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Composing The Performance

An exploration of musical composition as a dramaturgical strategy in contemporary intermedial theatre

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Composing the Performance

An exploration of musical composition as a dramaturgical strategy in contemporary intermedial theatre

Kent Olofsson

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KMH

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An exploration of musical composition as a dramaturgical strategy in contemporary intermedial theatre

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THIS DISSERTATION has been carried out and supervised within the graduate programme in Music at the Royal College of Music in Stockholm. The dissertation is presented at Lund University in the framework of the cooperation agreement between the Malmö Faculty of Fine and Performing Arts, Lund University, and Royal College of Music regarding doctoral education in the subject Music in the context of Konstnärliga forskarskolan.

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Abstract

THIS THESIS EXPLORES MUSICAL COMPOSITION in the context of contemporary theatre. It suggests methods where compositional thinking – broadly understood – can be used as a dramaturgical device in the creation of theatre performances. Such musicalization of theatre provides new methods for an artistic practice and questions traditional artistic hierarchies and working structures.

The investigation departs from a process of transference of radiophonic art to stage performances. From this a series of interdisciplinary works in the intersection between concert, theatre performance, radio play and music theatre has been created, each with different approaches to the roles and functions of musical composition. Through these works the creative processes and methods are examined and analysed.

The notion of vertical dramaturgy and polyphony in theatre contexts is discussed and demonstrated, which pinpoints the significance of interaction between the elements of a performance. The interplay between dramatic writing, acting methods and musical composition is under scrutiny, as is the way in which visual elements as video, light and scenography are integrated into polyphonic theatre experiences. Transformation is an essential compositional and dramaturgical tool as it allows a performance to move seamlessly between different art forms, continuously creating new relationships.

Through the research a model for interdisciplinary, collaborative work in performing arts emerges. The concepts of Shared space and Shared time are introduced and enable a collective 'thinking-through-practice' and expansion of the artistic roles. This joint arena of space and time opens up new connections, interactions and mutual exchanges between artists and art forms.

The outcome provides a range of artistic methods in the field of contemporary intermedial theatre where musical composition is one of the dramaturgical devices for composing the performances.

Keywords:
Musical composition | Dramaturgy | Composed Theatre
Intermedial theatre | New music theatre | Interdisciplinary performing art | Contemporary theatre | Sonic scenography
Collaborative artistic work | New dramaturgy

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The structure of the thesis

The thesis consists of three parts:

- An artistic part consisting of five works for actors, musicians, electronic music, video, light and scenography.

- A text that discusses the works, the artistic contexts and the creative and collaborative processes.

- A website with sound and video examples from the performances that accompany the text and exemplifies the discussions.

The website is found at www.composingtheperformance.com and contains, beside the examples, the text as PDF and links to texts, scores, sound and video documentations of the performances. In the PDF the example numbers and texts are clickable and directly linked to the corresponding part of the website.

TABLE OF CONTENT

CHAPTER 1

BACKGROUND AND CONTEXT:
APPROACHING A NEW ARTISTIC FIELD

1.1 Setting music to text 21
1.2 Composing *The Bells* 23
1.3 Teatr Weimar 26
1.4 Sonic Art Theatre 29
1.5 Radiophonic art 31
1.6 *Todesraten* – an ignition spark 34
1.7 Postdramatic theatre and beyond 36
1.8 The collaboration 43

CHAPTER 2

AIMS, RESEARCH QUESTIONS AND METHODS

2.1 A common basis for an exploration of music and theatre 47
2.2 The artistic field 49
2.3 Aims and research questions 52
2.4 Transformation of artistic practice through research 53
2.5 Research methods 54
2.5.1 REPETITION IN PERFORMANCE AS RESEARCH: A SERIES OF WORKS 55
2.5.2 STUDYING THE WORK PROCESSES 57

CHAPTER 3

MUSICALIZATION OF THEATRE

3.1 Introduction 62
3.2 An acoustic turn 64
3.3 Musicality in theatre 65
3.4 Composed Theatre 68
3.5 Polyphony: the 'voices' of the performance 71
3.6 Working processes 74
3.7 New dramaturgies 78

CHAPTER 4

COMPOSITIONAL PRACTICE

4.1 Musical genres and working methods 83

4.1.1 WESTERN CLASSICAL AND CONTEMPORARY ART MUSIC 84

4.1.2 ELECTROACOUSTIC MUSIC 85

4.1.3 ROCK MUSIC 87

4.1.4 THE MUSICAL WORK AS ARTIFACT 89

4.2 Compositional techniques and forms 90

4.2.1 MUSICAL MOTIFS AND SELF-REFERENTIALITY 90

4.2.2 EXPANDING MUSICAL MATERIAL THROUGH PROCESS FORMS 92

4.2.3 VARIATIONS AND TRANSFORMATION OF MUSICAL MATERIAL 93

4.2.4 RADICAL INTERPRETATIONS 94

4.2.5 THINKING-THROUGH-PRACTICE 95

4.2.6 MULTI-SCALE PLANNING 96

4.2.7 ABSOLUTE MUSIC OR PROGRAM MUSIC 98

4.3 Summary: Compositional practice 100

CHAPTER 5

THE ARTISTIC WORKS AND CREATIVE PROCESSES

5.1. Indy 500: seklernas udde 105

5.1.1 STAGING RADIOPHONIC ART: THE FUTURISTIC DREAM OF SPEED 106

5.1.2 COMPOSING WITH TEXT AS RECORDED MATERIAL 108

5.1.3. TEXT AS MUSICAL MATERIAL AND MUSICALITY IN TEXT 111

5.1.4 INSTRUMENT BUILDING AS COMPOSITIONAL METHOD 114

5.1.5 A CHANGE OF PRACTICE 116

5.2. Hamlet II: Exit Ghost 119

5.2.1. ACTORS' WORK WITH 'THE ROLE WITHOUT ROLE' 120

5.2.2. ACTION RECONSIDERED 122
5.2.3. ACTION ANALYSIS IN THREE STEPS 123
5.2.4. APPROACHING THE TEXT FOR THE MUSICAL COMPOSITION THROUGH THE ACTORS' METHODS 126
5.2.5. TRANSFORMATION AND DISSOLUTION OF THE WORDS 129
5.2.6. PERFORMING, INTERACTING AND COMPOSING WITH LIVE ELECTRONICS IN A THEATRE CONTEXT 131
5.2.7 ADAPTING THE PERFORMANCE FOR RADIO: COMPOSING WITH SUPERIMPOSED DRAMATIC SITUATIONS 134
5.3. A Language at War 137
5.3.1 MUSICAL FORM AS STRUCTURING PRINCIPLE FOR THE DRAMATURGY 139
5.3.2 THE WORK WITH THE EXTENDED VOICE 141
5.3.3 THE COLLABORATIVE DRAMATURGICAL PROCESS 144
5.3.4 SOUND TRANSFORMATIONS AS COMPOSITIONAL PRINCIPLE 147
5.4 Arrival Cities: Växjö 151
5.4.1 THEMATIC MATERIAL AND FORM STRUCTURE 153
5.4.2 EXTRACTING MATERIAL FROM AN EXISTING MUSICAL WORK 155
5.4.3 STAGING AS COMPOSITIONAL INCENTIVE 158
5.4.4 COMPOSING FOR ACTORS AND MUSICAL ENSEMBLES 159
5.4.5 INTEGRATING VIDEO 162
5.5 Fält 165
5.5.1 THE COLLABORATIVE CREATIVE PROCESS 167
5.5.2 STAGING RADIOPHONIC ART REVISITED: POLYPHONY OF SITUATIONS 169
5.5.3 STUDIO-RECORDING TECHNOLOGY AS COMPOSITIONAL DEVICE 170
5.5.4 COMPOSING WITH INTERTWINED NARRATIVES 173
5.5.5 THE EVENT TRIGGER AS A COMPOSITIONAL AND DRAMATURGICAL TOOL 174
5.6 Summary: Works and compositional methods 176

CHAPTER 6

MUSICAL COMPOSITION AS A DRAMATURGICAL STRATEGY

6.1 Introduction 179
6.2 The dramaturgical functions of the music: ten modes 180
6.3 A field of musical styles and compositional techniques 186
6.4 Transformation as compositional concept 188
6.5 Summary: musical composition as a dramaturgical device in contemporary intermedial theatre 191

CHAPTER 7

COMPOSING THE PERFORMANCE:
INTERDISCIPLINARY ARTISTIC METHODS

7.1 Introduction 195
7.1.1 COLLABORATIVE WORKING PROCESSES 196
7.1.2 A SHARED LANGUAGE 197
7.1.3 MAPPING THE CREATIVE PROCESS 198
7.1.4 SHARED SPACES 199
7.2 Conceptual Framing 200
7.2.1 THE INITIAL PHASE OF A NEW WORK 200
7.2.2 RESONANCES, INTERTEXTUALITY AND INTERMUSICALITY 202
7.2.3 FRAMING THE 'CONCEPTUAL UNIVERSE' OF THE WORK 205
7.2.4 CONCEPTUAL FRAMING IN ARRIVAL CITIES: VÄXJÖ 206
7.3 Macroform dramaturgies 209
7.3.1 THE FUNDAMENTAL DRAMATURGICAL STRUCTURE 209
7.3.2 MUSICAL STRATEGIES IN MACROFORMS 210
7.3.3 VERTICAL DRAMATURGY IN MACROFORMS 211
7.3.4 CAPTURING THE TEMPORALITY IN MACROFORMS: THE WORKING METHOD IN FÄLT 215
7.3.5 THE DRAMATURGY OF SCENES: EXPOSITION AND TRANSITIONS 219

7.4 The moment of performance 220
7.4.1 VERTICAL DRAMATURGY IN MESOSTRUCTURES: CAUSALITY BETWEEN ELEMENTS 220
7.4.2 SITUATION AS ARTISTIC TOOL 224
7.5 Polyphonies 226
7.5.1 POLYPHONY: SEPARATION OR INTEGRATION? 226
7.5.2 POLYPHONY WITHIN POLYPHONIES 229
7.5.3 DISSOLUTION OF THE 'VOICES': TRANSFORMATION AS A DRAMATURGICAL TOOL 231
7.5.4 THE DRAMATURGY OF SCENOGRAPHY, LIGHT DESIGN AND VISUALS 233
7.5.5 SONIC SCENOGRAPHY 235
7.6 Polyphony of temporalities 237
7.7 Summary: Shared space and Shared time 240

CHAPTER 8

CONCLUSION AND DISCUSSION

8.1 Musical composition in contemporary intermedial theatre 243
8.2 A model for an interdisciplinary artistic practice 245
8.2.1 THE WORK PROCESSES 245
8.2.2 THE COLLABORATIVE DRAMATURGICAL WORK 246
8.2.3 EXPANDED ARTISTIC ROLES 248
8.3 Changed practices of composition 248
8.4 Conclusion and outlook 252
8.5 Epilogue: Champs d'étoiles 253

Appendix 260
References 266

CHAPTER 1

BACKGROUND AND CONTEXT: APPROACHING A NEW ARTISTIC FIELD

I DEVELOPED A STRONG INTEREST for musical composition in my later teens. I had been playing and creating music within experimental progressive rock and classical music and my continued pursuit for artistic challenges led me into the field of contemporary art music, which I found deeply intriguing. I decided to get an academic education in composition.

An early concern of mine within composition that I still remember well was my aim to find methods that could help me create music that went outside of what I could conceive through inner listening or by playing on an instrument. I wanted to find compositional techniques that could help me generate interesting and complex musical processes and textures as part of my compositions. I read *Musikalisk modernism* (Musical Modernism) by Jan Maegaards, a book (Maegaard & Alphonce 1967) I found at the yearly local book sale. I was fascinated by the thoughts that stretched far beyond what I knew about music at that time: serialism, aleatoric counterpoint and graphical notation. I also devoted myself to drawing and oil painting. The visual arts were of importance for me, not least the art of the surrealists, which also influenced some of my compositions. The fact that I enjoyed drawing certainly contributed to my fascination in the art of score writing, the alternative notational techniques that had

been developed in the modernistic music triggered my imagination.

The modern art music seemed to offer me endless possibilities and I imagined a new music not yet heard, waiting to be conceived. With graphical scores I imagined how I could 'draw' new music that was impossible to work out in traditional ways. But I soon found that the method of creating music was not working as I had imagined, just because the score was graphically fascinating and imaginative, it did not necessarily mean that the sonic result was interesting as well. The unheard sonic textures I hoped to achieve did not come out as expected. The instrumental playing still sounded too much of a 'normal' performance to me and I found this way of writing scores to be too uncontrollable. I wanted, just the same as when I drew the scores, to be able to control the details of the sounding material as well as the form structure of the whole. I turned to a more traditional way of writing musical scores that I found gave me more control over specific instrumental performance techniques, occasionally resulting in very detailed and complex notations.[1]

I remember from the first years of my studies in composition how I struggled quite a bit with the attempts to capture the imaginations of my inner musical universe in graphical and alternative scores, and also how I tried to find ways to work beyond the strong focus on pitches and rhythms in the traditional musical notation system. Two things eventually became important in order to overcome these problems. Firstly was my increasing interest for the sonic and expressive possibilities of the instruments themselves through extended playing techniques, and the particular skills of certain musicians to use these to expand beyond traditional instrumental playing. Secondly was the entry of the modern computer that opened up for completely new ways of working with sounds and composition.

After the years of studying composition I often worked with chamber music that combined acoustic instruments with prerecorded electronic and sampled sounds. I had a large network of highly skilled musicians and ensembles to work with, which meant that I could push the level of writing for the instruments far more

1 Some of my scores could sometimes resemble the highly complex and detailed notations found in the compositional directions of the so-called New Complexity, associated with composers as Brian Ferneyhough, Richard Barrett and Christer Lindwall.

than what would normally be the case. Working at the borders of what was possible to play and the experiments with extended techniques on the instruments, was inspiring both for me as a composer as well as for the musicians. The sonic and gestural material that was the result of special playing techniques often became fundamental compositional material instead of other parameters such as harmony and melodies. With the fast development of computers and software I frequently had new inspiring and challenging tools for my compositional work that I could combine with the instrumental explorations. Later, I also composed works for larger ensembles and orchestras, among those a couple of symphonies and concertos, the latter also included electronics.

Much of my artistic production is concert music: chamber music, from solo pieces to larger ensembles with or without electronics, orchestral music and electroacoustic compositions. I have also composed music for dance productions and sound installations for art exhibitions. Occasionally throughout the years I have returned to rock music. There are a number of vocal works in my work list, which often have been larger works in oratorio-like forms. In summary, my compositional practice has stretched over a wide musical field: from classical and contemporary instrumental and vocal music, to electronic music and rock music. This has also meant that my way of creating music has been very diverse: from writing different kinds of musical scores, to work in the sound studio and collaborations with other musicians and artists.

1.1 Setting music to text

During my studies I composed the chamber opera *Eurydice*, which was a kind of meta-opera. The story took place at a mental hospital where the inmates perform the classic opera *Orfeo ed Euridice* by Christoph Willibald Gluck. The text was written by artist and writer Peter Jönsson, who had been influenced by the play *Marat/Sade* from 1964 by Peter Weiss.[2] The main concept of our opera was to allow two 'realities', the real world of the hospital and the world in the opera with its mythological story, merge into a third 'reality', a world whose

2 The full name of the play is actually *The Persecution and Assassination of Jean-Paul Marat as Performed by the Inmates of the Asylum of Charenton Under the Direction of the Marquis de Sade*.

existence was a synthesis of the first two. This was not primarily created by the text of the play, our ambition and intention was that this 'third reality' should occur by the complex music and the idea of a stylized stage design. Although I do not think that we managed to realise all our intentions we managed to achieve a great deal. Even if it is a long time ago since I wrote the opera I still find the idea fascinating.[3] The work with the opera *Eurydice* was a great experience for me as composer, and allowed me to develop compositional strategies with long musical forms. While I had plans to write more operas at that time, it would take many years before I returned to stage works with text and music, and as this thesis will show, in a form rather different from the opera, at least in its more traditional form.

Even before *Eurydice* I had tried to find approaches for composing music with text. However, many of my early attempts to set music to poems often left me with a feeling of failure. I chose poems I found inspiring, but the question that was left hanging after completion was: what did my music bring to the poem? The works I felt most contented with were the sacral works with Latin texts, because that gave a kind of distance between the direct meaning of the words, the semantics, and the music. In these pieces the content and the meaning of the text were important for how the music was shaped, I could approach the words more as sound material.

This was specifically the case with the chamber oratorio *Lamentationes* (1987–92), based on the biblical Lamentations. I began by setting music to the Swedish translation of the text. We did a few performances of some of the parts but I felt the Swedish words became too obtrusive with the kind of old, pompous language. Instead I finished the work by using the Latin version of the text. I could use the meaning of the words and have the singers perform them, but in a language that few could understand. With this distance between the sung words and the actual meaning of them, I found I could approach writing for the singers in a more instrumental way, creating a more homogeneous ensemble of singers and instruments. In general I felt that the more extensive works with texts, like oratorios and suites of songs, were more successful than those that were settings of individual poems.

---

3 My collaboration with Peter Jönsson have continued every now and then over the years, with exhibitions where I have created sound installations for his visual art works, a form we sometimes called 'iconophonic rooms'.

After many years of composing mostly instrumental and electronic music I did a few works with text where I took a different approach. Instead of taking existing poems or basing a work on sacred or biblical texts I took different texts and combined them into new librettos for my works. By creating a new text out of other texts I felt I could better integrate and adapt it for my musical ideas. I created works with layers of different texts and languages intertwined. The relations between the texts gave rise to new meanings. This kind of polyphony of texts had a musical quality to it, in that the layers of words also could result in sonic textures. I could use the meanings of the texts as an inspiration and source for the music, without the need to make the semantic content prominent in what was performed, which was a similar approach to the one I had taken in *Lamentations*.

There were two larger works I exposed to this approach in particular. *Le miroir caché* for soprano and chamber ensemble was based on Arnold Schönberg's *Pierrot Lunaire* from 1912, where I partly tried to capture that kind of expressionistic Zeitgeist of the early 20th century. For the text I intertwined fragments from *Pierrot Lunaire* in the German version as used by Schönberg and combined it with poems in French by Albert Giraud, the original author of *Pierrot Lunaire*, and different music philosophical writings by Schönberg himself. The different texts were connected to specific vocal techniques, resulting in a kind of 'schizophrenic' part for the soprano with the constant changes of languages, text types and ways of singing. The other work was *The Bells*, a large chamber oratorio based on the poem with the same name by E. A. Poe.

1.2 Composing *The Bells*

The Bells[4] is a four-part poem that Poe wrote in 1848. I came across it during my student years and remember I was immediately inspired to set music to it. The poem has an immediate and striking musicality with its expansive form, recurring rhythmical strophes and onomatopoeic sonorities in the shaping of the words. It 'is highly musical, in keeping with Poe's belief that a poem should appeal to the ear', Michael J. Cummings (2006) states in his concise introduction and analysis of *The Bells*.

4 A detailed presentation of the *The Bells* and the composition process is found on the website.

In the first part we 'hear' the silver bells of sleighs that sound out in a winter's night, which I interpreted as the birth, the beginning of time and the joyousness of the childhood; the second part captures the happiness of youth and love through the sound of the wedding bells; in the third part the horrifying 'screams' of the alarm bells are 'heard', signalizing accidents and disasters, and finally, in the fourth part, we 'hear' the dull sounds of the funeral bells. The four parts thus form a life's journey, from the childhood's joy in the first poem, 'a world of merriment' in the silver bells, to the facing of the inescapable death in the last, the 'world of solemn thought' of the iron bells.

During my student years I had already set music to two of the four poems for a chamber music trio. But I was aiming for something much larger with those poems; ten years later I started again, now writing for vocal soloists, choir, chamber ensemble and electronics. But again this time I finished only two movements. There was something that bothered me about the relation between the text and my music. I felt the music I had composed did not work with the text.

However I did not want to give up. A few years later I started over again, but I took a very different approach. Instead of trying to set music directly to the words of the poems, I took the form structures and the very concept of them as a base for my composition. My piece was also in four parts, departing from the thematic content of each part of the poem. I outlined the musical form, which fundamentally was a chord sequence built out of harmonic spectrums from church bell sounds and imposed the texts by Poe on to that. I also added many other texts on bells and bell ringing, which together with the poems by Poe formed the libretto for my piece. The result was a composition with an abundance of bell sounds performed by voices, instruments and electronic means, and a complex weave of interrelated texts on bells. I no longer set music to the poem by Poe, but took different aspects of the poem: themes, structures and concepts and built a musical world filled with the sounds, words and images of bells.

Stefan Östersjö, guitarist, researcher and a long-time collaborator of mine, did a study and analysis on my work with *The Bells* for his thesis *SHUT UP 'N' PLAY! Negotiating the Musical Work* (2008). He discusses analytical interpretation as creative process in musical composition, which means a radical re-reading of an existing musical piece as a base for new composition. This approach to musical

material was not only about using existing historical works, as in the case with Schönberg's *Pierrot Lunaire* for my work *Le miroir caché*, but also about radical interpretation of my own previous works. This was the case with *The Bells* where the first version of the piece underwent such re-reading to give material for the final version. I commonly refer to such methods as variation techniques, which can be applied to any material, from variations of simple melodic material to radical interpretations of an existing musical piece.

Östersjö continues by discussing my approach in using multiple text sources for *The Bells* and he places the work in a (post-)modern tradition where not least the two works from the first half of the 60s that Luciano Berio created together with the poet Edoardo Sanguineti, *Passagio* and *Laborintus II*, were important contributions. My work's relation to this tradition can in itself be seen as a kind of interpretation:

> Texts in different literary styles, from different centuries and in their original languages are woven together into a kind of semantic counterpoint. Berio's music and Sanguineti's recitation captures this multiplicity in a web of different stylistic layers. This process, in the case of *The Bells*, might be described as an interpretation of the tradition from, for example, Berio, resulting in a restructuring of the text of the work into the polyphony of sources that became the works final 'libretto.' Olofsson's choice of texts expands Poe's diverse thematic interpretations of ringing bells. (Östersjö 2008, p. 212)

Östersjö discusses the multitude of intertextual relationships between the different texts by Poe, Baudelaire, Mallarmé and others and he even traces connections I wasn't aware of myself. He also points out that *The Bells* can be seen as a continuation from several of my previous works with texts, stretching back to *Lamentationes*. Here he brings up the internal intertextuality, that is, how I interweave and interpret material and ideas, conscious and unconscious, from my own previous works.

The work with *The Bells* was a very important progress for me in finding another approach to compose music with text. Instead of setting music to one particular poem I built a special 'libretto' by combining existing poems and other text sources. The relations between these texts formed a new text with new meanings, designed for my musical ideas.

The Bells provides good examples and insights into the compositional techniques and methods that I had developed over the years and that are found in much of my concert music. A further example is another large-scale work from the same period, my concerto for guitarist and orchestra, *Corde* (2002–06). It is a work that in many ways was as a culmination of two decades of compositional development, particularly concerning extended instrumental writing, the structuring of larger musical forms and the development of musical material through variations/interpretations as discussed above. The concerto was composed especially for Stefan Östersjö, who also discusses this work and our collaboration with it in his thesis

The compositional techniques and methods in works such as *The Bells* and *Corde*, alongside my experiences in electronic music and studio recording, was something I brought with me when I embarked on a somewhat new, and rather different artistic direction, with the collaboration with independent theatre group Teatr Weimar and playwright Jörgen Dahlqvist.

1.3 Teatr Weimar

> In 1963, in Metatheatre, his classic study on the tradition of theatre about theatre, Lionel Abel wrote that Hamlet's [sic] was the first 'meta theatrical' character in the history of theatre. Unlike the tragic Greek characters, Sophocles and Euripides, "he shows he is conscious of the role he plays in the drama taking place around him." The writer has not made Hamlet into theatre, that Hamlet had already done himself. He acts. He plays himself. That also makes of him another. A ghost. That may sound like pure postmodernism, but that is not at all how director Jörgen Dahlqvist summarizes his work. "When in 2003 we founded Teatr Weimar in Malmö, we wanted the name to refer to the central European tradition that builds on both Goethe and the Bauhaus: on the classic and on modernism, rather than on postmodernism. The missing vowel in Teatr again suggests that we are not making finished theatre. It is constantly in transformation, in progress." (Hillaert 2012)[5]

Teatr Weimar was formed by playwright and director Jörgen Dahlqvist together with director Fredrik Haller, playwright Christina

5 From the program note on *Hamlet II: Exit Ghost* at Kunstenfestivaldesarts, Brussels 2012

Ouzounidis, light and set designer Johan Bergman and actor Linda Ritzén. They founded the theatre company in order to conduct and develop experimental performances in their own artistic directions. They were later joined by costume designer Jenny Ljungberg and actors as Rafael Pettersson, Nils Dernevik, Pia Örjansdotter, Sandra Huldt, Daniel Nyström, Ester Claesson, Petra Fransson, Richard Lekander and many others.[6] Around 2007–08 they started to gain wider attention with plays as *Heterofil* by Ouzounidis, *Britney is dead. Hail Britney!* and *Stairway to Heaven av Led Zeppelin av Jörgen Dahlqvist* by Dahlqvist. Theatre critics acclaimed the theatre company. A report on Teatr Weimar summarised their activities and the impact their work had received at this time, about five years after they started, as the following:

> It is a theatre with head held high, both intellectually and aesthetically. Curiosity and courage characterizes the company's both prominent figures, Jörgen Dahlqvist and Christina Ouzounidis. The willingness to comment and be topical, like an in-depth boulevard newspaper, on location, for example in the Iraq War, is multiplied with the ambition to explore the very basis for all theatre practice: the combination of language, relation, body and face. By the strategies of the lie and the more or less vulnerable expression of mankind. To this classical way of work, or work with the classics, for that matter, is added a growing interest for an artistic border transgression where the projecting and the scenographic potential of both the TV and the computer is utilized and developed. The sense for images and ideas, penetrating investigations of the voice's power(-lessness). Classicism and (post-)modernism! And always, which is the precondition for survival and the interest from the audience, a craftsmanship that neither halt for the experiment or the tradition, the explosion or the introspection. Put differently, in this small theatre company there is a solid core of quality, as noticeable in the visual and psychological details of the individual play as in the aware-

6 Other collaborations between practitioners associated with Teatr Weimar and composers have been for example *Historien lyder* by playwright Christina Ouzounidis and composer Kim Hedås (Hedås 2014, pp. 110–127) and *Winterreise* (Jelinek), a theatre production by and with actor Petra Fransson, directed by Ouzounidis and with music by composer Ole Lützow-Holm. (Fransson 2018).

ness about the political and philosophical whole. Dialectics, in short. (Karlsson n.d., own translation) [7]

Jörgen Dahlqvist started writing theatre plays in the end of the 90's. He had previously been working with a record company that he started in the 80's and later as a graphic designer. He went on to Theatre Studies at Lund University. As he wanted to explore and develop his dramatic writing he started Teatr Weimar in 2003. In the first few years of writing Dahlqvist wrote traditional one-act plays, with naturalistic aesthetics and often with clear political messages. Gradually he started experimenting, challenging both his own way of writing and the traditional ways of making theatre. In the play *Elektra Revisited* from 2007 his approach to theatre and dramatic writing had radically changed. In the introduction to an unreleased collection of five plays 2007–2011 Dahlqvist wrote:

> I wanted to challenge my own writing and my relation to the theatre. When I started writing. I related completely freely to the classic text and started to insert anachronisms, references from popular cultural, everyday language, language games, identity shifts, blog quotes and pieces of news stories mixed with an elevated poetic language – preferably with sharp breaks between the different parts. My intention was to investigate the language of violence and language as violence. One idea that I tried was if the sharp breaks and the different levels of language could be an act of violence in itself. (Dahlqvist 2011, own translation) [8]

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7 Original text: … teater med hög svansföring, både intellektuellt och estetiskt. Nyfikenhet och mod präglar husets bägge förgrundsgestalter, Jörgen Dahlqvist och Christina Ouzounidis. Viljan att kommentera och vara dagsaktuell, likt en fördjupande boulevardblaska, på plats exempelvis i krigets Irak, multipliceras med ambitionen att utforska själva grunden för all teaterverksamhet: kombinationen av språk, relation, kropp och ansikte. Av lögnens strategier och mänsklighetens mer eller mindre sårbara uttryck. Till detta klassiska arbete, eller arbete med klassikerna, för den delen, fogas ett tilltagande intresse för en konstnärlig gränsöverskridning där både tv-rutans och datorns projicerande och scenografiska potential tillvaratas och utvecklas. Bild- och skarpsinne, djuplodande undersökningar av röstens makt(löshet). Klassicism och (post)modernism! Och alltid, vilket är förutsättningen för fortlevnaden och publikintresset, ett hantverkskunnande som varken gör halt vid experimentet eller traditionen, explosionen eller introspektionen. Annorlunda uttryckt finns det hos denna lilla teatergrupp en hård kvalitetskärna, lika märkbar i den enskilda pjäsens visuella och psykologiska detaljer som i medvetenheten om den politiska och filosofiska helheten. Dialektik, kort sagt. (Karlsson n.d.)

8 Original text: … jag ville utmana mitt eget skrivande och sättet jag såg på teater. När jag började skriva … förhöll jag mig därför helt fritt till den klassiska texten och började infoga anakronismer, populärkulturella referenser, talspråk, språklekar, identitetsförskjut-

Plays like *Elektra Revisited* (2007), *Britney is dead. Hail Britney*! (2008) and *Stairway to Heaven av Led Zeppelin av Jörgen Dahlqvist* (2009) not only took his playwriting in new directions but as a result the actors that performed in these plays, Linda Ritzén and Rafael Pettersson, were forced to find new methods in order to perform them. Traditional training in acting needed to be supplemented with new methods. Their work unfolded as a series of investigations on how such work and methods could be found and formulated. In 2010 Dahlqvist wrote *Hamlet II: Exit Ghost* as yet another play to further the investigations on dramatic writing and acting methods.

1.4 Sonic Art Theatre

In 2008 Teatr Weimar joined forces with contemporary music group Ensemble Ars Nova, also based in Malmö, for a series of experimental music-dramatic projects. The series was called SONAT, an acronym for Sonic Art Theatre, and was initiated by the two artistic directors of the groups, Jörgen Dahlqvist and Stefan Östersjö. The central idea of the project was to take the radiophonic art form as a starting point and a common ground for experiments and investigations of new forms of music theatre. The radio play constitutes in itself a form between theatre and music. As the radio play lacks the visual dimension the listener must imagine the places where the play is set through what is heard. The radio play is free to move quickly between different times, places and situations, or let them occur simultaneously in a way that cannot be done on stage. It was this particular feature of radio play that the initiators of the SONAT series took as artistic concept for creating staged music theatre works.

Radiophonic art was already a field of interest for Teatr Weimar. A year or so earlier the playwrights of the group, Christina Ouzounidis and Jörgen Dahlqvist, together with artist Henning Lundqvist and author Hanna Nordenhök initiated the Internet based radio play theatre Radiowy. It was a project with a rather experimental approach to the form and in an essay Nordenhök (2008, p. 127) underlined the

ningar, bloggcitat och delar ur nyhetsartiklar blandat med ett förhöjt poetiskt språk – gärna med skarpa brott mellan de olika delarna. Min avsikt ... var att undersöka våldets språk och språket som våld. En idé som jag provade var om de skarpa brotten och olika språknivåerna kunde vara en våldshandling i sig.

interdisciplinary nature of the project as the activities were actually set at the crossroad of theatre, sound art and literature.[9]

The new Sonic Art Theatre series would add further dimensions to an extended form of radio play in that it was directed towards staged performances and the integration of contemporary art music. In a presentation for the new series the originators wrote:

> The point of departure is the form and aesthetics of the hörspiel transformed into scenic formation. The hörspiel has its strongest traditions in Germany and is the German term for radio drama. It is in other words one of the most recent dramatic and musical forms, directly linked to a technical achievement that still today has an important role in our culture; the radio. The hörspiel brings together radio documentary, soundscape, acoustic and electroacoustic music with the semiotics of the theatre. Since 2008, we have cooperated in order to find new forms for experimental music theatre. The core of this activity is the production of new works, merging the aesthetics of the hörspiel with the theatre's modes of expressions.[10]

An central ambition of the project was to investigate and develop artistic methods for such works and collaborations, 'to build an artistic competence and methodology for finding new forms of expressions for musical drama'.[11]

I had myself been an active part of Ensemble Ars Nova since the end of the 80s, mostly as composer but also as sound engineer for live electronics and recordings. For many years the ensemble and its organisation were co-organizers of concerts and festivals together with the Swedish Radio and other institutions. In a period from the end of the 80's and during the 90's there were many composers from Great Britain working in the field of electroacoustic music and mixed forms (acoustic instruments and pre-recorded material and/or live electronics) that visited us in Malmö and many of their works were performed at our concerts and festivals. Composers included were Javier Alvarez, Trevor Wishart, Simon Emmerson and Alejandro Viñao and the way they succeeded in integrating acoustic

9 Original text: ... verksamheten finns egentligen i skärningspunkten mellan teater, ljudkonst och litteratur. (Nordenhök 2008, p. 127)

10 *THE SONAT SERIES* in collaboration with Ensemble Ars Nova. Accessed 28 July 2016, from Teatr Weimar, http://www.teatrweimar.se/eng/sonat.htm.

11 Ibid.

instruments with electroacoustic material into sonically dazzling pieces was crucial for my forthcoming work in the genre. In Great Britain at this time the Sonic Arts Network was an organisation that promoted and supported contemporary music and sound art by organising festivals, events and educational projects and making commissions for new compositions. Sonic art, as used in the name Sonic Art Theatre, which was coined by Stefan Östersjö, can be understood as a collective term for experimental music and sound art in a broad sense. Sonic Art, in this context, should however also be connected to the aesthetics and techniques of these British composers.

They strongly influenced me at an early stage of my career in the way I have integrated voices, instruments and electroacoustic music in works that include electronics, instruments and voices of actors and singers.

1.5 Radiophonic art

With the technological achievements on sound technologies during the 20th century many new sound art forms emerged. One of these was the radio play, a theatre form adopted for the media. As dramatic production it has been especially popular in German speaking countries. A radio play can either be an existing theatre play that is recreated and adopted for the media, or a newly written drama. Since the art form does not utilize any kind of visual media the story is told to the listener through dialogue, music, sound effects and environmental sounds and through these means inner images and landscapes are presented to the listener. The radio play is in many ways close to the movie and is sometimes described as 'cinema for the ears'. With pioneers in the field such the German Hans Fleisch also more experimental artistic directions were developed. In the book *Pieces of Sound: German experimental Radio* author Daniel Gilfillan makes a description of the radio play referring to Flesch's works and furtherance in the genre in Germany in the 1920s and 30's.

> The Hörspiel, as conceived and actuated by Flesch, is in one sense a self-referential genre, one that explores its very connections to the medium that produces it, and in another sense, it is a form that delights in its own intermediality by drawing on the dramaturgical techniques of stage drama, the journalistic techniques of reportage and interview,

> and the compositional techniques of new music, while being aurally bound to the technologies of the broadcast studio. (Gilfillan 2009, p. 70)

Hence, the term radio play, in German *Hörspiel*, can mean somewhat different things. Certain directions of radiophonic art have developed more toward musical forms, which are found for example in electroacoustic music works that involve spoken words as narrative elements that can be of documentary kind or dramatized fiction. This makes the radio play a kind of bridge between theatre and music, yet an art form in its own right. The radio play is in itself a dissolution of theatre in a media that has many of the characteristics of music and allow itself to be mixed with music more seamless that what is possible on stage (Rynell 2014, p. 34).[12] The German composer and director Heiner Goebbels worked and experimented with the radiophonic form that became a way for him as a composer to start writing theatre music and directing theatre performances himself. While the radio play often is seen as a kind of stage theatre adapted for the radio media it becomes with Heiner Goebbels on the contrary a starting point for what he does on stage (ibid.).[13]

A related form to the radio play is the radio opera. This does not refer to stage operas broadcasted on radio, but rather operas composed directly for the radio media. The first radio operas were composed and broadcasted already in the 1920s. Composers such as Hans Werner Henze, Bernd Alois Zimmerman, Sven-Erik Bäck and Luigi Dallapiccola have contributed to the genre. A recent example is Hans Gefors radio opera *Själens rening genom lek och skoj* (Cleansing of the Soul through Fun and Games), a work composed especially for listening to through the car radio while driving. The work can be seen as a mix between radio play and radio opera and uses the form of a radio program with speech and music as dramaturgical framework.

During a large part of the 20th century, radio stations with studios and new technology became important for the development of experimental music. One of the most well known examples is the

12 Original text: Hörspelet utgör i sig en upplösning av teatern i ett medium som har många av musikens kännetecken och som låter sig blandas med musik mer steglöst än vad som är möjligt på scen. (Rynell 2014, p. 34, own translation)

13 Original text: Medan hörspelet ofta betraktas som ett slags scenteater anpassad till radiomediet blir det hos Heiner Goebbels tvärtom en utgångspunkt för det han gör på scen. (ibid.)

Studio for Electronic Music of the West German Radio in Cologne where Karlheinz Stockhausen created his seminal electronic works in the 50's. The influential work by composer, engineer and broadcaster Pierre Schaeffer[14] at the French radio studios showed the way for experimental and innovative uses of recording equipment. The possibility to edit and manipulate recorded voices were important techniques for the experimental radiophonic art.

A parallel form to the more experimental radio plays is the 'text-sound-composition', an experimental poetic form involving poetry and music that took advantage of the technologies offered in the new studio environments. It was developed during the 60's mainly in Sweden by composers such as Bengt Emil Johnson, Sten Hanson and Lars-Gunnar Bodin. It is a form closely related to concrete poetry, a concept that Öyvind Fahlström introduced in his manifesto from 1955, *Hätila ragulpr på fåtskliaben – Manifest för konkret poesi (*Manifesto for concrete poetry*)*, where he talks about creating poetry by using the language as concrete sound material. One of his influences was the composer Pierre Schaeffer and his ideas and development of *musique concrète*.

Vocal material has likewise been the fundamental sound source for numerous electronic music works, for example in classic works as Karlheinz Stockhausen's *Gesang der Jünglinge, Trevor Wishart's Tongues of Fire,* Luciano Berio's *Thema (Omaggio a Joyce)* and Alejandro *Viñao's Go.* The voice as sound material holds a unique status in electronic music. 'Vocal material attracts instinctive human interest. It immediately injects all of the referential baggage of language (narrative, literal meaning, etc.)', states the composer Curtis Roads in his book on electronic music (2015, p. 80). He continues by quoting Denis Smalley: 'The voice's humanity, directness, universality, expressiveness, and wide and subtle sonic repertory offer a scope that no other source-cause can rival' (Smalley, 1993, p. 294). The means of electronics can transform and distort the sound of a voice and thereby dissolve the meanings of words. This offers a compositional approach that forms a bridge between semantics and sound composition. Curtis Roads again, with reference to Griffiths' *A Guide to Electronic* Music from 1979:

14 See for example the book *In search of a concrete music* (2013) by Pierre Schaeffer in translation by C. North and J. Dack

> Electronic music can resolve an antagonism between music and text since the words themselves can be transformed. Extreme distortions obscure meanings of the words, so that the sonic contours of the vocalisms are more important than their literal sense. Moreover, the freedom of the electronic medium encourages composers to make smooth connections between vocal and non-vocal material. (Roads 2015, p. 81)

The idea of transforming vocal sounds as a compositional approach for merging theatre plays and sound art has been one important compositional aspect in the artistic works of this thesis, as will be exemplified and discussed later.

1.6 *Todesraten* – an ignition spark

In the autumn of 2008 two works were performed and toured in Sweden as a part of the SONAT series. It was *0308* by playwright Annika Nyman and composer Erik Enström, directed by Jörgen Dahlqvist, and *Todesraten* by writer Elfriede Jelinek and composer Olga Neuwirth, directed by Fredrik Haller. The latter was an 'Hörstück' based on two monologues from Jelinek's *Sportstück*. Jeliniek and Neuwirth have made several collaborations, most notably the acclaimed video-opera *Lost Highway* from 2003, which was based on the film with the same name by David Lynch.

The Austrian native, Nobel laureate Jelinek has herself a background as musician and her plays are often described as having a strong musicality. This was reflected in the motivation for the Nobel prize in literature in 2004, which stated it was awarded her: 'for her musical flow of voices and counter-voices in novels and plays that with extraordinary linguistic zeal reveal the absurdity of society's clichés and their subjugating power'.[15]

The texts for *Todesraten* was however combined and structured by Neuwirth, into what Antonella Cerullo refers to as a ''komponiert' Sprechtext' and further integrated with instrumental and electronic sounds. (Cerullo, 2006)

> The black widow and the farmer's son thrown off track by an addiction to steroids often hold forth on their views, insights and the absurdities

15 Nobel Prize (2004). *Nobel Prize and Laureates*. Retrieved 6 Aug, 2016 from www.nobelprize.org/nobel_prizes/literature/laureates/2004/jelinek-facts.html

> of life. Every now and then, however, the simultaneous utterance of text and the very complexity of their relationship create the impression of their having a real conversation. The texts are taken from Elfriede Jelinek's *Sportstück*, who takes a cynical look at two "favorite sports" of the apparent interlocutors: The woman tells about nursing retirees to death, and the boy about his desperately failed attempts to emulate his bodybuilding idol Schwarzenegger. Arranging the texts, Neuwirth allowed them to partially overlap, and then used her music to solder together the different sections. As a result, her new radio drama contains quotations from unusual folk music as well as electronic sounds and distorted samples. The recital of text is being "interrupted by and overlaid with instrumental and electronic sounds."[16]

I found the performance deeply inspiring. Both pieces were well staged and performed, but it was especially *Todesraten* that caught my immediate interest. The convincing interplay between the actor, the ensemble, the pre-recorded material and the staging was impressive. And not least how the peculiar, magic, 'language planes' by Jelinek, with 'its dissonant sonorities and crass wordplays' (Pye, G., & Donovan 2009, p. 180) was intertwined with the music.

Critic Martin Nyström summarized the performance and the artistic objectives in a review:

> The radio play (Hörspiel) is a genre that is associated with the radio, electroacoustic music and experiments of the 60's. The Malmö-based groups Ensemble Ars Nova and Teatr Weimar now take this form of music drama into the 00's and onto the stage.
>
> In the staged premiere of *Todesraten* we meet both the voice of a young deceased athlete who worshipped Arnold Schwarzenegger and the voice of Death who claims to be 'the widow of itself.' She exercises her favourite sports amidst the bodies of others – which Death makes more efficient than the most perfect housewife. A twisting dialogue between two narcissistic poles in the battle for supremacy over the body that the music by Olga Neuwirths gives jagged resonance to.

16 Text from the CD, accessed 5 September 2016 at http://www.col-legno.com/en/shop/complete_catalog/todesraten

> The idea by Ars Nova and Teatr Weimar – to provide space on stage for the hörspiel's concentration on the word and sounds – is both exciting and promising.[17]

The way the amalgamation of the text, partly performed on stage and partly pre-recorded, and contemporary music worked in *Todesraten* had a very special quality, an expression and a form I wanted to explore myself. My experience from that evening with the two staged radio plays, was the ignition spark that would start my artistic work in this specific field of contemporary music theatre, which in turn initiated ideas for an artistic research project. However, both the radiophonic format as well as composing music for theatre with spoken words in any kind of context was rather unknown territories for me.

1.7 Postdramatic theatre and beyond

Teatr Weimar is a company that has been referred to as a postdramatic theatre group. A newspaper article from 2008 reporting from a theatre festival organized by Teatr Weimar and other theatre groups had the headline 'Postdramatiskt party pågår i Malmö' (Postdramatic party going on in Malmö). (Loman 2008) The article discussed the contemporary theatre scene and the active theatre companies in the city. The author stated the work of Teatr Weimar as a search for more daring dramaturgies in newly written dramas that explore the relation between fiction and reality, word and flesh, body and identity[18]. The influences from the contemporary German theatre scene were prominent and some of the main influences for

17 Original text: Hörspelet är en genre som är förknippad med radion, elektroakustisk musik och det experimentella 60-talet. [...] [De] Malmöbaserade grupperna Ensemble Ars Nova och Teatr Weimar för denna musikdramatiska form in i 00-talet och ut på scenen. [...] I det sceniska uruppförandet av "Dödssiffror" möter vi både rösten hos en ung avliden idrottare som avgudat Arnold Schwarzenegger och rösten av Döden som säger sig vara "änka efter sig själv". Hon utövar sin favoritidrott mitt i andras kroppar – vilket Döden gör effektivare än den mest perfekta hemmafru. En vindlande dialog mellan två narcissistiska poler i kamp om herraväldet över kroppen som Olga Neuwirths musik ger taggig resonans åt ... [...] ... Ars Novas och Teatr Weimars idé – om att ge plats på scen för hörspelets koncentration på ordet och ljuden – är både spännande och löftesrik. (Nyström 2008, own translation)

18 Original text: [...] söker [...] efter djärvare dramaturgier i nyskrivna dramer [...] som utforskar relationen mellan fiktion och verklighet, ord och kött, kropp och identitet. (Loman 2008, own translation)

Teatr Weimar have been theatre performances at Schaubühne and Volksbühne in Berlin. Another newspaper wrote:

> The German wave of postdramatic theatre, or theatre that unrestrained don't give a damn about traditional drama, was represented at the theatre biennale by Teatr Weimar from Malmö. Their *Heterofil*[19] is light-years from emotional driven naturalism. Instead a fantastic, macabre language game that unfolds between genres as performance, cabaret and installation. It is smart and provocative performing art that both estranges and creeps close.[20]

Is Teatr Weimar a postdramatic theatre? If so, what elements in postdramatic theatre were significant for my interest as composer in the group's work? German theatre researcher Hans-Thies Lehmann established the term in 1999 with the publication of his book *Postdramatic theatre*, where he attempted to define the modern kind of theatre that has developed from the late 1960's. It comprises a wide range of artistic directions and aesthetics within performing arts that is not fundamentally based on the staging of a dramatic script with actors mimicking fictional characters of a story. Instead the works have been based on gestures, movements, sounds, visuals, choreographies and the 'de-semantification' (Roesner 2014, p. 210) of texts as essential elements. 'Freed from the authority of the drama, the postdramatic performance rejects the convention of illusion and reinforces the manifestation of a concrete experience, here and now.' (Bouko 2009, p. 30) Directors as Robert Wilson (New York City), Frank Castorf (Berlin), composer-director Heiner Goebbels (Frankfurt), writer Heiner Müller (Berlin) and groups as The Wooster Group (New York City), Hotel Pro Forma (Copenhagen) and Theater-AngelusNovus (Vienna) are some practitioners associated with postdramatic theatre, to mention but a few. The performance art movement in the 60's was an important influence for the emergence of the postdramatic theatre (Lehmann 2006, pp. 134–144). This 'performative turn' in the arts that Erika Fischer-Lichte outlines in her

19 *Heterofil* is a play by Christina Ouzounidis.

20 Original text: Den tyska vågen av postdramatisk teater, eller teater som otvunget skiter i traditionell dramatik, representerades under biennalen av Teatr Weimar från Malmö. Deras Heterofil är ljusår från känslodriven naturalism. Istället ett fantastiskt, makabert språkspel som utspelar sig mellan genrer som performance, kabaret och installation. Det är smart och provokativ scenkonst som både fjärmar och kryper tätt intill. (Rånlund 2009, own translation)

book *The transformative power of performance*, meant that 'more and more artists tended to create events instead of works of art' (2008, p.18). Performance artist Marina Abramović puts the distinction between traditional theatre and performance art very bluntly:

> Theatre is fake: there is a black box, you pay for a ticket, and you sit in the dark and see somebody playing somebody else's life. The knife is not real, the blood is not real, and the emotions are not real. Performance is just the opposite: the knife is real, the blood is real, and the emotions are real. It's a very different concept. It's about true reality. (Abramović in Ayres 2010)

Postdramatic theatre is about what is actually taking place in the theatre, the very event itself in a present here and now, with the elements of the theatre as real, not representing anything else. Theatre critic Theresa Benér outlined the characteristics in an essay:

> Crucial to the postdramatic theater is to free the theatrical expression from a dramatic, linear narrative. The focus is instead on the explorations of conditions, relationships and situations in an expanded now. The text does not have the same supporting role as in the dramatic theater, but becomes a theatrical element, equal with audio, video, lighting and set design. Illusion and psychological identification with the role of the characters is suppressed or non-existent. Often it is more that the actors, together with the audience in an open process, explore the actions of different characters and possibilities within an agreed fiction. (Benér 2008, own translation)[21]

Lehmann states that the European theatre tradition has for centuries implied 'representation, the 'making present' (*Vergegenwärtigung*) of speeches and deeds on stage through mimetic dramatic play' and that it is 'tacitly thought of as the *theatre of dramas*' (Lehmann 2006, p. 21). However, artistic directions that pointed away

21 Original text: Avgörande för den postdramatiska teatern är att frigöra det sceniska uttrycket från en dramatisk, linjär berättelse. Fokus ligger i stället på utforskningar av tillstånd, relationer och situationer i ett utvidgat nu. Texten har inte samma bärande roll som i dramatisk teater, utan blir ett teatralt element, jämbördigt med ljud, film, ljus och scenerier. Illusion och psykologisk identifikation med rollgestalter är nedtonade eller obefintliga. Ofta är det snarast så att skådespelarna tillsammans med publiken i en öppen process utforskar olika figurers handlingar och möjligheter inom en överenskommen fiktion. (Benér 2008)

from the idea of theatre as literature and the staged representations of dramas had already begun in the latter half of the 19th century with practitioners, for example the French playwright Maurice Mæterlinck, the Russian theatre-maker Vsevolod Meyerhold and Swiss set and light designer Adolphe Appia. Much of experimental theatre has rejected dramatic text altogether. Erika Fischer-Lichte writes: 'The abandonment of literary theatre advocated by members of the historical avant-garde – especially Craig, the Futurists, Dadaists, and Surrealists, Meyerhold, the Bauhaus theatre, and Artaud – rendered obsolete the reference to meaning generated by the literary texts' (Fischer-Lichte 2008 p. 138). And she concludes: 'Theatre was repeatedly called upon to stop conveying meaning and instead to concentrate on producing effects' (ibid.). However, text in postdramatic theatre is common, but now 'considered only as one element, one layer, or as a 'material' of the scenic creation, not as its master' (Lehmann 2006, p. 17).

> By regarding the theatre text as an independent poetic dimension and simultaneously considering the 'poetry' of the stage uncoupled from the text as an independent atmospheric poetry of space and light, a new theatrical disposition becomes possible. In it, the automatic unity of text and stage is superseded by their separation and subsequently in turn by their free (liberated) combination, and eventually the free combinatorics of all theatrical signs. (ibid, p. 59)
>
> The 'principle of narration and figuration' and the order of a 'fable' (story) are disappearing in the contemporary 'no longer dramatic theatre text' (Poshmann). An 'autonomization of language' develops. Retaining the dramatic dimension to different degrees, Werner Schwab, Elfriede Jelinek, Rainald Goetz, Sarah Kane and René Pollesch, for example, have all produced texts in which language appears not as the speech of characters – if there still are definable characters at all – but as an autonomous theatricality. (ibid. p. 18)

This applies to a large extent to the dramatic writing of Jörgen Dahlqvist. What may appear at first glance as a seemingly traditional dramatic writing in his plays, like the dialogues in our performance-*Hamlet II: Exit Ghost* [22], conceals a deeper investigation of language

22 The texts, and where applicable the scores, for the performances are found as appendixes on the website.

itself, deconstructing linguistic structures through twists and turns of words, identities, relations and situations.

The artistic work of Teatr Weimar certainly involves many of the characteristic traits of postdramatic theatre. However, there are also elements that point in other directions: the narrative structures, traditional dramatic writing and acting, absent in much postdramatic theatre but often present in the work of Teatr Weimar as prominent elements in the performances. These are not necessarily linked to a master narrative as in traditional drama, rather, I would say, reconsidered and used as 'autonomous theatricalities', to use the expression from Lehmann. Élisabeth Angel-Pérez observes how strongly a verbal theatre is returning at the beginning of the 21st century. In her article 'Back to Verbal theatre: Post-Post-Dramatic Theatres from Crimp to Crouch' she discusses how this new theatre plays with fiction and reality. Through Tim Crouch's play *The Author* she points to how the work plays with different, superimposed temporalities at the same time in the performances.

> [W]e're in the presence of an epic theatre (narrative-based sort of theatre) introducing the possibility of fiction, with 'effets d'attente' and suspense. There is no better deconstruction of the opposition between reality and fiction than this double present time that both negates and re-founds the possibility of fiction. (Angel-Pérez 2013, p. 4)

Also Catherine Bouko draws attention to the notion that we are now in a period after the postdramatic theatre, where speech, text and narratives again take a more prominent role in the contemporary theatre (Bouko 2009, pp. 25–26). She discusses the relation between fiction and reality and the duality of the actor as a possible fictional character and at the same time the individual self on stage. (ibid. pp. 32–33) This is an aspect also emphasized by Turner and Behrndt in a chapter section called 'The Real and Represented' where they write that 'as the new century begins, we seem to be seeing a strategic re-entry of narrative, textuality and even of representational strategies existing, perhaps paradoxically, alongside an increased awareness, even valorization, of theatrical presence' (Turner & Behrndt 2008, p. 188). Bouko emphasize how music can be used to create a sense of 'here and now' in a performance:

> The musical dimension tends to accentuate the scenic presence of the actors. When they are singing or when the grain of their voice is highlighted, their authenticity and sincerity increase and counterbalance the fictional role. In such cases, the actor on stage is defined through his/her double identity, which contrasts with the dramatic conventions and deprives the spectator of his/her comfortable conventional marks. What he/she encounters is not a theatrical character but an "individual type" that is constructed on a specific postdramatic hybridity. (Bouko 2009 p. 33)

This means that in postdramatic theatre the voice of the actor is not bound to be a voice of a fictional character. Instead the voice and the spoken text can be approached as pure sound.

> When priority is given to musicality instead of semantic content, the text is considered as a material, which is above all constructed following rhythmic constraints. In postdramatic performances, the physicality of the stage enunciation is more important than the communication of a meaning. The linguistic sign is first and foremost used in its autonomous tone. The voice is used as a sound. Postdramatic directors often exploit techniques that highlight this physicality: the signifier is underlined through the insistence on the grain of the voice, on the accents of the performers, etc. (ibid. pp. 31–32)

The quotes above are taken from Catherine Bouko's article 'The Musicality of Postdramatic Theater: Hans-Thies Lehmann's Theory of Independent Auditory Semiotics' (2009). Here she deals with a section of Lehmann's 'general postdramatic theory, in which he assumes the emergence of a new scenic language, which is both linguistic and non-linguistic, and in which the sensory stimuli (the sounds) are as important as the meaning of the words' (Bouko 2009, p. 28). Another characteristic trait of the postdramatic theatre, according to Lehman, is 'musicalization' of theatre (Lehmann 2006, p. 91), a notion that will be addressed in Chapter 3. Catherine Bouko also states that '[many] postdramatic performances are characterized by their musical construction' and that the performances often involve live musicians as well (ibid. p. 31).

Another important issue that Bouko discusses is that of the political in contemporary theatre and how that forms the mode and methods of the art form. David Barnett argues 'that the postdramatic

is a fitting mode for exploring the phenomenon of globalisation and that it offers further formal possibilities for a contemporary dialectical political theatre' (Barnett 2006). He states that working with representation in theatre has become increasingly difficult with the politics of today, with globalisation, capitalism and the impact of new technology such as the Internet. This has bearing on how language is used in theatre. He writes about how director Pollesch rejects all forms of representations in his performances, where there are no fictional characters but rather *Textträger* (text bearers) as Gerda Poshmann calls them. Instead of representing fictional characters involved in dialogues they just deliver the text as *Sprechtext* (ibid. p. 33). Bouko however, points to new directions as consequences of present political situations where we see not only a return of a more text-based theatre but also of the drama.

> Several researchers and artists (Dort, Ostermeier, Sarrazac, etc.) now claim the come back of the speech, after the reign of the mise en scène. According to Thomas Ostermeier for instance, the drama is coming back in life because the conflicts in contemporary societies are very strong again, and the theater must be the echo of it. This context would imply that postdramatic theater is now outmoded. (Bouko 2009, pp. 25–26)

Ten years after his seminal book was published, Hans-Thies Lehmann stated at a conference on the politics in postdramatic theatre, that there are tendencies in new German theatre towards a much larger engagement in the political and social due to certain political events in the world as well as the rise of new social problems (Jürs-Munby et al. 2013, p. 2). In the article 'Less art, more substance. New tendencies in contemporary theatre' Birgit Schuhbeck observes:

> After decades in which plays were marked by association, citation and intertextuality, nowadays we appear to experience a comeback of a kind of play that puts the focus on logic, psychological motivation and straight-forward narration. In my opinion, what theater aims for is not simple provocation. Also, its aesthetic can no longer be reduced to being taboo-breaking and 'risk-taking'. Theatre turns towards 'real' people with real problems. The plays refer to more than just themselves, and in the process stories are created that have an effect on the viewer again. Those stories don't allow the viewer to be distanced anymore. Heavily influenced by the experience of postmodern apathetic theater,

> contemporary drama tries to incorporate an ethical perspective again. (Schuhbeck 2012)

Many characteristics of the experimental, postdramatic theatre during the 20th century, such as the focus on the materiality of the theatrical elements[23] as well as of the actual theatrical event itself, are still important parts of contemporary theatre. Yet, with a return of a more verbal theatre, with new approaches to drama, representation and politics there are tendencies and directions towards new forms of mediating narratives through the interplay of different disciplines such as dramatic theatre, music, film, performance and storytelling.

This short outline of postdramatic theatre and new directions in contemporary theatre highlights perspectives that have been important in the works and practices of Teatr Weimar. While many characteristics of postdramatic theatre are found in the works of the theatre company, their practice stretches beyond the traits of this notion with the significance that traditional theatre practices in acting and playwriting have and with influences from certain directions in contemporary theatre. The particular fusion of theatre directions that had become a trademark of Teatr Weimar was an important factor for my interest in the group's work. We started an explorative collaboration that would lead to an extensive series of new artistic works. This particular field of interdisciplinary performing art that we have worked with is a field that integrates different art forms, media and technologies and this will be expanded upon in greater detail in the next chapter.

1.8 The collaboration

The texts and inventive approach to dramatic writing, the particular acting style and the sense of musicality in the performances of Teatr Weimar were qualities and artistic modes of production that I also wanted to explore in my own musical practice. I started to envision ideas for new music theatre projects and we began planning and

23 *Theatrical elements* are those elements that make up a performance: texts (dramatic, poetic, documentary texts that are performed live, pre-recorded or projected), acting (representing, presenting), movements, music (live and/or pre-recorded), sounds (voices, soundscapes), visuals (video projections of all kinds (film, text, abstract video art) on different surfaces (screens, walls or objects), light design, scenography), the performance space (the architecture, scenography, stage, audience placement).

working on new collaborative projects. This was the beginning of a joint, continuous and in-depth investigation on what new music theatre and performing art could be, an investigation on how creative processes could evolve through new artistic methods and how ideas and concepts from different art fields could be exchanged for a mutual learning process. As a consequence the habitual roles as composer, playwright, director, performers and stage designers gradually changed, as well as the process of creating and producing performances.

In the works that are presented and discussed in this thesis all participants have been important and contributed with new knowledge and methods: musicians, actors, technicians and stage designers. Some actors have been particularly important, as Rafael Pettersson and not least Linda Ritzén whose theoretical models and practical methods for actors' practices that has been of great significance also for my work. However, most essential has been my collaboration with playwright and director Jörgen Dahlqvist. Since our first joint work with the creation and production of *Indy500: seklernas udde* in 2009, we have continued to collaborate, creating an extensive array of performances.

The five works presented with this thesis are, as will be presented and discussed in detail, rather different from one another, with different ensembles, expressions and directions, but what they all have in common is that both Dahlqvist and I have been a central part of the artistic and creative team. We have been involved in all parts of a production: the conceptual framework, the creation of text and music, dramaturgical work and stage design as well as technical work: I have often been the main sound engineer just as Dahlqvist has worked with light, scenography and video. Through all the joint productions and the work on my thesis, Dahlqvist and I have had a continuous exchange of knowledge, methods, artistic ideas and experiences through conversations, explorations and our artistic practices. This has led to a mutual learning of one another's practices in musical composition and playwriting/directing. The deepened understanding achieved has largely shaped and developed our respective artistic practices in recent years. In summary, the collaborative aspects and efforts have been central for the artistic works and the research.

CHAPTER 2

AIMS, RESEARCH QUESTIONS AND METHODS

IN THE FIRST CHAPTER I outlined my background in musical composition and the artistic directions and the challenges in my previous works, meeting Teatr Weimar and playwright Jörgen Dahlqvist and encountering their experimental work in theatre. I further described the Sonic Art Theatre series produced by Ars Nova and Teatr Weimar that inspired me to explore this field through my own artistic practice. The chapter ended with a short overview of the notion of postdramatic theatre and recent tendencies in contemporary theatre. In this chapter I will present the aims of this research project, followed by the research questions and my research methods.

2.1 A common basis for an exploration of music and theatre

The idea to take the specific forms and methods from radiophonic art and transfer them to staged music theatre performances was the initial focus of my research. The first joint production with Dahlqvist and Teatr Weimar was *Indy500: seklernas udde*, a performance that also included Ensemble Ars Nova. The work had a similar approach to text and music as Neuwirth had taken in *Todesraten*. I had previously found it difficult to use and integrate spoken words within my

compositions. However, when I experienced *Todesraten* as a staged work I found there was a strong interplay between the actor and the musical ensemble, between the text and the music. The text by Jelinek had qualities that resonated with my compositional thinking: they entailed a particular kind of musicality[24]. This arose primarily from the feeling of a musical polyphony, in how the different voices, references, stories, word games and thoughts were intertwined in one and the same text stream. This was enhanced through the staging and the actors' (the one on stage and the one pre-recorded) performance and their interaction with the musicians. This was the kind of quality I also found in the plays by Dahlqvist: Teatr Weimar investigated superimposed dramatic situations reminiscent of musical polyphony. It was thus a particular way to write a dramatic text and the staging of it that caught my interest. This resonated with what I had tried to do in *The Bells* by cutting and intertwining different texts connected by a central concept.

The radiophonic art form itself opens up for very different ways to work with texts and voices as well as with sound and music. It is close to electronic music but may as well include acoustic instruments or any kind of sounding objects. Combinations of song and spoken words can easily be employed. Texts can be dramatic, poetic, or void of semantic connections in order to work with the very sound itself of spoken words. There are no given hierarchy for the elements used. They can be treated as equally important whilst other can be given more prominence. All elements employed can be superimposed and mixed into new textures. The form can be based on theatre dramaturgy or on musical structures.

The openness of the radiophonic art form provided a meeting point for experimental projects in music and theatre situated outside what we normally worked with. Here we could bring in our previous experiences from music and theatre and merge not only our artistic ideas, but also our working processes. This gave us freedom since there were no preconceived expectations that the final work should be a certain kind of music theatre or theatre music. As Dahlqvist stated in an interview from 2011: 'The benefit of starting out from a concept as radio play, that is outside both concert music

24 David Roesner writes specifically about this approach in playwriting in one of the chapters in his book *Musicality in theatre: Music as model, method and metaphor in theatre-making* (2014): 'Writing with your ears – The musicality of playwriting'.

and theatre, is that it has never been a problem of entering a collaboration. [...] The strong relation to time is common for both the art forms' (Salas 2011, own translation).[25]

2.2 The artistic field

The radiophonic art as a method and model for a form of new music theatre was a crucial starting point for my research project. However, the performances I have created together with Jörgen Dahlqvist and Teatr Weimar stretch beyond this concept and encompass many artistic directions in performing arts. The works are positioned at the intersections of numerous fields within music and theatre: classical and contemporary art music, popular music, sound art, postdramatic and traditional theatre, new music theatre, Composed Theatre, radiophonic art and video art. Due to the interdisciplinary and shifting nature of the projects as well as the fluidity in the interplay between art forms and expressions, it has been difficult to find a precise definition and a label for the art form we have been working with. The works could be termed Sonic Art Theatre considering the role of sound and music, particularly electroacoustic music. However, while this is an important concept in the works, they also embrace many other directions. On a more general level it is a form of performing art that explores integration of different art forms, media and narratives. Chiel Kattenbelt (2008) writes:

> ... contemporary art practices are increasingly interdisciplinary practices. As has happened so often in the past, artists who are working in different disciplines are today working with each other – particularly in the domain of theatre – their creative work is «finding each other» – not only metaphorically but also literally on the performance space of the stage, and I suggest that this is because theatre provides a space in which different art forms can affect each other quite profoundly. Maybe we could even say: when two or more different art forms come together a process of theatricalization occurs. This is not only because theatre is able to incorporate all other art forms, but also because theatre is the «art of the performer» and so constitutes the basic pattern of

25 Original text: Fördelen med att utgå från ett begrepp som hörspel, som ligger utanför både konsertmusik och teater, är att det aldrig har varit ett problem att gå in i ett samarbete. [...] Det starka förhållandet till tiden är gemensamt för båda konstformerna. (Salas 2011)

> all the arts. This holds true as long as the notion of art remains attached to human creativity; to human individuals who stage themselves in words, images and sounds, in order to make his or her own experiences perceptible to the audience; and that this is done with the intention to explore to what extent life experiences are shared with other human beings. (Kattenbelt 2008)

This is a description that resonates with our works. What characterize our artistic practices are how we relate to past movements in the art fields, both within classical traditions as well as modern directions of the 20th century, and a particular approach and search for methods to integrate the art forms, media and the material we work with. Our works could hardly have been created within any other time period, concerning the relations to past art movements and artistic methods, the topics investigated and the technology employed. In an attempt to define our emerging art form as a general term that encapsulates the specificities of our artistic practice and the theatre context briefly outlined in 1.8 I will, based on Kattenbelt's writing, use the term *contemporary intermedial theatre* (CIT). This describes an interdisciplinary, intermedial and collaborative performing art form, that allows for an open and fluid form of relations between related artistic practices. At its core is the process of staging to explore and exchange human experiences through the interplay of 'the real and the represented'.[26]

According to Oxford Reference, intermediality is a 'generic term for phenomena at the point of intersection between different media, or crossing their borders, or for their interconnection, typically in the context of digital media. The term emerged in the 1990s, but usage beyond this basic concept varies greatly'.[27] In 'Intermediality in Theatre and Performance: Definitions, Perceptions and Medial Relationships', Chiel Kattenbelt discusses and clarifies 'the concepts of mediality: multi-, trans- and intermediality set in discourse of arts and media relationships' (2008, p.19). Concerning the different forms of mediality he outlines the differences in short:

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26 As discussed by Turner and Behrndt in last chapter of *Dramaturgy and performance* (2008, pp. 188–190)

27 (2011–01–01). intermediality. *Oxford Reference*. Retrieved 12 Dec. 2017, from http://www.oxfordreference.com/view/10.1093/oi/authority.20110803100006984.

> ...«multimediality» refers to the occurrence where there are many media in one and the same object; «transmediality» refers to the transfer from one medium to another medium (media change); and «intermediality» refers to the co-relation of media in the sense of mutual influences between media. These concepts are not only used in different discourses, but often also in one and the same discourse where they can operate on different levels. (ibid. pp.20–21)

'As far as the concept [of intermediality] is used distinct from other concepts of mediality it emphasizes, in particular, the aspect of mutual influence (interaction)' (ibid. p.25). The term has however been 'so frequently used in different discourses and in different meanings that it is almost impossible to map out its semantic field or range' (ibid.). Accordingly, it needs to be defined for each new context. Kattenbelt uses 'the concept [...] with respect to those co-relations between different media that result in a redefinition of the media that are influencing each other, which in turn leads to a refreshed perception' (ibid.)

As the Oxford Reference states the term intermediality is often used in connection with digital media. Freda Chapple and Chiel Kattenbelt write in the introduction to *Intermediality in theatre and performance* that 'a significant feature of contemporary theatre is the incorporation of digital technology into theatre practice, and the presence of other media within theatre productions' (Chapple & Kattenbelt 2006, p.11). This 'is creating new modes of representation' (ibid.), requiring 'new dramaturgical strategies, new ways of structuring and staging words, images and sounds, new ways of positioning bodies in time and space; new ways of creating temporal and spatial interrelations' (ibid.). But intermediality does not necessarily have to include the presence of technology. Kattenbelt emphasizes that he regards 'the different arts *as* media' (2008, p. 21). Chapple and Kattenbelt state that they 'locate intermediality at a meeting point in-between the performers, the observers, and the confluence of media involved in a performance at a particular moment in time' (2006, p.12). 'Intermediality is a powerful and potentially radical force, which operates in-between performer and audience; in-between theatre, performance and media; and in-between realities – with theatre providing a staging space for the performance of intermediality' (ibid.). They conclude that it 'becomes a process of transformation of thoughts and processes where some-

thing different is formed through performance' (ibid.). Hence, using the definitions by Kattenbelt and Chapple, *intermediality* in CIT should be understood in the context of an interdisciplinary performing art form, in the intersection between art forms, digital media, performers, audience and realities where the theatre stage provides the space for the artistic creations.

2.3 Aims and research questions

A fundamental aim for starting my PhD project was that I wanted to expand my compositional practice towards the field of performing art, theatre, music theatre and radiophonic art. Influenced by the concept and implications of Sonic Art Theatre, I saw possibilities for a different approach to what music theatre could be: a work outside the traditionally linear way of making musical drama and a work with narrative structures in ways where musical composition could have a decisive role. To be able to investigate and develop the concept of staging radiophonic art, I realised that I would need to learn more about the methods and practices of the theatre. As I started to follow the practical and artistic work of Teatr Weimar this soon led to new and unexpected directions where the focus became more on the role of musical composition in the context of contemporary theatre.

Beside the initial investigation on how the concept of radiophonic art can be used as method and model for new music theatre, two main questions gradually emerged and both concerning the search for new artistic methods. The first question is about musical creation in a specific theatre context: what roles and functions musical composition can have in CIT. The second question deals with interdisciplinary artistic methods. As outlined in the last section of the previous chapter, the collaborative work and the mutual learning processes have been crucial not only for my project but also for other artists involved. The search for methods that could help us developing our artistic directions has been a joint quest. As a research study this has meant that I have been a part of developing these artistic methods through practical work, whilst at the same time studying how our work processes have evolved.

In summary, the thesis revolves around these questions:

- What roles and functions can musical composition have in contemporary intermedial theatre?
- How can I shape a model for an interdisciplinary artistic practice?

These questions do not, and cannot have simple answers, and I will attempt to approach them through the artistic practice itself. The results of this project are thus given in the reflective texts, with various examples from the performances of the works, material from the processes of creating them as well as in the works themselves. The first research question is mainly answered through the presentations, discussions and analysis of Chapter 5 and 6 while the second question is primarily answered through the suggested methods discussed in Chapter 7. It should be pointed out that my investigation deals with artistic and creative methods and processes from the perspective of the artists. However, this does in no way mean that the perspective of the audience is unimportant. On the contrary, the goal is always to create a performance for an audience and as such, the audience perspective is always implicitly present. The artistic choices are ultimately made on how an audience can perceive, experience and interpret a performance.

2.4 Transformation of artistic practice through research

The consequences of my research and the projects presented have been profound for me and in the final chapter I will address how these ideas, experiences and methods have changed and expanded my role and practice as a composer. One outcome of artistic research that several writers underline is how it develops and changes an artist's practice and the implication this entails. Teemu Mäki writes:

> It is research that changes an artist's/researcher's artistic practice and the artworks it leads to (instead of just producing flattering explanations and theoretical texts to support the practice the artist already had). (Mäki 2013)

Frisk and Östersjö conclude in an article on artistic research the following statements based on their own practices:

- Artistic research can amplify the developmental aspects of experimental artistic projects and make possible more extensive explorations of a certain field.
- A successful research design should not only afford time and space where personal reflection can be worked into the creative process,

> but should also include methods that allow new understandings and new artistic directions to emerge. (Frisk & Östersjö 2013)

My research project had the implication that I began working outside the contexts I normally worked with, which was concert music in different forms. Even though I had done many interdisciplinary projects, primarily music *for* dance performances and sound installations for art exhibitions, this research project allowed me to move my compositional practice *into* a another art context, that of contemporary theatre. Initially I had plans for the research project to lead up to a new opera. However, the collaboration with actors became a central aspect of the project, leading to a focus on how the links between new dramatic writing, acting methods and musical composition could be further explored. This is not to say that the discussions would not be useful for opera and other forms of performing art; on the contrary, much of what I investigate can certainly be transferred and employed in other contexts.

2.5 Research methods

Barbara Bolt discusses methodological issues concerning artistic research in the field of performing arts in 'A Performative Paradigm for the Creative Arts?' (Bolt 2009). She states, 'whilst in the scientific paradigm, assessment of the validity of research lies in replication of the same, in a performative paradigm this requirement does not have validity. A performative paradigm would operate according to repetition with difference' (ibid.). She further argues that 'the interpretive tools of a performative paradigm allows the creative arts to stake its 'truth claims' in terms of the force and effect of a creative production' (ibid.) and continues:

> The aim of a performative paradigm is not to find correspondences but rather to recognize and 'map' the ruptures and movements that are created by creative productions. Here the work of art is not just the artwork/peformance [sic!] or event, but is also the effect of the work in the material, affective and discursive domains. The problem for the creative arts researcher is recognizing and mapping the transformations that have occurred. Sometimes the transformations may seem to be so inchoate that it is impossible to recognize them, let alone map their effects. At other times the impact of the work of art may take

> time to 'show itself', or else the researcher may be too much in the process and hence finds it impossible to assess just what has been done. [...] Through tracing the complex and multi-dimensional relation between the illocutionary and the perlocutionary we may begin to map the forces and effects of particular 'events' in relation to the events in themselves. Through this we may gain some apprehension of the effects produced by our performative productions. (Bolt 2009)

Bolt highlights important issues for research in the field of performing art. The 'effects produced by our performative productions' (ibid.) is not only about the effects it has on the audience but also what it means for the development of artistic ideas and methods, for artistic collaborations and for new works and directions. If a 'performative paradigm [...] operate[s] according to repetition with difference' (ibid.), this indicates that an explorative approach to the artistic practice means it is always in a state of flux.

2.5.1 Repetition in performance as research: a series of works

As a method for my investigation on musical composition in CIT I had planned to do a series of performances with different points of departure: different ensembles, staging forms, themes and concepts. By creating a series where each work would address different issues and aspects I would gain a body of knowledge for developing new compositional methods in the field. I envisioned one final larger project, a performance that would be a hybrid between opera, radiophonic art and concert.

A methodological question was whether I should work with shorter studies on works and processes or engage with whole performances. A difficulty with full performances is that it is hard to capture the creative processes in long and extensive works. However, since the investigation encompasses work on larger form structures and the function that musical composition can have in this context it was necessary to do the studies on full performances. Also, as will be seen, the collaborative methods discussed stretch from the initial first ideas of a performance to its final production.

The thesis is thus built on a series of works ranging in duration between 40 to 75 minutes, with different settings, forms and concepts. Mark Fleishman writes that artistic research in performing arts can be seen as a series of repetitions on different levels.

> I begin with the proposition (1) that performance as research is a series of embodied repetitions (2) in time, (3) on both micro (bodies, movements, sounds, improvisations, moments) and macro (events, productions, projects, installations) levels, (4) in search of difference. (Fleishman 2012, p.30)

Following Fleishman my study takes place at both macro and micro levels, that is, the relations between the works, both the full productions as well as particular properties on detailed levels are important constitutes of the outcome. Fleishman bases his proposition on 'Bergson's notion of 'creative evolution' and Deleuze's engagement with it' (ibid).

> [Bergson] suggests that evolution is a process of constant invention (a series of explosions) in which contingency plays a significant role. For evolution to take place requires only two things: an accumulation of energy and 'an elastic canalization of this energy in variable and indeterminable directions'. [Bergson, Creative Evolution, p.278.] For Bergson, we cannot know where we are going to until we have got there…' (ibid, p.33)

I find this as an apt description of what followed my first encounter with the performance of *Todesraten*: the initial vision of 'something' that I wanted to explore and how this 'something' was developed through the works, taking turns I never could have expected or foreseen. As Fleishman states, contingency is an important factor in invention and evolution, the new insights gained drive the research forward and continuously in new directions. This contingency has been central in my project. Already in the very first period of the project it took surprising turns. Instead of going in one direction towards a predetermined goal several paths emerged, resulting a wide array of performing art works. The starting point in radiophonic art has been there as a gravitational centre all along the way.

The artistic works of the thesis can therefore be described as oscillating between different performing art forms – a displacement that creates perspectives and distances to the strong traditions within theatre, concert music and music drama, both concerning the artistic aspects as well as the practical work. Fleishman concludes and argues in his article:

> [T]he PaR [Performance as Research] project is a process of creative evolution. It is not progressivist, building towards a finality; nor is it mechanistic in the sense that it knows what it is searching for before it begins searching. It begins with energy (an impulse, an idea, an intuition, a hunch) that is then channelled, durationally, through repetition, in variable and indeterminable directions; a series of unexpected and often accidental explosions that in turn lead to further explosions. It expresses itself through a repeated, though flexible and open-ended, process of ontogenesis. (ibid. p.34.)

The 'creative evolution' of the performances of this thesis should be seen both within each work and its processes on all levels, as well as between the five works. Consequently, there is no final project, no 'grand opera' as a final chapter but instead many possible openings of new paths in 'variable and indeterminable directions' (ibid.).

In Chapter 5, I present the five artistic works of the thesis, and provide a background and context for each work. I specifically discuss compositional methods that I find have been of particular importance. As the works are presented chronologically, the development of methods and concepts from one work to the subsequent ones can be followed. In this way there is an accumulation of knowledge and methods through the presentations. In Chapter 6, in contrast, I study the works in parallel, trying to trace common features and compositional methods. Here a more overarching view is taken, suggesting different roles and functions of musical composition in the context of contemporary theatre and performing arts.

2.5.2 Studying the work processes

The study on interdisciplinary methods and collaboration was done with material that I had gathered during the working processes: my diary notes, recorded discussions and recordings from rehearsal sessions. Drawing on methods of qualitative research such as interview techniques (Kvale 1996) and forms of observations, analysis and interpretations as suggested by Liora Bresler through her method of 'drawing on engagement with artworks' (Bresler 2013), I decided to study the collaborative process in the creation of the performance *A Language at War*. It was the fourth collaboration I did with Jörgen Dahlqvist and Teatr Weimar and the working processes were notably different in comparison to the previous works considering the collaborative aspect.

One of the sources for the study was my own diary notes from the period when the performance was created, which stretched over a period of six months 2011. I also had recordings from the first workshops as well as from the rehearsal periods. One of the most interesting and important documentations for the study was however some recorded conversations between Dahlqvist and myself, where we shared thoughts and issues on artistic methods and discussed ideas for the new work.

In the study I wanted to examine what a closer look on the creative process could bring concerning new artistic methods and understandings of the collaborative processes, also in more general terms. This meant that I needed to take a more objective view on what we were doing and talking about. I had, so to speak, to look at us from the outside. Liora Bresler suggests 'that detachment from habitual seeing is characteristic of the practice of both artists and qualitative researchers. It entails a process of 'making the familiar strange', requiring that we go beyond recognition of the familiar, towards heightened perception' (Bresler 2013). Listening to the vivid conversations between Dahlqvist and me that I had recorded provided a necessary distance to the material I had gathered, it helped me gaining new perspectives when reading my diary notes and listening to recordings from rehearsal sessions.

As a method for the study I decided to code the material I had by tracing specific topics that were recurring. This process highlighted how we gradually had built, and were building, a shared ground of references and working methods through our collaboration. We constantly referred back to and discussed the previous works: artistic methods, technologies, interactions and the connections to other practitioners and artworks. We formed shared concepts and a terminology that were valid for both theatre and music. This helped the process of integration of the elements in a performance. Certain matters were prominent, such as the continuous discussions on how to find momentum in performance, on actions and reactions, and the use and understanding of situation.[28] The study was an important experience for observing the mechanisms of the artistic methods that evolved in our collaboration, which can be described as a particular way of working and communicating with shared, art form independent concepts. Frisk and Östersjö states that 'in the

28 The notion of situation in theatre performance will be discussed in Chapter 5.2.

process the artistic research activity may break free from the individual perspective, often criticised as the solipsistic consequence of practice based research and widen the potential for knowledge production' (Frisk & Östersjö 2013). A further discussion on this topic is found in in Chapter 7.

In this thesis I have used material from my diary notes, recorded conversations and rehearsal sessions as sources to highlight specific topics in the discussions and to provide a close inside perspective of our artistic practices.

CHAPTER 3
MUSICALIZATION OF THEATRE

IN THIS CHAPTER I will discuss the notion of musicalization of theatre in avant-garde and contemporary theatre, that is, how musical approaches and strategies have been used as tools in theatre-making and the significance this has had for certain directions and practitioners. This has particular bearing in my work because I moved my compositional practice into a context of contemporary, experimental theatre.

Furthermore, it is of importance as it puts a special focus on work processes and collaborative artistic methods that follow with new ways of dramaturgical work in performing arts. The focus will be on recent tendencies as outlined amongst others in the books *Composed Theatre: aesthetics, practices, processes* (Rebstock et al. 2012) and *New Dramaturgy: international perspectives on theory and practice* (Trencsényi & Cochrane 2014) as these provides important theoretical frameworks for my research and artistic practice. As mentioned, there are many adjacent and related artistic fields such as new music theatre, outlined for example by Salzman and Desi in *The New Music Theater: Seeing the Voice, Hearing the Body* (2008).

3.1 Introduction

The development of modern, avant-garde and experimental theatre during the 20th century is a fascinating history of artistic achievements with an amazing variety of directions: a liberation away from literary theatre that started in the 19th century with the symbolist theatre and the music dramas by Richard Wagner; the early avant-garde movements with the Futurists and the Dadaists broke all traditional conventions and brought a totally new aesthetics for stage productions; the theatre of cruelty of Artaud; the epic theatre of Brecht; the theatre of the absurd with playwrights as Beckett; the fluxus art and the emergence of performance art in 60's that would influence theatre development with a 'performative turn'; the expansive palette of expressions in the postdramatic theatre in later half of the 20th century; and on to the very recent trends that look anew at narrative and storytelling, and discusses new dramaturgies for the theatre. Or, as Roesner puts it:

> The various streams of contemporary theatre practice – including that which we may call post-modern, postdramatic, Regietheater, théâtre d'auteur, chorus theatre, devised theatre, etc. – are characterized perhaps most of all by their heterogeneity: previous paradigms (or their clichés), such as mimetic representation or linear narrative have largely been rejected by the pole bearers of contemporary theatre and replaced with an astonishing variety of scenic forms and performative styles, which are often multifaceted in themselves. (Roesner 2014, p.208)

When the historical avant-garde abandoned the literary base as a fundamental element for theatre, also the foundation that traditionally had been carrying the sense and the meaning for the work disappeared. Now it was instead the effect of the very theatrical event that became central (Fischer-Lichte 2008, pp. 138–160). Also the traditional theatre space has in some forms of performing art been abandoned in favour of other performing spaces. The performance art movement, with connection to both visual art, dance and theatre, is an example of how different art forms have transformed, dissolved and integrated into something new and different, and where the choice of 'site-specific' performing spaces often can be a crucial aspect of the work. However, many directions within per-

forming art have continued to work within the traditional theatre space with a stage in front of a seated audience.

The theatre space can be thought of as a place that is created for focused experiences of events, were the audience consists of spectators that are not participants. Theatre, as well as concert music, is however still art forms that are specific in the respect that both the aesthetic performance and the experience take place at the same time. This fact, 'the behaviour onstage and in the auditorium', can be thought of as a 'joint text', a total text for the whole theatrical event has been a point of departure for the self-reflective theatre art and the experiments with these prerequisites in the latter part of the 20th century (Lehmann 2006, p. 17). Many contemporary directions within performing arts have thus sought to repeal this divide between spectators and performers and have instead involved the audience in the performance in different ways, either by regarding the whole theatre room as the performative space, or by having the performance take place in spaces and rooms out of the theatre. In performance art works the audiences' experiences, presence and participations are very central concept. 'Performance describes a genuine act of creation: the very process of performing involves all participants and thus generates the performance in its specific materiality' (Fischer-Lichte 2008, p.36).

When the modern and experimenting theatre to an increasing degree gave up the drama, the mimetic representation and the linear narrative built on literary stories, one may look at which ideas that have replaced these fundamental pillars: what have the artistic motivations been for choosing certain directions? What have the implications been? When there is no longer a linear narrative as foundation for a stage work, what ideas, materials and methods are then in play for organising the temporality of a theatrical event? Among all the practitioners we find a multitude of intriguing ideas; in recent decades interesting examples are found in the works and methods of artists as Robert Wilson, Richard Foreman, Katie Mitchell, Heiner Goebbels, Falk Richter and among groups such as The Wooster Group, Gob Squad, Forced Entertainment and Hotel Pro Forma. Common to all of these are that they experiment with, and re-examine the theatre space, as well as the theatrical means and elements, such as light, scenography, actors, text, movements and sound. Instead of letting the elements be subsumed hierarchically to convey a fictional story with characters and a series of dramatic

events, they are reconsidered and reinvestigated. The creation of meaning is here gravitating more towards new relations and the interplay between the theatrical elements, and what meanings, effects and experiences this gives rise to for the audience.

3.2 An acoustic turn

Rethinking the means of the theatre and reconsidering hierarchies among the elements has also altered the well-established idea of theatre as something we *watch*. Generally, new ways of thinking of, and approaching, sound have had a huge impact on the development of contemporary theatre. Sound, and sound design, may even change our notion of theatre, as stated in the preface to *Theatre Noise: The Sound of Performance*: 'The point is to go beyond [...] our vision of theatre as visual *mise en scène* by way of a sonic, auditive, and musical conception of a performance: *aurality*, the counterpart and complement of visuality' (Kendrick & Roesner 2011).

In the chapter ''Happy New Ears': Creating Hearing and the Hearable' in the book *Composed Theatre*, Petra Maria Meyer 'investigates the phenomenological shift towards a more strongly auditory engagement with the theatre' (Rebstock et al. 2012, p. 11). Pointing out the importance of such an approach in directing theatre works away from the literary and story-based, she concludes:

> An acoustic turn, implemented in various ways, is to be noted in all forms of theatre. Based on altered acoustic and musical practices a compositional practice for dance, music and theatre forms becomes seminal equal measure. This practice no longer offers staging which are faithful to the original text or a traditional dramaturgical structuring of the plot. Rather, through repetition strategies, intensities are experienced which are accessible due to a physical knowledge of the world and a new way of listening. (Meyer 2012, pp. 105–106)

The director Richard Foreman describes in *Visual Composition, Mostly* (1993) how he looks at the materiality and interconnectivity of the theatrical elements. He states that one must see the stage as a kind of laboratory, an arena for investigations and exercises, and he points to different ways of allowing musical approaches to structure and connect these as movements and time, as dance and rhythmical articulation:

> All the materials we find available in the theater should be thrown together in full polymorphous play. Curtains, scenery, moving platforms, lights, noises, bodies – all add complexity to the stage space. In the same way, we find in the text a multitude of psychic materials with which to play. The text should be an open file system, so distributed in its references that all aspects of the world seem connected to it. The complexity of the lived world should be made available to the spectator by the text, setting, and articulated production; never fall prey to using this wealth of materials to convince the audience that they are seeing something "real", other than the dance of the accumulated riches of your artistic resonances in concrete, articulated form. As in music, a structural, rhythmical articulation of all the elements. (Foreman 1993, pp. 54–55)

In fact, one of the significant strategies in the development of modern theatre, and also a fact that connects the theatre practitioners mentioned above, has been the approach to musicality and musical composition as vehicles in the process to reject the 'master narratives and their implied hierarchies' (Roesner 2014, p. 209).

> From the musicalization of theatre by Adolphe Appia through the theatricality of music by John Cage, the 'instrumental theatre' of Mauricio Kagel up to the 'optical music of Robert Wilson, on to the 'conceptual compositions' of theatre by Heiner Goebbels or the multitude of forms in which Christoph Marthaler stages theatre as music, theatre has shown itself a model medium of new compositional processes in interaction with music and the acoustic arts. (Meyer 2012, p. 84)

3.3 Musicality in theatre

'Music as model, method and metaphor in theatre-making' is the key concept in, and the subtitle of, David Roesner's book *Musicality in Theatre*. Here he takes an in-depth look on the impact the concept of musicality has had in certain directions and with some specific practitioners in the past century of modern theatre history. By musicality Roesner does not mean the common normative use of the word, that is, the musical ability of a person. He discusses the term for musical qualities that spans a much wider area, which ultimately also stretches beyond the auditive. 'Musicality, then, exceeds appreciating all *sounds* as (potentially) musical – it also warrants an atten-

tion to musical qualities or relationships of *non-auditory* events, such as silent movement, gesture, lighting or even colour schemes' (Roesner 2014, p. 14). To define what he means by musicality in this context he uses the term *dispositif*, musicality as aesthetic dispositif. The notion of dispositif as explained by Michael Foucault is 'an absolutely heterogeneous assembly which involves discourses, institutions, architectural structures, regulatory decisions, laws, administrative measures, scientific enunciations, philosophical, moral, and philanthropic propositions; in short: as much the said as the un-said, these are the elements of the dispositive'.[29] 'Applied to 'musicality', it [...] highlights and describes certain qualities within the institutions, artistic processes and material conditions of theatre making'. (Roesner 2015)

In the last chapter of his book, 'The Eclectic Musicality of Now', Roesner outlines 'how the musicality *dispositif* manifests itself in today's theatre' (ibid. p. 207). Here he points to some significant areas that he describes as 'Gravitational Centres in the Musicality *dispositif* of Contemporary Theatre.' First, under the heading '*The Scepticism about Representation*', he discusses how musicality has been used as a mean to move away from the representational theatre, and through this find new ways of conveying meaning in the art of the theatre, a perspective I touched upon in Chapter 1.8. Roesner states:

> No longer are the arts that constitute a theatre performance together, interrelated with the predominant purpose of telling, modifying and interpreting stories and characters; they are rather used with other rationales of making performance in mind, creating different anchors of coherence for the audience's experience. Musicality is one of these anchors. (Roesner 2014 p. 209)

In the section that follows, '*New 'Anchors' of Coherence*', he brings up 'how musicality replaces and enriches the traditional coherence by dramatic structure' (ibid.). Furthermore he discusses how musicality can be a device to detach the semantic content of a text and give priority to the materiality of the voice and the spoken word.

'*Musical Dramaturgies*' (ibid. p. 212) deals with creative strategies

29 Jeffrey Bussolini, 'What is a Dispositive?', Foucault Studies, 10 (2010), pp. 85–107, p. 91. As quoted in Roesner 2014, p. 10. Roesner uses the French spelling of the word dispositif throughout his book to indicate the origin.

in theatre making. The absence of a clear narrative structure in a dramatic text calls for other ways to work with dramaturgy. Musical forms and strategies can be one possible direction, for example through the use of proto-scores. These can be described as kinds of dramaturgical plans that resembles musical scores, which are used for organising all the theatrical elements for a theatre performance, not only sound but movements, lights, projections and so on. In conjunction with the use of scores, the notion of polyphony is discussed, a term that will be examined later in this chapter. In this section also aspects on temporality are discussed through the notions of rhythm, duration and repetition.

In many contemporary theatre performances the use of different kinds of musical references, through the inclusion of specific songs or stylistic elements, are important parts. Such *intermusicality* 'forms a web of references, of allusions, quotations, citations and evocations that allocate an important role to the audience's individual and collective knowledge of the origins, contexts and layers of meanings that certain musical materials, principles or styles bring with them' (ibid. p. 221). I will return to this term more specifically in Chapter 7.

The different ways music, and approaches to musicality, is used and the huge impacts this can have for the work of actors and director as well as for the whole rehearsal process are outlined in '*New Acting Ideals – New Forms of Rehearsal*' (ibid. p. 228). In the final section of 'Gravitational Centres in the Musicality *dispositif* of Contemporary Theatre', '*Musicality and the Ensemble*' (ibid. p. 232), Roesner brings forth some examples on the roles and processes that an ensemble can have in the creation of a performance. Especially interesting to note is the impact specific performers and their particular artistic skills can have for the 'sound' of a theatre ensemble, and for the creation of performances, an aspect that has been of utmost importance for the work of Teatr Weimar and the artistic works of this thesis.

Among certain practitioners the use of specific musical forms as models for organizing a theatrical event are particularly prominent. This is a theatre form that can be close to different forms of music theatre, but what is special here is that compositional thinking from musical contexts is used for all theatrical elements and overarching dramaturgical structures. This approach has been labelled Composed Theatre.

3.4 Composed Theatre

In 2009 two conferences were organized at Exeter and Hildesheim Universities called *Processes of Devising Composed Theatre*. The aim was to 'establish the field of Composed Theatre' (Rebstock et al. 2012, p. 9), a term introduced and proposed by the organizers, David Roesner, professor in theatre studies, and Matthias Rebstock, director and professor in scenic music. Practitioners and scholars within the field, such as Heiner Goebbels, Michael Hirsch, Petra Maria Meyer, Demetris Zavros, Cathie Boyd and many others, contributed to the conferences. The seminars contained historical and theoretical topics, work presentations, case studies and a round table discussion. With the conferences and further writings on the topic they wanted to provide 'terminological considerations and frameworks for analysis, all of which have not been widely used before and have not received in-depth academic attention' (ibid.). In 2012 a book based on the outcome of the conferences were published, *Composed Theatre: aesthetics, practices, processes*, edited by the two organizers. It holds a short introduction to the book where Roesner summarizes their basic objectives and interests, followed by a chapter by Matthias Rebstock, 'Mapping the Field', where he takes an historical approach. The book closes with a reflecting chapter by David Roesner ''It is not about labelling, it's about understanding what we do': Composed Theatre as Discourse'. Concerning the term Composed Theatre, Rebstock points out that 'composed' need to be understood in the context of musical composition, not to composition in its general meaning, that is, according to OED, the 'action of putting together or combining' and 'forming (*of* anything) by combination of various elements, parts, or ingredients'.[30]

The idea for initiating the term Composed Theatre, Roesner states, was the fact that so many composers during the twentieth century, like Arnold Schönberg, Maurico Kagel, Georges Aperghis, Manos Tsangaris and Heiner Goebbels, have approached 'the theatrical stage and its means of expression as *musical* material' (ibid. p. 9). This means that they have treated 'voice, gesture, movement, light, sound, image, design and other features of theatrical production according to musical principles and compositional techniques

30 *Oxford English Dictionary Online*. Accessed 1 November 2017. http://www.oed.com.ludwig.lub.lu.se/view/Entry/37795?redirectedFrom=Composition#eid

and apply musical thinking to performance as whole' (ibid.). This approach thus implies a kind of expansion of musical composition; the theatrical means becomes 'instruments' to compose with. Characteristic features of such works are that they 'de-emphasise text, narrative and fictional characters, seeking alternative dramaturgies (visual, spatial, temporal, musical), and focussing on the sonic and visual materialities of the stage and the performativity of their material components' (ibid.).

As mentioned in Chapter 1.8, Hans-Thies Lehmann (2006) discusses musicalization of theatre as one of many characteristic traits of postdramatic theatre and Composed Theatre can undoubtedly be seen as an aspect of that. However, he talks more about the semiotics of music in theatre and touches only slightly upon music as an organizing principle of the theatrical elements that may function as a replacement of the traditional drama with a linear narrative as its fundamental structure: 'The consistent tendency towards a musicalization (not only of language) is an important chapter of the sign usage in postdramatic theatre. An independent *auditory semiotics* emerges' (p. 92). He discusses the use of sound as an independent element: by electronic means, sampling techniques, different musical styles as well as mixing different languages. Composed Theatre, possibly involving all of these means as well, 'suggests a shift in activity during the process of making theatre, a dramaturgical quality, a new perspective in creation, where Lehmann's term of musicalization with the postdramatic is more an aesthetical and performative quality', David Roesner states and continues:

> [...] Lehmann's category focuses strongly on examples of theatre and performance, whereas Composed Theatre also brings music-theatre, dance, staged concerts, sound installations etc. into view. Where Lehmann emphasises the musicalisation of theatre, Composed Theatre adds phenomena that would fall under the heading 'theatricalisation of music'. (2012, p. 11)

It should be notated that there are many other characteristics that overlap between postdramatic theatre and Composed Theatre, in particular with relation to a non-hierarchical approach to the theatrical elements (ibid. p. 45).

The editors of the book underlines that Composed Theatre should not be regarded as a specific genre with specific aesthetic character-

istics and outcomes. Rather, says Roesner: 'It is a genre that undermines the idea of genre.' (ibid. p. 322) '[I]t is the process, not the performance that distinguished Composed Theatre from other forms and thus defines the field' (ibid. p. 10). It is the 'becoming' that unites the works in the field, how the work processes are shaped, their 'conceptual, devising, rehearsing and designing processes' (ibid. p. 9). The outcome, the works and the very performances, shows a huge diversity.

> What seems to be the uniting factor in grouping these diverse practices and analysing them comparatively is the process behind the process: all the diverse practices and working methods are founded on and inspired by compositional thinking applied to creating live theatre performance. It is compositional thinking derived from music as idea and practice in a wide range of ways: sometimes more ontological (reverting to certain parameters as the fundamental defining aspects of a musical tone), sometimes more historical (using and applying specific forms, techniques and approaches from musical styles and genres from polyphonic singing via instrumental counterpoint to jazz and rock). But in all cases these is a conscious engagement with a particular kind of transference: from music to theatrical performance. (Roesner 2012, p. 353)

The creative processes of Composed Theatre, as described by the practitioners in the book, are very different from that of traditional theatre and opera productions. With an aesthetic approach to working with the elements of theatre as independent and non-hierarchical, 'that *in principle* no element should so dominate that the others would be reduced to illustrating, underpinning or reinforcing the first' (Rebstock 2012, p. 20), follows inevitability the need for new working methods. The artistic processes of Composed Theatre can be very diverse but have in common the use of compositional strategies of music to create the performance. Parts of the processes are often devised, with material generated through collaborative experimentation and improvised sessions. Hence, a characteristic feature of Composed Theatre when compared to traditional theatre is that it has 'a more collective approach, leaving more space for each individual' (ibid. p. 21).

One feature of Composed Theatre that Roesner links to musical composition, and that was mentioned in the section above, is how

the elements of a music-theatrical production are organized through proto-scores in a similar way to that of a musical score in the Western classical music, where the parts for instruments of an ensemble are structured vertical and horizontal (Roesner 2012, pp. 331–336). However, Composed Theatre brings on a critical perspective to musical composition in the tradition of Western art music, where the score is held as the very work itself (Goehr 1994), a view similar to how in theatre the dramatic text may be regarded as the work itself. The role of the score in Composed Theatre is different: 'Constituting the necessary way to facilitate the performance, they cannot in themselves represent the work or the piece' (Rebstock et al. 2012, p. 21). Roesner continues:

> This aspect of the discourse on Composed Theatre, then, would imply that it is characterized not only by an employment and application of compositional thinking in a theatrical environment, but also by an invitation to critically reflect on the practice of musical composition itself. (ibid. p. 336)

A few practitioners in the field are using 'the term de-composition to describe certain aspects of Composed Theatre processes. If one were to follow the double meaning (to decompose = to musically deconstruct, but also: to rot, to decay), there is a suggestion that Composed Theatre is an act of musical and theatrical construction based on and fertilised by acts of disintegrating previous materials and practices' (Roesner 2012, p.336). It is certainly a field that opens up for further, critical re-thinking of what musical composition can be and how it can be expanded in new artistic directions.

3.5 Polyphony: the 'voices' of the performance

A common artistic approach in avant-garde theatre, the postdramatic theatre and Composed Theatre, is to regard, and work with, all the elements of the theatre performance such as light, text, movements, sound, and so on, as independent 'voices' that interplay, or simply unfold independently side by side. To describe this approach the musical concept of *polyphony* is sometimes used as a metaphor.

> '[T]he notion of polyphony carries a sense of an autonomy individual voices, layers, and media within a greater whole in which the structural and semantic relations can be renegotiated and form new and previously uncommon connections, hierarchies and patterns of mutual impact' (Roesner 2012, p. 332).

The earliest notated music in Western art music was vocal. It was unison but developed gradually to music that was built up by several, parallel melodic lines. The composers worked on how the combinations could be carried out and theories to secure coherence were developed accordingly. The idea was to perform several independent melodies simultaneously in such a way that the combinations of the pitches resulted in consonant sonorities. The notion of counterpoint: the art of combining pitches from several melodies into consonant sonorities emerged. The work on controlling the individual lines were decisive, and how it should be performed kept changing as composers developed new ways of composing, followed by theoreticians who draw up the rules.

> Though each part may represent a horizontal line of individual design, it is connected with the other lines by the vertical relationships that they create. It is not surprising that harmony came to be appreciated considerably later than polyphony, since the latter originated from the simple superimposition of voices–note against note–using only consonant intervals [...] Indeed, the freer the horizontal element of the texture became, that is, the more independent the individual voices became (admitting both contrary motion and several notes against one), the more need there was to mediate, somehow, between the horizontal and vertical elements. It must have become increasingly evident that the horizontal and vertical elements are inseparable, representing a generating and controlling force, respectively, despite the distinction between them. (Katz 2009, p. 62)

For the development of polyphonic music to take place the possibility to notate music was crucial. How the melodic lines were related in time, what occurred simultaneously and what the sounding result was. To use a score-like technique, that is, to notate events as parallel tracks (usually from left to right) can be seen with many theatre practitioners. It is foremost the independence that is crucial when used in theatre contexts. For the French composer Georges

Aperghis it is decisive to capture and play out the independence of the elements he composes with, and in that process, make them equal. He wants to liberate them from their collaborative and supporting roles of traditional theatre. '[T]he question was show to free all these elements and try to built a different kind of syntax that has nothing to do with a single story, but one that produces different stories, that is polyphonic' (Rebstock et al. 2012, p. 226–227).[31] Roesner writes about the director Robert Wilson on how he initially works with independent ideas that unfold simultaneously over time, as a number of separate tracks:

> What the idea of a score provides for Wilson (and other contemporary theatre-makers such as Heiner Goebbels) is to think of the theatre as a multitude of discrete 'voices', whose simultaneity needs formal organisation, but whose *semantic* relations they seek to liberate from our theatrical conventions and habits, which they feel to be dominated by established hierarchies of means, redundancy of meaning, linearity and a singular expressive vision. (Roesner 2014, p. 217)

For Goebbels (2012) the independence of the material he uses is decisive. He 'consider[s] theatre as a very musical process' (p. 114) where he works with 'the rhythm of the scenes, the harmonic or contrapuntal relationship of the theatrical elements and the different levels between a 'visual' and an 'acoustic' stage' (ibid.) He further states that he works 'on the polyphony of the media, their contrapuntal function and look for the rhythm of a performance, the chords of the colours – since colours also have a very strong acoustic resonance when they come to life' (ibid.).

Roesner writes that 'Composed Theatre is guided by the structural and semantic relations of a complex array of intermedial 'voices'' (2012, p. 332) and suggests, with reference to Chapple and Kattenbelt's writings on intermediality[32], that 'one can also speak of an 'intermedial polyphony'' (Roesner 2012, p. 332). He traces different tendencies on how the concept of polyphony is used in the field of Composed Theatre. One of these deals with the structural organisation of material in a performance, a particular way of creating

31 Original: ...comment libérer tous les élément et essayer de faire une autre syntaxe qui n'a rien à voir avec une histoire unique mais qui a plusieurs histoires, qui est polyphonique. (Aperghis 2010, English translation by Rebstock 2012)

32 As discussed in Chapter 2.2

relations and connections between the 'voices' by using 'musical polyphonic 'grammar': counterpoint, imitation, complementary rhythms, echoes, inversion, retrograde, retrograde inversion, etc.' (ibid.). Another tendency is to 'embrace techniques that avoid meaningful juxtaposition in favour of mere simultaneity – putting things side by side, without how they might be connected' (ibid.). From an audience perspective, 'intermedial polyphony affords the viewer/listener a continuum of levels of 'zooming' in and out of the web of 'voices' and a continuum of knitting and disentangling relations between them' (ibid. p. 333).

In summary, the metaphor of musical polyphony in theatre work hence points to other relations between the theatrical elements and to other ways of structuring and organising materials, a contrasting approach to theatre where the hierarchies of elements are formed according to one fundamental story that is to be conveyed.

3.6 Working processes

As discussed above, Composed Theatre is characterized, at least to a large extent, by collaborative creative processes. The work process differs largely from those of more traditional theatre and opera productions.

Hans Gefors (2011) describes opera as a performing art form made up of the combination of three essential parts: Action and Text (Libretto: story, plot, stage directions), Spectacle and Direction (Scenography, light, performance space, singers) and Song and Music (Score, singers, orchestra). He calls this the 'opera triangle'. The opera drama emerges from the interplay of these three parts. (Gefors 2011, pp. 77–78) However, despite the fact that the opera is a composite art form shaped by all of its parts, the normal procedure in opera production is not a process of interplay but that of a process where the parts are created in a sequential progression. Most of the time it follows a specific pattern: finding the base for the opera (a story, a theatre play, a myth, a book, a film) – writing the libretto – composing the music – followed by the rehearsal and staging processes. The different steps are usually carried out by different artists: librettist, composer, director, conductor, scenographer, performers and so on. There are of course exceptions, for examples when the

composer also is the librettist as is the case with the operas of Richard Wagner and the Licht-cycle by Karlheinz Stockhausen.[33]

One common, significant difference between more traditional theatre, opera and music theatre, and more experimental directions in avant-garde and postdramatic theatre, Composed Theatre and new music theatre lies in if the core mission of performance is to mediate a drama based on a single story, or if it is about a 'drama of the elements' (Goebbels et al. 2015, p. 85) where 'the spectator is involved in a drama of experience' (ibid. p. 2). We often hear that the important thing is the story in a theatre or an opera. Heiner Goebbels states an opposite view:

> One of the sentences I hate the most is: 'That's a good story.' The weight of a good story curtails the rich means of the stage. [...] [T]heatre as an art form can do so much more than that. (Goebbels et al. 2015, p. 81)

While there are countless works that perhaps can be said to be somewhere in between these two poles it seems as these two opposing approaches to the elements and material of a performance affect the work processes on a very fundamental level.

Common in opera productions is that the creation of the music takes a very long time to write, which is due to time demanding labour of writing scores of long durations and for large ensembles. A full-length opera composed for many singers and a full orchestra can take years to write. The typical working process in opera is confirmed not only by looking at description of work processes and the productions at most opera institutions, but also at most educational intuitions for music theatre where singers, musicians, directors, librettists, scenographers, light designers and so on get their education. The specialization in all these areas is necessary and obvious, as the educational structure is also based on specific production processes and hierarchical structures, that is, how the artistic responsibilities are distributed.

In Composed Theatre we find very different working processes that are characterized in general by far more collaborative approaches. This is closely related to other forms of theatre-making

33 See for example: http://stockhausenspace.blogspot.se/2014/08/a-brief-guide-to-licht-pt-1-drama-and.html Accessed 20 February 2018

found in postdramatic theatre, devised theatre and dance performances. A rather common method in the initial phase of creating a performance is to do some rather open and improvisatory sessions where ideas and materials are investigated and explored. Often a large part of the team for the production takes part, performers, composer, director, technicians and others. Many of the reports on the working processes in the book *Composed Theatre* testify such approach. Since these performances are not based on one fundamental story but structure and organise the theatrical event in very different ways, partly by applying music compositional approaches, there is not one common or 'correct' set of methods for such productions. Rather, this way of approaching new material may entail artistic methods to be re-invented for each new production. Director and composer Heiner Goebbels is a good example here. He tells us that he almost always starts a new production by gathering the team that will participate and explores different ideas with them. Getting to know the performers he is going to write for is important. At this stage of the process he has not yet composed any music, because he does not want to 'set the music as a priority' (Goebbels 2012, p. 117). Instead he can use other existing music so that he can get an idea of the specialities of the performers as well as trying out music in relation to other elements. 'In an ideal process I try to compose like a director, who is able to discover and develop (and not to oppress) the qualities and the options, which come up with the individual performers he works with. I never start with a complete musical vision or score' (ibid. p. 113). In the initial, experimental workshops Goebbels and the team also try out solutions for stage design, light and technological possibilities. It is largely improvised sessions based on guidelines provided by Goebbels, but is kept open so that all in the team can try ideas. The material and experience from these initial sessions will then function as foundation for his work, both for composing new music as well as for composing the whole performance with all its elements (ibid. p. 117). He emphasize that '[w]ith regards to conventional methods, in an institutional production of theatre or music theatre anything which comes late in the process is only going to be illustrative; it does not have the power to change anything else which has already been established during the rehearsal process' (ibid. p. 116)

Jörg U. Lensing describes a process with his ensemble Theater der Klänge (Theatre of Sounds) where after the initial ideas have

been set, he gathers a mixture of performers for a rehearsal period that starts as a very open process. In their rehearsal space they have sound, video and light systems as well as instruments and costumes so they can work with a full stage. Through their sessions they collaboratively create short scenes. '[T]he performers[...] become co-creators by reacting to the given stimulus by offering specific theatrical and musical ideas' (Lensing 2102, p.158). The actual composition is thus based on how ideas have worked out in the performance situations and how different scenes may be connected to each other. When the composition of the performance take shape the process enters more of an actual rehearsal period, when '[t]he part have been allocated, the text is fixed, the notation is made and the cues and medial transitions are agreed. Now it is about perfecting and internalising' (ibid. p. 159). Lensing observes a shift among composers working in the field with new technology in that they 'no longer just make fair copies of scores, but become a performative element themselves of the activity with a working ensemble at a given time' (ibid. p. 167). He further underlines the possibilities that new interactive technology can offer work in the field, not only for composers, but also for other artists and how the new technologies can function as meeting points between art forms and artists (ibid.).

Further examples of practices and working processes in the book *Composed Theatre* are presented through the work of Nicholas Till, Georges Aperghis, Manos Tsangaris and others. The working processes presented and discussed are different but share a number of commonalities. A performance is often based on artistic ideas and quests of explorative nature. From the initial concepts and topics follows periods of collaborative works where material are created, tested and rehearsed. Of especial importance is to have such a period in the beginning of the creation of a performance. These collaborative periods normally include all the elements that will be used in the work: specific performers, text, music, staging and specific technologies. The tendency is that the elements of the performance are created at least partly in processes of interaction. These particular approaches to the creative processes imply different and expanded working roles.

> Composed Theatre requires a redefinition of the professional identities of those involved; or rather a move towards fluid definitions of their roles and tasks, since Composed Theatre does not merely replace one concept of a composer, performer, director with another, but questions the idea and value of a stable artistic profile (Roesner 2012, p.343)

In conclusion, Composed Theatre calls for other kinds of dramaturgical work than we see within traditional opera and theatre productions.

3.7 New dramaturgies

According to Oxford Dictionaries dramaturgy means: 'The theory and practice of dramatic composition.' [34] The term deals with the compositional structure of a theatre play, both in the sense of creation and as analyses of existing plays. Concerning creation, dramaturgy is connected not only to the work of a playwright but also to that of a director and a dramaturge. The work of the dramaturge can mean very different things, on the one hand work that are related more to the artistic side of a production like shaping the compositional structure of a performance. On the other hand, it may be connected to the production side. Dramaturgy is furthermore a term that stretches beyond the field of theatre and into other forms of performing arts such as dance, opera and film. The term does not only concern the overarching form but can also be used to describe how specific elements, like light, sound or movements function and evolve in a performance. All in all, dramaturgy is 'a slippery term', as Cathy Turner and Synne K. Behrndt states in the beginning of their book *Dramaturgy and performance* (2008), as it is more or less impossible to give one simple and clear definition of the term. Their book provides a detailed overview that encompasses historical, artistic, political and geographical perspectives on dramaturgy as well as different practices of the dramaturge. As the production structure of a traditional theatre play starts out from a dramatic text, the whole production procedure is about staging this text with the narrative, characters and events. The work of all involved, director, dramaturge, actors and light and set designers, are in the relation to the story and the play script. But with new kinds of dramatic text, as for example with the later plays by Sarah Kane as *Crave* and *4.48 Psychosis* (Turner & Behrndt 2008, pp. 29–30), also new ways of staging becomes inevitable. With new directions in theatre where text is only considered as one element of many, not the governed one, or where there may be no pre-existing text at all, the way theatre performances are created and produced change. With that follow that

34 https://en.oxforddictionaries.com/definition/dramaturgy. Accessed 1 November 2017

the traditional roles in theatre production change and accordingly what dramaturgy implies.

> Dramaturgy, having been freed from its historical associations with Aristotelian poetics or considered only as an attribute of a dramatic text and/or textual analysis, gradually reconfigured itself by the late twentieth century, and has become synonymous with the totality of the performance-making process. Dramaturgy is now considered to be the inner flow of a dynamic system. With new strands of dramaturgical work (devised theatre, dance, new-circus, performance art etc.) emerging, new material with which to work (gained from improvisation, chance, interdisciplinary stimuli or new media), and changing relationships with both space and audiences – the practice has not only expanded but it has also been transformed. (Trencsényi & Cochrane 2014)

In *New dramaturgy: international perspectives on theory and practice* (2014), edited by Katalin Trencsényi and Bernadette Cochrane survey and share perspectives on what dramaturgy is today through a collection of essays by a number of practitioners in the field of contemporary performing arts. The term *New Dramaturgy*[35] should not be understood as replacing traditional dramaturgy, the editors emphasize. As it covers a vast field of forms of contemporary performing arts, it subsequently entails a multitude of approaches, theories and practices. Trencsényi and Cochrane mean that there are three characteristics that gather all these directions under the term new dramaturgy: *post-mimetic, interculturalism* and *process-conscious.* Post-mimetic 'recognizes the decline of mimesis as the dominant dramatic model and, by extension, the decline of representational theatre culture' (Trencsényi & Cochrane 2014, xii). Interculturalism means that we 'are surrounded by multiple value systems and cultures which are often intertwined, and between which we negotiate; and this is reflected in the process and the products of theatre-making' (ibid.). Finally, process-conscious implies 'that when creating a piece of theatre, the way it is made, the process's ethics, aesthetics, ecology etc., become dramaturgical concerns, as they inform and shape the materiality of the production' (ibid.).

In the chapter 'Millennial Dramaturgies', Cathy Turner and Synne

35 Marianne Van Kerkoven introduced the term New Dramaturgy in the article *Le processus dramaturgique* (1997)

K. Behrndt traces tendencies in contemporary theatre performances the first years of the new millennium and state that 'we are increasingly seeing ways in which theatre is finding a new relationship with representation – one in which stories can be told, while the modes of telling, the tellers and even the stories themselves may be suspect, ambiguous and multiple' (Turner & Behrndt 2008, p.187). This means that contemporary theatre is exploring a '*range* of ways in which 'reality' can be produced, explored and understood [,] [...] the ways in which 'make-believe' is made believable' (ibid. p.188).

All these new tendencies in contemporary theatre cause the traditional roles to change. Turner and Behrndt give example of works where the actors are no longer just interpreting the text, as instructed by a director, but actively take part of the dramaturgical work, as 'actor-dramaturge' (ibid. p.193). Joseph Danan discusses the collapse and dissolvent of the triad that has been the fundament of theatrical art: the play (the author), the mise-en-scène (the director) and the dramaturgy (Danan 2014, pp. 5–6). Danan states: 'Dramaturgy cannot be separated from playwriting or mise-en-scène, because it is the process which crosses between the one and the other, and connects them both'.

These perspectives on new dramaturgy are essential in my study concerning the roles and functions of musical composition and the interdisciplinary artistic practice in CIT. In the next chapter I will discuss my compositional practice, methods, compositional problems, techniques and genres.

CHAPTER 4
COMPOSITIONAL PRACTICE

4.1 Musical genres and working methods

AS OUTLINED IN CHAPTER 1, my practice in music composition encompasses a wide field: Western classical and contemporary instrumental and vocal art music, electroacoustic music and rock music.

The division I make here is not essentially based on musical styles and genres, but are distinguished through the main working methods of each group and how the musical work is represented:

1. The creation of the Western classical as well as much of the contemporary art music is characterized by the division of labour between creator and performer(s), between composer and musician(s). A composer writes a musical score that is interpreted and performed by a musician or ensemble.
2. The creation of electroacoustic music is characterized by the direct work with sound material through computer software and electronic devices.
3. The collaborative processes of a rock band, where the musicians are both creators and performers, and the use of the recording studio and technology as a creative tool, characterize the creation of rock music.

Below I will shortly discuss these working methods, as they have all been important part of my practice and as such, important for creating the works of this thesis.

4.1.1 Western classical and contemporary art music[36]

A particular aspect in creating music through score writing is that so much of the work is taking place outside the time of the music itself. In the composition process I can spend much time on a few single chords, rearranging the order of the tones or exchange them for others, and try out different instrument combinations for them. In performance this may translate to only a few seconds in duration. The score writing allows me to work on different sections simultaneously. I often place the sketches for these next to each other. In this way I can compare what will be happening in the composition in the beginning, in the middle and in the end, and think about how the sections will relate to each other through contrasts, repetition and variations, and what meaning that will bring to the listening experience. The inner, 'silent' listening, imagining the musical performance of the music I'm working on unfolding over time is important but difficult. It is easy to lose the time of the music when the mind stops and focuses on a particular detail, or when the inner listening 'play' the music in the 'wrong' tempo. I often find the inner listening to be too fast, a way I believe of compensating the loss of the energy a real performance has. However, the inner imagination is not only about how the music may unfold over time, but equally about imagining the music as a spatial object, as when I place the pages of different sections of a score next to each other.

Ruth Katz (2009) outline in her book on the Western art music, how the emergence of the musical notation system over the centuries has governed and influenced the development of the music in so many ways. This eventually led to a distinct division between those who wrote the music and those who performed it, between composer and musicians as we have witnessed especially from 1800 and onward (Goehr 1994, Wishart 1996, Östersjö 2008). The development came to an extreme in one direction of modernistic music

36 I have been influenced by music from all periods of the classical music, from Monteverdi and Bach, Beethoven and Wagner to Stravinsky, Bartok and the composers of the Second Viennese School. My influences from the latter half of the 20th century have particularly been within the Central European art music with composers as Ligeti, Xenakis, Lachenmann, Grisey, Murail and Francesconi.

in the middle of the 20th century, mainly in Europe, where the formal organization of notational signs became the very core of the compositional work. The aim with the score was still concert performances, but the creative process was largely detached from performing and listening. Gunnar Valkare (1997) outlines this development and writes about 'the audiographic field' that he describes as 'a metaphor for the tension between writing and the auditive codes' (ibid. p. 399). While this has often been criticized and regarded as a deeply problematic issue of the European modernistic music (see for example Wishart 1996) I found, as I discussed in Chapter 1, early a fascination of working with music as an art form outside time and sound. I felt that detachment from listening and playing freed the imagination and that the necessary transference from the silent structures in the writing to the performance carried an interesting tension. When the scores did not result in the sounding music I had hoped for I searched in new directions, which was on the one hand the direct work with instrument with emphasize on extended playing techniques and on the other hand work with electroacoustic music. However, this did not mean that I abandoned the particular creative work with scores largely set outside performing and music unfolding over time. Instead I combined this and the specific techniques it entails with the work with instruments, musicians and sounds in the electronic music studio. Together they provided a method where musical material could be brought back and forth between working in-time, interacting with instruments, musicians and sound and working outside time, with more abstract ideas, material and structures.

4.1.2 Electroacoustic music[37]

I started working with electroacoustic music during my years of studies in composition. The new digital technology for sound editing that emerged at this time, opened up completely new possibilities for compositional work with sound. My main interest was initially to make works for pre-recorded, processed sounds and acoustic instruments. As I presented in Chapter 1, this was a way to solve a

37 My strongest influences in this field have largely came from the French centres GRM and IRCAM in Paris and IMEB in Bourges and from composers as Denis Smalley, Natasha Barrett, Åke Parmerud, Bernard Parmegiani and Trevor Wishart. Later more contemporary electronic music, electronica, techno and different forms of sound art have been inspirational sources, as for example music presented at festivals as CTM in Berlin.

compositional problem. Instead of attempting to create a kind of sonically extended instrumental compositions through alternative and experimental ways of writing scores, the new technology meant I could now create what I imagined by working directly with the sound material in the studio.

The digital technology made it possible to quickly and easily edit recorded sound in numerous ways. New digital tools for manipulating sounds were constantly introduced (and has kept developing ever since). I often started out from recordings of an instrument, where I took interesting parts that underwent multitudes of different sound transformations, giving me a huge material to compose with. By using un-processed sounds from the recordings in the pre-recorded material, which functioned as a sonic bridge between the acoustic sound and the processed material, I could create an expansion of the instrument.

My first larger and successful piece in this field was *Flutes and Cymbals for Cybele* (1991), a piece for flute, percussion and pre-recorded sounds. It would be decisive for many of my following compositions where I continued to explore and develop the particular approach to instruments and pre-recorded sounds.

I have also made much electroacoustic music without instruments. The technology for editing and processing sound is the same but the fundamental difference is that in this case the work is finished when the final mix of the work is done. As this is stored as a digital sound file (earlier the storage format was magnetic or digital tape), this is often referred to as fixed electroacoustic music.

In the studio I listen to sound material and decided which to use for a piece. I manipulate the materials in different ways in order to make a multitude of variations of a single sound. I listen to the processed versions of the material and try to decide if I find the manipulation useful for the composition or not by combining them into larger structures. This oscillation between listening – thinking – doing – listening, is described by the composer Horacio Vaggione as an 'action/perception feedback loop' (2001, pp. 59–60).

Over time I have come to work more and more by combining many different technologies in the work with electronic music, which have provided me with a huge palette of tools: editing and manipulating concrete sounds, playing, programming and performing on analogue and digital synthesizers, advanced mixing tech-

niques, generating sound material through improvisatory sessions with instruments and sound controllers.

4.1.3 Rock music[38]

In my teens I spent much time playing with my band in our rehearsal space. I was often the one that brought in musical ideas to be played, but the arrangement of the material for the instruments and voice as well as composing the form structures, which in our case often were extensive in duration, was largely a collaborative effort. We were inspired by the progressive and experimental jazz-rock music of the 70's and the significance of the LP as one coherent artwork with an overarching theme was a guiding concept. When we created our music the implicit goal was to record albums. At this time however, it was difficult and expensive without a record deal to get into a recording studio to have the music professionally produced. We were lucky to be given opportunities to record at the local radio station that had a studio and a proficient studio technician. These sessions lasted only a day or two, but as we were well rehearsed this was not a problem. The instrumentalists of the band played the songs through a couple of times and the best take was chosen as the foundation. The vocals were then recorded and sometimes further overdubs including guitar and synthesizer solos were added.

Today a recording session is often different as the modern recording technology offers more possibilities for the recording, editing and mixing processes. This has changed the way a band can be recorded. Usually each instrument and each voice are recorded separately. While this procedure affords great control and precision in each track of individual performance, the feel and groove that can only come out from an ensemble playing together is easily lost in search of precision. Having said that, the possibility the modern recording technology offers, many different approaches may be combined. Recording an ensemble performing can for example easily be combined with meticulous post-performance editing, overdubs, sound processing and mixing. There are numerous examples today of this kind of creative processes, resulting in intriguing new

38 My background in rock music was mainly in the progressive rock and jazz-rock fusion of the 70s with bands as Yes, Genesis, Emerson, Lake and Palmer and Mahavishnu Orchestra and artists as David Bowie, Miles Davis, Frank Zappa and Kate Bush. In recent years influences in this field have rather been bands as Nine Inch Nails, Radiohead, Massive Attack, Korn and artists as St. Vincent and P. J. Harvey.

music. Two that immediately come my mind are Radiohead[39] and the later recordings by singer and composer Scott Walker.[40] This new approach to music creation started in 60's with the new technology of multi-track recording, which allowed instruments to added one by one. Here the role of the producer as the one leading the artistic direction and process emerged, a development that Moorefield elaborate in *The producer as composer: shaping the sounds of popular music* (2005).

The possibilities of the modern recording studio have opened up for a multitude of new ways to create music. Brian Eno (1979) states that multi-track recording 'gave rise to the particular area that [he's] involved in: in-studio composition'.

> [Here] you no longer come to the studio with a conception of the finished piece. Instead, you come with actually rather a bare skeleton of the piece, or perhaps with nothing at all. I often start working with no starting point. Once you become familiar with studio facilities, or even if you're not, actually, you can begin to compose in relation to those facilities. You can begin to think in terms of putting something on, putting something else on, trying this on top of it, and so on, then taking some of the original things off, or taking a mixture of things off, and seeing what you're left with – actually constructing a piece in the studio. (Eno 1979)

The work in the recording studio became early an important part of my compositional work at an early stage with instrumental and vocal chamber music, both for the works with and without electroacoustic parts. Over a period of years I experimented with different recording techniques for chamber music using methods normally used for popular music, such as very close microphone placement and overdubbing to achieve maximal separation of sounds, allowing for unconventional mixing of music in this field.

To summarise, the compositional process in the recording studio is characterized by an array of interrelated activities: performing on instruments individually or in group, recording this in different

39 See for example 'The Real Reason Radiohead Is So Secretive About Their Recording Sessions' by Matt Miller (2016). http://www.esquire.com/entertainment/music/news/a45063/radiohead-a-moon-shaped-pool-recording/, accessed 17 December 2017

40 As the albums Bish Bosch (2012) and Soused (2014). More information at http://www.4ad.com/artists/83, accessed 17 December 2017

ways, manipulating the recorded material and interacting with technology available as creative tools. The process can be individual as well as collaborative.

4.1.4 The musical work as artifact

The categories above present three very different creative processes and I have worked extensively with each of them. Furthermore, the final artwork in each category is represented by different artefacts: in first case a musical score, in the second by a digital sound file and in the third case a record (LP or CD) including a cover with visuals and texts. The obvious difference between the first category and the second and third is that with the latter two the music can be played back and listened to without the need of performing musicians, whereas in the first case performers are needed for the music to sound. A much-debated question concerning the musical score is then: what constitutes the musical work? Is it the score or the performance? How did the concept of the musical work emerge? Lydia Goehr (1994) provides an in-depth philosophical discussion on the subject in her book *The Imaginary Museum of Musical Works*, where she claims that the work-concept with a regulative function emerged around 1800. It has formed the way we think and approach music, both to music created before 1800 and after. It is still the dominant concept in Western art music.

> All in all, the contemporary use of the work-concept does not confine us to 'concert' music produced since 1800. We are tempted to understand music of many kinds as involving the production of works. But if the work-concept emerged as a result of a specific and complicated confluence of aesthetic, social, and historical conditions, why have we wanted to, and how have we been able to extend the employment of the work-concept seemingly so pervasively? (Goehr 1994, p.245)

The concept of the musical work and its historical connotations had naturally a strong impact for me as a young composer. It was strongly connected to the work as an object, the musical score of the classical music, and the LP record of the rock music. It soon became important for me to have my works of classical/contemporary art music not only as score and concert performances, but also good recordings of them. I felt I needed to have at least one good recording of a musical work before I felt it was really finished as an artwork. The score

needed to be accompanied with a recording. From this perspective, the recording of the musical work has been central for me in all the genres I have worked within.

4.2 Compositional techniques and forms

4.2.1. Musical motifs and self-referentiality

The work with musical motifs in musical composition, in particular how it was used in the music of the classical and romantic periods with Beethoven as the main figure (see for example Dahlhaus 1991), was a technique I picked up early. A musical motif was a short, distinct rhythmic and melodic figure, a building block that through repetition, transformation and development formed themes and longer musical sections. The most well known example of a distinct musical motif and how it is used to build a large orchestral composition is likely the 5th symphony of Beethoven. The musical meaning in the composition emanates largely through how the motif relates back to itself as the music unfolds, a structure of self-referentiality.

The idea of one single core material for a whole composition became prominent in some compositional directions and for some composers. One of the most magnificent examples of a composition built on a web of musical motifs derived from one single primal motif is Richard Wagner's cycle of four music dramas, *Der Ring des Nibelungen*. Wagner describes in *Opera and Drama* (1995) the strong influence the compositional techniques of Beethoven had on his development of his music dramas. While Mozart started with a full melody and derived motifs from that, Beethoven worked the other way around, starting with short motifs and built everything from that, states Wagner (1995, p. 79) While Beethoven used this technique to compose mainly concert music, Wagner used the concept for his music dramas, connecting the motifs to persons, emotions and events in the drama, known as the leitmotifs. In this way, the unfolding of the drama became intrinsically linked and intertwined with the musical composition, an approach that Wagner saw as a continuation of the compositional methods of Beethoven. Another, more contemporary example of a grand work that derive all material from a core material is the cycle of seven operas, *Licht*, by Karlheinz Stockhausen. Here everything derives from a three-voice

theme, the LICHT Super-Formula[41] (Chang n.d.). The development of the twelve-tone techniques, with the composers of the Second Viennese School, Arnold Schönberg, Alban Berg and Anton Webern as leading figures, was also in line with the concept of a small core material for a whole composition. Melodic and harmonic material for a work was derived from permutations of a fundamental series of the twelve chromatic tones. This technique was ultimately taken to its extreme with the serialism where all musical parameters in their written forms, not sounding, were organized in series. (Maegaard & Alphonce 1967, Valkare 1997)

The concept of a small core material for a composition is found also in electroacoustic music. Many works in this field is composed out of arrays of transformations of a single sound material. A prominent example is *Tongues of Fire* by Trevor Wishart, a 25-minute electroacoustic composition entirely built on a short sample of a voice performance by the composer.

Building a composition on one core musical material through self-referential structures, the heritage from Beethoven, was something that I developed a strong inclination towards at an early stage. It has governed many of my compositions, not least because the idea that it would yield a coherent musical composition was strong for me. While this was initially influenced by the ideas of composers of the Second Viennese School where the core material primarily dealt with pitches, my work gradually moved towards compositions with material based on sonic qualities. The idea of a core material was still there but was now more based on the sound work in the studio and with extended playing techniques for instruments. The two works of mine Östersjö discussed in his thesis (2008) provide examples of this approach. In the first part of the concerto for guitarist and orchestra, *Corde*, all material for the composition is derived from the first 23 measures of the soloist part, which in turn are made up of three ideas connected to specific instrumental techniques (ibid. pp. 223–228). In the other work, *The Bells*, all harmonic material is derived from spectral analysis of four church bells (ibid. pp. 205–208).

41 For an in-depth analysis of the development of this compositional technique in the music of Stockhausen see 'The Evolution of Macro- and Micro-Time Relations in Stockhausen's Recent Music' by J.Kohl (1983)

4.2.2 Expanding musical material through process forms

In the compositional work with motifs as building blocks the development and transformation of these over time is crucial. In classical music this was composed on the harmonic foundations of tonality with phrase structures, cadenzas and modulations that governed the form of the music. When such harmonic foundations was abandoned by the avant-garde music I attempted to follow, I had to find my own methods to replace these structures for creating more extended compositions. Building longer compositions out of small motifs by connecting and combining variants of these one by one meant a huge work and this became difficult without having a clear idea of the larger overall direction for the material.

With the idea of one core material that through continuous evolvement built the composition, followed also an implicit demand to avoid repetition. Once the material had appeared in one shape, it could not be repeated again in that particular shape. This was however a bit problematic approach; consistently avoiding repetition meant it was difficult to clearly establish a clear musical material for the listener. In some works I took another direction where I used small motifs that I repeated with small continuous changes in long processes. The material was clearly demonstrated but the principle of constant transformation was retained. This way of thinking is strongly connected to the minimalist music of Philip Glass and Steve Reich, but my material was usually very different in that I used much more gestural musical figures than the kind of rhythmical patterns characteristic of the music by these composers. With this method I planned extended developmental trajectories for a material. One problem was however that it easily became too univocal; the music became too predictable and its development was too linear. The solution was to create more complex developments by overlapping and intertwining several processes with different materials. Using very clear transformation processes for each material was now a strength, as each process was one of several layers of the musical weave. However, this approach could equally well result in the opposite: too many layers of processes erased the clarity and the separate layers became instead one single texture. The issue was thus to find the right balance. Usually two, or possibly three independent processes can be used to achieve both complexity and clarity. What is

working or not depends on the kind of material and transformation process employed. However, moving between thick sonic textures of multiple saturated layers and clear directional processes can be most effective.

4.2.3 Variations and transformation of musical material

Another method to facilitate the process was to create shorter musical sections out of one or several motifs and then use this section as a ground for variations. The variation form, a series of different treatments, alterations and developments of a given musical material, such as a melody or a chord sequence, is a fundamental musical form in many traditions, used in both composed and improvised music. In the classical music, for example with Bach and Mozart, a distinct theme is first presented, followed by a series of contrasting melodic, harmonic and rhythmic variations on this theme. The theme and each variation were usually presented as separated, short sections, each variation building fundamentally on the same form structure as the theme. In my compositions I have often used a kind of variation form as a fundamental structure, but the music is shaped in such a way that this is usually well concealed. The variation form as such is not the important thing, but the idea of a process where I can constantly extract new musical innovations from one single material is of central importance.

The idea of working with variations of material has been just as important in my score based compositions as in my work with electroacoustic material. Variations here means different degrees of transformations of sound material, from small subtle changes to large profound transformation that change the sound material into something completely different than the original source. Transforming recorded sound material through different electronic and software based processes have been a fundamental compositional principle for electroacoustic music since the start (Roads 2015, p.100-134). The procedure is found in much of my electroacoustic music as well as among numerous other composers such as Trevor Wishart (Wishart 1996), Natasha Barrett and Denis Smalley (Smalley 1993) to only mention but a few. Also, in certain contemporary instrumental and vocal music sound transformation is a central concept, carried out through extended playing techniques and grad-

ual transformation of sound textures in ensemble works. A great example hereof, and one that have been influential for me, is the works of the French composer Gérard Grisey, in particular the works *Vortex temporum* for ensemble and the grand cycle in six parts *Les espaces acoustiques*. The sound transformations do not only involve the creation of new sound material but the process can also build form structures and overarching dramaturgies of the music.

4.2.4 Radical interpretations

The outline of compositional strategies above reveals that transformation of material, no matter what the material in fact may be, pitches, rhythms, gestures or musical figures or sound samples, is a common trait. This means that material is being interpreted and analysed over and over, continuously leading to new derivations of the original. This is obvious within a single work but is in fact something that happens also between works. In my work catalogue there are examples (see for example Östersjö 2008, pp. 213–218) where similar materials and ideas occurs in several works, and there are examples where I pick up and rework, interpret, material or specific stylistic traits from works by other composer.[42] Reworking material can thus take place within a single work, between works in a composer's oeuvre and between a specific work and other works by others. It can be considered as an interpretative process that needs to be preceded by an analysis of the original source material. As mentioned in chapter 1.3, Östersjö discusses in his thesis analytical critical interpretation as a compositional method in his analysis of my work *The Bells*, where he looks at the different versions of the piece and how I rework the old material for the new version.

> Olofsson's radical readings of the first version [...] resembles a performer improvising on or ornamenting a pre-existing work. In the preparatory work for the second version, starting all over with the spectral analysis of bell sounds, the working processes were more reflective than in the first version. (Östersjö 2008, p. 210)

In his thesis Östersjö argues that a musical work must be seen as complex processes of relations between composer, performer, instru-

42 Like *Stabat Mater* that is built on the old Gregorian chant and *Le miroir caché* that takes material from Schönerg's *Pierrot Lunaire.*

ment, score and other agents, rather than a simple hierarchical process that consists solely of the performer attempting to present the intention of the composer through interpreting the musical score. Östersjö states that '[i]nterpretation plays a crucial role in the practice of both the composer and performer' and that '[m]usical interpretation can be divided into two kinds: thinking-through-practice' (sic) and analytic (critical) interpretation' (p. 82).

4.2.5 Thinking-through-practice

A composer's engagement with instruments and technology can be decisive for the creation of a musical work. Compositional thinking can take place in direct interaction with an instrument and/or a musician, and this is what Östersjö refers to as *thinking-through-practice* (p. 76–83). As I described in Chapter 1, my work with extended playing techniques for different instruments became an important step towards developing my compositional style, and a way to stretch beyond the kind of limitation that composing music solely by writing scores entails. This work meant that I either had to play and investigate techniques on the instruments myself or to do this in collaboration with a musician, which both are approaches that I have worked with abundantly. Östersjö's description and analysis of my concerto for guitarist and orchestra in the chapter '*Corde* – the composer thinking-through-performing' (2008, pp. 219–240) provides an insight into a working process that has characterized many of my compositions. It demonstrates how the idiomatics of an instrument can have a huge impact on the compositional structure. Our collaborative effort in shaping the guitar parts of *Corde*, is also presented and discussed in the chapter. All my compositions for guitar instruments are examples of thinking-through-practice. For example, the use of scordaturas[43] has been central in more or less all of these works. To really become acquainted with a special tuning I have often spent much time playing the instrument myself before starting the actual composition process. Through practicing I have learned not only to play with the particular scordatura, but also to 'think' and 'see' musical possibilities the tuning offers that resides beyond my own technical skills and that I can use in my composition.

Another example of such concrete thinking-through-practice is

43 Tuning of the strings of a guitar instrument in a non-standard manner.

how I composed the chamber ensemble work *Tarpeian Rock*.[44] In this case I created a special keyboard-instrument by programming a synthesizer with an array of different sounds and performance possibilities. With this as a base I then played an improvisation on the instrument that I recorded.[45] This would become the keyboard part for the piece. On this ground I composed the parts for the other instruments of the ensemble and made necessary revisions of the keyboard part as well.

The programming and shaping of instruments and sound effects to perform with as a part of the creative process has become even more common for me in recent years as I found it to be an effective, inspirational and musical method of composing. Similar procedures are often part of the collaborative work process in the recording studio when working with rock music. The concepts and approaches of thinking-through-practice and thinking-through-performance discussed by Östersjö are characteristic of the work processes in this context. The recording studio can be approached and considered as huge compositional tool, as discussed in 4.1.3. In *Man's Desire to be God*,[46] a rock project in collaboration with singer and vocal artist Zofia William Åsenlöf and the band Zart,[47] the working process was highly characterized by the methods and approaches described above. All the participating musicians took a large part in the creation of the music, not only by performing their instrumental parts but also by contributing to composing, arranging, producing as well as to the technical work where they provided advice and ideas for the recording process.

4.2.6 Multi-scale planning

The struggle to find methods for composing pieces with more extended durations was a central concern of mine for a long period of time, eventually resulting in different methods for solving this, as described above. Yet, I needed to find a method to grasp the overarching form and thereby better understand the development and direc-

44 A work written for Ensemble Ars Nova 1996–97, for alto flute, bass/Eb-clarinet, guitar, violoncello, percussion and synthesizer (Kurzweil K2000).

45 Recorded with MIDI which made editing of the part easy while composing the piece.

46 Lyrics by Jörgen Dahlqvist.

47 Zofia W Åsenlöf – voice, Kent Olofsson – guitars, keyboards, Johnny Åman – contrabass, electric bass, Tomas Erlandsson – drums, percussion, Martin Hedin – piano, synthesizer.

tions the musical material should undergo. The solution was to draw a plan of the large-scale form, often with precisely specified durations for each section and even sub-sections, and then fill this for with the material, a 'top-down planning' (Roads 2015, p. 292–293). I found this method to be effective for the score based music, however, attempting the same strategy for electroacoustic music was more problematic. It was difficult to get the sound material to adapt to rigid pre-conceived forms; the work here usually took an almost opposite approach, a 'bottom-up planning' (ibid. p. 294–295).

Gradually over the years my composition process became more and more of an oscillating movement between the more detailed work on the components in shorter time levels, which Roads refers to as mesostructures, and the shaping of the larger form structures, that he refers to as macroform.

> Mesostructures encapsulates groups of sound objects on a timescale of notes (from about 100 ms to about eight seconds) into small and large phrases (from about eight seconds to several minutes). Within this category are all manner of patterns of sound objects and transitions from one mesostructure to another. (ibid. p. 305)

> [I]t is most often on the meso level that the sequences, combinations, and transmutations that constitute musical ideas unfold. Local rhythmic patterns, as well as melodic, harmonic, and contrapuntal relations transpire at the meso layer, as do processes such as theme and variations, development, progression, and juxtaposition (ibid. p. 50).

Roads defines the macro timescale as the 'overall musical architecture or form, measured in minutes or hours' (ibid. p. 50).

With the oscillating movement between macroform and mesostructures I worked on different time scales at the same time, with mutual influences between the strategies of top-down and bottom-up planning. Roads describes such process as multiscale planning, where 'all levels of temporal organisation are freely composable at all steps in the compositional process' (ibid. p. 19).

> Multiscale planning encourages an interplay between inductive and deductive thinking, that is, from the specific to the general, and from the general to the specific. We use induction when we start working with a specific fragment and then see how many fragments can fit

> together within a larger framework. We use deduction when we conclude that a detail is inconsistent with the work as a whole. (ibid, p.298) Multiscale planning can be likened to solving an *n*-dimensional jigsaw puzzle, [...] a compositional puzzle [that] can involve advance planning guided by predetermined design goals, but it can also be intuitive, exploratory, and open-ended. (ibid. p. 303)

The compositional approach in multiscale planning, I have found, allows for a flexible creative process for any type of musical material and inclusion of different kinds of compositional techniques, compared to the ones described earlier in this chapter. Furthermore, I found it equally important in any of the different working methods; writing scores, electroacoustic music or in collaborative work in the recording studio.

4.2.7 Absolute music or program music

Early on in my compositions I started to use poetic or mythological titles and allusions despite the fact that the compositions were strictly organized out of tone series, proportional models, transformation processes and graphic structures. Instead of presenting and pointing to the construction of the music, I wanted to turn the listeners attention in other directions. This approach affected my writing. Combining ideas of abstract inner musical constructions, an absolute music,[48] with strong influences of non-musical sources became somewhat a personal trademark for me as a composer. An early work was *T* for chamber ensemble, a work built on proportional durations and layers of predetermined sonic materials, which I connected to the tale of St. Anthony, the monk who was subjected to severe temptations during his pilgrimage in the desert. For me the inspiration was particularly the painting *The temptation of St. Anthony* by Salvador Dali from 1946, depicting a row of strange creatures approaches the monk such as elephants with giant spider legs carrying golden houses with naked women. I thought of the sonic layers in my composition as different figures, beautiful, seductive, absurd and grotesque in their appearances. This was followed by many works with similar connections to visual art and myths as *The Garden of Earthly Delights*, *Il liuto d'Orfeo*, *Eos Weeping Dew* and *Hephaestus Forge*.

This approach was not a matter of imitating, it was rather an

48 For a discussion on the notion of absolute music, see Dahlhaus 1989

approach to create a music of *becoming* as Marcel Cobussen puts it, with reference to Deleuze and Guattari, when he writes about the role of the sound of insects in George Crumbs *Black Angels* for string quartet and electronics from 1970. The first part is called *Night of Electric Insects*, evoking the sounds in the nights of the Vietnam War:

> Electric Insects. Electric insects and music. Music as electric insects. The music is a becoming-insect; the insect becoming music. It is a becoming-insect that can only occur to the extent that the insects themselves are in the process of becoming something else: pure sounds, amplified and modified violins, crystal glasses. Therefore, becoming is never imitating. One does not imitate; one constitutes a block of becoming [...]
>
> Using a multitude of sound options, ranging from several "unconventional" bow techniques and the use of amplification to the employment of percussion and various voice techniques, Crumb turns effects into instruments, dissolving the boundaries between violins and crystal glasses, maracas and voices. Effects are the lead instruments, uncoupling sound from source, derealizing the sonic from the origin. (Cobussen 2007)

This transformation of sound material, this becoming,[49] as described by Cobussen strongly resonates with me.[50] Through the influence of non-musical references, a text, a myth, a narrative, the musical material can become something more, something different, perhaps totally changed. This musical material of *becoming* undergoes the same compositional processes as described previously in this chapter, thereby applying musical transformations and variations to the non-musical references. Many of my musical compositions, though far from all, have this particular merging of absolute music, built on abstract score or sound based materials, with non-musical, programmatic references.

Needless to say, in vocal works it is closer at hand to connect to the content of a text. In my work *The Bells*, the shaping of material was often directly influenced by a line in the text. The clearest example is

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49 Davin Heckman explains the notion by Deleuze and Guattari: 'the process of 'becoming-' is not one of imitation or analogy, it is generative of a new way of being that is a function of influences rather than resemblances. The process is one of removing the element from its original functions and bringing about new ones' (Heckman 2002).

50 The music of Crumb has been a great inspiration for me, not least *Black Angels*.

perhaps the very end of the last part where the image of a huge church bell moving back and forth governed my writing of this section: two big chords alternating in a steady beating that moves between two groups, each consisting of a choir and musicians, placed on each side of the stage. Similar, but sometimes less obvious, examples are to be found for almost every text line in the work. The material shaped in this personal and intuitive way, was then worked out in strictly musical and abstract ways through pre-determined structures.

4.3 Summary: Compositional practice

In this chapter I have outlined the different musical fields, styles, working methods and compositional problems and solutions that have been decisive for the development of my practice. While strongly rooted in the Western classical and contemporary music, my interests, compositional techniques and works also stretch beyond these idioms. As shown my methods have been composing instrumental and vocal music through core writing, creating electroacoustic music through means of new audio technology and collaborative efforts particularly connected to work with rock band in rehearsals and recording studio environment. The oscillation between an analytic interpretation and thinking-through-practice, as described and analysed by Östersjö (2008), is a central approach in my work. Also, the oscillation between time scales as described by Roads (2015) in multiscale planning is another important approach. I have further discussed the significance of non-musical references in my compositions, both in instrumental and vocal works, pointing to the fact that many of my works are characterized by the merging of abstract musical ideas with programmatic contents.

CHAPTER 5
THE ARTISTIC WORKS AND CREATIVE PROCESSES

In this chapter I will present the five performances that make up the artistic part of my thesis. Together they form a body of work that provide diverse perspectives on musical composition, playwriting, acting and dramaturgy. I will focus on the themes, concepts and the creative processes involved. A particular emphasis will be placed on approaches to musical composition in the works. The performances are:

Indy500: seklernas udde
Hamlet II: Exit Ghost
A Language at War
Arrival Cities: Växjö
Fält

They are all created in collaboration with Jörgen Dahlqvist and Teatr Weimar. In my writing I refer to them as 'our works'. This reference points to all included material and aspects of the work needed to create the whole of the performances: concepts, texts, music notated, fixed and performed, the actors' work, visual material, light and set design, all kind of dramaturgical work, and the very performance itself. Thus, the 'work' stretches beyond the performance as it embraces all its 'traces' and artefacts.

During this research project we created several other works, which have also contributed to the knowledge base and development of methods. These may therefore serve as further examples. A list with all the works is found in Appendix.

M-AUDIO
Castrol

5.1 Indy 500: seklernas udde

ENSEMBLE: 3 *actors, saxophone (alto, bass), guitar (electric 6&12-stringed, digital guitar (Line6 Variax),* MIDI *guitar, electric bass), percussion (metal junk, car parts, oil barrel,* MIDI *pad), pre-recorded sounds (8-channel sound system), sampler instruments, live electronics. Staging: lights, costumes, objects.*

> The car race Indy 500, which takes place at Indianapolis Motor Speedway in the USA since 1911, has been described as the world's greatest sport event. Taking Marinetti's fourth paragraph as point of departure, *Indy500: The promontory of the centuries* concludes that we are already living in the future, with speed and consumption as linked matter in what has become a religion in which the global brands are the proponents of this global church.[51]

51 Work presentation for the premiere performance in November 2009 http://www.teatrweimar.se/eng/index.htm. Accessed 18 July 2016

5.1.1 Staging radiophonic art: the futuristic dream of speed

Influenced by the performances of the 'Hörstück' *Todesraten* by Jelinek and Neuwirth, described in 1.6, we decided to create a new work with a similar ensemble line-up. It was planned as a part of a festival where futurism was the main theme; it was the centennial of the futuristic manifest that the Italian poet Filippo Tommaso Marinetti wrote in 1909. The modernist art movement adored the new technologies and inventions that had followed with the industrial movement: the brutal noise and enthralling speed of machines, cars and airplanes. They celebrated war and were impassioned nationalists. The futurists were not only engaged in the visual arts, but also in poetry, sound art and theatre, with the overarching artistic goal of releasing the art forms from their traditional shackles.

The new production was a part of the Sonic Art Theatre series.[52] It was called *Parole in libertà*, which can be translated as 'words-in-freedom'.

> Futurists liberated words and letters from conventional presentation by destroying syntax, using verbs in the infinitive, eliminating adjectives and adverbs, abolishing punctuation, inserting musical and mathematical symbols, and employing onomatopoeia. Words-in-freedom poems were read as literature, experienced as visual art, and performed as dramatic works.[53]

The futuristic theme certainly was inspiring, not only for their, and ours, fascination for new technology and the experimental approach to text, but also for the fact that the futurists were so involved in rethinking and changing the theatre form. 'Both poetic idioms, parole in libertà and zaum, refashioned words into aural and visual icons, sensorial kernels whose intrinsic performance potential made them available for theatre use. […] Futurist poetry, in both its oral and graphical aspects, was paradigmatic for the development of Futurist theatre […]' (Ovadija 2013, p. 145).

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52 It included two new works, beside the one by Dahlqvist and me, also one by playwright Annika Nyman and composer Martin Svensson called *The Art of War Noise* was performed.

53 Guggenheim (n.d.). Italian Futurism 1909–1944: Reconstructing the universe. Retrieved 18 July, 2016, from http://exhibitions.guggenheim.org/futurism/words_in_freedom/

The starting point for the text was the futuristic manifest itself, and Dahlqvist started out from the fourth paragraph:

> We affirm that the world's magnificence has been enriched by a new beauty: the beauty of speed. A racing car whose hood is adorned with great pipes, like serpents of explosive breath – a roaring car that seems to ride on grapeshot is more beautiful than the Victory of Samothrace. (Marinetti et al. 1972)

As the central theme was speed, Dahlqvist decided to take the famous car race Indy 500, a yearly race since 1911 at the Indianapolis Motor Speedway in USA, as a dramaturgical idea for the text. The admiration for speed and the car race in Dahlqvist's text is a metaphor used as a critical commentary to the ever-increasing speed of consumption of our time, as stated in the presentation of the work cited above: 'we are already living in the future, with speed and consumption as linked matter in what has become a religion in which the global brands are the proponents of this global church'. The fifth paragraph of the manifest celebrated 'the man at the wheel, who hurls the lance of his spirit across the earth' (ibid.).[54] Dahlqvist did not really use the futuristic concept of a 'liberated' and dissolved language as such in his writing; instead, the point of departure was the very text of the futuristic manifest.

The second part of the title of the piece, *seklernas udde* (The promontory of the centuries) was taken from the eighth paragraph of the futurist manifest, which provided further material to the text, particularly the idea about the dead of Time and Space:

> We stand on the last promontory of the centuries!... Why should we look back, when what we want is to break down the mysterious doors of the Impossible? Time and Space died yesterday. We already live in the absolute, because we have created eternal, omnipresent speed. (Marinetti et al. 1972)

54 One of the drivers that won the racing competition was a Swedish driver, Kenny Bräck. He is appearing in the text as the disciple of the prophet Ray Huron who was the first to win the race.

When Dahlqvist presented a few pages of the first draft I found it had qualities that directly triggered musical ideas and form structures for me. A line in the middle of the draft caught my attention as the perfect start for the piece: 'Det finns tre storheter. Hastighet, acceleration och massa. Och störst av dom är hastighet. Även hastigheten hastighet.'[55] I suggested to him that these sentences should be the opening of work.

EXAMPLE 5.1.1. Sound: Beginning of Indy500: seklernas udde

By now we had decided on an ensemble with three actors and three musicians: guitar, saxophone and percussion. I started working on sound material for the piece. The futurism and the car race certainly invited to sonic explorations with the racing cars, accelerating motors, screaming tires, cheering people at the sport event and a big crash.

EXAMPLE 5.1.2. Sound: Part C from bar 6

In the music I wanted to capture the technological aspect by using raw electronic sounds, sampled sounds of motors and machines, and an instrumental arsenal including distorted electric guitars and percussion instruments made out of car junk. The more brutal music parts were put in sharp contrast to quite and poetic sections, which were inspired by the poetic diversity in the text.

EXAMPLE 5.1.3. Sound: Part F bar 83–110

The idea of staging a radio play brings out many questions concerning what the performative and visual aspects signify and add to the work. The staging, light and the costume design were spectacular and suited the text and music perfectly for *Indy 500: seklernas udde*. Yet, the essential outcome of staging a radio play was not primarily the visual addition, I realized later. It was the contradictory fact that a genre that is characterized by moving limitless between all levels of speech, music and sounds because it only operates as auditive matter, actually was performed live by actors and musicians.

5.1.2 Composing with text as recorded material

When I started composing *Indy500: seklernas udde* I was unsure how I would actually approach composing for actors and how to write the

55 There are three great entities: Speed, acceleration and mass. And the greatest of them is speed. Also the speed: speed. (Own translation)

score. I did not want to use a traditional, precise rhythmical notation on how the actors should perform the words. Partly because they were not trained in reading music, but primarily because I find that such an approach of notating speech easily becomes stiff and limiting. Having said that, I should add that Olga Neuwirth in *Todesraten* used precise notation for both actor and instruments, which works very well as both the CD-recording of the piece shows and the performances by Teatr Weimar and Ensemble Ars Nova showed. However, I know that in the latter case reading and interpreting the notation was difficult for the actor and caused him a tremendous amount of work.

I was initially planning to write the score and work out the electronic parts as I would normally do, but in order to find a way to tackle the compositional issue on how I should approach the text I decided to invite the actors to the studio. I felt it could be a good start for all of us to get to know the text by recording and listening to it. After the session I began to edit their readings. I started to add electronics and sampled sounds to the actors' voices to test how it would work. Gradually I started composing the piece, not by writing a score but by making a demo version of it, with software simulations of the acoustic instruments. With the help of a DAW [56] I composed with the recorded text, cutting it, repeating sections and rearranging it as I wanted. I could also alter the speed (without changing the pitch) of the recordings of the actors' voices, which was an important feature for getting the right tempo of the readings. When we did the initial recordings we really had no idea of the tempo or the expressions for the text. What I unknowingly did through this process was a radio play – a radio play that we later performed live. However, at the time I just considered it a demo that I based my score on and that the performers could listen to preparing for the rehearsals.

EXAMPLE 5.1.4.a-f. Sound: Part E (Score around 8:30–11:00): First recordings, demo version and final performance version

Since the temporal alignment of the parts in the computer was mostly carried out based on seconds, not in musical beats and bars,

56 Digital Audio Workstation, which means a computer program for sound editing and mixing. Here I used the software Logic. The software instruments used was mainly Native Instruments Kontakt sampler.

also the score is based on minutes and seconds. The actors' lines were written as chunks of text that were consistent with the graphical representation of time in minutes and seconds. In this way the tempo of the text to be spoken was indicated approximately. Precise interaction within the ensemble and with the electronics was achieved by marking exactly which words or musical figures that would trigger actions for the other performers and the electronics. The final score became a mix of notational techniques: traditional musical notation for instruments in measured sections, proportional unmeasured notation indicating time with minutes and seconds for text and freer sections for the instruments, instructions for certain performance actions and for the electronics, and the indications for actions-reactions between performers.

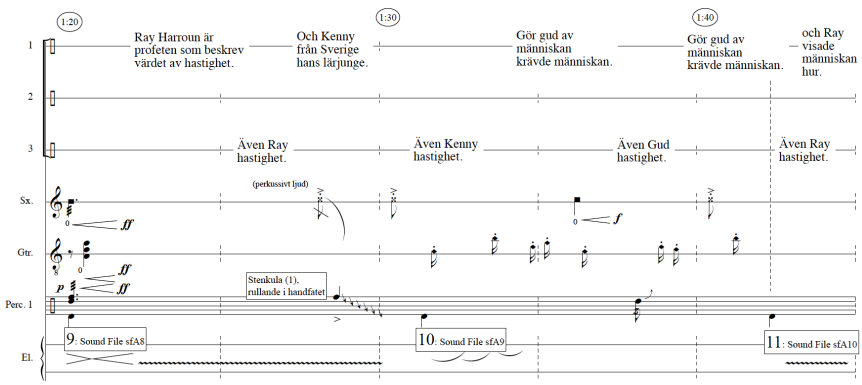

Figure 1. From *Indy500: seklernas udde*, part A at 1:20

EXAMPLE 5.1.5. a-b. Sound: Part A (Score 1:20–2:05), first recording & demo version
EXAMPLE 5.1.6. Sound: Part A (Score 1:20–2:05), final performance version

This highly pragmatic way of writing the score turned out to be very successful. With the demo recording of the piece and a score that was working well for both actors and musicians, as well as for the interplay within the ensemble, already the very first rehearsal ran efficiently and sounded great. The initial process of recording the text and, subsequently, the way the score was written, would turn out to develop into important methods for many of our following works.

5.1.3. Text as musical material and musicality in text

The text that Dahlqvist wrote for *Indy500: seklernas udde* has strong musical qualities. It made it easy for me to feel and imagine a larger musical form and it immediately gave me ideas for how certain sections could sound and be shaped musically. The way the text was written was not something that we had really discussed beforehand, but were rather a part of Dahlqvist's style of writing. Three aspects of the text in *Indy500: seklernas udde* were particularly important for the musical composition of the work. They are:

1. Concrete things, events and situations in the text as musical material

As I outlined in the end of last chapter, many of my instrumental musical works have strong programmatic references to non-musical material, but it has not been a matter of imitation but to create a music of *becoming*, to use Deleuze and Guattari's term (Cobussen 2007). In musical works with texts this can naturally be a possible compositional approach, but of course do not have to be, as the music can take on a more independent role towards the text. A common approach in our works is that parts of the musical composition are developed out of ideas and sound material based on very concrete things in the texts. In *Indy500: seklernas udde*, I used the sounds of the speeding racing cars, motors and machines. There were on the one hand sampled sounds from recordings of such sources and, on the other, imitations of these sources as a ground for the musical material for the instrumental parts.

EXAMPLE 5.1.7. Sound: Part E (Score from 7:05)

For the structure of the macroform the idea of the car race was central. The first sections is the preparation for the race while the last section of part one the race itself, with a voice counting the 168 rounds. I used the counting as a fundamental form structure to compose that section.

EXAMPLE 5.1.8. Sound: Part D

2. Repetitive text sections

There are numerous sections with extended repetitions of words and phrases in *Indy500: seklernas udde*, as the sections in part B that repeats the phrases: 'Ray vet. Ray vet och Kenny vet. Kenny vet. Kenny vet. Han har segrat. Han har segrat. Han vet. Han vet. Kenny vet. Kenny vet och Ray vet. Och gud vet. Och gud vet och Kenny vet.[57]

EXAMPLE 5.1.9. Sound: Part B (Score from 8:40)

There is the monotone counting of the rounds of the race in the middle section and there is the 'tick, tack, tick, tack' just before the race: the sound of a clock counting down to the start. There is also a section where different companies' trademark names are enumerated, 'Marlboro. Philip Morris. Mobil. Bosch. Camel. Argent. 7-eleven. Coca-Cola. Pepsico. Kodak. National. …'

EXAMPLE 5.1.10. Sound: Part A (Score 2:05–3:30)

From a compositional perspective, these kinds of repetitions have two fundamental functions. Firstly, repetitions of words or phrases often give a sense of rhythm and can thus be perceived as having a musical quality. In such text sections, words and phrases can easily be rearranged and extended if needed for compositional reasons. Secondly, repeating a word or a phrase over and over has a tendency of making us hear it differently, sometimes emptying the repeated words of their semantic content. Through this detachment the sonic aspects of the words are brought forward.

3. Non-relational text division between performers, the 'ping-pong' texture.

One important feature of *Indy500: seklernas udde* was the particular divisions of the text in short chunks between the actors, which we have often referred to as a 'ping-pong' texture. Words and phrases are 'jumping' between the performers, as calls and responses, but not as relational dialogues. Instead it is either one single text stream that is divided or it is being made up of several independent, super-

57 Ray knows. Ray knows and Kenny knows. Kenny knows. Kenny knows. He has won. He has won. He knows. He knows. Kenny knows. Kenny knows and Ray knows. And god knows. And god knows and Kenny knows. (Own translation)

imposed streams. This was used in many sections and had a very musical quality, which became directly apparent when I first recorded the voices. It reminded me of a chamber ensemble group playing, the kind of musical 'conversation' that can be found for examples in many classical string quartets. Hence, in the compositional process I often composed the instrumental parts to these text sections as additional voices in the 'conversations'.

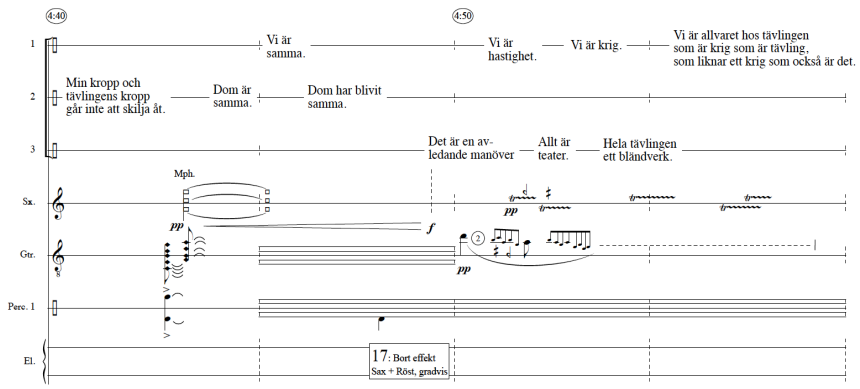

Figure 2. From Indy500: seklernas udde, part B (at 4:40)

EXAMPLE 5.1.11. Sound: Part B (Score from 4:10)

This way of dividing the text are found already in the beginning of the work where Dahlqvist intertwined the fourth paragraph from the futuristic manifest with his own words:

1: *Det finns tre storheter: Hastighet, acceleration och massa.*
Och störst av dom är hastighet. Även hastigheten hastighet.
3: *Även jag hastighet.*
1: *Allt hastighet.*
3: *Även jag hastighet.*
2: *Vi förklarar världens härlighet…*
3: *Även jag hastighet.*
2: *… berikats med ny skönhet: fartens skönhet.*

3: Även jag hastighet.
2: En racerbil med motorhuven prydd…
3: Även jag hastighet.
2: … med stora tuber som liknar ormar med explosiv andedräkt.[58]

5.1.4 Instrument building as compositional method

My interest to use somewhat unusual or custom built instruments in compositions can be found in many of my pieces. The way it opens for new and imaginative ideas through original sounds and special playing techniques can be most inspiring and useful. As mentioned above, the connection to concrete things and events were fundamental for the compositional process of *Indy500: seklernas udde*. In the work there are a huge number of sampled sounds that I recorded in a garage with cars and machines. But there are also many sounds synthetically produced that are sonically connected to these concrete sounds. However, through the use of different sound processing techniques it can be hard to distinguish which of the sounds that are originally real sounds and which are synthetic. This gave a wide but coherent sonic spectrum from the sounds of cars and machines to abstract electronic sounds.

EXAMPLE 5.1.12. Sound: Examples of pre-recorded sounds and samples

Also for the instrumental writing the concrete connections to cars and motors were fundamental, not least concerning ideas for extended playing techniques and electronic effects. For the saxophone, using alto and bass, I designed a number of specific sound effects. The saxophone player also played on sound samples using a MIDI-pad. The percussion set up was made out of car parts, metal junk and oil barrels. While constructing the set up I tested the instruments so that I knew the kind of sounds I could get through different ways of playing on them.

58 There are three great entities: Speed, acceleration and mass. And the greatest of them is speed. Also the speed speed. 1: Everything speed. 3: Also I speed. 2: We affirm that the world's magnificence… 3: Also I speed. 2: has been enriched by a new beauty: the beauty of speed. 3: Also I speed. 2: A racing car whose hood is adorned … with great pipes, like serpents of explosive breath. Own translation, lines from the futuristic manifest translated by R.W.Flint (Marinetti et al. 1972) The section is presented in sound example 5.1.1.

The percussion set up also included a MIDI drum pad that triggered many of the sampled and electronic sounds and also longer sound files.

EXAMPLE 5.1.13. Video: Constructing and testing the percussion instruments

For the guitar part five different guitawr instruments were used (banjo, electric MIDI-guitar, electric bass, twin necked electric guitar (6-and 12-stringed) and a digital guitar). Though I know these guitar instruments very well it was important to play with them when working out extended playing techniques and programming the specific guitar effects and the samples for the MIDI-guitar. Through the use of MIDI-instruments a very tight synchronization could be achieved between all the electronic music material and the ensemble. All in all, the design of instruments in *Indy500: seklernas udde*, both the acoustic and the digital, were a crucial part of the compositional process.

EXAMPLE 5.1.14. Sound: Part A (Score 0:40–2:00)

The building and shaping of new instruments, however, comes with a problematic aspect concerning the creative process: should I write music first to find out what kind of features a new instrument should have and then construct the instrument based on what I have written, or should I construct an instrument first and then start writing the music? In the latter case, how do I know that an instrument is 'ready' to compose for? In the former, how can I be sure that I will be able to construct the kind of instrument I have in mind? The answer to these questions is to have a process that oscillates between the two approaches. By starting with some kind of prototype for an instrument I can try out possible playing techniques and sonic possibilities. With this I can make musical sketches that in turn will give ideas for how to modify the instrument. Going back and forth between these procedures, as I did with the instruments in *Indy500: seklernas udde* was an effective method.[59]

5.1.5 A change of practice

The creation process of *Indy500: seklernas udde* meant somewhat of a change in working methods for me. To a larger degree I brought together many more different compositional techniques and strategies than I had done in any previous piece. Here I employed traditional, classical composition techniques through score writing, studio recording as compositional method, compositional techniques of electroacoustic music and instrument building as an integral part of the composition. Though all these were methods I was familiar with, the way they were integrated and merged in the process was somehow new for me. These experiences would have great impact for the works to come.

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59 In another project I was involved in, Trembling Aeroplanes, an ensemble of digital and electric instrument, the construction of new instruments as part of the composition process was the central issue. However, unlike Indy500: seklernas udde I started out composing for the ensemble with a 'blank canvas', which soon proved to be far more difficult than expected. The digital instruments provided such vast options of infinite possibilities that I found myself stuck in fine-tuning the sounds and playability. Not least the matter concerning playability for the musicians playing the digital instruments became a difficult work. This had to do with a lack of relevant resistance in relation to a specific sound produced by a digital instrument, a resistance that acoustic instruments have by their very nature in how sound is produced with them through blowing, bowing, striking or plucking. The project and my work process were presented and discussed in the article 'Instrumentskapande som kompositorisk metod – att komponera för Trembling Aeroplanes, en kammarensemble med digitala och elektriska instrument' (Instrument creation as compositional method – composing for Trembling Aeroplanes, a chamber ensemble of digital and electric instruments.) (Olofsson 2014)

5.2 Hamlet II: Exit Ghost

ENSEMBLE: *2 actors, live electronic s (2 computers, MIDI keyboard and controllers, 4-channel sound system), live and pre-recorded video projections, 2 cameramen, light operator.*

> For *Hamlet II: Exit Ghost*, the director turns a theatre stage into a TV studio, a laboratory in which the actors take apart Shakespeare's words and characters. Dahlqvist is staging a play within a play. The confusion he maintains between the roles of Hamlet and Polonius and Ophelia and Gertrude exacerbates the madness, doubt and despair overwhelming them. The two actors battle with the play, masterfully navigating between its narrative line and a psychoanalytical interpretation of its mythical protagonists. These are made dramatically familiar thanks to the claustrophobic set and images filmed live. A meditation on identity, the weight of the past and death, *Hamlet II: Exit Ghost* is evocative of Scandinavian film and television series as much as the legendary productions of this classic among classics. Shakespeare meets Bergman meets *The Killing!* (Hillaert 2012)

5.2.1 Actors' work with 'the role without role'

When I joined the rehearsals of *Hamlet II: Exit Ghost* in late summer 2010, with the two actors Linda Ritzén and Rafael Pettersson, and Jörgen Dahlqvist as director, the kind of dramaturgical work they conducted was a new territory for me. I read the text for the play before the first rehearsal and found it rather hard to grasp. There was no apparent story in the flowing dialogue that twisted and turned the language. It was written in one continuous piece, without any divisions in scenes. Neither was there any roles indicated, it was just actor 1 and 2, nor any instructions for scenography. The thematic references to the classic play of Hamlet were there, with Hamlet's doubts and the play within the play. The two often calls each other Hamlet and Ofelia, but occasionally Polonius and Gertrud instead. Sometimes it was more as if they are two actors who are going to play Hamlet.

1. *How are you? Hamlet? You look like you, Hamlet? Hamlet?*
2. *Who?*
1. *You are someone else.*
2. *Who?*
1. *I don't know.*
2. *I'm the one I've always been.*
1. *You are you but you're also someone else. You have someone else inside of you.*
2. *I don't feel anything. I'm the same.*
1. *No.*
2. *What do you mean no?*
1. *No. You're not.*
2. *But it's me.*
1. *You are two people. You are two. You should be one.*
2. *But I am. Take a look. Here I am. What do you see?*
1. *Darkness. Death. Soot. Ashes.*
2. *No, that's nothing. It's just time memories.*
   (From *Hamlet II: Exit Ghost*)[60]

I remember how I was quite surprised when I first heard the two actors read through the text. Listening to them reading it aloud unveiled the dramatic situations in the text, the tension and the rela-

60 English translation by Victoria Larsson

tion. The actors had a huge influence on how they wanted the text to be written from the very beginning.

> After many conversations where we tried to define what we had done earlier we began to formulate certain areas of investigation concerning the dramatic text. Here the actors were immensely impelling about what they wanted to investigate on stage and we talked about how the text should be designed to make this possible. (Dahlqvist 2011, own translation)[61]

The dramaturgical work with the performance was largely a collaborative effort between the director and the actors, and not, as is common in much theatrical work, governed by the director. This approach also had an impact on how the final version of the text was shaped, as it underwent several revisions during the rehearsal period.

> I tried to keep as much as possible open so that we could work things out practically on the floor during rehearsals. So a large part of the text was actually rewritten quite a long time into the rehearsal period, and we also did an extensive dramaturgical work (where the actors accounted for a large and important contribution) to get things in the right place. (ibid.) [62]

The first period of the rehearsals was spent reading and analysing the text. The actors and the director divided the text into sections that would constitute scenes and gave each scene a title. The divisions were based on the dramatic trajectory in the text, each with a main turning point. Each section was analysed based on questions such as: 'what is the situation between the two in this part?' 'What does nr 1 wants?' 'What is the intention of nr 2?' 'Where is the turning point in this scene?' Based on their analyses each section were labelled with titles such as 'setback / broken promises', 'avoidance /

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61 Original text: Efter många samtal där vi försökte definiera vad vi gjort så började vi formulera vissa undersökningsområden vad gällde texten. Här var skådespelarna oerhört pådrivande om vad de ville undersöka på scenen och vi talade om hur texten skulle utformas för att möjliggöra detta. (Dahlqvist 2011)

62 När jag sedan skulle börja skriva så försökte jag hålla så mycket som möjligt öppet för att vi skulle kunna arbeta med saker praktiskt på golvet under repetitionerna. Så en stor del av texten skrevs faktiskt om efter ett ganska långt tag in i repetitionsperioden, och vi gjorde också ett omfattande dramaturgarbete (där skådespelarna stod för en stor och viktig insats) för att få saker på rätt plats. (ibid.)

disclaim the identity' and 'rejecting'. The importance of the titles was to bring forth and clarify the intentions of the two in the dialogues. They called this process *action analysis*.

In *The director's craft* Katie Mitchell (2009) explains such a procedure in the initial phase of the rehearsal process to understand and grasp the dramatic structure of a play. Instead of each scene just being called scene 1 and 2 and so on, it should be given a title. It 'should relate to what everyone does in the act or scene and should describe what happens throughout the act or scene, not just one moment of it' (Mitchell 2009, p. 54). The main function of this procedure is to provide the actors with 'something concrete to play' (ibid.). However, the dialogues in *Hamlet II: Exit Ghost* did not provide any kind of concrete information about time and places or the backgrounds leading up to the current situations in the drama.

5.2.2 Action reconsidered

In the traditional European theatre one common direction for the actors' work is based on the writings of the Russian director, actor and theatre theorist Stanislavski[63] who emphasised *the action* and the significance of the situation as the most important point of departure for the actor (Rynell 2016, p. 17).[64] In the work with a play the director and the actors are trying to find the situations in the dramatic text. 'The situation is the present situation of the play, the here and now of the fictional events in their successive unfolding from the beginning of the narrative.' (Rynell 2008, p. 55) The way to do this is to find out which actions could be harboured in the situations. To find this an analysis of the script is often made in the beginning of the process. Such an action analysis is 'a way to establish a fictional context as a point of departure for the play between the actors' (ibid. p. 73).[65] This helps the team to find out in which fictional situation the actors are in in the play, and also how the context informs the actors' actions during the rehearsals. This way of looking at the actors' work is also connected to cognitive science: 'Situated action accounts for how our actions relate to the world and

63 See *An actor's work* by Stanislavski (Stanislavski & Benedetti 2008)

64 Original text: [...] betoningen av handlingen och betydelsen av situationen, sammanhanget i pjäsen, som skådespelarens viktigaste utgångspunkt. (Rynell 2016, p. 17)

65 Action analysis is discussed and described comprehensively in *Action Reconsidered – Cognitive Aspects of the Relation between Script and Scenic Action* (2008), particularly page 31–55.

how they take on meaning in a social context.' (ibid.) However, the notion of situation with the understanding from the cognitive science make the context of theatre double-sided.

> The situation also has a non-fictional aspect, as the actions of the actors take place in real time and as, in order to represent the fictional actions of the characters, they are in themselves real actions, produced and carried out by real actors "here and now" from a given moment on. (ibid. p. 55)

What Rynell points out is the significance of a renewed understanding of *action* and *situation*. He poses the question: 'If traditional drama is a reflection of human communication pragmatics in general [...] what about plays by Sarah Kane, Elfriede Jelinek, Martin Crimp and René Pollesch?' (Rynell 2008, p. 16) The play with the real and the represented (Turner & Behrndt 2008, pp. 188–190) is a central concern in much contemporary theatre, as discussed in Chapter 1.8. A fundamental difference between traditional and contemporary theatre is usually considered that the latter has been abandoned 'trinity of drama, imitation and action' (Lehmann 2006, p. 37).

The understanding of situation in theatre context as at the same time fictional and real opens up for new artistic explorations of narrative structures: how the different situations can be 'played' with, exploring 'dissonances' between words, actions and intentions.

5.2.3 Action analysis in three steps

In the article 'Textens verklighet och verklighetens fiktion' (The Reality of the Text and The Fiction of the Reality) Linda Ritzén (2016, pp. 90–94) outlines the origin and the processes of a method she has called *action analysis in three steps*, developed together with her fellow actors of Teatr Weimar. She writes that in their search they wanted to find a method that could provide them with a concrete and acute situation in the room that they had to solve each performance (ibid. p. 92).[66] When Ritzén was developing her method together with Rafael Pettersson they found that they needed to solve the scenic situations in two layers at the same time.[67] It was about

66 Original text: [...] en konkret och akut situation i rummet som vi var tvungna att lösa varje föreställning. (Ritzén 2016, p. 92). All paraphrases from the article by Ritzén are own translations.

67 [...] behövde lösa de sceniska situationerna i två lager typ samtidigt. (ibid.)

working with both the situation in the text and the real situation on stage simultaneously and when they did that it became clear that the text is just one layer of representation. The reality of the text is one layer of the narrative and the situation in the space is another layer.[68]

In Ritzén's method the work with the text sets out with three fundamental questions: 1. What is happening?, 2. Why is this happening? 3. How will I make this happen? (Ritzén 2016, pp. 92–93)[69] Firstly, the actor needs to acknowledge that everything in the text is true (*The Reality of the Text*) (ibid. p. 92).[70] With this agreement the actors make an action analyses of the text, as described above, with the overall aim to understand what is happening in the text, 'to read the play in terms of actions, i.e. purposeful doings, including sayings of the characters, and to find out the intention behind them' (Rynell 2008, p. 45). Secondly, the actors must find out *why* this is happening (*The Fiction of Reality*). Ritzén writes that they use the real situation they are in. The text is what is driving the course of events forward and they must create the situation under the text. They start with their immediate reality in order to provide them with working materials. Then – depending what happens in the text – they add a fiction in their reality (ibid. pp. 92–93).[71]

These two layers can, as in the more traditional plays, interact naturally. However, depending on the type of play, the method may result in rather different work processes. The Fiction of Reality is dependent on the text, amplifies it and maybe even contradicts some parts. (What we say and do is not always the same thing) (ibid. p.93).[72] In more experimental plays, as with Dahlqvist's, the text and

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68 Och när vi gjorde det blev det tydligt att texten ju ger ett lager av gestaltning. Textens verklighet är ett lager av berättelsen. Och situationen i rummet – verklighetens fiktion ett till lager […]. (ibid.)

69 1. Vad är det som händer? 2. Varför händer detta? 3. Hur ska jag få detta att hända? (Ritzén 2016, pp. 92–9)

70 Ritzén writes: 'The reality of the text. What is in the text is true. The roles do not lie.' (ibid. p. 92) Original text: Textens verklighet. Det som står i texten är sant. Rollerna ljuger inte.

71 Då kan vi använda lagret Verklighetens fiktion för att svara på frågan varför. Här utgår vi från den faktiska situationen vi befinner oss i. Men den kommer förmodligen inte att räcka för att kunna följa textens röda tråd. Texten är det som driver skeendet framåt och vi måste skapa situationen under texten. Så då utgår vi från vår omedelbara verklighet för att förse oss med arbetsmaterial- Sedan – beroende vad som händer i texten – får vi lägga en fiktion i vår verklighet. (ibid.)

72 Verklighetens fiktion är avhängig texten, förstärker den och kanske t.o.m. kan motsäga vissa bitar. (Vi säger ju och gör inte samma sak alltid) (ibid. p. 93)

the scenic situation[73] that is created for the performances can be two almost separate layers. Ritzén has often referred to this as a play under the play.

In *Hamlet II: Exit Ghost* the actors decided that the scenic situation for the performance would be a fiction were they had hired a full TV-crew to film the best version ever made of the Shakespeare play. In the text by Dahlqvist there is however nothing that indicates such a fiction, his text is a series of dramatic situations that revolves around themes and images of the original play, but it does not in itself provide any coherent narrative on the story of Hamlet. As spectators, we blend these two layers together, the dramatic situations in the text and the staged situation of the TV-studio. A new layer emerges with possible new interpretations and meanings.

Thirdly, Ritzén argues that the question on *how* this will happen (*The Acute Dilemma of the Now*) is about her personal motivation. To give herself an acute problem to solve that she can use as a start – an entrance into the play that gives her the high degree of urgency she will need (ibid. p. 93).[74] It is about creating situations on stage that give impulses for the actions, which make the actors to be in the 'here and now'.[75]

Hamlet II: Exit Ghost play with fiction and reality, with the representational and the real in performance. The text lines of the script are marked only as actor 1 and 2. Sometimes it seems as if it is Hamlet and Ophelia speaking, sometimes Gertrud and Polonius, and sometimes the actors that are about to play Shakespeare's *Hamlet*. And sometimes, perhaps, just themselves. Ritzén states that the text was a poetic quagmire and it was hard to know who she was on stage: Ophelia, Gertr ud, or just Linda (ibid. p.93). To solve these questions she created a fiction in the reality, in the performance space, where she could perform as 'herself' as well as the different characters that appear in the text.

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73 Dahlqvist and the actors call this the basic situation.

74 Original text: Min personliga motivation. [Nuets akuta dilemma.] Ge mig själv ett akut problem att lösa som jag använder som en start – en ingång i pjäsen som ger mig den höga angelägenhetsgrad jag kommer att behöva. (Ritzén 2016, p. 93)

75 Getting 'the now' into the text is a concern that Cathy Turner and Synne K. Behrndt discuss in their book *Dramaturgy and performance* in the chapter 'Millennial dramaturgies', where thoughts on recent trends and directions in contemporary theatre are discussed (2008, pp.187–203). This has been an important concern for the work of Teatr Weimar in the play with fiction and reality, with the representational and the real in performance, as I outlined in Chapter 1.8.

This helped her to go between the real situation on stage and the dramatic situations in the text.

> What is experienced in Hamlet II: exit ghost is just that game with another presence on stage, within a multidisciplinary environment. Neither of the two actors plays a role, they are their role. During the performance, they do not change shape, but name. It is the essence of playing theatre. The essence of Shakespeare too. (Hillaert 2012)

5.2.4 Approaching the text for the musical composition through the actors' methods

As I was following the actors' work in *Hamlet II: Exit Ghost* from the very start of the process, it provided me with a deepened understanding of their relation to the text and their work to create the dramaturgy for the scenic actions. In *Indy500: seklarnas udde* I had worked with the recorded voices of the actors, but in *Hamlet II: Exit Ghost* it was very different, here was also the aspect of dramatic situations and scenic performance. I did in fact a recording of a reading of the text early in the process, but I never used this material for composing the music as I had done in *Indy500: seklernas udde*, since the compositional work took place mainly during the rehearsals with the actors. However, some samples of this material were used as pre-recorded processed voices in the performance.

The initial idea for the music came when we tried out some electronic sound processing on the actors' voices. We immediately found a few voice transformations that could work well in the performance, like transforming Ritzén's voice in real-time into the voice of an old man, suggesting the ghost of Hamlet's father.

EXAMPLE 5.2.1. Sound: Performance, from scene 1b

Step-by-step I started introducing electronic music and sound processing, which the actors felt supported them well in their performance. Gradually the music became more and more of a co-actor. The dramaturgical work with the action analysis, as described above, was crucial not only for the actors' performance, but also for my work with the music. Instead of setting music to the written text,

I set music to the actors' actions and the situations on stage. With this approach in performance, the two actors and me were like a musical trio playing.[76]

EXAMPLE 5.2.2. Video: Performance, from scene 2 + scene 7

This process slowly shifted my perspective on how I on a more general level could approach a text in the compositional process. I started to consider two overarching entry points:

- The literary level. The text in its written form (thematic, intertextual, referential, poetic, emotive) and the dramatic situations implicit in the text.
- The performative level. The situation in the performance space, the dramatic situations (mimesis, action) and how words and music interact and communicate in 'the here and now'.

Through these entry points I derive ideas, themes, materials, form structures, actions, emotions or dramatic situations from the text as points of departures for my compositional work. In *Hamlet II: Exit Ghost* I picked up concrete ideas in the text itself: the brooding and fragmented text sections, the dialogues about death and ghosts, about water, rain and about longing and love.

EXAMPLE 5.2.3. Sound: Radio play version, from scene 10

I connected these to certain electronic sounds or textures and used them as thematic material that evolved through the performances. For the longer musical trajectories I mainly connected the music to the actors' performance on stage, as described above. Consequently, it has been important to approach the texts by Dahlqvist as a multimodal entity with many levels. In an unpublished text Dahlqvist discussed the relation between literary intertextuality and dramatic situations in his play writing.

76 Using the concepts for the action analysis suggested by Ritzén, it can be described as I was interacting with the actors in *The Fiction of the Reality* and in *The Acute Dilemma of the Now*. As the temporality of *The Fiction of the Reality* is the same as the actual duration of the performance, it is connected to the macroform of the work. *The Acute Dilemma of the Now* deals with what is happening 'here and now', and is similarly connected to the notion of mesostructures. Thus, these layers have the same temporality as that of performing a musical piece. The notions of macroform and mesostructure in musical composition were discussed in Chapter 4.

> The text carries its own images and points, as solely text, to other works and literary traditions and thereby creates its own intertextual universe, outside the dramatic situation. For a writer all these different perspectives on how a text situates and is situated, offer a multitude of possibilities. It means that a text as *Hamlet II: Exit Ghost* is written from another implicit situation than what can be read out from the markers of the text as a starting point. The text unfolds here and now, with the actors that are in the space, and with the audience that are there to watch. At the same time the text is directed both inwards to the tradition and outwards to other literary works and traditions and offers thereby further interpretations in a call and response between text and actor, between text and audience and implicitly between actor and audience. (Dahlqvist 2015, own translation) [77]

This aspect on playwriting is thus the same I can take as composer in relation to a dramatic text.

Though *Hamlet II: Exit Ghost* was a rather different work than Indy500: seklernas udde they shared certain things concerning the musical composition and the text-music relationship. However, the texts for the two works were fundamentally different. *Hamlet II: Exit Ghost* was built on dramatic situations with dialogues with a strong relational play between the two actors, although with an experimental and investigative approach. *Indy500: seklernas udde* was more poetic, non-relational, with repetitive sections and intertwined quotations. Though, having said that, an epic or poetic text may well be performed as a dramatic text when placed in dramatic situation on stage. Many text sections in *Hamlet II: Exit Ghost* can be considered as more poetic than dramatic and relational, though still performed in dramatic situations.

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77 Original text: Texten bär sina egna bilder och pekar, som enbart text, mot andra verk och litterära traditioner och skapar därigenom ett eget intertextuellt universum, utanför själva den sceniska situationen. För en författare så bjuder alla dessa olika perspektiv på hur en text situerar och situeras en mängd möjligheter. Det innebär att en text som Hamlet II: exit ghost är skriven utifrån en annan implicit situation än vad som kan avläsas av textens markörer som utgångspunkt. Texten utspelar sig här och nu, med de skådespelare som är i rummet, och med den publik som är där för att se på. Samtidigt riktar sig texten både in mot traditionen och ut mot andra litterära verk och traditioner och erbjuder därigenom ytterligare tolkning i ett call and response mellan text och skådespelare, mellan text och publik och implicit mellan skådespelare och åskådare. (Dahlqvist 2015)

5.2.5 Transformation and dissolution of the words

A recurring concept in *Hamlet II: Exit Ghost* was the transformation and dissolution of the semantic content of the text. This was implicit in the text from the beginning but stronger emphasized and extended in the final performance. This is introduced in the very beginning of the performance, as in the end of the first scene. The text transforms from a monologue section into a kind of Dadaistic word play, but the actors remain in the dramatic situation already established. It is interesting to note 'the dialogue' that goes on between the actors despite there is no dialogue in the text. The dissolved, Dadaistic text is not performed as something abstract but seems rather to be a kind of overexcited reaction to what Hamlet must do, but cannot do. The on-going wordplay with 'him' and 'her' seem also to imply the shifting and unstable identities in the work. The scene stops abrupt and turns into a normal dialogue, which through the strong contrast to the previous scene now seems almost estranged.

1. *They won't consume themselves to death. They won't die of old age or of illness. Or of boredom or through some kind of accident. They will live forever they will live on after you die. They won't die in that way. Therefore you must kill him her. Therefore you must kill him. Her. Her. Him. Him her. Therefore you must kill her him. Him. Him. Her.*
   Her. Her him. Her. HER.
   (1 slowly fades into 2)
2. *Her. Her him. Her. HER. HIM.*
   HIR HIR Him. Her. Her.
   Her him.
   Hir.
   Her. Her him. Her. HER. HIM.
   Her. Her him. Her. HER. HIM.
   HIR HIR Her.

EXAMPLE 5.2.4. Video: Performance, scene 1c

In *Hamlet II: Exit Ghost* these sections are never isolated events that solely explore the sonic possibilities of the words in themselves. There are many scenes that have a dramaturgical development from a dramatic conversation between the actors that dissolves into sound textures. These transformations have one thing in common

and that is that they start in a clear relational situation between the actors. This situation is retained throughout the transformation and is also the base for the sound texture sections that I believe are often perceived as both musical parts as well as playful performances with fragmented utterances of words. The transformations are thus dramatic and musical at the same time.

Another example of such transformation is scene 7 (scene 4 in the radio theatre version). The scene starts, as most scenes, from a point of where the dialogue is rather laid-back and 'normal'. Actor 1 asks 2 what he is doing, and he just says he's doing nothing.

1. *Hey.*
2. *What is it?*
1. *What are you doing?*
2. *I'm not doing anything. I'm just sitting here and I'm really not doing anything. I'm really not ever doing anything. What?*
1. *How would I know?*
2. *No, exactly. Exactly. That's the problem. That's the I'm really not ever doing anything, have I ever really done anything? All my life I've just been sitting and not really doing anything. And that's also what I'm doing now.*

But then he starts to get more and more upset.

1. *It's not possible to compare pain.*
2. *That's what I'm saying, that's what I fucking mean.*
1. *I know how it feels.*
2. *So what I'm feeling is just some kind of that I make up, this, which is inside of me, this darkness, this is just a fantasy this, what's inside of me, like he said to me, this fucking challenge that's all just made up right?*

The more and more heated dialogue between them grows and transform into a final section which, while remaining in the dramatic situation, turns into a part where the semantics almost totally dissolve into fragments of sounds and noisy textures, a transformation that happens both in the text itself as well as in the sound processing of the voice.

2. *I know what I´m gonna do. I'm gonna blow up the world to reach its core. That's what I'm gonna do. I have to. I'm gonna blow up the world. I have to. I have to blow up the world to reach its core. I have to. I'm gonna. I'm gonna have to blow up the world have to blow up the core to reach the world to reach its core I'm gonna I have to I'm gonna I have to blow up the world to reach it's the world to reach it's core because I'm gonna because I have to because I have to the core because I'm gonna reach the core because I'm gonna find a core in all of this in the world because the world's gonna be comprehensible and not like now, not like this sorrow after dad and and because I'm gonna it's gonna*

EXAMPLE 5.2.5. Sound: Radio play version, scene 4

5.2.6 Performing, interacting and composing with live electronics in a theatre context

> Kent Olofsson, sound composer on the set, is the one who describes and interprets them. He plucks their words from the air, and gives them different timbres, a new articulation. Language becomes syrup, like ghosts in a dense fog. Once in a while, Olofsson literally twists the words, as when Hamlet appeals to his mother. The scene becomes an echo chamber, the resonant space of two souls who have delved deeply into themselves.
>
> Their echoes not only play on your feelings, they also harmonize with the repetitive replies that Hamlet and Ophelia each voice. Every statement, every approach, every promise renews itself, impinges upon the other and vanishes. It is a repetition such as in a maze. Everything seems to double itself, and to appear different yet again. Nothing is certain. (Hillaert 2012)

EXAMPLE 5.2.6. Video: Performance, scene 6 start

As in *Indy 500: seklernas udde,* the construction of musical instruments was also a crucial part of the composition process of *Hamlet II: Exit Ghost*. In this work, however, I built the setup of electronic instruments for myself to compose and perform on. In *Indy 500: seklernas udde* I composed by trying out sonic ideas and playing techniques on the instruments, both the acoustic and electronic, which I then communicated to the musicians of the ensemble through the score, the demo recording and verbal playing instruc-

tions. In *Hamlet II: Exit Ghost* I never wrote a score or any other detailed instruction on how to perform the music. The only kind of written score I used for creating and performing was to write down suggestions for sounds and sound processes directly into the dramatic text. The process of composing and performing were both totally integrated and embodied activities.

EXAMPLE 5.2.7. Video: Performance, transition between scene 4 and 5

Constructing such personal instruments is a common process among many composer-performers. An example of such practice is composer and musician P.A. Nilsson who designs digital instruments for ensemble improvisations.[78] In his thesis *A Field of Possibilities: Designing and Playing Digital Musical Instruments* (2011) he talks about this process as having two distinct stages, 'design time' and 'play time'. *'[D]esign time* is conception, representation, and articulation of ideas and knowledge outside of chronological time, whereas play time takes place in real-time and concerns bodily activity, interaction, and embodied knowledge.' (Nilsson 2011, p. iv) I fully recognize these two activities Nilsson describes from my own practice. However, while Nilsson designs his digital instruments for ensemble improvisations I designed my setup for a fixed performance in *Hamlet II: Exit Ghost*. This meant that there was a continuous oscillation between the two stages of 'design time' and 'play time' throughout the whole creation and rehearsal process. I designed sounds and performing possibilities with MIDI keyboards and controllers that were tested together with the actors in rehearsals. I then went back and continued to develop and change the instruments based on the outcomes from the rehearsals.

The music for *Hamlet II: Exit Ghost* was created more or less entirely during the collaborative dramaturgical process and in the rehearsals with the actors and the director. Both individual sounds and musical sections were tried in immediate interaction with the actors. In some sections I processed the voices of the actors with different electronic effects, like in the opening section the voice of the

78 Another example of a composer-performer who has developed a personal instrument construction for composing and performing is Morten Qvenild. He uses the term Hyperinstrument that he describes as an 'instrument augmented with an array of electronics and playing styles, expanding the sonic palette of the instrument'. (Qvenild 2016)

male actor is gradually distorted and fragmented through different sound processing techniques[79]

EXAMPLE 5.2.8. Sound: Performance, from scene 1a

In the following section the voice of the female actor is transformed in real time to a dark male voice, suggesting the voice of Hamlet's murdered father.[80]

The process of composing and learning to perform the work, I would say, was similar to the actors' process of creating and learning the performance. As described above, I was a kind of co-actor in the way I performed the music with the actors in the performance.[81]

I mainly created the music through programming different software synthesizers and sound effects. I performed most of the music live, playing and tweaking the synthesizers and effects I had programmed. There were a number of pre-recorded files as the whispering voices that occasionally appear, calling out for Hamlet.

EXAMPLE 5.2.9. Sound: Radio play version scene 9

In both *Indy500: seklernas udde* and *Hamlet II: Exit Ghost* the construction of new instruments, although very different from each other, were important parts of the compositional processes. It should also be pointed out that the particular instruments and their placement on stage were important parts of the stage design. In *Hamlet II: Exit Ghost* I was placed in front of the stage to the left, with my back to the audience. In this way they could see my performance with the electronic devises. On the right side, also in front was Dahlqvist who in this performance was controlling the video editing from the live cameras. From the view of the spectators, the stage setting was thus kind of reversed; in the very front of them they had technicians seated with all the computer monitors, video mixer and electronic music equipment and behind this were the actors. The

79 One of the main devices here was 'The Finger', a sound effect based on Native Instrument's Reaktor technology. It can be played like an instrument, offering different looping techniques, pitch shifting, time stretch and many other remix techniques. www.native-instruments.com/en/products/komplete/effects/the-finger/ Accessed 4 February 2018.

80 See example 5.2.1. This was made with SuperVP-TRaX, a transformation software for voices developed at IRCAM. http://forumnet.ircam.fr/fr/produit/supervp-trax/?lang=en. Accessed 4 February 2018.

81 It should be pointed out that in the same way as my musical performance the light, cameras and video projections were interplaying with the actors. *Hamlet II: Exit Ghost* was in this respect a performance for seven performers.

audience could follow what was on the computer monitors, which showed both the input from the live cameras and pre-recorded video material. Occasionally video material was projected on the back wall of the stage. All the layers of visual materials through video and stage design created a special visual experience for the audience.

> *Hamlet II: Exit Ghost* plays against a large projection screen, in which not only live close-ups of both actors appear and flow through one another, but also excursions are made from recorded images of Ophelia on the water, or Hamlet in the graveyard. They are not simple illustrations, but almost psychedelic evocations of a condition of being. "I don't wish to use video narratively", confirms Dahlqvist. "Rather, as an additional actor." (Hillaert 2012)

EXAMPLE 5.2.10. Video: Performance, scene 9

Figure 3. The live electronic set up for *Hamlet II: Exit Ghost*, Brussels 2012.

5.2.7 Adapting the performance for radio: Composing with superimposed dramatic situations

A few years after the premiere of *Hamlet II: Exit Ghost* we were asked to do a radio play version of the performance for Radioteatern, a department of the Swedish Radio. This version had to have only half of the duration of the live performance, a demanding task that forced us to rethink the form structure since many scenes had to be left out. But there were many interesting outcomes of the process,

not least the fact that in relation to the radiophonic genre we now had to take an opposite approach, going from theatrical stage work to a radio play. The actors' work with the stage version translated well into the recording studio, and I could record my performance of the music, which was similar to the live version.

In the process there was one particularly interesting solution for the radio play version. Despite our struggles with shortening the play, the duration was still too long for the radio program. Since all text planned for this version was recorded, Dahlqvist and I started experimenting in the studio by superimposing some scenes. This meant that there were two or more dialogues between the two actors going on at the same time. We carefully edited the recordings in such way that the different dialogues were in dialogue with each other, so to speak. We integrated and weaved different situations into one cohesive stream, while still maintaining perceptible the separate dialogues. To make possible the separation between dialogues I used different room acoustics for each pair of voices in the mix. The way the dialogues became structured was in fact very similar to the 'ping-pong' texture of the actors' voices in *Indy500: seklernas udde* described above. The compositional work in the editing process was about trying to keep the natural flow of each separate dialogue, while still maintaining clarity by attempting to place words from one dialogue where there were short gaps of silence in the others. This often required meticulously cutting and moving of the sound files with the actors' voices.

EXAMPLE 5.2.11. Sound: Radio play version, scene 5 (end) – 8

Superimposed dramatic situation was something Dahlqvist had been experimenting with in his writing at the time. Working on the radio play version of *Hamlet II: Exit Ghost* was of course somehow different since the process took off from studio recording technology and not from writing a dramatic text. Still, from the perspective of the dramaturgy of play writing it is very much the same and the approach is linked and related to the musical notion of polyphony.

5.3 A Language at War

ENSEMBLE: *2 actors, singer (soprano specialized in extended vocal techniques), electroacoustic music (5.1 sound system), live and pre-recorded video, multiple video projections.*

> 'The limits of my language mean the limits of my world', writes Wittgenstein in *Tractatus Logico-Philosophicus. A Language at War* is an attempt to enact what language is when it ceases to have a meaning. Or when the meaning has been broken down to its smallest components and has become something else and something new.[82]

82 Presentation text for *A Language at War* http://www.teatrweimar.se, own translation

As I was planning to include the use of extended vocal techniques in some works within the research project I suggested to Dahlqvist that we should do a work involving Angela Wingerath, a Berlin-based soprano specialized in the field.[83] This gave Dahlqvist the idea for something that would involve an investigation of the borders of language.

> Kent: The question is how we do … in what way can we have, trash the language … in relation to actions … to ideas about language, to the understanding, to what you can't talk about.
> Jörgen: Simply, you break apart language into singing.
> Kent: Yes, to singing, or to a nothing … if you can find something … the points that make the actor and the singer be one the same plane.
> Jörgen: You go with the actor, break apart further. Then it becomes a musicalization! I was thinking much about that in the beginning of Hamlet, where you put on those effects, went into a musicalization of language.[84]

In the first works we did together the text was written first, and then the music, a procedure that is the most common in music theatre and opera productions. But in *A Language at War* the process was different.

> Jörgen sends me first text draft, two pages. First part about silence. 'For this is what can be said, this silence'
> The words about silence in the beginning, should it be silent… or more a sounding silence…
> I imagine some vocal sounds, soft but harsh sounds, repeated. Discuss the idea of having the actor goes more and more towards the singers sound, as a long overall process. Jörgen says that the extended voice sounds represent the chaos of life, reality, opposite of the logic.
> Monologue (Diary 11 April)

83 The idea of collaborating with her came up in conjunction with a concert where she performed Michael Edgerton's *A Marriage of Shadows*. As with many of Edgerton's works, it explores a huge range of experimental vocal techniques, one of his areas of expertise. He released a book on the subject, *The 21st-century voice: contemporary and traditional extra-normal voice* (2004)

84 Transcription of a recorded conversation April 2011 while planning the performance.

The text was based on the writings of Ludwig Wittgenstein and his philosophy of language, interweaving, paraphrasing and dismantling quotations from the philosopher, such as the well-known line from *Tractatus Logico-Philosophicus* (1922): 'Die Grenzen meiner Sprache bedeuten die Grenzen meiner Welt' (proposition 5.6),[85] with language-games and poetic sections.

5.3.1 Musical form as structuring principle for the dramaturgy

> Jörgen has written more on the text. And maybe he found the crucial idea … He starts out from Wittgenstein's Philosophical Investigations and the text start with 'The basics shall be explained', how language works. Words and objects are linked: a table, a chair, a pen. The explanation returns, but the more times it comes the more uncertain we become what the words mean. (Diary 26 July 2011)

One of the first text drafts Dahlqvist sent me was:

> *I point to an object.*
> *You focus your attention to where I'm pointing.*
> *I pronounce a word that's associated with the object.*
> *Table.*
> *Lamp.*
> *Pen.*
> *Paper.*
> *Chair.*
> *Glass.*
> *And so on.*
> *This creates associations within you. A picture of the thing appears in your mind the next time you hear the word. It has thus created an associative connection between you and the thing.*
> (From *A Language at War*) [86]

For me the text sketch had a musical quality with a certain rhythm when reading the short words. It gave me the idea that the mere listing of the objects could be used as a formal idea:

85 The limits of my language mean the limits of my world
86 English translation by Mark Base

> Words and objects are linked: a table, a chair, a pen. The explanation returns, but the more times it comes the more uncertain we become what the words mean. The objects that are shown are others …(Diary 26 July 2011)

I then started considering the sounds of these objects, they could be possible musical material and perhaps work as fundamental themes. The sounds could be transformed and connect to the breakdown of the language in the text.

> I realise that the sound of the objects could be very useful. … initially open for transformations like the language and the words will be broken down and transformed. (Diary 26 July 2011)

I decided to use recorded sounds of the objects: a table, a lamp, a pen, a chair, paper and a glass, and have these as a fundamental musical material for the electronic music, making direct connections to the text. The sounds could recur throughout the piece in different transformations, as a set of variations.

EXAMPLE 5.3.1. Sound: The sound objects

With this followed the idea to also let the text sequence return many times, each time with different changes. I suggested the idea to Dahlqvist who used it as dramaturgical structure for the text: The explanation on how language works comes back over and over, but for each time new insights and perspectives appear which finally leads to the conclusion that language cannot only be explained and understood through language itself.

> The texts by Jörgen are largely written as a kind of variation form, it's as if he only has a couple of sentences that are varied and developed! … austere forms, strictly structured. (Diary July 2 2011)

The idea of using a musical variation became a decisive form structure for the continuing work on the performance: the dramatic text and the music, the electroacoustic material as well as the singer's part, and the overall dramaturgy. It became the backbone for developing the scene structure that I will describe below.

> There are yet no dramatic narrative, here it seems as if we work only with a musical piece. We try out possibly ideas, I imagine form processes – that surely will give the dramatic form as well.(Diary 2 July 2011)

EXAMPLE 5.3.2. Video: Variation form in A Language at War

In *A Language at War* the musical structures was an integral part from the very start, despite that there is not much in the performance that is likely perceived as 'stand-alone' music. In the creative process of making the performance we used a musical approach to the theatrical elements and the musical structures as a dramaturgical device. This is in line with the characteristics of Composed Theatre where the theatrical elements are largely organised and governed by structures derived from musical composition, and that everything to a large degree is created simultaneously. Even if much of the dramatic text was written when we started the actual rehearsals, about two months before the premiere, there were many changes and rewritings of it throughout the whole creation and rehearsal period.

> Now I have added a lot of text to the text you already have got. The idea is that the reasoning will be more and more crazy and that we will catch sight of something beyond language. The text must be fixed in order to get the right direction for certain things, but I think it can be kind of fun with some madness like this. It's on the edge to what is understandable, but at the same time one will kind of get what he is after I think. (Mail from Dahlqvist 25 September 2011, own translation)

I created the electroacoustic music during the whole process, which meant that I continuously tested the music together with all other elements. A similar process took place with the work Dahlqvist did on the video projections. Thus, the creation of the pre-recorded music and the video became integral parts of the rehearsals and the development of the overall dramaturgy.

5.3.2 The work with the extended voice

Initially Dahlqvist just made a short text draft of one or two pages, largely based on Wittgenstein quotations. With this text as a starting point we made a couple of improvisations with Wingerath and the actor Rafael Pettersson.

> Interesting at the recording with both Rafael and Angela, I gave them quick direction on how they should read the sections (not Jörgen!). The direction can be seen as both dramatic and musical – shows the common structures. (Diary 2 July 2011)

I spent a few days more with Wingerath, recording improvisations with her, exploring her extended vocal techniques. With the first few text drafts both of us suggested ideas, strategies and directions for a number of vocal improvisations she did. The idea with the words for different objects, as discussed above, was one thing we worked on, experimenting by performing them with different vocal techniques as well as developing a list with more words also in other languages, as German and English.

EXAMPLE 5.3.3. Sound: Vocal improvisations

Here the words were used as musical material, as sonic entities, in the process largely detached from their semantics. The improvisations were recorded, which meant that we could use them as a bank of ideas for the compositional processes. Some of these vocal recordings were also used for the electroacoustic music parts.

EXAMPLE 5.3.4. Sound: Vocal sounds used in the electroacoustic music

During the period of these recordings we had a number of ideas for what the performance could be, but there were no overarching dramaturgical concepts. Hence, I found it difficult to start writing music as I had intended, despite the very rich vocal material Wingerath had presented me. Instead the working process took another turn towards a much more collaborative approach. Through common workshops we tested ideas, played with the text drafts Dahlqvist presented, improvised and worked out the dramaturgical strategies collaboratively. I recorded these sessions in order to continue working out the musical material more in detail between our meetings.

EXAMPLE 5.3.5. Sound: From early rehearsal sessions

In this process I started writing performance instructions for Wingerath directly into the script instead of doing a detailed music score, a similar approach to what I had done for my own performance in *Hamlet II: Exit Ghost*. The instructions referred back to the recording sessions we had done. Building her parts on the improvisations she had done earlier, made it possible for her to perform much freer and

still have a rather fixed musical composition. It would of course have been possible, however complicated, to notate such extended vocal performance as Wingerath did but it would likely have demanded a large focus on reading the score in performance, which could have resulted in a sense of detachment. Now instead her part was totally linked to the interplay with the other performers on stage.

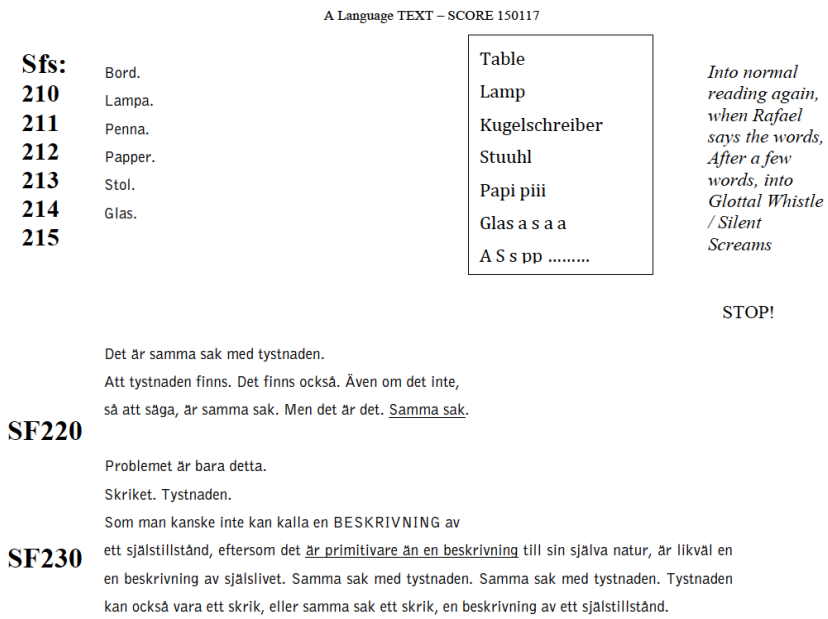

Figure 4. *A Language at War,* text/vocal score/sound file trigger points

EXAMPLE 5.3.6. Video: Performance, from scene 2

One of the advantages of a composition process like this is that it is very flexible and can be strongly integrated with the development of all other elements in the creative process. It can easily be changed and adapted if needed but may also suggest how other elements can be developed in relation to the music.

In some sections also the actor, Rafael Pettersson, experimented with his voice, letting it drift away from the semantics, extending it into sonic territories. Here the voices of the singer and the actor met at a point that is neither speech nor song.

EXAMPLE 5.3.7. Video: From the performance, scene 8

5.3.3 The collaborative dramaturgical process

The dramaturgical work on direction, acting and musical performance was largely a collaborative effort between Dahlqvist, the performers and me. The process reminded me a lot of the one with *Hamlet II: Exit Ghost*, a similar kind of action analysis was used. The 'play under the play' in this performance was that the male actor is giving a philosophical lecture. He has been hiding for many years to find out the secrets on how language works and now he will present his findings to the world. He begins to speak confidently but very soon he starts to doubt and hesitate on his sayings.

> *I'll start with the basics.*
> *A geyser simmers inside me.*
> *This is what can be said. This silence.*
> *This is what can be said. This silence.*
> *This is what can be said. This silence.*
> (From *A Language at War*)

EXAMPLE 5.3.8. Video: Performance, scene 1

To further solve the dramatic situation we came up with the idea that the female actor and the singer would portray the male actor's super-ego and sub-conscious, this made it possible to build relations between the three. In this way the female actor and the singer could sometimes be listening to the male actor's speech, sometimes interfering through comments or disturbances and sometimes performing independently. Especially the relationship between the singer and the male actor were partly formed as having parallel, independent trajectories, in musical translation, as polyphonic lines.

> The Super-Ego – The memory – a memory that emerges, but that we never really understand what has happened
>
> The sub-conscious – Angela, words that cannot be understood, other languages (Diary 18 October 2011)

EXAMPLE 5.3.9. Video: Performance, scene 4
EXAMPLE 5.3.10. Video: Performance, scene 3

Nowhere in the performance are these characters clearly presented or formulated as such, they are only experienced through the actions and relations of the performers. However, having simple and clear-cut intentions was essential for the performers' work to build their relations on, as well as for us all in shaping the overall dramaturgy.

A Language at War forms one long continuous dramatic trajectory, but just as with *Hamlet II: Exit Ghost* we divided the text into shorter sections with a start, a dramatic development, turning point and closure for our dramaturgical work. Each scene was labelled with a distinct title.

ACT I.

I. *STARTING THE PRESENTATION*. (Rafael – solo)
II. A. *SHAPE UP!* (Rafael. Angela enters: start translating the words, repeating them, after third time the words get distorted.) **--** B. QUESTIONING HIMSELF
III. A. *DEFENDING HIMSELF*. (Rafael. Angel continues repeating the words)
B. *THE MAP, RECONSTRUCTION*
IV. *THE INNER VOICE APPEARS PHYSICALLY AND SPEAKS*. (Rafael. Linda enters. Angela enters towards the end.)
V. A. *SPEECH OF DEFENCE*. (Rafael. Angela again: The words are red pre-recorded, Angela breaks down the words) - B. *DOUBTS* - C. *NATURE IS UTOPIA*
VI. A. *UNTITLED, A MONOLOG OF THE INNER* (Linda solo)
B. *TRYING TO SAVE THE SITUATION*. (Rafael, Linda, Angela)
VII. *ERUPTION OF THE INNER VOICE*. (Linda – Angela)

ACT II.

VIII. *STARTING ALL OVER AGAIN, EXPLAINING THE SILENCE*. (Rafael, Angela, later Linda)
IX. *LOOKING FOR THE NEW VIEWS OF LIFE*. (Rafael. Angela – stutter-part)
X. *RECOGNIZING THE INNER LIFE, NATURE*. (Rafael)
XI. *THE GEYSER*. (Rafael)

XII. *REGRESSION; THE CHILD*. (Rafael. Angela – humming, singing.)
XIII. *ACCEPTANCE.* (Rafael. Linda. Angela – sings)
XIV. *THE SPEECH*. (Rafael solo)

EXAMPLE 5.3.11. Video: Performance, scene 6b

These scenes formed the underlying, dramaturgical trajectory of the performance. On top of this fundament the different layers were inserted: the philosophical, poetic and partly comically absurd text, all the music and musical structures, the video projections and scenography, and the actions of performers. In the rehearsals and dramaturgical process we discussed each scene and all aspects of it such as the dramatic direction, the performers relations and intentions, the musical material and its development and so on. We then tested it by performing what we had decided, followed by an evaluation and further discussions on what was working or not. With the suggested corrections we performed the scene(s) again. In this way we worked on all layers simultaneously, text, performance and music, creating a multi-layered performance with a strongly coherent whole. At the early stage of the process, as a method to capture what we did in each run-through of a scene, we were recording all rehearsals. It allowed us to go back, analyse and evaluate what we just did, as well as going back later to sessions that had been particularly interesting.

The scenes as presented above with their specific titles was not only important for the work with each scene but also gave us with a good overview of the large-scale form of the performance. Just as important as the form and trajectory were in each scene, just as important were the relations between the scenes and how they shaped the longer trajectories.

Early in the process we had a clear idea about the scenography, thus, when writing text, composing music and working out the dramaturgy we all knew how the stage would look. The video projections were an important part of the scenography where the multiple projection surfaces largely shaped the scenography. However, the video projections had several important roles. They were like a kind of co-actors, not least in the parts where texts are projected in front of Pettersson on a translucent screen, and other parts where images appear as comments to his speech. Sometimes there were live cameras projecting close-ups of the actors' faces, which changed the visual perspectives for the audience.

EXAMPLE 5.3.12. Video: Examples of video projections

5.3.4 Sound transformations as compositional principle

> I realise that the sound of the objects could be very useful. … initially open for transformations like the language and the words will be broken down and transformed. (Diary 26 July 2011)

The musical material in *A Language at War* can be described as consisting of shorter modules; materials for different extended vocal techniques were often connected to sonic characteristics of certain words and the electroacoustic music that was built from a number of short sound samples that were transformed and extended in a number of ways. These short modules were chained in the longer trajectories following the dramaturgical and musical structure in each scene. However, parts of the electroacoustic music, composed in a studio, were also composed as independent musical sections. With the collaborative dramaturgical work in the rehearsal sessions I could test material and get new ideas for how the music could function in the performance. The fixed, pre-recorded material was composed in longer coherent sections but for practical reasons it was cut into shorter segments that were triggered at the right moments in the performance. This made it possible to achieve a very precise timing between the performers and the pre-recorded material. Thus, important moments of synchronisation and interaction were usually where a new segment, that is, a new sound file started. The technique of using pre-recorded material that consists of shorter segments that are triggered is very effective for this kind of performances but may require some deliberate work in how each sound file should be edited and mixed. For example, since the live performance will always differ a little in time, some sound files need to have extra length to overlap to the next sound file.

As discussed above, the fundamental sound material for the electroacoustic music part was built on sound samples of the kind of objects that are repeatedly mentioned in the dramatic text: 'table, lamp, pen, paper, chair, glass'. These sound materials appear first directly connected to the text of the male actor. Gradually they become independent musical materials that develop in their own directions. Once they had been introduced they return in different sections transformed, referring back to itself, without connecting further to the text, narratives or any other elements. Through this kind of musical transformations and development a material takes

on new meanings through the self-referential structure it builds and through the different contexts it reappears in.[87]

EXAMPLE 5.3.13. Sound: scene 8
EXAMPLE 5.3.14. Sound: scene 9

In *A Language of War* the idea of connecting a sound to an object that gradually loses the connection to its origin is a parallel to what happens in text. The sounds lose the connection through transformations, they form new independent musical objects and textures and thereby they take on new meanings. In this way the musical concept strongly links to the overarching theme of the play. Just as in *Hamlet II: Exit Ghost*, the transformation of words and dialogues into sonic textures while still retaining the scenic and dramatic situation, was also here a form structuring process and dramaturgical device.

87 The role of sound transformation in my compositional work was discussed in Chapter 4.2.

5.4 Arrival Cities: Växjö

ENSEMBLE: *3 actors, vocal ensemble (6 singers), string orchestra (9 violins, 3 violas, 2 violoncellos, contrabass), pre-recorded electroacoustic music and radio play, liwve and pre-recorded video.*

> On a big screen the woman's escape is projected, houses on a row, the road outside the bus window. Pre-recorded voices say well you have to adapt to the place you come to, well, think that etc. etc. The music points to Stravinsky's 'The Rite of Spring' but feels also very cinematic, I associate to Bernard Herrman's music for Hitchcock's 'Psycho' where also a woman is sacrificed.
> So does this this vicious tale about the body, the voice, the rights by the actors' voices, the music and the song take shape into a powerful theatre concert.[88]

88 Original text: På en stor skärm projiceras kvinnan på flykt, villor på rad, vägen utanför bussfönstret. Inspelade röster tycker väl ändå att man måste anpassa sig till vart man kommer, tycker ändå etc etc. Musiken pekar mot Stravinskijs "Våroffer" men känns också väldigt filmisk, jag associerar till Bernard Herrmanns musik till Hitchcocks "Psycho" där ju också en kvinna offras. Så formas denna onda saga om kroppen, rösten, rättigheterna av skådespelarnas röster, musiken och sången till en mäktig teaterkonsert. (Maria Edström Swedish Radio P1 24 October 2013, own translation.) http://sverigesradio.se/sida/artikel.aspx?programid=478&artikel=5684838 Accessed 21 July 2017

After the experiments in many plays with dissembling and investigating language itself, such as in *Hamlet II: Exit Ghost* and *A Language at War*, Dahlqvist's dramatic writing took a somewhat different turn, now towards more political issues.[89] The texts emanated thematically from human trafficking, capitalism, refugee crisis and consumption. Still, his very personal way of writing characterizes these plays; the twisting of language and words, with references and intertwined quotations from classical theatre and literature as well as from journalism and popular culture.

At the time, I was planning for a larger music theatre work where I wanted to involve actors, singers and musicians and I discussed possible collaborations with several ensembles and musicians. With the thematic direction of Dahlqvist's writings and my musical ideas we started to plan a new work that took a point of departure from Doug Saunders' book *Arrival City: How the Largest Migration in History Is Reshaping Our World*. The presentation of the book states:

> [...] More than ever before, people in villages and rural areas are packing up and moving to the metropolis; there they create 'arrival cities,' clusters of ex-villagers on the city outskirts or in hidden pockets of the core, where they struggle to establish a new life and integrate themselves socially and economically. [...] [T]his migration [...] has profound implications for the success of local, national, and international economies. [90]

With this in mind we started to plan a larger music theatre work where we wanted to involve actors, singers and musicians, which eventually led to the collaboration between Teatr Weimar, the vocal ensemble Vokalharmonin, the string orchestra Musica Vitae and conductor Fredrik Malmberg.[91] The challenge was how to capture the movement described by Saunders onto a staged performance

89 In theatre plays as *Europol, Eurotrash, EuroDisney, Eurosport, Eurodisco,* and *In memoriam to identity,* as well as in our joint work *Noli me tangere,* the centre of investigation was now the new Europe and the current political changes and crises.

90 http://arrivalcity.net/about/ Accessed 18 December 2016

91 The initial plan was to make one large music theatre piece called Arrival Cities, but for different, mostly practical reasons, it ended up as two, still rather extensive performances: *Arrival Cities: Malmö* and *Arrival Cities: Växjö.* While the former had a creation process more like *Hamlet II: Exit Ghost,* the preconditions for the latter were different partly due to a very short rehearsal period. That meant that we had to present a material ready for rehearsals: a musical score for the performers, text, video, scenography, stage movements and all technical equipment and programming ready.

for actors, singers and musicians that would also include video and pre-recorded sounds.

5.4.1 Thematic material and form structure

> Discussions if the performance should include some classical works, if so, which, and how would that connect to our new piece? In 2013 it was one hundred years since The Rite of Spring was premiered in Paris, one of the 20th century's most important pieces. I bring up the idea with Jörgen to connect to The Rite of Spring in some way. We look at the history that the ballet is based on and realize that the sacrifice, the young girl, is in line with the ideas for Arrival Cities, about the humans that are sacrificed i n a world with closed borders and a disaster capitalism. (Diary 29 July 2013)

Early in the process we decided to use *The Rite of Spring,* the ballet with music by Igor Stravinsky, both as a thematic and musical reference (and also, it was a tribute for the centenary of the premiere of the ballet in Paris 1913). In the ballet, which is set in an old pagan time, a young girl is chosen and scarified, and in the final part, *Danse sacrale,* she dances herself to death in presence of the old wise men of the tribe. Musically material for the harmonic structures of *Arrival Cities: Växjö* was built from a particular chord structure of *The Rite of Spring.*

Dahlqvist started outlining texts that thematically emanated from the book by Doug Saunders, about people migrating into cities from rural areas or from other countries and the consequences it brings for humans and for societies. One important literary source for Dahlqvist when writing the text for the performance was *The Trojan Women* by Euripides, a tragedy about the fates of the women of Troy after their husbands have been killed and their city seized and plundered. As in many Greek dramas, so also in *Arrival Cities: Växjö*, a forecast is set in the beginning. The young girl tries to escape the prophecy that she will die as a young girl. Despite the attempt to evade her fate, it will turn out to come true. In *Arrival Cities: Växjö* the girl is burned to death in the end. She is a victim of political conflicts and decisions. Another literary source was the essay *We Refugees* by Hannah Arendt, where she develops her thoughts on refugees and human rights, based in her own experiences of fleeing the German Nazi-regime.

2. *Everything's closed. There's only this room.*
1. *Just. You have your voice. Go.*
2. *All roads are closed to those who flee.*
3. *You won't be fleeing. You're not a refugee. You'll be travelling. Go.*
2. *I can't travel.*
3. *You'll be travelling. You won't be fleeing. You'll be travelling. You have your voice. Speak, use your voice.*
2. *I have my family here everyone. My brother everyone. I smoke my cigarette and wait.*
1. *He'll understand. Go.*
2. *I can't leave him my family. I can't. I smoke my cigarette and wait*

(From *Arrival Cities: Växjö*)[92]

EXAMPLE 5.4.1. Video: Part I, score p. 11, bar 61–70

The text is not just about the perspectives from those who migrate for various reasons, but just as much, or even more, about those who already live in the city or country, how they see and relate to those arriving. How fear, suspicion and violence follow in the wake of the newcomers arrival and how the language used shapes the perceptions on how relations and conditions are. Hence, a central theme of *Arrival Cities: Växjö* is again language, but here it is about how migrants and refugees are deprived of their right to speak. Their voices are 'stolen' and taken over by media and others who then 'write' the newcomers' stories.

The vocal ensemble has a role similar to the choir in the antique Greek tragedies, commenting and contemplating the actors' words. Sometimes they are more of an actor themselves that respond and exhort.

You won't die here, go
You won't die here, go
You won't die here, go
You're the dividing line, go
You have your rights, go.
You'll travel from here, go
You're travelling from here, go
You're not fleeing, go,
You're not a refugee, go

92 English translation by Mark Base

you go travelling from here, go
In your own right, go.
You will talk, go.
You have your voice, go

EXAMPLE 5.4.2. Video: Part I, score p. 23, bar 123–150

The compositional work took off both from classical and contemporary instrumental and vocal music as well as from electronic music. As mentioned above, the primary source was *The Rite of Spring*. Mostly the musical connection to Stravinsky is rather concealed, but are clearly referenced at one point in the last part. Further musical inspirations were vocal music by Monteverdi and di Lasso. The work was composed in three larger sections, all involving the actors, singers and string orchestra. Between these sections there are transitions with electroacoustic music where the performers change their positioning on stage. In the first part I used mostly solo voices and solo strings as I aimed for rather sparse musical textures. For the second part I created a contrast to the first, by working more with complex layers and textures and a more intense interplay between ensemble groups and actors. Here the string orchestra was divided in two sections placed on each side of the stage. The vocal ensemble was placed in the centre while the three actors were seated between instruments and singers. The final part was characterised by joint forces with the strings placed in one row on stage. The stage design with a changing formation of actors, singers and musicians was an integral part of the composition.

5.4.2 Extracting material from an existing musical work

> I start out harmonically from the harmonic work in The Rite of Spring, superimpositions major, minor and dominant seventh chords. [...] I have tried to find a musical idiom that is a continuum from clear tonality to cluster. Superimpositions of triads are therefore an excellent starting point, by adding or taking away tones I can move from one to the other.

One of the first events in the creative process of *Arrival Cities: Växjö* was a one-day workshop together with the string orchestra. For this I had made a couple of short musical sketches that I wanted to try out with the musicians. This was an opportunity to hear some of the

musical ideas before continuing to work on them. It also allowed the players to be a part of the process at a very early stage. I conducted and instructed the orchestra in the workshop myself. Some of my sketches were traditionally notated, with pitches, rhythms and dynamics. I also had some more open sketches that allowed for more improvisatory parts. One of these ideas was trills in high registers in all strings that falls down as glissandi, an effect I found most effective and that I used in the transition between the first and second part of the piece. Another idea was to use the famous chord in *The Rite of Spring* where the strings play repeatedly with successive down-bows, intersected occasionally with irregular accents reinforced with eight horns, as an underlying harmonic idea for my music. The chord is built out of two superimposed chords: an F-flat major chord with an E-flat dominant seventh chord on top, a chord with seven unique pitches.

EXAMPLE 5.4.3. Video from workshop with Musica Vitae

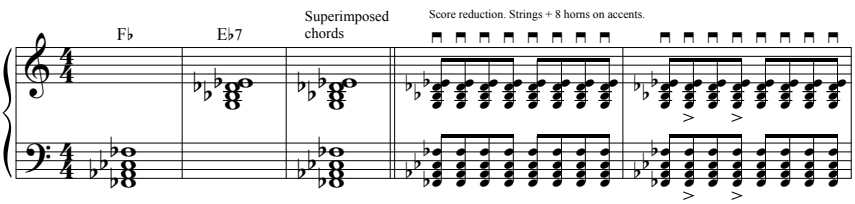

Figure 5. Chord structure in *The Rite of Spring*.

EXAMPLE 5.4.4. Sound: Superimposed chord in *The Rite of Spring*

On top of this I added the remaining notes from the chromatic scale, forming a third superimposed chord, a D dominant seventh chord with an augmented ninth. Together these chords resulted in a twelve-tone chord.

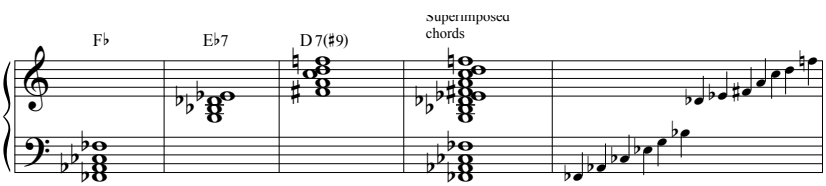

Figure 6. Chord structure in Arrival Cities: Växjö.

EXAMPLE 5.4.5. Sound: Chord structure (followed by a short section from *Arrival Cities: Växjö* where the strings play the chord. The upper notes of the twelve-note chord are here moved an octave down)

The original Stravinsky-chord was also used as fundament for part of the vocal ensemble. Since there were only six voices it meant that instead of inserting more notes, as was possible for the strings, in the vocal parts notes were omitted from the chord. Also, the order of the superimposition was in some cases inverted.

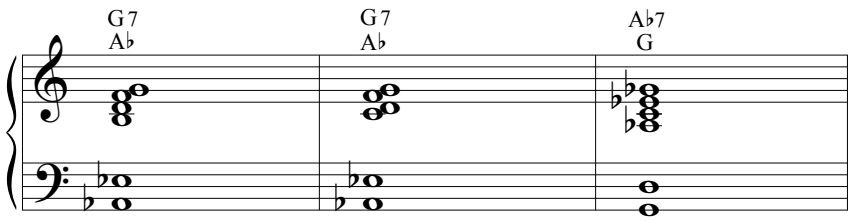

Figure 7. Chord structure for the vocal ensemble.

EXAMPLE 5.4.6. Sound:
Fundamental chord structure for vocal ensemble parts

Figure 8. Example of the chord structure for the vocal ensemble in *Arrival Cities: Växjö,* bar 480–485.

EXAMPLE 5.4.7. Sound: Example from the performance of the chords in ex. 5.4.8 for the vocal ensemble, p. 142, bar 480–485.

The chord structure derived from *The Rite of Spring* is one of the fundamental musical materials. In the third part of *Arrival Cities: Växjö* the section discussed above from *The Rite of Spring* is seemingly

directly quoted, but through the excessive repetitions and gradually distorted chord it transforms into something else, a static but brutal section without really losing the reference to the source.

EXAMPLE 5.4.8. Video: Part III:2, bar 1–154, pp. 191–203

5.4.3 Staging as compositional incentive

At the time of the workshop, which was in the very beginning of the work process, Dahlqvist and I already had ideas for how the performers could be positioned on the stage. In the workshop we tried out different placements for the strings. One idea was to place the players in one row, performing the repeated down-bow chords from *The Rite of Spring*. The idea had a strong visual side: the impact of the fifteen string players placed in a row performing the same successive down-bow movements.

Another placement we tried out was to divide the strings in two groups placed far apart from each other, on each side of the stage. I had made a sketch with material that made specific use of such stereophonic placement. The ideas turned out to work well for the orchestra and were used in the final performance. For the workshop Dahlqvist and I had also prepared a short recording with an actor, reading the first text drafts. We tested to play back the actor's reading with one of my sketches for the string orchestra to get an idea of the combination.

With the material from the workshop I started writing a piece for string orchestra that eventually would be the first section of part II. I also started writing a section for the vocal ensemble based on some early text drafts by Dahlqvist. Quite some work on the musical composition was thus done with very little of the text for the work written. By now, however, we had the important conceptual framework, overarching dramaturgical ideas and thematic material.[93] We also had rather clear ideas about the staging and the performer's placement, which was an important aspect for the compositional work. In my diary, during the more intense periods of composing, I wrote:

> I have composed a large part of Part 2, show and play it for Jörgen. He still hasn't finished the text for part 2, the end is missing. He asks me what I think I need. We have a clear idea what shall happen but not how it shall be formed. Jörgen has made a draft with a few words.

93 This will be discussed in detail in Chapter 7.

For the music I see, I think that the string orchestra piece that starts the part, material should come from there. It is more a feeling for the musical structure – the form, I aim for a kind of mirror form in that part:
String orchestra piece - + actors + singers in -> Lament f vocal ensemble -> actors in -> strings in. With material, portions from the first section of the part, but now with both singers and actors.
We have from the start planned video, live and pre-recorded. Unsure how I should relate to electronic/pre-recorded sound. Feel it is superfluous as an extension of the large ensemble. Have a somewhat unclear idea that there should be EAM-sections but what significance will it have in the context, not only as a contrast?
Before part 2, in the end of part 1, Jörgen have earlier suggested some kind of radio play where voices are welcoming but then rejecting the new comers, something about Sweden, the image of … Documentary. When we talk this day, 29 July, I had forgotten that we had talked about that before, the function of it. We imagine it as documentary, a bit bad lo-fi sound, that becomes noise, to sonorities, transforming to a higher register, where the strong orchestra enters with the high pitches, in the highest register, trills, glissandi … (Diary 29 July 2013)

EXAMPLE 5.4.9. Sound: From an audio paper on *Arrival Cities: Växjö* (Built on recordings from work session with Dahlqvist and me, sound recording of the performance and material from my diary material)

5.4.4 Composing for actors and musical ensembles

This work was largely created in a more traditional way in that I wrote a musical score that the ensemble, the actors included, rehearsed and performed. When I went back and studied the creative process, long after the performances, it revealed some interesting things. My method for combining actors and two musical ensembles, the vocal ensemble and the string orchestra, was based on my experiences from our previous works. This became particularly clear when I listened to the recordings I had made during the composition process while discussing the work with Dahlqvist. When presenting my ideas, I heard myself 'singing' the music and speaking the actors' lines, simply 'performing' the whole thing. I was reminded of the fact that I was imagining the music unfolding and at the same time putting the text in concrete situations, both musical and dramatic situations. The text of *Arrival Cities: Växjö* is not a linear dramatic text, on the contrary, it consists of fragments of

situations, intersected with poetic parts and switching between the relational and the non-relational. My way of working with the text here was based on the actors' methods from *Hamlet II: Exit Ghost* and *A Language at War*, placing it in concrete situations, thereby acquiring a temporality that became important also for the musical flow. As in *Indy500: seklernas udde* there were three actors and many parts with similar structures where the text bounces between the actors in the particular 'ping-pong' texture described before.

EXAMPLE 5.4.10. Video: Part II, pp. 153–166, bar 694–750

However, in *Arrival Cities: Växjö* yet another layer is imposed on such a texture. Each text line switches continuously personal pronoun, from 'I', 'you', 'we' and so on. This creates a continuously oscillating change of relations between the voices, which quickly moves from responses, exhortations to convergence.

1. *You have your rights. You have your voice. You have to decide yourself.*
2. *I have my rights. Life. Haven't I? I must have. Can I decide what's right or not? I don't have my rights?*
3. *The right to have rights is not a right*
2. *I am my rights. I must have.*
1 *I'm not human anymore. Am I?*
3. *You are the exception, a bare life. You're not a human.*
1. *I have my voice.*
2. *I'll speak for you. With your voice. I have your voice, I speak with your voice.*
3. *You should be regulated. Your voice.*
2. *I am the regulated life. I'm hiding. I have your voice. Do you hear that I speak with your voice. For you. For your cause.*
1. *No wait.*
3. *No wait I. No. No no.*
1. *I'm afraid.*
2. *I am not afraid. I'm travelling. I have your voice. I speak for you. For your cause.*
3. *You're afraid.*
2. *I'm not afraid. I'm travelling. I know I'll die. I'm afraid.*
3. *You are the exception.*
1. *You are. I don't know.*

EXAMPLE 5.4.11. Sound: Part II, pp. 124–134, bar 380–401

There are some techniques in Jörgen's dramatic writing that are recurring. ... works that are relational, as *Hamlet*, and those that are non-relational, *Indy500*. ... we use both. There are always relations and conflicts and consequences, but they can be between different elements!!! It can be between actors (*Hamlet*), but also between a group of actors and for example musicians, where the actors are like one person. Or between persons and scenic elements as light or video. Or sound.
Another technique is identity shifts, an actor change person in the text (but continue in the same situation in the room!) In that way the text can work with superimpositions, and the intertextuality can be staged in interesting ways.
In *Arrival Cities Växjö* is this interesting because Jörgen takes this further than before. Unsure first how I should approach this but understood after a discussion in July. It is in Part 2 primarily, the text is situated, between two persons it seems. But these two persons are switched continuously between the three actors. With this rapid switching we can talk about both identity shifts and at the same time relational and non-relational relationships, the rapid switching creates this.
It is important to think of the texts here as situated, for example No Wait! Influences how the music is written. But, more or less the whole structure in Part 2 is solely built on musical structures. (Diary 29 July 2013)

EXAMPLE 5.4.12. Sound: From an audio paper on Arrival Cities: Växjö (Built on recordings of discussions from work session with Dahlqvist and me, from sound recording of the performance and from diary material)

A large part of the work was written in traditional musical score with metric notation that is intended to be conducted, but it also includes several sections using alternative notations. The first sections of part I which has a sparse musical texture with solo voices and solo instruments, was written in such a way that it could be played without the conductor, using the same kind of notation as in *Indy500: seklernas udde* where the performers follow and respond to each other. The events to be synchronized, or reacted upon, are indicated by dotted lines in the score. Each performer needs of course then to have a performance score not only containing their individual part but also the others' parts, in order to follow and react on cues. I had to made special score/parts particularly for these sections in the piece.

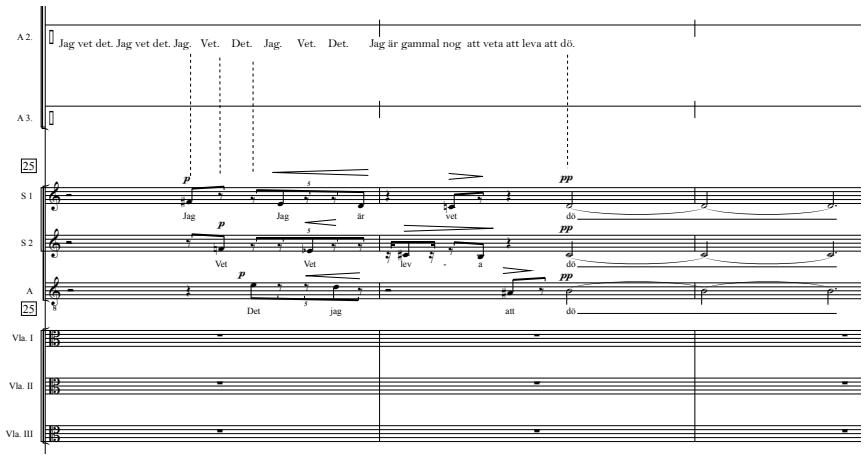

Figure 9. *Arrival Cities: Växjö* bar 25–26.

In the beginning and the very end of part III there are sections with open notation. The musicians and singers are given short musical material to be repeated freely during a section that the conductor starts and stops.

Another necessary instruction for all the performers was how to move to new positions between the three parts. In order to get a smooth repositioning on stage that would last during the pre-recorded electronic music, I wrote down the exact order in which they should move. While this may seem as a quite easy task it actually took quite a few rehearsals to get it right.

EXAMPLE 5.4.13. Video: Transition between part II and III.

5.4.5 Integrating video

In the performance pre-recorded video sequences were used alongside live-camera projections. A film set was placed behind the strings and a couple of times in the performance the actors were filmed there. The audience was presented with a double perspective, both the film set with the actor and camera and the projected result. This technique of using video was inspired by the way Katie Mitchell has worked with in productions such as *Miss Julie*. The video projections, both the pre-recorded and the live material were synchronised with the music.

EXAMPLE 5.4.14. Video: Part III, score p. 73, bar 172–248

In the middle of part I, in the fundamental narrative, the brother of the girl who is planning to escape comes to talk to her, trying to persuade her to stay. At the point where one of the actors says that the brother is coming, the conductor enters the stage. The video starts and we see and hear the brother talk. From that point to the end of the first part the music is strictly metric. The video consisted of shorter clips that were triggered at specific points in the music; in this way the video followed the conductor, not the other way around. Later in that scene the pre-recorded video is interlaced with live camera projections. On stage there is a film set similar to what is seen on the recorded video, creating a particular connection between the fiction in the video and the actual performance.

EXAMPLE 5.4.15. Video: First section with pre-recorded and live videos, pp. 14–19, bar 76–107.

This use of live camera and projections occurs three times in the performance, one for each of the three actors, which portrays the fleeing girl in different situations: the meeting with her brother, the journey to the new country and finally when she sits waiting in a refugee camp, paralyzed and scared.

5.5 Fält

ENSEMBLE: *1 actor, 1 singer (blues-rock singer specialized in extended vocal techniques), 1 musician (guitar, keyboard, sound objects) (7.1. sound system), computer operator (event trigger), video projections.*

> They say that the sea is worse. Than the forest. The rivers. The fields. Than that forest. The beaches. That the beaches are worse. That you can't make it, that you´re washed ashore. That the bodies swell up in the water in the sun and the gases inside the body explode the body. That no one is allowed to take up the dead bodies. That the dead bodies. Explode in the heat water out there on the sea. They say so. I may have said so. I have on television. How they that they are forbidden to help. I don´t know. (From *Fält*) [94]

EXAMPLE 5.5.1. Video: Excerpt from the performance, start of part II

94 English translation by Jörgen Dahlqvist.

The work on performances with themes that dealt refugees, borders and human deprivation continued in *Fält* [95], the second part of an uncompleted trilogy with the form borrowed from Dante's *The Divine Comedy*. *Stränder* (Beaches) 2014, a play for which I made the music, is the first part. *Fält* became a performance that can be described as a synthesis of theatre, video art, radio play and concert, where the music stretches from soundscapes to electroacoustic music to rock songs. In the presentation booklet for the performance Dahlqvist outlined the context and relation of the two plays:

> In *Stränder*, the first part, the two women are on a beach that at the same time is the border to another world. At first, a place where freedom prevails, a beautiful place where people go to swim in the warm water and to stay in the beautiful nature and where death certainly is present, but at a distance and more as an abstract notion about other lives and experiences. … Further into the performance, it turns out that the fence surrounding the place does not protect anymore, but encloses a prison and later a cemetery. … *Stränder* ends with the two women heading out on the sea toward the destiny that awaits them out there. Toward other beaches. Toward something else that awaits on the other side. …[96]

In *Fält* all the characters in the play are on the other side of the water. In a bombed out city maybe. There are some clues in the text that indicate that. Here are the physical realities of the fences on the other side of the field, not only an endless sea that need to be crossed. To go back over the sea is not an alternative since the experience tells that the chances of survival are small.

Besides the thematic ideas and connections to *Stränder*, the initial artistic idea was to create a monologue that would involve many different characters and narratives. The three of us, Linda Ritzén, Jörgen Dahlqvist and I discussed and sketched ideas on the artistic implications of many superimposed narratives and how we could

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95 *Fält* was one of three artistic works in the research project *Ögonblickets anatomi* (The anatomy of the moment), conducted by Erik Rynell, Jörgen Dahlqvist and myself. The project was headed by Malmö Theatre Academy, Lund University and financed by the Swedish Research Council. The ambition was to explore the integration of different art forms on the one hand from the artistic viewpoint, on the other hand investigate and analyse these experiences from findings within contemporary cognitive research. A report from the project is found in *Research ethics and artistic freedom in artistic research* from the Swedish Research Council: 'The Anatomy of the Moment'. (Dahlqvist et al. 2017)

96 Text by Jörgen Dahlqvist in the program booklet for *Fält*. Own translation.

use different methods, art forms and technologies to mediate them. Music would have an important role in the performance and singer and voice artist Zofia William Åsenlöf was invited into the project. I had been working with her since some time back and we felt that the kind of music we had been creating – a mixture of art rock, blues and electronic music, along with Zofia's unusual and distinctive voice and her use of extended vocal techniques – could contribute to the new performance. Stage designer Marcus Råberg was also invited from the very start of the creative process and already in the start-up of the work he presented images that suggested what the visual aspect could be in the performance. In fact, the scenography was ready quite early in the process. Hence, much of the work with the dramaturgy, the creation of the music and the rehearsals were done with the final stage design set up in our rehearsal space.

5.5.1 The collaborative creative process

The creative process became particularly interesting concerning the collaborative aspect. Dahlqvist wrote the text and presented to the others in the team. It was built on a dozen intertwined, fragmented stories. I made diary notes throughout on how the work progressed and made some reflections on the process. I notated our first reactions when Ritzén read the text at our first meeting with the whole team:

> Linda reads the text. It is tremendously strong, brutal. But some sections also make us laugh, it is absurd. Afterward it is almost silent. The text is tremendously dark. It strikes. The form can be described as a funnel. It starts with many voices layered on each other, fragments, difficult to say how they are connected. Gradually it seems all the fates are intertwined. In the end a long monologue. Almost all the persons are one. The roles merge into one. (Diary 7 August 2014)

It was initially rather difficult to find where to start to work. How could we make this material into a performance?

> Discussions. How should it be solved that there are so many characters and one actor? How should the different medias be used? We had already before talked about having some pre-recorded or filmed. But it is not at all obvious how that should be done. (Diary 7 August 2014)

Some ideas were suggested and we started working, Ritzén and Dahlqvist with the acting part, Åsenlöf and I did some musical sketches. My diary notes reveal the kind of process that characterized the creation of *Fält*: first joint discussions on how we could solve a particular problem, then we prepared for what had been suggested and made a run-through of it in the rehearsal space, followed by an evaluation. If it were found successful we would continue to work on the idea in that direction. If we found it was not working we dismissed the idea and discussed another solution. One problem we had to try out in the very beginning was if it could work having some of the text lines pre-recorded, and that Ritzén then would have a dialogue with herself playing another character. Also, was she going to switch between different characters on stage? Or could she just be reading the text sometimes without acting?

> **8 Aug.** Jörgen and Linda work. Find a solution for the first scene, how it can be done. Linda is initially a narrator, then she takes the role of The young man. The rest will be pre-recorded. Uncertain if it will work.
>
> **11 Aug.** J & L go through their ideas with me.We have to start by recording the voices that will be pre-recorded so I that put them on the computer. Must also structure the text so we can trace, each line get numbered.
>
> **12 Aug.** I edit all the recorded lines, fix the sound. Takes a while. Jörgen rigs the video. Some text lines are projected, some of the characters that is. We make a first test. Put out the lights. Run a few video-files, projected texts. I add sounds as background and reinforcement. Linda sits first at the table, reads as a narrator. Later she goes up on the floor, she is the young man, aggressive. Lines that are answered by The young woman that is pre-recorded. Immediately a dialogue emerge. It works! And directly we hear how well it works by overlaying the texts and the situations. Linda's dialogue gets through sounds and voices. Interesting. (Diary August 2014)

EXAMPLE 5.5.2. Video: Rehearsal, sections of part I
EXAMPLE 5.5.3. Video: Corresponding sections of part I in the performance

In an article from 2017 Dahlqvist and I summed up the process:

> The working process was truly collaborative. Parts of the work was done together in the rehearsal space where we discussed dramaturgical strategies, improvised, collected ideas and materials and worked on the scenography. Based on the outcome from these sessions we continued to work individually or in pairs: rewriting texts, composing music, rehearsing, making video material, programming lights and working on scenographic elements. Then we continued the next day with the whole team by bringing the new material together, performing it in rehearsal and evaluating. The process continued like this for a long period until the overall structure took shape. In this way everything was actually created in parallel: acting, music, sound and light design, video work and scenographic work. (Dahlqvist & Olofsson 2017)

5.5.2 Staging radiophonic art revisited: Polyphony of situations

As performance, *Fält* became a polyphonic weave of narratives, dramatic situations, art forms and media.

> The musicians', and the music's, gestures are comprised in the overarching situatedness in the space, and are given meaning through the context. The compositional thinking of visual art is applied in the scenography, without the sake of only being semiotic. The video creates simultaneously a space and yet another narrative that deepen the complexity in the story. The implicit situations are spoken, sung and projected. The actor is at the same time herself and the character or the characters acted. Through this the traditional hierarchies of the traditional theatre are changed and replaced by another more including, since the artistic process demands another kind of participation.[97]

EXAMPLE 5.5.4. Video: end of part I

While working on the project we merged ways of performing the text to convey the different, intertwined narratives: storytelling, acting, performance art methods, text projections and film sequences. They all have their specific conditions in how we perceive, expe-

97 Text by Jörgen Dahlqvist in the program booklet for *Fält*. Own translation.

rience and interpret them as audience. What became a very special quality in the performance was the fact that it was one single actor, Linda Ritzén, that was all the characters, not only through acting and that it was all her voice in the pre-recorded material but also that she appeared in all the film sequences. The dramaturgical approach we took to perform the text resulted in interleaved layers of dramatic situations in different times, yet presented together in one performance situation. Dahlqvist concluded:

> In *Fält* a multitude of parallel and simultaneous situations are offered that are merged into one single situation here and now through the staging of all elements. *Fält* does not anymore offer a 'reading' of a dramatic text, but opens up a space of actions that need to be interpreted.[98]

What I did not realize until much later was how strong the radiophonic form was in *Fält*. The sharp cuts between scenes and different environments, the voices from different times and situations that came together and the particular way of merging dramatic acting, text reading and sometimes with a feel of documentary material. The text is interlaced with soundscapes, sound effects and music. In fact, I would argue that this was the one work that fully took the radiophonic form on stage. The performance part of it, the visual aspects and the presence of the performers on stage were totally integrated with the auditive parts. A few times I attempted to present *Fält* as a radio play, a sound mix from the live performance, but found, contrary to most of the previous works as *Indy500: seklernas udde* and *Hamlet II: Exit Ghost*, that it did not work. The elements in the performance, the acting, sounds, staging, video and the direct interaction with the audience in one section, were just too strongly integrated to be taken apart.

5.5.3 Studio-recording technology as compositional device

The music in *Fält* consists largely of fixed electronic music. It is in itself diverse in style, sound and function. In some parts the music is a static soundscape that forms a sonic backdrop for certain scenes.

98 (ibid.)

In other parts these backdrops have a rhythmic, beat-oriented character, similar to contemporary electronica in sound and style.

EXAMPLE 5.5.5. Sound: section from beginning of part II
EXAMPLE 5.5.6. Sound: section from middle of part II

Yet other parts were built on a gestural approach leaning on classic electroacoustic music. In the performance were also a number of rock-blues-jazz songs performed by the singer Zofia William Åsenlöf.

EXAMPLE 5.5.7. Video: *Lullaby*, beginning of part I + end of part V

In some of these songs I also joined in as a musician playing electric guitar, piano and sound objects.

EXAMPLE 5.5.8. Video: *Save my Soul*, end of part II

As a start for the music I first made a number of sketches to be used in the rehearsals. It was longer sound files and programmed synthesizer sequences that had particular moods that I thought could work with the ideas we had outlined. The material was set up in such a way that I could easily rearrange the material in the computer during our sessions. I could rearrange premade sound files and I could play and tweak the sounds of the synthesizers, as well as adding new sounds and software instruments. In this way I could quickly try out ideas that came up. Using this working method as a foundation, I found which materials I wanted to use and continue to work on and how they could be developed during longer sections, all based on what we had arrived at in the rehearsals. The feedback and comments from the rest of the team was thus decisive in this process. With the outcome from a session I worked on the materials further so that it could be tried again the next day. All this work was done on the same computer and as the stage setting included almost all the technical equipment it was very convenient for the musical work. The rehearsal space was thus like a music studio, in fact, much of the musical creation and the mixing was done there.

When all elements and events started to get fixed with precise temporal structures, I cut the sound material in shorter segments that I used to compose the final music with, knowing from the rehearsals exactly what was happening in each moment. To facilitate this process I recorded the rehearsals. These recordings then served as guide tracks when I continued the compositional work in my studio between the rehearsals.

With the recordings we could also listen together and evaluate the processes we were working on, such as the relation between the actor and the music, temporal concerns on different time levels and dramaturgical development of musical materials and song structures. For the development of the songs, which was a collaborative effort between Zofia and me, the use of recordings was crucial. As she usually works out songs through improvisations, the means of recording was an excellent tool for such a process. It allowed us to go back, listen and capture ideas in an improvisation that we found interesting for further development. From this we worked individually in shaping the vocal and instrumental lines, which we then tried together, again recording and evaluating the outcome. Through this recursive process the songs gradually took shape. It must be pointed out however, that the songs were not composed as separate musical sections, they were worked out in a continuous interplay with all the other elements and the overall dramaturgy. Hence, the particular expression and the way a song was performed, and also how it started and stopped by emerging out of other materials or through abrupt cuts or interruptions, was largely governed by its function in the whole.

EXAMPLE 5.5.9. Sound: Excerpts from rehearsal sessions working out material for one of the rock song

EXAMPLE 5.5.10. Video: Corresponding section from end of part II in the performance

But the opposite is also true. The songs brought ideas for the overall dramaturgy. The work on the songs set out already in the very beginning of the creative process, before we really had any clear idea at all of how we were going to shape the performance. We played and improvised musical sketches. A particular expression in a sketch could give us ideas for how this music could functions dramaturgically, without really knowing exactly where or which text part it would relate to. In the rehearsals we used these sketches and tried them out in different contexts, it was a collection of musical ideas that we could draw from when working together.

> The sounds I had created, the electronic ones have worked well, but also made the pre-recorded gaining a much more prominent role. Had initially thought that the music should be more live and improvised … but the material has turned itself more towards the through-com-

> posed. Not least Z has felt a need to structure the songs that have evolved, both musically and lyrically. J wrote some texts for her, in the end it was she that worked out the texts. She needed both right words sonically, depending on which vocal technique she uses in the different sections. Partly that the text should be right for the situations, that she could feel that she was right in those. It was more demanding to work out that totally through-composed, but on the other side it becomes better. Gets a clearer structure, and thus a better direction. (Diary 3 October 2014)

The recordings of the whole performance that we did were incredibly important when we picked up *Fält* again for the second and third round of performances, many months after the first performance period. With no written score and only few written instructions about the musical performance, the recordings become invaluable in order to remember what we did. As I always record our performances with multi-track technique, that is, each voice, instrument and sound outputs from computers is recorded to individual tracks, it is easy to go back and 'zoom in' at certain details if needed.

5.5.4 Composing with intertwined narratives

In *Fält* there are many pre-recorded voices, some of these are in direct dialogue with the actor on stage, Linda Ritzén. This meant that the recordings of these voices needed to be 'acting' according to the dramatic situations, in order for Ritzén to able to perform and interact together with them. They needed to respond to what she did and said on stage very precisely. This was however difficult to know before a substantial amount of dramaturgical work had been done, including all the necessary action analyses, where we would know exactly what the dramatic situations were about. To solve this we initially did a 'demo'-recording of all pre-recorded voices that we used during the rehearsals. The recordings had a rather neutral expression. Much later in the process, when most of the dramaturgical work had been completed we recorded all the voices again. At this point we knew what the dramatic situations would be like, the expression we wanted as well as the exact tempo of each text line.[99]

99 Examples of the rehearsal version and the corresponding performance version are found in examples 5.5.2. and 5.5.3.

To get a good timing in the responses of the dialogue it was necessary to trigger each line of the pre-recorded voice in response to what Ritzén did and said on stage. Each pre-recorded line was thus one single sound file. The triggering required a very precise interaction to achieve the feeling of real responses for Ritzén, a task that required quite some rehearsals and was handled by Dahlqvist in the performance.

A part of the form structure of *Fält* is that the many narratives and characters start to overlap more and more towards the end, interlacing in such a way that it becomes difficult to distinguish them from each other.[100] The second-last part is a radio play with live actor and video. In performance the pre-recorded voices are surrounding the audience through the multi-speaker set up. As all pre-recorded characters were the voice of Ritzén, it blurred the text lines between them. To further obscure this, the text part she performed live was a mixture of text lines from the different characters in the play.

EXAMPLE 5.5.11. Video: Performance, part IV

5.5.5 The event trigger as a compositional and dramaturgical tool

In almost all of our works we have used a special computer program to trigger events such as sound files, settings for live electronics, light scenes and video projections.[101] I mentioned this briefly in the section on sound transformation in *A Language at War*, where I used it to trigger the sound files of the electroacoustic music. The event trigger is basically a technical tool for starting and stopping such events in a performance and for long I just considered it as a mere practical tool. However, as the software we have used has a very good graphical interface that provides a clear overview of the events, it also became a tool for structuring the dramaturgy. The fact that the programming of the event trigger has stretched throughout the creative processes it became an important tool for composing the whole performance. It is possible to work with very precise interactions as well as quickly moving events around, such as pre-recorded

100 Partly this was similar to the superimposed scenes in the radio theatre version of *Hamlet II: Exit Ghost*. Discussed in 5.2.7.

101 As event trigger for *Indy500: seklernas udde* I used the program Max, https://cycling74.com, but from *A Language at War* and on we have been using Qlab, https://figure53.com/qlab/

sounds, light scenes and video projections. The flexibility of it invites for experimentation with interaction, timing, order of events and alternative solutions.

The event trigger has been important for what we have called the vertical dramaturgy,[102] that is, how elements react to each other, for example, how pre-recorded sounds or spoken voices respond to an action performed on stage, how a change of a light scene causes a musical change, or how a musical gesture may start a video film. Knowing that such precision and interaction is possible, invites for the inclusion of such ideas into the process of composing music.

In *Fält* the event trigger was used to trigger sound files (there were mono, stereo and different surround formats used), lights, video, sound mixer settings and the pre-recorded voices. Thus, the event trigger was in many ways a central compositional tool for the dramaturgical work of the performance.

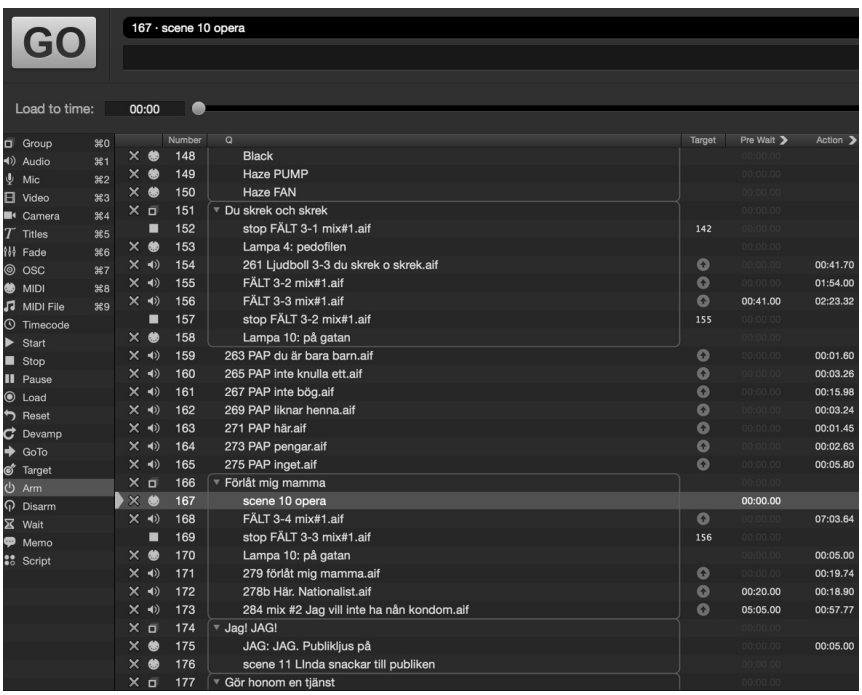

Figure 10. A part of the event list in Qlab for *Fält* as an example of the event trigger.

102 Vertical dramaturgy will be discussed in Chapter 7.

5.6 Summary: Works and compositional methods

In this chapter I have presented an overview of the artistic works that are a part of this thesis. I have placed emphasize on certain compositional methods that I have found to be of particular importance. The techniques and methods employed stretch from writing traditional scores for musicians to the creation of fixed electronic music to works where I have been performing the music myself. The processes show how the creation of the music has taken place in an oscillating movement between working out material myself, to sessions with the other artists. For some of the works there were written scores, for others there were not. In the performances where I have performed myself, *Hamlet II: Exit Ghost* and *Fält*, there were no written scores in the traditional sense. Instead I kept written instructions to help me remember cues, sound presets and the order of events. The very material for these performances, sound files, synthesizer presets, sound effect settings and so on were stored in the computer. *A Language at War* had text instructions for the singer and the electroacoustic music was stored and played back from a computer using an event trigger. For *Indy500: seklernas udde* there was a score but without knowing the pre-recorded sound files, the special percussion instruments and the sound effects for the instruments it is impossible to know how the piece will sound just by reading it. With *Arrival Cities: Växjö* on the other hand, it is possible to get an idea on how it sounds by reading the score since it is written for a traditional string orchestra and a vocal ensemble. However, also in this piece there were sections with electronic music and a radio play. For all works the recording technology has been utterly important in order to remember the music of the performances as well as the importance of documentation,

I find it interesting to observe how I have used so many different compositional methods in each work and the role that it has had for the creative process. For many of my previous concert pieces the creative process has started by writing and sketching material in a score, it has started so to speak outside time. In contrast, for the works discussed here it has started by trying out material by performing it, like with the instruments in *Indy500: seklernas udde* and through the workshop with the string orchestra in *Arrival Cities: Växjö*, before beginning to write the score. This approach gives a better understanding, a 'feel' for the temporality inherent in a spe-

cific material. Also, as we have seen, making a recording of the dramatic text at an early stage of the process greatly help to grasp the longer form structures for the compositional work.

One important investigation of the thesis is my work with actors. The works present different approaches to this, both in the performances and in the process of creating them. In both *Indy500: seklernas udde* and *Arrival Cities: Växjö* there are three actors together with an instrumental ensemble, and in the latter case, also a vocal ensemble. The texts in these works are largely non-relational; the actors' roles are often as three aspects of one and the same voice. They can be seen as three instruments performing three parts with similar musical material. *Hamlet II: Exit Ghost* is in this respect the opposite. Here the two actors are involved in an intense relational play throughout. The work with *Fält* meant a further development on how we worked with text and acting. The radiophonic form was now again prominent through all the pre-recorded voices in the performance. However, the occasional interaction between the live actor and the pre-recorded voices somehow transformed both the radiophonic form as well as the live performance into something different. The actor Linda Ritzén was in the performance both a kind of narrator, reading the text to the audience, and an actor that entered different dramatic situations, switching between different functions as one would cut between different scenes in a film. *Fält* became a synthesis of the experiences from the previous works as well as it opened up for new ideas, for example the integration of more beat based music.

Compositionally each work has brought new knowledge and opened up paths for further explorations of the roles and functions that musical composition may have in CIT.

In the next chapter I will go into a more overarching analysis of the music and compositional processes in the five works.

t. Så jag har
ör att citera
anske att jag
för moralisk

na kristall är
l och med det

nat än vad jag

iber

Readin… words … follow… a tran…

…mal, …ael, as …on

nreiber

As before, but a little longer between the words

Jag fortsätter.
Antingen sitter man avskuren från världen
eller så gör man det inte.

Antingen sitter man i en skog, bland träd, bland träd
som bildar en skog, eller så gör man det inte.
Det är så mycket som skiljer mig från alla andra.
Om dom är en människa vad är då jag?

Naturen.

Jag fortsätter.
Antingen sitter man avskuren från världen eller så gö
inte. Naturen.

STOP

Antingen sitter man i en skog och så vidare och så vida
bildar en skog eller så gör man det inte. ~~Naturen.~~

I b. - - - Hur jag vet det? Hur har information om att

mig? Ja, det är en sak för sig. Det är en sak för sig,
Det är en sak för mig. För vad är den informati
eller är den informationen eller har jag bara fått
om att jag har fått den informationen. Inte vet
aning egentligen.

Vad betyder denna tystnad?

Är det kanske inte bara vilseledande? Genom
Är dettta inte bara vilseledande menar jag.
Mitt öga ger mig information om att här stå
Mitt öga säger mig, så att säga, att här finn

CHAPTER 6

MUSICAL COMPOSITION AS A DRAMATURGICAL STRATEGY

6.1 Introduction

The presentations of the works and the creative processes in previous chapter expose a wide range of musical styles, compositional techniques and working methods. They stretch from contemporary experimental art music to sections more influenced by the idioms of the Western classical music, and further from different forms of electronic music to sections with rock music. This was not something I planned or did consider at all initially; rather, like in general with my concert music, I aimed for creating music that was a coherent 'one', that is, coherent in style, musical material and compositional techniques. However, examining how I have worked another approach emerges, not only do I merge a wide range of musical styles but compositional techniques and approaches from different genres are transferred onto others and also onto other elements of a performance. In order to get an overview of this aspect I decided to examine the roles and functions the music have in the performances. I did that by grouping what I considered to be specific areas of the music's dramaturgical functions. The groups I formed should not be understood as fixed categories, but as something rather open-ended. I will refer to these as modes of the dramaturgical func-

tions of the music. They are based on my personal perspective as composer, and they are based on the works presented within this thesis. Analysis of further works of ours would possibly add more modes to the list, and may make others redundant. Below I have summarized the ten modes I found.

1. Independent musical works/sections without text as part of the large form structure.
2. Music as an independent layer against other elements.
3. Sections composed with voices and words mainly or partly used as non-semantic, sonic material.
4. Music sections with texts that are sung, connected to themes or dramatic situations.
5. Music sections where actors perform texts as a part of a musical ensemble, usually non-relational acting.
6. Music composed for dramatic situations and/or the scenic situation.
7. Radiophonic methods as compositional tools.
8. Sonic scenography.
9. Principles of musical composition as dramaturgy for all elements.
10. Musicality as an approach for other elements.

The overview suggests a particular approach to music and musical creation in the context: the roles and functions music have in relation to the other elements of a performance and how these relationships build the dramaturgical structures. Thus, the interplay with other elements is decisive for the compositional work of the music. Similar lists could be made for other elements, as different functions of video projections and light design, an aspect that will be touched upon in the next chapter.

6.2 The dramaturgical functions of the music: ten modes

The modes above are listed as a continuum from independent musical parts to sections where there is no sounding music, but where musical principles are used for structuring other elements. Below follows a more detailed description of the modes with examples from the works.

1. Independent musical works/sections without texts as part of the large form structure.

In the works presented in this thesis it is only *Arrival Cities: Växjö* that has a more extended section of instrumental music and that is the string orchestra piece that opens the second part of the work. It gradually emerges out of a radio play section. When the actors enter again the string orchestra music continues in the same manner and with the same expression, but with the strong interplay between the actors and the strings the music now takes on a new function that can be described as a kind of co-actor.

EXAMPLE 6.2.1 – from *Arrival Cities: Växjö*

2. Music as an independent layer against other elements.

A clear example is the electroacoustic music in *A Language of War.* The sound materials, based on the objects that are presented in text, take on their own direction and development, rather independent from the other that is happening on stage. To have a music that is perceived as an independent layer requires that there are other elements that are distinct and have their own strong directions and trajectories as well. In *A Language of War* there are several sections where the man is talking at the same time as the singer and the electroacoustic music form independent musical layers, together forming a polyphonic structure.

EXAMPLE 6.2.2 – from *A Language at War*

3. Sections composed with voices and words mainly or partly used as non-semantic, sonic material.

The extended vocal techniques utilized by singer and voice artist Angela Wingerath in *A Language at War* is example of where the voice and words are often sonic, non-semantic material.

EXAMPLE 6.2.3A – from *A Language at War*

Parallel sections are found in *Fält* where a similar approach to the use of the voice is found, performed by Zofia Åsenlöf. In the works presented here this approach is often a result of the text being written in such a way that the semantics of the words dissolve.

EXAMPLE 6.2.3B – from *Fält*

When performed the words turn into sonic textures. As discussed in Chapter 5.2, this is a recurring transformation in *Hamlet II: Exit*

Ghost, where the voice and dialogues of the actors becomes sonic, musical textures together with the electronic music.

EXAMPLE 6.2.3C – from Hamlet II: Exit Ghost

4. Music sections with texts that are sung, connected to themes or dramatic situations.

In Arrival Cities: Växjö there are two more extended sections with the vocal ensemble alone, commenting the faith of the fleeing girl in a somewhat ancient style both musically and in the text, partly relating to the role of the Greek choir in ancient dramas.

EXAMPLE 6.2.4A – from *Arrival Cities: Växjö*

In *Fält* there are a number of rock songs with texts and expressions commenting or emphasizing particular events or emotions in the narratives in a way that may bring to mind how musicals are structured. These songs mostly emerge and dissolve from something else, for example from or to a dramatic situation or a soundscape.

EXAMPLE 6.2.4B – from *Fält* (Save my soul)

5. Music sections where actors perform texts as a part of a musical ensemble, usually non-relational acting.

Indy500: seklernas udde was largely composed with this approach, with the three actors together with the instrumental trio and the electronics. As discussed previously, the text lines were divided in such a way that when performed the impression was that the words were bouncing between the actors. When composing the music I took this as a point of departure also for the instrumental writing resulting in musical sections with words and musical materials bouncing between the performers. This 'ping-pong' effect often results in a strong musical feel because of the rhythmic texture it creates.

EXAMPLE 6.2.5A – from *Indy500: seklernas udde*

We found this way of writing for actors and instruments particularly effective and interesting and it is used in several works after *Indy500: seklernas udde, Arrival Cities: Växjö* is perhaps the best example where it is largely employed.

EXAMPLE 6.2.5B – from *Arrival Cities: Växjö*

6. Music composed for dramatic situations and/or the scenic situation.

This mode deals with one of the central investigations of this thesis: how I in my compositional work approach the relation between the dramatic situations found in the script and the performance situations between the actors.[103] In the compositional process I strive for making the music interact with the actions of the actors on stage, by following, supporting, emphasizing or contradicting both the dramatic and the scenic situations. The dramaturgical structure of the music, the play script and scenic actions are intertwined. The music I made for *Hamlet II: Exit Ghost* is to a large extent an example of this approach.

EXAMPLE 6.2.6A – from *Hamlet II: Exit Ghost*

The music can be a direct co-actor, and the actor a co-musician, as in the scene in *Hamlet II: Exit Ghost* where the male actor shouts out for help and for his mother and the answer is a reversed echo of his own voice. He starts searching for words to get the echo to sound right, a musical dialogue occurs for a few minutes before the female actor cuts it off.

EXAMPLE 6.2.6B– from *Hamlet II: Exit Ghost*

7. Radiophonic methods as compositional tools.

With the editing technology of a modern studio the compositional possibilities with recordings that include voices, places and situations in different ways are unlimited. Materials of dramatic scenes, documentary material, field recordings and readings of different kinds of texts can be cut, sliced, overlaid or gradually merge from one to another. An interesting example here is one section in the radio play version of *Hamlet II: Exit Ghost*, as described in 5.2.7, where several scenes are put together simultaneously.

EXAMPLE6.2.7A – from *Hamlet II: Exit Ghost*

This approach of superimposition of dramatic situations were used extensively in *Fält*, but here transferred to a full scenic performance involving all elements.

EXAMPLE 6.2.7B – from *Fält*

103 Discussed in detail in Chapter 5.2.

The nature of the radiophonic art, as well as in cinematic art, allow the use of sharp cuts between scenes, situations and places as a dramaturgical method. The approach can be used also in stage works. In *Hamlet II: Exit Ghost* there is examples of very sharp cuts between two scenes, which is the same in both the stage version and in the radio play.

EXAMPLE 6.2.7C – from *Hamlet II: Exit Ghost*

This is even more prominent in *Fält* where one of the most important dramaturgical traits is the sharp cuts between scenes and situations.

EXAMPLE 6.2.7D – from *Fält*

8. Sonic scenography.

It was with the sound work for *Hamlet II: Exit Ghost* that I started to consider sounds also as scenography. It means music, a soundscape, which creates a sense of space, a sonic landscape that may suggest a particular emotional state or environment. It can range from abstract soundscapes to concrete environmental sounds. While this approach generally is characterized by static sound textures I often employ slow transformations of the textures. There are numerous examples of such transformations in *Hamlet II: Exit Ghost* as it is found in almost all of the scenes.

EXAMPLE 6.2.8A – from *Hamlet II: Exit Ghost*

This is also very prominent in *Fält*.

EXAMPLE 6.2.8B – from *Fält*

Sonic scenography will be discussed more in depth in Chapter 7.

9. Principles of musical composition as dramaturgy for all elements.

As discussed in the part on *A Language at War* in Chapter 5, the idea of using the form structure of musical variations was an early idea that were used not only for the electroacoustic music but also for the text, the video projections and the dramaturgy for the performers.

EXAMPLE 6.2.9 – from *A Language at War*

In *Hamlet II: Exit Ghost*, the use of seamless transformations as often found in electroacoustic music is used as a consistently dramaturgical principle transforming relational theatre dialogues into musical textures.

EXAMPLE 6.2.9B – from *Hamlet II: Exit Ghost*

10. Musicality as an approach for other elements.

This mode deals with approaching other elements than music in a musical way. This means that there can be sections where a musical approach has been important for the creation, but where there is no sounding music at all. In our work processes it has been particularly the dramaturgical work with the actors where musical expressions often have been used as a tool to form their performance. In *A Language at War* for example, there are several sections with expanding build-ups of energy, like musical crescendo and accelerando.

EXAMPLE 6.2.10A – from *A Language at War*

Musical, and in particular rhythmic approaches to light design and video projections are also used, as for example the multiple video projections in *A Language at War* that form a peculiar polyphonic and rhythmic visual texture.

EXAMPLE 6.2.10B – from *A Language at War*

These modes give an overview of how music functions in these works in relation to other elements. There is however some issues to be remarked on and further discussed in conjunction with these modes. The first is that many of the descriptions are the same as those we also find in many forms of music theatre like opera and musicals. For example, as with mode 4, sections that are sung with texts that comment and reflect on a particular event or emotion are found in the arias of an opera and the songs of a musical. The sonic explorations of the voice, my third mode, are central in many works of more experimental music theatre. The modes found in our works together seems to largely embrace the use and the functions of music in many music theatre forms: from the dramatic functions of arias, choirs and instrumental sections in traditional opera forms and background music in theatre to experimental music theatre and the process driven methods of Composed Theatre.

My second remark is that in most sections of the works the dra-

maturgical function of the music is a combination of two or more modes at the same time or is in the state of moving between modes. The transformation between and superimposition of different functions of the music are crucial dramaturgical methods. Thus, this can also be seen as an integration of different forms of music theatre through transformation and superimposition. Before continuing a more in-depth discussion on the role of transformation I will discuss the compositional techniques from the perspective of different musical styles and genres used. The modes in the list are not connected to any specific styles or compositional techniques, but these are essential parts of the works, both from a creative perspective as well as an aesthetical.

6.3 A field of musical styles and compositional techniques

The use of stylistic elements from different genres, musical styles and even specific works can have many functions for the composition of the music in a performance. It may be for purely musical reasons a material is chosen, but it may also be for reasons connected to other elements of the performance.

Some of the works make direct references to particular works or specific musical styles, such as *The Rite of Spring* in *Arrival Cities: Växjö* and the rock-blues song in *Fält,* while others have more general references to genres as the electroacoustic music of *A Language at War.*

The songs in *Fält* build on stylistic elements of rock, blues and jazz music, though often shaped in an exaggerated, fierce and absurd way, particularly in the later part of the performance. The music becomes almost comically absurd which is a consequence when it is no longer possible to grasp the cruelties and the bottomless darkness of the text. But this twist of the music made the performance perhaps even darker?

EXAMPLE 6.3.1 – from *Fält*

Also in *Indy500: seklernas udde* the stylistic references to rock music are many. Most notably in the strenuously pounding rhythm in one of the last sections (section F in the score) that has a kind of punk rock attitude. The instrumental ensemble consisting of electric guitar, saxophone, percussion and MIDI instruments, and the way they

are used, not least with the extended use of different distortion techniques, are normally associated with rock music.

EXAMPLE 6.3.2 – from Indy500: seklernas udde

Electronic music of different kinds is used all through these works and has many special functions in the performances; some of this will be discussed in the next section. In a singular work the electronic music is confined to certain sonic material, treatments of sound processes and performance methods that all contribute to a particular sonic profile. However, when comparing the electronic music used in all the works a rather huge diversity is revealed, ranging from forms of fixed electroacoustic music to more modern forms of electronica and sound art.

EXAMPLE 6.3.3 – examples of electronic music

Using stylistic elements from different genres and musical quotations are not uncommon in music theatre, many traditional musicals as well as more experimental variants are examples of this. It can be an effective method to emphasize, comment or create links to particular events, time periods and emotions by connecting them to other musical works that the audience know, which however demands a common cultural base to work. This produces a collage of music styles that can be a very effective way to underline events in a story and a dramaturgical tool to create contrasts and surprises. In some sections of our works the music has similar functions.

In the compositional processes of the works I believe there has been somewhat of a contradictory movement for me. On the one hand, I have strived to avoid making a collage of styles and instead aimed for ways to integrate and merge materials. On the other hand, I have embraced the fact that the material, the texts and concepts, has drawn me in the direction of using very disparate material very explicitly as an effective dramaturgical strategy. A method I trace, which eventually became more prominent in the works, that may help encompass both these contradictory approaches, is that I have let each singular work be confined to a few distinct but very different stylistic elements and to some specific compositional techniques. Through these contrasts each work has gained a distinct aesthetic profile and its own particular expressions, which, from a musical viewpoint, makes our works very different from each other. From the perspective of musical composition, the common denominator is

instead the process of working out and combining specific stylistic elements in order to reach a distinct expression. Thus, the use of the stylistic material is not only about how the references to other works and styles function in the performances, but also about how I shape the composition with these contrasting relations.

Two prevalent and overarching compositional approaches I have used based in the tradition of Western classical music are the concept of polyphony and motivic development of musical material. Musical polyphony was discussed in Chapter 3 in conjunction with the use of term in contexts of theatre works.

As discussed in Chapter 4, composing larger musical compositions through motivic development became a prevailing compositional technique from the latter half of the 18th century, not least with the music of Beethoven. Small musical motifs, often a clear rhythmic figure, were combined, varied and developed in self-referential structures that formed large-scale compositions. While this technique was strongly connected to the harmonic structures of that period the concept of self-referential structures is possible to use on any sonic material, as is the case with much of the electronic music I have created for the works, not least in *A Language at War.* A similar approach to self-referentiality can be found in much of Dahlqvist's writings. Specific words, sentences or shorter text blocks are recurring in different section, repeated and possibly transformed. They take on new and different meanings when they occur in new contexts, referring back to the context they previously were placed in. The compositional methods of polyphony and of self-referential structures are thus global, they can be used with any musical material and with other elements such as in the dramatic text exemplified above. Polyphony as an approach among many theatre practitioners to organize the theatrical elements was discussed in Chapter 3. I will make a longer discussion on this aspect in our works in Chapter 7.

6.4 Transformation as compositional concept

Another important compositional method is the work with sound transformation, associated in first hand with electronic music. The different technologies for sound transformations in the field allow for a flexibility to move seamlessly between all kinds of sounds, words and music. Also, with the possibility to work with any kind of sound it can easily be used to suggest things through associations to

known sounds, which in turn can be transformed beyond recognition.

The transformational processes in *Hamlet II: Exit Ghost* have central dramaturgical functions where the semantics of the dialogues dissolves into sonic textures while retaining the scenic situation. The use of electronic music and sound processing techniques were the means for these transformations to happen. A further example of such sonic transformation is the scene where Hamlet asks Ofelia[104] if she has been down by the water and she says: 'no, it's raining', the electronic music transforms into the sound of raindrops. The sound transformation then continues and the raindrops turn into electronic clicks.

EXAMPLE 6.4.1 – FROM *Hamlet II: Exit Ghost*

Another example with a different musical and dramaturgical function is the transition between the pre-recorded radio play and the string orchestra piece in *Arrival Cities: Växjö*. The high-pitched electronic noise is gradually taken over by the violins playing trills and glissandi. To make such transformation seamless high pitches are faded in to the noise texture, these are the same as the pitches the violins start playing. The violins begin very soft and are not audible at first. When they make their crescendi they blend with the pitches of the noise. The string texture produced by each individual player's trills and glissandi blends in with the noise of the electronic sound. Gradually the electronic sound fades out. The seamless transformation is made up of several parameters: pitches, noise textures and dynamics.

EXAMPLE 6.4.2 – FROM *Arrival Cities: Växjö*

At the end of the second song in *Fält*, *Save my Soul*, stylistically influenced from modern R&B music, the rhythmic beats and the piano solo gradually dissolve into a noise texture that sounds like waves. The actor enters, first whispering almost inaudible: 'they say that the sea is worse'. The noise transforms into a rather harmonic, static chord that gives a calm feeling, as if the waves disappear and the sea becomes completely still. The actor continues, first very calmly and soft. But then she becomes more and more upset. The string chord

104 Or whoever they are. As discussed in Chapter 5.2 the lines in the script are only marked 1 and 2, not with any names.

that seemed to be totally static gradually becomes distorted through many very slow glissandos, creating a very dissonant chord.

The singer enters with short aggressive and noisy vocal sound gestures and I join in with percussive sound object, making similar noisy sounds as the singer. We follow the intensity curve of the actor, the sounds become increasingly stronger with wilder gestures. Suddenly it all stops, the actor says quietly: 'It is not worthy'. Then the next scene starts immediately, the music has a laidback but uneasy feel to it, a kind of electronica with a strange random rhythm pattern. The music here moves from a rhythmic section to a static sound to a part that is very gestural and finally ends in the next scene with a music that is rather static but with some rhythmic and moving elements.

EXAMPLE 6.4.3 – from *Fält*

With the example from the section in Fält described above the movement can be plotted graphically as in the following figure:

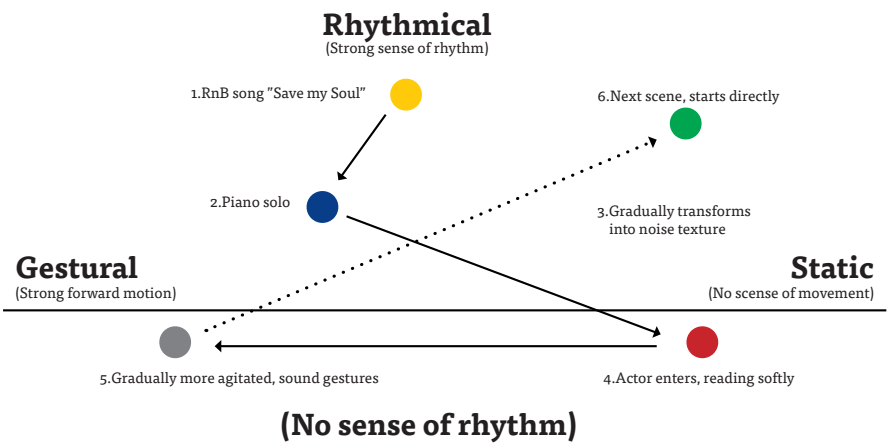

Figure 11. Example of transformations in *Fält*, the movements from a rhythmic song to a static noise texture to a gestural section, ending in a static, rhythmical texture in next scene.

The image should not be understood as an analytical tool but as my personal inner 'map' when composing such transformations.

Transformations are not only bound to the transformation of sound, it is also transformations between different musical styles and genres. In that case the rhythmic R&B music transforms to electroacoustic music. In the music in *Arrival Cities: Växjö*, for example, the transition between the first and second part goes from a section with a rather clear tonality rooted in classical music to a section of

electronic music and then further to a section of instrumental music with more complex atonal harmonic structures in the style of 20th century European contemporary music.

EXAMPLE 6.4.4 – FROM *Arrival Cities: Växjö*

Moreover, transformations are also present when it comes to the role and functions of musical composition. For example, music can move from having a background function, as suggested with the sonic scenography, to any kind of foreground and interaction with other elements, as suggested in some other modes. All the different aspects and uses of transformation in the music of our performances are a fundamental dramaturgical strategy.

6.5 Summary: musical composition as a dramaturgical device in contemporary intermedial theatre

In this chapter I have taken an overarching view on the music and composition in the five artistic works of the thesis. I have created modes based on what I consider to be specific roles and functions of the music in the works. I analysed it primarily from the perspective of the finished works and not from the creative processes, which was the focus in Chapter 5. However, through the analysis certain approaches in the creative processes are revealed. There is a diversity of musical styles and compositional techniques between the works but each work is confined to a few styles and techniques. Transformation between musical styles, textures and contrasting sections as well as between roles and functions is a central compositional concept. The continuously changing and often overlapping roles and functions of the music in relation to the other elements form dramaturgical structures. This all implies a specific approach and method in the creative processes that I suggest can be described as musical composition as a dramaturgical strategy in contemporary intermedial theatre. Musical composition should here be understood as both the techniques, working methods and practices for creating music,[105] as well as the resulting artistic work, the music.[106] Similarly, dramaturgy should be understood as both the compositional structures of a performance and the practices to create this:

105 As discussed in detail in Chapter 5

106 Which here stems from my own practice as discussed in Chapter 1 and 4.

artistic creation, rehearsal strategies and practical and technical conditions (Turner & Behrndt 2008).[107]

The modes of the different roles and functions of musical composition can be a tool for compositional work in CIT, a tool to bring forth possibilities, to find ideas and suggestions on how music can be used. As a part of structuring the dramaturgy of a performance can thus be to plan how different roles and functions of music unfold and develop: the interplay with other elements, how they are combined and how they transform from one role or function to another over time. Musical composition here thus means not only setting music to texts, to stage performances or writing musical passages, but to build the overall form structures by combining different dramaturgical functions of the music in relation with other performance elements. However, for these methods of musical composition to truly be integrated and to function as dramaturgical means in the creation of performances they must be applied in close interplay with the other elements, art forms and artists involved in a production. With the approaches described in this chapter it is not possible to make music *for* a performance, musical composition must be an integral part of the whole creative process. In the next chapter I will discuss the interdisciplinary methods that have emerged out of our works to allow for such an approach.

107 Discussed in detail in Chapter 3

CHAPTER 7

COMPOSING THE PERFORMANCE: INTERDISCIPLINARY ARTISTIC METHODS

IN THIS CHAPTER I will discuss the artistic methods that have evolved through the collaboration with playwright and director Jörgen Dahlqvist and Teatr Weimar. As presented, we have created a series of performing art works, encompassing contemporary theatre, radiophonic art and a wide field of musical directions and compositional approaches. In the two previous chapters the focus and perspective have largely been that from my work as composer and the roles, functions and methods of musical composition. Here I will turn the focus towards the collaborative processes and attempt to outline a possible model for interdisciplinary artistic methods in the field. While the practical explorations have naturally involved all the participants in the productions, the more theoretical part of the suggested model is an outcome of the continuous discussions and the close artistic collaboration between Dahlqvist and me.

7.1 Introduction

The creation of the artistic works of this thesis has been a journey of artistic explorations and experimentation. The works characteristically consists of multitude of layers, concepts, narratives and media.

For me it has not just been a matter of composing music for these performances, but rather approaching musical composing in a much wider meaning: as one dramaturgical device for composing performances. This raises questions on how such an approach can be implemented and integrated with the other artists and art forms in the creative processes.

I will here attempt to outline a model based on the cumulative result of our working processes and performances. The methods presented are the result of how we have tackled artistic quests, problems and issues and by doing so, developed new concepts for our artistic practice. However, as a model it cannot be seen as something finished or fixed, rather it should be seen as an 'articulation of unfinished thinking' (Borgdorff 2010, p. 45), as a foundation for further explorations. Yet it provides a set of notions and methods that can be useful for artistic works in the field. The methods presented and discussed here deals with the whole creative process, from the initial ideas and impulses for a new work, through the development of dramaturgical structures and the shaping of details, to the final performance.

7.1.1 Collaborative working processes

Among practitioners in the field of Composed Theatre it seems to be a rather common method in the initial phase of creating a new work to do some rather open and improvisatory sessions where ideas and materials are investigated and explored, often with a team of artists, performers and technicians. Many of the reports on the working processes in the book *Composed Theatre*, as discussed in Chapter 3, testify this approach. There is hardly one apparent, common or 'correct' way to conduct such sessions. On the contrary, there are different approaches from each artist and group, and it can also be different between productions of a single creator.

In the first works I did together with Teatr Weimar Dahlqvist first wrote the text, I then composed the music, followed by rehearsals with the performers. Finally, scenography and costumes were added. But already in *Hamlet II: Exit Ghost* this started to change. The text and music were here created more in parallel in an on-going dialogue with extensive exchanges of ideas for shaping the dramaturgical structures. The work on the stage design and visuals started much earlier in the process. The early rehearsal sessions with the performers became much more of creative and improvisatory pro-

cesses, which provided ideas and materials that became integral parts of the overall work. This changed the working process from a linear order to a more parallel. It also expanded and changed the roles of the participants, as everybody became involved in all parts and processes of a production. However, this did not mean that we all were doing a little bit of everything. Everyone worked with their respective areas of expertise, but was influenced by, and likewise influenced the others' work. This helped connecting the different artistic ideas into one coherent artwork: the overall dramaturgical work became a collaborative effort. The hierarchical working structure usually found in theatres and operas, with a leading director, has thus been absent in our productions. Instead, the artistic ideas, visions and responsibilities for a performance have been shared among the participants. To indicate this we have written 'concept by' in presentations of our performances, followed by the names of the artists involved and after that, each participants specific involvement as actor, composer, playwright, stage designer and so on.

For me as a composer this meant a rather different way of working from my previous individual, solitary work with writing scores or creating fixed music in the studio. In the working processes with Teatr Weimar and other collaborators it has been about a pending, mutual exchange of ideas and material that have influenced the work throughout the whole process. The model of collaborative methods, working strategies and theoretical framework has largely evolved out of my collaboration with Dahlqvist but the contribution of the other collaborators has been crucial, not least that of actor Linda Ritzén.

7.1.2 A shared language

Another aspect that emerged from the study was the importance of the experiences from the previous works we had done together. In our discussions we constantly referred to many aspects of these: technical solutions, analysis on artistic methods, dramaturgical aspects, relations between text and music, music and scenic actions and so on.

> Jörgen: It strikes me, if we should develop it, like in Hamlet, that we had after 'I will blow up the world'-section, where it enters into something musical, Rafael cuts of everything, as a conductor, that we do exactly those things, but we find (snaps his fingers and indicate a trigger-point) … now it enters … like in Indy (mimics scratch-sounds from

Indy 500), where those things could be as Angela, that what builds … then we'll have the building of the form in that we keep a focus on that, that is something we take with us when we'll talk about other things later on, when we look back.[108]

7.1.3 Mapping the creative process

One of the difficulties in describing working processes as ours is that they are not linear. We don't start from the beginning and work it out to the end; neither do we start from an idea of an overall form that is filled with content. Rather I would describe our work process as a state of constant oscillation between elements, sections and time levels of the work. Below I have attempted to sketch a map that represents an overview of the creative process.

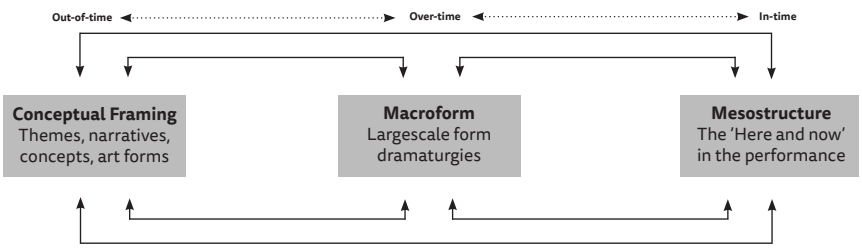

Fig 12. Overview of the creative process.

Conceptual Framing, *Macroform* and *Mesostructures*[109] are three stages in the creative process, each representing particular work strategies. These are connected with concepts and methods that we have used extensively in our work and that will be discussed in detail in this chapter. To indicate that the three stages of time levels are not fixed and closed entities, but are open-ended, overlapping each other, I have placed them on a scale ranging from 'Out-of-time' to 'Over-time' to 'In-time' processes (Frisk & Karlsson 2011). 'Out-of-time' means the work with materials and concepts that are not bound to temporal aspects, 'Over-time' deals with larger form structures while 'In-time' means events that take place in the moment, in the 'Here and now'.

108 Dahlqvist discussing strategies for *A Languages at War*. Transcribed from a recorded conversation 14 June 2011.

109 The two latter terms are from Curtis Roads' book (2015) and discussed in Chapter 4.

7.1.4 Shared spaces

Often ideas for a scenography have been drafted very early in the creation process, even before any text or music have been written. Thus, a quite clear impression on how the visual design of the stage will be and the emotional quality it may carry, has been there from the start of a working process. The feeling and understanding of the performance space has been essential for all participants, not only for Dahlqvist and me, but also for everyone involved. It is worth noting that this indicates a working process that is somewhat a reversed from traditional theatre and opera productions where the stage design is based on the dramatic text and where applicable, the music, and is something that is created at a later stage of a production. Having said that, it is important to emphasize that this is not a finished stage design, the work with the scenography is something that can carry on through the whole process until the very first performance night. The initial fundamental outlining of the stage is a way to create a shared understanding of the performance space, which all artists can relate to, becoming a space that connects all elements and art forms.

Knowing the performance space, or the kind of space a work will be performed in, can be of crucial importance for the artistic process. This 'knowledge' is something all participants can share and it creates an important platform from which everybody's work can emanate from. We have referred to this as *Shared physical space*. This is one approach of framing the work and many artistic questions for a work can start out from here. How do we integrate the space in the work? How will the interaction between different art forms in play be in the space? What viewpoints will the audience have and how will the relation be between performers and audience in the space? Mike Pearson suggests that dramaturgy also is spatial problem that must to be solved, an aspect he discusses in *Site-Specific Performance* (2010). In a joint article from 2017 on the collaborative work of Teatr Weimar, Jörgen Dahlqvist and I discuss Pearson's ideas on dramaturgy as spatial concerns:

> This is not only valid for what is called a "site-specific performance" (which usually takes place outside traditional theatre spaces) but for every performance, because 'a space comes to being through the completion of practises inside it', as Annemarie Matzke writes in an essay

> on Rimini Protokoll. Posing these questions enables us, we would argue, to think of the space 'more expansively' as Matzke suggest, and by doing so it will also expand and create new ways of combining different narratives with musical structures: 'the way the space is structured determines how stories can be told and viewed' (2008: 104). Even though a performance is not about space itself, space will certainly be, if not the starting point, as for Rimini Protokoll, then at least 'the structuring characteristic' during the process of making it. (Dahlqvist & Olofsson 2017)

The Shared physical space is about understanding the conditions a space offers: the possibilities, challenges and limitations. It is also about bringing forth a joint 'feeling' that the team of artists is creating a performance for a particular space, a collaborative effort to solve 'spatial problems', as Pearson puts it. Such an approach will facilitate each one's specific work in relation to it, to the other's work and to the overarching artistic ideas. However, the concept of Shared space extends beyond the physical performance space: it must also be seen in a wider and more abstract way, as the *Shared conceptual space* of a particular work. This is the 'space' where each participant brings in ideas and material, a 'space' of conceptual framing, which will be discussed in detail below. Just as with the Shared physical space, the conceptual space is a 'space' with artistic possibilities, challenges and limitations shared by the whole team. This is discussed in our article where we furthermore bring in the perspective of the audience through the notion of *Shared communicative space* (Dahlqvist & Olofsson 2017). The notion of *Shared time* will also be elaborated on later in this chapter.

7.2 Conceptual Framing

7.2.1 The initial phase of a new work

The creation of a new work has started with one or a few artistic ideas or themes that we wanted to investigate and develop. The preconditions for a new production, the performers, the performance space and the amount of rehearsal time, have mostly been known from an early stage of the process. These are decisive factors in the creative process. Knowing which specific performers to write for

allow the writing of text and music to be based on their specialities as performers.

In *A Language at War* a starting point was to explore extended vocal techniques in theatre performance. From the initial ideas and the given preconditions we began gathering material and making sketches for the new work.

> **April 13.** Jörgen presents ideas about how we can use video, projection screens and how this can be an important part of the scenography. Similar projections of sound! Of the voices. ... idea about many small speakers... The voices get detached from their actual physical locations...
>
> **June 27.** Recording the second version of the text with Rafael Pettersson, the male actor, reading. First just a neutral reading, then variations with different expressions.
> Perhaps even objects in the room can be used in the drama, that could function as percussion, sound-sources.
>
> **June 28–30.** Working with Angela Wingerath, the soprano. Improvisations, tests with the text parts from Jörgen, reading and performing together with Rafael, investigating the different extended vocal techniques. Everything is recorded.
> (Diary from the work on *A Language at War* 2011)

However, it was only after a few years of work and several productions that I began to observe the role and importance of the initial phase of our creative process. I noticed it more consciously when Dahlqvist as a starting point for a production presented a set of visual artworks and photos from art installations, movies and stage designs of theatre performances. With the images he tried to capture and convey what he loosely had in mind. The pictures carried many things that could be important and useful; they suggested ideas and directions for staging, video projections and light design. But more importantly was that together they mediated a particular feeling of a context, an understanding that at least initially was difficult to formulate with words. The very colour scales and the graphical layouts of the pictures were important for the expressions

sought after.[110] Dahlqvist also brought texts and books that in a similar way contributed to frame the artistic visions. We all presented different kinds of music, art music as well as popular music, which could inspire and give ideas for expressions, emotive states or specific musical ideas to develop. In some works this initial phase was something Dahlqvist and I worked with, in other works several more were participating, the actors, musicians, technicians and stage and costume designers.

We often tried out certain materials at a very early stage of the process, before the actually work on writing text or composing music has started. This could be guided improvisations based on text drafts and/or musical ideas. Sometimes a similar approach was used for testing material for video projections in a performance; simple films were made and projected in the rehearsals as a test for the final video production later on. Ideas, materials and experiences from such early sessions in a working process have been essential for the further development and have become important contributions together with all the other material and ideas we gathered.

7.2.2 Resonances, intertextuality and intermusicality

The way pictures, music and the initial drafts for the stage design functioned in the creative process can be described as creating resonances for the elements of the performance, for sound, text, video, light and performing.[111] In the article *Resonances and Responses* (Olofsson 2015) I made some reflections on how I had approached the notion of resonances in my works. I emphasized the fact that the resonant quality was not only about the fascination concerning the acoustic phenomenon but also for the emotional implications it carried.

When Dahlqvist and I have talked about resonances it has been in connection to how certain art works, pieces of music, specific theatre productions or movies, or stylistic or historical art movements have been referenced to, cited and interwoven into our works. In several of my previous concert music works historical music styles

110 Dahlqvist worked for many years as a graphical designer, an experience that has had great impact on his theatrical practises, not least on stage, video and light designs.

111 The origin of the word resonance has to do with sound. Webster New World Collage Dictionary (2010) defines it as 'reinforcement and prolongation of a sound or musical tone by reflection or by sympathetic vibration of other bodies'. Accessed December 7, 2014 from http://www.yourdictionary.com/resonance#websters

has been a point of departure. This is found for example in my compositions *Stabat Mater* for four sopranos and electronics and *Le miroir caché* for soprano and chamber music group, the former with the medieval Gregorian chant as a resonating foundation, the latter with the early 20th century classic *Pierrot Lunaire*. The approach here was not quotations of other musical works or any kind of collage technique; the works mentioned are stylistically contemporary. Rather, the sources could be described as sonic foundations where the origins shine through and resonate with the newly composed music. The compositional techniques used here have often been close to the so-called French spectral school, where I base my composition on the spectral content of sound recordings of particular historical pieces. In my article I discussed this approach as 'Composing with Music History as Resonating Sonic Bridges' and I quote Tore Nordenstam (2009) who 'writes in his book *The Power of Example* that all art resonates with other works within the space of a specific art form. Moving outside that space the resonance is lost. Using poem as example he states that a "poem is what it is by virtue of all the echoes created in the poetic space".' (Olofsson 2015)

The connection and relation to other texts, works and traditions are usually discussed and referred to as intertextuality. Resonances may be seen as the poetic and emotional counterpart to intertextuality. That is, the kind of qualities and meanings in certain relations and connections between texts or other art works that we as artists can search for, investigate and use as artistic expressions and concepts.

Philosopher and literary critic Julia Kristeva introduced the term intertextuality in the essay *Word, Dialogue and Novel* from 1966. 'The concept of intertextuality that she initiated proposes the text as a dynamic site in which relational processes and practices are the focus of analysis instead of static structures and products', writes María Jesús Martínez in his article 'Intertextuality: origins and development of the concept' (1996, p. 268), and continues:

> There are always other words in a word, other texts in a text. The concept of intertextuality requires, therefore, that we understand texts not as self-contained systems but as differential and historical, as traces and tracings of otherness, since they are shaped by the repetition and transformation of other textual structures. (ibid.)

Understanding a text 'not as self-contained system' but as traces of many other texts I have found to be of outmost importance for me as composer when approaching the work of setting music to a text, or creating a text for musical setting, as I have discussed in several sections before, for example in the work with *The Bells* and *Hamlet II: Exit Ghost*. While the term intertextuality initially was a literary device it has developed in different direction and taken on somewhat different meanings. In certain discourses it deals with relations between other kinds of 'texts' such as films, songs or historical events. From an artistic view the term has come to mean quotations, parodies or allusions from other artworks that writers and artists use in their works, where the reader or spectator have a possibility to understand and interpret the connection to these other sources. This means that intertextuality is discussed on the one hand as an analytical tool, on the other as an artistic device. In the context of media studies Ott and Walter observed that:

> [I]ntertextuality has been used to describe both an interpretive practice unconsciously exercised by audiences living in a postmodern landscape and a textual strategy consciously incorporated by media producers that invites audiences to make specific lateral associations between texts. Intertextuality has come to describe both the general practice of decoding and a specific strategy of encoding. (Ott & Walter 2000, p. 429)

Intertextual relations between musical pieces and styles are sometimes referred to as intermusicality. Marcel Cobussen outline intermusicality with the following meanings, with reference to Misko Suvakovic:

> (a) A relation between 'extra-musical' (linguistic) texts and musical texts; (b) the relation between a musical text and music as a cultural, historic institution; and (c) the exchanges, referentialities, (dis)placements, inscriptions, or mutual coverings of two (or more) musical texts [...]. In particular, (b) and (c) point to the fact that there is no musical text that exists autonomously. A musical text always exists only through its relationship with other musical texts, as well as with other (artistic) texts in a cultural field. (Cobussen 2002)

David Roesner discusses intermusicality as one of the 'Gravitational Centres in the Musicality *Dispositif* of Contemporary Theatre' with

reference to Ingrid Monson's definition and the kind of intermusicality that follows with the sampling technology (Roesner 2014, pp. 221-222). An interesting matter he brings up here is the significance of the personal collections of pop and rock music that can be 'an evocation of intersubjective emotions, style, fashion or ideological identification' (ibid. p. 222). He mentions how many directors bring their collections of music to the rehearsals 'as an atmospheric through-line through their performances' (ibid.). Bringing in music to the rehearsals like this has certainly also been a part of our process. Roesner also mentions that some even 'claim that the theatre itself should ideally be like a good pop song' (ibid.).

7.2.3 Framing the 'conceptual universe' of the work

While studying the processes of gathering materials, I observed the importance of connections and relations between them. Gradually it emerged that the process fundamentally was about creating a network of interconnected ideas. We envisioned possible relationships, what meanings they conveyed and what kind of artistic outcome that would bring. Ideas and materials were tested and considered in relation to each other. Through the relationships between visual materials such as photos and films, music, texts, philosophical, artistic and political issues as well as ideas for technical solutions and stage design, a specific 'world' emerged wherein the performance could be built and shaped. The materials were thus not an arbitrary collection of ideas and references that functioned loosely as inspiration and impulses for a new work; it was in the weave of relationships between materials that the very fundament for the work was formed. We started call this process *conceptual framing*. The term was a mix between conceptual blending,[112] conceptual framework and the kind of framing method I had observed in the initial phase of a work process, as described in the previous section. The term conceptual framework is a notion found in some analytical contexts as a model on how ideas and concepts are organized, or in theories assisting critical analysis of art. Yosef Jabareen gives the following definition:

112 Conceptual blending is a concept within cognitive science coined by Gilles Fauconnier and Mark Turner, see for example Turner & Fauconnier (2003)

> Conceptual framework is defined as a network, or "plane," of linked concepts that together provide a comprehensive understanding of a phenomenon or phenomena. [...] Conceptual frameworks are not merely collections of concepts but, rather, constructs in which each concept plays an integral role. (Jabareen 2009, p. 57)

While I at first regarded conceptual framing as a process of shaping thematic and referential structures, I realized that it also carried material for temporal structures on both macro and meso time levels, and even if much of the conceptual framing is something that takes place in the beginning of the process it continues throughout the creation of a piece.

In our joint article from 2017 we further elaborated on the process of conceptual framing and perspective-taking.

> When we have materials and ideas in different media, we change our attention from the work of creating the framework to instead look for a perspective that opens up the material and guides us in new directions of understanding the theme we are working on. By doing so, we create one single concept that incorporates not only the theme but all the actions in space (creating links between acting, music video, etc.) into one artistic idea.(Dahlqvist & Olofsson 2017)

7.2.4 Conceptual framing in *Arrival Cities: Växjö*

As an example of conceptual framing I will in this section briefly outline the themes, sources and materials that *Arrival Cities: Växjö* is built on and how these together form the overarching concept of the work. As described in Chapter 5, the title refers to Doug Sanders' book *Arrival City* that deals with migration into cities. The fundamental theme in the performance was the current political situation in Europe and Sweden concerning refugees and how language shapes our perception and understanding of it. Several sources were used as a ground for the narrative and temporal structures. The fundamental narrative is about a girl who is fleeing the war to find a better life, an escape away from an impossible life situation. But there is no other safe place to go, she knows she is destined to die but hopes to escape her destiny. Her narrative is presented in short and often rather fragmented scenes. The reference to Stravinsky's *The Rite of Spring* was central, both for the musical material, the text and the dramaturgical structure in the connection to the narrative of the

ballet. For the dramatic text the essay *We Refugees* by Hannah Arendt and *The Trojan Women* by Euripides were two of several important sources. The vocal ensemble has partly a role like the choir in the antique Greek tragedies, commenting and contemplating the actors' words. The stage design with the changing formation of actors, singers and musicians was an integral part of the composition. It included the use of pre-recorded video and live-camera projections, partly inspired by the way director Katie Mitchell has worked.[113]

Arrival Cities: Växjö is not built on one single story but builds on the very relationship between all these sources that together form the overarching concept of the performance.

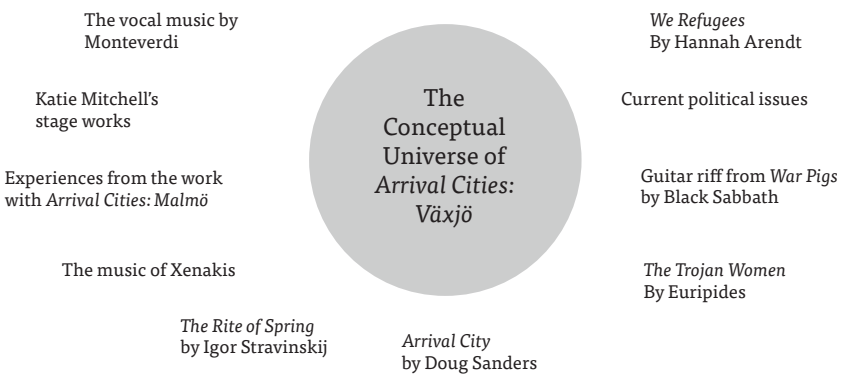

Fig 13. Conceptual Framing in Arrival Cities: Växjö, themes, concepts, texts and music.

Connecting an array of themes, texts, different music, visual and scenographic ideas into a performance can be found with many other practitioners in this field, not least with an artist such as Heiner Goebbels. His piece *Songs of wars I have seen* deals with the domestic life during World War II and how the war affected the women staying at home. It was based on texts from the book *Wars I have seen* by Gertrud Stein, where she wrote about her own experiences of the wartime during the Nazi occupation of France. Goebbels found her writing exciting in the ways '[s]he talks with the same intensity about various personal private things and very heavy political catastrophes' (Goebbels 2011).[114]

113 See for example her staging of Strindberg's Miss Julie. www.schaubuehne.de/en/productions/miss-julie.html

114 Goebbels in an interview with Oteri 2011, https://www.heinergoebbels.com/en/archive/texts/interviews/read/1034, accessed 24 February 2017

The piece was composed for two ensembles, one with modern instruments, the London Sinfonietta and one with period instruments, the Orchestra of the Age of Enlightenment. The placement of the ensembles is an integral part of the composition, the latter placed in front on stage with all female musicians, the former placed behind on a podium with all male musicians. The texts in the piece are not performed by singers or actors but recited by the female musicians. The stage setting in the front is partly like a living room with small tables, reading lamps and carpets. The females in the front are dressed in coloured clothes, the males in the rear all in black.[115] Beside original music by Goebbels the work also merge musical extracts by the baroque composer Matthew Locke. The relation between different times, between the past and the present, is a central theme in the work, musically, in the text by Stein and how they connect.

> Another component of the work is how it evokes Stein's belief in history as a repetitive act. This forms part of the core of her memoir, the sense of war and violence as an eternal and repetitive component of history. In order to evoke that, Goebbels incorporates elements of Matthew Locke's 17th-century score for *The Tempest*. (Barker 2010)

By interconnecting the different text fragments by Stein, the special performance with recitations by the female musicians, the placements of performers on stage and the merging of new and old music performed by one ensemble of period instruments and another with modern instruments, Goebbels creates a multifaceted experience and opens up for many possible interpretations for the spectator. In this aspect I find a strong similarity here between *Songs of wars I have seen* and *Arrival Cities: Växjö* in how a 'conceptual universe' is created and its function for all aspects of the performance, thematically, musically and visually.

115 In the performance I saw in Copenhagen 2011 they were dressed in clothes typical for housewives at that time of WWII, which doesn't seem to be the case in all performances when studying photos from different performances

7.3 Macroform dramaturgies

7.3.1 The fundamental dramaturgical structure

A characteristic feature of our works has been the superimposition of many different elements and structures. Among the multitude of layers there has usually been one simple and basic idea. Against this, everything else has been be related, structured and developed; music, text, acting, dramaturgy and stage design. In *Indy500: seklernas udde* the car race provided the fundamental dramaturgy, the form structure as well as the material for the music and the text. In *Hamlet II: Exit Ghost* it was somehow different. The basic form structure was in the dramatic text, in the relations that emerged from the dialogues. However, since the dramatic text did not carry any information about where it takes place, a concrete scenic situation had to be created: in a TV studio to make the best performance of the classic *Hamlet* ever.

The important matter to point out here is the kind of simple and solid basic structure we have used as foundation for our works. The examples above carry both essential thematic ideas as well as what Jackson Barry (1970) calls the *Basic pattern of events*. Examples of such pattern can be 'the events of a journey: leaving home, series of adventures enroute, arrival or homecoming' (Barry 1970, p. 28). Barry emphasizes that 'we must describe a play structure in terms of groups of events' (Ibid. p. 26) and not in terms of graphical representations, like 'circular plots, rising and falling action and so forth' (ibid.). Although such spatial analogies may be useful for overviewing a structure, the important thing, he states, is not the rising and falling curves in a graph representing increasing and decreasing intensities but the succession of events causing these changes. While his concept deals with the dramatization of a main story, it has in our works a somewhat other function. The Basic pattern of events provides a fundamental, structural layer of successive events against which other layers, narratives, materials and elements are set and built upon. It should not be thought of as the primary narrative, or any prominent narrative at all, for that matter. It is not the events in themselves that are important but the effects of their relations. The narrative components in the Basic pattern the events can thus be quite remote from narratives and thematic material in other layers and may be rather concealed in the final work.

For us the Basic pattern of events has been a concept that has

helped us to work with long and complex structures. For example, the basic pattern of events in *Arrival Cities: Växjö* is similar to those found in some ancient Greek dramas: a disastrous prophecy is given, a journey is undertaken to escape this fate, which in the end will turn out to come true. The work has these three parts as fundamental structure: the girl realise she must escape the war to survive, she undertakes a long and difficult journey but in the end she is burnt to death in the new country. This provides the fundamental form for the development of both the text and the music. The piece, however, is not primarily about this journey but is a weave of concepts, resonances, voices and intertextual narratives forming a conceptual framework about the crises in current political issues in Europe and perspectives on how language forms our views on what a refugee is.

7.3.2 Musical strategies in macroforms

> An interesting thing is that musical structures, the notion of it, is in the dramatic-scenic work. J often says, also L, here and here it slides into musical structures. Is this the same as that Composed Theatre means by base something on musical material/structure? To some extent, but not quite. J never thinks traditionally musical structures, he thinks more of texture, movements and sound-textures, as he thinks of movements in the space, in scenography and light. And in the drama, in situations, that is basically the same thing, but looks at it as different. (Diary from Fält, 5 September 2014)

As discussed in previous chapters musical forms can be used as form structures for theatre performances, as with the variations in *A Language at War*.[116] This is a characteristic approach in Composed Theatre as discussed in Chapter 3. Such form structures are often taken from the classical music, like the sonata form, suite, variations or rondo. Dramatic and compositional strategies from symphonic forms, with extended developments of musical materials, build-ups of energies, unfulfilled expectations, tensions, suspension and resolution over expansive time durations, are characteristic approaches and important components in our performances. To think of dramatic and musical form structures as being closely

116 See video example 5.3.2.

related and even exchangeable, was something Dahlqvist and I saw as a prolific artistic approach already from the start of our collaboration. After a discussion we had, I wrote in my diary:

> We have discussed and reflected over the form structures in the works, especially Hamlet. It seems increasingly clear that there is much in common concerning form. How the development forward, for actors or music, the energy forward, can be seen as the same thing. Easy to use musical descriptions on what is happening in each scene. (Diary note 2 July 2011)

And a little later I wrote:

> It seems that there are also striking connections between details and large-scale form. Jörgen thought immediately when he saw my form overview of Symphonie I that that is exactly how he imagines a play! But what does he mean…? What is that small material that makes up the whole form? Maybe simply the simple idea. Jörgen means that by having a very simple idea on what it is about enables all complex processes. (Diary 6 July 2011)

Making a sketch of the overall form structure is something I have almost always done in the initial phase of composing a new work. This has also been the case in some of our collaborative processes where Dahlqvist and I have outlined the large-scale form structures at a rather early stage, for example for the two works of *Arrival Cities*.[117] In other works it has been somewhat different, in both *A Language at War* and in *Fält* the macroform structure emerged more gradually from the work with material on mesostructure levels.

7.3.3 Vertical dramaturgy in macroforms

The practical circumstances for the creation of *Arrival Cities: Växjö* were such that we had a very short rehearsal time for a long work with many performers. This forced Dahlqvist and me to have a material ready when the rehearsals started; a score with all performers parts, text, dramaturgy, scenography as well as technical systems with sound, lights and video. The dramaturgical work on how elements should interact had to be done prior to the rehearsals. Hence,

117 *Arrival Cities: Malmö* and *Arrival Cities: Växjö*

the experiences drawn from our previous performances were crucial for this process since we wouldn't be able to be in a longer working process with all performers.

The scenography and the different stage formations of the performers, the string orchestra, the vocal ensemble and the three actors as well as a video screen and a live camera set, were planned early in the process and had an important role for the musical composition as well as for writing the text at later stages. To grasp the form structure and dramaturgy for the piece we did an overall plan for how the different elements and layers should coincide and interplay. As discussed before in conjunction with the process of conceptual framing, we had a fundamental form structure in the narrative that all the other layers were built upon.

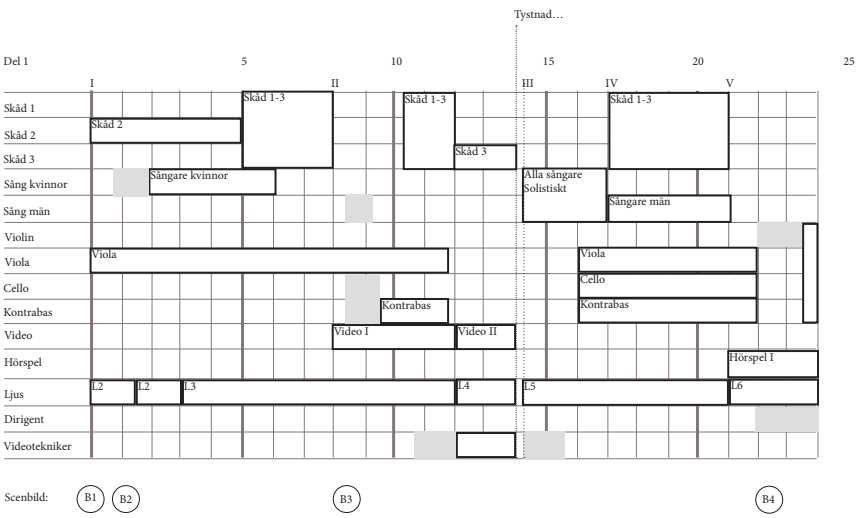

Fig. 14. Early form scheme of part I (25 minutes as indicated by the numbers in the top row) of Arrival Cities: Växjö, indicating vertical relationships of performers, pre-recorded material, light, and video. 'Scenbild' (scene) as written in the bottom means a particular stage-setting and visual design characteristic of that part.

The work on the overall form plan went on at the same time as Dahlqvist wrote the text and I worked on the music. The process was that of multiscale planning[118] where we went from working on the details in the score and the text on meso level to the macro level when working on the form plan. The continual movement between

118 See Roads (2015), pp. 283–317.

these levels and exchange of ideas and suggestions between Dahlqvist and me characterized this whole creative process.

With this scheme as a guiding plan, I knew how the music would relate and interplay with the other elements, how music could 'act' and 're-act' to what was happening on stage. This *vertical dramaturgy* on macro level was essential for composing the music. Although I had this overall structure as a fundament, the form was not completely fixed; I could change it if any musical ideas and dramaturgical directions required so. When writing the music I had thus both the internal, musical structures, for example the harmonic construction as described before, and the relation to all the other elements of the performance to work with. For the text the music was sometimes the governing element and during the work Dahlqvist often asked me if I needed more text. If so, he would add more text for a certain section. I also did alterations and additions to the text and he suggested musical solutions in some cases.

While such form scheme as presented above can be of great importance and support while composing a larger piece it is also somehow abstract because it is difficult to 'feel' the physicality of the space and the performers as well as the temporality of the material in play. With the sound recording from the workshop we did with the string orchestra, edited together with MIDI simulations of orchestra and singers, we could have a feeling of the temporal aspect during the work. In the workshop we also tried out possible stage placement for the strings. It was important to know that these could work in performance before continuing on the stage design. To have a better understanding of how the stage would look and 'feel' we made computer graphics with the right proportions of the stages we were going to perform at. With the computer program we could move around all elements to try out the different scenes as well as looking at the stage from different angles.

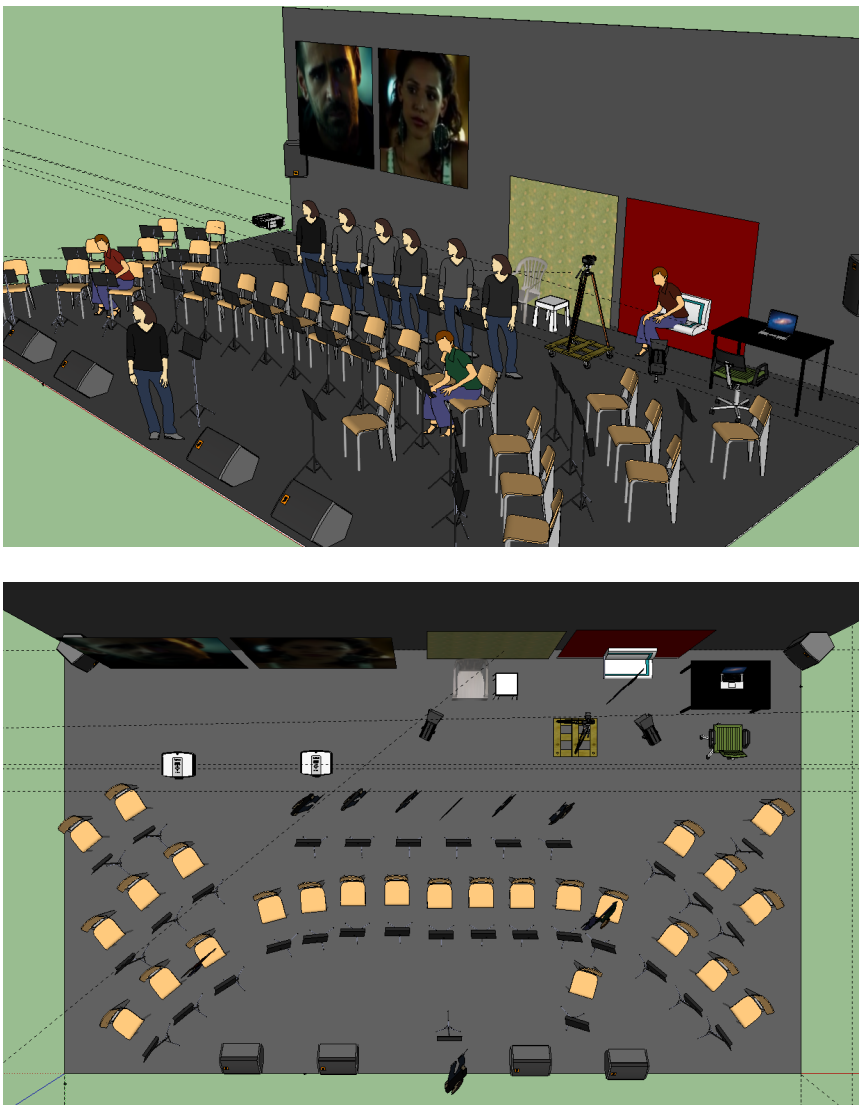

Fig. 15–16. Sketches for the stage design of *Arrival Cities: Växjö*.

The rehearsals with all performers together were preceded by separate rehearsals with the groups. I rehearsed with actors, conducting them using the recording/MIDI simulation of the music I had made. In these rehearsals we made the set up in our rehearsal space with chairs and music stands in order to try out placement and movement during the performance. The final performance followed rather precisely the stage plan from the computer images above.

Fig. 17. *Arrival Cities: Växjö* at Inkonst, Malmö, 21 October 2013.

7.3.4 Capturing the temporality in macroforms: the working method in *Fält*

For *Arrival Cities: Växjö* a traditional musical score was the base for the performance and hence also contained the temporal information. This was partly worked out through workshop sessions and through computer simulations, but much also through my inner listening imagination on how the performance would unfold. In other works, as in *A Language at War* and in *Fält*, the temporal parameters were to a greater extent formed collaboratively in the rehearsal processes. From this aspect the work process in *Fält* is of particular interest. When I looked back in my diary notes and listened to the recordings from the rehearsal sessions, I observed how we captured and shaped the longer form structures and how we worked with the integration of all elements. As I have previously described we had some starting points: it was going to be a monologue, one actor performing many characters, we would use music, projections and pre-recorded material. Dahlqvist had written a text that had to be 'solved' for a scenic performance. There were no given solution and initially we did not have any idea how to realize this.

The difficult thing was to get everything into the working process at the same time, to understand how the details should be shaped and how these would function and be a part of the whole. As we already early in the process had all equipment set up, audio, com-

puters for editing sound and video, light and projections, we could try out ideas with all elements involved. Particularly important here was the event trigger[119] where we could quickly move, add and replace sound files, light cues and video projections. The earlier parts of the creative process can be described as making sketches: we outlined suggestions about what we thought could work and then we tried this together by performing it in the rehearsal space, which meant quite a lot of improvisation. These try-outs were evaluated and discussed. One of the most interesting things to observe is that at a very early stage of the process we performed rather long sections, even the whole performance, despite the fact that so much of it was still totally unclear. Through these extended run-throughs we understood what was working and what was not. We achieved a good sense of the temporality of the trajectories in each section as well as the temporal relation between them.

> **15 Aug.** We make a run through of the first part. We feel what is working. Some things are too long – the man's text. The young man's – woman's situation must be longer – have to spread out.We do a new mix. Jörgen adds text. Test again, Linda the new text. Text projections overlap.

> **18 Aug.** Test part 2 – improvisation – but with the pre-recorded texts. It works. We run through again, much work. But many questions. (Diary from the work with *Fält* 2014)

In the run-throughs I tried out musical material by using different computer programs and improvising on MIDI keyboards, controllers and the electric guitar.

> **18 Aug.** How should the journalist be? Trying out sounds … difficult … what should it be? Tests with silence … not really good either … becomes chopped. Must find some sound, texture. Realized then that the crackled sounds work fine with the journalist. It rained on the roof when we rehearsed – it also works as a sound! Works well when Zofia enters with the jazz-lullaby during the young man/woman quarrel, when Linda takes both roles, that is, nothing pre-recorded.

119 The software Qlab.

There were continuous discussions on what the performance meant, how we should understand each part and narrative, and how these understandings could shape the performance.

> **18 Aug.** We need to understand the end of the scene. The tourist – the responsibility. How the whole world are governed from the white man's power. Should we play something heavier – rockabilly bustle. Seems to work. Everyone looks away. Gives idea about everyone's situation.

Already after a few weeks of work we made a run-through of the whole performance. There were very much that was not ready but by filling out unclear sections with improvisations and plain reading of the text we could get a good feel for the larger form and the development through the performance that otherwise would be very difficult.

> **29 Aug.** We rehearse the whole. Without Z. Testing with sound-sequences. Works partly. Difficult. But it shows what can work. Certain ideas emerge. Yet a bit impressed of ourselves that we actually managed to do a 70 minutes run-through of the whole! A strength, we give ourselves an overview of the large scale form. Some parts that are problematic are directly apparent. It is primarily where some of the situations end to fast, or are too long. There it may be necessary to change the text, say L and J afterward. It is emotionally strong in many sections. Important to do such a run-through. It is only so we can feel how the situations are structured, how the music can be structured.

In the run-through it became clear to us what the fundamental narrative should be, which we could relate to and build everything else on. In the text there are numerous narratives that could have functioned as this fundament, but by trying out by performing we identified the best solution. This fundamental structure was primarily for ourselves to build the performance on, a trajectory that went through the whole performance. The audience would rather experience the many narratives and characters that gradually merged, just as we had outlined in our initial concept.

> **29 Aug.** The young woman – it is her way we should follow. The large trajectory.

It is interesting to follow the swaying between failure and success in the process. After a less successful day of rehearsal we make a last attempt, and suddenly so much falls in place.

> **4 Sept.** Everybody rehearsing. Trying scene 2, goes so so. Feeling behind – can't catch up with the music sketches. Longer break, food and coffee. When it is 20 minutes left we make a snatch – just go for it. Then something is happening, everybody just let go. We play to the end of 2 – a crazy feeling, but completely right. Z walks out on the floor, Linda starts her strange dance to the end. Afterwards J says that maybe this is how we should do, everybody start dancing, he and L start dancing. In that way we can create a movement in the space says J. We understand that the sharp breaks in the work must come forth. I try a couple of places during the rehearsal and it is exactly like that: to dare to be in situations, almost freeze certain moments, then speed, sharp breaks. So that it gets a jerkiness.

When I listened back to the recording from this rehearsal session I observed how well we were all tuned in to the performance as a whole and at the same time everyone is commenting on what they need to work on and develop in singing, acting, musical composition and dramaturgical issues.

In the process the overall form structure gradually emerged and the function of each section. We divided the performance in five larger sections.

> **5 Sept.** We then plan a bit how it should be filmed, what is needed. That will J and L do next week. We also realize that scene 4 should be done at the desk, as a radio play, notated, that will be a sharp contrast to all actions on stage in scene 2 and 3. When certain parts are getting clearer and take shape it gives answers to how others should be. As it looks right now:
>
> Part 1: fragments, text projections, single lines
> Part 2: longer situations, the situations of the different persons are shown
> Part 3: yet longer, the violations
> Part 4: radio play,
> Part 5: monologue

The overarching form now had a clear trajectory. In the first section there are the short fragments that present everything followed by rather clear-cut scenes. Later on the scenes are longer, more complex and sometimes overlapping each other. In the end there is a sparse monologue accompanied only with a soft final lullaby, sung with a single voice.

The process described here demonstrates how we work on many time levels at the same time, oscillating between macroforms and mesostructures. We capture and shape the large-scale form at the same time as we work on detailed levels. The different time levels inform and influence each other. This process can be described as multiscale planning process in performing art.

7.3.5 The dramaturgy of scenes: exposition and transitions

> Each part has always a specific function in the whole! The combination of the parts, in which order, is of uttermost importance. Here one can check out how the scenes were in Hamlet from the start. During the work, when the directions of the scenes and their functions became clear in the working process, it was possible to move scenes. This seems to appear when the situations are laid out, then the functions of the scenes are revealed – not just in the 'normal' course of events, but also how the combinations affect all parts, and make them the most interesting!
> But also the transitions between the parts are important!! This can be seen all the time in Hamlet. When this is working the performance is experienced as one long course. In fact it is very clear parts. When the composition of parts and the transitions works the experience will be a long ach form that never loses its energy. (Diary note 2 July 2011)

After many performances of *Hamlet II: Exit Ghost* I started to observe and realize the importance of how the transitions between the scenes were shaped. I noticed how different they were, some were sharp, abrupt shifts between scenes that created strong contrasts while others were gradual transitions of different lengths that were more of a continuation of the previous scene. This contributed to a coherent flow in the performance: the scenes appeared as consequences of each other. Hence, the compositional structure of transitions between scenes is essential for the overall dramaturgy of a performance. However, the division into five larger parts in *Fält* for

example, where each part has a specific role in the trajectory of the form, is not clear to the audience who is likely to instead experience the performance as having a long evolving form: the effect of the structure is more apparent than the structure itself.

It is also interesting to note the opening of the performances, the exposition. While they may appear as very different in nature when compared, they have one thing in common: they all are very clear and 'set the rules for the play' as Dahlqvist often has stated when we worked. *Fält* begins with the dramatic text being presented. The actor reads each line of the different characters whose names are projected on the screen. The characters that appear in the play are introduced, but as it is just short glimpses of their lives and stories this allow the audience to imagine possible scenes and narratives. It is simple yet visually effective with a very few lights and the projections. A section with music and video follows that presents a version of the lullaby that have a central meaning in the play. In the exposition of *Fält* the dramatic text and the music and video are divided, in this way the audience can focus on one layer at a time initially.

The expositions of all the presented works carry a similar apparent simplicity, which function is to 'set the rules for the play' and give the audience important keys for grasping the narratives, the musical material and visual elements that gradually develop into intertwined and complex sections.

7.4 The moment of performance

7.4.1 Vertical dramaturgy in mesostructures: Causality between elements

> Jörgen: It strikes me now: Who is driving the story forward? ... To find those 'trigger'-points. When Angela comes in, that is interesting, it is also she who understands the language. Rafael has his things. It is she through her way of being that also breaks down the language and maybe also triggers video stuffs that drive everything forward. So that we try to find these 'trigger'-points ... as forward movement.
>
> Kent: It strikes me, if we are going to develop that, as we had after 'I will blow up the world' (note: a section in *Hamlet II: Exit Ghost*), where it transforms into something musical, Rafael cuts off com-

> pletely, as a conductor, that we do exactly such things, but we find (snap the finger indicating a 'Trigger'-point) ...now this comes in ... as in *Indy500* (mimicking scratch sounds), where those things could be like Angela, ... then we have the form structure in that ... [120]

This discussion took place when we were working on *A Language at War*. It was in the very beginning of the working process and we are both trying to understand and find methods for the interaction in the performance. We talk about 'trigger-points', which would later become the idea for vertical dramaturgy. This is how the performers interact with video and music that react and respond as if these elements were other actors. We also talk about who and what may be driving the performance forward, the performers' actions or other elements. The idea of a strong interplay between all elements involved, not only between actors and musicians, but also between performers and light, video projections, music and other elements, became a fundamental subject that we discussed for long.

If we consider a situation where two people are having a quarrel over an issue and we do not know the background, we can understand the situation and their relation not merely through what they are saying but very much through how they react to one another. Through their reactions to one another we can quickly understand the power relations and the intentions and wills of the opponents. This is equally true both in real life and in dramatic situations on a theatre stage, and is a fundamental aspect of traditional dramatic writing. Even if we do not hear what is said we may still understand a situation just through the actions of the opponents.

This interplay of actions and reactions between humans can be used as a metaphor for certain musical textures where for example two instruments are responding to one another through a call and response of melodic motives. In electroacoustic music there are numerous examples of how a sound gesture appear to start or stop another sound that in turn start or stop something else.

Considering the similarity in the interplay of action and reactions between humans, as well as between musical objects, we can consider the same relation between a person and music. There is a simi-

120 Transcribed conversation between Dahlqvist and me, 14 June 2011

larity between the dramatic social interplay and the interplay between musical objects in a composition and this interaction takes place primarily through action.

In the beginning of our collaboration we talked much about this simple, but fundamentally important aspect of meaning making. At one point we came across *A Study Of Apparent Behaviour* from 1944, a study in the field of perception psychology, by Austrian psychologist Fritz Heider and Marianne Simmel, an American psychologist specialized in cognitive neuropsychology. The purpose of the study was to investigate how we perceive and interpret other peoples' intentions and feelings through their actions and how we attribute them personal qualities through this. The study clearly demonstrates the human instinct in creating narratives in order to structure and understand interactions between others. 'When the perception of movement is investigated, it is with the purpose of finding out which stimulus conditions are relevant in the production of phenomenal movement and of determining the influences of the surrounding field.' (Heider & Simmel 1944) They stated that their aim was not 'to determine the correctness of the response but instead the dependence of the response on stimulus-configurations' (ibid.).

In the study a short, now classic animated film with moving geometrical figures were shown to a number of persons who answered questions about how they interpreted the actions and interactions of the figures. The answers were very similar and the summary of the study reads: 'The descriptions not only make clear which person, but also what motive or need within that person, is responsible for the movement. As a matter of fact, as soon as we ascribe a certain movement to a figural unit and consider this unit as an animated being, perception of motive or need is involved. In other words, the movements (or, more generally, any changes in the field) are organized in terms of acts of persons. [...] [T]he interpretation of movements is intimately connected with the interpretation of personality-traits of the actors' (Ibid.).

Fig 18. Stills from the animated film for the study by Heider and Simmel.

In the animated film we are actually looking only at a few simple figures, a bigger triangle, a smaller triangle, a circle and straight lines forming a rectangle, that in themselves do not carry any information about what their intentions might be or what characters they are. This is given to us through the way we think they interact with each other. What we perceive as actions and reactions we interpret and structure as possible narratives. Through the way we understand the figures intentions we also attribute them personal characteristics.

The study became a kind of mental model for a methodology in our work process. The film could be thought of as a model for the actors' work. Through their actions and interaction with each other, a spectator can understand their intentions even if this is not clear or not present at all in the text that is spoken. The same could be thought of for music, for interaction of musical material. But more importantly, it could be a model for how different elements interact in a performance. One of the triangles in the film could be an actor, the other triangle music and the ball perhaps a visual element as a video projection. If their actions are perceived as interactions, that is, if an action of an element is perceived as a response to another element's action, as spectators we interpret and understand this relation, consciously or unconsciously. This does not mean that there is a constant interaction between elements; on the contrary often elements are independent. We found it however immensely useful to have this as a thought model when creating relations between elements: how they can react, respond and trigger each other is the key to the vertical dramaturgy on the meso time level. I believe that looking at almost any section of the performances of the thesis where many different elements are in play, as the actors' speech and actions, music of all kind, light and video, this approach can rather quickly be spotted. *A Language at War* may serve as a good example in how the pre-recorded electroacoustic music and the multiple video projections, some of them showing animals and landscapes and some are written texts, interact with actors and the singer.

> The different elements, text, music, space, drama, are probably inevitably seen as separate parts. Everyone is so used to that it's not possible to overlook. It is so it is often discussed, see Gefors, Goebbels. But the interesting are those areas where they merge, where it is difficult to

separate the elements. I think for example on how the text slides from situation to music to space. In Language, in Hamlet and other.
It is in the situation, the dramatic, musical or spatial, which determines the 'correct' speed in the material.(Dairy from Fält 5 September 2014)

7.4.2 Situation as artistic tool

In the work with *Hamlet II: Exit Ghost* the notion of situation became central, as presented and discussed in Chapter 5.2. Fundamentally this was about the duality of situation in theatre context: the dramatic situations implicit in the text and the real situation in the performance space. The understanding opened up for possibilities to work with multi-layered situations in the performances and would be decisive for the works to follow. Some of these methodological developments and explorations are described in 5.2.7, 'Composing with superimposed dramatic situations', 5.5.2, 'Polyphony of situations' and 5.5.4 'Composing with intertwined narratives'. An excerpt from my diary from the work with *Fält* demonstrates an example on how the concept has been used in the dramaturgical work:

L, J and I. Go through some more of scene 2, it falls into place. See that we have to hold certain situations (The young man – woman), and then gather others to pre-recorded parts.
We understand that it, surprisingly, works to cut completely between sounds in situations, to go from the aggressive between Man-Woman and cut abruptly to the Journalist scratch. Thought it would feel too simple, but when a situation have been strongly established the cut becomes unpredictable, almost threateningly. Really too obvious but isn't perceived so, it is the cuts between the situations that are perceived, and as they are complex also the cut becomes so. That insight will be important for the continuing work. Not that it should be as that all the time, but that type of jerky cuts work. (Diary 5 September 2014)

The situation in the performance space became an important approach for us in the collaborative creative process. In an unpublished text Dahlqvist summarized what he called 'a few working rules' as 'a help for structuring material'[121].

121 'Rules', I would say, is maybe not exactly the right word, 'approaches' or 'points of departure' would perhaps be better.

> **One.** Everything is in the same fundamental situation. The situation is in the space and in the time the performance takes to perform. (Dahlqvist 2015, own translation) [122]

Recognizing that everything is in the same situation facilitated the connection between participants, methods and art forms immensely. Dahlqvist continues:

> **Two.** Everything that happens in the space should be seen as actions. A text line is an action that emerges from the situation that is in the room. In the same way as a video projection or a musical gesture. **Three.** An action must always have a consequence. A text line is followed by another text line. A text line can also be followed by a video projection or a sound, or a musical gesture, or a scenic action. **Four.** An action is intentional. Why does the action emerge on stage? Why does the response look as it does? Everything that is done on stage must answer to the same why. (ibid.)[123]

By acknowledging that everything that is happening on stage is actions, real or fictitious, made it easy to connect visual elements with acting and music and thus make them interact. Using the study by Heider and Simmel and the animated film as a model helped us to clarify this and take on such an approach in the work processes. An action followed by a reaction is never just an isolated event, this is always connected to a larger trajectory of something else: a dramatic situation, a visual process or a musical sequence. When the actions and reactions move between actors, musical gestures and visual elements this becomes a merged trajectory: the vertical dramaturgy contributes with interacting layers to the overall structure of the performance.

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122 Original text: Ett. Allting befinner sig i samma grundsituation. Situationen finns i rummet och i den tid som föreställningen tar att framföra.

123 Två. Allt som händer i rummet ska ses som handlingar. En replik är en handling som uppstår ur den situation som finns i rummet. På samma sätt som en videoprojektion eller en musikalisk gest.
Tre. En handling måste alltid få en konsekvens. En replik följs av en annan replik. En replik kan också följas av en videoprojektion, eller ett ljud, eller en musikalisk gest, eller en scenisk handling.
Fyra. En handling är intentionell. Varför uppstår handlingen på scenen? Varför ser responsen ut som den gör? Allting som görs på scenen måste svara på samma varför.

7.5 Polyphonies

7.5.1 Polyphony: Separation or integration?

As discussed in Chapter 3.5, many theatre practitioners and composers use the term polyphony as a metaphor to describe their working approaches with theatre performances. Also in our performances polyphony is a central approach as we often work with superimposed layers of independent 'voices' and think of the performance as a huge, collaborative, musical composition. However, at a closer look I find some fundamental differences. While Goebbels, Wilson and Aperghis (Rebstock et al. 2012, Roesner 2014) emphasize the independence of the art forms in the interplay, we seek for integration to a greater extent, possibly erasing specificities in favour of merging elements and art forms, which is manifested for example in the idea of vertical dramaturgy. The focus in my diaries and the recorded conversations with Dahlqvist are often issues concerning the integration and interaction of the elements we work with. In one conversation we talked about, somewhat whimsical, our experiences from the performances of *Hamlet II: Exit Ghost:*

> Jörgen: … if one looks at the large, overall form, with everything, even how the cameramen are moving on stage and how you open up the room … everything is in the same form, in a way.… Like we have, in the beginning we have the small, small room then Rafael starts to move and then you open up the room, slowly … and then shrink it, and then in with the video …
> Kent: Looking at it in that way …everything is working together, really, as you say, it is as if you open different music, at the same time you have the actors that are driving forward … everything is working together but still we have a counterpoint between that different things open up … It never becomes one-dimensional like that, the room is open up, the music is going back, or something.[124]

Comparing and tracing these kinds of differences between our works along with other practitioners in the field, the final artistic results can be rather similar. In the end the elements of a performance will unite in a whole. It is the approach to the working process that differs. David Roesner writes about the director Robert

124 Transcribed interview between Dahlqvist and me, 14 June 2011.

Wilson and how he works with separate elements, also thought of as tracks in a kind of score, where in the end it is the intuitive feeling that determines their vertical synchronisation:

> Wilson's decisions on the precise interplay of all the elements and tracks, however separately they may have been developed and however unconnected semantically they may appear, are ultimately based on his artistic intuition about when it feels 'right'. It is the *rhythmical* relationship between them that he is most concerned about. (Roesner 2014, p. 217)

When composing polyphonic music, the focus can be on the horizontal plane, where the shaping of the individual and independent melodic lines is central, or, it can be gravitating more towards the vertical connections where the harmonic structure is the base for shaping the simultaneous melodies. In music history the development went from a horizontal way of thinking, to a more vertical. Regardless of the approach, 'the horizontal and vertical elements are inseparable, representing a generating and controlling force, respectively, despite the distinction between them' (Katz 2006). While Robert Wilson, Christoph Marthaler and Heiner Goebbels all work with independent elements that they, step by step, build into larger sections, there is in our works rather a tendency to start out from 'harmony', vertical 'images', from which the separate 'voices' can be shaped. We try to imagine how certain moments in a performance will be shaped and experienced with everything in play on stage. The base for these 'images' is material and ideas that have emerged from the conceptual framing process. Collections of pictures, sketches for stage designs, music demos and texts are brought forth to make 'snapshots' from the imagined performance. Since there is normally an outline for the fundamental narrative structure, and maybe also parts of the text, this helps in the process of placing the imagined moments of the performance in a possible chronological order. Our process can be thought of as if we are sketching pillars in the dramaturgy of a performance where we try to imagine the whole experience of particular moments. These give us further clues for how music, scenography, scenic actions and texts can be shaped. It should be noted that already at this stage of the work, as discussed before, there is a rather clear idea about how the performance space will be designed, since sketches are mostly drawn very early in the process.

Even if our performances often can be thought of as consisting of several elements with their own dramaturgical trajectories, that does not mean that they always can be regarded as polyphonic. Often the elements interact and merge into one coherent dramaturgical trajectory, and they are not experienced as independent 'voices'. Still, the working process may often be so that the elements have been worked out partly independently. Therefore, the notion of polyphony can be discussed on the one hand from the perspective of creation, how we approach the matters of independence and interaction of the material we are working with. On the other hand, we have the idea of the resulting aesthetic experiences we aim at, whether the performance should be perceived as polyphonic or not.

From an audience perspective there are many sections in our performances that may be experienced as polyphonic, where the elements act largely independently and form polyphonic textures. In *A Language at War* there are plenty of examples. The actors and the singer perform at times quite separate from each other, as if they were in different rooms. The electroacoustic music has its own development and trajectory, and the multiple video projections (on both solid screens and transparent materials), which make up an essential part of the scenography, form in some parts its own special rhythm. In one section the performers are doing a kind of rhythmic playing with the lights on the note stands. In *Hamlet II: Exit Ghost* there is a section where the two actors repeat sentences and words independently from each other, forming two distinct layers:

> 1 and 2 (merging into each other).
> *What do you want? You talk. I can see that you talk. That you talked to someone. Who did you talk to? Who are you talking to? There's nobody there. You are not talking to anyone. You are talking into thin air. That's just air. You are talking to the air. Why are you talking to the air?*
> (From *Hamlet II: Exit Ghost*)

Several other, pre-recorded voices are heard as well as other sounds that are introduced. At the same time a projected film sequence is shown with the female actor standing at a lake, which can be associated to the drowning of Ophelia. The independent layers form a multifaceted, polyphonic texture.

In *Fält* there is a section where a number of pre-recorded voices are talking independently of one another, at the same time the actor

speaks, text lines are projected on the video screen and the singer is performing a kind of blues lullaby. As spectators we can 'zoom in' on specific elements, or 'zoom out' and experience the whole texture. In fact, *Fält* is highly characterized by the many independent layers, elements and narratives. One notable aspect concerning the pre-recorded voices in this performance is that whilst they sound independent, they were in fact carefully mixed and placed temporally in relation to each other, in order to create a truly polyphonic, yet transparent texture. This was further emphasized through the spatial placement of these voices in different speakers as well as the simulations of different room acoustics for them.

Arrival Cities: Växjö is in itself a highly polyphonic work. There are the three ensemble groups on stage: the actors, the vocal ensemble and the string orchestra. They form three distinct layers, augmented in some section with electroacoustic music and hörspiel. There are also pre-recorded video sequences and some live camera projections, where also the actual filming on stage makes its own independent layer. The film set was placed on stage at the opposite side from the projection screen. The change of placement of the performers during the piece had important impacts acoustically, visually and on the interplays between the groupings. The vertical interaction between all these elements was a fundamental artistic objective and dramaturgical strategy in creating the performance.

7.5.2 Polyphony within polyphonies

Although our works certainly can be regarded as built and structured by independent theatrical element, 'voices' such as sound, lights, acting and images, each such layer, as with the dramatic text, is often in itself polyphonic. Approaching the elements in the creative process, as single and closed entities I find can be too simplified and restraining. Often, it seems to me, it would be more constructive to talk about polyphony within polyphonies. The music can be polyphonic in itself, multiple video projections can make form contrapuntal layers and function as spaces within the space and a dramatic text can be structured with layers of intertwined dramatic situations and narratives.

In *Fält* there are many superimposed narratives: we meet an array of human fates in different situations of their lives. In the performance however, there is only one actor on stage, resulting in a

polyphonic theatre texture. In the dramatic text the fragmented stories are intertwined elaborately, and on stage this is presented and performed in various ways. First, we meet these characters both as mediated to us through the text alone, read or projected, as well as represented in performed, dramatic situations on stage, on film and as recorded voices. Characteristically, the shifts between these different modes of presentation are abrupt and sharp. Sometimes the actor is in dialogue with her own pre-recorded voices. She is also seen in the video sequences that are projected on the screen in the midst of the stage. The video films are interspersed with projected text lines of the characters and, like the audio recordings, constitute another layer. The music changes between soundscape, electronic music and songs in different genres of popular music where the singer that is seated across the actor occasionally grabs the microphones and starts singing. All sounds are played through a multichannel surround sound system. All voices that are heard are coming from different locations in the performance space, surrounding the audience. It is a choir of singular voices, of single fates, that gradually seem to be woven together into just a few persons that we meet at different times in their lives. Or, as it also may be perceived, is it actually about many more people than those we meet in the hour-long performance?

The uses of polyphonic musical textures in our performances have been rather natural since it has often been a characteristic feature in my concert music. The polyphonic music of the renaissance and the baroque has been a source of inspiration for me, although this may not always be very evident. This was the case with the vocal music in *Arrival Cities: Växjö* where vocal music from the renaissance era was a source of inspiration for the composition. Common in my music is the use of independent layers of sonic textures, a common polyphonic technique in electroacoustic music as discussed in Chapter 4. The independence of the layers is often underlined by the dramaturgy of their trajectory: appearing, transforming and disappearing in different directions. Composer Trevor Wishart discusses these aspects of contrapuntal approaches in electroacoustic music in detail in his book *On Sonic Art* (1996). There are plenty of examples of this approach to be found in my concert works, both in the electroacoustic music and in instrumental works, as well as in my work in the context of CIT, for example in the second half of the radio theatre version of *Hamlet II: Exit Ghost*.

In both *Indy500: seklernas udde* and *Arrival Cities: Växjö* there are many sections where the lines of the three actors are intertwined in a way that may recall a polyphonic musical texture. They appear to be non-relational and have independent trajectories. The text is composed in such a way that when one voice is silent the next will fill in the gap order to create a continuous, flowing rhythm: a complimentary rhythm to use a musical term. This is a polyphonic interpretation of the 'ping pong' texture discussed previously in 5.1.2 and 5.4.2. As listeners we can move our attention from single voices to the polyphonic interplay between all three of them.

7.5.3 Dissolution of the 'voices': transformation as a dramaturgical tool

The concept of polyphony is often used as a metaphor to describe an artistic approach where the theatrical elements are seen as independent 'voices', but as described in the previous section, each element can in itself often be polyphonic. However, an element can also dissolve and transform into something else, thereby gaining new functions and possibly be experienced as another element, another 'voice'.

As discussed earlier, David Roesner writes that Composed Theatre may entail a reflective approach on the ontology of the art forms, 'often including a profound questioning of these ontologies and their usefulness or validity' (Roesner 2012, p. 353). This aspect is emphasized in our works as they frequently employ transformations both within and between art forms, materials and elements. This does not mean that there is a constant state of transformation, but through the possibility of transformation and dissolution at any point in a performance, the approach is a decisive and crucial dramaturgical strategy.

In *Hamlet II: Exit Ghost*, as presented in Chapter 5.2, transformations are used throughout, especially how relational dramatic situations dissolve into musical and poetic textures. The transformation of elements recur in almost all of our works after that. In *A Language at War* the central theme is the limit and the dissolution of the language. The words lose their meanings and turn into pure sounds. Here we made connections to the explorations of avant-garde and postdramatic theatre where the materiality of the sound of the voice, detached from a communicative semantic content, was essential (Ovadija 2013, Lehmann 2006). In those contexts, the voice perfor-

mance of the actor is no longer there to mediate and perform a text, but is rather treated as musical material. 'Musicality has often been a vehicle to achieve a certain liberation from logocentrism, but has also re-introduced the full range of textual potential: as a rhythmical, gesticulatory, melodic, spatial and sounding phenomenon *as well as* a carrier of meaning.' (Roesner 2015) In most of our performances there are sections where the semantics dissolve but the words are still there as sound. This process may be the result of overlaying many different speaking voices, through repetitions that empty the words of their meanings, or that the spoken words are crumbled into its smallest constituents. The sound of voices with dissolved words may be accumulated into sound textures that form longer, musical sections. 'Text, voice and noise merge in the idea of a soundscape', which Lehmann refers to as textscapes (2006, pp. 148–150). Such processes can also mean a dissolvent of the subjects of the voices. While the dissolution of words and voices may be seen as a dramatization of theatre's escape from semantic meaning and linear narratives, I would argue that these transformations in our works is rather about opening up for new meanings in a material.

As concluded in Chapter 6, transformation has been an essential tool and concept for my compositional work, not only how a particular musical section transform into another, but also how the transformation between the different roles and functions of the music provides a dramaturgical structure.

Sound transformations can turn sounds of any kind, including spoken words, into something that is perceived more as music. Sounds of any kind, including spoken words, can through different transformations be turned into something that is perceived more as music.

Concerning elements that are not sounds, as visual elements, these can also be transformed in a musical direction. For example, lights or projections can be designed in such a way that they have certain rhythmical behaviours that give a sense of musicality.

This kind of musicalization of the theatrical elements for structuring the theatrical event is, as presented in Chapter 3, found with many practitioners in the field of contemporary performing arts. It is an approach that is largely present also in our works. However, here I find a fundamental difference. While musicalization of theatre for many others means a particular approach and concept for the performances, it is with us rather a tool for transformation. As

seen in our performances, there are often continuously movements between sections that are more theatre, with acting in a dramatic situation, and sections that are music centred. Musicalization of theatrical elements is thus for us a device for making seamless transitions between theatre and music. Such transformations have become essential dramaturgical structures and strategies for our works and creative processes. However, it must be emphasized and understood that the dramaturgical concept of transformation is not only a strategy for organising and develop material for a performance. More importantly, transformation is a tool where new meanings can emerge when new perspectives and relations between elements unfold.

7.5.4 The dramaturgy of scenography, light design and visuals

Traditionally scenography is understood as 'the creation of *mise en scène* for the staging of plays' states Christopher Baugh (2013, p. 239). However, with the development during the 20th century that rejected the logocentric and representational theatre also scenography could be an independent element based on a *visual dramaturgy* (Lehmann 2006, p. 93). This development started already in the beginning with of the century with a theatre innovator as Adolphe Appia who considered scenography and light design as dynamic elements that shaped the performance space and that was integrated part of the performance, not only a 'two-dimensional' representation of environments in a fictional play. '[S]cenography is no longer primarily the servant of dramatic performance; it has floated free and may create from within its own practices and research.' (Baugh 2013, p. 239) Scenography is thus also a 'voice' in the polyphonic layering of the contemporary performing art.

Above I described how we often in the work process try to imagine certain moments of the performance with everything in play: how they will sound, look and be experienced. These imagined 'snapshots' from a planned performance seldom result in visually static scenes. Dramaturgical trajectories and developments over time concern not only acting and music, but also the visual aspects of the performance. We can therefore also talk about dramaturgy of light, scenography and video projections.

Video projections can have many functions in a performance. It can be as a movie, as in *Fält* where the fiction in the video is connected to the characters in the intertwined narratives of the text.

The video can also be projections from live-cameras on stage. This was an important visual part of *Hamlet II: Exit Ghost* with the two cameramen on stage and where not only the resulting images were shown to the audience but also the very video editing itself. In *Arrival Cities: Växjö* a film set was part of the scenography. The audience saw the actor on stage that were filmed and simultaneously the projection of her, creating an ambiguous experience. In several performances there are projections of text that in itself can have several functions. In *Fält* the text projections are like co-actors with dramatic text lines. In *A Language at War* they rather formed an independent layer of text comments. Often the projections have been directly on walls or other surfaces in the performance space, not only on dedicated video screens. The video projections thus take on a scenographic role, where they become an integral part of the stage design. As video artist Pipilotti Rist puts it: 'the moving picture itself is always a room within another room. When you project an image, the wall dissolves and the image become the architecture' (Rist 2005, p. 525).

Video projections may also replace stage lightning, and thus function as light design. All the possibilities presented here allow video projections to transform and change function as a dramaturgical strategy in a performance.

The light design in our performances is not merely static settings for each scene but an element in motion. The dramaturgical trajectory that unfolds through transformations of the light between the scenes is a central concept. The light design has often been developed between a light designer and Jörgen Dahlqvist, in some cases by Dahlqvist alone. Thus, the connection between text, direction and light has been strong and the development of the light design has in most cases been a parallel creative process to the other elements. In practice the light cues have been programmed with the event trigger discussed before,[125] where we have worked out the temporal connections to music, pre-recorded voices and videos in detail.

Yaron Abulafia writes about light as dramaturgy in contemporary theatre work, about 'the development of light's poetics in time, the way(s) in which the light-image are structured and constitute the overall visual concept of light in the performance' (Abulafia

125 In Chapter 5.5.5

2016, p. 119). He says that light can have many different functions in performances and lists six categories, 'six grounds of representation', that are based on his own, long experiences as a light designer. These, he emphasize, should not be seen as too simple divisions but be understood as starting points for a 'path toward a thorough conceptual discussion of light-images, and light design as an artistic process' (ibid. p. 105). The six categories he lists and discusses in detail are: Narrative, Character, Theme or (Dramatic) Action, Atmosphere or Emotion, Sensation of Light Itself and Open Meaning. This gives an idea of the different functions light can have, from the role of supporting something in the play, as a narrative or characters, to something that stands by itself, presented through its own materiality. A light design can thus entail changes and transformations between different functions. The categories suggested by Abulafia can be thought of a parallel to my groups of musical composition as a dramaturgical device. Transformation may take place between elements and the categorizations can be tool to find possible bridging points, for example in transformations between video and light. For example, a video can go between a video sequence with a clear narrative to transform into an abstract visual image and have the role as stage light instead.

7.5.5 Sonic scenography

When I started adding different electronic sounds as backgrounds to the actors work during the rehearsals of *Hamlet II: Exit Ghost* I became aware of, and began working more deliberate with, what I later came to describe as sonic scenography. Regarding sound as an important element in designing the performance space for theatre is of course nothing new. Pamela Howard writes in her book *What is scenography?*:

> Space and sound are partners. Scenographers have to embrace sound as a visual element when evaluating the quality of a potential performing space. Not just for the audibility, but for the audibility to create a soundscape that can give the spectators contextual information that does not need to be repeated visually. Sound and space have always been synonymous. (Howard 2001, p. 16)

Howard sees the potential development of sound design as moving from 'being an accompanying illustrative sound score to becoming

part of the architecture itself' (ibid.). Her reasoning about sound design in the context of scenography parallels Abulfia's thoughts on light design.

There are many examples of the use of sonic scenography in our performances. One is in the fourth scene[126] of *Hamlet II: Exit Ghost* where a dark, worrying soundscape is introduced. It appears to be a static sound, noisy, but still with clear pitch content. The sound has a slow inner movement but does not seem to have a forward trajectory. But as the scene progress the gradual transformation of the soundscape become evident. Inside the soundscape we hear in the background voices calling, like echoes: 'Hamlet, Hamlet, Hamlet'. The transformation is hardly noticeable; still it has huge impact on the dramaturgy of the scene.

The work on sonic scenography is interconnected to how the sound system for a performance is set up and used; it is an integral part of how the performance space is shaped. The architectonical approach to sound for theatre performances comes for me primarily from the idea of loudspeaker orchestras,[127] like the Acousmonium, but also from modern days surround system for movies. Through the experimentations with different loudspeaker setups and configurations for our performances I have come to conclude that the best way is to design a playback system that is as flexible as possible. This allows for configurations of playback and amplification that are best suited in every situation, from simple mono or stereo sounds to advanced surround sound techniques as Ambisonics.[128] With this approach the dramaturgical possibilities with sonic scenography are rich, from work with sounds that fill the whole space, like the soundscapes in *Hamlet II: Exit Ghost*, to sounds that come from very specific locations, for example the whispering voices behind the audience of the mother and the child in *Fält*. Mixing sound sources that are clearly bound to a specific speaker with sounds that are moving, apparently un-bound to any speaker, is a very effective way of working with sound disposition in the performance space. I nor-

126 This is the third scene in the radio theatre version.

127 See for example the work, research and development at GRM (le Groupe de Recherches Musicales, Paris): http://www.inagrm.com/accueil/concerts/lacousmonium, at BEAST (Birmingham ElectroAcoustic Sound Theatre) http://www.beast.bham.ac.uk and at ZKM (Zentrum für Kunst und Medien, Karlsruhe) http://zkm.de/en/institutes-research-centers/zkm-institute-for-music-and-acoustics/technical-facilities (websites accessed 13 November 2017)

128 See for example Barrett 2016.

mally put the amplified voices of the actors in speakers on the floor in front of the stage, which has proven to be the best solution for clarity and for creating the impression that the voices are coming from where the actors are. All other sounds are placed in other speakers. This also makes it easier to balance the voices in a mix with, for example, pre-recorded electronic sounds.

One can also work with the speakers as physical objects in the performance space, which is then also a part of the scenography. In a theatre production in 2012, *Everest*, based on a text by Swedish writer Lotta Lotass, we placed eight big, stacked sub-basses close to the audience. They appeared as a looming mountain, both in their visual appearance and through the physical sensation of the loud, low frequencies that literally shook the audience.

7.6 Polyphony of temporalities

Composer Hans Gefors states that opera is characterized by one course of events and one course of music simultaneously, two parallel temporal courses, thus drama and music as one.[129] It has a *twofold rhythm of duration* where 'story and music implicate each other mutually, but only at specific beats' (Gefors 2011, p. 119). Gefors emphasize the importance of the story, the drama. While the music unfolds over time in a 'here and now' with the same duration as that of the performance, the time of the story may cover a short time span as well as very long, embracing years or centuries. Although I would argue there are parts with similar structures in our works, there is at the same time a fundamental difference: Gefors emphasizes the central role and importance of the one story which is decisive for the form structure and temporality of both music and drama. For us there has never been one such governing story. This has rather been replaced by a multifaceted web of relations of concepts, artistic ideas, narratives and structures as outlined with the process of *conceptual framing* (as described in 7.2). With this a particular approach to think and organize the temporal structures of a performance have evolved for Dahlqvist and me. Below I present this as a thought model that we have used as a common ground for grasping the temporal layers of a work in progress.

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129 Musikdramatik kännetecknas av: ett händelseförlopp och ett musikaliskt förlopp samtidigt; alltså två parallella tidsliga skeenden; sålunda drama och musik i ett. (Gefors 2011, p. 33)

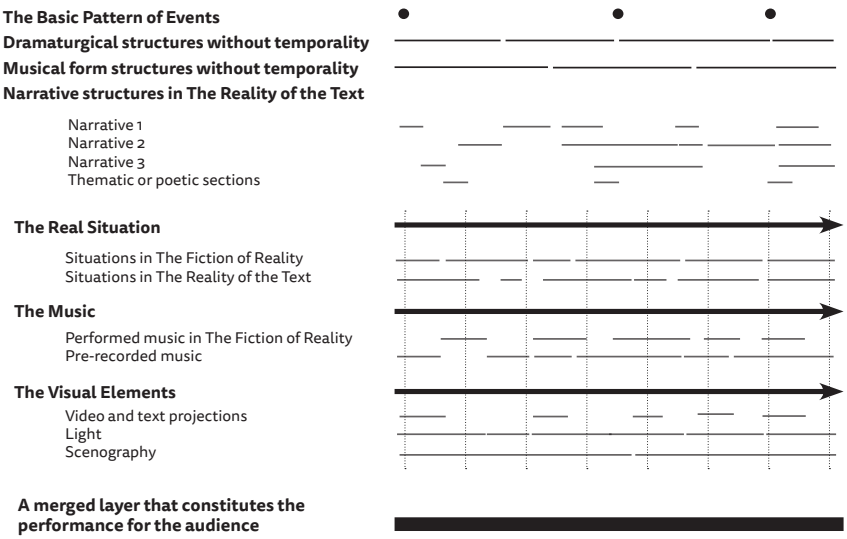

Figure 19. Outline of the thought model for structuring temporalities in the creation of a performance.

The graph in Figure 19 is an attempt to represent the thought model for grasping the temporal layers of a work in progress that has evolved through our collaboration. Naturally it differs between different works, depending on what material, elements, and narratives it is built on. We have found this model of temporal concerns to be useful in organizing complex materials for a performance. The model helps creating a bridge between abstract ideas, fragmented narratives, music and the concrete situations in the performance space, which in turn can inform possible solution for staging.

The Basic pattern of events is, as discussed in 7.3.1, a fundamental dramaturgical structure for the performance. It can provide both form structure and certain temporalities, the car race in *Indy500: seklernas udde* being a god example of this.

Dramaturgical structures without (inherent) temporality are the kind of graphical representation of form, events and duration that can be drawn as a support for sketching an overview of a work-in-progress. I presented one such overview in 7.3.3 for a part of *Arrival Cities: Växjö*, indicating entrances and durations of performers and other elements. *Musical form structures without (inherent) temporality* are schematic, graphical, proportional or mathematical constructions made through musical notation.

Below this is the *Narrative structures in The Reality of the Text*. There can be one or several narratives in the text, as for example

found in *Fält*, and it may as well contain sections of more poetic nature. The narratives can span over shorter or longer time periods. The time of the narratives can be expanded, a particular event that in 'reality' would be short, like a car crash, can be turned into a very extended moment. Such expansion of a feeling caused by an event in a story is like the aria in opera, with the same function of 'zooming in on', expanding and deepening the emotions. The time can also be warped: the order of events in a narrative can be swapped and presented in a non-chronological way. Narratives are presented through different medias and different modes of representations. The ways narratives are used in the texts by Dahlqvist differ considerably between the works. He takes a particular approach to temporality and situation in many sections, in an unpublished text he stated:

> The text is often written precisely around a turning point. That is, precisely after a big incident has taken place, or will take place, or is exactly in it. It is thus not about a traditional 'plot', but in the aftermath of something that has happened, in the memory of what happened, or in the wait for it to happen.(Dahlqvist 2015, own translation) [130]

It is interesting to note that the concept of overlaying several narratives was something that emerged more profoundly after *A Language at War* when the topics of the texts became more political.

The Real Situation, The Music and *The Visual Elements* unfold over time in a 'here and now'. The duration of each of these layers are the same as the duration of the performance. These layers constitute the Shared time in which all elements interact in a performance. While music always unfolds in a 'here and now' in a performance, it is essential to point to the significance of this feature in The Real Situation, which is the actions and events in the space during the performance. The methods and concepts described by Ritzén and discussed in detail in Chapter 5.2, demonstrated how this works in relation to the dramatic text, the actors' performance and the music. The light and scenography, listed with The Visual Elements, are often, I believe, considered as static elements for individual scenes. We have however approached these as temporal elements, as we

130 Original text: Texten är ofta skriven precis kring en förhållningsvändpunkt. Dvs, precis efter att en stor händelse ägt rum, eller ska äga rum, eller precis mitt i den. Det handlar alltså inte om en traditionell "plot", utan í efterbörden av nåt som hänt, i minnet av det som skett, eller i väntan på det som ska ske.

transform them over time as part of the polyphony of temporalities. Together these layers with different temporalities and expressions will merge into to one *Shared communicative space* (Dahlqvist & Olofsson 2017), which constitute the performance for the audience.

7.7 Summary: Shared space and Shared time

In this chapter I have sketched a model of the collaborative methods and concepts that have emerged through our artistic works and creative processes.

I have described the model using three levels: Conceptual framing, macroforms and mesostructures. The macroform deals with the longer form structures and the mesostructures with the shorter time spans. The work process is characterized by an oscillation between these three levels, where all three levels strongly influence and inform one another other. In practice the artistic work of shaping the temporal structures of a performance is the oscillations between different macro and meso time levels that are central. Conceptual framing points to the process of gathering and connecting material outside of time, creating the 'conceptual universe' for a performance. Through perspective-taking (Dahlqvist & Olofsson 2017) we find a single idea that we can use as a point of departure in composing the performance. This, I would claim, substitutes the function of the story in more traditional theatre and opera works.

I have further discussed our works and processes from the notion of polyphony, suggesting that each element of a performance often in itself is polyphonic and multi-layered. While many practitioners in the field stress the importance of independency between the theatrical elements, there is a greater emphasize on interplay in our works. This does not mean that the elements always interact on the same level of significance; on the contrary, there is rather a continuous shift in importance and focus, a constant change in the hierarchy between the elements. Sometimes it is more of a theatre performance, sometimes more of a musical concert, it can be more emphasize on a literary text, on a video sequence and sometimes the visual aspect of the stage design may be the strongest element. The performances are moving between different elements, continuously creating new hierarchical relationships. Transformation is thus one of the most important dramaturgical devices.

For interdisciplinary work in performing arts where the goal is to

find strong integration between artists, art forms and elements, it is important to find common methods that facilitate and support these connections. Above I have outlined a model of collaborative methods in CIT that have evolved out of the artistic works presented in this thesis. As an overarching tool for integration I propose the concepts of *Shared space* (physical, conceptual and communicative space) and *Shared time*, which enable a shared understanding of the conditions, concepts and temporality the artists involved in a production are engaged with. This joint arena of space and time opens up for the collaborative practice, allowing new connections, interactions and mutual exchanges between artists and art forms.

BEETHOVEN
& BEYOND

CHAPTER 8

CONCLUSION AND DISCUSSION

IN THIS THESIS I have described and explored my practice as composer in the collaboration with playwright and director Jörgen Dahlqvist and Teatr Weimar. One of my main aims with the study has been to expand my work as composer into the field of contemporary theatre and performing art. The encounter with the writings of Dahlqvist and the particular work with acting and staging performances of the theatre company resonated with me artistically. The initial concept of staging radiophonic art opened up for intriguing methods and concepts and provided a common platform to start out from. From there an exploration on artistic practices and processes in CIT set out.

8.1 Musical composition in contemporary intermedial theatre

While I started with the idea and intention to compose music for new music theatre performances, the process and exploration soon would take other directions and develop differently than expected. Rather than being a composer that composed music theatre pieces, I entered a theatre context where I became a part of a team. This meant that instead of composing music for a performance, it became a matter of composing a performance where musical composition

was *one* dramaturgical device. While it is simple to describe in this way, the meanings and implications of the change are complex.

The theatre context I entered was a contemporary theatre where influences of the avant-garde and postdramatic theatre were present in many senses. However, as in many experimental theatre directions today, there was a search for new ways to work with narratives, storytelling, text-centred and representational theatre by combining different forms and media. These perspectives and tendencies affected my compositional work in the context profoundly. I found that I could not compose music *for* the performances, this new context called for another approach. Instead, each performance rather called for a unique combination of musical styles and compositional techniques for that performance, with its specific topics, text, narratives, concepts and staging.

A new way of thinking and working compositionally for the theatre context gradually materialized as I started using my knowledge and experiences from the diverse musical fields I had been working in differently. Previously I had mostly confined myself to the practices of one genre at a time, as that of score writing in classical and contemporary instrumental concert music, the work with fixed electroacoustic music and the studio based work with rock music. The change meant that I began merging my practices, compositional techniques and methods in new ways and started to consider musical composition as a dramaturgical tool, a tool both for the artistic creation, for rehearsal strategies and for practical and technical conditions in theatre.

The rethinking of composition was a slow and gradual process that only fully revealed itself when writing and reflecting on it. As remarked in Chapter 6.4, the notion of musical composition here has a broad meaning, encompassing both the music itself and methods for creating music and compositional thinking in music for theatre-making. Furthermore, I would add that musical composition in this context should also be understood as encompassing the particular approach of *musicality* in theatre-making as defined and discussed by David Roesner (2014), with the 'dual understanding of music as model/method and metaphor. [...] [M]usic as a concrete idiom (model, method) and the abstract idea of music and its potentiality (metaphor)' (Roesner 2014, p.6).[131] While music and the

131 As discussed in Chapter 3.

impact of musicality and musical principles as models and methods in theatre-making are found with numerous practitioners and artistic directions of the avant-garde and postdramatic theatre,[132] the outcome of my investigation suggests new directions. By merging existing practices, approaches and compositional techniques as demonstrated in the artistic works and discussed particularly in Chapter 5 and 6, my investigation demonstrates how musical composition can be a dramaturgical strategy in CIT.

8.2 A model for an interdisciplinary artistic practice

Through the collaborative artistic methods in the works presented in this thesis, a model for interdisciplinary work in the field has been suggested.

8.2.1 The work processes

The creative processes of the works were all different, but the overall tendency was that we moved towards processes where we worked with all the elements of a performance simultaneously. The working methods to manage the complexity of such approach have largely been very practical: we have set up the scenography and technical equipment at an early stage, and we have created and evaluated material through acting and playing on instruments, listening, watching, recording and improvising. This can be thought of as a collective thinking-through-practice.[133] Often all artists and staff have been involved in the process from the beginning. Contrary to the typical procedure in traditional opera and theatre productions where the staging is something that is usually created later, the performance space and concepts for staging has an almost opposite role in our work. It is an integral part already from the beginning and has a very important function as it provides a space for all elements, art forms and artists. This, however, was an approach that gradually evolved throughout the project and through the works. For *Indy500: seklernas udde* the staging was something that was added quite late in the process, but for *Hamlet II: Exit Ghost* it was developed during the rehearsals. For the three later works ideas and outlines for the

132 Discussed in detail in Chapter

133 Thinking-through-practice (Östersjö 2008) in composition was discussed in Chapter 4.7.

staging was an integral part already from the beginning. For *A Language at War* we tested video projections as scenography at the same time as we started writing text and composing music. For *Arrival Cities: Växjö* we had an early workshop with the string orchestra where we tried out stage positions for the musicians. We also set up the stage and video in our rehearsal space to get a concrete idea of what it would look and feel like. In *Fält* we did all the work with the full stage set up already from the beginning, though it was developed and refined during the rehearsals.

The impact of integrating the performance space from the beginning is crucial in the creative process of our works. It provides something common and concrete for all participants to relate to and we refer to this a *shared physical space*. Equally important is the concept of a *shared time*, the common temporality that everyone can connect to. This is that what is happening in the performance space, in the real situation of 'here and now': the performers' actions (speaking, interacting, moving, playing…), the unfolding of the music performed and the transformation of the space (through light, visuals, objects…). These concepts have strong bearings on the processes when creating music and text as well as for the actors' work, scenography, visual elements and technology as well as for the overall dramaturgical work. There is also a *shared conceptual space*, where themes, concepts, narratives and art forms are connected, forming specific relations in a network. This process is what we have called *conceptual framing*, which allows for integration and interaction between artists, art forms and elements through a common concept.

8.2.2 The collaborative dramaturgical work

New forms and directions of theatre and performing arts require new dramaturgical methods and strategies. Here I have presented my way to work with musical composition as a dramaturgical strategy. As such it operates in relation to all the other elements of a performance and the way the overall creative process is shaped is decisive for how the concept can be implemented. It has been essential to find general methods that embrace all art forms and that the artists involved can use in their part of the creation. In this way these methods become common tools that work both for each art form as well as for the overall dramaturgical work. A fundamental precondition for the methods, as discussed above, is the concepts of shared

space and shared time. The works analysed show that the elements of the performances are largely created in intertwined parallel processes, in an oscillating movement between the conceptual level, the large-scale forms (macroform) and the moment of performance (mesostructures).

As we have seen, many artists within Composed Theatre and the field of postdramatic theatre describe the work with theatrical elements as autonomous 'voices', striving for non-hierarchical structures. This do not fully apply to our works, I would rather say they are characterized by constant shift of hierarchies. This is shown for example in the movements between more traditional theatre acting, different kind of text presentations (pre-recorded, projected, text as sound...), musical sections and layers with different functions, and visual elements. Hence, transformations between different hierarchical relations of art forms and elements are essential for the dramaturgy. Here the notion of musicalization of theatre and the idea of using musical principles to organize the theatrical events as seen with Composed Theatre, have different functions. The concepts are approached as tools for transformations when moving between music and other elements.

Overall, looking at the dramaturgical approaches on an overarching level the idea of transformation is consistently present. For the sonic elements the use of compositional methods and technology of electroacoustic music is particularly important as it allows for any sound, music and voices to be transformed into anything else. The idea of transformation over time is present in the texts, lights, video, acting and staging, and not least, between different art forms and theatrical elements. This can be thought of as the horizontal dramaturgy, while the vertical dramaturgy concerns the interplay between performers, elements and art forms. The overall dramaturgy can thus be thought of as layers of transformations that are interconnected at certain moments in time.

The artistic works presented and discussed in my thesis are different in many ways but share one common feature: the final artistic outcome is determined largely on how the collaborative creative process is shaped and by the particular artistic methods employed. The dramaturgical work is process-conscious, which means that 'the process's ethics, aesthetics, ecology etc., become dramaturgical concerns, as they inform and shape the materiality of the production' (Trencsényi & Cochrane 2014, xii). This is the very essence of

the interdisciplinary model that evolved through this research project.

8.2.3 Expanded artistic roles

With new directions of theatre and performing art follows that the traditional roles in the artistic creation and production of a performance tend to expand and change. As Joseph Danan states, dramaturgy can no longer 'be separated from playwriting or mise-en-scène, because it is the process which crosses between the one and the other, and connects them both' (Danan 2014, p.6). This is completely in line with Dahlqvist's way to work as playwright; it is integrated and influenced by the dramaturgical work, mise-en-scène and directing. As presented in the descriptions of our works, the actors have often been 'actor-dramaturges' (Turner & Behrndt 2008, p.193). Similarly, my practice in the context developed into a 'composer-dramaturge'. The production that fully demonstrated this approach was *Fält*. As shown, the dramaturgical work was a collaborative effort throughout the creation and the rehearsals. The creative process revealed an interesting pattern: there was a continuous movement between working all together to working in pairs to individual work; this was a cycle that went on throughout the work. For example, when I worked with Linda Ritzén recording all the pre-recorded voices for the performance we were both directing. In some sections where there were a strong interplay between her and the music, she often 'directed' me in the compositional process. In similar ways Ritzén and Dahlqvist worked with the video material and I composed the songs together with Zofia Åsenlöf. Each participating artist transgressed his/her area of practice and expertise and became an integral part of the dramaturgical work. Consequently, the expected and traditional roles of the artists involved in a production change and expand. This calls for new artistic methods and deepened, mutual understandings for each other's practices and art forms.

8.3 Changed practices of composition

A consequence of my research project has been that I to a large extent have moved my compositional practice into a new context, that of contemporary theatre and performing arts.Contemplating this now in the very end of the writing, a thought crosses my mind: was it in

fact necessary for me to move outside the contexts of music in order to continue to compose? Outside academies, festivals and institutions, outside the frames of contemporary music, outside the expected role of being a composer? Was it perhaps about finding a possible path, another artistic context where I was able to develop and re-think composition by merging my diverse practices in different musical fields in new ways? Changes in an artistic practice are hardly strange in itself. New artistic challenges are necessary to continue to develop. I had been working in the field of contemporary music for over two decades and established myself as a successful composer; I believe I had reached a point where I needed a change in my artistic practice. But there were also other factors that impacted the change. At the time I started working with Teatr Weimar and begun the work on the thesis, there were huge changes in the culture politics in Sweden that affected the conditions for art music, not least for contemporary chamber music, which had been one of my main fields.

Moreover, musical creation in Western art music is now in an expansive phase of changing with new artistic practices emerging. As a composer you have to find your own artistic direction in an evolving and expanding musical landscape. Most festivals of contemporary music nowadays contain an array of different artistic expressions and forms outside of, and alongside with, traditional score-based concert music. A tendency is that composers expand their work to embrace also other artistic areas and practices as creating audio-visual works, directing performance based works and that of being a performer themselves. Sanne Krogh Groth states that '[t]oday we find a practice in which composers engage actively in the process of creating and co-creating not only the auditory part of the performance but also the visual design and theatrical decisions of the performance' (Groth 2016, pp. 686–687). Central in these new directions is often the relation and work with the actual physical performance. Composing becomes no longer just a matter of composing with sound, but also composing what we see, composing movements and working with the performance space. Composer Jennifer Walshe talks about *The New Discipline*, a term that functions for her 'as a way [...] to connect compositions which have a wide range of disparate interests but all share the common concern of being rooted in the physical, theatrical and visual, as well as musical; pieces which often invoke the extra-musical, which activate the

non-cochlear.' (Walshe 2016) This can be related to theatralization of music (Salzman & Desi 2008, p. 129) and the *instrumentales Theatre* that emerged in the mid 20th century, associated with composers as Bogusław Schaeffer and Mauricio Kagel (ibid. p. 127). As with my own work in contemporary theatre and as discussed in conjunction with Composed Theatre and New Dramaturgy, *The New Discipline* can be described as process-conscious, that is, the creative processes and methods are central 'as they inform and shape the materiality of the production' (Trencsényi & Cochrane 2014, p.xii), they shape the art work.

> The New Discipline is a way of working, both in terms of composing and preparing pieces for performance. It isn't a style, though pieces may share similar aesthetic concerns. Composers working in this way draw on dance, theatre, film, video, visual art, installation, literature, stand-up comedy. In the rehearsal room the composer functions as a director or choreographer, perhaps most completely as an auteur. The composer doesn't have aspirations to start a theatre group – they simply need to bring the tools of the director or choreographer to bear on compositional problems, on problems of musical performance. (Walshe 2016)

While this approach strongly suggests an escape and expansion away from the traditional role and position of the composer, Groth (2016) traces in this context also an ambiguity concerning authorship as there are 'performances [...] that [...] appear to be projects that reveal the processes of musical performance in ways that undermine the Romantic idea of the composer while concurrently celebrating that very same idea through their exposition and staging of the composer' (Groth 2016, p. 686). Groth discusses this perspective through recent works by Juliana Hodkinson, Simon Steen-Andersen and Jennifer Walshe that all share characteristics of *The New Discipline* suggested by Walshe.

> Composers are presented as the main authors of the musical pieces in programme books; on front pages of the scores; and now, physically on stage, as part of the performance, either solo or in collaboration with other performers. This appearance, I will argue, contains a 'doubleness' [...] in which both representation and presentation are present: The institutional context strongly represents conventions of Western art music (WAM); meanwhile, a type of performance and live art aes-

> thetics are presented at the same time, stressing the presence of the artist with the intention to avoid semiotic communication with the audience. (Groth 2016, p.687).

One of the performances Groth discusses in her article is *Buenos Aires*, an opera by Steen-Andersen that I saw myself at the Ultima festival in Oslo in 2014. The work shares many characteristics with the performances I have created with Teatr Weimar: it was not an opera with a dramatized story with music but a performance interweaving different medias, narratives, musical performances, concepts, his own personal experiences of living in the city of Buenos Aires and matters of political repression and resistance. The core concept was that of the lost voice: the state of not being able or obstructed to speak or sing, of not being allowed to speak and to be heard. As the performance is built on many interconnected ideas, 'a conceptual universe', it is similar to those works I discussed in Chapter 7.2.4, *Arrival Cities: Växjö* and Heiner Goebbels' *Songs of wars I have seen*. *Buenos Aires* is presented as an opera and involves the famous vocalists of Neue Vocalsolisten Stuttgart. However, the operatic voice is absent in the opera. Different kinds of obstacles are employed when the performers are to sing or speak; making resistance into a central performance element that reflects the struggle to regain the lost voice. When I saw the opera during the Ultima festival in 2014 it struck me that this was much more of a contemporary theatre performance than an opera. It was rather built on a critical approach to opera, using the art form and the institution as material for the performance. Hence, presenting it at an opera house was essential as the expectations of the audience is a part of the performance, as Steen-Andersen discussed in a seminar the day after the performance.

This brings me back to my own practice. While the opera by Steen-Andersen was presented at an opera house during a festival of contemporary music, the works I have created with Dahlqvist and Teatr Weimar have almost exclusively been presented at theatres and at scenes and festivals of contemporary performing arts. Which context and which performance space a work is presented in is decisive for how it is perceived, understood, appreciated and critiqued. This became very clear with *Arrival Cities: Växjö* that was performed both in a black box in a theatre dedicated to contemporary performing arts and in a traditional concert hall. It worked very

well in the black box I believe, but not in the concert hall. In the latter case it became a concert piece with additional actors, video and some lights while in the black box all the elements and the performers were equal, they were equal 'voices'. Here the string orchestra and the vocal ensemble were double, referencing classical music and classical ensembles, but at the same time they were 'real' performers in shifting formations that transformed the space. I was for long considering *Arrival Cities: Växjö* as a staged concert, but realise it is not. It is an intermedial theatre performance that uses the form of a concert. Dramaturgically it is largely built on musical structures and musical performance.

Musical creation takes place in different contexts, for specific performance situations and spaces, in certain musical tradition, conventions and expectations. As artists we can go with or against these. Experimentation in music takes place in relation to instruments, sounds, performers, music traditions and concert situations. Musical works can comment and critique other music. Moving outside the music context as creator means that this is no longer valid, it cannot be the base for a composition. Then other contexts, relations and material must shape the frame for the musical creation. The works presented with this thesis have each had its own 'conceptual universe'. This has provided a space for a unique music to emerge for each performance.

8.4 Conclusion and outlook

In this thesis I have suggested a possible path to renegotiate musical composition. My own artistic practice has changed through the projects presented here, not by giving up or forgetting my previous knowledge and experiences but by expanding them in and through a new artistic context. Through this I have developed new knowledge and methods, demonstrated in the array of artistic works. What I have presented should however not be thought of as a final endpoint, as a conclusion on a 'correct' way to create works in the field. On the contrary, artistic practice and research need to be in constant motion that allows us to question and gain other perspectives on art, society and life itself. What I have concluded here forms a new point of departure for further explorations for myself and for other practitioners. I see that when working on upcoming projects now, I use the experiences gained from the research both as versa-

tile and important tools but I also challenge and question them. As I know where I am artistically safe, where my skills are, I can choose to go into projects with challenges that force me to reconsider my artistic methods and choices.

There are two things that I see as the main outcome of my research and that has been transformative for my compositional practice. Firstly, there is the significance of understanding and integrating the performance space and the scenic situations in all respects into the compositional process. Secondly, the possibilities of deepended artistic collaborations through the methods that both open up for a strong integration and at the same time allow for specialization in each specific art field.

The research and experiences that I have presented here through text and artistic works have provided a range of artistic methods and concepts for work in different forms of performing art. In my new and upcoming works, which are further theatre performances, dance, opera but also new concert music, the outcome of my exploration as composer in the field of contemporary intermedial theatre is of greatest importance as it has provided me with many new tools and insights. My research project led to artistic works I never could have imagined. I believe, or perhaps I should say I am sure that the knowledge I have gained will give raise to future works that are yet impossible to imagine. I am most excited to see where all this will lead.

8.5 Epilogue: *Champs d'étoiles*

Moving my compositional practice into the field of contemporary theatre has transformed and expanded my artistic practice. However, this has not meant that I have stopped composing concert music. Most of the pieces of concert music I have composed over the years of the doctoral studies have been highly influenced by the experiences from the theatre work, or have been composed both as staged performances and as stand-alone concert pieces. The works I like to highlight here, that I myself find particularly interesting and successful as musical compositions are *Intérieur/Extérieur*[134] for Paetzold contrabass recorder, contrabass flute and electronics, *Man's*

134 The work is based on the play *Intérieur* by Maurice Mæ terlinck

Desire to be God, an art rock project, *Champs d'étoiles,*[135] a suite for counter tenor and period instruments and *Arrival Cities: Hanoi*,[136] composed for a trio of Vietnamese instruments, chamber ensemble, and electronics. What unite these very different pieces is that the music in each case was created within its own 'conceptual universe': a specific weave of musical material and traditions, theatre methods, narratives, texts and relation to performance situation have shaped the context and conditions for the composition. In fact, for most of these works it is perhaps not correct to talk about pieces but rather suites, longer works that consist of many musical pieces in themselves.

As the very final part of my thesis, as an epilogue, I will briefly discuss the creative process of *Champs d'étoiles* and how the experiences from my work in theatre influenced the completion of the work. The creation period for this large-scale suite was very long. It begun one year before I started this doctoral studies and it went on a very extensive time, for over eight years. It is thus a work that has accompanied me in my studies over the years. The final work and its completion were highly influenced by my work with the theatre; the result would have been rather different without these experiences.

The work was composed especially for the musicians in the ensemble Lipparella. Writing for the highly specialized musicians, their skills and personalities and the special dynamic of the ensemble was influential and most decisive for the composition. Although the creative process was characterized by a traditional way of writing and performing chamber music, there was also a strong collaborative aspect. The work would have been very different without our close connection and most likely, the work would not have been composed at all.

While the first separate movements I composed with text by Rainer Maria Rilke and others worked out really well, I could not find how to shape an overall form for the longer suite I intended to create. The process to complete the suite went through two staged versions, *Okända rum* (Unknown Spaces) and *I skuggorna (*In the

135 *Champs d'étoiles* means 'fields of stars'.

136 There are several articles about *Arrival Cities: Hanoi:* 'The politics of listening in intercultural artistic practice' and 'The sounds of Hanoi and the after-image of the homeland' by Östersjö and Nguyen (2016/2017) and 'Shared spaces: Artistic methods for collaborative works' by Dahlqvist and Olofsson (2017)

Shadows). For each of these I composed further new movements. In the early stage of composing the work I tried to construct an overarching form through mathematical, geometrical and literary ideas. They did not work however, as I felt they had not any real concept or direction for the piece, the logic the ideas provided was only paper constructions. As stated, the first movements I composed worked out really well; they had their own meanings and directions through the connection and relation to the poems. It was the overarching form that was the problem.

When we created the first staged version, *Okända rum*, I used the music I had already composed as well as composing new parts. Together with the ensemble, Jörgen Dahlqvist and video artist Maria Norrman we created a performance with music performance, lights and video projections that consisted of both filmed material and projected poems. The performance was created especially for the old reactor hall in Stockholm, R1, a gigantic hall 25 meters below ground that was the first nuclear reactor in Sweden. The ideas for the performance evolved out from the themes and poems I had started out from in the first parts: the pilgrimage and texts by Rilke and Rimbaud.

The old tales of the pilgrims navigating their journeys with the help of the stars became a central idea and the hall was filled with small lights, a field of stars, *Champs d'étoiles*. The new parts I composed were not only composed in relation to the overall dramaturgical ideas we had but also in the relation to the special space. Most of the new compositions were composed with special placement of the musicians in the hall. In one part the five musicians were placed far apart, creating a spatialized music that travelled in the huge space.

Two years later we did the other staged version, *I skuggorna*. For this I composed the last parts of the suite. In this performance I was actually myself on stage as a narrator performing a text written by Dahlqvist and me. This was partly autobiographical, partly from the poems used for the music and other sources, interconnected through the central concept of the suite: the pilgrimage. Again the idea with the stars as navigation light was present. A new idea was to use the sound of pulsating stars, recorded by an astronomer. In this performance I also used pre-recorded material: the sounds of the stars were transformed to the sound of someone walking, connecting the immense lifetime of the stars with our human lives. In the very last part I combined the ensemble with the stars and the steps, they

came together in a walking, in a heavy relentless pulse. Here everything was united and connected, the pilgrimage, the wandering, the ensemble, the music and my own search. Here was the core of the work. And from here new journeys and new explorations begin.

Appendix 1

Works and performances created in collaboration with Jörgen Dahlqvist and Teatr Weimar 2009–2016.

Indy 500 – seklernas udde

Three actors, guitar, saxophone, percussion, electronics, light & stage design

DURATION: 40 minutes | TEXT: Jörgen Dahlqvist | MUSIC: Kent Olofsson | ACTORS: Daniel Nyström, Linda Ritzén & Rafael Pettersson | MUSICIANS: Stefan Östersjö (guitars), Jörgen Pettersson (saxophones) & Johan Westberg (percussion) | CONSTRUCTION OF PERCUSSION INSTRUMENT AND STAGE INSTALLATIONS, TECHNICIAN AND COORDINATOR: Johan Nordström | LIGHT AND STAGE DESIGN: Johan Bergman | COSTUME AND STAGE DESIGN: Jenny Ljungberg | WORKING PERIOD: March–November 2009 | PREMIERE: Skånes Dansteater, Malmö, November 14, 2009

Hamlet II: Exit Ghost

2 actors, live electronics, live video

DURATION: 65 minutes | TEXT, VIDEO: Jörgen Dahlqvist MUSIC, LIVE-ELECTRONICS: Kent Olofsson | ACTORS: Linda Ritzén & Rafael Pettersson | LIGHT DESIGN: Johan Bergman TECHNICIAN, CAMERA: Johan Nordström | CAMERA: Nils Dernevik | WORKING PERIOD: August – November 2010 PREMIERE: Inter Arts Center, Malmö, November 14, 2010

De stränga anteckningarna

Two actors, four sopranos, electroacoustic music, paintings, installations

DURATION: 45 minutes | TEXT, DIRECTOR: Jörgen Dahlqvist MUSIC: Kent Olofsson | PAINTINGS, INSTALLATION: Peter Jönsson | ACTORS: Linda Ritzén & Rafael Pettersson | SOPRANOS: Sara Wilén, Ellinor Edström Schüller, Karin Lundin & Agnes Wästfelt | LIGHT AND STAGE DESIGN: Johan Bergman | COSTUME AND STAGE DESIGN: Jenny Ljungberg | TECHNICIAN: Johan Nordström | WORKING PERIOD: June / November 2010 – January 2011 | PREMIERE: Inter Arts Center, Malmö, January 21, 2011

Les portes de l'enfer
Ensemble of digital and electric instruments (Trembling Aeroplanes), actors, live electronics, video

DURATION: 35 minutes | MUSIC: Kent Olofsson | MUSICIANS: Stefan Östersjö, Jörgen Pettersson, Mattias Rodrick, Johan Bridger & Olle Sjöberg | ACTOR: Nils Dernevik | VOICE, LIVE-ELECTRONICS: Marek Choloniewski | TEXT AND VIDEO: Jörgen Dahlqvist | RECORDED VOICES: Petra Fransson, Sara Wilén, Zofia Åsenlöf, Linda Ritzén & Pia Örjansdotter | WORKING PERIOD: December 2010 – September 2011 | PREMIERE: Inter Arts Center, Malmö, September 19, 2011

A Language at War
Two actors, one singer (specialized in extended vocal techniques), electroacoustic music, video

DURATION: 60 minutes | TEXT: Jörgen Dahlqvist | MUSIC: Kent Olofsson | ACTORS: Rafael Pettersson, Linda Kulle (Celia Hakala in 2015) | SINGER/ACTOR: Angela Wingerath | COSTUME DESIGN: Sandra Haraldsson | WORKING PERIOD: June – November 2011 | PREMIERE: Inter Arts Center, Malmö, November 12, 2011

Noli me tangere
Seven singers, seven actors, electroacoustic music for seven speakers

DURATION: 25 minutes | TEATR WEIMAR, VOKALHARMONIN | CONDUCTOR: Fredrik Malmberg | WORKING PERIOD: January – March 2012 | PREMIERE: Gustav Adolf kyrka, Stockholm, April 3, 2012

A Performance Lecture: On Text and Music

TEXT AND PERFORMANCE: Linda Ritzén, Jörgen Dahlqvist & Kent Olofsson | PERFORMED AT: Dramaten, Bergmanfestivalen, Stockholm, May 30, 2012 & OrdiLyd festival, Oslo, June 3, 2012

Hamlet II: Exit Ghost – Radio theatre version
Two actors and electroacoustic music

DURATION: 27 minutes | TEXT, DIRECTOR: Jörgen Dahlqvist | MUSIC: Kent Olofsson | ACTORS: Linda Ritzén & Rafael Pettersson | COMMISSIONED BY: Radioteatern, Sveriges Radio | WORKING PERIOD: August 2012 | PREMIERE: October 27, 2012

Intériuer/Extériuer
Ensemble: Paetzold Contrabass Recorder, Flute (C-flute, Bass Flute, Contrabass Flute), electronics, video projections

DURATION: 27 minutes | MUSICIANS: Anna Petrini (Paetzold contrabass recorder) & Fabrice Jünger (flute, contrabass flute) | WORKING PERIOD: February-September 2012 | PREMIERE: Warsaw Autumn Festival, Poland, September 28, 2012

Arrival Cities: Malmö
Three actors, Trombone, Percussion, Electronics, Video projections, Stage Designs

DURATION: 90 minutes | CONCEPT: Jörgen Dahlqvist, Kent Olofsson & Johan Nordström | TEXT: Jörgen Dahlqvist | MUSIC: Kent Olofsson | ACTORS: Linda Ritzén, Nils Dernevik & Rafael Pettersson | COSTUME DESIGN: Sandra Haraldsson | TROMBONE: Ivo Nilsson | PERCUSSION: Jonny Axelsson | WORKING PERIOD: January – June 2013 | PREMIERE: Inkonst, Malmö, June 1, 2013

Arrival Cities: Växjö
Three actors, Vocal Ensemble, String Orchestra, Video projections, Staging

DURATION: 80 minutes | CONCEPT: Jörgen Dahlqvist & Kent Olofsson | TEXT: Jörgen Dahlqvist | MUSIC: Kent Olofsson | VOKALHARMONIN, MUSICA VITAE, TEATR WEIMAR: Linda Ritzén, Pia Örjansdotter & Kajsa Ericsson | CONDUCTOR: Fredrik Malmberg | WORKING PERIOD: January – October 2013 | PREMIERE: Araby Park, Växjö, October 18, 2013

Man's Desire to be God
Rock-blues Singer with extended vocal techniques, Rock-Jazz-band, Electronics

DURATION: 63 minutes | CONCEPT: Kent Olofsson, Zofia William Åsenlöf & Jörgen Dahlqvist | TEXTS: Jörgen Dahlqvist | MUSIC: Kent Olofsson & Zofia William Åsenlöf | VOICE: Zofia William Åsenlöf | MUSICIANS: Kent Olofsson, Tomas Erlandsson, Johnny Åman, Martin Hedin, Signe Olofsson, David Fremberg & Christine Owman | WORKING PERIOD, CREATION, RECORDINGS: Spring 2011–2014 | CD-RELEASE: May 2015

Sträander
Ensemble two actors, staging, video, electronic music

DURATION: 75 minutes | TEXT: Jörgen Dahlqvist | MUSIC, SOUND DESIGN: Kent Olofsson | ACTORS: Kajsa Ericsson and Linda Ritzén | STAGE DESIGN: Marcus Råberg | COSTUME DESIGN: Jenny Ljungberg | TECHNICIAN: Johan Nordström | WORKING PERIOD: January-March 2014 | PREMIERE: Inkonst, Malmö, March 12, 2013.

Fält
One actor, one singer, one musician,
one computer operator, video, electronic music

DURATION: 65 minutes | CONCEPT: Jörgen Dahlqvist, Kent Olofsson, Linda Ritzén & Zofia William Åsenlöf | TEXT: Jörgen Dahlqvist | MUSIC: Kent Olofsson & Zofia William Åsenlöf | STAGE DESIGN: Marcus Råberg | WORKING PERIOD: August-October 2014 | PREMIERE: Inkonst, Malmö, March 18, 2015

Arrival Cities: Hanoi
Trio of Vietnamese instruments, chamber ensemble,
electronics, documentary video, choreography.

DURATION: 67 minutes | CONCEPT: Nguyễn Thanh Thủy, Ngô Trà My, Stefan Östersjö, Kent Olofsson & Jörgen Dahlqvist | MUSIC: Kent Olofsson | DRAMATURGY: Jörgen Dahlqvist | THE SIX TONES & ENSEMBLE RECONSIL | CONDUCTOR: Roland Freisitzer | VIDEO: Jörgen Dahlqvist & The Six Tones | CHOREOGRAPHY: Miguel Cortés | WORKING PERIOD 2014–15 | PREMIERE: Off Theater, Vienna, December 9, 2015

Episoder 1–4
Radiophonic work

TEXT: Jörgen Dahlqvist | MUSIC: Kent Olofsson & Jörgen Dahlqvist. Songs created in collaboration with Malin Hween, Camilla Waltin, Zofia William Åsenlöf & Nicklas Nilsson | ACTOR: Carina Ehrenholm | MIX: Kent Olofsson | PREMIERE: 2016

Champs d'étoiles
Ensemble: Counter tenor, recorder,
baroque violin, viola da gamba, theorbo

DURATION: 70 minutes | MUSIC: Kent Olofsson | ENSEMBLE LIPPARELLA: Michael Bellini, Anna Lindal, Kerstin Frödin, Louise Agnani & Peter Söderberg | TEXTS: Rainer Maria Rilke, Arthur Rimbaud, Dag Hammarskjöld, fragments from testimonies of apparitions | CD-RELEASE: March 2017

STAGED VERSIONS:

Okända rum
VIDEO: Maria Norrman & Jörgen Dahlqvist | STAGING: Jörgen Dahlqvist & Marcus Råberg | LIGHT DESIGN: Mira Svanberg | PERFORMED AT: R1, Stockholm, February 2014

I skuggorna
TEXT: Jörgen Dahlqvist & Kent Olofsson | PRE-RECORDED VOICES: Linda Ritzén, Carina Ehrenholm & Liv Kaastrup Vesterskov | STAGING: Jörgen Dahlqvist & Marcus Råberg | WORKING PERIOD: 2008–2016 | PERFORMED AT: Inter Arts Center, Malmö, April 2016

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