dublin	<i>With the Ideal Comes the Actual</i> (WICA), <i>Hue and Chroma</i>
21 April 2015	West Road Concert Hall, Cambridge	WICA
15 July 2015	Purcell Room, Queen Elizabeth Hall, Southbank Centre, London	WICA, <i>Grimm Tales</i> , <i>Soliloquy 5</i>
10-6 August 2015	International Guitar Foundation Summer School, Shrewsbury	<i>Soliloquy 5</i>
5 February 2016	Artrix Arts Centre, Bromsgrove	<i>Grimm Tales</i>

The commission of the participants was made possible with funding from the Society for Education and Music Psychology Research (SEMPRE), the Ambache Trust (in support of the profile of women in music), the Faculty of Music at the University of Cambridge and the Holst Foundation.

A simple yet robust approach was taken with regard to ethical procedures; participants were given the authority to censor any documentation that was thought to be sensitive or controversial and were informed that they would be notified of any potential cases of the release of sensitive information in advance of publication or dissemination in order that they could intervene, if they wished. In order to test and refine this methodology, I conducted a pilot study commissioning two composers, Kate Honey and Arild Stenberg, to each write a short solo guitar work for me. The project was support by the William Barclay Squire Trust Fund.

3.3 Pilot Project

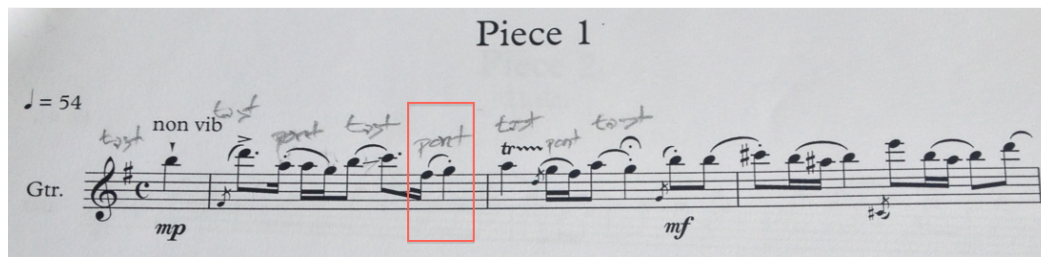


Figure 1 Set 1, exploratory piece 1, bars 1-3

A schedule of rehearsals was conducted, beginning with a familiarization of the instrument and subsequent periodic consultations after each significant development of the composer's material. Some of the rehearsals were recorded and all participants were asked to keep diaries. Two works for solo guitar lasting approximately three to four minutes were requested. Over the first two rehearsals, a protocol was followed familiarizing the composers with the instrument. This included discussion of specific notation, string pitches and intervals, alternative tunings, left hand stretch and texture, right hand technique, ornamentation, chords and arpeggio, dynamics, sustain, execution of harmonics, some compositional techniques and a brief comment on the natural resonances of the guitar. The document also contained a list of suggested repertoire. Criteria for selecting these works were varied, some being included for specific techniques, others for aesthetic quality. An effort was made to keep the agenda for early rehearsals and their reference material consistent across the collaborations to minimize any possible variation in some of the early influences over the composer's music.

The collaboration with Arild Stenberg was initiated in a similar manner to that with Kate Honey, by discussing the guitar protocol document. From very early on, the composers' reactions to points of interest in the discussion, and therefore provision of stimulus in the collaboration, differed. Intrigued by the acoustic capabilities of the instrument, Stenberg conceived of a dialogue between voices of a similar pitch but of differentiating timbre. Some early exploratory scores dealt with the physical possibilities available to composer into which he would shape his aesthetics. The effect produced by guitar slides became a focus. An example of one point of discussion with the composer is shown in the red box of Figure 1 that centered on a single-fret glissando of which the

composer wanted both notes to be plucked. Stenberg produced five sets of exploratory pieces, which were used to provoke discussion on notational issues, performance techniques and perception in minute detail.

Throughout sets 1-4, Stenberg wrote two voices in dialogue, differentiated by timbre, with sparse accompaniment from crushed notes. When rehearsing the first set (see the pencil annotation in Figure 1) Stenberg asked me to differentiate the timbre of each voice using right hand techniques, which was found to be perceptually ineffective and unconvincing in a performance environment. When it was agreed that the range of timbre available to the instrument was insufficient to realize the composer's conception, Stenberg suggested the use of different string materials. Considering myself unqualified to give reliable advice on instrument hardware, I suggested that Dr. James Westbrook, musicologist and luthier, be consulted to investigate how sufficient disparity between the timbres of the two voices could be achieved from the perspective of the guitar construct.

Stenberg's current research is centered on notational trends and their interpretation by performers and present-day composers. Notation of common but non-standardized guitar techniques were central to the style of composition that strove towards exactitude and clarity in the performance of melody. The composer explored the produced effects of notational markings on my performances, which regularly provoked in-depth discussion of my precise understanding and, hence, execution of techniques such as contrast of timbre, fingering, glissandi and articulation to name some. The sequence of sets gradually incorporated more complexity, incrementally carrying out a wider discourse through notational issues and building on the findings of previous versions.



Figure 2 Set 4, exploratory piece 1, version C, bars 1-2

Dr. James Westbrook was to be another creative agent to the project, suggesting two

lines of research: changing the material of the strings, perhaps to silk steel, or preparing the guitar with other material such as leather muting on the saddle. This was to distinguish the two voices, which were both to be exclusively fingered on each of the first two strings. Throughout the sets, the notation reflected Stenberg's developing technical understanding of the instrument and his exploration of new techniques. In the excerpt shown in Figure 2, Set 4, the composer examined some effects with regard to texture, articulation, timbre, dynamics and ornamentation. Some extended techniques for various glissandi were explored in sets 4 and 5 such as single and multi-fret glissandi, double-string glissandi across the same or different intervals and glissandi beginning or ending with chords.

It was at this point that it was decided that the composer's aesthetic goals could not coincide with the research goals of the project for three reasons. The first was that Stenberg did not write music for the concert but what he described as incidental and didactic. The work did not engage with the performance technique of the guitar (other than in respect of the discussion of timbre), nor was it in any way ambitious in its compositional techniques. As a result Stenberg's slow tempo and, with some rare exceptions such as Figure 2, near-monody writing did not require consultation with the performer, and yielded little data regarding collaborative creativity. Secondly, it is a critical aspect of this research is that the empirical data collected from fieldwork will shed some light on the existing collaborative repertoire. Both the composer's aesthetic goals, as influenced by his separate research agenda, and desired performance technique showed such minimal alignment, possibly deliberately, with the standard guitar repertoire that the collaboration was felt unlikely to yield data of the desired generalizability. Finally, the ultimate decision to discontinue the project was taken not because these issues were insurmountable but because the composer did not wish to collaborate on his aesthetic goals. His reluctance to compromise removed not only the musical findings but also the investigation into the collaborative dynamic. This steadfastness is commendable and, though there is no stipulation on him to collaborate, was not useful as a pilot study of typical collaborative practices. Furthermore, Stenberg's preference not to be recorded either in video or audio and lack of a diary reduced the sources of data to my own notes and draft scores only, making the research goals yet more difficult to achieve. Any study in this field, however naturalistic and intriguing, is only useful to a researcher if access can be gained to document the creative

process.

The project with Stenberg was illustrative of some of the potential difficulties that can arise in artistic research projects. Factors were put in place in the main commissioning project to mitigate the likelihood of an unsuccessful project. Despite Stenberg's PhD status, it was thought that using PhDs and professors of music, whom were familiar with research practices, would be helpful (Kate Honey, the exception to this, had been an ideal collaborator in the pilot). The previous output of the composers and the programming of the premieres in reputable venues were, in part, intended to encourage substantial concert music to be written (works of at least eight minutes were commissioned). And finally, it was emphasized that the research methodology must be made clear to the participants before they agree to take part. Although the participants retain the power of veto over publishing of what they deem to be sensitive data, a clear agreement to data access was critical and sought out.

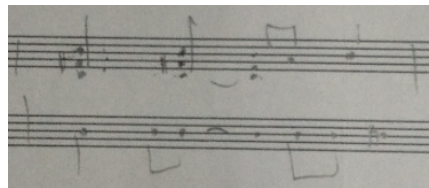


Figure 3 Ohrwurm sketches, textural excerpt

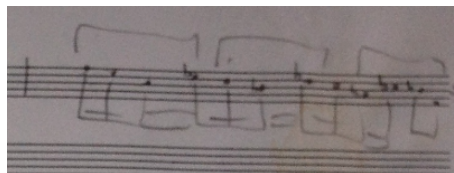


Figure 4 Ohrwurm sketches, melodic excerpt

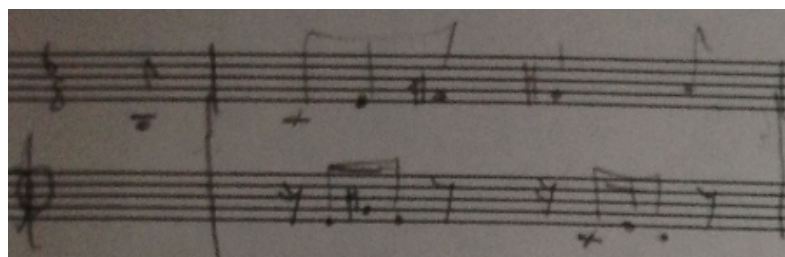


Figure 5 Ohrwurm sketches, voicing excerpt

After the preliminary discussion of the instrument's physical and acoustic capabilities, Kate Honey brought initial sketches to the third rehearsal to establish some instrumental features that could potentially affect her compositional technique. Figures 3, 4 and 5 show some excerpts demonstrating basic left hand technique across the fretboard; I recorded these excerpts and emailed the recordings to the composer. Topics that were raised early on regarded difficulties in texture and octave transposition. On receiving the first full draft of the piece, it was immediately clear to me that not only were there evident traces of our discussions on how best to access the natural qualities of the instrument, there were also influences from the existing repertoire which I had recommended that she listen to. I also had to consider the points that required further explanation and how I could cover them better in the initial stages.

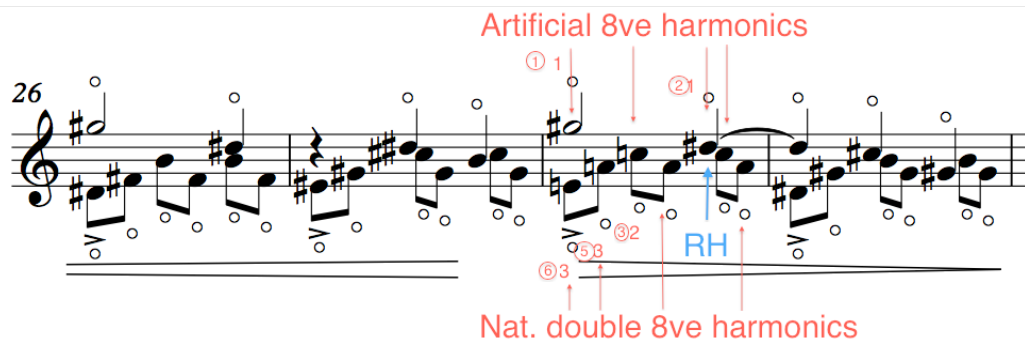


Figure 6 Ohrwurm, draft one, bars 26-9 annotated with fingerings

Taken from the first draft of the piece, thematic material in figure 6 was originally conceived as harmonics. Two simultaneously performed artificial harmonics are used throughout the excerpt. Standard use of this technique can only perform a single harmonic at a given time. However, I tried to accommodate the material with unorthodox but feasible fingerings. I re-fingered some artificial one-octave harmonics to natural double-octave harmonics. Marked in blue in Figure 6, I also extended the right hand technique by covering nodal points in two adjacent frets diagonally with one finger, plucking with the two remaining fingers. However, after performing this section for Honey, she expressed her prioritization of dynamics toward the climactic G sharp in bar 28 for structural and aesthetic reasons over the timbre of the harmonics. These dynamics were unfeasible with the use of intricate extended techniques and higher degrees of the harmonic series.



Figure 7 Ohrwurm, draft three, bars 39-42

For the second draft, only the melody remained written as a harmonic but this could not be sustained amongst the accompaniment due to the closeness of the texture. I outlined a melody fingering fretting lower pitches on the fretboard in combination with higher degrees of the harmonic scale. The resultant effect was a sustained melody with the fingering of a bass line but with the pitch of an upper line. Although I considered this to be an aesthetically pleasing and innovative contribution, it was dynamically unsatisfactory to the composer and emphatically dismissed. It was decided that the melody was to be transposed up the octave, maintaining the original sounding pitch of the melody while compromising on timbre quality for dynamic control, as can be seen in Figure 7. I wrote the following in my notes for the session:

I had said that harmonics in one of the sections doesn't work but, using double octave nodal points, I found a method of fingering the entire section that I was proud of and thought sounded great. I thought it sounded even more interesting than before. The attack on bass notes made it seem like a bass line but the pitches were amongst the accompaniment—delineating the melody but having the range of each overlapping. However! Kate didn't think it sounded great because some of the notes used the fourth harmonic (of the series) projecting less than she had wanted it to. She is now going to drop the accompaniment down the octave. I am disappointed but on reflection, I should have stated my fondness of the idea stronger than I did. This was a missed opportunity."



Figure 8 Guitar Sonata no.2, bars 3-4, John Buckley

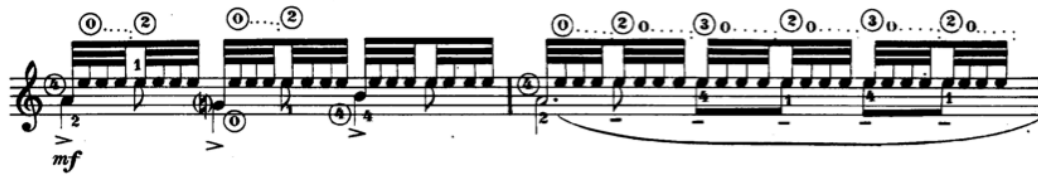


Figure 9 Campanas del Alba, bars 9-10, Eduardo Sainz de la Maza

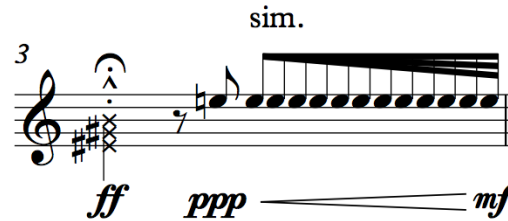


Figure 10 Ohrwurm, draft two, bar 3

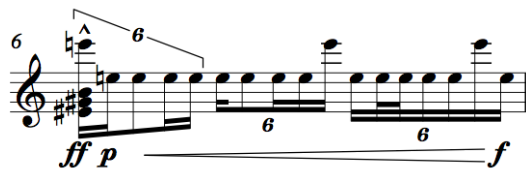


Figure 11 Ohrwurm, draft two, bar 6

One of the main influences on the compositional process is the reference of established repertoire. *Koyunbaba* (1985) by Carlos Domeniconi, *Guitar Sonata no. 2* by Irish composer John Buckley (see Figure 8) and Spanish composer Eduardo Sainz de la Maza's *Campanas del Alba* (see Figure 9) were three works suggested to Kate Honey for reference to technically advanced guitar repertoire. Influence from the latter two can be seen in *Ohrwurm* by the use of feathered beams, repeated note use and open-string tremolo, see Figures 10 and 11. Domeniconi, a guitarist, used open-string tuning and a scordatura double-stave to notate the techniques used. Separately, I suggested that Honey prioritize aesthetic quality over any potential technical challenges, which could be discussed in collaboration later. The combination of our collaboration and the reference to *Koyunbaba* led to ambitious writing in the second draft, discussed below and shown in Figure 13.

The more idiomatic and ambitious standard repertoire misled the composer about the capabilities of the instrument, as she later stated in interview, and is evident in the complexity of the second draft. Not wishing to have an unnecessarily high level of intervention, I used an annotated score in rehearsal to highlight problematic sections.

Only minimal suggested solutions were required in the revision of these sections. Honey was then able to work on the piece alone with what I considered to be an appropriate level of performer consultation: sufficiently distant to enable her to comfortably explore her musical conception but with enough direction to give her the tools and knowledge to better realize it.

Some performer influence was straightforward in suggesting some quite successful ideas to be elongated. Honey was interested in exploring the use of dissonance within triads on the instrument. I encouraged this and suggested combining the composer's fondness for the timbre of guitar harmonics by making the top note of each triad a harmonic. This was incorporated into the second draft. Such was the aesthetic quality of this section of the second draft that I suggested that they constitute a larger part of the composition, perhaps a slow middle section to the work. The composer adapted them into the composition as 'random fragments' punctuating and imposing a structure on the work. I also suggested that the quintuplet section from bar 75 of the second draft be more substantial, which the composer agreed with and subsequently carried out.



Figure 12 Ohrwurm, draft two, bar 31



Figure 13 Ohrwurm, draft two, bars 10-1

The most prevalent exercise in refining the second draft to adapt to the idiom was texture reduction. Texture density and its rhythmic complexity were problematic. As shown in Figure 12, the cross-rhythms were unfeasible on the right hand. In trying to realize the composer's original material, I suggested a method of accommodating the

accompaniment into a more feasible right hand technique but stated my preference was to remove the simple accompaniment in the lower stave, which the composer ultimately agreed with. I felt that the double stave was unnecessary in *Ohrwurm*. For the performer, use of the double stave made difficult passages more challenging to read and finger. Moreover, Honey stated that the double stave encouraged her to write pianistically. The passage shown in Figure 13 was corrected in terms of layout and, as in Figure 12, the texture had to be reduced. I referred the composer back to an early discussion of Stephen Dodgson's view that the guitar, despite its polyphonic capability, is a melody instrument and it was agreed that, given the melodic and harmonic elements to the passage, 'less is more' and removed the upper stave altogether.

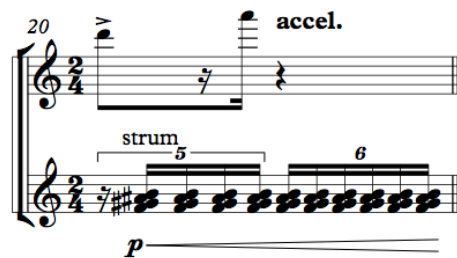


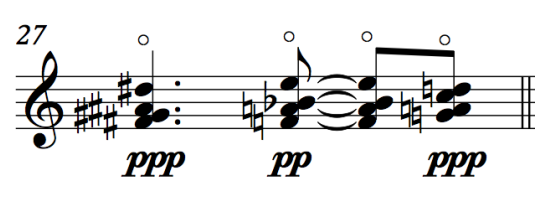





Figure 14 *Ohrwurm*, draft two, bar 20


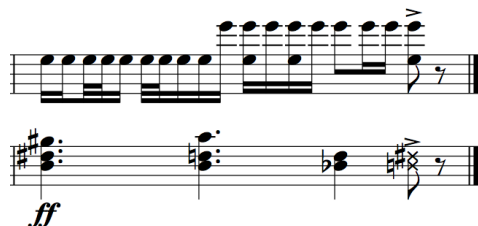
One of the issues that arose highlighted the limited capability of score analysis alone, as in retrospective analyses of established repertoire. In reviewing the score I noted that Honey had utilized the sonorous quality of playing the lower stave arpeggio campanella and other guitar specific techniques were accessed, such as the cluster chord writing with open strings in Figure 14. From this I incorrectly concluded that the composer was visualizing the fretboard. Nonetheless, the musical effect produced by the arpeggios in Figure 14 is radically altered by the use of campanella.



Figure 15 *Ohrwurm*, draft three, bar 13

The final stage of the collaborative process on the draft score was primarily technical and the title was simplified. In working through the drafts with the composer, very little remained requiring adaptation. The final edits of *Ohrwurm*, in the table below, were technical refinements that were later shown to the composer. Like Jonathan Leathwood's preparation of *Oxen of the Sun*, I stopped short of editing the material in some cases where only extended practice can confirm whether modification is necessary (2009: 27). Some notehead, see Figure 15, that were used to denote a muted sound required rapid reorientation of the right hand. I performed this in rehearsal to discuss the timbre that the composer was fond of. After practicing the gymnastics of the right hand, it was deemed unfeasible and removed. Additionally, some of the tempo markings were adapted slightly after prolonged, intensive practice.

Ohrwurm, draft 3, final edits	
Problem	Solution
 <p>(a) Bar 27: Fingering dissonance</p>	 <p>(b) Bar 27: Chord reductions</p>
 <p>(c) Bar 32: Left hand stretch</p>	 <p>(d) Bar 32: Octave displacement to open string</p>
 <p>(e) Bar: 65: Fingering dissonance</p>	 <p>(f) Bar: 65: Chord reduction</p>

	
(g) Bar 83: Right hand repetition and stretch	(h) Bar 83: Octave displacement and chord reduction

After completing the final edits of *Ohrwurm*, I finished my collaboration with composer Kate Honey with an interview. I began by confirming her satisfaction with the final edits and adjustment of the title then discussed topics including the collaborative process, satisfaction with the project outcome and the roles of performer and composer. Describing herself as a perfectionist, Honey was not entirely satisfied with elements of both outcome and process in the collaboration. Logistically, she would have preferred to dedicate all of her time to the composition in a shorter but more intensive compositional process but professional circumstances would not allow it. The result was that she felt that her ideas, developed during separate periods, were less cohesive than she would have liked. This perspective might have emanated from her interaction with the suggested repertoire, most notably, in her enthusiasm for Carlos Domeniconi's idiomatic *Koyunbaba* (1985), which might have been misleading as to the guitar's technical capacity. Honey thought the rehearsals were productive and insightful explaining that some ideas were dropped in the early stages after rehearsal, not wanting to fight against the natural idiosyncrasies of the instrument, and some manifested themselves from rehearsal. This dynamic, she explained, also took place in her recent composition, *Stay Together, Learn the Flowers, Go Light*, for violinist Peter Sheppard Skaerved and pianist Roderick Chadwick (2014). In terms of her output, she simply responded that it reflects some chords that she was working through at the time. The finalized score and other supporting documentation act as references to various elements of the collaboration. Each bar contains points of discourse between composer and performer from some stage in the compositional process such as discussion of technique, influence of established repertoire, editing and reaction to editing, and

collaboration on aesthetics. To varying degrees, I influenced many aspects of the composition from both action and inaction in terms of difficulty, idiom and realization of concept, which spans the technical, musical and structural elements.

3.2.1 Outcomes of the Pilot Research Project

The pilot research project was a success in testing and refining the proposed methodology and supporting the research strategy. The procedure successfully identified the performer as a creative force in the collaborative compositional process. In addition, some of the study's challenging aspects benefited me moving forward. Data collection was a major case, particularly with Stenberg, who decided to revoke his assent to be recorded. Also, neither composer was willing to fill out diaries on their practices. Compromising with composers in pursuit of aesthetic goals was a barrier to the research agenda. As Stenberg was writing incidental music, rather than concert music, it posed as little technical difficulty on the performer as aesthetic impact on the audience. Much of these issues were considered in the selection of participants, whom each had experience in research projects and were comfortable with being recorded.

In an attempt to outline the process of collaboration, I have presented a selection of points in a sequential, somewhat chronological, structure. The two three-minute pieces commissioned for the work were successful in terms of the pilot study goals, in part by yielding data that could be used to investigate the collaborative creative process. However, those pieces are not thought to be substantial enough to apply to the research agenda and so were used only to outline the documentation of the collaboration and a basic analysis rather than form the basis for an in-depth inquiry. In order to focus on the level and nature of performer creativity, an analysis was carried out in the main project by categorizing the various types of creative actions that the performer takes that either permeate a work or that are identifiable across works. Those categorizations can then become the basis for developing a theorization of the creative process.

Creativity was distributed between the collaborators in different ways throughout the project. Some examples include the performer's intervention on the final draft that comprised minor adaptations to the guitar idiom. Reduction of the second draft was also necessary to realize the composer's material. Alternative solutions or new

suggestions that influenced the original aesthetic of the composer, such as the increased structural use of the harmonic chordal 'random fragments', made up significant direct performer contributions to the score. The extent of the performer's input varied depending on the content of the consultations.

The guitar protocol was carried out to methodically outline the intricacies of the guitar technique. Many performance techniques influenced the composer's use of the instrument, as did shortfalls in the understanding of the instrument because of insufficiencies of this document, namely, using harmonics. Performance and compositional techniques discussed in rehearsal, including suitable keys and use of open strings, were influenced by the repertoire suggested to the composer, particularly those works which were performed in rehearsal. The repertoire influenced the style and complexity of the work both musically and in terms of professional and personal pressures. The composer considered the existing repertoire as exemplifying technical opportunities and contemporary compositional practice for the instrument and a standard to which the composition will be judged. Arguably, the choice of recommendation of repertoire from the performer, in addition to the mediating the composer with the idiom, gives the performer a degree of influence over the creative process.

The protocol document was an effort to establish a common starting point for the composers' relationship with the idiom from which a comparative analysis might have been more effective. This was an oversight. The document emphasized those issues that were of importance only to one performer and could not have been an objective, comprehensive dossier related to an instrument. Furthermore, discussion with composers diverged from the document so early that it became irrelevant quite soon. Although it is probable that the document is useful in practical terms, it bears no significant research value; indeed, if it was to be applied across multiple performers, it may only serve to obscure the naturalistic research inquiry. For those reasons, it was not brought into the research methodology of the main project.

The pilot research project tested my methodology by successfully yielding evidence that the performer had a creative impact on the compositional process and indicating some of the processes through which this emerged. For the main project, access to

documenting the collaboration was confirmed with the participants, in part, by making clear the research methods of documentation. Music for recital performance was requested, programmed for premiere concerts in prominent venues and the guitar protocol document and diaries were removed because they were ineffective. There were limitations in testing the research strategy. As a miniature of the main project, observation from a non-participant researcher stance was not tested. I had conducted interviews and run the logistics of recording from a participant stance in the pilot, which practiced the documentation actions, though the researcher-subject relationships were different. However, it was felt that discerning the differential effect between the participant and non-participant roles in interviews and recording could not be done in a miniature study and performing these actions as participant only would suffice.

Chapter 4

Participant-researcher Perspective

My collaboration with composer Kate Honey followed on from our pilot collaboration that produced *Ohrwurm*. As such, many of the early-stage issues in respect of collaboration that were likely to have otherwise arisen were mitigated when working on *With the Ideal Comes the Actual* (WICA), as Honey had a basic technical understanding of the instrument for which she was writing. Collaborative work carried out in the pilot project, such as running through a guitar protocol to discuss the instrument construct, repertoire and technique is not referenced in this discussion of the main project but was the true starting point of our work on WICA. Furthermore, some ideas from *Ohrwurm* were developed and included in the main project.

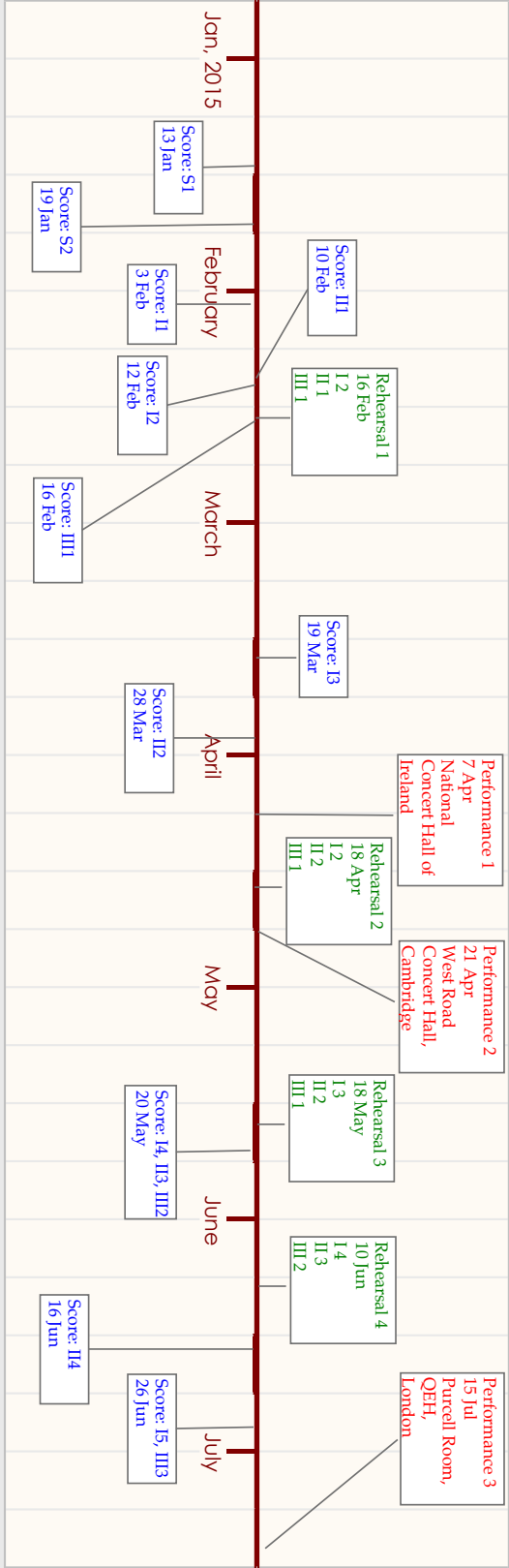
It was convenient that we were both based in Cambridge at the time for scheduling sessions to work on the commission. As in the pilot project, I told Honey that I was happy to meet anytime to work on the project. Our satisfaction with the productivity of our previous collaboration and our geographic proximity led to a significant amount of contact hours, which had a beneficial impact on the process and outcome. It comprised regularly emailed scores, recordings, discussion and four main rehearsals. Honey considered the availability of the performer a valuable opportunity, which aided in producing between three and five drafts of each movement over this time of developmental collaboration. Three performances took place in West Road Concert Hall Cambridge; the National Concert Hall of Ireland, Dublin; and in the Purcell Room, Queen Elizabeth Hall at the Southbank Centre, London.

Honey had a better grasp of writing idiomatically for the guitar than in our first collaboration. Though she was better equipped to write ambitiously for the guitar, she was not trying to reinvent the wheel in terms of her stylistic approach, considering that to be the prerogative of those more experienced and familiar with the instrument. Honey stated that her background as a trumpet player influenced her to compose sounds for that instrument that only someone expert in its technique could write. It was her knowledge base that gave her the ability to depart from overt idiomatic or cliché

writing. She explained that a composer unfamiliar with an instrument brings freshness to the composition that can be beneficial. She was happy that her first work for the guitar would not be as innovative as, say, she would like a new work of hers for trumpet to be. As a result of this perspective, the first drafts were mostly performable after some consultation with me by correspondence on prior sketches. It might also have been the difficulties of complex notation in the pilot study that led to more technically conservative writing. Aesthetically, she wrote in her typically narrative style, conveying an abstract concept through sequences of interrelated sectioned ideas.

Her living situation changed from the time of the pilot study to the main commission. She explained that a major source of frustration during the pilot was that she could not devote time intensively to writing the work. She felt that aspects of *Ohrwurm* were disjointed as a result. For most of the main commissioning project, she was able to devote her energy exclusively to the guitar work, only requiring revision when she had later moved on to subsequent commissions. The resultant coherence of her ideas combined with a greater technical knowledge of guitar writing produced solid foundational draft from which we could collaborate.

Timeline of Kate Honey - Morgan Buckley collaboration



Key: S1 = Sketch 1
II = Movement II
III = Movement II, draft 1

4.1 Technical consultation

Although Honey was more familiar with writing for the guitar since the pilot project, technical consultation with a performer remained a necessary stage of the compositional process. She used a guitar to test out the stretch of the left hand but mostly wrote sitting at her desk. This type of consultation utilized my skills as a performer to overcome technical problems that resulted in a collaborative practice impacting on both technical and aesthetic elements of the work.

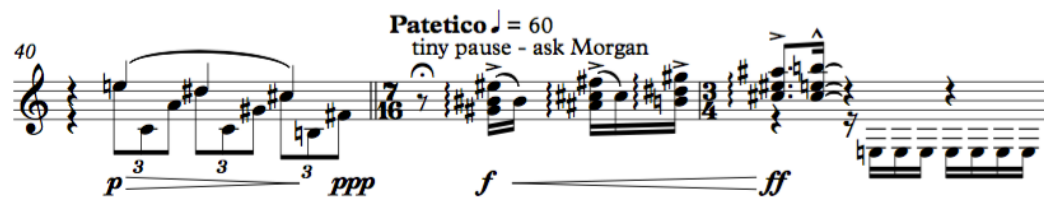


Figure 1 With the Ideal Comes the Actual, movement II, draft 1, bars 40-2

In the first rehearsal, Honey said that she was not sure about the fermata pause (Figure 1) and asked whether bar 41 can be performed without the use of a capo¹ (24'). The use of a capo does not relate to the material in bar 41 except, perhaps, that the pitches of the first triad represent the treble strings as they would be pitched by a capo on the first fret. This might be visually confusing on the score to someone unfamiliar with the guitar but the basic barré technique suffices to play these pitches. The excerpt shows that despite the work carried out in the pilot project and, to some extent, the preliminary sketches, Honey still required the consultation of the performer to confirm the possibility of standard left hand technique. There were many instances of technical advice that were required when working through drafts on aspects of the score that had to be adapted to the guitar idiom such as sustain, tremolo, harmonics, extended techniques and fingering.

¹ A capo is a clamping device used to increase the pitch of the open strings by fretting across the neck. It allows the composer to use a higher set of six pitches for the open strings so that those new pitches can be accessed when the left hand is at a high position. It can also be used to transpose the performance of a score without have to alter the notation.

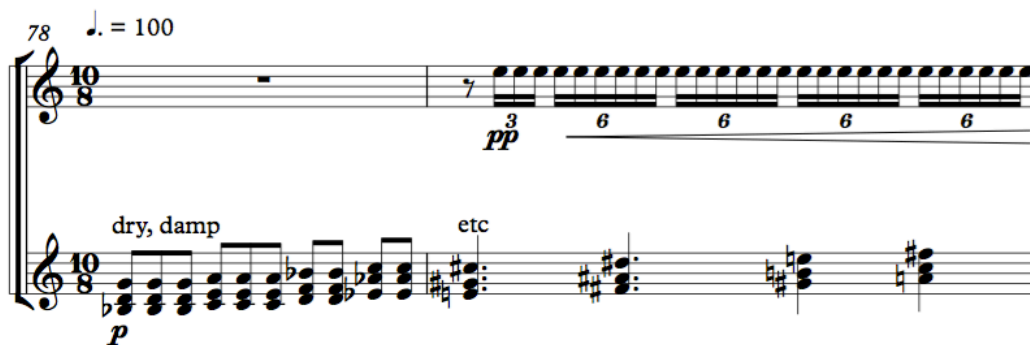


Figure 2 Ohrwurm, draft 3, bars 79-80

In the pilot commission of *Ohrwurm*, most of the material produced in the sketches (as, for example, in Figure 2) was discarded as Honey explored the instrument. The excerpt below (Figure 3) from the sketches of *WICA*, which appears similar in many respects to the discarded *Ohrwurm* sketch, is included unaltered in the first full draft. It is perhaps the most effective use of the tremolo technique in the piece. In contrast to *Ohrwurm*, many of the sketches in the main project were developed into large sections of the finalized piece. Honey also took ideas from the pilot commission and developed them for use in *WICA*. The composer utilized the tremolo technique in both, but its application and the harmonic content differ drastically. She rightly claimed she was gradually getting the workings of the guitar but, understandably, had many areas of her knowledge required the oversight of a performer (Honey, via email dated 02/02/2015).

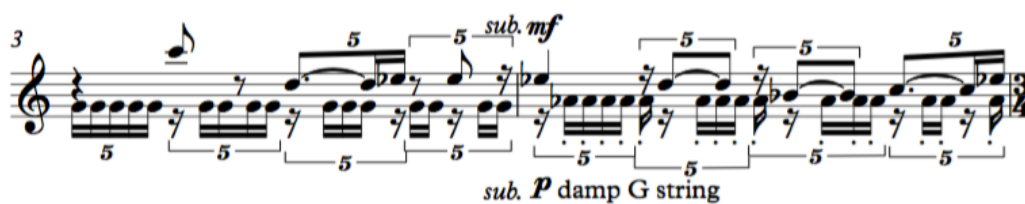


Figure 3 Tremolo sketch, bars 3-4

Her use of the tremolo had developed since the pilot. In this sketch, its application to the accompaniment is innovative and successful. Some queries were put forward via email regarding its feasibility.

Is tremolo most effective when you have two adjacent strings, or can you do it on one string? My tremolo note here moves from G to Ab to Bb, and I wasn't sure whether it could be done effectively on just one string. Also, I was wondering whether it was possible to damp the string you're tremolo-ing on, to create a dry sort of sound without changing the pitch? And what would be the maximum tempo here? Would crotchet = 100 be possible (Honey, via email dated 19/01/2015)?

To this query I responded that the dampening might not work out well in a performance environment. To mute only one string with the right hand while executing an accompaniment tremolo, although possible, was physically awkward enough to not be advisable in my opinion. A vast improvement in Honey's knowledge of the guitar technique is evident but she wasn't sure, for example, about sustain of the melody or whether position shifts would punctuate the sonority with silences (Rehearsal 1, 5'). The tremolo sketch is an interesting example showing the development of the relationship between the composer and the instrument. She inquired about single/multiple string tremolo, muting and tempo. Though the excerpt is excellently written, her lack of confidence in its feasibility alone necessitated a technical consultation with the performer. Standard responses such as these were common across the simpler queries in the collaboration. However, points of technical collaboration had substantive aesthetic consequences for the composition.



Figure 4 With the Ideal Comes the Actual, movement II, draft 1, bars 69-70

In this excerpt, Figure 4, the first two harmonics (written at sounding pitch) must be artificial and the final four harmonics are natural. To achieve a consistent dynamic and ease the execution of harmonics, I suggested changing the first two harmonics to regular notes.

Bar 70, I have changed the first two harmonics [in the attached recording] (g sharp and f sharp) to fretted (regular). They can strictly be sounded at this pitch but it is awkward. If this alteration is kept, the bar will flow very nicely with only better sounding natural

(rather than artificial) harmonics remaining. I can go into more detail if I'm not being clear (Buckley, via email dated, 26/03/2015).

By making the harmonics easier to execute, the pulse was more fluid. This was an unnecessary alteration and only a preference of mine. The recommendation relates to the technicalities of executing harmonics and for that reason my suggestion was accepted without requesting alternative solutions or insisting on the original writing. In this instance, it was important to state to the composer that the material was possible. The composer is clear about the possibilities available and, in my opinion, benefited from a minor recommendation that enhanced the material. This is perhaps in contrast to the perspectives of other collaborative performers who suggested alterations only if technically necessary. My approach was to make suggestions wherever I thought it might be helpful to the composer and allow her to accept, reject or otherwise engage with them as she saw fit.



Figure 5 With the Ideal Comes the Actual, movement III, draft 3, bars 49-52

Like the previous excerpt, this passage (Figure 5) is entirely playable. I chose to highlight it because there are opportunities in this kind of writing that I felt the composer should be aware of. In Rehearsal 4, the composer and I scanned through the score for any final considerations we had about the material (59'). I stated that the *volante* section resembled a right hand sweep and advised her that there was an opportunity to use the technique.² If she were to use it, the tempo should not be so slow that the passage would be labouriously articulated. If the tempo was faster and the

² A sweep is a technique where the player drags a single finger of the right hand across the strings, usually producing an arpeggio. The articulation is set apart by its speed: it is typically slower than a strum but faster individual plucking.

pitches placed across six strings, a sweep would be highly effective. Honey agreed to increase the tempo from seventy-two to eighty beats-per-minute. We thought that this was a good tempo for a fast plucked arpeggio. The composer felt that inclusion of the sweeps required too much alteration at such a late stage in the collaborative process.



Figure 6 With the Ideal Comes the Actual, movement II, draft 1, bars 37-39

The chords in bar 39 (Figure 6), and its repeat in bar 60, were not written at a feasible dynamic using standard strumming technique across all six strings. The strumming attack and the sonority of six strings are not suitable to a pianissimo dynamic. In advance of Rehearsal 1, I emailed Honey to say that in bars 39 and 60:

I have found an unorthodox way to strum these chords. With a bit of practice, I think it will sound ok and I will be close to your desired dynamic. Do let me know if you think it is good enough? I know we had chatted about changing it but I would like to keep your original writing now that it is possible (Buckley, via email dated 26/03/2015).

I wished to keep the harmony and the dynamic as written but felt that I had to suggest an innovative method of executing this combination. In Rehearsal 1, I showed Honey a technique of using the flesh of the pad of a finger to rapidly but quietly strum the chords (16'). This was my preferred method of playing this bar. I also demonstrated an unorthodox strumming technique using the nails that could act as an alternative. This involved assigning the three right hand fingers to repeatedly strum two strings each. To demonstrate an alternative to changing the technique to perform the notation, I then tried altering the notation to fit the technique. I tried changing to loud dynamics executable by strumming or changing the strumming to arpeggios (Figure 7), which was executable at the written dynamic.



Figure 7 With the Ideal Comes the Actual, movement II, draft 2, bars 38-9

Honey listened and took notes on each of these versions. The subsequent draft reflected an assimilation of these ideas. The arpeggios were put into at the louder dynamic but they were ultimately removed from the final draft of the work. This point of collaboration initially concerned an accurate reproduction of the dynamics. Perhaps it would have been more efficient use of time to consider the dynamics as mere guidelines and to have understood that to get as close as possible would suffice. I didn't take that approach, instead choosing to tell the composer that what she had written, assuming she wanted an accurate sounding of the score, needed a small amount of adaptation. As a guideline as to what was aimed for, the original writing was possible but in practice, my intervention, intended as a closer realization of the composer's intentions, resulted in the removal of the idea, Figure 8.



Figure 8 With the Ideal Comes the Actual, movement I, draft 2, bars 34-6



Figure 9 With the Ideal Comes the Actual, movement I, draft 2, bars 68-9

In the passage shown in Figure 9, the composer wrote right hand fingering that was unfeasible in the second draft of the first movement. Although she could not recall why it was included, the direction 'tendresse, polpastrello' suggests that the fingering was

originally related to timbre (Rehearsal 1, 30'). The timbre of plucking with the fingertip is likely dictated by Honey's own tactile exploration of the instrument but, for the nail-using guitarist, to use the fingertip only is in most cases not practical. The performance direction suggested that the right hand fingering (repeated thumb plucking) was not a deliberate *marcato* articulation but an effort to direct a tender, quiet performance of the accompaniment. I advised that a more fluid bassline would be achieved by an alternation of the plucking fingers that could be executed within the specified dynamic and other articulation directions. Fluidity was desirable and for that reason the fingering was removed. I also said that the direction 'bring out melody, sustain where possible' was not necessary, nor were separate dynamic markings for each voice. An accurate observation of the durations in each voice can be expected of the interpreter, as can dynamic balance between melody and accompaniment.

I have selected instances of performer creativity that emanate from purely technical issues, instead of exhaustively listing all technical points, however minor they might be. The composer never rejected my technical interventions without due consideration, either by using the suggestion, collaborating towards a similar alternative or removing the problematic passage entirely. Even though she had recently written for guitar, she still needed help with the technical aspects of the instrument. Honey was aware of this and eager to learn how best to write for the guitar. On technical matters, therefore, I assumed a position of authority. Many of the technical consultations resulted in an aesthetic intervention, perhaps particularly because I was working with an enthusiastically collaborative composer. This position of authority brings with it an aesthetic responsibility. The performer should be aware that they are the primary source of technical problem-solving and intervene not only with the technical strategy in mind, but also with the aesthetic outcome of those technical actions in joint view. These collaborative points were identified as requiring adaptation because of performance technique and their resultant adaptation had an aesthetic impact. Although the points of discussion in the following sections were first discussed on aesthetic grounds, they also incorporate the technical consultation of the performer throughout.

4.2 Aesthetic collaboration

I like bars 22-4 and 63-4 but I'm not sure how they fit into the surrounding sections and I don't feel like I am very convincing in the final few bars. Otherwise, the opening, misurato and tremolo sections are all fantastic (Buckley, via email dated 14/03/15).

One of the modes of feedback that I gave to Kate Honey was to highlight some sections for the composer to either review or to provide interpretive advice on. This request, which was made of the second draft of the first movement, lacked the necessary focus to give the composer stimulus to develop the passages. The drafts underwent little improvement in such cases. When the sections were revisited in rehearsals, the result of collaboration in person was more productive.



Figure 10 With the Ideal Comes the Actual, movement I, draft 2, bars 86-9

KH: This bit I'm not sure about, although it's taken me a while to come to that conclusion'. [Referring to the repeated notes at the end of movement I, Figure 10]

MB: I think this idea [demonstrates the final three bars], "goes on".

KH: It's a bit like running out of juice or something or the train's stopping at the tracks.

[Demonstration, removing material between the bar 86 triplets and the harmonics]

KH: Rest there.

[Demonstration of single C and B flat crotchets in place of bars 86-7] (Rehearsal 4, 61')

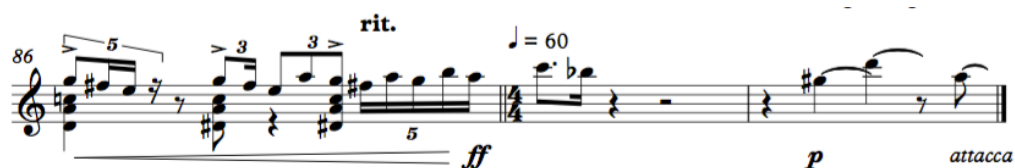


Figure 11 With the Ideal Comes the Actual, movement I, draft 5, bars 86-8

It took some time for Honey to agree that the ending to the first movement could have a greater impact if it was reduced. I first brought her attention to this section on the 14th of March because the dynamics and repeated notes were ineffective in this repetition but my reasoning was unclear in the correspondence. The passage was only discussed in detail in Rehearsal 4 through performed feedback. I demonstrated several possible reductions of the section with verbal direction given by the composer in the rehearsal. The final draft was a significantly improved version of the material.



Figure 12 With the Ideal Comes the Actual, movement II, draft 1, bars 60-1



Figure 13 With the Ideal Comes the Actual, movement II, draft 2, bars 45-5

Bar 60 [of draft 1]... I don't make it sound well at all! How would you feel about replacing this accompaniment with something much simpler to lead to the 'serene' section - a semibreve D perhaps? (Email to Kate Honey on 26/03/2015)

This intervention was a request to simplify the material, not because it was necessary or more effective to do so but that it would be easier to perform. This was one of the few

examples of my input that was put forward as a request, or favour, to make an alteration despite the passage's aesthetic and technical quality. I found the rhythm possible but difficult to execute and, due to the lack of movement in the bass, thought it wouldn't suffer from rhythmic simplification. The language used was polite, respectful and self-deprecating without any sense of authority or criticism. I always tried to keep this tone in rehearsal, but I did not always consider how I might be interpreted in written word. Appearing as bar 46 in the second draft, the request was accepted.



Figure 14 With the Ideal Comes the Actual, movement II, draft 1, bars 51-3

Bars 45-54, I have simplified the cross-rhythms in 53, which can't realistically be executed by the right hand. I think this section though isn't sounded or performed well on the instrument. I don't know what your feeling on this would be but I would simply omit it. Either 41-54 or 45-60 could be taken out and I think the movement would remain seamless (Buckley, via email dated 26/03/2015).

Another section of the draft that comprised cross rhythms was highlighted in the same email. I did not think that the rhythmic cells in this case were aesthetically successful, in addition to the technical challenge they pose to the right hand technique. Improving on the material would have required the composition of entirely new ideas because the section lacked a strong sense of motif. As the movement was a great success in general, particularly for a new draft, and because the surrounding sections were excellent, I recommended removing this unsuccessful section. Honey agreed and chose my first recommended option of removing bars 41-54. The composer made other minor omissions and one other major omission that was taken after prolonged discussion, which is outlined later as a major structural alteration.



Figure 15 With the Ideal Comes the Actual, movement I, draft 2, bars 76-7

Honey wanted dynamics to be accurately followed and to be written realistically executable given the capabilities of the instrument. Some minor, instrument specific recommendations were made in the early stages relating to texture and tessitura. I suggested that a single line performed forte, such as in bar 2 and 77, Figure 15, of the second draft of the first movement, might lose some of its expressive character if the performer attacks the string aggressively to achieve the dynamic (Buckley, via email dated 14/03/2015). Both bars are written at the middle of the guitar's compass where the dynamics are limited. Some other dynamic recommendations were made relating to performance technique including the limitation on playing harmonics loud or strumming a six-note chord pianissimo, as discussed in Section 4.1.



Figure 16 With the Ideal Comes the Actual, movement 1, draft 2, bars 22-3

I asked about campanella, staccato and tempo in relation to bar 23, see Figure 16. I had interpreted the *leggiere* as a quickening in tempo and found the articulation difficult. Honey considered the articulation unimportant and told me to leave out the staccato notes if the passage would be performed more convincingly as a result. My suggestion of campanella was rejected in favour of drier upper voice sonority. If I had interpreted the *leggiere* direction to relate to articulation and dynamic only and instead performed the passage at the metronome marking of the previous bar, the articulation would not have been a difficulty. The multiplicity of possible intentions of the performance direction necessitated an interpretive decision to be taken by the performer. When the composer was confronted with my interpretation, her response was to prioritize the interpretive tools in use: articulation, dynamics, tempo and sonority. It is difficult to

speculate how the interpretation might have impacted on how the composer initially envisaged the performance of this figure but it is clear that the performer's interpretation of the performance direction dictated the nature of other interpretive elements of the passage. My recommendation on sustain was rejected, on articulation was accepted but not incorporated into the score and my performed tempo, attempting to represent the *leggiero* direction was satisfactory.

Bars 63-66, this is really great. As the writing suits the instrument so well here, I thought I would follow your textual directions more so than the metronome marking. Let me know if it's ok (Buckley, via email dated 26/03/2015).

Tempo was changed in most sections of the work throughout the drafts. Early examples included the *misurato* section of the first movement changed from sixty to forty-eight beats per minute to the dotted crotchet, after I expressed my preference for the section beginning slower (email dated 14/03/2015). I also requested that the section marked *allargando* in bar eighty-four be faster, which Honey changed the crotchet metronome mark from sixty to eighty.

Other tempo fluctuations were included in my interpretations. Here I recorded a faster tempo for bars 63-66 based on the preceding performance directions *pressing on (very subtle)* and *quickly accelerating* and the slow build in harmonic tension. The composer was happy for me to do this but took it as an individual interpretive decision and did not include it in the score.

Bars 21-24, 41-44, 55-59, I think these could be played much faster. I don't think a slow tempo open string will be convincing in performance particularly with the upper part's short sustain relative to the bass. It is, however, effective at a higher tempo. I thought it would be more helpful to record it this way for you so that you can judge (Buckley, via email dated 26/03/2015) .

In the second movement, I suggested three tempo changes that were each rejected. As the grounds for altering them were very similar to those in the first movement, it is clear that Honey would have given them due consideration. Generally, the composer was very satisfied with slower sections of the work and less assured of the faster ones. It is probably because Honey was more open to suggestions in sections that she was less

convinced of the original writing. She seems to have regarded suggestions on sections that she was satisfied with to be unnecessary.

Some of the alterations suggested to the composer were not based on technical practicalities. In these proactive interventions, I stepped beyond the role of consultant. I considered my suggestions to be optional guidelines, helpful additional information for the composer to consume and respond to. As such, it came as no disappointment to me if they were not accepted. As the composer made clear to me that she had a positive outlook to performer input, I was not apprehensive about making suggestions. I knew that she would not reject a suggestion on the grounds that it was not within my remit as the collaborating performer to do so and that she would judge each intervention on its own merits.

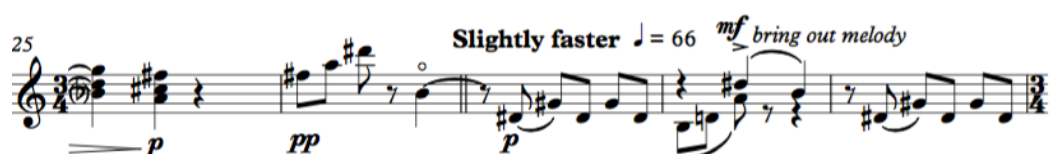


Figure 17 With the Ideal Comes the Actual, movement II, draft 2, bars 25-30

In Rehearsal 4, we were satisfied that most of the technical issues had been resolved. We scanned for sections that either of us may have wanted to question the other about. In bar 26 of the second movement, Figure 17, I asked whether the three-note figure on the first beat could be transposed down an octave and perhaps condensed into a triad (Rehearsal 4, 8'). It seemed to follow a descending progression of triads preceding it and was a surprising octave given the range of melody in the following passage. She disagreed, explaining that the figure completes the melody of the preceding section.



Figure 18 With the Ideal Comes the Actual, movement I, draft II, bars 22-6

Honey describes her style of composition as narrative, a flowing succession of connected ideas. Since the pilot commission, I consistently mentioned to her that some sections, which we both thought were particularly successful, could be elongated. I felt this way about bars 22-4, Figure 18, of the first movement in which the introduction of a pulsating bass line seemed to be building in intensity only to be suddenly ended. I brought this to the composer in an email commentary.

Bars 22-24, builds nicely but dies away quite suddenly (Buckley, via email dated 14/03/2015)

Implicit in the request was that the section could be reviewed and amended however she saw fit, perhaps to elongate it. Ultimately, Honey would leave it unaltered except to increase the tempo marking slightly, perhaps thinking the higher tempo would make the section fit more seamlessly into the surrounding material.

It is interesting to question why Honey rejected this suggestion when other, quite similar, suggestions were put forward regarding other sections. As there are many other interventions in performable passages, this comment was not rejected because it was made on aesthetic grounds. Her judgment of this intervention was case specific. She either disagreed with the recommendation to elongate it, or could not place it in a convincing longer format. From my perspective, I believe that it was an opportunity to make the most of an interesting idea. I should have given more explanation or reason in my comments. Although I do not see it as an unfair criticism of the passage, the

language might have been received as somewhat flippant, which might have influenced her reaction.

The composer engaged with every one of my interventions whether written, spoken or performed. She gave individual consideration to each, unconcerned with collaborative roles, and rejected some suggestions because of their aesthetic impact. Communication was key to technical consultation and, perhaps particularly, aesthetic discussions. I took a proactive lead early on, in the pilot project and in the early stages of the main commission. Those early stages were mostly technical consultations. As the work progressed, aesthetic discussions became more prevalent. The most significant point of aesthetic discussion and input of performer creativity was how the work should finish. This discussion was challenging in seeking compromise and gradual, carried out over the final three months of the collaboration.

4.3 Major structural intervention

The most significant compositional impact of the performer on *With the Ideal Comes the Actual* was to insert a reprise of the opening of movement I in the place of the final two sections of movement III. The original writing was performable, exciting and harmonically pleasing, but did not seem appropriate to the style or structural context of the work. After some attempts to collaborate on developing the ending of the work in Rehearsal 2, it was decided that a more radical approach was necessary in Rehearsal 3, which was finalized after considerable discussion in Rehearsal 4.

The final section of the first draft movement III suddenly increased to a fortissimo dynamic and ended abruptly. I had performed this draft at the National Concert Hall of Ireland in Dublin, eleven days prior to Rehearsal 2. That performance had confirmed in my mind that the impact of the final section on the listener was unexpected and unsettling. It was my opinion that the final passages created a jarring effect because of the stark contrast in style to the calm and contemplative atmosphere of most of the rest of the work. In Rehearsal 2, Honey and I tried to develop section so that approaching the high intensity of the ending was more gradual.

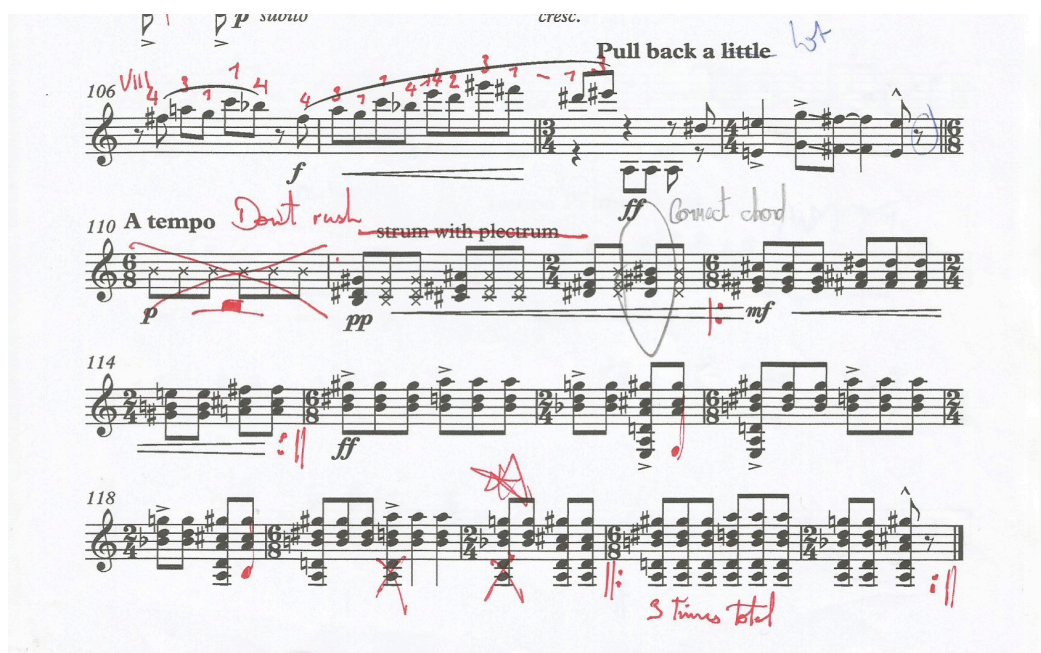


Figure 19 With the Ideal Comes the Actual, movement III, draft 1, bars 106-122

MB: So what would you think about repeating some of these strummed chords in the last few bars... the dynamic of the movement goes like this [gestures an upward curve] very sudden... I've done my best to kill these bass notes... and then you could go [MB demonstrates repeating the final two bars twice with a quaver rest only on the final iteration].

KH: So you're repeating those bars three times or something is it? Yea, that sounds great" (Rehearsal 2, part 2, 8')

My idea of performing the final two bars, three times in total was designed to acclimatize the listener to the triple-forte dynamic in bar 119, before the abrupt finish, see Figure 19. It was hoped that this would communicate an arrival of the music to the climax of the chord progression crescendo and the imminent ending of the work. The composer agreed with the change. We also refined some of the open bass strings. Because there was not enough time to dampen bass notes within the time of a quaver in bars 116, 118 and 120, I added additional bass triads to those silences. With the composer's consent, I also removed bass triads from the second beat of 119 and the first beat of 120 and Honey requested that I play the section slightly slower (Rehearsal 2, part 2, 10-14').

The difficulty that we had with this section was stylistic and structural. We attempted to address the sudden change of tone by elongating the transition to the more intense and direct material. However, the resultant impact of the changes was to exchange the jarring suddenness for a longer version that seemed to be gratuitous and stylistically inappropriate. The development that took place in Rehearsal 2 improved on the original writing but both Kate Honey and I very soon realised that we had not solved the issue.

4.3.1 Rehearsal 3

After the concert a part of me was elated but part of me thought “I spent six weeks on this and it’s still not right!” ... It can get a lot better in surprisingly little time if [I] look at it again (Kate Honey, Rehearsal 3, 50’).

Honey had amended the score with the repeats discussed in Rehearsal 2 but was beginning to express some doubts about the effect of the final section. Rehearsal 3 took place a few weeks after the performance in West Road Concert Hall in Cambridge. The composer was confident in all other sections but not entirely satisfied with this ending. She was therefore prepared to revisit it and see whether an alternative could be found. Her first suggestion was to cut the section short by eight bars, finishing on bar 114.

KH: Would that sound terrible?... because this [section] is just “IT’S FINISHING NOW”, like beating somebody with a stick’

MB: It’s still a sudden finish though... (Rehearsal 3, 34’).

In these latter stages of the collaboration, my role seemed to have evolved to include advising Honey compositionally when consulted. This emanated from a sense of trust in the collaboration, familiarity with the piece and considerable amount of contact time, rather than any compositional skill or qualification to do so on my part. The composer thought that finishing on bar 114 sounded much better but I did not. My response was based on the opinion that the material is still jarringly unexpected even if the loud strumming in the final eight bars is removed. This solution may reduce the inconsistency of the triple-forte strumming against the rest of the work but fails to address the abrupt ending. I tried not to stifle her ideational fluency and remained non-committal.

‘Can we put that (version of the ending) in pencil for the moment (Rehearsal 3, 37’30’’)?

My lack of enthusiasm was picked up by Honey who followed up with a series of suggestions including rapidly plucking the chords instead of strumming (which would have reduced the tempo too much), slower strumming (it felt too laboured and exposed), reducing the section to strumming or plucking only those chords that are on the beat (the affect on driving pulse and sonority was undesirable), only for the composer to return to the original idea without the last eight bars as satisfactory (Rehearsal 3, c.36-40’).

Having exhausted those and other minor alterations to the section I did not want to yield to the original writing because of an apparent lack of alternative ideas and tried to leave open the opportunity to change the material at a later date.

MB: I do want to play the ending myself for a couple days... play through it and see how it settles.

KH: I’m not putting the very ending (final eight bars) back in it because I wasn’t sure about that but I can change this (the first five bars of the section) bit around... You’re kind of taking care of a small rabbit then you’re killing it with a sledgehammer!’

MB: It did announce the ending very, very clearly. I suppose if you wanted to get rid of it you could use the opening of the first movement (Rehearsal 3, 44’).

I first put forward the idea of using a reprise because the adaptation of the existing writing was unsuccessful. The conclusion I drew was that new or alternative material was required. As the performer, the remaining option was to use ideas from elsewhere in the work. Initially, Honey was not receptive to the idea and dismissed it immediately. It became clear that she was very fond of the chord progression and was eager to keep it in the piece. However, she eventually accepted that radical change was warranted.

KH: I’ve got a better idea, how about putting more of the opening [of the third movement into [the beginning of the final section]. [She sings the opening]. That works.

MB: That’s pretty much what we had the first time.

KH: It’s not because it doesn’t finish with all of the big and thick chords.

MB: I know, but then we repeated the thick chords and then we added in bass notes and then we removed bass notes...

KH: I guess I'm thinking of the harmonic progression.

MB: I think... what we have there is quite curt... I was thinking about a week ago that the piece is... pictorial and that it could ... end with the opening of the first movement but it wasn't something I explored... you could have [the final section] very gentle and then the whole piece becomes very gentle, rather than an unnecessary need to end with a bang. And I think that could actually be the most charming.

KH: I think you're probably right but I do really like that chord progression at the end and I'm just wondering how to put that in. I'll think about that one.

MB: Explore it; I think it would make the entire piece almost a statement.

KH: Yea, I know what you mean. I don't have a lot of time; if I can think of a better ending tomorrow then I'll do that. Otherwise it might have to be this one that we've got. Ok, [to herself as she types notes] 'maybe reprise of the beginning of movement one' (Rehearsal 3, 47').

The considerable amount of contact time that was available in this collaboration presented opportunities not only to give feedback to one another but also to return to ideas that were previously discussed. Sufficient time could be applied to problematic passages that were difficult to solve at the first attempt or at which we seemed to reach an impasse. Feedback when revisiting points of collaboration evolved over time into persuasion. Over Rehearsals 2 and 3, Honey had concluded that the movement that she had touted as her favourite was flawed and the solution may have been to remove the chord progression that she was most fond of (Rehearsal 1, 11' and 37'). Our collaboration on the third movement was not to change the ideas that Honey had put into the piece but to make sense of their relation to one another and the overall structure.

4.3.2 Rehearsal 4

Tried and failed to write new ending. I wrote the piece quite a while ago now, and - found I was dismantling it without the necessary mindset for putting it back together!

So it's staying as I left it—however, if you find you just can't pull it off convincingly, one idea that I had is to swap the order of the movements. 3, 1, 2. That way the strumming section doesn't end the piece (Kate Honey, emailed 20/05/2015).

Just two days after Rehearsal 3, Honey gave up on writing a new ending. She was not able to give herself enough time to write it and suggested a quick fix of reordering the movements. I could tell that she was under pressure and decided to change my approach to provide more specified support with the issue rather than merely highlighting where I felt a change was required. In the fourth and final rehearsal, my idea was to provide detailed options to alleviate the pressure of writing a new ending to conclude the piece, which had seemed to exhaust the composer. I had no wish to be more assertive but I was concerned that apprehension in the collaboration, stemming from a concern that I was over stepping my role, might be to the detriment of clear communication with Honey.

Rehearsal 4 restructuring of movement III, draft 2		
Section	Bar numbers	Description
A	55 – 62	<i>Molto espressivo</i>
B	63 – 87	<i>Accelerando</i> melody
C	88 – 97	Strumming
D	1 – 7 (movement I)	Reprise of opening



Figure 20 WICA, movement I, draft 5, bar 7



Figure 21 Suggested bar insertion

Using the second draft, I wrote out two options to restructure the ending of the work and tried to give the composer all of the information at once. Both options began with the *molto espressivo* section in bars 55-62 (labeled A) and finished with the reprise of the opening of the first movement (labeled D). The first option removed the accelerando melody section (B) and the strumming section (C), the second option removed only the strumming section. In each scenario, I suggested using a rhythmic adaptation of bar seven of the first movement as a link back to the reprise.

It seemed that the exactitude and clarity of the session was a welcome change from previous attempts at developing the ending. I restated my opinion on the weaknesses of the strumming section in the context of the work regardless of length and demonstrated the suggested options. Honey liked the transition from sections A straight to D and briefly tried out placing the strumming before those sections but finally abandoned the idea.

MB: So leave in the strumming

KH: Leave in the strumming but then pause to let those, sort of, sink in. and then start there but very quiet.

[Demonstration]

MB: I feel that's just still very, you know we have... mm, I don't know I'm just not convinced with the strumming, I just feel it's from a different movement or a different...

KH: ok, in that case... So your original idea was to have D at the end of A (rehearsal 4, 15").

Once the broad structural decision was made by Honey the focus shifted to transitioning between the sections. She stated that she loved the harmonies of the strumming section, expressing disappointment that they were not included, but decided that she would use the progression somehow in another work (Rehearsal 4, 20'). As the composer agreed when I considered the accelerando melody as a precursor to the final strumming, she chose the first option of transitioning from A to D. We were both immensely relieved to have overcome the major problematic issue of the work and, once the link bar and reprise had been adapted by Honey she was pleased with the outcome (70').



Figure 22 With the Ideal Comes the Actual, movement III, draft 3, bars 59-73

The ending of the work was particularly significant because of its place in the structure of the work. This point is emphasized when contrasted to the collaboration that took place in developing the opening of the third movement, which was also based on the technique of strummed triads.



Figure 23 With the Ideal Comes the Actual, movement III, draft 1, bars 1-8

Both sections required revision but because the final section of the third movement closes the work, it was given a greater deal of scrutiny. The ending of the work seemed to have a significant impact on how the entire piece ‘knitted together’ whereas it was felt that we could have more divergence from the style of the rest of the work at the opening of the third movement. Like the ending to the first and second drafts of the third movement, the opening was developed gradually over rehearsals. As the section remained largely unaltered but remained in the final work, it emphasizes the importance of structural context on the aesthetic impact of these passages.

In Rehearsal 1, the plectrum use was removed after I advised it was only a requirement unless its attack on the strings was a desired effect. Some percussive techniques were discussed, as was transitioning between percussion and plucking strings with the right hand (5’). In the second rehearsal, Honey gave feedback on a run through of the third movement. The chords were tried at faster and slower tempi. The ‘x’ note heads were performed with a right hand mute and as struck unmuted percussive triads (Rehearsal 2, 36’30”). The passage was also tried out without the percussive notes. Besides dynamic and performance directions, alterations were ultimately minimal despite prolonged conversations on how it could be improved or developed. This is similar to the difficulties of developing the ending of the work. The persistence applied to the ending was not applied to the opening of the third movement resulting in little development from its original presentation.

While the piece makes sense in purely musical terms, it can also be heard as series of moments where a protagonist leaps for the ideal, misses it, and then resides in a deep, bittersweet acceptance of the actual (programme notes to performance 2, 21/04/2015).

Of critical importance when collaborating on the opening and closing sections of the third movement was their overall aesthetic impact on the structure. I carefully considered the impact of the reprise on the overall form before presenting it to the composer. I thought it was interesting not only that the result would tie in with the concept of the work—attempting to reach the ideal but having to return to the ‘actual’ of the contemplative opening—but also that the concept is reflected in the painstaking pragmatic process that led to its creation. It was also noteworthy that the overall impact of the structure on the listener became clear to the collaborators after experiencing it in a

performance environment: my first performance experience of the work in Dublin and the composer attending the performance in Cambridge. This medium of feedback profoundly shaped how we heard the work and thus the creative process that shaped it.

4.5 Interpretive Collaboration

Interpretation is generally thought of as the performance practice of translating symbols into sound. In the creative process, however, the composer must first translate the conceptualized sound into notation in such a way that the performer's understanding of that notation can be predicted and directed. The interpretive collaborative process is an effort to align the interdependent forces of composer, performer, notation and sound so that the musical intentions of the collaborators, particularly but not only of the composer, can be conveyed to the audience and to future performers. Some examples have been selected that show the reciprocal collaborative process that can impact on the composition, instigated by the discussion of interpretive factors.

The image shows a musical score for two staves. The first staff, starting at bar 11, is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a forte (f) dynamic, followed by a triplet of eighth notes, then a mezzo-forte (mp) section. The second staff, starting at bar 14, is also in treble clef with a key signature of one sharp and a 3/4 time signature. It begins with a mezzo-forte (mf) dynamic, followed by a 'poco' marking, then a 'tiny rit.' (tiny ritardando) marking, and ends with a mezzo-forte (mf) dynamic. Above the first staff, the tempo is marked 'a tempo' and 'Relaxed, flowing' with a note value of ca. 52. Above the second staff, the tempo is marked 'a tempo'.

Figure 24 With the Ideal Comes the Actual, movement 1, draft 3, bars 11-5

This 'relaxed, flowing' section of the first movement was discussed in several rehearsals. Initially, I thought the composer had designed it to be performed with rubato, partly because of the performance direction, marking out the bass voice as punctuations of the melodic phrasing. Honey actually wanted a very steady pulse. After hearing a run through of the section in the Rehearsal 2, Honey removed the fermatas and included 'non l.v.' on the score, asking that the notes are not to be let ring (3'). The ringing notes

and rubato were used in response to the performance direction. It was, in my opinion, a much less expressive section than I had originally thought, though she was keen to stress that it was no less expressive with a faster tempo and steady pulse. As a result of my interpretation of the score markings—and the composer’s ability to derive feedback from my performances in rehearsal—the performance direction for this section was changed from ‘Relaxed, flowing’ to ‘Steady pulse, flowing’ and the crotchet metronome mark changed ‘ca. 52’ to ‘ca. 66’ beats per minute. In Rehearsal 4, Honey asked for a more steady pulse again, from which point I decided to play the section precisely to the metronome mark throughout, ignoring *ritardando* and *accelerando* marks. She also asked that the previous section, bars nine to eleven, be played louder to mark a contrast to section at bar thirteen.

Because of my misunderstanding of the text directions and my performance feedback to the composer in rehearsals, the tempo and performance markings, rubato direction and articulation marks were all altered. Honey refined the directions for one performer to reproduce what she had intended the section to sound like. As the score is a manifestation of our direct interactions and interactions through the medium of the score, it is difficult to say whether another performer will respond in a similar way as the composer intended or what differential impact the refined directions might have on future performers. In my opinion, particularly in relation to rubato marks, the score does not represent how she has verbally requested that I perform it, regardless of the reactions of another performer. I was lucky as the interpreter to receive her verbal direction as there seems to be a disconnect between the specificity of her intentions for the section in rehearsal and the relatively ambiguous directions of the score.

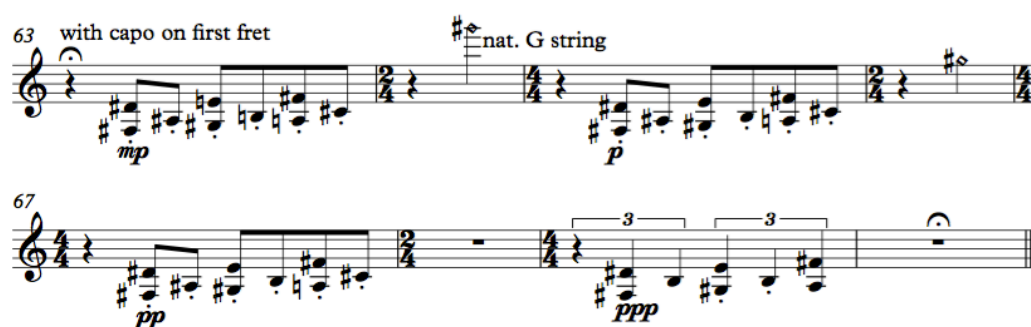


Figure 25 With the Ideal Comes the Actual, movement II, draft 2, bars 63-70

The recording could be a lot nicer but hopefully, like before, you'll get an idea... I sound quite lost at the end for some reason (Buckley, emailed on 26/03/2015).

I was not confident of the ending to the second movement, Figure 25, and tried to play through it quicker. That resulted in an interpretation that I never specifically planned for, deliberately rushing through each set of quavers and performing the 2/4 bars *a tempo*. Honey wanted this section to convey a sense of distance; she described it as quietly leaving a room or the distant noise of pattering feet. She understood my reservations about the low-pitched quavers. At a tempo of sixty crotchet beats per minute, the quiet dynamic and staccato articulation, the section seemed to halt the momentum of the successive flowing melodies marked *volante*, *teneramente*, and *tranquillo* of the preceding sections.

MB: I'm not sure at all how to play this, I lose all conviction and confidence in what I'm playing... it's like I'm just unsure of what to do... I'm not asking you to change it, I thought it would be helpful to ask you about it.

KH: I was thinking when I wrote it I was thinking of little footsteps going out of a room. What would happen if you...

MB: Maybe I just need to take out the fermata?

KH: They're not unconnected, it's the same melody – maybe bring out the melody a bit? So, the melody is this top bit [sings the pitches].

MB: Maybe I'll play it legato?

KH: Yea, maybe do that... how would it sound if you did it a bit damped (Rehearsal 3, 19').

I did not realize that Honey wanted a melody brought out in the upper voice of each interval in the section and I asked that she stem each voice separately as would be typical in guitar notation. Some compromises were also arrived at in Rehearsal 3 by removing the final two bars and including a gentle crescendo through each of the remaining set of quavers (17'30"). The staccato was kept only for the final iteration of quavers and Honey asked that I played with a steadier pulse. I could understand how to interpret the new duration, dynamics and articulation that I did not feel confident about before. The movement sounded more cohesive in rehearsal and we felt the ideas in it were more realistically notated for the instrument's sonority and the performance

environment. One of the aspects of creative collaboration present in this instance was not to make any recommendation or request but simply to initiate a dialogue about a particular section to better understand her intentions. A by-product of this action was an impromptu review of the section from a compositional perspective. What was originally a section in which I sought direction due to a lack of confidence, resulted also in a compositional impact, cutting the section short and altering articulation, dynamics and layout.



Figure 26 With the Ideal Comes the Actual, movement III, draft 3, bars 78-80

In movement III, some interpretive direction was required from the composer on the dynamic balance of the voices. In the excerpt starting at bar 78, Figure 26, I had incorrectly identified suspensions in the middle voice as the primary expressive device with a descant accompaniment in the upper voice, giving the section a lamenting quality. However in Rehearsal 2, Honey explained that this section was written as a syncopated accompaniment supporting a melodic top line (part two, 36'). She asked me to amend my dynamic balance accordingly, perform it a little faster than written so that the melody sings and use more vibrato. I was relieved to have received such direction because the section sounded significantly different to how I had been playing it before. We would return to the same ideas in Rehearsal 3 to make the interpretation as close to the composer's wishes as possible. The considerable difference in how the section sounded before Honey's intervention in my interpretation made clear to me how valuable it was to have her direction. Her oversight ensured that I perform the work as close to her intentions as possible and gave me the opportunity to question, make recommendations or make requests of her regarding her aesthetic goals and also to receive critique of my attempts at reaching them.



Figure 27 With the Ideal Comes the Actual, movement I, draft 2, bars 68-9

Dynamic balance was discussed on several occasions in rehearsal, often due to the natural resonances of the instrument. The quintuplet section at bar 68 of the second draft of movement one, Figure 27, was difficult to perform at the written dynamic. The triple-piano was not realistic in my opinion given the sound of repeated articulations. Additionally, the dynamic of the melody had to be considered not just in relation to the articulation of the accompaniment but also because the middle range does not project as well as other sections of the guitar's compass. I consulted Honey about this and we agreed that the score could be more accurate, with regard to dynamic directions, to reflect how future performers and I would realise it (Rehearsal 3, 12'). The upper voice performance direction was changed to 'accentuate melody' in the third draft. The accompaniment was changed to pianissimo with a crescendo to mezzo piano written for the melody. It was necessary in many instances for the interpretation to be discussed where it diverged from the score. This may have been because of a misunderstanding of mine, a lack of clarity in the score or, as in this example, the score does not accurately reflect how the section will ultimately sound. A middle ground was found in collaboration on this section where both interpretation and score direction were challenged to meet one another aesthetically.

The interpretive collaborative process did not only rest on oversight of the performer's interpretation of the score but on a process of working together on the produced sound of the work and the factors that influenced it. The performance of the interpretive elements such as rubato, tempo, performance directions and articulation were refined. Those directions were also amended in places either to more closely represent the wishes of the composer, to change the interpretive intentions having heard them in performance, or to adapt them to the suit the sonorities of the instrument. I sought advice for passages in which I was not confident of the intentions of the music to which the composer was able to direct me and endow my performance with conviction. Finally

I was influential in accomplishing the aesthetic goals of some sections by providing the necessary interpretive tools: dynamic, timbre, rubato and so forth. This was useful where the aesthetic was clear to the composer in the abstract, such as conveying a sense of distance, but not fully realized in sound between notation and performer.

4.6 Repertoire

The influence of existing repertoire was evident in the production of *Ohrwurm*. Interestingly, comparatively little can be seen of repertoire influence in WICA. The difficulty of beginning to write for the guitar in the initial study might have led to an over-reliance on the ideas of the existing repertoire. As the composer gained a greater understanding of how she could write for the guitar, she relied less on the inspiration of existing repertoire. Ideational fluency is critical to Honey's writing style and process. She stated in rehearsal that her style 'tends to be a successions of ideas rather than any idea particularly being a whole piece – it tends to be more like a story' (Rehearsal 2, c.23'). The sequential, narrative structure that Honey employs produced as much variety of technical and aesthetic discussion as the sections varied. Her proficiency in guitar writing, enabling a necessary fluency of ideas, is reflected in her move away from reliance on repertoire.

Prior to the commissioning project, Honey's only interaction with the guitar repertoire was Graham Anthony Devine's album *British Guitar Music* of which she recalled Maxwell Davies' *Farewell to Stromness*, Lennox Berkeley's *Sonatina* and Rawsthorne's *Elegy* when interviewed. Of the repertoire I supplied to her, she was most interested in Domniconi's *Koyunbaba*, some Villa-Lobos and had a mixed reaction to Britten's *Nocturnal*. She engaged with Britten's work fully, giving her opinion to me on various sections. It fulfilled its purpose of informing the composer, if not quite inspiring her. Many composers will want to familiarize themselves with the major works of the repertoire in order to use that as a platform from which to innovate. That was not the case for Kate Honey. She did not have ambitions of writing something innovative, leaving that to composers who have more experience of the instrument. She said that those who are not performers of the instrument for which they are writing bring freshness to the compositional process. The repertoire, to Honey, was informative of a broader context in which she was writing and gave her a general idea of what was

possible on the instrument. This resulted in a more conservative style of writing that was more idiomatic, in contrast to the overly complex writing of *Ohrwurm*.

4.7 Instrument

Honey remarked on several occasions about the contrasting sound of a concert guitar to the cheaper guitar she had used to work on the piece. This was particularly relevant to her anticipation of the sound produced from the notation (Rehearsal 1, 5'15"). One attribute of the concert guitar was greater sustain and how this might impact harmonically across multiple strings. Campanella, the technique of deliberately allowing successive notes to ring over each other, was an aspect of the rehearsal performances that we discussed many times. The technique can be adapted to create an overlapping, sonorous texture.



Figure 28 Sustain sketch, bars 1-3

Quick question about notating sustained notes. In this example I'm sending you, I'd like all the notes in the accompaniment (i.e. the upper part) to be sustained to the end of the bar. But I wasn't sure what was possible, or how this would be notated. In bars 1, 3 and 5 I want basically the same thing in the accompaniment (i.e. the first four notes not to be damped until the end of the bar), but wasn't sure which was clearest. I was rather hoping I could just notate it like in bar 3 and leave it up to the player to not damp unless unavoidable or marked (Honey, via email dated 13/01/2015)!



Figure 29 With the Ideal Comes the Actual, movement I, draft 2, bars 14-5

In the early sketches, Honey planted an idea in my head of sustaining notes in this style where it was not referenced by articulation markings. I took passages of WICA that resembled this sketch and applied the technique. Honey did not fully understand what I meant by *campanella* when I put this to her, asking for simply legato playing without the notes ringing as long as possible (Rehearsal 1, 26'). This confusion was partially due to the difference in sound produced by the concert guitar by a performer with proficient technique. Honey stated in the same rehearsal that she did not realize that the resonance would be so long and that she preferred it without *campanella* because it alters the harmony (28').



Another section that the composer wanted to reduce sustain was at the opening of the second movement (Rehearsal 1, 8'). I had applied the direction to ring out in the bass register also to the treble voice, expressing each cell as a triad. Honey had not anticipated the length of sustain possible on these triads, expecting them to decay quickly, relative to the tempo. She was also unclear when communicating the type of timbre that she wanted, writing ponticello but later clarifying that she preferred sul tasto after hearing it in rehearsal (34').



Ascertaining the intentions of the composer from the score was difficult because, understandably, it was not consistent across the work and she did not always accurately anticipate the sound produced from her directions. In bar 84 of movement I, for example, the campanella technique was unexpected but desirable (Rehearsal 2, 8'). The instrument naturally produced sounds that could differ from what the composer had anticipated and influenced her to adapt the material to produce an alternative effect. Honey stated that she was confident in her ability to anticipate pitches from a written score but timbre proved to be more difficult to direct accurately. Although she said that recordings of sketches and drafts that gave her an early sense timbre, those low quality recordings do not provide a true representation of the concert guitar, nor does a cheap student guitar. She later stated that it was helpful to hear sustain and the warm tone that can be produced by proficient technique. A by-product of exploring the timbre in rehearsal was that the performed feedback refined the intentions of the composer and the accuracy of the interpretation. It also meant that Honey was influenced during the developmental stage by the performer's responses to timbre, and sustain directions such as in the opening of the second movement.

4.8 Time Management

Across the four rehearsals we were able to return to the same ideas and develop them collaboratively. This has included discussion and feedback of the composer's intentions, technicalities, aesthetics and interpretation. Returning to the same point gave us the opportunity to persuade the other of their perspective on sections. This was achieved not only because of the greater amount of time devoted to it but also that time could be given to try out solutions that could be abandoned or later changed.

Communicating through notation was problematic but was overcome by the significant amount of contact hours. Guitar-specific techniques that the composer was unfamiliar with had corresponding notational directions. Honey struggled at times to anticipate the produced sound of some standard and extended techniques. This was in part due to her exploration of the instrument on a cheap model bought during the writing process that would have different characteristics to a concert guitar particularly in relation to sustain. Unfamiliarity with the produced sound of techniques and their accurate representation in the score was therefore sometimes unclear to me. The extent of contact time allowed

me to perform these sections to the composer. If she needed to, she would then have time to alter the technique, amend the notational direction or advise on my interpretation and execution of the technique. Some interpretive ideas that were discussed in detail included tempo, rubato, dynamics, balance, timbre and performance techniques. As a result the piece was not only a more accurate representation of the composer's intentions but also further developed after the composer received performed feedback.

Broadly speaking, bars 1-19, 25-37 and 61-84 are sublime, particularly 25-37 (there is a moment moving from 33 to 34 that is the highlight of the entire work for me). Parts of the rest of the movement can be looked at a little I think. I think I'll move away from bullet points from our exchange about movement one and discuss each point more a little more (Buckley, via email dated 26/03/2015).

Honey stated that she was anxious in rehearsal about what she had written because she felt that she did not know how to write for the guitar 'at all' (interview, 5'). She stated in interview that if I had been dismissive or scornful in the place of the encouragement and supportiveness that she received, she would not have been able to write as good a piece (interview, 34').

The ending of the third movement was first written in a style that was distinct from the rest of the work. I asked the composer whether the first ending, which was based around loud strumming and muting, was climactic in order to finish the piece dramatically rather than growing from an organic development of the preceding material. This seemed to be something that Honey had already thought herself. As we had a relatively long collaborative period, timing pressure was usually not a factor. However, this issue was an exception, as Honey could not develop the material to her satisfaction. The timing pressure was the catalyst that led to an increase in my level of intervention. Gradually from Rehearsal 2 to Rehearsal 4 and later, the composer seemed to be more receptive to the major structural intervention as the time pressure increased.

If you were able to send me movement 3 at some point today or tomorrow that would be great, as I won't be in a place where I can email from Thurs to Mon. If you send me something tomorrow eve, I may be able to get it back to you Thurs afternoon, but after that point I can't email (Honey, via email dated 31/03/2015).

The third movement all playable. I'd have some suggestions (elongated the strumming at the end slightly for example) but I'd be worried about changing it in the week leading up to a performance (Buckley, via email dated 31/03/2015).

These emails were sent eight days prior to the performance in Cambridge. The unsatisfactory ending of the first draft of the third movement was not reviewed because I felt that there was not enough time to learn new amendments in a few days. Time was the factor that led me to say no to further alteration until after this performance.

I made the decision to tackle the final sections because of the time constraints. I wanted to take a more interventionist approach because we had returned to the idea enough times and had not come up with a solution.

I know I changed movement 3 on Sibelius, so here's the new version. As for the stuff I penciled in when we last met, I can't remember whether I put that on the score. If I haven't, would you scan me the sheets I scribbled on, and I'll update score accordingly (Honey, via email dated 26/06/2015)?

It's getting too close, I'll work with what I have from here (Buckley, via email dated 27/06/2015).

Time pressure is a factor that can shift the authority to the performer whose task it is to learn and perform new amendments to the score. My role in this project was not only as a collaborating performer and researcher but also the project coordinator. These final requests were rejected because of the pressures of the premiere performances that were taking place three weeks from these emails. At the time, I was satisfied that the work was completed to an excellent standard. For over four months since the first full draft was submitted, we had been working on developing the composition together. At this late stage, I felt that it would benefit more from consistent, focused practice than discussing seemingly, at the time, negligible alterations.

KH: We'll leave that at sixty... [tempo marking of the second movement].

MB: We're getting to nervous territory with the number of amendments.

KH: OK, no more (Rehearsal 4, 66').

The shift in authority over time was due to the remit of my role. Pragmatics dictates that the advice of the performer should be accounted for regarding practice time and performance preparation. It is interesting to consider how my other roles in the commissioning project might have influenced the creative process in a similar, albeit difficult to document, way as funder, project coordinator, researcher, performer and compositional collaborator.

4.9 Influence of Project Roles

Group dynamics and social hierarchy are influenced by status, perceived prestige, personality and environment (Cheng et al., 2014). The latter could be described as the traditional composer-performer hegemonic dynamic from which both collaborators wanted to break away. There are many aspects that could be considered influential that the fieldwork does not uncover enough data to comment on, nor do I believe them to be factors, such as socio-economic background, age or gender. Professional experience is a more measurable attribute though equally, in my opinion, just as irrelevant to the collaborative dynamics. I have more experience of the collaborative commissioning process and finished my training slightly earlier than Honey. However, the composer and I had separate spheres of expertise that, although they overlap, were mutually informative and beneficial.

My status was complex in this collaboration as I filled many roles including project coordinator, budget administrator, performer, compositional collaborator and participant researcher. Part of my role as the project coordinator was to establish a logistical framework for the project. As an observational study, I wanted the other pairs of collaborators to behave as though no research project was taking place. As a participant in the collaboration with Kate Honey, I was proactive in making myself available and helpful to the composer as I have done in previous collaborations. For example, I led the collaboration plans in the early stages by setting up a rehearsal to work through the 'guitar protocol'. I also emailed recordings and met with Honey whenever possible. This collaborative practice was central to the creative process and it is likely that my suggestions, particularly in the earlier stages, were adhered to because of my role as the project coordinator and also perhaps because I had sourced the

funding for the project. The composer generally led the other PhD commissions initially. The performers in the other commissions had either a friendly or collegiate status rather than a hirer of services that may have been a factor in this difference. It is impossible to discern the precise extent to which the financial framework impacted on the collaboration but it is likely to have been an influencing factor.

As the expert in guitar specific issues, I was able to exert influence in that domain based not only on my technical knowledge but my general professional experience and knowledge of the repertoire for the instrument. One of the upshots of a composer's unfamiliarity with the guitar repertoire is that when they come to write for it, they can be concerned with how their work will be received within the context of the recent established repertoire. Whether the composer is explicitly attempting to innovate the instrument's soundscape or not, an effort is often made to avoid patterns that might be perceived as pastiche or cliché. That was a theme in this collaboration that influenced the creative process by reference to the performer's knowledge of the guitar repertoire. The most significant example of a section that may be perceived as cliché was the original ending to the third movement. The stylistically unrelated forte strumming was perhaps typical of a composer new to the instrument. A major structural intervention was proposed and received in part due to this perception in relation to the repertoire.



Figure 32 *With the Ideal Comes the Actual*, movement I, draft 2, bar 62

Other material was altered because of how the writing might be received. In the first draft of movement one, an impossible stretch from a bass G to a top D was highlighted as requiring change. Honey, in the second draft, changed this to a low E when any pitch above a low G sharp was possible. I felt that guitarists might regard this type of harmony as clichéd use of the open string pitches. Referring to the pitch in this way led

Honey to change the bass to my suggested G echoing up an octave to maintain the original harmony (Rehearsal 3, 9'30'').

Patetico (half speed) ♩ = 60

Figure 33 With the Ideal Comes the Actual, movement II, draft 1, bars 21-2

In Rehearsal 2, we discussed the *patetico* section beginning bar 21, Figure 33 (c.18'). I stated that too much repeated open E could be seen as cliché 'riffing'. We agreed that we would revert back to the semiquaver E's used in the first draft to effect a more controlled sound. Honey would later decide to reduce it further from the semiquavers in the third draft. These excerpts show that reference to the repertoire and how the material might be received were powerfully persuasive to the composer. My role as the performer was to advise on the technical but also to provide the context in relation to repertoire to the compositional ideas from my professional background. In addition, my aesthetic suggestions were assimilated into the work without any disagreement if they were made in reference to the physical attributes of the guitar or the guitar repertoire, more readily than when the suggestions were based on my musical taste alone. Although this foundation for making suggestions seems to relegate my aesthetic input to technical points, my role as a performer also arms with me an extra tool, and responsibility should I wish to, to influence the aesthetic product of the collaboration.

How we worked together, how you performed it at the end, was not a repeatable experience (Honey, in interview, 30').

Honey assumed a role of aesthetic leadership in the collaboration, choosing to consult with me on non-technical aspects of the piece. In interview, when asked whether she would review the piece into the future, she spoke about the collaborative creative process as the product of the work between two individuals (26'). By extension, Honey's recognition of the performer's creative input on the product of collaboration should also apply to the process; the performer has a legitimate entitlement to creatively contribute to the work's aesthetic. Honey's receptiveness to the aesthetic contribution defines the performer's collaborative role as part-compositional. It is not a standard practice that the creative input of the performer-collaborator is accepted because of their role definition, as composers might not hold this view and object to a performer's aesthetic critique on principle. However, in this collaboration, Honey's recognition of the performer-collaborator as a creative role influenced her receptiveness to performer input.

Kate Honey is a self-assured, confident composer, who was unperturbed by the presence of research. Besides her self-confidence, this was somewhat expected because she was collaborating directly with the researcher who would have access to all of the information of the collaboration anyway. It helped that we had a comfortable and honest rapport. Of course, I did not have to concern myself with the oversight of a third party; it would be understandable that collaborators under the scrutiny of a third party researcher, however self-assured, might be more guarded against any potential critique of their practice. The presence of research made me more thoughtful of my actions in the context of the generally accepted actions of the role of performer-collaborator. My practice may have been subtly altered for the better, as a slightly more conscientious collaborator, though not so much as to be an atypical collaborative practice. This may seem to be at odds with the phenomenological methodology but if any change were to have taken place, it would be of a negligible difference.

Acting as a participant-researcher yielded a more rigorous documentation of the collaboration and made possible a subjective inquiry from within that is necessary to investigating complex creative social interaction. I was able to document goals prior to rehearsals and, afterwards, reflect on what had transpired in the rehearsals. This helped build an accurate performer perspective over time and compliments the objective third party research method applied to the other commissions.

4.10 Communication and Etiquette

A month after the Rehearsal 1, I emailed Honey with some comments on the second draft of the first movement. The chords in bar nine and ten were not effective because the range—having neither the volume of the low range or the projection of the higher range—and triad texture did not support the fortissimo dynamic. As part of bullet-pointed feedback I wrote:

[Bars] 9-11, more texture in the chords would be great (Buckley, via email dated 14.03.2015).



Figure 34 With the Ideal Comes the Actual, movement I, draft 4, bars 8-10

In the third draft submitted a few days later on March 19, Figure 34, Honey added a note to the chord that was difficult to execute for the left hand. The denser chords were not a solution to the initial problem but instead made the passage more difficult. In Rehearsal 4, after some time trying to learn it, I asked the composer to revert to the original writing.



Figure 35 With the Ideal Comes the Actual, movement I, draft 5, bars 8-10

This poor solution was the product of my collaborative communication. The request should have mentioned that the increase in texture was intended to access a wider range with the intention of accessing either the upper register projection or lower register volume. I had not anticipated her selection of a note within the existing range of the chord, in hindsight, because I understood the options to do so were limited and problematic. The lack of information implies that the request relates to harmony. The final draft did not tackle the issue. As is typical of Honey's pragmatic approach, her final draft reverted to the original, Figure 35, but also incorporated the unrequested increase in tempo that she had heard performed in rehearsals and in concert. The creative process here is being affected by the transmission of ideas between the collaborators rather than the content of their musical ideas. The communication in the collaboration was usually excellent, which allowed for ideas to develop naturally. The few exceptions, such as this excerpt, show the importance of clear communication on effective collaboration and the communication of ideas through performance alone, in this excerpt impacting on tempo.

In most of the sections that I recommended reviews of, the communication was explicit and engaged the composer in a collaborative dialogue. There were other points of discussion in rehearsal on sections which I thought could be improved on but, at the risk of being inappropriate or offending the composer, I chose not to make that review suggestion. In Rehearsal 2, I performed bars 38 to 44 of movement the third movement, draft one, and asked Honey for feedback (27', part 2). She was happy with what she described as the 'Philip Glass' stuff but requested that it was performed a little slower—I deliberately tried to move through the section quickly—because the harmonies are important. As I did not have an alternative suggestion—the music is performable and lots of other revisions were taking place already—I did not know whether my musical taste was sufficient grounds for requesting the section to be reviewed. This was a self-imposed limitation on aesthetic input that I felt was appropriate.

In contrast, other interventions can be considered as inappropriate for the performer to make. Some of the recommendations that were described as cliché for the instrument were avoided on the performer's speculation of their reception. This was because it is assumed that the performer is a better judge of cliché than the composer as they are more familiar with the repertoire. The major structural intervention was ultimately an

aesthetic opinion. Whether to incorporate the subjective opinion of the performer or their musical taste into the creative process should be a judgment for the composer. Yet, overly critical responses, however constructively they are presented, can be detrimental to the collaborative relationship so the performer must also make a judgment on the selecting the suitable points of discussion. Honey never took issue with my aesthetic input, comfortably accepting, rejecting or otherwise engaging with my ideas. However, some ideas were not provided to the composer to react to. The cultural context that defines the collaborative roles also engendered a sense of anxiety when I felt that I was diverging too far from mine as the performer. It seems that an unspoken etiquette exists that is established by the collaboration's social dynamics and the musical environment at the time and up to that point.

4.11 Conclusion

With the Ideal Comes the Actual follows on from the pilot study piece *Ohrwurm* in the sense that many of the ideas from the pilot piece were developed into substantial sections. As such, many of the challenges typically faced by a composer new to the guitar had been addressed once. The work was shaped by the significantly large quantities of feedback, consultation and discussion between composer and performer. The amount of contact time and discussion of the drafts, ideas and the guitar translated into a greater impact on the work from the performer. The creative process was extensively integrated with the creative elements of performer's collaborative practice.

Interventions in the work, categorized as technical, aesthetic or structural (section 4.1, 4.2 and 4.3), were defined by the reason for intervening rather than the solution or resultant impact. Technical points of collaboration, for example, had an aesthetic impact on the work just as aesthetic points were technically developed. The categorizations are not distinct but have multiple outputs on technical, aesthetic and sometimes structural levels. Structural changes were uncommon and mostly minor with the exception of the ending of the third movement. The piece was developed over time through various media, including correspondence, notation, performance and discussion. After the composer heard the final sections in performance, in rehearsal and heard my opinions, she often changed her mind. The significant amount of contact time gave me the opportunity to persuade her of my interventions, overall having radical impact on the

creative process. Contact time also allowed for her to provide clarity to my interpretation and to receive the performed feedback of my interpretation.

My creative contribution also took the form of providing a reference to the existing repertoire and its reception within that context. This level of consultancy came about near the end of the project as our working relationship developed. Despite beginning the professional collaboration in early 2014 on the pilot project, it was only late in the main commission that we were entirely comfortable and had built a trust that enabled us to work as two musicians rather than composer and performer, such was the confidence and assuredness of composer. From the outset, we both wanted to learn and influence the other collaborator believing that the traditional collaborative roles were not suited to our goals. By the end of the collaboration, we were comfortable accepting or rejecting critique and also comfortable in engaging in a prolonged discussion about topics. My creative contribution was diverse, comprehensive, secondary and significantly compositional. Kate Honey described my input as 'not repeatable', which is not a measure of quality but a remark that another performer would produce a different outcome (interview, 30'). This perspective, against a backdrop of aesthetic engagement and collaboration, confers a form of authorship of the work on the performer who works with the composer.

At some points in the collaboration, I felt that it might not be appropriate to speak my mind and critique the composer's work and others in which we disagreed but I felt it necessary to persist in putting forward my point of view. The rules for judging whether or not and how to act are based on social conventions rather than a codified set of rules specific to the musical goals. This made it difficult to be confident in my interventions. On reflection, I was concerned that I was becoming increasingly influential in the compositional process over the significant amount of contact hours. When I interviewed Honey, I asked her whether the amount of feedback that she had to process was overwhelming. She was a little perplexed and responded that she found it very helpful. I also thought this, but sought reassurance that I had not been overextending my role. It is curious to consider why was I uncomfortable with being influential in the creative process. Surely the composer's unquestionable authority over the compositional process enables her to delineate boundaries of responsibility if she wishes? It seems that we were not immune to the cultural context of western art music role definitions. The

traditional hegemony of composer-performer relations loomed over my thought process and actions; it was a foundation from which we in fact digressed. My increasing influence related more to a social dynamic than western art music traditions and was self-limited in that context rather than rejected by the composer as the creative authority.

The variety of actions that I chose led me to ask whether there is such a thing as a collaborative etiquette and how might this be defined? As one collaborative format is not directly generalizable to another collaboration, it is useful to analyse the various factors that can influence the collaborative and social practices in order to develop an applicable analytical framework.

Some of those factors, though not all, have been elucidated in the documentation of this collaboration, such as personality and professional experience; previous experience with the guitar; living situation; performed feedback; repertoire and the instrument affordances/resistances; contact time and time pressure; status and influence of project roles; research presence and communication and collaborative etiquette. A comparison on some of these themes to other collaborations is useful, as is a fresh perspective taken from a participant observational standpoint. Combining the necessary subjective insight and rigorous documentation in this collaboration with the objective non-participant researcher format across several collaborators is a holistic strategy that will enable a thorough investigation of these factors and their influence on the creative input of the performer.

Chapter 5

Comparative Non-participant Observation

The three collaborations instigated and documented for this research project were carried out between November 2014 and July 2015. Using a phenomenological methodology, the logistics of the collaborations were left to the participants to organise as they saw fit. No deadlines other than the premiere on the 15th of July were given nor were requests made of the participants other than providing me with access to their rehearsals and documentation regarding the commission.

This chapter investigates the primary factors that can influence the extent and the nature of performer creativity in these three collaborative compositions. Elements of those compositions that have been impacted upon by performer creativity are identified and the collaborative practice shaping each is evaluated. Themes that are likely to arise in collaborations of this kind can then be summarized and generalized to provoke discussion on the broader context of the role of the performer in collaborative composition. To evaluate the performer's creative contribution, it is not enough to focus only on score-work but any aspect that influences the fluid dynamic of collaborative composition. I will thus focus on sources that are often undocumented and of which the impact is largely unexplored, such as rehearsal conversations and interviews, in addition to traditional written data sources.

The commissions involved contrasting degrees of performer contribution as a result of primary determining factors that shape the performer's role. Those factors include the compositional style and how it meets with the instrument's technical resistance; the collaborative format and role definitions as established by the composer; the prior relationships and social dynamics between the collaborators; and influence of contact time and time pressures.

5.1 Compositional Style and Instrument Resistance

The compositional style of each work was a major determining factor in the extent of performer creativity primarily because collaborative consultation was a method of overcoming instrument resistance to the draft material. Some of aspects of the compositional style relevant to performer creative input were the musical language engaging with performance technique, the instrument as a creative impetus, the context of the works in the guitar repertoire and the tactile exploration of the instrument both collaboratively and independently. In addition to the composers' general approach to collaborative practices, these elements determined the time at which the composer consulted the performer, primarily due to instrument resistance, and, thus, the amount of collaborative time available to overcome that resistance.

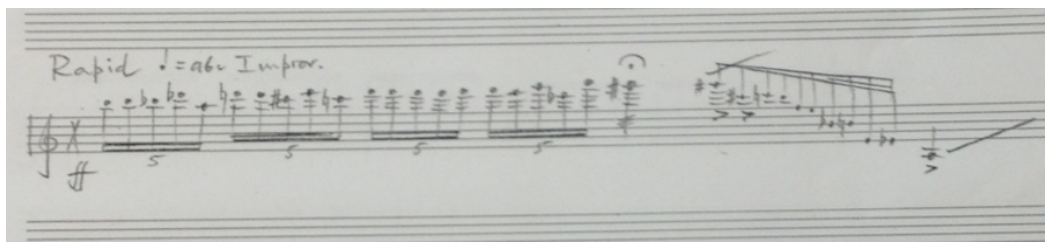


Figure 1 Soliloquy 5, draft, bar 20

Edwin Roxburgh's *Soliloquy 5* was the least collaborative in the project. The compositional language follows on from his first four *Soliloquys*—for viola da gamba, viola, violin and cello—using sparse texture. Because much of *Soliloquy 5* is written in single line, Roxburgh did not struggle with instrument resistance issues common to composers using a denser texture. He was able to conduct this collaboration sequentially, producing a full draft before consulting with guitarist Gary Ryan. The full draft was performable with alterations to articulation, texture, extended techniques, transposition and fingering.

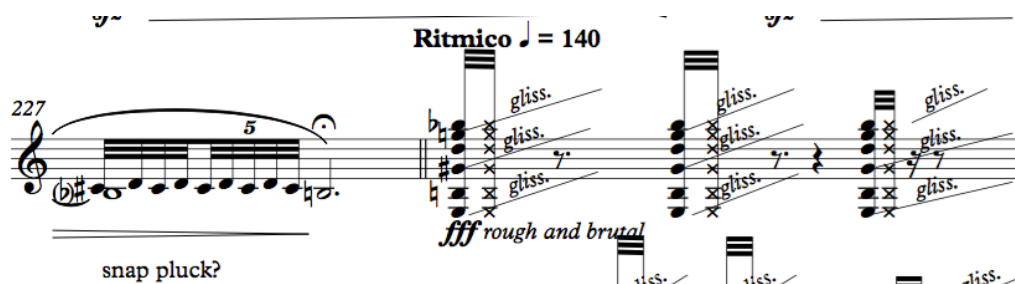


Figure 2 Grimm Tales, IV My Mother Killed me, my Father ate me, bar 227-8

Grimm Tales by David Knotts was somewhat collaborative in that Craig Ogden directly intervened in rehearsal on two of the movements and provided advice on writing for the guitar more generally for the rest of the work. Unlike Roxburgh's *Soliloquy*, Knotts engaged with a broader range of the guitar compositional techniques in his work. Standard figurations such as arpeggios needed significant modification from the performer.

There were some things like that that crop up and there were some things that you just, especially because I'm a keyboard player, you find it hard to believe that it's that complicated (Knotts, interview 7').

Ogden made alterations to performable but problematic passages where opportunities were identified to adapt the material to meet the composer's intentions more accurately. He was also indirectly creative in this collaboration by discussing characteristics of writing for the guitar and influencing the composer by his style of performance and technical performative attributes.

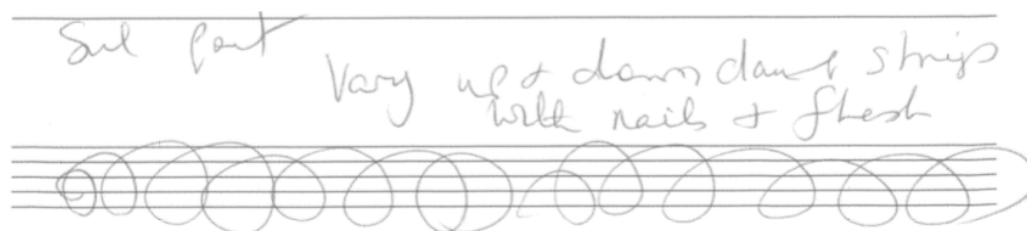


Figure 3 Mulvey, sketches, set 2, page 9

"Sul pont
Vary up + down damp strings
with nails + flesh"

The compositional language of Gráinne Mulvey's *Hue and Chroma* necessitated an intensive, integrated creative process with guitarist Eoin Flood. As with all of the composers in this project, Gráinne Mulvey considered the guitar one of the most difficult instruments to write for. There were many instances of integrated creativity in this collaboration and other evidence of direct compositional performer contributions that mitigated the technical resistance of the instrument. Mulvey took an interest in innovating the sonic possibilities of the guitar that incorporated the performer into the aesthetic of the work and its representation in the score but also transformed the instrument into a creative impetus and reactive agent to the compositional process. Each creative action therefore is tempered and shaped by the physical specifications of the instrument in addition to the collaborators' musicianship.

Its about colour, it's distinctively for guitar. Hard sounds are the black and white... The parameters of colours can refer to the registers also. The piece is book-ended by harmonics and textural things but between that you have got more typical writing for guitar (Mulvey interview, 20').

One of Mulvey's primary compositional interests is to write works that are built around and focus on the sound produced by the particular instrument. She stated that *Hue and Chroma* would have been a very different piece if it had not been written for the guitar.

[The guitar] throws up all these different colours and chords—they never sound the same. There's something more beautiful about them even when you play the harmonics, there's something very delicate, really serene qualities to it (Mulvey interview, 24').

Hue and Chroma is built on the direct harnessing of the instrument's acoustic capabilities as the composer's initial muse or inspiration. Similarly, Edwin Roxburgh begins all of his compositions with an initial spontaneous inspiration from which the material for the entire work originates. His idea was to explore the guitar in a language that he felt was new to its repertoire.

I may be wrong but that is the way I see it—the open strings induced a particular chord structure, which is modal or tonal [in the established repertoire]. I'm not a tonal composer, I'm not a non-tonal composer either, I am simply chromatic. And therefore I

wanted to see the guitar in that context as well, but intervallically there is a relationship between diatonic intervals and chromatic structures in the music as well. I don't make any clear definition between the two, although I would never write a straightforward diatonic triad for obvious reasons; stylistically that would be inconsistent with the chromatic context I put the work in (Roxburgh in interview, 24').

Roxburgh explained that he thought the guitar had passionate quality that could be produced by the intensity of the composer's ideas. In his notes to the published edition, his concept behind the work was to create a portrait of the guitar, positioning it at the centre of the aesthetic goals of the piece.

Applying the term [soliloquy] allows the instrument to become the narrator, disclosing musical arguments, which, in this work, expose many differing characteristics. In putting the guitar in this perspective I have tried to portray the instrument in as many guises as possible (Roxburgh, 2015).

Across my questions and observations of Roxburgh about the work's concept, he used the guitar and the instrumentalist as interchangeable terms. He thought of the performing guitarist, perhaps as a unit with the instrument, as one 'subject that is not necessarily aware of themselves' (interview, 31'). Whether the instrument or performer is the single focus, he has placed the guitar in the overall aesthetic goal and as the technical inspiration for specific ideas to attain that aesthetic.

I was really sure that I didn't want to write something that was like a lot of the other solo guitar 20th century pieces that were around, as a starting point. Because you just kind of think that it's going to be in a concert with a load of guitar music, perhaps it should be a different thing but I teach a lot of composers, and you talk about audience, and they just don't think that's important (Knotts in interview, 35').

David Knotts' approach to the commission in the first stages of the compositional process starkly contrasted with Roxburgh's initial spontaneous idea. Roxburgh rejected any notion of preconceived parameters, particularly structural, that may constrain the absolute 'gift' of the idea (interview, 81'). Knotts, however, had many considerations that helped shape his musical goals from the outset. He felt that the premiere performance was critical to the work's success and placed importance on the context of

the programme. He also wanted the language of the work to have a sense of immediacy with the audience, to be easily programmable in future concerts and to be stylistically fresh in the context of the instrument's repertoire. A final consideration for Knotts was the context of his output. The composer had recently completed working on large-scale works including his piano concerto *Laments and Lullabies*, a work that he was particularly emotionally invested in (interview, 29'). *Grimm Tales* afforded the composer some respite from the intensity of intimate works and the workload of large instrumentation.

CO: What you've written is doable but inherently more awkward than [demonstrates the fluency of a new right hand configuration]. Just the immediacy with which I can do that...

DK: Ok, I think it needs to sound easy because you're supposed to be an elf at the spinning wheel (Knotts-Ogden rehearsal, 12').

Knotts' work is strongly programmatic with his intentions clearly stated in the movement titles and performance directions. The quotation above references a triplet arpeggio that, despite the technical difficulties that had to be overcome by the performer, was intended to be performable with ease on the instrument. This was typical of Knotts' guitar work that was as much about adapting the concept to the guitar idiom as it was about taking advantage of the idiom to enhance the presentation of the concept.

[The guitar] obviously is restrictive for someone who's unfamiliar with it depending on the language of the composer... In the case of David's piece, he absolutely had the instrument in mind and I think he got a really good grip on what it can and can't do and I thought he used it really inventively and creatively both in terms of percussion, harmonics, dynamics, textures, contrasts... I think it was very much a piece of guitar music written for the guitar (Ogden in interview, 15-6').

In an interview, Ogden contrasted *Grimm Tales* to another work he premiered, *Air with Variations* by Mark Anthony Turnage. The Turnage work seemed to Ogden to be a pure composition that, hypothetically, could have been written for many instruments and lacked exploitation of the guitar's technical strengths. He found Knotts was able to take advantage of technical opportunities that the guitar presents. His desire to stand out

from the programme of the concert and, more broadly, from the established repertoire is common across the participant composers in the study.

And incidentally that is Messiaen's phrase as well, he refused to be labeled an atonal composer and chromatic was the word he used. I like that. So I like to have a combination of linear as well as horizontal—I think there is a context for both but I had in mind all the time that I didn't want to, much as I respect and admire the Spanish association as it were with the repertoire, I felt that that was for other composers... it has been thoroughly explored and I wanted to try to avoid that so the chord structures are in fact based on minor sixth and augmented fourth a lot of the time, which I sort of worked out on the guitar and felt that this is a home chord for the piece and any chords that I composed for the piece would contain those intervals as long as the cross-string relationship worked out. So that was my approach. Not a question of keeping in mind avoiding a particular Spanish characteristic, just simply adding that at the background and saying I'm not a Spanish composer and the repertoire which is associated with that has been done too well by other people that play the guitar as well (Roxburgh, in interview, 25').

Roxburgh hoped that there was not another piece that used the harmonic and textural context that he placed the guitar in—citing that much of the repertoire he had heard is diatonic and tonal—and derived great satisfaction from Ryan's comments that the work contained an element of distinctiveness (Roxburgh interview, 12'30" and 32'). An effort was also made by Mulvey to avoid clichéd tonalities and gestures associated with the existing guitar repertoire, particularly in the Spanish romantic repertoire. She succeeded in doing so while harnessing the instrument's performance technique by using a microtonal tuning system. Her tuning system evolved from her desire to innovate on the instrument's sonic capability but also her tactile exploration of the instrument. Each of the composers in this project sourced a cheap instrument to aid their understanding of its performance technique by physical reference. This was a double-edged sword that helped with their understanding, particularly of left hand technique, while engendering a misconception of the sonic possibilities of the concert guitar performed with proficient technique, such issues as timbre and sustain were prominent.

I don't think you can write for this instrument without playing one for a while. I would have been working in a vacuum without having the instrument to hand. It's worth

having something that you can finger around... It's good to have the tactile feel of the instrument [so that] you can explore these other parameters or chords. You can get definition then from the performer later on (Mulvey interview, 25').

The result of physically exploring an instrument for the work was that she consulted the performer early and that her writing was idiomatic in nature. The instrument's technical resistance, particularly to a non-guitarist such as Mulvey, steered the composer into ergonomic patterns. The performer, through performed feedback, influenced the composer's understanding of the acoustic capabilities of the concert instrument. Mulvey explained that Flood's concert guitar had qualities that 'brought the piece to a different place', which is in reference to rehearsal discussion of the increase in sonority, sustain, presence of upper partials, range of timbre and response to articulation. Of course, the disparity in these qualities between the composer's and Flood's guitar would be further enhanced by the performer's technique. This dynamic gave the performer the opportunity to respond to stimuli and influence the creative process.

The instrument enabled Mulvey to explore her microtonal tuning system, which required the input of Flood's fretboard technique, just as her use of a wide range of timbres required Flood's aesthetic and technical input. Her consultation with the performer refocused her attention on the instrument through the performer's knowledge and technique. This cyclical process enhances the influence of the physical characteristics of the guitar and performer creative input. The guitar necessitated much of the collaborative process, which may not necessarily have taken place were she to have written for another instrument. The dichotomy of the instrument as a resistant and catalytic impetus acts as a creative fulcrum about which the collaboration takes place. Roxburgh identified the idiosyncratic nature of the guitar's performance technique. Rather than consult with the performer in early stages of the compositional process, his approach was to avoid the resistances in his drafts. Although he expertly achieved this, he could not avail of the affordances of the instrument's polyphonic capability should he have wished to.

The main issue is I don't play the guitar and with a distinctive type of instrument such as the guitar you really do have to understand the instrument unlike others where perhaps you might get the basics right as it were. But with the guitar, there's the tuning of the strings and things like that and the manner of articulation and tone qualities and various

characteristics that dictate how it can be played and how it can't be played. It's a big issue. So what I did initially was to write out a tablature for myself and then simply write what I had in mind and then check it at each stage because I wanted the organic material of the piece to be consistent and for one section to inform another section (Roxburgh, in interview 7').

The tactile compositional process was secondary to the pure intervallic structures put in place by Roxburgh. He used the physical instrument and graphic of the fretboard to check the possibility of what was already written, rather than to inform and inspire him prior to writing. In the first rehearsal, Roxburgh explained to Ryan that the guitar he had been using could not sustain notes for long and that he was surprised that the notes seemed to 'go on forever' (Rehearsal 1, 2').

It's marvelous for me to hear the variety of things that you are capable of doing because I would never have guessed that (Roxburgh, rehearsal 1, 18').

Roxburgh's compositional style did not require the consultation of the performer as it did with Mulvey. His exploration of the physical instrument, independent of the performer, did not provide a thorough knowledge of its affordances. Rather, it informed him only that the pitches that he had written were mostly possible for the left hand. When Ryan began outlining the various sound qualities of the guitar, the composer remarked that they should have had that conversation long before (Rehearsal 1, 8'). Roxburgh also stated that he does not rewrite any of his works, considering his compositions to be what he understood at that time in his life and wishes not to impact on the internal balances of the composition (interview, 55'). It is interesting to speculate what impact Ryan may have had on Roxburgh's work for the guitar, had he consulted with the performer earlier in the process.

5.2 Collaborative Format

Compositional language, the instrument as a resistant and creative agent, the guitar repertoire and the composers' tactile exploration of the guitar each impacted on their compositional style, which in turn affected the format of their collaboration and the extent of performer creativity. The collaborative format was primarily determined by,

but not limited to, the engagement of that compositional style with instrument resistance. The stage in the writing process at which the performer is consulted, the length and frequency of collaborative sessions and the content of the composer's consultation were the foremost factors in the extent of collaborative compositional creativity in each work. David Knotts stated that he had some limited knowledge of playing the guitar but his struggle with standard left hand technique used in chord writing showed this experience to be of little help to him. Although he had a guitar as a physical reference, he left Ogden to identify and suggest correction to any impossibility in his drafts. This is the collaborative format that he established that allowed for more detailed and challenging writing than he would have been able to achieve alone. This met with the natural resistance of the instrument that Ogden was able to aid Knotts in overcoming and, by extension, impacted on the aesthetic of the work. The collaborative formats established by Mulvey and Roxburgh were polar opposites of each other in terms of meeting with instrument resistance and incorporating the creative impulses of the performer. Roxburgh's collaborative format was sequential, completing a full draft before consulting the performer. Roxburgh and Ryan had just two rehearsals, firstly to sight-read through a draft and discuss its feasibility and secondly to discuss its interpretation. In contrast, Mulvey asked to meet with Flood prior to beginning writing and consulted with him, often in person, throughout her development of drafts. Performer creativity was more present where collaborative sessions were longer, more frequent and when compositional matters were discussed. The format established by each composer was central to the extent of performer creativity, mostly with Mulvey, less with Knotts and it is not a major presence, in a compositional sense, with Roxburgh.

In Mulvey's opinion, the collaborative dynamic depends on the working practices of the collaborators. Individuals may have particular traits that are compatible with other musicians or with a method of collaborative practice; a directive composer might be suitable to a particular performer more so than an open-minded discursive one, or vice versa.

I wasn't told that this wasn't possible on the instrument, I wasn't told that I should write 'this way', he had no particular agenda as far as aesthetic was concerned. That makes a great collaboration. It's not an egotistical thing—now it's going to work, we're going to try out things. You find out the strengths of the person, certain things/chords, [material

that they] like to play that, if... challenged in [that] area, [they will] do well. The best kind of collaboration process is where one isn't trying to stifle the other. There's a constant dialogue, developing or scaling away things (Mulvey interview, 38').

Mulvey consulted the performer before beginning the work to assimilate the performer and the instrument into a profile for which she could devise an aesthetic goal for the work. Knotts was at neither of those extremes of collaborative intensity: Mulvey's integration of the performer to Roxburgh virtual divorce of the performer from the compositional process, though not aesthetic. He wanted to consult the performer on his drafts once he felt ready to expose them. He and Ogden were not able to meet more than once due to individual commitments, which hampered the development of the material to the instrument.

5.2.1 Time Management

The amount of time the participants had available to communicate to one another and the stage of the collaboration in which that process was instigated were critical to the creative interactions of the commissions. Individual schedules affected the amount of contact time that the collaborators were able to commit and social dynamics therein were crucial to the level of productivity. Time pressure emanating from the collaborative formats affected performer creativity and, in some cases, shifted authority to the performer in the latter stages of some of the commissions.

To know someone beforehand is the rubber-stamping, validates your ideas. Draw them into dialogue, then immediately understand... they can meet up to work on things (Mulvey interview, 32').

Mulvey and Flood carried out numerous long and intensive collaborative sessions on their commission. The composer placed value on the ability to meet with the performer when it was required and suitable to them. Now a PhD student where Mulvey lectures, Flood was available to the composer for brief queries or to organise collaborative sessions. The Knotts and Roxburgh commissions only carried out two rehearsals each that had considerably different impacts on the creative process.

When it comes to working with a performer, this varies a little bit depending on the circumstances but if I have access to the performer, I do like to actually discuss some characteristics that they feel are important in the repertoire and in their own approach to their instrument itself. But I didn't do this with Gary because he is very busy (Roxburgh interview, 33').

Roxburgh suggests that the format of their collaboration may have been different if he had been in contact with Ryan in the early stages of the commission. They know each other as colleagues working at the Royal College of Music, London and were familiar with each other's outputs prior to the project. Although Roxburgh mentions the time pressures on the individual, his work's compositional style did not incite in him a desire to seek out the performer until after the writing process.

I wouldn't say I didn't have enough time because it's simply the circumstances for both of us. We're both very busy people and we've no time to actually go into a great deal into what I was going to write, except an initial chat. The benefit I had with Gary was that I knew his playing so therefore I could actually write whatever I wanted to be honest! And he'd be able to do it. So you see what I mean, there's no hard and fast rule about that (Roxburgh interview, 37').

A primary characteristic that sets Roxburgh and Knotts apart in relation to contact time is that the compositional style of *Soliloquy 5* did not require the technical consultation that *Grimm Tales* did. Roxburgh did not think that more contact time was necessary, or perhaps artistically beneficial. Knotts' work engaged more with the resistance of the instrument and thus, in idiomatic terms, it needed more adaptation in collaboration with the performer.

I think it would've have been nice to spend more [time] but it's really a case of geographical location. If we'd been able to get together more, I would have been keen to do so... if we had met more regularly, more of that would have been in place earlier on. So in my experience of working with composers, little and often is a lot better than a small number of big sessions (Ogden interview, 8').

Ogden met with Knotts on completion of two movements of the work, *Chase!* and *Spin*, which was during or before the writing of the rest of the movements. They only met again on the day of the premiere performance. Ogden cites a lack of agreed solution to

this lack of contact time. Each of the collaborators for *Soliloquy 5* and *Grimm Tales* put forward individual commitments as the reason for the small amount of contact time and not that it was a deliberate choice. It is a noteworthy curiosity that none of the participants sought to correspond via emailed multimedia.

Oh I think we could've done with more but that's... but I think it's better to see how it works. And there are things that I would probably tweak and change, but he was very much just 'write what you want to write'. But then when I had the performance I thought that I could've just... you know what I mean. So, I think I do need to do a bit more work on it but the other side of it is you can just get to hung up in the nuts and bolts of it all and that really impacts on the flow of the piece as well so it's better sometimes just to let it kind of come out. And they're not huge things, there's nothing wrong with the shape of the piece but there are things I would just, technical things that I would probably just revisit when we've got a bit of time and away from the rehearsal just before the first performance situation (Knotts interview, 1').

Although Knotts references what he feels are advantages in writing the work through before collaborating and hearing his piece in a performance environment, he feels a sense of incompleteness about it. There are technical aspects that have interrupted the aesthetic intentions that could have been overcome with more sessions.

There are a couple of little bits where the essential nature of the pattern is compromised and musically and technically it just creates slightly awkward moments. And to have had more time to work through it, that might have produced some sort of a more satisfactory solution. It's not a big deal and it's something you come across all the time. But yeah, a more extensive collaborative process could have been more productive in that instance (Ogden interview, 10').

Ogden agrees with the composer's sentiments on finding some solutions to technically problematic points. Although the collaborators, like Roxburgh and Ryan, have busy individual schedules in composing and performing careers outside of their professorship commitments, the level of performer creativity is diminished due to insufficient contact time. Where *Soliloquy 5* did not require early consultation, though it might have benefited from it artistically, *Grimm Tales* necessitated the consultation of the performer to develop and adapt the material to the guitar idiom. The lack of contact

time inhibited the degree of collaborative creativity but more importantly, according to the composer, adversely affected the aesthetic.

Ryan's creative contribution to *Soliloquy 5* was arguably lessened because he had not been in contact with the composer during the writing process. The major difference to the Knotts-Ogden collaboration is that the aesthetic of Roxburgh's work required little technical modification to fit the guitar idiom. However, the composer did state that he should have discussed the acoustic attributes of the instrument earlier in the compositional process (Rehearsal 1, 8'). As a non-guitarist, Roxburgh did not have an in depth knowledge about the range of available timbres, articulation of slurs and projection etc. Had the consultation been instigated earlier, the performer input might have enhanced, or altered, the aesthetic of the piece and, based on the composer's comments, could have resulted in a more satisfactory result.

5.2.2 Social Dynamics

The prior relationships of each of the pairs of collaborators varied across the project: Kate Honey and I had previously collaborated, Mulvey and Flood are friends, Roxburgh and Ryan are work colleagues and Knotts and Ogden first met during the project. Luckily, each pair got along well on a personal level and seemed to establish a comfortable working relationship. This was critical in making the short amount of time that the collaborators spent working together productive.

There is nothing like working with the performer if you know the person and build that relationship. It is good to establish a dialogue with the performer first then you will usually get a good mix of ideas. It will usually work out better (Mulvey interview, 32').

A strong prior relationship was conducive to the Mulvey-Flood collaborative process because an existing level of comfort enabled them to have numerous, prolonged rehearsals with significantly detailed discussion of their work. Their dialogue was patient, enthusiastic and supportive in sessions and they enjoyed it. Regardless of the outcome, the collaborative process between them was productive in terms of the communication and development of ideas between their skill sets.

I think the relationship between the performer and composer is very, very important (Roxburgh interview, 37').

I think [the rehearsal time] was great. I related to the personality of the composer as well because Eddie is very, very nice to work with (Ryan interview, 28').

Ryan contrasted his collaboration with Roxburgh to other less satisfactory experiences with composers in an interview in order to illustrate the impact a working relationship can have on collaborative composition (34'). Ryan considered the collaboration a great success because of this enjoyable process, the quality of the work and that the composer seemed to be happy with his performance (29'). Both collaborators in this work are performer-composers who endeavour to see collaborative issues from both points of view. Their working relationship was a success particularly because, ironically, they shared a view of the roles of composer and performer as having distinct remits. Separating their roles into the sequential collaborative format was how they had expected the collaboration to take place. Knotts blurs this boundary by absorbing the performed communication of the performer.

I would be somebody who would respond to personality and musicianship. I think that's quite strong. I think it's hard when you get to that point and you meet somebody who you really just don't get on with. And I just liked him and I got on with him and it just made things easy. But that's not always the case and that can be very tricky. There can be that point where you feel that somebody just doesn't get what you're on about and I felt that he just did get it, which makes the going forward much easier. But if you have that meeting and you're not... somebody's personality or musical personality just doesn't grab you and they're not sure about what you're doing, that's very, very sticky and quite hard. It's an important part but I felt that we had a good working relationship. In a way I would've liked him to be a bit more critical because he just said that everything was fine and I think that's a time thing and I think there is another more critical thing to go through because there lots that needs tidying up (Knotts in interview, 38').

Knotts and Ogden both stressed the importance of enjoying working together. As with the other collaborations, this had a positive impact on their sessions, but it could not reconcile the outstanding workload with the insufficient contact time. What was perhaps one of the most influential factors in performer influence was that Knotts

adapted his style of writing after the first rehearsal with Ogden because he had the person and performer style for whom he was writing in mind.

5.2.3 Asymmetry of Authority

A tangible shift of authority from composer to performer in decision-making was evident in each of the commissions where the deadline of the upcoming premiere pressurized the collaborators, in particular the performers. In the case of Mulvey and Flood, the workload brought on by the compositional style and notation system was exacerbated by the influence of a social hierarchy. The social dynamic was affected by the professional reputation of each as perceived by the other collaborator.

If you're working with someone who has a very good profile, that can be very daunting because you don't know, you're not dealing with the person face to face. If there's a lot of changes then 'why do I have to make so many', if you don't know them. 'What's the problem with this exactly' you can't always have that full dialogue (Mulvey interview, 34').

Mulvey's perspective of prestige and reputation was concerned with how it might inhibit the logistical aspect of collaboration. She placed importance on face-time, an open-minded discourse and availability of the collaborator, though she also admitted that she might be influenced by the prestige of a performer.

I go to her house and I see the score of another commission that she is working on [her cello concerto], and I see five or six or seven different works much larger than what I'm supposed to be premiering in a few months and you get this feeling like, 'ok she knows how to do this' (Flood interview, 52')

Flood regarded Mulvey's professional track record as a reassurance and that following her lead on the timescale of the collaboration would work well. He explained that if he was collaborating with someone not of the international standing that Mulvey is, he may have pressed her to produce the score sooner. It is likely therefore that the prestige in which Mulvey was held reduced the amount of time that Flood had to learn the work.

For Craig Ogden, the preparation of his interpretation and performance of the work was not under pressure as it was with Flood. However, compositional elements that required discussion were left unsolved.

I think ultimately [if we had more time, it would have meant] that queries, for me, are answered and remedied quickly and you end up with just a tighter, finished-sooner piece (Ogden interview, 8').

Knotts and Ogden decided that a final session was imperative and met just hours before the concert, back stage in the Southbank Centre. This session was not recorded as it was organised at short notice. Given the intensity of the timeframe, and my own performance preparation schedule, I did not sit in on the rehearsal. The rehearsal was a chance for the performer to outline his adaptation of the work to the idiom since they first met. This was the first time that Knotts heard a live performance of four of the six movements of his work. The confidence of the performer was evident in his openness to adapt minor aspects of the work, though major changes would not have been possible, at such a late stage.

MB: What was the subject of discussion backstage?

DK: That's a difficult one, I think that if we had a bit more time I think I would have changed some odd things but from my performer's point of view it's really not helpful an hour before a concert saying ... there's times to fuss and there's times not to fuss that's not one of them (Knotts interview, 38').

Knotts' reluctance to divulge information on the one unrecorded part of the collaboration is likely symptomatic of an unsatisfactory session. Regardless of the exact points of discussion, Knotts was inhibited with the performance direction or score alteration that he could make. This must have been a source of frustration, hours before the work was to be premiered.

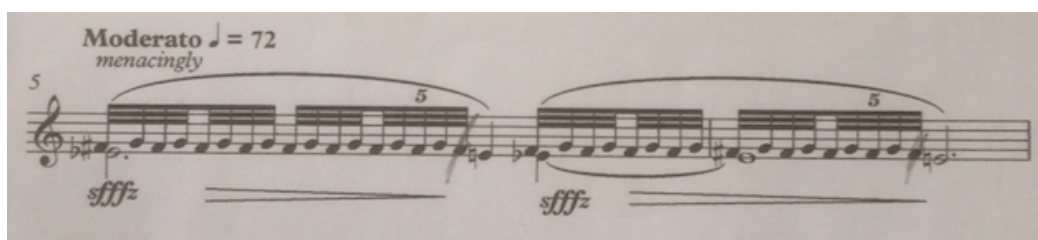


Figure 4 Grimm Tales, movement IV, bars 5-6, performer's score

David and I would have to go through it for publication because there's still quite a lot of pencil changes that I made that he's not fully approving of when I saw him on the day of the concert (Ogden interview, 8').

The low level of contact time between Knotts and Ogden shifted the custody of the work to the performer. The result was that the composer was not made aware of every detail that he would typically have control over and would have preferred to collaborate on the developments more than was possible on the day of the performance. An example of the decisions Ogden made can be seen in the right hand trill in Figure 4. The fingering for the right hand would be considerably more comfortable if the final note of the quintuplet was to be removed. The composer was not aware of this alteration until the day of the concert. As the draft score needed only minor adaptation to the guitar, and as Ogden's performance was very close to it, those changes that Knotts would have discussed further with Ogden were minor.

The timeframe was good and I think it is that catch-22 where if I had more time I probably would have prevaricated and left it for a bit. I think the fact that there was a little bit of urgency of time to do it [helped]. The only thing that I didn't have was a first performance before that. In a sense I suppose that, it is a sort of pressure. I think that if you play those sorts of pieces and you're not feeling pressured and you're not feeling a little bit nervous, you know [laughs], you're not in the right place mentally. That's how you should feel; they should keep you on your toes (Ryan interview, 28').

The effects of performer authority in the other works were varied. The full draft of *Soliloquy 5* was produced in March, which was enough time to learn the virtuosic single line runs that made up the work. Despite this, Ryan drew attention to the pressures that are inevitably involved in a first performance, particularly in the presence of the composer. He would give further performances of the work later in the year without

these pressures, thereby allowing him to concentrate more on his interpretation. Ryan was able to perform and discuss interpretation of, and alteration to, the score in a second rehearsal a week prior to the performance. That rehearsal was confirmation to Ryan that Roxburgh was broadly satisfied with his contributions to the score. Flood, however, felt that more time with Mulvey might have been helpful.

In a perfect world situation there probably would have been another big rehearsal, two or three weeks before the concert. But... at the time there was a load of things going on. I think she was busy, I think everyone was busy... so I don't think it was possible to do a rehearsal always (Flood interview, 11').

The schedule for the creation and preparation of *Hue and Chroma* was problematic because the work featured technical challenges that slowed their progress. The scordatura and tuning system necessitated the composer first to compose at the instrument and second to work with the performer to finalize and clarify the notation. As a result of this, the production and learning of the score were slower and more difficult. In the first performance, the score was not quite learned by Flood because it was completed too late. This was a source of great stress for the performer, as he had to improvise the ending with some rough sketches and some text based guidance from Mulvey. However, the improvisatory nature of performance ultimately gave the piece an internalized quality, free from the stress of a precise production of the composer's score directions.

Surprisingly, Mulvey described the schedule and timing of the collaboration as 'absolutely perfect' (41'). This is difficult to support given the incomplete score and the lack of clarity of pitch notation as discussed above. In the foyer of the concert hall three days before the premiere, Mulvey and Flood had a 'all very rushed, all very panicked' rehearsal (Flood interview, 5'). Mulvey stated that Flood wanted to change the fingering or timbre, which she open to (interview, 1'). Understanding the pragmatic side to performance preparation, Flood said that 'you have to do your own thing with it in order to pull it off in a performance' (interview, 8').



There were also parts (the spider bit) where I thought, how can I have a longer sense of phrasing? So I ended up squeezing a few of them together—so not strumming the [final sustained strike of the] chord, just crescendo-ing through and moving on to the next [chord] and building up like waves. And I ended up doing this ad lib in the performance. You know that strange sense when you're performing, thinking, "this bit isn't going down well" (Flood interview, 54').

In lead up to the premiere, Flood gained a greater degree of authority over the decision-making. The same pressure that Gary Ryan referenced, in regard to the anxiety of a premiere performance, influenced Flood's authority. Flood decided that these repeated arpeggios, which are to be strummed, as the composer put it, 'like a spider coming across the guitar', would not be as effective in a performance environment as written. In the performance Flood decided to omit bars 102 and 104. He later reflected on this real-time performance decision and recalled thinking to himself, 'OK, I'm going to sandwich the next five chords together' (interview, 40'). Mulvey recorded the premiere on her own recording device. These omissions were not included in the final score despite the published edition being produced after the premiere. It could be that the composer categorizes this decision as one related to a single performance rather than a development of the composition. It is also possible that she understood the practicality of the decision but rejected it for the posterity of the work.

He might have just improvised a little bit, elongated parts where there were free improvised bits in the score. But that's permitted (Mulvey interview, 3').

From a position of authority, Mulvey conceded some of the decision-making to Flood late in the collaboration. Her pragmatic approach to performance preparation *permitted* Flood the leeway to make these alterations. However, as these changes made by the performer were not included in the published score, her view of these digressions in

performance appear to be twofold: she values pragmatic preparation for the stability and individuality of the performance while maintaining her original writing as preferable for the posterity of the work. Craig Ogden similarly made modifications to *Grimm Tales* that were not overseen by the composer in advance of the performance. His decisions were well prepared for performance but were made independent of Knotts and also were not all incorporated into the score—such as the reduction of the quintuplet, Figure 4. Ryan did not have the same workload in terms of adapting the score to the idiom. The composer described his modifications as editorial, because structure and pitch alteration were not necessary. A rehearsal just one week from the premiere was not a pressurized time period given the low level of intervention in the score that was necessary.

The three commissions span a range of collaborative intensity that can be traced from the earliest stages of the creative process to the performance. The composers' language, comprising their aesthetic and tactile approach to the instrument and its repertoire, determined a style for each commission which were in turn met with varying levels of instrument resistance and hence a collaborative format of performer consultation. The extent of performer consultation correlates to the extent of performer creativity—and latterly authority—bringing with it time pressures in managing the shared workload late in the collaborative process. The timeframes of performer creativity were varied across the collaborations; Flood was a creative force throughout the writing process, Ogden impacted during the writing process in a limited way and Ryan was influential only after the writing process was complete. I will now discuss the nature of performer creativity in the collaborations from the preliminary to the developmental stages of the compositional process before looking at some specific aspects of the guitar idiom that are relevant to collaborative composition.

5.3 Collaborative Stages

5.3.1 Preliminary Stage

Fresh approaches of the composer shouldn't be watered down by collaborating with a performer. At what point does an instrumentalist getting involved? It depends how early they get involved (Knotts interview, 18').

Mulvey's approach was to find out about the subtle qualities of the instrument's physical specifications and performance technique prior to beginning to work on the piece. The details she assimilated would typically be unknown to a non-performer, such as slight alterations of timbre and harmonic colour that can be manipulated by right hand plucking technique and left hand pitch locations. These characteristics of the instrument shaped how the composer wrote her work. Roxburgh began the work with an embryonic musical idea from which the rest of the work grew. Implicit in his discussion of the compositional process was that he did not require the consultation of a performer, claiming to be careful and focused in his consideration of performance technique when writing for any instrument (interview, 65'). However, it was revealing that the composer was surprised and intrigued by the acoustic attributes of Ryan's concert instrument—in contrast to the instrument Roxburgh used as a physical reference—his technique and some of his advice about the instrument. Roxburgh would have been interested to consult the performer earlier, during the writing process (Rehearsal 1, 8'). Regardless of the potential collaborative creativity that could have ensued from consultation with the performer during the preliminary stages, it was a non-collaborative composition until the full draft was produced. David Knotts is fully aware of the significance of the stage at which a performer is engaged on the creative process. He revealed two near-finished movements to the performer but not those that were still in development. This may have been to avoid being 'brought down to the lowest common denominator' by the performer who is immersed in the idiom (interview, 17'). Or it may be because he does not like to reveal works when they are incomplete, in a fragile state, which, he posits, can make composers feel vulnerable (interview, 27'). Where Roxburgh's lack of early engagement was due to the individuals' busy timetable and his regard for performer input as unnecessary, Knotts' consultation timeframe was instigated at a point at which he thought collaboration was appropriate and helpful. Ogden also influenced the composer's writing of the remaining four movements of the work when working through the notation in general terms, discussing writing for the idiom. Besides discussing textural chord writing, timbre, sustain, tempo, articulation, performance technique and so forth, Knotts stated the he is someone who also responds to the personality and musicianship of those for whom he is writing (interview, 37').

Consultation and decision-making in the early stages of the collaboration between Gráinne Mulvey and Eoin Flood had a critical impact on the developmental stages of their collaborative process and on the creative product. In the first rehearsal, Mulvey discussed aesthetic and technical parameters with Flood with which she could work. She explained that she would like to establish 'boundaries' she could work within and get some guidance and advice in that context. Mulvey was interested in what the performer tends to perform, what they enjoy performing and what they might like from the particular commission. She also wished to gain a technical understanding of the instrument, its acoustic capabilities and its repertoire and to avoid any material that would be regarded as cliché, preferring to attempt something novel relative to the existing repertoire. She aimed to achieve this by accessing innovative timbres and harmonies as aesthetic devices for the work.

When writing *Hue and Chroma*, Mulvey asked Flood to play through some sketches that would bring out a variety of timbres of the guitar. Although she looked at some existing works for guitar that he brought to the rehearsal, she was more interested in the sound qualities that he was producing than the individual compositions and asked for demonstrations of standard and extended techniques. As part of this mutual exploration of the instrument, much of the discussion centered on the technical limitations, capabilities or opportunities that the instrument posed in addition to aesthetics. The composer tried to assimilate discussions of technical parameters of the instrument, the performer's background and wishes, cliché gestures to be avoided and aesthetic possibilities. She discussed technical curiosities with Flood that elicited responses that were useful in establishing a starting point the work.

You go through a process, you're meeting somebody you're talking through things, he's showing you some guitar music, and then you're just on to getting on with the process of writing and seeing what he can do and whatever else. Recording bits of what he plays and what he likes to do and things like that ... but I remember he sent me some materials even looking at it as if... well, that's been done but I don't really want to do that. I want to do something outside that or I want to explore other tunings maybe or something like that, it doesn't normally happen... Each time he came and I had had something done of it and then he played through it then if it was awkward or something he'd maybe suggest another way around that or something... We'd have a good dialogue that way.

So it was really an excellent collaboration 'cause he's very easy to work with. That's just y'know, you get around the problem, you find it (Mulvey interview, 0').

Mulvey employed what she had learned from the early discussions in the development of some sketches that she then worked through with Flood. Still in an early exploratory phase, the points of discussion included detuning, extended techniques and left hand fretboard technique. The outcomes of the early discursive rehearsals were highly significant in influencing the later creative process and final product of their collaboration.

5.3.2 Developmental stage

The developmental stages of each commission—working together on the production, adaptation or interpretation of the score—contain the most direct collaborative compositional work. Much of the developmental collaboration can be seen in the comparison of draft and final scores and be witnessed in recordings of rehearsals. I will first discuss Gráinne Mulvey's developmental stage that produced, with the aid of the performer, a tuning and notation system that is best presented in a chronological order. I will then discuss themes across the three collaborations that will reveal some ways in which the performer can have a creative contribution in the developmental stage of the compositional process.

Mulvey's compositional style was as concerned with the specificities of the instrument as much as it was with harmony or rhythm. It was important to her to establish any boundaries to, or constraints on, what she was able to compose for the commission. When asked about the technical limitations in a collaborative composition, she remarked that 'sometimes you get a performer's remit that stops you doing anything inside the piano, so then you're thinking about the pedals' (Mulvey interview, 19'). Mulvey focuses on new treatment of an instrument stating that if she was constrained physically by the instrument then she may have to consider other aspects of the work in which she can innovate. For *Hue and Chroma*, Mulvey was eager to respond to the early work with Flood in part because the performer put no limitations on the commission, giving a *carte blanche* to the composer in that respect.

A prominent feature of *Hue and Chroma* was the retuning of the guitar. This compositional device necessitated an intensive development of the notation with the performer. The idea originated in the preliminary rehearsal in which retuning was one of the main inquiries made when Mulvey was establishing her 'profile' of the instrument and performer.

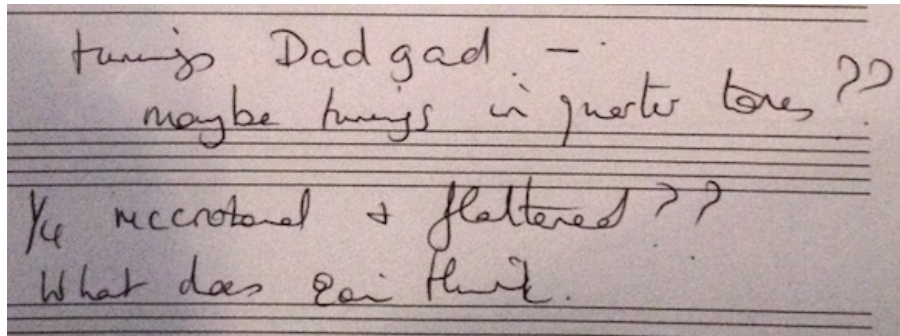


Figure 6 Taken from sketches brought to the preliminary meeting

"tunings Dadgad - .
 maybe tunings in quarter tones??
 1/4 microtonal + flattened ??
 What does Eoin think."

I know there's DADGAD and there are other forms of, different types of scordatura... but what if you were tuning with quartertones or something like that? Or is that just impossible? Say you could just write something... like Ligeti would write something tuned for quartertones but it would actually be written [in C]... DADGAD is too similar, staying around D – 'doesn't give much room for colour. Because really what I'd like its just nothing and colour, a bland mix of chromatic then into more colourful stuff. It has beautiful sounds and that's what I want to bring out, the subtleties. And I don't really care if you kind of have volumized things. Maybe a little bit in some place. More to bring out the different prisms... different colours of the... different timbres (Mulvey, Rehearsal 1).

Mulvey did not have a technical knowledge of retuning, how the strings behaved if tuned sharper or flatter or whether it was feasible to use microtones. Accurate microtonal tuning can be problematic for the guitar and a collaborating performer may advise against it. Flood, however, was enthusiastic about the idea. In reference to her desire to innovate in relation to existing works, he advised in Rehearsal 1 that it hasn't

been done recently in the repertoire. After some discussion, Mulvey stated that she wanted to take stock and do her own research before coming back to Flood for further consultation. She found a microtonal tuning system for the work and, using a guitar that she sourced for working on the commission, explored the fretboard tactilely.

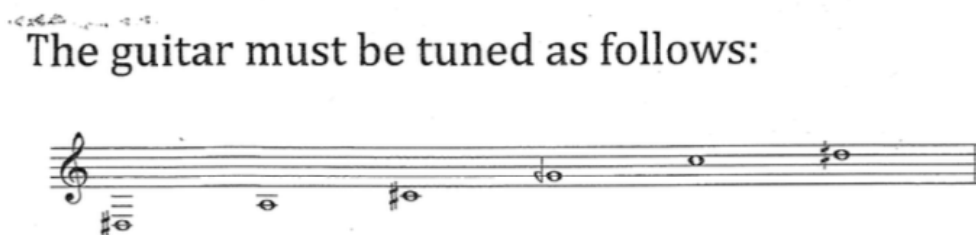


Figure 7 Hue and Chroma, front matter, tuning

When I got the instrument, I waded through (very badly) parts of it. I wrote parts of it down just to explore what the timbre was going to be like and when I got this off tuning it was nice and the resonance really impressed me so much. It was so ringing in certain places, you get these lovely overtones, partials that suddenly emerge sometimes by accident (Mulvey interview, 10').

When using standard tuning, all notes other than those at the extremes of the range can be found at multiple locations on the guitar. In Mulvey's tuning system, most notes on the treble strings can only be sounded at one location. Because of this, and as the bass strings have an unorthodox tuning, the composer felt that writing the piece at sounding pitch would significantly hinder the learning process. This could have created a timing pressure on the performer and deterred future performers from performing it who might have found reading the notation too complex to engage with. The composer felt that writing out the sounding pitches could also have created a timing pressure in the writing process. She felt better able to commit her ideas to paper in a scordatura, given her tactile approach to the instrument—this would have been particularly helpful to a non-guitarist in figuring out fretted locations. However, a lack of exactitude when combining microtonal tuning with a scordatura resulted in some breakdown of communication through this medium. Although the composition of ideas and the

performer's learning process were for the most part quicker, notating ideas specific to the physical attributes of the guitar in this system was challenging.



Figure 8 Hue and Chroma, bar 99-112

Morgan Buckley: If you fingered it, how did she write it? How did she know the location of the notes?

Eoin Flood: There was a few issues with getting to what she wanted to do, to be honest. She wrote it out in C. That's part of her playing it as well. All the passages in the piece... although all the passages in page two—it gets quite technical—I wouldn't say she would have been able to play that. But she was able to play through most of it...

MB: It's almost just tablature really...

EF: [Laughs], yea. It is yea. But then also, in terms of the language of writing for guitar... Guitarists, you know, know that the number [denoting left hand fingering] or number in a circle [denoting string number], that stuff. She kept on getting them confused so [laughs] fourth string—four in a circle—she kept on marking it for the fourth finger. Especially towards the end, coming up to the premiere, you'd go 'is that what you meant there?' and then she'd go 'oh, ok, yea' [laughter]. She, probably meant something slightly different so then you end up just changing parts of it just because you were confused as to what she meant (Flood interview, 20').

Eoin put in most of the fingering, I had explained what I wanted to do. I had written the pitches... 'cause I had bought a guitar to work on it. I felt that if I didn't have [an instrument to write with], I couldn't justify an argument as to why I wanted a few things in it. So we did that... so I did that anyhow. In the sketches, which are really rough, I

showed him where I wanted them played [and] the sound that I wanted to have at one point (Mulvey interview, 8').

He sent me a score with fingerings as well so that has to be appended and I think I'd make those changes just for the sake of knowing exactly where the positions are to get the pitches etc. (Mulvey interview, 5').

One of the drawbacks of the scordatura is that each note must be accurately fingered to ensure its sounding pitch is correct. In bars 105-112, as shown in Figure 8, the fingerings are critical to the pitch material.¹ What resulted was a hybridized stave-tablature notation. Writing in this system afforded control of any fingering to the composer, who, ironically, could only accurately finger the notes in consultation with the performer. Notating the pitch locations was achieved through a combination of Flood's independent score work (the performer's handwriting can be seen in Figure 8) and the collaborative rehearsals. In tackling some issues with the draft scores, Flood changed pitches by as much as a tone for pragmatic reasons such as using an open string fingering to effect a smoother left hand position shift. For example, in bars 108 and 112 the performer changes a G flat to a G quarter flat in order to access the open string. The composer was very happy to defer to pragmatic solutions. In other instances, as Flood explained in interview, the composer's intentions were not clear and the score was misinterpreted. Some of these discrepancies were kept in the score.

Through this system, the composer is now not only prescribing the sounding dimension of the piece but also, in part, its realization in action by the performer and future performers, deriving from the tactile approach that Mulvey uses to find the desired pitches. However, Flood's role as the collaborating performer gives him an input into decisions taken on the score. Hence, though the score is in itself highly prescriptive in action and sound, Flood's influence in the decision making process by which that prescription is notated empowers him with authority over his actions that future performers will not have. This integrated collaborative work is not documented unless it is observed in the rehearsal environment. While the composer was the authority figure creatively in that collaborative dynamic, and when considered within the context of the

¹ Numbers denote left hand fingers, '0' meaning to play an open string, '1' meaning the index finger. Circled numbers denote strings. Letters 'p', 'i', 'm' and 'a' denote the right hand thumb, index, middle and third fingers respectively

prior collaborative conversations, the ideas presented by the composer are the product of those early conversations with the performer who has had a considerable input into the creation of the aesthetic.

5.4 Idiomatic Writing

Performer recommendations on compositional techniques and style that are idiomatic to the guitar had a technical impact that in turn influenced the aesthetic style of *Hue and Chroma*. Mulvey's writing harnessed the physical strengths of the guitar while avoiding the harmony and tonalities that she thought to be in the domain of cliché. In aiming to produce an effectively written piece the composer sought pragmatic advice from the performer. This led to an intensely collaborative process at the outset that continued through to the developmental and editorial stages of the commission.

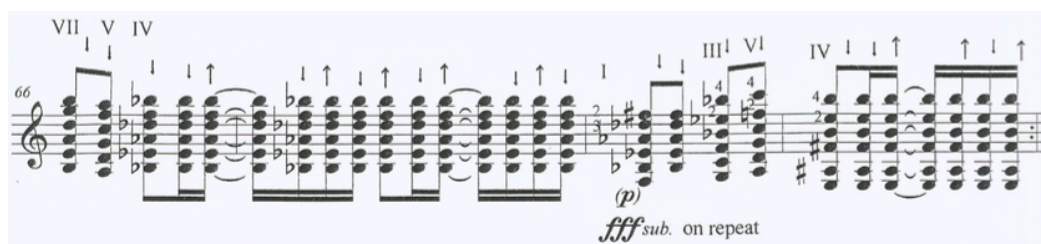


Figure 9 Hue and Chroma, bars 66-9

What's the best kind of chords... the easiest really... I don't really mean the easiest but what's the most kind of practical (Mulvey, Rehearsal 1 c. 3')

Flood's recommendations on effective chordal writing influenced Mulvey technically and aesthetically. In that preliminary rehearsal, she was advised by Flood that parallel motion² is a relatively easy technique to perform on the guitar—which became a significant feature of guitar writing in large part through the works of Brazilian composer Heitor Villa-Lobos (Rehearsal 1, 28'). In Figure 3, a shifting barré is used across six strings, bringing out the microtonal tuning of the instrument. Some variation in the intervallic pattern is introduced in bar 68 in the upper two notes of each chord.

² Shifting the left hand fret position while holding a shape to create a parallel intervallic shift.

The excerpt is taken from a twenty-one-bar section of the work based on this recommendation.



Figure 10 Hue and Chroma, bar 61-2

Flood discussed how held chords could be used to execute melody faster using arpeggio-like lines (Rehearsal 1, 28'). He also recommended the use of open string pitches to aid in the execution of position shifts and faster single line playing. Fretting higher positions on bass strings intersperses notes amongst the open treble strings thus blending the sense of arpeggio with an oscillating melody. Bars 61 and 62, Figure 10, comprise one such passage, in which Mulvey combines a descending parallel shape with descant open strings to create a jarring melodic line that can be executed relatively quickly in the right hand. Although this section appeared in full in a draft score, the compositional techniques can be traced back to the recommendations and responses given by the performer in the early exchanges. They influenced the composer's technical treatment of the instrument and the resultant aesthetic.

As Mulvey used a tactile approach to writing for the guitar, she incorporated idiomatic performance technique into the composition. Her innovative tuning system avoided tonalities typically associated with these idiomatic techniques. The combination of technically idiomatic writing and tuning structure has produced a desirable harmonic and timbral innovation that was effectively written for the instrument.

Knotts also wanted to write an idiomatic work in which the ease of performance was an element of his aesthetic. Fluidity, in the triplets that comprise the fifth movement, was the composer's stated goal. Using a guitar as a reference for the right hand technique, he wrote a three-voice texture that was designed to be idiomatic. However, having access to an instrument while writing gave a false sense of right hand technique, which had to be altered in order to achieve the aesthetic.



Figure 11 Grimm Tales, draft, movement V, Spin, bars 1-2

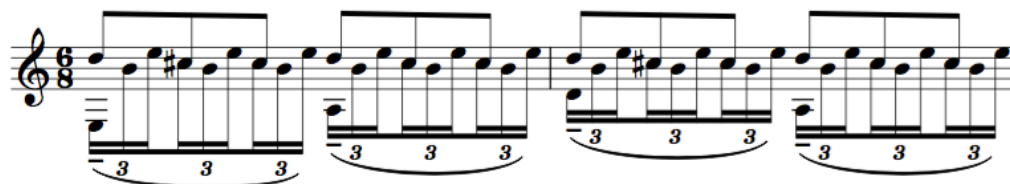


Figure 12 Grimm Tales, movement V, Spin, bars 245-6

Craig Ogden had the opportunity to work through two of the fast movements of *Grimm Tales* with David Knotts in rehearsal. The fifth movement, Spin was written to be performed at 200 crotchet beats per minute, at which the right hand figuration was not feasible and necessitated significant alteration. Ogden went through various options—such as changes to rhythm and tempo—until it became clear that an alteration to the harmony was permissible as a solution to fluid and rapid performance of the section. Ogden changed the accompaniment to open strings and performed the melody on the remaining third string throughout the section. He also recommended that the layout demarcate the upper melody voice more clearly.



Figure 13 Grimm Tales, draft, movement V, Spin, bars 9-10



Figure 14 Grimm Tales, movement V, Spin, bars 253-4

To ease the performance of the same right hand fingering, bass notes on the second grouping of notes in each bar were removed on the performer's recommendation. The reduction of the bass line and the more ergonomic figuration in the right hand (changed from 'm-i-a' to 'i-m-a' fingering) gave the performer the ability to play up-tempo and to have a better technical control over phrasing, articulation and dynamics.

5.5 Articulation

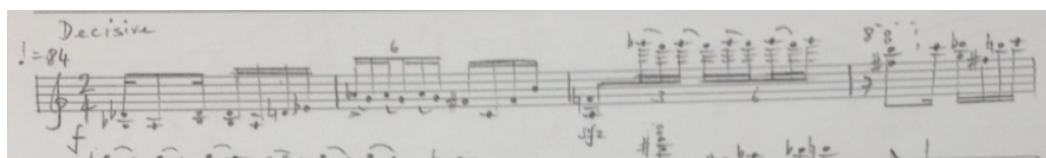


Figure 15 Soliloquy 5, draft, bar 40-3

Articulation was a prominent feature of *Soliloquy 5* in which Roxburgh was creative in his use of slurs. Sextuplets were articulated as three paired slurs and, in some sections, semiquaver runs were articulated in pairs. Other sections with rapid passages of quintuplets and feathered beams did not have slur markings, as the composer was applying emphasis and shape of phrase using articulation rather than attempting to aid the performance of virtuosic lines.

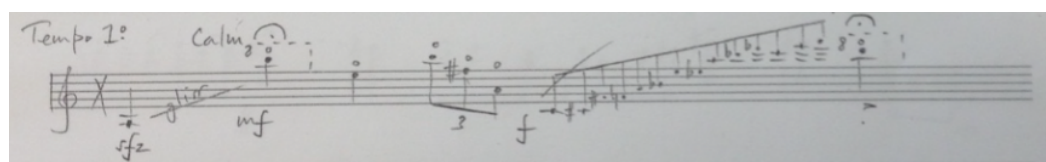


Figure 16 Soliloquy 5, draft, bar 34



Figure 17 Soliloquy 5, bar 34³

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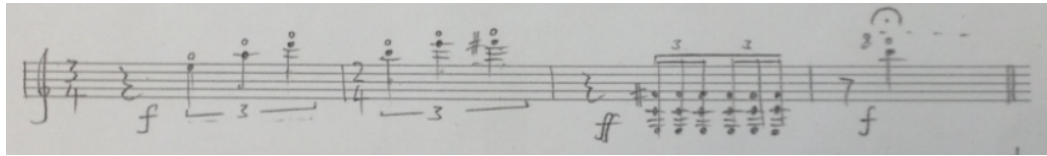


Figure 19 Soliloquy 5, draft, bars 229-232

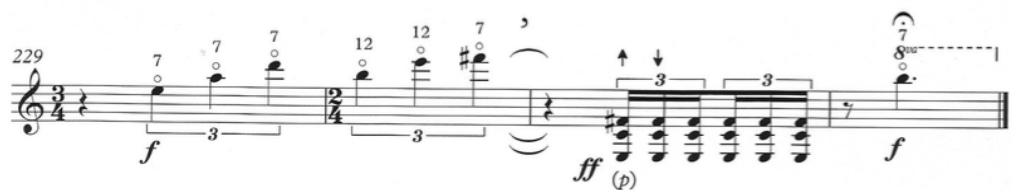


Figure 20 Soliloquy 5, bars 229-232⁵

In some sections, Ryan wrote for repeated triads in the bass register to be strummed with the thumb used as a plectrum, strumming upward with the back of the nail, Figures 19 and 20. As with the virtuosic aesthetic of the single line runs, Ryan was able to make the concept of the work feasible by adapting the various rapidly repeating triads to the idiom.

Articulation in *Hue and Chroma* that was applied by the performer was, generally, not dictated into the score. Mulvey considered many of Flood's articulations to be part of his improvisatory interpretation. This individualization of the performance was integral to her compositional aesthetic throughout the collaboration.

There was a lot of leeway, even with tempo between sections [although] certain sections she always wanted slower. Articulation was something that I could really just do what I wanted. There was a couple moments where you could bring something out by suddenly going *tasto*—she hadn't really thought about that. I put in a couple repeats in certain parts of moments that I particularly liked. That's in the score now. 'That's really nice, I think I'll do that twice'. [Flood interview, 40']

Most of the articulation throughout *Hue and Chroma* was determined by Flood. An exception was the composer's improvised strumming technique in which she used the

⁵ Reproduced by kind permission of United Music Publishing Ltd, England

fingers of her right hand without nails.⁶ Flood felt his performance of this direction was too rhythmical and ‘studied’ (interview, 15’). As the idea is executed with the flesh of four fingers, the fingernails of a guitarist would impede this contact with the string and its resultant sound.⁷ The clearly articulated rhythm of the performer’s strum produces a different effect to what the composer had in mind. As a result of this, the precise method of articulation of the section was not included. Instead, Flood performs conventional repeated up-strumming.

Flood also provided purely technical advice on strumming. Mulvey asked about standard rasgueado (strumming) on the instrument, which was demonstrated in detail. This aural feedback enabled the composer to gain some technical ideas. In this case, Flood’s demonstrations would not have differed from another guitarist and should not be considered more than a technical consultation.

Flood’s treatment of articulation was a valuable contribution in the development of the work. In addition to rehearsal discussions, he influenced the composer’s ideas or provided some of his ideas in performance. Sudden contrasting timbres were one of those but also some choices in pacing rubato or tempo. In addition, he strummed harmonics in the opening section with the flesh of the thumb in rehearsal, an action that was incorporated as a performance direction.



Figure 21 Grimm Tales, movement III Chase!, draft, bars 51-4

The Knotts-Ogden collaboration did not have sufficient contact time to discuss articulation in detail, focusing instead on more urgent issues such as impossible figures, tempo or texture. Ogden advised that the glissando will be audible only on the top note

⁶ See also the feathered beams in the sections at bars 79-85 and 94-105.

⁷ Standard classical guitar performance technique plucks with the fingernails of the thumb and first three fingers of the right hand only.

these chords. The tempo marking in the draft of 200 quaver beats per minute was not feasible legato and hence the staccato articulation is impossible. Knotts simply revised the tempo to a verbal direction of playing as fast as possible. In collaboration such as this, short on contact time, only the most pressing matters are addressed. The final version of the work has the impossible articulation markings that were mostly not performable in the premiere.



Figure 22 Grimm Tales, movement VI, Betrothed, bars 17-22

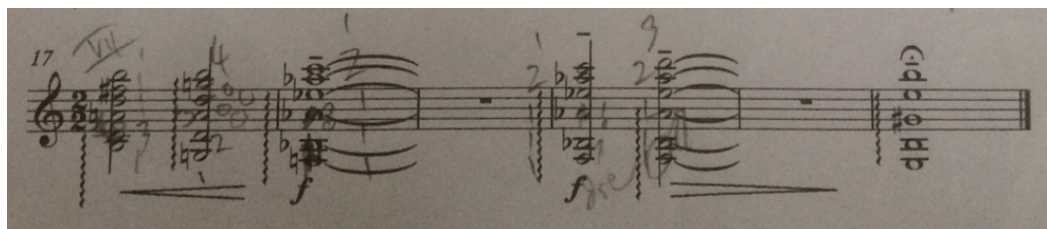


Figure 23 Grimm Tales, performer's draft, movement VI, Betrothed, bars 17-22

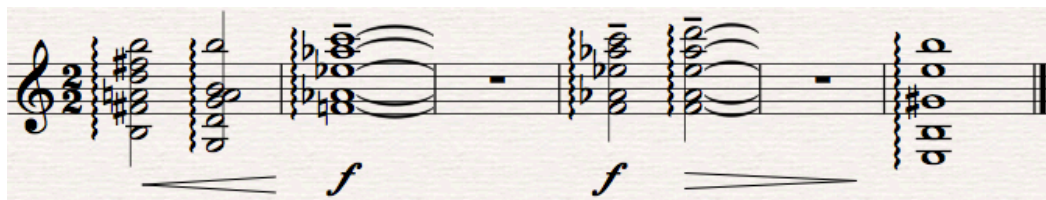


Figure 24 Grimm Tales, movement VI, Betrothed, bars 17-22, performance dictation

Throughout the final movement of *Grimm Tales*, chords of five and six notes had to be reduced or re-voiced in most cases. Of the final six bars, only the final chord was performable. Ogden was forced to alter the chords in order to keep the voicing as close to the original as possible. As the fingerings on the score are unclear, the performed fingering has been dictated from the filmed premiere. This practice of adapting the chords was carried out across the final movement. An effort was made by Ogden to maintain the highest and lowest pitches of the chords, or their octave transposition,

using the remaining strings between those locations for as many of the original pitches, or their octave transpositions, as possible.

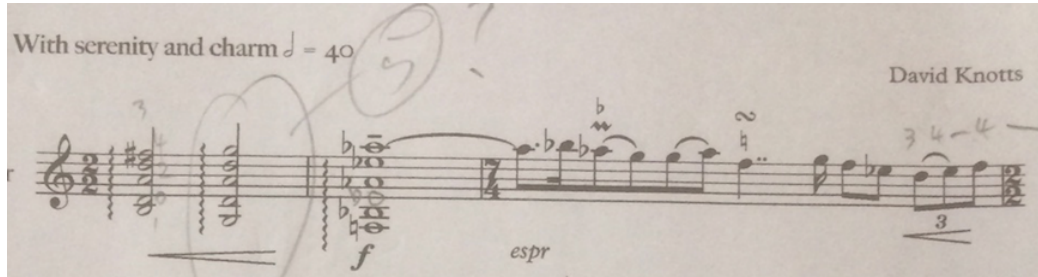


Figure 25 Grimm Tales, movement VI, Betrothed, bars 1-3, performer's score

In other instances, octave transpositions were added so that the left hand can fret all six strings to be strummed. In bar two, Figure 25, the E flat is doubled down one octave on the fourth string. This alleviates the difficulty of dampening a string in the middle of a difficult sustained fingering. Ogden had to directly intervene throughout this movement balancing technical feasibility with compositional considerations. Adapting chords of this kind was also necessary in Kate Honey's and Gráinne Mulvey's compositions where the performer's initial alteration provoked detailed discussion of the best way to develop the texture to the idiom. Ogden was not able to consult, influence or inspire the composer in any way with this work on the denser textures due to a lack of contact time.

Flood used excerpts from works by Britten to discuss aspects of texture on the guitar and Bach as a useful reference for voicing (Rehearsal 1, 33'). Mulvey was interested in the idea not only as an informative tool but also as an insight into the performer's taste.



Figure 26 Hue and Chroma, bar 40

EF: Writing in different parts seems to work really well; a lot of people have done that

GM: So we can think in terms of two different parts

EF: It's just a suggestion

GM: It's a good one, because you've got both worlds like a double instrument rather than just a single entity

Aspects of texture, dual voicing and polyrhythms that Flood brought up in discussion and demonstrated can be seen in the complex middle section of *Hue and Chroma*. Two-part writing of rhythmically independent voices suggests that Mulvey understood that, so long as the complexity was technically feasible for the right hand, writing this kind of texture suits the guitar's technique and sonority. In terms of instrument resistance influencing the distribution of creativity, Mulvey's strictly tactile compositional methodology in liaison with the performer ensured that dense textural chords would be first fingered and secondly notated. This avoided any possibility of the need to review impossible chords after the production of a working draft.

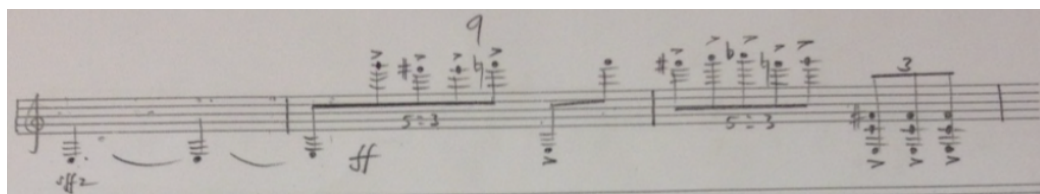


Figure 27 Soliloquy 5, draft, bars 159-161



Figure 28 Soliloquy 5, bars 158-162⁸

In *Soliloquy 5*, the single line texture punctuated by triads was possible throughout. The one exception in which texture was altered begins at bar 160, Figure 28. The composer has written for this climatic point to be accented fortissimo. To make the most of the projection at this point, given the weak volume at the high extreme of the instrument's range, Ryan doubled the melody with a lower octave for dynamic support. The

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commissions show that texture is one of the most difficult characteristics of writing for the guitar. Knotts stated that he had played guitar many years before as a beginner and he had a guitar available to hand. Yet, it was challenging for him to write five- or six-note chords, even without any second or minor second intervals—often the cause of difficult fingering. The issues of texture in *Grimm Tales* emphasize the significance of Roxburgh’s circumnavigation of the instrument’s resistance. As greater resistance has correlated to a higher extent of performer input, perhaps one of the most significant factors influencing of Roxburgh and Ryan collaborative creativity is the lack of challenging textures.

5.6 Harmonics



Figure 29 *Grimm Tales*, draft, movement I, *Once upon a time*, bars 13-7

In the first movement of his work, David Knotts wanted the timbre of harmonics to be applied to chords at three cadences. Adding to his difficulties writing standard chords, Knotts tackled the technically difficult technique of executing harmonics by simply put a comment into the score requesting Ogden to devise a suitable chord for each point. As the difficulty in writing for particular elements of the performance technique increases, so does the composer elicit greater creative contribution from the performer.

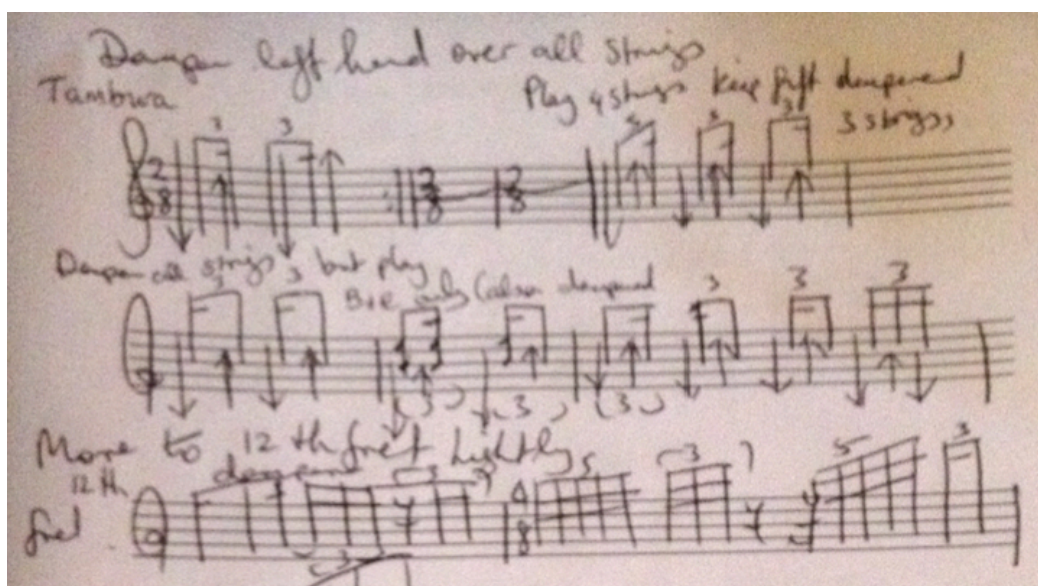


Figure 30 Excerpt taken from Mulvey's preliminary rehearsal sketches

One of the ideas that Mulvey brought to Flood in the preliminary rehearsal was to try out some percussive techniques by striking, strumming or plucking the strings while deadening any pitch sound whatsoever with the left hand. Pitchedness is quite difficult to avoid when using these techniques. It is particularly problematic on the guitar as a relatively quiet instrument, where the sonority of the percussive hit would not be loud enough to drown out the pitched upper partial and harmonics in the body of the instrument.

Eoin Flood: So what does that say, on the top there?

Gráinne Mulvey: 'Dampen left hand over all strings'; I had a kind of an idea that you dampen it so that you get no sound as such...

EF: and sort of get some harmonics?...

GM: and then just, em, kind of a dampening sounds where you don't get any pitch at all – you grow into pitch.

EF: something like [Flood then demonstrates strummed strings while dampening with the left hand, upper partials are audible]... no harmonics

GM: kind of dampening sounds where you just don't get any pitch at all – you grow in to pitch

EF: yea, so it's hard... something like... no harmonics, it's hard to get no harmonics...

EF: sort of [demo strumming dotted rhythm] that you're moving to. That sort of rhythm is it (laughs)

GM: no no, not that!

EF: I'm just reading that as that, sounds like blues (more jokes and laughter)

EF: I'm just trying to think of the best place to... it's very hard to avoid harmonics. This is such a boomy guitar as well, there's harmonics everywhere [loudly demonstrates several natural nodal points on the strings in quick succession]. With a strum basically is it? Or sort of rapid? [fast strumming demo] (Rehearsal 1).

The difficulty of executing the sketch without any pitch is evident in Rehearsal 1. Flood continually describes the audible pitches as harmonics then begins to perform various chords using natural harmonic notes. Later in the rehearsal, Flood demonstrates chords on the guitar using natural harmonics. This piques the composer's interest and influenced her to write harmonics into the work.

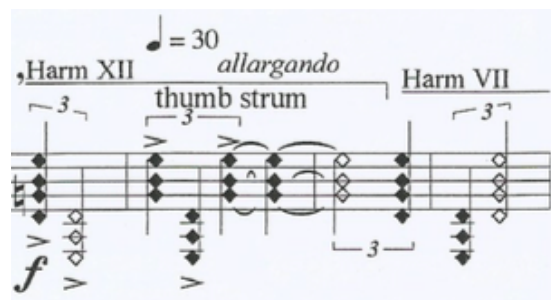


Figure 31 Hue and Chroma, bars 14-7

Natural harmonics used in this theme were introduced to the collaborative process by Flood's performance in rehearsal. Mulvey realised that the percussive chordal ideas were not as she had initially conceived and chose to abandon them as a result of the performer's advice and his demonstrations. Flood made responses that were individual to his taste, background and technique that could have been different with another performer. His demonstrations contributed an idea that the composer included, evidencing an integrated creativity that positions the composer as the authority and primary creative source but also incorporates the performer's impact compositionally.

5.7 Extended Techniques and Theatricality

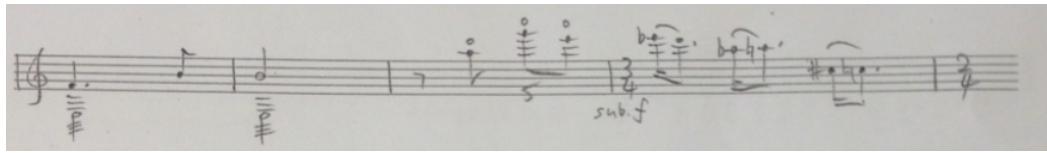


Figure 32 Soliloquy 5, draft, bars 190-3



Figure 33 Soliloquy 5, bars 187-192⁹

Ryan contributed two extended techniques to the score in order to be able to play the notes as written in the draft at bars 11-2 and 190-2, Figures 32 and 33. He used the index finger to rapidly strum the sixth string only while plucking or slurring with the left hand only to sound the melody notes.¹⁰ He devised this strategy in rehearsal with the composer who was satisfied with the effect. The strumming technique is only possible on the sixth string where space beside the strings enables the performer to avoid strumming other notes. The technique is a particular strength of Ryan's that would not necessarily be possible with another performer, or be a learned technique at the time of the rehearsal. The published score now has the hallmarks of a particular performer's technical attributes and, by extension, a form of compositional voice.

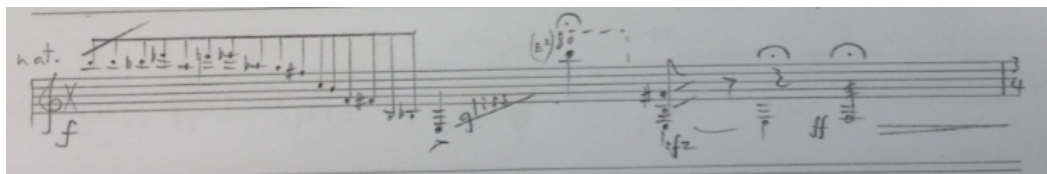


Figure 34 Soliloquy 5, draft, bar 11

⁹ Reproduced by kind permission of United Music Publishing Ltd, England

¹⁰ Slurring, in this case, refers to the action common to guitar music of the 'hammer-on'. This entails fretting aggressively with the left hand to sound a note without the need to pluck the string.



Figure 35 Soliloquy 5, bars 10-1¹¹

In bar eleven of the draft, the composer does not specify the location of the B harmonic, Figure 34. Although it is clear from his choice of pitches across the work that he is only choosing natural harmonics, the exact locations have been left to the performer to specify. This B harmonic is available at the seventh fret, easily reached from the bass glissando. In order to give the glissando gesture a sense of theatricality, Ryan chooses to locate the B instead at the other available nodal point for that natural harmonic at the nineteenth fret, Figure 35. The execution of this widely pitched glissando gesture visually contributes a sense of the dramatic to the aesthetic.

In the rehearsal, Ryan discussed his choice not to memorize the piece for the premiere. Besides feeling more secure reading the notation in the first performance of the work in a major London venue, he discussed the sense of theatricality that can be cultivated with a loud and fast page turn at a point between two virtuosic sections. Roxburgh was delighted with this input of performance artistry from Ryan.



Figure 36 Grimm Tales, movement IV, My Mother killed me, my Father ate me, bars 231-3

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Knocking at the door....

Glissando with nails
on string from tuning end
(?) to saddle to sound like
the opening of a creaky door

Moderato ♩ = 72

Figure 37 Grimm Tales, movement IV, My Mother killed me, my Father ate me, bars 1-4

David Knotts' aesthetic intentions are clear in the purpose of extended techniques, given the context of the programmatic language, Figure 36 and 37. The method of execution was to be discussed in a rehearsal that was not organised due to time pressures. At the beginning of the movement, the overall textual directions are clear enough to not require further interpretive direction. However, the text that accompanies the specific extended techniques later in the movement is more opaque. It is expressed as a query as much as a direction to the performer. The section preceding bars 231-3 is directed 'rough and brutal' using same cell of demisemiquaver glissando chords and x-noteheads but lacking direction on the type of percussion intended by the composer. Ogden devised a novel execution of the cell by using the motion of the glissando up the neck with the left hand to perform the percussion notes on the body of the guitar next to the neck, sometimes referred to as the shoulder of the guitar. He chose to perform the percussion in the first bar of the movement on the back of the body of the guitar. This is unusual because the standard guitar posture does not allow for this. Holding the guitar outwards to allow the performer to knock on the back of the instrument, mirrors the action of knocking on a door. For the string scratching glissando in bar four, he reaches to a point at the nut of the guitar and slides beyond the entire length of the string. This precise action is not necessary to produce the intended sound conceived by the composer; a shorter length slide could be adapted to longer duration note for example. Like Ryan's consideration for the visual impact on the audience of page turns, Ogden factors in the embodiment of the music in his interpretation of the extended techniques. Although he did not contribute the idea of using the techniques, he has used a sense of theatricality to enhance their aesthetic impact on the audience.

In their preliminary session, Eoin Flood presented to Gráinne Mulvey the idea of plucking a string between a fretted location and the nut of the guitar. The effect can be combined with plucking the string on the normal side of the fretted location. He references an Irish experimental jazz guitarist who employs this device in his compositions.

EF: This is something Mike Nielsen does, plucking the ‘wrong side’ of the string, sounds absolutely wacky.

GM: It’s an acoustic phenomenon, you can do that with the violin as well... I do like the stuff you’re playing, playing the other side of [the fretted position] (Rehearsal 1).



Figure 38 Hue and Chroma, bar 130-132

The composer was interested in finding new ways to harness sound qualities of the guitar and included the technique, which can be seen in bar 132, with the direction to pluck ‘behind l.h.’ (left hand). In this instance Flood has responded to the stimulus of the composer in rehearsal, namely her wish to use the innovative methods to create novel sounds with the instrument.

5.8 Interpretive Creativity

Each performer carried out the interpretation of the score under different circumstances. Flood's interpretation was a gradual progression of working through drafts with the composer. In practice, Flood diverged from the score in terms of rubato and pacing. This was satisfactory to Mulvey who explained in interview that she tries to strike a balance between maintaining compositional control over her works while leaving the performer the opportunity to express themselves in performance (18’).



Figure 39 Hue and Chroma, bars 156-8

If music is literal, there may be less performer input, too much direction though and information will get lost. Performers will always approach the music differently. I like to give sometimes a bit of leeway to let the performer have an artistic license within certain parameters. I rarely write something free because then I don't know what will come out: skeleton in there but the flesh can come in a different format (Mulvey interview, 24').

Mulvey, focusing on score direction and its interpretation, did not seem to consider the idea of compositional input of the performer when asked about Flood's creative contribution. Answering questions regarding the level of performer creativity, she focused on the prescriptiveness of the score and the performer's use of the opportunity for interpretive input. Some passages of the work, such as bar 156-8, Figure 39, require the performer's interpretive decision-making. Mulvey went through the timing of the scrape tremolo and the notehead durations in rehearsal to make clear that they were not to be taken as literal—following the direction for the work '*rubato, improvisando*'—though she also stated that that the dynamics were to be exactly as written. In practice, much of the performances did not follow the dynamic markings, when considered in a relative rather than absolute manner. Mulvey valued Flood's comments on timbre and articulation particularly. Her indifference to his divergences suggests an association to that performance direction for the work.

I'll put it this way what you demonstrated today, the variety of textures– Implement those and I will be entirely happy... And also I do like the feeling that, you know, in a way a solo piece, it's rather like a portrait isn't it? In other words, your subjective artistry is the most important part of it. What ever you feel that you can enhance the piece with, your own interpretation, I will be delighted I'm sure. And what you have said today and what we have been through, I am happy (Roxburgh, Rehearsal 1, Part 2, 20').

Incidentally, Roxburgh also used the term 'improvisatory' for his work. He explained that he used this term so that future performers were encouraged to contribute

musically to the composition and not be apprehensive of exact replication through the notation. He also stated that he wanted Ryan to accelerate to certain moments in the work and, within whatever is practical, perform certain passages as fast as possible (Rehearsal 1, 12'). In this sense, the terminology gives the composer and the performer greater license to interpret the exactitude of the durations and directions of a musical score.

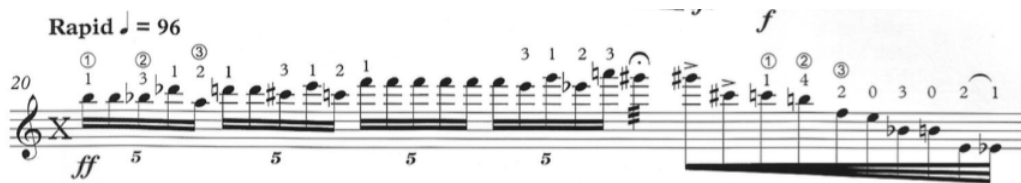


Figure 40 Soliloquy 5, bar 20¹²

The 'rapid' section of bar 20 is the only section of the work that uses quintuplet rhythms, Figure 40. In Ryan's performance in Rehearsal 2, he tried to give a contrasting sense of holding back the pulse that is established in the previous sections. This session gave the collaborators the opportunity to discuss the intentions of the changed rhythmic structure. Roxburgh had wanted this section to do the opposite of the performer's interpretation and rush forward into the tremolo note before the cascading feathered beams (Rehearsal 2, 40'). The composer was also able to direct the slow, lyrical section of the work, which he asked Ryan to give more space to (Rehearsal 2, 5'). Although the composer mentions tempo in his directions, Ryan's original performance of the section was accurate in terms of duration and tempo. It seemed that when Ryan applied more rubato and pauses between phrases that the composer was satisfied with the interpretation. More generally, Roxburgh was highly complimentary of Ryan's interpretation and technical performance. He stressed to the performer that his interpretive input was critical to the composition's aesthetic.

[Ogden] definitely had input. You have to leave space for the performer [to be creative]. As a performer, there's nothing worse than feeling hemmed in (Knotts interview, 19').

¹² Reproduced by kind permission of United Music Publishing Ltd, England

Unfortunately, Craig Ogden did not have the opportunity to work through his interpretation with David Knotts. Knotts remarked in interview that a performer with any small sense of imagination should know what is intended due to the clear programmatic inspiration for the composition (20'). However, the technical method of communicating its aesthetic intention might not be agreed upon, for example, does the performance direction of the first movement 'without a care in the world' suggest rubato? In the second movement *Lost in the Forest*, grace notes are a primary expressive device that can be articulated in several ways different ways, rhythmic or dynamically for instance, of which the composer might have had a preference. He might also have commented on Ogden's phrasing of the romantic lyricism of the final movement *Betrothed*. Ultimately, the score can be interpreted in ways individual to the performer. Assuming that the programmatic language ensures the composer's control over, and satisfaction with, the interpretation is naive. Each of the composers has stated clearly that they wish for the performers to enhance the work with their interpretive musicianship. As with many other aspects of the performer's creative input, interpretation is to some extent determined by the demands of the compositional style and the collaborative format.

5.9 Posterity

Divergence from the score directions was evident in performance. Many performative decisions were not incorporated into the score post-premieré. When the composer chooses to do so, it renders divergence from the score in performance a momentary musical event rather than impacting on the future interpretation of the piece—apart from the potential influence of disseminated recordings. Aware of his role in the posterity of the work, Craig Ogden is always keen on publishing a performance of new works online to engage future performers. The performer's remit also covered the layout and presentation of the score in a format familiar to guitarists—Roxburgh said that he has never published a work without consulting with a performer about the score first. Producing the final score so that it was legible to future performers proved to be a challenge particularly to Mulvey and Flood. Some element of Flood's performance deviated from the score in his improvisatory performance style, referred to by Mulvey. He has a significantly broader experience of performance than he does in commissioning and was able to adapt to the environmental pressure of the premiere.

When asked about any anxiety about the performance Flood explained that he was more anxious about the publication of the written score. His sense of pride as custodian of the work combined with a difficulty in the accuracy of the notation made for a challenging exercise in finalizing the score. Despite their efforts, Flood admitted that if a future performer wished to play the piece accurately, they would have to ring him to get further, more accurate direction (Flood interview, 62').

The pressure of posterity weighed heavily on Flood as when it was to be published he became increasingly aware of how the next guitarist will be influenced by his decisions. The pressure of the publishing did not have the same degree of time-related pressure as the performance. Pressure instead came from his self-perceived role as the performer and custodian of the work. Flood had the time after the premiere to confirm the intentions of the composer in the notation and make sure that the work was accurately notated. In this final stage, the creative process was mostly completed and Flood's role became technical. The pressure of posterity can be traced back to the interrelationship of compositional style, instrument resistance and performer creativity. With Flood's greater level of input into the creation of the work came further responsibility, and difficulty, to accurately represent the work in notation. Ryan and Ogden's input, in contrast, was more easily notated.

5.10 Research Presence

According to phenomenological methodology, any potential impact that the presence of the research documentation may have had should be factored into an analysis of the fieldwork. The Hawthorne Effect—a change in orthodox behaviour brought about by the presence of research or a researcher—is an aspect of the observational nature of the study that can be influential. The research format differed slightly across the collaborations. As discussed in the previous chapter, my collaboration with Kate Honey was largely unaffected due the researcher taking part in the collaborative process anyway. The Roxburgh-Ryan and Ogden-Knotts collaborations were comfortable as established professionals confident in their practice, but also because they could ignore the details of a third party researcher in the room during the few occasions that they had collaborative sessions. Mulvey and Flood had a distinct experience in this regard because they carried out a far more extensive collaboration and because they were asked

to film the sessions themselves. When questioned initially, Flood was not sure how it affected him, but on reflection admitted to being aware of the presence of research documentation.

I don't think either of us were... the whole reason for the project was for your PhD but then during the process I don't think she was really thinking about that... I don't think it was all that natural – putting a camera in the corner. The research agenda wasn't really top of our priorities. It wasn't like we wanted to get proper good footage. It didn't feel all that natural to go to her house, sit down, have a chat and then say, 'ok, let's record this' (Flood interview, 55').

The task of recording the sessions was a distraction to Flood who kindly offered to carry out the filming. He became comfortable the presence of the research gradually and Mulvey did not think it affected her whatsoever. Although it was a challenge to oversee the accurate documentation of the sessions—camera angles in some cases did not show instruments, performers or score—they both clearly stated that it did not adversely affect their creative practice beyond being an extra task to carry out that was somewhat of a nuisance.

5.11 Performer's Role from the Participant Perspective

Using three commissions as a comparative case study, I have presented those influencing factors that determined the extent of collaboration in the creative process followed by those that affected the nature of that collaboration, focusing on the performer's actions. The style of each composition was determined not only by the composers' musical style and its engagement with performance technique but also by the context of the repertoire and the tactile exploration of the instrument, which acted both as a creative impetus and as a technically resistant force. These factors led to distinct collaborative formats some of which were influenced by time pressure, including the partial transfer of creative authority late in the process and the amount of time spent collaborating. When the performer was engaged, their creative input went beyond simply technical consultation; they impacted on the work in preliminary, developmental and editorial stages through modalities other than notation such as spoken and performed feedback and interpretation.

The creative process varied in terms of structure and role definition across the collaborations. Gráinne Mulvey and Eoin Flood worked intensively over a substantial amount of contact hours incorporating the performer's creativity into the creation and location of notes on the instrument. Primarily due to a lack of contact time, Craig Ogden's creative process mostly took place independent of David Knotts, though their little time together was productive and highly creative. Both Ogden and Knotts would have preferred more collaboration to have taken place on the work; their collaborative process was impeded by a lack of contact time. Edwin Roxburgh and Gary Ryan did not collaborate extensively either, but did they did not require more time as Knotts and Ogden did. The sequential structure of the Roxburgh-Ryan collaboration, the lone compositional stage followed by the performer's editorial work, left little need for the creative contribution of the performer to the composition.

The structure in the Roxburgh-Ryan collaboration was successful because the compositional style bypassed the resistance of the instrument. The collaboration highlights a clear correlation between the instrument's resistances, as engaged by the compositional style, and the creative input of the performer. Mulvey's *Hue and Chroma*, was the most idiomatically written work as a result of the challenges posed by her tuning and notation system. Those issues, engaging with the technicalities of the instrument, elicited wide-ranging creative input from the performer. The Knotts-Ogden collaboration could be placed somewhere between those two extremes in its engagement with standard challenges of the guitar idiom, requiring a corresponding level of performer contribution.

As the participants were left to collaborate without prompts or direction from the research project, they varied in their methodology and in the distribution of creativity across participant roles. Yet, commonalities existed across the perspectives and practices of the composers, who were the authority figures over the collaborative dynamic and creative content. Paradoxically, each felt that the work's ownership lies with the composer alone, but also claimed that the input of the performer is critical to the compositional process. They each used a tactile approach to writing for the guitar because of its unfamiliarity and technical difficulty. The context of the repertoire was

influential and they all wanted to be seen as pragmatic in their approach to performance preparation, wishing for the work to be somewhat idiomatic.

The role of the performer is to interpret what's on the page. Within that, there is things like pacing and other anomalies. Total liberties taken by performers are not good. In other words, follow the composer's intentions: basically, the blueprint with leeway for different interpretations... maybe not the tempo or dynamic [that are appropriate to alter] but things like gestural or motivic levels [could be]. It's very helpful to have a performer's expertise there to answer your questions, to record them playing, to get them to help you explore the instrument—dynamics, timbre, range. Then you can produce sketches from that. Performers are somewhere in between co-composer and technical consultant. They are the transmitters. Even if they do something with it, you still gave it to them (Mulvey interview, 42').

Absolutely, I think [the availability of consulting a performer] is an incredibly valuable asset in the creative process. None of us have a finite knowledge of our subject. You're always open to learning something new, even at my age... I felt this is a very, very important part of my own thinking about the relationship between subjective emotion and performance, which I feel is the subjective artistry, and just as important as the composition. If the composition is played badly then you don't get the experience that the composer intended. A lot of composers including me have had that experience! (Roxburgh interview, 43').

Whenever I am writing, especially for orchestra, I have every single instrument in mind. I know the position of the seven slides on the trombone and know what can be done and what can't be done. I think the composer has a duty to understand any, all the instruments in the orchestra as far as you possibly can... If I am writing for the violin, while I'm writing I'm actually playing the violin... occasionally yes I might seek technical advice, but what I would do is to write it down first of all and hope that I've got the proper graphics as it were to produce what I have written. Like Gary, with my piece, when it comes to something that I have really misunderstood or not worked out properly, I bow and I need the performer very badly on things like that (Roxburgh interview, 65').

I think it's very useful if it's been edited, also it's very useful for somebody to see what you've done and what the performer has done because I personally might take somebody's performance directions such as fingering, with a pinch of salt. I think for the

second performer it's useful to have an edited score, I think it's useful in the score to know it's somebody's fingering (Knotts interview, 40').

Mulvey and Roxburgh addressed the role of the performer as an interpreter and technical consultant, seemingly dismissive of the contribution of the performer as a compositional source. In collaborative terms, Mulvey refers to the performer instead as a mere transmitter of the composer's voice. Roxburgh states here that he collaborates with a performer as a technical consultant. However, he identifies the performer as equally important in the dissemination of new music but with a role independent of the compositional process; they are editors and interpreters. Knotts states that the input of the performer could be presented separately to the composer's draft in a published edition, which would, in effect, extrapolate much of Ogden's contribution to the compositional process. Each of the composers appears to distance themselves from the notion that the performer has a compositional voice in the works.

There's always an individual element to [collaborative composition] that you just don't factor in. Maybe it's the way they play it or the dynamic that they play at, the strength that they play at. There's a huge array of anomalies that you never really factor in when you're working with a performer it just emerges when you meet the person for a while. You see 'oh, this is really good, they do this very well', whereas another player might do something else very well – [s/he] has different control in timbre or dynamics [for example]. I think you can know an awful lot about instrument but you can't factor in that kind of individual approach (Mulvey interview, 12'30").

There's also an element of having heard him in our first rehearsal. You can't help but be influenced by the person you are writing for... I met Sean Shibe the other week and I was just really struck what a different kind of performer he is. It was incredibly refined and delicate kind of playing. In a way I think that [if I were writing for Sean Shibe] I'd have written a little bit and heard him play it, we would have written a very different kind of piece. But I got a sense from Craig that he was very instinctive, he's wasn't the kind of person who was going to really get bogged down with technical ... and I just think he's the kind of performer who plays with a bit of flair and a bit of something and energy. You are somebody who is going to be influenced by that I guess ... I was just struck by Sean the other week, I just would've written something really, really different (Knotts interview, 22').

Like Roxburgh's central theme of the subjective artistry of the performer, Mulvey also places the performer as a creative force in her writing prior to direct collaboration on the work. The preliminary stages were critical in shaping her composition. She also reacted to the performer during the compositional process, as did Knotts. The interactions with performers that they reference here are not editorial or interpretive but are those moments of pure musical expression and communication in performance that directly influence the writing process. These interview responses arguably contradict other claims made that the performer's creativity does not enter the compositional sphere. The unwritten modalities of performer influence are not generally thought of when examining collaborative creativity but a holistic examination of the participants' interactions show that they are compositionally significant.

Performers have become a source of advice for composers just as a check and a balance to make sure they are on the right wavelength and to make sure that they are writing in a way that is physically possible... You would probably find that you could play him two or three possible ways of approaching a particular passage of his music on the instrument and he would have a preference. So in that sense, that's, sort of, where I feel the performer's contribution should be to try and help the composer get close to what they want...you're helping the composer chisel out the fine detail, perhaps, of what they really wanted to say because they don't necessarily know exactly how it sounds (Ryan interview, 62').

The beauty of it is [that] the idea was very much hers but you are influencing parts of it and how they are interpreted. You interpret it perhaps differently to how she expected or she says 'that's even better than what I had thought', but it's still her initial idea (Flood interview, 31').

The viewpoints of the performers reflected the contrasting roles that they fulfilled in the project. Ryan and Ogden considered their roles to be reactive to the stimuli provided by the composers, making changes only when necessary, and were reluctant to claim ownership of the work. Flood developed the piece in collaborative exploration of ideas with Mulvey. He was more proactive in making suggestions where he thought appropriate and felt a strong sense of custodianship of the work. It is notable that these differing views on ownership align with the extent of creative input the performers had as determined by consultation of the respective collaborating composers.

Every performer has different strengths and weaknesses and ways of doing things and the ability to do things or not do things and that can certainly shape a new composition for good or bad. It can go either way. You know, Fisk for example, has bloody enormous hands. Did you ever meet Fisk? Awh man, he's normal height and he's got hands like a gorilla and the stretches he can get... there's pieces I've played that he's edited that are just nuts. It's what he can do and it's what most other people with normal sized hands really can't. So yes, I do think if a collaborative process has been undertaken, to at least put that the work has been fingered by that guitarist and dedicated to them where that has been the case—but obviously that's not always the case—but it's just interesting to reflect on situations where certain guitarists may affect the outcome of the piece for better or worse (Ogden interview, 27').

It is interesting to compare Ogden's assertion that performers have personal and musical characteristics that will shape a collaborative process to Knotts' reflection that he would have written a very different work for another performer. Not only would the resultant piece arguably be different with an alternative performer, it would change in respect of that performer's characteristics. I put this notion to the participants, asking them to reflect on whether this hallmark of an individual's collaborative practice results in an input of the performer's compositional voice and therefore a sense of ownership of the piece. Both Ogden and Ryan were reluctant to be credited in this way.

I wouldn't say I ever feel ownership. If you're the first performer you sort of launch it into the world. It's great interpretations, I suppose. Sometimes you start to associate a performer, you know like Jacqueline du Pré with the Elgar concerto for example, you almost kind of get to the point where you think "well, I almost can't hear anyone else playing that". So there are performers I suppose who almost seem to have claimed ownership just by the sheer quality of what they perform (Ryan interview, 22').

The absence of a strong compositional element to Ryan's collaborative work might have influenced this response, as with his comments on the performer's collaborative role. If he had provided more compositional inputs to the creative process, as Flood did, he may be more comfortable with idea of receiving greater accreditation in the creative process.

With this collaboration there is a sense of part ownership but only in certain areas of ownership. The overall idea and sentiment of the piece is completely Gráinne, so you wouldn't want to overstate or overstep your function... Through the process... you very much feel that it is 50-50 [%], but then you look back and the overarching idea and the theme, the narrative for the whole piece is all Gráinne. So that's where an 80-20[%] comes in... The things that matter in the piece once it's performed are different to the things that matter before the piece is performed. Once you premiere it, everything changes. That's maybe when the Gráinne part takes over, it is her piece. You're part is done a little bit, maybe it's time to go back down to your 20%. It [sense of ownership] seems to fluctuate and change then settle or balance out at 80-20. Does 20% sound too much (Flood interview, 58')?

The composers consider each compositional process as particular to the time, environment, instrument and collaborators. From analyzing the verbal, written and performed contributions of the performers, and the reflections of the participants in the study, it is clear that alternative collaborating guitarists would not have produced the same results. The performer's collaborative work is unique to the time that it took place, to his or her musical experience, personality and relationship to the composer.

Traditionally in the guitar repertoire, the composer references the collaborating performer in a newly commissioned work in their score. The terminology used to refer to their role is limited in scope. To illustrate this point, *Hue and Chroma* is 'dedicated to' Flood, *Grimm Tales* is 'for' Craig Ogden and, perhaps most accurate of the three, *Soliloquy 5* was 'edited by' Ryan. These terms, arguably with the exception of Roxburgh's choice of phrase, are hardly descriptive of the performer's work, which is often compositionally creative (Flood's creative input, for example, dwarfs that of Ogden and Ryan in a compositional sense). Should their role not be more accurately accredited? Contemporary discourse in musicology and creativity research questions the assumed solitary process that led to its creation. A new perspective on 'ownership'—whatever that might mean—must be developed that accounts for the changing perspective on the musical creative process. In the final chapter, I will discuss the research agenda in light of the findings of the fieldwork discussed in Chapter 4 and 5 and position them within the broader frameworks of the guitar repertoire, other ethnomusicological studies of performer creativity and creativity research.

Chapter 6

Discussion and Conclusions

The present research set out to investigate the ontology of the creative compositional process in collaboration. It focused on a single instrument across multiple participating musicians from the perspective of participant and non-participant observer, the first project in respect of this issue employing this strategy. In Chapter 1, it was suggested that the distinction of creative roles within collaboration has been inherited from the late Romantic period, when notions of Idealism precluded any sense of a shared creative process. This was a major cultural influence at the turn of the twentieth century—the era to which this thesis is intended to generalise—and survives as a widely held view today. In spite of this, creativity research, as with musicological discourse through the twentieth century, increasingly viewed the creative process as shared by all those who come into contact with the music. This has been investigated in detail by practice-led methodologies of the past twenty years or so (Clarke et al, 2013: 4-5). Scholars have investigated particular aspects of performer creativity including learning (Redgate, 2007), performance training (Finnissy, 2002), live performance (Doğantan-Dack, 2006), improvisation (Östersjö & Thuy, 2013) and so on; this project instead focuses on the collaborative compositional impact a performer can have. Its aim was to identify and describe generalizable principles that can shed light on contemporary and historical cases of collaboration in the twentieth century.

This chapter addresses the research questions set out in Chapter 1 keeping in mind just this aim: the development of theory in respect of generalisable principles underpinning collaborative creativity in this environment. It discusses the application to, and implications for, creativity research literature and generalizes findings to the long twentieth century collaborative guitar repertoire. It also assesses the contribution that the thesis makes to the ethnomusicological discourse on performer creativity, its contribution to the potential for future developments in this field and some limitations of the research.

6.1 Discussion

Analyzing creativity by identifying commonalities across events carried out by a variety of individuals at particular times and within disparate environments is a daunting task. As innovation is a fundamental element of creativity, recurring themes that emerge under similar circumstances do not represent the process in its entirety; individual (re)actions are critical to evaluating the ontology of the musical compositional process. With this in mind, the creative process will be discussed from multiple perspectives – focused research agenda, creativity research scholarship, historical context, place within the ethnomusicological field – to give a holistic view from which conclusions can be drawn.

6.1.1 Addressing the Research Agenda

How does the composer create when they are unfamiliar with key elements of the instrument for which they are writing in the case of the guitar?

Each of the composers in the project decided specifically how to approach writing for an unfamiliar instrument, instigating performer consultation at a variety of stages. Roxburgh and Knotts began the writing process alone without consultation of a performer. Honey, at my suggestion, was introduced to the instrument technique and some repertoire in collaborative sessions in which her initial questions were also answered. Mulvey chose to first learn about the instrument and the performer for whom she was writing, to develop a 'profile', before committing ideas to the stave. The respective strategies at the outset established whether the performer was involved in the early stages of composition. This determined whether the performer had an impact in the stages where the aesthetic of the work was being established. Identification of affordances and resistances was either overcome or avoided alone or in collaboration, which also had a critical influence over the compositional aesthetic. Roxburgh and Knotts were unaware of the feasibility of their drafts without any performer feedback. Consequently, they continued to write in their chosen styles without knowledge of any resistances or affordances of the instrument. Due to Roxburgh's consultation with Ryan after a full draft was produced, *Soliloquy* was consistent in the style evident in previous

works of the *Soliloquy* series for bowed instruments. Knotts received feedback from collaboration with Ogden roughly halfway through the compositional process and assimilated the information gathered into his writing. Honey was the only composer to have some experience of writing for the guitar previously, in the presented pilot study. She incorporated the suggestions and feedback of the performer into her practice in that work and continued her familiarization with the idiom into the main commissioning project. Mulvey's conception of the work's aesthetic incorporated the performer's musicianship and personality as an integral element. In doing so, as in my work with Honey, Flood sublimated himself into the writing process and the character of the finalized piece when collaborating with the composer to achieve this goal.

Inevitably, technical difficulties were a major factor in writing for an unfamiliar and idiosyncratic instrument. Besides consulting the performer, each of the composers sourced a guitar as a physical reference and used graphics of the fretboard to hold and locate pitches. However, the composers' mimicking of performance technique provided a false and sometimes overconfident sense of understanding; they were not able to fully comprehend the intricacies of performance technique simply by the tactile exploration of the instrument. For Mulvey and Honey, consultation with the performer brought clarity to the ideas they discovered by this method (although Honey wrote at her desk after becoming somewhat familiar with the physicality of the instrument). Knotts stated that he did not want to write something too difficult for the instrument and visualised performance technique as he wrote. Nevertheless, his drafts were met with resistances and were altered. Consulting with a performer may have avoided these difficulties and provided more in writing for the idiom at this stage, although Knotts also stated that he does not like to reveal drafts until he feels they are 'ready'. Roxburgh also tried to compose as a performer but could be considered conservative in his engagement with the affordances of the instrument. Although it is consistent with his chromatic compositional language, and that within the *Soliloquy* series, the limited textural palette in his writing in particular might have become more ambitious if he had chosen to consult a performer in the early stages. For both Knotts and Roxburgh, an early and solitary writing stage might have led them to technically limit the ambition of their compositional attempts.

The composers tried to write 'for' the instrument. The data suggest that consulting the performer enables the composer to innovate more easily than if they were to attempt to do so alone with material aids. The instrument also acted as a creative impetus, inspiring some of the composers to write in an idiom suitable to, in Honey's words 'do the instrument justice' (email dated 26/03/15); they adapted their compositional style to incorporate the affordances of the unfamiliar instrument.

The reception of the work was a concern for each of the composers; from the collaborating performers; those familiar with the repertoire; the audience at the premiere in terms of the work and the context of the programme; and potential future performers and audience members. The composers expressed a sense of relief after receiving the first supportive or complimentary comments from the collaborating performers in rehearsals. It was thought by each of the composers that the performer's enjoyment in playing the work was important as a basis for a satisfactory collaboration, interpretation and engaging performance. It was also thought to be more likely that the work would receive further performances from them. To this end, Honey consulted with me on my opinion of the more successful works in the repertoire and Mulvey was interested in ascertaining the musical taste and performed repertoire of Flood. Reception of the work by those familiar with the repertoire was considered a measurement of the success of the work and indicative of the likelihood of future performers programming the work. The context of the premiere concert programme and innovation from the repertoire were also influential on their practice. Knotts, for instance, wanted his work to stand out from the programme of the premiere concert that comprised almost entirely contemporary works. His harmonic language was deliberately accessible, which he expected to generally differ from that of the other works and to elicit a sense of immediate engagement with the audience. Mulvey's tuning system and Roxburgh's chromaticism were both intended to be fresh approaches to harmony when viewed against the backdrop of the guitar's repertoire. Part of this effort at innovation was to avoid perceived clichéd gestures. As the composers had a relatively limited knowledge of the guitar's repertoire, they found difficulty balancing this while accessing affordances of the instrument. Besides affecting their compositional practice, concerns over gestural clichés also affected their collaborative practice when composers ceded an element of their creative authority to the performers' in-depth knowledge of the repertoire.

How and to what extent is the creative process distributed across collaboration and impacted upon by the role of the performer?

In addition to the performer's authority due to their knowledge of the repertoire, they were also the authority on technical matters of the idiom. Performers discerned the feasibility of drafts and suggested technical adaptations to the idiom. On the whole, the composers were pragmatic and receptive to the performer's experience in making a passage effective and convincing in a performance. For example, compositional techniques that were instrument-specific such as harmonics usually had to be adapted, as did techniques such as arpeggio, articulation and fingerings. In many instances, conflicting techniques would require the performers to prioritise one over another or to provide several possible solutions to the composer. The nature of the presentation of ideas, and whether one solution in particular was recommended, was determined by the style of collaborative practice of the performer. It was indicative and symptomatic of the level of interventionism that took place.

The performers also impacted on aesthetic aspects of the compositions. Interventions that were made by performers took many forms including: requests to review sections, reduce or remove sections; requests to simplify difficulty or unsuccessful complexity; changes in dynamics and articulation, sometimes in conjunction with recommendation on tessitura and compass; clarification of performance directions; tempo and use of rubato; and issues surrounding sustain. Indeed, even minor technical alterations impacted on the aesthetic of the composer's material just as aesthetic interventions required the application of technical knowledge and skill.

Although authority resided ultimately with the composer, it was shared with the performer in most aspects of the writing process asymmetrically across the collaboration timeline. In the later stages of the collaborations, the performers made more assertive decisions as the premiere drew closer, which were pragmatically received by each of the composers. Previously deferred issues were also discussed and concluded more efficiently due to time pressure. Additionally, the participants' relationship became more comfortable later in the collaboration and the flow of information between them more fluid. Trust afforded the performers the status to express their aesthetic views on the composition more readily.

The extent of performer creativity was partially determined by the collaborative role they assumed. Each of the performers had collaborative practices that shaped their input into the composition accordingly. Ryan, for example, considered his primary role to be clarification of the composer's work, without making unprompted suggestions as to the composition aesthetic, whereas Flood was incorporated into the compositional process from the outset.¹ Ogden made some suggestions to the composer that he felt would be conducive to realising their intentions, again, without making suggestions that were not in response to the composer's prompts. My own approach was more liberal, providing feedback, which could be easily accepted or rejected, that I thought would help to the composer. This was deemed appropriate within a strong professional relationship with the composer and a clearly understood creative dynamic. The actions within each of the collaborations were shaped by the working relationship and by each individual's collaborative practice, including the performer. Their conception of the appropriate level of proactive intervention, rather than reactive methods only, was key in establishing the extent of their input.

The performer's actions varied from sublimating into the composer's practice, through engagement during the writing process, and exchanging and developing ideas. Their interventions often comprised a set of presented options for developing material. Self-perception of their role influenced the nature of their responses and thus the compositional impact the performer had on the commission, such as recommending an exact solution instead of enabling the composer to do so, or considering what falls outside the performer's remit.

The individuality of the performer's collaborative practice was evident in all of their interactions with the composer's music during the compositional process but also their interpretation, learning and performance of it. Their taste, musical background, performance technique and personality each played a key role in how they shaped the performance. It is clear from the data that alternative collaborating guitarists are quite unlikely to have produced the same results. The performer's collaborative approach is

¹ It was ironic that the two participants that cross over most between composition and performance in their own careers, Roxburgh and Ryan, were the most traditional in their views of distinct creative roles.

unique to the time and place that it took place, to their musical character, personality and relationship to the composer.

What are some of the most significant factors in shaping the composer-performer collaboration and output?

The distribution of creativity across the collaborators was dependent on some factors that are generally applicable such as time management, effective communication and a trusting professional relationship, whereas some factors were applicable to the specific repertoire, including compositional language, factors related to the instrument and notation in this idiom. These aspects of the collaborative environment were a critical component of the creative process and its output.

Time was a consistent theme that emerged from the analysis of the fieldwork commissions. In addition to the pressure exerted on authority across the collaboration by impending deadlines, discussed above, it can also have many beneficial effects enabling opportunities for composers to better learn the idiom, give interpretive direction and for performers to try out ideas to give more informed feedback or persuade the composer of the merits or an intervention. As a result of these dynamics, time management affected not just the efficacy of the collaboration but also the nature of its content.

Compositional language, developed either alone or in consultation with the performer, led to varying degrees of instrument resistance. Mulvey, for example, developed a tuning system wherein she located pitches by the physical exploration of the instrument and wrote directly into scordatura. This required the constant consultation of the performer on accurate pitch location/notation and in harnessing idiomatic affordances when writing 'at the instrument'. In contrast, Roxburgh wrote mostly in single line, which did not engage with resistances thereby negating most of the technical necessity for consultation. The resistances, and to a lesser extent affordances, that the guitar provided were a highly influential factor shaping the collaboration, not only in instigating collaboration through the need for composers to consult, but also as a constant force shaping technical writing and development of compositional material.

Notation is central to the blurring or crystallising of boundaries between the creative responsibilities of composer and performer. Each of the composers stated that 'leaving room' in the score for the performer's interpretation and input of musicianship is important, critical even. However, the result of this and how it is executed is not clear from interview. This claim is only really a statement of intention, the results of which varied between each composer within the context of each composition. Observation and analysis of the commissions shed light on the input of the performer and, hence, its impact as afforded by the composer and their score. The scores arguably varied in terms of interpretive freedom, such as Mulvey's use of free rhythm noteheads and graphics on the stave; she and Roxburgh both encouraged interpretive creativity by directing the work to be performed in an improvisatory style. The performers' interpretations of these directions and other more precise notations were varied. Individualized interpretation of the score was expected by Mulvey to give a convincing and characteristic performance and the premise of Roxburgh's work is to exhibit the subjective artistry of the performer (interview, 11'). Knotts wrote for the style of the performer, the aesthetic suited to virtuosity and pragmatic preparation for the idiom. He did not want to hinder this style by using an overly directive score. This contrasted with Honey who, if the divergent ideas were acceptable, preferred to adapt the score to them in order to have as accurate a representation in a written medium as possible. Clarity of the notational directions incited many discussions across the collaborations not only in performance directions, such as *improvisando*, but also in articulation, dynamics and sustain. Furthermore, inexact notation provided an opportunity for the creative input of the performer whereby ideas could be developed by fresh interpretation through performed feedback.

Effective communication was a key factor. Various modalities of communication were evident in the collaborations that were used in a complementary way with the available materials. Performed interpretation communicated the performer's understanding of the piece better than verbalizing it in discussion only. This was often in response to the inadequacy of notational devices to represent sound rather than merely a prompt for action. Neither form of communication was comprehensive in transmitting ideas accurately, but a combination of media—spoken, performed, written and notated formats—produced a satisfactory communicative network. Those media were not always used effectively. In reviewing my correspondence with Honey, I found that

requests that I made that were conscientiously phrased with clearly outlined reasoning were better received.

A personal prior relationship appeared to enable more candid critiques of sensitive artistic presentations of work. This applied both to correspondence and meetings in person, which were affected by mood, relaxation, focus and energy levels of the day. My pilot research with Honey avoided the initial period of developing a comfortable dynamic. Our extensive collaboration, lasting over 18 months in total, culminated in Honey's consultation with me on all matters to do with the composition, regardless of any technical necessity for my intervention. Over this time, we had developed a trust that resulted in our ability to work productively in an integrated creative process. Mulvey and Flood's prior personal relationship also enabled a more productive use of time, particularly at the beginning of the collaboration. These two collaborations contrasted with the Roxburgh-Ryan and Knotts-Ogden, which were more formal and professional. The content of their discussions covered only essential decisions, whereas the Honey-Buckley and Mulvey-Flood collaborations covered personal goals and motivations in the collaboration and issues with their work that might be causing anxiety or concern.

The distinction of creative roles is ingrained in the cultural practices of making concert music. The participants received their formal training in this context in which collaborative roles are not standardized and must be established on a personal and collaborative level. This and the social conventions of group interactions were influential in the decision-making of participants in the commissions. The creative roles that the performers inhabited differed in proactivity or passivity to intervening in the aesthetic of the compositional process. Ascertaining when it was appropriate to intervene produced an unspoken etiquette that exerted an influence over the fieldwork collaborations. My input into Honey's compositional practice was influenced by this etiquette when I became concerned that I was overextending my influence inappropriately, despite the trust that had developed in our work and the lack of any creative friction with the composer regarding this. Although the composer allayed this concern, it was interesting, as a participant researcher, to consider *why* this etiquette looms over collaborative practices. On a personal level, my formal training has ingrained an expectation of composer-performer collaboration wherein the performer is

merely passive or technical in their input. It is difficult to generalize an individual phenomenon such as this but it can nevertheless be identified as exerting influence on the creative dynamic.

The research agenda was centered on three fields: the composer, the performer, and the environmental factors that influenced them. Although most of the topics discussed will relate to more than one of these categorizations, they are presented within the area that was their primary function. The composers' practice was placed within the context of the unfamiliar idiom. This involved the implementation of available materials to the instrument's affordances and resistances and treatment of the guitar as an aesthetic creative impetus. Conducting the collaboration with the performer was key to how they overcame the unfamiliarity of the technique and reception of their work. The performer was shown to have had not only a technical but also an aesthetic impact on the works. Their authority to make intervention was asymmetrical across the collaborations, in part driven by the time required for the development of (mutual) trust, and the pressures of imminent deadlines. The self-realization of their creative role acted either to temper their creativity or to emancipate them from the perceived cultural norm of aesthetic passivity. Other than directly measurable interventions, they were shown to sublimate into the composer's practices, and each left a unique and personal impression on the works. The major factors discussed include time management; the nature of the relationships between compositional language, instrument resistance and performer creativity; the role of notation in the creative process; and the patterns of communication and social dynamics that established a collaborative etiquette. These findings will now be applied to broader frameworks of creativity research, theorisation on the long twentieth century guitar repertoire, and its contribution to the practice-led field of performance studies.

6.1.2 Creativity Research Perspective and Impact in that Field

The problem-solving creativity model is applied to this research because it is an effective way of conceptualising the processes and chronology of the collaboration in musical composition and for generalising its implications to wider creativity scholarship. This paradigm is suitable because it is based on the provision of *ill-defined* problems to form the task environment, which is represented in this fieldwork in the form of the

composer's drafts. These problems often arose in this research due to the composer's unfamiliarity with the idiom and, more specifically, in their attempts to write innovatively in that idiom. Besides the prompts provided by the score, the implicit task set out was imprecise, to assess technical feasibility, perhaps provide aesthetic feedback, interpret and perform the score. As such, using Getzel's terminology, any potential problem was not 'presented' to the performer but was 'discovered' (Getzels, 1975: 13). Problem-finding, and defining, was therefore a key stage in the creative process. The problem state was learning and practicing of the drafts, which enabled the performer to discern the feasibility of the material. Where a known solution (practice) was not sufficient to overcome a potentially problematic passage, the section was analysed as to why it was problematic. Overcoming this challenge involved both convergent (such as finite possible fingerings) and divergent thinking (how best to realize performance directions such as 'improvisatory' or '*teneramente*'). The solutions were finalised in collaboration with the composer.

The flow state has been studied in musical processes including composition (MacDonald et al, 2006) and live performance (Wrigley & Emmerson, 2013), yet little has been done to investigate flow in collaborative composition between those two creators. In this environment, a flow state was established through *complementary* acquired expertise (e.g. Honey's dense harmonic language was made possible by consultation with me on performance technique). Flow is evident in the presented research as central in collaborative composition. It took place particularly in collaborations where more time was allocated for longer and more frequent sessions. In my work with Honey, for example, something like a flow state was entered into in the course of redesigning the reprisal structure of the final movement. This required the continual adaptation and test performances in rehearsal of new ideas. The goal was gradually achieved through verbal discussion, interpretation and response to interpretive direction, performed feedback and notational devices.

The paradigm of creativity discussed here and the collaborative flow that took place during the compositional process provides a template for analysing collaborative creativity in music and informs inquiries in creativity research that are carried out in diverse disciplines. This presents the fieldwork so that it can be understood in an integrative framework, which is critical to impacting on wider scholarship of creativity.

The data will now be assessed using the '4 P' creativity model to provide clarity and efficacy in the generalisation of the findings.

The implications of this research range beyond the paradigm of performer creativity and the discipline of musicology. Rhodes' "4 P" model of creativity assessment enables generalisation to other creativity research paradigms and research projects in this and other disciplines as a structural framework that is clear and standardized (1961). The four categories will be examined in turn, beginning with the primary subject of the research, the Process. I will then review the impact of the Person (or People) and Press (i.e. the environment) before considering what constitutes the creative Product in musical composition and how it informs this research.

Of the categories in Rhodes' model, the creative Process is the primary subject of research. It can begin with the first written note or be instigated by interaction between participants that leads to direct or indirect impact on the creative Process. For example, conversations between Mulvey and Flood, and in my own collaboration with Honey, were critical to establishment of the aesthetic of the work prior to the production of any drafts.

The developmental sections of the commissions began with the task environment provided to the performer in notational drafts. This can provoke a series of collaborative events or further separate creative roles in the commission. The latter was true of Ryan when working on *Soliloquy*, whose tasks did not require the same extent of developing unknown solutions to problems that the other performers did and, hence was not as compositionally contributory to the work as in the other case studies. As discussed, the level of creative input was directly related to the engagement of the compositional language with instrumental resistance. The composer's Process of writing the drafts for the instrument—their tactile familiarization, efforts to avail of affordances or innovate away from what could be perceived as clichés of the repertoire and so forth—set in motion much of the nature of the collaborative process.

The performer's perception of their creative Process in collaboration is significant in shaping their willingness to act on compositional or aesthetic aspects of the composer's material. When faced with the stimulus of the problem state the performers can respond

passively, by avoiding what they perceive as compositional decisions, or proactively, suggesting useful options that might not have been directly prompted by the composer or their submitted material. From a problem-finding perspective, the problem (question) can be framed creatively, rather than focusing only on the solution (Getzels, 1975: 16). In the context of musical collaboration, the question that the performer might pose could lead to drastically different impacts on the piece such as “how close to the tempo mark can I perform this awkward passage” or “is there a slight adjustment that I can make that will enable me to perform this passage more fluidly and at the correct tempo mark, thereby, perhaps, better realising the intended aesthetic”? Whether or not the composer was receptive to an intervention, the performer had the choice to posit recommendations or provide the finite technical solutions or passively highlight the problem only. Each performer had distinct experiences in respect of how they ‘should’ collaborate, which acted as a catalyst towards the fulfillment of that preconceived expectation. This individualised standpoint, in addition to the influence of the participants’ collaborative relationship, established a collaborative etiquette, discussed in Section 6.2.1. The creative Process was primarily made up of the musical practices of the participants, their musical background and their perception of appropriate actions within their creative role. Surprisingly and coincidentally, the participants were paired with others who shared their view of creative roles in collaboration. It should also be noted that decision-making on the appropriateness of interventions was also determined by personal and interpersonal social instincts of the collaborative environment. As the subordinate figure in relation to the compositional process (at least, from the perspective of the conventional nineteenth-century artistic hierarchy), this notion of etiquette applied particularly to the performer.

In addition to the perception of creative roles and social conventions, the relationship between People was a key factor in effective collaboration. Although each of the pair of collaborators developed satisfactory working relationships, those with prior relationships were more collaborative through greater trust and more regular, longer sessions. Social dynamics were also influenced by the perception of status. In the Mulvey-Flood collaboration, prestige shifted authority on some aspects of the working relationship and its outcome. Similarly, my various roles in the project (coordinator, funder, researcher, performer etc.) appeared to give me greater say in the project, particularly regarding logistics. Communication of ideas within the context of the

working relationship varied in efficacy, depending on clarity, sensitivity and use of conscientious language. The Person factor was also shaped by the individual skill sets of the performers, which, in some instances, developed the compositions in their performance style.

The most significant Press factors are the conflict of western art music's culture of distinct creative roles, the materials the collaborators used and how they organised their interactions with each other and the music over time. The materials used to create the works were, primarily, a graphic representation of a guitar fretboard, a cheap guitar as a tool for physical reference and music notation. The graphic and reference guitar influenced the process by aiding the composer's understanding of left hand stretch but the quality of the instruments that each composer used in the fieldwork complicated that process by giving false impressions of the guitar's capability for sustain, volume and timbre. The composers' efforts at mimicking performance technique also gave them a false sense of confidence in accurately predicting feasibility and difficulty of passages. Notation acted as a medium of communication that drew the performer into the compositional process and as a tool to prompt improvisational or interpretive decisions in performance. It inadvertently incited further creative discussion on some aspects of the works that were unclear in the score requiring clarification in person, such as performance directions.

Time management was another key environmental factor. Submitting the drafts at key moments in the writing process had a considerable impact on the composition. Some composers submitted drafts early in the composition, receiving feedback that informed the rest of the compositional process. In this fieldwork, it also resulted in greater creative input from the performer. Drafts submitted quite close to the premiere had the opposite effect of decreasing collaborative interaction, creative discussion and practice time. Time pressure emanated from some late submission of drafts. This led to a shift in authority to the performer due to the pragmatic preparation of the performance. Authority, in the form of aesthetic influence, also shifted over time in the collaborations in which extensive contact time led to working relationships characterised by trust. Greater amounts of contact time resulted in many other beneficial effects including the opportunity to try out drafts and discard unsatisfactory ideas, to persuade the other

collaborator of a particular point of view, time for the performer to receive feedback on their interpretation, and for the composer to learn about the idiom.

The created Product in musical composition is live performance that is dependent on the musical score as a communication of the composer's conception. The Product is often regarded as a 'text artifact' in creativity research, affording the analysis of creativity from its output (Sawyer, 1995: 173). It is useful for investigating the musical compositional process as it represents the dictation, and attempted preservation, of the composer's preconceived musical idea and its collaborative developments. However, musicologists, such as Cook, increasingly view music as, manifested most explicitly in performance, moving away from the traditional primacy of notational analysis:

Music subsists in the collaborative action of people playing and working together, so that performances can be thought of as complex social interactions, and scores as scripting them (Cook, 2014: 2-3).

From this perspective, notation serves a dual purpose of representing past creative events and prompting future ones. In this fieldwork, therefore, it represents the collaborative process that has already been carried out by the first performer but also interacts with future performers to prompt new creative events. The performer's impact on the aesthetic of the work as it is notated, and their role in ensuring that the directions in the score produce future performer actions desirable to the composer as much as possible, influences the Product of future live performances. The fieldwork chapters detail the considerable impact that the performers had on the score and, though it is not a primary objective of the research agenda, some of the creative decisions taken in the premiere performances. In addition to the expected variety of future interpretations by other performers, those will also vary even when by the same performer (Clarke et al, 2005: 51). So, the Product is not a synchronic artifact of the creative process but a stimulus to variable live performance, comprising the composer's—or collaboration's—voice and its reliance on the creative input of the performer on each occasion it is realized.

Of all the things we do, interaction with others is the least predictable. At one moment we experience flow, the next apathy, anxiety, relaxation, or boredom... The reason is that when we have to interact with another person, even stranger, our attention becomes

structured by external demands. ... A successful interaction involves finding some compatibility between our goals and those of the other person or persons, and becoming willing to invest attention in the other person's goals. When these conditions are met, it is possible to experience the flow that comes from optimal interaction (Csikszentmihalyi, 1997: 4-5).

Creativity is challenging to study by identification of commonalities across numerous studies because it is by definition the act of innovating away from normative practice. Studies in diverse disciplines employing domain-specific methodologies have remained unconnected to a broader research framework (Ryhammar & Brolin, 1999: 270). Creativity research requires the development of an integrative research paradigm by generalizing the findings, through standardized models, and identifying elements of their fieldwork that are applicable outside of their discipline. In response to this, the fieldwork of the presented research is generalizable to studies in problem-solving (and problem-finding) creativity; the unfamiliarity of the composers with the instrument idiom and their efforts to innovate from the context of the existing repertoire have provided a rich seam of information in this research context.

The expertise acquired by the performers and composers in the study is distinct yet inextricably linked. This complementarity in the compositional process gives valuable insight into the flow state in this domain. Integrating skill sets with the shared goal of creating new music produced intensive flow states in collaborative sessions, albeit in two of the four samples only: Mulvey-Flood and Honey-Buckley. One of the forces behind this integration of skill that was discussed was the time spent in collaboration. This is an insightful perspective on group creativity in which diverse skill sets are required. Collaborative flow from this type of expertise disparity can lead to greater ideational fluency and flexibility by rehearsing different approaches to a passage or trying out and exploring sketches of new material. It can enhance the originality of ideas by utilizing and combining contrasting musical backgrounds and skill sets. It can also improve creative elaboration by development and refinement of the execution of ideas in notation and performance.

The study of musical compositional creativity is often carried out from a macro perspective, either relying on extensive contemporary interviews or intensive musical analysis. More qualitative contemporaneous investigations are required to elucidate

collaborative creativity and to assess the origins of the creation of collaborative repertoire. Creativity research models are effective devices to interconnect qualitative studies in distinct disciplines and standardize the assessment of musical processes, thereby informing each discipline.

Expertise-based creativity is usually integrated between collaborators through conversation. The materials and multiple communication modalities involved in this discipline can help triangulate the creative process. This provides an additional viewpoint from which creativity can be assessed. For example, the integration of creativity was identified in performed interpretations of the music and in the development of drafts. Performance as a communication modality is relevant because of the problematic nature of verbalizing or notating sound. Performed responses to stimuli, or musically-notated stimuli, represent fresh perspectives on creative communication. Further research could consider expressing other creative settings in multiple modalities to yield new data perspectives.

The sublimation of one creator into another's practices was observed. This is applicable to collaborations where authority is not evenly shared, as the primary authority figure might otherwise appear to be creating independently. It has also been observed that the challenges posed by a hierarchy in collaboration, emanating from the cultural background and social conventions of the environment, can discourage creative input of a collaborator who might have had beneficial contributions to make.

6.1.3 Reflections to the Guitar Repertoire

Data gathered from observation of the creative process is generalizable to historical cases of collaborative composition because contemporary practices and processes have not radically changed over the long twentieth century – the composer is the primary creative source, the performer a consultant in the compositional process (Stock, 2004: 19). Ethnographic approaches foster an insightful qualitative methodology because the participants can be observed under close scrutiny and also because the researcher can inhabit one of the creative roles and divulge information that is not observable by another non-participating researcher, including internal motivations, apprehensions and impediments that are not communicated, say, in interview or rehearsal. Developing

principles that underpin the creative process in this environment is therefore helpful in furthering inquiry into performer creativity.

The environment in which the collaborative works of the long twentieth century solo guitar repertoire were written had many common factors with the presented research, sharing the same cultural norms of western art music. Most prominent historical cases of collaborative works in the repertoire also share with the fieldwork the composer's unfamiliarity with the idiom and the issues that arise regarding performance technique and instrument resistance. Prominent composers of the repertoire presumably had the materials available and communicated through the same modalities. It can be assumed that logistics and time management were similarly influential factors in historical cases, as were group dynamics and social influences such as eminence and prestige.

In historical cases where little information can be found regarding collaboration, generalizable principles of this research might be applicable through more circumstantial evidence of the collaboration and information on the individuals. For example, technical complexity of the compositional language is likely to be met with instrument resistance, thereby eliciting performer input. Time was a major influence over the extent and nature of the performer's creative input. As such, ascertaining the stage in the writing process at which the performer was engaged might further inquiry into the creative distribution. Additionally, the length, frequency and timeline of sessions are key to shared authority and the content of the collaboration over time. Writings from the individuals, not necessarily directly connected to a specific collaboration, on their self-perceived role as a collaborating musician can give an insight into their motivations at key moments of creative decision-making. Due to the correlation between good relationships and effective collaboration, any written correspondence might provide insight into their working relationship.

Making claims regarding specific historical cases in the repertoire from contemporary observation is not the intention of this research. Although theorization of general principles furthers our understanding of the performer's creative role, collaborative practices of this fieldwork should not be assumed to be consistent across the repertoire. For example, sublimation of the performer through performed feedback, personality or general discussions, is mostly unobservable in historical cases. However, it should not

be assumed to have taken place. Ethnography yields a vast trove of data that includes most of what is available to historical studies and some further information that can only be documented from an autoethnographic study. Despite its limitations in applying to the repertoire, ethnographic methodology is recommended as an effective and relatively novel investigation into performer creativity.

A trend has emerged since the late twentieth century of obtaining the manuscript of guitar works, often with the goal of seeking a 'purer' earlier version of the work or to reedit the work for republication (Ciraldo, 2007; Gilardino, 1990; McCabe, 2000). This fieldwork shows that works that are created collaboratively should not be reedited for the same instrumentation. The collaborating performer's interpretation and their part in the compositional process should only be regarded as separate to the compositional process where there is clear evidence to do so. Otherwise, if the first performer worked with the composer in rehearsal, the published edition should remain the definitive text to interpret. Returning to Tanenbaum's anecdote from Chapter 2,

When we composers publish something, what that publication represents is the final effort and what we want the world to see. You may get a hold of a manuscript and you could certainly study with that the *process* where that became a publication, but it's not fair to composers to just suddenly play from the manuscript; that's not what I want out in the world. What I want out in the world is what I *put* out in the world - Tanenbaum quoting Hans Werner Henze (McCallie, 2015: 114).

The point being made is here that performers should not make assumptions regarding the wishes and approval of the composer based on the chronology of drafts and publications or of their oversight of the publication, which can vary. This is not a dismissal of the merits of the arrangement of a work. Rather, to reedit the product of a compositional process that is inherently collaborative for the same instrumentation is to misunderstand and obscure its true nature. To do so would be a disservice to both collaborators, unraveling the performer's input and potentially late amendments made by the composer.

6.1.4 Contribution to Practice-led Research Literature

The emerging body of research conducted from an ethnomusicological perspective is gradually explicating performer creativity, developing a general theorization of their creative role today. This goes beyond the lip-service paid to their interpretive contribution and technical consultancy to other *compositional* stages in the creative process including improvisation, idiomatic consultation and aesthetic feedback. The present research recognizes and focuses on this compositional contribution of the performer and reveals the compositional process as inherently collaborative.

Some strands of performer creativity are input through modalities only observable by this ethnographic methodology, including, for example, conversations that constitute preliminary introductions to the guitar idiom. Providing spoken, written or performed feedback throughout the project is, of course, critical to their compositional contribution, but so too is their performance style, interpretation, personality and concert performances, which also impact the composer's practice indirectly.

Some of the performer's contributions to the commissions in this fieldwork have been observed in other ethnographic studies in the literature including, but not limited to: the benefits of introductions to the guitar idiom (Vieira, 2016); notation as a communication medium and dictation of collaboratively discovered idea (Fitch & Heyde, 2007; Redgate, 2016); integration of expertise through resistance and affordance (Gorton & Östersjö, 2016); influence of a good working relationship (Clarke et al, 2016) and the correlation between compositional language and the necessity to collaborate (Hayden & Windsor, 2007). The tension between traditionally distinct creative roles and the desire to break away from that mold is a prevalent theme. In contrast, discussion of the cultural ownership of works that incorporate the creative input of the performer appears taboo, the study centered on Lim's *Tongue of the Invisible* being an exception (Clarke et al., 2013).

This thesis has made some fresh contributions to the field. Time management, an under-researched element of collaboration, was observed as impacting on authority through the gradual development of trust and the pressure of imminent deadlines. Greater time

given to collaboration affected its content and provided more opportunities for the participants' objectives. The composers' unfamiliarity with the idiom also had consequences, one of the most influential on the collaborations was the direct correspondence between compositional language, instrument resistance and performer creativity.

The individual nature of musical creativity cannot be represented by any single case study. The general principles outlined in this research agenda apply first and foremost to similar cases of compositional creativity – similarity in respect of unfamiliar idioms, collaborative repertoire, instrumentation and so forth. However, the research has been shown to have wider implications for the ontology of musical creativity, particularly in collaboration. This research area needs more attention to consolidate an understanding of principles that may underpin a process of creative innovation. As contributions are made to the topic, more refined theorization is possible and robust cross-referencing of results can provide new insights.

6.2 Conclusions

When writing for the unfamiliar guitar idiom, the composers in the present research had diverse collaborative practices. Performer consultation, through the available materials and modalities, produced a variety of composer experiences with the idiom. Though one could be forgiven for assuming that engaging a performer in the writing process would lead the composer to more idiomatic and clichéd gestures, surprisingly, the more collaborative works arguably produced the most innovative writing, Mulvey's work being a case in point. Distribution of the creative process was significantly impacted on by the performer's perception of their creative role, often holding back on intervening in the points of aesthetic, despite the fact that the composers were receptive when performers provided unprompted feedback. Indeed, the performer's authority to intervene in the compositional process extended beyond advising on the technical feasibility of the composer's drafts. They also indirectly impacted on the creative process by sublimating into the composer's practices and influencing their approach to composing for the idiom. This multi-faceted performer contribution left a unique and

unrepeatable impression on the works that reflected their musicality and collaborative identity.

Collaboration was also shaped by the environmental and external influencing factors. In the case of the guitar, compositional language tended to meet the instrument's resistances from which greater creative input from the performer ensued. Good management of time and logistics benefited the content and productivity of the collaborative discussions. Notation acted as a communication medium and a factor in defining the interpretive or improvisational creativity of performance. Its combination with other modalities enabled the participants to communicate effectively and the final score was the product of the collaborative development of the composer's material.

Many of the findings of the presented research are novel contributions to the field and others are reflected in other artistic studies in the literature investigating performer creativity. The fieldwork has been aligned with studies in the problem-solving paradigm of creativity research – indeed, collaborative musical composition is often described in the same terms of 'problems' and 'solutions' (Fitch & Heyde, 2007; Karttunen, 1999). The integration of complementary expertise of the participants also provided a novel perspective on collaborative flow in composition, which has as yet been studied in other musical processes such as improvisational performance and other disciplinary settings (Csikszentmihalyi, 1997; MacDonald et al., 2006; Sawyer, 2006).

Investigating performer creativity is critical to understanding the repertoire and the process that led to its creation. Due to the limited supporting documentation regarding specific historical cases of collaborative creativity and its reliability, practice-led research is recommended as the most appropriate strategy for further theorization in this field. Reediting for the same instrumentation has been called into question, due to the collaborative nature of the commissions and the unique impact that the individual performer can have on the creative process. Furthermore, the composers in this research have opposed revision of the works, as the works represent their knowledge, motivations and the collaborative process of the time that they were created.

Issues have been raised by this thesis that were not, nor were they intended to be, resolved by its strategy. The fieldwork does not represent the process under observation

but instead identifies generally applicable principles that are likely to factor in collaboration of this kind. As such, it does not suggest the inclusion or exclusion of particular factors in specific cases. Whether a form of part-ownership of the created product can be assigned to the performer has been questioned, which might be an issue for further research. Financial pressure on participants has not been addressed, which might be revealed as a significant influence on the ontology of the commissioning process in future studies. Finally, the impact of recording that the collaborating performer might have on future interpretive performances of the works, which are considered a creative output of the shared creative process, has not been assessed by the research strategy.

It is advantageous to identify how and when a performer can be creative in order to avail of future opportunities to impact positively on contemporary creative practice. Ethnomusicology methodologies enable musicians to critically evaluate and refine their practice by categorizing and explicating the various forces at work from multiple complementary perspectives. Defining the performer's creative role is critical to their self-perception in collaboration, and thus their level of interventionism. This has ramifications for the question of ownership of the creative product and perhaps in somewhat reconciling the conflicting trends of role flexibility and traditional composer creative hegemony. Despite the surveyed research literature pontificating about the overlapping nature of composer and performer roles, the composer-performer hierarchy remains resilient in the contemporary culture. Reflecting on the inheritance of the Idealist's idolization of the composer and its possible imminent collapse, perhaps the late romantic and long twentieth century eras will be seen as a departure in this regard, isolating roles that closely overlapped in previous and subsequent times.

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Appendix G

Participant Biographies & Programme Notes

Participants

Morgan Buckley

Morgan Buckley is an exciting young classical guitar talent emerging with a reputation for bridging the gap between research and performance for his instrument. Early in his career, he has already proven himself an expansionist of the repertoire commissioning composers from Ireland, France, Spain, Turkey, Brazil, the USA and the UK including such names as Goss, Delpriora, Biberian and Roxburgh.

Buckley made his London debut in 2012 at Cadogan Hall when, as part of the Rising Star series at the Royal College of Music, he premièred a new work by French composer Louis d'Heudieres. He then quickly formed a reputation across the UK and Ireland for his programmes of contemporary and twentieth-century repertoire support by his research activities. He received his performance degrees from DIT Conservatory of Music in Dublin and the Royal College of Music London with distinction, and a Performance Fellowship from Trinity College London, before completing his PhD at Cambridge supported by The Richard Carne Trust. He has won numerous awards, scholarships and bursaries across Ireland and the UK for both performance and research. Buckley is now a Guitar Tutor at Newcastle University and Lecturer at Carlow College.

Eoin Flood

Eoin Flood has established himself as leader in the fields of classical guitar performance, musicology and music education. In 2017, he initiated and developed Ireland's first conference dedicated to classical guitar research. This Biennial event, hosting Steve Goss, Pavel Steidl and Christopher Page amongst others, has helped promote Ireland as a hub for guitar related research. Eoin is currently investigating the music of Cuban composer Leo Brouwer, for which he has been awarded DIT Conservatory of Music and Drama's *Fiosraigh* scholarship. His project reveals the

extensive influence of West-African *Santería* music in Brouwer's solo guitar output. Eoin has enjoyed a busy career in performance, giving high profile classical guitar recitals across Ireland, the UK, and USA. In 2015, he collaborated with composer Grainne Mulvey culminating in a premier of her piece *Hue and Chroma* at the National Concert Hall in Dublin. As part of the Hibernian Guitar Duo he engaged in a collaborative commissioning project with composers Steve Goss and Mark Delpriora. This resulted in two exciting new guitar duets which were premiered during a keynote lecture recital at the International Guitar Research Center in Surrey. Eoin currently holds teaching posts in Maynooth University and CDETB, where he is involved in Dublin's prison education services.

Kate Honey

Kate Honey (born 1991) is a composer based in Amsterdam. She first studied composition at Cambridge University with Richard Causton and Giles Swayne, and was the recipient of the Arthur Bliss Prize for Composition. She then studied at the Conservatorium van Amsterdam with Richard Ayres. Her music has been performed by Peter Sheppard Skaerved, Tom Poster, the Britten Sinfonia and the Hermes Experiment.

David Knotts

David Knotts studied at the Royal Academy of Music, King's College, Cambridge, the Guildhall School of Music and Drama and the University of Sussex. In 2007, David was made an honorary associate of the Royal Academy of Music where he has taught since 1994 and teaches regularly at Canterbury Christchurch University. David is currently Composer In Association with City of London School for Girls.

David first came to public attention as a finalist in the 1994 Young Musician of the Year Composer Competition and has gone on to write music for many of the country's finest soloists, orchestras and chamber-music ensembles including the BBC Symphony Orchestra, the Scottish Chamber Orchestra, the Swedish Chamber Orchestra, the BBC Singers, the Endymion Ensemble, English National Opera, the Composers Ensemble, the Lawson Trio and the Schubert Ensemble. During this time, David also gained a reputation as a pianist and recital partner working regularly

with the BBC singers, Friday Night is Music Night and the BBC Symphony chorus. He features regularly as an accompanist for the ABRSM exam syllabus recordings and earlier in the year performed on Radio 3's *In Tune* programme with award-winning saxophonist, Jess Gillam.

Recent commissions have included *Grimm Tales* for guitarist Craig Ogden, a large-scale oratorio, *Toads on Tapestry* as part of the 2015 the nationwide celebrations commemorating the Magna Carta and a piano concerto, *Laments and Lullabies* premiered by Tom Poster at the 2015 Presteigne Festival. New commissions for 2017 include *The Unicorn Dances* (premiered by City of London School String orchestra) *At the Mid Hour of Night* for the Wihan String Quartet (featured on their latest CD) and *Scenes from Daphnis and Chloe*, a reworking of music from Ravel's ballet. *Album Leaf* will feature on a new CD released by pianist William Howard next year.

Gráinne Mulvey

Gráinne Mulvey is a composer of acoustic and electronic music. She has written for many soloists such as soprano, Elizabeth Hilliard, cellist Martin Johnson, clarinettist Paul Roe, flautist Joe O'Farrell, pianists Thérèse Fahy, Nathalia Milstein and Matthew Schellhorn. She has also written for ensembles such as Concorde, Hard Rain Soloists Ensemble, ACME and orchestras RTE NSOI, Lithuanian National Symphony Orchestra, The Northern Sinfonia, UK, and the Romanian Radio Chamber Orchestra.

Her music has been performed, recorded, broadcast and published in Ireland and across the globe. She has represented Ireland at the ISCM World Music Days in 2008, and 2009 and at the International Rostrum of Composers in 1994, 2006 and 2015.

She has won various prestigious competitions, notably the RTE Musician Of The Future, the Sligo International Festival Composers' Competition and the St. John's Memorial University Award. She received a "most distinguished musician and special mention" at the IBLA International Foundation Competition in 2016. She is a joint winner with visual artist Mihai Cucu, in the Music Video category of The Cutting Edge Film Festival 2016, in the USA, for her electronic piece *Proclamation*.

Her piece for installation *Aeolus* will be released in 2018 on the Métier Label and another piece will be released on the Audior 5 volume of electronic music in Italy, May 2018.

She holds a PhD from York University, UK and is a member of *Aosdána*, Ireland's organisation of creative artists.

Craig Ogden

Australian born guitarist Craig Ogden is one of the most exciting artists of his generation. He studied guitar from the age of seven and percussion from the age of thirteen. He is the youngest instrumentalist to have received a Fellowship Award from the Royal Northern College of Music in Manchester. One of the UK's most recorded guitarists, his recordings for Virgin/EMI, Chandos, Nimbus, Hyperion, Sony and Classic FM have received wide acclaim. Craig's five Classic FM albums all shot straight to No.1 in the UK classical chart and he is one of Classic FM's most played artists.

Craig Ogden has performed concertos with all the main UK orchestras plus many abroad. He regularly appears as soloist and chamber musician at major venues and collaborates with the UK's top artists and ensembles. Craig enjoys performing new works for guitar and gives the world premiere of a concerto written for him by Andy Scott with the Northern Chamber Orchestra in Manchester in November 2017. Composers David Knotts and Geoffrey Gordon are also writing concertos for Craig. He has presented programmes on BBC Radio 3, BBC Northern Ireland and ABC Classic FM (Australia).

Craig Ogden is Head of Guitar at the Royal Northern College of Music in Manchester, Adjunct Fellow of the University of Western Australia, Associate Artist of The Bridgewater Hall in Manchester, Curator of Craig Ogden's Big Guitar Weekend at The Bridgewater Hall and Director of the Dean & Chadlington Summer Music Festival.

Gary Ryan

Gary Ryan is one of the world's leading exponents of the guitar and has performed to international critical acclaim for over twenty years, winning praise for his formidable technique, outstanding musicianship and entertainingly diverse programmes. In 1987, Ryan won a scholarship to study at the Royal Academy of Music where he studied with Timothy Walker, graduating in 1991 with first class honours and a host of awards. He then pursued his post-graduate studies at the RAM and was later made an Honorary Associate of the Royal Academy of Music in 1997.

In 1996, at the age of 27, Ryan was appointed a Professor of Guitar at the Royal College of Music in London, rising to become Assistant Head of Strings in 2009. In 2013 he became the first guitarist since John Williams in 1983 to be awarded a Fellowship of the Royal College of Music in recognition of his contribution to the instrument (and only the fourth guitarist ever to receive this honour, other recipients being Andrés Segovia and Julian Bream).

His celebrated guitar compositions have broadened the instrument's appeal by combining traditional classical guitar technique with more contemporary guitar styles and a rich variety of musical influences from around the world. Gary Ryan's guitars are cedar-top lattice-braced instruments made by English luthier Stephen Hill.

Edwin Roxburgh

The diverse activities of performing, conducting and teaching have been constant motivations to Edwin Roxburgh's principal profession, composing. Having won several prizes as a student, his professional work has been acknowledged in many awards such as the Cobbett Medal for Services to Chamber Music, and most recently a British Composers' Award for his Elegy for Ur and an Elgar Trust Award for a BBC SO commission. Commissioners and performers of his music range across a wide spectrum from Menuhin and the BBC to Vincent Price and Prunella Scales. Roxburgh has conducted his own music with the principal UK orchestras such as the BBC Philharmonic, CBSO, the Philharmonia, and the English Chamber Orchestra. Roxburgh's work as an oboist began with his appointment as principal oboist of

Sadlers' Wells Opera (now ENO). Subsequently he pursued a distinguished career as a virtuoso, establishing himself as a major interpreter of contemporary repertoire, giving the UK premieres of Berio's *Sequenza VII* and Holliger's *Cardiophonie*.

Many of his compositions reflect his research into multiphonics and extended techniques. Major publications include *The Oboe* (Meuhin Music Guides, 2007) coauthored with Goosens and *Conducting for a New Era* (Boydell Press, 2014).

Programme Notes

Grimm Tales

"When a new complete edition of the original folk and fairy tales of the brothers Grimm was published last year, I was captivated by the ghoulish and macabre sensibility of the original tales which has so often been sanitized and censored by past generations of translators and publishers. The stark and simple tale telling of Grimm's originals inspired these 6 pieces.

In Once upon a time, I imagine the reader opening the book before we become Lost in the

forest in which a walking motif is interrupted by twittering bird song. This uncertain walk through the woods takes a rather panicky turn in Chase!, a virtuoso moto perpetuo. When we eventually return home, things take a turn for the worse: we're chopped up, boiled in

the pot and served for tea. Spin is dedicated to all the gnomes, elves and downtrodden beauties who spend their lives at the spinning wheel and Betrothed is for those who make it to the end of the tale, meet their handsome prince and live happily ever after."

Hue and Chroma

"Hue and "Chroma" are two of the "dimensions" in the Munsell Colour System, developed by Albert Henry Munsell between 1898 and 1905. This system provides for objective description of colour by means of a three dimensional projection. Any colour may be defined by specifying three parameters: VALUE, based on a greyscale from 0 (black) to 10 (white), HUE - the basic colour specified by a scale of five "pure" colours and intermediate combinations, and CHROMA, the degree of saturation or dilution of the hue, lower values being more "dilute", as in pastel shades, higher values more saturated and intense.

In this piece I have used a musical parallel, with various colouristic parameters - harmonics, playing techniques, articulations and so forth - varying independently. Since no fretted instrument can produce exact tempered intervals I decided to make a

virtue out of necessity and detuned the guitar to allow certain harmonies that are not available in the tempered scale.

The piece is in one continuous movement comprising six interconnected sections. It is dedicated to Eoin Flood. My sincerest thanks to him and to Morgan Buckley.

Soliloquy 5

"Following Soliloquys 1-4, which are for bowed strings, number 5 is equally virtuosic in its nature. A soliloquy in Shakespeare allows the audience to observe the inner nature of the character involved. Applying the term to music allows the instrument to become the narrator, disclosing musical arguments which, in this work, expose many differing characteristics. In putting the guitar in this perspective I have tried to portray the instrument in as many guises as possible. The improvisatory character of the opening exposes a dramatic element in the argument, constantly interrupted by contrasting statements, which finally emerge into a sustained rhapsody. The second movement is in three sections. It sustains a rhythmically wayward path at first subsiding into the only lyrical section of the work at the centre of this movement. The final section reverts to drama

again, a characteristic which seems to invite virtuosity. It is a privilege to have this première performed with the special artistry of Gary Ryan. The work was commissioned by Morgan Buckley."

With the Ideal Comes the Actual

"This piece is structured as an interior monologue, or contemplative rhapsody. In the manner of someone contemplating a problem, families of repeating ideas fade and other families of ideas emerge, while the 'mood' and energy level fluctuates. The imagined subject of contemplation is the gap between the ideal and the actual. The piece is a Romantic one in that the idea of yearning, or idealism, is central. The emotional resonance (for me) is in the feeling of a frustrated ideal, yearned for but hammered over and over again by contact with the actual.

There are three movements, and these flow into each other. In the first movement, the guitarist spins out long melodies. In the second movement, steady progressions of broken chords alternate with eruptions of energy. In the third movement, there is a playful mixing of ideas and textures from the previous two movements."