Catalogue of Pieces, Video Recordings, Photographs and Performance Reports

Contents

Catalogue of Pieces, Video Recordings, Photographs and Performance Reports

This booklet contains a list of the compositions submitted in my portfolio, as well as a catalogue of commentaries of videos recordings and photographs of rehearsals and public performances of some of those compositions. In the commentaries I draw links between the scores and videos with the theories, ideas, practices and sources presented in my thesis, thus connecting theory and practice. I will highlight moments in the recordings that I consider best illustrate the points I make in my thesis.

In the course of this research many hours of video and audio were recorded, and only a fraction of those are presented here. I have chosen to remove many of the very interesting but often long discussions that surrounded the rehearsal and performance of the pieces, but, where relevant, the commentaries present the main ideas raised by the players.

Portfolio

List of scores, performances and rehearsals
(Video documentation exists for the pieces in **bold)**

Scores

- ***Games for Musicians and Non-Musicians** (GMNM), 2019* – a collection of 64 text scores for a group of players. The sequence of scores forms a proposal for development of vigilance skills.
- ***On Light and Darkness** (OLAD)*, 2018 – gestural score version (v.2), for a group of players. This is a gestural notated version of one of the pieces in GMNM. This piece was performed at York Amok platform in February 2019. A period of 5 days rehearsal preceded it, during which we also explored many pieces/games in GMNM.
- *To Lead and Be Led,* 2017 – for variable group, using any of John Cage's number pieces for more than three players. The score is made of post-it notes the players stick to Cage score. This piece then invites the players to conduct each other. It addresses the vigilance skills of embodied imagery, interpersonal communication, and to a lesser extent, of non-normative cognition.
- ***The Nine Circles**,* 2018 – for voice or voices. A collection of nine pieces for voice. The text scores make use of terminology familiar to the Estill Voice Craft model. Knowledge of the Estill model is necessary to understand and perform these scores.
- *For Two Lovers and a Double Bass,* 2015 – a text score to be performed by two lovers with a double bass. Though loosely notated with regards to form, there is an in the score expectation of improvisation from the players. All three vigilance skills are explored.
- *For Machines and Machinists*, 2014 – performed at Index Gallery with Gavin McClafferty, 21 March 2014
- *A Chair to Sit On*, 2016 – installation/performance.
- *Photo Albums (GMNM.33),* 2016– realization of piece 33 from GMNM, a metascore that offers instructions on how to construct and perform a score from found photographs.
- *Four Songs for a Time of Darkness*, 2019 – for intergenerational choir
- *Four Songs for the Return of the Light,* 2019 *– for intergenerational choir*
- *Dandelions in May*, 2014

Performances

- **Music for Loud and Quiet Sounds, Index Gallery, Stroud, 21 March 2014, with Gavin McClafferty**
- **Ryonaji Concert, Index Gallery, Stroud, 6 June 2014, with Alun Hart, Cameron Johnson, Oogoo Maia**
- ***Synchronicity**, later renamed *I want to know who you are*, piece 18 of GMNM, at Ludo Conference, Bath Spa University, and in Lille.**
- **Thee Ones record launch night, 4 November 2015**
- **Holborne Museum, Bath, performances with Mariana Marcelino, Spring 2018**

- **Amok, York, GMNM workshop and *On Light and Darkness*, 6 February 2019, with William Barbardo, Felix Hird, Oogoo Maia, John, McArearey, and James McIllwrath.**
- **Jim McIlwrath, performing GMNM.4 (*Unpacking I*), GMNM.23 (*A Room of Mirrors*), and GMNM.25 (*Sisyphus at Work*) at Amok, York, 2019**
- **Blancmange performances: gestural dialogue with the audience**

Documented rehearsal periods
- **Workshop day with Uta Baldauff, Lansdown Hall, Stroud, 2015**
- **Workshop week at Museum In The Park, Stroud, working through *Games for Musicians and Non-Musicians*, 12, 13, 15, 16 November 2017**
- **Four rehearsal days of GMNM and *On Light and Dark* leading to public performance of *On Light and Dark* at Amok Platform, York, 3-6 February 2019**
- **Open Scores Labs, Bath Spa University, 11 January and 4 April 2017**

A list of all the videos submitted is presented in Appendix II.

for one player in public and private situations

Skills Development Activities
Mental Process

VIDEO REFERENCES:
GMNM.1 – MITP Angie Herry (Discussion);
GMNM.1 – MITP, Angie Spencer, Harewood Gabriel (Herry)

There is no video recording of the two groups' players playing this piece at MITP in 2017. The presence of a camera would have interfered with the piece itself. Instead I have included fragments of long discussions that followed the performance of the piece.

[IN]
This piece deals with metacognitive processes as described in Chapter 2.1 of the Thesis. The players are invited to develop an awareness of their presence in relation to strangers they may encounter.
[OUT]
Though strongly working with [IN] skills, this piece also proposes an awareness of how the player may be seen by the other. This is the first step in developing the practice of embodied imagery creation that I present in Chapter 2.2.
[IN-OUT]
Though a quiet communication flow is asked for, [don't talk or engage with the other] the non-verbal nature of the fleeting relationships created by the player with a stranger is a fully fledged communication process, albeit a soft one. By making players aware on their presence, we are combining meta-cognition at a high effort level with embodied imagery and inter-personal communication at a very low effort level, as discussed in Chapter 2.3 and in Chapter 3.3

Angie says that "by looking, I'm stepping into their space", which elaborates many of the arguments presented in Chapter 2.1 about the nature of the self in presence of the *other*. Angie also describes her shy nature as her '*character*', which is of relevance to my discussion of *persons* versus *personas*, of truthful masks in Chapter 2.1.5. A discussion about the player's use of meta-cognition in performance ensues.

Skills Development Activities

Eyes and the gaze

VIDEO REFERENCES
GMNM.2 - OSL 1;
GMNM.2 - MITP - Angie, Herry, Oogoo Maia;
GMNM.2 - MITP - Andy Uta Neil Sean Oogoo (2 takes)

A simple game that deals primarily with the gaze (by granting the players permission to look into each other's eyes), but also with non-verbal communication within a group of players.

[IN]
This piece proposes a subtle departure from the previous piece's intense meta-cognitive processes towards an outwards drive (by making direct eye contact with other players), without ever losing touch with meta-cognitive and self-aware states. (see 2.1, 2.4.2, 3.4.3)

[IN-OUT]
A quick reading of the other players' gaze intentions is important in this piece. A quick response with one's gaze is also important, making this simple game an arena for experiencing and developing non-verbal interpersonal communication (see 2.3, 2.4.2.3).

Skills Development Activities

Mental processes
Eyes and the gaze
Synchronicity and Empathy

VIDEO REFERENCES
GMNM.3 - MITP Neil Oogoo Andy Uta Anne-Margrite Sean

Another apparently simple game, concealing complexity and difficulty.
This game has been adapted from several sources, in particular Clown Through Mask training, as taught by Sue Morrison.

[IN]
Cognition of own physical, mental and emotional states, as present in the player's facial expressions and the gaze. (see 2.1; 2.4.2; 3.4.3).

[OUT]
One could say that this games exercises effort levels of the gaze and meta-cognitive empathy, exposing the players to the ever present risk of bad-faith. (see 2.2.3; 2.2.7; 3.4.3.3.3; 3.4.3.4.1).

[IN-OUT]
The indication for each player to follow the other's expression and agree with it through mirroring, introduces a deliberate drive towards inter-personal communication and the two-way flow of meaningful embodied imagery. (see 2.3; 3.4.3.3.2).

In GMNM.3 – MITP, though the games starts in a playful way quickly a depth of presence is arrived at by the whole group. By the end of the game the group had reached a subtle yet intense presence that is clearly communicated in the ending group discussion, in particular the physical gesture of released tension at the end of each 'gaze'.

for a solo player, with an acoustic instrument, un-amplified.

Skills Development Activities
      Mental processes
      Making Music

      VIDEO REFERENCES
      GMNM.4 - Jim McIllwrath (a) and (b)
      GMNM.4 - Lansdown - Uta Baldauff
      GMNM.4 - MITP - Angie unpacks vl.
      GMNM.4 - MITP Herry
      GMNM.4 - MITP Oogoo
      GMNM.4 [Tk.1] - MITP Angie
      GMNM.4 [Tk.2] - MITP Angie Tk. 2 Improvising
      GMNM.4.1 - Index Gallery Alun Hart - Start (a)
      GMNM.4.2 - Index Gallery Alun Hart - Concl. (a)

Within the development sequence of the whole of GMNM, this is the first piece to propose a music making activity.

    [IN]
    A strong invitation for meta-cognitive processes (System 2), addressing experience and memory (see Chapter 2.1).

    [OUT]
    Though primarily dwelling in the [IN] realm, this piece offers the possibility for the player to consider and observe how their inner

landscapes can become apparent in the imagery their present with their bodies and the music they make. (Chapter 2.2; 3.4.3.3.1)

There are several versions of piece, performed live by James McIllwrath and Alun Hart, and in rehearsal by Uta Baldauff, Harewood Gabriel, Angie Spencer and Oogoo Maia. It's interesting to note that some players have chosen to play one single note, as prescribed in the score, while others opted for playing whole pieces. Angie's love for her violin is clear in her post-performance actions and words.

Perhaps a fault in this piece is that it risks favouring musicians over non-musicians, against what is promised in the title of the workbook. Non-musicians may find it harder to nurture and embody strong feelings towards an unfamiliar musical instrument than a musician towards their well-known instrument.

GMNM.5.Echo and Narcissus

for two players

Skills Development Activities
Eyes and the gaze
Gesture and the meaningful body
Making Music

VIDEO REFERENCES
GMNM.5 - MITP Angie Herry

A fun game, first of a group of games in which it is impossible to succeed, thus introducing the experience of failure as valid performance material.

> [IN]
> The quick reactions necessary to play this game (by mirroring) invite players to engage in mindless (System 1) actions, as described in Chapter 2.1 and Chapter 3.4.3.2; 3.4.3.3.1)
>
> [IN-OUT]
> The necessary attention devoted to the other player, allied with the quick prediction of the other's playing intentions, and the planning of deceitful manoeuvres promotes a two-way flow of meaningful communication between the two players. (see Chapter 2.3; 3.4.3.4.2)

GMNM.6.Sisyphus and Tantalus

for one player

Skills Development Activities
       Gesture and the meaningful body
       Making Music
       Voice

       VIDEO REFERENCES
       GMNM.6 - Amok Gaia - TAPE 1 QT
       GMNM.6 [Tk.1-5] - MITP Angie, Herry, Oogoo

[OUT]
This piece proposes the creation of a rich embodied imagery - losing balance, failing, and in many cases failing to fail, and being confronted with their own bad-faith. (see 2.1.5; 2.2.6)

[IN-OUT]
This piece 's surface aim is to appropriate the full gestural potential of the player at the boundary of losing balance. In reality this piece's value is in presenting the player with their own bad-faith, often revealed by the temptation to fake loosing balance. The player discovers it is pointless to try to fool the audience (see 3.4.3.3).

MITP: A good example of bad-faith, visible in the fake falls of the players. An alternative strategy had to be found in take 4, 5, with musical instruments.

Amok: Gaia trained as ballet dancer. Standing on her toes did not cause her to lose her balance.
Discussion: John did not believe Gaia's loss of balance. In his opinion she was pretending to lose her balance: Bad-faith.

Gestural responses to music

for two players or more

Skills Development Activities
Mental processes
Body/sound gesturing
Making Music
Synchronicity and Empathy
Body Score

VIDEO REFERENCES
GMNM.7 - MITP Andy Sean Vicky

This game combines five development activities across all three skills.

[IN]
The mental processes in this piece alternate between meta-cognitive and mindless states as the game progresses. Equally important is the presence of a strong audiation process. see 2.1.6; 3.4.3.1.1)

[OUT]
The first piece to introduce the experience of body scores, by attracting the player's attention to the bodily act of playing an instrument. Gestures are quickly enlarged, multiplied, maximised (see 2.2.7; 2.3.5)

MITP: It is surprising to observe the similarity between Sean's original violin gesture and Vicky's representation of Andy's drawing and gestures, in spite of the multiple filtering stages, from music to drawing to gestures to music.

Connecting gestures with the voice

for one or more players

Skills Development Activities
Body/sound gesture
Making Music
The Voice
Body Score

VIDEO REFERENCES
GMNM.8 [Tk.1-6] - MITP Andy Uta Neil Sean Oogoo

Contrasting with the previous piece, the practice of Body Scores is done here in a self-reflective way, each player taking their own personal gestures as their score.

 [OUT]
The aim of this piece is to facilitate the generation of an embodied musical imagery, with closed parameters offered by the score as guiding steps, but with the possibility to diverge from the score once a physical connection between sound and gesture is established (see music -gesture bond, in Chapter 2.2.3.2; 2.2.7; 3.2.1.1; 3.2.1.4; 3.4.3.3.1; 3.4.3.3.2; 3.4.3.4.5).

On takes 3-6, the group decided to take each other's body as their score, thus moving to Variation B. It is interesting to observe the way the group slowly constructs other possibilities, and invent their own rules for the game through consensual experimentation. I risk that a state of group flow is observed here.
It is clear that this piece suffers from a complex score, which the players refer back to repeatedly. Future revisions of the Workbook should address this problem to allow the players to play without the need of a score.

Song and Gesture

for one player

Skills Development Activities
Body/sound gesture
Making Music
The Voice

VIDEO REFERENCES
GMNM.9 - Lansdown - Uta Baldauff
GMNM.9 [Tk.1-6]- MITP Uta (with discussion on effort scales)

[OUT]
In chapter 2.2 I propose the possibility of a music-gesture bond. This piece plays with that possibility. It proposes activities that primarily pertain to the creation of embodied imagery in connection with music making. The close link between music making with the voice and arms and hands gestures confounds whether the gestures are clarifying the music or vice-versa. (see 2.2.7; 2.2.8; 3.2.1.1; 3.2.1.4; 3.4.3.3)

MITP Discussion: Takes, 1-3: The group guided Uta in increasing her effort levels. Though effort scales is not identified as a developmental activity for this piece, the group clearly felt that Uta physical engagement could be increased. Effort levels had been discussed during the reading of the instructions and the concept of effort scales had been introduced. I see here a successful example of the experiential learning I discuss in Chapter 3. It is also interesting to observe that takes 4-6 show the group determined to invent other possibilities and variations for this piece.

for three or more players with bowed string instruments

Skills Development Activities
Making Music
Synchronicity and Empathy

VIDEO REFERENCES
GMNM.10 - tk.1-4, discussions - Amok
GMNM.10 [Tk.1-5]- MITP Andy Chris Sean

 [IN]
Intense listening and audiation are required to play this piece. The focus on the *other* quickly moves each player to a mindless/System 2 cognitive mode. (see Chapter 2.1; 3.4.3.1).

[IN-OUT]
In this piece, each player's performance is conditioned by their neighbours', as a result of the pitch mirroring/copying that is proposed. Synchronicity and mirroring are here applied to making music. Careful attention to the Other is important. (see Chapter 2.3; 3.2.1.1; 3.4.3.3.2; 3.4.3.4.5)

for three or more players with percussion instruments

Skills Development Activities

Making Music
Synchronicity and Empathy

.

VIDEO REFERENCES
GMNM.11 - Amok
GMNM.11 [Tk.1-3] - MITP Andy Vicky Uta Neil Sean Oogoo
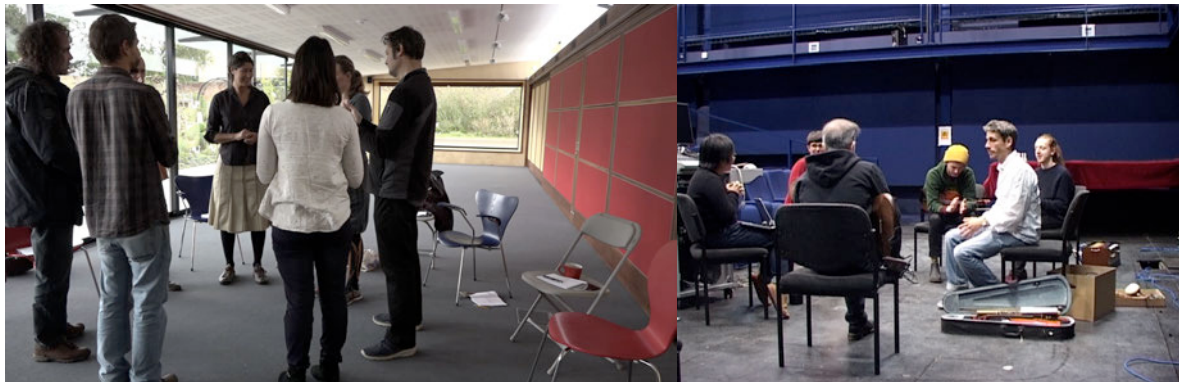
[IN]
Intense listening and audiation are required to play this piece. The necessary focus that is placed on the *other* quickly moves each player to a mindless/System 2 cognitive mode (see Chapter 2.1.8).

[IN-OUT]
In this piece, each player's performance is conditioned by their neighbours', as a result of the pulse mirroring/copying that is proposed. Synchronicity and mirroring are here applied to making music. Careful attention to the Other is important. (see Chapter 2.3; 3.4.3.2; 3.4.3.4.3; 3.4.3.4.5)

Gestural Resonances/ Gestural Echoes

for a group of players with instruments

Skills Development Activities
Eyes and the gaze
Body/sound gesture
Making Music
Synchronicity and Empathy
Body Score

VIDEO REFERENCES
GMNM.13 - MITP Uta Herry

[IN]
The emphasis is on mirroring and copying another player's music gestures. A mindless state of action (System 1) for the mirroring player is aimed at in this piece.
For the modelling player, or if the mirroring player chooses to alter the model's gestures, an awareness of their own gestures is paramount. In this case the emphasis is on System 2. The aim is for the players to explore an alternation between System 1 and System 2 modes of acting, and perhaps even that both system 1 and system 2 co-exist simultaneously (see Chapter 2.1 for the relevance of mindfulness practice; 2.1.8; 2.2.7)

[OUT]
Though cognitive processes are inherently important in this piece, it's primary focus is the creation of embodied imagery by one player, and its recreation by a second player. The inevitable discrepancy between the gesturing and the practicality of playing a music instrument with the wrong

gestures helps draw both players' focus to their physical presence, with their musical presence appearing somehow secondary if the players so choose (see 2.3.5; 3.4.3.3.1; 3.4.3.3.2; 3.4.3.4.1; 3.4.3.4.2; 3.4.3.4.6).

MITP- Uta leads gently with the Violin and Herewood copies with the small accordion. It is interesting to note that though Uta never abandons the musical consequence of her gestures, Herry soon abandons making noises and sticks to mirroring Uta's gestures without making much sound: a near silent slow dance that is only made more intense by the unsuspecting silent presence of the public in the garden beyond the glass walls, a second silent dance.

for two players

Skills Development Activities
>Body/sound gesture
>Synchronicity and Empathy
>Story Telling

>VIDEO REFERENCES
>GMNM.14 [Tk.1-3] - MITP Herry Oogoo
>GMNM.14 - Amok

[IN]
This piece, through its request for players to mirror each other in a near automatic way, presents to the players the possibility of experience System 2 over system 1 (see Chapter 2.1.8; 3.4.3.2).

[OUT]
Physical and verbal flow of consciousness; both players engage in the creation of quick embodied images (both physical and vocal images) (see Chapter 2.2.7: 2.3.5; 3.4.3.1; 3.4.3.4.2; 3.4.3.4.4).

This piece was also tried out by ensemble plus/minus at Bath Spa University, and by Mira Benjamin and Jim McIllwrath during a weeklong course with Apartment House at CAMP in Aulus-Les-Bains, in France. Similarly to the performances documented (Amok in York and at the MITP in Stroud), this piece rewards the players with high-energy actions and lots of laughs. It is a good ice-breaker for the whole group. Notice in the videos presented the clear difficulty in engaging in both types of activity: mimesis and simultaneous leading.

GMNM.15.I am, You are, He/She/It is

Body Score, Spoken score, Body score Loop

for three players

Skills Development Activities
Gesture and the meaningful body
Synchronicity and Empathy
Body Score
Spoken Score
Story Telling

VIDEO REFERENCES
GMNM.15 [Tk.1-5]- MITP Herry Uta Oogoo

This piece introduces Spoken Scores developmental activities (see 3.4.3.4.3).
 [IN]
Accepting and encountering personal Masks – Bad-faith made good faith through the use in the score of a communication loop (A tells B what C is doing; B tells C what to do (see 2.1.5).
[OUT]
The embodied imagery provided by player B is quickly 'filtered' by player A and a new layer of meanings assigned. Player C provides a second 'filtering' by relaying A's message. A third 'filtering' stage is finally enacted by player B, in response to C's spoken score. At each new filtering moment, part of the message is lost and new aspect will be inevitably added; the original meanings corrupted. It is in this corruption, in this failure to communicate efficiently and unequivocally – what Merleau-Ponty call 'the chiasm'– it is in this failure that the possibility of transformation resides (see 2.2.7; 2.3.5; 3.3.5; 3.3.9.1; 3.4.3.3; 3.4.3.4.2; 3.4.3.4.3; 3.4.3.4.4).

for a group of players

Skills Development Activities
      Eyes and the gaze
      Body/sound gesture
      Making Music
      Synchronicity and Empathy
      Body Score

      VIDEO REFERENCES
      GMNM.16 - Index Gallery - Alun Oogoo Cameron (a)
      GMNM.16 - Index Gallery - Alun Oogoo Cameron (b) No Audio

[OUT]
'Body Score' is now combined with Making Music. The model players; embodied gestural-musical meaning is translated by the model players in a clearly inefficient way: by copying the gestures of the model and not the music being played, the mirroring players present the audience (and each other) with a partly distorted, perhaps even silent gestural-musical rendition of the model players' musical efforts. As in the previous piece, the players are embracing failure as an aesthetically valid and meaningful activity (see 2.1.8; 2.2.7; 3.4.3.3; 3.4.3.3.1; 3.4.3.2; 3.4.3.4.1; 3.4.3.4.2; 3.4.3.4.5).

In this video, Cameron, Alun and Oogoo take turns to copy each other. Oogoo seems to spend more energy mirroring than modelling, though his own mirroring gestures are at different points also being mirrored by Cameron and Alun. The

communicative streams between mirror player and model player are very dynamic and the roles change throughout the piece.

A second performance by Oogoo (filmed during rehearsal periods with dance student Mariana Marcelino, in preparation for a series of performances at the Holborne Museum in Bath) shows a more controlled performance with the areas of effort level much more clearly delineated, and with the presence of the constant gaze towards the audience.

Spoken score, Body score Loop

for three or more pairs of players

Skills Development Activities

    Gesture and the meaningful body
    Making Music
    Synchronicity and Empathy
    Body Score
    Spoken Score
    Story Telling

    VIDEO REFERENCES
    GMNM.18 - Lile James Saunders
    GMNM.18 - Ludus Conference
    GMNM.18 - Open Scores Lab 1 - 11-01-17

[OUT], [IN-OUT]
An elaboration of GMNM.14 and GMNM.15 to allow several interlocked pairs of players. The resulting stack of 'filtering' processes which travels across the pairs behaves like a canon or fugue, albeit subjected at all times to a distorting process. The formation of embodied images ([OUT]: Gesture and the meaningful body and Body scores) (Chapter 2.2.3) is now combined with dynamic interpersonal communication skills ([IN/OUT]: Mirroring/ empathy, improvised speech) (see Chapter 2.3; 3.4.3.2; 3.4.3.3.2; 3.4.3.4.2; 3.4.3.4.3; 3.4.3.4.4).

GMNM.23.A Room of Mirrors

Improvising embodied musical structures through pattern repetition and variation

for a solo player, later in groups

Skills Development Activities
  Making Music

  VIDEO REFERENCES
  GMNM.23 - Jim McIllwrath (York)
  GMNM.23 (Var.C) - Oogoo Jim - Amok

[IN]
This piece places the players' focus on audiation skills, in particular audiation types 1, 4, and 6 (see Chapter 2.1.8).

[IN-OUT]
When played in groups (Variations B and C), an added layer of audiation (audiation of the 'other', facing the chiasm) injects into the piece an aspect of inter-personal communication (listen-->respond) that promotes [IN/OUT] skills (see 3.4.3.4.5).

for one player

Skills Development Activities
Gesture and the meaningful body
Making Music
Effort Scales
Spoken Score

VIDEO REFERENCES
GMNM.25 - Jim McIllwrath
GMNM.25 - Lansdown - Uta Baldauff

[OUT]
Following the work proposed in the previous pieces, where embodied imagery, spoken scores, body scores and music making tools were sequentially combined, it is now time to expand their possibilities by exploring the boundaries of a player's physicality. In GMNM.25 this is done by using maximum effort. In the following piece, GMNM.26, this is done by employing minimum effort. (see Chapter 2.1.5; 2.2.7; 2.2.8; 2.3.7; 3.2.1.4; 3.4.3.3.2; 3.4.3.3.3; 3.4.3.4.3; 3.4.3.4.5).

Bad-faith, personas, faking will often try their way in this piece but the presence of a facilitator improvising a spoken score can help bring authenticity back into the performance (see Video GMNM.25 - Lansdown - Uta Baldauff. Also Chapter 2.1.5; 3.3.5; 3.5.1.1; 3.3.9.1.1).

for a group of players with party balloons

Skills Development Activities
> Eyes and the gaze
> Gesture and the meaningful body
> Synchronicity and empathy

> VIDEO REFERENCES
> GMNM.27 - AMOK, York

A version of GMNM.27 is included in On Light and Darkness - Gestural version. At the performance in Amok, York, February 2019 the group performed this module as part of the whole piece

[OUT]
Both the players (blowing up balloons) and the audience (watching the players) demonstrate in this performance very high levels of physical tension. For the players the physical effort of blowing up balloons is clearly high. For the audience, which is unfortunately out of view but can still be heard the tension is also physical but triggered by the expectation of a loud bang. Audiation, mirror neuron activation and a strong sense of empathic reaction was clearly present in this performance of the piece.
Note the player on the right does not seem to blow up a single balloon, though he pretends to (see 2.3.5; 3.4.3.4.1; 3.4.3.4.2).

Audiation of movement, preparatory gestures

for one or more players

Skills Development Activities
Mental Prccesses
Body/sound gesture

VIDEO REFERENCES
GMNM.28 - Lansdown - Uta Baldauff

[IN]
Mental process: Audiation (see 3.4.3.1.2)

[OUT]
Embodied music-gesture: in this piece, the music-gesture bond I propose in Chapter 2.2 is deliberately broken, the gesture itself remaining but its musical counterpart disappears. The aim here is that the focus thus placed on the gestural aspect of playing a musical instrument may present the player with novel and unfamiliar ways of approaching the music-gesture bond, and that such unfamiliar ways may become familiar – the player's gestural vocabulary having therefore been extended, and the player's performative approach been transformed (see chapter 2.2.3; 2.2.7; 3.4.3.1; 3.4.3.3.1)

Focused physical effort scales

for one or more players

Skills Development Activities
Body/sound gesture
Making Music
Effort scales

VIDEO REFERENCES
GMNM.31 - Index Gallery - Cameron (a)
GMNM.31 - Index Gallery - Oogoo (a)
GMNM.31- Mariana Marcelino - Rehearsals Oogoo

[IN] - The cognitive effort in this piece lies in focusing on the body: how it feels at different levels of physical effort. It is not necessarily a meta-cognitive/System 2 effort (since the focus is not in thinking) but it does not have to be mindless/System 1 either (see 2.1; 2.4.2)

[OUT]
Extreme effort levels, and the resulting embodied imagery
Continuing the work initiated in GMNM.25, the players are here invited to exert control over a full effort scale, from little or no effort, to maximum effort. (see 2.2.7; 2.2.8; 3.2.1.4; 3.4.3.3.1; 3.4.3.3.2; 3.4.3.3.3; 3.4.3.4.5).

This piece was performed at several events by different players. Though very different in content (see videos), each performance shares a mixed quality of intense drama and humour. Cameron's performance at Index Gallery was disciplined and constrained; Cameron's intensity of engagement in the performance of the piece is evident to me. In contrast Oogoo's performance of this piece at the same event was uncontrolled and disconnected from the audience: the gaze is absent. But his level of physical and cognitive engagement brings the performance to a degree of dramatic intensity that borders on the humoristic. From some angles, the laughing audience is visible.
Note: Two video files marked NA do not have an audio track:
They are included in the portfolio because they show an angle that may be of interest to understanding the context in which the performance took place.

One Story for Six

for six players and instruments

Skills Development Activities
Making Music
Synchronicity and Empathy
Story Telling

VIDEO REFERENCES
GMNM.45 - Open Scores Lab 1 - 11-01-17
GMNM.45 - ALL TAKES - Amok

[IN-OUT]
While one player improvises a short story, the other players improvise a musical accompaniment. Both roles inform each other: the story propels the musical imagery, and the music shapes the way the story is told (see Chapter 2.3; 3.4.3.4.2; 3.4.3.4.4; 3.4.3.4.6).

Videos: Two performances of this piece, one at a Session of the Open Scores Lab, the second during a rehearsal with the OLAD/ Amok group in York. Both performances show a propensity for very dynamic musical accompaniments with all players contributing simultaneously. It is interesting to observe that all players engage their gaze throughout, maintaining eye contact with each other and with the audience.

for one player with a pitched, sound sustaining instrument(s)

Skills Development Activities
Mental processes
Making Music
Story Telling

VIDEO REFERENCES
GMNM.47 - Lansdown - Uta Baldauff

[IN] - [IN-OUT]
Video: Uta Baldauff, in rehearsal at Lansdown Space, Stroud - At the start of the clip Uta seems to be clearly acting. But acting what? Though the actor's mask is visible - revealing her bad-faith - there seems to be an agreement regarding the presence of the mask: Uta accepts the actor's mask is visible, and in that honest acceptance the actor's mask itself falls. Uta herself is visible behind the mask. The initial bad-faith is trumped by the clown. (see 2.1.5; 2.3; 3.3.5 - on Clowning; 3.4.3.1; 3.4.3.4.1; 3.4.3.4.4).

for two players

Skills Development Activities
>   Gesture and the meaningful body
>   Making Music
>   Synchronicity and Empathy
>   Spoken Score
>   Story Telling

Modularity
>   Has to be combined with other pieces and can not exist on its own.

>   VIDEO REFERENCES
>   GMNM.50 - Lansdown - Uta Baldauff

A short play on the theme of failure and abuse. Printed in Index Press Magazine (1)

[IN-OUT]
Video: Oogoo sings 'Nature Boy' and Uta offers increasingly contradictory performance suggestions. Around 6:30, Uta offers a body score for Oogoo to follow. The exploration of effort levels (louder, quiet, faster) and their relation to imagery created is observable in this video (see 2.2.7; 2.3.7; 3.3.5; 3.3.9.1.1.; 3.4.3.3.3; 3.4.3.4).

for one or more soloists with instruments and 2-4 other players per soloist

Skills Development Activities
      Gesture and the meaningful body
      Body/sound gesturing
      Making Music
      Synchronicity and Empathy
      Spoken Score
      Group Devising

      VIDEO REFERENCES
      GMNM.51 - Open Scores Lab 2 - 05-04-17

[OUT]
This piece proposes the formation of figures with the human body, of embodied images. The mechanically intricate way of manipulating a human body that leads to an economy of motor variety in the players being manipulated is balanced by the manipulators' gestural exuberance in the manipulating actions themselves. Two very contrasted types of embodied imagery: one nearly static, emotionally cryptic, the other very dynamic and effortful, full of intentionality and meanings (e.g. chin scratching) (see 2.2.7; 3.4.3.3.1; 3.4.3.3.2).

[IN-OUT]
The web of personal and musical relationships grows in complexity very quickly: the group quickly establishes positions of leadership, trust and consensus as they decide what to do and how to do it (see Chapter 2.3 - 3.4.3.4.6 group dynamics). In the Open Scores Lab video Louis asks the room: "How do you make someone breathe?" (see 2.3.7; 3.3.6; 3.3.9.1.1).

Gestural Version

Skills Development Activities
    Making Music
    The Voice
    Story Telling
    Group Devising

    VIDEO REFERENCES
    OLAD - Counting [ζ] - Amok
    OLAD - Counting [ζ] - CHURCH - Amok
    OLAD - Harmony 1 - All Takes - Amok
    OLAD - Harmony 2 (No eye contact)- Amok
    OLAD - Synchronicity [β] - Music Only - Amok
    OLAD - Transformations [V]- Amok
    OLAD - Transformations [ι] - Chromatic Scales - CHURCH - Amok
    OLAD - Transformations [ι] - Chromatic Scales - Tom? - Amok
    OLAD -formations [μ]- Quartet - Amok
    OLAD - York Amok SHOW

This is one of the larger scale pieces at the end of GMNM. Many of the skills and tools encountered throughout the workbook are now inherently present and deployed by the players with versatility.

The video documentation for this piece shows parts of the rehearsal process and subsequent public performance that took place at York University in February 2019.

In this version of the piece the group opted from a musical point of view for long sustained harmonic textures, and from a story telling perspective to tell very personal childhood stories. Each player presented their story in a personal and engaging way (Gaia told her story in her native Sicilian dialect) – apart from John, that perhaps under the weight of shyness, chose to

present himself without telling a story or showing his face. He kept is hood pulled up through out the performance, thus embodying an image of his own shyness for all to see.

After several rehearsals working through other scores in GMNM the group started working on several of the modules presented in OLAD - Gestural Version. The video documentation of those rehearsals show the process of decoding the score, trying out its possibilities and boundaries, and eventually crossing the boundaries of the score itself and inventing in group new rules to complement the original score. That is visible in Harmony I (Take 2) and in Harmony 2, when the group decides to deliberately remove the gaze by turning their back on each other. In Harmony I (Take 1) the group discovers the inevitability of failure in the activity proposed in the score.

The piece was finally presented in public at Amok on February 4 2019, in Mikelgate Church in York. Just before we went on stage, Tim came to me, worried, and told me "I don't know what my story is." I reassured him "Don't worry. You will". After the show he came to me again and said: "You were right. As soon as started I knew exactly what I was going to talk about. The funny thing is that I think I knew what I was going to talk about all along." I read in Tim's words an acknowledgement of his own personal transformation through the process of doing this work which greatly satisfies and rewards me (see 2.4; 3.4.3.4.4; 3.4.3.4.5; 3.4.3.4.6; 4.2).

Skills Development Activities
Gesture and the meaningful body
Body/sound gesturing
Making Music
The Voice
Effort Scales

VIDEO REFERENCES
The Nine Circles.9 (frag.) - Index Gallery NMLQS Oogoo (Long)

The pieces in *The Nine Circles* aim to combine aspects of the vigilance model I am proposing. Each piece uses the voice to explore effort levels, embodied imagery, and music improvisation to offer the audience the possibility of creating novel music-gesture based meanings which, by their deviation from normative behaviour may promote a hopefully expressive and transformative experience in the audience (see 2.2; 3.4.3.3.4).

Bath Holborne Museum - Performance with Mariana Marcelino.

Skills Development Activities

Gesture and the meaningful body
Body/sound gesturing
Making Music
Synchronicity and Empathy
Body Score
Effort Scales
Group Devising

VIDEO REFERENCES
Holborne Museum - Mariana Marcelino SHOW
Holborne Museum - Mariana Marcelino Dress Rehearsal 1
Holborne Museum - Mariana Marcelino Dress Rehearsal 2

In 2018 I had the opportunity to work with Mariana Marcelino, an undergraduate dance student at Bath Spa University in devising a dance and music piece to be performed at the Holborne Museum in Bath. We chose to explore the physical dimension of the persons portrayed in the museum paintings by mirroring their posture. I experimented with the application of effort scales and effort levels, as well as with embodied mirroring of the dancers movements and the translation of those movements into the act of playing my instrument, in this case a bamboo flute. It is possible to read this performance as a combination of GMNM.13, GMNM.16, and GMNM.25 (see 2.2; 2.3; 2.4; 3.4.3.3.1; 3.4.3.3.2; 3.4.3.3.3; 3.4.3.3.5).

Thee Ones Album Launch - Goods Shed, Stroud.

Skills Development Activities
        Gesture and the meaningful body
        Body/sound gesturing
        Making Music
        Synchronicity and Empathy
        Group Devising

        VIDEO REFERENCES
        Thee Ones Album Launch - I'm a man (front)
        Thee Ones Album Launch - oogoo side im a man.mov

I was invited by Nick Buckle and Graeme Owen (from Thee Ones) to choose a song from their new album and perform it at the launch night at the Goods Shed in Stroud. I prepared one song (*I'm a man*) by substantially altering the harmonic structure and the lyrics, and performed it on the night. The video document of that night is included as an example of a deep transformation in my personal performance practice. If I compare this performance with say the two pieces from *The Nine Circles* or *Dance* I performed three years earlier at Index Gallery (see video folder) I notice a marked difference in the way I am engaging with the audience. In the earlier recording I barely make eye contact with the audience, or they with me. In this recording of *I'm a man* on the other hand, the connection through the gaze is fundamental. At the start of the clip it is possible to hear the loud boister of human voices at the bar, ordering drinks, greeting old friends, making new ones. But as I start to play my song the audience very suddenly, almost on cue, falls silent. This reaction is not, in my experience, customary of a pub audience. I dwelled on the causes of his communal silence for a long while. I am now convinced, having watched the clip many times that the reason why the audience falls silence and devote all their group attention to me and my song lies in the seconds before I start playing,

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when I spread my gaze across the audience, capturing the gaze of the central characters in the show they are putting on for me. From that moment onwards the focus on me spreads through the audience and quickly all turn their heads and their attention to the common focal point in the room: the performer. For me to have achieved with such small resources such positive results is an achievement, and the acknowledgment of a transformation in my own practice, brought about by the implementations of the results of this research project (see 2.1; 2.4.2.1; 3.4.3.4.1).

Performance Report

Dance

Also at Index Gallery Stroud, *Music for loud and quiet sounds*
Commentaries on performances
Physical engagement in improvisation

Recently I accepted to take part in a theatrical/satirical/literary cabaret entitled 'Here Now' and organised by writers Jo Bousfield and Marcus Moore. The performance happened in the upstairs room in Woodruffs Café in Stroud on December 1st 2013 before a small audience of more or less 20 people.

I was invited to perform a piece of music of my choice, after which I would answer three questions that Jo posed: Why did you choose to play this piece? What is the most annoying thing about being a musician? If you could go back in time to any concert in history where would you go?

Having performed for Stroud literary audiences in the past, I am aware that often music plays a very secondary role in the evening's entertainment, and easy consumption music is what is expected from the musical interludes offered in such events. Usually I perform a few gentle Brazilian songs that please the audience with they familiar harmonic and melodic language, yet can be considered exotic enough to be taken as sophisticated yet unchallenging.

My decision to present a piece of improvised music before this informed yet expectant audience could easily lead to either a successful or a very unsuccessful performance. This would be the ideal audience to experiment with some of the aspects of my research into embodiment, communication and empathy in the performance of improvised music. Would I be able to create a positive connection with the audience, to forge and maintain an empathetic relationship with the people in the room, using my own body language and emotional bodily states to engage the audience?

I chose to perform on my clavichord, a Morley built in 1957. The clavichord is a special instrument because of its very limited dynamic levels: it is extremely quiet, and though one can change loudness, it cannot play above pianissimo. The clavichord demands utter silence and focus from the audience.

Considering the audience's expectations of a musical interlude, I decided it would be important to reassure them that my improvisatory playing was deliberate, controlled and serious. I structured my improvisation around the Allemande from Bach's second French Suite in C minor, weaving improvisatory sections from within the Bach piece, returning to the Bach, escaping to another improvisation, and so on so forth until the whole Bach has been performed. I had not pre-established the moments in the Bach where I would start departing from the score.

I chose the Allemande in c minor because of its serious and majestic character: I felt the need to re-assure the audience that I am serious musician, technically and

musically proficient, prior to my free improvisation. The presence of Bach in this short performance demonstrated my credentials. Whatever I play after would be perceived as deliberate and controlled: the audience could now trust the performer with their undivided attention because they would not need to fear for my own safety as a performer (which they may have had, if any doubt arose in their minds regarding my musical competence, had I delivered a fully improvised atonal performance).

Having cleared the ground with my audience, and gained their trust, I was ready to take them on a journey to unknown territories, and they were ready to follow me.

In this performance I wanted to experiment with my own physical engagement with the instrument. In particular I wanted to explore how gradations of physical engagement with the instrument - with growing levels of effort and pressure on the clavichord keys, and the resulting pitch modulation - I wanted to explore how growing levels of physical effort could transform my emotional engagement; how I could be aware of such emotional transformations; and how I can allow the audience a way into these subtle emotional transformations.

In rehearsal I had encountered certain techniques that I knew I could direct my improvisation towards: extreme pitch bending, pianississimo, slow pattern transformations.

In performance I encountered new techniques that were only revealed to me after sustained extreme effort on the instrument:
-shaking energetically while holding down the keys (the instrument shakes on it's legs, my clothes rattle on my body, the keys themselves start hitting adjacent keys - a wooden clattering - these noise became louder that the string vibrations themselves, the physical effort quickly becomes tiring, then painful. I allowed my facial expressions to demonstrate the effort and the discomfort.

Effort scales:
-extremely delicate touch
-extreme effort
-extreme facial expressions

(see 2.2; 2.4; 3.4.3.3.3)

Appendix I – An assessment model for vigilant performance practice

If I am proposing that working through the compositions in *Games for Musicians and Non-Musicians* will support the development of vigilance skills, it seems necessary to give the players the means to assess if they are indeed developing those skills or not. An assessment model can tell each player how well they are developing each of the three vigilance skills, and which skills may demand more attention or and alternative angle. For that reason I have designed and assessment tool for vigilant practice, divided the three skills of vigilance: cognition (*Cog.*), imagery (*Img.*) and communication (*Com.*).

Including an assessment tool in my vigilant practice development model has the purpose of helping each player identify their own strengths and weaknesses, and of operating positive transformations towards vigilance practice. It is not the purpose of this assessment tool to compare players, or to set up a competitive working environment. The assessment tool has an element of subjective appreciation and it is therefore inappropriate for comparative assessment.

Skills grading scales and a vigilance equation

Armed with a clear and observable set of parameters to evaluate the degree of vigilance in a performance, I can represent each parameter in a measurable, quantitative way, in the form of three grading scales, one for each of the vigilance skills:

Cognitive state of *flow*, mindless, intuitive	Normative cognitive state for the present environment	Metacognition, full self and environmental awareness
• -1	• 0	• +1
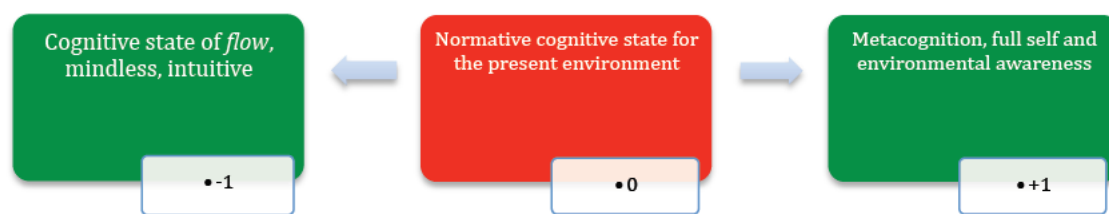
Figure 1 – [IN] - Quantitative representation of Cognitive skills (*Cog*)

No effort, rest	Normative bodily engagement, reduced effort scale	Maximum effort
• -1	• 0	• +1
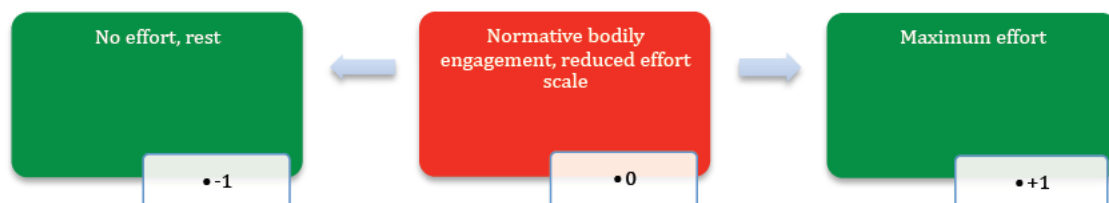
Figure 2 – [OUT] - Quantitative representation of Embodied Imagery skills (*Img*)

Not seen; no presence.	Action/ reaction feedback loop observable	No awareness of environment
• -1	• 0	• +1
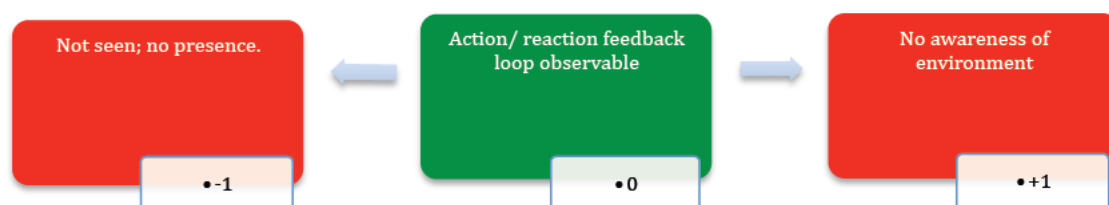
Figure 3 – [IN/OUT] - Quantitative representation of Communicative skills (*Com*)

Areas of Vigilant Practice (non-normative bahaviour)

Areas of Non-vigilant Practice (normative behaviour)

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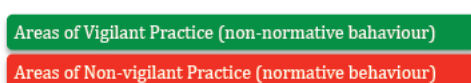
When assessing a performance, an observer will assign a score for each of the three skills, as above. The three point grading scales are naturally subjective if observed through a poietic and aesthesic analytic perspective (Nattiez, 1990).

Cognition, being an invisible skill (see Chapter 2.4), is subjectively assessed by observing Imagery and Communication skills. Imagery and Communication loose some of their subjectivity if observed at the neutral level, but they also loose signification and meaning.

Having established a quantitative representation and grading scales for the three aspects of vigilant practice, I can now present them in the form of an algebraic equation. This equation will facilitate assessing if a performance falls within my definition of vigilant practice or not. An observer assessing a performance will replace each of the terms of the equation with a value assigned according to the three grading scales above.

$$V = \frac{|Cog| * |Img|}{|Com| + 1} \Rightarrow 1$$

The equation above reads thus:

> *Vigilant Practice (V)* is equal to *Cognition (Cog)* and *Imagery (Img)*, when modulated by *Communication (Com)*. *Vigilant practice* is said to be present if *V=1* and only 1.

Cog, *Img* and *Com* are integers between -1 and 1, (that is, either -1, 0 or 1), as presented in the quantitative grading scales above. The positive or negative sign are ignored in the assessment calculations (modulus).

> Vigilance is true if *V* is equal to 1 and only 1.

Further algebraic operations on the equation may allow uncovering concealed relationships between its elements and open possible avenues for future research.

Testing the vigilance equation: assessments of performances
The following table tests my vigilance assessment equation on the performances presented the video folder.
A word of caution regarding my personal assessment of the *Cog* (cognition) value: as I mentioned in chapter 2.4, cognitive states are not visible, and therefore cannot be externally assessed. Assessment of cognition is based on the observation of the other two dependent stages that sit above it (see the pyramid diagram in Chapter 2.4): the formation of meaningful imagery and the dynamism of inter-personal communication.
It must be noticed that the assessment of any skill in a particular performance is always subjective and personal. It relies on an external, subjective observation, which the assessment process objectifies, yet the initial observation remains subjective. A performer (poietic perspective) may feel they have engaged in a state of flow or metacognition, but unless that state is clear in the imagery they project and how they communicate, spectators (aesthesic perspective) will make their own subjective assessment.

In the table below is my personal assessment of a selection of the videos presented in my portfolio:

Folder / Piece Number	Video Documentation	Cog [IN] (-1,0,1)	Img [OUT] (-1,0,1)	Com [IN/OUT] (-1,0,1)	$V = \frac{\omega\delta}{com}$	Vigilant?
GMNM.04	GMNM.4 - Jim McIlllwrath (a).mov	1	-1	+1	0	N
	GMNM.4.1 - Index Gallery Alun Hart - Start (a).mov	-1	+1	0	1	Y
	GMNM.4.2 - Index Gallery Alun Hart - Concl. (a).mov	-1	-1	0	1	Y
GMNM.05	GMNM.5 - MITP Angie Herry.mov	-1	+1	0	1	Y
GMNM.06	GMNM.6 - Amok Gaia.mov	+1	+1	0	1	Y
	GMNM.6 [Tk.1] - MITP Angie.mov	0	0	0	0	N
GMNM.13	GMNM.13 - MITP Uta Herry.mov	-1	+1	0	1	Y
GMNM.16	GMNM.16 - Index Gallery - Alun Oogoo Cameron (a).mov	-1	+1	0	1	Y
GMNM.18	GMNM.18 - Lile James Saunders.mov	-1	+1	0	1	Y
	GMNM.18 - Ludus Conference.mov	-1	+1	0	1	Y
GMNM.28	GMNM.28 - Lansdown - Uta Baldauff.mov	+1	+1	+1 (no gaze)	0	N
GMNM.31	GMNM.31 - Index Gallery - Oogoo (a).mov	-1	+1	+1 (no gaze)	0	N
	GMNM.31- Mariana Marcelino (BSU)- Rehearsals Oogoo.mp4	-1	+1	0	1	Y
GMNM.50	GMNM.50 - Lansdown - Uta Baldauff.mov	-1	+1	0	1	Y
GMNM.51	GMNM.51 - Open Scores Lab 2 - 05-04-17.mov	-1	-1/+1	0	1	Y
On Light and Dark	OLAD (GMNM.63) - York Amok SHOW.dv	-1	0	0	1	N
Holborne Museum	Holborne Museum - Mariana Marcelino SHOW.mp4	+1	+1	0	1	Y
The Nine Circles	The Nine Circles.9 (frag.) - Index Gallery NMLQS Oogoo (Long).m4v	+1	+1	+1 (no gaze)	0	N

Appendix II – List of videos and photographs submitted

Abbreviations:
- **GMNM**: *Games for Musicians and Non-Musicians*
- **MITP**: Museum In The Park, Stroud, 12,13,15,16/9/2017, workshop week on *Games for Musicians and Non-Musicians*, Neil Arthur; Uta Baldauff; Anne-Margritte Böhl; Chris Bailey; Andy Dunn; Herewood Gabriel; Graeme Owen; Sean Roe; Angie Spencer; Vicky Temple.
- **AMOK**: Amok, York, 3-6/2/2019, William Barnardo, Gaia Blandina, Felix Hird, Oogoo Maia, John McAreavey, James McIllwrath, Lynette Quek
- **OLAD**: *On Light and Darkness v.2 (GMNM.63)*, performed at Amok, 6/2/2019
- **Ryoanji** – Index Gallery, 6/6/2014, Alun Hart, Cameron Johnson, Oogoo Maia
- **NMLQS**: New Music for Loud and Quiet Sounds, Index Gallery, Stroud, 21/3/2014, Gavin McClafferty, Oogoo Maia
- **OSL**: Open Scores Lab, Bath Spa University:
  - **OSL.1**: 11/1/2017, Vassilis Chatzimakris, Cameron Johnson, Robert Luzar, James Saunders, Jenniffer Walshe;
  - **OSL.2**: 5/4/2017, Cathy van Eck, Louis d'Heurdieres, Cameron Johnson, Leandro Maia, James Saunders.
- **Ludo2017**: Conference, Bath Spa University, 28/2/2017, Louis d'Heurdieres, Cameron Johnson, Oogoo Maia, Joe Manghan, Harry Mathew, James Saunders.

Folder	File name
GMNM.01:	GMNM.1 - MITP Angie Herry (Discussion Part 1).mov
	GMNM.1 - MITP Angie Herry (Discussion Part 2a).mov
	GMNM.1 - MITP Angie Herry (Discussion Part 2).mov
	GMNM.1 - MITP Neil Uta (Discussion).mov
GMNM.02:	GMNM.2 - MITP Angie Herry Oogoo.mov
	GMNM.2 - Open Scores Lab 1 - 11-01-17.mov
	GMNM.2 [Tk.1]- MITP Andy Uta Neil Sean Oogoo.mov
	GMNM.2 [Tk.2] - MITP Andy Uta Neil Sean Oogoo.mov
GMNM.03:	GMNM.3 - MITP Neil Oogoo Andy Uta Anne-Margrite Sean.mov
GMNM.04:	GMNM.4 - Jim McIllwrath (a).mov
	GMNM.4 - Jim McIllwrath (b).mov
	GMNM.4 - Lansdown - Uta Baldauff.mov
	GMNM.4 - MITP - Angie unpacks vl.mov
	GMNM.4 - MITP Herry.mov
	GMNM.4 - MITP Oogoo.mov
	GMNM.4 [Tk.1] - MITP Angie.mov
	GMNM.4 [Tk.2] - MITP Angie Tk. 2 Improvising.mov
	GMNM.4.1 - Index Gallery Alun Hart - Start (a).mov
	GMNM.4.2 - Index Gallery Alun Hart - Concl. (a).mov
GMNM.05:	GMNM.5 - MITP Angie Herry.mov
GMNM.06:	GMNM.6 - Amok Gaia.mov
	GMNM.6 [Tk.1] - MITP Angie.mov
	GMNM.6 [Tk.2] - MITP Herry.mov
	GMNM.6 [Tk.3] - MITP Angie Herry.mov
	GMNM.6 [Tk.4] - MITP Angie (vl.).mov

	GMNM.6 [Tk.5] - MITP Herry (fl.).mov
GMNM.07:	GMNM.7 - MITP Andy Sean Vicky.mov
	GMNM.7 - MITP - Sound to drawing 01
	GMNM.7 - MITP - Sound to drawing 02
	IMG_0227.jpg
	GMNM.7 - MITP - Sound to drawing 03
GMNM.08:	GMNM.8 [Tk.1] - MITP Andy Uta Neil Sean Oogoo.mov
	GMNM.8 [Tk.2] - MITP Andy Oogoo manipulation [Var.B].mov
	GMNM.8 [Tk.3] - MITP Andy Uta Neil Sean Oogoo [Var.B] Andy Guiding Group.mov
	GMNM.8 [Tk.4a Prep. and group discussion] - MITP Andy Uta Neil Sean Oogoo [Var.B].mov
	GMNM.8 [Tk.4b] - MITP Andy Uta Neil Sean Oogoo [Var.B].mov
	GMNM.8 [Tk.5] - MITP Andy Uta Neil Sean Oogoo [Var.B].mov
	GMNM.8 [Tk.6] - MITP Sean Conducting [Var.C].mov
GMNM.09:	GMNM.9 - Lansdown - Uta Baldauff.mov
	GMNM.9 [Tk.1]- MITP Uta (with discussion on effort scales).mov
	GMNM.9 [Tk.2]- MITP Uta (Max. effort).mov
	GMNM.9 [Tk.3]- MITP Sean guiding Uta.mov
	GMNM.9 [Tk.4]- MITP (Group Devising, Modularity).mov
	GMNM.9 [Tk.5]- MITP Andy (Baby Love).mov
	GMNM.9 [Tk.6] - MITP Andy (own gestures).mov
GMNM.10:	GMNM.10 - tk.1-4, discussions - Amok.mp4
	GMNM.10 [Tk.1]- MITP Andy Chris Sean (Preparation).mov
	GMNM.10 [Tk.2]- MITP Andy Chris Sean.mov
	GMNM.10 [Tk.3]- MITP Andy Chris Sean.mov
	GMNM.10 [Tk.4]- MITP Andy Chris Sean.mov
	GMNM.10 [Tk.5]- MITP Andy Chris Sean.mov
GMNM.11:	GMNM.11 - Amok.mp4
	GMNM.11 [Tk.1] - MITP Andy Uta Neil Sean Oogoo.mov
	GMNM.11 [Tk.2]- MITP Andy Vicky Oogoo.mov
	GMNM.11 [Tk.3]- MITP Andy Uta Neil Sean Oogoo.mov
GMNM.13:	GMNM.13 - MITP Uta Herry.mov
GMNM.14:	GMNM.14 - Amok.mov
	GMNM.14 [Tk.1] - MITP Uta Herry.mov
	GMNM.14 [Tk.2] - MITP Uta Herry.mov
	GMNM.14 [Tk.3] - MITP Herry Oogoo.mov
GMNM.15:	GMNM.15 [Tk.1]- MITP Uta Herry.mov
	GMNM.15 [Tk.2]- MITP Herry Uta Oogoo.mov
	GMNM.15 [Tk.3]- MITP Oogoo.mov
	GMNM.15 [Tk.4]- MITP Oogoo.mov
	GMNM.15 [Tk.5]- MITP Uta Var. A.mov
GMNM.16:	GMNM.16 - Index Gallery - Alun Oogoo Cameron (a).mov
	GMNM.16 - Index Gallery - Alun Oogoo Cameron (b) NA.mpeg
GMNM.18:	GMNM.18 - Lile James Saunders.mov
	GMNM.18 - Ludus Conference.mov
	GMNM.18 - Open Scores Lab 1 - 11-01-17.mov
GMNM.23:	GMNM.23 (Var.C) - Oogoo Jim - Amok.dv
	GMNM.23 - Jim McIllwrath.mov

GMNM.25:	GMNM.25 - Jim McIllwrath.mov
	GMNM.25 - Lansdown - Uta Baldauff.mov
GMNM.27:	GMNM.27 - in OLAD – Amok York Show.mov
GMNM.28:	GMNM.28 - Lansdown - Uta Baldauff.mov
GMNM.31:	GMNM.31 - Index Gallery - Cameron (a).mov
	GMNM.31 - Index Gallery - Cameron (b) NA.mpeg
	GMNM.31 - Index Gallery - Oogoo (a).mov
	GMNM.31 - Index Gallery - Oogoo (b) NA.mpeg
	GMNM.31 - Index Gallery - Oogoo (c).MOV
	GMNM.31 - Index Gallery - Oogoo (d).MOV
	GMNM.31- Mariana Marcelino (BSU)- Rehearsals Oogoo.mp4
GMNM.45:	GMNM.45 - ALL TAKES - Amok.mov
	GMNM.45 - Open Scores Lab 1 - 11-01-17.mov
	GMNM.45 - Tk.1 - Amok.mov
	GMNM.45 - Tk.2 - Amok.mov
	GMNM.45 - Tk.3 - Amok.mov
GMNM.47:	GMNM.47 - Lansdown - Uta Baldauff.mov
GMNM.50:	GMNM.50 - Lansdown - Uta Baldauff.mov
GMNM.51:	GMNM.51 - Open Scores Lab 2 - 05-04-17.mov
GMNM.63	GMNM.63 - *On Light and Dark*:
	OLAD - Counting [ζ] - Amok.dv
	OLAD - Counting [ζ] - CHURCH - Amok.mov
	OLAD - Harmony 1 - All Takes - Amok.mov
	OLAD - Harmony 1 Tk.1 - Amok.mov
	OLAD - Harmony 1 Tk.2-3 - Amok.mov
	OLAD - Harmony 1 Tk.4 (2 Notes) - Amok.mov
	OLAD - Harmony 1 Tk.5 (Voices) - Amok.mov
	OLAD - Harmony 2 (No eye contact)- Amok.mov
	OLAD - On light and Dark - AMOK.wav
	OLAD - Synchronicity [β] - Music Only - Amok.mov
	OLAD - Transformations [V]- Amok.mov
	OLAD - Transformations [ɪ] - Chromatic Scales - CHURCH - Amok.mov
	OLAD - Transformations [ɪ] - Chromatic Scales - Tom - Amok.dv
	OLAD - Transformations [µ]- Quartet - Amok.mov
	OLAD - York Amok SHOW.dv
Holborne Museum, Bath:	Holborne Museum - Embodied model (painting).JPG
	Holborne Museum - Performance 01.JPG
	Holborne Museum - Performance 02.JPG
	Holborne Museum - Performance 05.JPG
	Holborne Museum - Performance 06.JPG
	Holborne Museum - Performance 07.JPG
	Holborne Museum - Performance 08.JPG
	Holborne Museum - Performance 09.JPG
	Holborne Museum - Performance 10.JPG
	Holborne Museum - Mariana Marcelino Dress Rehearsal 1.mp4
	Holborne Museum - Mariana Marcelino Dress Rehearsal 2.mp4
	Holborne Museum - Mariana Marcelino SHOW.mp4
Performance Photographs:	Blancmange 01.jpg
50	Blancmange 02.jpg
	Blancmange 03.jpg
The Nine Circles:	The Nine Circles.9 (frag.) - Index Gallery NMLQS Oogoo (Long).m4v

	The Nine Circles.9 - Index Gallery NMLQS Oogoo (Shorter?) .mov
	The Nine Circles.?? - Index Gallery NMLQS Oogoo .m4v
Thee Ones:	Thee Ones Album Launch - I'm a man (front).mov
	Thee Ones Album Launch - oogoo side I'm a man.mov