

## Creative Departures from Compositional Principles: A Collaborative Case Study of Contemporary, Theatrical Minimalism with Live Electronics

**Abstract.** This paper explores how composers, who depart from their conventional compositional principles in exchange for invitations of collaborative processes, can creatively revisit and renew compositions in pre-existing repertoire. By focusing specifically on the contemporary minimalist and theatrical composer Jeremy Peyton Jones (b. 1955) (Goldsmiths, University of London), this paper examines the results of giving up compositional principles in *Endings* (2012), a collaborative case study with live electronics artist Kaffe Matthews. Peyton Jones, whose typical compositional practice is particularly conventional – resting on traditional notation with its own expressive departures in ensemble rehearsal and performance (Clarke 2007) – invited Matthews, who works individually and improvisationally ‘on the fly’ (Hugill 2008) to add layers of undulating electroacoustic soundscapes to 12 of his pre-existing compositions. He also invited Matthews to provide transitional electronic ‘interludes’ for the programme, to feature in between his works, conjoining them.

*Endings* (2012) comprised a pre-rehearsal meeting between the collaborators and four full days of rehearsal, resulting in three UK performances (Brighton, London and Bristol). Ethnographic/ethnomusicology methodologies (Stock 2004; Nettl 2005; Stobart 2008; Cook 2008) (including video recordings and interviews) were used to document the creative and collaborative processes and reflections. This paper interrogates this data in order to reveal the departures that arose for Peyton Jones when giving up his compositional paradigm. Additionally, although this paper focuses on Peyton Jones’s departure from his typical practice(s), (and how working collaboratively with Matthews investigates new creative trajectories within his own work) the *Endings* (2012) case study also illustrates Matthews’s departures from *her* typically individual and improvisational compositional principles: *Endings* forces upon her new parameters of compositional practice, including the influences of both collective, or ‘shared decision-making’ (with Peyton Jones), *and* notations.

**Keywords:** composition, collaboration, creativity, electronics, electroacoustics, ethnomusicology, contemporary performance(s), notation.

### 1. Introduction

Understanding music making remains a central line of enquiry in music research. Musicological and ethnomusicological studies have explored themes of creativity and collaboration. However, studies have tended to focus more upon the realm of performance: how performing musicians interact and improvise together. The writings of Keith Sawyer (2003; 2007) and Ingrid Monson (1997) are seminal examples in this field concerning Jazz music: much has been learnt. But more recently, there has been a growing increase in research on creative and collaborative *composition*: how do composers work with others? How do composers collaborate? *Musical Imaginations: Multidisciplinary Perspectives on Creativity, Performance and Perception* (2011) edited by David Hargreaves, Dorothy Miell and Raymond MacDonald offers a number of case studies involving the ‘collaborating composer’. Historically, the multi- and inter- disciplinary output of a composer has most notably been in areas of film, theatre and improvisation – collaborating with artistic directors, filmmakers, theatre producers, and often with musicians towards the experimental sides of improvisation. This is certainly true for the British minimalistic and theatrical composer Jeremy Peyton Jones (b. 1955). Peyton Jones’ music making spans four decades, and he has worked with the likes of composers John Cage and Christian Wolff. A dense collaborative network of performers, experimental artists, producers, and writers makes Peyton Jones’ compositional portfolio extremely rich. In this sense, Peyton Jones is an experienced collaborator. The case study in this article rests upon the output and extensions of this collaborative network.

### 2. *Endings* (2012)

In 2012, Peyton Jones chose 11 compositions from his pre-existing repertoire and embarked on a new collaboration with London-based electronics artist and electroacoustic composer Kaffe Matthews. These compositions provided the basis to work with Matthews on a project called *Endings* (2012) – the central case study explored in this article. As with Peyton Jones, Matthews too, has an extremely rich collaborative background. Her website (<http://www.kaffematthews.net>) demonstrates an extensive output of electronic and electroacoustic commissions, working and collaborating with a diverse range of people and art forms. Matthews’ work is often live and improvised. She rarely works with conventionalised Western musical notation, and uses her surrounding sonic environment to develop rich and undulating soundscapes. These qualities, both in the process and product of Matthews’ work, were the stimulant for Peyton Jones’ wish to work on a

project together. Concerning compositional process, Peyton Jones (whose work is contemporary in style) is comparatively traditional in contrast to Matthews. Peyton Jones works with staff notation: scoring his works in advance for his ensemble Regular Music II. More precisely, Regular Music II is best described as a musical collective: it is the umbrella term Peyton Jones uses for his selection of available performers/musicians and forces when composing, rehearsing and performing. For *Endings* (2012), Peyton Jones used 11 performers: Jono Harrison (keyboards); Yeu-Meng Chan (piano); Rebecca Askew (voice); Melanie Pappenheim (voice); Ruth Elder (violin); Benedict Taylor (viola); Charles Hayward (percussion/drum kit); Steve Smith (electric guitar and effects); Tom Jackson (clarinets and saxophones); Mick Foster (clarinets and saxophones); and Ashley Slater (trombone). Because of the collective nature of Regular Music II, many of these performers had worked together before, thus having previously established social and professional (musical) relationships. In composition, rehearsal and performance, Peyton Jones's scored/notated work unites and strengthens these relationships. The compositions themselves span three decades, and thus many of the musicians in *Endings* (2012) have known their co-performers for some time.

However, despite Matthews' rich collaborative background, her relationship with Regular Music II was particularly limited. In the mid-nineties Matthews had worked with This Heat's drummer Charles Hayward on a project with live processes, drums and violin called *Behind The Gap* (1996). At this time, Matthews was developing her practices with electronics from her more conventional training as a violinist. Aside from this specific project, Matthews had had little history with the Regular Music II musicians. There *are* a number of tenuous links between Matthews and some of the performers: Viv Corringham, an electroacoustic artist who Matthews knows from the *Her Noise: Feminisms and the Sonic Project* (2012) had also worked with Hayward as part of the *Monkey Puzzle Trio* with Nick Doyne-Ditmas. This improvisational group with live electronics shares similar elements with *Endings* (2012), of which the following analyses evaluate.

### 3. Concept

A video-recorded initial discussion between Peyton Jones and Matthews reveals both Peyton Jones' ideas for the project, and Matthews' ideas on her contributions. During this pre-rehearsal discussion, Peyton Jones says that Matthews and her electronics will do four core things:

- 1) Firstly, she/they will provide another complex layering of sound;
- 2) Secondly, she/they will add specific elements and add sound around the space;
- 3) Thirdly she/they will create links between the pieces – and that is where I think we need to kind of try out before we know how that might work;  
*and*
- 4) Finally, she/they will interact with the performers – particularly percussion and the kit.

Concerning the layering of sound (1), Peyton Jones indicates that this will only be 'some of the time'. Concerning the interaction with performers (specifically percussion), he tells Matthews that he will talk to Hayward – this, indeed suggests that Peyton Jones is aware of Matthews' history with Hayward and that he wishes to explore this pre-established relationship further. Concerning the 'links' between the pieces (3), Peyton Jones explains to Matthews that this really needs to be 'tried out' before knowing truly how it will work. Concerning creativity and collaboration, this third point is the focus of the subsequent observations and analyses from the *Endings* (2012) project. Peyton Jones terms these links 'transitional interludes'. They sit between a number of his 11 prescribed compositions, conjoining them, forming a macro-structural programme (see Table 1. Alternations between Composition and Electroacoustic Interlude).<sup>1</sup>

<sup>1</sup> The table shows the full programme of compositions for continuity and context. Interludes are blocked in black. Compositions discussed are written in black. Compositions not discussed (in this specific paper) are written in grey.

Table 1. Alternations between Composition and Electroacoustic Interlude

Programme	Compositional (and prior-collaborative) details
Tam Tam and Bells	An opening, featuring percussion (handbells, tam tam) and electronics
'And The Days Are Long'	1999. Originating as the opening movement of a three-movement concerto for electric guitar and amplified orchestra originally written for Canadian electric guitarist Tim Brady. Arranged for alto saxophone in Eb, tenor saxophone in Bb, bass trombone, electric guitar, piano, keyboards (see configurations), percussion (woodblock, bongo and tubular bells), two female vocals (alto and soprano), drum kit, one violin and one viola.
'The Valley'	Drawn from <i>Against Oblivion: Part 1</i> (2007), it is an ending in its 'articulation of death, memory, and what becomes of us after death'. First performed at Toynbee Studios Theatre, London, 2007 it is a collaboration between Peyton Jones (composer) and Emma Bernard (director), working with eight performers, three of whom feature in <i>Endings</i> (2012): Askew; Pappenheim; and Slater. Lyrics by Peyton Jones. Also uses spoken statistical data, detailing figures of casualties of the Vietnam conflict, published by the US National Archives and Records.
<b>INTERLUDE 1</b>	
'Stunde Null: Running'	An adaptation of material drawn from a musical theatre piece entitled <i>The Zero Hour</i> (2012). The production (by Imitating the Dog Theatre Co.) (IDT), brought together Peyton Jones (composer) with writers and artistic directors Pete Brooks (University of the Arts, London), Andrew Quick (Lancaster University), video programmers Simon Wainwright and Andrew Crofts, and animator Adam Gregory.
<b>INTERLUDE 2</b>	
'So In America'	Similarly with 'The Valley', 'So In America' is also drawn from <i>Against Oblivion: Part 1</i> (2007). In <i>Against Oblivion: Part 1</i> , 'So In America' (part IX) directly precedes 'The Valley', the final part (part X) of the production. 'So In America' is a musical setting of text: the ending of Jack Kerouac's novel <i>On The Road</i> (1957).
<b>INTERLUDE 3</b>	
'Lulu Suite: Part 1'	A rewritten piece using material from a music theatre piece called <i>Lulu Unchained</i> that Peyton Jones wrote in the 1980s in collaboration with director Pete Brooks and writer Kathy Acker. Original text (Alban Berg's <i>Lulu</i> [German]) is replaced with new texts from David Gale and Lord Byron's poem <i>She Walks In Beauty</i> – a text setting in English. The first text in 'Lulu Suite: Part 1' is drawn from the male part and the second female part in David Gale's libretto <i>Will you not come back?</i> (2009) from Peyton Jones's <i>Against Oblivion: Part 2</i> (2009).
<b>INTERLUDE 4</b>	
'Stunde Null: Time'	As with 'Stunde Null: Running', 'Stunde Null: Time' is similarly drawn from ITD's <i>The Zero Hour</i> (2012). In both the theatre production and the released soundtrack (2013) of <i>The Zero Hour</i> , 'Time' features immediately prior to 'Running', whereas for <i>Endings</i> 'Running' precedes (but not directly) 'Time'.
'Going Down'	The setting of a text by David Gale, written for the Lumiere & Son Theatre Company's production <i>Fifty-five Years of the Swallow and the Butterfly</i> (1990) – first performed in the open air lido in Penzance, Cornwall, featuring Hillary Westlake. Regarding the work's concept and performance, Westlake writes of it as '[a] site-specific portrayal of man's endless fascination with the sea' (Westlake 2009). Both the role of the site/environment, and Westlake's relationship and involvement with it are central to the work as process and as product.
'Alturas De Machu Picchu'	Written for a music theatre production by director Pete Brooks entitled <i>Sangre</i> (1995). <i>Sangre</i> ('Blood'), is an Insomniac Productions work, performed in the UK at the Young Vic Theatre and at the Teatro Bellavista in Chile. Inspired by the poem 'Alturas de Macchu Picchu' by Chilean poet Pablo Neruda from the second canto 'The Heights of Macchu Picchu' in his tenth volume of poems <i>Canto Generale</i> (1950).
'And Then He Asked Me'	Composed for the wedding of David Gale and Deborah Levy in 1998. In this example, Gale did not have a working role: he commissioned Peyton Jones specifically to write music to the text of the final lines of Molly Bloom's soliloquy from James Joyce's <i>Ulysses</i> (1922) as opposed to working with his own text(s). Peyton Jones's music is a setting for two voices.
<b>INTERLUDE 5</b>	
'White Noise'	Extracted from Peyton Jones's <i>Against Oblivion: Part 2</i> (2009), on which he collaborated with Gale. However, the text for 'White Noise' is not Gale's, but is instead drawn from the closing sentences of Don DeLillo's postmodernist novel <i>White Noise</i> (1985). Premiered of at the Tete a Tete Opera Festival, London as 'the second part of an ongoing series of music theatre works ... exploring the importance of memory in the face of the extreme of human experience'.
<b>INTERLUDE 6</b>	
'Will I Live Again?'	Drawn from Peyton Jones's <i>Against Oblivion: Part 2</i> (2009). The music is set to Gale's text <i>Will I Live Again</i> (2009), the finale of the theatre show. In a number of places, the libretto <i>Will I Live Again?</i> shares identical lines with <i>Will You Not Come Back?</i>

*Endings* (2012) enforces the collaborators to depart from their typical compositional principles. The following examples demonstrate how the electronic interludes between the compositions requires Peyton Jones to depart from *his* typical practice, whilst the compositions between the interludes (and thus the electronics *within* the pieces) requires Matthews to depart from *her* typical practice(s).

#### 4. The Departures of Jeremy Peyton Jones

The transitions between the ‘composition’ and the ‘interlude’ needed to be smooth: not necessarily seamless, but rather appropriately timed. For Peyton Jones, between two of his compositions now sits an indeterminate passage of material: sometimes the duration was decided upon, sometimes it was not, but these durations would change anyway due to the improvised nature of Matthews’s practice. As one piece would finish, Peyton Jones would depart from score, notation, ensemble, and regulation. He would pass creative control to Matthews, who would take on an undisclosed transition. Although rehearsal gave Peyton Jones *some* indication of what to expect during each transition, again, similarly to the duration, the *content* was likely to change. The communication between the collaborators in performance was hindered by the triangulated setup between them and Regular Music II. The 11-piece ensemble are on stage, formatted in a typical way, with Peyton Jones as conductor standing in front. However, Matthews is sat behind Peyton Jones in the center of the audience: he has his back to her. However, this is because of Matthews: Peyton Jones wanted Matthews to be on stage, however, due to her work with spatialization, moving material around the audience through six speakers, she needed to sit central in the auditorium to hear herself perform. Figure 1 (Setup between JPJ, KM and RMII) illustrates this.

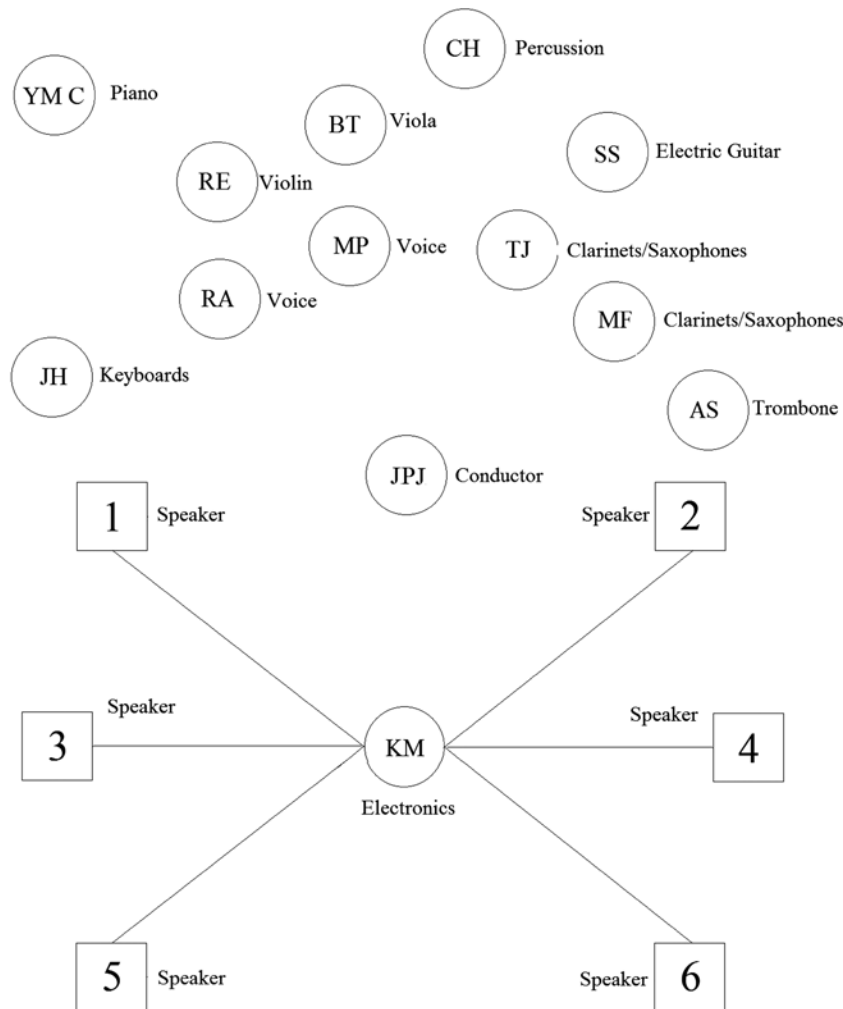


Figure 1. Setup between JPJ, KM and RMII

The transition between **INTERLUDE 4** and ‘Stunde Null: Time’<sup>2</sup> demonstrates how Peyton Jones departs from his typical practice. As a composer, he works leisurely, and notates in advance. In this example, the applause, and silence in a typical performance is replaced by Matthews’s electronics. There are soft, high-pitched waves to her electronics, overwritten by a pulsating beep with delay. For Matthews, this is live: she is improvising, and thus has creative control. However, it is Peyton Jones who is on the receiving end of this improvisational process. Peyton Jones can no longer indulge in the leisurely activity of applause, silence, and beginning the next piece. Instead, he must listen carefully to Matthews; he must listen to what *he* believes is the ‘right moment’ to intersect her electronics, bringing in Regular Music II on the first beat of ‘Stunde Null: Time’. He is improvising. For Peyton Jones, the core departure is moving away from pre-scribed notation, rendered through rehearsal and performance, and towards a compositional process that bleeds through rehearsal (via collaborative negotiations) and into performance through improvisation with Matthews: this is at the point where improvisation is a spontaneous, compositional process (Nettl 1974). A second example of this change in typical principle(s) is within the transition from ‘The Valley’ through **INTERLUDE 1** and into ‘Stunde Null: Running’. In the recording, this interlude is two and half minutes in duration. In a previous performance of the programme (in Bexhill, UK), the duration was considerably shorter (merely 48 seconds), and in rehearsal, the duration was even shorter (33 seconds). This alone reveals the improvised nature of Matthews’s interlude of which Peyton Jones needs to be responsive and reactive to. Figure 2 (Differences in duration of Interlude 1 between performances and rehearsal) illustrates these differences.

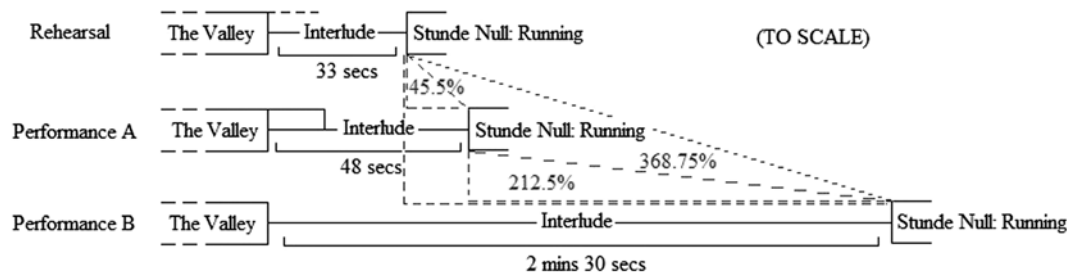


Figure 2. Differences in duration of Interlude 1 between performances and rehearsal

This instance has a peculiar concept behind it though. It can be argued that either one of the collaborators has the control of the duration: Matthews is improvising, and thus can improvise for as long as she wishes (she is bound by notation *within* the pieces – see 5 The Departures of Matthews), but hypothetically Peyton Jones could intersect and stop the interlude with ‘Stunde Null: Running’ whenever he chooses. However, concerning ‘principles’, it is the understanding between the collaborators that allows these transitions to happen: there is a level of ‘respect’ and ‘shared goal’ (aesthetically) (Pollard 2005) between them. Ultimately, though, this is Peyton Jones’ departure from typical practice: he does not know how long the transitional interlude will be; he does not know what the sonic content of the transition will be. All he *does* know is that he will need to conduct the ensemble in for the next piece at a self-pinpointed moment. The departure from his typical practice is that he will have to listen, improvise, and pick this moment when he feels the time and sonic characteristic is right. Matthews is sat behind him – there is no physical or verbal communication between the collaborators. Peyton Jones has adapted: he must be aware and responsive of/to the sonic material within the time and within the space, in a transitional moment that would typically be filled with applause and silence.

<sup>2</sup> The recording of *Endings* (2012) (Bristol) is available at [www.jeremypeytonjones.com](http://www.jeremypeytonjones.com). My Science Work details: *Endings* is a creative collaboration between composer Jeremy Peyton Jones and electronic composer and sound artist Kaffe Matthews. The collaboration combines material for voices and ensemble with live electronic manipulation focused around a series of vocal settings of the final paragraphs of works of modernist literature and the writing of David Gale. The programme also featured the large scale work *And The days Are Long* for electric guitar, live electronics and amplified ensemble. The purpose of the research was to deliberately bring together the usually separate styles and idioms of acoustic and electronic music and explore new means of combining them which address the problematics inherent in both. The research explores the interface and tension between contemporary live electronic music which typically doesn’t rely on traditional notation and involves improvisation, and more traditional acoustic music relying on notation and fixed scores. Electronic music often lacks a strong live performance element and its improvisatory nature can be obscured or lost in delivery whereas acoustic music has great potential for re-contextualisation through the extension of the spatial, textural and timbral elements using electronics. An additional purpose was the exploration of the collaborative process and an analysis of the changing roles of notation, experimentation and improvisation in contemporary performance practice. The combination explored here is different from what is conventionally understood as electro-acoustic music and is transferable to any kind of live music which seeks to explore new means of presentation and collaboration. (<https://www.mysciencework.com/publication/show/63333980efe519726c73b70806e5ec83>)

## 5. The Departures of Kaffe Matthews

Where Peyton Jones' departures featured *between* the pieces, comparatively, Matthews' departures featured *within* the pieces. This was because of Peyton Jones' scores: the fact that notation existed prior the collaboration meant that Matthews was bound by pre-existing material. Additionally, Matthews had to make considerations with regard to faithfulness or 'fidelity' to Peyton Jones' compositions. On the most part, Matthews's departures featured between the *interludes* – the opposite to Peyton Jones. Concerning the process behind the project, she does describe it as a 'master-slave' collaboration. However, she makes it clear that the master is not Peyton Jones, but rather the compositions themselves, the scores, that control her and make demands of her. There are no pre-set, scored decisions between the pieces, thus allowing Matthews to operate typically during the transitions. It was mostly operating *within* the pieces, which was a new and challenging departure for Matthews.

The opening composition, 'And The Days Are Long', originally involved a cello, providing a constant bass, drone (or pedal note) on C. Peyton Jones omitted this from the score, asking Matthews to rework, recreate, and recapture it: he actually said that he did not mind Matthews changing it completely. Nonetheless, *she* said the score demanded the C pitch – it demanded the drone, and it demanded the cello timbre. Matthews sampled cellist Joe Zeilin, moving the bow away from and towards the bridge to capture timbral changes. She further explored the idea by moving the sound (spatially) around the performance auditoriums. However, ultimately, Matthews was bound by the score. Nevertheless, despite this, the demands of the score could be argued as creative parameters. Keith Sawyer explains Emmanuel Kant's dove, "the light dove cleaving in free flight the thin air, whose resistance it feels, might imagine that her movements would be far more free and rapid in empty space" (Kant 1929: 47), saying:

In the Western cultural model of creativity, the domain – the set of conventions, past works, and standard ways [or principles] of working – just gets in the way of creativity; the true creator ignores the domain and breaks all of the conventions. But creativity researchers think of the domain as a kind of creativity language. Of course, you have to learn a language before you can talk; it's impossible to communicate without sharing a language. In the same way, it's impossible to create anything without the shared conventions of a domain, such as Kant's dove. Kant's dove can fly only because of the invisible support of tiny air molecules. There could be no flight without air. The dove might feel the air only as resistance, and wish for the air to go away; but of course, in a vacuum the dove would fall to the ground. The air is a metaphor for the creative domain; many creators are frustrated by the constraints of the domain, but without the domain they wouldn't be able to create at all.

(Sawyer 2012: 265)

Where (for Matthews) the score did not allow a free space to work, here, it enforces Matthews to consider, creatively, how a cello sample can be manipulated in space – a consideration, that without Peyton Jones' score and principles, would otherwise potentially remain unexplored. The principles of Peyton Jones' composition enforce Matthews to work in a specific, restricted way – but a way that as theoretically argued by Sawyer and Kant, is *creative*. Importantly, Matthews wrote down, in advance, her role and part to play in performance: she is notating, in advance, what she has to do – she is composing, and composing in a very different way from her typical improvisational principles. Her score is not traditional Western musical notation, but it *is* prescribed. Matthews has moved from improvising with sound to responding from prescribed instruction.

The concept of Matthews moving towards prescribed (in advance) notation, and away from spontaneous compositional principles (improvisation) is also evident *within* 'The Valley'. As detailed in Table 1, Peyton Jones' original composition features multiple voices reading statistics. Because *Endings* (2012) featured only two vocalists (Askew and Pappenheim), and the score demanded multiple voices, Matthews' role (as directed by Peyton Jones) was to provide these multiple layers of voices: she samples them in rehearsal, notates this through her instructional score (see Figure 3. Matthews' notation for speech in 'The Valley') and then reads and responds in performance manipulating and processing the sound. The fact that Peyton Jones directs Matthews to do this suggests that here, their relationship is more aligned to a 'directive' relationship, as opposed to 'collaborative', as differentiated between by Sam Hayden and Luke Windsor (2008). However, these voices are the new set of parameters for Matthews to work within: although this is a departure from the norm, having these parameters to work within helps Matthews to hone her ideas, and to contemplate on and focus towards expanding them creatively (spatially, and through timbre) – an expansion that may otherwise not exist.

2. THE VALLEY

speech: (do this in 1st rehearsal)

EARTH RUMBLE in shark dist

SAMPLE ON FIRE cracks

two Valley

↑ BEND  
Tones

movement across

fire ON 4 @ pitch 96

fire ON 5 @ pitch 75

glue box earth  
fire: 3.17. A#  
[my play]

STOP.

THE VALLEY

the valley-circle

play EARTH-RUMBLE

play TUDOR TONES... Bend em!

Keep going over band...

STONDE NULL 1

fire ON 4 @ pitch 96 Lisa [E] fire

ON 5 @ pitch 75

stunde Null [8]

stunde Null [9]

Figure 3. Matthews's notation for speech in 'The Valley'

## 6. Concluding Remarks

The notion that traditional domains (principles) inhibit creativity, and how a 'collaborative' process can breakdown such conventions as a means of a departure from standardized principles has been explored in this unique case study. Additionally, the opposite notion has been explored in a reversed, or rather 'flipped', way – that is, the application of standard principles to non-standard practices, so that a series of parameters that would initially seem to restrict and to inhibit creativity, actually spawns and facilitates creativity through new ways of working.

In *Endings* (2012), both Peyton Jones and Matthews have made significant compositional departures. An argument for these being *creative* departures can and has been made in both cases. Peyton Jones uses collaboration as a means to move away from his principles. This collaboration enforces Matthews to move away from hers. What is more, is that their principles actually seem to swap: the notating composer, Jeremy Peyton Jones, turns his hand towards improvisation; and the improvising, free Kaffe Matthews, has her hand turned to notation. The conclusion is that it is the rehearsal process and environment where this is explored. For Peyton Jones, his departures bleed forwards, from composition into rehearsal, where ideas are developed. For Matthews, her improvised 'simultaneous and spontaneous performance and composition', bleed backwards into rehearsal, where ideas become fixed in notation. Finally, despite revealing 'swapped principles' between Peyton Jones and Matthews (between composition and improvisation) – and although it is proposed that these departures are *creative* departures for both collaborators – it is difficult to *qualify* the creative differences. However, *Endings* (2012) transfers two collaborators back and forth along/across Nettle's continuum (1974) of rapid composition (at the improvisational end), and slow composition (at the compositional end). Although Nettle suggested that composition and improvisation were not qualitatively different, in the example of *Endings* (2012), it might be proposed that it is the exchanged departures between these polarities that are of creative, qualitative value to composers, performers, and musicologists.

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**Kūrybinis nutolimas nuo kompozicinių principų:  
bendradarbiavimo atvejo analizė remiantis šiuolaikinio teatrinio minimalizmo  
kompozicija su gyva elektronika**

**Santrauka**

Straipsnyje aptariama kompozicija, jungianti skirtingus principus: pirma – lėtą komponavimą, užrašant muziką natomis (Jeremy'io Peytono Joneso sritis); antra – spontanišką, gyvą kūrybą, t. y. improvizaciją (Kaffe Matthews sritis). Tekste nagrinėjami šių dviejų kūrėjų bendradarbiavimo aspektai. Daugiausia dėmesio skiriama Peytono Joneso kūrybai, kurio kompozicija *Endings* (2012) tampa pagrindiniu šio straipsnio tyrimo objektu. Šioje atvejo studijoje aptariamas unikalus interdisciplininio bendradarbiavimo pavyzdys: abu kūrybiniai partneriai yra kompozitoriai, bet jų sritys (elgesio modeliai ir tipinė praktika / principai) yra visiškai skirtingos. Į kompoziciją *Endings* įtraukiamos pereinamosios improvizacijų atkarpos. Improvizacijų metu abu partneriai atlieka improvizacinius vaidmenis, o fiksuotose atkarpose – kompozicines funkcijas. Taigi kūrinys Matthews atitolsta nuo savo tipinės improvizacinės praktikos ir priartėja prie fiksuotos notacijos, o Peytonas Jonesas atsitraukia nuo tipinės natų užrašymo praktikos ir priartėja prie improvizacinio prado. Straipsnis atskleidžia sudėtingą muzikos kūrimą vykstant šių sričių apsikaitimui. Svarbiausias šio straipsnio teiginys – toks apsikaitimas yra kūrybiškas. Klaidinga manyti, kad „improvizacija kaip komponavimo būdas“ yra aukštesnis (kokybiškas) nei „fiksuota notacija kaip komponavimo būdas“. Norima pasakyti, kad šių priešingų principų / praktikos apykaita interdisciplininėje bendradarbiavimo aplinkoje yra kūrybiškumo prielaida.