

Composition No. 105B is a two-part structure for extended improvisation that was composed in 1984. I constructed this effort as a quartet vehicle for clarinet, piano, string bass and percussion that provides unique terms for creative exploration. This is a multiple sound line (sound) forum that positions upper and lower voice divisions between its instrumentation to create a series of positioned cross-sound line changes. Composition No. 105B is a material and principle generating structural world that establishes a multiple construction structural identity in its principal material identity (sense) as well as a medium tempo constructed sensibility in its extended sense. This is an impersonal sound forum that casts a shadow of positioned structural (sound) occurrences in the space of the music - so that the challenge of creative music is carried forward. The work unfolds as a series of active and static sound events that alternates multiple line based grouping constructions (sound state) with designated long sound occurrences to create a fresh context for perception dynamics. Composition No. 105B unfolds as a sound-beam-like world that presents a series of small one-act plays (that are held up for examination [in the light] and then changed). I have constructed this effort as a series of positioned moments that provides a conceptual climate for creative exploration. The material nature of this phenomenon flows as a continuum of multiple sound occurrences that contains its own relationship with the space of the music. There are no thematic or structural guideposts in this work at

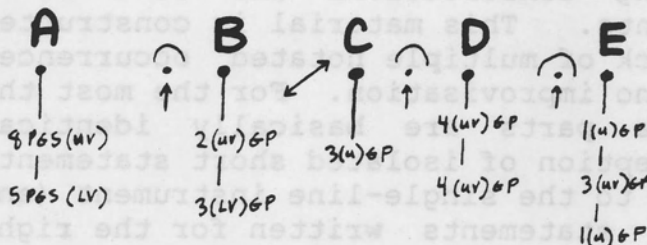
all - instead Composition No. 105B is presented into the space as a conceptual material block that challenges its interpreters to respond to the moment. Emphasis in this sound state is centered on the use of long moving phrase grouping statements (in the upper voices) that provides a fresh sense of phrase structure and shape presence. The reality of this operative is positioned on top of short quick moving sound emphases that are played in the rhythm section. Composition No. 105B is a universe of contradictions that serves as a platform for sound consciousness (and thinking). The experience of this work establishes a reality of moving tendencies rather than a glorious song - and the challenge of this context provides a unique point of departure for creative improvisation. The work was conceived as a series of multiple forming events that actualized in the forward space of the music - based on the moment. In this context the excitement that generated all material decisions involved the erection of a rapid long line phrase grouping language continuum that is seated onto a series of short accent-like statements to anchor the nature of its composite time space. This is a series of moment flashes that makes an impression on its observer - as the music erupts in a series of spasmodic material occurrences that gives the impression of 'moving events.' The instrumentalist and listener are given this material as a point of reference that defines the nature of the composite experience. Once the material presence of the music is established the extended implications of the work provide a new set of operating terms that shapes the whole of its extended treatment. This is so because the second part (aspect) of Composition No. 105B contains an extended pulse track structure that changes - and revitalizes - the space of the

The image displays a musical score for Composition No. 105B-3a, consisting of five staves. The notation is complex, featuring various rhythmic values, accidentals, and dynamic markings. The score is organized into measures, with some measures containing multiple notes and rests. Time signatures are indicated at the beginning of several staves, including 1:5, 1:5, 2:5, 2:5, and 2:5. The notation includes stems, beams, and various note heads, suggesting a multi-measure rest or a specific rhythmic pattern. The overall structure is dense and detailed, typical of a musical score for a specific instrument or voice part.

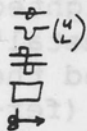
music. The reality of this technique gives Composition No. 105B a unique vibrational sensibility that is relevant for the ever expanding instrumentalist. Composition No. 105B is dedicated to the pianist/composer Marilyn Crispell.

Composition No. 105B was constructed as a material and open component sound state that establishes five notated material regions intersequenced with three principle static long sound fermata sections. The combination of both variables moves to establish a chain structural context that alternates from active to static moment occurrences. The nature of Composition No. 105B seeks to emphasize the use of forward

NO. 105B



1. 33 = material events
2. is a five component structure (separated by three principle spaces)



long line material statements conceptualized from a line or 'sheets of sound' language criterion. Constructions in this context were formulated with respect to the gravallic tendencies of its forming contour - as a means to create fresh line contours and a hopefully interesting statement. Composition No. 105B is a multiple sound state context that establishes thirty-three material events as a basis for creative exploration. The composite form spread of the work is A B C D E and it is from that point that the work can be understood. Section A is a multiple phrase grouping continuum music that establishes the forward nature and tendencies of Composition No. 105B. This is a sound column material state that positions thirteen different material constructions (statements) into the space of the music. The reality of that material was conceived as an impersonal line continuum that establishes its own focus and reality presence. In its completed sense Section A establishes eight upper voice phrase grouping constructions and five lower voice statements. This material is constructed as a fixed block of multiple notated occurrences that contains no improvisation. For the most the two upper voice parts are basically identical with the exception of isolated short statements that are given to the single-line instrument (and the secondary statements written for the right hand of the pianist). This is a sound state of multiple phrase grouping occurrences that is positioned into the space of the music. To experience what this means (in the actual music) is to encounter an accented long and weighted sound state whose ingredients are cast in 'metal' and sculpted. Once that material is executed the music moves into a static long sound 'hold' (fermata) section that contains the thrust of the music. This objective is established through the

use of open cymbal rolls - that remain constant (with no changing dynamics - volume - or timbres) throughout the whole of its time space parameter. The use of this operative moves to frame the music - so the vibraphone and concertina are used in a way that consists of multiple phrases that develop the forward tendency of the music. The use of this operative moves to frame the music - so the vibraphone and concertina are used in a way that consists of multiple phrases that develop the forward tendency of the music.

The image shows a handwritten musical score on a page with three binder holes on the left. The score consists of several staves of music. The top staff is a vocal line with lyrics written below it. The lyrics include: "The use of this operative moves to frame the music - so the vibraphone and concertina are used in a way that consists of multiple phrases that develop the forward tendency of the music." The bottom staff is a piano accompaniment. Annotations include "T.M. Pr. 5" and "Cym." with arrows pointing to specific parts of the score. There are also some handwritten notes and markings on the staves, such as "1 2 3 4 5 6 7 8 9 10 11 12" and "1 2 3 4 5 6 7 8 9 10 11 12".

use of open cymbal rolls - that remain constant (with no changing dynamics - volume - or timbres) throughout the whole of its time space parameter. The use of this operative moves to frame the material parameters and densities of Composition No. 105B - so that the vibrational and conceptual significance of the music is imprinted into its extended sensibility. Section B consists of five multiple grouping statements that continue the forward thrust tendencies of the developing music. The event nature of this context unfolds as two upper voice phrase grouping statements positioned over three lower voice statements. This material is executed as one continuous block multiple statement that is quickly stated and framed (by a short silence). The conceptual nature of that material formed as a response to moment time and moment time decisions - based on the unfolding nature of what I was hearing during the moment of actualization. Section B is a short multiple event time space context that 'paints a drawing' in the space of the music (to create a fresh attitude about sound and sound logic). Once this column of events is stated the space is stilled with a moment of silence before entering Section C. This is necessary even though the shapes in its sound space are disjointedly positioned (or at least the primary effect of its material moves to establish a broken material context) - because the reality basis of Composition No. 105B contains its own logic and forward tendency implications. The three unison chord statements of Section C were conceived as a variation of the long space (fermata) sections that divide Sections A and C. In actual terms this section was constructed before I made the decision to open up the flow of composition (by inserting open fermata sections). The original idea of the work called for the use of moving

Case 4.1 =

1. 2. 3.

+4

+4

+4

+3

+4

+6

+6

+6

+6

+7

+3

+6

and fixed sound construction materials that could orchestrate a structural and shape (architecture) context for extended improvisation. Long constructed chord fields were positioned into the forward body of Composition No. 105B as a device to slow down the pulse tendencies of the music as well as provide a point of definition to the forming music. Later, after hearing this structure, I decided to extend its fermata intersection spaces so that the composite work could solidify into a healthier mixture of operating variables. Composition No. 105B seeks to establish a kind of contained music state that positions blocks of isolated multiple occurrences for creative exploration. Section D is an eight-phrase grouping structural continuum that establishes the next material section of Composition No. 105B (after the second open fermata section after Section C). Here again the work moves to emphasize medium to medium fast active phrase grouping constructions (lines) as a basis for perceived momentum (and forward actualization). Movement in this context establishes four upper and four lower voice statements that crystallizes into a state of being (for perception and vibrational dynamics). And the final material component of Composition No. 105B can be viewed from the same context - with the breakdown specifications catalogued as a three-part event continuum that contains one unison grouping statement that is followed by three multiple phrase grouping statements and finally (after a short pause) another unison phrase grouping statement. The reality of this material is positioned as a continuum of moment occurrences that spreads out into the space of the music (to form a vibrational character and image complex).

The second section of Composition No. 105B is constructed as a metric pulse track continuum that establishes interaction terms for extended improvisation. In this context the rhythm section is given an eight-note sound pulse continuum that establishes a platform of fixed and open (participation) variables for creative improvisation. The reality of this phenomenon unfolds as a positioned continuum of thirty-five phrase grouping (notated) constructions and thirty-two positioned improvisation space parameters. To experience this sound state is to encounter the use of strong eighth note phrase grouping constructions that establishes a 'chant' context for creative interaction. The material basis of this section contains either metric eighth note strong phrase grouping constructions or short linear moving sixteenth note phrase constructions (that stunt the vibrational momentum of the music). I constructed this material to establish a fresh sense of metric continuity in the operating space of the music. The pulse track structure of Composition No. 105B moves to create a dynamic intermixture context that establishes a continual process of changing from written to short improvisation initiatives that expands out into the forward space of the music. The reality of this phenomenon establishes a layered space context that contains a series of floating objectives that extends the process dynamics of the music. The string bassist and percussionist is given this material to establish the 'tracking' nature of the music as well as its dynamics. The eighth note phrase constructions are to be played as pizzicato statements that pulsate the strength of eighth note sound changes, and the sixteenth note statements are crisp arco moving passages that change the perceived pulse presence of the music. The challenge of this context is to

actualize material inside of a composite reality forum that includes the use of designated short improvisational spaces - to create a mixture that gives fresh initiatives for creative exploration (and thinking). When positioned inside of a multiple time space context (that includes all four instrumentalists engaged in an improvisation) the reality of this device gives a new dimension to extended improvisation (or the art of extended solo exploration).

Composition No. 105B was first performed at Mulouse, France for the (initiated by

). The instrumentalists on that occasion were Marilyn Crispell (piano), John Lindberg (bass) and Gerry Hemmingway on percussion. We have since performed this work on many different occasions, in many different places.