

From Nowhere to Now Here

**A Journey from Performer to
Collaborative Artist**

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Submitted in fulfilment of the
requirements of the Master of Music
Research

**Queensland Conservatorium Griffith
University**

30 August 2021

Statement of Originality

This work has not previously been submitted for a degree or diploma in any university. To the best of my knowledge and belief, the thesis contains no material previously published or written by another person except where due reference is made in the thesis itself.

Candidate Signature:

Date: 30 August 2021

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Abstract

This research project involved the creation of a collaborative composition titled *From Nowhere to Now Here*. It was first performed at Tempo Rubato in Brunswick, Melbourne on 18 April 2021. This supporting exegesis examines the creative process, which involved myself as violist working closely with seven selected collaborators – six musicians and a movement theatre artist – as we created a series of musical duos.

The compositional process involved the participants exploring how to create a work of chamber music – in this case a cycle of 14 duos, plus an improvised Prelude and Postlude – using a collection of creative stimuli, which included images, words and musical phrases as the basis of our inspiration. The collaborations involved many unconventional ways to creatively interact. I set out to incorporate the musical personality of each collaborator together with my own. As such, the composition goes beyond a conventional score both in its notation and its nature.

We developed the collaborative composition through a series of workshops, primarily using the video-conferencing platform Zoom (Yuan, 2011) (as a result of the participants being unable to meet in person due to the COVID-19 pandemic). In light of this unexpected format, improvisation proved to be a crucial in the compositional process. In addition, a number of the duos were improvised in performance. Others contained minor elements of improvisation from one or other of the players. The scores vary in presentation, some are traditionally notated and some are graphic.

In performance, the pieces were interspersed with eight poems, composed and read by the participants. Each poem was accompanied by movement theatre. Behind the musicians, and visible to the audience, one of the performers created another work of art and movement theatre by wrapping a pin board in coloured yarn in the shape of a bicycle. My research was principally related to the musical composition and, as such, in this exegesis, I have concentrated on its creation.

As research through practice, my exegesis, along with the accompanying video of the performance, as well as tables and scores, demonstrates how our work came into

being, examining the process from conception to performance from the perspective of the performer/composer. Using qualitative research methods, I have explored autoethnographically how I developed the work. Through self-reflection, description and analysis, the compositional processes have been explored. Using the methods of ethnography and video ethnography I have chronicled how my collaborators reacted, responded and operated, as we played with ideas, rehearsed and performed.

During the course of this project, all participants endured a succession of state lockdowns due to the COVID-19 pandemic, these were often lengthy periods of time when we were only able to communicate in an online format. As such, the creation and performance of the work, against all odds, is a testament to the resilience of this particular group of Australian creative artists.

Acknowledgements

I would like to thank Chris Moore, Stevie Newton, Zoë Black, Eliza Shephard, Charles MacInnes, Lily Balatincz and Louise King for participating with me during the last two and a half years in the creation of this work. I am tremendously grateful to them for their involvement; without their imagination and creativity, this project would have been impossible. I would like to thank Charles MacInnes a second time for his audio-visual and editing skills and for the many hours he spent helping me with my thesis and video.

Thanks to Tempo Rubato for hosting the performance and thanks to Jared Yapp and Henry Justo – my production crew, who, along with Molly Collier O’Boyle were a huge support in the lead up to the concert and on the day. Thanks to Agatha Yim from Polyphonic Pictures, whose inspiring photography brought my website and concert program to life.

Thanks to Rebecca Peters, who, with her never ending knowledge, introduced me to the world of formatting. Thanks to my students – who are a constant source of inspiration, and whose individuality and imagination I cherish. Thanks to my wonderful friends and colleagues at ANAM. Thanks to my friends and family members; there are many people who have supported me during the last two years – too many to name in person (I would be sure to leave someone out), but in particular, I would like to single out Margaret and Oliver Mayo and Rosie Henbest and Chris Pitsillides, who have been endlessly helpful. Also, a big thank you to my sister Jenny Merriman, who created the little crooked house.

Thanks to all those who so generously donated to my ACF campaign; it would not have been possible to hold such an event without your help.

Lastly, many thanks to Griffith University for giving me the opportunity to conduct my research, and a big thank you to my supervisor Stephen Emmerson.

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Part A: Introduction

Overview of The Project and Aims of the Exegesis

This research involved the creation of a collaborative composition entitled *From Nowhere to Now Here*. It was performed at Tempo Rubato in Melbourne on 18 April 2021, and a video link is included as part of this submission.

The complete work consists of 14 short pieces, bookended by an improvised Prelude and Postlude. During our performance, the pieces were interspersed with eight poems created during the project by the participants and read aloud by their authors (aside from mine, which was read by cellist, Louise King). Each poem was accompanied by movement theatre, performed by Lily Balatincz (movement theatre artist). Behind the musicians and visible to the audience, one of the performers – Chris Moore (viola) – created another work of art and movement theatre by wrapping a pinboard in coloured yarn in the shape of a bicycle.

As artistic research, the creative work and its performance form the core of the submission. This supporting exegesis examines the process that involved myself as violist working closely with seven selected collaborators as we created a series of musical duos together with a movement theatre artist. My research was principally related to the musical composition, and the focus of this exegesis is explaining the process behind the work's creation. Lily was artistically and creatively involved from the beginning, although her contribution to the musical composition was inspirational and conceptual rather than musical. The collaborations involved many unconventional ways to creatively interact. I set out to incorporate the musical personality of each collaborator together with my own. As such, the composition goes beyond a conventional score both in its notation and its nature.

We developed the collaborative composition through a series of workshops primarily using the video-conferencing platform Zoom – the participants being unable to meet in person due to the COVID-19 pandemic. In light of this unexpected format, improvisation proved to be a crucial developmental aspect in the compositional process, since during our online workshops we were only able to play to, rather than

with each other. This necessitated each person improvising small fragments, which following periods of reflection I later developed into scores. The scores vary in presentation – some are traditionally notated and some are graphic. A number of the duos were improvised in performance. Others contained minor elements of improvisation from one or other of the players.

My Background

A Chamber Musician

Over my career, I have been a professional viola performer and teacher – including at the Australian National Academy of Music (ANAM). I have performed in many different settings from symphonic and operatic repertoire, chamber music, as well as solo work. The Australian Chamber Orchestra (ACO) brought me to Australia, and I performed with them as Principal Viola from 1993–2002 and part time player from 2010–20.

Reflecting on the most fulfilling and revelatory experiences during my performing career, the majority have been in the area of chamber music. This is because I prefer to be the only person playing my part, as in this context I feel directly connected to the realisation of the whole. My experience has been that through the quality of my listening, I can find ways as a performer to nudge others and inform a musical conversation, as well as to react to their spontaneous music making. At such times, I find that my connection with music is that of a composer-performer rather than an interpreter-performer.

Interest in Composition

As a young person I composed and improvised regularly, although this ceased once I became a busy performer. I regained an interest during the last few years, receiving a commission in 2018 to write a piece for Orchestra 21 (a small chamber orchestra based in Melbourne). Early tutorage and inspiration came from John White, composition teacher at the Yehudi Menuhin School, and Peter Wiegold, director of Performance and Communication Skills at the Guildhall School of Music and Drama. Initially, I composed short piano pieces – this being my main instrument for fun and fantasy. At age 13, I wrote a quartet for four violins which was performed several times by

students from my school (the Yehudi Menuhin School), at concerts in the UK and The Netherlands, as well as in BBC Radio 3 and ITV broadcasts.

At about the age of 16, I experienced some creative roadblocks that contributed to my decision to stop creating music and concentrate on performance. Through my collaborative composition practice during this research project, I managed to successfully address two of these problems. Firstly, how to use and make sense of titles – I had an early conviction that music should stand up for itself and titles would be a distraction. And secondly, how to follow one musical section with another – in other words, how to create a meaningful structure.

Interest in Movement

I am increasingly interested in the way we move, and alongside this project I am studying to be a Feldenkrais practitioner through the Australian Feldenkrais Guild. At the start of my training in this practice, one of my fellow students, Lily, expressed an interest in being involved in my project. Her presence became integral to my research.

Conception and Evolution of the Project

For this project, I initially intended to compose a series of duos for myself to play with colleagues, so as to explore how different instruments reacted with the viola. However, a decisive experience occurred in July 2019 in Italy that caused me to reconceptualise the nature of the work, as well as my creative processes. I attended an improvisation course consisting of explorative workshops, where I developed my skills in relation to spontaneity, communication and collaboration, resulting in reconnecting with myself as composer–improviser. I learned that it was possible to draw inspiration from sources outside of myself and outside of musical stimuli, such as architecture, visual images and nature. Linking images as creative stimuli to the idea of chamber music and collaborative composition, I set out to develop a project involving myself as performer-composer alongside a group of like-minded individuals.

As research through practice, my thesis – along with the accompanying video of the performance and tables and scores – demonstrates how the collaborative composition

came into being from conception to performance. Using qualitative research methods, I explore how I developed the work autoethnographically. Through self-reflection, description and analysis, the compositional processes have been outlined. With methods of ethnography and video ethnography, I chronicle how my collaborators reacted, responded and operated, as we played with ideas, rehearsed and performed.

Aside from my research, there were many new skills for me to learn. This was my first experience organising any concert, and I was occupied with many tasks such as publicity and fundraising, organising a professional photographer, designing a website for myself and the project, and a fundraising campaign through the Australian Cultural Fund.

Part B: Research

Research Questions

There are two main areas of creative research in the project, articulated by the following research questions:

- 1) How might a collection of ideas – such as images, words and musical phrases – become compositional tools to stimulate creative responses from my collaborators?
- 2) How could I compose a set of duos for the solo viola and other instruments in a way that directly responded to the creative vision of others?

Literature Review

In the first semester of my candidature, I explored a range of literature and other sources to inform my project and its design. These included sources on practice as research (such as Nelson, 2013) and artistic research (such as Borgdorff, 2012, Doganton-Dack, 2015 and Burke & Onsman, Eds., 2017). These sources establish that original creative work supported by an exegesis of written reflections from the personal perspective of the artist is widely and internationally recognised as a valid form of research.

As my creative project developed, engagement with published sources played a diminishing role. While I was aware that there would be literature in the fields of collaborative composition and distributed creativity (such as Clarke & Doffman, 2017), my goal required that I find my own path with my team of collaborators. The material which I engaged with during the creative process was largely non-scholarly, consisting instead of images, film and sounds.

To help me realise the possibilities of instrumental duos, I initially consulted a range of works for viola and one other instrument. Beyond Classical models such as Mozart's duos for violin and viola and duos for two violas by W. F. Bach, C. Stamitz, and Romberg, I studied Martinů's *Three Madrigals for Violin and Viola*. I examined various

contemporary duos, most notably Garth Knox's book of studies entitled *Viola Spaces* (2006) which explores extended techniques for two violas. Along with participant Chris, I learned and performed a selection of duos from this collection in preparation for my own creative work. Many of the techniques Knox employs were familiar to me from other repertoire, though elsewhere they are rarely presented in such a clear and organised fashion. What particularly interested me was Knox's imaginative use of metaphor to describe sounds, such as a particular form of bowstroke that must sound "like a helicopter" (Knox, n.d.). I found this approach very helpful, and I encouraged the participants to similarly draw on metaphors during our Stage 2 workshops on how we might associate images with music.

Further inspiration came from George Benjamin's *Viola, Viola* (1997), which explores the expressive possibilities of combining two solo violas. He creates unusual textures, and although I have not experienced this piece as a performer, as a listener I feel tricked into thinking that there are more than two people playing during certain passages. Though I didn't specifically set out to emulate his style, *Viola, Viola* became an inspiration during my project, as it demonstrated the extraordinary range of expression that can be achieved in a score for two instrumentalists. The text was a particular influence in my collaborations with Eliza Shephard (flute) and Charles MacInnes (trombone). It helped me to develop and stretch my viola techniques – including in improvisation – to find ways to combine my sound with the trombone and bass flute – the least familiar instruments from my chosen set.

Inspiration in Verona

Beyond traditional published sources, the most important and decisive creative stimulus was from an experience that I had not initially seen as being directly related to my research. In July 2019, I travelled to Italy to take part in a baroque improvisation course, the Helicon International School of Improvisation.¹ I was attracted to this particular course because of its multidisciplinary curriculum, which among other things incorporated workshops on the art of fencing. Even though I did not undertake this course specifically as preparation for my Master's research, it was to have a profound

¹ International School of Improvisation, 8-15 July 2019, Verona. Helicon Project of Davide Monti and Maria Christina Cleary. <https://arpara.it/en/>

effect on how I conceived my project. It occurred at a time when I was particularly alert to ideas that could inspire me in developing my research and methodology.

For instance, we visited an Italian baroque garden, and were led in small groups to different sections where we were given the task of developing a musical response to where we found ourselves. My group was positioned at the entrance, where we improvised a short piece in the style of a baroque overture. The images of this garden below were taken by me at the time.

Figure 1 *Verona Garden 1*



Figure 2 *Verona Garden 2*



Figure 3 *Verona Garden 3*



Man on Wire

I explored a wide range of sources outside the area of music to stimulate my creative imagination. One such notable influence was the biographical documentary *Man on Wire* (Marsh, 2008). In these post 9/11 days, New York's former World Trade Center – the Twin Towers – is widely recognised as a symbol for the West being under attack. This film refers back to an era before their destruction – August 1974 – and Phillipe Petit's remarkable high wire walk. It tells the story of Petit and friends making their way secretly to the top of the Towers, rigging a high wire between the two buildings, and describes Petit's amazing walk and dance performance which lasted nearly an hour and which was observed by a surprised audience looked up from the ground. The Twin Towers were physically linked by the wire during those minutes, though it was Petit and his live performance moving between the buildings that inspired me. Initially, I had been drawn to the Twin Towers as a symbol of the duo, but Petit's performance – as well as the extraordinary group effort it took to bring his dream to reality – provided the impetus and idea of how I might include movement in my performance.

Making Connections

Another source from outside music that guided me to bring together disparate creative aspects of my research came from Dorte Nielsen and Sarah Thurber in their 2016 book *The secret of the highly creative thinker*. They explain that “making connections is at the core of every creative process” (Nielsen & Thurber, 2016, p. 25), and that identifying hitherto unknown connections increases creative possibilities (p. 8). The authors convincingly argue that this type of thinking promotes an openness to ambiguity, and that new opportunities arise by being prepared to vary well-established conventions (p. 22). These observations spoke directly to the aligning of key creative elements in my research, and I enthusiastically completed a number of the authors' suggested exercises.

One of the first exercises in the book challenged the reader to go for a walk and take photographs of objects and scenes which spurred the imagination, then come up with different ways of interpreting what was captured through the lens (p. 88). They justify this activity by referring to the words of photographer Elliott Erwitt who explains that “photography is an art of observation. It's about finding something interesting in an

ordinary place” (p. 33). I understood that the point of the exercise was to look beyond the objects themselves, to instead uncover meaning in the ways they could be linked. Not only did this inspire me to collect my own photographs, it led to designing a set of interrelated creative stimuli. What these are and how they resulted in a cycle of composed works is outlined in detail in the following sections.

Methodology

My Role as Creative Leader of the Project

My role as stimulator, chief-composer and mediator of ideas differed from that of the other participants. From the outset, I made it clear that I was in charge of the overall work, that I would assume the role of leader and was ultimately responsible for the outcome. In addition, I would be the only person to play in all the pieces, and this led to me referring to myself as the common thread.

Participants

It was always part of my plan to involve Chris since the viola is the most familiar instrument to me. It made sense to reinforce this by beginning and ending the cycle with duos scored for two violas. I intended to compose another 12 duos, each involving a different instrument in combination with the viola. I decided it would be worthwhile to work deeply with a small group of participants, and to compose two duos with each.

Selecting Participants

Following my Confirmation of Candidature and having received Ethics approval from the University, I carefully selected seven appropriate collaborators. I looked for creative explorers – imaginative and unconventional people who related playfully to their creative practice.

For logistical reasons, I prioritised musicians based in Melbourne. There were two exceptions – Lily (based in Sydney) and Louise (based on the Sunshine Coast). The project was built on close professional relationships I have developed with all of the participants over a number of years.

I selected a group of seven people whom I felt were interesting and complementary, all of whom I know in a professional capacity, including several that I consider to be close friends. I knew them to be highly creative people with whom I felt an affinity, whose individual and artistic personalities inspired creative responses from me. I considered it important for variety that the musicians played different instruments, so I chose a violinist, violist, cellist, double bassist, flautist and trombonist.

Table 1 *List of Participants*

	Participant	Instrument / Artistic Role
1	Chris Moore	Viola
2	Zoë Black	Violin
3	Louise King	Cello
4	Stevie Newton	Double Bass
5	Charles MacInnes	Trombone
6	Eliza Shephard	Bass Flute
7	Lily Balatincz	Movement Theatre Artist

Figure 4 *The Participants*



For further information including justifications for their inclusion, see Part E, Table 19.

The Treasure Chest

The methodology behind the collaborative compositional process involved me working individually with each participant and sharing a collection of words and images to act as creative stimuli. I included a file of roughly 50 images – most of which were photos I

took over a six-month period (Sep 2019 – Mar 2020) specifically for this project. I organised the images into several categories: Caro's Crooked House, Windows, Imaginings & Reflections, Perception: A Sleight of Eye, Crazy Nature, and Weird Things. I also included a collection of words and short phrases – all direct quotes from informal interviews with the participants – which I referred to as Wordplay. I presented my creative stimuli in a treasure chest, which the participants were encouraged to view as a toy box filled with possible sources of inspiration. Each participant was asked to choose a combination of stimuli to be the inspiration for their composition.

I encouraged the participants to share their thoughts, and I recorded their reactions to each picture. I was interested to hear what occurred to them, and I endeavoured to be responsive rather than generative in order to elicit different views and extract new ideas. I was often surprised by their insights as they found unusual and surprising links between the images. The many hours of recordings that I made during our workshops are not included with this thesis, but the inspiration that I drew from them became the basis for our joint compositions. From these recordings, I compiled individual collections of words, images and related responses, and created a duo plan / temporary score for each collaborator and thence a plan for the cycle's overall structure.

Structure and Constraints

To ensure the cycle had coherent structure, shape and balance and that it came across as more than a random collection of unrelated pieces, I put a number of constraints in place. These helped me to clearly define my own role of being responsible for the creative decisions in combination with maintaining an overview of the whole. As well as giving me the confidence to direct the participants, constraints provided concrete ways to organise the compositional process in a collaborative way. The most important structural challenge was duration. This was solved by making the decision to construct an hour's worth of music in total, meaning that each of the 14 individual duos would occupy approximately four minutes.

Duo Titles

A further structural constraint involved deciding on an overall title as well as one for each new piece. The following story explains the origin of these.

Underneath my apartment for many months was an unidentified business. There was no indication of its purpose, aside from a single word painted on the glass: 'Nowhere'. One day, I noticed a new shop sign appear overhead with 'Now Here' on it, and I was captivated to realise that by simply adding a space, Nowhere became Now Here (See Figure 5). I knew immediately that *From Nowhere to Now Here* would be the perfect title for the overall work, and *Nowhere* and *Now Here* would be ideal individual titles for the first and last duos. To me, this word progression described my creative journey and aptly told of my intention to develop my skills as a creative collaborative artist. Simply put – once there was nothing and then there was something.

Figure 5 *Nowhere becomes Now Here (Image: Google Earth)*



As titles for the other duos, I decided to choose a sequence of words that might link Nowhere with Now Here. I chose the following: *Somewhere, Sometime, Sometimes, Timing, Timely, Timeline, Straight Line, Wavy Line, Crooked Line, Hairline, Hairsbreadth* and *Breath*. This suggested that not only would the duos be connected through musical content, but they would have a set of titles that were linguistically related.

Apart from Chris – to whom I assigned *Nowhere* and *Now Here* – each participant selected their own titles from the collection, and this choice determined their position

in the cycle. It was a seamless process and no negotiation was necessary. I decided that the two leftover titles, *Timely* and *Timeline* (numbers 6 and 7) would be Interludes, and these would act as brief musical reflections performed simultaneously by myself and Lily.

Table 2 *Participants and Duo Titles*

Duo Number	Participant	Instrument / Artistic Role	Duo Titles
1, 14	Chris	Viola	<i>Nowhere, Now Here</i>
2, 13	Stevie	Double Bass	<i>Somewhere, Breath</i>
3, 9	Zoë	Violin	<i>Sometime, Wavy Line</i>
4, 8	Eliza	Bass Flute	<i>Sometimes, Straight Line</i>
11, 12	Louise	Cello	<i>Hairline, Hairsbreadth</i>
5, 10	Charles	Trombone	<i>Timing, Crooked Line</i>
6	Caroline	Viola	<i>Timely</i>
7	Lily	Movement Theatre	<i>Timeline</i>

Creating a Harmonic Flavour

To create harmonic constraints for the cycle, I examined the titles to look for linguistic inspiration. I selected letters that corresponded to pitches and used these to construct the following scale: A–B–C–D–E–G–A. I decided that each participant would have their own harmonic flavour and profile by assigning a different pitch to each. To fill in the missing note in my generated scale, I took the liberty of translating a V from the titles into an F, with the option of making it an F or and F# and assigned these to Charles. Otherwise, the remaining pitches were suggested to the participants during the second stage of workshops, as outlined in Table 3.

Table 3 *Pitch Assignment*

Duo Order	Duo Title	Participant	Letters corresponding with pitches	Pitch Assignment
1	<i>Nowhere</i>	Chris	E, E	A
2	<i>Somewhere</i>	Stevie	E, E, E	E
3	<i>Sometime</i>	Zoë	E, E	B
4	<i>Sometimes</i>	Stevie	E, E	E
5	<i>Timing</i>	Eliza	G	D
6	<i>Timely</i>	Lily	E	
7	<i>Timeline</i>	Caroline	E, E	G
8	<i>Straight Line</i>	Eliza	A, G, E	D
9	<i>Wavy Line</i>	Zoë	A, E,	B
10	<i>Crooked Line</i>	Charles	C, D, E, E	F/F# – (V)
11	<i>Hairline</i>	Louise	A, E	C
12	<i>Hairsbreadth</i>	Louise	A, B, E, A, D	C
13	<i>Breath</i>	Stevie	B, E, A	E
14	<i>Now Here</i>	Chris	E, E	A

It was an appropriate coincidence that I assigned both F \flat and F \sharp to Charles, as he had some interesting things to say regarding F \sharp and the trombone. He explained that it's in 5th position and notoriously hard to locate, and added that:

In chord and scale theory, the 3rd and the 7th are the notes that give a chord its identity. In F \sharp major that would be A \sharp and E \sharp . This translates to B \flat and F \flat , which are the home notes of the trombone – those you play in 1st position without doing anything – and the first notes that any player learns. So, even though it's the least comfortable key to play in, the most important notes are the most comfortable on the instrument.

Therefore, he always gets pleasure playing in F \sharp major – “It's a weird thing to play an A \sharp ; it's a familiar note but it has different clothes on.” (C. MacInnes, interview with author, 12 November 2019) I shared that F \flat is the least resonant note on my viola.

Magic Numbers

As well as the linguistic connections, further structural constraints were derived from playing around with numbers and numerical patterns as ways to link the duos. With 14 duos and seven musicians, I could assign two numbers to each participant. Their number assignation would be determined by the titles they chose, which in turn determined the position of their duos in the cycle. I referred to these numbers as magic numbers, since their meaning encompassed more than a time signature and I wanted to encourage the participants to find creative ways of engaging with them.

Table 4 Magic Numbers

Duo Order	Duo Title	Participant	Pitch Assignment	Magic Number
1	<i>Nowhere</i>	Chris	A	7
2	<i>Somewhere</i>	Stevie	E	6
3	<i>Sometime</i>	Zoë	B	5
4	<i>Sometimes</i>	Eliza	E	4
5	<i>Timing</i>	Charles	D	3
6	<i>Timely</i>	Caroline	G	2
7	<i>Timeline</i>	Lily	(N/A)	1
8	<i>Straight Line</i>	Eliza	D	1
9	<i>Wavy Line</i>	Zoë	B	2
10	<i>Crooked Line</i>	Charles	F/F# – (V)	3
11	<i>Hairline</i>	Louise	C	4
12	<i>Hairsbreadth</i>	Louise	C	5
13	<i>Breath</i>	Stevie	E	6
14	<i>Now Here</i>	Chris	A	7

Though the magic numbers were designed as a constraint, I was flexible in how they applied to the music. With Zoë, Chris, Stevie and Eliza I decided the numbers would be act as time signatures, and with Charles and Louise they would be interpreted more loosely.

The Palindrome

A major consequence of the pandemic was my realisation that the online workshops were increasing the amount of time I needed with each participant. I had committed to composing two duos with each, but multiple meetings would go beyond the level of involvement to which they had signed up for. I searched for a creative solution to this and found it in structure of the poem *Myth* by Natasha Trethewey (Trethewey, 2007).

Myth is a palindrome – its first three verses are reversed line by line in order to construct its last three verses (see Image File in Appendices). My strategy imitated the structural approach of the palindrome as a means of composing a companion piece for each collaborator's initial duo. Rather than two completely different duos with each person, I would use the same material in different ways to connect them. The experimentation process was crucial – sometimes the method worked extremely well and sometimes it didn't. I wasn't strict in my palindromic realisation, but instead let the sense of the music be the guide. For example, often an exact reversal of a particular section was nonsense and simply did not sound right. The solutions in that

situation were to reverse certain sections of the material, play around with the format, or to add extra bits in a similar style.

In my compositions with Zoë, unexpected complexities and problems arose when I combined magic numbers with a palindromic structure. The numbers 5 and 4 translated to a 5/8 time-signature for *Sometime* and 2/4 for *Wavy Line* (see Table 21)². As a result of these rhythmic changes, I found *Wavy Line* counter intuitive at various moments and difficult to perform. This led to us making a few minor changes to make performance more straightforward. (Note the annotations in the score – Duo 9: *Wavy Line* (Appendix 1h).

Poetry

During an in-person Stage 2 workshop with Chris in June 2020 – while he was occupied making selections from the treasure chest – I arrived at the idea of asking the participants to form their chosen words into a poem. I gave each participant approximately fifteen minutes, to prevent them from overthinking the task. The poems represented each participant's individual response and unique connection to the material. Once written, they acted as a lens through which we could observe the images and which in turn stimulated our creative responses. The participants were asked to associate an image – or in some cases two – with single lines from their poems, and the arising combination of words and images informed the composition of the music. All poems were written prior to the music, and the structure of each was different and decided by its author. I was able to use the poems as an important structural tool. For instance, in my duos with Stevie, Zoë, Eliza, each line of poetry was associated with a different section of music. Table 9: Workshop Process – *Sometime*, indicates how I kept a record of my workshop with Zoë and how I was able to use this – along with our recorded improvisations – in order to create our score.

With the exception of Louise, everyone wrote poems primarily built from their chosen words and phrases plus the addition of the odd linking word. Louise went off-piste, and with a multitude of extra words she composed a vast, epic and marvelous poem.

² When I composed *Wavy Line*, I chose a time-signature of 2/4, although I think it makes more sense in terms of my number associations for it to be 4/8. I intend to change the score for future performances.

Initially I was concerned about the poems being consistent, and asked her to rewrite it. However, I later changed my mind with the reasoning that there were adequate constraints in place already with her duo's duration and choice of images.

I wrote my poem during Louise's workshop, concurrently with her. Initially mine was seven lines and entirely composed of Wordplay from the treasure chest. I later added a further five lines to create my own palindrome.

Table 5 Poems: Louise and Caroline

Poems: Louise and Caroline – written concurrently	
Red words – Wordplay Purple words – Titles Black words – Louise's additional words	
Louise	Caroline
<p><i>The Moon</i> hangs like Pierrot's tears, heavy and sad behind pensive clouds. Belated tears behind a <i>mask</i>, <i>draw my part</i> like <i>echoes</i> from a nostalgic dream. [I hear] Deep welts of pain – a <i>hairline</i> crack into the abyss.</p> <p><i>Birds</i> sing a cacophony of song, the air vibrant, sounds ablur – each raucous entry a <i>hairsbreadth</i> apart – sounds explaining rights, rights to song, [rights] to voice, [rights] to live, [rights] to be heard. Tumbling <i>friction</i> into the void.</p> <p>My ear catches <i>echoes</i> of time past, elegant <i>costumes embellished</i> with arrogance and privilege, pomp and circumstance. <i>Name your colour</i>, you human wretch, who seeks a stillness of your <i>eye</i>. A <i>hairsbreadth</i> of wisdom is gleaned.</p>	<p><i>What did I overhear today?</i> <i>Deception is fun</i>, <i>Turning the familiar upside-down</i></p> <p><i>Masks, Mimicry</i> <i>Exploit the limitations</i> <i>Jekyll & hide</i> <i>The essence of somebody</i></p> <p><i>Somebody of essence</i>, <i>hide & Jekyll limitations</i> <i>Exploit mimicry</i>, <i>Masks down, upside, familiar, turning, fun</i>, <i>Is deception today?</i> <i>Overhear I did what?</i></p>

Despite being a spontaneous idea, including poetry construction as a further structural constraint proved to be a defining one. It allowed each person to organise their individual responses to the text and to combine these with their images, and led to discovering new links between the creative stimuli.

Chris's Pinboard Bike

Figure 6 depicts a pinboard bike wrapped in yarn, which was created by Chris during the concert. Having prepared the frame in advance, he wrapped the bike with yarn whilst the duos and poems were being performed. This was his representation of one of the images that I shared with the participants ('Crazy Bike', Figure 7). This photo,

which I took in Berlin in January 2020 shows a bicycle wrapped in yarn and tied to a lamp post and it was one of the most important that I presented to the participants.

It served as a metaphor for the common thread connecting the performers to the creative stimuli, and referenced one of my early inspirations for the project, *Man on Wire* (Marsh, 2008).

Who put it there, and why? I was immediately struck by its vibrancy and quirkiness. With surprising parallels to a duo composition, its two wheels are separate yet connected by a frame. The wheels do not work individually, and are instead part of a team that is reliant on a rider for guidance and balance. Each wheel complements the other and requires the other for coordination. The coloured yarn signified the energetic potential of each player; simultaneously different and complementary.

I was curious to share this particular image with the participants, and to witness if and how their reactions contrasted with mine. I wondered how, if I were to steer our conversation in a musically creative direction, they might respond. As it turned out, Chris was the only participant to choose this image to be a part of their collection.

Figure 6 *Chris's Pinboard Bike*



Figure 7 *Crazy Bike*



Part C: The Project

The entire composition was constructed collaboratively and in three stages, culminating in a performance on 18 April 2021.

Stage 1: Building Relationships as a means to select Creative Stimuli

Table 6 *Stage 1 Workshops: Dates*

	Participant	Instrument / Artistic Role	Stage 1 Workshops: Dates
1	Louise King	Cello	7 May 2019
2	Charles MacInnes	Trombone	12 November 2019
3	Eliza Shephard	Bass Flute	18 November 2019
4	Chris Moore	Viola	5 December 2019
5	Zoë Black	Violin	10 December 2019
6	Lily Balatincz	Movement theatre	14 December 2019
7	Stevie Newton	Double bass	19 December 2019

Informal Interviews

For the creative collaborations to be productive and for the creative stimuli to be relevant to both the people and the project, I felt intuitively that I should get to know each collaborator more closely. Therefore, Stage 1 involved me spending time with them, visiting each in their homes to conduct informal interviews, as well as asking for an instrumental demonstration in cases where the instruments were less known to me. These informal interviews were explorations and learning experiences for each member of the pair, but particularly for me. I experienced different things with each participant and I responded to the seven different partners and their specific surroundings differently.

A series of reflections drawn from my interviews with each participant can be read in Appendix 8. They provide more of a taste of what I took away from each meeting, rather than a catalogue of skills, experience, personality, capacity for collaboration and so forth. The accounts need to be read with this in mind – as preliminary material to my research into joint composition and performance.

To get to know the participants as individuals – and to prevent imposing my creative ideas on them – I explored their living spaces. I took note of unusual images, knick-knacks and furniture and we chatted about their connection to these. As well as being

a means to develop our connection, I was using our conversations as a way to search for nuggets of inspiration to fill my treasure chest in preparation for Stage 2. These interviews were recorded in both video and audio, and the participants gave their consent to being involved in this process as well as being identified in the final research outcomes.

They consist of my own thoughts and observations as I noted aspects of each collaborator's creative world as they were revealed to me during our encounters. They are included to show the sorts of observations I made and the nature of the individual interactions. For this reason, the reflections are deliberately written in an informal narrative tone, as this best captures each person and their distinctive individuality (Appendix 8: Stage 1 Reflections).

The concept of the work started to take shape during September 2019, and by December that year I was filling the treasure chest. This process took place before, during and after the Stage 1 workshops. As justification for my choices, I searched for creative stimuli to inspire me and that which appeared likely to provoke and instigate creativity in others. I hoped my choices would elicit different responses from each of us, so that when we shared our thoughts, the conversation and ideas would follow, and music would be created as a result. Even though my initial selection was fairly limited, at no point did we run out of inspiration. On reviewing my Stage 1 recordings and rereading my notes, I discovered many other interesting words, phrases and ideas that could have found their way into the treasure chest. This was a reminder of how rich and fertile our conversations were.

Stage 2: Collaborative Composition through shared Creative Stimuli

Stage 2 involved me sharing the treasure chest contents with the participants as a means to stimulate our first musical encounters.

COVID-19 and its impact on our Stage 2 Workshops

Our Stage 2 workshops were significantly affected by COVID-19. I had scheduled them to begin in March 2020, and this unfortunately coincided with the beginning of the

pandemic. I initially postponed the sessions, until it became clear that the situation would be ongoing and drawn out. I realised that it would be necessary to change my method of collaboration and to develop a new way of working online. I began using the video-conferencing platform Zoom, organising a session to explore the treasure chest with Chris, since *Nowhere* was the first duo to be composed.

Although I was able to conduct in-person workshops with Chris and Stevie during June and July 2020, aside from those two I was unable to meet with any of the participants until November 2020. All other Stage 2 workshops during 2020 took place online.

Though I originally planned for each workshop to be a single four-hour session, I realised the process would take significantly longer. In addition, I sensed that the duos would be more intricate and challenging to conceive and construct if we were conducting our workshops online. My method evolved with each workshop.

Sharing my Treasure: Their House, My House

As we were unable to travel, our homes became the central part of our worlds. During Stage 1, I had visited the participants in their homes, but during Stage 2, they visited me in my home, virtually, via the video-conferencing platform Zoom.

In Stage 1, I had made a point of asking my collaborators to share a few of their meaningful possessions – their personal treasures. During Stage 2, I shared a personal treasure of my own – a small ceramic house (see Figure 8) created by my sister Jenny Merriman when she was a child and inherited by me. I have always loved it, particularly its quirky angles and crookedness.

Figure 8 *Caro's Crooked House*



Yim (2021a)

This little house – with all its imperfections – symbolises the home for me. This is my own creative stimulus, and I included two different photographs featuring this sculpture in the image file. At our performance, it was placed in a prominent place at the venue alongside the treasure chest, and was seen by the audience as they entered (see Figure 9).

Figure 9 *Treasure Chest and Crooked House*



Yim (2021b)

Workshops – Using the Duo Plan to Create Music

Once the duo plans had been created, I reconnected with each participant online – this time with instruments to explore how to co-create our duos. I grew in confidence and became more comfortable improvising, finding it easier to react spontaneously. I recorded all sessions, and following each workshop I revisited the recordings to transcribe – and sometimes recompose – our mini-improvisations, and created scores using Sibelius music notation software (Finn, B. Finn, J. 1993). This proved to be a very time-consuming process and grew into a significant project for me during the months of July to October 2020 when Melbourne was in lockdown.

Stage 2 workshops are outlined in more detail in the following sections, and these indicate how each individual responded to the process. For more information on the working methods and styles during these workshops, refer to Table 20.

Chris Moore

We met four times during Stage 2. Our first and second sessions were online via the video-conferencing platform, Zoom. It was very early on in the pandemic and it felt as

though we were treading water – I remember thinking that online workshops would be a temporary measure, and we didn't commit to any formal decisions.

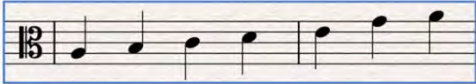

We met again on the 28 June 2020, this time in person. The atmosphere was exploratory and reflective. After being by myself for three months, it was strange to have someone else in my home – despite the fact that Chris is such a close friend. Improvisation felt unfamiliar at this point, but I was pleased that our ideas flowed and the material came together. We accomplished a great deal during this session, and managed to create and record our duo *Nowhere*. Our constraints were helpful as they gave us a means to structure and direct our thoughts. The following table shows these – listing the dates of our sessions, and then indicates the information that we used prior to composition.

Figure 10 Chris – Image File and Word Play



Table 7 Chris's Constraints

Chris's Constraints	Comments
Means of gathering data: 2.1: Video – Zoom software 2.2: Video – Zoom software 2.3: Audio – Voice Memo, iPhone (in person) 2.4: Audio – Voice Memo, iPhone (in person)	Workshop dates: 10 April 2020 13 May 2020 28 June 2020 18 Nov 2020
Place in cycle: 1, 14	First and last in the cycle. I assigned Chris's position.
Duo names: <i>Nowhere, Now Here</i>	
Magic number: 7	<ul style="list-style-type: none"> • Groups of 7 notes • Patterns repeated 7 times • Time signature 7/8

Chris's Constraints	Comments
<p>Tonal centre A</p> 	<p>Chris decided to retune the lower three strings of his viola. This meant that his instrument was tuned to the key of the duo.</p>
<p>Three viola strings re-tuned</p>	<ul style="list-style-type: none"> • C string – down a minor third to A • G string – down a minor third to E • D string – down a tone to C <p>This led to a substantial increase in the resonance of his viola</p>
<p>Wordplay:</p> <ol style="list-style-type: none"> 1. Mimicry – the essence of somebody 2. Get out or I'll steal your shoes 3. Embrace the Floors (sic) 4. Name a colour 5. Harmony is like Sudoku 6. Jekyll & Hyde 7. Book Ends 8. Apple 9. Eye 10. Exploit the limitations 11. Turning familiar treats upside-down 	
<p>Poem</p> <p><i>Harmony like Sudoku, Dr Jekyll, Embrace the flaws, And Hyde I'll steal your shoes, the Apple Book ends the floors.</i></p> <p><i>Turning familiar treats upside, down the Eyes Exploit, the limitations Name a colour, Get out familiar treats.</i></p> <p><i>Embrace the upside down, Treats familiar out get Eye, Turning Mimicry to the essence, of somebody by and bye.</i></p>	
<p>Images:</p> <ol style="list-style-type: none"> 1. Parallel Lines? 2. Really Crooked Tree 3. Stairwell 4. Blue Pineapple 5. 'Day and Night' (Escher 1938) 6. Looking, Seeing, Listening 7. Crazy Bike 8. Caro's Crooked House: 2 9. Caro's Crooked House: 2 – upside down 10. Orange Light: 1 11. Painted Walls 12. Berlin Wall 2: Side 	<p>The only participant to choose the image, Crazy Bike.</p> <p>The only participant to include an upside-down image of the crooked house.</p>
<p>Linking text with images</p>	<p>Chris chose two images for each line of his poem</p>
<p>3 sections</p>	<p>Structure to evolve, but aiming for one section per verse of poem</p>
<p>Duration: Each section approximately 40 seconds</p>	
<p>Palindrome – Nowhere to Now Here</p>	<p>An exact reversal of first duo</p>

We decided that *Now Here* would be an exact reversal of *Nowhere* following the palindrome constraint. This proved easy to accomplish, due to the simplicity of the style of *Nowhere*. The musical examples in Figure 11 show the opening bars of *Nowhere* and the closing bars of *Now Here*. Red pitches indicate notes below the usual register of the viola.

Figure 11 Examples from *Nowhere* and *Now Here*





Following our session, I used the audio recordings I made as reference material for my score creation. With two completed duos, I had proven to myself that my method of using shared creative stimuli to collaborate was viable and would be productive.

Stevie Newton

Following an online workshop, we met at Stevie's apartment on the 2 July 2020. I arrived in a confident mood, fresh from my successful session with Chris four days earlier. Although Stevie and I were both enthusiastic about the prospect of composing together, this workshop surprised us as for some reason our ideas didn't flow as easily as we had anticipated. We were unsure how to approach the joint composition.

Nevertheless, we kept going and found ways to create our duo. By the end of the session, I had enough material recorded from our musical improvisations and reflective conversation to construct *Somewhere* and *Breath*. During the subsequent months I felt the resulting duos left us both somewhat unsatisfied. If Melbourne had not entered a lengthy lockdown, I suspect we would have met again and created new material. My feeling of disappointment persisted, therefore when we next met a year later and a few weeks before the concert, we reworked the duos. We cut out some sections and changed dynamics and textures, and were both much happier with the outcome. More information about the constraints can be seen in Table 8.

Table 8 Stevie's Constraints

Stevie's Constraints	Comments
Means of gathering data: 2.1 Video – Zoom software 2.2 Audio – Voice Memo, iPhone (in person) 2.3 Audio – Voice Memo, iPhone (in person) 2.4 Audio – Voice Memo, iPhone (in person)	Dates of Workshops: 7 June 2020 2 July 2020 13 Nov 2020 5 April 2021
Place in Cycle: 2, 13	
Duo Names: <i>Somewhere, Breath</i>	
Magic numbers: 6	<ul style="list-style-type: none"> • Time signature • Groups of notes
Tonal centre: E 	
Wordplay: 13. Exploit the limitations 14. Bookends 15. Inside & outside 16. Draw my part 17. Friction 18. Echoes	
Poem: <i>Exploit the limitations</i> <i>Bookends, Friction, Echoes</i> <i>Draw my part</i> <i>Exploit the limitations</i> <i>Inside & outside</i>	
Images: 1. 'Day and Night' 2. Ceiling 3. Stairwell 4. Hidden People 5. The Temperance Card 6. Sunset 7. Caro's Crooked House: 2 8. Berlin Wall 3: Both Sides	Two images associated with each line of poem
Linking text with images	
Duo sections: 4	
Duration: each section approximately forty seconds	No need for resolution
Palindrome	Second duo, explore an exact reversal of first duo and adapt to suit material

Zoë Black

We met entirely online during our composition phase and our workshops were relatively straightforward – most likely due to our extensive experience playing together. I am familiar with her natural, distinctive and individual style. As a result, there was a flow to our collaboration and the creation of *Sometime*.




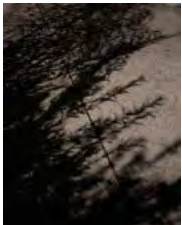

I shared two short phrases with Zoë that I had composed in preparation for our workshop (see Figure 12). She responded by experimenting in the key of E minor, strumming her violin like a guitar, exploring the feel and sound of A \flat and A \sharp and how they reacted with the other notes in the scale. I sensed how she absorbed the mood I had created, and I heard her reflecting this in her own material as she improvised. The process is further summarised in the tables that follow, and a comparison of the rhythmic complexity of both *Sometime* and *Wavy Line* can be seen in Part E, Table 21.

Figure 12 Two short phrases prepared for *Sometime*

1	 Musical notation for phrase 1, consisting of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 12/8 time signature. It contains a sequence of eighth notes: F#4, G4, A4, B4, C5, D5, E5, F#5. The bottom staff is in bass clef with the same key signature and time signature, containing a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F#3, G3.
2	 Musical notation for phrase 2, consisting of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 12/8 time signature. It contains a sequence of eighth notes: F#4, G4, A4, B4, C5, D5, E5, F#5. The bottom staff is in bass clef with the same key signature and time signature, containing a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F#3, G3.

Table 9 Workshop Process – Sometime

(Selections of conversation from our workshop, recorded using Zoom software.)

Duo section	Image	Line of Poem	Wordplay	Developing musical ideas to match Zoë's poem
1.	Ceiling 	'I' Birds eye the moon	Angles Eyeball Circles Swirling What does the centre mean? Flight Sense of future and past Black & white	ZB: notice the central section of the image, blue sky appears to resemble an eye; How could we interpret this musically? ZB: Could a musical representation of this image occur in the central section of the duo? CH: prefers the poem to dictate the order, rather than the images. <ul style="list-style-type: none"> • First section: a canon? • CH three note figure in 5/8 shape / ZB: melody around that? • Register between two F#s above Middle C. • CH rhythmic / ZB melodic
	'Day and Night' (Escher 1938). IMAGE REMOVED		Forward and back	ZB: 'Sense of future & past': could this apply to the structure? CH: What signifies black and white? <ul style="list-style-type: none"> • Contrast • No colours • Loud and soft, fast and slow • Opposites – whatever one person does, the other person does the opposite (Strokes: legato, spiccato)
2.	The Temperance Card 	Echoes of Jekyll and Hyde	CH: Why choose this image for this line? ZB: Good and evil Control Fluid Peaks Colour Break the rules Have more fun Anarchy / chaos Freedom	Bow strokes: CH: What's an evil bow stroke? 5/8 CH Lifting bow from string, one note per bar to represent rule breaking. 'Throwing' the bow from the string into the air (without letting go) with giant gestures and wild leaps in register plus rhythmic gaps. Include col legno CH: Fill the gaps with spiccato?
	Berlin Wall 2: Side 		Looking at what's no longer there Freedom from constraint	
3.	Pavement Reflections 1 	I hide behind my hair	Hiding Terror Trapped Calming Hidden You can see it but you can't really see it Contemplative	ZB: Tremolo; a furtive character, sul pont – 'like running'. Continuous, constantly moving. CH: a feathery stroke? ZB: Fearful? (Zoë demonstrated imaginative bow strokes which transformed the character, adding techniques such as sul tasto or ponticello, causing the sound to break up and distort). CH: suggested that an unreal sound ZB: glissando and tremolo – long 'sweep' up G string
	Orange Tree & Beyond 			



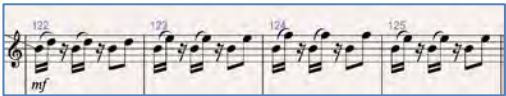


Duo section	Image	Line of Poem	Wordplay	Developing musical ideas to match Zoë's poem
4.	<p>Hidden Faces</p>  <p>Parallel lines</p> 	<p>Deception is fun</p>	<p>The image features two large faces and three hidden people.</p> <p>Magic Numbers: Sometime – 5 Wavy Line – 2</p> <p>Poem contains 5 lines Sometime 5/8 Wavy Line 4/8 (2/4)</p> <p>Sneaky Sarcastic Cheeky Wry</p> <p>Drunk Confusion Blurry Uneven</p>	<p>[It became apparent that Zoë had not noticed the images hidden within the two faces. She reacted with surprise, commenting that it was 'fabulous and wonderful'. I was delighted and surprised, given that she had chosen this image to go along with her line of poetry 'Deception is Fun'. I wondered if her subconscious had picked up on the finer nuanced detail of this picture].</p> <p>CH: Could we include a joke in our pieces?</p> <p>[A rhythmic joke found its way into <i>Sometime</i> and <i>Wavy Line</i> in the form of unexpected bars rest].</p> <p>ZB: What's a sarcastic kind of sound? [ZB improvised the following phrase]. [This improvisation became a central part of the fourth section, and was a very useful phrase as it helped build excitement and joined well with other elements].</p>  <p>ZB improvised the following phrase in response to our reflections.</p> <p>Parallel lines: CH: a quasi-canon. Interrupt and copy. Fit two elements together</p> <p><i>Sometime</i>: Bars 122-127</p> <p>[I wove those fragments together.]</p> <p><i>Sometime</i>; bars 122-136 'translated' into 5/8]. ZB: 'sneaky' and 'sarcastic' = 'upbeat' 'cheeky' Zoë improvised in ¾, and I transcribed the material into 5/8. Grace notes, Pizz, Uneven, blurry</p>
5.	<p>Really Crooked Tree</p>  <p>Red Paint</p> 	<p>I don my mask and embrace the flaws</p>	<p>Knotty Lush Abundance Giving Embracing</p> <p>Splat filigree dance-like</p>	<p>ZB: Really Crooked Tree – slow and lush?</p> <p>[Zoë improvises: Owing to fatigue on both our parts, I sought to capture the essence and intention of her phrases, rather than annotating precise notes and rhythms].</p> <p>[Last section of <i>Sometime</i> and the opening section of <i>Wavy Line</i>].</p>

Table 10 Zoë: Examples of Improvisation and Re-composition

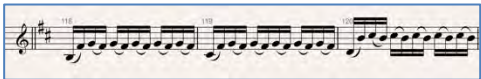
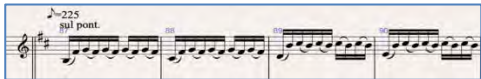
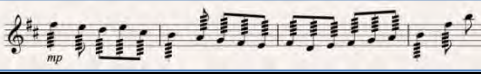
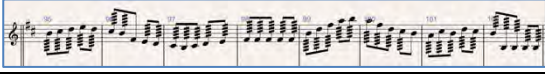
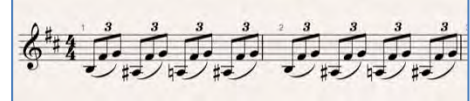
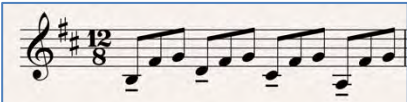
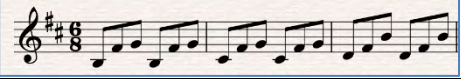
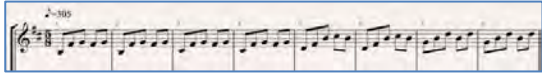
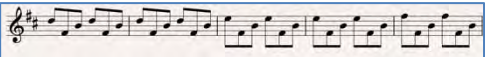
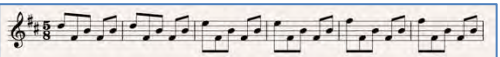
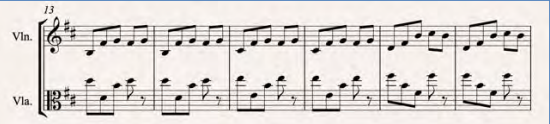
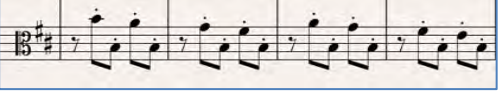

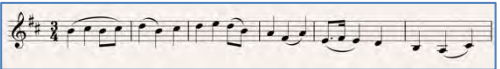

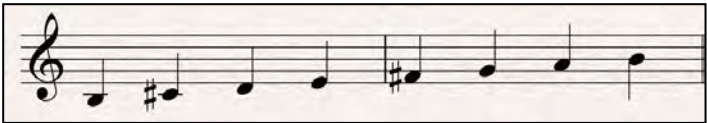

Zoë	Improvisations / (15 July 2020)	Caroline's re-compositions
1	Zoë: 'Birds eye the moon' 	
2	Zoë 	<i>Sometime</i> : bars 95-102 
3	Zoë  Zoë  [Still discussing the first line of the poem, Zoë remarked that 'Birds eye the moon' – 'flighty, night-time-ish'.] Zoë 	Opening of <i>Sometime</i> , last section <i>Wavy Line</i> 
4	Caroline  	<i>Sometime</i> : bars 13-18 I wove these two ideas together, although we had improvised them separately. 
	Caroline 	
5	Zoë 	[Last section of <i>Sometime</i> and opening section of <i>Wavy Line</i> . [I re-tuned my lowest string down a semi-tone to B♭: The sound of every note on the viola has a different resonance]. 

Table 11 Zoë's Constraints

Zoë's Constraints	Comments
Means of gathering data: 2.1: Video – Zoom software 2.2: Video – Zoom software 2.3: Video – Zoom software 2.4: Video – Zoom software 2.5: Video – Zoom software 2.6: Audio – Voice Memo, iPhone, (in person)	Workshop dates: 15 July 2020 18 July 2020 20 July 2020 15 August 2020 16 August 2020 30 Nov 2020
Place in cycle: 3, 9	
Duo names: <i>Sometime, Wavy Line</i>	
Magic numbers 5 and 2	<ul style="list-style-type: none"> • Time signature • Number of sections
Tonal centre: B 	Choice of key: B, E? ZB says B CH demonstrates scale A \flat rather than an A#.
Wordplay: 1. Birds 2. Embrace the flaws 3. The Moon 4. Jekyll and Hyde 5. Echoes 6. Eye	
Poem: <i>'I'</i> <i>Birds eye the moon</i> <i>Echoes of Jekyll and Hyde</i> <i>I hide behind my hair</i> <i>Deception is fun</i> <i>I don my mask and embrace the flaws</i>	
Images 1. Ceiling 2. 'Day and Night' 3. The Temperance Card 4. Berlin Wall: 2 5. My Pavement Reflections: 1 6. Orange Tree and Beyond 7. Hidden People 8. Parallel Lines? 9. Really Crooked Tree 10. Red Paint	Two images with each line of poem
Linking text with images	
5 sections – (Poem five lines)	
Duration: Each section approximately 40 seconds	No resolution
Palindrome	Second duo, explore an exact reversal of first duo and adapt to suit material
Viola C string tuned down to B \flat	Affects total resonance of viola

Eliza Shephard

During our early workshops, Eliza frequently switched instruments and explored different techniques, experimenting and questioning which would be appropriate for our collaboration. Initially we decided a combination of the standard flute, alto flute, and bass flute, but leading up to our performance we decided that the bass flute was the best match and that she would exclusively play this. Based on conversations I had with the listeners after the performance, the combination of bass flute and viola produced some of the most interesting and moving music in the cycle.

During our Stage 2 composition workshop, Eliza and I utilised the same compositional process that I had developed during my workshops with Chris, Stevie and Zoë – exploring the duo plan and maintaining the constraints. As catalysts, we took fragments of composition I had prepared, and we improvised one at a time as we talked through each line of her poem with its associated images. Once we had developed a few more musical ideas, Eliza suggested that I play my viola for a few minutes and that she play along with me. I turned my computer volume off so that I could only hear myself, and Eliza recorded the two of us playing together. She then emailed the resulting recording to me and we listened back. Using this method, we were able to explore how musical elements worked in conjunction with one another by making, sharing and listening to mini duo recordings, and these were later used as a reference to construct our scores. The only other time I used this method was with Zoë after our composition workshops. She made a complete recording of her part in *Sometime* which she emailed to me. I recorded myself performing with her recording.

In the months following our workshops and my score constructions, I began to feel increasingly uncomfortable with *Sometimes* and *Straight Line*, sensing that I had inadvertently limited the scope of the pieces. Upon reflection, it was possible that the need for stability as a result of the COVID crisis had made me overly reliant on the method that had become familiar with the previous three participants. Although conventional notation was appropriate for my duos with Chris, Stevie and Zoë, Eliza had extensive experience in creative collaboration and improvisation. With growing confidence as a result of my evolving collaborations with Charles and Louise, I realised that I did not need to stick to the same formula with each collaborator.

In the weeks leading up to the performance, I suggested to Eliza that we abandon the prepared scores as they were limiting our creativity – we pared back our material and concentrated instead on its essence. Eliza immediately embraced this new plan, and we began to experiment. From each of our composed sections, we selected what we interpreted as the gist, and began to improvise on that material.

Over the course of a two-hour workshop, we developed new compositions following the same basic framework. I am thankful we made these significant changes shortly before the concert – they were brave choices and we had to think quickly. It was an important moment in the project – a point where I was reminded of the creative development I was undertaking. The journey from nowhere to now here would sometimes involve changing course, and I had to be prepared to let go of the paper and place trust in the process. I would not have had the confidence to abandon my scores during 2020, having put so much work into them.

The left-hand column of Table 12: Score Development – *Sometimes, Straight Line* shows my performance score of *Sometime*. The viola part is on the left of the score and the bass flute part is on the right. The red arrow indicates that the score is read from top to bottom, and I used the same score for *Straight Line* but reading from bottom to top. Following this, Table 13 shows Eliza’s constraints, and the links between words and images can be found in the Part E.


Table 12 Score Development – *Sometimes, Straight Line*

Final Score: Sometimes Viola (Left) / Bass flute (Right)	Fragments from initial scores: <i>Sometimes</i> / <i>Straight Line</i>

Aside from the two melodies located in the centre of the page, the material was largely improvised, and this can be heard well in the accompanying video of the performance. My part contains musical examples and clues to set me on track for improvising, while aside from the melody, Eliza’s part contains minimal information – e.g., a few words to remind her of a technique or sound. In contrast, the right-hand column shows some of the original phrases as they occurred in my initial score constructed following our workshop on the 16 July 2020.

Table 13 *Eliza’s Constraints*

Eliza’s Constraints	Comments
Means of gathering data: 2.1: Video – Zoom software 2.2: Video – Zoom software 2.3: Audio – Voice Memo, iPhone, (in person) 2.4: Audio – Voice Memo, iPhone (in person) 2.5: Audio – Voice Memo, iPhone (in person)	Workshop dates: 15 June 2020 16 July 2020 14 Nov 2020 9 April 2021 15 April 2021
Place in cycle: 4, 8	
Duo names: <i>Sometimes, Straight Line</i>	
Magic Numbers: 4,1	
Tonal centre: D 	

Eliza's Constraints	Comments
Wordplay: <ol style="list-style-type: none"> 1. Get out or I'll steal your shoes 2. Jekyll & Hyde 3. Friction 4. Deception is Fun 5. Exploit the Limitations 6. Embrace the Flaws 	
Poem: Friction <i>Bend the Rules</i> <i>Channel the Hyde</i> <i>Exploit the Limitations</i> <i>Embrace the Flaws</i> <i>Deceive Dr Jekyll</i>	
Images: <ol style="list-style-type: none"> 1. Berlin Wall: 3 2. My Pavement Reflections: 2 3. Garage Door 4. Really Crooked Tree 5. Orange Light: 2 6. Dead and Alive: 1 7. Painted Walls 8. What Lies Between? 9. Caro's Crooked House: 2 10. Pine Cone 11. Red Paint 12. What Strikes You? 	
Linking text with images	
Sections: 5 (lines of poem)	
Duration: Each section approximately forty seconds	
Palindrome structure for each duo	<ul style="list-style-type: none"> • Consider magic number • Second duo, explore an exact reversal of first duo or adapt to suit material

Charles MacInnes

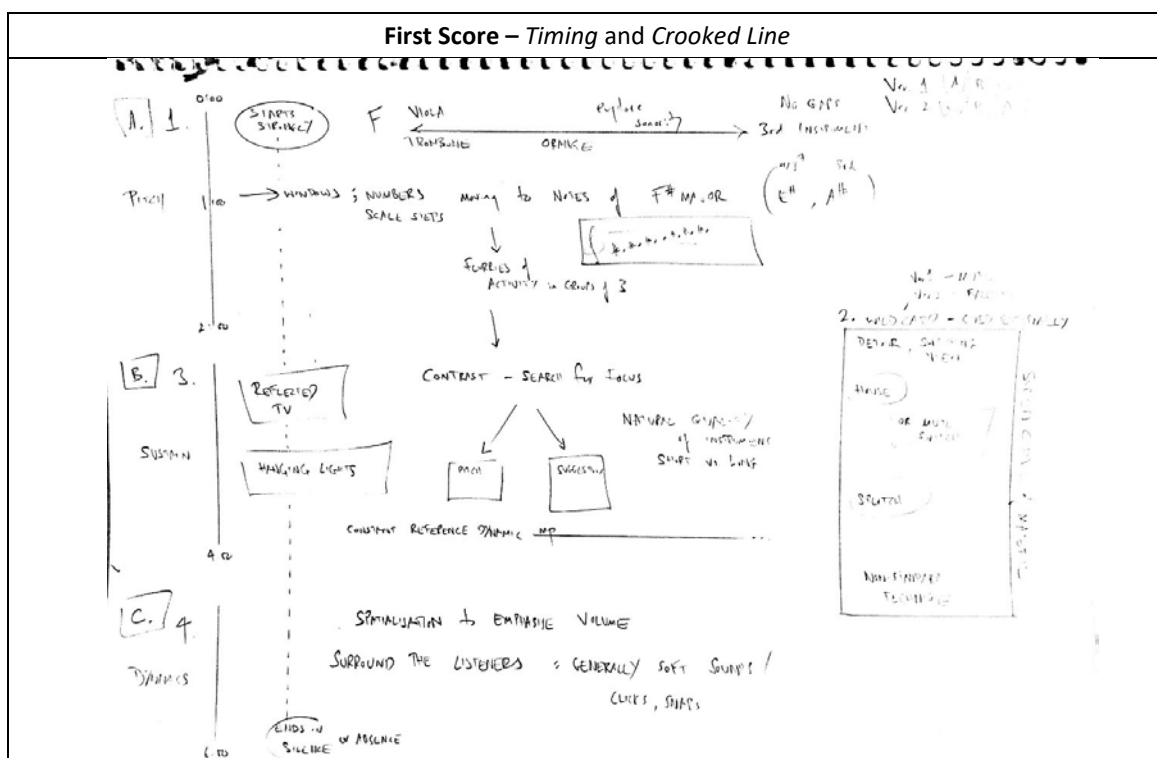
I waited until November 2020 for my Stage 2 composition workshops with Charles as I really wanted us to meet in person. These workshops were seven months later than my session with Chris, and I was struck by how far the project had developed in the meantime.

Although each duo combination varied in both compositional style and complexity, my pairing with Charles was the most unusual. Firstly, the trombone as an instrument is the least familiar to me, and secondly, each session involved rhythmically-unstructured improvisation. To some extent I was able to draw on experiences I had as a student at the Guildhall School of Music and Drama where I improvised regularly under the tutelage of Peter Wiegold. As a result, some important skills came back to me during

our sessions, although I remained aware of my lack of experience. There were many ideas flying around the room and it was a whirlwind of creativity as we talked through possibilities. Once we picked up our instruments, Charles generally led our explorations – he was always encouraging, giving me the confidence to have a go, and never treating me like a novice.

Our scores were developed by Charles during the workshops. By this point, the sheer amount of newly composed music – not to mention the many different styles of composition – began to overwhelm me. Sometimes following a workshop, when I looked again at the unfamiliar graphic scores we were developing, I felt completely blank and unable to recall what we were intending to play. I carried the memory of this into the performance. Table 14 shows the four different versions of the score, which was read from either direction depending on which duo we were playing. Table 15 outlines Charles’s constraints.

Table 14 Score Development – Timing & Crooked Line



Second Score – Timing and Crooked Line

[A] 0:00 SEEKING ATTENTION CM STANDS IN ONE SPOT
F 3 TIMES to f# PUNCTUATE DIALOGUE
1:00 IGNORE JOIN ON 2nd TURNS groups of 3 f# and vary lengths

[B] 1:00 CM SHH NOTE OSCILLATE BETWEEN C/F#
CH CIRCULAR BOWING AT TIP GLIDES IN EITHER DIRECTION
1:10 EFFECT

[3x TIMET WILDCARD FREEZE FOR PLAYER; NOT NECESSARILY SYNCHRONISED]

[C] CM MOVES (AMONGST LISTENERS, LED BY LILY?)
PLUNGER PUNCTUATE, PICKUP VIOLA PITCHES → SOUND ELEMENTS, BREATH, INST.
5:00 AIR, CLICKS
CH DOUBLE-STOPPED TRITONES LEFT HAND STOPPED.
f A+D strings almost silent
CM STANDS STILL

Third Score – Timing and Crooked Line

Timing | Crooked Line

→ ←

A 0:00 remain in one spot
ignore... join
monority
gradually move to major scale
1:00

B 1:00 Shh Note
circular bowing at tip
short / long
gliss. in either direction
ripples
1:10

C 1:00 Plunger
punctuate & pickup viola pitches
stand still
volume / spatialisation
col legno sul fusto
air & clicks
lil stopped
5:00

Fourth Score – Timing and Crooked Line

Timing | Crooked Line
→ | ←

Table 15 Charles' Constraints

Charles's Constraints	Comments
Means of gathering data: 2.1: Video – Zoom software 2.2: Video – Zoom software 2.3: Audio – Voice Memo, iPhone (in person, Brunswick) 2.4: Video – Zoom software 2.5: Audio – Voice Memo, iPhone (in person, Brunswick) 2.6: Video – Zoom software 2.7: Audio – Voice Memo, iPhone (in person, Brunswick)	Workshop dates: 3 June 2020 20 October 2020 13 Nov 2020 18 February 2021 12 March 2021 18 March 2021 (with Louise) 7 April 2021
Place in cycle: 5, 10	
Duo names: <i>Timing, Crooked Line</i>	
Magic Numbers: 3	<ul style="list-style-type: none"> Patterns of three Three sections
Tonal centre: F/F#	
Wordplay: 1. Echoes 2. Name a colour 3. What did I overhear today? 4. Bookends 5. Embrace the flaws/floors 6. Inside and outside	
Poem: <i>A colour</i> <i>inside Echoes,</i> <i>flaws</i> <i>Did I overhear a name?</i> <i>Today ends outside.</i>	

Images: 1. Painted Walls 2. Orange Light: 1 3. Caro's Crooked House: 2 4. Red Paint 5. A Window, through a Window, through a TV 6. Tree Lanterns 7. What Lies Between? 8. Orange tree and Beyond	
Linking text with images	
Sections: 3 (magic number) + a wild card section	
Duration: Each section approximately 40 seconds	
Palindrome structure for each duo	<ul style="list-style-type: none"> • The same magic number • Second duo, explore an exact reversal of first duo or adapt to suit material

Louise King

Our first workshop took place on the Sunshine Coast in the middle of 2019, but a year passed before we met again – this time online. I began by sharing an idea that Charles and I had been discussing, of including a Prelude and Postlude as guided improvisations for the whole group at the beginning and end of the cycle. Louise agreed to be in charge of the Prelude.

I began by bringing Louise up to date. She commented on how inspiring it was to hear me talk passionately and excitedly about my project, and said that my enthusiasm was evident and I came across well in the online format. She remarked that I created energy, and that not everyone could do this online.

Screen sharing my digital treasure chest, I asked Louise to pick two titles. By this stage, there were only four left to choose from: *Timely*, *Timeline*, *Hairline* and *Hairsbreadth*. I jumped in, picking *Timely* as a fitting title for my solo reflective Interlude. Following her initial look at the list of all fourteen, Louise connected with *Hairline*, *Hairsbreadth* and *Crooked line*. It was a fortunate coincidence that of the three remaining titles, two were her favourites.

Looking through the image file, she was silent and thoughtful as she contemplated each picture and searched through her poem to find connections between images and text. I was surprised by her silence as the other participants had freely shared their reactions to the images.

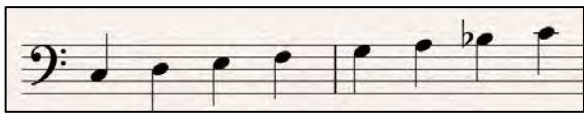

Louise described her poem as “three, short little verses,” (L. King, interview with author, 18 June 2020) which I thought was amusing, as she had written the longest and most elaborate of all the participants’ poems. Given its length and that there were more words than images, we needed to have a conversation about the structure of the music, since this would differ from the other participants’. In addition, she was the only participant to include her titles within her poem. I offered Louise C or G, as tonal centres, and she chose C, leaving G for my Interlude, *Timely*.

Following our three workshops during October 2020, I developed draft scores. I was particularly keen to include a collage feel in my presentation as I wanted the score to be reminiscent of an upended treasure chest; as though the fragments of music had been scattered onto the page. This was unlike any score I had previously produced, although the appearance of our scores changed once we were able to meet in person. The constraints are listed in Table 16, and additional information is found in Part E.

Figure 13 *A Montage of Louise and Chris*



Table 16 Louise's Constraints

Louise's Constraints	Comments
Means of gathering data: 2.1: Video – Zoom software 2.2: Video – Zoom software 2.3: Video – Zoom software 2.4: Video – Zoom software 2.5: Video – Zoom software 2.6: Video – Zoom software 2.7: Video – Zoom software 2.8: Video – Zoom software 2.9: Video – Zoom software	Workshop dates: 18 June 2020 6 August 2020 6 October 2020 19 October 2020 23 October 2020 18 February 2021 18 March 2021 (w Charles) 30 March 2021 (2 sessions) 6 April 2021
Place in cycle: 11, 12	
Duo names: <i>Hairline, Hairsbreadth</i>	
Magic Numbers: 4, 5	
Tonal centre: C 	
Wordplay: 1. Birds 2. Costumes 3. Embellish 4. Name a colour 5. Echoes 6. Friction 7. Hair 8. The Moon 9. Draw my part 10. Eye 11. Masks	
Poem: <i>The Moon hangs like Pierrot's tears, heavy and sad behind pensive clouds. Belated tears behind a mask, draw my part like echoes from a nostalgic dream. [I hear] Deep welts of pain – a hairline crack into the abyss.</i> <i>Birds sing a cacophony of song, the air vibrant, sounds ablu – each raucous entry a hairsbreadth apart – sounds explaining rights, rights to song, [rights] to voice, [rights] to live, [rights] to be heard. Tumbling friction into the void.</i> <i>My ear catches echoes of time past, elegant costumes embellished with arrogance and privilege, pomp and circumstance. Name your colour, you human wretch, who seeks a stillness of your eye. A hairsbreadth of wisdom is gleaned.</i>	
Images: 1. Tree Lanterns 2. Pine Cone 3. Pavement Reflections: 1 4. Stairwell 5. Really Crooked Tree 6. 'Day and Night'	

Louise's Constraints	Comments
7. Crazy Shoe 8. Blue Pineapple 9. Yuccas	
Linking text with images	
Sections: 3 (Verses in Poem)	
Duration: Each section approximately forty seconds	
Palindrome structure for each duo	<ul style="list-style-type: none"> Consider magic number Second duo, explore an exact reversal of first duo or adapt to suit material

Table 17 *Louise: Score Development – Hairline*

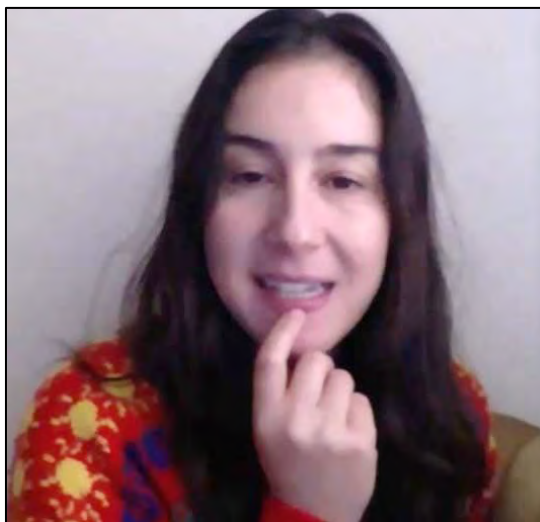
Version	Score Development: <i>Hairline</i>	Explanation
1		<ul style="list-style-type: none"> Image order, left to right Performing instructions, top to bottom.
2		<ul style="list-style-type: none"> Score devised following online workshop, 30 March 2021. Changed format. Linear presentation easier to comprehend
3		<ul style="list-style-type: none"> Louise arrives in Melbourne three days before concert We explore our material and develop our composition. Mini improvisations using prepared ideas as a starting point. I felt out of my depth, particularly when I needed to maintain a rhythmic beat.

Lily Balatincz

My original intention had been for Lily to join us following Stage 2. I anticipated that the musicians would perform for Lily, and that in further collaborative workshops, we would explore how her creative practice might combine with our music making. Her presence and movements might cause us to change and develop our compositions.

We gradually realised that it would be necessary to rethink the nature of her involvement in the performance. Unfortunately, during the time period I had planned (early 2021), we were unable to have any group workshops due to travel restrictions. Lily and I did meet each other twice during February 2021 – first in Sydney, then again in Melbourne. During our Sydney meeting, I shared pre-recorded data introducing the musicians, so that she could get a sense of their characters. This proved to be very useful, as Lily did not meet any participant in person until two days before the concert. The pre-recorded data consisted of informal recordings of a few completed duos – which I had made specifically with Zoë, Chris, Stevie and Eliza – as well as a selection of audio and video clips chosen from earlier workshop interviews.

Figure 14 *Lily*



During our Melbourne meeting at the concert venue, we talked excitedly about possibilities and plans for our collaboration and performance. We discussed the set up – I imagined us in-the-round with a socially-distanced audience of approximately 80 arranged around the perimeter of the hall. The musicians facing each other would be in the centre along with Lily. In the course of our conversation, I suggested bringing a bicycle into the venue that Lily could wrap with coloured yarn. Though this didn't come

to fruition, and was replaced by Chris wrapping the pinboard bicycle, I intend to organise a repeat performance where Lily would wrap an actual bicycle.


Lily's return to Sydney coincided with a four-day snap lockdown in Melbourne, and she arrived home anticipating that she would be required to quarantine for fourteen days. This was a huge shock to both of us, and it prompted a rethink of her role. We altered the original plan, that she perform with the duos, since we could not guarantee her presence on concert day, let alone for any rehearsals. Lily suggested an alternative – that she perform along with the poems rather than with the music. This also provided the option to pre-record her contribution should she be unable to travel to Melbourne, so that we could project this onto the venue wall.

We also abandoned our plan of performing in the round – it was too difficult to socially distance and we needed to factor in access to emergency exits. Initially I was disappointed, but I soon realised it was the prudent and logical thing to do, given the concert was only nine weeks away. It would simplify the final stages of our collaboration, and gave us the idea to combine our interludes.

In order to enact Lily's new plan, each musician was asked to make an informal recording of their poem on their phone and to email these to her. The participants were happy to do this, and also agreed that these recordings could be played during the performance as part of Lily's film. A further option was also offered, namely that Lily as a trained actor could take over the poetry recitation.

Lily spent a considerable amount of time developing her choreography. Over the last few years, she has found herself working primarily behind the scenes in creative projects, and she reported feeling excited as well as slightly overwhelmed at returning to her creative practice. It was exciting to see her movement theatre element together with the poetry before the concert and it helped me gain understanding as to how the different constraints and compositional guidelines had evolved during the project. Table 18 shows Lily's constraints.

Table 18 *Lily's Constraints*

Lily's Constraints	
Means of gathering data: 2.1 Video – Zoom software 2.2 Audio – Voice Memo, iPhone (in person, Sydney) 2.3 Audio – Voice Memo, iPhone (in person, Sydney) 2.4 Audio – Voice Memo, iPhone (in person, Tempo Rubato) 2.5 Video – Zoom software 2.6 Video – Zoom software	Workshop dates: 29 June 2020 6 February 2021 7 February 2021 10 February 2021 17 February 2021 22 February 2021
Place in Cycle: 7	
Interlude: <i>Timeline</i>	
Magic Number: 1	
Wordplay: 1. Eye 2. Exploit the Limitations 3. Bookends 4. Moon 5. The Spine 6. A Road 7. Friction	
Poem: <i>'I'</i> <i>am on the spine.</i> <i>I eye</i> <i>a road.</i> <i>I rebuke ends,</i> <i>exploit limitations,</i> <i>book eons,</i> <i>eat moons.</i> <i>I eye friction</i> <i>Like it is a road.</i>	
Images: 1. Painted Walls 2. Looking, Seeing, Listening 3. Bar Lines 4. Pavement Reflections: 3 5. 'Day and Night' 6. Stairwell 7. Berlin Wall: 3 8. Garage Door 9. Really Crooked Tree 10. Dead and Alive: 1 11. Pavement Stars	

Stage 3: Rehearsing and Performing

Together for the First Time

The day before the performance I scheduled a tutti rehearsal at the Temperance Hall in South Melbourne. This hall is often used for contemporary dance performances and I had briefly contemplated booking it for our concert. I was interested to see if it might serve as a venue for future projects – in particular, exploring some of the ideas I had been developing with Lily during our visit to Tempo Rubato in February 2021, as well as making a film of the complete cycle of duos.

Those present for the rehearsal were Charles, Louise, Lily, Eliza and myself, with Zoë arriving after lunch. As well as performing our duos for each other, we devised the Prelude and Postlude and had our first glimpses of Lily's work alongside our poetry. Each person recited their own poem and observed the symbiosis of movement and text with Lily, making slight adjustments to timing and expression.

I had originally planned that everyone would perform in the Prelude and Postlude, and accordingly Charles, Louise and I had made plans to take fragments from our duos as source material. With only four of us at the rehearsal, we took the approach to only include those present on the rehearsal day to perform in the Prelude or Postlude.

This was our first experience performing our duos, and for me it was the first time in many years that I had improvised in public. We gave each other feedback, words of encouragement and advice, and had the opportunity to run through each movement and poem several times. Eliza's duos felt familiar, following the recent reworking and Zoë's duos were challenging and fun. I felt well prepared, as I had spent considerable time practicing *Sometime* and *Wavy Line*. Charles made slight alterations to the appearance of our graphic score by removing the images, as I found they were confusing me. We were all happy with the rehearsal, and it was reassuring to know that everyone had confidence in the work, that they were certain it would hang together in performance.

I received a phone call from Chris early on the day of the rehearsal reporting that he had a sore throat and would be isolating following a COVID test. Unfortunately, he missed the entire day of rehearsals. I was extremely concerned that he would be unable to perform – his presence was very important to me and it would have been a devastating blow had he not been able to play. Nevertheless, I made the contingency plan of asking Charles to take Chris's place wrapping the bike in yarn, and I hastily arranged *Nowhere* and *Now Here* for violin and viola. This involved switching material between the parts in order to accommodate the different register of the violin.

Zoë and I sightread through my new scores, which initially seemed to provide a workable solution, although I was under too much stress to play the hybrid viola part accurately. I asked Louise whether she would be prepared to play these duos instead of Zoë. She readily agreed, and following the rehearsal, I rearranged *Nowhere* and *Now Here* for viola and cello. It was comforting to know we could include these pieces in the performance. After all, how could the work be called *From Nowhere to Now Here* without those two particular duos? Thankfully, Chris contacted me early on the 18 April to let me know that his COVID test had come back negative and that his sore throat had gone. It was a huge relief.

The two interludes occur halfway through the cycle: *Timely*, devised by me; and *Timeline*, devised by Lily; and these were performed concurrently. My intention was for Chris to read my poem while Lily and I performed. I had imagined Chris interrupting and teasing us with the text in pauses in the music to create a spontaneous collaboration. However, Lily had misunderstood my intentions, thinking all three elements would occur simultaneously. I was happy to adjust to her way of interpreting the material and immediately adapted.

In Chris's absence, Louise offered to be the narrator and we spent some time figuring out how to combine the music with the text and movement. I concentrated on improving the characterisation of my pizzicato chords and Louise practiced her narration. Lily was surprised by my interpretation, mainly because of how it differed from the MIDI recording I had sent her that she had used to develop her choreography. We all had some adjustments to make in order that we combine the

music, poetry and movement effectively. I was happy with the outcome, and thought my chords worked well as background to the text.

Dress Rehearsal

On receiving his negative COVID result, Chris leapt into action, driving to pick me up and bringing his viola and pinboard. Once at the venue, we decided to place Chris's pinboard behind the stage, and to use the side wall as a background for the projected images. As we rehearsed, I realised that it was the first time in six months that Chris and I had played *Nowhere* and *Now Here*. I wondered whether these two duos would benefit from more complexity, so I began to vary certain textures and include techniques such as tremolo or ponticello, aiming to keep the listeners' attention. Considering the position of the two duos in the cycle, I hoped that *Nowhere* would function to set the initial scene and *Now Here* would act as a simple closing reflection.

Performance

The Program

Charles designed and printed the program (See Figure 15). The QR code linked to my website where the entire set of images were available to view. Although the 14 duos were planned to be performed in a specific order, the eight poems were not. It seemed appropriate for each person to introduce themselves to the audience by reading their poem immediately before they played. Chris, Zoë and Eliza read their poems before their first duos, and Charles, Louise and Stevie read their poems before their second duos. As it transpired, the fully-composed scores were interspersed with the improvised ones, but I was also conscious of needing to give Lily recovery time. I had anticipated including a short interval, however since the venue had a limit of 60 minutes with no break and the complete dress rehearsal ran to about 54 minutes, we decided to perform the cycle in one long flowing set.

Figure 15 The Program

From Nowhere to Now Here
Chamber Music | Poetry | Movement

Sunday 18 April 2021 7pm
Tempo Rubato | 34 Breese Street, Brunswick

The Players

Lily Balatincz – movement artist
Zoë Black – violin
Caroline Henbest – viola
Louise King – cello
Charles MacInnes – trombone
Chris Moore – viola
Stevie Newton – double bass
Eliza Shephard – flute

The Process

The 14 duos were co-composed during 2020–21, and inspired by a collection of words, phrases and images.


The Prelude and Postlude are group improvisations.

The eight poems were written during online workshops and discussions, and built from the same words and phrases as the pieces.

The bicycle is designed by Chris.

Scan the QR code to view the original images and words

<https://carolinehenbest.com/programme>



The Program

Prelude	Ensemble directed by Louise
Poem : Movement	Chris, Lily
<i>Nowhere</i>	Chris, Caroline
<i>Somewhere</i>	Stevie, Caroline
Poem : Movement	Zoë, Lily
<i>Sometime</i>	Zoë, Caroline
Poem : Movement	Eliza, Lily
<i>Sometimes</i>	Eliza, Caroline
<i>Timing</i>	Charles, Caroline
<i>Timely : Timeline</i> : Poem	Caroline, Lily, Chris

INTERVAL

<i>Straight Line</i>	Eliza, Caroline
Poem : Movement	Lily
<i>Wavy Line</i>	Zoë, Caroline
Poem : Movement	Charles, Lily
<i>Crooked Line</i>	Charles, Caroline
<i>Hairline</i>	Louise, Caroline
Poem : Movement	Louise, Lily
<i>Hairsbreadth</i>	Louise, Caroline
Poem : Movement	Stevie, Lily
<i>Breath</i>	Stevie, Caroline
<i>Now Here</i>	Chris, Caroline
Postlude	Ensemble directed by Charles

The performance lasts approximately 90 minutes including interval

We used two music stands and two iPads, set up roughly three metres apart. I exclusively occupied the right-hand stand, stepping off stage when Lily stepped on. All other musicians performed their duos and poems from the left-hand stand. Chris organised a playlist for both iPads, so that each piece could lead seamlessly to the next.

The Performance: *Tempo Rubato*, Brunswick

There was an air of anticipation – the hall was full and the atmosphere was electric. Eliza barely waited for the applause to die down before she started the Prelude, and her haunting opening bass flute melody reminded me of traditional Japanese flute music. We played as though we were talking to each other – guided by Louise and featuring Eliza, Louise, Charles and myself, the Prelude was made up of a series of mini duos based around the notes: B \flat , C and D. The mood was initially calm but grew in intensity as the mini duos unfolded in relay – i.e., a third player joined as the first concluded, with each of us playing three times.

From Nowhere to Now Here began its life – each movement was brief but the cycle was coherent, and our poetry effectively linked each piece to the next. As *Nowhere*

concluded, Chris made his way to the back of the stage to begin work on his pinboard bike. He would have about 45 minutes to create it. Unfortunately, there is little more than a glimpse of him in the background of the video recording, but for the audience it was an additional intriguing visual element that took shape through the performance.

As the concert progressed, I felt more and more confident and grateful to be playing with such an inspiring group of musicians. My main stress points were the improvised duos with Louise and Charles, yet both collaborators demonstrated their experience and acted as my guides in the pieces. I was able to relax and mostly enjoyed these sections of the performance. *Hairline* was the duo that felt the most precarious to me, given that Louise and I had only met three days before the concert for our collaborative workshops. I was fatigued and felt unable to do it justice due to it being still so fresh. However, Louise was confident and expressive and carried the movement. Performing with Charles was akin to having a conversation. This was one of my first experiences playing from a graphic score, with such minimal markings. To some extent I found myself letting go of our loose structure and content. Charles was always aware, ready to change with me and pivot towards something new.

For the Postlude, we each chose one of the following notes: A, D, E, or G. This was an ensemble piece, beginning with long, dreamy, and slow tones, then building in intensity before ending suddenly, following a signal from Charles.

Reflecting on the performance, I think each person played with confidence, seeming to relish the chance to recite their poem as well as play their instrument. As Chris read his, I noticed that he was barefoot as was Lily – though her decision was unsurprising. We had not discussed this, but it demonstrated to me that he felt free to be himself.

All the participants felt the same sense of artistic freedom, as well as the novelty and joy to be collaborating and performing. A concert – so often taken for granted – is a special occasion and I am convinced that the audience was aware of the inclusivity of the project and the way all the parts came together.

Part D: Conclusion

Returning to my Research Questions

- 1) How might a collection of ideas – such as images, words and musical phrases – become the compositional tool to stimulate creative responses from my collaborators?
- 2) How could I compose a set of duos for the solo viola and other instruments in a way that directly responded to the creative vision of others?

The preceding chapters have demonstrated my response to these questions. In summary, I deliberately chose source material from outside the field of music. This made it possible for me to create a neutral space, where non-judgmental, musical collaboration flourished. It helped me foster a sense of joint ownership throughout the project. Although the project was my vision and I had responsibility for the outcome, each party's creative input was as important as my own. I discovered that it was possible to find ways to inject my identity as a composer into the duos alongside the musical personality and innate character of each participant.

Constraints proved to be the defining way of creating structure and content, in addition to being the most important tool in every area of construction. As well as those described in the composition process, constraints helped me organise my thoughts and plan the workshops. I remained adaptable with regards to spontaneous creative decisions, and about ideas and directions which didn't immediately resonate.

I valued the different vision of each participant and incorporated a variety of styles into the cycle. The duos evolved slowly and our mutual trust grew as a result of the experiences we shared in the workshops.

Success of the Performance

I measure the performance a success with the reasoning that everything came together as I had envisaged, and it was unusual, enjoyable and thought provoking. The concert experience was designed to be inclusive, and it reached a number of listeners who encountered contemporary classical art music for the first time. These people in

particular expressed their enthusiasm, and it was clear that they were genuinely moved and welcomed the unconventional aspects of the performance and staging.

The feedback I received confirmed that the listeners were not a passive and invisible entity, and instead joined in a journey even without quite knowing the final destination.

A major strength of the performance was that it encouraged those present to make their own individual connections with what was happening. Our interactions stimulated the senses using sound, movement, words and images. We aroused curiosity and challenged listeners to make links and to search for parallels. There were clues – for example, my photograph of the bike which was displayed twice. At first it was alongside the Prelude and it appeared again alongside my final duo with Chris – *Now Here*. The image may not have been picked up the first time, though it would have jumped to the viewers' attention at the end, as it was visible simultaneously with Chris's pinboard replica.

A Connecting Thread

The metaphor of a connecting thread continued throughout the project. Beginning with *Man on Wire*, it stretched through to how Lily became embedded into the compositions. I also became the common thread myself by being the only musician to play in each duo. Our shared stimuli, poems, and communication right down to the colours of our performance clothes, formed an interlocking web of synchronised but distinct threads. (We wore a combination of orange, dark blue and black; colours that resonated with me and which appeared in the publicity photos and some of the images). There are many ways we could develop this metaphor, and I foresee connecting music, poetry, and movement in my future research.

Scope for Future Work

Firstly, I plan to make a film of *From Nowhere to Now Here*. Following the performance, I suggested such a project to the participants and they expressed enthusiasm. The Temperance Hall in South Melbourne – where the rehearsal took

place – would be an ideal venue, and I envisage undertaking this project without an audience.

Having narrowed down the scope of my project with regard to interactions between music, poetry and movement, I would like to create another collective performance piece which further explores these connections. I am interested in continuing to grow my creative relationship with Lily, as well as all the other participants – there is great potential for development.

In terms of future research, I intend to continue employing the treasure chest method as a means to collaborate and I will be including the concept in my teaching practice. It has proved to be a powerful tool for me on my journey from performer to collaborative artist and I can imagine it appealing to my students. As such, I will be encouraging them to develop their own treasure chests.

Final Thoughts

I have contributed new insights to collaborative music making by developing an adaptable, modular form. The multi-genre and innovative collaborations involved different sources of raw material being used as catalysts to co-compose. Whereas in a work such as *Pictures at an Exhibition*, Mussorgsky (1886) based each movement on his personal reaction to a collection of artworks, in *From Nowhere to Now Here*, reactions were shared for use as inspiration. Within the pool of carefully selected participants, individuality was encouraged. Choosing from amongst my colleagues and friends, I selected those who I felt would best understand the aims of the project and be interested in my research. The method of construction – through online workshops necessitated by the pandemic – demonstrated that a successful collaborative composition could be developed with its creators based in different locations. In performance, there was a sense of unpredictability, daring and trust that was evidently appreciated by the audience. It was my vision to create a work that would give space for personal reflection to performer and listener alike; as such, it was not necessary to spell out the particular common threads that existed within the work in order to find ways of relating to it. *Now Here* is where I have arrived. Having *Now* arrived *Here*, I feel a sense of empowerment to continue to expand my creative horizons.

Part E: Additional Tables

This section contains supplementary information that gives more detailed insights into the processes outlined in the preceding sections. Unpacking this material in detail would have extended the document well beyond the required length of this exegesis but it is provided here in shorthand form to indicate some of the further factors that were involved in the process.

Table 19 *A List of Participants along with Justification for Inclusion*

Participant / Stage 1 Workshop	Instrument / Skills / Location	Justification for Choice
Louise King 7 May 2019	Cellist Teacher Artistic Director, Sunshine Coast Chamber Music Festival Sunshine Coast, Qld	<ul style="list-style-type: none"> • Extensive experience collaborating across genres • An interest in contemporary repertoire • An experienced improviser • Extensive chamber music experience • Like-minded chamber musician • An experienced teacher • Inner drive to creatively develop • Creative independence • Colleague and personal friend • Age: 40s
Charles MacInnes 12 November 2019	Trombonist Composer Improviser Writer Melbourne	<ul style="list-style-type: none"> • Composer/improviser [PhD 'Improvising Space': Monash 2018] • Extensive experience collaborating across genres • An interest in contemporary repertoire • An experienced teacher • Inner drive to creatively develop • Creative independence • Colleague and personal friend • Age: 50s
Eliza Shephard 18 November 2019	Flautist Teacher Music theatre artist Melbourne	<ul style="list-style-type: none"> • Extensive experience collaborating across genres • An interest in contemporary repertoire • An experienced improviser • An experienced teacher • Inner drive to creatively develop • Creative independence • Former student at (ANAM) my workplace • Age: 20s
Chris Moore 5 December 2019	Violist Principal Viola, MSO Melbourne	<ul style="list-style-type: none"> • Extensive chamber music experience • Like-minded chamber musician • Inner drive to creatively develop • Creative independence • Inspires me instrumentally • Colleague and personal friend • Age: 40s
Zoë Black 10 December 2019	Violinist Duo with Joe Chindamo Teacher, ANAM Former Assistant Concertmaster, ACO Melbourne	<ul style="list-style-type: none"> • Extensive experience collaborating across genres • Extensive chamber music experience • Like-minded chamber musician • An experienced improviser • An experienced teacher • Inner drive to creatively develop • Creative independence • Colleague and personal friend • Age: 40s

Participant / Stage 1 Workshop	Instrument / Skills / Location	Justification for Choice
Lily Balatincz 14 December 2019	Movement theatre artist Actor Creative Producer of Contemporary Performance, Campbelltown Arts Centre Sydney	<ul style="list-style-type: none"> • Extensive experience collaborating across genres • An experienced improviser • Inner drive to creatively develop • Creative independence • Shared interest in Feldenkrais • Personal friend • Age: 30s
Stevie Newton 19 December 2019	Double bassist, MSO Melbourne	<ul style="list-style-type: none"> • Inner drive to creatively develop • Extensive chamber music experience • Creative independence • Composer performer • Colleague and personal friend • Age: 30s

Table 20 *Comparison of Working Methods and Style*

Order	Title of Piece	Participants	Working Methods and Style
Intro	<i>Prelude</i>	Louise Eliza Caroline Charles	<ul style="list-style-type: none"> • Led by Louise: Developed together on 17 April 2021. • Eliza begins • Free improvisation based around three notes: C, B\flat, D • Structure: A round, three times • Growing in intensity
1	<i>Nowhere</i>	Chris	<ul style="list-style-type: none"> • In person • Discussion: ideas drawn from responses to creative stimuli • Inclusion of constraints • CM re-tunes three strings • Short Improvisations recorded by iPhone on Voice Memo • CH transcribes as accurately as possible into a conventional score using Sibelius software. • Repeated patterns of seven
2	<i>Somewhere</i>	Stevie	<ul style="list-style-type: none"> • In person • Discussion: ideas drawn from responses to creative stimuli • Inclusion of constraints • Short Improvisations recorded by iPhone on Voice Memo • CH transcribes as accurately as possible into a conventional score using Sibelius software. • CH and SN meet and cut various sections as well as altering various markings (such as, pizzicato to arco) • Lyrical and surging
3	<i>Sometime</i>	Zoë	<ul style="list-style-type: none"> • CH presents pre-prepared musical phrases • Zoom software • Discussion: ideas drawn from responses to creative stimuli • Inclusion of constraints • Short Improvisations recorded on Computer • CH transcribes and recomposes into a conventional score using Sibelius software. • ZB records violin part and emails to CH, who in turn records viola part along with ZB play back • Rhythmic character, some improvisation, mostly notated
4	<i>Sometimes</i>	Eliza	<ul style="list-style-type: none"> • CH presents pre-prepared musical phrases • Zoom software • Discussion: ideas drawn from responses to creative stimuli • Inclusion of constraints • Short Improvisations recorded on Computer • ES records herself improvising as CH plays with volume silent. ES emails to CH.

Order	Title of Piece	Participants	Working Methods and Style
			<ul style="list-style-type: none"> • CH transcribes and recomposes into a conventional score using Sibelius software. • CH and ES abandon score and develop a fresh approach keeping essence of material • A graphic score • Improvisation using prepared ideas • Includes two prepared themes
5	<i>Timing</i>	Charles	<ul style="list-style-type: none"> • In person • Discussion: ideas drawn from responses to creative stimuli • Inclusion of constraints • Free improvisation in rehearsal and performance • CM develops score, first with paper and pencil, then using InDesign software. • Graphic Score with and then without Images • Free improvisation in performance
6	<i>Timely</i>	Caroline	<ul style="list-style-type: none"> • CH composes directly into Sibelius software. • Pizzicato palindrome, phrases of crotchet chords
7	<i>Timeline</i>	Lily	<ul style="list-style-type: none"> • CH sends midi file of Timely to LB, who choreographs in Sydney
8	<i>Straight Line</i>	Eliza	<ul style="list-style-type: none"> • CH composes score including alterations. Score abandoned. • Improvisation using prepared ideas related to previous score • Two composed themes included in the middle section
9	<i>Wavy Line</i>	Zoë	<ul style="list-style-type: none"> • CH reverses score with alterations, such as adding to sections and recomposing others.
10	<i>Crooked Line</i>	Charles	<ul style="list-style-type: none"> • In person • Discussion: ideas drawn from responses to creative stimuli • Free improvisation in rehearsal and performance • CM develops score, first with paper and pencil, then using InDesign software. • Graphic Score with Images • Score as guide and as well as free improvisation in performance.
11	<i>Hairline</i>	Louise	<ul style="list-style-type: none"> • Zoom software • Discussion: ideas drawn from responses to creative stimuli • Inclusion of constraints • Short Improvisations recorded on Computer • CH develops Graphic Score • CH and LK meet and improvise, developing material into a different graphic score
12	<i>Hairsbreadth</i>	Louise	<ul style="list-style-type: none"> • Zoom software • Discussion: ideas drawn from responses to creative stimuli • Inclusion of constraints • Short Improvisations recorded on Computer • CH partially develops Graphic Score • CH and LK meet and improvise, developing material into a different graphic score
13	<i>Breath</i>	Stevie	<ul style="list-style-type: none"> • CH reverses score with alterations, (such as adding to sections and recomposing others). • CH and SN cut and altered various sections as well as changing markings, such as pizzicato to arco.
14	<i>Now Here</i>	Chris	<ul style="list-style-type: none"> • My first Palindrome. Mostly the same. Some small variations.
Conclusion	<i>Postlude</i>	Charles Eliza Caroline Louise	<ul style="list-style-type: none"> • Led by Charles: Developed together on 17 April 2021 • Free improvisation based around three notes A, D, E • Long, dreamy slow tones, building in intensity • Sudden finish.

Table 21 *Rhythmic Complexity: Sometime & Wavy Line*

	Sometime – in 5/8	Wavy Line – in 2/4 (see Footnote 2 on page 16)
1		
2		
3		
4		
5		

Table 22 Eliza links Words and Images

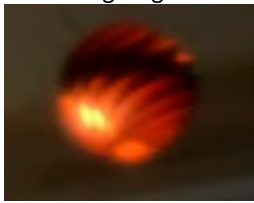


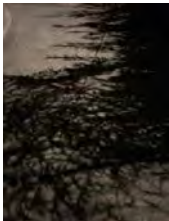


Eliza's poem	Images	Comments
'Friction' <i>Bend the Rules</i> <i>Channel the Hyde</i> <i>Exploit the Limitations</i> <i>Embrace the Flaws</i> <i>Deceive Dr Jekyll</i>	<p>Orange Light: 2</p>  <p>Ceiling</p> 	<p>Ideas for Channel the Hyde:</p> <ul style="list-style-type: none"> • Red & orange • Evil • Fantastic and strong colour • An eye • Creepy • Watching everything <p>Eliza is reminded of 'The Eye of Sauron' (J.R.R. Tolkien, <i>Lord of the Rings</i>)</p> <p>The centre of this image reminds us of an eye. Both images evoke swirling movement.</p>

Table 23 Louise's Poem with Images

Images	Poem
Verse 1	
<p>Tree Lanterns</p> 	<p><i>The Moon hangs like Pierrot's tears,</i></p>
<p>Pavement Reflections: 2</p> 	<p><i>Heavy and sad behind pensive clouds.</i> <i>Belated tears behind a mask,</i> <i>Draw my part like echoes from a nostalgic dream.</i></p>
<p>Stairwell</p> 	<p><i>Deep welts of pain – a hairline crack into the abyss.</i></p>
Verse 2	
<p>Really Crooked Tree</p> 	<p><i>Birds sing a cacophony of song,</i></p>
<p>'Day and Night' (Escher 1938) IMAGE REMOVED</p>	<p><i>The air vibrant sounds ablur – each raucous entry a hairsbreadth apart</i> <i>– sounds explaining rights,</i> <i>Rights to song, to voice, to live and to be heard. Tumbling friction into the void.</i></p>



Verse 3	
<p>Crazy Shoe (Blahník 2012)</p> 	<p><i>My ear catches echoes of time past, Elegant costumes embellished with arrogance and privilege,</i></p>
<p>Blue Pineapple</p> 	<p><i>Pomp and Circumstance. Name your colour; you human wretch, Who seeks a stillness of your eye. A hairsbreadth of wisdom gleaned.</i></p>

Table 24 Louise: Development of Ideas – Opening Section: Hairline


Image	Conversation	Musical Ideas
<p>Tree Lanterns</p> 	<p>Yellow and blue are contrasting</p> <p>How could we respond to the colours with our instruments?</p> <p>Each pick a colour Mirror images? Use the picture as a score Read L to R or follow the tree Each pick a side of trunk</p>	<p>Contrasting low sounds / range of pitches and registers</p> <ul style="list-style-type: none"> • Harmonics • Pizz • Clusters, energy • Sul Pont. • Non Vib. • A drone • Ambience • Concurrent low and high sounds • Louise plays open C string • Take in turns to lead

Table 25 Louise: Score Development – Hairsbreadth

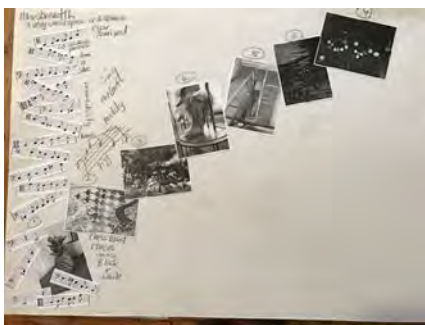


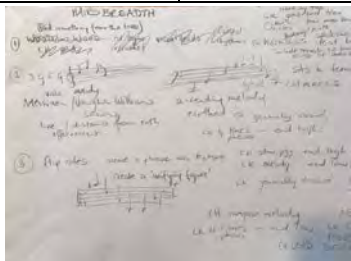



Version	Score development: <i>Hairsbreadth</i>	Explanation
1		<ul style="list-style-type: none"> Images in reverse order from those set out in initial score <i>Hairline</i> (Table 17) <p>Early ideas for first section can be seen:</p> <ul style="list-style-type: none"> Short phrases, Reminiscences of Elgar's Cello Concerto and <i>Pomp and Circumstance</i>
	<div> <p>Crazy Shoe</p>  </div> <div> <p>Blue Pineapple</p>  </div>	These early ideas were developed in response to these two images
2		<ul style="list-style-type: none"> Score developed 16 April Four notes C, G, E, Bb
	<p>Really crooked tree:</p> 	<ul style="list-style-type: none"> 'Gnarled and creaking' Bow over bridge, 'Whooshes' – fast bow Tremolo Create a sense of unease
3		<p>Note: 'Gnarled tree' section accidentally left out of the score, but included in performance.</p> <ul style="list-style-type: none"> Louise starts slow pizz arpeggios. Caroline joins in with melody (composed by CH in style of previous online workshop improvisation). Caroline begins melody. Plays until bar 14 Louise takes over melody in bar 15. Caroline takes over pizz. Caroline stops before Louise plays final Bb

Table 26 *Caroline's Constraints*

Caroline's Constraints	Comments
Tonal centre: G	
Place in Cycle: 6	
Interlude: <i>Timely</i>	
Magic Number: 2	
Wordplay: 1. What did I overhear today? 2. Deception is fun 3. Turning familiar treats upside down 4. Mimicry 5. Masks 6. Exploit the Limitations 7. Jekyll and Hyde 8. The essence of somebody	
Poem: <i>What did I overhear today?</i> <i>Deception is fun,</i> <i>Turning the familiar upside-down</i> <i>Masks, Mimicry</i> <i>Exploit the limitations</i> <i>Jekyll & hide</i> <i>The essence of somebody</i> <i>Somebody of essence,</i> <i>hide & Jekyll limitations</i> <i>Exploit mimicry,</i> <i>Masks down, upside, familiar, turning, fun,</i> <i>Is deception today?</i> <i>Overhear I did what?</i>	
Images: 1. Caro's Crooked House: 1 2. Bar Lines 3. Wonky Windows 4. Pavement Stars 5. 'Myth' 6. Dead & Alive 2 7. Orange Light 3 8. Elephant's Legs	

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Appendices

Appendix 1: 14 Scores

Appendix 1a *Nowhere*

'Nowhere'

Duo 1: From Nowhere to Now Here

Caroline Henbest & Chris Moore

♩=118

Viola

Viola

5

Vla.

Vla.

10

Vla.

Vla.

15

Vla.

Vla.

pizz.

20

Vla.

Vla.

pizz.

A

2

25

Vla. 

Vla. 

29

Vla. 

Vla. 

B $\text{♩} = 130$
arco

33

Vla. 

Vla. 

37

Vla. 

Vla. 

41

Vla. 

Vla. 

C $\text{♩} = 140$
arco

45

Vla. Vla.

50

Vla. Vla.

55

Vla. Vla.

60

Vla. Vla.

63

Vla. Vla.

65

Vla. Vla.

D $\text{♩} = 146$

Detailed description: This musical score is for Viola (Vla.) and Violoncello (Vla.). It consists of six systems of staves. Measures 45-54 show a melodic line in the Viola and a harmonic accompaniment in the Violoncello. Measures 55-67 show a more complex texture with rapid sixteenth-note passages in both parts. A tempo change to 146 bpm is indicated at measure 60. The score is written in 3/8 time.

67

Vla.

Vla.

69

Vla.

Vla.

71

Vla.

Vla.

73

Vla.

Vla.

E

75

Vla.

Vla.

77

Vla.

Vla.

Detailed description: This image shows a musical score for two violas (Vla.) across six systems. Each system contains two staves. The top staff of each system has a treble clef and a key signature of one flat (B-flat). The bottom staff has a bass clef and a key signature of one flat (B-flat). The measures are numbered 67 through 77. Measures 67-72 show a melodic line in the top staff and a rhythmic accompaniment in the bottom staff. Measures 73-77 show a melodic line in the top staff and a more complex rhythmic accompaniment in the bottom staff. A box labeled 'E' is placed above the top staff in measure 73.

79

Vla. 

Vla. 

81

Vla. 

Vla. 

83

Vla. 

Vla. 

84

Vla. 

Vla. 

Appendix 1b Somewhere

'Somewhere'
Duo 2: From Nowhere to Now Here

Caroline Henbest & Steve Newton

$\text{♩} = 142$

Viola

Double Bass

2

Vla.

Db.

4

Vla.

Db.

6

Vla.

Db.

8

Vla.

Db.

9

Vla. *9*

Db.

11

Vla. *11*

Db.

13

Vla. *13*

Db. *3*

14

Vla. *14*

Db. *3*

15

Vla. *15*

Db. *3*

16

Vla. *16*

Db. *3*

Detailed description: This page contains six systems of musical notation for Viola (Vla.) and Double Bass (Db.). Each system is numbered at the top left (9, 11, 13, 14, 15, 16). The key signature is one sharp (F#) and the time signature is 3/8. Measures 9 and 11 show the Viola playing a continuous eighth-note pattern with slurs, while the Double Bass plays a simple half-note accompaniment. Measures 13, 14, 15, and 16 show both instruments playing eighth-note patterns with triplets, indicated by a '3' over and under the notes. The Viola part in these measures is more complex, involving slurs and ties across the triplet groups.

17

Vla.

Db.

18

Vla.

Db.

19

Vla.

Db.

20

Vla.

Db.

21

Vla.

Db.

22

Vla.

Db.

Detailed description: This image shows a musical score for Viola (Vla.) and Double Bass (Db.) across six systems, measures 17 through 22. The key signature is one sharp (F#) and the time signature is 3/8. Measures 17-20 feature a continuous eighth-note triplet pattern in the Double Bass, while the Viola plays a series of eighth notes. In measures 21 and 22, the Viola part changes to a melodic line with a long slur, while the Double Bass continues with the triplet pattern. The page number '3' is in the top right corner.

4

23

Vla.

Db.

24

Vla.

Db.

25

Vla.

Db.

26

Vla.

Db.

27

Vla.

Db.

28

Vla.

Db.

29

Vla. 

30

Vla. 

31

Vla. 

32

Vla. 

35

Vla. 

37

Vla. 

39

Vla. 

41

Vla. 

43

Vla. 

45

Vla. 

47

Vla. 

49

Vla. 

52

Vla.

Db.

55

Vla.

Db.

58

Vla.

Db.

61

Vla.

Db.

63

Vla.

Db.

Appendix 1c Sometime

'Sometime'

Duo 3: From Nowhere to Now Here

Caroline Henbest
Zoë Black

Violin

Viola

tune C string to B

7

13

19

25

p

p

The image shows a musical score for Violin and Viola. The score is divided into five systems, each containing a Violin staff and a Viola staff. The key signature is two sharps (F# and C#), and the time signature is 8/8. The tempo is marked as quarter note = 305. The first system includes a instruction 'tune C string to B' for the Viola. The second system starts at measure 7. The third system starts at measure 13. The fourth system starts at measure 19. The fifth system starts at measure 25 and includes a piano (*p*) dynamic marking. The Violin part consists of eighth-note patterns, while the Viola part consists of quarter-note patterns with occasional eighth-note accents.

64

Vln.

Vla.

70

Vln.

Vla.

76

Vln.

Vla.

♩=305

83

Vln.

Vla.

♩=225
sul pont.

gliss.

88

Vln.

Vla.

gliss.

gliss.

92

Vln.

Vla.

gliss.

96

Vln.

Vla.

gliss.

102

Vln.

Vla.

gliss.

pp

108

Vln.

Vla.

scary sounds

114

Vln.

Vla.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

mp

Detailed description: This musical score is for Violin (Vln.) and Viola (Vla.) in G major (one sharp). It consists of five systems of staves. The first system (measures 92-95) shows the Violin playing a continuous eighth-note pattern, while the Viola has a few notes with glissando markings. The second system (measures 96-101) features more complex sixteenth-note patterns in the Violin and repeated glissando markings in the Viola. The third system (measures 102-107) shows the Violin playing a series of beamed eighth notes, with the Viola playing a descending eighth-note line starting from a glissando. A *pp* (pianissimo) dynamic is marked. The fourth system (measures 108-113) continues the beamed eighth-note pattern in the Violin and the eighth-note line in the Viola. The fifth system (measures 114-117) is labeled 'scary sounds' and features rapid, repeated glissando markings in the Violin, while the Viola has a short eighth-note phrase at the end marked *mp* (mezzo-piano).

119 *gliss. gliss. gliss. gliss. gliss. gliss.*

Vln. *mf*

Vla. *mf*

124

Vln.

Vla.

129

Vln.

Vla.

134

Vln.

Vla.

139 *305*

Vln. *pp*

Vla. *pp*

145 $\text{♩}=225$

Vln. *f*

Vla. *f*



152 $\text{♩}=180$

Vln. *mp* *p*

Vla. *mp* *p*



159

Vln.

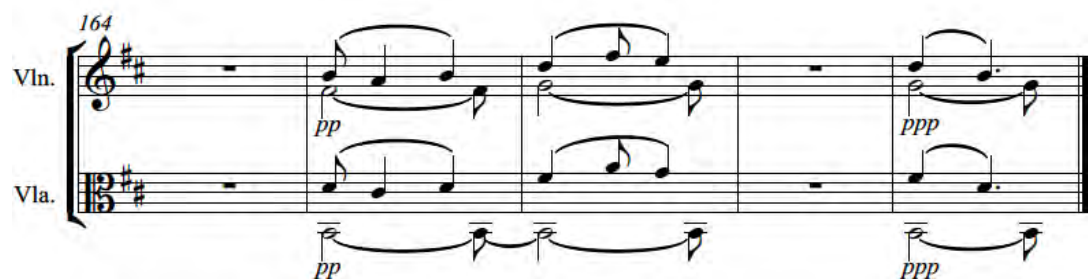
Vla.



164

Vln. *pp* *ppp*

Vla. *pp* *ppp*



Appendix 1d Sometimes

4: Sometimes

Eliza Shephard
Caroline Henbest

FINAL
↓

TUNE STRING

Viola

Flute

start before E.

pizz. gliss.

UP

melody

meet in mid register ↓

Increasingly anxious rhythmic

Lead to melody

Higher & higher pitch
More intense
remain

Hold low D

C. lead. CD skip.

pizz

pizz. play at random intervals

Joust

Watermelon pips

CL A+D strike

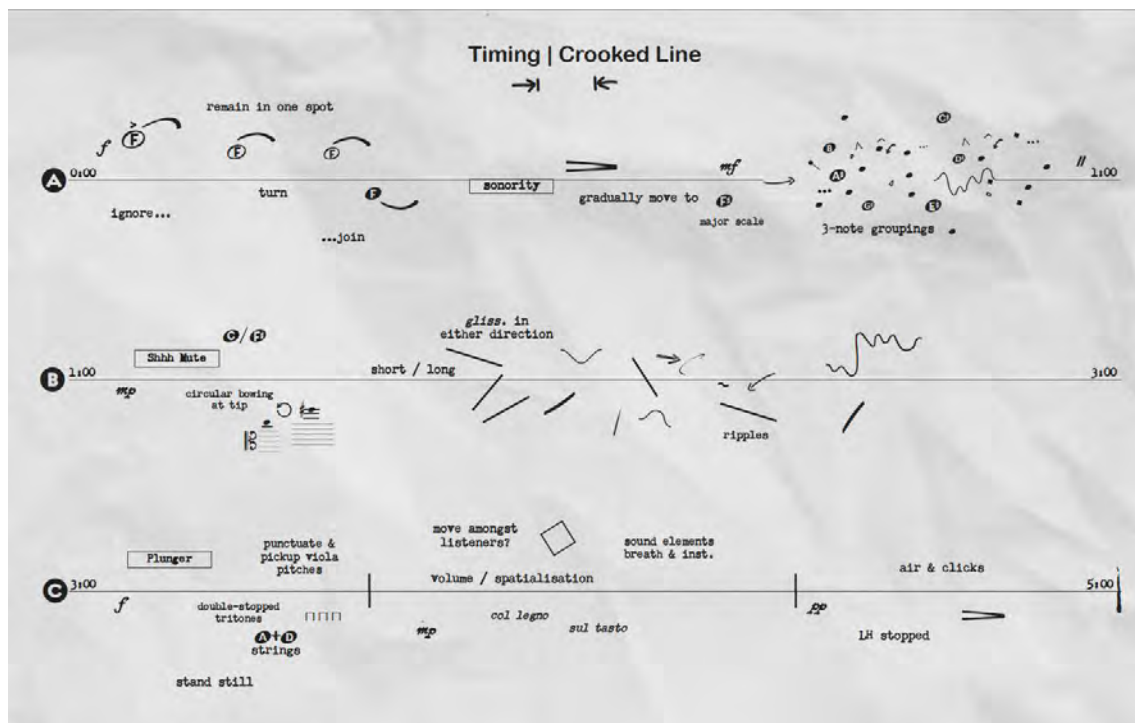
TIP

CU begin.

Thud

Tongue Ram

Appendix 1e Timing



Appendix 1f Timely – Interlude

6 Interlude: 'Timely'
From Nowhere to Now Here

Caroline Henbest

d=56
pizz

Viola

7

Vla.

13

Vla.

19

Vla.

26

Vla.

30

Vla.

FINAL

8: Straight Line

Eliza Shephard
Caroline Henbest

Viola

Flute

pizz.
gliss.

Down

melody

bring in

LH pizz - stop string

♩=100

(P)

7

12

Hold low D

pizz. play at random intervals

(P)

Watermelon pips

Thud

Tongue Ram

CL
Tasto
G+D

CH Start

TUNE STRING $\text{♩} = 90$

Caroline Henbest & Zoe Black

Caroline Henbest • Thesis – 86

36

Vln.

Vla.

Handwritten blue marks: v, n, v, n, v, n, v.

44

Vln.

Vla.

Handwritten blue marks: n, v, n, v, n, v, v.

52

Vln.

Vla.

Handwritten blue marks: n, v, n, v, n, v, v.

60

Vln.

Vla.

$\text{♩} = 150$

p

Handwritten blue marks: n, v, n, v, n, v, v.

p

68

Vln.

Vla.

76

Vln.

Vla.

pp

84

Vln.

Vla.

92

Vln.

Vla.

100

Vln.

Vla.

109

Vln.

Vla.

117

Vln.

Vla.

125

Vln.

Vla.

133 scary sounds

Vln.

Vla.

gliss.

139

Vln.

Vla.

$\text{♩} = 113$

mp

mf

146

Vln.

Vla.

152

Vln.

Vla.

158

Vln.

Vla.

164

Vln.

Vla.

169

Vln.

Vla.

$\text{♩} = 150$

mp

177

Vln.

Vla.

185

Vln.

Vla.

p

193

Vln. 

Vla. 

201

Vln. 

Vla. 

209

Vln. 

Vla. 

217

Vln. 

Vla. 

225

Vln. 

Vla. 

8

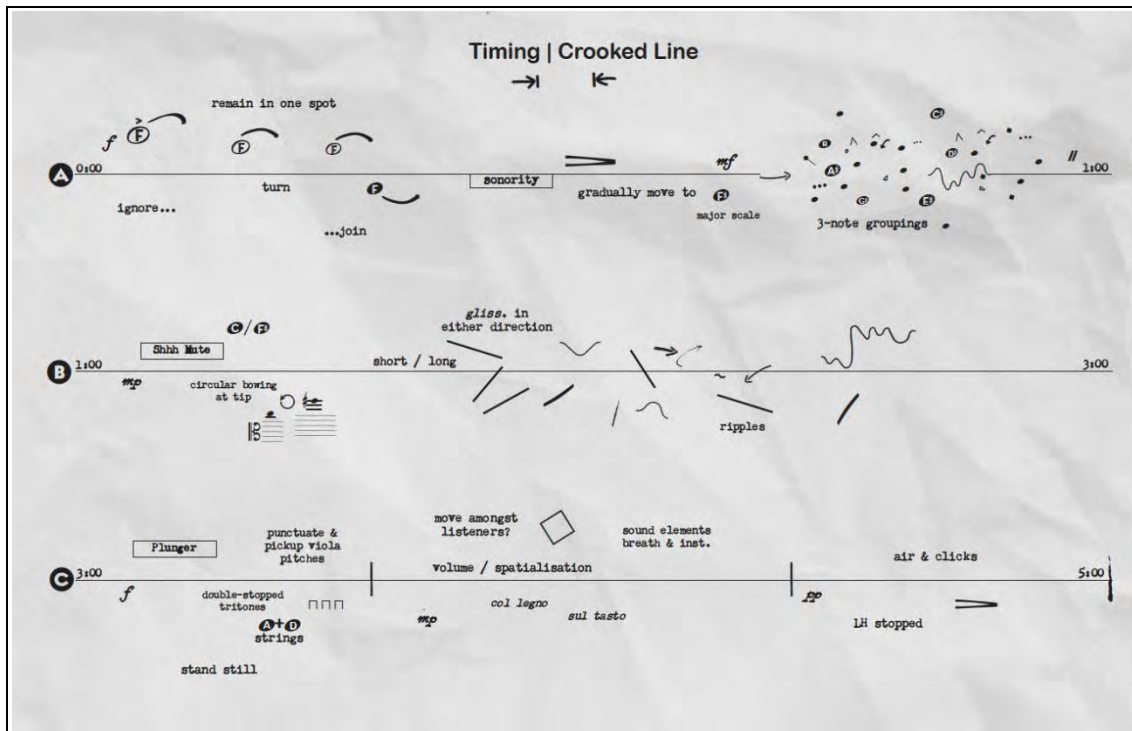
230

Vln.

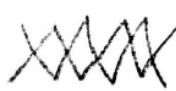
Vla.

This musical score is for measures 230 through 234. It features two staves: Violin (Vln.) and Viola (Vla.). Both staves are in the key of D major, indicated by two sharps (F# and C#). The time signature is 4/4. The Violin part consists of eighth-note patterns in measures 230-233, followed by a quarter rest in measure 234. The Viola part consists of eighth-note patterns in measures 230-233, followed by a quarter rest in measure 234. The score ends with a double bar line in measure 234.



Appendix 1i *Crooked Line*

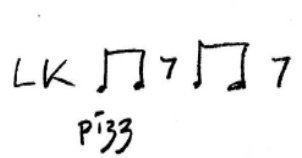
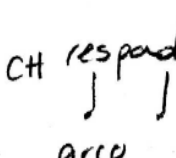


HAIRLINE


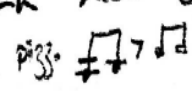
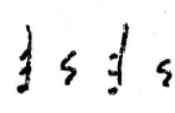
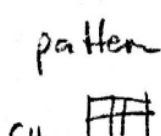

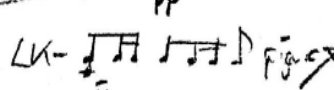
① LK middle C — harmonics  PIZZ C D F G A B^b C
 CH middle C — heart beat.

BOOKEND
 C B^b E A

② CH  2 note gestures respad LK  BOOKEND

③ LK  7 PIZZ CH  7 respad arco
 CH add d. stops
 LK add 3rd note

CH became new theme

④ A [CH lead  LK bass support  PIZZ 7
 B [holding pattern C  LK SOLO
 2 CH PIZZ chords
 C [holding pattern C  3 CH  E A harm.
 PP
 LK-  F
 PP

Appendix 1k Hairsbreadth

VC 1

3 min
2x Duos

pizz.

VC1 - slow

10

20

29

VC. → melody

pizz.

VC
BOOMPAK !

5 pizz.

10

20

30

Appendix 1| *Breath*

'Breath'
Duo 13: From Nowhere to Now Here

Caroline Henbest
Stevie Newton

$\text{♩} = 120$ *Colla voce* *poco a poco piu mosso*

Viola

Double Bass

pp *poco a poco piu mosso*

4

Vla.

Db.

cresc. *cresc.*

7

Vla.

Db.

10 $\text{♩} = 142$

Vla.

Db.

ff *ff*

13

Vla. 

16

Vla. 

18

Vla. 

20

Vla. 

22

Vla. 

24

Vla.

Db.

26

Vla.

Db.

28

Vla.

Db.

29

Vla.

Db.

30

Vla.

Db.

31

Vla.

Db.

The musical score for measures 24-31 is presented in a system of five staves. The first two staves (24-25) show the Violoncello (Vla.) and Double Bass (Db.) parts. The next two staves (26-27) continue the same parts. The fifth staff (28) shows the Violoncello part with a long rest. The sixth staff (29) shows the Double Bass part with a series of triplets. The seventh staff (30) shows the Violoncello part with a long rest. The eighth staff (31) shows the Double Bass part with a series of triplets. The score is written in 3/8 time and G major.

32

Vla. $\text{B}\sharp$

Db. $\text{B}\sharp$

33

Vla. $\text{B}\sharp$

Db. $\text{B}\sharp$

34

Vla. $\text{B}\sharp$

Db. $\text{B}\sharp$

35

Vla. $\text{B}\sharp$

Db. $\text{B}\sharp$

36

Vla. $\text{B}\sharp$

Db. $\text{B}\sharp$

37

Vla. $\text{B}\sharp$

Db. $\text{B}\sharp$

Detailed description: This image shows a musical score for Viola (Vla.) and Double Bass (Db.) from measures 32 to 37. The key signature is B major (two sharps). The time signature is 12/8. The Viola part consists of a single melodic line with a long slur spanning measures 32-33, and then a series of eighth notes in measures 34-37. The Double Bass part features a continuous eighth-note triplet pattern throughout all measures, with a slur over measures 32-33. Measure numbers 32 through 37 are printed at the beginning of each system.

38

Vla. 


Db. 


39

Vla. 

Db. 

40

Vla. 

Db. 

41

Vla. 

Db. 

42

Vla. 

Db. 

44

Vla. 

46

Vla. 

48

Vla. 

50

Vla. 

51

Vla. 

Appendix 1m *Now Here*

'Now Here' Duo 14: *From Nowhere to Now Here*

Caroline Henbest & Chris Moore 2020

♩=146

Viola

Viola

3

Vla.

Vla.

5

Vla.

Vla.

7

Vla.

Vla.

9

Vla.

Vla.

11

A

Vla.

Vla.

13

Vla.

Vla.

15

Vla.

Vla.

17

Vla.

Vla.

19

Vla.

Vla.

21

Vla.

Vla.

23

B ♩=140

Vla.

Vla.

Detailed description: This image shows a musical score for two violas (Vla.) across six systems. Measures 13 through 23 are indicated at the start of each system. The top staff of each system contains a melodic line with eighth and sixteenth notes, while the bottom staff contains a dense, continuous sixteenth-note accompaniment. In measure 23, a box labeled 'B' is placed above the top staff, and a tempo marking '♩=140' is shown. The bottom staff of measure 23 begins with a treble clef and contains a series of half notes.

27

Vla.

Vla.

32

Vla.

Vla.

37

Vla.

Vla.

42

Vla.

Vla.

C 46 $\text{♩} = 130$ pizz.

Vla.

Vla.

50

Vla.

Vla.

Detailed description: This musical score is for a Viola (Vla.) part in 12/8 time. It consists of six systems of staves. The first five systems (measures 27-45) feature a continuous eighth-note melody in the upper staff and a supporting bass line in the lower staff. The sixth system (measures 46-50) is marked with a common time signature 'C' and a tempo of 130 bpm, with the instruction 'pizz.' (pizzicato). In this section, the upper staff plays a more complex, syncopated eighth-note pattern, while the lower staff continues with a simple bass line. The score is written for two staves per system, both labeled 'Vla.'.

54 **D** ♩=118

Vla.

Vla.

58

Vla.

Vla.

62 **E** arco

Vla.

Vla.

67

Vla.

Vla.

72

Vla.

Vla.

77

Vla.

Vla.

Appendix 2: Video of Performance

The following link leads to a video recording of our performance on 18 April 2021 at Tempo Rubato, Brunswick.

Audio & Video recording and editing by Charles MacInnes

<https://vimeo.com/543433166/46fc429c04>

Appendix 3: The Image File

Image 1: *Duo Titles*

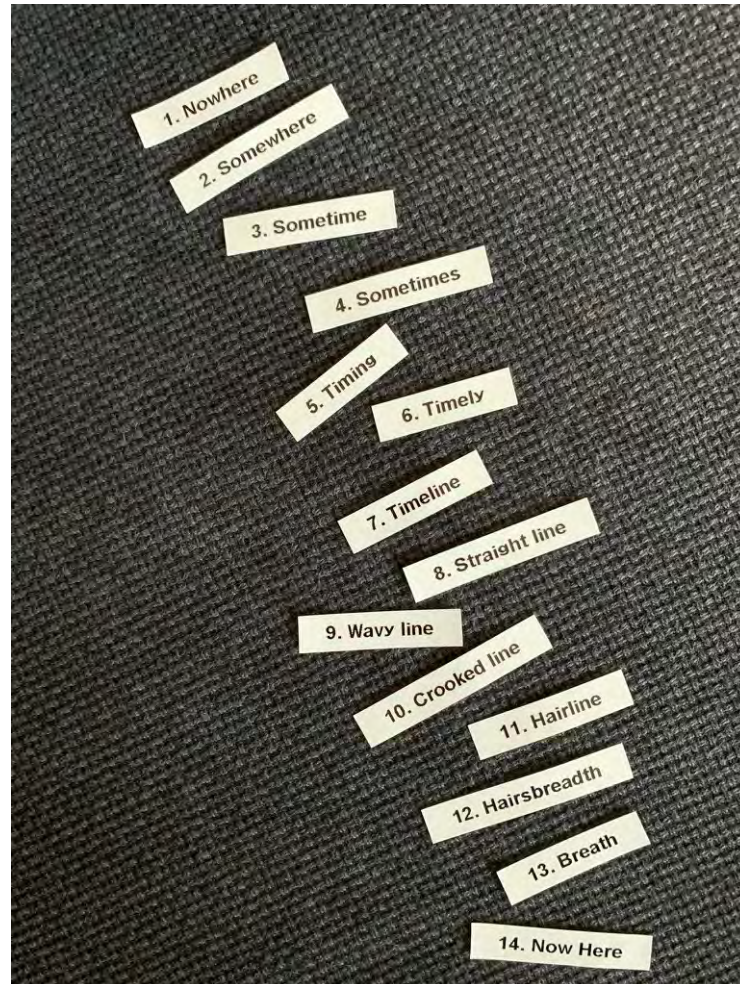


Image 2: *Word Play – What Strikes You?*

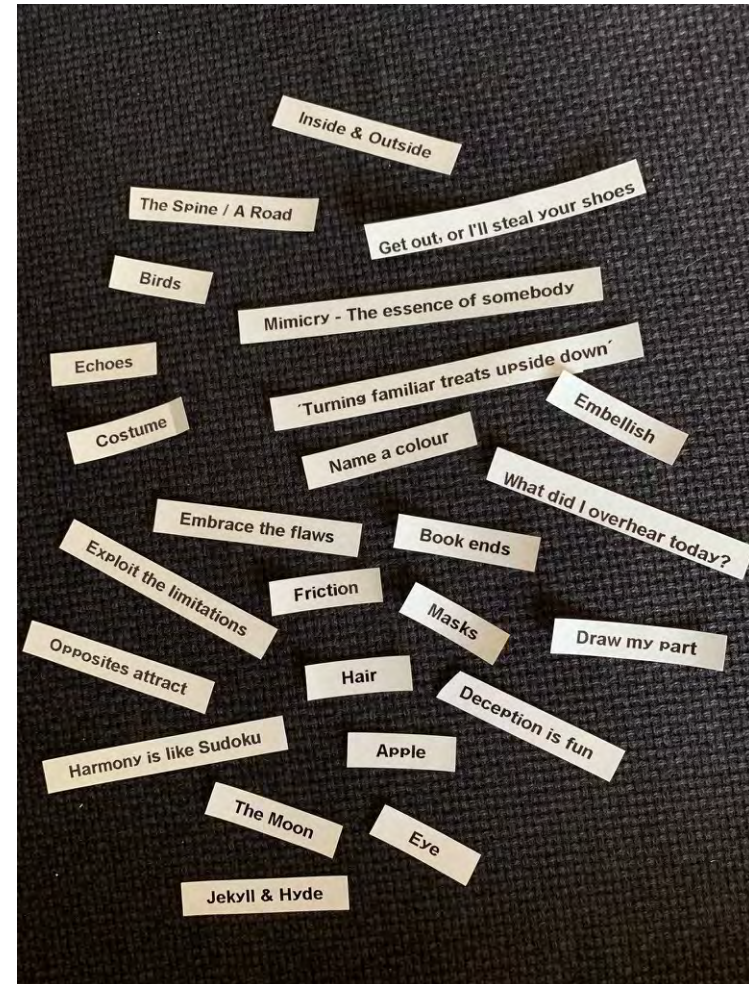


Image 3: *Caro's Crooked House 1*



Image 4: *Caro's Crooked House 2*



Windows, Reflections & Imaginings

Image 5: *Painted Walls: Berlin*



Image 6: *Wonky Windows: Berlin*



Image 7: *What Lies Between?*



Image 8: *Looking, Seeing, Listening*

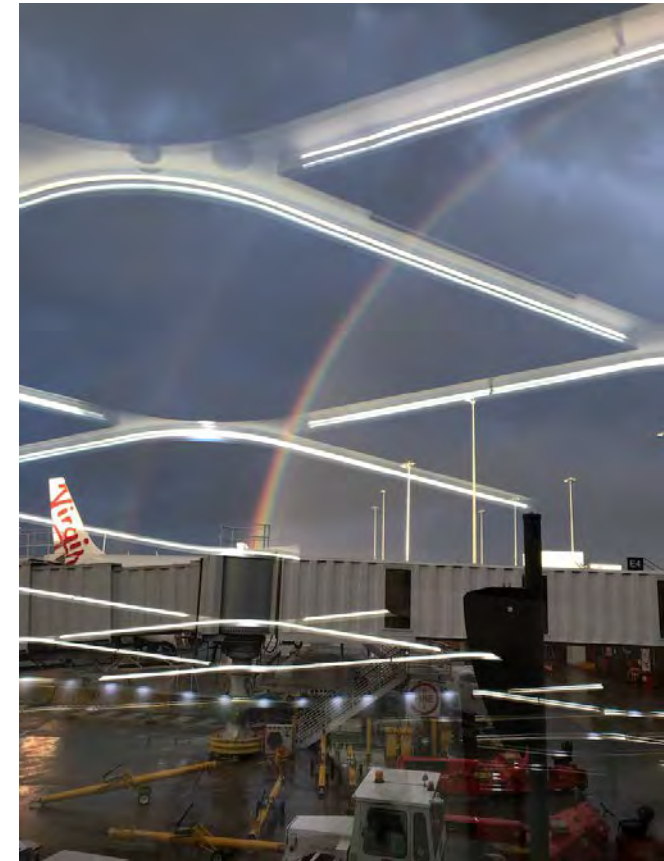


Image 9: *The Temperance Card*

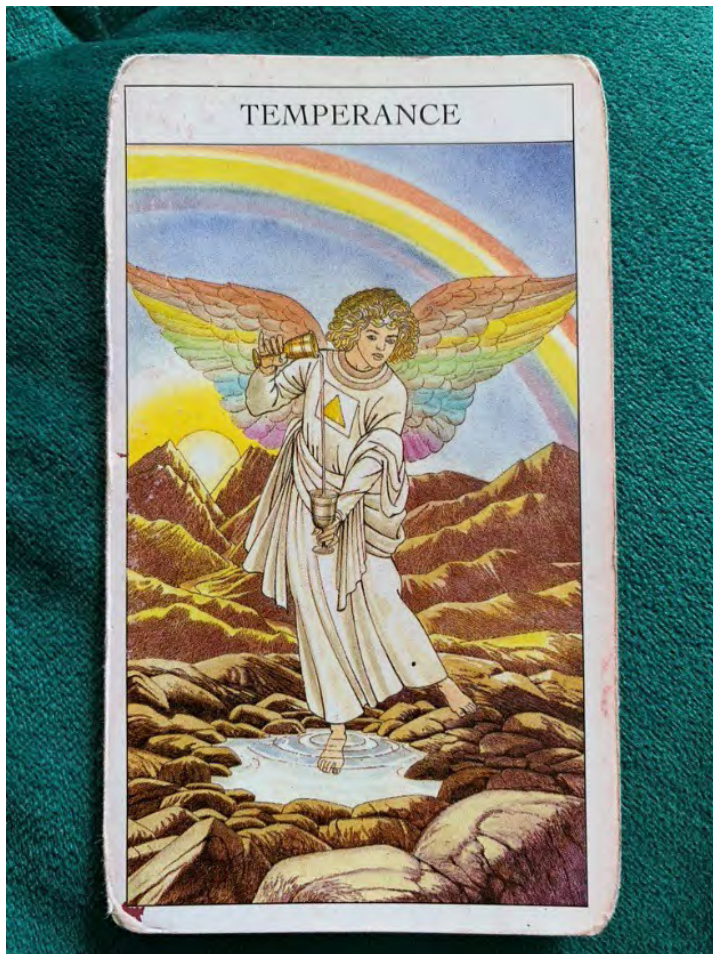


Image 10: *A Window, through a window, through a TV*

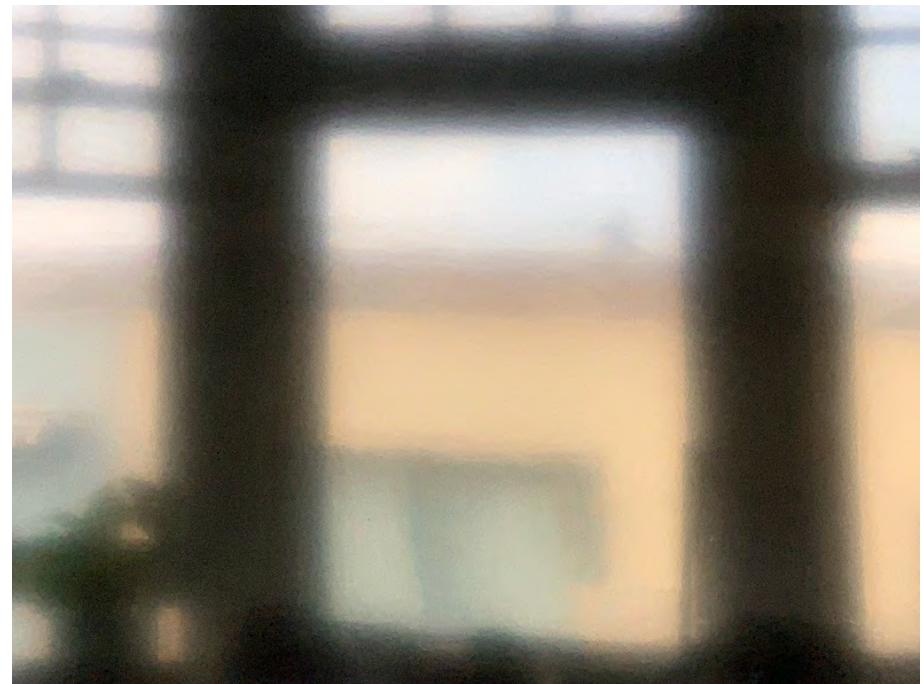


Image 11: *Bar Lines*



Image 12: *Orange Light: 1*



Image 13: *Orange Light: 2*



Image 14: *Orange Light: 3*



Image 15: *My Pavement Reflections 1*



Image 16: *My Pavement Reflections 2*



Image 17: *My Pavement Reflections 3*



Image 18: *My Pavement Reflections 4*



Image 19: *Ceiling Fan*



Image 20: *Orange Tree and Beyond*



Perception: A Sleight of Eye

Image 21: *'Day and Night'* (Escher, 1938) *IMAGE REMOVED*

Image 22: *Parallel Lines?* Odds Farm, UK



Image 23: *Elephant's legs: Odds Farm, UK*



Image 24: *Hidden People: Odds Farm, UK*



Image 25: *Stairwell*



Image 26: *Ceiling*

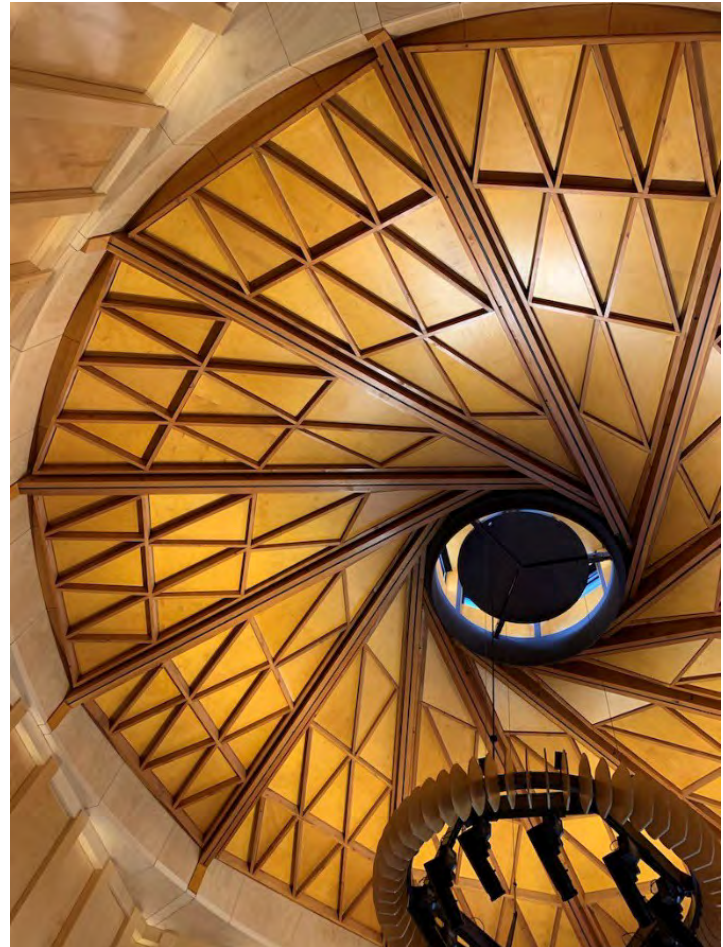


Image 27: *Red Paint*



Image 28: *Passenger Boarding Bridge*



Image 29: *Berlin Wall 1: Front*



Image 30: *Berlin Wall 2: Side*



Image 31: *Berlin Wall 3 – Both Sides*



Image 32: *What Strikes You? (Johansson, 2017)*

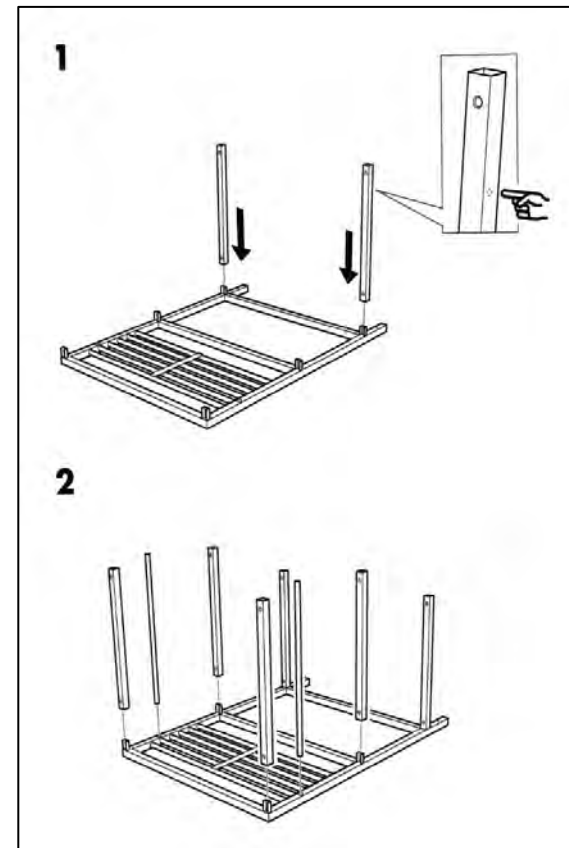


Image 33: Garage Door



Nature

Image 34: *Crooked Tree*



Image 35: *Really Crooked Tree*



Image 36: *Jasmine on Palms*



Image 37: *Exotic Leaves*

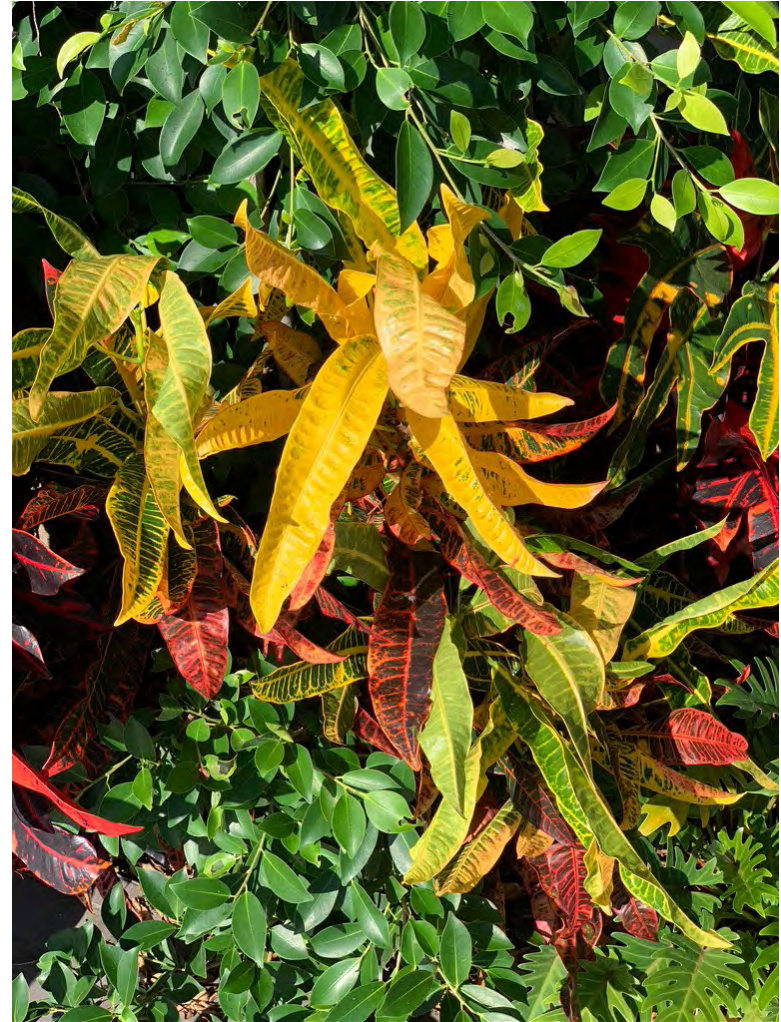


Image 38: *Dead and Alive: 1*



Image 39: *Dead and Alive: 2*



Image 40: *Dead and Alive: 3*



Image 41: *Sunset*



Weird Things

Image 42: *Crazy Shoe* (Blahník, 2012)



Image 43: *Crazy Bike, Berlin*



Image 44: *Blue Pineapple*



Image 45: *Pine Cone*



Image 46: *Yuccas*



Image 47: *Tree Lanterns*



Image 48: *Pavement Stars*



Myth

I was asleep while you were dying.

It's as if you slipped through some rift, a hollow I make between my slumber and my waking,

the Erebus I keep you in, still trying

not to let go. You'll be dead again tomorrow, but in dreams you live. So I try taking

you back into morning. Sleep-heavy, turning, my eyes open, I find you do not follow.

Again and again, this constant forsaking.

*

Again and again, this constant forsaking:

my eyes open, I find you do not follow.

You back into morning, sleep-heavy, turning.

But in dreams you live. So I try taking,

not to let go. You'll be dead again tomorrow. The Erebus I keep you in—still, trying—

I make between my slumber and my waking. It's as if you slipped through some rift, a hollow. I was asleep while you were dying.





















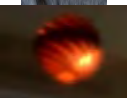

Trethewey (2007)







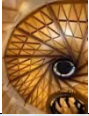
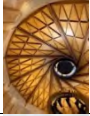




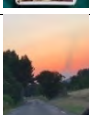



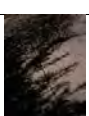




Appendix 4: 8 Poems











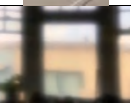



Author	Poem	Author	Poem
Chris	<p>Harmony like Sudoku, Dr Jekyll, Embrace the flaws, And Hyde I'll steal your shoes, the Apple Book ends the floors.</p> <p>Turning familiar treats upside, Down the Eyes Exploit, the limitations Name a colour, Get out familiar treats.</p> <p>Embrace the upside down, Treats familiar out get Eye, Turning Mimicry to the essence, of somebody by and bye.</p>	Louise	<p>The Moon hangs like Pierrot's tears, Heavy and sad behind pensive clouds. Belated tears behind a mask, Draw my part like echoes from a nostalgic dream. I hear deep welts of pain – a hairline crack into the abyss.</p> <p>Birds sing a cacophony of song, The air vibrant sounds ablur – each raucous entry a hairsbreadth apart – sounds explaining rights, Rights to song, rights to voice, rights to live, rights to be heard. Tumbling friction into the void.</p> <p>My ear catches echoes of time past, Elegant costumes embellished with arrogance and privilege, Pomp and circumstance. Name your colour, you human wretch, Who seeks a stillness of your eye. A hairsbreadth of wisdom is gleaned.</p>
Charles	<p>A colour inside Echoes, flaws Did I overhear a name? Today ends outside.</p>	Stevie	<p>Exploit the limitations Bookends, Friction, Echoes Draw my part Exploit the limitations Inside & outside</p>
Eliza	<p>Friction Bend the Rules Channel the Hyde Exploit the Limitations Embrace the Flaws Deceive Dr Jekyll</p>	Zoë	<p>'I' Birds eye the moon Echoes of Jekyll and Hyde I hide behind my hair Deception is fun I don my mask and embrace the flaws</p>


Author	Poem	Author	Poem
Lily	<p>I am on the spine. I eye a road. I rebuke ends, exploit limitations, book eons, eat moons. I eye friction Like it is a road.</p>	Caroline	<p>What did I overhear today? Deception is fun, Turning the familiar upside-down</p> <p>Masks, Mimicry Exploit the limitations Jekyll & hide The essence of somebody</p> <p>Somebody of essence, hide & Jekyll limitations Exploit mimicry, Masks down, upside, familiar, turning, fun, Is deception today? Overhear I did what?</p>

Appendix 5: Image Choices

Chris 1 <i>Nowhere</i> 14 <i>Now Here</i>	Zoë 3 <i>Sometime</i> 9 'Wavy Line'	Louise 11 <i>Hairline</i> 12 <i>Hairsbreadth</i>	Stevie 2 <i>Somewhere</i> 13 <i>Breath</i>	Charles 5 <i>Timing</i> 10 <i>Crooked Line</i>	Eliza 4 <i>Sometimes</i> 8 <i>Straight line</i>	Lily <i>Interlude 2</i> 7 <i>Timeline</i>	Caroline <i>Interlude 1</i> 6 <i>Timely</i>
							
							
							
							
'Day and Night' (Escher 1938) IMAGE REMOVED	'Day and Night' (Escher 1938) IMAGE REMOVED	'Day and Night' (Escher 1938) IMAGE REMOVED	'Day and Night' (Escher 1938) IMAGE REMOVED			'Day and Night' (Escher 1938) IMAGE REMOVED	
							
							
							
							
							

Chris 1 <i>Nowhere</i> 14 <i>Now Here</i>	Zoë 3 <i>Sometime</i> 9 <i>'Wavy Line'</i>	Louise 11 <i>Hairline</i> 12 <i>Hairsbreadth</i>	Stevie 2 <i>Somewhere</i> 13 <i>Breath</i>	Charles 5 <i>Timing</i> 10 <i>Crooked Line</i>	Eliza 4 <i>Sometimes</i> 8 <i>Straight line</i>	Lily <i>Interlude 2</i> 7 <i>Timeline</i>	Caroline <i>Interlude 1</i> 6 <i>Timely</i>
							
							
							
							
							
							
							
							
							
							

Chris 1 <i>Nowhere</i> 14 <i>Now Here</i>	Zoë 3 <i>Sometime</i> 9 <i>'Wavy Line'</i>	Louise 11 <i>Hairline</i> 12 <i>Hairsbreadth</i>	Stevie 2 <i>Somewhere</i> 13 <i>Breath</i>	Charles 5 <i>Timing</i> 10 <i>Crooked Line</i>	Eliza 4 <i>Sometimes</i> 8 <i>Straight line</i>	Lily <i>Interlude 2</i> 7 <i>Timeline</i>	Caroline <i>Interlude 1</i> 6 <i>Timely</i>
							
							
							
							
							
							
							
							
							
							

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Yim (2021c)



Yim (2021d)



Prelude 14 Short Pieces – 8 Poems Postlude



The Players

Lily Balatincz – Movement Theatre

Zoë Black – Violin

Caroline Henbest – Viola

Louise King – Cello

Charles MacInnes – Trombone

Chris Moore – Viola

Stevie Newton – Double Bass

Eliza Shephard – Bass Flute

Prelude



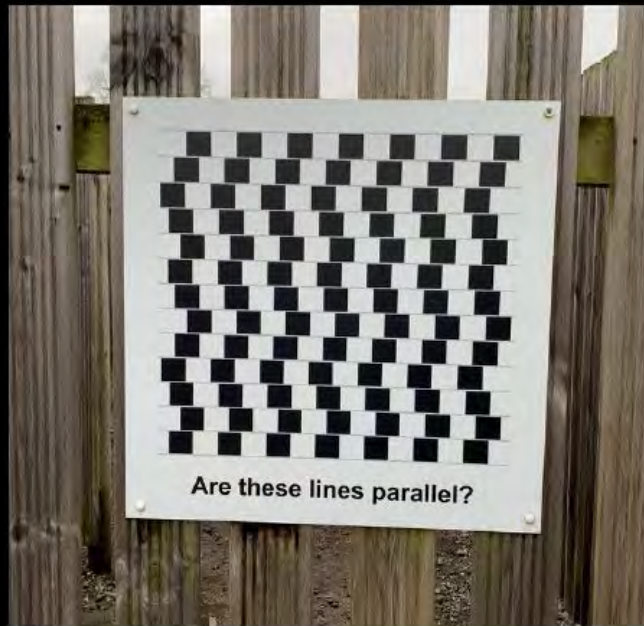
The Players - directed by Louise King



Crooked House 2 (upside down)

Chris Moore - Poetry
Lily Balatincz - Movement

Nowhere



Chris Moore - Viola
Caroline Henbest - Viola

Somewhere



Stevie Newton - Double Bass
Caroline Henbest - Viola



Zoë Black - Poetry
Lily Balatincz - Movement

Sometime

Image removed

Day and Night, 1938. M. C. Escher (NGV 2018-19)

Zoë Black - Violin
Caroline Henbest - Viola



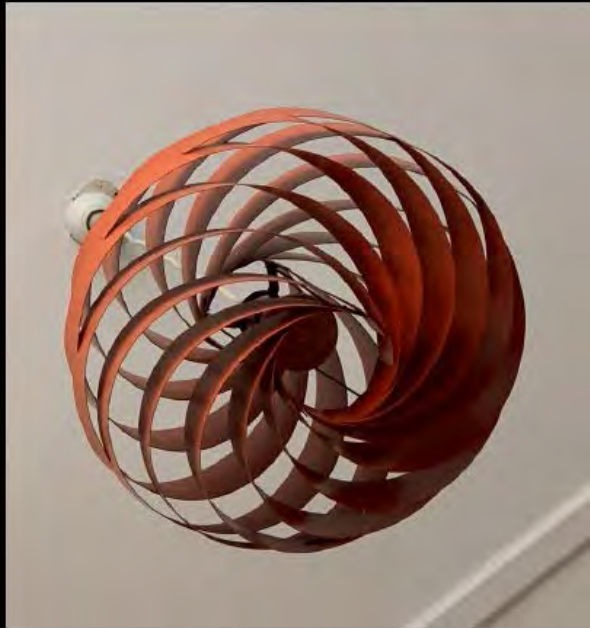
Eliza Shephard - Poetry
Lily Balatincz - Movement

Sometimes



Eliza Shephard - Bass Flute
Caroline Henbest - Viola

Timing



Charles MacInnes - Trombone
Caroline Henbest - Viola

Yim (2021f)

Timely – Timeline



Lily Balatincz - Movement
Caroline Henbest - Viola & Poetry

Straight Line



Eliza Shephard - Bass Flute
Caroline Henbest - Viola



Lily Balatincz - Poetry & Movement

Wavy Line



Zoë Black - Violin
Caroline Henbest - Viola



Charles MacInnes - Poetry
Lily Balatincz - Movement

Crooked Line



Charles MacInnes - Trombone
Caroline Henbest - Viola

Hairline



Louise King - Cello
Caroline Henbest - Viola

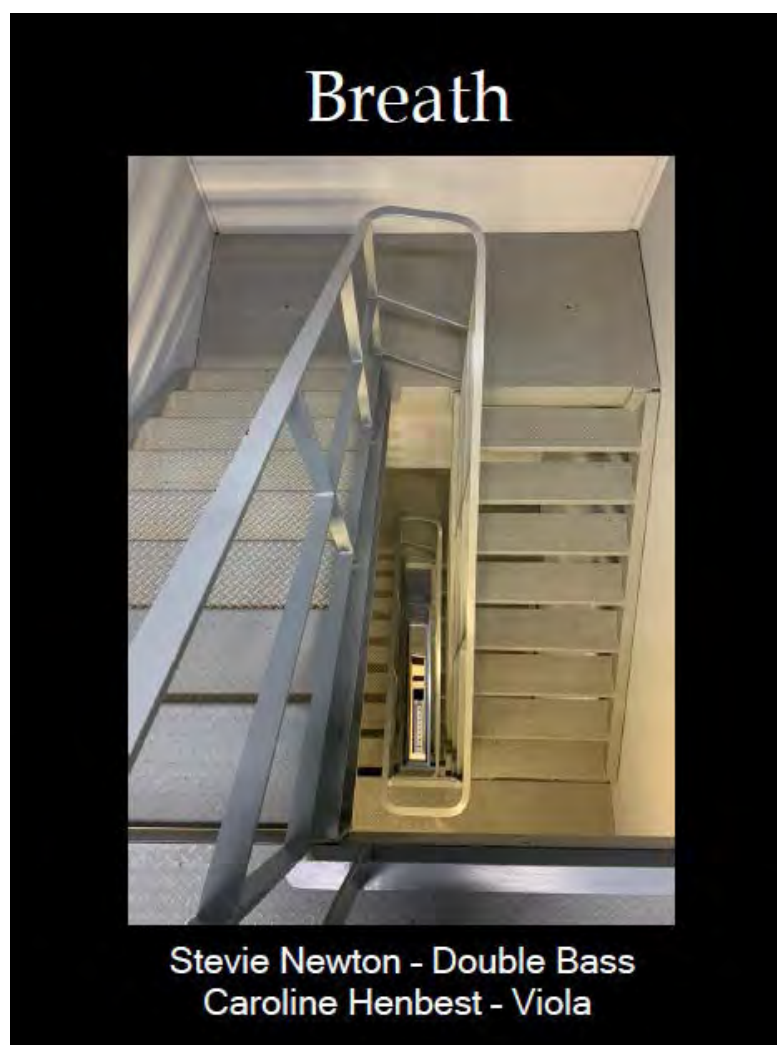


Louise King - Poetry
Lily Balatincz - Movement

Hairsbreadth



Louise King - Cello
Caroline Henbest - Viola



Now Here



Chris Moore - Viola
Caroline Henbest - Viola

Yim (2021g)

Postlude



The Players - directed by Charles MacInnes

Acknowledgments

Lily Balatincz
Zoë Black
Caroline Henbest
Louise King
Charles MacInnes
Chris Moore
Stevie Newton
Eliza Shephard

Tempo Rubato
Agatha Yim - Polyphonic Pictures
Stephen Emmerson
Henry Justo
Jared Yapp
ACF supporters

Appendix 7: Ethics Consent Forms

Appendix 7a Ethics Consent Forms – Musicians



A Journey from Performer to Collaborative Artist

CONSENT FORM For participating instrumentalists

Research Team	Senior Investigator and Principal Supervisor: Professor Stephen Emmerson Queensland Conservatorium Griffith University Phone: (+617) 3735 6254 Email: s.emmerson@griffith.edu.au HDR candidate in the Master of Music Research program: Caroline Henbest. Secondary Supervisor: Dr Gerard Brophy
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By signing below, I confirm that I have read and understood the information package, and in particular:

- I understand that my involvement in this research will include
 - a) My participation in several creative workshops with Caroline Henbest to collaboratively develop one or more duos for my instrument with viola that may also involve a movement theatre artist.
 - b) My participation in one or more performances of the duo(s) within the overall work devised by Caroline Henbest.
- I understand that the research will include audio and audio-visual recording of my participation in each stage of the project, including the three workshops and performance(s).
- I understand that the recordings of the workshops will be shared with members of the research team and the movement theatre artist via a private YouTube channel. I also understand that recordings of the performance(s) will also be shared with all the other instrumental participants and the assessors of Caroline Henbest's Masters submission, but will only be made public with my explicit consent after the performance(s) has/have taken place.
- I understand that I will be fully identified or identifiable in the recordings and exegesis within Caroline Henbest's submission for the Master of Music Research program.

- I understand that the Treasure Chest (as outlined in the Information Sheet) will remain the intellectual property of Caroline Henbest. The Duos, assembled by each duo partnership, and the recorded performance(s) of them, will be the IP of both parties. The recorded performance(s) will be the shared intellectual property of all the participants including myself.
- I understand that comments/opinions that I make during the process may be cited within Caroline Henbest's exegesis reporting on this research, but that I will be given the opportunity to approve or not their inclusion in the document before its submission.
- I understand that, after the composition of the duos, Caroline may share the Treasure Chest and the scores of the duos with her students at the Australian National Academy of Music to use as a teaching tool to develop their skills as instrumentalists/listeners/creative musicians. They will only have access to the video recordings of the duos if participants give explicit consent for the recording(s) of their duo to be accessible via a public YouTube channel.
- I have had any questions answered to my satisfaction;
- I understand the risks involved;
- I understand that there will be no direct benefit or remuneration to me from my participation in this research.
- I understand that my participation in this research is voluntary and that my decision whether to participate or not in the project will in no way impact upon my relationship with members of the research team, with Queensland Conservatorium Griffith University or the Australian National Academy of Music;
- I understand that if I have any additional questions I can contact the research team;
- I understand that I am free to withdraw from the project at any stage/time, without explanation or penalty;
- I understand that I can contact the Manager, Research Ethics, at Griffith University Human Research Ethics Committee on 3735 4375 (or research-ethics@griffith.edu.au) if I have any concerns about the ethical conduct of the project.

Name	
Signature	
Date	



A Journey from Performer to Collaborative Artist

INFORMATION SHEET
For participating instrumentalists

Who is conducting the research?	Research team Senior Investigator and principal supervisor: Professor Stephen Emmerson, Queensland Conservatorium Griffith University Phone: (+617) 373 56254 Email: s.emmerson@griffith.edu.au Current HDR candidate in the Master of Music Research program: Caroline Henbest. Secondary supervisor: Dr Gerard Brophy.
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Why is the research being conducted?

In this collaborative project HDR candidate Caroline Henbest will work individually with a selection of highly accomplished creative musicians in order to create a cycle of short duos for solo viola and a selection of other solo instruments. You have been approached to ascertain your interest/willingness to be involved in this project.

The musical duos will be developed and performed in conjunction with a movement theatre artist. As artistic research, the primary outcomes of the project will be in the form of performances and audio-visual recordings of the duos together with the movement theatre artist. In addition to the goal of developing and presenting new original creative work, the candidate will reflect in the relatively short supporting exegesis required for this program (12,000-15000 words) upon the collaborative process of creation as well as the candidate's development as she evolves from a performer/composer to a collaborative artist.

The project will address two main research questions:

Firstly, how can a series of short musical duos be developed collaboratively, effectively combining the viola with other solo instruments in a way that directly responds to the creative energy of others?

Secondly, how can the development and presentation of these duos be enhanced by cross-disciplinary collaboration with a movement theatre artist?

Audio-visual recording of participants is a necessary component of this research project. Video recordings will be made of all the workshops and any performances. Caroline will study these recordings for subsequent analysis of the creative process using HyperRESEARCH software. There may be some occasions when the recording will only be sound. Potential participants who do not consent to be recorded will not be able to participate.

What you will be asked to do

You will participate in three workshops and at least one performance.

- a) If you consent to participate in this project, you will be expected to work individually with Caroline Henbest in three workshops spread across an estimated 8-month period; each of these will last approximately four hours. (See below for workshop structure and content).
- b) You will collaborate with Caroline Henbest in the composition of one or more duos, each of which will be no more than five minutes in duration. The compositions will eventually be included in a cycle of duos for viola and various other instruments, some of which will incorporate a movement theatre artist.
- c) At the conclusion of the project, you will participate in a concert performance of the cycle of duos with Caroline together with various other musicians who have developed duos with her as well as with the movement theatre artist.
- d) Should you wish, there will also be the opportunity to perform your duo(s) with Caroline before the cycle has been completed.
- e) All the workshops and performances will be recorded on video in order to document the process of creating the final work. These will be stored and backed up securely including on a private YouTube channel where you and the research team can observe and reflect upon the creative process. Extracts from these recordings may be included in Caroline Henbest's research submission for her Master of Music Research but they will not be made public without your explicit consent.
- f) You will be identifiable in the recordings and in the submitted exegesis. You can only participate in the project by signing the consent form that confirms your willingness to be recorded and identified in the project's outcomes.
- g) There will be no remuneration for any workshops or performances, but your travel expenses will be covered by Caroline Henbest.

First workshop with the instrumentalists: In two parts

- 1) Informal interview/conversation: You will be asked to describe your 'musical journey' (i.e. what has brought you to where you are).
- 2) Instrumental demonstration: You will be asked to describe your instrumental approach. Following this, you will be asked to give an instrumental demonstration. Caroline intends to extend her compositional technique for your instrument, and as such, she wishes to understand what excites you about it and/or its function. For instance, do you have any unusual and favoured instrumental techniques/sounds that could be creatively explored in the duos? If so, Caroline would like you to use them during the creation of your duo in the second workshop.

Second workshop: Collaborative composition.

In response to your comments and instrumental demonstration in the first workshop, Caroline will develop a "Treasure Chest" of original musical ideas and creative stimuli. This will take the form of a physical box and/or digital folder that will contain a selection of original musical

fragments devised by her to stimulate the collaborative creative process. Beyond musical materials (such as phrases, rhythms, musical gestures) the contents will also include: words, images/ photographs (not including images of people or animals) and items (such as clothes pegs) selected for their metaphorical and/or sonic potential to stimulate a creative response. There will be no items in the Treasure Chest that could potentially cause injury or offence to any participants.

The Treasure Chest will be presented to you to explore its diverse contents. From these, you will be asked to select a number of fragments which, through experimental play between the two of you, will be woven together collaboratively to form one or more short original musical compositions.

Third workshops: introducing the movement theatre artist

At this point, you will begin to explore how the incorporation and collaboration with the movement theatre artist may inform and develop the duo compositions. This workshop will experiment with how the movements of the musicians and music theatre artist may be linked in order to enhance the performance experience for both the musicians and audience.

Performance

Should you wish, there will be the opportunity to perform your duo(s) with Caroline before the cycle has been completed. Once completed, the entire cycle of instrumental duos with movement theatre artist will be performed. The date and venue of the performance(s) are yet to be determined but will be arranged in consultation with all participants to accommodate their availability. The venue will be in Melbourne; all travel expenses will be covered by Caroline Henbest.

The basis by which participants will be selected or screened

Caroline will approach you in person. You have been selected on the basis of your professional experience and pre-existing professional connections to Caroline Henbest. In approaching you for possible participation in this project, Caroline has taken into account your creative approach to music-making and openness to collaborative musical experimentation.

The expected benefits of the research

The chief benefit from this project will be the creation and performance of a new original work created by Caroline Henbest in creative collaboration with a selection of Australia's leading instrumentalists. The exegesis to be written by Caroline will outline the collaborative process through which the work was developed and thus make a contribution towards a deeper understanding of creative collaborations.

Following on from the creation of this new composition, Caroline intends to share the resulting work with her students at ANAM. She recognises its potential as a significant learning tool through which they can develop instrumental and chamber music techniques as well as listening skills. Her students will also be encouraged to explore of her compositional tool 'The Treasure Chest', and to develop their own Treasure Chests of creative ideas to explore.

Risks to you

None of the proposed activities involve risk to life and limb or a possible moral or reputational hazard.

Your consent

What is Personal Information:

Personal information is defined as information or an opinion about an individual whose identity is apparent, or can reasonably be ascertained, from the information or opinion. Personal Information can be almost any information that is associated with an identifiable living individual. It can include a name, address, date of birth, gender, correspondence, audio recordings, images, alpha-numerical identifiers and combinations of these.

How are we going to use your Personal information?

The data collection will involve audio and audio-visual recording through which all participants will be identifiable. Workshop recordings will be annotated with Caroline's personal observations using HyperRESEARCH software. Use of participants voices, images, opinions or musical performance in research publications, or any publicly accessible platform such as YouTube will occur only if participants have given their explicit consent.

Intellectual Property

Caroline Henbest will fill the Treasure Chest with her own original compositional fragments and therefore its contents will be her intellectual property. The Duos, assembled by each duo partnership and the recorded performance(s) of them will be the IP of both parties.

How will this Personal Information be stored:

Any personal data of participants beyond the recordings (such as contact details) will be stored on Caroline Henbest's password-protected Macbook Pro and on the GU Research Storage platform (<https://research-storage.griffith.edu.au/>). It will not be stored or transmitted to any other computer or storage platform.

Your participation is voluntary

You are free to withdraw from the study at any time.

Questions / further information

Potential participants can contact Prof. Stephen Emmerson or Caroline Henbest if they have questions/concerns about the project or require additional information about it.

The ethical conduct of this research

Griffith University conducts research in accordance with the National Statement on Ethical Conduct in Human Research. If potential participants have any concerns or complaints about the ethical conduct of the research project they should contact the Manager, Research Ethics on 3735 4375 or research-ethics@griffith.edu.au.

Feedback to you

Participants will be able to access the video recordings of the workshops and performances in which they participate via a private YouTube channel. You will be informed of any material in the exegesis that cites your opinions/comments and given the opportunity to approve/consent for it to be cited in the submission or not.

Privacy Statement – disclosure – overseas

The conduct of this research involves the collection, access, storage and/or use of your identified personal information. As outlined elsewhere in this information sheet, your

identified personal information may be transmitted, stored or appear in the publications/reports arising from this research that may be available to overseas recipients. This is occurring with your consent. Any additional personal information collected is confidential and will not be disclosed to third parties without your consent, except to meet government, legal or other regulatory authority requirements. A de-identified copy of this data may be used for other research purposes, including publishing openly (e.g. in an open access repository). However, your anonymity will at all times be safeguarded, except where you have consented otherwise. For further information consult the University's Privacy Plan at <http://www.griffith.edu.au/about-griffith/plans-publications/griffith-university-privacy-plan> or telephone (07) 3735 4375.



A Journey from Performer to Collaborative Artist

CONSENT FORM

For participating movement theatre artist

Research Team	Senior Investigator and Principal Supervisor: Professor Stephen Emmerson Queensland Conservatorium Griffith University Phone: (+617) 3735 6254 Email: s.emmerson@griffith.edu.au HDR candidate in the Master of Music Research program: Caroline Henbest Secondary Supervisor: Dr Gerard Brophy
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By signing below, I confirm that I have read and understood the information package, and in particular:

- I understand that my involvement in this research will include
 - a) My participation in several workshops with Caroline Henbest to collaboratively develop my contribution to her creative project as movement theatre artist.
 - b) My participation in one or more performances of the duo(s) within the overall work devised by Caroline Henbest.
- I understand that the research will include audio and audio-visual recording of my participation in each stage of the project, including the workshops and performance(s).
- I understand that the recordings of the workshops will be shared with members of the research team and me via a private YouTube channel. I also understand that recordings of the performance(s) will also be shared with all the other instrumental participants and the assessors of Caroline Henbest's Masters submission, but will only be made public with my explicit consent after the performance(s) has/have taken place.
- I understand that I will be fully identified or identifiable in the recordings and exegesis within Caroline Henbest's submission for the Master of Music Research program.
- I understand that the Treasure Chest (as outlined in the Information Sheet) will remain the intellectual property of Caroline Henbest. The Duos, assembled by each duo partnership of them, will be the IP of both parties. The recorded performance(s) will be the shared intellectual property of all the participants including myself.
- I understand that comments/opinions that I make during the process may be cited

within Caroline Henbest's exegesis reporting on this research, but that I will be given the opportunity to approve or not their inclusion in the document before its submission.

- I understand that, after the composition of the duos, Caroline may share the Treasure Chest and the scores of the duos with her students at the Australian National Academy of Music to use as a teaching tool to develop their skills as instrumentalists/listeners/creative musicians. They will only have access to the video recordings of the duos if the participants including myself give explicit consent for the recording(s) of their duo(s) to be accessible via a public YouTube channel.
- I have had any questions answered to my satisfaction;
- I understand the risks involved;
- I understand that there will be no direct benefit or remuneration to me from my participation in this research.
- I understand that my participation in this research is voluntary and that my decision whether to participate or not in the project will in no way impact upon my relationship with members of the research team, with Queensland Conservatorium Griffith University or the Australian National Academy of Music;
- I understand that if I have any additional questions, I can contact the research team;
- I understand that I am free to withdraw from the project at any stage/time, without explanation or penalty;
- I understand that I can contact the Manager, Research Ethics, at Griffith University Human Research Ethics Committee on 3735 4375 (or research-ethics@griffith.edu.au) if I have any concerns about the ethical conduct of the project.

Name	
Signature	
Date	



A Journey from Performer to Collaborative Artist

INFORMATION SHEET

For participating movement theatre artist

Who is conducting the research?	Research team
	Senior Investigator and principal supervisor: Professor Stephen Emmerson, Queensland Conservatorium Griffith University Phone: (+617) 373 56254 Email: s.emmerson@griffith.edu.au Current HDR candidate in the Master of Music Research program: Caroline Henbest Secondary supervisor: Dr Gerard Brophy.

Why is the research being conducted?

In this collaborative project HDR candidate Caroline Henbest will work individually with a selection of highly accomplished creative musicians in order to create a set of short duos for solo viola and a selection of other solo instruments. Once the musical duos have begun to take shape, they will be developed and performed in conjunction with a movement theatre artist for public performance. As artistic research, the primary outcomes of the project will be in the form of performances and audio-visual recordings of the duos together with the movement theatre artist. In addition to the goal of developing and presenting new original creative work, the candidate will reflect in the relatively short supporting exegesis required for this program (12,000-15000 words) upon the collaborative process of creation as well as her development as she evolves from a performer/composer to a collaborative artist.

The project will address two main research questions.

Firstly, how can a series of short musical duos be developed collaboratively, effectively combining the viola with other solo instruments in a way that directly responds to the creative energy of others?

Secondly, how can the development and presentation of these duos be enhanced by cross-disciplinary collaboration with a movement theatre artist?

Audio-visual recording of participants is a necessary component of this research project. Video recordings will be made of all the workshops and any performances. Caroline will study these recordings for subsequent analysis of the creative process using HyperRESEARCH software. There may be some occasions when the recording will only be sound. Potential participants who do not consent to be recorded will not be able to participate.

What you will be asked to do

As the movement theatre artist involved in this collaborative project

- a) You will collaborate with Caroline Henbest and various other musicians in the creation of a cycle of duo compositions for the viola and various other instruments that incorporate you as a movement theatre artist.
- b) You will be asked to take part in a series of workshops with Caroline Henbest and various other musicians. (See below for workshop structure and content).
- c) Since you will be joining the other participants mid-way through the project (for the third workshops), you will be asked to view video footage from preceding workshops, before joining the musicians.
- d) You will develop your role in consultation with Caroline as the form of the overall cycle of duos takes shape. You will not be expected to collaborate in every duo, and you will have the right to determine the extent of your involvement.
- e) As the workshops in which you participate will be video recorded, you will be identifiable in the recordings and in the submitted exegesis. You can only participate in the project by signing the consent form that confirms your willingness to be recorded and identified in the project's outcomes.
- f) These recordings will be stored and backed up securely including on a private YouTube channel where you and the research team can observe and reflect upon the creative process. Extracts from these recordings may be included in Caroline Henbest's research submission for her Master of Music Research but they will not be made public without your explicit consent.
- g) At the conclusion of the project, you will perform with Caroline and various other musicians in a concert performance of the complete work. You will perform in selected movements, agreed in advance with Caroline.
- h) Should you wish, there will also be the opportunity to perform with the musicians before the entire cycle has been completed. Your involvement in additional performances will be optional.
- i) There will be no remuneration for your participation in this project including any the workshops and performances, but your travel expenses between Sydney and Melbourne will be covered by Caroline Henbest.

Structure of the project

The project will be structured around a series of three collaborative workshops undertaken with each of the musicians as outlined below. You will join the project after the second of these workshops.

First workshop with the instrumentalists: In two parts

- 1) Informal interview/conversation: The instrumentalists will be asked to describe their 'musical journey' (i.e. what has brought them to where they are).
- 2) Instrumental demonstration: They will be asked to describe their instrumental approach and then asked to give an instrumental demonstration. Caroline intends to

extend her compositional technique to incorporate their approach to their instrument.

Second workshop: Collaborative composition.

In response to these first workshops, Caroline Henbest will develop a “Treasure Chest” of original musical ideas and creative stimuli. This will take the form of a physical box and/or digital folder that will contain a selection of original musical fragments to stimulate the collaborative creative process. Beyond musical materials (such as phrases, rhythms, gestures) the contents will also include: words, images/ photographs (not including images of people or animals) and items (such as clothes pegs) selected for their metaphorical and or sonic potential to stimulate a creative response. There will be no items in the Treasure Chest that could potentially cause injury or offence to any participants.

The Treasure Chest will be presented to the instrumentalists to explore its diverse contents. From these, they will be asked to select a number of fragments which, through experimental play between the two of them, will be woven together collaboratively to form one or more short original musical compositions.

Third workshops: introducing the movement theatre artist

At this point, you will meet with each duo and begin to explore how your involvement may inform and enhance the music performance experience for them and the audience.

Performance:

Should you wish, there will be the opportunity to perform your duo with Caroline before the cycle has been completed. Once completed, the entire cycle of instrumental duos will be performed with you and the musicians. The date and venue of the performance(s) yet to be determined but will be arranged in consultation with all the participants to accommodate their availability.

The basis by which participants will be selected or screened

You have been selected on the basis of your professional experience and pre-existing professional connections to Caroline Henbest. She will approach you in person. In approaching you for possible participation in this project, Caroline has taken into account your interest in creativity and openness to collaborative musical experimentation.

The expected benefits of the research

The chief benefit from this project will be the creation and performance of a new original work created by Caroline Henbest in creative collaboration with a selection of Australia’s leading instrumentalists. The exegesis to be written by Caroline Henbest will outline the collaborative process through which the work was developed and thus make a contribution towards a deeper understanding of creative collaborations.

Following on from the creation of this new composition, Caroline intends to share the resulting musical work with her students at ANAM. She recognises its potential as a significant learning tool through which they can develop instrumental and chamber music techniques as well as listening skills. Her students will also be encouraged to explore of her specially designed compositional tool ‘The Treasure Chest’, and be to develop their own Treasure Chests of creative ideas.

Risks to you

None of the proposed activities involve risk to life and limb or a possible moral or reputational hazard.

Your consent

What is Personal Information:

Personal information is defined as information or an opinion about an individual whose identity is apparent, or can reasonably be ascertained, from the information or opinion. Personal Information can be almost any information that is associated with an identifiable living individual. It can include a name, address, date of birth, gender, correspondence, audio recordings, images, alpha-numerical identifiers and combinations of these.

How are we going to use your Personal information?

The data collection will involve audio and audio-visual recording through which all participants will be identifiable. Workshop recordings will be annotated with Caroline's personal observations using HyperRESEARCH software. Use of participants voices, images, opinions or musical performance in research publications, or any publicly accessible platform such as YouTube will occur only if participants have given their explicit consent.

Intellectual Property

Caroline Henbest will fill the Treasure Chest with her own original compositional fragments and therefore she will own the copyright of its contents. The intellectual property of the Duos, assembled by each duo partnership of them and their performances will be shared across all participants.

How will this Personal Information be stored?

Any personal data of participants beyond the recordings (such as contact details) will be stored on Caroline Henbest's password-protected MacBook Pro and on the GU Research Storage platform (<https://research-storage.griffith.edu.au/>). It will not be stored or transmitted to any other computer or storage platform.

Your participation is voluntary

You are free to withdraw from the study at any time.

Questions / further information

You can contact Prof. Stephen Emmerson or Caroline Henbest if they have questions/concerns about the project or require additional information about it.

The ethical conduct of this research

Griffith University conducts research in accordance with the National Statement on Ethical Conduct in Human Research. If potential participants have any concerns or complaints about the ethical conduct of the research project they should contact the Manager, Research Ethics on 3735 4375 or research-ethics@griffith.edu.au.

Feedback to you

Participants will be able to access the video recordings of the workshops and performances in which they participate via a private YouTube channel. You will be informed of any material in the exegesis that cites your opinions/comments and given the opportunity to approve/

consent for it to be cited in the submission or not. You will be provided with a pdf copy of the exegesis on request.

Privacy Statement – disclosure - overseas

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Appendix 8: Stage 1 – Reflections

Appendix 8a *Louise King: Eudlo, The Sunshine Coast*

‘A crazy idea and I’m hooked’ (L. King, interview with author, 7 May 2019)

Though we are both originally from the UK, I met Louise in Queensland at the Stradbroke Chamber Music Festival in 2012. I was immediately drawn to her imaginative and fearless nature. Louise is currently Artistic Director of the Sunshine Coast Chamber Music Festival. Over the years, I have been extremely impressed by her entrepreneurship and have been looking for ways to collaborate with her, aside from the traditional chamber music format. I have always been convinced that I could learn a lot from her, were we to find a joint project of interest.

We chatted on the veranda at Louise’s home, sitting together between her studio and house in an outside room, where we were surrounded by both exotic textiles and lush vegetation. The conversation flowed naturally as she described her early life in England – who and what shaped her musicianship, how she came to live in Australia, as well as stories from previous years based in the Middle East and Hong Kong.

Louise has built a rich and creative life for herself in the Queensland countryside. Isolated from most of her performing colleagues, she has developed extraordinary resilience through a mixture of imagination and tenacity. It was impressive to hear, and I felt intimidated by the breadth of her experience and knowledge.

Louise is formidable – having previously taken part in many creative workshops, she is creative and very skilled as an improviser. Describing past experiences, she spoke animatedly of various international courses, and of the people who inspired her there. Her boldness and bravery are striking. Sharing ideas for the future, she spoke of exciting projects dreamed up as a result of her recent trip to the USA, as well as funding she has applied for with these aims in mind. I reflected on the complexity of giving birth to these ideas from her home in the countryside of the Sunshine Coast, and the difficulty of bringing such dreams to fruition.

I was keen to observe Louise using her looping station, and I wondered if we might use this tool to compose our viola and cello duos. This is a technique she has begun to use frequently during live performance. In mid 2019, I imagined myself with other participants, searching for unusual techniques to stretch my performing skills as well as my compositional technique.

Appendix 8b *Charles MacInnes: Riddells Creek, Victoria*

‘Every score is a starting point’ (C. MacInnes, interview with author, 14 November 2019)

Charles and I first met on an ACO tour in 2011. In February 2018 he booked me to play with his group (Ensemble Density) in a performance of John Cage’s *Seven* (1988) at the Melbourne Recital Centre’s Primrose Potter Salon. This was my first experience playing music by John Cage and it was an inspiring introduction. Since this concert, I have had many conversations with Charles which have led me to think how much I could learn from him. His wide-ranging musical tastes and knowledge show his open-mindedness and creative engagement.

At the time of this meeting, Charles was based in country Victoria I began by asking him to comment on a series of images covering a vertical supporting pillar in his kitchen. In the process, I got to know a few of his inspirations. As well as some giants of music – Wagner, Charlie ‘Bird’ Parker, Duke Ellington, Miles Davis – there was a postcard from a Danish exhibition entitled *The Moon*. Charles was captivated by this saying “I love the idea of finding a unifying word or topic, and all sorts of things radiating from that.”

Charles listed early experiences which may have sown seeds for his later interest in collaborative composition and improvisation. The trombone, being a social instrument drew players together, so it was not unusual to have a get together. “Group practice was very important – four or five trombonists together, sharing ideas. Everyone can do something well, so share what you’ve got.” I was struck by this – collaboration was always present. Interestingly, as students they tried using the space at night with the lights off and “listening, not watching.”

Charles has extensive experience in opera – his first job being in the Opera Australia Orchestra in Sydney. Following this, for ten years he was based in Hamburg where he expanded his musical interests, moving into the worlds of big band and jazz. He remembers feeling like a beginner and studying intensively to learn those different styles of playing.

On returning to Australia, he completed a PhD at Monash, during which he explored techniques for improvisation in contemporary classical art music with his group Ensemble Density. Nowadays Charles creates graphic scores in Adobe InDesign software. Although this was an unknown method of notating music for me, it was how he created our score for this project.

Appendix 8c Eliza Shephard: Melbourne

‘Embrace the flaws’ (E. Shephard, interview with author, 18 November 2019)

Eliza is vibrant and charismatic. Her hair often changes colour; this time it was scarlet. I was struck by the similarities as well as the differences between her and Louise. She is the youngest of my collaborators – still in her twenties, and I met her when she was a student at ANAM. Though we have only known each other in a teacher-student context, I was always interested in forming a professional connection with her, having heard her play in many impressive performances over the last five years.

I learned that Eliza is a fan of music theatre – her grandfather was an ensemble member with The Borovansky Ballet from 1939–61. She once took up the viola to get a part in a show, as there were too many players in competition for the flute part. Learning the viola has helped her flute playing – she feels more able to match its articulation, resulting from her knowledge of bow control. Also, she is convinced her tonal colours have been enhanced by a knowledge of the viola. I believe there may be an echo of the viola in her flute playing as a result of this intimate connection to the instrument.

Eliza has her own treasure chest, which she calls My Happy Box and it is full of special things. She loves representations of pineapples – “such a happy plant/fruit” – and has bags, bookends and fairy lights with depictions on them. Leaving her apartment and heading to ANAM, I came across a blue ceramic pineapple in an op-shop, and snapped a photo for my image file. During our conversation, two phrases stand out: “exploit the limitations” and “embrace the flaws.” Both these phrases find their way into the treasure chest.

Appendix 8d *Chris Moore: Melbourne*

Harmony: ‘How a composer speaks, how the rules are broken’ (C. Moore, interview with author, 5 December 2019)

I got to know Chris in 2004 in the Melbourne Symphony Orchestra. We immediately connected musically and became good friends – I recognised in him a kindred spirit. In 2006 Chris became Principal Viola in the Australian Chamber Orchestra – my former job, and a further link between us.

Initially, Chris found it difficult to describe a connection to his beloved things and I found myself laughing at some exchanges. For example, on asking him to explain his love for the sideboard, he replied “well, look at it?”

Although our workshop began in such a way, our conversation developed, becoming both imaginative and illuminating. Chris loves second-hand and vintage things. He showed me a treasured music box taking the form of a leather-bound hardback book, which contains a whisky bottle and glasses. Entitled *The History of Music*, this fake-book-hidden-drink-container is designed to sit discreetly on a bookshelf. We commented on beautiful but pointless possessions, that there is a beauty in their uselessness.

Outside of music, home brewing is a passion – he thinks deeply about what friends would like to drink. Chris loves to create new flavours: “It’s the sort of thing my brain likes to do.” He enjoys problem-solving and one of the reasons he is attracted to home

brewing is because there is “no chaos in the brewing process.” It requires “preparation, calm and predictability.” He loves the fact that if you replicate a method, you get an identical result. In view of this, Chris keeps meticulous records of exactly what he adds to each brew so he can recreate the successful ones.

He tells me that he likes to make people laugh. I am struck by his playful nature and his enjoyment of the unpredictability of things. He likes to “play the fool.” Combining a need for order with a love of chaos, I suggest there is something of Jekyll & Hyde in him. He will repack the dishwasher if it is haphazardly loaded. He loves a spontaneous party, yet he arranges the money in his wallet – “the notes are facing the same way in denominational order.”

Chris loves to play poker. Though it’s competitive, he doesn’t think it’s been a waste of time if and when he loses – “It’s a bonus if you win.” Given he and his friends play for \$10 or \$20, I ask if he would enjoy the game if there wasn’t “the sweetener” of cash? He tells me that he tries to create “a balance between fun and seriousness so that it’s not chaos.” And, “I love the people being here –that’s the main thing. The main reason to play is the interaction – it’s a social thing.” Chris gets very excited about a poker night, saying “you learn about the people you are playing with. Deception is fun; acting the entire time – you can see people.” “Deception is fun” is a phrase I chose to be in the treasure chest.

I drew together some of Chris’s thoughts on being a musician and the importance of performing: “We are performers. We enjoy sharing what we do with other people. Performing is with other people – when you have a connection with them; when they get it – it’s a unique way to connect with others.” Chris hasn’t experienced that feeling outside of music and performance.

I ask what he loves or hates about being a musician:

The way that it makes you feel, so strongly, deeply, which is inexplicable. Every now and then, I am moved to tears, and there is no way of explaining how that happens. That keeps me going for some reason. The flip side is when things aren’t going so well,

and there are people around you who are doing it for themselves, and making it about themselves, instead of about the music.

This makes Chris angry as well as sad.

Appendix 8e *Zoë Black: Melbourne*

‘Let’s play it. Let’s not talk’ (Z. Black, interview with author, 10 December 2019)

Zoë and I have worked together for years, and although I have rarely been to one of her homes, I was fascinated as to what I would find. Her décor is both Bohemian and sumptuous and she has eclectic taste. A lover of textiles, ethnic wall hangings and patterned fabrics. Zoë hates sterile “immaculate” houses. Chairs are strewn with vibrant coloured cushions, and the most unusual piece is a vintage coffee table in the shape of a boomerang. The more colour she can bring to her house the better, and she loves green – it makes her happy.

Zoë has always loved reading, so of course there are comfortable places to sit with a book. She finds it a great way to switch off – “it’s a great form of escapism.” Having recently given away hundreds of books, there are not many visible. Zoë has never been a materialistic person – her two main loves are dogs and yoga. She describes herself as “quite solitary,” and like Stevie, Zoë loves to collect vintage tins.

I asked how she evolved into such an individual musician? Zoë describes herself as “incredibly instinctual” and says that shaping phrases has always come very naturally to her. When she says “sound is probably the most important thing to me,” Zoë is referring to variety and contrast and how she seeks to create as many different sounds as possible. She has always been interested in searching for different colours: “it’s always been incredibly important to me in my playing just to have palette at the ready.” Zoë also values spontaneity – the playing of a passage may well change on the spur of the moment depending on how she feels. On rehearsing, I know from experience that Zoë doesn’t like “to discuss things endlessly. Let’s play it. Let’s not talk.” Zoë was quite happy to perform a piece by Joe Chindamo. It was both creative and effortless.

Appendix 8f Lily Balatincz: Sydney

‘Taking a glass of water and pouring it into a different glass, the movement is the water suspended between the two of them, and what shape it makes and what colour it is.’ (L. Balatincz, interview with the author, 14 December 2019)

I met Lily in February 2019 in the Feldenkrais Practitioner training program in Melbourne. Although we only attended one segment together, we became friends. I invited her to be involved in this project as a result of a single, worthwhile conversation we had.

Recalling how Petit in *Man on Wire* (Marsh, 2008) became a physical link between the Twin Towers, I wanted to explore how movement theatre might influence our music-making and performance. Could Lily similarly impose herself into our duo context through her presence, dancing and narrating? She asked whether her movement element was to be a “mirror of” or a “dance to.” Relating this question to *Man on Wire*, would she and another be symbolising the buildings themselves, or the wire between them, as “a conceptualisation of the thread between the two parts?” I was impressed by Lily’s comment: “People get married to the game plan and spontaneity is too hard.”

During her Master’s at New York University, she learned a technique known as physical actioning. This helped her be prepared and effective in her artistic practice, especially when “thrown a curve ball” and developing “the fluidity and honesty of presence to respond authentically.” Talking about improvisation, she added: “I feel like within pretty much all performance-based art there is a railway track of the architecture, and then between the railway track is the dancing room.”

I made a collection of short videos before switching to audio only. Lily said she felt uncomfortable with the video format, and this interested me, given that she is the only actor amongst us. I expected she would have been more comfortable with this method of interaction and recording.

I was particularly curious by Lily's vision of her role as that of liquid flowing between two vessels. Lily was keen to offer new ideas on how the project might evolve, and sees possibilities for a future creative partnership.

Appendix 8g *Stevie Newton: Melbourne*

'Not being good is not an excuse not to do something' (S. Newton, interview with author, 19 December 2019)

I have known Stevie for about ten years, through my work as a casual player with the MSO and at various ANAM projects. Stevie composes and arranges music for himself to sing and play on the bass. I particularly enjoyed his arrangement and performance of Schubert Lieder where he accompanied his own singing voice on the double bass. I felt that his integrity and curiosity would be a good fit for the project.

Stevie lives in central Melbourne, a few minutes' walk from Flinders Street Station. We climbed the stairs to his apartment, as the lift was broken. I didn't ask which level we were heading for, therefore at every landing I prepared to arrive. It wasn't until we got to the seventh, that we finally arrived at the correct door. I remember how unsettled I felt, how out of breath, and interested to discover how important it seems to be for me to know where I am on any journey – the beginning, middle or end.

I thought about my need to understand the structure and compared my feelings going up the stairs to my experiences travelling on the bus or tram. During the first trip somewhere, there are no known markers and I am alert and slightly stressed that I might miss my stop. Then, with experience, I can glance at a shopfront or tree and know instantly how far I am from my destination – the journey seems to take less time. Similarly, in a musical context I like to know where I am – this is partly visual, partly aural, partly somatic. I thought about this during the course of the project. Constructing a work comprising 14 short pieces, required me to think about the arc of the composition – how it would be perceived by the listener, be they performer or audience member.

Once in the apartment, I noticed Stevie had maximised the space within by installing skylights and shelves. Crammed with books, they stretched to the ceiling as well as around corners. Though small, the walls are covered with mementos: cards, prints and artwork created by his friends. In common with Zoë, although Stevie is only in his thirties, he seems ageless and I can imagine him living a hundred years ago. This timeless quality resonates through his choice of treasured possessions. For example, he loves tins and when he opens these for me, I am reminded of my father and the contents of his desk drawers. Many of Stevie's possessions hark back to days before plastic – tins containing items such as buttons, sewing needles, cufflinks and an old tuning peg for his bass. He also loves boxes and storing things in boxes: "don't know why, always have." Stevie keeps things because they mean something to him and not because they are beautiful.

He mentioned two of his favourite composers – J.S. Bach and Schubert – and he spoke of the love and respect he had for his mentor Richard Gill, in particular him explaining that music isn't a language; it evokes meaning.

Stevie is teaching himself to compose through the self-study of keyboard works by Bach, and is learning to play a selection of these on the piano. He has plans to study composition formally at a later date. As a keyboardist he is a beginner, aiming to practice the piano every day.

I was continually reminded of Stevie's integrity and dedication as well as his deep respect for composers past and present. As we talk, I realise that he is a thinker – "everything has a personal message and value."