YES#13

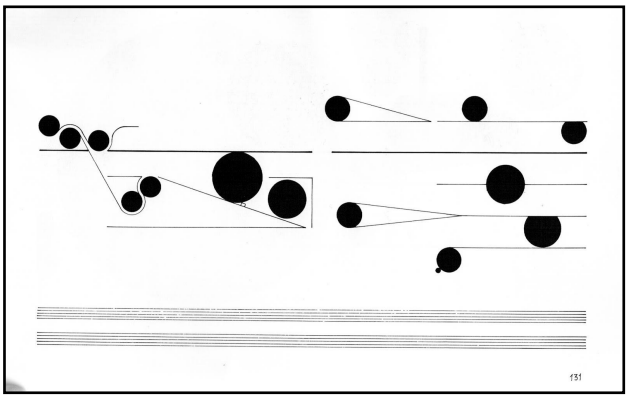
***Make each face a living note* (2018)**

Andy Ingamells

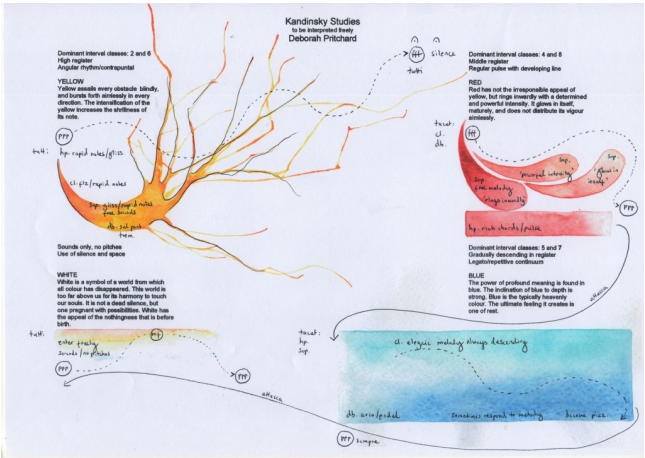
In the Western classical tradition the performers are most likely to read something onstage, which is true even in the case of famous examples in the history of experimental music. Pianist David Tudor, talking about performing John Cage's *4'33"* which has no notated sounds and requires the performer(s) to sit in silence onstage, states:

> I was looking at the first movement and I was turning pages because I was reading the score in time. (Dickinson (ed.), 2006/2014, p. 86)

This statement shows that even a piece with no notes to play can still have something for the performer to read. When watching performances of experimental music I want to know what is written on the pages in front of the players, especially in the case of graphic scores such as *Treatise* by Cornelius Cardew (1967) and *Kandinsky Studies* by Deborah Pritchard (2016) where the visual content of the score is as compelling as its sounding result.



Treatise (1967) by Cornelius Cardew



Kandinsky Studies (2016) by Deborah Pritchard

However in performances of such pieces the visually interesting score is hidden from the view of the audience. The visual aspect of the score is only communicated via sound, so that the graphic score may as well be written in traditional musical notation or ignored completely. As someone interested in the theatrical and visual aspects of musical performance, I want this act of reading to be demonstrated to the audience directly, rather than communicated via an act of translation through music. *Make each face a living note* is an attempt to do this. It is an outline for a situation in which musical sounds may occur.

It was first performed on June 16th 2018 in Birmingham (UK) as part of Birmingham International Dance Festival. The ten performers, all trombone players, were: Toby Carr, Victoria Clinton, Zac Fellows, Richard Foote, Iain Jackson, Ashley Nayler, Oli Parker, Tom Pilsbury, Rob Roberts, and James Wilson. It was produced by Mira Moschallski Norman.

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