

# *Animate Structures*

*The Compositions and Improvisations of the Instant Composers Pool Orchestra*

FLORIS JAN SCHUILING

CORPUS CHRISTI COLLEGE

June 2015

This dissertation is submitted to the University of Cambridge  
for the degree of Doctor of Philosophy.

This dissertation is the result of my own work and includes nothing which is the outcome of work done in collaboration.

It is not substantially the same as any that I have submitted, or, is being concurrently submitted for a degree or diploma or other qualification at the University of Cambridge or any other University or similar institution. I further state that no substantial part of my dissertation has already been submitted, or, is being concurrently submitted for any such degree, diploma or other qualification at the University of Cambridge or any other University of similar institution except as declared in the Acknowledgements.

It does not exceed the prescribed word limit of '80,000 words (excluding notes, appendices, bibliographies, musical transcriptions and examples)' as stipulated in the Graduate Handbook of the Faculty of Music.

All scores and video recordings are used with permission from the ICP musicians.

*The best of all rulers is but a shadowy presence to his subjects.*

*Next comes the ruler they love and praise;*

*Next comes one they fear;*

*Next comes on with whom they take liberties.*

*When there is not enough faith, there is lack of good faith.*

*Hesitant, he does not utter words lightly.*

*When his task is accomplished and his work done*

*The people all say, "it happened to us naturally."*

— *Lao Tzu, Tao Te Ching, 21.*

*For Misha.*

# Abstract

---

Founded in 1967, the Amsterdam-based improvising collective the Instant Composers Pool is one of the longest consistently performing groups in improvised music. This thesis forms an ethnography and musicological study of the ICP Orchestra, which originated when the “pool” developed a more coherent line-up around 1980. With a background in experimental music as well as free jazz, their performance practice differs in many respects from the practices of American forms of jazz. Whereas most accounts of improvisation emphasise orality and creative interaction in opposition to the performance of composed music, ‘instant composition’ defines improvisation precisely in terms of compositional thinking. Moreover, founding member and orchestra leader Misha Mengelberg composed a very diverse repertoire for the group which draws on styles from Duke Ellington to John Cage and uses various forms of compositional and notational techniques to explore the different improvisatory possibilities that they afford, thus blurring the distinction between improvisation and composition both in name and in practice.

Apart from a detailed historical and ethnographic description of a group that is central to a genre that has been underrepresented in music-historical research, this thesis investigates the repertoire of the ICP and its use as an opportunity to reconsider the relation between musical text and performance. Drawing on my observations and interviews with the musicians and connecting these to theories of material culture and science and technology studies, it develops a concept of compositions as animated and animating objects in performance, tools and materials that participate in the creative interactive process of improvised performance rather than textual representations of ‘the music itself’. I substantiate this theory with detailed descriptions of ICP performances recorded during fieldwork. This contributes to a rethinking of musical notation and simultaneously brings new insights into improvisation as a creative practice.



# Table of Contents

---

Concerts and Rehearsals Attended .....	vii
Interviews .....	viii
Musical examples .....	x
Acknowledgements .....	xi
Introduction .....	1
Chapter 1: Lines of Modernism: The ICP 1960-1980 .....	31
Performance Art and Ludic Protest .....	33
The reception of Free Jazz and Black Nationalism .....	41
The Founding of the ICP .....	51
Political activism and contemporary art music.....	58
Modernism and the Musical Text.....	72
Chapter 2: The ICP Repertoire .....	75
The History of the ICP Repertoire.....	75
The Repertoire and Performance Practice Today.....	85
Chapter 3: The Ontology of Instant Composition .....	96
Improvisation, Composition and Notation .....	96
Notions of Creativity in the ICP .....	103
From the social and the aesthetic to material agency .....	113
Fluxus, Viruses and Other Organisms .....	117
Chapter 4: The Network of Performance .....	126
Emergence, Indexicality and Distributed Creativity .....	126
Instrumentation.....	134
Scores as Distributed Objects .....	142
Chapter 5: Agency and Resistance .....	148
The agency of notations.....	152
Resistance as a Source of Creativity.....	160
Resistance in Rehearsal .....	164
Chapter 6: Language, Form and Time.....	174
Alfred Schütz, Relational Aesthetics and Counterpoint.....	176
Making Time .....	182

The pragmatics of musical notation .....	189
Conclusion.....	196
Bibliography.....	201

Appendix: Scores of the ICP repertoire

# Concerts and Rehearsals Attended

---

14 October 2011: *De Singer*, Rijkevorsel (Belgium)

15 October 2011: *Mahogany Hall*, Edam (the Netherlands)

21 October 2011: *Paradox*, Tilburg (the Netherlands)

22 October 2011: *Orgelpark*, Amsterdam (the Netherlands)

15 February 2012: *BIMhuis*, Amsterdam (the Netherlands) - *Rehearsal*

18 February 2012: *De Roma*, Antwerp (Belgium)

19 February 2012: *Serah Artisan*, Zaandam (the Netherlands)

21 February 2012: *Oranjekerk*, Amsterdam (the Netherlands)

24 February 2012: *Grand Theatre*, Groningen (the Netherlands)

25 February 2012: *Museum Belvédère*, Heerenveen (the Netherlands)

30 August 2012: *BIMhuis*, Amsterdam (the Netherlands) - *Rehearsal*

31 August 2012: *BIMhuis*, Amsterdam (the Netherlands) - *Rehearsal and Concert*

1 September 2012: *BIMhuis*, Amsterdam (the Netherlands)

8 November 2012: *Public Library of Amsterdam*, Amsterdam (the Netherlands)

18 November 2012: *BIMhuis*, Amsterdam (the Netherlands)

4 January 2013: *BIMhuis*, Amsterdam (the Netherlands)

29 January 2013 - 2 February 2013: *The Vortex*, London (United Kingdom)

15 June 2013: *De Roode Bioscoop*, Amsterdam (the Netherlands)

14 July 2013: *North Sea Jazz Festival*, Rotterdam (the Netherlands)

# Interviews

---

Ab Baars	4 January 2012	Dutch
	4 January 2013	
Ernst Glerum	25 February 2012	Dutch
	10 January 2013	
Ernst Reijseger	7 January 2013	Dutch
Evan Parker	2 February 2013	English
Guus Janssen	8 January 2013	Dutch
Han Bennink	3 January 2012	Dutch
	4 January 2013	
Michael Moore	23 December 2011	English
	9 January 2013	
Wolter Wierbos	21 December 2011	Dutch
	3 January 2013	
Mary Oliver	22 February 2012	English
	2 February 2013	
Pieter Boersma	27 August 2012	Dutch
Thomas Heberer	20 February 2012	English
	1 February 2013	
	15 July 2013	

Tobias Delius	21 February 2012	Dutch
	31 January 2013	
Tristan Honsinger	20 February 2012	English
	30 January 2013	

# Musical examples

---

Musical example 2.1: [https://www.youtube.com/watch?v=xv76\\_5N7fAg](https://www.youtube.com/watch?v=xv76_5N7fAg)

Musical example 3.1: <https://www.youtube.com/watch?v=OoMFu3BhmtQ>

Musical example 3.2: <https://www.youtube.com/watch?v=ynKzHmOQ0PE>

Musical example 3.3: <https://www.youtube.com/watch?v=-RaCUaGMhnI>

Musical example 4.1: <https://www.youtube.com/watch?v=1idNGWWI5AM>

Musical example 4.2: <https://www.youtube.com/watch?v=8Ro6YPUew6s>

Musical example 4.3: <https://www.youtube.com/watch?v=f0atUPOh7FA>

Musical example 4.4: <https://www.youtube.com/watch?v=YcFNgmuyS1I>

Musical example 5.1: <https://www.youtube.com/watch?v=IXbhca5edC4>

Musical example 5.2: <https://www.youtube.com/watch?v=TGnwdPJ0yLU>

Musical example 5.3: <https://www.youtube.com/watch?v=rFljXyIqPJ0>

Musical example 5.4: <https://www.youtube.com/watch?v=o1v2FUxqdOE>

Musical example 5.5: <https://www.youtube.com/watch?v=9l1h4rz2Qpc>

Musical example 5.6: <https://www.youtube.com/watch?v=Z5YbaWV0hQE>

Musical example 5.7: <https://www.youtube.com/watch?v=nYNzu0eWyQo>

Musical example 5.8: [https://www.youtube.com/watch?v=9\\_CsyL0l0gQ](https://www.youtube.com/watch?v=9_CsyL0l0gQ)

Musical example 5.9: <https://www.youtube.com/watch?v=8VXpund2jhU>

Musical example 5.10: <https://www.youtube.com/watch?v=dsVAcs3Q5HM>

Musical example 6.1: <https://www.youtube.com/watch?v=zxa9GEPUmQq>

Musical example 6.2: <https://www.youtube.com/watch?v=Y7DEo20FrbU>

Musical example 6.3: [https://www.youtube.com/watch?v=kjaQm\\_wvQi4](https://www.youtube.com/watch?v=kjaQm_wvQi4)

Musical example 6.4: <https://www.youtube.com/watch?v=fOrxsLCDa-M>

# Acknowledgements

---

This project would not have been possible without Susanna von Canon, the ICP's manager. When I came to see her after I got accepted to Cambridge, her response was (and I paraphrase slightly): 'Great! We go on tour in three weeks. The bus leaves at 9—don't be late.' I am enormously thankful for her openness, efficiency and kindness. She has been more helpful than I could ever have envisaged. The same goes for the ICP musicians: Han Bennink, Misha Mengelberg, Ernst Glerum, Mary Oliver, Tristan Honsinger, Wolter Wierbos, Michael Moore, Ab Baars, Thomas Heberer, Tobias Delius, and Guus Janssen. I thank them for welcoming me into their group, making the time for interviews and for the great music that they played during the two years I spent with them. They have made my ethnographic work a real joy. I also thank Ernst Reijseger, Pieter Boersma, Peter van Bergen and George Lewis for our conversations about their experiences with the ICP. Gerard de Meij, who drove the ICP tour bus, deserves special mention for his good care and so do all the people who work at the concert venues we attended. This music is not for the millions, and their work is done out of sheer love for the music.

I have been extremely privileged for the various sources of financial help available for me to do this research. It would simply have been impossible if not for the Arts and Humanities Research Council, the University of Cambridge Home and EU Scholarship Scheme and Corpus Christi College. The additional grants and awards from the Music & Letters Trust, the Society for Music Analysis and the William Barclay Squire Fund for fieldwork expenses and conference attendance were also very helpful.

The start of this dissertation was a lecture by Sam Barrett in Utrecht, where Walter van de Leur remarked that little research was being done on jazz in the Netherlands. Already fascinated with Misha Mengelberg and the ICP Orchestra, I saw an opportunity. The ICP became the subject of my MA thesis, supervised by Barbara Titus. My PhD continues that work, but the use of ethnographic methods, which I had not employed for my MA, makes a world of difference. Some shadows of my MA thesis remain in chapter one and three, but the current dissertation goes far beyond what I wrote before. I am grateful to Sam, Walter and Barbara for their help and support in these very early stages of this project.

Nicholas Cook has been a great supervisor. He has the uncanny ability of summarising a couple of pages of drivel into two or three lucidly phrased sentences. His sparse

comments could have a great effect, leading me to see many aspects of my research in a new light. His optimism, his insistence on clarity and his advice to always be kind to the reader have hopefully made this a bit more of a pleasure to read.

I am very grateful for the advice in earlier stages of my research by Sam Barrett, Robert Adlington and Monique Ingalls. I am also indebted to the many conversations, over drinks, food, or more formally, with Michiel Kamp, Matt Pritchard, Ross Cole, Jenny Judge, Myles Eastwood, Michael Byrne, Sheila Guymmer, John McKean, Andrew Goldman, and Ely Rosenblum.

Two particular research centres should also be mentioned for the way in which they were able to bring together exciting and innovative researchers. One is the Centre for Musical Performance as Creative Practice, the other the Rhythm Changes project. The conferences I attended as part of these two projects were particularly stimulating and have opened up important new directions for musical research.

On a more practical level, I would like to thank Bert Vuijsje, Ajay Saggar, Bas Andriessen, Jan Nieuwenhuis and Wim Berkers for their willingness to share their books, audio recordings and other forms of information as well as being very kind people.

Finally, and most importantly, I want to thank Ella, Gertjan and especially Ceri-Anne for their relentless support, care, and patience. I could not have done it without you.



# Introduction

---

The subject of this dissertation is the Instant Composers Pool, one of the central and most celebrated groups in European improvised music. Founded in 1967, at a time when many improvisers in Europe who had been influenced by American free jazz were looking to assert a distinctive identity, the ICP would become one of the longest consistently performing groups in its genre. They developed a distinctive and highly varied performance practice and have played and recorded with major figures in avant-garde improvisation from all over the world.

Misha Mengelberg and Han Bennink, the two founders who were still part of the group during my research, have each compared improvisation to scenes from everyday life. Mengelberg has compared it to buying a train ticket: nobody thinks about what they are going to say in any everyday conversation, but despite this lack of preparation such exchanges are usually successful. Bennink has compared it to crossing a busy street in New York, where you have to pay constant attention and be able to respond as quickly as possible.<sup>1</sup> The differences between these two comparisons indicate the differences between the styles of the musicians. The differences between their descriptions and the usual accounts of improvisation are more striking. Neither seems to equate improvisation with a sense of personal expression; indeed, both of the scenes sketched would be rather awkward moments for personal expression. Neither also seems to value spontaneity: Mengelberg's example locates spontaneity in the most banal experiences, while in Bennink's case spontaneity is not so much a matter of joyous expression but a matter of responsiveness that could mean life or death. Neither scene, finally, depicts a situation of unbounded freedom, but of finding oneself in a situation that is already inhabited by social structures, persons and technologies that are not especially concerned with you, but going about their own business, following their own paths.

This is not to say that expression, spontaneity or even freedom does not have a place in the practice of the ICP. It does however suggest that improvisation would come to have a very different significance for these Dutch improvisers, and indeed that the practice of

---

<sup>1</sup> Mengelberg's comparison is in Bas Andriessen, *Tetterettet: Interviews met Nederlandse improviserende musici* (Ubbergen: Tandem Felix, 1996), 18. Bennink's statement is frequently cited in programmes of concert venues, and can also be found on the ICP website, 'ICP Box', *ICP Orchestra*, <http://www.icporchestra.com/icpbox/> (accessed December 15, 2014). It is sometimes said to have been made in *Downbeat*, but I have not been able to trace the original source.

improvisation itself cannot be understood in the same way in which the practice of bop-based jazz improvisation has been theorised. ‘Instant Composition’, a term coined by Mengelberg, captures some of the differences.<sup>2</sup> Although he has joked that he was primarily thinking of ‘instant coffee’ when he made it up,<sup>3</sup> I take the concept seriously as an attempt to intentionally blur the distinction between improvisation and composition and to propose a more all-encompassing term that would cover forms of musical production on both sides of this distinction. It signifies a compositional approach to improvisation, or a rhetorical device to point out that improvisation in fact involves considerations of form, arrangement, structure and aesthetics of the kind that we expect from a composer. This is a quite familiar idea nowadays, and it recurs in descriptions of improvisation as ‘composing in the moment’. It is also the meaning that Mengelberg has emphasised most often:

I think the two matters are barely any different. The processes of consideration of musical activities run parallel to each other. Only the procedure is different: in improvised music you collect an amount of baggage which you can employ on the spot, while as a composer you have to be much more elaborate about it. You sit at a desk and use your baggage to fill a page with music notation, with suggestions of what is to be played by a group of musicians to which you do not necessarily belong to yourself.<sup>4</sup>

However, a second meaning of ‘instant composition’ has to do with the performance of compositions: rather than a compositional approach to improvisation, it signifies an improvisatory approach to compositions. Although Mengelberg, a conservatory-trained composer, was sceptical of the traditional authoritative role of the composer, this did not mean that he eschewed composition entirely. Most of his compositional effort has been directed to writing a repertoire for the ICP for the musicians to improvise with. These pieces show a broad stylistic diversity and often a high musical quality, and they include various forms of indeterminacy to create different opportunities for improvisatory creativity: there are arrangements of jazz standards, graphic scores, game pieces, small ideas to use as a basis for further improvisation and more elaborate compositions including theatrical songs and even a fully composed fugue. Moreover, not only do they construct different situations for musicians to improvise *in* or *on* them, they can also improvise *with*

---

<sup>2</sup> It did have at least one precursor: Jim Hall had used the same term for a Jimmy Giuffre suite for clarinet and strings, but it is unlikely that Mengelberg was aware of this. Kevin Whitehead, *New Dutch Swing: An in-depth examination of Amsterdam's vital and distinctive jazz scene* (New York: Billboard Books, 1998), 40.

<sup>3</sup> Kevin Whitehead, *The Instant Composers Pool 30 Years*, accompanying book with ICP 031, 3.

<sup>4</sup> Andriessen (1996), 22, my translation.

them as they make transitions between pieces, interrupting and combining them in various ways, so creating a collage of the ICP repertoire in any given performance.

It is this second meaning that will be the most significant throughout this dissertation. It defines the identity of the group, and it indicates an acceptance of compositional elements that has characterised Dutch improvised music more generally. It gets at a key element of the form of improvisatory creativity that they have cultivated. Mengelberg's attempt at reconfiguring the traditional role of the composer and of musical notation leads to the following research question: *how can notation be considered a source of creativity in (improvised) musical performance?* It is a question that has led me not only to consider the meaning of composition and improvisation in music, but of the nature of language, orality and literacy in anthropology and philosophy as well as the nature of 'the social'. The scores in the ICP repertoire function as more than mnemonic devices or even 'frameworks' of improvisations: they become active participants in the collaborative interactive process of performance as they can shape the direction of their performances as much as any of the musicians can.

Over the course of almost two years, I attended 21 concerts and three rehearsals of the ICP. I made video recordings of all of these concerts, and could sometimes get audio recordings from the concert venue where they had performed. Meanwhile, I made observations about their musical practice and collected copies of their scores. I did two rounds of interviews with all of the musicians: one to get acquainted and gather general information about their backgrounds and their views on their musical practice, and a second playing back recordings to them to gather more detailed statements about particular musical examples. The ICP Orchestra consisted of the following musicians during my research:

Misha Mengelberg	Piano
Han Bennink	Drums
Ernst Glerum	Double bass
Tristan Honsinger	Cello
Mary Oliver	Viola/Violin
Wolter Wierbos	Trombone
Thomas Heberer	Trumpet
Ab Baars	Tenor Saxophone/Clarinet
Tobias Delius	Tenor Saxophone/Clarinet

In addition, I have held an interview with composer, organist and pianist Guus Janssen, who frequently performed with the ICP during my fieldwork, with former members Ernst Reijseger (cello) and Evan Parker (tenor saxophone), and with Pieter Boersma, a professional photographer of avant-garde art, architecture and music who has known the group since their early beginnings.

### **Relational Musicology: Genre, Globalisation and Ontology**

This dissertation aims to contribute to the emergent relational musicology, as advocated by Georgina Born and Nicholas Cook.<sup>5</sup> This approach can be seen as a response to the disciplinary upheaval of both musicology and ethnomusicology in the 1990s, and the increased heterogeneity and interdisciplinarity that resulted from it. Besides its anti-essentialism, as expressed by the idea of ‘relationality’, I see it as having two main tenets, which largely overlap. One is the proposition that music both produces, and is produced by, human relations. Music is social through and through, from the discourses that surround it to the economic forces that distribute it, and from the close interaction between performers on stage to the media technologies that increasingly dominate listening practices. This means that relational musicology advocates an engagement, not just between musicology and ethnomusicology, but with social and anthropological theory more widely—this aspect is mostly emphasised by Born. Second, performance is a constitutive concept, both in the sense that musical performances rather than texts are taken as the principal object of music studies, but also in the broader sense that relational musicology looks at *encounters* (on stage or elsewhere) as moment where musical cultures, genres and identities are performatively constituted—this aspect is mostly emphasised by Cook.

The idea of a relational musicology can be traced back to the ‘New Musicology’ that emerged around the 1990s, simultaneously showing its continuing relevance and the extent to which the field has moved far beyond the concerns that were raised back then. The new musicology consisted of a heterogeneous group of scholars united in roughly two interests:

---

<sup>5</sup> Georgina Born, ‘For a Relational Musicology: Music and Interdisciplinarity, Beyond the Practice Turn’ in *Journal of the Royal Musical Association* 135/2 (2010), 205-243; Nicholas Cook, ‘Anatomy of the Encounter: Intercultural Analysis as Relational Musicology’ in Stan Hawkins (ed.), *Critical Musicological Reflections: Essays in Honour of Derek B. Scott* (Farnham: Ashgate, 2012), 193-208.

the application of Marxist, feminist, queer and postmodern theory to music, and, more crucially, to counter the positivism that had dominated Anglo-American musicology in the 1970s and 1980s by attending to the social nature of music.<sup>6</sup> A watershed publication was Lydia Goehr's *The Imaginary Museum of Musical Works*, which argued that the notion of a musical 'work', the primary object of study for musicologists, was by no means a natural category, but historically emergent and dependent on very particular musical practices and aesthetic ideas.<sup>7</sup> Goehr showed that the 'work-concept' itself harboured ideological assumptions that prevented a serious engagement with the social questions that the new musicologists were pursuing, as any question of social meaning, including the close interaction between performing musicians, was deemed to be 'extra-musical', hence not necessary for a musicologist to attend to. Such considerations led Cook to argue for a 'musicology of performance', in which not the 'work', as expressed in musical notation, but performance was to be the fundamental concept for the study of music. Although musicologists had been interested in performance for longer<sup>8</sup>, Cook argued that this constituted a radical departure from the philological foundations of the discipline, and

---

<sup>6</sup> The New Musicology is often traced back to Joseph Kerman's *Contemplating Music* (Cambridge, MA: Harvard University Press), although the core of his argument was already present in 'How We Got Into Analysis, and How to Get Out' in *Critical Inquiry* 7/2 (1980), 311-331. Rose Rosengard Subotnik's *Developing Variations: Style and Ideology in Western Music* (Minneapolis: University of Minnesota Press, 1991) was particularly important for the introduction of Adorno to a larger musicological audience. With the rise of feminist and queer theory, Kerman's argument became explicitly connected to social and political issues, see for instance Susan McClary, *Feminine Endings: Music, Gender and Sexuality* (Minneapolis: University of Minnesota Press, 2002 [1991]); Ruth Solie (ed.), *Musicology and Difference: Gender and Sexuality in Music Scholarship* (London: University of California Press, 1993); Marcia Citron, *Gender and the Musical Canon* (Cambridge: Cambridge University Press, 1993); Joke Dame, 'Theme and Variations: Feminist Musicology' in Rosemarie Buikema and Anneke Smelik (eds.), *Women's Studies and Culture: A Feminist Introduction* (London: Zed Books, 1995), 106-116; Philip Brett, Elizabeth Wood and Gary Thomas (eds.), *Queering the Pitch: The New Gay and Lesbian Musicology* (London: Routledge, 1994). The issue of the social and the musical is discussed at length in a debate between Gary Tomlinson and Lawrence Kramer, see Kramer, 'The Musicology of the Future' in *Repercussions* 1/1 (1992), 5-18; Tomlinson, 'Musical Pasts and Postmodern Musicologies: A Response to Lawrence Kramer' in *Current Musicology* 53 (1993), 18-24; Kramer, 'Music Criticism and the Postmodern Turn: In Contrary Motion with Gary Tomlinson' in idem, 25-35; Tomlinson, 'Gary Tomlinson Responds' in idem, 35-40. See also Philip Bohlman, 'Musicology as a Political Act' in *Journal of Musicology* 11/4 (1993), 411-436. The various arguments for theoretical innovation throughout the 1990s are surveyed and assessed in Nicholas Cook and Mark Everist, *Rethinking Music* (Oxford: Oxford University Press, 1999).

<sup>7</sup> Lydia Goehr, *The Imaginary Museum of Musical Works: An essay in the philosophy of music* (Oxford: Oxford University Press, 2007).

<sup>8</sup> The main interest in performance before 2000 was the movement of 'authentic' or more modestly 'historically informed' performance. Another interest in performance was the relation between analysis and performance. As Cook argues, both these movements were originally founded on the idea that performers could learn something from academic scholarship rather than the other way around—although this changed after 2000. Nicholas Cook, *Beyond the Score: Music as Performance* (Oxford: Oxford University Press, 2014), 26-32.

more importantly that it would be a fruitful way to address some of the concerns of the new musicologists in a way that made social interaction central to music's existence.<sup>9</sup>

The field of ethnomusicology, meanwhile, was also going through a period of reflexivity, but this one more influenced by the general reflexive turn in cultural anthropology.<sup>10</sup> This reflexive turn interrogated the power relations that were enacted in the cultural anthropological project itself; the entanglement of the investigation of cultural 'others' in colonialist discourse, the ethics of ethnographic fieldwork, and the constructed nature of ethnographic writing.<sup>11</sup> In ethnomusicology this translated particularly to the deconstruction of a homogeneous notion of 'culture', an interrogation of the musical 'other' that was the traditional object of study of the field, a questioning of its relevance in an increasingly globalised world and consequently an increased application of ethnomusicological methods to practices within the realm of Western Art Music.<sup>12</sup> Even though ethnomusicologists had always studied musical practices rather than texts, the notion of performance was now increasingly employed as a means of avoiding a totalising concept of 'culture' or 'tradition' and to attend to specific practices.<sup>13</sup>

Such developments led Cook in 2001 to proclaim, rather optimistically, that 'We Are All (Ethno)musicologists Now'.<sup>14</sup> The statement met with some controversy, as many ethnomusicologists felt that such a proclamation did not remedy the continuing disavowal of their discipline—the new musicologists had looked to literary theory rather than ethnomusicology to address social aspects of music, and even after an 'ethnographic turn' in musical performance studies this subdiscipline is decidedly musicological rather than ethnomusicological in its aims, theories and methods.<sup>15</sup> Cook's statement, appropriately,

---

<sup>9</sup> Nicholas Cook, 'Between Process and Product: Music and/as Performance' in *Music Theory Online* 7/2 (2001), <http://www.mtosmt.org/issues/mto.01.7.2/mto.01.7.2.cook.html> (accessed 1 June 2015).

<sup>10</sup> See for instance James Clifford and George E. Marcus (eds.), *Writing Cultures: The poetics and politics of ethnography* (Berkeley: University of California Press, 1986) and Clifford Geertz, *Works and Lives: The Anthropologist as Author* (Stanford: Stanford University Press, 1988).

<sup>11</sup> Gregory Barz and Timothy Cooley, *Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology* (Oxford: Oxford University Press, 1996).

<sup>12</sup> Timothy Rice, 'Toward the Remodelling of Ethnomusicology' in *Ethnomusicology* 31/3 (1987), 469-488; Henry Kingsbury, 'Should Ethnomusicology be Abolished? (Reprise)' in *Ethnomusicology* 41/2 (1997), 243-249; Lawrence Witzleben, 'Whose Ethnomusicology? Western Ethnomusicology and the Study of Asian Music' in *Ethnomusicology* 41/2 (1997), 220-242; Kay Kaufman Shelemay, 'Crossing Boundaries in Music and Musical Scholarship: A Perspective from Ethnomusicology' in *The Musical Quarterly* 80/1 (1996), 13-30.

<sup>13</sup> Anthony Seeger, *Why Suyá Sing: A Musical Anthropology of an Amazonian People* (Cambridge: Cambridge University Press, 1987); Charles Keil, 'Applied Sociomusicology and Performance Studies' in *Ethnomusicology* 42/2 (1998), 303-312.

<sup>14</sup> Nicholas Cook, 'We are All (Ethno)musicologists Now' in Henry Stobart (ed.) *The New (Ethno)musicologies* (Plymouth: The Scarecrow Press, 2008), 48-70.

<sup>15</sup> On this ethnographic turn see Cook (2014), 249-256.

should perhaps be understood in a performative rather than a descriptive sense—in other words, it should be evaluated by what it does rather than by whether it is an accurate description of reality. For me (who was educated primarily as a musicologist, albeit in a heavily new musicological curriculum), it meant a stronger engagement with ethnomusicology, and particularly with anthropological theory.

I think such an engagement is necessary to address the exclusivity still enjoyed by Western Art Music—not only in terms of cultural hierarchies, but also in terms of musicological methodologies. One of my main aims in reconsidering the function of musical notation is to subvert this exclusivity by showing that Western music’s textuality does not in any way obstruct a consideration of it as a social practice. Such an opening up of the Western canon to comparisons, overlaps and continuities with musical ‘others’ is central to Born’s formulation of relational musicology. She argues that musicology can no longer be exclusively concerned with ‘the bounded, internal, immanent development of the lineages of Western art music’ but has to attend to ‘their complex interrelation and imbrication with contiguous musical systems existing in the same or proximate physical, geographical, historical or social space.’<sup>16</sup>

Such a description, with its emphasis on ‘musical systems’, calls attention to the importance of genre, and Born has elsewhere written about the importance of genre as a heuristic for the sociology of art.<sup>17</sup> Genre here should not be understood as a classificatory apparatus, but as something that is constantly made and remade, and because it is always connected to cultural hierarchies, subcultural identities and social values, it is indicative of the dynamics of society more generally. This emphasis accords with a general recent attempt to revive genre as an object of musicological scrutiny along similar lines. The work of Fabian Holt has been particularly influential in this. In his *Genre in Popular Music*, he writes that

Genre is a fundamental structuring force in musical life. It has implications for how, where, and with whom people make and experience music. [...] Genre is also fundamental in the sense that the concept of music is bound up with categorical difference. There is no such thing as “general music,” only particular musics. Music comes into being when individuals make it happen, and their concepts of music

---

<sup>16</sup> Born (2010a), 209.

<sup>17</sup> Georgina Born, ‘The social and the Aesthetic: For a Post-Bourdieuian Theory of Cultural Production’ in *Cultural Sociology* 4/2 (2010), 171-208.

are deeply social. Humans are enculturated into particular musics and ways of thinking about musical difference.<sup>18</sup>

In his contribution to the debate about the disciplinary convergence of musicology and ethnomusicology, Holt suggests that these disciplines themselves can be understood as genre discourses in the sense that they delineate particular kinds of music and encapsulate hierarchies, social values and conditions for knowledge about them. He advocates the study of genres that fall in between traditional categories, to encourage ‘a form of decentred thinking that is less structured by core-boundary models than by models with more chaotic and transformative structures.’<sup>19</sup>

Where Holt advocates attention to the peripheries, Eric Drott makes the case that the ‘mainstream’ is no different, and that perhaps the most fruitful way of decentring musical thought is to conceive of Western music in similar terms. If genre is understood not as a set of stable categories, but as resulting from the act of categorisation, from ‘acts of assemblage’, then categorical difference pervades all musical styles as all music emerges from negotiations of encounters between heterogeneous styles and practices.<sup>20</sup> He notes that it can be precisely the disavowal of an association to particular genres that can be the strongest way to delineate generic groups, as in the case of late twentieth-century modernist music. Drott’s inspiration for this focus on the dynamics of grouping is Actor-Network Theory, specifically Bruno Latour’s statement that ‘if you stop making and remaking groups, you stop having groups’.<sup>21</sup> This perspective seems fruitful for the comparative perspective advocated by relational musicology as it implies, in the words of Actor-Network Theorist John Law, that ‘the masters of the universe may also have feet of clay.’<sup>22</sup> The fact that dominant categories may appear to be stable, which is a source of their power, is an effect of a complex network of heterogeneous actors, objects, institutions and technologies.

In making these connections, I claim that there is, or at least should be, an important postcolonial strand to relational musicology and its partial reliance on actor-network

---

<sup>18</sup> Fabian Holt, *Genre in Popular Music* (London, University of Chicago Press, 2007), 2.

<sup>19</sup> Fabian Holt, ‘A View From Popular Music Studies: Genre Issues’ in Stobart (2008), 40-47: 44

<sup>20</sup> Eric Drott, ‘The End(s) of Genre’ in *Journal of Music Theory* 57/1 (2013), 1-45: 10.

<sup>21</sup> *Ibid.*, 12, the reference is to Bruno Latour, *Reassembling the Social: An Introduction to Actor-Network-Theory* (Oxford: Oxford University Press, 2005), 35.

<sup>22</sup> John Law, ‘Notes on the Theory of the Actor Network: Ordering, Strategy and Heterogeneity’, *Centre for Science Studies, Lancaster University*, <http://www.lancaster.ac.uk/sociology/research/publications/papers/law-notes-on-ant.pdf> (accessed 1 June 2015).



theory.<sup>23</sup> The interrogation of the categories of self and other that relational musicology proposes necessitates a careful scrutiny to the ways in which colonialist discourse has shaped disciplinary epistemologies. Holt draws on the work of Homi Bhabha, who advocates a concern for the hybridity of identities that are developed in liminal places, places that are ‘in-between’ and out of place. Bhabha’s purpose in this is to pursue the postcolonial aim of distorting simplistic self-other binaries and to show and interrogate the heterogeneity of time and place.<sup>24</sup> Such aims can be discovered in the work of Kwame Appiah, with his argument that a simplistic reliance on notions of black culture and African roots obfuscates the heterogeneity and hybridity of the African diaspora, and in that of Gayatri Spivak, whose concern for the subaltern is intended to show more generally how an attendance to the heterogeneity of cultures may yield perspectives that problematize any dualistic notions of self and other and their associated power relations.<sup>25</sup> This dissertation, in the way that it describes a practice that subverts many of the categories that musicologists have traditionally used to describe music, may thus be likened to what Dipesh Chakrabarty has called a ‘minority history’: the description of a subaltern past that has so far escaped historical attention because of certain modernist disciplinary prejudices inherent in musicology itself. The description of such pasts necessitates a reconsideration of questions of ontology, agency and temporality, to the extent that disjunctures, differences and boundaries can be seen to be central to the aims of history and anthropology themselves.<sup>26</sup>

The details of ANT will be elaborated upon throughout the dissertation, as I make clear how some of its theoretical insights may be used to rethink issues of notation and performance. Although I recognise the fact that it may seem cynical, from a postcolonial perspective, to proclaim that ‘we have never been modern’ when so many people in the world have yet to be accepted as modern, or to proclaim posthumanism when the category of the ‘human’ has been such a powerful tool for colonialism, I think that the basic gesture of ANT complements the fundamental aims of postcolonial thought.<sup>27</sup> Not only does the

---

<sup>23</sup> Cook (2012) quotes Latour as an epigraph, Born draws on his work in ‘On Musical Mediation: Ontology, Technology and Creativity’ in *Twentieth-century music* 2/1 (2005), 7-36.

<sup>24</sup> Homi Bhabha, *The Location of Culture* (London: Routledge, 2004).

<sup>25</sup> Kwame Appiah, *In My Father’s House: Africa in the Philosophy of Culture* (Oxford: Oxford University Press, 1993), Gayatri Spivak, ‘Can the Subaltern Speak?’ in Cary Nelson and Lawrence Grossberg (eds.), *Marxism and the Interpretation of Culture* (Urbana: University of Illinois Press, 1988), 271-313.

<sup>26</sup> Dipesh Chakrabarty, ‘Minority Histories, Subaltern Pasts’ in his *Provincializing Europe: Postcolonial Thought and Historical Difference* (Princeton: Princeton University Press, 2000), 97-113.

<sup>27</sup> See for instance Alexander Weheliye, “‘Feenin’: Posthuman Voices in Contemporary Black Popular Music’ in *Social Text* 20/2 (2002), 21-47. Weheliye argues that the category of the ‘posthuman’ as developed by Katherine Hayles ‘needs the hegemonic Western conception of humanity as a heuristic category against

idea that ‘we have never been modern’—in a nutshell, that the theoretical arguments for clear distinctions between mind and body, truth and the social, or nature and culture that constitute the idea of modernity are dependent on their practical entanglement and mixture—put difference at the heart of the Western ‘self’, it does so by subverting the very basis of claims for Western exclusivity and superiority.<sup>28</sup> It is for that reason that I will regularly draw on Latour’s ideas, although I do not consider this dissertation an application of ANT *per se*.

To make these points more concrete, let me briefly discuss recent developments in the historiography of those genres that are most relevant to the history of the ICP, namely jazz and experimental music. Despite the fact that it has been over fifty years since European jazz musicians started to proclaim their independence from American models and to assert a distinctive identity in improvised music, a movement in which the ICP played an important role, European jazz forms still remain to be acknowledged as an integral part of jazz history, which has almost exclusively concerned North-American developments. Over twenty years ago, Scott DeVeaux wrote a critique of jazz historiography, questioning the validity of the overarching category of ‘jazz’ when it implies ‘the idea that musics as diverse as those of King Oliver and the Art Ensemble of Chicago are in some fundamental sense *the same music*.’<sup>29</sup> DeVeaux points out that jazz history is in fact filled with disputes about whether or not new, old, or revivalist styles could be called ‘jazz’. DeVeaux argues for a way of writing history that does not pass over such debates in favour of all-encompassing categories, but attends to such moments of disagreement precisely to show the music’s diversity and constantly shifting boundaries. This approach fits the relational perspective outlined above very well, and it has had a significant impact on the way that some jazz scholars write history.<sup>30</sup>

DeVeaux did not consider the transnational spread of jazz as a way to open up the boundaries he is questioning, and neither did other, similar critiques of the jazz canon at

---

which to position her theory of posthumanism, in the process recapitulating the ways in which the Western liberal theory of the “human,” instantiated in the eighteenth century, came to represent “humanity” *sui generis*.’ (23) Through a consideration of vocoders in R&B and the aesthetics of Afro-Futurism he attempts to show the heterogeneity of forms of humanism and posthumanism.

<sup>28</sup> Bruno Latour, *We Have Never Been Modern*, tr. Catherine Porter (Cambridge MA: Harvard University Press, 1993).

<sup>29</sup> Scott DeVeaux, ‘Constructing the Jazz Tradition: Jazz Historiography’ in *Black American Literature Forum* 25/3 (1991) 525-560: 530-531.

<sup>30</sup> See for instance John Gennari, *Blowin’ Hot and Cool: Jazz and its Critics* (Chicago: University of Chicago Press, 2006); David Ake, *Jazz Cultures* (Berkeley: University of California Press, 2002); David Ake, Charles Hiroshi Garrett, Daniel Goldmark (eds.), *Jazz/Not Jazz: The Music and its Boundaries* (Berkeley: University of California Press, 2012).

the time.<sup>31</sup> Indeed, even with the rise of the ‘new jazz studies’ in recent years, the acceptance of the existence of jazz outside of the USA remains an exception rather than the rule. This shows the extent to which a focus on such disputes can remain internal to an accepted American-centred historiography (even though the disputes DeVeaux mentions were of course never internal in the first place<sup>32</sup>). The discourse around jazz as a specifically American art form, as ‘America’s Classical Music’, is very strong.<sup>33</sup> Publications that do describe developments outside the USA have not often taken up DeVeaux’s suggestion to see jazz made and remade through discussions of genre and nationality. Rather, they either present their subjects as derivatives from a mainstream that is held firmly in place, or they present them as part of an overarching category of jazz that does not leave room for the various musical and personal differences, thus denying non-American musicians the particularity they were claiming.<sup>34</sup>

---

<sup>31</sup> Krin Gabbard, ‘Introduction: The Jazz Canon and its Consequences’ in Gabbard (ed.), *Jazz Among the Discourses* (Durham NC: Duke University Press, 1995), 1-28.

<sup>32</sup> With this I do not just mean that the questioning of boundaries involves a questioning of the meaning of ‘internal’ and ‘external’, but more simply that the disputes about whether or not swing, bebop and free jazz respectively were ‘still jazz’ can be found everywhere jazz went—see for instance Walter van de Leur’s account of such disputes in the Netherlands in the 1930s in “‘Pure Jazz’ and “Charlatanry”: A History of *De Jazzwereld* Magazine, 1931-1940’ in *Current Research in Jazz* 4 (2012) <http://www.crj-online.org/v4/CRJ-Jazzwereld.php> (accessed 17 April 2014). Note: *De Jazzwereld* is not to be confused with *Jazzwereld*, the post-war magazine I will discuss in chapter one.

<sup>33</sup> Billy Taylor, ‘America’s Classical Music’ in Robert Walser, *Keeping Time: Readings in Jazz History* (Oxford: Oxford University Press, 1999), 327-332. Nick Gebhardt has written an extensive account of American nationalist ideology in jazz discourse in his *Going for Jazz: Musical Practices and American Ideology* (Chicago: University of Chicago Press, 2001). Kristin McGee also discusses the America-centeredness of jazz discourse in her account of contemporary jazz education in Groningen, the Netherlands, see ‘New York comes to Groningen: Jazz star circuits in the Netherlands’ in Jason Toynbee and Byron Dueck (eds.) *Migrating Music* (London: Routledge, 2011), 202-217.

<sup>34</sup> Representative of the former tendency is Stuart Nicholson’s *Is Jazz Dead? (Or has it moved to a new address)* (London: Routledge, 2005), in which he discusses the ‘glocalisation’ of jazz in Europe, the emergence of different ‘dialects’ in the jazz language. The result is an overview of countries, each with their particular style and a list of their ‘greatest’ musicians. ‘Dutch jazz’ is singled out as being particularly successful, although Nicholson seems to confuse the Netherlands and Germany, describing Peter Brötzmann and Peter Kowald as Dutch musicians and having no separate paragraph on Germany (185-6). The opposite approach is taken by Christopher Bakriges, who argues that ‘an important black music variant, variously known as Free Jazz, Energy Music, Great Black Music, or the “new thing,” has had to leave America in order to perpetuate itself.’ See his ‘Musical Transculturation: From African American Avant-Garde Jazz to European Creative Improvisation, 1962-1981’ in E. Taylor Atkins (ed.), *Jazz Planet* (Jackson: University Press of Mississippi, 2003), 99-114: 99. A third option, found much less often, is to claim European roots for jazz in addition to African-American ones. This is the approach of Luca Cerchiari in his ‘Introduction’ in Cerchiari, Laurent Cugny and Franz Kerschbaumer, *Eurojazzland: Jazz and European Sources, Dynamics and Contexts* (Lebanon: Northeastern University Press, 2012), vii-xviii, in which he argues that ‘melody, harmony, scales and modes, notation, rhythm, timbre, form and even improvisation have much to do, in jazz, with European musical roots, as do instruments.’ (viii) This emphasis on roots precludes the possibility of a discussion of the vast amount of hybridity and intercultural exchange throughout jazz history, which could have led to a framework in which roots precisely no longer determine essence. Plus, the fact that many of these things only came into jazz history because of slavery, imperialism and white privilege, none of which Cerchiari mentions, should be cause for a less celebratory tone.

A more fruitful perspective may be to recognise that jazz has been a global phenomenon practically since its very first beginnings. As Taylor Atkins writes:

Jazz, though certainly born on U.S. soil, was both product and instigator of early twentieth-century processes and trends that were global in scope: the mass manufacture of culture, urbanization, the leisure revolution, and primitivism. It is this fact—combined with the sheer, and early, ubiquity of the music—that leads us to conclude that, practically from its inception, jazz was a harbinger of what we now call “globalization.”<sup>35</sup>

The relational approach outlined earlier is itself partly a result of globalisation, but it also suggests a particular view of globalisation, since it would suggest that, rather than taking the idea of the ‘global’ for granted, it too is in constant formation. Martin Stokes, discussing globalisation in music, writes that there is a tendency to see globalisation primarily as an anonymous system, ‘a political-economic transformation, effected primarily through technological change.’<sup>36</sup> This idea of globalisation as a ‘system’ upholds a strict division between the ‘global’ and the ‘local’, and leaves no room for agency, thus putting the global market at a distance from the political. Instead, Stokes proposes to think of globalism as a ‘set of projects with cultural and institutional specificity, projects that construct, refer to, dream and fantasize of, in very diverse ways, a ‘world’ as their zone of operation.’<sup>37</sup> This suggestion of a localised agency with a global awareness makes the question of globalisation into one of cosmopolitanism.<sup>38</sup> A similar perspective is offered by Steven Feld in his work on cosmopolitanism and jazz in Accra. Emphasising the difference and heterogeneity inherent in cosmopolitanism, he defines it ‘as the agency of desire for enlarged spatial participation. That agency plays out in performances and imaginaries of connectedness, detoured and leaped-over pathways storied and travelled from X to Y by

---

<sup>35</sup> E. Taylor Atkins, ‘Toward a Global History of Jazz’ in Atkins (2003), xi-xxvii, xiii.

<sup>36</sup> Martin Stokes, ‘On Musical Cosmopolitanism’ in *The Macalester International Roundtable 2007*, paper 3 <http://digitalcommons.macalester.edu/intlrtable/3/> 5.

<sup>37</sup> Ibid.

<sup>38</sup> A cosmopolitan approach has been applied to various historical and contemporary jazz scenes in London, Paris, Athens, and Accra. Nathan Bakkum, ‘Out But In: Between Discourse and Practice in a London Jazz Quartet’ in *Black Music Research Journal* 33/1(2013), 49-70; David Ake, ‘Negotiating National Identity among American Jazz Musicians in Paris’ in *Journal of Musicological Research* 23/2 (2004), 159-186; Rachel Gillet, ‘Jazz and the Evolution of Black American Cosmopolitanism in Interwar Paris’ in *Journal of World History* 21/3 (2010), 471-495; Ioannis Tsioulakis, ‘Jazz in Athens: Frustrated Cosmopolitans in a Music Subculture’ in *Ethnomusicology Forum* 20/2 (2011), 175-199; Steven Feld, *Jazz Cosmopolitanism in Accra: five Musical Years in Ghana* (Durham NC: Duke University Press, 2012).

way of Z. [...] These performances of connectedness are necessarily erratic, uneven, and ironic.’<sup>39</sup>

Just as important as such ‘performances of connectedness’ are their opposites: claims of disavowal, arguments over what jazz is *not*. Of particular importance here is the work of George Lewis. Coming from a generation of improvisers who felt that the category of ‘jazz’ was stylistically limiting as well as a racial marker, Lewis interrogates the difference between jazz and American experimentalism.<sup>40</sup> Not only does he argue that jazz, from bebop onwards, can be considered a form of experimental music, he argues that the exclusion of improvised music from this genre, and the disavowal of improvisation by John Cage were at least partly racially motivated. Such an argument for looking at the ways in which such genre boundaries are drawn, with its aim for a more diverse and inclusive account of improvised and experimental music, is an important inspiration for the relational approach outlined here, and it seems particularly apt for the history of the ICP, where the encounter between improvisation and experimental composition was much friendlier. In a later article, Lewis applies a similar argument to the distinction between European improvised music and American free jazz, investigating some of the racial tensions between these traditions. Lewis advocates a pluralist understanding of improvisation: ‘an inclusive, nonracialized historical account of late 20<sup>th</sup>-century and 21<sup>st</sup>-century free improvisation, based on a fluid notion of tradition, could recognize adherents to the form coming from all over the world, articulating a multicultural, multi-ethnic base for histories of experiment in improvised music.’<sup>41</sup>

This project has been further developed by Benjamin Piekut, in a book that traces connections between such disparate topics as Cage, Charlotte Moorman, Bill Dixon and the Jazz Composers Guild, Fluxus, Karlheinz Stockhausen, Robert Ashley and Iggy Pop, and in more recent work where he describes the meanings of experimental music and free improvisation in London.<sup>42</sup> Like Drott, Piekut draws on Actor-Network Theory as a methodological backdrop:

---

<sup>39</sup> Feld (2012), 49.

<sup>40</sup> George Lewis, ‘Improvised Music After 1950: Afrological and Eurological Perspectives’ in *Black Music Research Journal*, 16/1 (1996), 91-122.

<sup>41</sup> George Lewis, ‘Gittin’ to Know Y’all: Improvised Music, Interculturalism, and the Racial Imagination’ in *Critical Studies in Improvisation* 1/1 (2004), <http://www.criticalimprov.com/article/view/6> (accessed 15 December 2014), 24.

<sup>42</sup> Benjamin Piekut, *Experimentalism Otherwise: The New York Avant-Garde and its Limits* (London: University of California Press, 2011); ‘Indeterminacy, Free Improvisation, and the Mixed Avant-Garde: Experimental Music in London, 1965-1975’ in *Journal of the American Musicological Society* 67/3 (2014), 769-824.

To gloss Bruno Latour, we could say that “experimental music” does not exist, but it “is the name that has been pasted onto certain sections of certain networks, associations that are so sparse and fragile that they would have escaped attention altogether if everything had not been attributed to them.”<sup>43</sup>

Dropping the ‘experimental’ from this quote (which originally was meant to define ‘society’), Piekut has elsewhere attempted to generalise this perspective. Although his main interest is in historiography, I would argue this provides an exciting perspective if taken as a definition of music more generally. That is to say, music can be understood not just as ‘work’, as performance or as recording, but as constantly in formation, and this process of formation is crucially one of technological mediation. As Born writes: ‘Music is perhaps the paradigmatic multiply-mediated, immaterial and material, fluid quasi-object, in which subject and objects collide and intermingle.’<sup>44</sup> This conception of music as emerging through ‘associations between musicians and instruments, composers and scores, listeners and sound systems, music programmers and digital codes’ means that music itself, not just genre, is shaped through acts of assemblage.<sup>45</sup> As music is mediated through different assemblages, it can be seen to exist in a variety of ontologies. As Philip Bohlman already argued in 1999, the disciplinary developments in music studies necessitate an investigation of these plural ontologies.<sup>46</sup>

### Improvisation, orality and the ethnographic subject

Here, “I think improvisation is much higher than composition, not because I cannot read and compose but... I was born an instant composer.” I’d like you to start the article with that.<sup>47</sup>

This remark by Han Bennink, commenting on a transcription of our first interview, captures two important issues at once: first, the values and meanings attributed to categories like ‘improvisation’, ‘composition’, and ‘instant composition’, and second, the difficulties inherent in the writing of ethnography in relation to the everyday experience of those portrayed. The nature of writing is central to both issues. Musical notation as

---

<sup>43</sup> Ibid., 71. Piekut expands on this approach in his ‘Actor-networks in Music History: Clarifications and Critiques’ in *Twentieth-century music* 11/2 (2014), 191-215.

<sup>44</sup> Born (2005), 7.

<sup>45</sup> Georgina Born, ‘Music: Ontology, Agency, Creativity’ in Liana Chua and Mark Elliott (eds.), *Distributed Objects: Meaning and Mattering after Alfred Gell* (New York: Berghahn, 2013), 130-154: 138.

<sup>46</sup> Philip Bohlman, ‘Ontologies of Music’ in Cook and Everist (1999), 17-34.

<sup>47</sup> Han Bennink, Interview with the author, 4 January 2013, my translation.

employed and developed in Western art music lies at the heart of the ontology of the musical ‘work’, which in turn has significantly shaped how the distinction between improvisation and composition is understood. It is by further interrogating the distinction between improvisation and composition, and by suggesting an alternative ontology that escapes this binary opposition, that this dissertation aims to contribute most to the idea of a relational musicology. However, as Bennink’s comment makes clear, this issue has significance beyond the level of musical practice and extends to the basic aims of ethnography, to the status of the ethnographic subject, and the nature of ethnographic writing.

Gary Tomlinson has argued that the distinction between musicology and ethnomusicology can be traced back to the late eighteenth century, about a hundred years before the formal foundation of the academic study of music.<sup>48</sup> Two mutually enforcing developments lay at the basis of the distinction: one was the rise of Kantian aesthetics, which elevated form over content and would subsequently lead to a reappraisal of instrumental music as its ostensible lack of content, which had formerly made it (even in the eyes of Kant himself) a merely decorative art, now signified a transcendental aesthetic quality. The second was the many histories at this time which took alphabetism as a sign of a culture’s historical progress; in the music history of Johann Nikolaus Forkel we can see the consequence for music, namely that the music-historical development of a culture was defined in terms of the precision of its notation system. In these developments, Tomlinson argues, we can already perceive a distinction between the historiography of musical structures (what Cook has criticised as the history of ‘composition, even of compositional innovation’<sup>49</sup>) and the ethnography of historically static cultural ‘others’. With composition being central to the Western definition of the musical self, improvisation became representative of all that was other to it. Laudan Nooshin, surveying early ethnomusicological descriptions of improvisation, argues that this description merely signifies that a particular tradition did not use music notation, as a careful scrutiny of many of such traditions show that they cannot meaningfully be considered improvisatory. In other words, the very meaning of the word ‘improvisation’, at least as used in music, is fundamentally determined by its status as ‘other’ to a Western, notated, rational self.<sup>50</sup>

---

<sup>48</sup> Gary Tomlinson, ‘Musicology, Anthropology, History’ in Martin Clayton, Trevor Herbert and Richard Middleton (eds.), *The Cultural Study of Music: A Critical Introduction* (London: Routledge, 2012), 59-72.

<sup>49</sup> Cook (2014), 3.

<sup>50</sup> Laudan Nooshin, ‘Improvisation as “Other”: Creativity, Knowledge and Power: The Case of Iranian Classical Music’ in *Journal of the Royal Musical Association* 128/2 (2003), 242-296.

Tomlinson draws on Michel de Certeau's *The Writing of History*, an extended investigation of the colonialist tendency of writing—its double movement to put what is described at a distance from itself and simultaneously to try to conquer it.<sup>51</sup> De Certeau dedicates one chapter to ethnography, and argues that it is organised around four interdependent concepts: orality, spatiality, alterity and unconsciousness. The four together put non-Western cultures at a safe distance, and they necessitate ethnography as a means to introduce them into writing, give them a history, bring them in touch with us and elucidate the social rules they are unconsciously following.<sup>52</sup> The Western self, conversely, is characterised by the written word, historicity, identity and consciousness. Music scholars will recognise the same binary logic in the opposition of performance and improvisation to notation and composition.

The remark by Bennink quoted above captures some of the necessary distance between the academic nature of ethnographic inquiry, with its research questions and responsiveness to a scholarly audience and its partly teleological function towards a dissertation like this, and the everyday experience of Bennink's musical practice, in which the kind of theoretical and philosophical questions I discuss play hardly any explicit role. Bennink's primary frame of reference in giving interviews is probably journalism, and he may not know—indeed, no-one would expect of him to know—what it means to be an (ethno-)musicological researcher. This has nothing to do with Bennink specifically, for the same distance between academic inquiry and musical practice was inherent to my relation with ICP violist/violinist Mary Oliver, who has done a PhD in music herself under the supervision of George Lewis.

What this does not mean, however, is that such a distance should necessarily be described in terms of a distinction between orality and literacy. Such an understanding of speech and writing as *oppositional* rather than two forms of communication in their own right, each with their own peculiarities, obscures more than it explains, and this is not just true of music. Linguist Roy Harris, in his study of the history of writing, argues that the origin of writing cannot be understood if we can only think of writing as a record of speech, a substitute for spoken words. Instead, a study of writing '*as writing*' should take into account the particularities of its graphic nature and the ways in which these constitute their own means of creating meaning—thus vastly increasing the scope of what can be

---

<sup>51</sup> Michel de Certeau, *The Writing of History*, tr. Tom Conley (Guildford: Columbia University Press, 1988).

<sup>52</sup> *Ibid.*, 209-210.



considered ‘language’.<sup>53</sup> Conversely, media theorist Jonathan Sterne has taken issue with the concept of ‘orality’, and the way in which the oral-literate divide has been taken as a central distinction between modern and primitive cultures, particularly in the early work in media studies by Marshall McLuhan, Walter Ong, Eric Havelock and other members of the ‘Toronto School’. The description of non-Western cultures as ‘oral’ homogenises a vast variety of different cultures, and in addition it always puts them in a different realm of a Romanticised past rather than in the same world as us. Instead, Sterne argues, we should realise that writing is but one of a variety of cultural practices that serve to exteriorise thought: he names painting, sculpture, architecture and musical instruments. As these technologies ‘engage, orient, and organize the senses even as they are conditioned by them’<sup>54</sup> they may be considered early media, and it is a recognition of the diversity and ubiquity of the mediation of culture that can serve to develop forms of historiography and anthropology that do not make the Western world the end point of history.

Considering my engagement with the question of the nature of writing, we may add to Piekut’s and Latour’s respective suggestions that ‘music’ and ‘society’ do not exist American philosopher Donald Davidson’s notorious statement that ‘there is no such thing as language, not if a language is anything like what many philosophers and linguists have supposed.’<sup>55</sup> These three categories of music, society and language, then, form what Latour would call the ‘sources of uncertainty’ that underlie this study.<sup>56</sup> My primary source of inspiration in rethinking the nature of writing, apart from the practice of the ICP, has been pragmatist philosophy, an American philosophical movement, usually traced back to Charles Peirce, and further developed by William James, John Dewey and George Herbert Mead. The term went out of fashion with the rise of analytic philosophy, but rose again in popularity after Ludwig Wittgenstein’s *Philosophical Investigations*, through the work of people such as Richard Rorty, Robert Brandom and Richard Bernstein. Pragmatism as a philosophical movement sought an alternative to the Cartesian foundations of philosophy through the concept of *practice*. Inspired by Hegel and particularly Darwinian evolutionary biology, its philosophical starting point was not the scepticism of Descartes or the resulting mind-body dualism that pervaded empiricism and idealism, but rather a practical

---

<sup>53</sup> Roy Harris, *The Origin of Writing* (London: Duckworth, 1986), 158.

<sup>54</sup> Jonathan Sterne, ‘The Theology of Sound: A Critique of Orality’ in *Canadian Journal Communication* 36 (2011), 207-225: 221.

<sup>55</sup> Donald Davidson, ‘A Nice Derangement of Epitaphs’ in his *Truth, Language, and History* (Oxford: Clarendon Press, 2005), 89-107: 107.

<sup>56</sup> Latour (2005), 22.

engagement with the world. Knowledge and perception are not abstract mental operations, but forms of bodily behaviour. To understand and/or believe something is partly a matter of knowing its practical consequences, which is to say that meaning is always partly about one's embodied practical engagement with the environment.<sup>57</sup>

Thus for pragmatists, to assume an unbridgeable gap between writing and speech is to misunderstand the nature of language. Anthropologist Webb Keane has championed Peirce's semiotics because it breaks from the Saussurean tradition—common to structuralism and poststructuralism—that posits a 'radical separation of the sign from the material world', by insisting that the sign is categorically distinct from its material instantiation, and that the latter has no bearing on its meaning.<sup>58</sup> An insistence on the materiality of language can be recognised in Harris's emphasis on the graphic nature of writing, and in Sterne's suggestion to conceive of writing as only one medium among painting, sculpture, architecture and music. Literature scholar David Bleich, in a book on the materiality of language, uses this term to emphasise the 'bodily, gestural, social, and graphic' aspect of language, and it is in such terms that I will repeatedly consider musical notation.<sup>59</sup> The idea of matter being meaningful is central to Actor-Network Theory, described by John Law as a 'material semiotics', as it conceives of objects as social actors because they function as mediators of action, experience and meaning.<sup>60</sup> Approaching the score as a mediator, as a material object and a technology rather than a text, means rethinking the purpose of writing in terms of pragmatics rather than semantics or syntax.

Apart from the materiality of writing, the improvisatory aspect of texts is an important aspect of this dissertation, and it is one of the intentions behind my title 'Animate Structures'. It is to signify the animation of the structures on the page, and to argue that structures are always the result of animated, ongoing activity. Anthropologists Tim Ingold and Elizabeth Hallam have argued 'not just that life is unscripted, but more fundamentally, that it is unscriptable.'<sup>61</sup> Even where there is a model, a script, a template, a design, its practical application or execution will necessarily be a process of improvisation. To praise a performance for its similarity to the script, or conversely to celebrate its daring

---

<sup>57</sup> Charles S. Peirce, 'How to Make our Ideas Clear' in James Hoopes (ed.), *Peirce on Signs: Writings on Semiotic by Charles Sanders Peirce* (London: University of North Carolina Press, 1991 [1878]), 160-179.

<sup>58</sup> Webb Keane, 'Semiotics and the social analysis of material things' in *Language & Communication* 23 (2003), 409-425: 410.

<sup>59</sup> David Bleich, *The Materiality of Language: Gender, Politics, and the University* (Bloomington: Indiana University Press, 2013), 17.

<sup>60</sup> John Law, 'Actor-network theory and material semiotics' in Bryan Turner (ed.) *The New Blackwell Companion to Social Theory, 3rd Edition* (Oxford: Blackwell, 2008), 141-158.

<sup>61</sup> Elizabeth Hallam and Tim Ingold, *Creativity and Cultural Improvisation* (Oxford: Berg, 2007), 12.

innovation, is to read creativity ‘backwards, in terms of its results, instead of forwards, in terms of the movements that gave rise to them.’<sup>62</sup> The former Ingold has called a ‘hylomorphic’ model of creativity, the idea that to create means to apply a ready-made form to shapeless matter. The latter, in which form emerges through the movements of materials themselves, attends to what he calls the ‘textility of making’.<sup>63</sup> Such a shift from textuality to textility also implies that ‘context’ is not on the outside of the text, a transient social world framing the Platonic ideal expressed by the text, but consists in the activity of drawing together various threads.

Ingold’s main inspiration is the work of Deleuze and Guattari, which is also an important backdrop to ANT and Born’s use of the term ‘assemblage’. The concept of assemblage proposes a world that is characterised by constant activity, in which things are defined not by their form and characteristics but by their movement and behaviour. These lines of movement form assemblages, constellations of intersecting lines of mediation. Improvisation, understood as the adaptation to a constantly changing environment, comes to characterise all forms of behaviour. There are important overlaps between this Deleuzian approach and pragmatism: not just the emphasis on the world as constantly in flux, but also the interest in animal behaviour as a way to theorise the relation of the human to its environment. I will repeatedly draw on the work of John Dewey, who conceives of creativity and aesthetic experience in precisely such terms. Because this idea calls for the importance of the environment, I call this perspective an ecological one.<sup>64</sup> Because of my thinking about performance, composition and improvisation in such terms, some may consider my account to be a primitivist one, an association that carries a problematic history considering the association of musical improvisation with African-American aesthetics and the colonialist discourse that described slaves as animals rather than human beings. I trust that a careful reading of my argument will show that this is by no means my intention. Indeed, in describing Mengelberg’s compositions as what Deleuze and Guattari

---

<sup>62</sup> Ibid., 2-3.

<sup>63</sup> Tim Ingold, *Being Alive: Essays on Movement, Knowledge and Description* (Abingdon: Routledge, 2011), 210-219.

<sup>64</sup> The concept of ecology is used more often in musicology today but is usually associated with the writings of psychologist James Gibson, as introduced to music studies by Eric Clarke in his *Ways of Listening: An Ecological Approach to the Perception of Musical Meaning* (Oxford: Oxford University Press, 2005) and also used by Tim Ingold. Although I do not draw on Gibson, I think this approach is perfectly compatible with my own; indeed, Gibson’s psychology itself has been influenced by pragmatism in various ways. See Harry Heft, *Ecological Psychology in Context: James Gibson, Roger Barker and the Legacy of William James’s Radical Empiricism* (Mahwah: Lawrence Erlbaum Associates, 2001).

call a ‘writing for animals’<sup>65</sup>, my aim is precisely to achieve what they would call a ‘deterritorialisation’ of musical notation, a subversion of the associations of writing with the ‘human’ as employed in colonialist discourse.

The value of jazz as a musical and cultural practice has often been phrased in terms of its orality, as opposed to the text-based tradition of Western art music. Throughout this dissertation I will repeatedly criticise this association. There is thus a danger inherent in my aim to include musical text within the social improvisatory process of musical performance while dismissing the idea of improvisation and performance as a form of unmediated presence. Some may take this as denying to jazz the very basis of its claim to greatness, while claiming that basis as always already part of the Western textual tradition, thus extending what Goehr has called the ‘conceptual imperialism’ of the work-concept.<sup>66</sup> My argument is not simply that classical musicians have always improvised because there are things that a musical score cannot specify, as is so often argued.<sup>67</sup> Although the general performative shift in music studies that has led to such arguments should be celebrated, I am very sceptical of this argument: the discourse of ‘lack’ is precisely the modernist discourse on musical notation that I wish to subvert, as it can only think of notation as a substitute for performance (to paraphrase Harris). It betrays an unwillingness to really rethink the fundamental concepts that have shaped our thought about music. This unwillingness is made even more cynical as it avoids a need for a critical engagement with actual improvisatory practices such as jazz, because we can study improvisation by simply studying the same music we have always been studying, thus showing how, in Born’s words, the question of ‘*what music is*’ cannot be considered independently from that of ‘*what counts as music to be studied*’, and the colour lines that so frequently accompany such distinctions.<sup>68</sup>

Thus I am more sympathetic to those scholars who argue that the jazz tradition forms a viable and promising alternative to the tradition of Western art music in the way that it foregrounds performers’ creativity and social interaction than may appear throughout this dissertation. I am committed to the concept and practice of improvisation, and I think it should have a central place in any form of music education as a way for performers to

---

<sup>65</sup> Gilles Deleuze and Félix Guattari, *Kafka: Toward a Minor Literature*, tr. Dana Polan (Minneapolis, University of Minnesota Press, 1986).

<sup>66</sup> Goehr (2007), 8.

<sup>67</sup> See for instance Carol Gould and Kenneth Keaton, ‘The Essential Role of Improvisation in Musical Performance’ in *Journal of Aesthetics and Art Criticism* 58/2 (2000), 143-148.

<sup>68</sup> Goehr (2010a), 208-9.

develop creativity, confidence and pleasure in their practice in ways that are not always emphasised in traditional curricula. However, I do think that the valorisation of improvisation and jazz should not be based solely on its orality and otherness—not only because this limits our understanding of the practice itself, but also because it limits the ways in which some of its most promising aspects may be brought to bear on other practices. Cook argues that one may consider the musicians in a string quartet as engaging in an intensely interactive form of music making and signifying on a musical tradition in doing so, in a manner that is not entirely unlike jazz performance. One may consider this a cynical act of appropriation, but more optimistically one may see it as an extension of African-American aesthetics to a realm that has historically been deeply opposed to any such considerations.<sup>69</sup> Kenneth Prouty, in an article that surveys the various textbooks, transcriptions, theories and sound recordings that have mediated musical expression, pedagogy and experience in jazz since at least the 1920s, argues:

... a rigid classification as either “oral” or “written” fails to explain what was really happening in the learning and performance of jazz. I might suggest [that] jazz composition occupies a musical space somewhere between the compositional traditions of Western art music and jazz improvisation. But I also believe that to classify this as a written tradition *vis-à-vis* improvisation is troublesome, as is the absolute classification of Western art music itself as a written tradition.<sup>70</sup>

These arguments have direct consequences for the practice of ethnography, both in the way that it conceives of the ethnographic subject, and in the status of the ethnography as a form of writing itself. In the last chapter of *Saying Something*, one of the most important publications on jazz improvisation, Ingrid Monson criticises the postcolonial theory of Appiah and Spivak, and the general poststructuralist and postmodern influence on anthropological theory. She worries about this movement’s ‘poststructural deprecation of the “speaking subject,” vernacular knowledge, and the phenomenal world in relationship to its larger philosophical project.’<sup>71</sup> She criticises the reflexive turn that interrogated the power relations inherent in ethnography itself, as exemplified in Clifford and Marcus’s *Writing Cultures*, which has only increased the concern of anthropology with its own

---

<sup>69</sup> Nicholas Cook, ‘Making Music Together, or Improvisation and its Others’ in his *Music, Performance, Meaning: Selected Essays* (Aldershot: Ashgate, 2007), 321-341.

<sup>70</sup> Kenneth Prouty, ‘Orality, Literacy, and Mediating Musical Experience: Rethinking Oral Tradition in the Learning of Jazz Improvisation’ in *Popular Music and Society* 29/3 (2006), 317-334: 331.

<sup>71</sup> Monson (1996), 206.

foundational assumptions instead of with the people they describe.<sup>72</sup> She writes that ‘the only ethical point of departure for work in jazz studies and ethnomusicology remains the documentation and interpretation of vernacular perspectives, contemporary or historical, no matter how much we must rethink the claims we make for them in light of poststructural discussions of representation and the politics of knowing and being.’<sup>73</sup>

Although I agree wholeheartedly with this call for empirical openness to the agency of the ethnographic subject, I think that Monson’s attention to ‘sound and agency’ too easily slips back into traditional assumptions about ‘vernacular’ and ‘disempowered’ ethnographic subjects. Rather than considering sound in terms of orality, the relational and actor-network theoretical approach outlined above suggests that *sound is mediation*. Monson uses the example of a duet between Charles Mingus and Eric Dolphy on “What Love”, which sounds as if the two musicians are having a verbal argument. She argues that if she were to transcribe the notes and play them on a piano they would never have the same effect.<sup>74</sup> However, rather than an opposition between literate and oral musics, or between an official and a vernacular musical culture, the argument shows nothing more than that different forms of mediation—a solo performance on piano instead of a duet between double bass and bass clarinet—create different sonic results.

In other words, it is precisely through a serious consideration of the discourse and behaviour of the people we study that we may achieve the heterogeneity and nuance advocated by Appiah, Spivak and other scholars mentioned above. As anthropologist Roger Sansi has argued, ethnographic fieldwork and artistic practices share a utopian element in the sense that both present ‘a reduced model of a possible world, a research process that proposes to imagine the social in different terms’<sup>75</sup> If Monson urges academics to ‘get real’ through ethnographic inquiry, ethnographic inquiry may yield radically different viewpoints on what it means to get real. This reciprocity between the ontologies enacted in the musical practices studied through fieldwork and the methodological assumptions of music studies is what underlies Born and Bohlman’s advocacy of a pluralisation of musical ontologies. Latour speaks of ethnography as a form of ‘empirical metaphysics’; more broadly, anthropologists have recently debated the merits of an ‘ontological turn’, arguing that culture is not just a matter of adopting a ‘worldview’ but of

---

<sup>72</sup> Clifford and Marcus (1986).

<sup>73</sup> Monson (1996), 6-7.

<sup>74</sup> Ibid., 208.

<sup>75</sup> Roger Sansi, *Art, Anthropology and the Gift* (London: Bloomsbury Academic, 2015), 157.

constructing a world.<sup>76</sup> Thus, if Stokes describes cosmopolitanism as localised agents constructing a world as their zone of operation, this is precisely to forestall any easy assumptions about what shape the global may take. I consider ‘instant composition’ not just a rhetorical tool to valorise improvisation, or a particular view on improvisation, but the construction of an ontology of music in which composition and improvisation are not mutually exclusive but inherently related. Rather than a rationale for armchair philosophy and a deprecation of the views of the ICP musicians, I am convinced that this is a way to really take seriously their performance practice. For this reason, I will frequently include their voices in my philosophical arguments throughout this dissertation.

That is not to say that my description will be objective, complete and accurate as a representation of the ICP’s ‘philosophy of music’. The critiques of De Certeau, Clifford and Marcus mentioned above are intended precisely to question this representationalist understanding of writing, which lies at the heart of the very concept of the university as it was established in the medieval Church. Its Platonism sees words as transient and meanings as enduring and essential, its Christianity distinguished official Latin from the vernacular in order to more accurately reflect the word of God. Such an understanding of writing only serves to obscure the political conditions of the production of knowledge. Pragmatism is sometimes defined by the assertion of a pragmatist theory of truth, that truth is whatever works, but I do not think this is necessary. Pragmatism certainly is critical of correspondence theories of truth, that truth lies in the correspondence of statements to matters of fact, but certainly in post-analytic philosophy the general approach to truth seems to be a deflationist one—roughly speaking, that to say something is true is just to affirm it and that it is pointless to construct a theory of truth.

Similarly, this dissertation should not be considered a representation of the ICP’s musical practice, but as itself a mediating object, part of a reality constructed through endless chains of mediators. Indeed, the musicians of the ICP themselves frequently stated that they have disagreements about fundamental aspects of their practice, thus indicating

---

<sup>76</sup> See for instance Bruno Latour, ‘Whose Cosmos, Which Cosmopolitics? Comments on the peace terms of Ulrich Beck’ in *Common Knowledge* 10/3 (2004), 450-462; Annemarie Mol, *The Body Multiple: Ontology in Medical Practice* (Durham: Duke University Press, 2002); Eduardo Viveiros de Castro, ‘AND’ *NAnSi* <http://nansi.abaetenet.net/abaetextos/anthropology-and-science-e-viveiros-de-castro> (accessed 16 December 2014); Amiria Henare, Martin Holbraad and Sari Wastell (eds.), *Thinking Through Things: Theorising artefacts ethnographically* (London: Routledge, 2007.); Steve Woolgar and Javier Lezaun, ‘The wrong bin bag: A turn to ontology in Science and Technology Studies?’ in *Social Studies of Science* 43/3 (2013), 321-340; Morten Axel Pedersen, ‘Common Nonsense: A Review of Certain Recent Reviews of the “Ontological Turn”’ *Anthropology of this Century* 5 (2012), [http://aotcpres.com/articles/common\\_nonsense/](http://aotcpres.com/articles/common_nonsense/) (accessed 16 December 2014).

that there is no single reality to be captured. This construction, made possible by particular social and economic circumstances and driven by particular musical, academic, philosophical, ethical and otherwise personal interests, takes place in relation to the musicians of the ICP and is not reducible to me or to them. It presents, as all forms of scientific and scholarly writing, a form of what Donna Haraway calls ‘situated knowledge’, a partial perspective that is not cut off from the world, but embodied, constructed and technologically mediated. Its objectivity lies not in a totalising gesture, but in ‘contestation, deconstruction, passionate construction, webbed connections, and hope for transformation of systems of knowledge and ways of seeing.’<sup>77</sup> Thus, although it corresponds in its form to the demands of textuality of the university, it develops its own improvisations as it reconfigures and responds to a variety of different texts and practices, creating new meanings by making new connections and combinations.<sup>78</sup>

This is of course not to say that the power relations that may be inherent in ethnography, which are Monson’s primary concern, are not important, and the way in which this dissertation is constructed is the result of many decisions, which are all to some extent ethical. Although I briefly considered opening this dissertation with Bennink’s comment, I could not think of a narrative strategy that could turn it into a useful opening. Openness and honesty about the constructed and relational nature of academic research is important in such cases, but it is also important to realise that it can be too easily assumed that the ethnographic subject is powerless and at the mercy at the ethnographer’s pen. Whenever I brought up such issues to the ICP musicians, their response was rather laconic. Ab Baars mentioned that he agreed with Mengelberg’s idea that it is useless to talk about music since it cannot be captured in words. When I remarked that that made my work rather difficult, he replied: ‘Oh no, it means that you can write anything you want!’ Their general attitude (which struck me as typically Amsterdam) was that it was my responsibility to write down what I thought was significant, and that it was their right to disagree with it.

An important aspect of my ethnographic fieldwork that should be addressed since it amplifies the significance of such ethical concerns was Mengelberg’s increased dementia in the course of my research. Although his health had already been decreasing for a

---

<sup>77</sup> Donna Haraway, ‘Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective’ in *Feminist Studies* 14/3 (1988), 575-599: 585.

<sup>78</sup> Michael Jarrett, *Drifting on a Read: Jazz as a Model for Writing* (Albany: State University of New York Press, 1999).



number of years, having suffered from a heart attack and a stroke since the 1990s in addition to other health problems, he had been diagnosed with dementia shortly before the start of my research. Dementia covers a broad spectrum of symptoms and can be very difficult to diagnose.<sup>79</sup> It can have a number of different causes, but as far as could be established, Mengelberg did not suffer from Alzheimer's disease. When I started my fieldwork, he had many clear moments and clearly understood who I was and what I was doing with the group—he joked at one point that I was unravelling all the secrets to the ICP's musical practice. As his condition became worse, he increasingly suffered from aphasia, memory loss and delusions, and he stopped performing altogether a few months after I completed my fieldwork. Although we had some conversations and interviews, I decided in the early stages of my research not to plague him with in-depth interviews about his musical ideas and his past, because I had noticed that he occasionally found it exhausting to try and remember such things. The extent to which such interviews would have been really fruitful is a question in itself: he is well-known for his tenacity and irony, which makes him difficult to interview. In one of our earliest conversations, I asked him about politics, the protest movements of the 1960s and philosophy. He denied any interest in politics, or any participation in the protest movements. He found the writings of Marx and Bakunin useless and boring when they were not totally incomprehensible. Nonetheless, when our conversation was over he commended me for asking the right sort of questions.

His situation does raise issues of consent and participation, and so it is important to discuss Mengelberg's role in the group during my research and particularly how the other musicians treated him. There is no denying that his role as the leader of the group had been played out. The other musicians, manager Susanna von Canon and bus driver Gerard de Meij all took care of him very well, and made sure that he did not overexert himself, got rest when he needed it and that he took his medicine. Although some people associated with the ICP occasionally raised doubts over whether his continued participation was a good idea, he performed with the group until a very late stage in his disease. Medical and music-therapeutic literature seems to indicate that this must have been a good decision overall. Music is generally acknowledged as an effective form of care for dementia patients, and music therapy in particular has been shown to be highly effective. Actively

---

<sup>79</sup> Kenneth Brummel-Smith, 'Alzheimer's Disease and the Promise of Music and Culture as a Healing Process' in Benjamin D. Koen (ed.), *The Oxford Handbook of Medical Ethnomusicology* (Oxford, Oxford University Press, 2008), 185-200: 186

playing music rather than just listening to it is especially important, as it allows patients to communicate when normal forms of communication have become difficult, it allows them to participate with other people and so enhances social and emotional skills, it can help alleviate agitation and stress, and the employment of embodied skills can serve as a way to maintain a strong sense of self when loss of memory and aphasia make this more difficult.<sup>80</sup> What seems to me to be particularly important about his participation in the ICP is that it allowed Mengelberg not to be defined purely by his disease, but to continue to be appreciated as the person that he is (by musicians and audience alike) rather than as a person-with-dementia.<sup>81</sup>

To be sure, performing music can be exhausting, and the ICP performances could run very late. Mengelberg knew that he always had the choice whether he wanted to perform or go back to the hotel, and it was no problem if he decided to stop playing in the middle of the first set, or if conversely he suddenly decided to step up on stage. The improvisatory approach of the ICP performances also made this possible, and it is unthinkable that Mengelberg could have continued to perform in a similar way if he had been a concert pianist. At the same time, although musical skills outlast a large number of other bodily functions in dementia patients, there are indications that improvising music can be difficult for dementia patients for the same reasons that speaking can be.<sup>82</sup> He gave the impression of being happy to still participate in the group, to go along on tours and perform with them, and repeatedly expressed to me his pride and satisfaction in the way that the group functioned. The fact that he knew what was being expected of him in such situations, and that he could make the conscious decision to participate or not, gives me the confidence that there were no extraordinary issues of consent in his participation in my fieldwork. I found it important to include his voice in this dissertation as much as possible, and will occasionally include comments that he made during my fieldwork. The considerations in including these statements—am I allowing people to speak with their own voice, was this statement made truthfully and in full awareness, is its inclusion and my critical perspective

---

<sup>80</sup> For an overview of the positive effects of music on dementia patients, see Brummel-Smith (2008); Alicia Ann Clair, 'Music Therapy Evidence-based Outcomes in Dementia Care: Better Life Quality for those with Alzheimer's Disease and their Families' in Koen (2008), 201-217; David Aldridge, 'Overture: It's Not What You Do But the Way that You Do It' in his (ed.), *Music Therapy in Dementia Care: More New Voices* (London: Jessica Kingsley Publishers, 2000): 9-32; Michelle Wall and Anita Duffy, 'The effects of music therapy for older people with dementia' in *British Journal of Nursing* 19/2 (2010): 108-113; Theresa Allison, *Transcending the Limitations of Institutionalization Through Music: Ethnomusicology in a Nursing Home* (PhD Diss., University of Illinois, 2010): 151-179.

<sup>81</sup> Such a point is made emphatically by Brummel-Smith (2008).

<sup>82</sup> Gudrun Aldridge, 'Improvisation as an Assessment of Potential in Early Alzheimer's Disease' in Aldridge (2000), 139-165.

on it warranted by my concern for their best interests, etcetera—were the same as with any other musician in the ICP.

Bennink's comment also shows the necessary selectiveness of academic research. My aim has been to describe the ICP repertoire as a source of creative interaction among the musicians. It has not been to describe the complete history of the ICP, its musicians, its repertoire and its cultural context—even though much of this does feature in chapter one.<sup>83</sup> It has also not been to portray the musical creativity of each of the ten ICP musicians, although again elements of this feature throughout. The musicians of the ICP are all incredible performers and virtuosic musicians besides being remarkable individuals. They also have musical careers that range far beyond the practice of the ICP itself. Even though this dissertation is mostly about Mengelberg's musical ideas, it does not present any in-depth musicological analyses of his compositions or his improvisatory style—which I do think they merit.

I have included a range of musical examples with this dissertation, exemplifying a theoretical point or showing interesting aspects of the ICP's use of scores. However, I also wanted to use the possibility of video and audio recording to give the reader a sense of the diversity and atmosphere of their musical performances, in a much more effective way than could have been achieved by verbal description or musical transcription. Sometimes my description may have been enough to illustrate the point I want to make, and sometimes the examples show more than just the point I describe. However, the ICP's way of working is not easily described exhaustively, or grasped intuitively, so I felt that I could delegate some of this work to my recorded examples. One thing that did not necessarily guide my selection was musical quality. I am confident that the examples show the outstanding musicianship and creativity that is exhibited in ICP performances, but some of the examples involve mistakes, confusion and disagreement, quite simply because such things may make more explicit certain ways of working in the group. These happen in any creative practice, and they are to some extent valued by the musicians as moments of opportunity, as I describe in chapter four. Conversely, some very impressive and exciting examples could not be included simply because I did not have much to say about them.

---

<sup>83</sup> There are other authors who do this at greater length. Whitehead (1998) is a good overview of Dutch improvised music, if rather journalistic. Loes Rusch is currently completing a doctoral dissertation at the University of Amsterdam which promises to be a much more thorough investigation of post-war jazz and improvised music in the Netherlands. Neither writes specifically about the ICP, but the group plays an important role in their work.

My selectivity has also been guided by my research question. Although, as stated above, my aim is to contribute to a form of musicology that does not distinguish too clearly between the musical and the social, some readers may feel that after the first chapter my description does not discuss much that would traditionally be regarded as part of sociological analysis. I do not describe in great detail the forms of government funding that the ICP has received throughout the years and how they have tried to meet their ever-changing and increasingly stringent conditions; the forms of organisation that have characterised the ICP as an institution and how these organisational structures have changed; their status as an independent record company and how they distribute their recordings to the public or organise and advertise their performances; or even their relationship to the audience, and the demographic nature of this audience and the significance the ICP has had for them. Indeed, my concern is ultimately with music, which is just to say I am not a sociologist even though I feel an engagement with social and anthropological theory can improve our understanding of music. Although I support Born's advocacy of an extension of the scope of music studies 'beyond the practice turn', I also think that the description of the wide variety of musical ontologies as enacted in different musical practices is an equally important aim—moreover, such ontological questions should often lead to a consideration of other orders of sociality in which music is entangled, as it has here.

Chapter one describes the historical background of the current ICP Orchestra. I trace three 'lines' in their history that form repeated places of encounter, and along which the connection between musical practice, society and politics were repeatedly discussed and negotiated. I develop this concept of historical 'lines' against the background of the relational approach outlined above, arguing for a more heterogeneous conception of history and a regard for the overlaps, multiplicities and ironies inherent in any musical practice. These lines are the encounters of Dutch jazz musicians with free jazz and Black Nationalism, the encounters of Mengelberg and other avant-garde composers and musicians with performance art and ludic protest movements, and the rise of political activism in avant-garde music in the Netherlands.

In chapter two I describe the development of their repertoire and their performance practice, and the various meanings of the idea of 'instant composition'. I relate this idea to Fluxus artist Tomas Schmit's 'instant poetry' and so to a more general concern of Fluxus with texts as both performative and material, as well as a Fluxus-like approach to

performance as a fully embodied, multi-sensory event. I further elaborate these ideas with reference to the ICP's music theatre and the Mengelberg-Bennink duo performances. I give a general overview of the ICP repertoire to give an impression of the musical practice of the ICP.

In chapter three I use this as the basis for a discussion of the status of notation in music studies, making the general observations above more concrete by describing particular developments in jazz and performance studies. Since neither 'improvisation' nor 'composition' really captures the role of the ICP repertoire in performance, I argue that 'instant composition' proposes a different ontology of music altogether. I illustrate this by describing how the ICP musicians think about matters of creativity in performance and show that their repertoire is a central aspect of their creative practice. Finally, I outline my basic theoretical approach to notations as active participants in musical performance and illustrate it through a consideration of the importance of animals in the practice of the ICP, which also serves to introduce the idea of animate structures more fully.

The final three chapters each explore particular themes in the musical practice of the ICP. Chapter four develops the concept of 'distributed creativity', the idea that creativity is developed through interaction with other people as well as with material objects. I apply the concept of distributed creativity to the role of notations in two ways. One is the concept of instrumentation, by which notations influence the social organisation of the ICP Orchestra and set up particular relations to the musician's body by intervening in their physical relation to their instrument. The second is the idea that musical notation itself forms a distributed object, not only because it can change over time or during a particular performance, but also because it sets up various indexical and intertextual relations to other pieces.

Chapter five engages with the question of material agency. I discuss Latour's description of this idea as well as Ingold's criticisms in order to explore some of the advantages, misunderstandings and problems with this theory. I then explore two main ways in which this concept can elucidate particular aspects of creativity in the ICP. The first is a comparison between their usual practice and two situations in which they diverged from it: one a performance from lead sheets, and the other from memory without the presence of notation at all. The second is the description of a rehearsal of a new composition, in which I pursue the idea that a 'resistance' to improvisatory flow can be an important source of creativity.

Chapter six discusses the notions of time, form and language. Improvisation and composition are often opposed through differing engagements with time—transience versus permanence, the ‘now’ versus an eternal idea. I draw on a statement by cellist Tristan Honsinger that improvisation is partly a matter of ‘making’ time rather than ‘filling’ in order to develop a critique of Alfred Schütz’s influential account of time and its role in the social relationships in musical performance. I suggest a framework that builds on the Deleuzian and pragmatist idea of the world as an ongoing process, and argue that the relation of an organism to its environment is developed through establishing a rhythm or counterpoint to the different tempos and forms of changes already going on in this environment. The construction of musical form thus becomes a socially and materially mediated creative and collaborative process. Music notation, from this perspective, does not take music out of time, but becomes a tool for this process of construction of form. I conclude this chapter with a discussion of the pragmatics of musical notation.

# Chapter 1

---

## *Lines of Modernism: The ICP 1960-1980*

The Instant Composers Pool was founded in 1967 by pianist and composer Misha Mengelberg (b. 1935), drummer Han Bennink (b. 1942) and reed player Willem Breuker (1944-2010). It is one of the many improvising collectives founded throughout Europe since the mid-1960s, such as the Spontaneous Music Ensemble, Company and AMM in Britain, the Globe Unity Orchestra in Germany and Musica Elettronica Viva in Italy. The ICP is one of the longest consistently performing groups in improvised music, still actively performing at the time of writing, and the partnership of Bennink and Mengelberg stretches back to around 1960. As one of the central groups of improvised music in Europe, its members include and have included some of the biggest names in the genre. The ICP began as a semi-political organisation, comparable to the Association for the Advancement of Creative Musicians (AACM) in Chicago and the Jazz Composers Guild in New York which were founded around the same time. In this chapter I will chart the history of the group from 1960, when Mengelberg and Bennink first met, to 1980, which saw the early beginnings of the group that will be the subject of the rest of this dissertation.

This chapter should not be understood as a ‘context’ to the ‘text’ which is the music of the ICP, not if such a distinction implies an autonomous music in relation to a social environment. In an attempt to theorise the various levels of musical sociality, Georgina Born has suggested thinking of them in terms of order rather than scale, suggesting four *planes* of ‘distinctive forms of sociality mediated by music’.<sup>1</sup> These planes, unlike scales that contain one another, can intersect in various ways. The first is the plane of musical practice, which implies division of labour and the construction of musical and social ‘roles’ for performers and listeners to play. The second plane is where music constructs ‘imagined communities’ of publics, subcultures, and collectives for people to identify with. The third plane consists of more deeply rooted social categories like class, age, race, and gender. The fourth plane, finally, is where we find the musical institutions and organisations, and more classical economic concerns like patronage, capitalism and commodification. The four planes together form part of what Born calls, with a term borrowed from Deleuze, the

---

<sup>1</sup> Georgina Born, ‘Music and the materialization of identities’ in *Journal of Material Culture* 16/4 (2011), 376-388: 378.

musical assemblage. Whereas the rest of this dissertation is primarily concerned with the first plane, this chapter maps several points of intersection with the other three.

To think of music's social topology in terms of intersecting planes of mediation means that the social and cultural significance of music can never be reduced to particular social categories with a singular and stable meaning. This is another reason why the metaphor of the 'text' and an associated 'context' is unsatisfactory—it does not account for the dynamism, the multiplicity and hybridity that inhabit the forms of social practice generated by music. The relational approach outlined in the introduction suggests that musical styles and communities are created through performative acts that happen in in-between spaces, where genres and identities overlap and give rise to collaboration as well as contestation. Drawing on Heidegger, Homi Bhabha proposes an understanding of boundaries not as a limit, where something ends, but as a limen, a threshold where something new can emerge.<sup>2</sup> We can think of the intersections of Born's planes as such 'limina' where hybrid cultural identities are negotiated. To focus on such negotiations means to attend to agency and creativity as driving forces of cultural and historical developments. In that sense, the story of the historical negotiations discussed below by no means stops at the end of this chapter, but continues in my discussion of agency and creativity in the musical practice of the ICP in subsequent chapters.

The idea of these liminal intersections, however, may be too concerned with particular instances where the different planes of music's social formations meet. As we will see below, the relation of musical practice to other aspects of society was a continuing topic of discussion. Rather than separate points of intersection, it may be more fruitful to understand the line of movement that connects them. This is the suggestion of Ingold, for whom lines are the most important theoretical tool for understanding human creativity and behaviour. Drawing on Deleuze as well as Heidegger he writes: 'To be, I would now say, is not to be *in* place, but to be *along* paths. The path, and not the place, is the primary condition of being, or rather of becoming.'<sup>3</sup> Such lines do *not* give rise to what is sometimes called a 'linear' history where musical styles and genres develop according to a pre-given teleological progression. Ingold argues that such lines are really only a 'sequence of dots', a 'succession of instants in which nothing moves or grows', while his account of lines is precisely to think of the movement and the erratic and unexpected variation

---

<sup>2</sup> Bhabha (2004), 1, 7.

<sup>3</sup> Ingold (2011) 12.



through which they are formed.<sup>4</sup> As such they give shape to what Latour's 'actor-networks', which should not be understood as a structure of relations that is already in place, but precisely as the result of the *work* that actors have to undertake to create connections and intersections of lines. The shape of society is thus not a sociological theoretical notion but the achievement of the actors under consideration.<sup>5</sup>

In this chapter I will follow three such 'lines' in the (pre-)history of the ICP, weaving a historical narrative spanning from 1960 to 1980. These are performance art and ludic protest movements, the reception of free jazz and Black Nationalism, and the political activism of Dutch musicians and composers of contemporary art music. It is along these lines, these cracks and creases in the historical and social fabric, that I will identify particular encounters that led to recurrent negotiations—sometimes collaborative, sometimes antagonistic—of the boundaries of social and artistic categories, and most importantly of the boundary between the social and the aesthetic, which will be a common element to all the themes discussed below.

### Performance Art and Ludic Protest

Han Bennink and Misha Mengelberg probably played together for the first time on 4 September 1960 in jazz club Persepolis in Utrecht. At this point, Bennink was doing art school at the Kunstnijverheidsschool, now called the Gerrit Rietveld Academie. Bennink would always have a respectable career as a visual artist beside his work as a drummer.<sup>6</sup> Only 18 at the time he met Mengelberg, Bennink was quite rapidly making a career as a drummer. He went to New York providing entertainment on a cruise ship with a jazz quartet in 1961, and quickly got to know many of the major Dutch jazz musicians of the day, partly because of his father who played drums and clarinet for studio bands in Hilversum, where most of the radio and television studios have traditionally been located.<sup>7</sup>

---

<sup>4</sup> Tim Ingold, *Lines: A Brief History* (London: Routledge, 2007), 3.

<sup>5</sup> Latour (2005), 21-25. Of course, this has the consequence that the term 'actor' itself becomes a point of discussion, and should not simply be taken to mean 'human agent'. Although I will more or less use it in this traditional sense in this chapter, chapters three to six will consider the question what makes an actor act. On the similarities of Ingold's lines to the actor-network, see Ingold (2011), 84-86. Their differences will be discussed in chapter five.

<sup>6</sup> He was a member of Galerie Espace, which hosted some of the major CoBrA and New Figuration artists of the Netherlands. His work shows some aspects of new figuration in its use of vibrant colours and its naïve realism, but is also very much influenced by Kurt Schwitters, recognisable in the extensive use of collage and assemblage techniques. Many of the found objects in Bennink's work have a particular personal significance—most are broken drumsticks and brushes as well as torn drum skins, but there are also objects of more emotional value like his father's pipe in an assemblage dedicated to him. Han Steenbruggen, *Bennink, Beats Belvédère*, Tijdschrift van Museum Belvédère 4/13 (2012), 9.

<sup>7</sup> Erik van den Berg, *Han Bennink: De Wereld als trommel* (Amsterdam: Thomas Rap, 2009), 47-50.

Bennink started playing with brothers Pim and Ruud Jacobs (piano and bass respectively) who, together with singer Rita Reys, were the stars of the Hilversum scene. Pim was the presenter of television show *Dzjes Zien*—Dutch phonetic for ‘jazz scene’ but also a pun as ‘zien’ means ‘to see’. Bennink often played drums on the show, and because of that he got to play with many visiting American musicians, among whom Wes Montgomery, Clark Terry and Johnny Griffin.<sup>8</sup>

Mengelberg was studying at the conservatory of The Hague, where he would major in music theory rather than composition, although he always had a minor career as a composer besides his work as an improviser. Seven years older than Bennink, he was exploring ideas about performance from very early onward. In 1958, his first year at the conservatory, he went to Darmstadt where he attended John Cage’s famous lectures:

He was smoking six cigarettes at a time but also manipulating them, burning them or laying three on an ashtray and burning the fourth. I remember the manipulating more than the lecture. His talking was also interfered by David Tudor playing. I remember thinking that the lecture, manipulating and playing should appear as one... I hated musical theatre in the classical sense, but there were new possibilities.<sup>9</sup>

Although Mengelberg originally went to Darmstadt to see people like Stockhausen and Boulez, he was put off by their ‘pomposity’, and saw Cage’s lectures as the absolute opposite of that.<sup>10</sup> His compositions as a student heavily relied on his style, experimenting with silence and graphic notation, but also using neoclassical stylistic allusion and quotation. One piece, “Musica per 17 Strumenti”, was awarded the annual Gaudeamus composition prize in 1961 by a jury consisting of Ligeti, Krenek and Stockhausen.<sup>11</sup> Mengelberg was one of five students of Kees van Baaren—the others being Louis Andriessen, Reinbert de Leeuw, Peter Schat and Jan van Vlijmen—who would become among the most famous composers of post-war Dutch music. Kees van Baaren, the first prominent twelve-tone composer in the Netherlands, was also the first to teach twelve-tone music in the Netherlands. In his detailed history of Dutch avant-garde music in the 1960s, Robert Adlington describes the situation of these students well:

---

<sup>8</sup> Ibid., 53.

<sup>9</sup> Whitehead (1998), 24

<sup>10</sup> Martin Schouten, ‘Hoe de Zestigers de Nederlandse muziek uit de droom hielpen’ in *Haagse Post* (3 November 1973), 56-66: 58, my translation.

<sup>11</sup> Whitehead (1998), 16, Van den Berg (2009), 89.

As students in the late 1950s, they were the first composers to gain a schooling in serialism, a schooling that they sought to deepen through further lessons with prominent figures of the postwar avant-garde, and involvement in influential trade meetings such as the Darmstadt Ferienkurse. Yet even before this training was complete, these composers were exposed to drastically different models of creative practice, in which absurdity and happenstance took priority over intricacy and precision. Simultaneously, the global tensions of the cold war were reaching their height, and in Amsterdam local expressions of dissent were gaining new focus. From this conjuncture inevitably arose difficult questions about the purpose of progressive artistic pursuits. Did the future of music lie in serialism—in 1962 still a novelty in the Netherlands—or in indeterminacy? How might either of these relate to the creative public manifestations emerging on the streets of Amsterdam? What was the point of composition in the face of the atom bomb?<sup>12</sup>

While Schat studied with Boulez and Andriessen with Berio, Mengelberg did not study with any major composers, but explored possibilities outside of traditional concert practice. The first of these was the Mood Engineering Society, initiated by Willem de Ridder and including composers and sound artists Dick Raaijmakers, Peter Schat, Louis Andriessen, Jaap Spek, Ton Bruynèl and Jan Boerman, among others.<sup>13</sup> De Ridder's primary aim was to blur the distinctions between different art forms, making music of gestures and movement.<sup>14</sup> In an open letter, published upon the founding of the MES, the group established a connection with the work of Cage, La Monte Young and Nam June Paik in Darmstadt, propagated the quotidian, silence, audience participation and electronic music, and explicitly distanced itself from serialism. The MES was not very successful, and only three concerts would be organised. Schat distanced himself quickly from the group, not even attending the third concert, and Mengelberg would also reject the ideas of the MES later on.<sup>15</sup> Still, the interest of such a large group of composers in an idea like the MES when the rest of the Netherlands was still getting to terms with atonality is significant.

Mengelberg's involvement with Fluxus would be much more successful. Fluxus was a group of artists, composers, poets and dancers led by George Maciunas. Its main influence was John Cage's composition class in New York in 1958, and Richard Maxfield's

---

<sup>12</sup> Robert Adlington, *Composing Dissent: Avant-Garde Music in 1960s Amsterdam* (Oxford: Oxford University Press, 2013), 23-24.

<sup>13</sup> Wim Beeren, *Actie, werkelijkheid en fictie in de kunst van de Jaren '60 in Nederland* (Rotterdam: Museum Boymans-van Beuningen, 1979), 38-42. See also Adlington (2013), 34-35.

<sup>14</sup> Willem de Ridder, 'FLUXUS SPECIAL—Slideshow' *Willem de Ridder*, <http://www.willemderridder.com/kunstjes/fluxus/audio/nederlands.m3u> (accessed 15 December 2014).

<sup>15</sup> Schouten (1973), 58.

continuation of it afterwards.<sup>16</sup> Maciunas went to Germany in 1961, where he met many artists exploring performance art, among whom Nam June Paik and Wolf Vostell. After a concert in Wuppertal and one in Düsseldorf, the first official Fluxus festival was held in Wiesbaden in September 1962 over the course of four weeks. This was also the first event where the name 'Fluxus' was used to refer to the group as a whole—they had used the term 'neo-Dada' before.<sup>17</sup> After Wiesbaden, Fluxus quickly spread to Paris, Copenhagen, Amsterdam and The Hague as well as other major European cities.

The heterogeneity of Fluxus is notorious and it is difficult to say what bound the artists together. An interest in performance was an important aspect, although the activities in New York before and after Maciunas went to Europe also included publishing magazines as well as Fluxus boxes containing scores, puzzles, objects and games.<sup>18</sup> Moreover, some 'performances' are closer to conceptual art than to performance, like Ben Vautier sitting silently on a chair with a sign saying 'Look at me, that is enough, I am art.'<sup>19</sup> Some performances were intentionally boring, like Tomas Schmit's *Cycle* piece in which water is transferred between bottles or buckets until all is spilt or evaporated.<sup>20</sup> Others are more absurd, like George Brecht's *Saxophone Solo*, in which a performer carries an instrument case on stage, discovers a trumpet inside, and leaves.<sup>21</sup> Others still are more violent, and many instruments were smashed, sawed to pieces or otherwise destroyed during Fluxus performances. One thing that did connect the Fluxus performers was the notion of multimedia, in the sense of presenting works that were not contained to a particular artistic category like music, dance, theatre, or poetry.

MES leader Willem de Ridder had met Paik and Maciunas in Wuppertal and became the main organiser of Fluxus concerts in the Netherlands.<sup>22</sup> Mengelberg:

---

<sup>16</sup> Ken Friedman, 'Freedom? Nothingness? Time? Fluxus and the Laboratory of Ideas' in *Theory, Culture & Society* 29/7-8 (2012), 372-398: 376-7. Maciunas, Dick Higgins, George Brecht, Jackson Mac Low, Allan Kaprow and Al Hansen all participated in these classes. La Monte Young's Chambers Street series of performances, organised in the loft of Yoko Ono and including works by these composers as well as Young, Ono, Henry Flynt, Philip Corner and Toshi Ichihyanagi, was also an important precursor to Fluxus. Owen Smith, 'Fluxus: A Brief History and Other Fictions' in Janet Jenkins (ed.) *In the Spirit of Fluxus* (Minneapolis: Walker Art Center, 1993), 24-37: 25.

<sup>17</sup> Smith (1993), 25-26.

<sup>18</sup> Ibid., 24, 32-34. (Vautier's sign was originally in French: 'regardez moi, cela suffit, je suis art', my translation).

<sup>19</sup> Kristine Stiles, 'Between Water and Stone: Fluxus Performance: A Metaphysics of Acts' in Jenkins (1993), 64-99: 67. My translation.

<sup>20</sup> Ibid., 64.

<sup>21</sup> The score just reads 'trumpet'; this was a particular performance in June 1963 in Amsterdam, Beeren (1979), 64.

<sup>22</sup> De Ridder, 'FLUXUS SPECIAL'.

I understood it was a kind of sequel to Dada. Dada never had made an impact on music, but I found it the only art movement of the twentieth century that mattered, and I still do. Dada is—well, not exactly sacred, but something that I have almost always found more important than jazz. I joined Fluxus straight away in 1963 because I belonged there naturally.<sup>23</sup>

Another Fluxus participant was Wim T. Schippers, with whom Mengelberg would collaborate until the early 1980s. He may have already known him via Bennink, as Schippers was Bennink's fellow student at the Kunstnijverheidsschool.<sup>24</sup> Schippers would become a major conceptual artist, playwright and television presenter. In 1961 he had written an *Adynamic Manifesto* with Ger van Elk and Bob Wesdorp in 1961, advocating art without intentions or directions; a fundamentally uninteresting and impersonal form of art.<sup>25</sup> An emblematic piece was the 'fact' of Schippers emptying a bottle of lemonade in the North Sea in 1961. In 1962 Van Elk and Schippers organised an exhibition where Schippers covered the floors of two of the rooms: one with salt (with a small fountain in the middle) and one with glass shards.

Such an anti-expressionist attitude, resulting in a form of art that just showed 'facts' or objects, concurred with Maciunas' aims for Fluxus. In one of his manifestos, 'Neo-Dada in Music, Theater, Poetry, Art', Maciunas advocated engagement with 'concrete reality' instead of the 'artificial abstractionism of illusionism.' Formulated thus, it was not only taking a stance against expressionism, but also against the Darmstadt school:

In music a concretist perceives and expresses the material sound with all its inherent polychromy and pitchlessness and "incidentalness," rather than the immaterial abstracted and artificial sound of pure pitch or rather controlled tones denuded of its pitch obliterating overtones. A material or concrete sound is considered one that has close affinity to the sound producing material—thus a sound whose overtone pattern and the resultant polychromy clearly indicates the nature of material or concrete reality producing it. Thus a note produced on a piano keyboard or a bel-canto voice is largely immaterial, abstract and artificial since the sound does not clearly indicate its true source or material reality [...]. Further departure from artificial world of abstraction [sic] is affected by the concept of indeterminacy and improvisation. Since artificiality implies human pre-determination, contrivance, a truer concretist rejects pre-determination of final form in order to perceive the reality of nature, the course of which, like that of man himself is largely indeterminate and unpredictable.<sup>26</sup>

---

<sup>23</sup> Van den Berg (2009), 91, my translation.

<sup>24</sup> *Ibid.*, 46.

<sup>25</sup> Beeren (1979), 37-38.

<sup>26</sup> Jenkins (1993), 156-7.

Fluxus clearly aimed to expose the socially constructed nature of artistic categories and of performance itself. As Maciunas' other (more famous) Fluxus manifesto reads, his aim was to 'Purge the world of bourgeois sickness, "intellectual", professional & commercialized culture, PURGE the world of dead art, imitation, artificial art, abstract art, illusionistic art, mathematical art,—PURGE THE WORLD OF "EUROPANISM"!'<sup>27</sup> However, the extent to which Fluxus was political and whether there was to be any room for artistic aims was a topic of heated debate among the artists. Maciunas himself was increasingly convinced that there was no room at all for artistic aims in Fluxus. He secretly undertook action to expand Fluxus beyond the Iron Curtain and believed that Fluxus, in abolishing art altogether, was fulfilling communist ideals. This included what Maciunas called 'anti-art terrorism', actions aimed at disrupting the normal functioning of museums and concert halls, such as fake bomb warnings.<sup>28</sup>

He was in agreement about this with philosopher and Fluxus artist Henry Flynt. Flynt organised a demonstration against the music of Stockhausen in April 1964, outside a concert hall where a concert was being held that included Stockhausen's music. As Stockhausen had dismissed jazz as a 'regressive' form of music, Flynt and his fellow protesters accused him of racism and viewed the notion of art itself as upholding white supremacy. This radical view was not shared by all Fluxus artists—indeed, some of them were in the concert hall during the demonstration, came out during the interval to join the protest and then went back in for the second half. As Maciunas was trying harder to establish a 'Common Front'<sup>29</sup>, the "dissidents" were less keen to be associated with Fluxus. Some were expelled from the group, some chose to leave. As Benjamin Piekut has argued, this was not just an 'intertribal feud' among Fluxus artists, but must be understood as an example of a general concern in the avant-garde about the purpose of aesthetics and its relation to political aims.<sup>30</sup>

The Dutch Fluxus artists do not seem to have shared such a radical political stance, and their performances were more deadpan and absurdist than the radical performances of other artists. Schippers, in line with his 'adynamic' artistic aims, presented quite 'factual'

---

<sup>27</sup> Smith (1993), 24.

<sup>28</sup> Cuauhtémoc Medina, 'The "Kulturbolschewiken" I: Fluxus, the Abolition of Art, the Soviet Union and "Pure Amusement"' in *RES: Anthropology and Aesthetics* 48 (2005), 179-192 and 'The "Kulturbolschewiken" II: Fluxus, Krushchev, and the "Concretist Society"' in *RES: Anthropology and Aesthetics* 49-50 (2006), 231-243.

<sup>29</sup> Hannah Higgins, *Fluxus Experience* (London: University of California Press, 2002), 74.

<sup>30</sup> Benjamin Piekut, "'Demolish Serious Culture!': Henry Flynt and Workers World Party" in Robert Adlington (ed.), *Sound Commitments: Avant-Garde Music and The Sixties* (Oxford: Oxford University Press, 2009), 37-55.

works. One of his pieces was entitled ‘Not Smoking. Not Eating, Smoking. Eating’ in which four performers did just that.<sup>31</sup> Willem de Ridder’s ‘Laughing 1962’ included a row of performers wearing laughing masks, standing on stage for an indefinite amount of time. De Ridder and Schippers’ ‘March through Amsterdam’ of December 1963 seems almost a commentary on the political aims of some Fluxus artists. The ‘March’, which looked more like a walk, starts at the Central Station and ends at the Rembrandt Square, constituting a route walked by thousands of people every day, right through the commercial centre of the city.<sup>32</sup> In Mengelberg’s ‘Journal II’ he handed out notes and pieces of candy, after which he blew bubbles accompanied by a radio and his wife Amy knitting besides him.<sup>33</sup> In ‘Game’ he looked at a watch lying on a piano.<sup>34</sup>

The amicable character of such pieces corresponds with the rather moderate counterculture in the Netherlands during the 1960s. The two primary historians of the 1960 in the Netherlands, James Kennedy and Hans Righart, despite some differences agree that the 1960s were ‘less politically charged’ than in many other countries, comparable to some extent with the United Kingdom.<sup>35</sup> Kennedy writes:

Dutch modesty, an essential element in their political culture, does not encourage angry protests with grandiose pretensions; low-key humor and self-deprecation are more highly valued. Thus a certain playfulness, if not a substitute for politics, softened its practice. More important, Holland—in contrast to the US, France or West Germany—was a country without *any* obvious social, political or economic crises.<sup>36</sup>

Righart has characterised the social upheaval and protest movements as a cultural rather than a political development, calling it an ‘expressive revolution’.<sup>37</sup> Emblematic of this expressive revolution was the Amsterdam-based Provo movement. Provo (as in ‘provocative’) aimed to transform Dutch society into a playful culture fit for ‘homo ludens’. The concept of homo ludens (playful man) has a particular historical connection to the Netherlands. It was coined by Dutch cultural historian Johan Huizinga in his 1939 book of the same title, as a theoretical tool to understand different cultures. It was appropriated

---

<sup>31</sup> Beeren (1979), 90.

<sup>32</sup> Ibid., 67.

<sup>33</sup> Ibid., 90-91.

<sup>34</sup> Ibid., 94.

<sup>35</sup> James Kennedy, *Building New Babylon: Cultural Change in the Netherlands During the 1960s* (PhD Diss., University of Iowa, 1995), 217; Hans Righart, ‘Moderate versions of the “global sixties”: A comparison of Great Britain and the Netherlands’ in *Journal of Contemporary European Studies* 6/13 (1998), 82-96.

<sup>36</sup> Kennedy (1995), 217-8.

<sup>37</sup> Righart (1998), 87.

by CoBrA artist Constant Nieuwenhuijs (always referred to by his first name) in his vision of 'New Babylon', a model of urban planning that criticised functionalist architecture and that included advanced technology and labyrinthine constructions to enable people to enjoy their collective creative potential to the fullest. Provo saw itself, initially with Constant's approval, as fulfilling this project. They organised be-ins and demonstrations that had a strong theatrical element, including nudism, body painting, collective music-making, and so forth. Their activities centred on the Spui square in Amsterdam, where 'anti-smoke magician' Robert Jasper Grootveld had already been organising such happenings, including open fires and pseudo-primitivist rituals protesting against the tobacco industry. Provo demonstrations were primarily intended to 'provoke' unlawful and/or violent action from the police, to expose the 'true nature' of authority. Besides these activities, the movement also had more constructive ideas, such as the 'white plans' which included for instance the 'white bicycle plan' where bicycles were scattered around Amsterdam as a form of public property.<sup>38</sup>

Fluxus is sometimes connected to such activities as a matter of course, but the actual historical connection is not entirely clear.<sup>39</sup> Fluxus had a strong element of provocation in its performances, and the kind of activities that Grootveld and Provo were organising were close to the kind of thing Maciunas and Flynt were aiming for when they wanted to turn away from art and turn Fluxus into a social movement. However, this was precisely a point which many Fluxus artists rejected. It seems unlikely that Mengelberg would have supported such radical aspirations. His parents, composer Karel Mengelberg and harpist Rahel Draber had met in Berlin but moved to Barcelona in 1933 to escape the rise of Nazism. As the political situation in Spain was becoming equally unstable, they moved to Kiev in 1934, where Misha was born the next year. When friends of theirs started disappearing, the family moved to the Netherlands in 1938.<sup>40</sup> Although he may have associated the artistic views of Fluxus with a socialist political outlook, it is improbable that Mengelberg would have been in favour of Maciunas seeking to establish ties with the Soviet Union.

---

<sup>38</sup> Niek Pas, 'Subcultural Movements: The Provos' in Martin Klimke and Joachim Scharloth, *1968 in Europe: A History of Protest and Activism 1956-1977* (London: Palgrave Macmillan, 2008), 13-21. See also Beeren (1979), 167-175.

<sup>39</sup> See for instance Françoise and Jean Buzelin, *Willem Breuker: Maker van Mensenmuziek*, tr. Marco Nakken (Zutphen: Walburg Pers, 1994), 16-17; Righart (1998), 88.

<sup>40</sup> Youtube, 'Karel Mengelberg: "Catalunya Renaixent" (1934)', carminum, <http://www.youtube.com/watch?v=uNi7x-Aoi7w> (accessed 15 December 2014).



Whereas Allan Kaprow's 'happenings' in New York were integral to Fluxus and supported by its members<sup>41</sup>, some European Fluxus artists (or former Fluxus artists) explicitly distanced themselves from the 'happening'. Tomas Schmit explained that 'Happenings are expressionistic and symbolic, whilst Fluxus essentially portrays the opposite. It says farewell to the mania of perfection. It's concrete, simple, and offers two pleasant hours without great expense.'<sup>42</sup> Similarly, Mengelberg said in an interview in March 1965: 'I am against happenings, they are old-fashioned. It is a kind of isolation of things that are much more interesting in everyday life. I also have very clear objections to many Flux-expressions; they are too simple for me.'<sup>43</sup> After a Fluxus concert in November 1964, Mengelberg seems to have stopped doing performance art. This was the time when Fluxus moved back its centre of activities to New York and when the political disagreements in the group came to the forefront. This was also the period when happenings and Provo started to attract national attention. In a museum catalogue presenting an overview of protest and performance art in the Netherlands in the 1960s Mengelberg is only mentioned once after 1965; this was notably an ICP performance at the 75<sup>th</sup> anniversary of the Stedelijk Museum Amsterdam, the country's most important museum for modern and contemporary art.

### **The reception of Free Jazz and Black Nationalism**

In one of the earliest books on European improvised music, German musicologist Ekkehard Jost comments on the large number of jazz musicians who in the late 1960s asserted their independence from American models:

Only with the Sturm-und-Drang period of Free Jazz in the USA, did the all-encompassing hegemony of American Jazz in Europe begin to be undermined. In the liberation from the structural principles of traditional jazz, from chord changes and the rhythmic regulation of the beat, younger European musicians simultaneously began to detach themselves from the almost obligatory influence of their former American models. The concept of *free music*, from which the term *Jazz* was conspicuously erased, was intended to enable people to develop freely, without regard for traditional norms or outdated ideas about sound. What followed was a tremendous psycho-musical tour de force, which not only

---

<sup>41</sup> Piekut (2009).

<sup>42</sup> Günter Berghaus and Tomas Schmit, 'Tomas Schmit: A Fluxus Farewell to Perfection: An interview by Günter Berghaus' in *The Drama Review* 38/1 (1994), 79-97: 87.

<sup>43</sup> Hans Baaij, 'Jazzpianist Misja Mengelberg: "Mooi en lelijk zijn voor mij onbruikbare begrippen"' in *Het Parool* (27 March 1965), n.p. cut-out from the Dutch Jazz Archives, my translation.

shattered the familiar system of jazz improvisation, but consequently also questioned the identity of jazz itself.<sup>44</sup>

Jost's language is rebellious, and his metaphors—hegemony, liberation—suggest an imperialistic oppression of European jazz musicians by their American counterparts. The word used in German-language jazz historiography for this period is 'Emanzipation',<sup>45</sup> the early period of which is sometimes called the *Kaputtspielphase*—the phase in which musicians played fast and loud music until it was 'kaputt'. German bassist Peter Kowald states: 'The main point was to shatter the old values, that is to say: to let all harmony and melody fall away. [...] The *Kaputtspiel-Zeit* first and foremost made everything that is musically possible of equal value. Today it is clear for the first time that most Americans of our generation, as far as musical influence goes, can go hang.'<sup>46</sup>

Such belligerent attitudes were not shared by ICP musicians.<sup>47</sup> The ICP seems to always have consciously occupied a position on the boundaries of jazz. Where Jost describes a vehement distancing from jazz in European improvised music, the ICP seems to have been much more ambiguous about this matter. Compare this excerpt from a small advert in jazz magazine *Jazzwereld* in 1970 promoting the ICP and inviting musicians to join:

### Roots

In our opinion, the most timely, universal and differentiated improvisation discipline at the moment is jazz. Now we would not claim that we make jazz, for that is a matter that has not only musical but also sociological and geographical aspects.

Regarding our endeavours, we owe much to folks like: C. Parker, T. Monk, D Ellington, C. Hawkins, C. Taylor, F. Waller, H. Nichols a.o.

With regard to jazz, Black Power has loosened the chains of meter and tonality. PRAISE BLACK POWER<sup>48</sup>

---

<sup>44</sup> Ekkehard Jost, *Europas Jazz 1960-1980* (Frankfurt: Fischer Taschenbuch Verlag, 1987), 12, my translation.

<sup>45</sup> Joachim Ernst-Berendt, 'Der deutsche Jazz und die Emanzipation' in *Ein Fenster aus Jazz: Essays, Portraits, Reflexionen* (Frankfurt: Fischer Verlag, 1977), 222-246; Ekkehard Jost, 'Europäische Jazz-AvantGarde—Emanzipation wohin?' in *Jazzforschung* 11 (1979), 165-195.

<sup>46</sup> Cited in Jost (1979), 174, my translation.

<sup>47</sup> Jürgen Arndt argues that neither was it really by Jost, and follows this up with a comparison of how Mengelberg and Peter Brötzmann continued to claim influence from American examples, 'Misha Mengelberg und Peter Brötzmann in Improvisatorischen Dialogen Zwischen Europa und den USA' in *Jazzforschung* 42 (2010), 35-60. The article also investigates the importance of Fluxus for both musicians.

<sup>48</sup> Misha Mengelberg, untitled advert in *Jazzwereld* 29 (1970), 21, my translation.

Mengelberg's language contains none of the belligerence of Jost, but on the contrary readily admits influence from a range of musicians spanning the history of jazz. The refusal to use the word jazz to describe the practice of the ICP stems from an awareness of musical and social differences rather than a wish to overturn a perceived oppressor. The last phrase is typical of Mengelberg's irony and mystification. His praise for Black Power, for reasons that are 'purely musical' implies a complete ignorance of the wider social situation of black Americans and their political concerns. This ironic faux-naivety seems to suggest that these musical developments cannot be detached from their particular social environment. The list of musical influences has a similar ironic purpose. The formal use of initials and last names detaches them from a historical context, as though they all just happen to be jazz musicians. This advert alone shows much of the complexity and irony involved in intercultural encounters as well as the awareness that musicians can have of them.

Mengelberg does not claim any Dutch identity, and he never would. In a book of interviews by Bas Andriessen (no relation to Louis) with various Dutch improvisers, Andriessen asked everyone whether there was such a thing as 'Dutch' improvised music. Mengelberg was one of the very few who responded negatively to the question, preferring a more pluralist outlook: 'I think that improvised music that does not refer directly to jazz is international.'<sup>49</sup> His two co-founders had different views on this. Breuker was keen to claim a cultural identity. In an interview from 1975 he says: 'What does "jazz" really mean? It is different from what we do. When I started performing in clubs where famous Dutch musicians used to play, I told myself: "It is ridiculous to copy the Americans! What does that have to do with Amsterdam or the Netherlands?"'<sup>50</sup> Bennink, in an interview in the Dutch *Jazzwereld* magazine in 1970, said: 'I read that you can go on a 'jazz trip' from the Netherlands to America. Well, that seems completely unnecessary, at least for me. Those trips are going the wrong way! They should organise trips for the Americans to come here!'<sup>51</sup> Bennink does not distance himself from jazz, but puts himself firmly in the jazz tradition, claiming the Dutch are beating the Americans at their own game. Common to all three is a desire to be acknowledged and not to be dismissed as pale imitations because they were not (African-)American. Bennink, looking back on the interview more

---

<sup>49</sup> Andriessen (1996), 24, my translation.

<sup>50</sup> Cited in Buzelin & Buzelin (1994), 152, my translation.

<sup>51</sup> Rudy Koopmans and Bert Vuijsje, 'Han Bennink: "Shepp, Sanders, Ayler, Murray, het is om te huilen"' in *Jazzwereld* 30 (1970), 18-19, my translation.

recently, explained with a little embarrassment: ‘It was mostly because the music coming from Europe wasn’t regarded as real music in America. They were kicking us down, and we needed something to kick back.’<sup>52</sup>

This desire for acknowledgement as improvising musicians even though they were not African-Americans clashed with the desire on the part of African-Americans to be taken seriously as artists, as musicians rather than ‘jazz musicians’. This clash led to a highly complex process of negotiation and contestation between European and American musicians. In the introduction, I discussed the work of George Lewis and his interrogation of the ways in which such categories as ‘jazz’, ‘experimental music’ and ‘free improvisation’ were often tacitly racialized. In this light, Jost’s vehemence about the erasure of ‘jazz’ from improvised music becomes rather problematic as it implies an erasure of African-American influence, a denial of their place in this history. In an article about this complex dynamic (which remains relatively unknown in comparison to his similar argument about bebop and experimental music), Lewis argues that the construction of a pan-European identity in improvisation thus threatens to perpetuate a discourse in which black music is never appreciated on its own terms, but always reduced to its blackness. ‘In a discursive environment where African-American histories—and yes, leadership—will forever be proscribed, intercultural rupture of the kind we have seen between these two avant-gardes is inevitable, making collaboration between them difficult, unlikely, even impossible.’<sup>53</sup> In addition, to Lewis, ‘Emanzipation’ connotes the abolition of slavery in the USA, which makes the term rather cynical.<sup>54</sup>

As these categorical distinctions continue to dominate the discourse on this music, and also inform its historiography, Lewis’ call to interrogate their baggage and ideological function is very important. However, historical evidence suggests that the issue is more complex—and more optimistic—than he allows for. We have already seen how Mengelberg readily acknowledged black influences, and how there was disagreement about such matters among the ICP founders. Lewis himself was a musician in the ICP for some time, and has recorded several albums with Bennink and Mengelberg. Contrary to what Lewis’ argument implies—an impossibility of the two cultures to understand each other—it seems that Dutch musicians were very knowledgeable about the concerns of

---

<sup>52</sup> Van den Berg (2009) 167, my translation.

<sup>53</sup> Lewis (2004), 24.

<sup>54</sup> It is unclear whether the original German would have had this connotation for people who used the term. The first article discussing it does not mention such associations, and it is possible that it more simply meant a struggle for independence.

black American musicians. Their ambivalence about using the term ‘jazz’ seems to have stemmed in part precisely from such understanding.

To a large extent, the negotiation of the boundaries of jazz, race, and politics took place in contemporary jazz magazines. The main Dutch jazz magazine *Jazzwereld*, appearing every three months from July 1965 to May 1973, contained many interviews with African-American musicians who often discussed issues of racism and the relation between music and politics. The authors for *Jazzwereld* reported extensively on such matters, and they became the subject of heated debate in numerous commentaries and op-ed articles. *Jazzwereld* stands out in this regard, when compared to its predecessor *Rhythme* (until 1961) or its successors *Jazz Press* (1970s) and *Jazz Nu* (1980s and onwards). Although many of the polemics seem somewhat exaggerated in hindsight, and the amount of theoretical and philosophical terminology occasionally borders on the pretentious, *Jazzwereld* offers a valuable insight into this significant period of Dutch jazz history. Particularly influential were the writings of Rudy Koopmans, probably the most important voice in jazz criticism together with radio presenter Michiel de Ruyter. Koopmans was a good friend of the ICP musicians, and even sponsored the production of the first ICP recording together with instrument salesman Boudewijn van Grevenbroek.<sup>55</sup> He was a professional sociologist and always made sure to include sociological considerations in his discussions of jazz. A book by Koopmans from 1974, entitled *Jazz: Improvisation and Organisation of a Growing Minority* included a chapter from Kofsky’s *Black Nationalism and the Revolution in Music* as well as a chapter on Ornette Coleman taken from A.B. Spellman’s *Four Lives in the Bebop Business*.<sup>56</sup> The following citation gives a taste of Koopmans’ writing style as well as his aims in jazz criticism:

For an understanding of jazz *music* we cannot do without an understanding of the jazz *world*, and this world is not isolated. The visual arts, literature, film, theatre and music can be seen to belong to the realm of ideas—to say it in a stately manner [...]. As everyone with a little bit of sense knows by now, the ruling ideas are those of the ruling class(es). This means nothing other than that the political economic power relations are also reproduced on the social and cultural level. In this publication I will therefore constantly draw attention to the jazz *world*.<sup>57</sup>

---

<sup>55</sup> Han Bennink, interview with the author, 4 January 2013.

<sup>56</sup> Rudy Koopmans, *Jazz: improvisatie en organisatie van een groeiende minderheid* (Amsterdam: SUA, 1977), my translation.

<sup>57</sup> *Ibid.*, 8, my translation.

In 1966 *Jazzwereld* organised a ‘Discussion’ between radio presenters, critics and musicians, including Breuker, Mengelberg and American trumpeter Ted Curson who was on tour in the Netherlands at the time. It concerned the aesthetic merits of free jazz and—inevitably—the question whether this music could still be called jazz. After Mengelberg had questioned the meaning of ‘freedom’ and declared his disinterest in what the music should be called, Curson intervened:

Can I say something? I think there is some sort of misunderstanding. These musicians do not call their music jazz; in fact they object to even being associated with jazz. What they want is something more personal. If you hear Ornette, that’s Ornette Coleman’s music. If you hear Albert Ayler, that’s Albert Ayler’s music. For these musicians “jazz” means slavery, prejudice, sex, because that’s where the name “jazz” really comes from. It’s all very emotional.<sup>58</sup>

Mengelberg is reluctant: ‘But is it really important how we call it? I would describe what I play as... well, jazz. For me it is not contaminated.’<sup>59</sup> Theo Loevendie, who was a reed player and would become a major Dutch composer, responded more sympathetically: ‘I think we had best stop talking about the name “jazz”. Apparently the word is emotionally loaded, and in the emotional climate of this new development the term is rejected.’<sup>60</sup>

Later in the discussion, Bert Vuijsje (author for *Jazzwereld*) introduced a statement of Archie Shepp: ‘We see jazz as one of the most meaningful social, esthetic contributions to America. [...] It is anti-war; it is opposed to Viet Nam; it is for Cuba; it is for the liberation of all people. [...] Jazz is a music itself born out of oppression, born out of the enslavement of my people.’<sup>61</sup> Mengelberg responded to this statement (after noting that Shepp still used the word “jazz”) cautiously but affirmatively:

I believe that all music in a certain period more or less has political implications. [...] I believe that the creative powers in jazz are generally more to the left than to the right. It’s difficult to speak apodictically about that. Of course it’s the poverty suffered by the most honourable jazz musicians because they don’t want to compromise their music. But there are also other factors: the new music demands a discipline that probably, when translated into other matters than music, more or less corresponds with an insight that in any case casts a critical eye on the whole status quo of the political situation.<sup>62</sup>

---

<sup>58</sup> Bert Vuijsje and Anton Witkamp, ‘Een Jazzwereld Diskussie’ in *Jazzwereld* 7 (1966), 224-229: 225-6, my translation.

<sup>59</sup> Ibid., 226, my translation.

<sup>60</sup> Ibid., 226, my translation.

<sup>61</sup> Ibid., 227, English in original.

<sup>62</sup> Ibid., 227, my translation.

Loevendie adds that in his eyes, jazz is ‘protest music’—something Breuker disagrees with. When asked by Mengelberg about his views on this question, Ted Curson says: ‘I am actually against it. Because jazz is one of the last pure things we have on this world. [...] I love Archie Shepp... I’ve known him for years, but if you really want to be engaged, you have to go to demonstrations, stand next to Malcolm X, support Martin Luther King.’<sup>63</sup> Mengelberg responded: ‘Schopenhauer once said something like, I forget the exact words, but “Art is an unfolding of truth”, it is not beauty that makes for good music, but truth, [...] and the truth has to do with the totality of circumstances.’<sup>64</sup>

Contrary to Lewis’ description, this discussion shows that there was clearly a dialogue going on between the musicians on both continents that did not only include mutual understanding and respect, but was of a high level of detail, nuance and intellectual complexity. The Dutch musicians were all interested to learn more about the opinions of their American colleagues on the matters they were discussing, even though they did not always agree with them. Moreover, there is a great deal of disagreement on these matters irrespective of cultural background—Curson disagrees with Archie Shepp, Breuker with Mengelberg and Loevendie. Such historical detail complicates any easy generalisations of European or national identities in improvised music, but also of Lewis’ own ‘Afrological’ and ‘Eurological’ perspectives on improvisation. Lewis developed these terms as strategically essentialist tools for addressing the racial dynamics that underlie the categorisations in various forms of improvised music after 1950. However, in a dialogue as the one described here, the explanatory power of such abstractions to the discrepancies that emerge in the midst of an encounter between such hybrid traditions is doubtful. The reception of free jazz and its political connotations was by no means uniform, and as an ascription of fundamentally different kinds of thinking to different people, such ‘logics’ may actually stand in the way of the inclusive and pluralistic account of improvisation that Lewis aims for.

That is not to say that all exchanges were as friendly as this discussion. In the 1970 interview with Bennink where he said the Americans should organise trips to the Netherlands to learn to play jazz, he was very critical of the Afrocentrism of many jazz musicians at the time: ‘They’re pandering to the tastes of the audience. They aim to please. Or rather, they want to REACH them. Love! [...] And don’t think it’s just the free guys. No,

---

<sup>63</sup> Ibid., 228, my translation.

<sup>64</sup> Ibid., 229, my translation.

Art Blakey also jumped the bandwagon. Suddenly he's walking around with big hair and floral prints. And Cannonball. And Clark Terry. With bells around their necks, playing mountain goats.<sup>65</sup> In his book on the AACM, George Lewis describes the jazz journalism in France around 1970, which seems to have been very similar to that in the Netherlands—in fact Dutch jazz critics subscribed to *Jazz Hot* and followed the work of their French colleagues, as well as of those in other countries.<sup>66</sup> The attention of French critics to political issues led to an appreciation of the social situation of African-American musicians that was underplayed in the pages of American magazines like *Downbeat*. At the same time, many of the musicians felt pigeonholed by these critics because they could seem to be more interested in their skin colour and its political significance than in their music.<sup>67</sup> Bennink's derisive comments affirm the negative consequences of such stereotyping—even though his primary concern was with the quality of the music.

Still, although in this case such tensions ran along the fault line of race, we should be careful not to ascribe them to racial difference *per se*. Compare the case of Ghanaian drummer Ghanaba, formerly Guy Warren, whose life and music have been described by Robin Kelley and Steven Feld. He went to the United States in the late 1950s, hoping to create new musical hybrids combining jazz and his knowledge of various African musical traditions. In the 1960s, when pan-African collaborations were increasingly popular, and usually accompanied by statements of pan-African politics, Ghanaba returned to Ghana. As he spoke with an American accent, wore no traditional dress (at the time), and was more interested in experimenting with the possibilities of African music than in playing 'authentic' rhythms accompanying American jazz stars, he was in his own words 'too African and not African enough'.<sup>68</sup> His statements are remarkably similar to Bennink's: 'Suddenly *Africa became the thing!* It became the gimmick in the trade, and every s.o.b. jumped on the wagon to *make money*... So Max Roach, Art Blakey, and many other musicians started to play their so-called African music, and to give such aggressive titles to their music. [...] *It is not African music.*'<sup>69</sup>

---

<sup>65</sup> Koopmans and Vuijsje (1970), 18, my translation.

<sup>66</sup> Bert Vuijsje, personal communication.

<sup>67</sup> George Lewis, *A Power Stronger than Itself: The AACM and American Experimental Music* (Chicago: University of Chicago Press, 2008), 235-245. See also Eric Drott, 'Free Jazz and the French Critic' in *Journal of the American Musicological Society* 61/3 (2008), 541-581. This was actually not restricted to French or European critics: in an interview with Bert Vuijsje, Cecil Taylor speaks very critically about Frank Kofsky: 'The music was a kind of excuse for him, it was his way to get forgiveness for his own failure.' Bert Vuijsje, *De Nieuwe Jazz: Twintig Interviewen* (Baarn: Bosch en Keuning, 1978), 41, my translation.

<sup>68</sup> Feld (2012), 59.

<sup>69</sup> Robin D.G. Kelley, *Africa Speaks, America Answers: Modern Jazz in Revolutionary Times* (Cambridge MA: Harvard University Press 2012), 2.



Plus, such associations of free jazz with Afrocentric or Black Nationalist politics were of course not just a construction of white European jazz critics. AACM member Joseph Jarman said in an interview in the next issue of *Jazzwereld*:

On the other hand you have these people in Europe who achieve fame as avant-gardists, like [Han Bennink and John Surman]. I have nothing against them, we can get along and they believe in what they are doing. But it has been done before. By black people. [...] You know, all culture is actually black. The music these kids are playing is black, the clothing, dancing, everything. But they don't even know. [...] The only thing white culture ever made was technology, that's what they're good at. But it is not enough. They need black people to learn how to live. [...] Our culture has always been held back, while they stole and imitated everything.<sup>70</sup>

Such ideas are underemphasised in Lewis' account. He explains the cultural divide in terms of the 'othering' of the Americans by the jazz press and by an 'emerging pan-European political and cultural nationalism that included a nativist politics that identified African American music and musicians as foreign competitors.'<sup>71</sup> Jarman's statements show that such nativist politics were certainly not exclusive to the European musicians. Of course, Jarman did not speak for the AACM as a whole: Lewis himself played with the ICP, as did fellow AACM member Anthony Braxton. Encounters with American musicians and their ideas about race and politics as mediated by critics like Koopmans resulted in critical self-reflection on the part of the European musicians about their place in the history of the music they played.

There is no easy solution to these issues, and the European musicians walked a high-wire between accusations of theft when they claimed to play jazz, or accusations of historical erasure of black influences when they did not. This negotiation of the boundaries of jazz would be an ongoing process to the present day, and the opinions of the musicians were not only diverse, but changed over time. Although Mengelberg said in the 'Discussion' that the word 'jazz' was not contaminated for him, he and his fellow musicians later changed their minds, as we also saw in the ICP advert on 'roots'. This excerpt from an interview in 1971 recalls Ted Curson's emphasis on the 'personal' styles of Ornette Coleman and Albert Ayler:

---

<sup>70</sup> Gezinus Wolters, 'AACM: Destruction for Creativity' in *Jazzwereld* 31 (1970), 8-9, my translation.

<sup>71</sup> Lewis (2008), 254.

Bert Vuijsje: In the beginning you were part of the jazz scene, playing with Johnny Griffin and stuff like that. That gradually disappeared. How do you see the relation of your duo to the jazz scene?

Bennink: I think we make such a personal music together that it really does not refer to anything. It does have a jazz background. That's all there is to it. [...] We've got such a personal sound, it relates to nothing. Only if you listen well, you can still hear: yes, those birds used to play jazz. That probably has mostly to do with timing, don't you think Misha?

Mengelberg: Yes.<sup>72</sup>

The questioning of the boundaries of jazz and its relation to politics was still an ongoing concern of Mengelberg in 1979, when he wrote a piece on improvisation for the *Neue Zeitschrift für Musik*:

Jazz contains an implicit protest against racism. In 1961 Stokely Carmichael went to Cuba, to experience that racism is only a transformed aspect of the class struggle. In this period... (*damn it—as if such socio-popular simplifications explain anything—better listen to 'Monk's Music' with Trane, Hawkins, Blakey and so forth—further on in the text, this is just an essay—it does not necessarily need to succeed*).<sup>73</sup>

In the 1990s, Mengelberg would develop the theory that jazz no longer existed. In an interview in 1993 he responds to the question what black musicians like Eric Dolphy have meant for him:

Of course it is not only Eric Dolphy. It is Duke Ellington, Thelonious Monk, Herbie Nichols, Anthony Braxton, George Lewis, to only name a few. Jazz music; once upon a time. I think it actually exists no longer. Since thirty years or so. It is long ago that there was jazz. Jazz is the music of black people in evil America, an urban music, very exciting. Those were the days, when there was jazz.<sup>74</sup>

In Whitehead's book, talking about the death of jazz, he says: 'Well I try to do something to the corpses that makes them live, maybe for another five minutes. I'm interested more in life than—no, scratch that from the record. [...] Did I ever bother you with my ideas about cannibalism?'<sup>75</sup>

---

<sup>72</sup> Bert Vuijsje and Martin Schouten, 'Misha en Han over ICP 010: "Een ontzaggelijk troebele vijver"' in *Jazzwereld* 35 (1971), 18-20: 1, my translation.

<sup>73</sup> Misha Mengelberg, 'Werdegang der Improvisation' in Misha Mengelberg, *Enkele Regels in de Dierentuin* ed. Erik van den Berg (Rimburg: Huis Clos, 2012), 66-68: 67, my translation from the original German text.

<sup>74</sup> Misha Mengelberg, 'Misha Mengelberg spricht über seine Musik: Von Fahrrädern, Hasen und Provokationen...' in Wolfram Knauer (ed.), *Jazz in Europa*, Darmstädter Beiträge zur Jazzforschung (Hofheim: Wolke Verlag, 1994), 169-181: 180, my translation from the original German text.

<sup>75</sup> Whitehead (1998), 162.

Before going on to discuss the third line of the chapter, I will briefly describe how the ICP was founded in the particular environment discussed so far. Bennink was not involved in Fluxus: 'I read about Fluxus but I was still in art school and it just went too far for me. [...] I was not ready for Fluxus.'<sup>76</sup> Neither was Bennink interested in Provo: 'I was aware of Provo. I was, just like everyone else, in the middle of it, but it never really concerned me. I thought that I was politically on the correct side of the red line anyway, because my music was so strange.'<sup>77</sup> In an interview in 1967 he said plainly: 'I'm not interested in politics.'<sup>78</sup> He spent the early 1960s primarily working on his art and on his career as a drummer. After a period of playing in several loose formations, they formed a quartet in 1962 with alto saxophonist Piet Noordijk and various bass players, among whom Arend Nijenhuis, Jacques Schols, Ruud Jacobs and Rob Langereis.<sup>79</sup> They quickly became the most successful jazz group in the Netherlands, and were invited to play at the Newport Jazz Festival in Newport, Rhode Island.<sup>80</sup> The musicians played with most of the visiting jazz musicians from the United States, among whom Johnny Griffin, Ted Curson and Gary Peacock. Their 1964 LP with Eric Dolphy, *Last Date*, became especially well-known as it would become Dolphy's last recording, as he died later that year.<sup>81</sup>

Mengelberg had always had some subversive elements to his playing, it seems. In a 1963 performance with Johnny Griffin he took a solo in a very fast rendition of Thelonious Monk's "Rhythm-a-Ning" only to start playing a very slow and plaintive "I'm getting sentimental over you".<sup>82</sup> For Eric Dolphy he had written "HypoXmastreefuzz", the melody line of which is so long it is impossible to play in one breath, and the constant chromatic shifting between two whole-tone scales makes it difficult to play on Dolphy's bass clarinet. Some of his early pieces show a slightly absurdist form of musical humour. "Driekusman Total Loss" uses rhythm changes, but the melody is based on a Dutch folklore song,

---

<sup>76</sup> Van den Berg (2009), 91, my translation.

<sup>77</sup> Ibid., 94, my translation.

<sup>78</sup> Cited in Adlington (2013), 107.

<sup>79</sup> Van den berg (2009), 59-60, see also Ben Zwanink, 'Donderbus en Kermisfluitjes' in *Jazz Bulletin* 64 (2007) 24-30.

<sup>80</sup> Ben Zwanink, 'Fantastische Ontsporingen' in *Jazz Bulletin* 65 (2007), 24-34: 26. In this historical overview Zwanink calls them the most important Dutch jazz group of all time, and he mentions that in the 1966 *Jazzwereld* poll had Noordijk as best alto player, Bennink as best drummer, Mengelberg as best pianist and best musician overall, the group as the best combo and one of their records as record of the year.

<sup>81</sup> This is no longer the case as bootleg recordings of Dolphy made later that year in Paris have now been published as well.

<sup>82</sup> Van den berg (2009), 61.

Driekusman, sang usually to accompany folkloristic dances. The folk song's AABA form and even its melodic structure of the A section—aa'ab where a' is an inversion of a and b forms a downward melodic cadence—is the same as those of "I Got Rhythm". However, around 1965 Mengelberg began to include elements of his Fluxus activities into his work with the quartet. He had written a piece called "Vietcong", which is musically mostly insignificant, consisting largely of a repeated pentatonic motif giving way to free improvisation, but involved performers and audience throwing serpentines, playing toy whistles and setting off small firecrackers.<sup>83</sup> Bennink enjoyed such subversive acts, but Noordijk and bass player Rob Langereis did not. Noordijk: 'If I can't get behind it, I'm just making a fool of myself. So I don't do it. And then you got the jokes, lighting fireworks on stage or throwing bombs. That was about Vietnam. Misha stood there with bombs! I could not support that. I thought: Jesus Christ, why do we have to throw bombs? I am an anti-militarist!'<sup>84</sup> This kind of behaviour added to a tension that was already apparent in the group, where Bennink and Mengelberg were going in the direction of free jazz while Noordijk and Langereis preferred to keep playing time and changes. In 1966 Mengelberg won the Wessel Icken prize, an annually awarded jazz prize named after a famous drummer who died of a stroke in 1957, still awarded but now renamed the Boy Edgar Prize after a big band leader who died in 1980. Noordijk had won the prize the year before, Bennink would win it the year after.<sup>85</sup> After the award ceremony the group played "Vietcong". In addition to the usual toy instruments and fireworks, this performance included games of table tennis and chess between Mengelberg and bass player Ruud Jacobs.<sup>86</sup>

By this point the quartet had become a quintet, as saxophonist and reed player Willem Breuker had been invited to join the group. Breuker had grown up in Amsterdam and was interested in avant-garde and atonal music at a very early age.<sup>87</sup> Already in 1963 he was improvising with twelve-tone rows and exploring other compositional ideas like graphic scores, although he never had formal training in composition. In 1965 he was playing with drummer Pierre Courbois and bassist Victor Kaihatu, often referred to as the first to play

---

<sup>83</sup> Ibid., 88.

<sup>84</sup> Bert Vuijsje, *Jazzportretten* (Amsterdam: Van Gennep, 1983), 84-85, my translation.

<sup>85</sup> Frank Visser, 'Piet Noordijk' in *Jazzwereld* 4 (1966), 115-118; Paul ten Have, 'Misja Mengelberg: Geluiden' in *Jazzwereld* 10 (1967), 4-5; Hans Sizoo, 'Prijswinnaar Han Bennink' in *Jazzwereld* 16 (1968), 10-13.

<sup>86</sup> Van den berg (2009), 93.

<sup>87</sup> Buzelin & Buzelin (1994), 11-14; Ben Zwanink, 'De Opkomst van Willem Breuker: Rumor en Bevrijdend Gelach' in *Jazz Bulletin* 73 (2009), 13-20.

free jazz in the Netherlands, as well as with German multi-instrumentalist Gunter Hampel. Apart from the interest in free improvisation and contemporary composition, there was an affinity between Breuker, Bennink and Mengelberg in the way they were exploring new performative possibilities. Breuker was never involved with Fluxus, but there was a sense of ‘happenings’ about his performances, being more about shock and provocation than the intellectualist irony of the Dutch Fluxus artists. Breuker describes some of the concerts he organized mid-1960s as follows:

Nobody knew exactly what was happening. I put in all the ideas I had in mind, to combine kinds of music, do stupid things with music. I’d take some music of Beethoven or Mozart, and remove page two, save page three, rip out page four, make a new combination. Turn the paper upside down, whatever. People were very interested in these evenings. They were a kind of Happening. People could go out and come in again, sit or drink or smoke, whatever they liked. Everybody had a very good night.<sup>88</sup>

In July 1966 Breuker had made a notorious breakthrough on the Dutch jazz scene. At the annual jazz competition in Loosdrecht he had competed with a composition entitled *Litany for the 14<sup>th</sup> of June, 1966*. The piece referred to riots in Amsterdam on the 13<sup>th</sup>, after a demonstration of construction workers tied to the Dutch Communist Party had been interfered with by the police. In the tumult that followed, one of the construction workers died of a heart attack, leading many to believe he was a victim of police brutality. When the right-wing, anti-communist newspaper *De Telegraaf* published the coroner’s report the next day, the construction workers stormed their offices suspecting a cover-up.<sup>89</sup> These two days of riots peaked what had already been a violent year. As historian Niek Pas has written: ‘There was never a Dutch “1968,” as it were, but there was a 1966.’<sup>90</sup>

Breuker’s *Litany* was a ten minute piece for eighteen musicians, containing alternating sections of fully composed material, graphic scores and free improvisation. Singer Sofie van Leer recited excerpts of reports taken from *De Telegraaf* as well as other newspapers.<sup>91</sup> The work would have had a big impact even without its controversial topic, and it has retrospectively been described as a watershed moment in the history of free improvisation in the Netherlands.<sup>92</sup> Interestingly, neither Breuker nor Mengelberg was unequivocal about political intentions with their respective works *Litany* and *Vietcong*.

---

<sup>88</sup> Whitehead (1998), 59.

<sup>89</sup> Kennedy (1995), 294-5.

<sup>90</sup> Pas (2008), 13.

<sup>91</sup> Adlington (2013), 97-8.

<sup>92</sup> *Ibid.*, 99.

Breuker said in 1967: ‘Last year I wrote *Litany for the 14<sup>th</sup> of June* without political intentions. Those riots just made an enormous impression on me. We don’t make political music, but you can imagine we are not right-wing.’<sup>93</sup> Breuker had been at the riots himself, yet he denied that the piece was ‘a program piece of a street incident. Rather perhaps a sketch of the atmosphere.’<sup>94</sup> Remember that Breuker, in the ‘Discussion’ article in *Jazzwereld* discussed above, denied that jazz was ‘protest music’. This discussion was held in the same month as Breuker’s *Litany* performance. As we will see below, Mengelberg was (or became) equally hesitant to brandish his music with particular political intentions.

Historian Niek Pas writes that, although the Dutch counter-culture was indeed less explicitly political than in other countries, the ‘expressive revolution’ that other historians describe did involve a conscious choice for an alternative lifestyle. In an era where the boundaries of culture and politics were themselves a point of discussion, such a ‘lifestyle’ choice should be seen as political, be it consciously outside of the frameworks of what was traditionally considered political.<sup>95</sup> This is certainly true of the founders of the ICP. Although their rejection of explicit political statements may also have been a response to the ‘pigeonholing’ of free jazz as a political music that was discussed above, it was undoubtedly also a rejection of what was then understood as political. The taking up of a position outside of traditional categories, and the deconstruction of such categorical boundaries, can certainly be recognised in the performances of Breuker and Mengelberg, and even in Bennink’s statement that with his music he was on the ‘correct side of the red line’. To say that such behaviour was intended as political would rather have defeated their purpose. Robert Adlington writes: ‘As *Litanie* demonstrates, this shared circumspection regarding the relation of music and politics by no means implied a wholesale rejection of social engagement. Each of the founding members of ICP, however, had a quite different conception of engagement, none of which equated to the toeing of party lines or the musical translation of manifestos.’<sup>96</sup>

The addition of Breuker to the group meant the end of the quartet: the disagreement about free improvisation divided the group as it divided the Dutch jazz scene more generally. After about a year of playing as a trio and quartets with bassists Victor Kaihatu and Maarten Altena, Breuker suggested they should form the ICP, although Mengelberg

---

<sup>93</sup> Cited in Frank Visser, ‘Goed & Gek’ in *Jazzwereld* 13 (1967), 20, my translation.

<sup>94</sup> Cited in Adlington (2013), 107.

<sup>95</sup> Niek Pas, ‘De problematische internationalisering van de Nederlandse jaren zestig’ in *Bijdragen en Mededelingen betreffende de Geschiedenis der Nederlanden* 124/4 (2009), 618-632: 624-5.

<sup>96</sup> Adlington (2013), 107-8

came up with the name.<sup>97</sup> The intentions behind the ICP are not entirely clear—possibly not even to the musicians themselves, but it was not to form a ‘band’ or a group in any regular sense. The ICP was an independent record label, possibly the first of its kind in Europe, as well as a sort of grassroots organisation defending the interests of improvisers and organising concerts for them to play. A manifesto from 1972 opens as follows:

The “Instant Composers Pool” (ICP) could be described as an interest group of musicians working on contemporary developments in instrumental improvisation. The foundation of the ICP in 1967 was advanced by the production of a record by Han Bennink and Willem Breuker, performing as the New Acoustic Swing Duo. Dissatisfied with the social aspects of their position, several Dutch musicians, among whom Bennink and Breuker, decided to realise alternatives regarding the production of their records, the organisation of concerts, in short: to improve their living and working environment. Their shared experience up to that point can be summarised in three points:

An effective distribution of their music was prevented by the arbitrary preferences of managers, youth leaders and other concert organisers.

Commercial record companies were—and still are—not seriously interested in our activities. Society apparently perceived our activities as a peripheral phenomenon in musical art.

As a result of these three causes there was no infrastructure available—financially nor didactically. The ICP has been working on these points since its foundation.<sup>98</sup>

The pamphlet describes the motivation behind the foundation of the ICP as primarily a political one. However, compared to the politicised discourse around American free jazz earlier in the 1960s, this text is hardly militant, nor is it as concise or as revolutionary as *We Insist! Freedom Now* or *Let Freedom Ring*. The ironic formal language mimics that of government policy documents. The role of the music, moreover, remains ambiguous: we are told no more than that it is a ‘contemporary development in instrumental improvisation’ and that a goal of the ICP is to valorise it as ‘musical art’. The music, it is implied, has a certain autonomy; indeed, the political aims are precisely to improve the infrastructure so that this autonomy can be maintained. Considering Mengelberg had only left Fluxus around two years before, such explicitly artistic aims are striking, and they seem to confirm that Mengelberg was not at all interested in the ‘abolition of art’ as

---

<sup>97</sup> Whitehead (1998), 38; Van den Berg (2009), 128-9.

<sup>98</sup> Buzelin & Buzelin (1994), 57, my translation.

advocated by Flynt and Maciunas. Indeed, the definition of improvisation as ‘instant composition’ seems to be at odds with the strong political meanings that were attached to improvisation in American free jazz.

Still, there are two strong similarities between ICP and Fluxus: one is the loose organisation of people with somewhat diverging interests. The ‘pool’ element of their name meant originally that ICP concerts could feature any number of musicians who happened to be available.<sup>99</sup> The second similarity is with the distribution of ‘Fluxkits’ or Fluxus boxes with event scores, games and puzzles. Maciunas governed these activities in New York before and after he went to Europe. Willem de Ridder, who had been made president of Fluxus of Northern Europe after Tomas Schmit was no longer a Fluxus member, had started such a Fluxus mail-order firm in Europe in 1964.<sup>100</sup> The ICP did not make such boxes, but their LPs were very similar. With a few exceptions, all the sleeves from the very first LP onwards were handmade by Bennink, who made every copy unique. Breuker’s ICP 007 and 008 were published together in a big round chocolate box with a purple ribbon.<sup>101</sup> Breuker would later publish records packed in jute bags and camembert-boxes, and when the CD was introduced he published a cd in an LP sleeve.<sup>102</sup> Such a playful resistance to commodification suits the Fluxus mentality well.

In his book on the musical avant-garde in 1960s Amsterdam, Robert Adlington argues that the early days of the ICP can be characterised as an example of individualist anarchism, comparing their musical practice to the political thought of Max Stirner.<sup>103</sup> Although he acknowledges the repeated disavowals of explicit connections to political ideals, he nonetheless sees similarities on a structural level. The musical practice of the ICP is discussed in the next chapter, but the founding of a self-governed organisation taking up a position outside of traditional politics and the musicians having direct control over the means of production and distribution is certainly in line with the anarchist ideal of ‘syndicates’ as a form of social organisation. One advantage of the name ‘ICP’, according to Bennink, was that there was no leader implied as in the names of most jazz groups.<sup>104</sup> When I asked Mengelberg about Provo, he called their activities ‘bourgeois nonsense’, an opinion that Adlington writes was shared by many Dutch anarchists, and he ridiculed them

---

<sup>99</sup> Van den Berg (2009), 130.

<sup>100</sup> Beeren (1979), 163.

<sup>101</sup> Buzelin & Buzelin (1994), 41.

<sup>102</sup> *Ibid.*, 129.

<sup>103</sup> Adlington (2013), 97-136.

<sup>104</sup> Interview with the author, 3 January 2012.



for believing in a revolution.<sup>105</sup> Although this comment may also express disillusionment over the potential for social change shared between Breuker, Mengelberg and many other left-wing activists and artists since the 1980s, the scepticism about the efficacy of political revolution is the main idea underlying the syndicate ideal.

Related to this is the scepticism, shared by all three of the founders, about musical ‘freedom’ in improvisation, a concept that had been central to the discourse on jazz and its entanglement in the Civil Rights and Black Power movements since the early 1960s.<sup>106</sup> In the *Jazzwereld* discussion, Mengelberg said:

I just wanted to add that music-technically it’s a useless concept, a very dangerous concept. If you look at the concrete facts, the music we just heard, then freedom is the last thing that comes to mind. [...] Such rebelling for its own sake is trivial, it gives you nothing substantial to deal with. You just end up with new forms of discipline.<sup>107</sup>

In an interview in the 1990s he criticised the 1960s rhetoric of free jazz: ‘They made it into a religion instantly. It had to have power, and whenever it sounded similar to something else it must have been thought of in advance, it had to be spontaneous, etc. I had no use for such slogans. “Free” music was a plague.’<sup>108</sup> In one of our conversations, Bennink said: ‘What is that, freedom? You play something and someone in the audience shouts out ‘freedom!’—what, that note? I don’t believe that.’<sup>109</sup> Free jazz, because of its attempts to ‘sound free’, was actually experienced as being extremely limited in practice by the ICP musicians. ‘Instant Composition’, then, was not only a rhetorical way of valorising improvisation as a serious art form, but also an acknowledgement of the constraints and limitations inherent to any practice. As I mentioned, Breuker and Mengelberg shared a serious interest in composition. For Mengelberg, part of the challenge of the ICP was to develop a musical practice in which composition could be embedded in a non-authoritarian social practice. At the time he called this the ‘Africanisation of the twelve-tone row’, a phrase that should not be taken literally (although they did experiment with twelve-tone

---

<sup>105</sup> Adlington (2013), 104.

<sup>106</sup> For an overview of the mutual influence between Black Nationalism and Free Jazz, see Iain Anderson, *This is Our Music: Free Jazz, the Sixties, and American Culture* (Philadelphia: University of Pennsylvania Press, 2007), 93-121. For the wider involvement of jazz musicians in African-American political movements, see Ingrid Monson, *Freedom Sounds: Civil Rights Call Out to Jazz and Africa* (Oxford: Oxford University Press, 2007).

<sup>107</sup> Vuijsje and Witkamp (1966), 225, my translation.

<sup>108</sup> Andriessen (1996), 19, my translation.

<sup>109</sup> Interview with the author, 3 January 2012, my translation.

rows at this time) but more as a way of signifying on the associations of African music as communal performance and twelve-tone music as the paradigmatic example of abstract, text-focused music that only related to performance in a top-down hierarchical manner.<sup>110</sup> This concern with the hierarchical implications of composition was one of the main topics of concern of Mengelberg and his fellow students at the conservatory of The Hague. From the mid-1960s onwards they were increasingly undertaking political action in what became an elaborate critique of the organisation of the Dutch musical infrastructure. This topic is the last ‘line’ I will discuss before coming to a conclusion.

### Political activism and contemporary art music

Mengelberg and his fellow students—Louis Andriessen, Peter Schat, Reinbert de Leeuw and Jan van Vlijmen—would become notorious in Dutch musical life for their political activism from the mid-1960s onwards. After graduation, they all experienced a lack of opportunities for composers and performers of new music: programmers and festival directors were not interested in their music, and funding policies heavily favoured pre-twentieth century classical music. To say that they were ‘fellow students’ is somewhat misleading, as they did not attend conservatory together—Schat graduated the year Mengelberg started his degree—but they were all students of Kees van Baaren. Moreover, ‘The Five’, as they became known in Dutch music writing, after the Russian Mighty Handful and Les Six in France, implies a homogeneity that did not always exist. Among these five composers, there were many disagreements about what they stood for—Jan van Vlijmen stopped participating in their actions at the end of the 1960s, and Mengelberg seems to have continuously expressed disagreement with their actions even though he did usually participate.

The first of these composers’ activities was the ‘Maderna campaign’, an attempt to have composer and conductor Bruno Maderna installed as principal conductor of Amsterdam’s Concertgebouw Orchestra alongside Bernard Haitink, who was not judged knowledgeable enough about contemporary music.<sup>111</sup> A public debate was organised in December 1966. Although these actions manage to bring these issues into the public eye, the campaign was not successful, as Maderna was never asked to be a conductor. In 1968 they organised a ‘Political-Demonstrative Experimental Concert’, (hereafter referred to as

---

<sup>110</sup> The term ‘Africanising the twelve-tone row’ is on ICP 002 with Mengelberg, Bennink and John Tchicai. See also Whitehead (1998), 49, my translation.

<sup>111</sup> Adlington (2013), 60, 71.

‘PDE concert’) in the Carré Theatre in Amsterdam. This event also showcased a broader engagement with political issues. The programme book for the evening was filled with excerpts from Lenin, Adorno, Mao, Marcuse and Trotsky. Andriessen stated the night was intended to ‘underline our political conviction and to declare our solidarity with the world revolution.’<sup>112</sup> This solidarity was underlined once more in the opera *Reconstructie*, the music co-written by all five composers and the libretto by sympathetic authors Harry Mulisch and Belgian Hugo Claus. The opera premiered in June 1969 and presented an allegory of Don Giovanni as a American imperialist, one of whose victims is Bolivia. In the course of the performance, an eleven-metres high statue of Commendatore Che Guevara is built up.<sup>113</sup>

With the ‘Notenkraker’ demonstration on 17 November 1969 the composers returned to their original concern with the musical infrastructure in the Netherlands.<sup>114</sup> The ‘notenkrakers’, the five composers minus Van Vlijmen but joined by many other musicians and composers, interrupted a Concertgebouw concert conducted by Haitink, playing toy instruments and handing out leaflets, to demand another debate about programming policies and the hierarchical structures of the orchestra’s management.<sup>115</sup> The following year, the composers founded BEVEM, the ‘beweging voor de vernieuwing van de muziekpraktijk’ or ‘movement for the renewal of musical practice’. The primary aim was to give orchestral musicians a bigger say in the way the orchestra functioned. In a Marxist vein, the musicians were seen to be ‘alienated’ from their product because of the orchestral division of labour.<sup>116</sup> As orchestral performers made clear that they felt no need to be liberated, and as contemporary composers were more interested in performers who actually performed their music, BEVEM’s attention turned from the large-scale emancipation of classical musicians to the advocacy of grassroots ensembles dedicated to contemporary music.<sup>117</sup> This marked the beginning of what is now known as ‘ensemblecultuur’, producing a great number of world-class Dutch music ensembles.

The relational approach outlined above is particularly apt for the political activism in Dutch music in this period. Between the worlds of composed and improvised music there

---

<sup>112</sup> Cited in Adlington (2013), 85.

<sup>113</sup> Ibid., 217-218.

<sup>114</sup> ‘Notenkraker’ means ‘nutcracker’, but can also be taken to mean ‘notesbreaker’ (Adlington 2013, 230) or even ‘notesquatter’, because of the multiple meanings of ‘Noot’ and ‘kraker’ in Dutch.

<sup>115</sup> Ibid., 229-231

<sup>116</sup> Ibid., 247-8.

<sup>117</sup> Ibid., 255-6.

was a considerable degree of overlap.<sup>118</sup> Mengelberg himself is an obvious example, but he was certainly not the only one. Theo Loevendie, who also attended the aforementioned jazz ‘discussion’, had studied composition and clarinet at the Amsterdam Conservatory. Gilius van Bergeijk was an early ICP musician while he was studying with Kees van Baaren and Dick Raaijmakers at the Conservatory of The Hague.<sup>119</sup> Rob du Bois was a classically trained pianist and autodidact composer who played piano with Breuker’s ICP groups. Maarten Altena (double bass) and Willem van Manen (trombone) were early ICP members with a classical education on their instrument who would both become composers of contemporary music later on. A generation later, it was almost the norm rather the exception for improvisers to be involved in contemporary music in some way, usually as composers. Although the overlap between improvised music and experimental composition is a global phenomenon, what seems to be particular to the Netherlands is the aim to really integrate improvisation and composition and not to emphasise one over the other.

Participation in the activities of The Five was also not restricted to people working in contemporary composition. The Notenkraaker demonstration brought together not only composers and musicians in contemporary music, but also performers in other genres who equally felt that their activities were hindered by the dominating influence of the Concertgebouw orchestra and its programming policies. Willem Breuker was present, as were other improvising and jazz musicians.<sup>120</sup> *Reconstructie* featured Breuker as well as Bennink as performers. A ‘Call to Meeting’ that would lead to the foundation of the BEVEM was signed by several jazz musicians and improvisers (including Loevendie, Van Bergeijk and Du Bois) as well as classical composers and musicians.<sup>121</sup> Perhaps less expected is the participation of Early Music performers, most prominently conductor and recorder player Frans Brüggen. Rather than a lack of interest in contemporary music, Brüggen and his companions criticized the Concertgebouw Orchestra for their lack of interest in ‘proper’ performance of eighteenth-century and earlier music, arguing that ‘Every note of Mozart and Beethoven that the Concertgebouw Orchestra plays is,

---

<sup>118</sup> This is probably true of most improvised music scenes. Outside the Netherlands, people like Cornelius Cardew, Gavin Bryars, Frederic Rzewski, Alvin Curran, Richard Teitelbaum, Michel Portal, Vinko Globokar, Alexander von Schlippenbach, Anthony Braxton and Carla Bley come to mind.

<sup>119</sup> Adlington (2013), 279-80.

<sup>120</sup> Buzelin & Buzelin (1994), 68; Rudy Koopmans, *10 Jaar Volharding* (Amsterdam: Van Gennep, 1982), 20.

<sup>121</sup> Adlington (2013) 247.

musically speaking, a lie.’<sup>122</sup> Brügger performed a contrabass recorder solo in *Reconstructie* and was also actively involved in BEVEM.<sup>123</sup> As Loes Rusch has argued, the variety of different musicians involved in the emergence of the ‘ensemblecultuur’ is too easily effaced by such catch-all terms like ‘new’ or ‘avant-garde’ music.<sup>124</sup>

Parallel to the activities in contemporary art music, improvisers took similar actions to secure better opportunities for improvisers. The ICP itself can be regarded as an example of this, but they would soon set up more ambitious projects. In 1970 ICP members Willem Breuker, Willem van Manen, Peter Bennink (Han’s brother), and Maarten Altena disrupted a meeting of the Foundation for Jazz in the Netherlands (SJN), a society that promoted jazz and jazz musicians, and annually awarded the Wessel Ilcken prize discussed above. They were supported by Rudy Koopmans who was already on the SJN board.<sup>125</sup> The next year the musicians founded the BIM, or the Professional Organisation of Improvising Musicians, of which Mengelberg became the chairman.<sup>126</sup> SJN and BIM together lobbied for government funding for improvised music, which was established in 1974.<sup>127</sup> This funding program enabled the improvisation scene to flourish immensely, and the 1970s saw the foundation of countless new collectives. Another consequence was the establishment of the BIMhuis, a concert venue for improvised music, in 1974.

By the early 1970s, breaking through genre boundaries had become a political statement in itself. Following the example of a ‘Musicians for Vietnam’ event a few weeks earlier, the BEVEM organised an ‘Inclusive Concert in May 1970.’<sup>128</sup> The purpose of such a concert was explained in their press release:

Exclusive is: *one* sort of music; *one* sort of ensemble; the concert ritual, the sort of space, the rigid programs, the entrance fee... Therefore this “inclusive concert” will be defined by: collaboration with

---

<sup>122</sup> Cited in Kailan R. Rubinoff, ‘Cracking the Dutch Early Music Movement: The Repercussions of the 1969 *Notenkrakersactie*’ in *Twentieth-century music* 6/1 (2009), 3-22: 7.

<sup>123</sup> Rubinoff (2009), 6.

<sup>124</sup> Loes Rusch, ‘Common Ground: 1970s improvised music as part of a cross-genre Dutch ensemble culture’ in *Jazz Research Journal* 5/1-2 (2011), 123-141: 126.

<sup>125</sup> Buzelin & Buzelin (1994), 61. Although the event is sometimes described as a ‘raid’, this term should be understood as an indication of the revolutionary spirit of the time rather than as implying a violent take-over. Radio presenter Michiel de Ruyter, who was also on the SJN board, said: ‘Willem Breuker, Willem van Manen and a couple of other guys walked in during a meeting and said “Guys, we’ll take over your responsibilities.” I thought that was fine. They got things going and I could focus on other matters.’ Ibid., 62, my translation.

<sup>126</sup> Bert Vuijsje, ‘De Oprichting’ in *Jazzwereld* 36 (1971), 22. Rusch (2011:136) misidentifies Breuker as the chairman.

<sup>127</sup> Rusch (2011), 136.

<sup>128</sup> Adlington (2013), 248.

musicians and ensembles from different sectors of music (classical, pop, jazz, etc.); program assemblage based on the initiative of the participating musicians; informal use of the space; free entry.<sup>129</sup>

These inclusive concerts were so popular that they started to be emulated on a large scale.<sup>130</sup> They testify to the turn that BEVEM was making from the emancipation of orchestral musicians to the development of alternative forms of musical practice. Emblematic of this change in orientation among Dutch composers was the orchestra De Volharding (Perseverance), founded in 1972 by Andriessen and Breuker. De Volharding was to be a fully democratic collective, consisting of both classically trained musicians and improvisers, where all musicians had an equal voice in discussions about repertoire and performance venues, there would be no conductor and Andriessen and Breuker would be performers in the group themselves. Drawing on the ideas of Hanns Eisler, they played outside of traditional concert venues, on the streets and at political demonstrations, presenting a combination of socialist workers' songs (including Eisler's *Solidarity Song*) and contemporary compositions, which could be either arrangements of existing work or new music especially composed for the group.<sup>131</sup> Apart from Eisler, the work of Terry Riley was an important influence, and not just on the repetitive nature of *De Volharding*, Andriessen's first composition for the group. Breuker says: '*In C* [...] was a shock the way Albert Ayler was. Terry Riley invented music again, building something from nothing. That's the way I think about it. I played *In C* with a workshop band I led every Thursday night at that time—an open workshop, no musical theory. We don't play jazz, we just play music.'<sup>132</sup>

Such workshops were increasingly popular during the 1970s.<sup>133</sup> Musicologist and workshop participant Eva Bouman described them in quite some detail in 1978. In the workshops, musicians would improvise on musical parameters, use hocketing techniques

---

<sup>129</sup> Cited in Adlington (2013), 248-249.

<sup>130</sup> Theo Loevendie organised similar concert series under the name STAMP—Stichting Alternative Muziekpraktijk, or foundation for an alternative musical practice. Elmer Schönberger, *Ssst! Nieuwe Ensembles voor Nieuwe Muziek* (Amsterdam: International Theatre and Film Books, 1996), 166-8; Andriessen (1996), 9. Reinbert de Leeuw organised 'rondom' ('around' or 'roundabout') concerts, combining different musical genres around a central theme. Rudy Koopmans, *Over Muziek en Politiek: Een Essay* (IJmuiden: Vermande Zonen, 1977), 43.

<sup>131</sup> Robert Adlington, 'Louis Andriessen, Hanns Eisler, and the *Lehrstück*' in *Journal of Musicology* 21/3 (2004), 381-417; see also Buzelin & Buzelin (1994) 67-71.

<sup>132</sup> Whitehead (1998), 79.

<sup>133</sup> Theo Loevendie and Nedly Elstak had been organising such workshops together since 1967, Breuker organised workshops from 1969 to 1970, and in 1972 Herman de Wit began organising workshops in Amsterdam. Niko Langenhuijsen was an important figure in the organisation of workshops in Tilburg in the south of the Netherlands. Loes Rusch, *Jazzpracticum: Over de Institutionaliserings van Jazzonderwijs in Nederland* (Drs. Thesis: University of Amsterdam, 2007) 41.

to spread out melodies over a large group, play musical game pieces and other indeterminate or aleatoric material, and learn to write their own music. *In C* seemed a particular favourite at workshops. There was also theoretical education, and the musicians learned about chord schemes as well as counterpoint and twelve-tone theory.<sup>134</sup> For many musicians these workshops also had a political significance. Before he started organising workshops, Herman de Wit, perhaps the most prominent advocate of workshops for improvisation, had been leading a big band of the youth movement of the Dutch communist party.<sup>135</sup> He said: ‘They are also musical cultural politics of the utmost importance, these open clubs, because we don’t just talk about music, but also about one’s political position, one’s musical-political position.’<sup>136</sup> Moreover, the form of collective music making that was practised at these workshops had political connotations for him, which although almost diametrically opposed to Mengelberg’s ideas about musical performance, do attest to the widespread association of musical organisation with political ideals: ‘We have to fight the soloist concept, the ego trip, which is disastrous. Life-threatening for our music. [...] It is a totally new mentality, because we all have to work together. [...] You get rid of the quartet state of mind, the quintet-style playing, like “we can do anything better than you”; that is what we need to avoid.’<sup>137</sup> Small orchestras were formed at these workshops and, like De Volharding, they would play at political events and demonstrations—Bouman mentions an ANC meeting, manifestations for social housing, an event of the Dutch Communist Party and demonstrations against the atom bomb.<sup>138</sup>

The widespread concern with politics, from local arts policy to global capitalism, does not mean that there was a consensus about the political nature of music at all. Perhaps counter-intuitively, if there was anything that the composers did agree on, it was the modernist conviction that the ‘music itself’ was incapable of expression, political or otherwise. A month before the premiere of *Reconstructie*, Andriessen and Schat stated that ‘music cannot be intrinsically revolutionary or counterrevolutionary’<sup>139</sup>, and in the programme book of the PDE concert, between excerpts from the writings of Mao and Lenin, Schat wrote that ‘Music is after all incapable of expressing anything at all, let alone

---

<sup>134</sup> Eva Bouman, *Workshops: Opkomst en Ontwikkeling* (Zeist: Trezoor, 1978) 21-23.

<sup>135</sup> Gijs Tra, ‘Herman de Wit’s Workshops’ in *Key Notes* 7 (1978), 13-14:14.

<sup>136</sup> Bouman (1978), 44, my translation.

<sup>137</sup> *Ibid.*, 44, my translation.

<sup>138</sup> *Ibid.*, 59-61.

<sup>139</sup> Adlington (2013), 220.

of communicating political views.’<sup>140</sup> Harry Mulisch, one of the librettists of *Reconstructie*, and one of the most celebrated Dutch post-war writers, summarised the views as follows: ‘Just like mathematics, music can only have “meaning” in its application: through conjunction with words and pictures, or by making an opera for example. But it has *political* significance only through its performance practice.’<sup>141</sup> Such a view made it possible for the composers to have their cake and eat it—they could allow for musical meaning in certain cases, yet maintain that ‘strictly speaking’ music was incapable of expression. The former was usually done in a negative way: in *Reconstructie* there are stylistic allusions to popular music to portray the Americans as evil capitalists<sup>142</sup>, and similarly Mengelberg said about Miles Davis’ fusion music in 1974 ‘All the bells and mysticism are proto-right-wing, but the electronics itself is simply right-wing.’<sup>143</sup>

Although Mengelberg participated in all these political actions, he would constantly question their aims and premises. Jan van Vlijmen said in 1976: ‘We were always diametrically opposed to each other. Misha was the most obvious example. [...] He undermined more than one of our unquestioned assumptions, and I think they needed to be undermined.’<sup>144</sup> In an interview with the *Reconstructie* composers and Mulisch, Mengelberg himself said: ‘I thought it was a nauseating period. [...] Overstated expectations, hysterical enthusiasm, gauchisme, without much depth.’<sup>145</sup> In the case of the Maderna campaign, he seems to have simply questioned the effectiveness of such a project: ‘I felt, “Anything would be better than how it is now,” but I also thought, “This won’t help what we do here.” And it didn’t.’<sup>146</sup> Van Vlijmen, of whom Mengelberg said that their ideas on the period are very similar<sup>147</sup>, concurred:

---

<sup>140</sup> Rudy Koopmans, ‘On Music and Politics: Activism of Five Dutch Composers’ in *Key Notes* 4 (1976), 19–38: 23.

<sup>141</sup> Cited in Adlington (2013), 196.

<sup>142</sup> *Ibid.*, 221.

<sup>143</sup> Bert Vuijsje ‘Blinddoektest met Misha Mengelberg: De Luisteraar Luistert, de Maker Maakt, en zo moet het maar blijven’ in *Oor* (18 December 1974), 60, my translation. Perhaps the composers thought that any explicit political message could be appropriated for political aims that they may not have shared. Emphasising the meaninglessness of their music was a way to retain some independence. Of course, with all their political criticism and the fact that they relied on government funding for most if not all of their music, this was rather difficult to uphold. This dilemma is one of the reasons that Adlington argues that the composers ultimately failed to achieve their political aims because they ultimately refused to rethink the traditional role of a composer—he marks out the ICP as an exception to this.

<sup>144</sup> Koopmans (1976) 34.

<sup>145</sup> Henk de By and Roland de Beer, ‘Omdat de instrumenten er stuk van gingen’ in *De Volkskrant*, supplement ‘Kunst & Cultuur’ (1 April 1988), 5, my translation.

<sup>146</sup> Whitehead (1998), 69.

<sup>147</sup> Koopmans (1976) 28.



The methods were borrowed from Provo. Provo also uncovered structures, which was revealing in itself, but that's as far as it went. Provo didn't really set out to change society as such. They had no contact whatsoever with the worker's struggle, with the factories and offices, with strikes. Their actions were something to laugh about—perhaps more negatively than positively. Because they diverted attention from many more fundamental problems and contradictions. And in fact Provo didn't achieve a thing, any more than our Maderna actions or Nutcracker did.<sup>148</sup>

Some of Mengelberg's compositions in this period express his doubts about these issues. In 1966, the year of the Maderna campaign, he wrote *Omtrent een Componistenactie*, 'Concerning a Composer's Campaign'. The programme note reads like a mix between a roman-à-clef and a children's story about the composers Trunk, Woodie and Muttermouse and their friends in the city of Mudbubble. The music presents 'musical equivalents' of telephone calls and meetings. The piece is acknowledged to be 'incomprehensible' and the audience is told that—provided they stay awake—they can do no more than watch and listen.<sup>149</sup> The PDE concert included a performance of Mengelberg's *Hello Windyboys*, which also seems to thematise miscommunication. It is a game piece, in which the score specifies rules for a game for the musicians to play. The musicians are divided into two groups, one of which is placed inside a big inflatable bubble. The two groups communicate through amplification, and have to achieve a common rhythm. Once this is established, there are rules for what they can play as well as instrument-specific penalties for breaking these rules. In the programme, the audience is invited to join in when the musicians are 'hopping' (which at the premiere they interpreted as just hooting through the performance when they felt like it). They are also challenged to discover the rules of the game, which is 'difficult, but not impossible' and they are given a puzzle in case they get bored.<sup>150</sup>

It is unclear to what extent Mengelberg not only doubted the efficacy of expressing political thoughts through music but actually disagreed with the political ideas thus expressed by his fellow activists. In the case of *Reconstructie* Mengelberg had concerns about the celebration of Che Guevara in the opera.<sup>151</sup> In the programme book for the PDE Concert, he wrote as a postscript that 'any connection between my [contribution] and the rest of this political diatribe disguised as a programme book is dismissed.'<sup>152</sup> And in a

---

<sup>148</sup> Ibid., 33.

<sup>149</sup> Misha Mengelberg (2012), 23-24, my translations.

<sup>150</sup> Ibid., 32-3, Whitehead (1998), 68-69 and Adlington (2013), 166.

<sup>151</sup> Schouten (1973), 61.

<sup>152</sup> [no author], *Muzikale en Politieke Commentaren en Analyses bij een Programma van een politiek-demonstratief experimenteel concert* (Amsterdam: Polak & Van Gennep, 1968), 23, my translation.

report about a festival for the tenth anniversary of the ICP, he acerbically describes a performance by Keith Rowe and Cornelius Cardew:

It appears that the improvising ambitions have made way for a concept of “revolutionary music”, which does not exclude improvisation, but aims primarily at creating awareness in the people of an anti-capitalist or socialist attitude. A highly laudable concept, made concrete by Cardew by [...] performing a revolutionary song composed on the spot, which proffered to the audience that in the battle against the capital, there is nothing to lose and everything to gain. [...] I hope it does well in the charts, so that the people actually may be reached.<sup>153</sup>

In the early 1970s, both Andriessen and Mengelberg started to concern themselves with the political significance of their musical *practice* rather than the explicit political ‘meaning’ of their music. They expressed their admiration for Het Leven (‘Life’), a group based in The Hague consisting of ICP member Gilius van Bergeijk, Dick Raaijmakers and Victor Wentink.<sup>154</sup> Inspired by Musica Elettronica Viva, Het Leven used live electronics and aimed at ‘the meeting of technology and aesthetics as a model for a way of life.’<sup>155</sup> Although they shared some of the Notenkrakers’ aims, Het Leven regarded their focus on the symphony orchestra and *Reconstructie* as completely misguided.<sup>156</sup> Mengelberg said about them that they made ‘music as a plea, as a possibility for action, as something with which you want to achieve something. Which you don’t associate with a pleasant hall with red velvet chairs and people wearing penguin suits.’<sup>157</sup>

In 1972, Mengelberg became the head of the ‘advisory council’—in effect, the artistic director—of STEIM, the studio for electro-instrumental music, which had been set up by The Five plus Dick Raaijmakers and Konrad Boehmer to provide the electronics for the PDE concert as well as *Reconstructie* (of which Mengelberg had been in charge).<sup>158</sup> Rudy Koopmans was the chairman of the STEIM board.<sup>159</sup> What distinguished STEIM from other institutions for electronic music in the Netherlands was the emphasis on live music-making. Within a few years this turned into a more radical aim to include technology within a wider vision of musical performance as a democratic social practice. Emblematic

---

<sup>153</sup> Mengelberg (2012), 59, my translation.

<sup>154</sup> Schouten (1973), 65.

<sup>155</sup> Cited in Adlington, (2013), 280. See also Victor Wentink, ‘Het Leven: Electro-Instrumental Music’ in *Key Notes* 8 (1978), 20-22.

<sup>156</sup> Adlington (2013), 282.

<sup>157</sup> Schouten (1973), 65, my translation.

<sup>158</sup> Misha Mengelberg, ‘S.age T.hymes E.at I.nkfish M.mmm’ in *Key Notes* 8 (1978), 17-19: 17.

<sup>159</sup> *Ibid.*, 19

of their ideas is the invention of the cracklebox, a small portable synthesizer where the musician completes the electric circuit by putting their fingers on the contacts attached to the top.<sup>160</sup> The inventor was Michel Waisvisz, who after playing with Breuker for a while joined the ICP and can be heard playing the instrument on several ICP productions. Apart from the idea that musician and instrument formed a kind of unity, the cracklebox more simply involved a gesture of decommodification, as its development came about by hacking synthesizers, which were increasingly standardised and made circuit experimentation increasingly difficult.<sup>161</sup>

In the course of the 1970s, Mengelberg also adopted the idea of democratising musical performance in a practical sense. If he had had such ideas before, he never explicitly stated them. In an interview with the French *Jazz Magazine* in 1974 he stated: ‘ICP is first of all a musico-political organisation.’ And later: ‘All music is political, our improvised music is political, it is the continuation of our thought, of our political actions.’<sup>162</sup> In 1977, interviewed by Rudy Koopmans, he was more explicit about how this worked: ‘I have been working on a democratisation of music itself for years, it is essential. [...] Delegating decisions to performing musicians is an aspect of it. Such delegation is only a weak form. In the Instant Composers Pool the distinction between composer, musician and conductor has virtually disappeared.’<sup>163</sup> However, it was not only the organisation and division of labour in the ICP that had political significance, but more particularly the way in which musical structures were handled in performance. The following exchange is from an interview with Bert Vuijsje published in 1978:

Mengelberg: I have a number of hypotheses, about which I can elaborate but which are not of much use to anyone. Like the hypothesis that music represents a mode of thought and as such socially is a reflection of something or that it may even have some influence.

Bert Vuijsje: With such a hypothesis you quickly get to tedious words like engagement.

M: Yes, say it! Let’s have it!

V: Well, at the moment the number of artists that claim to be engaged is countless.

M: Innumerable! Immense!

V: How do you see your own position in that crowd?

---

<sup>160</sup> See the history on Waisvisz’s website, ‘The Cracklebox (’75)’ *Crackle*, <http://www.crackle.org/CrackleBox.htm> (accessed 15 December 2014)

<sup>161</sup> Mengelberg (1978), 19.

<sup>162</sup> [no author], ‘Allemagne Pays-Bas: Peter Brotzmann Han Bennink Misha Mengelberg’ in *Jazz Magazine* 220 (1974), 19-21: 19, 20, my translation from the original French.

<sup>163</sup> Koopmans (1977b), 208, my translation.

M: I'm under the impression I'm singing my part with this choir. If [Han and I] play together our approach is so destructive with regard to all sorts of formalities, that we're dealing with a musical expression that immediately informalises things, one code after the other is blown up, and perhaps replaced by new codes that are subsequently questioned—that should in one way or another, with people who are sensitive to it, lead to the thought: yes, I always do things this way or that, but I could do it very differently. I thought that may have a social purpose, because if everything just stays the way it is now, then that becomes disastrous before too long. Yes, this is extremely general and vague.

V: It's about things that are implicit in your music, not about explicit verbal messages.

M: I called a piece Vietcong once.

Bennink: The name alone got us ten thousand gigs.

M: But the name could have been Aunt Betty.<sup>164</sup>

As they continue to discuss *Vietcong*, Mengelberg says: 'I think you can do much more in music and be much more effective than by sticking a label on it. That's my argument with Peter Schat about this subject. He thinks that music means nothing at all.'<sup>165</sup> The performance practice of the Bennink-Mengelberg duo will be discussed in more detail in the next chapter. A crucial aspect of it, which Mengelberg is also referring to here, is that the two are playing against each other as much as with each other. Any musical ideas, ranging from improvised counterpoint on the piano, tango rhythms or a torrent of noise from Bennink's drums, can be ignored or even sabotaged by the other musician. If Mengelberg's critique of the PDE concert and *Reconstructie* express an anti-dogmatic attitude, the ICP duo's performance practice is a musical expression of this anti-dogmatism.

Although this noncommittal political stance might work well in performance, it was problematic when it came to Mengelberg's roles as BIM president and STEIM artistic director. Within the BIM there were discussions from the very beginning as to what the nature of the organisation should be—a proper union for professional musicians or an interest group for avant-garde improvisation? Mengelberg and treasurer Peter Bennink opted for the latter, while other board members were in favour of a general membership.<sup>166</sup> In 1976 rumours started spreading that Mengelberg, who was in charge of negotiating with SJN and the ministry about funding allocation, was pushing forward his own groups and those of his friends.<sup>167</sup> In 1980 these problems had still not been solved. Jazz magazine

---

<sup>164</sup> Bert Vuijsje (1978), 162, my translation.

<sup>165</sup> Ibid., 163, my translation.

<sup>166</sup> Bert Vuijsje, 'De Onenigheid' in *Jazzwereld* 37 (1972), 25.

<sup>167</sup> Han Schulte, 'BIMhuis: BIM moet kiezen' in *Jazz Press* 16 (1976), 2.

*Jazz Nu*, for the sake of clarity, published some of the correspondence between BIM, SJN and the ministry, as well as three open letters by various BIM members, all demanding that Mengelberg step down as president, which he did. His directorship of STEIM was more appreciated, because his anarchistic refusal to show any true leadership meant a very large degree of artistic liberty for the composers. The technicians, however, were less pleased and Mengelberg stepped down as director in 1980.<sup>168</sup>

Similar problems were affecting the ICP. Although the group started out with the ideal of a 'pool', in practice it became two bands; one led by Mengelberg and one by Breuker, with Bennink playing in both. Breuker wanted his band members to become official members of the ICP and thus to have a say in its organisation, while Bennink and Mengelberg wanted to keep the direction of the pool in their own hands. This had financial implications as the funding was distributed evenly among the three of them, while Breuker was not only doing the most performances, but also had to pay the largest group of people.<sup>169</sup> In December 1973 Breuker left the ICP, to found his own Willem Breuker Kollektief the next year.<sup>170</sup> The disputes about membership and finances were the last straw as tensions had been building among the three members and especially between Breuker and Mengelberg. There were clear aesthetic differences, as Breuker was rapidly developing as a composer and wanted his group to play his material. Although Mengelberg used written material as well, this was of a much more indeterminate nature. Bennink started to dislike playing the strict 2/4 and 4/4 rhythms that Breuker was fond of using: 'I don't want to leave one fixed point to arrive at the next fixed point. I like to take the plunge, and the struggle to get to the other end.'<sup>171</sup> Conversely, Breuker felt that he could not rely on Bennink to play his compositions as he had imagined them.<sup>172</sup>

In addition, Breuker was always much more explicit about his political aims than Mengelberg or Bennink. I mentioned earlier his role in the founding of De Volharding and its aim to bring challenging music to a general audience. Such an ideal of reaching the audience had always played a role in Breuker's music. Already in 1965 he said:

It's quite understandable that many people don't like jazz, because nothing happens. Musically something happens, but you have to have listened to the music for some years to experience that. I think

---

<sup>168</sup> Jacqueline Oskamp, *Onder Stroom: Geschiedenis van de Elektronische Muziek in Nederland* (Amsterdam: Ambo/Anthos, 2011), 134.

<sup>169</sup> Buzelin & Buzelin (1994), 77-78.

<sup>170</sup> Ibid., 80.

<sup>171</sup> Ibid., 78 my translation.

<sup>172</sup> Ibid.

eighty percent of the audience is just there to tap their feet and bob their heads. [...] For that eighty percent there has to be something visual on stage, a kind of musical theatre.<sup>173</sup>

Breuker started making theatrical works around 1970. Most if not all of his pieces are allegories about arts policy, funding distribution, the Dutch jazz scene, and political hypocrisy and corruption.<sup>174</sup> His music, especially compared to his first ICP recording with Bennink, quickly became much more accessible, using clear rhythms and metres, triadic harmony and attractive melodies. Although solos could still be quite radical, part of Breuker's soloing style was characterised by its theatrical nature. Drawing on the ideas and music of Eisler, Weill and Ennio Morricone, he aimed for innovative music that nonetheless had a direct popular appeal.<sup>175</sup>

This was certainly a different direction than the one Bennink and Mengelberg were pursuing. Although they also were involved in music theatre, these were highly absurdist and conceptual pieces made together with Wim T. Schippers, not the farcical productions of Breuker. As Bennink said in one of our conversations: 'My brother said the other day: "Misha and you were not very social, Willem was social. He thought about social issues." We never did, we just thought in forms. Not even so much about ourselves, but just... that's what you have to do, that's art or something, whatever that means.'<sup>176</sup> Although Mengelberg was very concerned with democratising musical practice, he applied this more to the interaction amongst musicians than with the audience.

I did not agree with the 60s idea about elites. Because apart from elites that want to keep people out, there are also those who do not aim to exclude. They are just small because they are concerned with something that is not appealing to everyone. In that sense everyone who is highly skilled in a certain profession makes up an elite.<sup>177</sup>

In other words, trying to appeal to an audience was not the kind of democratisation that Mengelberg advocated. Conversely, as is clear from the name, Breuker became the unequivocal leader of his *Kollektief*, and felt that the democratic organisation stood in the way of effective communication with the audience. He left *De Volharding* in December 1974, fed up with the political discussions and the need to play at every left-wing

---

<sup>173</sup> Vuijsje (1965), 85, my translation.

<sup>174</sup> Buzelin & Buzelin (1994), 71-76, 89-92.

<sup>175</sup> Ibid., 135-150.

<sup>176</sup> Interview with the author, 3 January 2012, my translation.

<sup>177</sup> Andriessen (1996), 23, my translation.

demonstration. In 1975 he said: 'I am authoritarian. I like it when things happen the way I think they should. Others can be bothered by that.'<sup>178</sup>

Breuker and Mengelberg had two different solutions to a problem that was increasingly a topic of debate in improvised music and the rest of the ensemble culture: how to combine high musical quality with democratising politics. For the improvisation workshops this was a very pressing concern; as the abilities of the participating musicians increased, discussions arose about whether the workshops should stay as open and noncommittal as they had been or whether they should demand more discipline from the participants to achieve better musical results.<sup>179</sup> A similar debate was held in De Volharding, which after some internal political conflicts resolved to focus less on political performances and more on concert performances.<sup>180</sup> This was not only for party-political reasons, but also because the orchestra members felt that the political performances stood in the way of the 'development of an individual musical identity.'<sup>181</sup> As the orchestra improved and composers started writing more complicated music for it, De Volharding decided that they would hire a conductor. In 1978, Mengelberg stated in an interview:

ICP's direct social intervention in the improvisation seems to be over, unless there should be developments necessitating fresh action on our part. People are beginning to realize that improvised music can be stimulated by the community in the same way as symphonic music, and we now have the musicians' union we wanted ten years ago. This means that concentrating on the development of music has again become our main objective.<sup>182</sup>

In a 1977 interview he dismissed abstract political theorisation: 'Hopeless. At most you could say: the class struggle needs to be fought, and the result should be a classless society. What happens in the meantime however...'<sup>183</sup> He repeated that his iconoclastic improvisatory practice might encourage a 'flexible mind' in the listener, but did not seem to have much hope.

Mengelberg's attitude at this point is similar to that of many other musicians and composers of his generation at the end of the 1970s. Many of them were returning to a

---

<sup>178</sup> Buzelin & Buzelin (1994), 89, my translation.

<sup>179</sup> Bouman (1978), 65-70.

<sup>180</sup> Koopmans (1982), 58-64.

<sup>181</sup> Ibid., 64.

<sup>182</sup> Gijs Tra, 'Instant Composers Pool: A decade of musical and political innovation' *Key Notes* 7 (1978), 7-9: 8.

<sup>183</sup> Rudy Koopmans, 'Instant Composers Pool tien jaar: dat wordt feesten in Uithoorn' in *De Volkskrant* (6 Augustus 1977), n.p. cut-out in the Dutch Jazz Archives, my translation.

concern with music for its own sake rather than as a means to engage in politics.<sup>184</sup> Partly, this resulted from a disappointment about the efficacy of their political and musical projects. However, as Mengelberg indicates, there was also a sense in which some of the most important short-term goals had been achieved. 1980 is a good point for this chapter to stop, as the various debates about and experiments with music and politics seem to come to an end. For the purposes of this dissertation as a whole, however, this is where everything really begins. After Breuker left the ICP, Mengelberg started to work on organising a regularly performing group of musicians rather than a loose ‘pool’ of improvisers. The first instance of this is the ICP Tentet, formed in the 1970s and consisting mostly of brass players plus Michel Waisvisz. Around 1980, with the addition of more string players into the group, the tentet became the ICP Orchestra, which is how it is still known today. Although different groups and line-ups could still perform under the ICP banner and record on the ICP label, this orchestra would become the main artistic output, and it is the subject of subsequent chapters.

### Modernism and the Musical Text

If Mengelberg says that the main objective is the development of music, this does not mean a return to a conception of music removed from social and political concerns. Rather, it is a return to the problem of developing a musical practice that is aesthetically and artistically innovative, but made in an improvised and collaborative manner—something he had earlier described as the ‘Africanisation of the twelve-tone row’, but that is also at the basis of the concept of ‘instant composition’. Practically it meant the exploration of different forms of notation and composition that could successfully be integrated within such a practice without dominating it. In the introduction I already described the association of writing with the self-understanding of the West as modern and rational.

This modernist musical ontology was at stake in the negotiation of all three lines that I have pursued in this chapter. It is most clearly present in the work of The Five, who came out of the conservatoire as the first Dutch generation to be educated in serialism, the high point of text-based musical modernism, and then had to face the problem of how to combine it with their aims of reforming musical practice in a democratic manner. In the 1979 article in *Neue Zeitschrift für Musik* Mengelberg writes that the quality of music is necessarily related to its mode of production, and he compares the distinction between

---

<sup>184</sup> Adlington (2013), 318-9.



composition and performance to that between production and consumption in industrial capitalism. He then writes, referring to Karlheinz Stockhausen's classic theoretical article on 'how time passes':

For me the problem is yet more complex. Methods and results are by no means congruent. When in his time the composer Karl H.S. let his time pass by means of a pseudo-scientific speculation about a duration-pitch-continuum, this resulted in a wind quintet that did not really distinguish itself from the serial stylistic devices of his Darmstadt environment. Nothing wrong with that, but as I said, methods do not guarantee results. On the contrary: misunderstandings on all compositional levels characterise my experiences with music of all times and places.<sup>185</sup>

This concern with the limited efficacy of the intricate compositional methods of Darmstadt also played a role in Fluxus, which after all originated in Cage's composition course. American Fluxus artist Dick Higgins had written: 'No matter how diverse the notations look, the performance always comes out the same [...]. Of these people I have mentioned the number of roads they take to get to the same place is perfectly incredible.'<sup>186</sup> He particularly criticises the neglect of the musical result in performance: 'In all the copious quotes in *Die Reihe*, in all the precise analyses of Stockhausen and Pousseur (et al, et al, et al) nobody ever questions the situational or philosophical basis of anything or any piece. All attacks, or the critiques, or the praises, are always on the basis of the means used to reach an ignored end.'<sup>187</sup>

The modernist privileging of the text over performance was perhaps most radically challenged by jazz. As Guthrie Ramsey argues in his account of bebop as 'Afro-modernism', the 'orality' of black music meant that it was frequently not taken seriously as an art form. Bebop became emblematic of an alternative modernism, an autonomous form of art that did not rely on text as its primary mode of dissemination.<sup>188</sup> Paul Gilroy advocates black music as a 'counterculture of modernity' on similar grounds to Ramsey.<sup>189</sup> For Amiri Baraka, free jazz held an even greater promise of cultural politics. In the chapter on 'The Modern Scene' in his *Blues People*, he writes about Cecil Taylor and Ornette

---

<sup>185</sup> Mengelberg (2012), 68, my translation from the original German text.

<sup>186</sup> Dick Higgins, *Postface* (New York: Something Else Press, 1964), 44.

<sup>187</sup> *Ibid.*, 45.

<sup>188</sup> Guthrie P. Ramsey, "'We Called Ourselves Modern': Race Music and the Politics and Practice of Afro-Modernism at Midcentury' in his *Race Music: Black Cultures from Bebop to Hip-Hop* (Berkeley: University of California Press, 2004) 96-130.

<sup>189</sup> Paul Gilroy, *The Black Atlantic: Modernity and Double Consciousness* (London: Harvard University Press, 1993).

Coleman: ‘What these musicians have done, basically, is to restore to jazz its valid separation from, and anarchic disregard of, Western popular forms. [...] They have also restored improvisation to its traditional role of invaluable significance, again removing jazz from the hands of the less than gifted arranger and the fashionable diluter.’<sup>190</sup> The question whether improvisation must necessarily be understood as ‘oral’, and whether notation can play an active role in musical performance understood as a model of social behaviour, will be the primary subject of this dissertation from this point onwards.

---

<sup>190</sup> Amiri Baraka, ‘The Modern Scene’ in his *Blues People: Negro Music in White America* (New York: Harper Collins, 2002 [1963]), 175-236: 225.

# Chapter 2

---

## *The ICP Repertoire*

### **The History of the ICP Repertoire**

The previous chapter showed how various historical developments created a concern among Dutch musicians and composers for musical performance considered as a social practice. Mengelberg's attempt to develop a repertoire and performance practice where compositions would be participants in a non-hierarchical interaction, rather than dominating frameworks, was an original response to these discussions, and one that would become particularly influential in improvised music in the Netherlands. This chapter aims to make a transition from the previous chapter's historical approach to the ethnographic approach that informs the following chapters by giving a basic description of the repertoire and performance practice of the ICP. The term 'repertoire' serves a dual function here. In *Do You Know...?*, sociologists Robert Faulkner and Howard Becker describe the development of the jazz repertoire throughout the twentieth century, both in terms of the actual tunes and the skills and expertise of musicians to play them with musicians they have never met before—or even to learn a tune while playing it for the first time. This reciprocity between the pieces and the performance practice and creative knowledge in which they are enveloped will be central to this chapter and chapters to follow. Repertoire is thus not a stable set of objects, but a *process*, 'something continuously made and remade as people acquire, exchange, learn, and teach the relevant elements'.<sup>1</sup>

The nature of the ICP repertoire in their earliest period is somewhat unclear. Although Breuker kept on composing as he had before the ICP, most of the recordings made by Mengelberg sound freely improvised. Although most of them may well have been, it does seem that he was already experimenting with ways of integrating composed and improvised material from the very start. The concept of 'Africanising the twelve-tone row' was one method to do this. Mengelberg described this as follows, referring to the standard permutation techniques of twelve-tone music: 'Taking a small amount of musical material and subjecting it to all kinds of manipulation: shrinking it, blowing it up, retrograde, inversion, multiplication.'<sup>2</sup> British improviser Evan Parker, who played with the ICP

---

<sup>1</sup> Robert Faulkner and Howard Becker, '*Do You Know...?*' *The Jazz Repertoire in Action* (Chicago: University of Chicago Press, 2009), 194.

<sup>2</sup> Whitehead (1998), 49.

around 1970, told me: ‘Misha had some pieces about... probably twelve-tone rows broken into three boxes of four tones, four boxes of three tones, three or four, I don’t know. I can’t remember exactly how it worked, but they weren’t 2-5-1s, let’s put it that way.’<sup>3</sup>

Parker’s reference to the harmonic building blocks of jazz indicates the importance of finding new improvisatory possibilities that did not depend on jazz models, of which serialist techniques were only one among many. Fluxus had a particular fascination with textuality, and many of the performances were based on ‘scores’. Some examples are George Brecht’s “Piano Piece, 1962”: ‘a vase of flowers on(to) a piano’, Emmett Williams’ “Voice piece for La Monte Young, 1962”: ‘ask if la monte young is in the audience, then exit’<sup>4</sup> or La Monte Young’s own ‘Draw a straight line and follow it’ from his “Compositions 1960”.<sup>5</sup> The point of such instructions, some of which are so vague it is unclear how to perform them at all, was to create space for interpretation and creativity. The relation to Cage’s indeterminacy is obvious, but Fluxus scores are more radical in that they do not require any musical reading skills, or indeed any musical skills at all since the actions performed often have little to do with music in a traditional sense. The term ‘instant composition’ is itself taken from a Fluxus piece by Tomas Schmit, called ‘instant poetry’: jars filled with scraps of papers, letters, or even ash and ink, to be “shaken well before reading”, creating a collage of found poetry.<sup>6</sup>

Breuker speaks of the time when he and Mengelberg had just met, shortly before the founding of the ICP: ‘Misha came over to my place one afternoon, brought his music, mostly graphic stuff, and I showed him my notes, and we tried to play. That was the beginning. Very small ideas, maybe just a couple of bars, then you can improvise from that, then we go on to the next phrase, and so on, and maybe combine them. Discover the music.’<sup>7</sup> The use of such ‘small ideas’—graphic scores, pitch-class sets, tone rows—marks a first attempt at integrating notated and improvised material, while the combination and juxtaposition of such ideas foreshadows some of the current working methods. In particular, it shows a connection to Tomas Schmit’s ‘instant poetry’, creating a collage of pre-existing material and found objects.

---

<sup>3</sup> Interview with the author, 2 February 2013.

<sup>4</sup> Beeren (1979) 63-64.

<sup>5</sup> Jenkins (1993) 14.

<sup>6</sup> Barbara Wien, Wilma Lukatsch and Kai-Morten Vollmer, ‘1963’ in *Tomas Schmit Archiv*, <http://www.tomasschmit.com/index.php?id=53> (accessed 29 May 2015).

<sup>7</sup> Whitehead (1998), 37.

Apart from a period of exploration and experimentation with new forms of improvisation, this was also the period in which improvising musicians from different countries were building an international network. Parker comments: ‘To provide context, remember how few people were interested in playing this way then. It really was reassuring to know you weren’t alone, you weren’t crazy. Or if you were crazy there were other people who were just as crazy as you.’<sup>8</sup> On their first ICP recording, following Bennink's and Breuker's *New Acoustic Swing Duo* (ICP001), Mengelberg and Bennink played with Afro-Danish saxophonist John Tchicai, who had played on a number of significant free jazz recordings (among them John Coltrane's *Ascension* and Albert Ayler's *New York Eye and Ear Control*). Subsequent recordings feature British musicians Derek Bailey, Evan Parker and Paul Rutherford, Han's brother Peter Bennink and the German Peter Brötzmann. Breuker played more regularly with Dutch musicians, including Maarten Altena, Rob du Bois, Arjen Gorter, Willem van Manen and Peter Bennink. In addition, his former collaboration with Pierre Courbois had brought him in touch with German musicians, and he played with Gunter Hampel's groups, Peter Brötzmann's Octet and Alexander von Schlippenbach's Globe Unity Orchestra.

Although in many respects the musicians of the ICP found kindred spirits in these musicians, the concern with compositions in both name and practice and the use of notated material ran counter to the aims of many other European improvisers. In his classic account of improvisation in music, Derek Bailey writes:

Whether reading music is a disadvantage to an improviser is a question which gets quite a lot of discussion amongst improvising musicians [...] There is an unmistakable suspicion that the acquisition of reading skill in some way has a blunting effect in improvising skills, an acceptance that these are very often two things which do not go together. So, of course, in musics where there isn't an "accurate" notation system, that possible problem, or distraction, disappears. But more important than the removal of a possible inhibition or contrary discipline from the performer is the fact that the absence of a music writing/reading tradition gets rid of the composer.<sup>9</sup>

The use of notation was not the only thing distinguishing the ICP from other improvisers in Europe. A radio broadcast from 1967 that preceded ICP001, recently published as ICP000 in a box set of all ICP recordings, features “Die Berge Schütze die Heimat” (the German

---

<sup>8</sup> Ibid., 50.

<sup>9</sup> Derek Bailey, *Improvisation: Its Nature and Practice in Music* (London: The British Library National Sound Archive, 1992), 10-11.

title means “The mountains guard the homeland”). An *allemande*, it is a very early example of Mengelberg using classical dance forms for the ICP.<sup>10</sup> The melodic and harmonic simplicity compared to the atonal and arhythmic improvisations that surround it make for a comical effect, and the title is clearly ironic. Although German improvisers would sometimes use tonal melodies as a basis for improvisation, these were usually political songs like Eisler’s “Einheitsfrontlied” or similar material.

As the ICP were developing a new performance practice, the wish to avoid overt references to the jazz tradition also had consequences for their playing styles. Having played in a bop quartet for most of the 1960s, Mengelberg had become particularly well-known in the Netherlands for his stylistic proximity to Thelonious Monk, Duke Ellington and Herbie Nichols, while Bennink was especially influenced by Kenny Clarke. In the early years of the ICP, Mengelberg took inspiration from Cecil Taylor with his clusters and rapid atonal arpeggios, as Bennink did from Sunny Murray and Milford Graves, playing high-energy rolls all over his kit for long stretches of time without establishing a regular pulse. In addition, Bennink started extending his drum kit with not only percussive instruments like tabla, but also brass and wind instruments, conches, xylophones, and kalimba. His solo recordings contain sounds of pebbles, water surfaces, scissors and brushes being swept through the air. But Mengelberg was also drawing on his knowledge of classical music to make regular stylistic allusions, using counterpoint and complex chromatic harmony exploring the borders of tonality. This meant that, unlike most free improvisers, he would very regularly play in a tonal framework, and not just ironically as in the case of “Die Berge”. I noted in the previous chapter how the ICP musicians were critical of the concept of ‘freedom’ in improvisation, as it was then employed. The liberal use of stylistic allusions seems to be the polar opposite of Derek Bailey’s goal of ‘non-idiomatic’ improvisation as he would later describe it in his book. Indeed, Mengelberg sometimes intentionally disrupts particularly austere improvisations by others with simple pentatonic melodies.

When Breuker left the ICP, Maarten Altena stayed in the ICP. Other important musicians playing with the ICP at this point included Michel Waisvisz, an electronic instrument maker at STEIM briefly introduced in the previous chapter, and Steve Lacy, a soprano saxophonist from New York who had come to Europe mid-1960s. In this period, Bennink, Lacy and Altena played with many British improvisers, and their music was

---

<sup>10</sup> Interestingly, other recordings with this same title sound very different, although they all make reference to dance forms. Perhaps it was originally a complete suite.

recorded on the British Incus label founded in 1970 by Derek Bailey, Evan Parker and Tony Oxley. It is unclear why Mengelberg did not participate on these recordings, or indeed recorded anything except for duo recordings with Bennink. It may have had something to do with the anti-compositional attitude of British musicians, but perhaps he was simply occupied with other things. He was at this moment president of the BIM which was founding the BIMhuis and trying to create structural plans for government funding of improvised music, and he was also artistic director at STEIM.

The 1970s were an important transitional period for three reasons: the development of music theatre, a change in Mengelberg's compositional style and leadership, and the many duo performances with Bennink. In the theatre world, which was in a period of political upheaval similar to that in the world of music, there was much interest in creating new forms of theatre that included music, improvisation and political engagement, leading to much collaboration between these art forms and the development of an independent tradition of music theatre. In 1969 the ICP staged its first theatre production, *The Life of Wolfgang Amadeus Mozart*, taking its title and plot from a little comic book that was part of a coffee brand's promotional series on 'Famous Men', and in which Mengelberg played Mozart.<sup>11</sup> Though this production was mainly Breuker's idea, Mengelberg subsequently started putting on music theatre productions together with fellow Fluxus artist Wim T. Schippers. Their *Rijwielenensemble* ('Bicycle Ensemble') premiered in the Mickery theatre in Amsterdam in 1972.<sup>12</sup> They would keep writing and directing shows together, usually in the Mickery, until into the 1980s, after which Mengelberg made productions by himself until mid-1990s.<sup>13</sup> Mengelberg, Bennink, Breuker and other ICP musicians—particularly Altena and Waisvisz—had already been interested in performance art, and Schippers has had a successful career as a scenario writer, actor and television presenter besides his work as a visual artist. Plus, the funding opportunities were supposedly much better than those for music.<sup>14</sup>

---

<sup>11</sup> Buzelin & Buzelin (1994), 36-37.

<sup>12</sup> [no author], '1972-1979', *Een Leven Lang Theater*, <http://www.eenlevenlangtheater.nl/ritsaert%20ten%20cate/repertoire/mickery%20-%20amsterdam/1972-1979> (accessed 15 December 2014)

<sup>13</sup> It is not certain until when. Whitehead writes that they produced shows until 1982, but he also writes that they start in 1974, which is false, (Whitehead 1998, 106). In the collection of Mengelberg's writings, in which some of the libretti have been printed, the last one it mentions Mengelberg and Schippers doing together is *Uit Oom Haans Vertelselboek* ('From Uncle Haan's Storybook'), in December and January 1983/1984, Mengelberg (2012) 124. Mengelberg continued producing music theatre by himself, until the mid-1990s, when his "Koeien" ('Cows') failed to materialise. Guus Janssen and Cherry Duyns completed and staged this work together to premiere at the Holland Festival in June 2015.

<sup>14</sup> Pieter Boersma, interview with the author, 27 August 2012.

In these collaborations of Schippers and Mengelberg, the Fluxus influence was never far away. Peter Cusack described *Een Behoorlijk Kabaal* ('A Considerable Noise'), for British improvisation magazine *MUSICS* in 1976:

There was Derek Bailey, the Brötzmann trio, various ICP groups, Louis Andriessen [...], one actor and two actresses doing various sketches (all lines read from scraps of paper in the hand), etc. etc. etc., all in no apparent order or plot but during which other things might also happen. Stage dragons would appear, cabbages or newspapers would drop from above, smoke would start wafting from the chimney of an often-collapsing cottage façade, people would walk into other peoples' acts, two acts might occur simultaneously, or there might be nothing much happening at all...<sup>15</sup>

The juxtaposition of visual spectacle like dragons and smoke with 'nothing much happening at all' and the deconstruction of performance conventions by using scraps of paper and collapsing façades are clear Fluxus influences. In addition, the blurring of boundaries between art forms like theatre and music also resonated with the multimedia performances of Fluxus. However, whereas Fluxus was mainly looking to extend the idea of 'music' to dance and theatre, the theatrical work of the ICP made them aware of the visual potential of musical performance. In 1973 Mengelberg composed "Met Welbeleefde Groet van de Kameel" ('with kind regards from the camel'), a large-scale composition, lasting about half an hour, for a group of ICP musicians including Breuker, Peter and Han Bennink, Dudu Pukwana, Peter Brötzmann, Derek Bailey, Kenny Wheeler, Willem van Manen and Paul Rutherford.<sup>16</sup> In the middle of the piece, a chair is sawn in pieces with a mechanical saw, and reconstructed in the form of a camel. After the camel is ready, the musicians play pages of crotchets in a unison melody without any sense of tonal direction. This section lasts as long as the entire piece before it, and is specifically intended to bore the performing musicians, who can stop when they want to.<sup>17</sup>

The camel piece shows that Mengelberg was looking for a new compositional direction, both in his work for classically trained performers and for improvisers. His work for classical performers during the 1960s had been particularly influenced by the work of Cage, using indeterminacy, graphic scores and long stretches of silence—although he would also sometimes use style quotation, something anathema to Cage's aesthetics. The camel piece, which was subsequently arranged for orchestral performance, is fully written

---

<sup>15</sup> Cited in Whitehead (1998), 106.

<sup>16</sup> Buzelin & Buzelin (1994), 102.

<sup>17</sup> Whitehead (1998), 106.



out, largely tonal, and apart from the option to drop out in the last section contains no indeterminacy. Similarly, “Dressoir” (‘Cabinet’), written for De Volharding in 1977, is a pastiche of polkas, marches, sarabandes, can-cans and other traditional popular music forms, probably all derived from pieces written for the ICP—“Die Berge” makes an appearance here. Compared to his Cageian works of a few years earlier, this is really a radical departure.

Mengelberg's compositions for the ICP were also changing, partly because of their theatrical work. *Hé, Hé, Hé, Waar is de Marechaussee?* (‘Hey, hey, hey, where is the military police?’), one of their earlier productions from 1973 is a short play for a man (played by Mengelberg) and a life size doll who is his wife. The two have a short dialogue (her lines are projected onto a screen), arguing over unimportant things, and the man does a little dance on “Where is the Police?”, a short march written by Mengelberg two years earlier.<sup>18</sup> Later productions were in need of more elaborate accompanying music as well as songs. Working together with actors required songs that were easy to learn and sing. The influence of Kurt Weill, who was an obvious source of inspiration for the kind of music theatre Dutch composers wanted to make, is also visible in Mengelberg’s theatre music. “Niet zus maar zo” (‘Not such but so’) is one such song, written for the 1986 piece *Overpeinzingen van een Kakkige Hond* (‘Reveries of a Shitty Dog’—a reference to a novel by Rousseau). In F minor, its range is suitable for an amateur singer such as Cees Schouwenaar, who was a regular collaborator with Mengelberg and Schippers. He had originally been a market vendor before they asked him to perform with them, and his lack of experience or talent apparently made him an attractive performer for them. ‘When Cees Schouwenaar [sang], everything about it was outrageously bad and clumsy. And that’s good, that made it work.’<sup>19</sup> The same page of music shows “Tijd voor de Quadrille” (‘Time for the quadrille’), which was used as accompanying music in the play, and is another example of Mengelberg drawing on classical dance forms.

The Mengelberg-Bennink duo is significant both for its theatrical aspects and for the development of a new musical style, particularly for their form of musical interaction. Much of the time, it seems that they are hardly interacting at all: Bennink plays very loud and fast, using everything around him that can make a sound, while Mengelberg is slowly figuring out harmonic and contrapuntal structures on his piano. Bennink once said it was because of this complete independence that he best liked playing with Mengelberg or

---

<sup>18</sup> It was recorded by Mengelberg and Bennink on ICP 010, 1971 and by Derek Bailey on Incus LP 2, 1971,

<sup>19</sup> Jellie Dekker (dir.), *Afijn: Misha Mengelberg* (Hilversum: NPS, 2005).

Bailey: ‘They are playing whatever they are playing. You can try and work towards them, but it’s no use. Sometimes there is some brief contact, but never truly. Misha has that even more than Derek. For me that is a very liberating way of playing, because you don’t have to consider the other at all.’<sup>20</sup> When they do interact, it is mostly antagonistic—they tease each other, deliberately missing entries the other sets up for them, playing right through what the other is doing, and joining in with something when the other has already stopped. These duo improvisations were an important way to come up with new pieces. As Bennink told me:

Many compositions he would invent or try out, he would often do them with me in duo performances. I have so many examples of that, that you can hear him play something and then as a result he would have a written adaptation of it. That happened very often. For Misha, playing with me was like a sandbox, and then the ICP was a bigger sandbox. It was a place to experiment.<sup>21</sup>

An example is ‘Eine Flasche Für Die Lola’, from *Einepartietischtennis* (ICP014). Mengelberg starts out playing a swing tune with a dissonant melody and accompaniment of chromatically moving chords containing many seconds and clusters, using a stride style. Bennink accompanies him on something wooden—possibly the piano. After the piece ends, Bennink has a short solo, during which Mengelberg starts playing a slow, chromatic ballad, using gestures from Romantic music. Bennink starts playing rolls that have little to do with what Mengelberg is doing, and after a while he starts playing loud crashes to disturb Mengelberg’s playing. Mengelberg responds by playing loud clusters and octaves in the bass, but otherwise continues his ballad. Bennink tries again, now also whistling and shouting in German. Mengelberg responds with a chorale-like melody, singing along with his playing in a hoarse, off-key falsetto voice. He continues with his slow chords and Bennink returns to playing fast rolls, loud crashes and shouting. After that he starts playing a lively tango rhythm. Mengelberg does not respond and plays some chords and clusters out of rhythm. When Bennink stops playing the tango rhythm because he gets no response, Mengelberg finally plays a tango. Bennink responds by screaming. After that, they are finally back together, playing a swing tune similar to the one in the beginning. After a solo by Bennink and one by Mengelberg, the improvisation ends with a minute of music from a music box.

---

<sup>20</sup> Andriessen (1996), 39, my translation.

<sup>21</sup> Interview with the author, 3 January 2012, my translation.

Needless to say, there is a great sense of theatricality about the ICP duo. They do usually not go on stage together, but one of them will already be playing as the concert begins, usually Bennink. Mengelberg used to come on stage with a cigarette in his mouth, a cup of coffee in one hand and a glass of cognac in the other, often wearing a big coat. He would look for the piano, and having found it carefully arrange the cup and the glass on top, smoke a cigarette, eventually take his coat off and lay it in the piano over the strings. Bennink usually gets away from behind his drum kit, sitting on the floor next to the piano and playing the stage floor or even playing the piano itself, or look for other objects on or around the stage to play or play with. He can empty a bag filled with drum sticks over his kit, or throw a stick on the floor and catch it again. Although the duo became well-known for the comical visual aspect of their performances, Bennink has always insisted that their behaviour is simply part of the musical performance. He is not merely trying to be funny:

That's a very delicate point: if it was *only* humor, that would disturb the music. And I *play* what I am and I *do* what I am because I am like that, and it never disturbs the music, it helps the music. Otherwise I couldn't do it that long, you know? [...] It's daily life, all differences, and all rules, and you can fight with the rules at the same time.<sup>22</sup>

This comment, with its reference to daily life, exemplifies a Fluxus-like integrative understanding of music that is not restricted to sound, but includes the whole performance, including its physical and visual aspects. However, he also relates this attitude to earlier jazz history, to the vaudeville era and jazz films.<sup>23</sup> For Mengelberg, too, there is an influence from the jazz tradition as well as Fluxus. When he was young, his father Karel took him to see Duke Ellington in the Amsterdam Concertgebouw. During the intermission, Mengelberg stayed in the concert hall and saw Ellington improvise on his own behind the piano. When the second set began, the other band members walked in one at a time and joined in with his playing. 'A kind of music where that is possible, people entering in random order and simply joining in, that is what I wanted.'<sup>24</sup>

**Musical example 2.1** illustrates this mix of the quotidian and the theatrical as well as the integration of the visual with the musical. We see Mengelberg, Bennink and Moore engaged in a free improvisation (Oliver, Honsinger, Heberer and Delius were not present at

---

<sup>22</sup> John Corbett, 'Han Bennink: Swing Softly and Play with a Big Stick' in his *Extended Play: Sounding Off from John Cage to Dr. Funkenstein* (London: Duke University Press, 1994), 260-269: 263.

<sup>23</sup> Ibid.

<sup>24</sup> Dekker (2005).

this concert), and Bennink's physical style of playing his snare drum already shows the somewhat theatrical aspect of his performances that is so often commented on. Bennink suddenly gets up in the middle of the improvisation and starts looking behind the back curtain. It could be interpreted as a postmodernist, absurdist theatrical move, breaking the frame constituting the performative event, and we can hear some people sniggering in the audience. However, Bennink is simply looking for a prop he had brought to the concert, a large ratchet of the kind used for sound effects in theatre and early cinema, and he is holding the spanner to turn the ratchet in his hand. The fact that he can simply suddenly get up and take the time looking for it in the middle of an improvisation does of course point to the informality and everydayness of Fluxus and the Ellington concert. Moore and Baars also do not wait for Bennink to sit down again, but cue Thelonious Monk's "Hornin' In". Bennink has found the ratchet by now, and takes it over to his snare drum. Before sitting down, he nonchalantly lets the ratchet fall over to create a percussive accent on the repetition of the A of the head.

The duo's way of working, where different stylistic allusions are combined and alternated, fits in with the general popularity of neoclassical quotation and allusion in composed music in the Netherlands from the late 1960s onwards, while simultaneously referring back to Fluxus and Dada's use of found objects. The work of Charles Ives was particularly influential.<sup>25</sup> However, improvising rather than composing such collages sets the ICP apart from the aims of Andriessen and De Leeuw. Contrary to the usual understanding of neoclassicism, which sees the use of quotation and allusion as a way of allowing meaning back into music after a period of modernist objectivity, De Leeuw and Andriessen held on to their notion of musical autonomy. Indeed, as Adlington describes, through the use of an abundance of citations, they tried to achieve a 'stylelessness' in their music. In what may be understood as an early postmodern gesture, they tried to avoid authorial intent through an endless play of signifiers. Adlington rightly argues that this is a long stretch from the aims of Ives, and questions its feasibility.

Mengelberg clearly had different aims with his style quotations. In the interview with Bert Vuijsje mentioned in the previous chapter, where Mengelberg puts forward the idea

---

<sup>25</sup> Reinbert de Leeuw had published a book and several articles about Ives, De Volharding played pieces by Ives, and Andriessen, who had studied with Berio after finishing at the conservatory, repeatedly expressed his admiration for Ives. All three founders of the ICP hold him in high regard, even Bennink, who does not usually listen to composed music. In Whitehead's account of the Amsterdam jazz scene he is possibly the most frequently mentioned non-Dutch composer.

that the duo's tendency to 'informalise musical codes' may encourage a listener to develop a more flexible mind, Vuijsje questions his use of citations:

V: When you suddenly play a Schubertian passage, that does evoke a world of meanings.

M: Yes, but the same thing happens in conversations when you refer to something to make a point. You can say that they are citations, but there is a kind of literature that constantly uses citations and that is scholarly literature, with continual footnotes. That is frequently the most tedious kind of literature, indeed it's not really literature at all. The citation itself barely has any literary force. I almost never cite literally. I make style quotations, and usually in such a way that it is clear that *I* am citing, and that I am citing *wrongly*. I feel no need to just play a tidy piece of Schubert. In a citation I use what I find relevant at that moment. [...] When I'm playing something and I feel it's a futile enterprise to continue, then I refer to a stereotype from the classical repertoire at my disposal, which has the same futile qualities. That usually clears things up, at least for myself. It helps me to go back to a point that perhaps had more possibilities for development.<sup>26</sup>

The significance of allusions in the ICP duo is primarily on the level of musical practice, affording possibilities for creative interaction rather than considerations of meaning or authorial intent. In line with the Fluxus, Vaudeville and Duke Ellington influences discussed above, music is primarily understood in terms of social and creative practice, a conversation rather than a written text. The meaning of allusions becomes pragmatic rather than semantic.

### **The Repertoire and Performance Practice Today**

The same can be said about the repertoire that Mengelberg would create for the ICP Orchestra. After Breuker had left the ICP, and as the ensemble culture in the Netherlands was rapidly growing, Mengelberg started putting together a more stable line-up than the 'pool' it had been so far. As an ensemble, the ICP would develop a repertoire and performance practice that is in many ways similar to the ICP duo, where pieces can be combined, alternated and interrupted at any point, but expanded to a larger group. Like the allusions in the ICP duo, the pieces in their repertoire have primarily a pragmatic function in that they make possible a continuous improvised musical development, a stylistically varied performance practice, and different kinds of musical interaction among the performers. The ICP Tentet of the 1970s consists mostly of brass instruments, except for cellist Tristan Honsinger and Waisvisz's cracklebox. Honsinger, whom the ICP musicians

---

<sup>26</sup> Vuijsje (1978), 163, my translation.

had met in England as part of Derek Bailey's Company, would leave the ICP in the late 1970s, but returned in the 1990s and stayed to this day.

String players, apart from the double bass, had not been very prevalent in the ICP so far, but would play a constitutive role in the development of the Orchestra: they are a frequent presence in improvised music in the Netherlands more generally, attesting to the influence of chamber music. In the early 1980s, violist Maurice Horsthuis and cellist Ernst Reijseger joined the group. Horsthuis and Reijseger had been in the Amsterdam String Trio with Ernst Glerum, an improvising string trio playing game pieces and lyrical, chamber-music like compositions, mostly written by Horsthuis. Glerum would join the ICP in the late 1980s, and the ICP had its first full string section. With Horsthuis leaving shortly after Glerum joined and Reijseger leaving briefly after Honsinger returned, the string section is now Glerum, Honsinger and violist and violinist Mary Oliver (the successor to Maartje ten Hoorn, who was in the group only briefly).

In the brass section, the changing line-ups are much more difficult to describe. Important musicians in the 1970s include Larry Fishkind on tuba, Peter Brötzmann and Keshavan Maslak on saxophones and Bert Koppelaar on trombone. In the 1980s, trombone player Wolter Wierbos, tenor Ab Baars and alto Michael Moore joined the group and are still in the ICP today. Other important saxophonists in the group have been Sean Bergin and Paul Termos on alto and Steve Lacy on soprano, while there have been a number of other trombonists including Garrett List, George Lewis, Joep Maessen, and Radu Malfatti. Trumpeters included Toshinori Kondo, Toon de Gouw and Evert Hekkema before the current trumpet player Thomas Heberer joined halfway through the 1990s. The latest addition to the group is tenor Tobias Delius, who joined around 2000.

The division into a string and a brass section, placed on opposite ends of the stage, symbolises the encounter between jazz and Western art music that is enacted in the performances of the ICP. To some extent, this is also true of the musical backgrounds of the current musicians. The string players have all had a conservatory education in the classical tradition, while Ernst Glerum and Mary Oliver have had careers as performers of contemporary art music in addition to their work as improvisers. Glerum, who studied at the Sweelinck conservatory in Amsterdam, used to be a member of the Asko Ensemble<sup>27</sup> while Oliver, who went to Mills College and UCSD, primarily worked as a solo violinist, premiering pieces by John Cage, Iannis Xenakis, Brian Ferneyhough, Liza Lim and many

---

<sup>27</sup> Interview with the author, 25 February 2012.

others.<sup>28</sup> Honsinger, who studied at New England and Peabody conservatories, devoted his career to improvisation, playing with Derek Bailey, Cecil Taylor and his own group This, That and the Other.<sup>29</sup> Of the brass musicians, Ab Baars is the only one who received a classical education at the Rotterdam conservatory, which he ended prematurely because he found his interest lay elsewhere.<sup>30</sup> Delius, Heberer and Moore studied jazz and improvised music at conservatories (respectively Amsterdam, Cologne and New England), while Wierbos participated in the improvisation workshops discussed in the previous chapter.<sup>31</sup>

With the founding of the ICP Orchestra, Mengelberg started writing repertoire for the group more extensively, actively exploring ways of integrating compositional and improvised material. I will give a brief overview of this repertoire. Where I have been able to obtain them, scores may be found in the appendix. I have collected these scores by copying them from ICP musicians, either at concerts or by briefly borrowing their folders. Each ICP musician has a big folder, some of which are more neatly arranged than others, and there are always people missing a particular piece or part, which will then have to be copied before a performance. The performers also have varying versions of pieces, as Mengelberg used to occasionally rearrange particular material for a new group. Sometimes, one of the musicians may find a piece in their folder that they have largely forgotten about as they may be thirty years old or more, and they may then play it, coming up with solutions for outdated instrumentation. In all I have collected just over 100 pieces, which is only a small part of the ICP repertoire.

An early example of the integration of composition and improvisation can be seen in a piece that features on recordings of the ICP Tentet in the late 1970s, “Rumboon” (“rumbean”, a chocolate sweet with rum—the title seems to be a play on words connecting the Afro-Caribbean hambone dance with a popular Dutch type of confectionery that often made use of exoticist imagery in its advertisements and packaging). The introduction is a kind of field holler, while the head is a blues, rendered somewhat harmonically ambiguous because the melody starts on the fourth: this creates subdominant or suspended harmonies rather than emphasising the tonic. After the head and a repetition of the introduction, a melody follows, notated in x-shaped note heads, thus indicating only rhythm and relative pitch height, creating a series of clusters that suggest a melodic gesture rather than a real

---

<sup>28</sup> Interview with the author, 22 February 2012.

<sup>29</sup> Interview with the author, 20 February 2012.

<sup>30</sup> Interview with the author, 4 January 2012.

<sup>31</sup> Interviews with the author, 21 February 2012, 20 February 2012, 23 December 2011, 21 December 2011 respectively.

melody. On the early recordings this melody is sung by the musicians; today it is usually played instrumentally and as a background to solos rather than a section in itself. This use of x-shaped note heads returns in many other pieces in the ICP repertoire. In the rhumba “Een Beetje Zenuwachtig” (“A bit nervous”) they are used to open up the form of the piece, suggesting melodic shapes that may be used by the musicians to cue a transition to this piece and a syncopated rhythm in the middle that may be used as a basis for a free improvisation. “Kraaloog” (“Kbeady-eye”, part of a series of K-pieces) consists exclusively of x-shaped rhythmic phrases, played by the whole group, each repeated until another one is cued. The boxes here imply an indeterminate amount of repetitions.

The plaintive string trio “Kwijt” (“Lost”) uses boxes in a similar way, as each box can be repeated any number of times. The musicians have to negotiate transitions from one box to the next during the performance. The two boxes about two thirds of the way through the piece signal a free improvisation and a moment of silence to mark the return back to the form. The boxes in “Ktoel” (“Khair”, another K-piece) function somewhat differently. Rather than repetitions, they imply short free improvisations among the musicians inside the box—on the second repetition these are ignored and the piece is played straight. The first and last boxes contain a small graphic piece, where musicians can follow the lines in whatever way they want to successively play a tone (represented by a note), a noise (represented by an X), or nothing. Some pieces consist only of graphic notation, for instance “Portret” (“Portrait”): asterisks represent musicians, so four musicians repeat a staccato high note followed by a long low note, then just long low notes, then a staccato high note and long low notes again. During the first two ‘sections’, two other musicians repeat low staccato notes. Meanwhile, one musician can freely improvise over these textures.

Perhaps the most striking development in the ICP repertoire after the founding of the Orchestra is the return to the sound world of jazz. During the 1980s and 1990s, Mengelberg wrote series of arrangements of pieces by his three favourite jazz composers: Herbie Nichols, Thelonious Monk and Duke Ellington.<sup>32</sup> The recording of the Nichols repertoire is remarkably straight. Leaving aside the freely improvised introductions, the group plays the pieces mostly in the standard head-solos-head form. The reason for this way of working may partly have been Mengelberg’s wish to valorise the work of Nichols, who remains rather unknown to this day. The only existing recordings of Nichols are in a

---

<sup>32</sup> Bennink and Mengelberg had already made a recording of Nichols pieces with Steve Lacy and Roswell Rudd in 1982, and would make another one with Lacy and George Lewis in 1984.



piano trio format, and Mengelberg wanted to arrange them for a larger group as a homage to the pianist: ‘My only critique of Nichols is that he never found the right musicians. [...] With such a trio, you don’t even realize half of the music’s potential. [...] So I think that Nichols would have been very satisfied with the ICP, and he could borrow [the orchestra] straight away.’<sup>33</sup> If the arrangements do not show the integration of composition and improvisation, they do show Mengelberg’s increasing ability to arrange for the orchestra. Nichols’ complex harmonic language complements Mengelberg’s interest in chromatic harmony, and the arrangements show a great timbral and dynamic variety.

In the Monk and Ellington arrangements, there is both an increased attention to composition, especially in introductions, as well as a greater effort to break open the head-solos-head form and to encourage forms of improvisation that do not follow the traditional jazz format. Ab Baars said of this period that Mengelberg ‘was keen on trying to avoid a traditional pattern. He wrote a lot of material you could use to escape the traditional tune: introduction and riffs, [...] and he always encouraged us to use things from the introduction as a riff, or to make up our own things that didn’t have to do with the material.’<sup>34</sup> The arrangement of Monk’s “Mysterioso” is a good example. It opens with indeterminate pitches alternating between two groups of low and high instruments. The brass plays unpitched, breathy sounds, while the strings play scratching noises, either by applying too much pressure, or playing *col legno* below the bridge. This alternation of ‘mysterious’ tones, clearly related to the iconic parallel sixths of the head, becomes more steady and faster, and gains a recognisable pitch, ending on a long note of the second group. The parallel sixths in the head that follows are mirrored by parallel sixths going downwards, which not only create minor seconds, major sevenths and minor ninths between the two parallel movements, but also add the remaining pitches for the head to contain all twelve tones. Mengelberg calls this mirroring technique a ‘zeekip’ (literally ‘sea-chicken’, an archaic Dutch word for a bird flying over a water surface)<sup>35</sup>, and he has used it in a large number of his compositions. After ‘x choruses’ there is a transition to the head which sounds like an improvised solo by the alto saxophone, except that the melody is mirrored by a zeekip in the trombone.

“52+” is a medley of Monk pieces, starting out with “52<sup>nd</sup> Street Theme” and indicating background riffs, mostly written in x-shaped note heads: their rhythms and

---

<sup>33</sup> Dekker (2005).

<sup>34</sup> Whitehead (1998), 153.

<sup>35</sup> Wolter Wierbos, interview with the author, 3 January 2013

melodic shape are drawn from Monk's "Evidence" and "Rhythm-a-Ning". After a solo by Bennink, the medley ends with Monk's "Humph". Another instance of integrating such indeterminate techniques into jazz arrangements can be seen in Ellington's "Mood Indigo". The introduction consists of an atonal zeekip, formally modelled on the shape of Ellington's ballad, with some contrasting contrapuntal movement at the end of the second phrase of the introduction. A transition follows, written as a graphic score, but again following the melodic contours of the head. The combination of such different compositional techniques, and their integration by drawing on the same formal shape, show Mengelberg's ability to create different improvisatory opportunities while maintaining a compositional unity. The emergence of this familiar melody from such an atonal and ambiguous texture creates an effect of surprise.

Mengelberg's own jazz pieces do not usually feature such indeterminate elements. The score for the lyrical ballad "De Sprong, O Romantiek der Hazen" ("The Jump, O Romance of Hares") contains a straight rendition of the piece without any means of breaking out of the form. "Rollo III" (the third in a series of 'rollo' pieces—rollo was Ives' term for a musical philistine) also contains just the piece and its introduction. The ICP also still plays traditional dance forms: examples are the galop "Kafel" ("Kable", another K-piece, featuring a zeekip canon as intro), the kwela "Kwela Pkwana" (referring to South-African saxophonist Dudu Pukwana), and the can-can "Tetterettet V" (part of a series of 'tetterettet' pieces written for the ICP Tentet—tetterettet is a Dutch onomatopoeia for the sound of a brass instrument). These are also notated without any indeterminate material. By contrast, other pieces that are seemingly notated straight assume some form of improvisation in their performance. "Kneushoorn" ("Krhinoceros") is fully notated, but built up layer by layer, usually starting with the melody on the second staff and the other musicians joining in one by one, creating different textures by laying out and joining in again. "A la Russe" is a fully notated fugue for clarinet, viola and cello, but is usually played with a free improvisation featuring those three instruments after the fugue is over. Finally, there are a number of pieces that fit the concept of 'small ideas' as explored in the early ICP. Pieces like "A Capella", "Ander Onderwerp" ("Change of Subject") and "Tuinhek" ("Garden Fence") serve as small ideas to be used in a wider freely improvised context.

Not everything in the ICP performances is guided by written repertoire. Virtually all performances contain several free improvisations, usually in smaller groups of three or four musicians. These are often characterised by a careful attention to compositional

coherence by the musicians. When I discussed a recording of one of these improvisations with Ab Baars, he commented on the motivic variations that were being employed over long stretches of time in the course of the improvisation: ‘You can make length by taking something small and making it bigger, or by letting it return later. You can imitate directly, but it’s more fun to keep it for a while. At least, I think that’s a nice way of improvising.’<sup>36</sup> Michael Moore even referred to such improvisations as ‘chamber pieces’, which implies that he thinks of them more in terms of atonal composition than of jazz improvisation.<sup>37</sup> Not all ICP musicians necessarily share this approach; Wolter Wierbos said that he takes the concepts of ‘sound and rhythm’ as the basis for his playing, implying that motivic variation does not play a very important role in his improvisations.

Occasionally, performances will also include a conducted improvisation. This is a widespread but not very well known practice employed by Sun Ra, Anthony Braxton, Muhal Richard Abrams, and most significantly Butch Morris. It is unclear whether Mengelberg learned it from any of these musicians or if he came up with it independently.<sup>38</sup> An important difference between conducted improvisation as used by the ICP and its use in other groups is that the ICP does not use a formalised system of signs and gestures, but reacts to the conductor (who may be any of the musicians in the group, although some conduct more frequently than others) in a purely intuitive manner. In the debates about the political nature of musical performance discussed in the previous chapter, the role of the conductor was obviously a point of contention. For Mengelberg the authoritative role of the conductor had a particular significance: his great uncle was the famous conductor Willem Mengelberg, much loved in the early twentieth century but highly controversial after the war because of his uncritical attitude toward the Nazi occupiers (he was even banned from performing publicly for the rest of his life). Conducted improvisation can be seen as a kind of parodic appropriation, but also as a way of turning the conductor’s role into one of active participation (or, if you will, emphasising the participatory aspect of conducting). The signs and gestures are often intentionally ambiguous, and the interaction between conductor and musicians includes much intentional miscommunication and irony.

---

<sup>36</sup> Interview with the author, 4 January 2013, my translation.

<sup>37</sup> Interview with the author, 23 December 2011.

<sup>38</sup> Whitehead (1998), 148-151.

With the creation of this repertoire and the development of their performance practice, Mengelberg started organising weekly rehearsals, held on Thursdays in the old BIMhuis. Cellist Ernst Reijseger told me:

It was in the basement of the old BIMhuis [...] and the atmosphere was always really good. Misha always came late, but always brought some ideas with him. Han was always becoming angry because Misha was late, and meanwhile everyone was just playing, so it was a total mess. As a string player you learn to work with all the horns if everyone is just making noise like that. [...] Misha was structuring things, and practising conducted improvisations, like, how do you get someone to do something, how do you stop them... not with explicit directions, but by looking and listening, making structure with almost nothing. [...] We were experimenting, but very serious, playing and concentrating. The concentration was everything. [...] That was really what made the band work.<sup>39</sup>

Although Reijseger describes these rehearsals as informal, other musicians emphasised that Mengelberg could be quite dominating. Ab Baars, again stressing the importance of a compositional approach to improvisation, described this period as formative for the way the orchestra functioned henceforth:

Misha wanted us to do our own thing, but he corrected us often, and he was really trying to go in a new direction, where we would steer the material as a group, not as an individual, but that everyone had a compositional mind set. Everyone could introduce something new, but with conviction, and taking responsibility for what he or she did.<sup>40</sup>

Here Baars touches on an important issue, which will be described in more detail below, namely the overlap or even identity in the ICP between a sense of aesthetics and musical structure on the one hand, and an ethical responsibility for one's contribution to the musical situation on the other: this indicates the importance of the ICP repertoire for the forms of social interaction inherent in their creative practice.

A final but crucial aspect of the repertoire and performance practice of the ICP is their set lists. These were usually made by Mengelberg, shortly before a performance. Baars describes them:

A few minutes before the concert he'll take a pen and a slip of paper, puts together some groups of people that will improvise, and around that he'll construct the programme, of the pieces that we play.

---

<sup>39</sup> Interview with the author, 7 January 2013, my translation.

<sup>40</sup> Interview with the author, 4 January 2012, my translation.

And I've noticed he'll always take into account the keys the pieces are written in, their atmosphere. Making such a programme is also composing, in a sense. Those set lists are always gratifying, and you can do a lot with them.<sup>41</sup>

Now that Mengelberg's mental and physical health are deteriorating, the other musicians have taken over the creation of set lists. Everyone makes a set list every once in a while, although some people do it more than others, and some people like to do it together with one or two others. As a rule, they make the first set before the concert, usually during dinner, distributing it in the build up to the concert, and the second set list during the interval. This means that before each set, the musicians will be looking for their pieces, quickly copying any pieces that are lost or comparing different versions of the same piece. This sense of chaos is precisely the point of only making the set lists at the last minute.

Figure 1 shows an example, a set list made by Han Bennink and Mary Oliver for a concert at The Vortex in London. The items on the list are "House Party Starting", one of Mengelberg's Nichols arrangements; a free improvisation by Tri(stan Honsinger), Tobi(as Delius) and Ha(n Bennink); then Mengelberg's "Picnic" and "No Idea"; an improvisation by Ma(ry Oliver), (Ernst) Gle(rum), and Ab (Baars); Michael Moore's "Sendai"; and Mengelberg's arrangement of Monk's "Let's Call This". With each piece, soloists can be suggested, as they are here, in the same abbreviated way as with the improvising groups. There are some tacit rules about what the items on the set list mean, but because they are hardly ever really discussed there is no real agreement on what these rules are, and so they are not very strict. A circle around a name usually means that someone becomes a leader or a conductor. In this case, it indicates improvising groups. Why Thomas Heberer and Michael Moore are in square boxes at the top of the page is unclear, as are the accolades on "House Party Starting" and "No Idea". These set lists indicate a general plan, but they never fully cover everything that happens. People may choose to take a solo when they are not given one, Mengelberg and/or Bennink usually join in with the improvising groups, and the band has several strategies of undermining what others are doing, or taking what is happening in a different direction, some of which I will discuss below. Moreover, even if the set list is 'performed as written', the transitions are never specified in advance, and the musicians enjoy it most if they can play an entire set without stopping.

---

<sup>41</sup> Dekker (2005).

{ YOU { PARTY  
 { THO MICH }  
 TRI TOBI HA  
 PICK NIC  
 { NO IEAZ  
 { WO + TO }  
 MA GLE AB  
 SENDAI  
 MICH  
 LET'S (ALL THIS  
 THO

Fig. 1 ICP Set List

Around 2000, Mengelberg also stopped composing—the latest composition I have is dated 1999. In a 2005 documentary about his life and work, he explained this decision as follows:

Mengelberg: The reason was that I was curious to know if we could finally do what we wanted to do in the seventies. That is, to improvise. To not be dependent on songs, pieces, outside inspirations. You'd think we'd be able to do that by now. Those are the ideals behind the Ornette Coleman Double Quartet. They still are. Those are the ones. The difference is that, back then, there were no solutions, and nowadays there are, for some reason.

Interviewer: where does that come from?

Mengelberg: Having done it for a long time. We worked for a long time before we reached this stage.<sup>42</sup>

Some musicians in the group felt that Mengelberg may already have been suffering from dementia when he stopped composing. Nonetheless, this is a significant statement, because it testifies to Mengelberg's particular understanding of improvisation. After he stopped composing, they did not cease to play his compositions; they started reusing old material they had not played for a while, while other musicians in the group increasingly composed material for the group, though not nearly the amount that Mengelberg used to write. When Mengelberg says they are now ready to improvise, this is clearly not intended to mean that they stop playing his compositions. Rather, it means that they have developed a certain performance practice and a dexterity with the material that allows them to negotiate with it on their own terms, rather than constantly playing new material.

---

<sup>42</sup> Ibid.

# Chapter 3

---

## *The Ontology of Instant Composition*

### Improvisation, Composition and Notation

The general description of the performance practice of the ICP in the previous chapter indicates that improvisation and composition are not mutually exclusive in their understanding. This is a rather different perspective than what is offered by the usual discourse on improvisation. In this chapter I will pursue the theoretical significance of this, with particular reference to the relation between textuality and modernism as noted in the introduction.

We saw in the previous chapter that Derek Bailey regarded musical notation as inhibiting musical creativity as well as politically problematic as it implied the authority of a composer, and he was certainly not the only one who thought like this. At the end of chapter one I quoted Baraka's description of Cecil Taylor and Ornette Coleman in terms of their political promise. The absence of notation and theoretical concepts in their music was a sign of authenticity and political relevance: 'Music and musician have been brought, in a manner of speaking, face to face, without the strict and often grim hindrances of overused Western musical concepts.'<sup>1</sup> In his *Black Talk*, pianist Ben Sidran solidifies this kind of thinking into a deeply essentialist theory about oral (= black) culture and literate (= white) culture, drawing on common tropes of body versus mind, emotion versus intellect and community versus decadence. These two cultural modes are presented as fundamentally different and incapable of mutual understanding. Sidran writes that 'not only is it possible that oral man will be "misunderstood" by the literate man—a failure to communicate—but that literate man will fail to recognize that an attempt at communication is even being made.'<sup>2</sup> The same essentialist binaries inform Christopher Small's championing of 'African' music against 'European' music in his *Music of the Common Tongue*,<sup>3</sup> as well as Bruce Johnson's more recent description of classical music culture as characterised by an

---

<sup>1</sup> Baraka (2002), 227.

<sup>2</sup> Ben Sidran, *Black Talk: How the Music of Black America Created a Radical Alternative to the Values of Western Literary Tradition* (Edinburgh: Payback Press, 1995 [1971]), 4.

<sup>3</sup> Christopher Small, *Music of the common tongue: survival and celebration in Afro-American music* (London: John Calder, 1987).



‘ocularcentric’ epistemology, as a ‘spectacle of scopic hegemony’, against which he puts jazz music, which is an ‘earsite in an epistemology dominated by eyesight.’<sup>4</sup>

These authors consciously place jazz improvisation *in opposition to* a Western musical tradition that identifies music with writing rather than performance, conceptualising music as what Nicholas Cook has called an ‘esoteric form of literature’.<sup>5</sup> The concept and practice of improvisation forms a powerful alternative to this text-centred, work-centred way of thinking about music—an approach that, from the 1980s onwards, was increasingly criticised, particularly for its inability to attend to music as a social and cultural practice. In 1885, in what is often considered the founding document of musicology, Guido Adler wrote: ‘In the final and highest instance, however, the history of music looks at artistic creations as such, [...] without special consideration given to the life and effect of individual artists who have participated in this steady development.’<sup>6</sup>

Studies of jazz and improvisation had also been affected by this approach, which was primarily concerned with musical *structure*. Considering the social situation of many jazz musicians in segregated America, such an attention to ‘artistic creations as such’ rather than the lives of the people who made them was particularly problematic. This concern had been voiced already in 1963 by Amiri Baraka in his commentary on white jazz critics who, he argued, were more concerned with appreciation than with understanding: ‘This difference meant that the potential critic of jazz had only to appreciate the music, or what he thought was the music, and that he did not need to understand or even be concerned with the attitudes which produced it, except perhaps as a purely sociological consideration.’<sup>7</sup> For Baraka, such ‘purely musical’ consideration amounted to a refusal to engage with the situation of black people in America and the inequality that also pervaded the music business.

Gunther Schuller’s analysis of Sonny Rollins’ “Blue 7” is a famous example of early jazz criticism: it attempts to show the ‘structural unity’ of Rollins’ solo by means of a motivic analysis, as one might do for a Brahms symphony.<sup>8</sup> One problem of such an approach to jazz—and many approaches like it, such as Schenkerian analysis or set

---

<sup>4</sup> Bruce Johnson, ‘Jazz as Cultural Practice’ in Cooke and Horn (2003), 96-113: 100, 102, 104.

<sup>5</sup> Nicholas Cook, ‘Making Music Together, or Improvisation and its Others’ in his *Music, Performance, Meaning: Selected Essays* (Aldershot: Ashgate, 2007), 321-341: 322.

<sup>6</sup> Guido Adler, ‘Umfang, Methode und Ziel der Musikwissenschaft’ in *Vierteljahrsschrift für Musikwissenschaft* 1/1 (1885), 5-20: 8. Translation by Erica Mugglestone, ‘Guido Adler’s “The Scope, Method and Aim of Musicology” (1885): An English translation with an historico-analytical commentary’ in *Yearbook for traditional music* 13 (1981), 1-21: 7.

<sup>7</sup> Baraka (1999), 257.

<sup>8</sup> Gunther Schuller, ‘Sonny Rollins and the Challenge of Thematic Improvisation’ in Walser (1999), 212-222.

theory<sup>9</sup>—is that it does not account for the fact that most jazz solos are constructed in the course of performance, not written out in advance like a Brahms symphony. Moreover, this construction process is itself pervaded by social considerations, as the process of improvisation is characterised by a constant interaction and responsiveness between musicians. Trumpeter Leo Smith makes this point very well:

most of the “musical analysts” who have allegedly transcribed the solo-lines of the great masters, however, have misrepresented them by not transcribing the whole of the line, but by singling out, instead, only one element of the line. in the evaluation of this music, the opinion has been that the solo-line is the creation of a “soloist”, and that the other improvisors involved are mere accompaniment. this is an invalid evaluation. the solo-line, in fact, is created by all improvisors contributing to it.<sup>10</sup>

With the rise of the ‘new musicology’, its methods were also applied to topics in jazz. Gary Tomlinson and Robert Walser, in two articles about Miles Davis, both used the concept of ‘signifying’ and connected it to postmodern theory in order to elucidate aspects of his electric period and his famous solo on ‘My Funny Valentine’ respectively.<sup>11</sup> Although the result was a mode of criticism that was more concerned with what Baraka called ‘understanding’ rather than appreciation, both authors, despite a common emphasis on dialogue, treated Davis as a single author, thus ignoring the collective creation of the music described by Smith. Rather than describing the music as a form of practice, they ‘read’ it as a text.<sup>12</sup>

The 1990s saw the publication of two books that described jazz improvisation not just as a musical practice but with reference to the cultural background of the jazz community and the social interaction and creative collaboration that characterises jazz performance. Paul Berliner’s *Thinking in Jazz* is a monumental ethnomusicological description of the mainstream jazz community in New York, based on extensive observation and participation, interviews with over 50 musicians, and careful description and analysis of musical examples. More than Berliner, Ingrid Monson’s *Saying Something*, also based on

---

<sup>9</sup> For an overview see Thomas Owens, ‘Analysing Jazz’ in Cooke and Horn (2003), 286-298.

<sup>10</sup> Leo Smith, ‘Creative music and the AACM’ in Walser (1999), 315-323: 321.

<sup>11</sup> Gary Tomlinson, ‘Cultural Dialogics and Jazz: A White Historian Signifies’ in *Black Music Research Journal* 11/2 (1991), 229-264; Robert Walser, ‘Out of Notes: Signification, Interpretation, and the Problem of Miles Davis’ in *The Musical Quarterly* 77/2 (1993), 343-365.

<sup>12</sup> This point of criticism was made more often in discussions about the merits of new musicology, including by Tomlinson himself (1993a, 1993b), Richard Taruskin, ‘Material Gains: Assessing Susan McClary’ in *Music & Letters* 90/3 (2009), 453-476; Cook (2014), 25-26; Carolyn Abbate, ‘Music—Drastic or Gnostic?’ in *Critical Inquiry* 30/3 (2004), 505-536.

ethnomusicological research, connects such issues to topics in African-American culture, in particular to the concept of ‘signifying’, a verbal game using irony and double-sidedness to play on the meaning of words. She develops this into a general model of improvisation as conversation, with successful improvisation ‘saying something’.

These authors showed how it was possible to use cultural analysis to elucidate musical processes, developing a kind of musical analysis that could conversely be used to better understand the musical culture from which they emerged. In so doing, they developed a way of describing and analysing music that conceptualised it primarily not as *text*, but as *act*. These achievements had significance beyond the scope of jazz studies. As a reaction to both the promises and the problems of the new musicology, scholars were considering a methodological shift to the study of musical performance as a way of overcoming the difficulties of work-based approaches.<sup>13</sup> The work of Monson and Berliner became a point of reference for scholars who were equally concerned with the collaborative and real-time construction of music in performance, albeit in different genres. In creativity studies, Keith Sawyer was advocating a similar shift from a product-based conception of creativity to one that focused on the creative process, a reorientation to the emergence of creativity through interaction between people rather than the creation of a finished product in the mind of an individual ‘lone genius’ in a flash of inspiration. His *Creativity in Performance* featured chapters by both Berliner and Monson, and the concept of improvisation—in music, in theatre, in scientific practice, in everyday conversation—was central to the book.<sup>14</sup>

These developments turned improvisation from ‘an art neglected in scholarship’, as Bruno Nettl still described it in 1998, to a crucial element of a musicological paradigm shift.<sup>15</sup> However, with interest in improvisation steadily growing, so too grew the awareness of the ideological baggage that inheres the concept, and its status as ‘other’ to a composed Western tradition. Not only is the applicability of this distinction problematic, particularly when it comes to non-Western forms of music, the exclusive association of improvisation with social practice seems to be an example of the trope of the ‘noble savage’, the ‘pure’ primitive other who acts as a remedy to the literate decadence of the

---

<sup>13</sup> Cook (2001); Tia DeNora, *After Adorno: Rethinking Music Sociology* (Cambridge: Cambridge University Press, 2003).

<sup>14</sup> Keith Sawyer, *Creativity in Performance* (London: Ablex Publishing Corporation, 1997).

<sup>15</sup> Nettl, ‘Introduction: an Art Neglected in Scholarship’, in Nettl and Melinda Russell (eds.), *In the Course of Performance: Studies in the World of Musical Improvisation* (Chicago: University of Chicago Press, 1998), 1-23.

West.<sup>16</sup> This entanglement of ‘otherness’ and communality is easily recognisable in the writings of Baraka, Sidran, Small and Johnson mentioned above, but it has also influenced more nominally neutral scholarship on improvisation. The *Critical Studies in Improvisation* journal, part of a larger research project funded by the Social Sciences and Humanities Research Council of Canada, states as its aims: ‘We are particularly interested in historically and contextually specific articles that interrogate improvisation as a social and musical practice, and that assess how innovative performance practices play a role in developing new, socially responsive forms of community building across national, cultural, and artistic boundaries.’<sup>17</sup> In the introduction to his aforementioned book, Keith Sawyer writes that ‘although most Western performance genres are scripted or composed, most non-Western performances incorporate improvisational elements.’<sup>18</sup> In a later book he describes collective free improvisation as the ‘purest form of group creativity, a Weberian ideal type’, inadvertently implying that scored or scripted performance is somehow ‘impure’.<sup>19</sup> Social psychologists Hargreaves, MacDonald and Miell even take over the language of critical theory when they write: ‘improvisation is an accessible, social, collaborative, and uniquely creative process. Moreover, improvisation affords opportunities to challenge musical and cultural hegemonies and to develop new ways of collaborating and thinking in music.’<sup>20</sup>

The concept of improvisation thus contains a promise as well as a restriction. The promise is the idea of music as a social and cultural practice, where ideas of interaction, creative collaboration and enactment of a cultural identity inform the musical process, and vice versa. The restriction has to do with the status of improvisation as a musical ‘other’ and the characterisation of improvisation as a social practice as opposed to the musical practice of composed music. Alan Stanbridge has interrogated this oppositional attitude with particular reference to the relatively marginal social position of jazz and free improvisation. Discussing several films, television commercials and other forms of

---

<sup>16</sup> Nooshin (2003); Prouty (2006); Bruno Nettle, ‘Thoughts on Improvisation: A Comparative Approach’ in *The Musical Quarterly* 60/1 (1974), 1-19; R. Anderson Sutton, ‘Do Javanese Gamelan Musicians Really Improvise?’ in Nettle and Russell (1998), 69-92; Bruce Ellis Benson, *The Improvisation of Musical Dialogue: A Phenomenology of Music* (Cambridge: Cambridge University Press, 2003).

<sup>17</sup> [no author], ‘Focus and Scope’ *Critical Studies in Improvisation*, <http://www.criticalimprov.com/about/editorialPolicies#focusAndScope> (accessed 15 December 2014).

<sup>18</sup> Sawyer (1997), 2.

<sup>19</sup> Keith Sawyer, *Group Creativity: Music, Theater, Collaboration* (London: Lawrence Erlbaum Associates, 2003), 14.

<sup>20</sup> David Hargreaves, Dorothy Miell and Raymond MacDonald, ‘Explaining Musical Imaginations: Creativity, Performance and Perception’ in their (eds.) *Musical Imaginations: Multidisciplinary Perspectives on Creativity, Performance and Perception* (Oxford: Oxford University Press, 2012), 1-14: 10.

advertising, he shows that this ‘outsider’ image is a significant part of its commercial appeal. Moreover, the romanticised ideas about the political promise of free improvisation do not always map onto its marginal position as a musical practice. Stanbridge concludes that a more practical and realistic investigation of musical practices across different genres would improve our understanding of the social nature of music as well as its social or political potential.<sup>21</sup>

Scholar and performer Robert Labaree, noting both the strength and the obscurity of the term ‘improvisation’, and the way it divides people because of the meanings and musical politics it evokes, ironically refers to it as the ‘I-word’. He writes:

I find an uncritical reliance on the I-word troubling unless we make it our business to problematize the unquestioned polar assumptions of I-discourse: that at one end of musical practice—any musical practice—there is the iconic stable and replicable musical object which is either scored or memorized, and at the other, the equally iconic on-the-spot creation of specialist I-people playing without a score. [...] Standing with the not-I-people, the creations on the I-side look like the very definition of freedom (though admittedly with a hint of musical license or indiscipline). Standing with the I-people, the creations on the not-I-side seem attractively authoritative and substantial (though perhaps with a hint of bourgeois bleakness, suggesting a life of colouring within the lines).<sup>22</sup>

On the basis of examples from Chopin’s musical practice, fourteenth-century troubadour song and Turkish *taksim* and *beste*, he notes that fluidity and variation are ubiquitous, as are notions of control and ‘objectivity’. Labaree proposes a reorientation to matters of poetics and *musicianship* rather than an exclusive focus on improvisation.

Cook criticises both the discourse of classical music, with its dismissal of the performer as a creative agent, and the discourse of authenticity and social interaction in jazz. Comparing examples from both practices, he argues that there are important compositional aspects of jazz—he cites the example of Louis Armstrong requesting copyright for the transcriptions of some of his solos before recording them—but more importantly, that there are important improvisatory aspects in the performance of classical music. Not only is all musical notation necessarily incomplete, meaning that performers ‘add’ something to what is printed on the page, even when a note *is* printed, performers

---

<sup>21</sup> Alan Stanbridge, ‘From the Margins to the Mainstream: Jazz, Social Relations, and Discourses of Value’ in *Critical Studies in Improvisation* 4/1 (2008), <http://www.criticalimprov.com/article/view/361/960> (accessed 15 December 2014).

<sup>22</sup> Robert Labaree, ‘Living with the I-word: Improvisation and its Alternates’ in *Critical Studies in Improvisation* 9/2 (2013), <http://www.criticalimprov.com/article/view/2204/3267> (accessed 15 December 2014).

still have to do creative work to make it *their* note, and this involves impromptu interaction and adjustment that can rightly be described as improvisatory. Coming close to Mengelberg's remarks on the difference between composition and improvisation, Cook argues that there is no fundamental difference between improvisation, composition and performance, except in terms of process: 'There are compositional elements in improvisations and improvisational elements in compositions. But in terms of process the difference is categorical: if you improvise off-line then that is composition, if you compose on-line then that is improvisation.'<sup>23</sup> The work-centred approach of musicology and the rest of classical musical culture, however, has no way of addressing the performer's creative agency. Cook's criticism, then, is not directed at improvisation, but at 'the idea that performance means bringing out something that is already there in the score, composed into it and just waiting to be released by the performer.'<sup>24</sup>

Like Labaree and Stanbridge, Cook argues for a closer consideration of actual musical practices, studying how all forms of music involve collaborative forms of creativity: 'seen this way, music becomes not just a *metaphor* but a *metonym* of social interaction.'<sup>25</sup> Although Cook is primarily concerned with practices in the tradition of Western art music, where notation has had a particularly dominating function, his point is relevant for many other musical practices, not in the least those which we normally designate as 'improvised'. We have already seen that compositions play a significant role in the practice of the ICP, but particular forms and uses of notation have been important throughout the history of jazz by shaping particular forms of musicianship and creative behaviour—think of the big bands of Duke Ellington, Charles Mingus and Sun Ra, the Fake and Real Books that have had such an important role in bop, or the more experimental forms of notation employed by other groups in what might be called 'post-free' improvisation.<sup>26</sup> One might counter that it is pointless to study these forms of notation because what actually happens in performance bears little resemblance to what is actually written down, but as I hope to have made clear this is precisely why they are so interesting: their significance does *not* rely on an expectation of performers to 'comply' to what has been notated, but on the

---

<sup>23</sup> Cook (2007), 334.

<sup>24</sup> *Ibid.*, 338.

<sup>25</sup> Cook (2012), 196, my emphasis.

<sup>26</sup> See for instance Katherine Williams, 'Improvisation as Composition: Fixity of Form and Collaborative Composition in Duke Ellington's Diminuendo and Crescendo in Blue' in *Jazz Perspectives* 6/1-2 (2012), 223-246; Barry Kernfeld, *The Story of Fake Books: Bootlegging Songs to Musicians* (Oxford: The Scarecrow Press, 2006); Faulkner and Becker (2009); Graham Lock, "'What I Call a Sound": Anthony Braxton's Synaesthetic Ideal and Notations for Improvisers' in *Critical Studies in Improvisation* 4/1 (2008), <http://www.criticalimprov.com/article/view/462>.

potential of these notations to provide a source of creativity in performance. As Cook writes: ‘it is only once you think of music as performance that you can start to make sense of scores.’<sup>27</sup>

### Notions of Creativity in the ICP

There is a degree of similarity between the discussion above and the developments described in the previous chapters, as they show the complexities of conceptualising music as a social practice, of the political effectiveness of music making, and of the distinctions between improvisation and composition. Building on the suggestions of Cook and Labaree, this section will investigate notions of creativity and musicianship in the ICP on the basis of my interviews with the musicians. Obviously, not all the things I discussed with regard to the historical background of the ICP are known to the musicians. They know a little about Fluxus and about what Ernst Glerum referred to as the ‘sixties-vibe’ in which the ICP emerged, but for most of the musicians, since they only joined the group from around 1980 onwards, this has always been part of a relatively distant past. Moreover, the musicians do not always agree on certain central aspects of their performance practice. Far from being a problem, many of the musicians mentioned this precisely as something that characterised their aesthetic pluralism.

In an interview of Bennink and Mengelberg with John Corbett for *Downbeat* in 1999, the two disagreed on the question of product and process in improvised music. Bennink says that improvisation is purely a matter of process, while Mengelberg seems to point more to the indistinguishability of the two:

HB: I think it’s kind of odd when I hear groups doing the same thing for a whole block, baaaaah! That’s what we did in the ‘60s. What we did with Brötz...

MM: Willem Breuker.

HB: And Evan (Parker), all the people.

JC: Now it’s a tool.

HB: I think it’s old-fashioned, dated. It doesn’t work for me. I love playing with Cecil Taylor for 74 minutes. “Doing it” is the most important thing, not so much the result, so I love to do it. But I never listen back to it, I’d rather listen back to Sly & the Family Stone. I do the other stuff, but I never listen to it. The process is the main thing.

MM: No, I don’t agree with that. I think that “what the result is to you” is the main thing.

HB: Of course, but I’m the one talking.

---

<sup>27</sup> Cook (2014), 1.

MM: The result is not only the process, the result is the finalizing of something that is maybe not to be finalized at all, but you do it, you just say: “Let’s not talk any further on this subject.” (the debate continues in Dutch) It’s an aspect, that’s right. But the finalizing is not nothing, it’s something, it’s part of it.<sup>28</sup>

Ab Baars sees this acceptance of the product within the process of improvisation, the integration of compositional elements within improvisatory practices, as a central aspect of Dutch improvised music:

The first generation of improvisers in the Netherlands contained many trained composers. [...] And those are people that are concerned with shaping things, how to create length with a restricted set of given ideas, and are very conscious of the importance of form, of creating structure in something given. I think that is a hallmark of improvised music [here], [...] and in the ICP you hear this very well.<sup>29</sup>

Thomas Heberer described the two terms in a way that is very similar to Mengelberg’s statements about this issue:

FS: Misha always used to say that he really questions the difference between composition and improvisation. What do you think about that?

Heberer: Well it’s all music... I don’t see much difference, because composition is also improvisation, but slower and you can get rid of mistakes. But it is essentially the same, also in improvisation it should *make sense*, you know. And improvisation should not be diminished by the fact that it’s done like it is, and you have an additional advantage that... creating in the moment has a certain element of excitement that sometimes is very difficult to get from music that is entirely written. Both have advantages and disadvantages, but I don’t think there is a significant difference between the two.<sup>30</sup>

Mary Oliver, although she stated that the ‘constant feedback’ between improvised and composed material is what distinguishes the ICP from many other groups, was a bit more ambivalent about this point. We had been talking about her experiences playing contemporary art music, including indeterminate compositions. She remembered seeing Malcolm Goldstein improvise on the violin at Mills College and being impressed and excited about the freedom of expression that it represented for her:

---

<sup>28</sup> John Corbett, ‘Misha Mengelberg And Han Bennink In Polyphonic Conversation’ in *Downbeat* (May 2000), 37-42: 42.

<sup>29</sup> Interview with the author, 4 January 2012, my translation.

<sup>30</sup> Interview with the author, 20 February 2012.



FS: So there's definitely a... is indeterminacy something very different from improvisation?

Oliver: I don't think it's veeery different, it's all part of the same package for me, but improvisation was just another aspect of music making. You know, I could have learned to play over changes but I'm just too lazy... you know, it's like learning Dutch, I'll do it once in a while. [...] I don't think it's so different... I know other composers don't like that... you know for instance Bruce Benson's book... some composers don't like it when people say improvisation is part of composition.<sup>31</sup>

FS: So Misha has always said that improvisation and composition are basically the same thing.

Oliver: I know he's saying that but a lot of what he says is meant to provoke. So... I don't know how much he believes it... they share certain activi... ok your history also go into your composition, so they share that, but actually sitting down and writing something down... I just don't do it.<sup>32</sup>

The identification of composition with improvisation created a certain sense of openness which was experienced as liberating by a number of musicians. Guus Janssen talked about his experiences at the end of the 1970s when he began making a career as an improvising musician as well as a composer:

Janssen: There was an odd sort of tension, because I would be composing at home, knowing I would have a gig that night, and I would drive there with Evan Parker and he would say composition was nonsense. If you really had to compose something, Nam June Paik had composed a piece with durations in terms of light years, so that was good because it was impossible to perform, and you could sit in a chair and read it, or something. Those discussions went really far and they were difficult, especially because Evan Parker is such an intelligent guy. So at the end of the night the conclusion is that composition is forbidden, or at least nonsense. But the following morning I had to get back to work, and my composition teacher Ton de Leeuw [no relation to Reinbert] would say, well what you guys are doing—improvisation in Indian music is okay, and Dave Brubeck and Oscar Peterson and maybe Messiaen, but what I did with Evan was just free expression, just nonsense. Like a Rorschach test and at the end you tell each other you had a good time. So I was being butchered from both sides, and if you don't stand your ground you'll be lost. So I looked... I thought it has to be possible to connect these two worlds.<sup>33</sup>

---

<sup>31</sup> Oliver is referring to Benson (2003).

<sup>32</sup> Interview with the author, 22 February 2012.

<sup>33</sup> Interview with the author, 8 January 2013, my translation.

Thomas Heberer also described how this less dogmatic approach to improvisation really attracted him, and states that for him this is part of a particularly Dutch approach to this issue:

Heberer: In Germany there were basically two streams. I was playing with the legends, the old geezers, you know the Han and Mishas of Germany [...] There was a lot of freedom. But German style freedom, so there were do's and don'ts involved. You had to belong to the club, aesthetically. I assume that in the UK it was even more extreme, people like Derek Bailey and Evan Parker... I mean Evan is a pretty liberal guy, but they developed a certain aesthetic, and if you didn't follow it they didn't want you. [...] I understand that ICP also by Dutch standards is a very unusual band [...] but from my square German perspective I think there is something specifically Dutch there, something I had to get used to. [...] You know I am a German guy and we like to build cars that work properly, and we have a certain attitude toward things. Great on the one hand, but there's a certain danger that they get too excited about a certain pattern, and they're on a track and they can't get rid of the track. And the ICP taught me to get more open, and not to be too concerned about being brilliant. Misha is an extremely brilliant mind, but he doesn't have to show it all the time, and that's fine with him so there is a sense of understatement. And particularly for me... because I'm probably the squarest, that was very liberating. [...] For me personally, when I joined... a couple of years later I decided to join a commercial enterprise, with a TV late night show band, in Germany, because the bread was so good. And for a lot of... my friends they didn't like this very much. They thought I had sold out or that I was not an artist any more. A few groups were so mad about this that they didn't want to work with me anymore. For Misha and Han this was no problem. "OK Thomas is doing this, that's fine; he's making money, that doesn't corrupt him necessarily." So... you know I was doing work, I was outside of the territory of art, but as long as I showed up for the gigs it was ok. So they were pretty open-minded.<sup>34</sup>

On the other hand, of course, composition does bring with it issues of authorship and authority, and Mengelberg has definitely always been seen as the leader. This leadership status is directly related to his compositional activities, as implied by Tristan Honsinger and Thomas Heberer:

Honsinger: [If there is anything specific to the ICP] it would include the way in which improvisation is exposed. I like these ideas. [...] but this is the only group where it happens like this, because Misha is a composer. I would say he *is* a composer, as opposed to me; I'm more of an organizer without exactly knowing what I'm doing.<sup>35</sup>

---

<sup>34</sup> Interview with the author, 20 February 2012.

<sup>35</sup> Interview with the author, 20 February 2012.

Heberer: In a sense, anybody who improvises composes, but I'm not a composer. Misha is a real composer. I think that has to do with a certain strategic mind-set, although of course you have to have strategies when improvising.<sup>36</sup>

Some musicians told me about the weekly rehearsals of the group from the late 1970s onwards. Mengelberg was trying to establish a certain way of working and achieving this certainly required some form of leadership. Indeed, Honsinger implied that he could be overly authoritarian in this period:

Honsinger: Misha is a good leader. He merits being where he is. I couldn't say this when I first started working with him [in the 1970s], but now I can. He used to be impossible. He was trying things out, but in such an extreme way, that it was bound not to work somehow. Something changed along the way, when I wasn't there. Something happened where he became an important leader.<sup>37</sup>

Mengelberg affirmed this, but also explained the necessity he felt to take leadership:

Mengelberg: I thought, I'm not writing this down for nothing, I thought they should play it well. [...] And I think it was good that I did so, because at some point they really started to see what I was asking of them, in those arrangements. It was no pettifoggery. [...] They should be able to do certain important things without mistakes, and we would rehearse that, really concentrate on these matters. [...] And now all these people, who you have heard play, they all have a very good pianissimo, even Han! Haha, I could be nasty to him, but I knew what I wanted.<sup>38</sup>

What Mengelberg was trying to achieve was a particular kind of creative practice and a particular form of musicianship. For Baars, this was a very different experience than for Honsinger, perhaps because Mengelberg was learning how to lead the group more efficiently:

Baars: At one of my first concerts we played "Reflections" by Thelonious Monk, and I had studied and I was playing over the changes and... well I thought it went okay. But afterwards he came up to me and he said "But Ab... you really don't have to play it like that." [...] That was a very important remark, because I had always found it difficult to separate those worlds. If you're playing free you're playing free, and if you play changes you play the changes. I had been looking for a way to combine them, to use my free idiom in such a scheme. Apparently he heard that. So the Monk project for me was really a

---

<sup>36</sup> Personal communication, 14 October 2011.

<sup>37</sup> Interview with the author, 20 February 2012.

<sup>38</sup> Personal communication, 25 February 2012, my translation.

revelation, because I had found a way to play the changes, but not according to the chords, but to make up my own melody that was abstractly related to the original melody. That was very exciting.<sup>39</sup>

We saw above that Oliver was somewhat hesitant to identify improvisation, performance of indeterminate music, and composition too easily, noting the discipline needed to be able to play over chord changes. When I spoke to her in a later stage of my fieldwork, she had spent more time working with chord changes, partly because she had been touring with Bennink and a range of other musicians in the US, and they had been using a ‘Real Book’ of Mengelberg’s music that was edited by Michael Moore and published in 2009.<sup>40</sup>

Oliver: I’m actually learning a lot more about working with my limitations you know, not being a trained jazz violinist. Recognizing parameters in what a chord or a chart might tell you, listening more to what the bass is doing... also it’s fun because, playing so much with Han I listen to how he’s thinking about rhythmic inflections and things like that. [...] I used to play very complex music, you know, with different time signatures per measure, Ferneyhough shit like that. So it’s kind of calming me down a bit, but it’s also giving me new material. So yeah, I like it.<sup>41</sup>

Oliver makes a very important point, as she makes clear that working with particular forms of notation requires particular skills. These jazz pieces, because of the tradition they invoke but also because of the particular texture, harmonies and rhythms that they set up, require not only a form of playing, but also a way of listening and general conduct that is radically different from the complex scores of Ferneyhough. The crucial point here is that these different forms of conduct are not easily placed on a ‘scale’ or a ‘continuum’ from completely determined performance to completely free improvisation. The idea of such a continuum is quite common, and was perhaps first formulated by Bruno Nettle. Showing the varieties of musical creation in a number of different musical practices, he concludes that improvisation and composition are not categorically different—any performance contains aspects of preparation as well as spontaneity. The continuum between wholly determined performance and wholly free improvisation, neither of which actually exists, is his suggestion to solve this conceptual ambiguity.<sup>42</sup> However, this solution does not deconstruct the basic association of freedom with improvisation and restriction with

---

<sup>39</sup> Interview with the author, 4 January 2012, my translation.

<sup>40</sup> Misha Mengelberg, *Goedendagjes: Misha’s moments musicaux*, ed. Michael Moore (Amsterdam: Muziek Centrum Nederland, 2009).

<sup>41</sup> Interview with the author, 2 February 2013.

<sup>42</sup> Nettle (1974), 6.

composition, dependent on what Cook diagnosed as the idea that there is something ‘contained’ in the score. For Oliver, improvising over chord changes is restricting, because it’s something she never really learned, while performing a score by Ferneyhough is less restricting because it is more familiar terrain.<sup>43</sup>

Bennink made a similar remark. Since he does not read, he argued, he is restricted to his instrument and his ears: he has of course consciously never learned to read music, partly to maintain a sense of autonomy, but he also described this as ‘being with his back against the wall’. When Mengelberg started writing more material for the group in the late 1970s, this still had an impact on his playing:

Bennink: Beautiful pieces, but performing a piece brings a kind of discipline with it. I always had the reputation of playing far too loud—which I think was more about becoming enthusiastic than being really loud—but anyway, I started concentrating on brushes, and the nuances you can have with those and how it feels not to have cymbals in the ensemble... that’s what I’ve been working on to this day, it’s a work in progress.<sup>44</sup>

Bennink also describes the merits of committing himself to a particular form of playing, having the discipline to learn something new as the musical practice of the ICP was changing. Although Bennink used to be famous for using a wide array of musical instruments—sometimes he still brings one or two to a concert—today he is known to play complete concerts on only a snare drum:

Bennink: In the past people were happy with a snare drum that had been stitched up thirty times and then they would still play out of their skin, chasing a whole big band! We’re so spoilt, I just want to go back to that mentality. [...] It’s not just the restriction of a snare drum, it’s also about what you have and what you do with it. It’s rich enough in itself, do you know what I mean? [...] *That* is where you can find your freedom, in using those limitations.<sup>45</sup>

This performance practice also requires a particular approach to composition. Mengelberg told me that the most important thing about the compositions he brought to the rehearsals

---

<sup>43</sup> Cook (2014) writes at some length about the performance of complex scores (in his case that of a piece by Bryn Harrison by pianist Philip Thomas), arguing that the complexity of the music is precisely what makes it into an object of intense creative interaction between performer(s) and composer, and an opportunity for personal development for the performer, belying any interpretation of New Complexity as the height of composers’ authoritative function, 273-287.

<sup>44</sup> Interview with the author, 3 January 2012, my translation.

<sup>45</sup> Interview with the author, 3 January 2012, my translation.

of the ICP was that they were unfinished.<sup>46</sup> Such an incomplete or open quality was mentioned by many of the musicians.

Heberer: Writing for ICP I had some massive failures. Maybe it has to do with my Germanness on the one hand, and writing with computers on the other. For a long time I wrote pieces with their own qualities, but they were closed. So the process of writing them, I thought so much about how things would work out, and from one section to the next, and writing with sequencers and stuff like that, there is always the danger that it sounds beautiful on your machine, but you lose perspective of how the music will develop in the hands of human beings. [...] So if you write a piece that is a unit in itself, it is too closed, there is no need to improvise anymore. But you also have to trigger something that is inspiring and very special, and very specific for that piece, but it also has to be flexible and open enough that you can see it from different perspectives. [...] It has to have loose ends.<sup>47</sup>

Ab Baars similarly said he always tried to write short pieces that could inspire longer improvisations. He told me an anecdote about Count Basie who taught his musicians that an arrangement should fit on the back of an envelope:

Baars: I found that such a nice story, because you have ten wonderful improvisers. So if you give them something small and an idea of where you want to go, then they are able to take it in any direction.<sup>48</sup>

Related to this is the necessity of clarity. Obviously, pieces intended for a group of ten musicians need a clear, basic idea in order to create some sense of direction, but as Michael Moore says, it is also necessary for individual performers to have some sense of security:

Moore: There are a few ways to improvise that we think are kind of corny. If someone asks us to think in the colour blue, our eyes would glaze over and we would get bored. [...] I have this kind of ideal, also writing for my own groups, I try to find really simple material that can create really effective music. So that you don't have to tell people much, if anything. [...]

FS: So what's the problem with improvising over the colour blue? Is that it's too complicated, or too vague?

Moore: It's too vague, it doesn't mean anything. [...] It's almost like you could improvise freely play whatever you want, but you have this nagging idea in the back of your head that maybe you're not doing it right or something.

---

<sup>46</sup> Personal communication, 15 February 2012.

<sup>47</sup> Interview with the author, 20 February 2012.

<sup>48</sup> Interview with the author, 4 January 2012, my translation.

FS: Like, maybe this is more like purple?

Moore: [Laughs] Yeah or like, what the hell does he mean? What does he want to hear?<sup>49</sup>

In this way, a piece can inspire a sense of playfulness and creativity rather than restriction:

Moore: I think Misha thinks in games a lot.

FS: do you mean like John Zorn's game pieces?

Moore: Well, no not like John Zorn... Zorn studied these board games with all these rules and he thought of rules for people to communicate with each other. [...] Whereas I see Misha's games as more like... okay this is the material, what are we going to do with it? It's that whole found object thing. And a lot of his pieces are like that, they're just little... flarden. [Dutch for 'snippets']<sup>50</sup>

Guus Janssen said a similar thing:

Janssen: In the 1980s I thought the musicians had to submit to the idea of a composition. I would probably say the same today if I were to do something new, but [...] I've been playing older material with my piano trio, and it's different every time. That's the funny thing, precisely because you know it so well you can look at it anew. I think the same is true of the ICP. It is very important that Misha stopped composing at some point. [...] If at some point it just goes without saying, it becomes like breathing and you can take it in any direction. Then it becomes a vehicle for... then it's not about playing the piece but a vehicle to take you into some completely unknown territory.<sup>51</sup>

Wolter Wierbos contrasted this with his experience in the group of Maarten Altena, who increasingly turned away from free improvisation in the 1980s to become a composer:

Wierbos: I left Maarten Altena's band because at some point I had enough of it, even the improvisations started being determined. I mean, come on, let me make up my own sound. [...] If you keep things vague, and you have some very good musicians you can really use that to get beyond the ordinary. If you determine everything, you play it and that's it, everyone knows what to expect. That's one thing I

---

<sup>49</sup> Interview with the author, 23 December 2011.

<sup>50</sup> Interview with the author, 23 December 2011. Moore has been living in the Netherlands since the early 1980s, hence using the Dutch word 'flarden'. My translation.

<sup>51</sup> Interview with the author, 8 January 2013, my translation.

learned from Han and Misha, never to play it safe. If it was going well, they started destroying things on purpose.<sup>52</sup>

Wierbos draws attention to something I discussed in the previous chapter with reference to the ICP duo, namely the fact that their interaction was characterised by antagonism as much as collaboration.

Wierbos: The way of working in the ICP is derived from Han and Misha. They've been working together for so long... or rather against each other, like in a boxing match. [...] That has nothing to do with freedom, it's about egos, competing and showing off. The louder Han would play, the softer Misha would become. And Han wouldn't hear him, and he would become purple and when he stopped you would hear Misha, playing very softly. That was fantastic!<sup>53</sup>

Tobias Delius said that the repertoire of the ICP actually participates in this way of working, and makes possible particular forms of disruption, thus adding to the variety of creative possibilities:

Delius: I have heard groups that improvise, you know, sure, but there is a clear consensus on what they are about. To put it crudely, this is a loud energy kind of band, or here it's very subtle and about small sounds, and that can be very interesting, but I find it much more interesting if you do not really know. [...] So with respect to musical form, some groups have clear models they work with, but I'm more interested in, how are we going to get this ship back to shore, or on the rocks or whatever. It can be great being in a situation where you feel very comfortable, but it is very important not to be comfortable sometimes.<sup>54</sup>

Delius: Many people say that improvisation can be too chaotic and then there is the 'guiding hand' of the composer or a piece to bring some sense of structure, but I think it's the other way around. The purpose of the written material is to disrupt a 'nice flow' of improvisation. It can create more anarchy than improvisation sometimes. [...] The compositions play their own part.<sup>55</sup>

The last couple of comments point to an understanding of compositions where far from determining what musicians do in performance, they give them opportunities for creative action, and afford an engagement with the notation on the musicians' own terms. The iconoclastic attitude to compositions, which (like me) Wierbos traces back to the ICP duo,

---

<sup>52</sup> Interview with the author, 21 December 2011, my translation.

<sup>53</sup> Interview with the author, 21 December 2011, my translation.

<sup>54</sup> Interview with the author, 21 February 2012, my translation.

<sup>55</sup> Interview with the author, 31 January 2013, my translation.



gives a sense of openness and freedom. However, as almost all the musicians told me at some point during my fieldwork, this also means that musicians have to take full responsibility for their actions.

Heberer: There is a lot of freedom, as long as you're willing to defend your position. If you throw something into the pool, or change the direction, you have to find a way to make it work or when it doesn't find a way to deal with the failure.<sup>56</sup>

Significantly, this sense of responsibility is geared both to fellow musicians, and to the musical situation. It is simultaneously aesthetic and social. Delius made this point very well:

Delius: Misha is a mischievous character of course, he likes spreading doubt and dissatisfaction, but it is also an aesthetic choice. If something goes too well, he loses interest. [...] You approach it with a certain tension, and with trust, of course. [...] Everyone is responsible for the material, and everyone in their own ways. [...] We're all working on making it sound good. Not 'pretty', but there is a lot of attention to detail, whether it's dynamics or texture, and everyone is constantly responsible for that.<sup>57</sup>

With the disciplinary foundations of musicology described above, such an identification of the aesthetic and the social is hard to imagine. The aesthetic is associated with writing, which specifies an autonomous musical structure independent from social considerations. The social, meanwhile, is associated with 'context', which surrounds this autonomous text but never permeates it. It is this philosophical arrangement, which is common to many other academic fields, that I will turn to in the next section.

### **From the social and the aesthetic to material agency**

Noting the deeply entrenched assumptions about the musical 'work' as embodied by the musical text, and the consequent neglect of performance in musicology, Cook has characterised this enduring legacy as 'Plato's Curse'. Like the Greek philosopher's Ideas, musical works are understood as 'abstract and enduring entities'<sup>58</sup>, existing in a realm separate from the material world in which they are only ever inadequately reflected like shadows on the wall of a cave. This way of thinking about music can be traced back a long

---

<sup>56</sup> Interview with the author, 20 February 2012.

<sup>57</sup> Interview with the author, 21 February 2012, my translation—'Mischievous character' was Delius' phrase.

<sup>58</sup> Cook (2014), 11.

way; the myth of the Holy Spirit landing on the shoulder of Pope Gregory I in the form of a dove to sing the melodies of Gregorian chant into his ear testifies to the influence of Platonist philosophy on Christian thought. This Platonist philosophy, Cook argues, entails a particular understanding of musical communication, in which the musical work, grasped as an idea in the mind of a composer, is transmitted to the listener who—as musicology’s idealised ‘structural listener’—equally grasps the musical work in its entirety. Cook sees two main consequences of this way of thinking: the meaning of music is determined by the composer, and the performer can only express what meaning is already there; the performer thus has to submit to the composer’s intentions and their ‘highest ambition should be self-effacement’<sup>59</sup>.

The Platonist roots of this conception consist of an identification of the true, the beautiful and the good, and locate these in a transcendent realm. The transient material world can only reflect this realm and necessarily becomes characterised by corruption, destruction and deception. Just so, the musical work is a perfect ideal object and performance can only be described in terms of deviation. A similar gesture of demarcation and transcendence characterised the foundation of sociology. In 1895, ten years after Guido Adler had defined music history as the historical development of musical works considered independently from any social or political aspects, Emile Durkheim defined sociology as the study of ‘social facts’. Seeking to establish sociology as a *science*, independent of psychology or biology, he argued that these social facts had a *sui generis* existence, defining a social fact as ‘any way of acting, whether fixed or not, capable of exerting over the individual an external constraint’ or ‘which is general over the whole of a given society whilst having an existence of its own, independent of its individual manifestations.’<sup>60</sup> Social facts were related according to their own independent developmental logic: ‘The determining cause of a social fact must be sought among the antecedent social facts and not among the states of the individual consciousness.’<sup>61</sup>

Such an emphasis on ‘internal’ logics of development ensured that the divide between the musical and the social was methodologically foundational for both academic disciplines. In the introduction, I quoted Piekut’s gloss on Latour that ‘music’, like ‘society’ does not exist. This argument, and the relational approach I outlined there, is intended to reverse the Platonic logic and the reification of the social and the musical that

---

<sup>59</sup> Cook (2014), 15.

<sup>60</sup> Emile Durkheim, *The Rules of Sociological Method*, tr. W.D. Halls (London: The Free Press, 1982), 59.

<sup>61</sup> *Ibid.*, 134.

makes them incommensurable. A connotation of relational musicology, one that is particularly emphasised by Cook, is the ‘relational aesthetics’ of Nicolas Bourriaud, according to which ‘Art is the place that produces a specific sociability.’<sup>62</sup> Similarly, Born argues that sociological and anthropological accounts of art should take seriously the aesthetic experience afforded by artistic objects and events and not just consider such experience as an illusory product of particular social relations. It is precisely because art can provide such powerful experiences that it has such a particular social role: ‘Such an analysis need not involve hostile critique: in constructivist spirit, it would concern itself with the changing substance of aesthetic consciousness and practice and with the *productivity* of the aesthetic.’<sup>63</sup>

Born thus connects the programme of relational musicology to current debates in the anthropology of art, in which Bourriaud’s work also plays an important role. One of Born’s primary influences is the work of Alfred Gell. In his *Art and Agency*, Gell develops an anthropologically grounded approach to art and creativity that takes art objects as ‘actors’, active participants in social behaviour. Anthropologist Roger Sansi, drawing on Gell and the debates surrounding Bourriaud’s relational aesthetics, describes artworks as ‘device[s] of generating relations, or in other words of generating agents.’<sup>64</sup> Born’s account of music as mediation and her use of the Deleuzian concept of the assemblage, outlined in the introduction, forms an attempt to apply such thought to the study of music.

Latour’s actor-network theory is a similar attempt to reverse the reification that has been fundamental to sociological scholarship. Instead of aiming at ‘sociological explanations’, Latour argues that ‘the social’ is what has to be explained, a construction that results from multiple *associations*.<sup>65</sup> Both Cook’s emphasis on performance and Born’s on mediation are central to ANT. Exploiting the theatrical connotations of the word ‘actor’, and referring to the work of Erving Goffman on the ‘presentation of self’, Latour argues that the advantage of this performance metaphor is that it renders uncertain who is really acting, whether the behaviour of a performer can be considered true or false.<sup>66</sup> ‘By definition, action is *dislocated*. Action is borrowed, distributed, suggested, influenced, dominated, betrayed, translated. If an actor is said to be an *actor*-network, it is first of all to

---

<sup>62</sup> Nicolas Bourriaud, *Relational Aesthetics* (Paris: Presses du Réel, 2002), 16.

<sup>63</sup> Born (2010b), 176.

<sup>64</sup> Sansi (2015), 55.

<sup>65</sup> *Ibid.*, 113-114, see also Latour (2005), 1-17.

<sup>66</sup> Erving Goffman, *The Presentation of Self in Everyday Life* (New York: Penguin Books, 1976).

underline that it represents the major source of uncertainty about the origin of action.’<sup>67</sup> Latour’s ‘network’ also attends to the issue of mediation. A crucial aspect of ANT is that the social is constructed by mediators rather than intermediaries: ‘An intermediary, in my vocabulary, is what transports meaning or force without transformation: defining its inputs is enough to define its outputs. [...] Mediators transform, translate, distort and modify the meaning or the elements they are supposed to carry.’<sup>68</sup> To trace the dislocation and mediation of action means to describe a network, which is not a stable grid of connections but something constantly made and remade: the actor-network does not refer to a binary but to both a unity and a multiplicity.

Like Gell, Latour argues that material objects, too, are actors or mediators. Latour’s argument for this goes back to his ethnographic work on scientific practice, which led to a refutation of the distinction between culture and nature, because of his realisation that the natural phenomena studied by scientists played an active role in the social processes in laboratories.<sup>69</sup> The work of anthropologist Tim Ingold, who like Latour draws on the philosophical work of Deleuze, also aims to find alternatives to a methodology in which ‘culture is conceived to hover over the material world but not to *permeate* it.’<sup>70</sup> Ingold turns this argument directly to the concept of creativity. The work-based model criticised by Cook, where the performance is expected to fit the abstract ideal supposedly defined by the notation, corresponds to what Ingold calls the ‘hylomorphic’ model of creativity.<sup>71</sup> This model essentially views creative activity as the imposition of an already existing form to shapeless matter. It rests on the assumption that the human mind gives life and meaning to a stable, meaningless world. However, assuming that materials are active and meaningful in themselves, then creative work consists not so much in bringing life into the world, but in learning to work with the forces and movements already going on. Instead of reading creativity backwards, working from the formal model that is the result of creativity, Ingold proposes to read it forwards, as the improvisatory act of following materials as they go their way.

---

<sup>67</sup> Latour (2005), 46. Such considerations are pursued by Cook in his description of string quartet musicians in terms drawn from game theory that specify a ‘persona’, the played character, a ‘player’ who plays this character according to the rules of the game, and the ‘person’ who has a life that extends far beyond the world of the game. Cook (2014), 259-265.

<sup>68</sup> Latour (2005), 39.

<sup>69</sup> Bruno Latour and Steve Woolgar, *Laboratory Life: The Construction of Scientific Facts* (Princeton: Princeton University Press, 1986); Latour (1993).

<sup>70</sup> Tim Ingold, *The Perception of the Environment: Essays on Livelihood, Dwelling and Skill* (London: Routledge, 2000), 340.

<sup>71</sup> Ingold (2011), 210-219.

As mentioned earlier, many scholars use the metaphor of *conversation* as a tool to analyse the interaction between performing musicians. The advantage of this metaphor is that it emphasises process over product in the creation of music, and attends to the interpersonal dynamics central to musical performance. However, it gives no clue as to how to accommodate the product in a process-based view of creativity or as to what constitutes a person. The ‘voices’ in the musical conversation are obviously the result of mediation, in the first place by instruments that turn exhalations, finger movements and the manipulation of bows over strings into sounds with their own particular characteristics. The performances of a jazz group and of a string quartet are both examples of creative social collaboration, but there are differences in the ways that musicians in these genres interact, which are partly the result of the different traditions from which these genres have developed, partly of the different instruments involved and the particular roles assigned to them, but also partly of the fact that one uses lead sheets and the other uses more elaborately written out sheet music. How do we accommodate for this last fact in a way that does not yield to the ‘continuum’ metaphor, with its implication that ‘performance means bringing out something that is already there in the score’? It is this question that I will try to answer by describing the ICP repertoire as a collection of mediating objects.

### Fluxus, Viruses and Other Organisms

In the introduction, I noted the importance of the reciprocity between a pluralisation of musical ontologies and the reconsideration of methodological assumptions. In this final section of this chapter, I will describe the ontology of notations as animated and animating objects that will underlie my approach in the next three chapters. For the roots of this ontology, we return to Mengelberg’s participation in the Fluxus movement. In the introduction to the previous chapter, I mentioned the inspiration for the idea of ‘instant composition’ found in the work of Tomas Schmit. Another work by Schmit exemplifies a view on language and meaning as forms of technologically mediated behaviour. His *Typewriter Poem* schematically pictures a typewriter keyboard, with numbers on certain keys to indicate a sequence. The resulting sentence reads ‘if your typewriter is different from mine, this may be difficult to read.’<sup>72</sup> Kevin Whitehead describes a piece made by Willem Breuker, performed by Mengelberg, which seems a direct adaptation of this idea to

---

<sup>72</sup> Jenkins (1993), 159.

the piano.<sup>73</sup> There is thus a parallel to be found in Fluxus to the dimension of materiality that I have been emphasizing. Kristine Stiles makes the following comment on Schmit's *Cycle* piece, mentioned in chapter one, in which water is poured from one bottle or bucket into the next, going around in a circle, until all the water has been spilt or has evaporated:

Fluxus events constitute "concerts" of the quotidian, the music of *action* animating *things*. Indeed, objects in Fluxus performances assume a distinctly performative character, and the body, in addition to its role as subject, is itself presented as an object. Together, subject and object create a changing and interrelated perceptual field for the investigation of the interchange between actions, language, objects and sounds.<sup>74</sup>

Material objects played an important role in Fluxus philosophy. In chapter one we saw that Maciunas had advocated an engagement with 'concrete reality' in his Neo-Dada manifesto. Mengelberg was already interested in such ideas in the early 1960s. One piece, probably done in the context of the Mood Engineering Society, was described by Mengelberg as follows: "'Music for Two Pianists" is a piece in which I've attempted to humanize the piano. I don't know what on earth that might mean, but I've been concerned with it and I just don't know another word for it.'<sup>75</sup> One of the two performers was Louis Andriessen, who described his experience thus: 'I was sitting under the piano in a small garden chair, with its legs sawed off by Misha. It was fairly long, 15 or 20 minutes, where Misha would occasionally hit a note, and I, also only very sporadically, shouted or screamed something, or would rap on the piano with my knuckles. It was a very peculiar piece.'<sup>76</sup>

There is a continuity between the objects used in Fluxus performances and the event scores that describe them. In an article on the event scores of George Brecht, La Monte Young and Yoko Ono, Liz Kotz notes how they frequently inhabit a boundary position between prescriptions, descriptions and autonomous works of word art, and can function alternatively as language, object or a performance in their own right.<sup>77</sup> She argues that 'Brecht's most interesting scores reduce language to a kind of object, and yet also establish it as a kind of repeatable, replaceable structure, open to unlimited, unforeseeable

---

<sup>73</sup> Whitehead (1998), 59-60.

<sup>74</sup> Stiles (1993), 65.

<sup>75</sup> Dekker (2005)

<sup>76</sup> Dekker (2005)

<sup>77</sup> Liz Kotz, 'Post-Cagean Aesthetics and the "Event" Score' in *October* 95 (2001), 55-89: 60-61. See also Natasha Lushetich, 'The Event Score as a Perpetuum Mobile' in *Text & Performance Quarterly* 32/1 (2012), 1-19.

realizations.’<sup>78</sup> Because of this emphasis on the realisation of art in performance and in the participation of the audience, Fluxus has been described by Bourriaud as a precursor to relational art.<sup>79</sup> Fluxus’ conceptual concern with language, then, is not a move towards immateriality, but a reconsideration of materiality that engages its relationality and multiplicity. Hannah Higgins has argued that Fluxus thus presents a view on perception that is not based on the Cartesian dualism of mind and body, where perception is described as a one-way process of information-processing, but rather predicates a primordial continuity between subject and object, like the interdependence of an organism and its environment.<sup>80</sup>

Higgins draws primarily on the philosophy of John Dewey, one of the early American pragmatists who published his major philosophical works in the 1920s and 1930s. Dewey’s *Art as Experience* is widely acknowledged as a central contribution to philosophical aesthetics, and can be considered one of Dewey’s major works, considering the centrality of art and aesthetics to his general philosophy. There is a remarkable similarity to Fluxus when Dewey opens his book with the statement that ‘the existence of the works of art upon which formation of an esthetic theory depends has become an obstruction to theory about them.’<sup>81</sup> What he means by this is that what may be called the museumisation of artworks, their isolation from other forms of human behaviour and their Romantic association with a realm of transcendence, obscures the fact that art and aesthetics are not categorically different from other forms of human production and experience: ‘Mountain peaks do not float unsupported, they do not even just rest upon the earth. They *are* the earth in one of its manifest operations.’<sup>82</sup> A theory of aesthetic experience, Dewey argues, should not construct it as a separate category of experience, but should be based on an account of normal, everyday experience, and be continuous with it. The fact that Dewey talks about experience in terms of a ‘live creature’ and its relation to an environment shows that this also entails a continuity of human beings with other animals.

Dewey gives equal consideration to artistic production and creativity as to aesthetic experience, which is understandable considering his view that perception itself is a form of activity. His theory of artistic production, which he sees as continuous with other forms of

---

<sup>78</sup> Kotz (2001), 88.

<sup>79</sup> Bourriaud (2002), 25.

<sup>80</sup> Higgins (2002), 36-38.

<sup>81</sup> John Dewey, *Art as Experience* (London: Perigee, 2005 [1934]), 1.

<sup>82</sup> *Ibid.*, 2.

labour and craftsmanship, shows the importance of his Darwinian critique of Cartesian dualism:

Life goes on in an environment; not merely *in* it but because of it, through interaction with it. No creature lives merely under its skin; its subcutaneous organs are means of connection with what lies beyond its bodily frame, and to which, in order to live, it must adjust itself, by accommodation and defense but also by conquest.<sup>83</sup>

Consequently, both aesthetic experience and production are characterised by a ‘complete interpenetration of self and the world of objects and events.’<sup>84</sup> As philosopher Mark Johnson argues, Dewey’s ecological approach to human perception foreshadows modern psychological and cognitive scientific theories about mind, thought and language, as well as those of some contemporary philosophers.<sup>85</sup> There is a great deal of similarity between Dewey’s philosophy and Johnson’s own idea that abstract thought like logic and mathematics is the result of metaphorical applications of basic corporeal experiences.<sup>86</sup> However, I would argue that there are also similarities to the more radical argument of Andy Clark, who argues not just that thought is dependent on embodied interaction with a material environment, but that mind extends beyond the brain and that the material environment is itself an *active participant* in cognitive processes.<sup>87</sup>

Language, for Dewey, is not restricted to speech and writing, but ‘includes also not only gesture, but rites, ceremonies, monuments and the products of industrial and fine art.’<sup>88</sup> In short, language is a tool for creating publicly shared meaning, not the ‘externalisation’ of an already fully formed ‘internal’ idea. Signs are only one particular means of constructing meaning, and artistic activity shows how limited it is: ‘Any idea that ignores the necessary role of intelligence in production of works of art is based upon identification of thinking with use of one special kind of material, verbal signs and words.’<sup>89</sup> Clark calls language a ‘scaffolding’ of the mind, supporting the extensions of the

---

<sup>83</sup> Ibid., 12.

<sup>84</sup> Ibid., 18.

<sup>85</sup> Mark Johnson, ‘Cognitive science and Dewey’s theory of mind, thought, and language’ in Molly Cochran (ed.), *The Cambridge Companion to Dewey* (Cambridge: Cambridge University Press, 2010), 123-144.

<sup>86</sup> Mark Johnson, *The Meaning of the Body: Aesthetics of Human Understanding* (Chicago: University of Chicago Press, 2007).

<sup>87</sup> Andy Clark, *Supersizing the Mind: Embodiment, Action, and Cognitive Extension* (Oxford: Oxford University Press, 2008).

<sup>88</sup> Dewey quoted in Johnson (2010), 138.

<sup>89</sup> Dewey (2005), 47.



mind into its environment and creating effective modes of action.<sup>90</sup> As such, Dewey's ideas foreshadow Wittgenstein's notion of languages as 'forms of life' the essence of which is not representation, but use.<sup>91</sup> Dewey writes:

Gestures and cries are not primarily expressive and communicative. They are modes of organic behavior as much as are locomotion, seizing and crunching. Language, signs and significance, come into existence not by intent and mind but by over-flow, by-products, in gestures and sound. The story of language is the story of the *use* made of these occurrences; a use that is eventual, as well as eventful.<sup>92</sup>

It is in terms of this ecological approach to the relation of subject and object that Fluxus had the most lasting influence on Mengelberg's ideas about musical performance. In Derek Bailey's book on improvisation, Mengelberg says: 'One of the things that inspires me in making any gesture, musically and theoretically, is its relation with daily life, in which there is no such thing as an exclusion. [...] Of course I don't mean daily life transformed into music, but in certain respects there are parallels between music and daily life.'<sup>93</sup> Like Dewey, Mengelberg sought to reconnect music to everyday experience through a consideration of animal behaviour. In a television interview in the early 1980s he took the presenter to a zoo and said, standing in front of a bird cage: 'If at some point you don't know what to do, just go here. They sing a bit, then they fly a bit before they can do something else. It's a unity of music and the rest of their lives, it's not separated.'<sup>94</sup> Many of the titles of his pieces feature animals: the ballad "De Sprong, O Romantiek der Hazen" ("The Jump, O Romance of Hares"), the aforementioned "Met Welbeleefde Groet van de Kameel" and the smaller pieces "Kever" ("Beetle"), "Ezels" ("Donkeys"), "Meelworm" ("Mealworm"), "Panda" and "Paling" ("Eel"). He famously made a video of his cat Pief walking over the keys of his piano, and recorded a duet with his parrot Eeko whistling and singing while Mengelberg accompanied him.<sup>95</sup> The theatre productions of the ICP featured dogs, dragons and cows.

In an interview with Ab Baars, I mentioned that it had struck me how I could hear the materiality of his instrument in his way of playing. He connected this to a story about Sidney Bechet:

---

<sup>90</sup> Clark (2008), 44.

<sup>91</sup> Ludwig Wittgenstein, *Philosophical Investigations*, tr. G.E.M. Anscombe (Oxford: Basil Blackwell, 1958).

<sup>92</sup> John Dewey, *Experience and Nature*, (London: George Allan & Unwin, 1929), 175.

<sup>93</sup> Bailey (1992), 131.

<sup>94</sup> Hans Hülscher (dir.), *Muzikale Amalgamen*, (Hilversum: NOS, 28 June 1983), my translation.

<sup>95</sup> The video of Pief is on Dekker (2005), the duet with Eeko is on ICP015

Baars: Yes, it's something I've increasingly started doing, and it has partly to do with playing Shakuhachi, because the sound is so important for that. So I'm concerned with that, how to play particular sounds in such a way that you can make a melodic whole out of it. There is a nice story about Sidney Bechet, the soprano saxophone player who lived in Paris. In the same neighbourhood there lived Numar Lubin, a big boss at the Nimbus record company. He used to walk past Bechet's house every day and he would hear him practice. "Day after day the routine was the same. He would play scales and arpeggios, and then in the end he would make very strange animal noises. One day he asked Sidney Bechet: 'What's all that stuff at the end?' And Bechet said: 'You know, I sometimes wonder if what they call music is the real music, where sounds and noise turn into music, and music turns into sound and noise. That's a very interesting place to be.'" So I thought that was very stimulating, to read that about a guy like that.<sup>96</sup>

In one of my interviews with Ernst Glerum, he suddenly started talking very matter-of-factly about Mengelberg's arrangement of Duke Ellington's "The Mooche":

Glerum: Misha put the zoo in The Mooche, and although I can sometimes get a bit tired of all the zoos and the animals, it does really make it work.

FS: Sorry, what do you mean?

Glerum: There's a zoo in The Mooche.

FS: What's a zoo?

Glerum: Er, animal sounds, monstrous sounds, scary sounds. That's how it begins, kind of spooky.

Mooche-like, whatever a mooche is. And then you get the first theme, with a chorus, and then back into the zoo and then the theme again.<sup>97</sup>

As well as a particular take on what is sometimes referred to as Duke Ellington's "jungle style", which he developed during his residence at the Cotton Club in Harlem, this is a very particular element of the ICP's performance practice. The way in which Glerum takes zoos and animals for granted shows the extent to which this has become an inherent part of the mind-set of the group. Mengelberg frequently makes animal-like noises, barking and squeaking, on stage, for instance in the middle of a piano solo, as well as off stage. The

---

<sup>96</sup> Interview with the author, 4 January 2012, my translation.

<sup>97</sup> Interview with the author, 10 January 2013, my translation.

first time I went to an ICP performance as part of my fieldwork, I sat down with Mengelberg and Honsinger who were playing a game where one made a noise and the other came up with a description ('a piglet rolling down a mountain' was one of them).

The fascination with animals also extends to some pieces in the repertoire. Apart from all the animals in their titles, there is a particular category of pieces the musicians call 'viruses'. "Paardenbloem" ("Dandelion") is such a virus. It opens with a repeated rhythmic motif, indicating only relative pitch-height so always producing clusters of notes in performance. One performer then starts playing high upward glissandi, and the others join in. Everyone then gradually drops out until one person is left, and then they play the rhythmic motif again. The reason that such a piece is called a 'virus' is that anyone can start playing it—it is not usually featured on the set list—and it then either spreads and contaminates the system, or the resistance of the group is high enough for it to be contained.

The concept of a 'virus', about which biologists disagree as to whether it is a living organism or not, connects to the idea of material agency discussed above as well as to the Fluxus aesthetic described by Stiles as 'actions animating things'. The iconoclasm of Fluxus, like that of the Bennink-Mengelberg duo, is similar to a form of iconoclasm described by Latour in an exhibition catalogue on the subject. Unlike iconoclasm from religious convictions, there are also iconoclasts who

do not believe it possible nor necessary to get rid of images. What they fight is *freeze-framing*, that is, extracting an image out of the flow, and becoming fascinated by it, as if it were sufficient, as if all movement had stopped. What they are after is not a world free of images, purified of all the obstacles, rid of all mediators, but on the contrary, a world *filled* with active images, moving mediators.<sup>98</sup>

Some of the ICP musicians connected Mengelberg's fascination with animals to his fascination with Taoism—Mengelberg did not share Cage's fascination for Zen and was suspicious of any form of mysticism, but has repeatedly expressed his admiration for the paradoxes and aphorisms in the *Tao Te Ching*.<sup>99</sup> Like Fluxus, Taoism proposes a process philosophy. Rik Schipper, a leading Dutch sinologist and a childhood friend of Mengelberg's, describes its metaphysics as a 'self-regulating chaos', and notes that this

---

<sup>98</sup> Bruno Latour, 'What is Iconoclasm? Or: Is There a World Beyond the Image Wars?' in Bruno Latour and Peter Weibel, *Iconoclasm: Beyond the Image Wars in Science, Religion and Art* (Cambridge MA: MIT Press, 2002), 14-37: 26.

<sup>99</sup> Whitehead (1998), 15.

implies a deep scepticism of any notion of human beings as having a central place in the world, as they do in Christian thought.<sup>100</sup> It advocates a certain reticence in a world that is already teeming with life.

“Paardenbloem” is a particularly popular virus, but not all viruses are graphic (the aforementioned “A Capella” can be used as a virus). Indeed, “Paardenbloem” itself may also just feature on the set list as a piece in its own right. What may be called the ‘virus principle’ is more a general strategy of creating backgrounds or interruptions.

Delius: Some have a name, and then we have decided to keep it and use it more often. But this principle is always there—it’s always possible for everything to suddenly go in a different direction. Viruses can be composed by Misha, or spontaneously invented on the spot. They can grow from misunderstandings. [...] It can also be something very banal, pointing at the score and saying ‘let’s play this backwards’. Or pointing at a sign for repeating a bar and reading it as a graphic score—beep, booyee bap—or even a title, or a word as a graphic score, or the rhythm of a word or a phrase.<sup>101</sup>

Such little events can often be seen in ICP performances. In **Musical example 3.1**

Honsinger is playing a solo on Mengelberg’s arrangement of Duke Ellington’s “Happy go Lucky Local”. We can see Delius point at the score to indicate that Ab Baars, who is sitting next to him, might play a simile marking as a background. There is a clear continuity from this practice to the use of physical gestures to create backgrounds. In **Musical example 3.2**, earlier in the same concert, Oliver is playing a solo on “Zombie Zua” when Mengelberg plays some cascading arpeggios, which are more the result of a particular hand movement than of a particular harmonic idea. Michael Moore smiles at this pianistic gesture and imitates the hand gesture to Delius and Baars, who play similarly wobbly sounds. He then indicates a low, longer note—Heberer and Wierbos, who are standing behind them, join in as well—and then, in response to a figure played by Oliver who is still playing her solo, a series of crotchets rising step by step.

From here, it is a small step to the conducted improvisations of the group, and in this context it is particularly significant that they do not use a formalised system of rules like in the conductions of Butch Morris. The musicians simply respond intuitively to the bodily movement of the conductor, and the misunderstandings and irony that result are a

---

<sup>100</sup> Youtube, ‘Tao en de innerlijke kracht—deel 2 van 2’ localmcmedianed2, [https://www.youtube.com/watch?v=sAD\\_5HICBq8](https://www.youtube.com/watch?v=sAD_5HICBq8) (accessed 17 December 2014). This is a recording of an interview with Schipper by Jacqueline Oskamp.

<sup>101</sup> Interview with the author, 21 February 2012, my translation.

significant aspect of this practice. In **Musical example 3.3** Tristan Honsinger, who is the most frequent conductor in the ICP, has stood up to do a conducted improvisation. It includes using his cello bow, making some noises with Mengelberg, ‘shooting’ Baars, and so on. Bennink, thinking that Honsinger is finished, calls out his name to draw applause, but Honsinger, who had no intention of finishing yet, calls back: ‘Han Bennink!’ The group starts calling out each other’s names, Honsinger calls Heberer and Wierbos ‘bacon and sausage’, to which Delius responds ‘thir-y p!’, emphasising the British glottal stop, and then they play Honsinger’s small virus piece “Impossible! No Eggs!” (which as far as I know is a call and response piece featuring those two phrases). The improvisation ends with Honsinger playing his neck with his cello bow while imitating a badly played cello with his voice.

When I discussed his conducting practices with Honsinger, he said:

Honsinger: Music is very much about timing and you can learn something from that which you can apply to other fields, you know; where do you start, where do you end? This is also a reason Misha likes animals so much, because with animals, it’s never overstated. They don’t think, or at least not with their heads. Humans think that thinking is something that happens up here.<sup>102</sup>

It may seem ludicrous to some to accord any philosophical significance to such silliness—indeed, it may be considered as missing the point and the humour of such an explicitly non-academic and absurdist practice. I think, however, that it is precisely the informality, the practicality and the embodied nature of music that is emphasised here which is important. They give a first indication of the active participation of the pieces in the ICP repertoire in their performance practice. It is this active participation that will be fleshed out in various ways in the next three chapters.

---

<sup>102</sup> Personal communication, 31 January 2013.

# Chapter 4

---

## *The Network of Performance*

### **Emergence, Indexicality and Distributed Creativity**

The previous two chapters have described the repertoire of the ICP, both in terms of the actual collection of pieces that they play and in terms of the skills and knowledge that make up their approach to performance. The argument of Becker and Faulkner about the nature of repertoire as a shared resource for learning competent behaviour that is in constant formation exemplifies a more long-standing interest of Becker in the relation between individual behaviour and collective action. Becker, on the first page of his seminal sociological work on *Art Worlds*, cites the autobiography of the novelist Anthony Trollope, who describes how a groom bringing him coffee every morning is partly responsible for his career as a writer, to call attention to the fact that all cultural production is a matter of joint activity—another example he gives is the credit roll of a film.<sup>1</sup> Georgina Born, drawing on the work of Alfred Gell, advocates the notion of ‘distributed creativity’ to address how such forms of social interaction as well as mediation and representation inform the creative process.<sup>2</sup>

This chapter will pursue this notion of distributed creativity as the first of three chapters that investigate the role of the ICP’s ‘repertoire’ in more detail. The idea of distributed creativity serves to counter popular ideas about creativity as the unique capacity of individual genius, and more specifically its corollary in early psychological research that looked for creativity as a ‘trait’ of persons deemed creative. In the course of the 1970s, psychologists increasingly began to see creativity not as an innate talent, but as a skill developed over time, which implies that creativity is better thought of as a process of adaptation of a human being to his or her social and material environment.<sup>3</sup> The ‘stage theory’ of creativity is now firmly established: as a person goes through the stages of preparation, incubation, illumination and verification (to name only the standard four—some authors add others), knowledge gathered through imitation becomes internalised and

---

<sup>1</sup> Becker, *Art Worlds* (London: University of California Press, 1982).

<sup>2</sup> Born (2005), see also Eric Clarke, Mark Doffman and Liza Lim, ‘Distributed Creativity and Ecological Dynamics: A Case Study of Liza Lim’s “Tongue of the Invisible”’ in *Music & Letters* 94/4 (2013), 628–663.

<sup>3</sup> Keith Sawyer, ‘Emergence in Creativity and Development’ in Keith Sawyer, Vera John-Steiner, Seana Moran, Robert J. Sternberg, David Henry Feldman, Jeanne Nakamura and Mihalyi Csikszentmihalyi, *Creativity and Development* (Oxford: Oxford University Press, 2003), 12–60: 20–21.

tacit, and after a period of unconscious incubation results in innovative ideas or practices, which are then tested with the environment.<sup>4</sup> This also means that creativity is domain-specific, relative to the particular area in which skills are developed and not necessarily transferable to other domains.

‘Distributed creativity’ is one way to approach the process of the development of skill. In order to explain the concept in more detail, I will make use of two technical terms: *emergence* and *indexicality*. ‘Emergence’ is a term that goes back to early pragmatist philosophy as a way to philosophically understand the insights from evolutionary biology. It is central to the work of Keith Sawyer, mentioned in the previous chapter as one of the people advocating a shift in creativity research to the creative process in its own right rather than making it subordinate to considerations of the creative product. The concept of emergence is key to understanding this shift: it describes a process of causality that is nonetheless characterised by irreducibility. Sawyer defines it as ‘the creation of something new that was unpredictable, even given a full and complete knowledge of the world prior to its emergence.’<sup>5</sup> Sawyer frequently uses examples from improvised theatre to illustrate what he means. Actors react to each other’s movements, gestures and statements, but it is only after a couple of exchanges that a definition of the situation emerges.<sup>6</sup> Earlier gestures and statements retroactively acquire a particular meaning, and as the situation emerges so do new rules about the form of interaction between the actors, as they acquire a particular role—of course, these roles, rules, and meanings may change again in due course.

To use Tim Ingold’s phrase, the concept of emergence is a tool to understand creativity in a way that reads it ‘forwards’ rather than ‘backwards’. It is no use employing the resulting definition of a scene in improvised theatre when explaining the dynamic of the interaction that precedes it, because the definition emerges precisely from an interaction in which actors draw out unexpected meanings from each other’s statements or establish unpredictable connections. As such, the concept can also account for the role of chance and the importance of accidents in the creative process, since these are simply subsumed in the process of emergence as something to which people and things adapt. With foundations in constructivist developmental psychology and evolutionary biology, Sawyer’s way of using the concept can attend to the role of creative actors while simultaneously attending to their embeddedness in a particular environment: ‘Thus, the environment is not directly imposed

---

<sup>4</sup> Ibid., 23.

<sup>5</sup> Ibid., 13.

<sup>6</sup> The term ‘definition of the situation’ comes from Goffman (1976).

on or internalized by the organism: rather, development results from a constructivist process of organism-environment interaction.’<sup>7</sup>

I mentioned in the previous chapter how Sawyer remains tied to a notion of improvisatory authenticity and how this is connected to a very particular notion of humanism. We can recognise this when he writes:

A traditional scripted play is composed and prepared by a single creative individual, the playwright. The staging and dramaturgical preparation for a given performance are typically controlled by the director. The actors are thus controlled by two different creative individuals: their words, stage entrances, and emotional expressions by the playwright; their stances, physical positions, and interpretation by the director.<sup>8</sup>

It is unclear why Sawyer simply lets go of his idea of collective emergence in the case of scripted performance. Becker would certainly not agree that a script is the solitary creation of a playwright. Why does Sawyer not simply include the script, the playwright and the director in his process of emergence? His description simply reverts back to the kind of direct, mechanistic, product-focused causality that the concept of emergence so elegantly avoids. Why is the relation between director and actor defined in terms of dominance? Can actors not be quite dominant as well? It is one thing to say that creativity is not a matter of simply following a script. It is quite another to say that following a script is not creative. The process of emergence changes because of the different actors and media involved, but that does not mean that the creative process is any less a matter of emergence through collective action.

By privileging ‘direct’ face-to-face interaction and dismissing the role of technological media as contaminating this process, Sawyer’s theory is a clear example of Latour’s idea that ‘the social’ often remains tied to an essentially Cartesian mind-body dualism, which can also be recognised in the title of Sawyer’s *Group Genius*, as it simply reintroduces the idea of the ‘genius’ but now shared among several minds and not just one.<sup>9</sup> Although Sawyer’s work clearly shows that creativity is not a property of a single mind, he still associates creativity primarily with the mental, and does not take into account the importance of material objects for the development of creative skills. Sawyer writes:

---

<sup>7</sup> Sawyer (2003a), 17.

<sup>8</sup> Ibid., 36-7.

<sup>9</sup> Bruno Latour, *Pandora’s Hope: Essays on the Reality of Science Studies* (London: Harvard University Press, 1999), 7.



In group creativity—synchronically mediated action—interaction between creating agents is immediate, durationally constrained to the moment of creation, and is mediated by linguistic or musical signs. The process of creation is coincident with the moment of reception and interpretation by other performers and the audience. In product creativity, interaction between creating agents occurs over time, the interaction is mediated by ostensible creative products [...], and the process of creation is distinct temporally and spatially from the receipt and interpretation of the product by other individuals.<sup>10</sup>

What Sawyer seems to have in mind is that ‘product creativity’, for instance painting, is mediated through products as painters react to the work of other painters by being influenced by them or intentionally referring to them. In improvised group interaction, the timescale is much smaller and performers react directly to each other’s phrases, following the lines of the model outlined above. In the case of product creativity, the process of making is still conceived of in individualist terms. The strength of Becker’s suggestion, however, is that even such seemingly individual creativity is dependent on a collective effort. More recently, he writes together with Faulkner and Barbara Kirshenblatt-Gimblett: ‘It takes a lot of people to make an artwork. Not just the one usually credited with the result.’<sup>11</sup>

More to the point, the categorical distinction that Sawyer makes between linguistic mediation and mediation through objects simply does not hold. Paul Berliner, in his *Thinking in Jazz*, extensively describes the importance of repeated listening to recordings, imitating and sometimes transcribing solos, for musicians who learn to play jazz.<sup>12</sup> Georgina Born, in the article where she argues that music is ‘paradigmatically multiply-mediated’, describes jazz as follows:

Jazz entertains no split between ideal musical object and mere instantiation, no hierarchy between composer as Creator and performer as interpreter of the Word. [...] This is not to deny jazz’s specific capacity for self-idealization, evident in a pronounced metaphysics of (co-)presence. But jazz’s ontology is primarily material and social, focused on the movement or oscillation between two phases, two crucibles of creative practice. On the one hand, there is the moment of performance [...] as a dialogical, participatory creative act grounded in an aesthetics of collaborative improvisation [...]. On the other hand, there is the capture of that moment in commodity form by recording [...], an objectification that is

---

<sup>10</sup> Sawyer (2003b), 119-120.

<sup>11</sup> Howard Becker, Robert Faulkner, Barbara Kirshenblatt-Gimblett, ‘Editors’ Introduction: Art from Start to Finish’ in their *Art from Start to Finish: Jazz, Painting, Writing, and Other Improvisations* (London: University of Chicago Press, 2006), 1-20: 2.

<sup>12</sup> Berliner (1994), 95-119.

productive in enabling improvised performance to be disseminated and known beyond its original time and location—in which form it becomes the aural means of educating and socializing other musicians and later generations, who are thereby empowered to create something new or to cover, re-work or transform the original [...] in subsequent improvised performances [...].<sup>13</sup>

In other words, jazz is characterized *precisely* by the mediation through objects that Sawyer allocates to ‘product creativity’.

Robert Faulkner equally questions what Born calls the ‘metaphysics of (co-)presence’ that characterizes much discourse on jazz performance, calling attention to what he calls ‘shedding culture’, the fact that jazz musicians, in order to be successful improvisers, have to show a great amount of discipline in practising their instrument. They often retreat for long stretches of time to a solitary place—like a shed—where they can practise for hours a day, for days on end. Han Bennink rented a cowshed in 1969 where he practically lived for 25 years, practising on his drums but also on his growing collection of other (mainly non-Western) instruments, even though he had a family living on a houseboat nearby.<sup>14</sup> Faulkner makes the point that such practices belie the discourse of communal interaction said to characterise jazz performance, which he disparagingly describes as ‘the favourite site for “musicologists”, “art historians of jazz”, “jazz buffs”, and wannabees in the “imagined communities.”’<sup>15</sup>

Although stated with the rather typical disdain that sociologists of art display toward musicologists and art historians, Faulkner’s point is well-taken. Scott DeVeaux (who certainly ticks the first three of Faulkner’s boxes) makes a similar point in an article in the same volume, when he argues that musicologists have perhaps too naively approached jazz recordings as unique events, works of art in their own right, while for jazz musicians these recordings usually only represent a small portion of something they do on a daily basis.<sup>16</sup> Musicologists have too easily fallen for the ‘aura’ of the jazz performance, an aura that is, pace Walter Benjamin, a result of reproduction rather than a characteristic of a pure original.<sup>17</sup> Similarly, the ‘voice’ in Sawyer and Monson’s conversations is not immediate at all, but the result of a long and arduous process of what may be called technological

---

<sup>13</sup> Born (2005), 27.

<sup>14</sup> Van den Berg (2009), 154-155.

<sup>15</sup> Robert Faulkner, ‘Shedding Culture’ in Becker, Faulkner and Kirshenblatt-Gimblett (2006), 91-117: 113.

<sup>16</sup> Scott DeVeaux, ‘This Is What I Do’ in Becker, Faulkner and Kirshenblatt-Gimblett (2006), 118-125.

<sup>17</sup> This point is made by Antoine Hennion and Bruno Latour, ‘How to Make Mistakes on So Many Things at Once—and Become Famous for it’ in Hans Ulrich Gumbrecht and Michael Marrinan (eds.), *Mapping Benjamin: The work of Art in the Digital Age* (Stanford: Stanford University Press, 2003), 91-97. See also Philip Auslander, *Liveness: Performance in a Mediatized Culture* (London: Routledge, 1999).

construction, i.e. practising on one's instrument. This is not to deny the agency of performers, but to qualify it: it is precisely through this instrumental mediation that performers can acquire an authentic voice.

In a detailed phenomenological account of the process of learning to play jazz piano, David Sudnow describes this in terms of his hands having to get to know certain pathways around the keys of the piano. As his hands learned this (and Sudnow consistently talks about his hands and fingers learning these movements rather than 'him', implying that they have a certain degree of autonomy) such pathways became characterised in terms of particular forms of conduct rather than series of individual notes, in terms of places and distances rather than note-names and intervals. This development of a physical familiarity with an instrument shows how instruments partly co-construct forms of social and cultural behaviour.<sup>18</sup> Such insights have been becoming more prevalent recently in what is sometimes called the 'new organology'.<sup>19</sup> In the course of the twentieth century, the study of musical instruments was somehow split off from both musicology and ethnomusicology to form its own discipline. More recently, through the influence of material culture studies and media studies, music scholars have started to advocate an approach to musical instruments that investigates how their construction, distribution and changing techniques and contexts of use have affected music history and culture. These scholars argue that learning to play an instrument is not a matter of an already completely formed human agent blowing life into a dead object, but precisely about developing a shared agency, with the human subject submitting to the quirks and habits of the instrument and vice versa. A musician is a clear example of what Donna Haraway has called a 'cyborg'.<sup>20</sup>

This is to say that Born's description of the ontology of jazz as an oscillation between recording and performance may be rather simplistic. However, this is only an extension of the basic point she makes, which is that creative action is fundamentally mediated. Born's primary theoretical influence for this argument is Alfred Gell. One of his notions, influenced by Marilyn Strathern's concept of the 'dividual', is that of 'distributed

---

<sup>18</sup> David Sudnow, *Ways of the Hand: The Organization of Improvised Conduct* (Cambridge, MA: MIT Press, 1993).

<sup>19</sup> P. Allen Roda, 'Toward a New Organology: Material Culture and the Study of Musical Instruments' *Material World: A Global Hub for Thinking about Things* (November 2007), <http://www.materialworldblog.com/2007/11/toward-a-new-organology-material-culture-and-the-study-of-musical-instruments/> (accessed 16 December 2014); John Tresch and Emily Dolan, 'Toward a New Organology: Instruments of Music and Science' in *Osiris* 28 (2013), 278-298; Eliot Bates, 'The Social Life of Musical Instruments' in *Ethnomusicology* 56/3 (2012), 363-395.

<sup>20</sup> Donna Haraway, 'A Cyborg Manifesto: Science, technology and socialist-feminism in the late twentieth century' in her *Simians, Cyborgs, and Women: The Reinvention of Nature* (New York: Routledge, 1991), 149-181.

personhood'. A person, Gell argues, is not defined by an inner 'core' but by a particular combination or assemblage of various biographical details—by social relationships.<sup>21</sup> These social relationships permeate material artefacts, and artistic products are particularly good examples of this. Thus for Gell, material and technological mediation are central to the distribution of creativity, unlike for Sawyer.<sup>22</sup> Gell explains their significance through the concept of *indexicality*. He draws on Charles Peirce's semiotic tripartition of signs into indexes, icons and symbols.<sup>23</sup> Symbols include most words, as they have a purely arbitrary and conventionally defined relation to their referents. Icons include drawings and other figurative representations, as they relate to their referents by some form of structural similarity. Indexes relate to their referents by way of causation: the classic example is that smoke is an index of fire.<sup>24</sup> A painting, Gell argues, has indexical relations to both the painter and the painted person or object, and thus distributes their agency by virtue of this indexical relation.

Closely related is Gell's notion of the distributed object. A corpus of artworks of a particular people or the oeuvre of a particular artist can be seen as a unity constituted by parts which have their own histories and genealogies yet are inherently interrelated, and can be analysed using classical anthropological notions of kinship.<sup>25</sup> On this basis, he proposed the idea of an 'extended mind', arguing that there is '*isomorphy of structure* between the cognitive process we know (from inside) as "consciousness" and the spatio-temporal structures of distributed objects in the artefactual realm'.<sup>26</sup> This leads to the argument that

... a person and a person's mind are not confined to particular spatio-temporal coordinates [i.e. the body or the brain], but consist of a spread of biographical events and memories of events, and a dispersed category of material objects, traces, and leavings, which can be attributed to a person and which, in

<sup>21</sup> Alfred Gell, *Art and Agency: An Anthropological Theory* (Oxford: Clarendon Press, 1998), 140.

<sup>22</sup> Keith Sawyer and Stacy DeZutter, 'Distributed Creativity: How collective creations emerge from collaborations' in *Psychology of Aesthetics, Creativity and the Arts* 3/2 (2009), 81-92 does not consider material objects in the way that Gell does, but simply builds on Sawyer's linguistic model.

<sup>23</sup> Thomas Turino has been championing the application of Peircean semiotics (or, as he calls it, phenomenology) in ethnomusicology at least since 1999, but he does not quite apply it to the specifics of interaction and creative emergence as I do, even though performance is one of his central interests in using this approach. See his 'Signs of Imagination, Identity, and Experience: A Peircian Semiotic Theory for Music' in *Ethnomusicology* 43/2 (1999), 221-255; *Music as Social Life: The Politics of Participation* (London, University of Chicago Press, 2008); 'Peircean Thought as a Core Theory for a Phenomenological Ethnomusicology' in *Ethnomusicology* 58/2 (2014), 185-221.

<sup>24</sup> For Peirce's thought on these concepts, see his 'On a New List of Categories', 'On the Nature of Signs' and 'Sign' in Hoopes (1991), 23-33; 141-143; 239-240.

<sup>25</sup> Gell (1998), 221.

<sup>26</sup> *Ibid.*, 222.

aggregate, testify to agency and patienthood [Gell's term for the opposite of agency, being acted upon] during a biographical career which may, indeed, prolong itself long after biographical death.'<sup>27</sup>

As painters make technical or preparatory studies and paintings using techniques or images thus prepared, and establish references between various paintings, they externalise part of their creative process over their creative output—Gell's main example is the work of Marcel Duchamp, in which there is no real distinction between preparatory work and 'real' artworks.

The term 'extended mind' has also been used by Andy Clark, mentioned briefly in the previous chapter, who takes it a step further than Gell. Whereas for Gell cognition ultimately still takes place 'in the head'<sup>28</sup>, Clark argues that the working of the mind cannot be properly understood by models that explain cognition through reference to neural activity alone. For Clarke, it is not just the case that cognition is causally dependent on particular bodily functions and the way that the body interacts with its social and material environment, but that cognition is essentially distributed over its environment and that our tools actively participate in cognitive functions—it is a cognitive counterpart to the anthropological notion of non-human actors.<sup>29</sup>

Indexicality does in fact play a role in Sawyer's model, as well as in Monson's account of jazz improvisation, as both draw on the work of linguist Michael Silverstein on the pragmatics of conversation.<sup>30</sup> This use of the term, also drawing on the work of Peirce, gives a more conventional linguistic sense to it, as it refers to meaning acquired by virtue of the particular practical context of an utterance—words like 'now', 'here', 'you', 'we', or more subtle ways in which the social conventions of a particular context govern language use, such as the distinction between 'tu' and 'vous' in French (or 'jij' and 'u' in Dutch). *Indexical or pragmatic presupposition* refers to the assumptions on which we base our behaviour in order to have coherent conversations and forms the basis of interpretation for indexical signs—it can thus be likened to what I called a 'definition of a scene' above. *Indexical entailment* is a term used to describe a performative function of statements to signal a change in this definition.

So, to use Sawyer's example of improvised theatre, an actor may open with the phrase 'Excuse me, I am looking for something for my mother, it's her birthday next week.' This

---

<sup>27</sup> Ibid.

<sup>28</sup> Ibid., 236.

<sup>29</sup> Clark (2008).

<sup>30</sup> Sawyer (2003b), 82-86; Monson (1996), 186-191.

entails that the actor is a customer walking into a shop, thus constraining the possible scenarios, but a number of factors are still unclear, for instance what kind of shop it is. The other actor may simply go along and play an antiquarian, or respond: ‘That’s funny, we don’t get many people shopping for presents here,’ to challenge the first actor to come up with a more unconventional situation. This reciprocal process between indexical presupposition and entailment is used by Sawyer and Monson to describe the process of emergence in detail. The common background of Gell and Sawyer in the semiotics of Peirce points to a possible continuity between these models, and so between the linguistic mediation and mediation through objects that Sawyer distinguishes. The notions of indexical presupposition and entailment may thus also be used for material objects. To illustrate this, and the notion of distributed creativity more generally, I will turn to some examples from the practice of the ICP.

## Instrumentation

The basic aim of the notion of distributed creativity is to get at two things which are really two sides of the same coin. On the one hand, it is a tool to describe how creative behaviour emerges from the interaction between people and also between people and technologies, institutions and their material and social environment more generally. On the other, it describes how any element within this interaction, any seemingly individual act of creation is caught up in this network and thus becomes a collective effort. **Musical example 4.1** shows a segment of a performance in Zaandam. The group plays Mengelberg’s arrangement of Thelonious Monk’s “Off Minor”, and Ab Baars plays the first solo. We discussed this recording in one of our interviews:

Baars: I can hear the AABA form, of course, and I try to stay close to the melody. Those are the kinds of things I use in my solo.

FS: So you are using motivic ideas here? But you are also clearly focused on timbre.

Baars: What do you mean to ask?

FS: Well, when you say you are using ideas from the melody, it’s not purely pitch and rhythm, is it?

Baars: Oh, well no it’s not a traditional way of playing the piece, by no means. I wouldn’t be interested in that. I like to... how to say it, show my own voice and way of playing over a piece like that, which is

more a royal gesture referring to the general shape of the melody going up or down, and small rhythmic things.

[...]

FS: You say a ‘gesture’...?

Baars: ‘Yes, as in... well in painting everyone considers this very normal, like Van Gogh paints a sun and it’s just a yellow blob, or when Karel Appel paints a horse it’s a kind of brown stain with four things and a head, but in music it still seems to raise questions, like can you do that and... that amazes me. I try to listen to music like that, and that’s a... like Francis Bacon paints people with grimacing faces. I think that’s an inspiring image, and I try to play these pieces like that, not playing ‘tadada tata tam’ [hums the first phrase of Off Minor] but more like ‘Laaayila lalaLAAA’ and making it longer, or ‘tada... datatataaaaam’, changing the rhythm or making something a trill. In that way I try to shape the contours of the music, that’s what I mean with a royal gesture. Or like, Cy Twombly... Michael plays it differently, he can improvise fantastically, really. He is more interested in the relations between the notes in a chord and what notes go with them, variations on that... he’s brilliant at that. And me, I do it like a painter with a big brush.<sup>31</sup>

In the previous chapter, we saw how Baars joined the ICP during the Monk project and had to get used to playing such jazz-based repertoire, developing a style of playing that could fit the repertoire while at the same time retain a relationship to the more abstract, freely improvised music that he had been playing before. Thirty years later, this has developed into a very particular, personal playing style. However, Baars’ comments make clear that ‘his own voice’ is something that does not only spring from himself or even the relation between him, his body and his tenor. It is also mediated through indexical relations to abstract expressionist painting, Baars’ gestural understanding of their work, Thelonious Monk and Misha Mengelberg, and it is precisely through the interaction of these biographical, technological and social layers that Baars has been able to develop his way of playing.

I showed the same clip to Bennink, whose comments went into much more detail with regard to his playing technique. Like Baars, Bennink emphasised his personal way of playing: ‘This is *my* way, which has to do with timing, mostly. Another person would do it differently, but it’s the timing which makes it so recognisable.’ At the same time, his

---

<sup>31</sup> Interview with the author, 4 January 2013, my translation.

comments make even clearer how this personal way is dependent on a multiplicity of influences:

FS: Those accents here, did you get that from a record?

Bennink: Yes, you learn that from Art Blakey of course! But I don't really play it like Art Blakey did, not anymore. That's where you start. Look here, [after the head] I'm playing one brush and one stick.

FS: Why do you do that?

Bennink: Because that way I can play that upbeat with the wood on the rim, that ticking, and with the brush I can keep going chick-a-chick what I would otherwise do on a cymbal.

FS: So that way you can use the snare drum to...

Bennink: Do very different things, yes. I play the overtones with the brush and the other one is a short tick, you hear that?

FS: Yeah, I've also seen you use the stand of the snare drum as a kind of hi-hat.

Bennink: Yes, that too. Or the legs of a chair, it doesn't matter, they're there anyway.<sup>32</sup>

Bennink, apart from interacting with his fellow musicians, and with the shape of the piece (as he switches sticks after the end of the head), is also drawing on his knowledge of Monk's repertoire, which he learned from listening to his recordings. This knowledge of recordings forms its own kind of literacy, with its own notions of literalness: Bennink commented on the ending that they should probably practice that again as they did not play the ending in the way that Monk had originally written it (the 'coda' section of Mengelberg's arrangement). Moreover, the way in which he describes his playing techniques in this fragment makes clear their dependence on the means available, and how they are developed in interaction with his material environment as well as with the other musicians.

**Musical example 4.2** is from a free improvisation between Tobias Delius, Ab Baars and Michael Moore on clarinets and Guus Janssen on piano. Janssen starts improvising three-part counterpoint, which slowly gives way to more jazzy chords (at which point we

---

<sup>32</sup> Interview with the author, 4 January 2013, my translation.



can hear Bennink say ‘yeah!’). Moore interrupts by playing a couple of mocking ‘duck calls’ intentionally using bad embouchure.

Janssen: That’s funny, tut-tut-tut-tut... [...] It’s an open atmosphere here. I mean, I’m open to their participation. Not in the beginning, I’m just playing something pretty. I start with a solo, really, while here it changes the atmosphere. That’s what it’s for... it needed that, so I find that funny. It can often get hermetic when I play solo. It becomes too much a story in itself. As a musician you have to find a way in, well for instance by playing that, a kind of caricature of a thing I did before that. You hear me react to that, and then there is this kind of opening.

FS: Was your starting point to play a solo?

Janssen: No, we were to do a group, but I started playing alone because they weren’t on their spot yet. I’m the type of pianist who... I know this recording of Jazz at the Philharmonic, where Tristano plays with Charlie Parker and this whole big band, and Tristano just doesn’t fit in. That’s very strange to hear. I’m not trying to be negative about myself, but I tend to fill things up. It kind of works, because those guys also have the tendency to weave this little carpet in the background. It’s an interesting phenomenon, how can you be open to other sounds coming in. That’s difficult for a composer. I’m just thinking, you can hear me think. When I’m playing with a trio, that happens in the extreme.<sup>33</sup>

Apart from another example of individual style resulting from a wide range of influences—Janssen being educated as a composer and a concert pianist, his being deeply influenced by Lennie Tristano and his usual work as either a solo improviser or with a piano trio—this is a good example of ‘indexical entailment’ as it functions in the work of Sawyer. Moore’s intervention clearly serves to create a very different musical structure which is at once a particular social structure, where Janssen is playing solo and the others have no choice but to either not play or accompany him. Moore had a similar experience:

Guus is a... soloist. It felt like he was playing a solo piano piece, and he’s very good at that, it had a certain shape and a build and... crescendo... it was almost like a classical form. Where the climax is like two thirds of the way and then it comes down. The clarinets were just creating colours behind him basically, so... because of the amplification, that also emphasised the relationship for me, the piano was amplified and the clarinets weren’t so... the piano was just louder. It’s a bit stupid on the part of the sound people, if they see a quartet happening then they can just turn the piano off.<sup>34</sup>

---

<sup>33</sup> Interview with the author, 8 January 2013, my translation.

<sup>34</sup> Interview with the author, 9 January 2013.

Moore draws the attention more to the mediation that is influencing their playing, the balance (or rather the imbalance) of sounds created by the sound engineer behind the deck. There are of course also other forms of mediation influencing their particular form of interaction. The set list said ‘Guus + 3 clarinets’: the division into a piano and a clarinet trio automatically creates a division of labour, and it becomes difficult to imagine a split into two duos, or a more conversational style between four different players, which would probably have been easier if the instruments would have been piano, tenor, clarinet and alto. The position of the three clarinetists on stage, situated behind the piano, standing in the dark, also implies a more subservient role, since Janssen is still in the spotlight (indeed, he is the only musician clearly visible on stage).

This last example shows the importance of *instrumentation* to the forms of social interaction and creative collaboration, and it is one of the two ways in which I think we can theorise the role of musical notation in a model of distributed creativity. Fabrice Fitch and Neil Heyde, drawing on the ideas of Helmut Lachenmann, have described composition itself as a process of ‘instrument-making’, in the sense that each composition imagines, assumes, or invents particular playing styles.<sup>35</sup> This points to the possibility I raised above of the application of indexical entailment and presupposition in mediation through objects. The ‘roles’ of musicians, for instance in jazz, are not just abstract social conventions plucked out of thin air, but permeate the instrumentation of the genre. Of course, this instrumentation is itself a result of a re-appropriation of instruments that for the most part were associated with very different playing techniques, which is to say that instrumental construction does not completely determine the musical result. Still, the particular construction, sound and playing techniques of for instance the double bass are inherently related to the particular role it has as an accompanying instrument rather than a solo instrument.

Thus, instruments create their own form of sociality, they construct particular indexical presuppositions by having traditional roles associated with them, or by the way they discipline the performing body to maintain a particular posture. This point was well made by an anecdote that Mary Oliver told me about the time she first learned to play an instrument. Having been encouraged by her music teachers to learn the cello because she was quite tall, one of the reasons she ended up playing the violin was that her mother and

---

<sup>35</sup> Fabrice Fitch and Neil Heyde, “‘Recercar’—the collaborative process as invention’ in *Twentieth-century music* 4/1 (2007), 71-95. See also Clarke, Doffman and Lim (2013).

grandmother told her: ‘I don’t think that that’s really a proper way for a lady to sit.’<sup>36</sup> She learned to play the viola only later on, and she developed a different playing style on it, partly because of the different relation of the instrument to her body: ‘I feel like the viola is closer to my voice than the violin. I still love violin repertoire, and I love the soaring heights and virtuosity that is allowed on the little instrument, and I have a very beautiful violin, it’s old and it has a lot of history... but the viola, I tend to improvise more with.’<sup>37</sup> Thomas Heberer also switches between instruments, in his case cornet and trumpet. Although the difference in playing techniques between these two instruments is much smaller than that between violin and viola, the main difference is his relation to the other brass instruments:

I have an Olds recording trumpet from the ‘50s, and lately I started to play an Olds cornet in ICP, which seems to work quite well. The cornet blends better with the horns, that’s its nature. The trumpet gets separated acoustically, which is also beautiful but my current plan is to incorporate the cornet a little bit more, to see how far I can take it, the aspect of blending with the four other horns.<sup>38</sup>

Implicit in Heberer’s statement is the fact that the musicians belong to a particular group of instruments within the Orchestra: the rhythm section, the brass section and the string section. The usual line-up from left to right is Mengelberg on piano, then Oliver, Honsinger and Glerum, then Bennink in the middle and then Moore, Delius, Baars, Wierbos and Heberer. This has acoustic reasons, but effectively creates three groups who have their own internal communication. This is particularly true of the horns. Horns have a traditional function in big bands to create background riffs to spur someone on, and the horns in the ICP do this regularly—although they may equally try to interrupt what is going on by playing loud noises instead. Michael Moore says:

I think the horns have evolved a mechanism to... to interject eh... some kind of riff or something, into whatever else is going on. I think it’s easier for us than it is for the strings, because a lot of the times Ernst Glerum will be playing, or Tristan, they’ll be fulfilling other roles. Or at least Ernst will be fulfilling other roles. It’s also just a physical thing you know, I mean a lot of those different actions that the horns do are kind of... for the purpose of changing the music or, or... kind of guerrilla actions.<sup>39</sup>

---

<sup>36</sup> Interview with the author, 22 February 2012.

<sup>37</sup> Interview with the author, 22 February 2012.

<sup>38</sup> Interview with the author, 20 February 2012.

<sup>39</sup> Interview with the author, 23 December 2011.

A frequently used option for a freely improvised section on the set list is to pit the strings against the horns, or just the clarinets, who then alternate brief group improvisations. This practice quite obviously also uses the iconicity of these two instruments groups, as was noted by Honsinger:

I think I like this piece the most, because of the real... I would say, ehm... the sound. Of the different schools. [...] It's a good way to see the group. [...] It's a big band, but it's also an orchestra, so an orchestral big band, so it's a good example of what Misha's idea is of the group.<sup>40</sup>

The fact that Tristan refers to this improvisational set-up as a 'piece' indicates the extent to which it is a regular item on the set list. Out of 21 concerts I attended I have seen about three or four instances of it. For all three string players, the connection to a classical sound world through their participation in the group, was a valuable aspect of the ICP's musical practice, even though at the same time they recognise that there is a certain ironic distance to this classical tradition.

Particularly for Ernst Glerum, who has to frequently switch between plucking grooving bass lines and playing with a much more classically influenced vibrato, this shows the creative significance of the notion of indexical entailment. This may be the case both within a particular performance as he switches between the two to change the musical situation or vice versa, and more broadly for the 'role' of the bass player or the string player more generally in jazz-influenced forms of music. I commented on his bowing and particularly his use of vibrato:

Glerum: Well, yes I like putting that in there. Actually that is just... Mary does it too, it's just a classical sound. I'm happy about that. [...] Tristan has it too, that's really awesome. He has a very special classical tone, I think that's amazing, really cool. For my own playing I also choose to do that, to do it as classically as possible. That's the best way, I think. I think about that a lot, about bowing with the double bass, especially in a jazz context, because what the hell are you going to do with a bow? There are examples: Slam Stewart, Paul Chambers, Christian McBride, John Clayton, there's loads... Rufus Reid. They have a particular sound, and that's *their* sound, but I'm looking more in the classical direction. I used to play that a lot, so I can use that.<sup>41</sup>

---

<sup>40</sup> Interview with the author, 30 January 2013.

<sup>41</sup> Interview with the author, 10 January 2013, my translation.

This closer connection to a classical sound world attracted Glerum to the ICP as opposed to some other groups in the late 1970s that were more in the loud-and-powerful vein of free improvisation.

When I spoke with cellist Ernst Reijseger, who left the group in the mid-1990s, he was more critical of this practice:

Misha has a lot of... like... reciprocal instrumentations. [...] There will often be strings versus horns, that happened a lot. Then I think, well gee, if the horns put some effort into it, the strings will be gone, and then you've got the interventions from piano and drums. So there developed this reciprocal forms, with repeating dynamics. Maybe the audience thought it was hilarious, but [...] whether this was a compositional or improvisational achievement... it's just putting things together, knowing that it might go wrong, seeing how people will react. So at some point you think: "Wait a minute, am I some kind of guinea pig or are we making music together, what are we doing?"<sup>42</sup>

Part of Reijseger's criticism is that he feels reduced to a particular role as a string player (the appetite for opposing elements in itself will be discussed further in the next chapter), while the current string players feel more comfortable with fulfilling this role every now and then.

These comments show how an instrument can acquire a particular role through a combination of its physical construction, its place on stage and its relation to other instruments, and the various musical traditions in which it is used. Through their instrumentation, the pieces in the ICP repertoire establish particular forms of social relationships by drawing on such associations. They can have the 'reciprocal' instrumentation that Reijseger criticised, but not all pieces do. Groupings can be based on register, as the bass, cello, trombone and tenor can be grouped together to form a 'low' group versus a 'high' group of violin, alto, trumpet and clarinet. More jazzy pieces require Glerum to be in the rhythm section, while others make use of his classical background. Some pieces, like the "Paardenbloem" virus in the previous chapter, do not have a particular instrumentation, which in this case suits its function. Some pieces have an outdated instrumentation, and these can be rearranged on the spot. Tobias Delius said about this practice:

Especially when I joined, there were many arrangements for other line-ups, usually smaller ones, but for a time there were three altos, two trombones, viola, cello, tuba... and we read that score, they were

---

<sup>42</sup> Interview with the author, 7 January 2013, my translation.

never rearranged, so it's always a search for who plays what and whether nothing is lost, and transposing... many things go wrong, but that's the nice thing about Misha's material. You can give it a lot of attention and do everything precisely, but it can also be fun, which happens often enough, when nobody really knows how to play it anymore and you do it half from memory and half from paper and it works really well.<sup>43</sup>

## Scores as Distributed Objects

This comment also points to the extent to which these scores themselves are 'distributed objects' in Gell's sense, and this is the second way I propose their role can be theorised in a model of distributed creativity. The ICP repertoire forms a distributed object in Gell's original sense, and each musician's folder as well as my own folder constitute subsets of a very large distributed object with endless connections. The outdated instrumentations and different versions of the same piece indicate the extent to which the various indexical relations and forms of distribution correlate with the development of the group through time. The set lists of the ICP are an important mediating object in their performances, and form another way in which the pieces are distributed as they construct new juxtapositions and ways of making transitions between them. However, the idea of distribution can also account for the way in which the pieces are used in performance. Heberer made a nice comparison in talking about the way in which many of the scores allow for changes in their formal arrangement in the course of performance:

I assume the first guy that did this stuff really aggressively was maybe Charles Mingus, who of course comes from Duke Ellington, so there obviously is a connection... I've seen that with quite a few, particularly Misha's pieces. They are often very interesting in this regard because on the surface they look very... not demanding and simplistic but then there's all sorts of options internally which make them fantastic vehicles for improvisation because they are almost like a modular machine, you can see them from so many angles.<sup>44</sup>

A modular machine is a programming term for software that uses interchangeable parts rather than a single, inflexible, monolithic system. To the extent that it connotes distributed versus centralised control, it also speaks to the way in which these pieces can give the performers a co-creative role rather than dominate their way of working. This was also emphasised by Delius, who said that these pieces often supply a list of ingredients rather

---

<sup>43</sup> Interview with the author, 21 February 2012, my translation.

<sup>44</sup> Interview with the author, 1 February 2013.

than a recipe, and talked particularly about Mengelberg's arrangements of Duke Ellington: 'When Misha arranges such a piece... or Ab or Michael for that matter, then there are built-in moments from which... where it's not about erasing the composition but about improvisationally shaping the material.'<sup>45</sup>

Gell and Clark's ideas of the 'extended mind' are also very applicable. Gell's idea of artworks extending someone's agency is obviously applicable to Mengelberg, whose continuing participation in the group became increasingly doubtful in the course of my fieldwork. The other performers all shared the conviction that the ICP was 'his' group and that they would always play his music. In this sense his compositions turn the authoritative function of the composer into a more egalitarian form of leadership, as his compositions allow the musicians to engage with them on their own terms, but they simultaneously form part of the group's identity, as explained by Delius:

I find it a good principle that... our repertoire is about Misha's pieces, and arrangements of it. There is always room for... but it would be weird if we suddenly... we could be going in that direction but at the moment we could not play a concert where there would be no pieces by Misha.<sup>46</sup>

Clark's understanding of the extended mind, in which tools and other objects actively participate in the cognitive process, points to the way in which the pieces actively influence the creativity of the performers:

Heberer: Sometimes I have had the experience, not only in ICP but also in other ensembles, you would play an improvisation and you would agree on playing a little theme at the end, maybe just four bars or something like this... and you say, 'OK, we do an improvisation and it's completely open, but at the end we will play these four bars.' It's very interesting for me to realize that if you make a decision like this it actually *really* shapes the improvisation. This improvisation will be totally different than when you say 'let's improvise a piece together' that is like, open-ended and can take the direction that it wants.<sup>47</sup>

Ab Baars also noted how the pieces were now so familiar that they allowed for performances that do not always directly link to what's on the page:

---

<sup>45</sup> Interview with the author, 31 January 2013, my translation.

<sup>46</sup> Interview with the author, 31 January 2013, my translation.

<sup>47</sup> Interview with the author, 1 February 2013.

We know the paper so well by now, that we can play it in a thousand different ways. It's more a kind of guideline, to achieve certain things that can be very far removed from it. Sometimes very close, very meticulous, but it changes every night, that's what makes the orchestra so special to me.<sup>48</sup>

Heberer noted that the simplicity of many of the pieces is an important aspect of this:

Mostly, the material of the ICP is not too difficult. That is also a strategy. Misha as a composer writes very simple, like rhythmically or harmonically it is not extreme. That also comes from the idea that there should be... if it would be too extreme, the focus would be too much on executing it in a 'proper way' and it would shift the balance. You have to be in a kind of state that allows for invention. That requires you to be at ease with the material. [...] A lot of Misha's stuff is extremely hard to write, but not hard to play. What he is so good at is that he has an amazing talent to come up with things that are very distinctive, and melodically beautiful, without being... schmaltzy. So they look simple on paper, but they have a very specific quality. But that is why we all think that he is brilliant. But that does not mean that it is hard to play. It may be hard to interpret, but there are no shocking technical difficulties.<sup>49</sup>

Sparkling ideas in performance is partly due to Mengelberg's compositional economy, where only a few simple ideas are enough for a piece, but also very much to his melodic inventiveness and his ability to write pieces that trigger very particular sound worlds, to the extent that many listeners think they already knew the piece before they heard it. This is more due to what Peirce would call an 'iconic' semiotic function than one of indexicality. A good example is "Arm Wiel" ('Poor Wheel', written after Mengelberg's wife Amy had a minor car accident which broke the car's suspension or 'wielarm').<sup>50</sup> I had noticed that Bennink would often start whistling during this piece, which he also does in **Musical example 4.3**, which features an arrangement of the song by Moore. I asked him why that was:

Jan Tromp... I'm just improvising on the melody. You used to have these butcher's boys who could do it very well, without using their fingers. Tristan can do it too. Jan Tromp, yeah... he was a professional whistler, he was very good at imitating birds and had some hit songs, he used to know my dad quite well. I do it here because the song is such a 'smartlap'. [A Dutch genre, related to the French chanson and the German schlager, which consists mostly of lyrical sentimental songs]<sup>51</sup>

---

<sup>48</sup> Interview with the author, 4 January 2013, my translation.

<sup>49</sup> Interview with the author, 20 February 2012.

<sup>50</sup> Han Bennink, interview with the author, 4 January 2013.

<sup>51</sup> Interview with the author, 4 January 2013, my translation.



**Musical example 4.4** brings together the various aspects of distributed creativity discussed above. The example opens with a brief free improvisation by Mengelberg, Honsinger and Bennink that has developed from “Een Beetje Zenuwachtig” which they were playing before. Mengelberg and Honsinger use rhythmic and melodic ideas from that piece, while Bennink fills their phrases with accents. The horns then play a phrase that goes down and then up (00:17), which serves to introduce “Kehang”. This piece forms the bridge of another Mengelberg piece called “Who’s Bridge” (sic), but it is unclear which was written first. Moore told me “Kehang” had been written first and that “Who’s Bridge” was written only in the 1990s, but a collection of recordings by Han Bennink features a version of “Who’s Bridge” by Bennink and Mengelberg from 1979.<sup>52</sup> This already shows one way in which a score can be part of a distributed object, in precisely the sense in which Gell theorised it.

The motif played by the horns is on the bottom right, from a section that is meant to create an ambiguous texture after the head by repeating a particular rhythmic motif. The horns play this figure once—Moore points to the score and then cues it using a downward movement with his alto in hand. Bennink reacts immediately with a short drum fill, and everyone is silent for a moment as they register the start of a new piece. Mengelberg continues with his block chords, and Honsinger keeps playing with him. Oliver, on the other side of the stage, also plays the figure, alone as Honsinger is still improvising with Mengelberg. Baars then points to the wobbly lines in bar 10 that indicate to tenor and trombone to play the same figure as is notated for alto above (00:29). As they play a wobbly figure, Bennink and Honsinger join in. Bennink then plays a figure on his hi-hat that starts to indicate a more regular pulse, to which Mengelberg reacts with a staccato chord. The horns then play the black downward line between the boxed bar 10 and the box in the right-hand bottom corner (00:39). Mengelberg keeps playing his chromatic block chords, and Baars points toward the first three notes of the melody that was scribbled in at the bottom of the page, adding a gesture to play them quietly (00:45). This melody is a transcription of the original viola part for trumpet. It seems to contain a mistake, as it turns the third note into a written c-sharp, while this was probably originally intended to remain a b-flat and not a b-natural (which would create a rather unconventional augmented major seventh chord instead of a normal major seventh chord—the b-natural also clashes with the

---

<sup>52</sup> [no author], ‘Musica Jazz MJCD 1162 Han Bennink’ *European Free Improvisation Pages*, <http://www.efi.group.shef.ac.uk/labels/various/mjcd1162.html> (accessed 17 December 2014).

b-flat in the melody). The horns play this as written, sounding c, b-flat, b-natural, however, while the trombone harmonises e, d, c-sharp below.

There are a number of things to pick out from this: the interpretation of various elements as ‘graphic scores’ shows the applicability of the concept of emergence not just to interpersonal dynamics but also to the relation of musicians to the score, as what counts as the score’s prescriptive elements is only acquired through what is essentially a process of indexical entailment. The last example of the three transcribed notes points to another meaning of the distributed object, namely an object that is shared, copied, reworked, and so on, and is thus better understood in terms of process rather than permanence. Again, the notion of emergence, of unforeseen meanings and functions, may explain its use as a background. It also shows the importance of instrumentation, as the reason for the addition of the transcription was one of legibility for a different instrument. It can also be recognised in the fact that Oliver and Honsinger cannot see where the horns are pointing because they are on the other side of the stage, and thus have to guess or quickly come up with something suitable.

The long notes create a sense of expectation after the clear accents before, which is heightened by Mengelberg’s trill. The horns then start to repeat the rhythmic motif with which they started, and the strings join in too. Moore steps forward and makes eye contact with everyone to cue the beginning of the melody by playing the notes in bar 11 and 12 (01:18). After the head, Baars takes a solo, and he is immediately given room for it. The accompaniment of the rhythm section is energetic, and Baars starts playing a gestural variation of the “Kehang” motif. Moore picks up on this, as the melody reminds him of the jazz standard “As Time Goes By”—an example of the ‘iconic’ function of musical ideas. He communicates with the other horns, and they play the first phrase of this song, increasing the energy even more. Bennink greatly increases his basic pulse, and the horns try out some other riffs before they settle on a repetitive rhythm. At the height of textural and energetic density, Moore starts playing a high, upward glissando, which is a cue for the rest of the group to immediately open up the musical texture. The glissando is recognised by everyone as the B-section of “Paardenbloem”, the virus discussed in the previous chapter. The other musicians start playing the rhythm of the A-section and everyone slowly takes over the glissandi to go into the B-section. Rather than returning to A, Oliver plays the “Kehang” motif, and the group returns to the head of “Kehang”, after which they end the piece.

Crucially, the scores in this example clearly play an active role in the social interaction and forms of creative collaboration among the musicians. Particularly the transition into “Kehang” and the appearance of the “Paardenbloem” virus are good examples of this. The virus serves to alleviate some of the high pressure and energy that has been building up, but also initiates a change in the general structure of interaction which develops from a traditional solo-accompaniment structure into a collective groove texture. The “Kehang” example also shows the merits of approaching the scores of the ICP not as texts but primarily as material objects. It is this particular copy which has certain things scratched out or scribbled in, the particular mistake in the transcription, and so on. The scores here do not function to pre-establish all indexical presupposition, but contribute to the heterogeneity of improvisatory possibilities.

# Chapter 5

---

## *Agency and Resistance*

If the previous chapter concentrated on the network of mediation, this chapter will focus on the ‘actor’ part of the actor-network. In what way may the ‘agency’ of scores elucidate aspects of the ICP’s creative practice? I will pursue this question in two ways. The first is the question what *difference* the presence of scores makes, a question I try to answer through a comparison of concerts in which the ICP diverged from their usual way of working. The second explores the idea that the *resistance* offered by scores may be a fruitful source of creativity in performers, and I investigate this through a detailed description of the rehearsal of a new composition.

First, let me explain why I pursue these two questions in particular, as this will shed more light on the idea of non-human agency. Gell’s model, described in the previous chapter, also advocates the idea that objects may play active roles in human behaviour, much like human beings. He substantiates this through another of Peirce’s logical concepts, namely *abduction*—the form of reasoning that jumps to the hypothesis that offers the best explanation for a number of phenomena. Gell draws on Wittgenstein’s notion that we ascribe consciousness to other people in order to be able to communicate effectively. Just so, Gell argues, we *abduct* the agency of an artist upon seeing an artwork and we may abduct other factors of which the artwork is an index.<sup>1</sup>

This argument is unsatisfying for two reasons. First, it does not actually seem to achieve its goal of ascribing agency to material objects. The abduction of agency may lead us to conclude that there have been all sorts of forces leading up to the creation of the object in question (which we may think of as agents or not), but the object itself is not part of that ‘nexus’. Second, if we are more charitable to Gell, taking into consideration his argument for distributed creativity and allowing for the possibility that as the art object is an index of other agents so it may be an agent for other indices in turn, this ‘abduction’ remains a hypothetical fiction, and only functions because of the ascription of human agents themselves. In other words, although Gell wants to claim that objects are social actors, his arguments provide no ground for actually considering them as autonomous, independent agents. As James Leach writes in a critical exploration of Gell’s work: ‘When

---

<sup>1</sup> Gell (1998), 13-19.

all is said and done, we are left with the individual mind and its representations, and with the idea that non-humans can only be agents by proxy: There are real subjects, namely we ourselves, and then there are those second-class citizens of subject-dom (i.e. objects and the like).'<sup>2</sup>

But this assumes we want to talk about objects as actors in the first place. Tim Ingold is critical of this development, as he thinks it perpetuates the logic of hylomorphism, which 'can conceive of action only as an *effect* set in train by an agent.'<sup>3</sup> Does this argument affect Latour's account of agency as well? Ingold implies that it does—his critique of Gell is in a paragraph after a summary of a general movement toward the concept of material agency, in which he acknowledges the central place of Latour's work. However, there are significant differences between Gell's and Latour's explanations and justifications for using the term 'agency' to refer to the role of objects in social interaction. For Latour, the question of agency is much simpler: 'Does it make a difference in the course of some other agent's action or not?'<sup>4</sup> However, the reference to 'some other agent' within this definition simultaneously shows the difficulty of actually locating agency: 'An "actor" in the hyphenated expression actor-network is not the source of an action but the moving target of a vast array of entities swarming toward it.'<sup>5</sup>

Latour's contention that the actor is not the source of action implies that he is less vulnerable to Ingold's charge of hylomorphism than Gell, and indeed the distinction between mediators and intermediaries discussed in chapter three is meant precisely to avoid such a simplistic causal logic. Yet why then talk of 'actors' at all? If the point is that action is always 'dislocated', then to speak about objects as actors would only seem to achieve the opposite of what Latour is aiming for.<sup>6</sup> In my understanding, the point is methodological. To speak of non-human actors is to make what philosopher Karen Barad has called a particular 'agential cut', the establishment of a particular causal relation between ontologically inseparable components.<sup>7</sup> It is to redirect the focus, to suggest that *things* may be used as heuristic tools in the description of particular cultural practices.<sup>8</sup>

---

<sup>2</sup> James Leach, 'Differentiation and Encompassment: A critique of Alfred Gell's theory of the abduction of creativity' in Henare, Holbraad and Wastell (2007), 167-187: 183.

<sup>3</sup> Ingold (2011), 213.

<sup>4</sup> Latour (2005), 71.

<sup>5</sup> Ibid., 46.

<sup>6</sup> Latour (2005), 46. See my discussion of the theatrical connotations of the word in chapter three.

<sup>7</sup> Karen Barad, 'Posthumanist Performativity: Toward an Understanding of How Matter comes to Matter' in *Signs: Journal of Women in Culture and Society* 28/3 (2003), 801-831: 815.

<sup>8</sup> Amiria Henare, Martin Holbraad and Sari Wastell, 'Introduction: Thinking through things' in Henare, Holbraad and Wastell (2007), 1-31: 5-7.

Ingold elsewhere makes a much stronger critical point about Latour's ideas, a point that relates directly to issues of creativity. In a facetious dialogue between an 'ANT' and a 'SPIDER', Ingold argues that 'Skilled Practice Involves Developmentally Embodied Responsiveness'.<sup>9</sup> That is to say, he argues that there is more to agency than just 'making a difference'. Organisms are much more complex than any other form of material, as they are able to attentively join perception and action. This is not because organisms have 'intentions' or 'minds' but simply because their nervous systems allows for a highly complex and continuous responsiveness to their environments. This responsiveness is an embodied skill which has to be developed through practice.<sup>10</sup>

This criticism calls attention to something which is indeed underdeveloped in much of Latour's writings. The previous chapter showed at length how any seemingly individual creative act involves the joint activity of a variety of actors, and I described the development of embodied skill as that of a shared agency. I had noticed that Heberer sometimes took the trumpet off his lips while still making a sound with his lips. When I asked him about this, he answered:

This is a technique I have developed, coming from circular breathing, because particularly on a high brass instrument sooner or later you get problems with... there always has to be a certain amount of blood flow in the lips, and when I do circular breathing, that flow is hampered. So when I started looking more seriously into this technique, I was thinking of methods of continuing a sound but getting the pressure, the mouthpiece-pressure off the lip. So I developed this technique where I can, without stopping the vibration of the lip, get rid of the mouthpiece for a short moment and just vibrate my lips. I can only do it in a limited range, the lower register, but then I can basically take the frequency that I'm playing and just use the vibration of the lips so that the sound continues, but in the meantime, because the pressure of the mouthpiece is not there, a little bit of circulation can go back.<sup>11</sup>

This comment makes acutely clear how important the development of skills is. Although the trumpet obviously mediates Heberer's agency, his ability to act in an ICP performance, not only is his ability to play itself dependent on the development of skill, but without developing the technique described in the comment above the trumpet would simply destroy his lips and make it impossible for him to play at all.

---

<sup>9</sup> Ingold (2011), 94.

<sup>10</sup> Ibid., this point is also made with particular reference to jazz improvisation by Will Gibson, 'Material culture and embodied action: sociological notes on the examination of musical instruments in jazz improvisation' in *The Sociological Review* 54/1 (2006), 171-187.

<sup>11</sup> Interview with the author, 15 July 2013.

Latour barely speaks of such matters. In his introduction to ANT, he proposes the term ‘plug-ins’ to describe such matters of personal skill, even making an uncharacteristically positive nod to Bourdieu’s *habitus* concept.<sup>12</sup> An advantage of this metaphor is that it shows that skills render things visible or comprehensible by establishing new relations (as opposed to switching to a different metaphorical ‘frame of interpretation’). The disadvantage, however, is that the reference to the simple act of installing a plug-in on a web browser calls to mind precisely the internet-like network of already existing points which function more like intermediaries than mediators, instead of the actor-network which takes time and effort to produce and be kept in place.<sup>13</sup> In other words, the term ‘plug-ins’ reiterates the neglect of embodied skills developed over time, which not only confirms Ingold’s criticism, but is also at odds with some of ANT’s basic principles.

A closer attention to embodied skill may thus precisely enable a more actor-network-like approach to creativity. Simultaneously, Ingold’s emphasis on embodied skill for the possession of agency would make creativity central to ANT’s concern with the influence of material objects on behaviour. However, instead of the rather basic dyadic relationship of a person to their working material that permeates Ingold’s writing on creativity, ANT would insist on the multiplicity of associations inherent in the development of embodied skills. A comment by Guus Janssen illustrates this well:

Misha can really... I call it rummaging. That is something, once you become an accomplished classical pianist, you lose that. There is a kind of precision in my playing, which is also its quality, I like that, but it’s far removed from... Misha can goof around, which makes it very jovial [gezellig].<sup>14</sup> I’m more a Bartok pianist, using more martellato, more percussive playing. With Misha it’s... he has less strength in his fingers of course, especially today, but just the way he sits at the piano... I didn’t learn it like that! You can’t play Beethoven sitting like that! [...] So I don’t have the means that Misha does. It might sound arrogant if I say I’m too good for that, but just from a technical point of view... Misha would be the first to admit that, he told me once that I should play more Art Tatum repertoire, simply because I have the skills. The strange thing is, for the quality of the story you are telling it makes no difference. He uses his limited skills incredibly well. The same goes for Monk, quite a limited pianist but he can play exactly what he needs to tell his story. But I’m more... a classical education gives you something chameleonic, which can be a disadvantage, you can just change colour, from Debussy to Beethoven, which are completely different worlds. So you know that with Debussy you use a more shrouded touché, you use different means. [...] I guess the same goes for Mary, she can’t... play like Billy Bang used to,

---

<sup>12</sup> Latour (2005), 204-213; the reference to Bourdieu is on 209 n. 280.

<sup>13</sup> For the difference see Latour (2005), 129-133.

<sup>14</sup> ‘Gezellig’ (from ‘gezel’, companion) is a very common but notoriously untranslatable Dutch word, signifying a convivial, relaxed and enjoyable atmosphere.

but also Lodewijk de Boer or Maurice Horsthuis, she can't do that because she's too good for it. She can suggest bad intonation, but it's just an act.<sup>15</sup>

Janssen points to the ways in which his skills are inhabited by different actors—Bartok, Beethoven, Debussy—who mediate his embodied relationship to the piano. These associations serve like plug-ins as Latour describes them: they enable him to connect to the works of Beethoven, Art Tatum and Debussy, while at the same time they make the loosely articulated 'rummaging' of Mengelberg impossible for him to do.

### The agency of notations

To cut a long story short, I do not believe that there is a big difference in the approaches advocated by Latour and Ingold. They seem to complement each other in important ways, and it is unclear to me why Ingold—who, all things considered, is theoretically quite close to the work of Latour and has clearly been influenced by much of it—is so keen to dissociate himself from ANT. I will now turn to the first question mentioned above, that of the 'difference' that the presence of scores can make. During my fieldwork there were two cases in which the ICP diverged from their usual ways of working: one was a concert where four of the musicians played from a 'Real Book' type publication containing a selection of Mengelberg's pieces, briefly mentioned in chapter three, while the other was a series of short sets played completely from memory in the Vortex in London, without set lists or any sheet music.

The first example was a short concert given by Bennink, Glerum, Oliver and Moore at the launch of a box set of all the recordings on the ICP label up to number 50. I will describe the full concert before I get to the question of the agency of the notation. The 'Real Book' they were playing from, *Goedendagjes*, was transcribed and edited by Moore in 2009 and published by the Netherlands Music Centre, which encompassed the Dutch Jazz Archives until 2013, in an effort to advocate and disseminate Dutch jazz. **Musical Example 5.1** is the opening of the set with "Reef & Kneebus", which consists of three parts: a plaintive part consisting of mostly parallel thirds over an F-sharp pedal, then a free transitory improvisation, and finally a more up-tempo jazz piece consisting of an A section (usually played over a pedal, not notated in this lead sheet) and a B section consisting of a fairly standard progression of fifths and a turnaround at the end. Oliver, Moore and Glerum

---

<sup>15</sup> Interview with the author, 8 January 2013, my translation.



improvise as Bennink is getting ready, and the slight nod by Moore to indicate the beginning of “Reef” when Bennink sits down (0:56) is a good example of the little amount of communication needed by musicians who have played together for long enough. Oliver and Moore switch voices in the repetition of the melody, with Moore playing the top voice the second time. Such an off the cuff arrangement to keep some timbral variety is typical in using a lead-sheet such as this, where only the basic outlines of a piece are given so that it is easily adaptable to different line-ups. This switching of voices may have been agreed shortly before the concert, although the fact that they play the last phrase in unison suggests that it was not—but then again, it could simply be a mistake or an unclear agreement. “Reef” clearly showcases Glerum’s and Oliver’s classical tone on their instrument (note Oliver’s *appoggiatura* at 1:58), something that is also true of the improvisation that follows, with its clear intonation, occasional vibrato, Oliver’s double stops and selective use of motivic imitation.

Glerum starts plucking an A-flat on a rhythmic pulse to indicate a transition to “Kneebus” at 3:10. Moore plays a cascading melody in the same tempo, imitated by Glerum, after which Bennink also joins in and Oliver harmonises with a second voice. When they start to play the melody of “Kneebus”, Bennink clearly marks the accents of the A section, while making a crescendo to contribute to the rising harmonic tension over the dominant pedal. In the B section, which relieves this harmonic tension, he just keeps time. Oliver is the first to take a solo, and is clearly less comfortable in this jazzy environment than with the free improvisation before, although this may also have to do with the fact that Moore keeps playing so much that it is unclear whether it is a solo or a duo improvisation trading ideas—and with the fact that Oliver, who had just flown in from the USA, was quite jetlagged. Moore and Glerum are more at ease with playing a jazz piece like this, which shows in their respective solos.

**Musical example 5.2** shows the second part of this concert after a short announcement about the ICP Box. Glerum, Oliver and Moore start out with a brief improvisation, playing mostly in the upper register on their instruments, with a combination of staccato notes and tremolos and fast downward scalar runs. Bennink joins in with a soft drum roll, slowly getting louder and playing stronger accents to increase the energy. After a high point has been reached and everyone is quiet for a moment, Moore and Oliver start “Habañera”, a habanera in 3/4 time instead of the usual 2/4 (1:56). Bennink and Glerum immediately follow suit playing the drum and bass part—from memory as neither has the lead-sheet in front of them. We can see a similar kind of off the cuff arrangement happening as in

“Reef”, when Oliver plays the second voice in the A section, playing it half by ear and half by reading. In the B section, Oliver plays the melody alone, while Moore plays a simple background riff. As he switches to melody halfway, Oliver understands what he wants straight away and starts playing a similar background riff after one phrase. The repetition of the head follows the same arrangement.

After the head, Bennink keeps playing the same rhythm, while Moore, Oliver and Glerum play phrases reminiscent of their material in the head, but venture into different tonal areas, creating a sense of a floating tonality that sometimes returns to its original framework. After one cycle of the head, however, they are firmly back in the original key. Moore breaks out of the form by playing loudly, with bad embouchure and growling through his horn. Bennink turns on the snare of his drum and starts playing in a fast tempo, while Glerum and Oliver accompany Moore playing tremolos. When Bennink grabs his brushes to play an up-tempo swing rhythm (6:00), Glerum switches to a walking bass texture, while Oliver plays high notes, some of them *col legno*. Moore plays the first notes of “HypoXmasTreefuzz” (6:38), which Bennink picks up on by slowing down the tempo and Glerum by playing its changes. This piece, which I described in chapter two, was not part of the ICP repertoire at this point, unlike “Reef & Kneebus” and “Habañera” (Moore made an arrangement of it near the end of my fieldwork period). The melody, uninterrupted over two repetitions of the A section and consisting of intertwining whole-tone scales, sets a challenge for any brass or wind instrument, and Moore is not able to play it in one go (neither was Dolphy in 1964). Glerum and Bennink lay out after the head (7:26), and Moore and Oliver play a brief duet. After Bennink joins in again, Glerum plays the A section melody (7:56). After some free improvisation by Moore, Oliver and Glerum, the three start playing the melody in canon, using classic counterpoint techniques of diminution and augmentation (8:20).

So what is the difference made by these lead-sheets as opposed to the more elaborate arrangements used by the full Orchestra? The particular agency of the scores is difficult to isolate, since these examples differ from the usual ICP performance practice in other important respects as well: the very small line-up, the length of the concert, the informal atmosphere in which it takes place. Partly this is precisely the point, since the idea of material agency in ANT is to call attention to the network of associations that make agency possible. The two concepts discussed in the previous chapter, instrumentation and the score as a distributed object, are useful to describe the difference made by these lead-sheets. With regard to instrumentation, lead-sheets such as these are notated in such a way as to be

easily adaptable to various line-ups. However, that does not mean that they do not specify instrumentation in some way or another—indeed it could be said that their sparsity is made possible precisely because of their reliance on very particular conventions in common jazz practice. The changes are played by the bass and piano while melody instruments play the main melody. A piece like “Habañera” clearly also specifies leading and accompanying roles, without specifying particular instruments. Making these adaptations to a particular line-up, for instance including the accompanying riffs when no one is playing a harmonic instrument, is one of the ways in which we could clearly see the difference made by these lead-sheets. For a larger group, making such off the cuff arrangements would require more negotiation, so it is easier to settle them through more elaborate notated arrangements, and we saw in the previous chapter that the pre-determination of instrumentation creates its own particular creative conditions.

The distribution of scores is a slightly more complicated matter. This book is itself the product of collective activity, and represents an effort to disseminate Mengelberg’s jazz compositions to a broader audience. Although the book contains only a small selection of what the ICP musicians have in their folder, it has the advantage of increased mobility. Oliver had been using it in the period before this concert as she was touring the USA with Bennink and double bass player Mark Dresser, which was how, as she mentioned in chapter three, she got to know more about playing from lead-sheets. “HypoXmasTreefuzz” happened to be on the page opposite “Habañera”, and it was also a suitable piece for the kind of energy that was built up at this point. Oliver had been playing it with Bennink and Dresser, with whom she had also used similar canon techniques.<sup>16</sup> Such details show how a Real Book like this sets its own creative parameters because of distribution. The concept of distribution also marks a particular difference from normal ICP performances, in which we saw that scores are taken apart into elements, used as found objects and reassembled in order to create introductions, transitions, endings and backgrounds. This does not happen in this concert—all the transitions are quite sudden. This also has to do with the fact that there was no set list made for this concert.

My second example marks another difference with the usual ICP practice: all the musicians are present, but they are playing without a set list and without any written material in front of them. The Orchestra was invited to play at The Vortex in London for five days in a row. The last two days were performances by the Orchestra, but during the

---

<sup>16</sup> Interview with the author, 2 February 2013.

first three nights the musicians would team up with various British improvisers to play brief sets of freely improvised music. On each of these three nights, however, the musicians decided to play a brief concluding set together. Again the use of notation (or rather its absence) here relates to other factors: the fact that it was only a brief, informal performance, played as a little extra for the audience who stayed until the end of the night. Another factor was the fact that the Vortex is not a very large place, has a small stage, and that there was a very large audience, which meant that there simply was no room for music stands (indeed, the musicians considered playing without notation the last two nights as well).

**Musical Examples 5.3** and **5.4** show excerpts from two of these concerts. Their informality makes for a relaxed but lively atmosphere, and quite a different energy than usual. In Example 5.3 we see Alex Maguire being invited on stage by Moore to play the piano (2:18), and in 5.4 Steve Beresford is behind the piano. These musicians had played in the short improvised concerts earlier that night, and Beresford was there almost all week, even playing part of one of the ICP sets on the last night to replace Mengelberg (who was too tired to play a second set). The informal atmosphere is also visible in the behaviour of the musicians, who are happier and more relaxed than in their normal concerts, and make more visual jokes—Delius’ dancing (1:59 in 5.3), Baars and Delius’ standing up to play a note together (0:45 in 5.4).

Having no set list or notation in front of them influences the choice of pieces as well as their use. The most obvious issue in playing without a set list or notations is memory. The musicians have to strike a certain balance between playing pieces that everyone knows by heart and playing something that may be exciting for them precisely because some people may have forgotten certain elements, for which they have to find a solution. Most of the pieces played during these three sets were jazz pieces: the Ellington, Monk and Nichols standards Mengelberg arranged for the group as well as his own more traditional jazz compositions, or other pieces from the ICP repertoire that feature a similar melody-and-accompaniment setup and are easily memorised. Two pieces in examples 5.3 and 5.4, “Rollo II” and “Brozziman” (written for Peter Brötzmann) respectively (the first piece of 5.3 and from 0:55 onwards in 5.4), are among Mengelberg’s most jazz-like compositions. They are included in the appendix in their lead-sheet arrangement, as I do not have a score for either of them. The reason for this is that they almost never feature on an ICP set list, but are typically played as encores—which is significant in itself, as it testifies to how memory influences the choice of pieces.

In general, the pieces in these sets were played more loosely than in regular concerts, and not necessarily because particular elements could not be remembered. Although “Brozziman” is played in quite a straightforward manner, “Rollo II” is not. When Heberer and Delius cue its opening, the musicians initially keep grooving on the open fifth that follows the opening line. When Moore and Baars play the line in a slower tempo, they do this again, but now without Bennink playing time. After playing it again, they play the B section and the repetition of the A section, after which Bennink greatly increases the tempo. Baars and Moore play a fragment of the melody, more as a joke than anything else. After Moore plays another fragment of the melody (3:16), and Oliver plays the ending, the rest of the group responds with various other fragments of the melody. Finally, Heberer cues the head again in a very laid-back tempo. The fragment shows a liberal use of both tempo and of the various elements of which the piece is composed—one might call it a cubist interpretation of the piece.

The other pieces in these two examples are “Zout” (‘Salt’) and “Tuinhek”. These pieces are a bit more remarkable in this context: their performance seemingly relies much more on their notation, and so their performances illustrate how the musicians make up for this. “Zout” is initiated by Heberer after the end of “Rollo II” through the use of the “Pilaar” virus (4:28—note the visual cue). Like similar ICP pieces, “Zout” would be quite a straightforward composition if it were not for the boxes drawn around certain sections, which can be repeated and improvised with in their own right. Usually, each box is cued by playing the opening figure (marked with arrows), so these are played solo rather than as written—unless two musicians choose to cue at the same time. The responses to these cues are not played very neatly, as some people play different notes than those written: boxes III and IV in particular are played quite fragmentarily. Rather than playing around with the boxes, the musicians repeat the last one, taking turns with the wobbly line and x-shaped note at the end. The responding C major chord is never really a C major chord, as they play different notes each time to increase the level of dissonance. “Tuinhek” (the opening of 5.4) has a B-section which is difficult to memorise, and none of the musicians in this example play it completely correctly. This creates a sense of arrest which in turn leads to quite an open situation: apart from Glerum and Bennink, who keep playing, everyone else has the opportunity to throw in a small idea which could lead to something new.

The combination of a sense of insecurity about what will happen next and an openness to different ideas can also be seen in **Musical example 5.5**. Responding to repeated notes by Moore in the background, Wierbos cues “Kraaloog”. This riff spreads through the

orchestra and is repeated for quite some time, until Moore, who usually cues the different sections, comes forward to cue the second, third and fourth riff (1:45, 2:20, 2:38). The musicians were seemingly waiting for him to cue something, but because of his position on stage at this point that was rather difficult for him to do. Instead of going through the riffs one by one, Moore stops cueing after number four, starting a solo. The other musicians subside, and give him room for his solo until Oliver cues riff number four again (3:59) She specifies a slower rhythm to bring the energy back down, and then cues riff number three, increasing the tempo again with each repetition as a send-off for Heberer. Moore and Oliver cue riff six to accompany his solo. Baars and Moore turn around to Glerum (6:27), and they ask him or he asks them for a solo, after which Baars quickly signals the others with his hand to lay out.

This solo offers the others an opportunity to discuss what piece they are going to play next. This is an explicit example of perhaps the most obvious drawback of playing without a set list: having to constantly come up with pieces that everyone can play from memory yet display some amount of diversity. These three sets included many such discussions, of which this was probably the most visible, and they rather distracted the audience's attention from the solos that people were playing at such moments. Also, they made it impossible for the people negotiating about the next piece to contribute to the musical situation, for example by playing a background or instigating a transition to the next piece. A similar practical difficulty was that different pieces require different instrumentation, and musicians would have to switch from saxophone to clarinet or from viola to violin whenever someone cued the next piece.

Perhaps the most striking difference between these three sets and the normal concerts of the ICP, which is not so easily captured by a video fragment, is the speed with which they change to a different piece. The three sets at the Vortex contained around seven or eight different 'items' each—that is to say, either pieces or independent improvisations, things that they would normally put on a set list. This is roughly the same amount as they would normally play in a set, but a normal set usually lasts almost twice as long. There are probably two main reasons for this: one is that free improvisations are not marked as such. A group of improvisers may emerge, and others may briefly let them play together, but because they are not itemised as an improvising group, others feel much freer to break in at any point. This obviously also has to do with the nature of the concert, where 'the group' is playing a short set. Second, the transitions between pieces last much shorter; someone can simply start playing the next piece, and when people join in that marks the end of the

transition. We can see Moore pointing towards Delius in example 5.4 (1:25) as he has recognised Moore's hinting at "Brozziman". The kind of developmental thinking that we witnessed in the last example of the previous chapter, ensures that the transitions between pieces are much more of a collective effort, and also that they take much longer.

In the end, the musicians decided to play the last two nights with set lists and notations in front of them, even though it was quite difficult to arrange everything on stage. I asked Heberer about this decision just before the first of these concerts:

FS: What made the group decide to play a set list tonight?

Heberer: Tonight? I assume... it simply had to do... there's not necessarily a big deal about that, but when we play without a set list, there's a limited pool of tunes that we know by heart. And a lot of stuff... ICP has never been a band that plays a lot of stuff by heart. We've gotten used to have sheets or improvise totally freely, so I think it was just, you know, tonight we have the stage to ourselves, so it would just be nice. I mean, we all like to play the pieces and ICP has such a broad spectrum of things. A lot of stuff... that makes ICP tick has to do with playing charts or playing off of charts, so it's a simple decision. [...] I think both logics have their merit, but what I found in the last couple of days, particularly last night, sometimes when we don't have these guidelines, like now we play this or now we play this, there's a higher degree of not only being spontaneous, but also faster changes, because we are not so focused on whatever the music stand dictates, it's more about being in the moment and checking what's going on and then you're probably also a little bit more aware of what your neighbour is doing... you use your ears in a different way.

FS: You use your ears rather than your eyes?

Heberer: Yes. So that obviously creates a more... I would say there is a different kind of playfulness, although I think ICP is an ensemble that has developed a skill to take the charts seriously but at the same time a collective decision can be made to get rid of whatever is there and nobody would get upset about that, that is part of the DNA of the ensemble and I think we are all pretty flexible in this regard.<sup>17</sup>

Heberer points out that the way the ICP works with scores is what makes it 'tick', it is the 'DNA' of the ensemble. Heberer also indicates that the presence or absence of notations, and the way in which pieces are visually presented, influence the way that the skills of the musicians are put into practice.

These examples show some aspects of what it means to be a non-human actor in the sense of ANT. Where the previous chapter made clear some of the ways in which scores

---

<sup>17</sup> Interview with the author, 1 February 2013.

mediate the social organisation of the group, the above examples show how they also influence the imagination of the musicians and the way in which ideas are put into practice. Interestingly, part of their attraction seems to lie precisely in their resistance to the spontaneous decisions of the musicians. When I asked Delius about their decision to play normally again, he said that they felt the use of scores brought more variety to a performance, that having notation in front of you can prevent you from following certain habits, and he repeated his idea, quoted in the third chapter, that the scores can thus add to the heterogeneity of creative possibilities rather than dominating the performance. We can recognise some of the value of resistance in the way that the notations make possible the elaborately improvised transitions between pieces, how they tend to increase the length of a set, and perhaps even the fact that in the three notation-less performances, very few slow pieces were played. Now that we have explored the difference that scores make in a performance, perhaps the notion of resistance is a fruitful way to theorise this form of agency.

### Resistance as a Source of Creativity

In chapter three I described how the musicians of the ICP valued a sense of resistance and antagonism in performance, arguing that mistakes or even purposeful destruction may yield challenging and creative situations, and how this informed a particular sense of responsibility and aesthetic care in their musical practice. This notion of resistance was a prevalent recurring theme in my interviews with the musicians. As Moore told me:

Moore: I really appreciate Misha, when he does choose people for his band, he doesn't just choose people that have a similar aesthetic. [...] Misha, he liked to create tension in any way possible, and in the beginning a lot of it was... putting people together that perhaps shouldn't be together, you know! Seeing what would happen! You know, people that really wouldn't like each other he would put together.<sup>18</sup>

Moore is referring to the group that he joined in the early 1980s which included Peter Brötzmann and Keshavan Maslak. Although what Moore describes is no longer the case, as pretty much everyone in the group gets along and some of the musicians have become close friends, Mengelberg never looked for a 'perfect fit' when he asked someone new. Moore describes how it took him some time to find his place in the group:

---

<sup>18</sup> Interview with the author, 23 December 2011.



Moore: I think I had to find my own niche... I learned to do things that they couldn't do you know...

FS: What kind of things?

Moore: I could play clarinet and... Peter has his strengths and so does Keshavan, but I think Misha likes different voices, so I sort of had to... the whole process of playing and growing is finding your own voice... I think at the time I thought I didn't really have much to offer, except maybe on the clarinet, the whole thing was kind of overwhelming!<sup>19</sup>

Many of the musicians had a similar experience when they joined the group and had to find out for themselves what they could contribute to the group. Oliver describes how she could not rely on any role or place being given to her:

Oliver: I remember once after a performance I was sitting next to Thomas and I was like... I don't know what to do! I don't seem to be able to find a place for myself. And Thomas said 'I've been trying to figure that out since I started!' So that's very different, I wasn't given a role to play. I wasn't given the chick role to play, there were no concessions for me being a girl. I had to find out where to fit, without doing this [strikes a feminine pose] because they wouldn't let me do that either. I tried! You just don't know what you're supposed to do so is it this or this... it didn't put me down, but I wasn't coached. There wasn't a lengthy rehearsal process to develop it; I just had to join in.<sup>20</sup>

Such a clash of musical styles instead of a pre-established role for each performer relates to the neo-classicist influence as described in chapters one and two. It also contributes to the theatricality and humour of ICP performances:

Moore: The humour in ICP is something that comes from the music and the juxtaposition I think. Of styles, and musics. I remember when Thomas first came in the band it would sound like he would try and play things that were funny. Because when he went to hear a concert there would be a lot of humour, and he would try to be humorous, and that didn't work at all. And after a while he realised he didn't really have to do that, it was more the relationships that were funny.<sup>21</sup>

---

<sup>19</sup> Interview with the author, 23 December 2011.

<sup>20</sup> Interview with the author, 22 February 2012.

<sup>21</sup> Interview with the author, 23 December 2011.

However, the juxtaposition of musicians with different styles and pieces that demand various musical techniques and stylistic proficiencies is also something that constantly challenges the musicians to look beyond their usual ways of doing things.

Heberer: I would say that Misha is a master in.... he's really excited about getting you out of your comfort zone. [...] Every improviser has his own clichés, and things that they like, maybe things that sounds nice on his instrument, or things that are nice because they have been invented by John Coltrane or Clifford Brown, or something, and everybody copies this because it's beautiful. [...] So I think from early on Misha, more than Han, was, and still is, looking for something, like an alternative concept of beauty. And there are a lot of things to explore in situations that look like weaknesses, or things that don't go right, and instead of being afraid of those situations, you should seek them and try to deal with a situation that is not entirely smooth. And come up with solutions in a state of disaster, in a state of being fragile. [...] It is not a test, like let's see how he reacts. It is not a New York kind of survival of the fittest, not this Darwinistic... like I have the biggest dick or something like that. It is kind of like a perverted game, but it is play, it is definitely a game.<sup>22</sup>

The pieces in the repertoire of the ICP set up such moments where musicians are challenged in different ways. The musicians sometimes refer to such moments as a 'stain', after a comment Mengelberg had once made on a piece by Janssen, that it was too much like neatly ironed white linen and that it needed a good coffee stain somewhere. Some pieces contain such a 'stain' themselves, like "Kwijt" ('Lost') or can be effectively used to stain another piece, like the viruses or "Tuinhek". Some pieces, however, are intentionally stain-resistant:

Baars: There was a period when Misha did not like that anymore, because we became too good at these derailments. So he wrote a number of pieces with the idea that we would not know what to do with it. "Moeder aller Oorlogen" ['Mother of all wars'] is such a piece; it is hard to open up because the melody is so persistent, and it just keeps going round. And then he thought it would get a sense of freedom, and it only occasionally works, because everyone really has to work at it.<sup>23</sup>

Thus, the idea of resistance gets at a number of themes that are not commonly discussed with regard to improvised forms of music. As Wierbos said in chapter three, this aspect of the ICP performance practice has little to do with freedom and more with egos. Rather than a practice in which the musicians focus on collectivity, sacrificing their own ideas in

---

<sup>22</sup> Interview with the author, 20 February 2012.

<sup>23</sup> Interview with the author, 4 January 2012, my translation.

favour of a kind of group ethos, the ICP encourages the musicians to take matters into their own hands and revels in the moments of disagreement and antagonism that may ensue. The little guidance that musicians receive when they join the group may be seen as a challenge to develop such a skill, and the compositions create situations in which musicians can turn the music into a new direction, even if this is against the wish of their fellow performers.

In the first chapter I mentioned Robert Adlington's argument that the ICP's performance practice and organisational structure show similarities to the assertive and individualist anarchism of Max Stirner. The more common strands of collectivist anarchism were criticised on the grounds that too much of it would only establish new authoritarian structures. Adlington connects this to ICP's liberal use of tonal material, a freedom that 'included the choice of departing from the notion of "free," as it was fast solidifying in the practice of fellow avant-garde improvisers.'<sup>24</sup> In this context, the term 'instant composition', turning improvisers into composers, reads as a symbolic acceptance of authority as opposed to a retained submission to group processes and a 'suspension of the individual's self' as advocated by improvising collectives *Musica Elettronica Viva*, the Spontaneous Music Ensemble and AMM.<sup>25</sup>

We can recognise some of the themes discussed above in an example taken from a concert in Amsterdam a few months after the Vortex concerts. Cherry Duyns, a Dutch documentary maker, novelist and actor, had made a documentary about Mengelberg during their stay in London, as this would be his last tour abroad. At this concert, Duyns had been invited to read some of Mengelberg's poetry and other writings from *Enkele Regels in de Dierentuin* ('Some lines/rules in the zoo'—the title refers to a composition by Mengelberg) a book containing a selection of his collected writings, published in 2013. The musicians had made a set list as usual, creating some room for him to read these texts, and played some of Mengelberg's songs where Duyns could read the lyrics. At a rehearsal before the concert, Glerum, Moore, Baars and Wierbos played "Zing Zang Zaterdag" ('Sing Song Saturday') for Duyns. When they were done, Duyns said that he had read the lyrics at home in a much faster tempo, not realising that it was such a slow waltz. Apologising, he said: 'I'm not trying to put a spoke in your wheels,' to which Baars retorted: 'Oh but we are in yours!' At a second attempt, while Duyns was reading the lyrics because he felt too embarrassed to sing, Bennink came in singing loudly, throwing Duyns off his guard, and leaving again. Such banter continued during the performance. Before Duyns' first entrance,

---

<sup>24</sup> Adlington (2013), 119.

<sup>25</sup> Ibid., 127.

Bennink said: ‘Where’s Cherry? I thought he was going to be here as well?’ At his second entrance, instead of giving him time for a second reading of texts without any accompanying music, the group started playing “Zing Zang Zaterdag”, making him have to look up the text in the book on stage while they were already playing.

**Musical example 5.6** is from the second set. The musicians finish the march “Rollo IV”, after which Mengelberg starts playing a solo (0:25). His playing is slow and thoughtful, and is a good example of his soloing style, including thick jazz chords in combination with contrapuntal textures and advanced harmonic progressions that freely meander through different tonal areas, clearly showing a deep knowledge of voice leading. It is an intimate moment, not only because of the soft and introspective quality of the music, but also because everyone in the audience is aware of Mengelberg’s health, and his playing is audibly hampered by his decreased motoric ability. For Duyns, who steps forward because the set list specifies another reading at this point, this creates a moment of great tension, as he does not want to intrude on Mengelberg’s solo; indeed he might be unsure whether Mengelberg has even noticed him. It seems to me that Mengelberg has, and he is challenging Duyns to interrupt, to destroy something beautiful—he keeps lengthening his solo by another deceptive cadence or another modulation. When Mengelberg, after playing his most elaborate cadence yet, starts playing with a more regular pulse (5:00), Bennink joins in with his brushes on his snare drum. Duyns, who has been standing centre stage during Mengelberg’s solo, decides that he had better simply exit, to the hilarity of the audience, and the horns cue “Een Beetje Zenuwachtig” (which has been cut out of the example). After the end of this piece, Mengelberg reverts to his slow solo (6:00), and Duyns turns up again. This time Bennink is on his side, interrupting Mengelberg with a ratchet and a referee’s whistle, and yelling ‘Make room for the recitation! Of *your* work!’ The horns play “Pilaar” to enforce an ending (7:19), but Mengelberg keeps going, and Duyns finally decides to recite over his playing.

## Resistance in Rehearsal

The notion of ‘resistance’ provides an interesting complement to the well-known concept of *flow*, a staple in literature on creativity first introduced by psychologist Mihaly Csikszentmihalyi. Csikszentmihalyi investigated how people either really enjoyed the work they did or how it made them unhappy, and noticed that people engaged in an activity they like often described it in terms of an outside force pulling them along: it was thus that he

coined the notion of ‘flow’. Flow is characterised by a number of elements: the loss of self-consciousness, the feeling of being pulled forward by a situation, losing track of time, a sense of effortless movement, and yet an extremely high concentration and awareness to the situation at hand.<sup>26</sup> Achieving a state of flow is dependent on the balance of a challenging task and having the skills required for it.<sup>27</sup> Crucially, the ‘flow’ state points to the pleasure found in creative behaviour, and the confidence and sense of self-worth it can engender.

For the ICP, as Delius mentioned in chapter three, there is much value precisely in disrupting a ‘nice flow’ of improvisation. Partly owing to the iconoclastic attitude described in chapter two, the musicians enjoy continually challenging each other and creating situations of insecurity. The performance with Duyns is a good example of what Mengelberg calls ‘musical pestering’.<sup>28</sup> There is a sense of initiation to it, as the musicians are testing ‘the new one’. Similarly, at one of the first concerts I attended, Mengelberg encouraged me during the interval to boo them loudly at some point during the second set—something I was not confident enough to do. However, apart from being an important element of the social interaction in the ICP, it is also an important part of their performances, as we could see in the concert with Duyns.

Although ‘resistance’ is strictly speaking the opposite of flow, the reason I say it is a complementary notion is that a consideration of resistance means a focus on the precise relations between the challenges and the skills involved, rather than on the resulting balance. Moreover, not only is it thus a means to attend to the creative process in forward-thinking terms instead of a concern for the end result, it also is a means to attend to the possibility of failure, which is something that is not often talked about in creativity studies. The acceptance of the possibility and failure and the attention to process over product are related, as Heberer made clear:

Heberer: This band is also about tolerating failure. [...] I don’t want to call it work in progress, that is misleading because the idea of work in progress is really the *programme* of the ICP. I don’t think we’re like “one day it will be a perfect product,” I think it will never be that, that’s really not the idea behind it. I think the quality sometimes actually lies in the weaknesses and it going terribly wrong and then figuring out how you deal with them, and that in itself can be a quality that one can enjoy, or say it is

---

<sup>26</sup> Mihalyi Csikszentmihalyi, *Flow: The psychology of optimal experience* (London: Harper & Row, 2008 [1990]), especially 48-70.

<sup>27</sup> *Ibid.* 74

<sup>28</sup> Andriessen (1996); the translation is Adlington’s, Adlington (2013), 131. ‘Pesten’ also means to tease or bully.

terrible rubbish but it's not... the rubbish is as important as the really fantastic beautiful Michael Moore solos. That is as valid as the fuck-up of the day. There's no hierarchy in this regard. That is something maybe not specifically ICP, but certainly a specific of the band.<sup>29</sup>

Resistance also relates to the debate between Latour and Ingold described above. Another point Ingold has made against the idea of the agency of objects has to do with the word 'object' itself. Drawing on Martin Heidegger's essay on 'The Thing', he makes a distinction between a thing and an object: whereas objects are completed entities, closed off from their environments, things are places of gathering, goings-on, active entities that connect the human being to the activity of the world itself.<sup>30</sup> An object is defined by its 'overagainstness'—the original German word is 'Gegenstand', a standing-against.<sup>31</sup> Ingold cites Vilém Flusser who writes: 'An "object" is what gets in the way, a problem thrown in your path like a projectile.'<sup>32</sup> Although I sympathise with the idea that things should be conceived of as active and adaptive rather than complete and finished entities, I suggest that it is precisely this problematic and resistant aspect of the object that can give it a particularly fruitful role in the creative process.

Andrew Pickering takes his cue from ANT's notion of material agency (which Latour has also summarised as the notion that 'objects object'<sup>33</sup>) when he describes scientific practice in terms of a dialectic of resistance and accommodation.<sup>34</sup> Pickering follows the Deleuzian and pragmatist idea that the world is marked by constant activity and change. As scientists build machines and set up experiments to test or measure the behaviour of certain materials, these materials are actors in the sense that they behave independently from any human activity. As such, they are often resistant, and scientists need to build new machines, construct new experiments and change their ideas about the nature of the world to accommodate this resistance. This reciprocal process—which Pickering refers to as a process of 'tuning'—becomes a *dance of agency* in which both the agency of the materials

---

<sup>29</sup> Interview with the author, 15 July 2013.

<sup>30</sup> Martin Heidegger, 'The Thing' in *Poetry, Language, Thought*, tr. Albert Hofstadter (New York: Harper & Row, 1971), 161-180.

<sup>31</sup> Martin Heidegger, 'Das Ding' in his *Vorträge und Aufsätze* (Pfullingen: Verlag Günther Neske, 1954), 163-181:165.

<sup>32</sup> Tim Ingold, 'Toward an Ecology of Materials' in *Annual Review of Anthropology* 41 (2012), 427-442: 436.

<sup>33</sup> Latour (2000), 115.

<sup>34</sup> Andrew Pickering, *The Mangle of Practice: Time, Agency, & Science* (London: University of Chicago Press, 1995), 22.

involved and that of the scientists, including their intentions and ideas, are temporally emergent.<sup>35</sup>

Pickering's descriptions of scientists in action show the great similarity between scientific practice and artistic practices. Both require an intimate knowledge of one's working material and in both fields the manipulation of this material and the experimentation with new methods and arrangements can lead to innovative creative insights. Pickering draws partly on the tradition of pragmatism.<sup>36</sup> His dialectic is similar to Dewey's description of the 'rhythm of loss of integration with environment and recovery of union', in which the artist 'does not shun moments of resistance and tension. He rather cultivates them, not for their own sake but because of their potentialities, bringing to living consciousness an experience that is unified and total.'<sup>37</sup>

Richard Sennett describes similar considerations in a book on craftsmanship, which draws much of its philosophical inspiration from Dewey. In addition to the importance of resistance in the creative process, as it increases understanding of what one is working on and encourages innovative solutions, Sennett describes how resistance is not only encountered, but can also be created intentionally.<sup>38</sup> The main reason for doing so, he argues, is that it is a fruitful way to uncover the complexity that underlies a seemingly simple surface—as I wrote above of the ICP, their focus on resistance rather than flow calls attention to the creative process leading up to it rather than the end result.

The 'dance of agency' seems a fitting description of the musical practice of the ICP as shown by example 4.4, where musicians introduce new musical material and this material in turn creates a new situation for the musicians to adapt to. However, in the remainder of this chapter I will apply this concept, and its associated notions of resistance and accommodation, to the rehearsal of newly composed material. This topic foregrounds very particular forms of tension that have to be negotiated by the musicians. One is the tension between the disruptive, insubordinate character of their creative practice and the discipline

---

<sup>35</sup> Pickering (1995), 21.

<sup>36</sup> Resistance played an important role in C.S. Peirce's epistemology, as he characterizes his category of 'secondness' (that is, everything that can be captured by dyadic relations—Peirce also had categories of firstness and thirdness, see 'One, Two, Three: Fundamental Categories of Thought and Nature' in Hoopes (1991), 180-185) in terms of resistance, 'the compulsion, the absolute constraint upon us to think otherwise than we have been thinking' (Cited in Richard J. Bernstein, *The Pragmatic Turn* (Cambridge: Polity Press, 2010), 49). For Peirce, this notion functioned to emphasise that we learn most from surprise and disappointment (Ibid., 132). Richard Bernstein draws on Peirce's epistemology in an excellent argument against Richard Rorty's well-known form of neo-pragmatism, which tends to downplay the importance that experience actually had for the classic pragmatists. Ibid., 125-152.

<sup>37</sup> Dewey (2005), 14.

<sup>38</sup> Richard Sennett, *The Craftsman* (London: Penguin Books, 2009), 222-227.

and restraint required to learn a new piece. The second and closely related tension is that between the somewhat anarchistic attitude of the musicians and the necessary authorship and authority of the composer of that piece. When the group was rehearsing a new piece by Heberer, “Coming up for Air”, Heberer interrupted the group during the solo form. In the D section, the musicians can play a call and response figure, but Heberer intended piano and bass to keep playing to provide rhythm, even though there is no harmony given. This brief exchange nicely illustrates the second tension:

Heberer: There is a confusion that has to do with the way I wrote it. For the rhythm section in the D part, it’s continuous. It’s like a no chord situation, but you continue with the walking bass, so... those little crosses are just backgrounds if you want.

Glerum: I can’t play background (?).

Heberer: Oh y—you could, if you wanted to but eh-it would be...for somewhere where the rhythm section has to function...

Glerum: No, no, sure, I’ll play notes. I just wanted to...

[...]

Heberer: Let me rephrase that Ernst, if you feel like doing it, that is perfectly fine, but that was not the original idea, so I think from that perspective, it would be slightly... it would be a slightly different thing.

Glerum: No worries man, sure.

Heberer’s apologetic tone, even though Glerum had already made clear that he was fine with playing rhythm, shows that the enactment of authority is to some extent a contentious issue. It would be easy to make fun of a ‘forced egalitarianism’ in such an example, but actually it is important for Heberer to let Glerum know that he can play whatever he wants at any point, because Heberer knows that it should be possible for the musicians to suddenly go in a different direction if the situation calls for it: if the rhythm section stops playing rhythm during a solo and starts playing backgrounds, that might be a way to segue into a free improvisation. It is in this sense that the second tension relates to the first. This issue of authorship is particularly relevant considering Mengelberg’s health and his withdrawn leadership. Although musicians occasionally contributed a composition to the



ICP before he stopped composing, they are now fully dependent on their own pieces if they want to play new material. At the same time, nobody wants to take on Mengelberg's role as leader, and indeed it would not be accepted by the other musicians.

The main piece on which I will concentrate is a composition by Michael Moore called "Oz", named after Amos Oz. Michael is a prolific composer and probably contributes the most compositions to the ICP today, with Baars coming closely behind. As I quoted him in chapter three, his ideal is to provide simple, small ideas that are clear and concise, yet provide a large range of creative possibilities, 'so that you don't have to tell people much, if anything.' "Oz" fulfils this ideal quite well. It consists of three sections and a coda which each develop a very particular musical idea, with spaces for free improvisation between them to serve as transitions between sections that have no clear sense of structural development on their own. The first section (from 'A') opens with slow downward melodic lines, which segue into tremolos on the strings. The second section (from 'D') establishes a more up-tempo rhythm, with one group of musicians playing long chords in a five-bar cycle, and another playing a rhythmically syncopated and fragmented melody on top: this consists of two phrases of approximately four bars and then two phrases of approximately six bars. The third section (from 'E') has the strings repeat the note E at high tempo, with the saxophones playing a series of chords cued by the trombone and the trumpet playing upward phrases over them. After a final collective improvisation (the previous ones had specified musicians), the coda consists of three notes played repeatedly, slowly expanding into a cluster as the musicians play higher or lower notes, which can be chosen from a specified set. The score included in the appendix is a bit of a fiction, as the musicians played from parts rather than the full score; Moore, unlike Mengelberg, uses a computer programme to write his music. I asked him to send me a full score of the piece, to which he responded 'Why, are you going to conduct us?' Of course, some aspects of the piece changed in the course of rehearsals: the opening downward lines became plucked rather than bowed, and sections D and E had a repeat sign placed over them.

There is a clear and quite practical rule that whoever composes a new piece is in charge of it both in rehearsal and in performance (for instance if it requires any cues to be made). **Musical example 5.7** shows a brief segment from the rehearsal of "Oz". It is exemplary in that it shows the informality of the ICP's rehearsals. Although they work effectively and pay attention when they need to, the musicians start doing their own thing when they get bored, there is a lot of chatter between them when they feel they are not being addressed, and so on. This example shows the moment when they have just gone

through the piece section by section and they are about to rehearse it in full. We see Wierbos playing a bit, and Moore joining in, after which Wierbos asks ‘shall we try it one time?’, to which Moore responds affirmatively. In the next minute, some people have a chat—Baars asks something about a detail in the piece, but Glerum is practicing Monk’s “Ask me Now”, shares some liquorice with Bennink and they talk about the design of the liquorice box. Baars and Delius then talk about something else while Wierbos plays his trombone for a while and Moore joins in with him. Moore stated that he does not want to tell people too much if anything, and he does not. He joins in with Wierbos’s playing and does not get annoyed or call anyone to order, relying on Oliver and Glerum to start playing the opening downward lines.

This way of doing things serves to negotiate both of the tensions described above. Moore effectively transfers his authority onto the string players by letting them start the piece, and the free timing of the opening section also means that they can join in when they want to. This is also useful in performances, as Moore anticipates the possibility that they will have to improvise a transition into this piece from a previous item on the set list which may not have finished yet. Sennett locates resistance along edges, arguing that there is an important distinction to be made between boundaries and borders. Boundaries are limits that do not allow transgression, while borders are more porous and as such become sites of interest and exchange, interaction and contestation.<sup>39</sup> Ambiguity thus encourages improvisation.<sup>40</sup> We can recognise this in this opening, and in the freely improvised transitions between sections.

Section E contains another such transferral of leadership, where Wierbos cues chords from the saxophones with his trombone in a free tempo. **Musical example 5.8** shows two instances of this section, one from the first rehearsal where they went through the piece section by section, and one from the play-through at the end of the rehearsal (of which we just saw the beginning). We see that Wierbos is trying to confuse the others by playing his cues in rapid succession or at unexpected moments. The others like this game, smiling at Wolter when he manages to trick them. In the second instance, we see that Wierbos plays the visual cue, that is, the downward gesture with his trombone, while not actually playing the note. Moore, Delius and Bennink (who in the second instance plays along with the chord—having no score means that he can figure out his own contributions to pieces every time anew) laugh when the musicians fall for his joke, and they appreciate how he plays

---

<sup>39</sup> Ibid., 227.

<sup>40</sup> Ibid., 235-237.

with the timing of his cue. The disruption is then used to create a transition to the collective improvisation that follows this section. Wierbos would occasionally use this strategy in performance as well.

Clearly, the notation here does not dominate what the musicians play, but, at least in the case of the horns in this segment, gives the musicians something to play and experiment with, increasing interaction between them by establishing a shared focus. The notation mediates Moore's status as an author by allowing people to engage with the material on their own terms, distributing leadership over the group. This resolves some of the tension that authority and authorship bring with them, as well as the tension between discipline and spontaneity: the musicians learn to play the notes as they are discovering new possibilities. This is not restricted to the rehearsal, as the musicians keep discovering and experimenting on stage. In fact, the rehearsal for "Oz" only lasted about 20 minutes total, even though the full piece is about 10 minutes long.

However, this also means that things can and will go wrong because the group has not rehearsed enough. The three opening sections, with its open textures, free choice of notes and independent lines, is often quite messy and I have seen some performances in which it was unclear whether the musicians were taking the indeterminacy to its extreme or just freely improvising. This is partly the intention, of course: these textures were consciously made quite open and free precisely because the musicians may enter the piece from a collective improvisation. In section D, with its interlocking rhythms, rich harmonies and contrasting textures, mistakes can be more disruptive. **Musical example 5.9** is taken from one of the first performances of the piece. Honsinger, who had not been at the rehearsal, does not wait for a cue from the other musicians playing the long notes, but simply starts playing his line (after one of the sound guys has replaced his microphone). He also misjudges the basic pulse, playing half time and making breves out of semi-breves (this actually happened quite frequently—there was one performance where, as if by a miracle, all four musicians simultaneously played this section half time). Perhaps realising his mistake, he starts playing his notes at random lengths. In principle this creates quite a nice contrast between the plaintive rubato cello line and the bass grooving below it, but it creates a problem when the other musicians start playing their lines: Oliver is the only one playing them as written, but Baars and Wierbos play half time, and they seem not to be following the notes exactly, perhaps because of the confusion caused by Honsinger.

Although I just described this example as a mistake, I am not sure whose mistake it actually is, or even if it was a mistake at all. Honsinger is someone who often intentionally

challenges the rest of the group, creating uncomfortable situations for the others to respond to. Those that are more inclined to improvisation could argue that the other musicians playing the chords in this section are actually making the mistake of starting the next section instead of leaving some space at this moment to see what will happen. Those inclined to more compositional thinking would probably say that Honsinger either made a mistake or is being unhelpfully disruptive. There is probably some truth in both, but it is probably safe to say that if the musicians had been more comfortable with the piece—after all this was one of the first performances of this piece—they would have laid out here more easily, creating some space to see what happens.

When I showed Moore this particular performance, which also included some other mistakes, he said:

I don't know, it's kind of... if you play it right then you don't need to play it anymore. And... getting there is half the fun, so... Usually, if it was a different band and the people weren't as musical and experienced it might have been really depressing if we didn't get it right, but we can usually come up with something that is quite nice, you know, even if... a long time ago I gave up the idea that I wanted it a certain way if I came to bring in a piece to an ensemble. Whatever I had in my mind might be good, but the end result might even be better, that is part of the musical culture.<sup>41</sup>

His comment shows an interesting mix of pragmatic realism and a trust in his fellow musicians, as well as a kind of rationalization of something he is not completely pleased about. He told me in an earlier interview about the ICP's performance practice in general that:

Personally I would wish that they would leave more space [...] My experience with Misha is that, playing in small groups with him, you can work really hard to build up something, creating tensions and.... And he can just destroy it really easily with just one note, a well-timed, well-placed note. And your whole fantasy just disappears, so there's that element of this group too. It's like... "Oh, so you're busy creating something for thirty seconds, okay well it's time to stop that and do something else."<sup>42</sup>

Moore is not the only one who has occasional doubts about this way of working. Glerum had earlier said that 'grooving jazz' was more to his taste, but that he liked working in improvised music because he felt people were more open and more creative than some jazz

---

<sup>41</sup> Interview with the author, 9 January 2013.

<sup>42</sup> Interview with the author, 23 December 2011.

musicians. When I talked to him about Mengelberg's appetite for stains, he was quite frank:

There are certain procedures I question, or at least ask whether they are really for me. [...] Misha likes destroying things, and I haven't always understood that. [...] I really support having some kind of friction, because it's often good for a composition to have that, but it's often too soon, and sometimes we haven't even really played the piece, and I think that can be problematic.<sup>43</sup>

Thus the tensions discussed are still being negotiated, and each new composition may bring with it new solutions and new problems. In the case of "Oz", Moore did not need to do much in order for the group to play his piece well—after the twenty minute rehearsal, he was very reticent to intervene in the way that the musicians were learning the piece—**Musical example 5.10** shows a full version of the piece. It is also in this sense that his scores had an agency of their own, as what they did specify was clear enough to guide the musicians in this learning process. They do not just extend Moore's agency, but attain an independence that is significant for the musicians to feel they are engaging with the music on their own terms rather than following Moore's instructions. Moore simply had to accept certain mistakes that were made during this process, as he evidently felt that this would be a more fruitful attitude than to be more authoritative and precise, for instance by organising a second rehearsal. From that point of view, the piece became one of the 'materials' that Ingold describes, adapting to the other forces in play as they were adapting to it.

The notion of material agency, then, is a fruitful way of attending to the ways in which creativity is not just a property of the mind or even solely of the body: the development of skills takes you beyond the confines of the skin. The reciprocal nature of creativity and distribution, and the development of skills as an embodied responsiveness, mean that this development can be characterised as a negotiation of the borders between actors, as is implicit in the work of Pickering and Sennett. These borders, as the historical lines of the first chapter, extend through time as well as space: their negotiation happens not only between musicians, instruments and scores, but also between the various pieces and sections of pieces, as we saw in "Oz". This negotiation of form and the organisation of time will be the subject of chapter six.

---

<sup>43</sup> Interview with the author, 25 February 2012, my translation.

# Chapter 6

---

## *Language, Form and Time*

I have been advocating an approach to creativity in which the concept of *mediation* is central. In chapter three I cited Georgina Born's notion that music is 'paradigmatically multiply-mediated'. For Dewey, mediation is equally important, as he writes that 'only where material is employed as media is there expression and art.'<sup>1</sup> The previous chapters, I hope, give credence to how this approach can yield fruitful ways to describe and analyse creativity in musical performance, and should problematize notions of improvisation as direct, authentic, and 'immediate' expression—and simultaneously of musical notation of a permanent objective 'representation' of music. These notions of immediacy and permanence signify a particular relation to time. We can see this association clearly in this quotation from the opening pages of jazz pianist Ben Sidran's *Black Talk*, in which he attempts to describe an aesthetics of black musical performance as an alternative to the usual European narratives and discourses:

Oral cultures use only the spoken word and its oral derivatives, i.e., musical representations of basic vocalizations. This determines the referents of oral perception in general. As [communication scholar Colin] Cherry puts it: "The sounds of speech are tied to the time continuum—and the hearer must accept them as they come; time is the current of the vocal stream. But with sight it is different; the eye may scan a scene, or may sweep over the phrases and lines in a book, at varying speeds, as may suit the viewer or reader ... the stream of words and phrases may be dammed or checked at will. There are then two distinct classes of signal. There are signals in *time*, such as speech or music, and there are signals in *space*, like print, stone inscriptions, punched cards, or pictures." Whereas paper and ink are the medium of the literate man, oral communication is *immediate*. That is, oral communication is free from intervention of a medium. It is a "direct presence." To paraphrase McLuhan, the message is the medium. The oral man thus has a unique approach to the phenomenon of time in general: he is forced to behave in a spontaneous manner, to act and react (instantaneous feedback) simultaneously. As a consequence of this perceptual orientation, oral man is, at all times, emotionally involved in, as opposed to intellectually detached from, his environment through the acts of communication. This can be called the basic *actionality* of the oral personality. McLuhan has characterized this lack of intellectual detachment as contributing to a superior sense of community, a heightened "collective unconscious" and "collective

---

<sup>1</sup> Dewey (2005), 66.

awareness,” within oral cultures. It is sufficient for the moment to suggest that sound is fleeting and one must react immediately or lose the perceptual experience entirely.<sup>2</sup>

Sidran’s text is shot through with binaries. Black and white culture are opposed through binaries of orality versus literacy, time versus space, immediacy versus technology, direct presence and spontaneity versus detachment, emotion versus intellect, superior communality versus decadence, practice versus theory. These binaries are a clear instance of the modernist discourse on music I described in chapter three, particularly that of the noble savage that serves as an authentic antidote to the detached and decadent intellectualism of the West.

The subject of this chapter will be the respective relation of composition and improvisation to time. It developed from a remark that Honsinger made in our first conversation:

Honsinger: Misha used to be very strict, he wanted clarity. I agree, the more clear you can be, the more improvised music has a relative content. [...] I would say [the creation of this content] is unexplainable. I don’t think it’s something you can explain through words. [...] There was a time where I saw... I think this is possible, without any indication, no power, no hierarchy, so I started when I was in my twenties, and what I was doing, I was filling up the time. From this time to that time... and in working with Derek Bailey, I realised that *he is not filling time, he’s making time*. And I realised yes this is it, this is partly it. And then I learned from Misha the need to be very clear, and to take away instead of to add [...]. So, reduction. It’s reducing rather than adding. So in order to make something richer, you take away. These are two very important secrets in order to get to a flow of content. That’s all I can really put into words.<sup>3</sup>

I will use Honsinger’s notion of ‘making time’ as the starting point for a consideration of the importance of musical form in the ICP. As my general aim is to rethink the ontology of musical notation, an important question will be how music notation relates to this creation of time. These considerations will finally lead to the question of the nature of communication, something that was raised in chapter three and features conspicuously in the above quotations by Honsinger and Sidran. Honsinger adds that simple and effective communication, clarity and reduction, are crucial for a successful performance. In the case of Sidran, his binaries are ultimately founded on a distinction between orality and literacy that accords with Tomlinson’s description of the foundations of musicology vis-à-vis ethnomusicology as the studies of ‘our’ writing and of ‘their’ cultures.

---

<sup>2</sup> Sidran (1995), 2-3.

<sup>3</sup> Interview with the author, 20 February 2012.

## Alfred Schütz, Relational Aesthetics and Counterpoint

Sidran is one of the targets of Cook's critical appraisal of the literature on improvisation that always places itself in opposition to Western art music. Cook draws inspiration from an article by Austrian sociologist and phenomenologist Alfred Schütz entitled 'Making Music Together', which is the same title as that used by Cook. This article, originally published in 1951, was not very well-known among musicologists, and although it has gotten more recognition since the turn toward performance it has received little critical attention—indeed although it has become a standard point of reference, it plays no major role in debates as it is often little more than an obligatory part of literature reviews of performance scholars drawing on the methods of social psychology. This is a shame, as Schütz explores some of the foundational assumptions about what it means to be in a social relationship, drawing conclusions that sometimes go against some of the methodologies of said performance scholars.<sup>4</sup>

Cook cites Schütz's phrase that 'there is no difference in principle between the performance of a string quartet and the improvisations at a jam session of accomplished jazz players.'<sup>5</sup> For Schütz, music exists essentially in what Henri Bergson has called 'inner time', the qualitative experience of the flow of time as an intangible 'now', as opposed to the measurable 'outer time' or clock time.<sup>6</sup> Using terms drawn from the work of Edmund Husserl, he argues that music can only be understood 'polythetically' rather than 'monothetically'.<sup>7</sup> In order to understand Pythagoras' theorem  $a^2+b^2=c^2$ , one goes through the steps of a demonstration of its proof—polythetically. Once understood, one can invoke the theorem in other mathematical proofs and operations by simply referring to it—monothetically. In the case of music, one can refer to 'Beethoven's fifth', of course, but the meaningfulness of the music can only be found in the polythetic experience of listening.

---

<sup>4</sup> A good example is Jane W. Davidson and James M.M. Good, 'Social and Musical Co-ordination Between Members of a String Quartet: An Exploratory Study' in *Psychology of Music* 30 (2002), 186-201. In what is otherwise a very interesting article, they write that Schütz's 'tuning-in' relationship is 'dependent on the use of shared knowledge and commonly adhered to rules.' (187) As will become clear below, this gets it precisely the wrong way around.

<sup>5</sup> Cook (2007), 321; Alfred Schütz, 'Making Music Together: A Study in Social Relationship' in *Social Research* 18/1 (1951), 76-97: 96.

<sup>6</sup> Schütz (1951), 88-89.

<sup>7</sup> Ibid., 91.



The possibility of a shared experience of inner time, which Schütz calls the ‘mutual tuning-in relationship’, is what forms the basis of social interaction.<sup>8</sup>

In principle, this is an excellent point against the work-concept, as it shows how the ‘monothetic’ ontology of the musical work neglects not only the fact that music is a form of human interaction, but also that this interaction, considered as a shared experience of inner time, gets at the heart of music’s significance. However, Honsinger’s suggestion that a performer does not fill time but *makes* time suggests a possible problem with Schütz’s approach. Drawing on the phenomenology of Husserl, his account of the experience of time in music is very much based on a listener’s perspective. The ‘mutual tuning-in relationship’ that he describes is a tuning in between composer and listener, the listener as it were tapping into the flow that was established by the composer, ‘performing with him step by step the ongoing articulation of his musical thought.’<sup>9</sup>

Performers, he argues, have to negotiate a ‘pluridimensionality of time’.<sup>10</sup> That is to say, while they are following this inner time, they also have to perform actions, and ‘all the activities of performing occur in outer time, the time which can be measured by counting or the metronome or the beat of the conductor’s baton.’<sup>11</sup> The problem with this description is quite obvious, and it shows the extent to which Schütz himself is still influenced by the work-concept. The flow of music is something that is not simply established by the composer, but has to be created by the performers, and it is created precisely by their physical actions—this is also why a conductor is not reducible to a metronome. In other words, musical performers are ‘making time’: the experience of the inner time of music, for them, is not a given, but a creative achievement.

What is the role of the score in relation to this creation of time? This relates to a particular connotation of ‘relational musicology’ which is that of ‘relational aesthetics’, a term coined by art critic and curator Nicolas Bourriaud. After a period of postmodernism, Bourriaud writes, in which one either bemoaned the end of historical artistic progress or celebrated the endless play of signifiers, ‘the role of artworks [became] no longer to form imaginary and utopian realities, but to actually be ways of living and models of action within the existing real, whatever the scale chosen by the artist.’<sup>12</sup>

---

<sup>8</sup> Ibid., 79.

<sup>9</sup> Ibid., 90.

<sup>10</sup> Ibid., 94.

<sup>11</sup> Ibid., 95.

<sup>12</sup> Bourriaud, (2002), 13.

For Bourriaud, it is precisely the aesthetic character of art, its playfulness and relative distance from economic considerations, that forms part of this sociability. Form is central to Bourriaud's discussion of relational aesthetics. 'Relational aesthetics does not represent a theory of art, this would imply the statement of an origin and a destination, but a theory of form.'<sup>13</sup> The formal properties of art are both a premise and a result of human relations, and so in a constant state of 'formation': 'Form only assumes its texture [...] when it introduces human interactions. The form of an artwork issues from a negotiation with the intelligible, which is bequeathed to us. Through it, the artist embarks upon a dialogue.'<sup>14</sup> Form is not something that is pre-established by the artist, but in correspondence with Ingold's criticism of hylomorphism, it is something that arises from the activity of the world itself—Bourriaud suggests that relational aesthetics are a materialist aesthetics.<sup>15</sup>

Delius notes the centrality of form in improvised music, and its reciprocal relation to the social interaction among the musicians that I have emphasised:

FS: So it's very much about form?

Delius: Yes, that's actually always the case with improvisation. The crucial question is, how do we start, how do we end, are things going to stay the way they are or not, and when do we turn things around. Whether you're playing solo or with a group, that's actually the interesting thing, those are the really difficult decisions, but also the most captivating. That's what makes it exciting, yeah, making form.<sup>16</sup>

If visual art is formed in space to make a place, music is formed in time to make a moment. Ingrid Monson comes to close to Bourriaud's ideas when she writes: 'Rather than being conceived as foundational or separable from context, structure is taken to have as one of its central functions the *construction* of social context.'<sup>17</sup> 'Context' here should not be read to imply a text, which would revert back to a distinction between the two, but can perhaps be replaced with 'environment', corresponding to the relational constructivism I have outlined. This meaning becomes clear in her discussion of the collective creation and negotiation of a blues form by Jaki Byard, George Tucker and Alan Dawson, where Tucker loses track of the blues form for a few choruses during his solo and Byard and Dawson

---

<sup>13</sup> Ibid., 19.

<sup>14</sup> Ibid., 22.

<sup>15</sup> Ibid., 18.

<sup>16</sup> Interview with the author, 21 February 2012, my translation.

<sup>17</sup> Monson (1996), 186.

have to negotiate this discrepancy.<sup>18</sup> Byron Dueck and Mark Doffman have described similar considerations in two separate papers on how jazz musicians negotiate the ending of a tune—through a repetition of the head, repeated turnarounds, glances and cues, and iconic ending figures—and how such a formal negotiation consists of various layers of social interaction.<sup>19</sup> Such discussions make clear that the construction of the shared ‘moment’ is not the establishment of a shared ‘now’, since that is a notoriously intangible concept, but as Husserl famously argued, more about the establishment of a shared pattern of anticipation and retention—of form and rhythm.

This need not be dependent on the rigorous distinction between inner and outer time as maintained by Schütz. The process-based ontology that I have outlined in previous chapters throws doubt on this its identification of the ‘flow’ of time with subjective experience and ‘clock time’ with objective reality. Rather, we can conceptualise it in the more ecological terms of the relation of an organism and its environment, as implied by Dewey in his discussion of resistance and accommodation as described in the previous chapter:

As an organism increases in complexity, the rhythms of struggle and consummation in its relation to its environment are varied and prolonged, and they come to include within themselves an endless variety of sub-rhythms. [...] Space thus becomes something more than a void in which to roam about, dotted here and there with dangerous things and things that satisfy the appetite. It becomes a comprehensive and enclosed scene within which are ordered the multiplicity of doings and undergoings in which man engages. *Time ceases to be either the endless and uniform flow or the succession of instantaneous points which some philosophers have asserted it to be.* It, too, is the organized and organizing medium of the rhythmic ebb and flow of expectant impulse, forward and retracted movement, resistance and suspense, with fulfilment and consummation.<sup>20</sup>

There is one particular theme in the discourse of the ICP that I have not yet discussed which seems to exemplify this relational aesthetic ideal. In the *Jazzwereld* discussion article discussed in the first chapter, the musicians listened to some music representative of the free jazz movement to form a basis for their discussion. Mengelberg, after noting that the music did not signify freedom for him at all, presented his own interpretation:

---

<sup>18</sup> Ibid., 141-174.

<sup>19</sup> Mark Doffman, ‘Jammin’ an Ending: Creativity, Knowledge, and Conduct among Jazz Musicians’ in *Twentieth-century music* 8/2 (2011), 203-225; Byron Dueck, ‘Jazz Endings, Aesthetic Discourse, and Musical Publics’ in *Black Music Research Journal* 33/1 (2013), 91-115.

<sup>20</sup> Dewey (2005), 23-24 (my emphasis).

In the case of Ayler I see—and don't hold this against me, I've only just heard this for the first time in my life—but I hear a play of densification and dilution, not only as regards the ambitus, so the high and low, but also with regard to multitude. So I see an unconscious, or perhaps conscious, that doesn't really matter, use of contrapuntal possibilities, which did not deserve much attention in bop.<sup>21</sup>

As Mengelberg continued, he made clear that for him this notion of counterpoint was not just a structural element of the music, but also implied the multiplication of voices and agencies, and thus has a strong connotation of the social aspect of musical practice:

A few years ago in the Concertgebouw I heard Rollins play a sort of duets with himself. You could say that Rollins was standing on a bridge, commenting musically on Rollins under the bridge. While that was happening Rollins was also coming on the Hudson by boat.<sup>22</sup>

This notion of counterpoint came up a number of times in my interviews with ICP musicians, who often connected it to the preference for tensions and contrasts discussed in the previous chapter:

Heberer: I think generally speaking the 'school of Misha' is a lot about counterpoint and it's about coming up with *different* strategies, to get a richer texture. It's always related to what kind of a personality you are [...]. People in the ICP differ in this regard. I would describe myself as someone who is usually looking for some kind of common ground, I'm not a natural... my personality is not such that I am a natural counterpoint player. Like for instance Misha is very much a natural counterpoint player and Ab I would also call a natural, he's always looking for something to like... add to the picture, whereas I look more for common ground.<sup>23</sup>

Moore: I'm used to—a lot of times, with ICP, there's this thing of counterpoint that is really important to us. It's OK if you're doing one thing and someone else is doing another thing and somebody else is doing another thing.<sup>24</sup>

In his discussion of the 'tuning-in' relationship as exemplified by musical experience, Schütz notes that contrapuntal textures form an exception to his description of this relationship in terms of a singular flow:

---

<sup>21</sup> Vuijsje and Witkamp (1966), 225.

<sup>22</sup> Ibid.

<sup>23</sup> Interview with the author, 15 July 2013.

<sup>24</sup> Interview with the author, 9 January 2013.

In polyphonic writing each voice has its particular meaning; each represents a series of, so to speak, autarchic musical events; but this flux is designed to roll on in simultaneity with other series of musical events, not less autarchic in themselves, but coexisting with the former and combining with them by this very simultaneity into a new meaningful arrangement.<sup>25</sup>

This description seems to be similar to those given by the ICP musicians of their understanding of counterpoint and contrast in the ICP: there is a sense of autonomy of each individual voice while everyone co-operates and contributes to the musical situation, sometimes precisely by diverging from it.

Dewey's description of the 'rhythmic ebb and flow of expectant impulse' can be likened to Deleuze and Guattari's concept of the refrain in *A Thousand Plateaus*. The refrain is a way to establish order from chaos, to cope with the ongoing activity of the world through the formation of habit. In the case of birdsong, for instance, it is a way of marking one's territory and of establishing a relationship to the environment. Although the environment may be characterised by periodic repetition (night and day, the passage of the seasons), this does not yet establish a rhythm. Rhythm is characterised precisely by a constant variation, by a slight divergence from this repetition as it is something that happens in the adaptation between the organism and the environment. This is where Ingold's idea of lines essentially comes from: the idea that subjects and objects are not characterised by a 'point' that marks their essence, around which one can draw concentric circles (a topology that still seems to haunt phenomenology, at least as found in Schütz), but by lines of movement wandering along paths that are marked by irregularities rather than stability.

Thus, both Ingold and Deleuze and Guattari draw on biologist Jakob von Uexküll's notion that the organism relates to its environment as the melodies in a counterpoint relate to each other, in the sense that they develop in relation to each other, complementing and contrasting in various ways, establishing a heterogeneous flow of time while retaining some sense of individuality, much like in Schütz's description above.<sup>26</sup> The difference, however, is that this notion of counterpoint does not rely on a dichotomy of inner and outer time, of either a given flow or a periodicity without rhythm, but on the active becoming of the world itself, according to which 'materials are not *in* time; they are the stuff of time

---

<sup>25</sup> Schütz (1951), 92.

<sup>26</sup> Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, tr. Brian Massumi (Minneapolis: University of Minnesota Press, 1987), 314; Ingold (2011), 79-80.

itself.’<sup>27</sup> Thus, Schütz’s tuning-in relationship becomes similar to the process of ‘tuning’ as described by Pickering, not a matter of tapping into an already established flow but a continuous effort to negotiate different agencies. ‘Making time’ becomes a process of social negotiation through which there is a contrapuntal accommodation between different temporalities, not just the ‘tuning-in’ between subjective experiences of time, but a tuning *to* the temporalities inherent in the ongoing activity of the environment. ‘Animate structures’, then, is a term with three distinct meanings: the fact that compositions themselves are characterised by such lines of becoming, constantly changing and distributed over time; the fact that compositions animate musical interactions, contribute to the creative process by what Monson calls the ‘construction of social context’; and the rhythms, contrapuntal textures and other musical forms engendered through these social and musical interactions.

### Making Time

I will discuss some examples from the musical practice of the ICP in which these different meanings are particularly salient. **Musical example 6.1** is a free improvisation by Oliver, Wierbos and Bennink, with Mengelberg joining in later on. After an opening gesture by Wierbos and Oliver, where both play a melodic line that arches downward, the three musicians are very much autonomous voices, with little rhythmic or motivic imitation or other interplay between them, but clearly contributing to a similar tempo and intensity. After the dynamics rise over the course of a couple of minutes, Bennink and Wierbos bring the tempo and dynamics back down (2:00). When I showed this to Bennink he said:

I’m working towards an ending. You hear that, clearly. Those dynamics. Less, less, softer. But I’ve been playing so loudly that Mary would like to go on for a while, but I keep trying to make an ending.<sup>28</sup>

Indeed, after Bennink stops playing, Oliver continues with soft dynamics, playing harmonics on her violin, and Wierbos quickly adapts to her. Partly, this may be because she indeed would like to go in a different direction and have a moment where she can be heard better than during the high-volume ending we just had in which she was scarcely audible. However, it is mostly because Mengelberg has now taken a seat behind the piano and is playing some soft notes. Bennink tries to create another ending playing a similar

---

<sup>27</sup> Ingold (2012), 442.

<sup>28</sup> Interview with the author, 4 January 2013, my translation.

crescendo on his cymbals and ending with some loud accents from his bass drum. Again, Oliver keeps playing, more clearly interacting with what Mengelberg is playing behind her. Wierbos imitates her high playing using his wah-wah mute. Bennink attempts to sabotage their playing again by interrupting with a loud crash.

Bennink: Now I don't think it's on the same level as where I wanted to end it. You see how selfish this is? It's limping along without the quality that it had when I was just playing, and I was working very hard towards that ending.<sup>29</sup>

Oliver, Wierbos and Mengelberg again continue playing, and Bennink decides to join them rather than try to beat them. Working up slowly towards another crescendo, this time when he has reached his peak he grabs two woodblocks to signify that he *really* wants to stop now, and they stop.

FS: So you're really... actually, you're just trying to get your way?

Bennink: Yes, of course! I'm trying to be in charge.

FS: But perhaps everyone is doing that.

Bennink: Yes all the time... although some people are parrots. Wolter is a super parrot. [...] You have that a lot in music, also in older jazz with Charlie Parker and Dizzy, they were just imitating each other's licks.<sup>30</sup>

Bennink's commentary seems to confirm Adlington's reading of the ICP as individualist anarchists establishing temporary 'truces', discussed briefly in the previous chapter. The example quite clearly shows how formal characteristics of an improvisation emerge through a contrapuntal interaction between different lines. However, particularly after Bennink's first attempt at creating an ending, we see that a change in the musical environment and the adaptation to this by Oliver and Wierbos, creates a contrasting texture to the section before, turning the ending into a transition, and creating more of an ABA-form than the single dynamic arch that Bennink would have ended on.

**Musical example 6.2** opens with a similar situation the following evening. Heberer, Wierbos and Bennink are improvising together—Heberer and Wierbos have been

---

<sup>29</sup> Interview with the author, 4 January 2013, my translation.

<sup>30</sup> Interview with the author, 4 January 2013, my translation.

concentrating on a more traditionally contrapuntal texture of long intertwining melodic lines than Wierbos and Oliver did, something Heberer said had to do with the similarity of their instruments. In the opening of this example, they are doing a similar thing but both using flutter-tonguing techniques. Bennink, who has been upholding a steady rhythmic backdrop so far, is again trying to make an ending, shouting and increasing the dynamics. Mengelberg is visibly playing, but inaudible over the noise that the rest are making until they calm down. Heberer responds to Mengelberg by continuing to play, softly, repeating a melodic motif, and Bennink and Wierbos contribute some sound effects: Bennink by running his wet thumb over the skin of his snare drum to sound its overtones and Wierbos by imitating this sound, first low and then in the same range.

For some time, it seems as though this could lead into a new improvisation in which Mengelberg plays slow harmonic textures against Heberer's minimalist repetitive motifs. However, as Heberer takes the trumpet off his lips for a couple of seconds to let the blood flow through again (the technique he described in the previous chapter), Bennink uses this opportunity to try and end the improvisation with a loud bang. Wierbos, simultaneously, cues the opening of "Kneushoorn" (1:22). When I played this back to Heberer, he described this passage as follows:

When Han stopped and I continued, obviously my impression during that moment was different, but hearing back, I thought, oh, that was a wasted opportunity. But Misha helped me out. At first it sounded like "oh there shouldn't be any more trumpet", but because Misha started it made my misguided statement sound valuable again, because all of a sudden the situation turned and it looked like it was some sort of transition moment.<sup>31</sup>

Heberer's contribution acquires a different meaning because of the participation of Mengelberg. There are several such moments in the passage from 0:50 to 1:58. Heberer's playing turns into a background to Mengelberg's playing rather than the continuation of the previous improvisation, and Bennink's "endings" become cues for a transition because Wierbos's indication to start playing "Kneushoorn". This cue in turn influences Heberer's playing as it indicates to him that he should perhaps end on a B flat (the tonic of "Kneushoorn"), which he does through the use of a clear cadence. Thus, what we see is quite clearly a process in which each contribution contains an element of indexical entailment, as described in chapter four, influencing the roles and interactions of the

---

<sup>31</sup> Interview with the author, 15 July 2013.



musicians as their phrases all constantly change meaning with each new contribution. Indeed, much of what I will say below can be understood in terms of indexical entailment, but emphasising not so much the construction of a definition of a situation in a theatrical sense, but the construction of ‘form’ as a ground for anticipation and retention in the interactions among musicians.

So how do written compositions relate to the construction of form in time? To some extent, of course, this depends on the nature of the composition, and on its use by the musicians. “Kneushoorn” presents itself as a good first example. It has quite a simple form, with twice four bars forming an A section and then twice four bars forming a contrasting B section. This cyclical form repeats indefinitely. Each musician can join in with their instrumental line when they wish: in this case, Wierbos starts playing his melody (originally scored for trumpet) with Bennink accompanying him, then Glerum joins in with the bass line, then Baars and Heberer play the chords, Moore plays his clarinet melody (his turkey clucking imitated by Delius in the background), and finally Oliver and Honsinger play the cello part together. Moore plays a second melodic line which has not been notated here, but which I have heard him play on multiple occasions.

On the one hand, this example shows quite clearly that the establishment of time and of the cyclical form that characterises “Kneushoorn” is not ‘in the score’, but made and sustained by the musicians. The groove established by Wierbos and Bennink and particularly by Glerum’s playing around the bass line is *their* accomplishment and not given beforehand. On the other hand, however, there is a clear sense in which this form then starts to lead a life of its own, semi-independently from what the musicians are doing—this is perhaps the significance of the idea of ‘flow’ in the previous chapter, the fact that one can be pulled along by a situation involuntarily. Bennink’s break (3:36) is dependent on this fact: the form is maintained, not just because the other musicians keep playing, but because it transcends them in the sense that it would still be present if they too stopped playing. The other musicians equally play around with this form: Moore plays his clarinet melodies very quickly, turning them into arpeggios rather than melodies, and Oliver and Honsinger time their phrase at random moments in the form. Thus, “Kneushoorn” functions akin to the ‘refrain’ as theorised by Deleuze and Guattari: it creates a territory, which at the same time allows for a process of deterritorialisation. That is simply to say that any establishment of a territory cuts across other territories, and any establishment of a common ground provides the means to diverge from it. Rhythm, counterpoint, and music in general are characterised by this divergence, dependent on the

encounter between a heterogeneity of actors. The notation thus does not pull music from the flow of time, but is a tool with which to construct forms and rhythms.

**Musical example 6.3** shows a good example of the counterpoint and resistance as described by the ICP musicians in this and the previous chapter. At the end of an improvisation by Mengelberg, Honsinger, Wierbos and Delius, Mengelberg is playing slowly moving chords while Honsinger plays long lyrical notes over them and Wierbos plays some soft notes on his trombone. This tranquillity is quickly interrupted by a loud crash from Bennink (0:35). The other musicians play repeated notes in anticipation of the musical cue for “O mijn verdriet, mijn verlangen” (‘Oh my regret, my desire’), the next item on the set list, and the musical situation becomes somewhat chaotic. When Delius plays the cue and Bennink starts playing the 3/4 rhythm quite insistently (1:10), Honsinger just keeps playing as he was before, making no attempt to play his part, which is the main melody of the piece. We can see Oliver arranging his sheet music, making sure he has the right piece in front of him. Wierbos takes over a bit of Honsinger’s melody and Moore plays the second voice, while Honsinger remains in his own world.

After the end of the piece (1:45), Oliver plays the musical cue a number of times and even points at Honsinger’s score quite demandingly. Heberer and Moore respond to her cue as though they are about to transition into another group improvisation—that is, not by repeating the piece but by responding to the motif with their own phrases. Honsinger finally decides to play his line and counts off the piece again (2:05), but nobody except Oliver and Glerum joins in. Meanwhile, Moore keeps improvising. Slowly, other musicians join in with the piece and after the piece has been played a second time, Oliver and Moore start an improvisation, but now Honsinger starts playing the melody *again*, quite violently as if to make a point. Mengelberg is happily playing along with him, but Moore and Oliver are taken aback for a moment before they decide to just continue improvising. The situation is now reversed as Honsinger is playing “O mijn verdriet” while the others are improvising.

This fragment shows clearly how form is both a premise and a result of the interaction among the musicians. “O mijn verdriet” marks a territory which encroaches on Honsinger’s improvisation and so establishes both the grounds for interaction and for divergence: do we repeat the piece since Honsinger did not play his part or do we go on to the next item on the set list since we have already played the piece once and there is no need to play it again? It shows a constant negotiation of one’s participation in the development of the formal properties of the musical situation at hand, as these provide the

means of anticipation to other's actions. Of course, this is equally true on occasions that are not so much characterised by contestation and disruption as the previous three examples were, but where the musicians are more closely collaborating.

**Musical example 6.4** opens with “Hap” (‘Bite’), then there is a free improvisation by Glerum and Heberer and it ends with “Boodschappenlijst” (‘Shopping List’). These two pieces are from the 1981 opera *Een Pond Verloren Tijd* (‘A Pound of Lost Time’). They were written for outdated line-ups (tuba, two trombones, alto saxophone, viola and a singer), so they had to be adapted to the current Orchestra. The distribution of this piece over time thus means that it has to be accommodated into a new environment, and this draws on the skills of the musicians, which in turn change the piece: Delius has to transpose the trombone part he is playing in both pieces, and Glerum cannot play the sustained notes if he decides to play *pizzicato*. It is in this sense that these notations are better understood in terms of processes, as they follow a particular career through time, than in terms of objects that have a sense of permanence. We saw a similarly outdated line-up in “Kneushoorn”, and other similar examples have been discussed in chapter four. As I argued there, the point of the notion of distributed creativity is that creativity is developed *through* the process of distribution. That is to say, it is enacted and developed through the adaptation to the constant activity of objects rather than their permanence, and this is both the case in such larger spans of time (from 1981 to 2012) and within the process of one performance.

“Hap” is included in this chapter for two reasons: one is simply its musical quality, but it also shows quite clearly the effort involved in maintaining a shared rhythm. It is a challenging piece, and the musicians had a number of extra rehearsals on the side, during sound checks and warm-ups.<sup>32</sup> The visible concentration and effort on the part of the musicians to negotiate the difficult rhythmic features of this piece contradicts Sidran’s description of notated music in terms of detachment, decadence and intellectualism. After “Hap”, Heberer immediately opens the improvisation that follows with a clear motif, cutting short the audience’s applause. This is representative both of the ICP’s practice of establishing continuity between pieces rather than having a moment of applause between every piece, and the accompanying refusal to let the audience participate in the construction of form during performance. Indeed, one of the first things Wierbos told me during my fieldwork was that he did not like the audience to applaud after a solo and that

---

<sup>32</sup> The opera was about vampires, and the lyrics to “Hap” are about a vampire following his victim around, approaching him and going for the attack.

he had acquired strategies for avoiding this, presumably not so much as a sign of modesty, but rather so as to not be disturbed by the intrusion of the audience in the musical development.

The improvisation that follows initially builds off from the motif that Heberer introduces, with Glerum responding to it with a not wholly exact inversion and experimenting with various variations. Again, this serve to establish a common ground for Glerum and Heberer to interact, but simultaneously provides means to venture into new areas, as Glerum comes by way of association and variations on Heberer's motif to playing harmonics around 2:00. This prompts Heberer to try something else and he starts playing melodies with repeated notes before coming back to his opening motif. After Glerum and Heberer both play around some more with repeated notes, Heberer plays the opening line of "Boodschappenlijst"<sup>33</sup> at 3:04, which now appears to be motivically related to Heberer's opening gesture, as a cue for the others to start playing it. Meanwhile, Heberer keeps playing long notes as embellishment to the harmonic development of the piece. Because of the piece's through-composed (that is, non-repetitive) nature, it does not establish such a clear terrain as the cyclical "Kneushoorn", but rather goes through various territories. Halfway the second page, the calm homophonic texture gives way to freely improvised passages alternated with loud accents (4:15). After a brief return to homophony, in which Heberer has taken over the main melody, there is an up-tempo coda concluded by a loud discordant note played by Wierbos.

Obviously, there are significant differences between the way in which form is created in the duo between Heberer and Glerum and in the performance of "Boodschappenlijst". Crucially, however, these differences are not caught in the binaries of Sidran, and neither is a matter of following a given rhythm or creating it from scratch. Rather, both examples show the musicians adapting to movements that are already going on around them. Heberer and Glerum respond to each other, to the form that is developing as a result, but also organise their duo in relation to the rest of the set as they know they are not expected to play a 30 minute improvisation together. In "Boodschappenlijst", the musicians respond in addition to the formal properties of the piece, which is both created by them and in a

---

<sup>33</sup> The lyrics can roughly be translated as follows: 'To start with, a tablecloth of white damask, then two knife-rests of either glass or metal. Napkins and serviette rings with monogram. Further, candles and heavy candelabras, and some mounted birds: a crow, a woodpecker, and also a small grey short-eared owl. Then, a pound of lost time and three cardboard boxes with scarcity, and a bleak momentum by way of old sausage skins and a whiff of plantain. Two dried axolotls and a pack of Kleenex. Got that?' My translation.

significant way independent of them, using gestures and other cues to coordinate their actions.

Going back to Schütz, it may be useful to put his phrase about the non-difference between string quartets and jazz improvisations in its original context:

[T]here is in principle no difference between the performance of a modern orchestra or chorus and people sitting around a campfire and singing to the strumming of a guitar or a congregation singing hymns under the leadership of the organ. And there is no difference in principle between the performance of a string quartet and the improvisations at a jam session of accomplished jazz players. These examples simply give additional support to our thesis that the system of musical notation is merely a technical device and accidental to the social relationship prevailing among the performers.<sup>34</sup>

Naturally, none of these musical practices are by definition less social—or even less creative—than others, whatever that means. However, the above considerations contradict Schütz’s statement that notation is ‘merely a technical device and accidental to the social relationship prevailing among the performers.’ Rather, they show notation to be fully implicated in this relationship—not because it dominates, but simply because it participates in the actions of performers by mediating their musical behaviour, creating a common ground for interaction and simultaneously offering a point of divergence.

### **The pragmatics of musical notation**

The main motivation for Schütz’s argument is not to provide a theory of musical performance, but to use musical performance as a case study for a theory of social interaction. His article was written partly in response to an earlier article by Maurice Halbwachs, who had similarly drawn on music for his sociological theory of collective memory. Part of Schütz’s dissatisfaction with Halbwachs’s theory is that Halbwachs—according to Schütz’s summary of his work—made a distinction between musicians and non-musicians on the basis that musicians could read music notation and thus understood the system through which music is communicated. Thus, musicians can memorise music because they are embedded within this socially constructed musical language, while non-musicians memorise music through ‘extra-musical’ means: lyrics, rituals, dances, etc. However, the reason for Schütz to draw on musical performance is precisely that, as he

---

<sup>34</sup> Schütz (1951), 96.

writes in the opening sentence of his essay, ‘music is a meaningful context which is not bound to a conceptual scheme’<sup>35</sup>, and it is precisely this question that he wants to pursue:

... whether the communicative process is really the foundation of all possible social relationships, or whether, on the contrary, all communication presupposes the existence of some kind of social interaction which, though it is an indispensable condition of all possible communication, does not enter the communicative process and is not capable of being grasped by it.<sup>36</sup>

Schütz, as a true phenomenologist, argues for the latter, which is also why he concludes that music notation is ‘accidental’ to performance as a form of social interaction.

My criticisms of Schütz’s account of inner time in music, although they show a need to go beyond this phenomenological paradigm, would in principle still support his main argument that sociality is not dependent on a prior linguistic communication. However, what is the role of musical notation if it neither provides, as Halbwachs would argue, the social structure which is a condition for meaningful musical interaction, nor, as Schütz argues, is entirely accidental to the social relations that inhere musical performance? For Halbwachs, music notation functions as a language through which one can express musical ideas. For Schütz, it is ‘nothing but instruction to the performer’.<sup>37</sup> As Cook writes, this is not wholly correct, since music does in fact have a descriptive quality, and provides a visualisation of sound, in the sense that trained readers can read a score and have an impression of what it would sound like.<sup>38</sup> If we allow this, how do we describe this descriptive component and particularly its relation to its prescriptive side without reverting to the traditional musicological understanding that sheet music simply represents ‘the music itself’?

Cook describes these two facets of notation as ‘two sides of the musical fabric’<sup>39</sup>, a metaphor that draws on Merleau-Ponty’s suggestion that ‘Like the weaver, the writer works on the wrong side of his material. He has to do only with language, and it is thus that he suddenly finds himself surrounded by meaning.’<sup>40</sup> The image suggests that there is an aspect of language that a writer works with *before* the emergence of meaning, as a

---

<sup>35</sup> Ibid., 76.

<sup>36</sup> Ibid., 78.

<sup>37</sup> Ibid., 83.

<sup>38</sup> Cook (2007), 322.

<sup>39</sup> Nicholas Cook, *Music, Imagination, and Culture* (Oxford: Clarendon Press, 1990), 122-160.

<sup>40</sup> Maurice Merleau-Ponty, *Signs* (Evanston: Northwestern University Press, 1964), tr. Richard C. McCleary, 45.

primary material just like a carpenter's primary material is wood. Merleau-Ponty writes this in a critical reflection on Saussure's linguistics and its emphasis on the structural aspects of language: if the meaning of signs is established by the difference amongst them, how can this difference be identified if there is not yet any meaning to make a difference in the first place?<sup>41</sup> This question leads Merleau-Ponty to consider what he calls the 'silence' of language.<sup>42</sup> His advocacy to 'rid our minds of the idea that our language is the translation or cipher of an original text' is comparable to Cook's criticism of 'the idea that performance means bringing out something that is already there in the score, composed into it and just waiting to be released by the performer.'<sup>43</sup>

Instead of the idea of language as a 'code' or a 'cipher', Merleau-Ponty calls attention to what he calls the 'quasi-corporeality of the signifying', arguing that the physical appearance of a spoken utterance—its sound, its tone, its textures—is already meaningful, and the same goes for written language.<sup>44</sup> A word is not merely an empty container for thought, but 'has meaning' in its own right.<sup>45</sup> Merleau-Ponty uses two main examples to illustrate this: one is *music*, which seems to exemplify this 'silent' aspect of language very well as musical meaning is inseparable from the characteristics of sounds themselves; the other is *gesture*: 'The meaning of a gesture thus "understood" is not behind it, it is intermingled with the structure of the world outlined by the gesture, and which I take up on my own account.'<sup>46</sup> Language and meaning are not separate from the world, a link between mind and matter, but themselves always already part of the world. As Merleau-Ponty describes it: 'The spoken word is a gesture, and its meaning, a world.'<sup>47</sup>

I wrote about gesture in the philosophy of Dewey in chapter three, in the context of an ecological understanding of creativity in performance. The notion of gesture points to a consideration of the materiality of communication, which has been at the basis of this dissertation, and we can now draw out and summarise some general conclusions. The relation of language to gesture and the ecological emphasis on an organism's relation to its environment form part of an attempt to think of musical notation not just in terms that relate to vision, but to a more generally embodied, ecological understanding of perception.

---

<sup>41</sup> Merleau-Ponty (1964), 39.

<sup>42</sup> *Ibid.*, 43.

<sup>43</sup> *Ibid.*, 43; Cook (2007), 338.

<sup>44</sup> Merleau-Ponty (1964), 88-89.

<sup>45</sup> Maurice Merleau-Ponty, *Phenomenology of perception*, tr. Colin Smith (London: Routledge, 1962), 177.

<sup>46</sup> *Ibid.*, 186.

<sup>47</sup> *Ibid.*, 184.

As Tim Ingold has written, claims about the ‘ocular-centrism’ of Western culture often accompany this reduction *to* vision by a reduction *of* vision:

One of the ironies of the contemporary critique of visualism is that in calling for the restoration of hearing to its rightful place in the ratio of the senses, it actually reproduces this opposition between hearing and vision, and with it the very narrow and impoverished concept of vision to which its enlistment in the project of modernity has brought us.<sup>48</sup>

Ingold’s critique does not just concern vision and hearing, but serves to advocate an integrative and holistic understanding of all the various sense and the way they work together instead of treating each one distinctly.

The examples I discussed in chapter three showed clearly the continuity between physical gestures and written notation, and accordingly the fact that to play music is not to present an abstract audible structure to an audience: rather, these sounds are entangled in the activity of the environment, which includes the construction of instruments, the stage and the acoustics of the room, as well as the physical and social interaction within this environment of the musicians. In chapter four this continuity played an important role again, in the interpretation of several aspects of the score of *Kehang* as graphic scores, and in the ‘painterly’ approach of Baars to melody, which then inspired the citation of ‘As time goes by’. The concept of distributed creativity in chapter four more generally shows that notation should be considered beyond a binary relation of ‘correspondence’ between the notation and performance, as this ignores all the various connections that are already in place and have to be in place for the notation to have this communicative potential—its meaning is a world.

This suggests a turn from a consideration of notation in terms of representation to one in terms of *performativity*, in the traditional linguistic sense of language ‘doing something’ rather than just being used to assert statements. The considerations of chapter four suggest that the representative function of notation depends on a former entanglement in a musical culture, and thus that its content cannot be considered independently from its performativity, or as I called it in chapter five its agency. The discussion of rehearsal in that chapter also shows the inextricability of the two sides of the musical fabric, in the sense that the depiction of certain musical textures serve as a prescription for the musicians

---

<sup>48</sup> Tim Ingold, ‘Stop, look and listen! Vision, hearing and human movement’ in his *The Perception of the Environment: Essays on livelihood, dwelling and skill* (London: Routledge, 2000), 243-287: 253; the point about reduction ‘of’ vision can be found on 282.



to play certain notes, but also because these textures are chosen with the particular conventions and forms of behaviour in mind. The loose opening and closing textures allow for segueing into and out of freely improvised sections, and the overlapping groups in the sections that were more elaborately written out were challenging enough for the musicians to be fully engaged with each other and with the material at hand in this learning process. The process of rehearsal, and perhaps performance in general, then, may be considered as weaving together the two sides of the musical fabric.

The considerations above, finally, about form and time as the construction of a ground for social interaction, also suggest that the syntax of music cannot be considered independently from its *pragmatics*. Pragmatics is the category of linguistics that considers the context of language, or those aspects of language that have to do with human behaviour more generally. As such, it has traditionally been considered to be on (and perhaps over) the boundary of language and has thus not been a serious field of inquiry of many linguists—and this is largely still true today. For pragmatist philosophy, perhaps unsurprisingly, pragmatics has been a central part of language, meaning and knowledge. This was already true of Peirce when he wrote in 1878 about belief being not just a matter of empirical evidence or coherence, but also that it ‘involves the establishment in our nature of a rule of action, or, say for short, a *habit*’, even adding that this habit formed the essence of what it is to have a belief.<sup>49</sup> In the aftermath of Wittgenstein’s *Philosophical Investigations*, with its emphasis on the importance of the use of language over its meaning and his description of language in terms of a ‘form of life’, such considerations became again more prevalent.<sup>50</sup>

Recall Moore’s remark about the difference between John Zorn’s and Mengelberg’s conception of games in music:

Zorn studied these board games with all these rules and he thought of rules for people to communicate with each other. [...] Whereas I see Misha’s games as more like... okay this is the material, what are we going to do with it? It’s that whole found object thing. And a lot of his pieces are like that, they’re just little... flarden [‘snippets’].<sup>51</sup>

Interpreted as a philosophical statement, and keeping in mind Wittgenstein’s notion of ‘language games’ and rule-following, Moore is making a point here about communication

---

<sup>49</sup> Peirce (1878), 166.

<sup>50</sup> Wittgenstein (1958).

<sup>51</sup> Interview with the author, 23 December 2011.

not being dependent on a structure of rules established beforehand, with language and the norms governing its use rather emerging in the formation of habits and other forms of social and physical behaviour, from which language cannot be considered completely distinct.

The notion of pragmatics thus gives us a way to move in between the arguments of Schütz and Halbwachs. Just as the rejection of vision by critics of ocularcentrism rests on an acceptance of the ocularcentric account of it, so Schütz's rejection of music notation tacitly accepts the work-concept and its identification of the score with the music. I mentioned Donald Davidson's statement that 'there is no such thing as language' in chapter three. Even though Davidson would have certainly rejected the form of materialism I outlined in the introduction, as well as most of ANT and Deleuzian philosophy, his account of language—which I consider to be deeply pragmatist—can be of use here. Where Schütz draws on music because its meaningfulness is 'not bound to a conceptual scheme', Davidson argued against the very idea of a conceptual scheme, of language as a 'medium' between the world and our thoughts.<sup>52</sup> Just as it makes no sense to talk about 'raw' sense-data as positivists before Wittgenstein were apt to do, so it makes no sense to talk about an interpretive scheme into which this information is fed. Language cannot form an independent category as such, as it is itself dependent on a prior engagement with the world: knowledge of the world, of the self and of the beliefs of others cannot develop independently from each other.<sup>53</sup> Hence Davidson considers language *primarily* as a form of human behaviour and activity in the world rather than as a structure:

We do not see the world through language any more than we see the world through our eyes. We don't look *through* our eyes, but *with* them. [...] There is a valid analogy between having eyes and ears, and having language: all three are organs with which we come into direct contact with our environment. They are not intermediaries, screens, media or windows. Perhaps we are influenced by the idea that a language [...] is some sort of public entity to one or more of which each of us subscribes, like the telephone service, and which therefore really is extraneous to us in a way our sense organs are not. We forget there is no such thing as a language apart from the sounds and marks people make, and the habits and expectations that go with them.<sup>54</sup>

---

<sup>52</sup> Donald Davidson, 'On the Very Idea of a Conceptual Scheme' in his *Inquiries into Truth and Interpretation* (Oxford: Clarendon Press, 2001), 183-198.

<sup>53</sup> Donald Davidson, 'Three Varieties of Knowledge' in his *Subjective, Intersubjective, Objective* (Oxford: Clarendon Press, 2001), 205-220.

<sup>54</sup> Donald Davidson, 'Seeing Through Language' in Davidson (2005), 127-141: 130-131.

Davidson's account of language makes performance absolutely central to communication. Moreover, communication is not dependent on adhering to any conventional usage. Hence, although some of the use of scores in the ICP may seem utterly unconventional, and it may therefore be questioned to what extent they are informative of 'normal' performance from notation, they are not *categorically* different, and thus point to an aspect of musical notation that is not otherwise remarked upon.

Deleuze and Guattari argue that Austin's theory of the performativity of language has three consequences:

- (1) It has made it impossible to conceive of language as a code, [and] to conceive of speech as the communication of information [...].
- (2) It has made it impossible to define semantics, syntactics, or even phonematics as scientific zones of language independent of *pragmatics*. Pragmatics ceases to be a "trash heap," [...].
- (3) It makes it impossible to maintain the distinction between language and speech because speech can no longer be defined simply as the extrinsic and individual use of a primary signification, or the variable application of a pre-existing syntax.<sup>55</sup>

The refrain, discussed above, is central to his understanding of language, as it involves a use of signs that shows an animal basis for language, which is otherwise taken to set human beings apart from the rest of nature. It shows how language is wound up with creating a place in the world, learning one's way around in it, learning to interact with other animals and responding to the environment. One might say that Mengelberg's pieces form a deterritorialisation of music notation: it subverts traditional boundaries and their associated habitual behaviours. By forming a repertoire that allows for the construction of a novel improvisatory performance practice, they point to the way in which notation does not extract music from the world, making it into something 'higher', but precisely relates to the embodied practice of playing an instrument, the social interactions that characterise creative collaboration, and the vibrant materiality of music itself.<sup>56</sup> It is a writing for animals.<sup>57</sup>

---

<sup>55</sup> Deleuze and Guattari (1987), 77-78; Deleuze and Guattari argue that all statements contain a performative aspect, and that 'performatives' do not make up a separate category of language, as Austin thought. According to their pragmatist approach, a 'statement of fact' is not just a representation of a state of affairs, but is to some extent also an *order*, in addition to relating to more general forms of habit as in the philosophy of Peirce.

<sup>56</sup> The phrase is from Jane Bennett, *Vibrant Matter: A Political Ecology of Things* (Durham NC: Duke University Press, 2010).

<sup>57</sup> Deleuze and Guattari (1987), 240 ff.

# Conclusion

---

The discussion that concluded chapter six already pointed out some general philosophical outcomes of the direction I have been pursuing. An understanding of music notation that considers it in terms of performativity rather than representation would regard the relation between notation and performance not in terms of correspondence or reflection but in terms of construction. The pragmatics of notation, its relation to music as a cultural practice, would be fundamental to the understanding of its semantics, syntax or phonetics (if there is such a thing as a phonetics of notation). Thus understood, notation becomes—like language in Davidson’s philosophy—not a ‘screen’ or a ‘window’ *through* which one understands music in general, but a tool, or perhaps an interface, *with* which one understands, imagines, and creates certain musics in particular. That is to say, notation becomes one aspect of a wider ecological understanding of music making, which includes physical skills developed on an instrument, the interaction amongst musicians through gestures and glances, and a multi-sensory experience of musical sound.

We have seen how, in the case of the ICP, their particular understanding and use of musical notation was the result of a negotiation of a variety of influences. The Dutch musicians influenced by free jazz were generally aware that this music was an expression by their musical inspirations of a desire for freedom that had a very particular meaning in the African-American struggle for liberation through the civil rights movement and later the Black Nationalist and black power movements. Not only did these Dutch musicians not want to encroach too much on their particular concerns, the concept of ‘freedom’ in improvised music also had less of a political significance than it had for their American counterparts. At the same time, improvisation as a form of music making did have a particular attraction for many musicians that was partly political. As a form of music making that foregrounded human interaction and creativity as well as a more egalitarian approach to performance than that which was found either in popular music or in serialist composition, improvisation became a significant form of musical practice for jazz musicians and avant-garde composers alike.

‘Instant Composition’ was thus an attempt to construct an ontology of music that relied neither on the concept of completely uninhibited improvisation, nor on completely determined composition. It advocated a concept of ‘composition’, whether notated or not,

that was completely embedded within music considered as a cultural, creative and social practice, instead of the more usual understanding of composition as an abstract, purely intellectual concept that was concerned with musical structures that are always at some distance from the real world. This *embrace* of composition rather than its rejection was partly inspired by the process-philosophy of Fluxus and its inclusion of writing within its all-encompassing flux. This aspect of the musical practice became more prevalent as the ICP was turning slowly into the ICP Orchestra. The ICP repertoire became not only the means to construct a particular musical practice, with certain conditions for creative collaboration and social interaction as well as a particular perspective on skill and creativity, but became more generally a distributed object that did not *reflect* the musical culture of improvised music in the Netherlands, but was actively involved in its construction, a means for the enactment of cultural identity.

I have drawn on these various sources—the philosophical background of Fluxus, my interviews with the musicians, archival research and my own philosophical interests—to sketch an approach to creativity that sees it not as a property of the mind or even the body but in its relationality, that is to say, as something that necessarily leads beyond the confines of an individual actor and is developed and enacted through this movement of distribution. This approach does not only show that matters of musical creativity are necessarily social, but that the construction of the grounds of social interaction is a creative effort—that music is social through and through, but that it never stops being musical.

From the point of view outlined here, improvisation is ubiquitous, as it does not only include the intentionally spontaneous generation of musical ideas, but also the continuous adaptation to a constantly responsive and active environment which consists of other people as well as discursive and material processes. However, improvisation is also always *composed*, in the non-musical sense of being constituted and constructed through the mediation of a variety of heterogeneous (f)actors which have to be tuned in to each other and through this tuning process, which is itself improvisatory, provide the grounds for further improvisatory action. Thus the categories of improvisation and composition are not opposed but fundamentally interdependent. Different ontologies of music and different assemblages of actors constitute different forms of creativity in performance, different tuning processes and forms of interaction by constructing different relations among improvised and composed elements. This is not to debunk what Born called the ‘metaphysics of co-presence’ in jazz and improvised music, but to point out that an exclusive focus on the practices that we usually label as ‘improvisatory’ generates a

necessarily incomplete picture, not only of the conditions that make these practices possible, but also of the compositional aspects of these practices themselves.

This is not just an issue of method, but also one of scope. Bop-based jazz improvisation, with its head-solos-head arrangements, small ensembles, particular harmonic palette and lengthy solos has not only defined ‘jazz’ as a genre for the general public, but has equally influenced what we think of as jazz improvisation, or even improvisation *per se*. However, this particular form of improvisation is contingent on its ‘composition’ through various forms of social mediation: it is a well-known fact that the composition of these small ensembles was partly due to the decrease in available funds that had sustained large big bands until the 1930s. I already noted in chapter five that the small amount of information on a lead sheet is partly dependent on a large amount of shared knowledge and practices that are already in place, as described at length by Becker and Faulkner. More specific questions with regard to bop could include for instance the particular selection of jazz standards played by Miles Davis and his groups, which often include so little modulation that it is tempting to see the roots of his famous modal style in his selection of pieces much earlier in the 1950s. With regard to Miles Davis, the role of his trumpet in the construction of his cool, soft-spoken and gentle persona (which, judging by his biographies, does not really accord with his actual personality), is a clear instance of the compositional aspect of improvisatory creativity, and the actual instrumental techniques involved in the construction of a certain ‘style’ or ‘sound’ of jazz improvisers have received only little attention.

However, more important may be the extension of this scope to other parts of jazz history, which may involve very different forms of musical practice, creating different forms of interaction and creativity. I showed in chapter one how considerations of improvisation and composition and associated notions of individual freedom and control were the subject of widespread discussion in the transcultural exchange of free jazz. Not only would a more general attention to jazz-influenced practices outside the USA probably yield many more such examples where the elements that compose these practices themselves became the subject of cultural and political scrutiny, but such debates were also part of the jazz tradition itself. A recent issue of *Jazz Perspectives* concentrating on the work of Duke Ellington shows how the interplay between his compositions (frequently the result of collective authorship), the improvised contributions from the musicians in his band, and rearrangements and other alterations in response to changing line-ups gives a fruitful insight into the musical practice of this orchestra, its division of labour and creative

collaboration.<sup>1</sup> As such, a consideration of the compositional efforts of Ellington is precisely one of the ways in which one might come to understand the improvisatory creativity of the group. The same may well be true of such iconic big bands such as those of Count Basie, Charles Mingus, Sun Ra, or even the Jazz at Lincoln Center Orchestra.

However, more than a reconsideration of improvisation, the perspective outlined in the previous chapters entails a rethinking of composition—or rather of notation. The historiography of Western art music, as I wrote in chapter three, has very much been predicated on the assumption that music notation contains all the relevant information about music, so that the history of music becomes an ‘internal’ history of the development of the structures thus depicted, as against an ‘external’ history of the social developments that surrounded them. In the approach that I have sketched, such a distinction breaks down as notations are themselves an inherent part of musical culture, not just considered as *aide-memoires* or prescriptions for social interaction, but also in the depictions of structural qualities as means for imagining an ontology of music. This perspective will be familiar enough to scholars of the beginnings of musical notation in Europe, but there is no reason this is not equally true of other repertoire.

More importantly, however, it may be useful for broadening our understanding of notation by looking at genres and traditions that fall outside the usual boundaries of Western art music. Guitar tablature, conducted improvisation, live coding, network performance, MIDI notation, shape note singing, Indian tabla *bols*, Chinese *qin* notation or even Braille notation all form different ways of connecting the abstract nature of musical sound to multi-sensory understandings of music, including kinaesthetic, tactile, and visual means of understanding, as well as to the technical physical aspects of performing music. They co-construct very particular assemblages of music, which may have their own ideas of agency, creativity and social values. As such, they do not only construct forms of creative collaboration, but also means for imagining music itself. They are what anthropologists David Sneath, Martin Holbraad and Morten Axel Pedersen have called ‘technologies of the imagination’. As objects and technologies are often widely shared, they are often conducive in triggering the imagination and may help to construct a common world. The incompleteness and indeterminacy of many objects and technologies

---

<sup>1</sup> See particularly Michael Baumgartner, ‘Duke Ellington’s “East St. Louis Toodle-Oo” Revisited’ in *Jazz Perspectives* 6/1-2 (2012), 29-56; and Williams (2012).

is precisely what gives rise to imaginative thought. Technologies of the imagination ‘serve to precipitate outcomes that they do not fully condition.’<sup>2</sup>

Sneath, Holbraad and Pedersen’s discussion shows great similarities to the ways in which I have described musical notations. They trigger the imagination, are a source of creative thought and action, mediate social interaction, and by being shared among individuals construct musical cultures and even musical ontologies. Thus, considering the centrality of modern staff notation to the work-based ontology of music and its correlative notion of ‘music’ in the singular,<sup>3</sup> a comparative study of such different forms and uses of musical notation would yield a comparison of different musical ontologies and contribute to the rethinking of ontological assumptions in the context of the ever-increasing interdisciplinarity in music studies.<sup>4</sup> The study of ‘notation cultures’, with its invocation of material culture, may thus subvert the centrality of modern staff notation in our understanding musical notation, relativising it beyond the boundaries of Western art music, while revitalising the interest in notations and the specific forms of knowledge they can yield in a fully performative musicology.

---

<sup>2</sup> David Sneath, Martin Holbraad and Morten Axel Pedersen, ‘Technologies of the Imagination: An Introduction’ in *Ethnos* 74/1 (2009), 5-30: 25.

<sup>3</sup> Carl Dahlhaus, ‘Gibt es “Die” Musik?’ in Carl Dahlhaus and Hans Heinrich Eggebrecht, *Was ist Musik?* (Wilhelmshaven: Heinrichshagen, 1985), 9-17.

<sup>4</sup> Philip Bohlman, ‘Ontologies of Music’ in Nicholas Cook and Mark Everist (eds.), *Rethinking Music* (Oxford: Oxford University Press, 1999), 17-34.



# Bibliography

---

- [no author]. '1972-1979'. *Een Leven Lang Theater*:  
<http://www.eenlevenlangtheater.nl/ritsaert%20ten%20cate/repertoire/mickery%20-%20amsterdam/1972-1979>
- [no author]. 'Allemagne Pays-Bas: Peter Brotzmann Han Bennink Misha Mengelberg'. *Jazz Magazine* 220 (1974): 19-21.
- [no author]. 'Focus and Scope'. *Critical Studies in Improvisation*:  
<http://www.criticalimprov.com/about/editorialPolicies#focusAndScope>
- [no author]. 'ICP Box'. *ICP Orchestra*: <http://www.icporchestra.com/icpbox/>
- [no author]. 'Musica Jazz MJCD 1162 Han Bennink'. *European Free Improvisation Pages*: <http://www.efi.group.shef.ac.uk/labels/various/mjcd1162.html>
- [no author]. *Muzikale en Politieke Commentaren en Analyses bij een Programma van een politiek-demonstratief experimenteel concert*. Amsterdam: Polak & Van Genneep, 1968.
- Abbate, Carolyn. 'Music—Drastic or Gnostic?' *Critical Inquiry* 30/3 (2004): 505-536.
- Adler, Guido. 'Umfang, Methode und Ziel der Musikwissenschaft'. *Vierteljahrsschrift für Musikwissenschaft* 1/1 (1885): 5-20.
- Adlington, Robert. 'Louis Andriessen, Hanns Eisler, and the *Lehrstück*'. *Journal of Musicology* 21/3 (2004): 381-417.
- . *Composing Dissent: Avant-Garde Music in 1960s Amsterdam*. Oxford: Oxford University Press, 2013.
- Ake, David. 'Negotiating National Identity among American Jazz Musicians in Paris'. *Journal of Musicological Research* 23/2 (2004): 159-186.
- . *Jazz Cultures*. Berkeley: University of California Press, 2002.
- Ake, David, Charles Hiroshi Garrett, Daniel Goldmark (eds.). *Jazz/Not Jazz: The Music and its Boundaries*. Berkeley: University of California Press, 2012.
- Aldridge, David (ed.). *Music Therapy in Dementia Care: More New Voices*. London: Jessica Kingsley Publishers, 2000.
- Aldridge, David. 'Overture: It's Not What You Do But the Way that You Do It'. Aldridge (2000): 9-32.

- Aldridge, Gudrun. 'Improvisation as an Assessment of Potential in Early Alzheimer's Disease' in Aldridge (2000), 139-165.
- Allison, Theresa. *Transcending the Limitations of Institutionalization Through Music: Ethnomusicology in a Nursing Home*. PhD Diss., University of Illinois, 2010.
- Anderson, Iain. *This is Our Music: Free Jazz, the Sixties, and American Culture*. Philadelphia: University of Pennsylvania Press, 2007.
- Andriessen, Bas. *Tetterettet: Interviews met Nederlandse improviserende musici*. Ubbergen: Tandem Felix, 1996.
- Appiah, Kwame. *In My Father's House: Africa in the Philosophy of Culture*. Oxford: Oxford University Press, 1993.
- Arndt, Jürgen. 'Misha Mengelberg und Peter Brötzmann in Improvisatorischen Dialogen Zwischen Europa und den USA'. *Jazzforschung* 42 (2010): 35-60.
- Atkins, E. Taylor (ed.). *Jazz Planet*. Jackson: University Press of Mississippi, 2003.
- . 'Toward a Global History of Jazz'. Atkins (2003): xi-xxvii.
- Auslander, Philip. *Liveness: Performance in a Mediatized Culture*. London: Routledge, 1999.
- Baaij, Hans. 'Jazzpianist Misja Mengelberg: "Mooi en lelijk zijn voor mij onbruikbare begrippen"'. *Het Parool*, 27 March 1965. n.p. cut-out from the Dutch Jazz Archives.
- Bailey, Derek. *Improvisation: Its Nature and Practice in Music*. London: The British Library National Sound Archive, 1992.
- . *Untitled*. London: Incus LP2, 1971.
- Bakkum, Nathan. 'Out But In: Between Discourse and Practice in a London Jazz Quartet'. *Black Music Research Journal* 33/1(2013): 49-70.
- Bakriges, Christopher G. 'Musical Transculturation: From African American Avant-Garde Jazz to European Creative Improvisation, 1962-1981'. Atkins (2003): 99-114.
- Barad, Karen. 'Posthumanist Performativity: Toward an Understanding of How Matter comes to Matter'. *Signs: Journal of Women in Culture and Society* 28/3 (2003): 801-831.
- Baraka, Amiri. 'Jazz and the White Critic,' in Walser (1999): 255-261.
- . 'The Modern Scene'. *Blues People: Negro Music in White America*. New York: Harper Collins, 2002: 175-236.
- Barz, Gregory and Timothy Cooley. *Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology*. Oxford: Oxford University Press, 1996.

- Bates, Eliot. 'The Social Life of Musical Instruments'. *Ethnomusicology* 56/3 (2012): 363-395.
- Becker, Howard Robert Faulkner, Barbara Kirshenblatt-Gimblett (eds.). *Art from Start to Finish: Jazz, Painting, Writing, and Other Improvisations*. London: University of Chicago Press, 2006.
- Becker, Howard. *Art Worlds*. London: University of California Press, 1982.
- Becker, Howard, Robert Faulkner, Barbara Kirshenblatt-Gimblett. 'Editors' Introduction: Art from Start to Finish'. Becker, Faulkner and Kirshenblatt-Gimblett (2006): 1-20.
- Beeren, Wim (ed.). *Actie, werkelijkheid en fictie in de kunst van de Jaren '60 in Nederland*. Rotterdam: Museum Boymans-van Beuningen, 1979.
- Bennett, Jane. *Vibrant Matter: A Political Ecology of Things*. Durham NC: Duke University Press, 2010.
- Benson, Bruce Ellis. *The Improvisation of Musical Dialogue: A Phenomenology of Music*. Cambridge: Cambridge University Press, 2003.
- Berg, Erik van den. *Han Bennink: De Wereld als trommel*. Amsterdam: Thomas Rap, 2009: 47-50.
- Berghaus, Günter and Tomas Schmit. 'Tomas Schmit: A Fluxus Farewell to Perfection: An interview by Günter Berghaus'. *The Drama Review* 38/1 (1994): 79-97.
- Berliner, Paul. *Thinking in Jazz: The infinite art of improvisation*. Chicago: University of Chicago Press, 1994.
- Bernstein, Richard J. *The Pragmatic Turn*. Cambridge: Polity Press, 2010.
- Bhabha, Homi. *The Location of Culture*. London: Routledge, 2004.
- Bleich, David. *The Materiality of Language: Gender, Politics, and the University*. Bloomington: Indiana University Press, 2013.
- Bohlman, Philip. 'Musicology as a Political Act'. *Journal of Musicology* 11/4 (1993): 411-436.
- . 'Ontologies of Music'. Cook and Everist (1999):17-34.
- Born, Georgina. 'On Musical Mediation: Ontology, Technology and Creativity'. *Twentieth-century music* 2/1 (2005): 7-36.
- . 'For a Relational Musicology: Music and Interdisciplinarity, Beyond the Practice Turn'. *Journal of the Royal Musical Association* 135/2 (2010a): 205-243.
- . 'The social and the Aesthetic: For a Post-Bourdieuian Theory of Cultural Production'. *Cultural Sociology* 4/2 (2010b): 171-208.

- . ‘Music and the materialization of identities’. *Journal of Material Culture* 16/4 (2011): 376-388.
- . ‘Music: Ontology, Agency, Creativity’. Liana Chua and Mark Elliott (eds.), *Distributed Objects: Meaning and Mattering after Alfred Gell*. New York: Berghahn, 2013: 130-154.
- Bouman, Eva. *Workshops: Opkomst en Ontwikkeling*. Zeist: Trezoor, 1978.
- Bourriaud, Nicolas. *Relational Aesthetics*. Paris: Presses du Réel, 2002.
- Brett, Philip, Elizabeth Wood and Gary Thomas (eds.). *Queering the Pitch: The New Gay and Lesbian Musicology*. London: Routledge, 1994.
- Brummel-Smith, Kenneth. ‘Alzheimer’s Disease and the Promise of Music and Culture as a Healing Process’. Koen (2008): 185-200.
- Buzelin, Françoise and Jean Buzelin. *Willem Breuker: Maker van Mensenmuziek*, tr. Marco Nakken. Zutphen: Walburg Pers, 1994.
- By, Henk de and Roland de Beer. ‘Omdat de instrumenten er stuk van gingen’. *De Volkskrant*, supplement ‘Kunst & Cultuur’, 1 April 1988: 5.
- Cerchiari, Luca. ‘Introduction’. Luca Cerchiari, Laurent Cugny and Franz Kerschbaumer. *Eurojazzland: Jazz and European Sources, Dynamics and Contexts*. Lebanon: Northeastern University Press, 2012: vii-xviii.
- Certeau, Michel de. *The Writing of History*, tr. Tom Conley. Guildford: Columbia University Press, 1988.
- Chakrabarty, Dipesh. ‘Minority Histories, Subaltern Pasts’. *Provincializing Europe: Postcolonial Thought and Historical Difference*. Princeton: Princeton University Press, 2000: 97-113.
- Citron, Marcia. *Gender and the Musical Canon*. Cambridge: Cambridge University Press, 1993.
- Clair, Alicia Ann. ‘Music Therapy Evidence-based Outcomes in Dementia Care: Better Life Quality for those with Alzheimer’s Disease and their Families’. Koen (2008): 201-217.
- Clark, Andy. *Supersizing the Mind: Embodiment, Action, and Cognitive Extension*. Oxford: Oxford University Press, 2008.
- Clarke, Eric. *Ways of Listening: An Ecological Approach to the Perception of Musical Meaning*. Oxford: Oxford University Press, 2005.

- Clarke, Eric, Mark Doffman and Liza Lim. 'Distributed Creativity and Ecological Dynamics: A Case Study of Liza Lim's "Tongue of the Invisible"'. *Music & Letters* 94/4 (2013): 628-663.
- Clifford, James and George E. Marcus (eds.). *Writing Cultures: The poetics and politics of ethnography*. Berkeley: University of California Press, 1986.
- Cook, Nicholas. *Music, Imagination, and Culture*. Oxford: Clarendon Press, 1990.
- . 'Between Process and Product: Music and/as Performance'. *Music Theory Online* 7/2 (2001): <http://www.mtosmt.org/issues/mto.01.7.2/mto.01.7.2.cook.html>
- . 'Making Music Together, or Improvisation and its Others'. *Music, Performance, Meaning: Selected Essays*. Aldershot: Ashgate, 2007: 321-341.
- . 'We are All (Ethno)musicologists Now'. Stobart (2008): 48-70.
- . 'Anatomy of the Encounter: Intercultural Analysis as Relational Musicology'. Stan Hawkins (ed.). *Critical Musicological Reflections: Essays in Honour of Derek B. Scott*. Farnham: Ashgate, 2012: 193-208.
- . *Beyond the Score: Music as Performance*. Oxford: Oxford University Press, 2014.
- Cook, Nicholas and Mark Everist. *Rethinking Music*. Oxford: Oxford University Press, 1999.
- Cooke, Mervyn and David Horn (eds.). *The Cambridge Companion to Jazz*. Cambridge: Cambridge University Press, 2003.
- Corbett, John. 'Han Bennink: Swing Softly and Play with a Big Stick'. *Extended Play: Sounding Off from John Cage to Dr. Funkenstein*. London: Duke University Press, 1994: 260-269.
- . 'Misha Mengelberg And Han Bennink In Polyphonic Conversation'. *Downbeat* (May 2000): 37-42.
- Csikszentmihalyi, Mihalyi. *Flow: The psychology of optimal experience*. London: Harper & Row, 2008.
- Dahlhaus, Carl. 'Gibt es "Die" Musik?'. Carl Dahlhaus and Hans Heinrich Eggebrecht, *Was ist Musik?* Wilhelmshaven: Heinrichshogen, 1985: 9-17.
- Dame, Joke. 'Theme and Variations: Feminist Musicology'. Rosemarie Buikema and Anneke Smelik (eds.), *Women's Studies and Culture: A Feminist Introduction*. London: Zed Books, 1995:106-116.
- Davidson, Donald. 'On the Very Idea of a Conceptual Scheme'. *Inquiries into Truth and Interpretation*. Oxford: Clarendon Press, 2001: 183-198.

- . ‘Three Varieties of Knowledge’. *Subjective, Intersubjective, Objective*. Oxford: Clarendon Press, 2001: 205-220.
- . ‘A Nice Derangement of Epitaphs’. *Truth, Language, and History*. Oxford: Clarendon Press, 2005: 89-107.
- . ‘Seeing Through Language’. *Truth, Language, and History*. Oxford: Clarendon Press, 2005: 127-141.
- Davidson, Jane W. and James M.M. Good. ‘Social and Musical Co-ordination Between Members of a String Quartet: An Exploratory Study’. *Psychology of Music* 30 (2002): 186-201.
- Dekker, Jellie (dir.). *Afijn: Misha Mengelberg*. Hilversum: NPS, 2005.
- Deleuze, Gilles and Félix Guattari. *Kafka: Toward a Minor Literature*, tr. Dana Polan. Minneapolis, University of Minnesota Press, 1986.
- . *A Thousand Plateaus: Capitalism and Schizophrenia*, tr. Brian Massumi. Minneapolis: University of Minnesota Press, 1987.
- DeNora, Tia. *After Adorno: Rethinking Music Sociology*. Cambridge: Cambridge University Press, 2003.
- DeVeaux, Scott. ‘Constructing the Jazz Tradition: Jazz Historiography’. *Black American Literature Forum* 25/3 (1991): 525-560.
- . ‘This Is What I Do’. Becker, Faulkner and Kirshenblatt-Gimblett (2006): 118-125.
- Dewey, John. *Experience and Nature*. London: George Allan & Unwin, 1929.
- . *Art as Experience*. London: Perigee, 2005.
- Doffman, Mark. ‘Jammin’ an Ending: Creativity, Knowledge, and Conduct among Jazz Musicians’. *Twentieth-century music* 8/2 (2011): 203-225.
- Dolphy, Eric, Misha Mengelberg, Jacques Schols, Han Bennink. *Epistrophy*. Amsterdam: ICP015, 1972.
- Drott, Eric. ‘Free Jazz and the French Critic’. *Journal of the American Musicological Society* 61/3 (2008): 541-581.
- . ‘The End(s) of Genre’. *Journal of Music Theory* 57/1 (2013): 1-45.
- Dueck, Byron. ‘Jazz Endings, Aesthetic Discourse, and Musical Publics’. *Black Music Research Journal* 33/1 (2013): 91-115.
- Durkheim, Emile. *The Rules of Sociological Method*, tr. W.D. Halls. London: The Free Press, 1982.
- Ernst-Berendt, Joachim. ‘Der deutsche Jazz und die Emanzipation’. *Ein Fenster aus Jazz: Essays, Portraits, Reflexionen*. Frankfurt: Fischer Verlag, 1977: 222-246.

- Faulkner, Robert. 'Shedding Culture'. Becker, Faulkner and Kirshenblatt-Gimblett (2006): 91-117.
- Faulkner, Robert and Howard Becker. 'Do You Know...?' *The Jazz Repertoire in Action*. Chicago: University of Chicago Press, 2009.
- Feld, Steven. *Jazz Cosmopolitanism in Accra: five Musical Years in Ghana*. Durham NC: Duke University Press, 2012.
- Fitch, Fabrice and Neil Heyde. "'Recercar"—the collaborative process as invention'. *Twentieth-century music* 4/1 (2007): 71-95.
- Friedman, Ken. 'Freedom? Nothingness? Time? Fluxus and the Laboratory of Ideas'. *Theory, Culture & Society* 29/7-8 (2012): 372-398.
- Gabbard, Krin. 'Introduction: The Jazz Canon and its Consequences'. Krin Gabbard (ed.), *Jazz Among the Discourses*. Durham NC: Duke University Press, 1995: 1-28.
- Gebhardt, Nick. *Going for Jazz: Musical Practices and American Ideology*. Chicago: University of Chicago Press, 2001.
- Geertz, Clifford. *Works and Lives: The Anthropologist as Author*. Stanford: Stanford University Press, 1988.
- Gell, Alfred. *Art and Agency: An Anthropological Theory*. Oxford: Clarendon Press, 1998.
- Gennari, John. *Blowin' Hot and Cool: Jazz and its Critics*. Chicago: University of Chicago Press, 2006.
- Gibson, Will. 'Material culture and embodied action: sociological notes on the examination of musical instruments in jazz improvisation'. *The Sociological Review* 54/1 (2006): 171-187.
- Gillet, Rachel. 'Jazz and the Evolution of Black American Cosmopolitanism in Interwar Paris'. *Journal of World History* 21/3 (2010): 471-495.
- Gilroy, Paul. *The Black Atlantic: Modernity and Double Consciousness*. London: Harvard University Press, 1993.
- Goehr, Lydia. *The Imaginary Museum of Musical Works: An essay in the philosophy of music*. Oxford: Oxford University Press, 2007.
- Goffman, Erving. *The Presentation of Self in Everyday Life*. New York: Penguin Books, 1976.
- Gould, Carol and Kenneth Keaton. 'The Essential Role of Improvisation in Musical Performance'. *Journal of Aesthetics and Art Criticism* 58/2 (2000): 143-148.
- Hallam, Elizabeth and Tim Ingold. *Creativity and Cultural Improvisation*. Oxford: Berg, 2007.

- Haraway, Donna. 'Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective'. *Feminist Studies* 14/3 (1988): 575-599.
- . 'A Cyborg Manifesto: Science, technology and socialist-feminism in the late twentieth century'. *Simians, Cyborgs, and Women: The Reinvention of Nature*. New York: Routledge, 1991: 149-181.
- Hargreaves, David, Dorothy Miell and Raymond MacDonald. 'Explaining Musical Imaginations: Creativity, Performance and Perception'. David Hargreaves, Dorothy Miell and Raymond MacDonald. (eds.). *Musical Imaginations: Multidisciplinary Perspectives on Creativity, Performance and Perception*. Oxford: Oxford University Press, 2012: 1-14.
- Harris, Roy. *The Origin of Writing*. London: Duckworth, 1986.
- Have, Paul ten. 'Misja Mengelberg: Geluiden'. *Jazzwereld* 10 (1967): 4-5.
- Heft, Harry. *Ecological Psychology in Context: James Gibson, Roger Barker and the Legacy of William James's Radical Empiricism*. Mahwah: Lawrence Erlbaum Associates, 2001.
- Heidegger, Martin. 'Das Ding'. *Vorträge und Aufsätze*. Pfullingen: Verlag Günther Neske 1954: 163-181.
- . 'The Thing'. *Poetry, Language, Thought*, tr. Albert Hofstadter. New York: Harper & Row, 1971: 161-180.
- Henare, Amiria, Martin Holbraad and Sari Wastell (eds.). *Thinking Through Things: Theorising artefacts ethnographically*. London: Routledge, 2007.
- . 'Introduction: Thinking through things'. Henare, Holbraad and Wastell (2007): 1-31.
- Hennion, Antoine and Bruno Latour. 'How to Make Mistakes on So Many Things at Once—and Become Famous for it'. Hans Ulrich Gumbrecht and Michael Marrinan (eds.). *Mapping Benjamin: The work of Art in the Digital Age*. Stanford: Stanford University Press, 2003: 91-97.
- Higgins, Dick. *Postface*. New York: Something Else Press, 1964.
- Higgins, Hannah. *Fluxus Experience*. London: University of California Press, 2002.
- Holt, Fabian. *Genre in Popular Music*. London, University of Chicago Press, 2007.
- . 'A View From Popular Music Studies: Genre Issues'. in Stobart (2008): 40-47.
- Hoopes, James (ed.). *Peirce on Signs: Writings on Semiotic by Charles Sanders Peirce*. London: University of North Carolina Press, 1991.
- Hülscher, Hans (dir.). *Muzikale Amalgamen*. Hilversum: NOS, 28 June 1983.



- Ingold, Tim. *The Perception of the Environment: Essays on livelihood, dwelling and skill*. London: Routledge, 2000.
- . *Lines: A Brief History*. London: Routledge, 2007.
- . *Being Alive: Essays on Movement, Knowledge and Description*. Abingdon: Routledge, 2011.
- . ‘Toward an Ecology of Materials’. *Annual Review of Anthropology* 41 (2012): 427-442.
- Jarrett, Michael. *Drifting on a Read: Jazz as a Model for Writing*. Albany: State University of New York Press, 1999.
- Jenkins, Janet (ed.). *In the Spirit of Fluxus*. Minneapolis: Walker Art Center, 1993.
- Johnson, Bruce. ‘Jazz as Cultural Practice’. Cooke and Horn (2003a): 96-113.
- . ‘The Jazz Diaspora’. Cooke and Horn (2003b): 33-54.
- Johnson, Mark. *The Meaning of the Body: Aesthetics of Human Understanding*. Chicago: University of Chicago Press, 2007.
- . ‘Cognitive science and Dewey’s theory of mind, thought, and language’. Molly Cochran (ed.). *The Cambridge Companion to Dewey*. Cambridge: Cambridge University Press, 2010: 123-144.
- Jost, Ekkehard. ‘Europäische Jazz-AvantGarde—Emanzipation wohin?’ *Jazzforschung* 11 (1979): 165-195.
- . *Europas Jazz 1960-1980*. Frankfurt: Fischer Taschenbuch Verlag, 1987.
- Keane, Webb. ‘Semiotics and the social analysis of material things’. *Language & Communication* 23 (2003): 409-425.
- Keil, Charles. ‘Applied Sociomusicology and Performance Studies’. *Ethnomusicology* 42/2 (1998): 303-312.
- Kelley, Robin D.G. *Africa Speaks, America Answers: Modern Jazz in Revolutionary Times*. Cambridge MA: Harvard University Press, 2012.
- Kennedy, James. *Building New Babylon: Cultural Change in the Netherlands During the 1960s*. PhD Diss., University of Iowa, 1995.
- Kerman, Joseph. *Contemplating Music*. Cambridge MA: Harvard University Press, 1985.
- . ‘How We Got Into Analysis, and How to Get Out’. *Critical Inquiry* 7/2 (1980): 311-331.
- Kernfeld, Barry. *The Story of Fake Books: Bootlegging Songs to Musicians*. Oxford: The Scarecrow Press, 2006.

- Kingsbury, Henry. 'Should Ethnomusicology be Abolished? (Reprise)'. *Ethnomusicology* 41/2 (1997): 243-249.
- Koen, Benjamin D (ed.). *The Oxford Handbook of Medical Ethnomusicology*. Oxford, Oxford University Press, 2008.
- Koopmans, Rudy. 'On Music and Politics: Activism of Five Dutch Composers'. *Key Notes* 4 (1976): 19-38.
- . 'Instant Composers Pool tien jaar: dat wordt feesten in Uithoorn'. *De Volkskrant* 6 Augustus 1977a. N.p. cut-out in the Dutch Jazz Archives.
- . *Jazz: improvisatie en organisatie van een groeiende minderheid*. Amsterdam: SUA, 1977b.
- . *Over Muziek en Politiek: Een Essay*. IJmuiden: Vermande Zonen, 1977c.
- . *10 Jaar Volharding*. Amsterdam: Van Genneep, 1982.
- Koopmans, Rudy and Bert Vuijsje. 'Han Bennink: "Shepp, Sanders, Ayler, Murray, het is om te huilen"'. *Jazzwereld* 30 (1970): 18-19.
- Kotz, Liz. 'Post-Cagean Aesthetics and the "Event" Score'. *October* 95 (2001): 55-89.
- Kramer, Lawrence. 'The Musicology of the Future'. *Repercussions* 1/1 (1992): 5-18.
- . 'Music Criticism and the Postmodern Turn: In Contrary Motion with Gary Tomlinson'. *Current Musicology* 53 (1993): 25-35.
- Kuhn, Thomas. *The Structure of Scientific Revolutions*. Chicago: University of Chicago Press, 1962.
- Labaree, Robert. 'Living with the I-word: Improvisation and its Alternates' in *Critical Studies in Improvisation* 9/2 (2013), <http://www.criticalimprov.com/article/view/2204/3267> (accessed 15 December 2014).
- Latour, Bruno. *The Pasteurization of France*. Cambridge MA: Harvard University Press, 1988.
- . *We Have Never Been Modern*, tr. Catherine Porter. Cambridge MA: Harvard University Press, 1993.
- . *Pandora's Hope: Essays on the Reality of Science Studies*. London: Harvard University Press, 1999.
- . 'When Things Strike Back: a possible contribution of "science studies" to the social sciences'. *British Journal of Sociology* 51/1 (2000): 107-123.
- . 'What is Iconoclasm? Or: Is There a World Beyond the Image Wars?' Bruno Latour and Peter Weibel. *Iconoclasm: Beyond the Image Wars in Science, Religion and Art*. Cambridge MA: MIT Press, 2002: 14-37

- . ‘Whose Cosmos, Which Cosmopolitics? Comments on the peace terms of Ulrich Beck’. *Common Knowledge* 10/3 (2004): 450-462.
- . *Reassembling the Social: An Introduction to Actor-Network-Theory*. Oxford: Oxford University Press, 2005.
- Latour, Bruno and Steve Woolgar. *Laboratory Life: The Construction of Scientific Facts*. Princeton: Princeton University Press, 1986.
- Law, John. ‘Actor-network theory and material semiotics’. Bryan Turner (ed.) *The New Blackwell Companion to Social Theory, 3rd Edition*. Oxford: Blackwell, 2008: 141–158.
- . ‘Notes on the Theory of the Actor Network: Ordering, Strategy and Heterogeneity’. *Centre for Science Studies, Lancaster University*: <http://www.lancaster.ac.uk/sociology/research/publications/papers/law-notes-on-ant.pdf>
- Leach, James. ‘Differentiation and Encompassment: A critique of Alfred Gell’s theory of the abduction of creativity’. Henare, Holbraad and Wastell (2007): 167-187.
- Leur, Walter van de. “‘Pure Jazz’ and ‘Charlatanry’: A History of *De Jazzwereld* Magazine, 1931-1940”. *Current Research in Jazz* 4 (2012): <http://www.crj-online.org/v4/CRJ-Jazzwereld.php>
- Lewis, George. ‘Improvised Music After 1950: Afrological and Eurological Perspectives’ in *Black Music Research Journal* 16/1 (1996): 91-122.
- . ‘Gittin’ to know Y’all: Improvised Music, Interculturalism, and the Racial Imagination’. *Critical Studies in Improvisation* 1/1 (2004): <http://www.criticalimprov.com/article/view/6>
- . *A Power Stronger than Itself: The AACM and American Experimental Music*. Chicago: University of Chicago Press, 2008.
- Lock, Graham. “‘What I Call a Sound’: Anthony Braxton’s Synaesthetic Ideal and Notations for Improvisers’. *Critical Studies in Improvisation* 4/1 (2008): <http://www.criticalimprov.com/article/view/462>
- Lushetich, Natasha. ‘The Event Score as a Perpetuum Mobile’. *Text & Performance Quarterly* 32/1 (2012): 1-19.
- McClary, Susan. *Feminine Endings: Music, Gender and Sexuality*. Minneapolis: University of Minnesota Press, 2002.

- McGee, Kristin. 'New York comes to Groningen: Jazz star circuits in the Netherlands'. Jason Toynbee and Byron Dueck (eds.). *Migrating Music*. London: Routledge, 2011: 202-217.
- Medina, Cuauhtémoc. 'The "Kulturbolschewiken" I: Fluxus, the Abolition of Art, the Soviet Union and "Pure Amusement"'. *RES: Anthropology and Aesthetics* 48 (2005): 179-192.
- . 'The "Kulturbolschewiken" II: Fluxus, Krushchev, and the "Concretist Society"'. *RES: Anthropology and Aesthetics* 49-50 (2006): 231-243.
- Mengelberg, Misha. Untitled advert. *Jazzwereld* 29 (1970): 21.
- . 'S. age T. hymes E. at I. nkfish M. mmm'. *Key Notes* 8 (1978): 17-19.
- . 'Misha Mengelberg spricht über seine Musik: Von Fahrrädern, Hasen und Provokationen...' Wolfram Knauer (ed.). *Jazz in Europa*. Darmstädter Beiträge zur Jazzforschung. Hofheim: Wolke Verlag, 1994: 169-181.
- . *Goedendagjes: Misha's moments musicaux*, ed. Michael Moore. Amsterdam: Muziek Centrum Nederland, 2009.
- . *Enkele Regels in de Dierentuin*, edited by Erik van den Berg. Rimburch: Huis Clos, 2012.
- . 'Werdegang der Improvisation' in Mengelberg (2012): 66-68.
- Mengelberg, Misha and Han Bennink. *Instant Composers Pool*. Amsterdam: ICP010, 1971.
- Mengelberg, Misha, Han Bennink and John Tchicai. *Instant Composers Pool*. Amsterdam: ICP002, 1968.
- Merleau-Ponty, Maurice. *Phenomenology of perception*, tr. Colin Smith. London: Routledge, 1962.
- . *Signs*, tr. Richard C. McCleary. Evanston: Northwestern University Press, 1964.
- Michael Baumgartner, 'Duke Ellington's "East St. Louis Toodle-Oo" Revisited'. *Jazz Perspectives* 6/1-2 (2012): 29-56.
- Mol, Annemarie. *The Body Multiple: Ontology in Medical Practice*. Durham: Duke University Press, 2002.
- Monson, Ingrid. *Saying Something: Jazz improvisation and interaction*. Chicago: University of Chicago Press, 1996.
- . *Freedom Sounds: Civil Rights Call Out to Jazz and Africa*. Oxford: Oxford University Press, 2007.

- Mugglestone, Erica. 'Guido Adler's "The Scope, Method and Aim of Musicology" (1885): An English translation with an historico-analytical commentary'. *Yearbook for traditional music* 13 (1981): 1-21.
- Nettl, Bruno. 'Thoughts on Improvisation: A Comparative Approach'. *The Musical Quarterly* 60/1 (1974): 1-19.
- . 'Introduction: an Art Neglected in Scholarship'. Nettl and Russell (1998): 1-23.
- Nettl, Bruno and Melinda Russell (eds.). *In the Course of Performance: Studies in the World of Musical Improvisation*. Chicago: University of Chicago Press, 1998.
- Nicholson, Stuart. 'Fusions and Crossovers'. Cooke and Horn (2003): 217-252.
- . *Is Jazz Dead? (Or has it moved to a new address)*. London: Routledge, 2005.
- Nooshin, Laudan. 'Improvisation as "Other": Creativity, Knowledge and Power: The Case of Iranian Classical Music'. *Journal of the Royal Musical Association* 128/2 (2003): 242-296.
- Oskamp, Jacqueline. *Onder Stroom: Geschiedenis van de Elektronische Muziek in Nederland*. Amsterdam: Ambo/Anthos, 2011).
- Owens, Thomas. 'Analysing Jazz'. Cooke and Horn (2003): 286-298.
- Pas, Niek. 'Subcultural Movements: The Provos'. Martin Klimke and Joachim Scharloth, *1968 in Europe: A History of Protest and Activism 1956-1977*. London: Palgrave Macmillan, 2008: 13-21.
- . 'De problematische internationalisering van de Nederlandse jaren zestig'. *Bijdragen en Mededelingen betreffende de Geschiedenis der Nederlanden* 124/4 (2009): 618-632.
- Pedersen, Morten Axel. 'Common Nonsense: A Review of Certain Recent Reviews of the "Ontological Turn"'. *Anthropology of this Century* 5 (2012): [http://aotcpres.com/articles/common\\_nonsense/](http://aotcpres.com/articles/common_nonsense/)
- Peirce, Charles S. 'How to Make our Ideas Clear'. Hoopes (1991) [1878], 160-179.
- . 'On a New List of Categories'. Hoopes (1991) [1867], 23-33.
- . 'On the Nature of Signs'. Hoopes (1991) [1873], 141-143.
- . 'One, Two, Three: Fundamental Categories of Thought and Nature'. Hoopes (1991) [1885], 180-185.
- . 'Sign'. (Hoopes 1991) [1901-5], 239-240.
- Pickering, Andrew. *The Mangle of Practice: Time, Agency, & Science*. London: University of Chicago Press, 1995.

- Piekut, Benjamin. ““Demolish Serious Culture!”: Henry Flynt and Workers World Party’. Robert Adlington (ed.). *Sound Commitments: Avant-Garde Music and The Sixties*. Oxford: Oxford University Press, 2009: 37-55.
- . *Experimentalism Otherwise: The New York Avant-Garde and its Limits*. London: University of California Press, 2011.
- . ‘Actor-networks in Music History: Clarifications and Critiques’. *Twentieth-century music* 11/2 (2014): 191-215.
- . ‘Indeterminacy, Free Improvisation, and the Mixed Avant-Garde: Experimental Music in London, 1965-1975’. *Journal of the American Musicological Society* 67/3 (2014): 769-824.
- Prouty, Kenneth. ‘Orality, Literacy, and Mediating Musical Experience: Rethinking Oral Tradition in the Learning of Jazz Improvisation’. *Popular Music and Society* 29/3 (2006): 317-334.
- Radano, Ronald. *Lying Up a Nation: Race and Black Music*. Chicago: Chicago University Press, 2003.
- . ‘On Ownership and Value’. *Black Music Research Journal* 30/2 (2010): 363-370.
- Ramsey, Guthrie P. ““We Called Ourselves Modern”: Race Music and the Politics and Practice of Afro-Modernism at Midcentury’. *Race Music: Black Cultures from Bebop to Hip-Hop*. Berkeley: University of California Press, 2004: 96-130.
- Rice, Timothy. ‘Toward the Remodeling of Ethnomusicology’. *Ethnomusicology* 31/3 (1987): 469-488.
- Ridder, Willem de. ‘FLUXUS SPECIAL—Slideshow’. Willem de Ridder, <http://www.willemderidder.com/kunstjes/fluxus/audio/nederlands.m3u>
- Righart, Hans. ‘Moderate versions of the “global sixties”: A comparison of Great Britain and the Netherlands. *Journal of Contemporary European Studies* 6/13 (1998): 82-96.
- Roda, P. Allen. ‘Toward a New Organology: Material Culture and the Study of Musical Instruments’. *Material World: A Global Hub for Thinking about Things*, November 2007): <http://www.materialworldblog.com/2007/11/toward-a-new-organology-material-culture-and-the-study-of-musical-instruments/>
- Rubinoﬀ, Kailan R. ‘Cracking the Dutch Early Music Movement: The Repercussions of the 1969 *Notenkrakersactie*’. *Twentieth-century music* 6/1 (2009): 3-22.
- Rusch, Loes. *Jazzpracticum: Over de Institutionaliserings van Jazzonderwijs in Nederland*. Drs. Thesis: University of Amsterdam, 2007.

- . ‘Common Ground: 1970s improvised music as part of a cross-genre Dutch ensemble culture’. *Jazz Research Journal* 5/1-2 (2011): 123-141.
- Sansi, Roger. *Art, Anthropology and the Gift*. London: Bloomsbury Academic, 2015.
- Sawyer, Keith. *Creativity in Performance*. London: Ablex Publishing Corporation, 1997.
- . ‘Emergence in Creativity and Development’. Keith Sawyer, Vera John-Steiner, Seana Moran, Robert J. Sternberg, David Henry Feldman, Jeanne Nakamura and Mihalyi Csikszentmihalyi. *Creativity and Development*. Oxford: Oxford University Press, 2003a: 12-60.
- . *Group Creativity: Music, Theater, Collaboration*. London: Lawrence Erlbaum Associates, 2003b.
- Sawyer, Keith and Stacy DeZutter. ‘Distributed Creativity: How collective creations emerge from collaborations’. *Psychology of Aesthetics, Creativity and the Arts* 3/2 (2009): 81-92.
- Schönberger, Elmer. *Ssst! Nieuwe Ensembles voor Nieuwe Muziek*. Amsterdam: International Theatre and Film Books, 1996.
- Schouten, Martin. ‘Hoe de Zestigers de Nederlandse muziek uit de droom hielpen’. *Haagse Post*, 3 November 1973: 56-66.
- Schuller, Gunther. ‘Sonny Rollins and the Challenge of Thematic Improvisation’. Walser (1999): 212-222.
- Schulte, Han. ‘BIMhuis: BIM moet kiezen’. *Jazz Press* 16 (1976): 2.
- Schütz, Alfred. ‘Making Music Together: A Study in Social Relationship’ *Social Research* 18/1 (1951): 76-97.
- Seeger, Anthony. *Why Suyá Sing: A Musical Anthropology of an Amazonian People*. Cambridge: Cambridge University Press, 1987.
- Sennett, Richard. *The Craftsman*. London: Penguin Books, 2009.
- Shelemay, Kay Kaufman. ‘Crossing Boundaries in Music and Musical Scholarship: A Perspective from Ethnomusicology’. *The Musical Quarterly* 80/1 (1996): 13-30.
- Sidran, Ben. *Black Talk: How the Music of Black America Created a Radical Alternative to the Values of Western Literary Tradition*. Edinburgh: Payback Press, 1995.
- Sizoo, Hans. ‘Prijswinnaar Han Bennink’. *Jazzwereld* 16 (1968): 10-13.
- Small, Christopher. *Music of the common tongue: survival and celebration in Afro-American music*. London: John Calder, 1987.
- Smith, Leo. ‘Creative music and the AACM’. Walser (1999): 315-323.
- Smith, Owen. ‘Fluxus: A Brief History and Other Fictions’. Jenkins (1993): 24-37.

- Sneath, David, Martin Holbraad and Morten Axel Pedersen. 'Technologies of the Imagination: An Introduction'. *Ethnos* 74/1 (2009) 5-30.
- Solie, Ruth (ed.). *Musicology and Difference: Gender and Sexuality in Music Scholarship*. London: University of California Press, 1993.
- Spivak, Gayatri. 'Can the Subaltern Speak?' Cary Nelson and Lawrence Grossberg (eds.), *Marxism and the Interpretation of Culture*. Urbana: University of Illinois Press, 1988: 271-313.
- Stanbridge, Alan. 'From the Margins to the Mainstream: Jazz, Social Relations, and Discourses of Value'. *Critical Studies in Improvisation* 4/1 (2008): <http://www.criticalimprov.com/article/view/361/960>
- Stanyek, Jason. 'Transmissions of an Interculture: Pan-African jazz and Intercultural Improvisation'. Daniel Fischlin and Ajay Heble (eds.). *The Other Side of Nowhere: Jazz, Improvisation, and Communities in Dialogue*. Middletown: Wesleyan University Press, 2004: 87-130.
- Steenbruggen, Han. *Bennink, Beats Belvédère*. Tijdschrift van Museum Belvédère 4/13 (2012).
- Sterne, Jonathan. 'The Theology of Sound: A Critique of Orality'. *Canadian Journal of Communication* 36 (2011): 207-225.
- Stiles, Kristine. 'Between Water and Stone: Fluxus Performance: A Metaphysics of Acts'. Jenkins (1993): 64-99.
- Stobart, Henry (ed.). *The New (Ethno)musicologies*. Plymouth: The Scarecrow Press, 2008.
- Stokes, Martin. 'On Musical Cosmopolitanism'. *The Macalester International Roundtable 2007*. Paper 3 <http://digitalcommons.macalester.edu/intlrtable/3/>
- Subotnik, Rose Rosengard. *Developing Variations: Style and Ideology in Western Music*. Minneapolis: University of Minnesota Press, 1991).
- Sudnow, David. *Ways of the Hand: The Organization of Improvised Conduct*. Cambridge, MA: MIT Press, 1993.
- Sutton, R. Anderson. 'Do Javanese Gamelan Musicians Really Improvise?' Nettl and Russell (1998): 69-92.
- Taruskin, Richard. 'Material Gains: Assessing Susan McClary'. *Music & Letters* 90/3 (2009): 453-476.
- Taylor, Billy. 'America's Classical Music'. Walser (1999): 327-332.
- Tomlinson, Gary. 'Cultural Dialogics and Jazz: A White Historian Signifies'. *Black Music Research Journal* 11/2 (1991): 229-264.



- . ‘Musical Pasts and Postmodern Musicologies: A Response to Lawrence Kramer’. *Current Musicology* 53 (1993a): 18-24.
- . ‘Gary Tomlinson Responds’. *Current Musicology* 53 (1993b): 35-40.
- . ‘Musicology, Anthropology, History’. Martin Clayton, Trevor Herbert and Richard Middleton (eds.). *The Cultural Study of Music: A Critical Introduction*. London: Routledge, 2012: 59-72.
- Tra, Gijs. ‘Instant Composers Pool: A decade of musical and political innovation’. *Key Notes* 7 (1978): 7-9.
- . ‘Herman de Wit’s Workshops’. *Key Notes* 7 (1978): 13-14.
- Tresch, John and Emily Dolan. ‘Toward a New Organology: Instruments of Music and Science’. *Osiris* 28 (2013): 278-298.
- Tsioulakis, Ioannis, ‘Jazz in Athens: Frustrated Cosmopolitans in a Music Subculture’. *Ethnomusicology Forum* 20/2 (2011): 175-199.
- Tzu, Lao. *Tao Te Ching*, tr. D.C. Lau. London: Penguin Books, 1963.
- Visser, Frank. ‘Piet Noordijk’. *Jazzwereld* 4 (1966): 115-118.
- . ‘Goed & Gek’. *Jazzwereld* 13 (1967): 20.
- Viveiros de Castro, Eduardo. ‘AND’. *NAnSi*:  
<http://nansi.abaetenet.net/abaetextos/anthropology-and-science-e-viveiros-de-castro>
- Vuijsje, Bert. ‘De Oprichting’. *Jazzwereld* 36 (1971): 22.
- . ‘De Onenigheid’. *Jazzwereld* 37 (1972): 25.
- . ‘Blinddoektest met Misha Mengelberg: De Luisteraar Luistert, de Maker Maakt, en zo moet het maar blijven’. *Oor*, 18 December 1974: 60.
- . *De Nieuwe Jazz: Twintig Interviewen*. Baarn: Bosch en Keuning, 1978.
- . *Jazzportretten*. Amsterdam: Van Gennep, 1983.
- Vuijsje, Bert and Martin Schouten. ‘Misha en Han over ICP 010: “Een ontzaggelijk troebele vijver”’. *Jazzwereld* 35 (1971): 18-20.
- Vuijsje, Bert and Anton Witkamp. ‘Een Jazzwereld Diskussie’. *Jazzwereld* 7 (1966): 224-229.
- Waisvisz, Michel. ‘The Cracklebox (’75)’. *Crackle*:  
<http://www.crackle.org/CrackleBox.htm>
- Wall, Michelle and Anita Duffy. ‘The effects of music therapy for older people with dementia’. *British Journal of Nursing* 19/2 (2010): 108-113.
- Walser, Robert. ‘Out of Notes: Signification, Interpretation, and the Problem of Miles Davis’. *The Musical Quarterly* 77/2 (1993): 343-365.

- (ed.). *Keeping Time: Readings in Jazz History*. Oxford: Oxford University Press, 1999.
- Weheliye, Alexander. “‘Feenin’: Posthuman Voices in Contemporary Black Popular Music’. *Social Text* 20/2 (2002): 21-47.
- Wentink, Victor. ‘Het Leven: Electro-Instrumental Music’. *Key Notes* 8 (1978): 20-22.
- Whitehead, Kevin. *The Instant Composers Pool 30 Years*, accompanying book with ICP031. Amsterdam: ICP, 1997.
- . *New Dutch Swing: An in-depth examination of Amsterdam’s vital and distinctive jazz scene*. New York: Billboard Books, 1998.
- Wien, Barbara, Wilma Lukatsch and Kai-Morten Vollmer. ‘1963’. *Tomas Schmit Archiv*: <http://www.tomasschmit.com/index.php?id=53>
- Williams, Katherine. ‘Improvisation as Composition: Fixity of Form and Collaborative Composition in Duke Ellington’s Diminuendo and Crescendo in Blue’. *Jazz Perspectives* 6/1-2 (2012): 223-246.
- Wittgenstein, Ludwig. *Philosophical Investigations*, tr. G.E.M. Anscombe. Oxford: Basil Blackwell, 1958.
- Witzleben, Lawrence. ‘Whose Ethnomusicology? Western Ethnomusicology and the Study of Asian Music’. *Ethnomusicology* 41/2 (1997): 220-242.
- Wolters, Gezinus. ‘AACM: Destruction for Creativity’. *Jazzwereld* 31 (1970): 8-9.
- Woolgar, Steve and Javier Lezaun. ‘The wrong bin bag: A turn to ontology in Science and Technology Studies?’ *Social Studies of Science* 43/3 (2013): 321-340.
- Youtube. ‘Karel Mengelberg: “Catalunya Renaixent” (1934)’. carminum, <http://www.youtube.com/watch?v=uNi7x-Aoi7w>
- Youtube. ‘Tao en de innerlijke kracht—deel 2 van 2’. localmcmedianed2: [https://www.youtube.com/watch?v=sAD\\_5HICBq8](https://www.youtube.com/watch?v=sAD_5HICBq8)
- Zwanink, Ben. ‘Donderbus en Kermisfluitjes’. *Jazz Bulletin* 64 (2007): 24-30.
- . ‘Fantastische Ontsporingen’. *Jazz Bulletin* 65 (2007): 24-34.
- . ‘De Opkomst van Willem Breuker: Rumor en Bevrijdend Gelach’. *Jazz Bulletin* 73 (2009): 13-20.

# Appendix

---

52+	3
A Capella	6
A la Russe	7
Ander Onderwerp	10
Arm Wiel	11
Boodschappenlijst	16
Brozziman	20
Coming Up for Air	21
De Sprong, O Romantiek der Hazen	23
Driekusman Total Loss	24
Een beetje zenuwachtig	25
Ezels	26
Habañera	27
Hap	28
Happy go Lucky Local	31
Hornin' In	34
HypoXmastreefuzz	36
Kafel	37
Kehang	39
Kever	40
Kneushoorn	41
Kraaloog	42
Ktoel	43
Kwela Pkwana	44
Kwijt	45
Meelwurm	46
Moeder aller oorlogen	47
The Mooche (incomplete)	49
Mood Indigo	50
Mysterioso	51

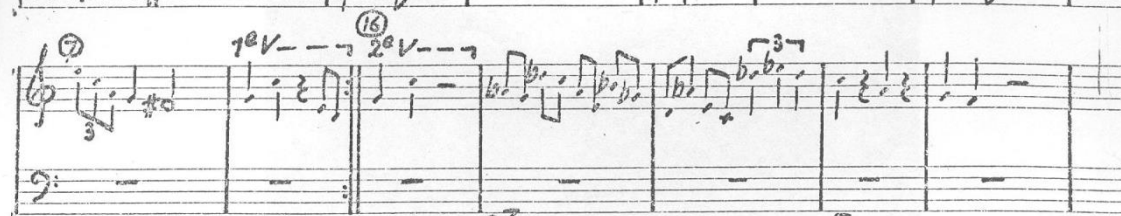
Niet zus maar zo	53
O mijn verdriet, mijn verlangen	54
Off Minor	56
Oz	58
Paardenbloem	62
Paling	63
Panda	64
Pilaar	65
Portret	66
Reef & Kneebus	67
Rollo II	68
Rollo III	69
Rollo IV (incomplete)	71
Rumboon	72
Tetterettet V	73
Tijd voor de Quadrille	74
Tuinhek	75
Where is the police?	76
Zing Zang Zaterdag	77
Zombie Zua	78
Zout	79

52+

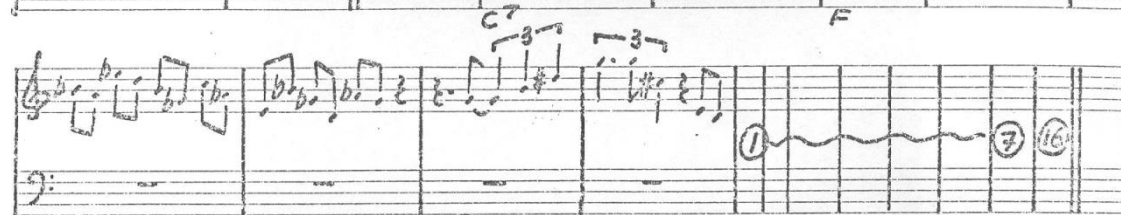
after ①



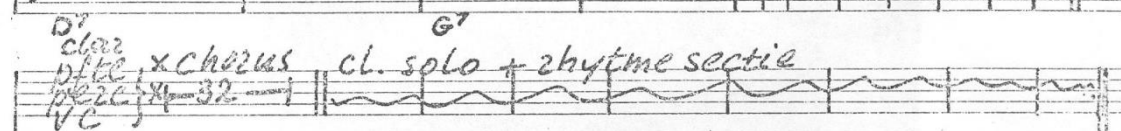
1<sup>st</sup> V. --- 2<sup>nd</sup> V. ---



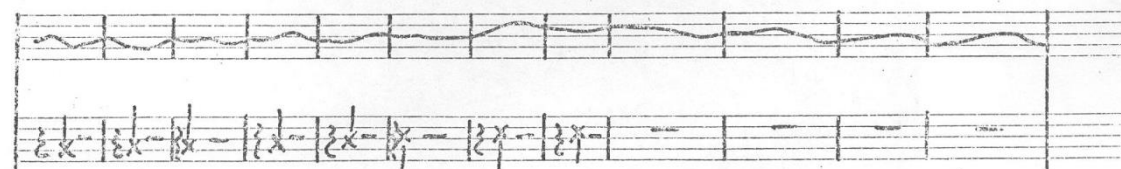
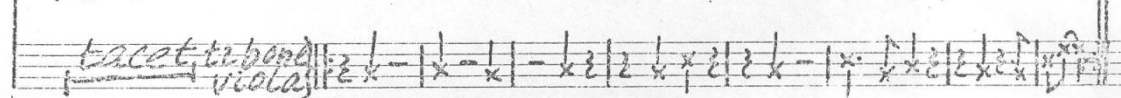
C<sup>7</sup> 3<sup>rd</sup> F



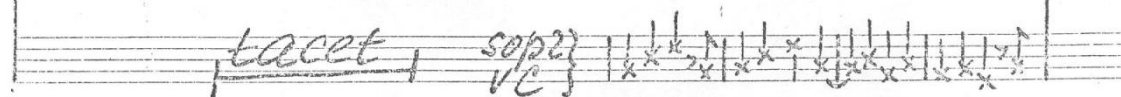
D<sup>7</sup> clar x chorus cl. solo + rhythm section  
D<sup>7</sup> VC 32



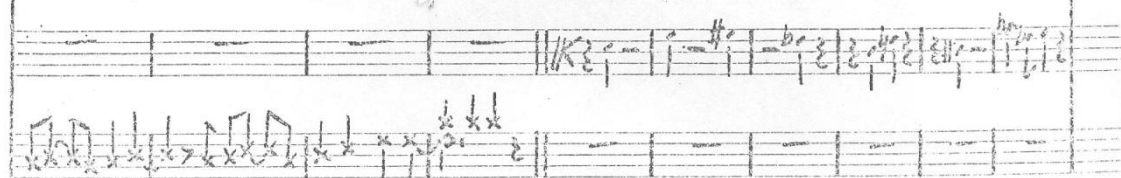
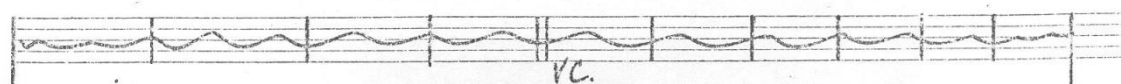
tacet, tuba, viola



tacet sopranos VC



VC.



52+

(thema)

Handwritten musical score for a jazz ensemble. The score is written on ten staves. The first staff is labeled "e" and contains a wavy line. The second staff is labeled "K" and contains a wavy line. The third staff is labeled "b" and contains a wavy line. The fourth staff is labeled "x" and contains a wavy line. The fifth staff is labeled "x" and contains a wavy line. The sixth staff is labeled "x" and contains a wavy line. The seventh staff is labeled "x" and contains a wavy line. The eighth staff is labeled "x" and contains a wavy line. The ninth staff is labeled "x" and contains a wavy line. The tenth staff is labeled "x" and contains a wavy line. The score includes various musical notations, including notes, rests, and accidentals. A box labeled "improvisation" is present on the eighth staff. The score is written in a style that suggests it is a working draft or a sketch.

1ª volta ----- 2ª V. -----

Chords: B<sup>b</sup>7, B<sup>b</sup>7, B<sup>b</sup>7, B<sup>b</sup>7, D<sup>7</sup>, D<sup>7</sup>, G<sup>7</sup>

Chords: G<sup>7</sup>, C<sup>7</sup>, C<sup>7</sup>, F<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>7, B<sup>b</sup>7

Chords: B<sup>b</sup>7, B<sup>b</sup>7, B<sup>b</sup>7, B<sup>b</sup>7, B<sup>b</sup>7, B<sup>b</sup>7, B<sup>b</sup>7, B<sup>b</sup>7

*a Capella (separatamente e a tre)*

*a capella a capella a capella a capella*



*A la Russe*

*accelerando*

*tempo primo*

*acc. ---*



*Impetuous*

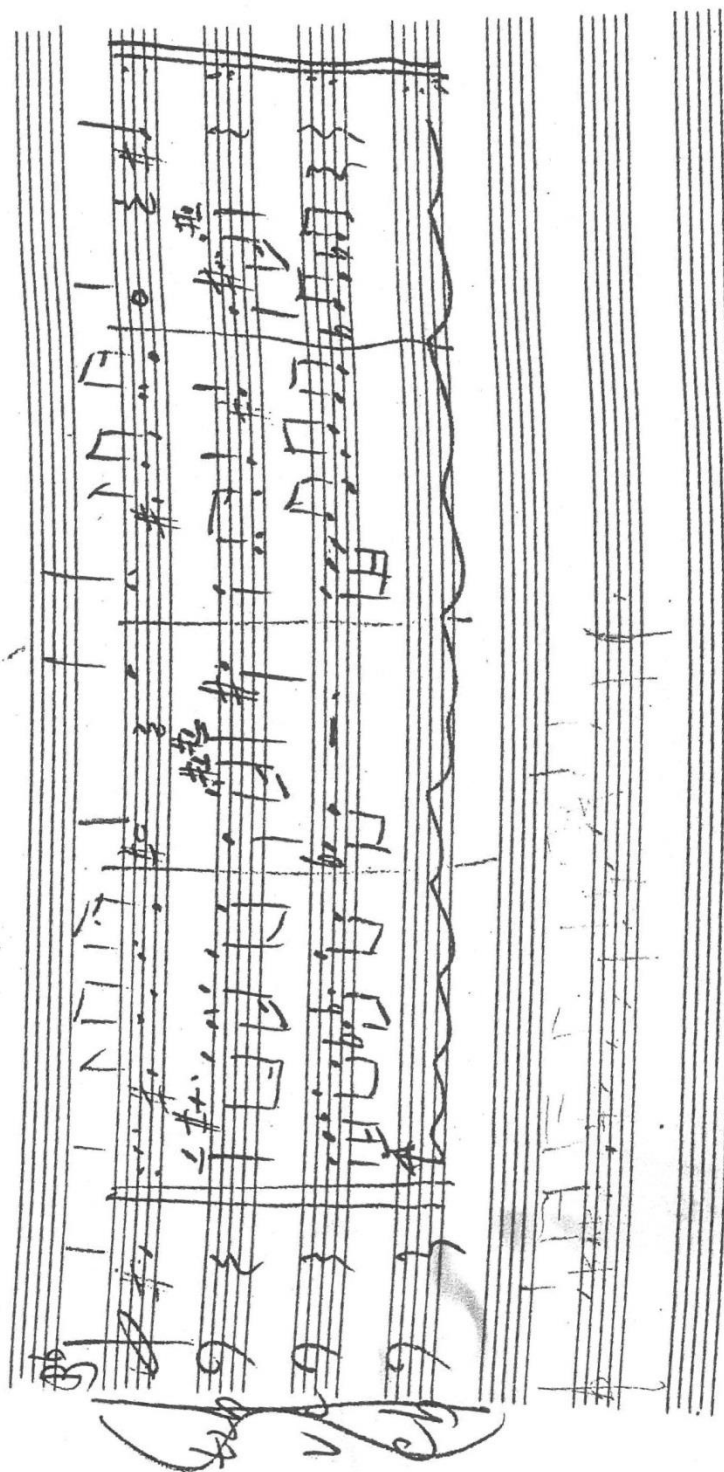
*acc.*

*rallentando*

*M. Aldam 19*

# IV

## ANDER ONDER WERP



# Poor Wheel

Misha Mengelberg

Clarinet in Bb

Clarinet in Bb

Tenor Saxophone

Trumpet in Bb

Violin 1

The first system of the musical score for 'Poor Wheel' is in 4/4 time and B-flat major. It features five staves: Clarinet in Bb, Clarinet in Bb, Tenor Saxophone, Trumpet in Bb, and Violin 1. The first Clarinet in Bb plays a continuous eighth-note melody. The second Clarinet in Bb enters in the second measure with a similar melody. The Tenor Saxophone plays a triplet of eighth notes in the second measure. The Trumpet in Bb is silent in the first measure and plays a single eighth note in the second measure. The Violin 1 plays a continuous eighth-note melody.



Cl.

Cl.

Ten. Sax.

Tpt.

Vln. 1

The second system of the musical score for 'Poor Wheel' continues the piece. It features five staves: Clarinet (Cl.), Clarinet (Cl.), Tenor Saxophone (Ten. Sax.), Trumpet (Tpt.), and Violin 1 (Vln. 1). The first Clarinet plays a triplet of eighth notes in the first measure. The second Clarinet plays a continuous eighth-note melody. The Tenor Saxophone plays a triplet of eighth notes in the first measure. The Trumpet plays a continuous eighth-note melody. The Violin 1 plays a continuous eighth-note melody.

6 on Cue A B $\flat$  Dm C $\sharp$ o Cm $^7$  F Cm $^7(b5)$  F $^7$

Cl. on Cue

Cl. on Cue

Ten. Sax. on Cue

Tpt. on Cue

Tbn. on Cue

Vln. 1 on Cue

Vc. on Cue

Cb. on Cue

10 B $\flat$  B $\flat$ /F D $^7(\sharp 9)$  A $\flat^7$  G $^7$  Cm $^{\Delta 7}$  E $\flat$ m

Cl. on Cue

Ten. Sax. on Cue

Tpt. on Cue

Tbn. on Cue

Cb. on Cue

A $\flat$  A $\flat$ /E $\flat$  C $^7(\sharp 9)$  G $\flat^7$  F $^7$  B $\flat$ m(maj $^7$ ) D $\flat$ m

3

13  $B\flat/F$   $F^7$   $B\flat/D$   $C\sharp o$   $Cm^7$  **B**

Cl.

Cl.

Ten. Sax.

Tbn.

Vc.

Cb.

17

Cl.

Ten. Sax.

Tpt.

Tbn.

Vln. 1

Vc.

Cb.

21

Cl.

Ten. Sax.

Tbn.

Vln. 1

Vc.

Cb.

Ab/Eb Eb7 Ab/C Bo Bbm7 Eb7

Ab/Eb Eb7 Ab/C B° Bbm7 Eb7



23

Cl.

Cl.

Ten. Sax.

Tpt.

Tbn.

Vln. 1

Vc.

Cb.

Ab/C Bo Bbm7 Eb7

Ab/C Bo Bbm7 Eb7

Ab/C B° Bbm7 Eb7

Ab/C B° Bbm7 Eb7

Andantino

Make

Kesh.

Wol  
Pa

La

dan twee messen/leegertjes van glas of van metaal - ser

vetten en serveren met monogram - verder

b2.

kaarsen en zwarte kandelaars en wat

op gezette vogels: een kraai - een specht

en ook een kleine grijze velduil

b

dan - een pond verloren tijd en drie kar tonnen

dozen met schaarste en een bleek momentum middels out

worstervellen en een vleugje weefbrei

6

Handwritten musical notation for a piece titled "twee gedroefde axolotls en een pak kleenex" (two sad axolotls and a pack of Kleenex). The notation is in 4/4 time and features a melody line with a key signature of one sharp (F#) and a bass line with a key signature of one sharp (F#). The melody line includes a handwritten note "twee gedroefde axolotls en een pak kleenex" and a rhythmic pattern "prec. zhytme" (precise rhythm) indicated by a series of eighth notes.

Handwritten musical notation for a piece titled "heb je dat?" (do you have that?). The notation is in 4/4 time and features a melody line with a key signature of one sharp (F#) and a bass line with a key signature of one sharp (F#). The melody line includes a handwritten note "heb je dat?" and a rhythmic pattern "prec. zhytme" (precise rhythm) indicated by a series of eighth notes.

# Brozziman

MEDIUM SLOW SWING

VAMP INTRO Bbm<sup>6</sup> F7/C Db<sup>6</sup> F7/C

(A) freely interpreted rhythmic figures

3 Bbm<sup>6</sup> F7/C Db<sup>6</sup> F7/C Bbm F+7 1 Bbm F7

(B)

7 12. Bbm Ab7 Db Ab7/Eb

10

13 Db F7 Bbm F+7

INTERLUDE (ON CUE)

Bbm F7/C Db<sup>6</sup> F7/C 4X'S, BACK TO B

Guus - p; Ernst - b

# COMING UP FOR AIR

Thomas Heberer, NYC, 2012

Intro  $\text{♩} = 96$

p/b  $\text{C}^{\text{maj}}_{11\#}/\text{B}$

A1

$\text{C}^{\text{maj}}_{11\#}$   $\text{C}^{\text{maj}}_{11\#}/\text{B}$   $\text{E}^{\flat}_7 \text{ } ^9\text{b}/11\#$   $\text{F}^{\text{maj}} \text{ } ^9/11\#$   $\text{E}/\text{Em} \text{ (htwt)}$   $\text{E}^{\flat}_7 \text{ } ^9\text{b}/11\#$

dr fill

B

$\text{A}^{\flat}/\text{G}^{\flat}$   $\text{B}^{\flat}/\text{E}$   $\text{C}^{\text{maj}}_{11\#}/\text{B}$

Handwritten notes:  $\text{C}^{\text{maj}}_{11\#}$ ,  $\text{C}^{\text{maj}}_{11\#}/\text{B}$ ,  $\text{E}^{\flat}_7 \text{ } ^9\text{b}/11\#$ ,  $\text{F}^{\text{maj}} \text{ } ^9/11\#$ ,  $\text{E}/\text{Em} \text{ (htwt)}$ ,  $\text{E}^{\flat}_7 \text{ } ^9\text{b}/11\#$ ,  $\text{A}^{\flat}/\text{G}^{\flat}$ ,  $\text{B}^{\flat}/\text{E}$ ,  $\text{C}^{\text{maj}}_{11\#}/\text{B}$ .



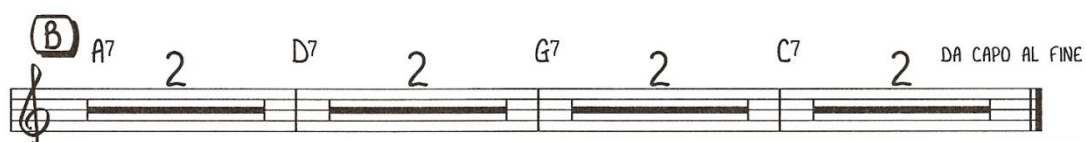


# DE SPRONG, E COMMUNIEKEN AEC RIJZEN

Handwritten musical score for a piece titled "DE SPRONG, E COMMUNIEKEN AEC RIJZEN". The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, and accidentals (sharps, flats, and naturals). The key signature is indicated by two flats (B-flat and E-flat) in the first staff. The time signature is 4/4. The score features several measures with repeat signs and first/second endings. There are also some circled numbers (1, 2, 3) and a circled letter (B) indicating specific measures or sections. The handwriting is in ink on aged paper.

# Driekusman Total Loss

MEDIUM UP RHYTHM CHANGES



een beetje zenuwachtig

Handwritten musical score for a jazz ensemble. The score is written on a grand staff with five systems. The left side of the staff is for guitar, and the right side is for saxophone. The guitar part includes various musical notations such as notes, rests, and accidentals, along with a large handwritten 'X' in the center. The saxophone part includes notes, rests, and accidentals. The score is written in a key signature of one sharp (F#) and a time signature of 4/4. The tempo is marked 'C.S.' (Crescendo). The score includes various musical notations such as notes, rests, and accidentals, along with a large handwritten 'X' in the center.

# ezels



# Habañera

♩ = 50

(A) Am

4

7

E7

RIT.

(B) A TEMPO

Bø

11

E♭ø ? B♭im Δ = E♭7 + 11

C7

Gm6

E7b9

15

B♭9

B7

E7

RIT.

FINE

*trans*

een verrukkelijke volwassen exemplaar ik

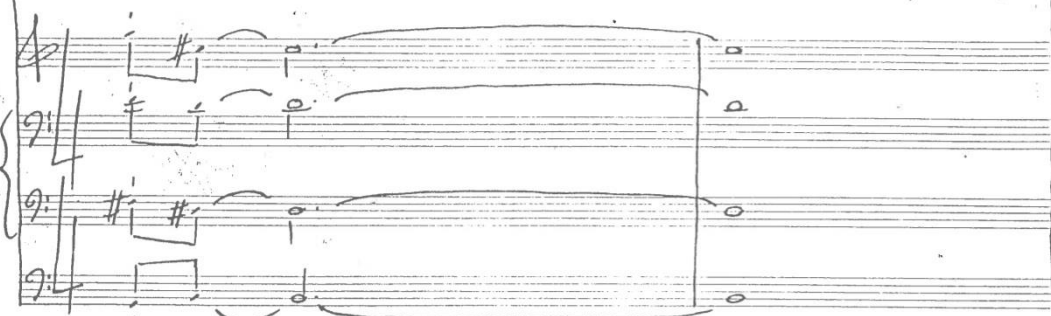
volg hem als hij de tram uitstapt, hij wandelt door een parkje ik

roep hij staat stil en ik vraag hem om een vuurtje hij zegt ik

## Hap 2



zoek niet meer meer, maar ik heb wel nog altijd mijn



aansteker

hy knuelt de vlammenroep



Handwritten musical score for a song. The score is written on a grand staff (treble and bass clefs) and includes a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 7/8. The lyrics are written below the vocal line.

*ik antwoord met zacht geblaas, z'n vlammetje waait uit*

*ik sta m'n man -*





# Happy go lucky local

Handwritten musical score for the piece "Happy go lucky local". The score is written on ten staves, organized into three systems. The first system consists of two staves (treble and bass clef). The second system consists of four staves (treble, two middle staves, and bass clef). The third system consists of four staves (treble, two middle staves, and bass clef). The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and dynamic markings like "impro" and "pma". The score is written in a fluid, handwritten style.

Синцова №. 7 - 18 селли

Handwritten musical score for the first system. The notation is written on a grand staff with treble and bass clefs. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and accidentals.

Handwritten musical score for the second system. The notation continues on a grand staff with treble and bass clefs. The key signature remains three sharps (F#, C#, G#). The notation includes various musical symbols such as notes, rests, and accidentals.

-2- *happy poluckylocat*

Handwritten musical score on a five-staff system. The notation includes various musical symbols, including notes, rests, and accidentals. The word "Lange tonen" is written across the top staves. A circled section of the score contains the handwritten text "(4)" and a series of musical notes. A large, dark, scribbled-out area covers a significant portion of the lower staves, with the word "spek" written nearby. Below this, the word "lucky local" is written. The score is marked with various musical notations, including "A7", "D7", and "8va".

Handwritten musical score on a five-staff system. The notation includes various musical symbols, including notes, rests, and accidentals. The word "Lange tonen" is written across the top staves. A circled section of the score contains the handwritten text "(4)" and a series of musical notes. A large, dark, scribbled-out area covers a significant portion of the lower staves, with the word "spek" written nearby. Below this, the word "lucky local" is written. The score is marked with various musical notations, including "A7", "D7", and "8va".

Handwritten musical score on a five-staff system. The notation includes various musical symbols, including notes, rests, and accidentals. The word "Lange tonen" is written across the top staves. A circled section of the score contains the handwritten text "(4)" and a series of musical notes. A large, dark, scribbled-out area covers a significant portion of the lower staves, with the word "spek" written nearby. Below this, the word "lucky local" is written. The score is marked with various musical notations, including "A7", "D7", and "8va".

# nocturne 4

Handwritten musical score for "nocturne 4". The score is written on five systems of staves, each containing a grand staff (treble and bass clef) and a single bass staff. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

**System 1:** The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat. The notation includes notes, rests, and accidentals. A handwritten "p fte" is written above the first staff. A handwritten "imp" is written vertically on the left side of the first staff.

**System 2:** The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat. The notation includes notes, rests, and accidentals.

**System 3:** The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat. The notation includes notes, rests, and accidentals. Chords are written below the fifth staff:  $D^b$ ,  $D^b$ ,  $G^b7$ ,  $B_m^7$ ,  $E^7$ ,  $A^7$ ,  $A^b7$ .

**System 4:** The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat. The notation includes notes, rests, and accidentals. Chords are written below the fifth staff:  $D^b$ ,  $D^b$ ,  $D^b$ ,  $D^b$ ,  $A_m^7$ ,  $D^7$ .

**System 5:** The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat. The notation includes notes, rests, and accidentals. Chords are written below the fifth staff:  $D^b$ ,  $D^b$ ,  $D^b$ ,  $D^b$ ,  $A_m^7$ ,  $D^7$ .

Handwritten notes and markings include "1<sup>er</sup> v. --- 2<sup>er</sup> v." above the fourth system, and "-1-" below the fifth system.

Handwritten musical notation for a guitar piece, featuring a melody line with triplets and a bass line with chords.

Handwritten musical notation for a guitar piece, featuring a melody line with triplets and a bass line with chords.

Handwritten musical notation for a guitar piece, featuring a melody line with triplets and a bass line with chords.

Handwritten musical notation for a guitar piece, featuring a melody line with triplets and a bass line with chords.

Handwritten musical notation for a guitar piece, featuring a melody line with triplets and a bass line with chords.

Handwritten musical notation for a guitar piece, featuring a melody line with triplets and a bass line with chords.

Handwritten musical notation for a guitar piece, featuring a melody line with triplets and a bass line with chords.

Handwritten musical notation for a guitar piece, featuring a melody line with triplets and a bass line with chords.





~~KAFEL~~

cl.  
ten.  
tcb.  
vla.  
vc.  
cb.

3/4  
3/4  
3/4  
3/4

gra - - - ->?

3/4

1<sup>a</sup> volta - - - - - 2<sup>a</sup> volta

The first system of the handwritten musical score consists of two systems of staves. The first system has two staves, and the second system has two staves. The first system is marked with a circled '1' and the second system with a circled '2'. The notation includes treble and bass staves with various musical symbols such as notes, rests, and accidentals. The first system is marked with a circled '1' and the second system with a circled '2'. The notation includes treble and bass staves with various musical symbols such as notes, rests, and accidentals.

The second system of the handwritten musical score consists of two systems of staves. The first system has two staves, and the second system has two staves. The notation includes treble and bass staves with various musical symbols such as notes, rests, and accidentals. The first system is marked with a circled '1' and the second system with a circled '2'. The notation includes treble and bass staves with various musical symbols such as notes, rests, and accidentals.



# KEHANG

Handwritten musical score for the first system, titled "KEHANG". The system includes staves for:

- a.** (Alto)
- t.** (Tenor)
- t2.** (Tenor 2)
- vl.** (Violin)
- vc.** (Violoncello)
- cb.** (Contrabasso)

The notation is in a key with one flat (B-flat) and a common time signature (C). The first system contains several measures of music, with some notes marked with a "+" sign.

Handwritten musical score for the second system, titled "1ª volta 2ª volta". The system includes staves for:

- a.** (Alto)
- t.** (Tenor)
- t2.** (Tenor 2)
- vl.** (Violin)
- vc.** (Violoncello)
- cb.** (Contrabasso)

The notation is in a key with one flat (B-flat) and a common time signature (C). The second system contains several measures of music, with some notes marked with a "+" sign. A box highlights a section of the music, and an arrow points down to a box containing a sequence of notes.

Handwritten musical score for the third system, titled "Viola (tpt.)". The system includes staves for:

- Viola (tpt.)**

The notation is in a key with one flat (B-flat) and a common time signature (C). The third system contains several measures of music, with some notes marked with a "+" sign. A box highlights a section of the music, and an arrow points down to a box containing a sequence of notes.

**KEVER**

sax	↓ x	↓ x	↓	↓	↓	↓	↓	↓
sax	↓	↓	↓	↓	↓	↓	↓	↓
trbne	↓	↓	↓	↓	↓	↓	↓	↓

4/4  
 ♭7 ♭7 ♭7 ♭7 ♭7 ♭7 ♭7 ♭7 ♭7  
 ♭7 ♭7 ♭7 ♭7 ♭7 ♭7 ♭7 ♭7 ♭7

# KNEUSHOORN

Handwritten musical score for KNEUSHOORN. The score is written on a system of staves with a key signature of one sharp (F#) and a 4/4 time signature. The instruments and parts are:

- Cl. 4 (Clarinet 4) with a dynamic marking of *sf* (sforzando).
- st. (Soprano).
- bar. (Baritone).
- trb. (Trumpet).
- VC (Violoncello).
- Cb pizz. (Contrabass, pizzicato).

The score is divided into measures by vertical bar lines. Above the first staff, there are markings for *1<sup>re</sup> V.* and *2<sup>e</sup> V.* (First and Second Violins). The score concludes with a double bar line and a final *sf* marking.

**KRAALOOG** (♩ = 175)

① ②

③ ④

⑤ ⑥

Handwritten musical score for two clarinets (clar. 1 and clar. 2) and a piano accompaniment. The score is written on three systems of staves.

**System 1:**

- Clarinet 1 (clar. 1):** Treble clef, 4/4 time signature. The first staff shows a whole rest, followed by a series of eighth notes in the second measure.
- Clarinet 2 (clar. 2):** Treble clef, 4/4 time signature. The first staff shows a whole rest, followed by a series of eighth notes in the second measure.
- Piano:** Treble and Bass clefs. The first staff shows a whole rest, followed by a series of eighth notes in the second measure. The second staff shows a whole rest, followed by a series of eighth notes in the second measure. The third staff shows a whole rest, followed by a series of eighth notes in the second measure.

**System 2:**

- Clarinet 1 (clar. 1):** Treble clef, 4/4 time signature. The first staff shows a whole rest, followed by a series of eighth notes in the second measure. The second staff shows a whole rest, followed by a series of eighth notes in the second measure. The third staff shows a whole rest, followed by a series of eighth notes in the second measure.
- Clarinet 2 (clar. 2):** Treble clef, 4/4 time signature. The first staff shows a whole rest, followed by a series of eighth notes in the second measure. The second staff shows a whole rest, followed by a series of eighth notes in the second measure. The third staff shows a whole rest, followed by a series of eighth notes in the second measure.
- Piano:** Treble and Bass clefs. The first staff shows a whole rest, followed by a series of eighth notes in the second measure. The second staff shows a whole rest, followed by a series of eighth notes in the second measure. The third staff shows a whole rest, followed by a series of eighth notes in the second measure.

**System 3:**

- Clarinet 1 (clar. 1):** Treble clef, 4/4 time signature. The first staff shows a whole rest, followed by a series of eighth notes in the second measure. The second staff shows a whole rest, followed by a series of eighth notes in the second measure. The third staff shows a whole rest, followed by a series of eighth notes in the second measure.
- Clarinet 2 (clar. 2):** Treble clef, 4/4 time signature. The first staff shows a whole rest, followed by a series of eighth notes in the second measure. The second staff shows a whole rest, followed by a series of eighth notes in the second measure. The third staff shows a whole rest, followed by a series of eighth notes in the second measure.
- Piano:** Treble and Bass clefs. The first staff shows a whole rest, followed by a series of eighth notes in the second measure. The second staff shows a whole rest, followed by a series of eighth notes in the second measure. The third staff shows a whole rest, followed by a series of eighth notes in the second measure.

**Kwela Plewana**

alt  
ten  
trb  
Vla  
K  
VC  
Cb

Handwritten musical score for the first system. The staves are labeled: alt, ten, trb, Vla, K, VC, and Cb. The Vla staff contains handwritten chord symbols:  $A^b7$ ,  $D^b$ ,  $B^b7$ ,  $E^b7$ ,  $A^b$ ,  $A^b7$ ,  $D^b$ ,  $B^b7$ . The score includes various musical notations such as notes, rests, and accidentals.

Handwritten musical score for the second system. The staves continue from the first system. The Vla staff contains handwritten notes: "idem", "3x", "3", "A", "B", and "AABA". There are also circled numbers "3" and "B". The score includes various musical notations such as notes, rests, and accidentals.

*kwijt*

$\times \frac{3}{4}$  *langzaam*

*Vc*

*Cb*

*f*

*Ham* *Ab*

**MEELWURM**

The musical score is written on four staves. The first staff is labeled 'Wk.' and contains a series of notes with various accidentals. The second staff is labeled 'tenor' and features a melodic line with many accidentals and a dynamic marking 'p'. The third staff is labeled 'tuba' and contains a similar melodic line with accidentals and a dynamic marking 'p'. The fourth staff is labeled 'VC' and shows a lower melodic line with a dynamic marking 'P' at the beginning. The score is enclosed in large curly braces on both sides.



moeder aller oorlogen—  
 ook wel 'de mottenkoning'

3  
4

ss  
p.p.

as

t2b

v

vc

cb

*moeder aller oorlogen... II*

The image shows a handwritten musical score on a single page. At the top, the title "moeder aller oorlogen... II" is written in a cursive script. Below the title, the score is organized into two systems, each enclosed in a large curly brace on the left. The first system consists of two staves (treble and bass clef) with complex, rapid sixteenth-note passages in both hands, featuring various accidentals (sharps, naturals, and flats). The second system also consists of two staves, but the notation is much simpler, featuring mostly whole and half notes with some accidentals. The handwriting is somewhat messy and appears to be a student or amateur composition. The paper is aged and slightly discolored.

# THE MOOCHE E.M.

Handwritten musical score for "THE MOOCHE E.M." featuring staves for C.F., Cl., Trb., V., Vc., and Cb. The score includes measures with notes, rests, and dynamic markings. A section labeled [B] is marked with a circled 'B' and a section labeled [C] is marked with a circled 'C'. The Cb staff includes chord notations: Dm, D<sup>b</sup>, and E<sup>b</sup>5.

Continuation of the handwritten musical score, showing further staves with notes, rests, and dynamic markings. The Cb staff includes chord notations: Dm, Dm, and D<sup>b</sup>. The score concludes with a final measure marked with a circled 'C'.

# MOOD INDIGO E.M.

Handwritten musical score for the first system, featuring three staves:

- Staff 1 (Clarinet):** Labeled "clar." in both treble and bass clefs. It contains a melodic line with various notes and rests.
- Staff 2 (Trombone):** Labeled "tzb." in bass clef. It contains a line of notes, mostly half notes and whole notes.
- Staff 3 (Violins/Violas):** Labeled "V." in treble clef and "Vc." in bass clef. It contains a line of notes, mostly half notes and whole notes.

The word "fine" is written below the third staff.

Handwritten musical score for the second system, featuring two staves:

- Staff 1:** A line of notes with arrows indicating a sequence of eighth notes.
- Staff 2:** A line of notes with arrows indicating a sequence of eighth notes, with some notes enclosed in boxes.

Handwritten musical score for the third system, featuring three staves:

- Staff 1 (Saxophone):** Labeled "S." in treble clef. It contains a melodic line with various notes and rests.
- Staff 2:** A line of notes, mostly half notes and whole notes.
- Staff 3:** A line of notes, mostly half notes and whole notes.

The word "fine" is written below the third staff. The word "S." is written at the end of the third staff.

Mysterioso

Handwritten musical score for a piece titled "Mysterioso". The score is written on ten staves, with the first two staves grouped together and the remaining eight staves grouped together. The notation includes various musical symbols such as notes, rests, and accidentals. The first staff is labeled "Vla" (Violoncello) and the second staff is labeled "tritone" (Tritone). The score is written in a key signature of one flat (Bb) and a time signature of 4/4. The piece concludes with the word "X Chords" written vertically on the right side of the final staff.

Handwritten notes and markings include:

- SS* (Soprano Saxophone) above the first staff.
- Vla* (Violoncello) above the first staff.
- tritone* (Tritone) above the second staff.
- SS* (Soprano Saxophone) above the first staff of the second system.
- tritone* (Tritone) above the second staff of the second system.
- SS* (Soprano Saxophone) above the first staff of the third system.
- tritone* (Tritone) above the second staff of the third system.
- SS* (Soprano Saxophone) above the first staff of the fourth system.
- tritone* (Tritone) above the second staff of the fourth system.
- SS* (Soprano Saxophone) above the first staff of the fifth system.
- tritone* (Tritone) above the second staff of the fifth system.
- SS* (Soprano Saxophone) above the first staff of the sixth system.
- tritone* (Tritone) above the second staff of the sixth system.
- SS* (Soprano Saxophone) above the first staff of the seventh system.
- tritone* (Tritone) above the second staff of the seventh system.
- SS* (Soprano Saxophone) above the first staff of the eighth system.
- tritone* (Tritone) above the second staff of the eighth system.
- SS* (Soprano Saxophone) above the first staff of the ninth system.
- tritone* (Tritone) above the second staff of the ninth system.
- SS* (Soprano Saxophone) above the first staff of the tenth system.
- tritone* (Tritone) above the second staff of the tenth system.
- SS* (Soprano Saxophone) above the first staff of the eleventh system.
- tritone* (Tritone) above the second staff of the eleventh system.
- SS* (Soprano Saxophone) above the first staff of the twelfth system.
- tritone* (Tritone) above the second staff of the twelfth system.
- SS* (Soprano Saxophone) above the first staff of the thirteenth system.
- tritone* (Tritone) above the second staff of the thirteenth system.
- SS* (Soprano Saxophone) above the first staff of the fourteenth system.
- tritone* (Tritone) above the second staff of the fourteenth system.
- SS* (Soprano Saxophone) above the first staff of the fifteenth system.
- tritone* (Tritone) above the second staff of the fifteenth system.
- SS* (Soprano Saxophone) above the first staff of the sixteenth system.
- tritone* (Tritone) above the second staff of the sixteenth system.
- SS* (Soprano Saxophone) above the first staff of the seventeenth system.
- tritone* (Tritone) above the second staff of the seventeenth system.
- SS* (Soprano Saxophone) above the first staff of the eighteenth system.
- tritone* (Tritone) above the second staff of the eighteenth system.
- SS* (Soprano Saxophone) above the first staff of the nineteenth system.
- tritone* (Tritone) above the second staff of the nineteenth system.
- SS* (Soprano Saxophone) above the first staff of the twentieth system.
- tritone* (Tritone) above the second staff of the twentieth system.
- SS* (Soprano Saxophone) above the first staff of the twenty-first system.
- tritone* (Tritone) above the second staff of the twenty-first system.
- SS* (Soprano Saxophone) above the first staff of the twenty-second system.
- tritone* (Tritone) above the second staff of the twenty-second system.
- SS* (Soprano Saxophone) above the first staff of the twenty-third system.
- tritone* (Tritone) above the second staff of the twenty-third system.
- SS* (Soprano Saxophone) above the first staff of the twenty-fourth system.
- tritone* (Tritone) above the second staff of the twenty-fourth system.
- SS* (Soprano Saxophone) above the first staff of the twenty-fifth system.
- tritone* (Tritone) above the second staff of the twenty-fifth system.
- SS* (Soprano Saxophone) above the first staff of the twenty-sixth system.
- tritone* (Tritone) above the second staff of the twenty-sixth system.
- SS* (Soprano Saxophone) above the first staff of the twenty-seventh system.
- tritone* (Tritone) above the second staff of the twenty-seventh system.
- SS* (Soprano Saxophone) above the first staff of the twenty-eighth system.
- tritone* (Tritone) above the second staff of the twenty-eighth system.
- SS* (Soprano Saxophone) above the first staff of the twenty-ninth system.
- tritone* (Tritone) above the second staff of the twenty-ninth system.
- SS* (Soprano Saxophone) above the first staff of the thirtieth system.
- tritone* (Tritone) above the second staff of the thirtieth system.
- SS* (Soprano Saxophone) above the first staff of the thirty-first system.
- tritone* (Tritone) above the second staff of the thirty-first system.
- SS* (Soprano Saxophone) above the first staff of the thirty-second system.
- tritone* (Tritone) above the second staff of the thirty-second system.
- SS* (Soprano Saxophone) above the first staff of the thirty-third system.
- tritone* (Tritone) above the second staff of the thirty-third system.
- SS* (Soprano Saxophone) above the first staff of the thirty-fourth system.
- tritone* (Tritone) above the second staff of the thirty-fourth system.
- SS* (Soprano Saxophone) above the first staff of the thirty-fifth system.
- tritone* (Tritone) above the second staff of the thirty-fifth system.
- SS* (Soprano Saxophone) above the first staff of the thirty-sixth system.
- tritone* (Tritone) above the second staff of the thirty-sixth system.
- SS* (Soprano Saxophone) above the first staff of the thirty-seventh system.
- tritone* (Tritone) above the second staff of the thirty-seventh system.
- SS* (Soprano Saxophone) above the first staff of the thirty-eighth system.
- tritone* (Tritone) above the second staff of the thirty-eighth system.
- SS* (Soprano Saxophone) above the first staff of the thirty-ninth system.
- tritone* (Tritone) above the second staff of the thirty-ninth system.
- SS* (Soprano Saxophone) above the first staff of the fortieth system.
- tritone* (Tritone) above the second staff of the fortieth system.
- SS* (Soprano Saxophone) above the first staff of the forty-first system.
- tritone* (Tritone) above the second staff of the forty-first system.
- SS* (Soprano Saxophone) above the first staff of the forty-second system.
- tritone* (Tritone) above the second staff of the forty-second system.
- SS* (Soprano Saxophone) above the first staff of the forty-third system.
- tritone* (Tritone) above the second staff of the forty-third system.
- SS* (Soprano Saxophone) above the first staff of the forty-fourth system.
- tritone* (Tritone) above the second staff of the forty-fourth system.
- SS* (Soprano Saxophone) above the first staff of the forty-fifth system.
- tritone* (Tritone) above the second staff of the forty-fifth system.
- SS* (Soprano Saxophone) above the first staff of the forty-sixth system.
- tritone* (Tritone) above the second staff of the forty-sixth system.
- SS* (Soprano Saxophone) above the first staff of the forty-seventh system.
- tritone* (Tritone) above the second staff of the forty-seventh system.
- SS* (Soprano Saxophone) above the first staff of the forty-eighth system.
- tritone* (Tritone) above the second staff of the forty-eighth system.
- SS* (Soprano Saxophone) above the first staff of the forty-ninth system.
- tritone* (Tritone) above the second staff of the forty-ninth system.
- SS* (Soprano Saxophone) above the first staff of the fiftieth system.
- tritone* (Tritone) above the second staff of the fiftieth system.





**NIFT ZUS, MAAR ZO**

The image shows a handwritten musical score for a piece titled "NIFT ZUS, MAAR ZO". The score is written on two systems of staves. The first system consists of four staves: a treble clef staff, a tenor clef staff, a bass clef staff, and a double bass clef staff. The second system consists of four staves: a treble clef staff, a bass clef staff, a bass clef staff, and a double bass clef staff. The music is written in a key signature of one flat (B-flat) and a time signature of 7/8. The notation includes various musical symbols such as notes, rests, and accidentals. There are handwritten annotations above the first staff of the first system: "rev - - - 2ev" and "rev - - - 2ev". There is also a handwritten "d.c." (da capo) marking at the end of the second system.

O mijn verdriet mijn verlangen

Handwritten musical score for the first system. The system consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a bass clef with a key signature of one flat (Bb) and a common time signature (C). The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The fourth staff is a bass clef with a key signature of one flat (Bb) and a common time signature (C). The fifth staff is a bass clef with a key signature of one flat (Bb) and a common time signature (C). The lyrics "O mijn verdriet mijn verlangen" are written below the second staff. The lyrics "dat zijn dat we" are written below the third staff. The word "pizz." is written below the fourth staff. A large diagonal line is drawn across the entire system.

Handwritten musical score for the second system. The system consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a bass clef with a key signature of one flat (Bb) and a common time signature (C). The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The fourth staff is a bass clef with a key signature of one flat (Bb) and a common time signature (C). The fifth staff is a bass clef with a key signature of one flat (Bb) and a common time signature (C). The lyrics "Kan ik de flenzen be rozen" are written below the second staff. The lyrics "kan ik de flenzen be rozen" are written below the third staff. The word "zangen" is written below the second staff. A large diagonal line is drawn across the entire system.



(vervolg op mijn verdriet)

Handwritten musical score for the first system. It consists of three staves: a vocal staff in G major (one sharp) and 4/4 time, and two piano accompaniment staves (treble and bass clef) in the same key and time. The lyrics are written below the vocal staff. The melody is simple, with some rests and a final phrase that is cut off.

toezien hebben wij allen geen enkel bevel Is er al-

Handwritten musical score for the second system. It continues the vocal melody and piano accompaniment from the first system. The lyrics are written below the vocal staff. The melody ends with a double bar line. The piano accompaniment also ends with a double bar line.

leen nog maar 2 slap redel

Handwritten musical score for "Off minor". The score is written on a grand staff with five systems. The first system is crossed out with a large 'X'. The second system contains a box with a treble clef and a key signature of one flat. The third system contains a box with a treble clef and a key signature of one flat. The fourth system contains a box with a treble clef and a key signature of one flat. The fifth system contains a box with a treble clef and a key signature of one flat. The score includes various musical notations such as notes, rests, and accidentals.

Handwritten musical score for guitar, featuring three staves. The top staff contains a melody with various accidentals and a key signature change to one sharp (F#). The middle staff contains a bass line. The bottom staff contains a guitar-specific notation with a key signature change to one sharp (F#) and a series of chords: Gm, C#7, F#7, Bm7, E7, AmA#7, Gm, Bb7, D7, and D7. The score is annotated with "2ev." and "niet 2ev.".

Handwritten musical score for a section labeled "Coda". The score is written on five staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a bass clef and a key signature of one sharp (F#). The fourth staff has a bass clef and a key signature of one sharp (F#). The fifth staff has a bass clef and a key signature of one sharp (F#). The score includes various musical notations, including notes, rests, and accidentals. There is a double bar line in the middle of the score, and a star symbol above the second staff. The word "Coda" is written in the top left corner.

[off minor2]

Chords: E7 (rin de bas) Em Em A7 A7 D7

2<sup>da</sup> ff

Chords: E7 (rin de bas) Em Em A7 A7 D7

(A)

Chords: Am D7 E7 C#m7 F#7 Bm7 D7

Am C7 E7 E7

(B) Eb E7 Cm7 F7 C#m7 F#7

F#m7 F#m7 B7 B7 E7

## m. moore

58



34 **E** 3

2 on cue:

Alto Sax. 2 on cue:

Ten. Sax. imp 2 on cue:

Ten. Sax. 2 on cue:

Tpt. 2 on cue:

Tbn. imp 2 on cue:

Vln. I 1 3 keep going...

Vc. 1 keep going...

Ch. 1 keep going...

Bbn<sup>11</sup> BbΔ

D9Δ

F#7(add4)

FΔ(add4)

==

42

Alto Sax.

Ten. Sax.

Ten. Sax.

Tpt.

Tbn.

46

**I**

repeat these pitches  
expand up or down.

Alto Sax.

Ten. Sax.

Ten. Sax.

Tpt.

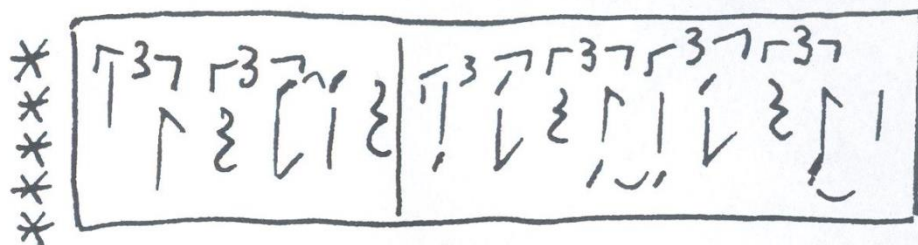
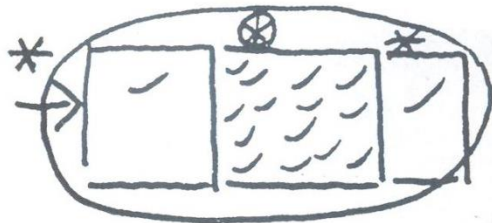
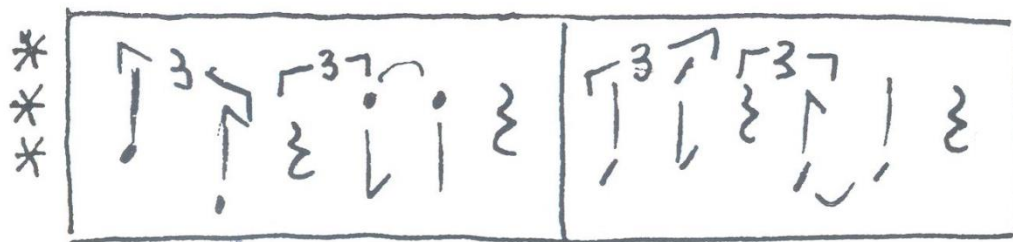
Tbn.

Vln. I

Vc.

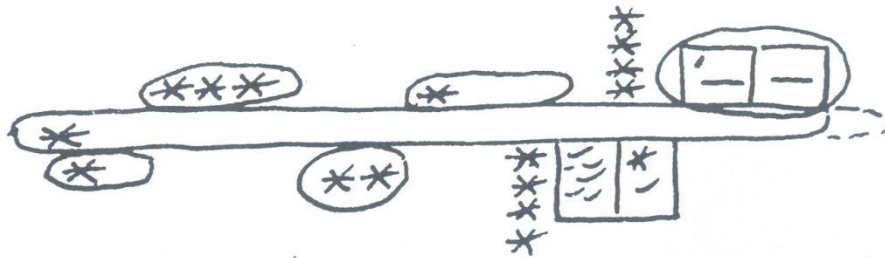
Cb.

# paardenbloem

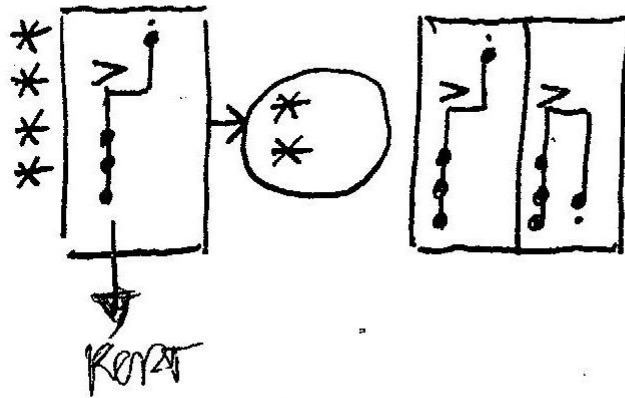




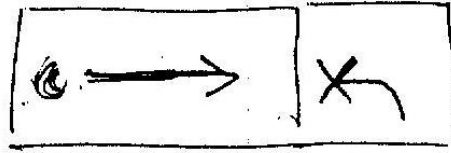
paling



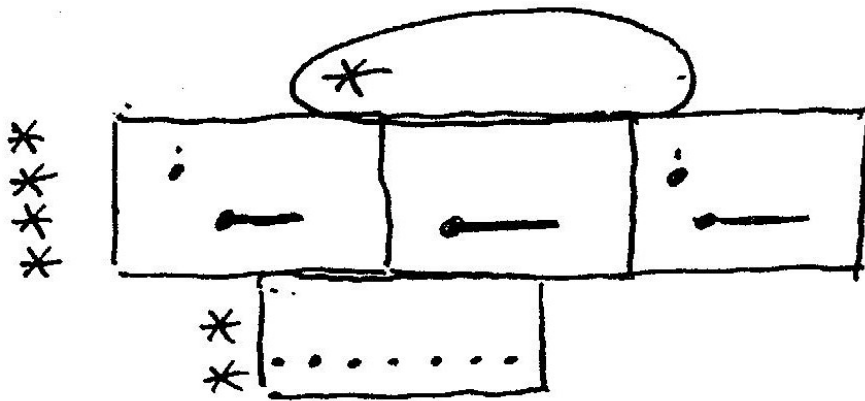
panda



pilaar



portret



## Reef und Kneebus (#2 & 4)

RUBATO

4/4

F#PEDAL

5

9

1. 2.

MEDIUM UP SWING D $\flat$

IMPROVISE

A $\flat$ 7

A $\flat$ 7

F $\sharp$

B $\flat$ 7 $\flat$ 9

E $\flat$

A $\flat$ 7

D $\flat$

B $\flat$ 7

1. E $\flat$ 7 B $\flat$ 7 E $\flat$ 7 A $\flat$ 7

2. E $\flat$ 7 A $\flat$ 7 D $\flat$ 7

## Rollo 2

**(A)** Eb

4/4

8 v h

C7/E Fm7 Bb7 Fm7 Bb7 Eb

5 Eb

C7/E Fm7 Bb7 Fm7 Bb7

**(B)**

9 Bbm7 Eb7 Bbm7 Eb7 Am7 D7 Am7 D7 Eb

**A'**

13 Eb

C7/E Fm7 Bb7

16 Fm7 Bb7 EΔ

2/4

# ROLLO III

-5-

Handwritten musical score for the first system, titled "ROLLO III". The score includes staves for Clarinet (Bb), Alto II, Trumpet I, Trumpet II, Trombone I, Trombone II, and Violoncello/Viola. The key signature is Bb major (two flats). The time signature is 4/4. The Clarinet part features a melodic line with triplets and a "Jazzistic" section. The Alto II part has a similar melodic line. The Trumpet and Trombone parts have harmonic support. The Violoncello/Viola part has a bass line. The score ends with a double bar line and a fermata.

-5- E6

Handwritten musical score for the second system, titled "ROLLO III". The score includes staves for Clarinet (Bb), Alto II, Trumpet I, Trumpet II, Trombone I, Trombone II, and Violoncello/Viola. The key signature is Bb major (two flats). The time signature is 4/4. The Clarinet part features a melodic line with triplets and a "Jazzistic" section. The Alto II part has a similar melodic line. The Trumpet and Trombone parts have harmonic support. The Violoncello/Viola part has a bass line. The score ends with a double bar line and a fermata.

1<sup>a</sup> volta - 2<sup>a</sup> volta

B7

A6

G7

G6

F

F7

(ROLLO III)

A67 F7 A67 G7 pizz

AAB

After Solo: Theme / Intro ..



# ROLLO IV

Handwritten musical score for ROLLO IV, measures 1-8. The score is written for five staves: Alto (A), Violoncello (Vcl), Piano (P), Violino (V), and Viola (Va). The key signature is one sharp (F#). The tempo/mood is marked "mael x" and "gva---". The Alto part has a "33" marking. The Viola part has a "gva basso" marking.

Handwritten musical score for ROLLO IV, measures 9-16. The score continues for five staves: Alto (A), Violoncello (Vcl), Piano (P), Violino (V), and Viola (Va). The key signature is one sharp (F#). The tempo/mood is marked "gva---".

2nd is 4x's  
Intro/coda

1st

# Tettezettef V

(M) (M)

Handwritten musical notation for the first system, featuring a treble clef and a key signature of one flat (Bb). The notation includes various accidentals (sharps, flats, naturals) and a circled 'E' at the beginning. Section markers (A, B, C, D) are present, with 'D ALT 5X' noted at the end of the system.

Handwritten musical notation for the second system, featuring a treble clef and a key signature of one flat (Bb). The notation includes various accidentals and a circled 'D' at the beginning. Section markers (A, B, C, D) are present, with 'D 5X' noted at the end of the system. The word 'schema' is written below the first measure.

Handwritten musical notation for the third system, featuring a treble clef and a key signature of one flat (Bb). The notation includes various accidentals and a circled 'D' at the beginning. Section markers (A, B, C, D) are present, with 'D 5X' noted at the end of the system. The word 'schema' is written below the first measure.

Handwritten musical notation for the fourth system, featuring a treble clef and a key signature of one flat (Bb). The notation includes various accidentals and a circled 'D' at the beginning. Section markers (A, B, C, D) are present, with 'D 5X' noted at the end of the system. The word 'schema' is written below the first measure.

TIJD VOOR DE QUADRILLE

*fine*

*Little Ornaments*

*leaf repeating*

ТУИНХЕК

The image shows a handwritten musical score for a piece titled "ТУИНХЕК". The score is written on two systems of staves. The first system consists of four staves: the top two are grouped by a brace and have a 4/4 time signature, while the bottom two are grouped by a brace and have a 9/8 time signature. The second system also consists of four staves, with the top two grouped by a brace and having a 4/4 time signature, and the bottom two grouped by a brace and having a 9/8 time signature. The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats, and naturals), and slurs. The handwriting is in black ink on a white background.

# Where is the Police?

Handwritten musical score for the piece "Where is the Police?". The score is written on two systems of grand staves (treble and bass clef). The first system is marked "solo ad lib." and the second system is marked "solo ad lib.". The music is in 2/4 time and features a melody in the treble clef and a bass line in the bass clef. The notation includes various rhythmic values, accidentals, and dynamic markings.

Song song saturday

bars  
saxa  
Intro

tabla in B  
tabla  
tabla

7CV-7 2CV-7

♯

Zing zang zaterdag, Zing zang zondag ook. Zing zang.







Handwritten musical score for a piece titled "Zout" (Salt). The score is written on six staves, grouped into three pairs. The notation includes various musical symbols such as notes, rests, and accidentals. The piece is divided into sections marked I, II, III, IV, and V. The word "Zout" is written above the third staff, and "fine" is written above the fourth staff. The score concludes with a double bar line and a final note.

«Sónar» Nr. 4 - 12 zellig





