

APPENDICES

APPENDIX 1: Free Improvisations studied

1: Company 6 (1977)

Side 2 Track 2 "second of two pieces" [05:07]

Maarten van Reegeren Altena (bass)

Steve Lacey (soprano sax)

Incus Records/Compatible ® Pb. Ltd.

Recorded at ICA London by Riverside 25th-27th May 1977

2: Company 7 (1977)

Side 1 Track 1 "Second of two pieces" [08:01]

Anthony Braxton (sax)

Evan Parker (sax)

Incus Records/Compatible ® Pb. Ltd.

Recorded at ICA London by Riverside 25th-27th May 1977

3: Lysis: Dualysis 3 (1978)

Side 2 Track 1 [03:14]

Hazel Smith (violin/ring modulator)

Roger Dean (double bass/ring modulator)

Soma recordings London

Recorded on May 21st 1978 and June 12th 1978

4: Lysis: Dualysis 4 (1978)

281 For instance, in the Lysis 3 piece editing is clearly audible.

135

Side 2 Track 2 [07:51]

Ashley Brown (percussion)

Roger Dean (double bass/ring modulator)

Soma Recordings London

Recorded on May 21st 1978 and June 12th 1978

5: John Stevens & Evan Parker: The Longest Night (1976)

"20.23" [21:26]

John Stevens (percussion; trumpet)

Evan Parker (sax)

1977 Ogun Recording Ltd. London

Recorded in Riverside Studios London W4 on the longest night of 1976

6 & 7: AMM: Live in Allentown USA (1994)

Keith Rowe (prepared electric guitar) [03:04; 01:43]

John Tilbury (piano)

Eddie Prvost (percussion)

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Recorded during a concert at the Muhlenberg College Arts Center Recital Hall

Allentown, Pennsylvania, USA on 24th April 1994

8: Stockhausen-Parker Duet 1 (1991)

First of the four duets. [02:47]

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Recorded for transmission by BBC Radio 3 for the programme "Mixing It".

9: Stockhausen-Parker Duet 2 (1991)

Second of four duets (not transcribed) [01:58]

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Recorded for transmission by BBC Radio 3 for the programme "Mixing It".

10: Stockhausen-Parker Duet 3 (1991)

Third of four duets. [04:20]

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Recorded for transmission by BBC Radio 3 for the programme "Mixing It".

11: Stockhausen-Parker Duet 4 (1991)

Final duet of the suite of four. [01:51]

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Recorded for transmission by BBC Radio 3 for the programme "Mixing It".

A general description of each improvisation is now given, which enabled a basic perspective for comparison within the individual focus of the four analysis chapters in the thesis.

1. COMPANY 6 (side 2 ii)

Maarten van Regeren Altena (bass)

Steve Lacey (soprano saxophone)

The analysis focused on the first and last sections of the piece, with a general description of the middle section. The piece is just over five minutes in length.

(a) Beginning section: This is a densely textured, faster-moving saxophone-string bass duet, which begins with a solo statement from the saxophone encompassing music of the motivic material for the piece (in this case a rhythmic falling 4th and an octave leap). The high register of the instrument is used, including harmonics. The bass generally does not develop the saxophone motivic material, choosing to introduce new motifs before referring back to the saxophone material. Both musicians take solo roles during the opening of the piece, but with a far closer relationship between motivic material towards the end of the opening section. This could be seen as a point of meeting between both musicians after which the music gathers momentum.

(b) Middle section: The piece continues with much use made of the higher pitches of both instruments. After a continuous texture there is a clearly-defined period of turn taking before more continuous music. The instruments drop in pitch and there are solo passages, particularly with one instrument silent or in an accompanying role, such as the bass pizzicato while the saxophone plays florid arpeggio figures. The ending section is heralded by the tremolando figure introduced by the bass.

(c) Ending section [CD 03:38]: The ending opens with scurries of notes and arpeggio figures. Gradually the pace slows and the pitch drops onto single lower register notes. There follows a slow saxophone melody with the bass accompanying. The saxophone melody rises and in response the bass pitch rises and continues to elaborate this movement until the saxophone holds and sustains one note. The saxophone in turn elaborates a figure in response to the continuing bass elaboration (a repeated bowing across the strings). After this the saxophone pitch drops, beginning a slower melodic figure, with the bass responding to this with a further slowing of pace. The dynamic of the music fades and it ends.

2. COMPANY 7 (side 1 i)

Anthony Braxton (saxophone)

Evan Parker (saxophone)

The analysis focuses on the opening and closing sections of the duet, which is of eight minutes duration. The piece was created with an audience present.

(a) Beginning section: Both musicians play instruments in such a way that they are well matched in register and timbre. The opening of the piece is characterised by higher register pitches and harmonics. There is a close connection between motivic material shared by both players, which results in a particularly coherent development of the music.

(c) Middle section: The piece continues with short statements from both players which are overlapped and build into a more continuous texture. The musicians respond quickly to each other (for instance echoing sustained notes) and different textures are developed, from rapidly-moving, continuous music to periods of more sustained, held notes. After a continuous texture, there is a short silence and the music becomes less intense and slower-moving for a while. A repeated figure is then set up by both players, which grows in intensity (to 6'00). After further quick exchanges, the music opens out slightly.

(b) Ending section: The ending begins with flurries, including single, punctuated notes. There follow short conversational passages, which can be described as quite playful. The instruments are still closely matched. After this there appears a fast arpeggio figure, with runs of notes played by both musicians. The duet is dense and continuous, with a sudden end. The audience is quiet, then after a pause (7'39) there is applause.

3. DUALYSIS 3 (side 2)

Hazel Smith (violin/ring modulator)

Roger Dean (bass/ring modulator)

The analysis focuses on the opening and closing sections of the piece, which is of almost four minutes duration.

(a) Beginning section: The music is far more slow moving than the previous two examples. It begins with two short bass statements, comprising an opening upward octave and an oscillating minor second. These motifs become important and form the basis of the thematic material during the first section of the improvisation. The second musician is silent throughout this opening statement, with violin then joining the bass lower note. The bass leads the music, with the violin following during this opening. The roles reverse during the next section of the music. The piece continues with different

explorations of the motifs, with the musicians either staying silent or complementing a musical texture set up by one instrument, or exploring the material simultaneously and linked motivically.

(c) Middle section: There are fast-moving notes along with sustained periods of distorted sound using the ring modulator.

(b) Ending section [CD 01:58]: The final section begins with a held, sustained note, continuing to move away and come back to this 'home' pitch via a number of distortions. There is a slow, flowing quality, where the held note is continuously returned to. After a short pause the same idea is developed using a different, higher pitch. This in turn opens out to a short melodic fragment, moving onto a single, held pitch. After another short pause the held note figure returns, again with distortion away from and back to this note. There is then a brief-lived flurry of fast-moving music. After a further short sustained note section the music ends.

4. DUALYSIS 4

Ashley Brown (percussion)

Roger Dean (bass/ring modulator)

Again the analysis focuses on the opening and closing sections of the piece, which is a faster-moving duet. It is important to note that there are some clear edits in this piece. These are characteristic of the method by which this group selected material for inclusion in any single recording and follows the same format as that which the group Company undertook. In the piece both musicians develop the music, with one melodic instrument (double bass) and the other musician playing percussion. There are contrasting timbres during the piece.

(a) Beginning section: The music begins with a short single statement from the bass, with accompanying drum and cymbal. The bass then adds a short motif which is quickly answered in turn by a brief drum roll. A silence is punctuated by a single bass pizzicato note, answered by percussion. The music continues to unfold with an extended drum roll texture over which the bass explores different motivic material (such as using high harmonics and more pizzicato).

(c) Middle section: The music is quieter, with short passages of sound from the bass which are punctuated by percussion. A loud cymbal crash begins a faster section. Again, a quieter dynamic is partially established and percussion joins this at a louder dynamic. Following this there is a longer period of quiet dynamic with groups of notes played by both players. The texture becomes more sparse and percussion repeated figures

emerge as dominant. The music grows in dynamic intensity and then diminishes again. Another quieter section occurs (including gongs from percussion) and both instruments play more quietly. Initiated by bass this time, the music grows in dynamic intensity and there are repeated notes from the bass as if in echo of the earlier percussion repeated figure. A more continuous texture develops, with rest points. The final section begins after another loud statement from percussion.

(b) Ending section [CD 05:20]: A group of sounds from drums begins the ending section, punctuated by the bass. There follow shorter exchanges between the instruments, culminating in two separate statements sounded simultaneously by both musicians. After a drum solo there is silence. A bass solo follows, with faster-moving groups of notes over a wide pitch range. After a pause both drum and bass play quick exchanges, then each exploring their own material simultaneously. The music is faster-moving. This continues for some time and the overall impression is of a dense, fast-moving texture. The music increases in dynamic and intensity. The piece ends with a short exchange, with brief statements from each in quick succession. The bass plays at the end, with a brief statement. This is followed by a brief final statement from drums.

5. JOHN STEVENS & EVAN PARKER: THE LONGEST NIGHT

This piece is of just over 20 minutes duration and the first and last sections were transcribed and analysed. The record sleeve includes the following information from John Stevens: *“Evan and I are two of the most skilled interpreters (along with a handful of others including Trevor Watts, Derek Bailey and Paul Rutherford - all of the Spontaneous Music Ensemble) of this highly specialised form of improvisation.... One could say that the performers have been teaching each other to play the music and the music has been teaching us to listen...”*

(a) Beginning section: The piece begins quietly, with the cymbal opening the music, closely followed by the saxophone. As the music continues the exchanges between musicians become faster and more frequent, until the drums play continuously, over which the saxophone embellishes different motifs. This section comprises the opening of the music.

(b) Middle section: The denser texture is developed, with motifs played by both players and occasional rest points (at first initiated by the saxophone with slower moving music then played by percussion). After a high, sustained saxophone note there is silence followed by a slower moving texture within which there are solo passages. The music then gathers momentum towards much faster playing, including vocalising through the

saxophone over a wide pitch range. The music gradually slows with a less dense texture for a short while. There is then a dense texture of continuous playing by both instruments. A period of fast playing follows during which there is further exploration of pitch, timbre, texture and dynamic. Later, there is a passage of dynamically intense music, then less so, then more intense, then less so (and so on). This moves into quieter playing. The texture becomes sparser and the pacing of the music slows considerably, with much more silence and sustained notes. After this period of quieter playing there is a crescendo initiated by the percussion and the saxophone then begins more continuous playing. A second wind instrument is added, played by the percussionist, who also adds a repeated bell texture as an accompaniment to this. The music now moves towards the final section of the piece.

(b) Ending section [CD 20:40]: During the final transcribed section of the music the accompanying bell texture is heard throughout, growing in dynamic at points where saxophone and trumpet play less. The saxophone plays a repeated arpeggio figure that leads into an oscillating motif. The trumpet meanwhile plays trills around single, separated notes, one of which are stated fortissimo. This marks a structural point before the final coda. After this there is more rapid turn taking between instruments for a short while. The bells stop while the instruments continue for a few seconds, after which the music ends suddenly. There is a brief silence followed by applause.

6. AMM LIVE IN ALLENTOWN USA (original recording: tracks 1 & 6)

The piece is almost an hour long and the recording is split into 6 tracks, of which the opening of the first and the end of the last is analysed. As the title suggests, this piece is an improvisation forming a concert in Allentown.

It was decided to include this example for four reasons - first, AMM is one of the most well-known and experienced improvising groups and is a currently-performing group, comprising three players; second, this is a more current example of the work of the three musicians; thirdly, it includes the music of Eddie Prévost, from whose publication the title of the thesis was taken; finally, the music is slow-moving enough to allow transcription. This improvisation is different in that there are 3 musicians, a factor in particular that will allow a comparison of turn-taking within a small group. The analysis will reveal that in spite of the presence of three musicians, the elements of conversational turn-taking remained intact.

(a) Beginning section [CD track 6]: The piano begins with two high chords. There is some repetition of the opening idea and the bell-like solo continues in this way. After the

second statement of the two chords there is a quiet echoing statement from the drum, played with fingertips. Three piano chords follow, set in silence. A longer pause follows, with four more statements from the piano. After another longer pause a single bass note is heard from the guitar. Two short piano statements follow this and there is a single staccato drum beat in response. After one more statement from the piano there is a brief silence. The guitar is now heard playing a continuous texture and this marks the end of the transcribed opening section.

(b) Middle section: The instruments now play more often, retaining the open texture and usually following the piano's lead. A series of statements is elaborated upon by all, with rest points between. Texture of guitar and drums is more continuous but the piano retains the chords. In this extended work the main characteristic of the middle section is of the changes in texture that are established by the whole group. The music is often very quiet and all musicians develop the music together, rather than any single separate voice taking precedence.

(b) Ending section [CD track 7: 282]: After some fifty minutes of exploring textures and motifs between the three instruments, the music decreases in dynamic to evolve into a quiet ending. There is far more silence and all musicians are sparse in their playing. The transcription begins with the quietest statements of two and three distinct pitches, which fade away gradually dynamically. A single pianissimo drum beat is followed by a long silence of many seconds. Eventually the intensity of listening changes and there is applause.

The following four duets were recorded for transmission by BBC Radio 3 for the programme "Mixing It". These improvisations are of particular interest because neither musician had met before they improvised together on this occasion. The pieces follow on directly from each other. The second piece of the four was not transcribed because it was too fast moving and dense to allow accurate representation.

7. STOCKHAUSEN-PARKER IMPROVISATION 1

An extended and slower-moving piece of music. In many ways this slower, extended development of the material could be expected because it was the first time that the 2 musicians had met. In a way this might be seen as a first conversation, where both participants are getting to know each other. Indeed, in the conversation following the first two improvisations, the musicians describe this in a similar way.

This piece ends extremely quietly; for the purposes of study, the ending was recorded at a higher level, in order that the musical features could be more clearly heard.

Improvisation 1 could be described as an exploration of a single pitch as a 'home' base, with much inter-related motivic material. The piece is almost 2 minutes in length, opening with an exploration of a single pitch, first by one musician and then by the other. This single pitch is returned to throughout the piece, which in essence can be seen as an exploration away from and returning to this note. The home pitch is never moved too far from before being returned to.

8. STOCKHAUSEN-PARKER IMPROVISATION 2

This improvisation was too fast-moving and dense in texture to be notated. It was characterised by short statements made by each instrument, within an overall context of continuous, unbroken music. In terms of conversation, the participants could be seen as testing the water.

9. STOCKHAUSEN-PARKER IMPROVISATION 3

This is a complex piece, with a great deal of interconnected motivic material. It is a faster-moving duet with many quick exchanges between the instruments. It follows the second, continuous, dense and fast-moving improvisation. During this piece there are moments when both musicians play, with silent periods either increasing or relaxing the dynamic tension that has gathered. There is a great deal of overlapping between instruments, where motivic material is dove-tailed. There is much more simultaneous playing. The analysis showed the duet also offers an interesting example of the structural role of silence.

10. STOCKHAUSEN-PARKER IMPROVISATION 4

This is the final piece and the shortest of the group of four, at less than a minute long. It was improvised directly after the third improvisation and is a further development of the music. There is a feature of harmonic tension and resolution throughout, through the use of extreme harmonic dissonance resolving to consonance. It forms a cadence for the whole suite of four pieces.

The method of analysis

The musical analysis focused on motivic form as well as the overall structure of each improvisation. The small motivic features of each piece were identified. The occurrence

of these features in restatements and altered form was described. Central to each analysis was the sequence of motivic events in relation to the overall structure of the music. In addition, the ways in which motivic material is exchanged and passed between the musicians was also noted. It was shown that the ways in which motivic material is developed by the musicians' interaction is the same as for word, topic and structural development in conversation.

APPENDIX 2: Analyses of opening sections (ranging from 6-24 seconds duration): Company 6 & 7 and Lysis

The following analyses cover material that moves beyond the immediate opening section of the duets. In following the CA model, the interactive sequence defined as the "opening" is usually of only a few seconds duration. After this very first opening section a first 'topic' is then introduced, which relates to and leads into the reason for and the main body of the conversation. In order to find out whether or not similar devices are used in improvisations, a lengthier section of the music was analysed, going beyond what would be regarded as the opening moments of a conversation. This would enable an examination in order to ascertain whether or not there are opening sections in the improvisations (like conversations), or if the music continues as it began.

A detailed analysis of the opening moments of four improvisations is given in the section after this ("4: Detailed analysis of opening moments of the 4 improvisations (1-6 seconds duration").

Analysis 1 (Company 6) CD track 1

This improvisation begins with a solo saxophone statement from Player 1, comprising two main motivic features - M1 (a rhythmic motif based on a falling 4th: CD timing = 1) and M2 (an octave leap: CD timing = 1-2). Player 1 also uses the top register of the saxophone, including harmonics. This texture is matched by Player 2 using harmonics and the upper register of the double bass.

In this improvisation there is less development of motivic material from Player 1 by Player 2. During the opening section Player 2 introduces new motifs (CD timing = 6) while Player 1 continues to develop the opening saxophone material (CD timing = 6-10).

Towards the end of this first section both musicians play similar material, based on a single note, a downward 2nd, rising 3rd and falling 2nd (CD timing 13). Here, both players take solo roles during the opening of the improvisation, but with a closer relationship between motivic material towards the end of the opening section. While Player 1 is to the fore of this musical conversation from the beginning, playing & introducing new material, Player 2 has not directly referred to this (for instance by echoing motivic fragments or developing Player 1 material). In terms of the interaction between the players, it is Player 1 who changes from introducing new material to undertaking the task of developing new Player 2 material. The impact on the listener at this moment is that there is a meeting point between players.

Analysis 2 (Company 7) CD track 2

Here the instruments used by both players are matched. Player 1 uses the extreme top range of the instrument, with Player 2 also using higher pitches. As with the previous improvisation, the texture is made up of these upper pitches and harmonics for the opening section.

Player 1 plays a single staccato high "F#" (CD timing = 1). Player 2 responds immediately with two, short repeated upper notes, followed by a third, comprising a rhythmic motif (CD timing = 1-2). In between notes 2 and 3 of M2, Player 1 repeats and sustains the upper pitch motif (CD timing = 2). Player 2 then adds a high "B" (CD timing 4-5). A momentary pause from Player 1 is followed by a development of the earlier rhythmic motif from Player 2 (CD timing = 7), after which Player 2 echoes this a 3rd below (CD timing = 9). Here there is close reference by both players to evolving motivic material from the beginning of the improvisation, with both musicians taking an equal role.

Analysis 3 (Lysis Dualysis 3) CD track 3

The improvisation begins with two short statements from Player 1 (double bass). The two statements comprise an opening, repeated single note motif (CD timing = 1) and an answering oscillating minor 2nd (CD timing = 4). This forms the basis of the thematic material during the first section of the improvisation. Player 2 (violin) is silent throughout. It is interesting to note that while Player 2 is silent, Player 1 provides a conversation-like texture.

When Player 1 returns to the lower note of the opening motif, this is echoed in a low “F” with a matching pitch utilising the distorting effect of the ring modulator (CD timing = 6-7). This provides a complementing texture to the low bass note, while Player 1 echoes, repeats and extends the oscillating minor 2nd motif (CD timing = 7-9). The complementing texture also occurs later (CD timing = 11, 18, (26) and 28). Even within a short period of time it can be heard that the oscillating minor 2nd motif is used by Player 1 as a means of punctuating the unfolding music. The distorting effect of the ring modulator serves as a further acknowledgement of this.

The changing intensity of the repetitions of the motif also serves as signals for Player 2 to remain silent, because in this opening Player 1 provides both speaker and listener roles. Significantly, while Player 1 has led the music so far, Player 2 has this role during the following short section of the improvisation.

Analysis 4 (Lysis Dualysis 4) CD track 4

In contrast, this improvisation begins with both musicians taking equal responsibility for providing thematic material. In addition, there is only one melodic instrument, the double bass of Player 2. With Player 2 using extremes of lower pitch and upper harmonics, this is to some extent matched by the selection of percussion instruments (Player 1) in order to provide widely contrasting timbres.

The music begins with a short single percussion statement from Player 1 with simultaneous drum and cymbal (CD timing = 3). Player 2 follows immediately with a contrasting, double bass falling semitone motif (CD timing = 4), after which Player 1 provides a brief drum roll (CD timing = 4). A silence follows, after which Player 2 plays a lower pizzicato “G” (CD timing = 5), which is answered by Player 1 restating the opening motif (CD timing = 7). The silence (CD timing 4-5) has broken the momentum of turn-taking between the musicians and stretches out the interaction. Player 2 has played a single note, ending this simultaneously with the next statement from Player 1. The music continues to unfold, with Player 1 extending the drum roll texture over which Player 2 adds a high harmonic (CD timing = 9) and then a pizzicato note at a lower pitch (CD timing = 12).

It is interesting to note how much new motivic material is introduced when both players have autonomous roles. With both taking equal responsibility for the musical material,

there is less shared motivic material. While Player 1 develops the drum roll texture (after Player 2 restated the single pizzicato note), there is no single motif from one player used by the other, unlike the other improvisations. Were this a conversation, both participants would be providing new information.

APPENDIX 3: An example of the presentation of comparative analysis

Table 1: Types of participant response that aid the process of alignment

(after Nosfingier, R.E. (1991) *Everyday Conversation*. UK London, Sage pp115-124)

TYPE OF RESPONSE	DESCRIPTION	EXAMPLE
ASSESSMENTS	When information is given by speakers, listeners check the nature or value of the information (to discover whether or not the news is good or bad). This is achieved by the use of evaluative utterances.	A: Oh that's what I really need is a lid B: For your cake pan? A: Yes,
NEWSMARKS & "Oh" RECEIPTS	<p><i>Newsmarks</i> are words or expressions indicate the listener has responded (frequently with surprise) to the previous utterance as news rather than mere information.</p> <p><i>Oh</i> is used in different ways, indicating that information has been received, as well as showing that both participants now have the information.</p>	<p>A: They charge too much B: Oh do they? A: Yeh I think so, B: What do they charge</p> <p>A: Hello there I rang earlier but you were out B: Oh I must have been at Mum's A: Oh</p>

TYPE OF RESPONSE	DESCRIPTION	EXAMPLE
CONTINUERS	When listeners do not self-select the current speaker can continue and a "multiunit" turn develops. In order for this to happen the listener's "uh huh" or "mm hmm" will not be treated as a full turn, but instead as a <i>continuer</i> .	A: One time this girl wrote and she was fifteen er six teen B: [uh huh,] A: and her Mum doesn't let her wear nail polish
FORMULATIONS	Participants can summarise what has been said by another participant, often giving a part summary.	A: I never looked or felt my age, I was always younger than I looked. And when I was at college I think I looked more like a large 50 year old. I got to the stage when I could have jumped in the river, I felt life wasn't worth living any more B: You were really ready to kill yourself because you were a big fatty A: Yes.....
COLLABORATIVE COMPLETIONS	Listener finishes speaker's utterance - can be seen as interruption.	A: If you bring it in to them B: it doesn't cost you anything

Three aspects are particularly suitable for musical comparison - *continuers*, *formulations* and *collaborative completions*. *Continuers* occur in conversation when listeners do not self-select and the current speaker can continue. The example given in Table 1 is as follows:

EXAMPLE C1

Nosfinger example of continuer

- A: One time this girl wrote and she was fifteen or sixteen
 B: [uh huh,]
 A: and her Mum doesn't let her wear nail polish

In this case, Speaker B does not take a full turn with "uh huh", which means that it is defined as a continuer. A *formulation* is a summary of what has been said by another speaker, as in the following example:

EXAMPLE C2

Nosfinger example of formulation

A: I never looked or felt my age, I was always younger than I looked. And when I was at college I think I looked more like a large 50 year old. I got to the stage when I could have jumped in the river, I felt life wasn't worth living any more.

B: You were really ready to kill yourself because you were a big fatty

A: Yes... ..

In this example Speaker B has encapsulated what Speaker A said in a way that is like the technique used in the therapeutic situation where the therapist will reflect back to the client what they have said. For the speaker whose words have been 'formulated' the effect is of their utterance being heard and acknowledged. A *collaborative completion* is also a way of being acknowledged, although it could also be heard as an interruption, as in the following example:

EXAMPLE C3

Nosfinger example of collaborative completion

A: If you bring it in to them

B: it doesn't cost you anything

Depending on the mood of the conversation and the quality of the relationship between the speakers, the words of Speaker B in Example C3 could be felt by Speaker A as either a positive or negative contribution.

The improvisations give some clear examples of these three aspects of overlaps, as indicated in Table 2:

TABLE 2: Examples of continuers, formulations and collaborative completions

KEY:

C6 = Company 6; C7 = Company 7

D3 = Lysis Dualysis 3; D4 = Lysis Dualysis 4

SP1 = Stockhausen-Parker improvisation 1

SP3 = Stockhausen-Parker improvisation 3

SP4 = Stockhausen-Parker improvisation 4

[Note: numbering refers to CD timings]

CONTINUERS	FORMULATIONS	COLLABORATIVE COMPLETIONS
SP1: Track 8 timing = 1'23-9	SP1: Track 8 timing = 36	SP1: Track 8 timing = 10
SP4: Track 11 timing = 33-4	SP1: Track 8 timing = 44	SP3: Track 10 timing = 1'08-20
C7: Track 2 timing = 46	D4: Track 4 timing = 6'02, 3	
D4: Track 4 timing = 5'34	D3: Track 3 timing = 2'56	
C6: Track 1 timing = 4'36-9		

Table 2 shows that there are more instances of continuers than other features. The continuers range from single note punctuations to sustained pedal notes over which the other player makes extended utterances. In improvisations these occur frequently and the examples are no exception. A musical continuer can be said to have a similar role to that in a conversation, as a form of support or encouragement from the listener. This comes close to some of the nonverbal signals given by listeners, such as nodding or smiling that they have heard what has been said, or that they are expecting to hear some more. In musical improvisation, a continuer can be thought of as a device that enables the flow of music making to continue. This can occur without a change in the accompanying/listening role of the player who has contributed the continuer.

Formulations include the echoing of material that has just been stated, using a part of the motif or the final note. This is also a common musical technique and has much the same

purpose as the continuer - to keep the flow of the music making going as well as encouraging the dominant musician to continue.

Collaborative completions are less common in the improvisations studied. They appear to occur in the same way as in conversations, where one speaker will finish what the other has started. In musical terms it can only be a collaborative completion if the one player has completed a clearly stated motif; any departure from this set motif will become a new statement by the second player, heard as a form of interruption or overlap.

Therefore, it can be noted that not only are there examples of overlap, but these can be clearly categorised in terms of the three devices outlined. Furthermore, the conversation devices correspond to musical techniques in common usage.