



Artistic Research Report

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Research domain: Jazz improvisation

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Title of the research: The music of speech: exploring the spoken voice as an artistic tool for composition and improvisation

Artistic Research Question: How can I enrich my performance as a composing and improvising vocalist through the inclusion of spoken voice practices in my original repertoire?

Keywords: Jazz vocals, jazz composition, vocal techniques, improvisation, experimental music, spoken voice, theatre, theatrical performance

Date of submission: 19th of April 2021

Date of AR examination:

Table of contents

1 Abstract	6
2 Introduction	6
3 Research findings	7
3.1 Presentation of the artistic result	7
3.2 Documentation of the artistic result	7
3.3 Explanation of progress during the research process	9
3.4 Assess and expert feedback	11
3.5 Conclusion	12
4 Documentation of the intervention cycles	13
4.1 First intervention cycle	13
4.1.1 Overview of first intervention cycle	13
4.1.2 Reference recording	13
4.1.3 Reflect & assess	14
4.1.4 Data collection	15
4.1.4.1 Analysis of the process of composing “Dubai Airport”	15
4.1.4.2 Facebook informal Survey	16
4.1.4.3 Review of Patteson’s article “The Voice in Western Art Music after 1950”	17
4.1.4.4 Analysis and review of Kate Soper’s work	18
Kate Soper’s feedback on “Dubai Airport”	18
4.1.4.5 Peter Ablinger’s work	18
4.1.4.6 “Se Poi Il Vento” Collection of Readings	19
4.1.4.7 Quasi experiment 1	19
4.1.5 Intervention	21
4.1.6 New reference recording, assess and expert feedback	21
4.1.7 Reflect on your progress since the first reference recording	23
4.2. Second intervention cycle	23
4.2.1 Overview of second intervention cycle	23
4.2.2 Reference recording	23
4.2.3 Reflect & assess	24
4.2.4 Data collection	24
4.2.4.1 Quasi Experiment 2	24
4.2.5 Intervention	26
4.2.6 New reference recording, assess and expert feedback	27
4.2.7 Reflect on your progress since the first reference recording	27
4.3 Third intervention cycle	28
4.3.1 Overview of third intervention cycle	28
4.3.2 Reference recording	28
	2

4.3.3 Reflect & assess	28
4.3.4 Data collection	29
4.3.4.1 Analysis of Hermeto Pascoal's improvisation on Quebrando Tudo	29
4.3.4.2 Quasi experiment 3, session 1	32
4.3.5 Intervention	36
4.3.6 New reference recording, assess and expert feedback	36
4.3.7 Reflect on your progress since the first reference recording	37
5 Reference list	39
6 Network list	41
Appendices	43
Appendix 1: List of all recordings included in report	43
Appendix 2: Critical media review	45
Appendix 3: Full feedback on reference recordings	49
#1 Se Poi Il Vento	49
#1 My own feedback	49
#1 Marco Micheli	50
#2 Be My Strength	50
#2 My own feedback	50
#2 Harjo Pasveer	50
#1 + #2 Dick De Graaf	51
#1 + #2 Paul Van Brugge	52
#1 + #2 Bart De Win	53
#3 Se Poi Il Vento (vers 2)	54
#3 My own feedback	54
#3 René Uijlenoet	55
#3 Dick de Graaf	55
#3 Bart De Win	56
#3 Paul Van Brugge	57
#3 Jacob Ter Veldhuis	59
#4 Adulthood (In and Out)	60
#4 My own feedback	60
#4 Bart De Win	60
#4 Dick De Graaf	61
#4 Paul Van Brugge	62
#4 Harjo Pasveer	64
#3 + #4 Daisy Hagendoorn	64
#3 + #4 Suzana Lascu	65
#5 Adulthood (In and Out) (vers 2)	68
#5 Valentina Paronetto	68
#6 The Tell-Tale Heart	69
#6 My own feedback	69

#6 Dick de Graaf	70
#6 Federico Pozzer	70
#6 Tineke Postma	71
#7 The Tell-Tale Heart (vers 2)	72
#7 Valentina Paronetto	72
#7 Dick de Graaf	73
#7 Bart De Win	74
#7 Paul Van Brugge	76
#7 Gina Patilea	78
Appendix 4: Transcription of interviews	81
A4.01 Bart De Win's lesson on improvisation with piano + speech voice 11/02/2020	81
A4.02 Kate Soper's feedback on "Dubai Airport"	82
A4.03 Interview with Marc van Roon about speaking and improvising with the piano, 11/02/2020	83
A4.04 Marc Van Roon's comment on my research and the glossary, 07/04/2020	86
A4.05 Marc Van Roon feedback on Quasi experiment 3, 9/11/2020	89
A4.06 Valentina Paronetto's coaching session summary, 21/11/2020	89
A4.07 Valentina Paronetto's coaching session transcription, 21/11/2020	90
A4.08 Valentina Paronetto's coaching session summary , 23/11/2020	94
A4.10 Valentina Paronetto's coaching session summary 09/01/2021	94
A4.11 Tineke Postma's feedback on first video with Jens Meijer	96
A4.12 Dick de Graaf's feedback on first video with Jens Mijer, 15/01/2021	97
A4.13 Valentina Paronetto's coaching session summary 23/01/2021	97
A4.14 Paul Van Brugge's feedback on video with Massimiliano Dosoli, 26/02/2021	98
A4.15 Dick de Graaf's feedback on video with Massimiliano Dosoli, 26/02/2021	99
Appendix 5: Transcriptions/annotated scores/analyses	101
A5.01 "Dubai Airport" score	101
A5.02 "Dubai Airport" analysis	104
A5.03 Review of the article "The Voice in Western Art Music after 1950"	106
A5.04 Kate Soper's analysis of "Go Away"	108
A5.05 Kate Soper's "Go Away" full score	109
A5.06 Composition process of "Se Poi Il Vento"	109
A5.07 "Adulthood (in and out)" score [RR#4]	110
A5.08 Quasi experiment 2 detailed process	116
A5.09 Score of "The Tell-Tale Heart" at the beginning of the third intervention cycle (Reference recording #6)	118
A5.10 Quasi experiment 3 detailed process: "The Tell-Tale Heart"	120
A5.11 Analysis of Icarus from Joris Roelofs	126
A5.12 Analysis of the original text "The Tell-Tale Heart"	127
A5.13 First version of "The Tell-Tale Heart" adapted text	130
A5.14 FB2 Feedback form	131
A5.15 Comparison between the characters of: Joker, Jack Nicholson in "The Shining and the serial killer John Hughes	132

1 Abstract

The purpose of this research is to extend my performance as a jazz vocalist by including a previously unexplored element in my practice as a composer and vocalist: the spoken voice. After listening, transcribing and analyzing examples of spoken voice as they already existed in composed and improvised music, I undertook a vast series of quasi experiments and evaluated those in connection to the continuous feedback by my experts. By doing so, I got deeply informed about the consequences of including spoken voice techniques in my compositions and improvisations.

This Master Research project brought me to two main conclusions. The first conclusion is that implementing my speaking voice in my improvisations in a jazz context required the development of my own method, where the action of speaking is harmonically and rhythmically supported and enhanced by the action of extemporaneously playing the piano. The second conclusion I draw is that including the spoken voice in my compositions and improvisations required theatrical training in order to perform them convincingly.

A vast number of video files is added to this report to show the steps I took to result in my final outcome. This final artistic result is documented in the recorded video of my original composition “The Tell-Tale Heart” for voice, piano and contrabass clarinet. In this composition, my ultimate and highly individual application of the spoken voice both influenced the process of creation and shaped my way of performing the piece.

This research is supposed to resonate between singers, composers and musicians and encourage them to widen their compositional palette through including new unexplored elements, stretch the boundaries of their interpretational skills, experiment with crossovers between artforms in their music, develop their own improvisation methods. Finally, I would like to encourage jazz singers to go beyond the role that is unconsciously being given to them .

2 Introduction

What is singing?

To me, singing is feeling through the voice, it's experiencing your emotions and finding shades of yourself that you didn't even know you had. Singing is being honest, you can't lie to yourself, you can't lie to who is listening to you. Singing is communicating through the different colours of your voice. This is my own definition of singing, and everyone probably has his own.

According to Cambridge Dictionary, to sing is “to make musical sounds with the voice, usually a tune with words.” What I am questioning in this research project is: if singing is making musical sounds with the voice, aren't we all singers in the moment that we use our voice to say something? Isn't there pitch in our speaking voices? Isn't there rhythm in our words? Isn't there music in everyday speech? The goal of my research is to explore the spoken voice and to use the music in it as an artistic tool to compose and improvise in my practice as a professional vocal performer.

What gave me my definitive direction was my first composition assignment during my studies at Codarts, where I was challenged to use my voice in a different way than the traditional way of singing: speaking, speak-in-pitch, whispering, shouting... Within this whole new range of possibilities for my practice as a

singer and a composer, I decided to dive into one single aspect, which is the spoken voice, and I came up with the following question:

How can I enrich my performance as a composing and improvising vocalist through the inclusion of spoken voice practices in my original repertoire?

Including the spoken voice challenged both my composition skills and my performance skills. At the same time, working on this topic felt natural, and the spoken voice reconnected me to my love for theatre. I felt that, through this journey, I discovered the quality of my spoken voice, and exploring it through my compositions made me closer to the goal of finding authenticity and unicity. My attitude changed and I became more willing to experiment.

I always felt that what the role of the stereotyped jazz singer would not fit me. I always wanted to go on stage and truly connect with the audience, tell a whole story, transcend the limits of music and yes, the inclusion of my speaking voice in my musical practice helped me to enhance those aspects of my musicianship.

My research is addressed to both singers and composers, to explore the spoken voice as a compositional artistic tool, to reach a wider palette of vocalism and to approach improvisation through the use of the spoken voice.

I believe that the possibilities of the spoken voice are endless: my research covers, as a matter of fact, only a little part of it. The artistic choices I made were always in connection to what was relevant for my development as an artist, considering the jazz music environment where I come from as well as my intention to expand my music horizons and get out of my comfort zone. Therefore, my artistic result can be expanded by me or by any other artists who would like to make it their own.

3 Research findings

3.1 Presentation of the artistic result

Reference recording #07: [The Tell-Tale Heart](#)

Score: [The Tell-Tale Heart full score](#)

“The Tell-Tale Heart” (9’12”), inspired by a short story by Edgar Allan Poe. Music and text by Beatrice Milanese, performed by Beatrice Milanese on vocals and piano and Massimiliano Dosoli on contrabass clarinet, recorded on the 9th of March 2021 at Codarts, Rotterdam.

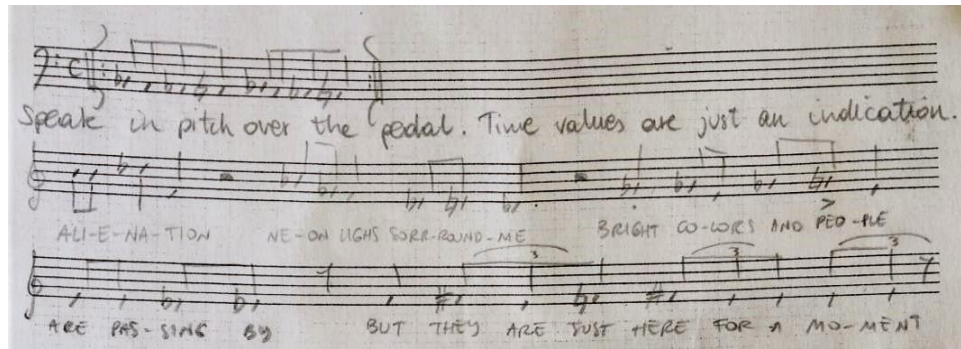
3.2 Documentation of the artistic result

My artistic result is an original piece where the act of speaking is not only intertwined with the act of singing: it is part of the essence of my composition and it gives existence to the composition itself. With my research I successfully integrated my speaking voice into an improvised music frame in the context of an experimental jazz composition.

From my first composition sketch of “Dubai Airport” to the final product “The Tell-Tale Heart”, it is possible to observe how the role of the spoken voice has evolved in my music practice, acquiring a deep meaning and connection to my compositions.

It's the first sketch of "Dubai Airport" that awakened my interest. I recorded my speaking voice and I roughly transcribed it, planning to perform it by doubling the spoken words with the transcribed pitches at the piano. This process was a first attempt to explore the music of the spoken voice and implement its pitches and rhythm into my work.

An extract of my first draft of "Dubai Airport":



The first draft ([Dubai Airport first draft](#)) eventually became a short composition ([Dubai Airport](#)), and it was the beginning point to go deeper into the exploration of the musicality of the spoken voice as an artistic tool to compose, perform and improvise.

The next result was the composition "Adulthood (In and Out)", [Reference Recording #4](#) and its consequent study of how to interpret it, guided by a theatre coach ([Reference recording #5](#)).

The composition was written under the influence of my first data collection. Analysing Kate Soper's work "Go Away" in particular brought me to write a duet where the sound of the spoken voice was intertwined with the timbre of the second musical instrument (an electric guitar in my case).

I hereby report two small examples of our compositions. You can find a similarity in the way that the voice rhythmically and timbrally interacts with the second instrument (a flute in her case), in the way that spoken voice and singing voice alternate each other.

From Kate Soper's "Go Away":

6 *Only the Words Themselves Mean What They Say*

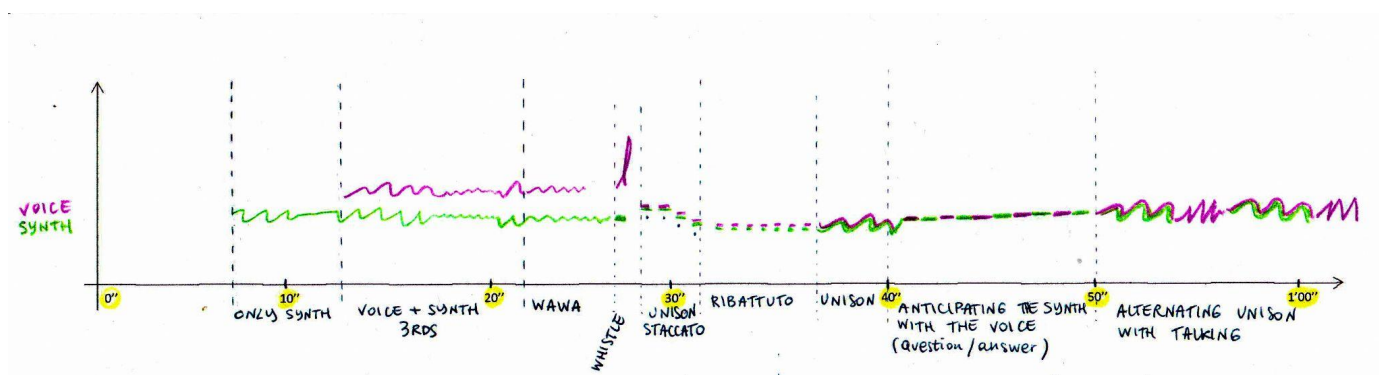
A musical score for a duet. The top staff is for a voice and the bottom staff is for a guitar. The tempo is marked '♩ = 66'. The score includes lyrics: 'But t - t - t - t - t being angry if he were merely to say I'm ve - ry an - gry at you'. The notation includes various note values, rests, and dynamic markings like 'mp', 'p', and 'p>'. There are also performance instructions in brackets: '[matter-of-fact]', '[gliss. ad lib. with closed throat]', and '[non-vib, pale/expressionless]'. The score is divided into measures by vertical lines, with some measures containing multiple notes or rests.

From "Adulthood (In And Out)", my reference recording #5:

For further reference you can listen to her piece in comparison to my [Reference Recording #4](https://www.youtube.com/watch?v=uNTHciNa000&ab_channel=KateSoper):
https://www.youtube.com/watch?v=uNTHciNa000&ab_channel=KateSoper

As far as my improvisation practice is concerned, I was able to develop my own improvisation method where the act of speaking is supported and even enhanced by the act of playing the piano. The role of the instrument is to follow the rhythm of the words, provide an harmonical context (most of the time atonal) and enhance the intention and the emotion that lies beyond the words. I developed this method by undertaking a series of well documented quasi experiments and transcribing and analysing Hermeto Pascoal's solo on "Quebrando Tudo". In my analysis I focused on the balance between pitched and non-pitched sounds, the interaction between the synthesizer and the voice, and the form of the improvisation.

A preview of my analysis of Hermeto Pascoal's solo:



My improvisation practice of speaking with the piano is present in my [Reference Recording#3](#) (min 2.54), still at an early stage. In my last reference recording, [Reference recording #7](#), the improvisation gained an important role and it became an essential part of the composition. This was possible in consequence of the inclusion of theatre practices in my research, documented in detail in my quasi experiments 2 and 3. I was even able to discover that I had naturally applied some elements of Hermeto Pascoal's solo in my final result, despite the first unsuccessful efforts that are documented at the beginning of of my third quasi experiment ([4.3.4.2 Quasi experiment 3. session 1](#))

3.3 Explanation of progress during the research process

I believe that the first relevant progress of my research consisted in changing my whole approach to improvisation. I started stretching the concept of improvisation and I gained data to start developing my own improvisation practice: this layed down the foundations of my personal improvisation method. Through a quasi experiment monitored by Marc Van Roon and Bart De Win, I came up with my own

improvisation practice and I recorded a glossary of possibilities on how to combine the spoken words together with an improvised homorhythmic piano part ([QU1video#06glossary](#)). However, when I started my first quasi experiment on how to implement the spoken voice in an improvised jazz music context, I could not yet see a suitable frame for it. This demotivated me several times. It was hard to sit at the piano and experiment without trusting if that training would ever have had a relevant practical outcome. Part of me was afraid of being judged 'weird' and that my musical performance would be considered unaesthetic and exaggerated by my listeners. I implemented this practice in my Reference Recording #3, but there was still something missing.

Finding of Hermeto Pascoal's solo on "Quebrando Tudo" established an important turning point: he was the first example of an improvising performer who successfully integrated the spoken voice in the context of a jazz / fusion solo. Despite my first attempts of integrating my findings into my improvisation practice did not look successful to me, I found that some of the analyzed elements were naturally and subconsciously integrated in my final composition.

The actress Valentina Paronetto helped me to create a convincing frame for my improvisation, which is evident in the final outcome of this research, the original composition "The Tell-Tale Heart". Despite my insecurities concerning my improvisation practice are not totally overcome, now, at the final stage of my research process, I have the confidence and the sense of authority to present my work as a valuable result of a long, well-thought and well-monitored process that I am proud of. As a matter of fact, this work has been live streamed during the Codarts' Work In Progress concert of the 14th of April 2021 and hopefully it will open up the possibility of performing it during theatre and music festivals.

Another relevant result is the combination composition-interpretation of my piece "Adulthood (In and out)". I composed this piece based on the data of my first intervention cycle and I subsequently undertook a quasi experiment guided by Valentina Paronetto, who led me to a deeper understanding of my own text and a more meaningful interpretation ([Reference recording #5](#)).

It's through working on the interpretation that I wrote my final piece. "The Tell-Tale Heart" is the result of my third and last intervention cycle, where the meaning of the text shaped both the composition and the guided improvisation moments that are included in the piece.

Through theatre coaching sessions I elaborated my role as a character who tells their story. This character has an evident mental history and the role of the music is to calm them down, ground them, make them able to open up. In this way, the presence of the spoken voice in music and the presence of the act of playing while telling a story justify each other dramaturgically. As far as the musical part is concerned, I had the opportunity to receive a lot of guidance from my RPL coaches and my composition teacher Paul Van Brugge.

With the constant help of my main subject teachers, my theatre coach, my RPL coaches, my peers and constantly guided by the mentoring of my research coach Dick de Graaf, I concretized my work into a video recorded performance of my piece, which is the result of all the previous tools acquired through my artistic research.

3.4 Assess and expert feedback

With this research, I developed an improvisation method where the piano is iso-rhythmically harmonizing the spoken words. That practice required me to keep my piano skills well trained, it challenged my coordination skills and the capability to work with my split concentration, such as relating to an ongoing pulse while playing independently from it; or establish a constant rhythmic dialogue between the spoken voice and the piano, where these two elements can very easily distract each other (further information about this matter is documented in [A4.05 Marc Van Roon feedback on Quasi experiment 3](#)).

Training the interpretation of my piece “Adulthood (in and out)” was a big challenge for a split concentration as well: I had to focus on my speech, but while I was being moved by all the emotions that the text was generating in me, I also had to respect the cues of the music, in other words I had to keep counting inside of me while I was talking.

The biggest challenge was, however, the interpretation of “The Tell-Tale Heart”: I had to combine my theatrical interpretation with an independently played piano part, which needed to have an interpretation on its own. While doing this, I was also functioning as a band leader for the clarinet player and, despite I wrote my composition in such a way that I would not have to worry too much about giving cues, still a part of my concentration was absorbed by interacting with the clarinet player as well.

The performance artist Gina Patilea found that *“the second part is very clear and harmonious also in its contradictions. But there is a bit of uncertainty at the beginning.”* ([#7 Gina Patilea](#)). That is, in my opinion, partly caused by the fact that I find myself at the center of so many things to coordinate and entering in the necessary state of concentration happens gradually during my performance.

From the beginning of this research, the development of my improvisation practice encountered some uncertainties: the actress Daisy Hagendoorn found a *“discrepancy in how low and tense the piano is and how light and usual the voice”* ([#3 + #4 Daisy Hagendoorn](#)) and Bart De Win had suggested I should *“might even go more into the theatrical mode as an exaggerated version of what you already come up with”*. ([#7 Bart De Win](#)).

However, my experts’ feedback shows that there was a successful development of my improvisation practice and, in my last work “The Tell-Tale Heart”, the spoken voice is successfully integrated in my music.

If Bart De Win thought that my theatrical interpretation was not yet fully developed in “Adulthood (In and Out)”, he commented on my final result with: *“I think the expression, the story, the way you act, the way you capture attention and keep it... I really think you did a good job there. It’s very inviting to stay close to your expression and to be curious about what is gonna happen.”* ([#7 Bart De Win](#)).

Also Paul Van Brugge found a positive development: *“As opposed to some earlier works, in The Tell Tale Heart I feel that the (composed) improvised aspects of your performance as well as of the bass clarinet are supporting the dramatic power of the spoken word in a convincing way.”* ([#7 Paul Van Brugge](#)) and also, according to him, there is *“a big progress in relation to earlier performances (of this and other works): I experience a significant growth in your dramatic power as a performer.”* Composition-wise, he finds that my *“composing for the bass clarinet is also idiomatic, without being predictable.”*

Dick de Graaf comments with: *“you enhanced your physical (face-)acting in a convincing way, leaving out too much of the passionate exaggeration you used to show in early experiments.”* He also commented on “The Tell-Tale Heart” with: *“By mixing speech voice and (improvised) singing, you pay much closer attention to the text. The text becomes more important as a trigger of the musical content, and so does your vocalese (I mean, song without words) when it is conceived so much in coherence with your compositions.”*

Finally, these two years brought me to develop a sense of independence and “*natural authority*” as stated by De Win in [#7 Bart De Win](#). I became in charge of every single aspect of my final product. Concept, composition, piano playing, singing, band leading, recording, audio and video editing: all these aspects became more intertwined through my research.

3.5 Conclusion

How can I enrich my performance as a composing and improvising vocalist through the inclusion of spoken voice practices in my original repertoire?

The process of this research led me to two main results on how to enrich my performance through the inclusion of the spoken voice in my original repertoire:

The first result of this research is the development of my own improvisation method, where the spoken words are rhythmically and harmonically supported by the extemporaneous action of playing the piano. What is more, this improvisation needs a well thought artistic, musical and dramaturgical frame in order to be convincing.

This brought me to the second result of this research: an original composition where this improvisation finds a musical frame that justifies its existence from a dramaturgical point of view. In other words, the presence of my spoken voice improvisation is conceived in relation to the character of the story of the aforementioned composition and the role and the presence of the piano are also defined by the story. The fact that such improvisation is conceived so much in relation with the meaning of the text made my improvisation gain expressive power and confidence. My work is concretized into a video recorded performance of my piece “The Tell-Tale Heart”.

Implementing the use of the spoken voice in my practice as a singer led me to deeply explore the field of interpretation of the text. Practicing this level of theatrical connection with the words broadened my range of expressivity as a composer, as well as a jazz singer and I believe that it is going to have repercussions on different aspects of my performance: the way I move on stage, the dramaturgical frame I can give to my improvisation, the capability of deeply identify with the meaning of the lyrics in other music genres. Not to mention the fact that this final product could open up new career possibilities, through collaborations with artists and venues who are interested in crossover projects.

It is however clear that this final result is still preliminary. A lot of work has to be done on my capability of balancing the different elements of my performance (acting, singing, playing and band leading). As my experts suggested, in my future I will constantly need to keep all these aspects trained if I want to keep following the artistic path that this research started. As a composer, I find my compositions effective but still very simple technically. I believe that working on some compositional technical aspects, such as writing for larger ensembles, writing for new instruments, will increase my expressive power.

I hope that my research will resonate and encourage other singers to go beyond the role that is unconsciously being given to them. Facing my fear of exposing myself through an original and unexplored path was confronting and beautiful and I hope it can inspire other artists in this way.

I wrote the composition to be performed by me in the main role, however I thoroughly annotated what I expect from a performer on the score. I would love to see my piece performed by a singer with a background in piano playing, an actor with a background in score reading and piano playing, or a piano player with the curiosity to experiment with the theatrical practices that my piece requires.

4 Documentation of the intervention cycles

4.1 First intervention cycle

4.1.1 Overview of first intervention cycle

The first intervention cycle started with an analysis of my composition “Dubai Airport” ([4.1.4.1](#)). To write this tune I transcribed the pitches of my own voice reading my text and I doubled them with the piano. Firstly, my idea was to do research on the use of extended techniques, and that is why I launched an informal Facebook survey ([4.1.4.2](#)) to quickly gather a lot of material from my peers. Thanks to the survey I could observe how the use of extended technique and the spoken voice were mostly associated with the experimental music of the XXth Century, that is why I gave my research some music context by reviewing Thomas Patteson’s article “The Voice In Western Art Music after 1950” ([4.1.4.3](#)).

Another result of this survey was the relevant name of Kate Soper, American contemporary music composer who implemented the spoken voice in her music by giving relevance to its pitches and rhythm. I analysed her composition “Go Away” ([4.1.4.4](#)) from her major work *IPSA DIXIT* and contacted her for feedback on my work.

On Kate Soper’s advice, I also checked Peter Ablinger’s work ([4.1.4.5](#)), which I carefully listened to and commented on in relation to my research.

To connect my data collection with my Reference Recording#1, I asked nine different people to send me a recording of them reading the lyrics of my song as if it was a poem. I analyzed the material and used it for my final composition.

My interest was, however, to use the speaking voice as a composition tool, but also to be able to improvise with it and use it live: I started a quasi experiment ([4.1.4.6](#)) with the goal of learning how to double my spoken words with the piano on the spot.

As interventions based on what I learned, I rewrote my composition “Se Poi Il Vento” ([4.1.5.1](#)). Then I composed and recorded “Adulthood (In And Out)” ([4.1.6](#)) as my final reference recording and a preliminary artistic result of my first intervention cycle.

4.1.2 Reference recording

Reference recording #1: Se Poi Il Vento <https://www.youtube.com/watch?v=aEOpR6JWGic>

Marco Micheli bass solo on “Parlami D’Amore Mariù”, lyrics and arrangement by Beatrice Milanese, performed by Beatrice Milanese on vocals and Aseo Friesacher on piano, recorded on 17th October 2019, 2’45”

Score: <https://bit.ly/2Kb4268>

Note: this melody is a solo from bassist Marco Micheli on an arrangement of the old Italian Song “Parlami D’Amore Mariù” (Paolo Birro Trio, 2008, Un Bacio A Mezzanotte: The Italian Songbook [CD], Blue Music Srl).

#2: Be My Strength <https://www.youtube.com/watch?v=dafx8ySTaVk>

“Be My Strength”, Beatrice Milanese, performed by Beatrice Milanese on vocals and piano, recorded on 17th October 2019, 2’50”

Score: <https://bit.ly/2RHwX64>

These two pieces are still unrelated to the use of the spoken voice, due to my initial doubts about the direction of this research. However, after going through my first data collection, I used the lyrics of “Se Poi Il Vento”, reference recording #1, to write a new composition, this time based on the use of the spoken voice.

4.1.3 Reflect & assess

I believe that the most noticeable difference between my first reference recordings ([4.1.2 Reference recording](#)) and the next ones is the sense of personal direction that my music started to gain thanks to the process of artistic research. In my first recordings I was still focused on writing something beautiful and catchy, without exploring what was there outside of my compositional habits. At the end of the first intervention cycle, I came up with two compositions that are “adventurous” (*“I see a lot of adventure in this composition, and I want to congratulate you because I see there is a kind of development where you become more free, you get a sense of freedom in the way that you allow yourself to express yourself.”* [#3 Paul Van Brugge](#)) and that shows how I started to experiment outside of my comfort zone.

For the first time, I included the use of electronics in my [Reference Recording#3](#), which has been seen as a positive addition by my experts despite my very small experience with it (before starting my journey in the Master of Music at Codarts, I did not have any skills related to the use of a DAW program). In particular, with implementing the use of electronics, I “*add an interesting layer around the physical voices*” ([#3 Dick de Graaf](#)).

It was Paul Van Brugge’s feedback over my work that pushed me to explore the different colours of my voice in the first place (*“Try to use all possible means of vocal expression in your works”*, [#1+#2 Paul Van Brugge](#)): this led me to the research strategy of the survey ([4.1.4.2 Facebook informal Survey](#)) in order to get a general overview about this topic. Dick de Graaf helped me to narrow down my interest to the use of the spoken voice: I therefore dedicated my first intervention cycle to explore the context as much as possible, through reviewing the article *The Voice in Western Art Music After 1950* by Thomas Patteson ([A5.03 Review of the article “The Voice in Western Art Music after 1950”](#)) and analyzing Kate Soper’s work “Go Away”.

What is more, under the constant remarks of Dick de Graaf to give to improvisation a consistent part in my research, I developed my own improvisation method, following Harjo Pasveer’s advice to “make my own definition of improvisation” and with the practical and pianistic help of Bart De Win ([A4.01](#)) and Marc Van Roon ([A4.03](#)) through interviews.

As far as interpretation is concerned, most of my experts agreed upon the fact that I had to develop my theatrical skills: Bart De Win suggested that I “*might even go more into the theatrical mode as an*

exaggerated version of what you already come up with ([#4 Bart De Win](#)); the actress Daisy Hagendoorn found a “*discrepancy in how low and tense the piano is and how light and usual the voice*” ([#3 + #4 Daisy Hagendoorn](#)); Paul Van Brugge suggested that I had to “act that character” ([#4 Paul Van Brugge](#)). That is why I started my second intervention cycle by involving a theatre coach.

4.1.4 Data collection

4.1.4.1 Analysis of the process of composing “Dubai Airport”

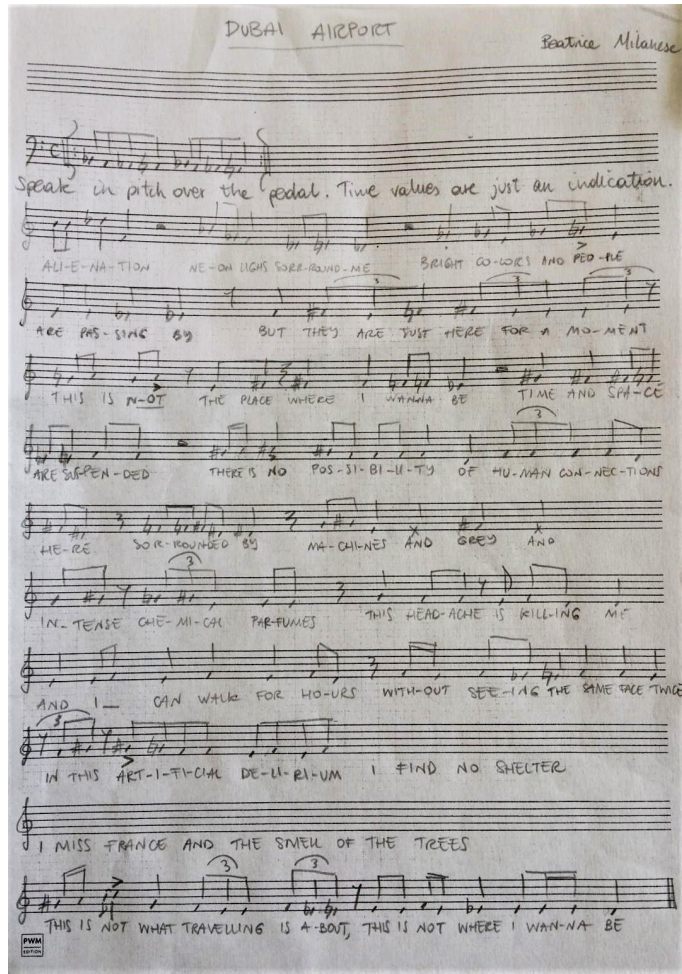
I analyzed the process that led me to compose my piece “Dubai Airport”, part of my five-miniature piece “Thailand (2016)”.

I was challenged by my composition teacher to write a piece for piano and voice, where both instruments could be used in a nonconventional way: this was the first time I was considering the use of vocal extended techniques in my work. To express the feeling of alienation typical of an airport and to give the impression of something cold and mechanical, I transcribed the natural pitch of my spoken voice and doubled it with the piano. The transcription was only an indication, and the collected material was subsequently manipulated and rearranged into the actual composition.

Example 4.1.4.1-a

In order to be able to transcribe the speech that later became part of my composition, I had to listen back to the recording, repeat the single sentence while exaggerating the pitches, play them on the piano and notate them. Once I obtained the pitches, I transcribed them on paper with a raw and simplified indication of the note values, without even indicating the tempo and the bar division.

This is what the first draft of my piece looked like:



This process connected me with the study of the natural pitch of my speaking voice for the first time. It awakened my interest in the contextualisation of it in music, studying the possibilities of using the melodic and rhythmic material of the spoken voice in my compositions. My idea was to play determined voice pitches in unison with the piano, but keeping the values improvised. However, since I was not able to coordinate an improvised piano part with the use of my speaking voice yet, I followed my main subject teacher Paul Van Brugge's advice and I fixed the values, in order to be able to practice it repetitively and perform it with more stability.

This is how my piece sounded like, as performed during the first "Work In Progress" jazz composition concert on the 27th of November:

Performance: [Example 4.1.4.1-b](#)

Full analysis and score: [A5.01 "Dubai Airport" score](#)

You can find the analysis of the rest of the tune in [A5.02 "Dubai Airport" analysis](#)

4.1.4.2 Facebook informal Survey

One of the first things that I did after this first interest on the spoken voice and extended vocal techniques in general, was to launch a Facebook open survey to quickly gather a large number of data from which I could select some relevant sources.

I didn't consider it as a proper research strategy, and I didn't expect to gain a lot from it. However, the publication of the question: *"I'm doing research on the use of spoken voice and extended vocal techniques. Any recommendations, albums to listen to, experts to interview.....etc?"* on my Facebook status generated a lot of reactions, mostly from my Codarts peers. Out of all the interesting material, I selected the most relevant source, suggested by my jazz composition peer Ege Sahin: Kate Soper's work, the first artist I found that was treating the spoken voice as if it was music material.

What I furthermore gained from this survey, was an overview on the different contexts to which vocal extended techniques are associated between my peers. It showed that, most times, extended vocal techniques are associated with XXth Century experimental music (7 out of 20 were music pieces by Ligeti, Luciano Berio, Stockhausen...)

3 associated it with a jazz/soul style, 2 with vocal improvisation, and 1 with world music. The rest of the sources were not relevant.

This is where you can find my pos on Facebook:

<https://www.facebook.com/bibi.milanese/posts/1817166698419238>

And a screenshot of the post:

https://drive.google.com/file/d/1LUeXv_5kKQpmcwaLOgliYrwh-HMv9_EJ/view?usp=sharing

4.1.4.3 Review of Patteson's article "The Voice in Western Art Music after 1950"

I was interested in getting some information on how speech is treated in what in my survey seemed to be known as the most common context: the experimental music of the XXth Century. In order to understand what had been done so far with the use of the spoken voice, I read and reviewed the article "The Voice in Western Art Music after 1950" by Thomas Patteson, Professor of Music History at the Curtis Institute of Music in Philadelphia.

In his article, Patteson makes a comparison between music forms and poetic forms of the period 1950-1975. In particular, he believes that both these two artforms explore a new relationship with language. In this musical context, where the tendency is to look for hybridism, the boundaries between music and poetry become more blurry. However Patteson lists four categories of examples that show more in detail the relation between music, poetry and language:

1. Through language to music
2. The voice without language
3. Speech as music
4. Total vocality.

Within these categories, the works of Ligeti, Stockhausen, Morton Feldman, Luciano Berio...ect. are analyzed from the point of view of the use of the voice and of the language. You can find my review in [A5.03 Review of the article "The Voice in Western Art Music after 1950"](#).

Reviewing this article had three main outcomes:

- It introduced me to some pillar compositions of the history of experimental and electronic music of the XXth Century, a musical world that I had started to discover only recently and that I found interesting for my research activity.
- Analysing this music where the experimentation with electronics has an important part, combined with my electronic music classes with René Uijlenhoet, gave me the chance to include the manipulation of the sound in my research and therefore in my first intervention.
- Kenneth Gaburo's *Lingua II - Maledetto* and Patteson's comment, where *"speaking voice and paralinguistic commentary"* are considered *"comparable to the traditional melody and accompaniment"* made me consider the use of the spoken voice as an accompaniment.

I was able to implement these findings directly in my composition “Se Poi Il Vento” ([4.1.5 Intervention](#)) as a result of my first intervention cycle.

4.1.4.4 Analysis and review of Kate Soper’s work

The work of Kate Soper had a big influence on this first intervention cycle and I found her inclusion of the spoken voice in her composition inspiring, innovative and close to my own interest.

Kate Soper is a composer, performer and writer. She was born in Michigan in 1981, and she holds a D.M.A. from Columbia University and a B.M. from Rice University. She was a finalist for the 2017 Pulitzer Prize in Music for her chamber opera, *IPSA DIXIT*.

I could recognize in her work some components (such as giving importance to the percussive aspect of the spoken voice, the combination of the spoken voice with an instrumental timbre, the inclusion of theatrical aspects) that in my music were at their early stage, but they more maturely developed in Kate Soper music. This acknowledgement process helped my artistic development as a composer.

More extensive analysis of her composition “Go Away” can be found in [A5.04](#).

Kate Soper’s feedback on “Dubai Airport”

I contacted Kate Soper for an online interview and to ask feedback about my work. I was happy to receive her reply, you can find the full feedback in [A4.02 Kate Soper's full feedback on “Dubai Airport”](#).

Kate Soper confronted me with the possibility of either “*give more of a sense of development of your feelings*” and for instance show musically the things I miss (France, the trees), “*or, if it is supposed to be extremely static and give no relief to the listener, [...] explore that more too.*”

What is more, she challenged me by asking a few questions. I will hereby report the ones that I found interesting as a personal point of reflection, in particular for my following works.

“In the sections where the voice speaks alone, is there a different way to use it that fits more with your stated goal of using speech as musical material?”

And she asked back a question that was coming from me: “*Why do you sing at times and speak at other times?*”

With these two questions, she invited me to explore more possibilities of the use of the spoken voice in a musical context and to reflect on the conceptual reason that lays beyond the use of the spoken voice.

At the end of her feedback, Soper suggested that I checked the series of works *Voices and Piano* (<https://www.youtube.com/watch?v=W6EUA5-Jtac>) by the Austrian composer Peter Ablinger.

4.1.4.5 Peter Ablinger’s work

As it had happened with Kate Soper’s work, I felt that in Peter Ablinger’s work I could find what I had intuitively initiated with my composition, but already developed into the next stage.

These are the elements that I found inspirational for my work:

- Piano in unison with parts of the speeches alternated with harmonization of spoken words
- Use of different registers of the piano
- Harmonization above the actual octave of the the speeches
- Speeches in different languages

Unlike my “Dubai Airport”, “Voices and piano” is for recorded voice. Since I am a live performer, I had never considered the possibility of including recorded sounds in my compositions. However, this gave me the idea to include recorded voices in my intervention, again in a direction towards electronics, as you will see in my intervention.

Diving in his other works, I found *Deus cantando* (<https://www.youtube.com/watch?v=Wpt3lmSFW3k>), for computer-controlled piano and screened text, where he uses the computer to make the combination of piano and speech, in my opinion, extremely disturbing. I believe it is relevant because creating some discomfort through the use of a mechanical spoken voice was also my aim with *Dubai Airport*.

4.1.4.6 “Se Poi Il Vento” Collection of Readings

In order to reconnect with my first reference recording, I decided to extrapolate the text and write a new music based on it, this time influenced by my data collection and see how this would affect my composition. However, my ears were brought to hear the old melody and I was not able to separate the text from it. In order to get that music out of my mind and go back to the music of the natural spoken voice, I asked a group of mostly Italian people -consisting of singers and actors but also of people without any particular vocal or artistic training- to read it for me, and I collected the material.

However, this activity turned out to be more relevant than what I had initially planned. As a matter of fact, the knowledge that I gained from my data collection made me decide to keep the material, analyse in under different aspects (the speed, the length, the vocal technique, the use of pauses and dynamics and the general characteristics) and consequently treat it as music material at my disposal to create a piece, elaborated through the use of electronic sound manipulation.

This gave me a range of different rhythms, pitches, qualities that I could listen to and analyse. You can find my analysis and more detailed description of my findings in [A5.06 Composition process of “Se Poi Il Vento”](#)

4.1.4.7 Quasi experiment 1

My research coach Dick de Graaf put the stress on the importance of the improvisational aspect of my research. I therefore decided to bring my research into my main subject lessons, and I involved Harjo Pasveer. I asked him some suggestions to implement the use of my speaking voice and vocal extended techniques in my improvisation. His answer to my question was: “*You have to make your own definition of improvisation*”.

After his suggestion, I started developing my own improvisation practice by conducting a quasi experiment on myself. I tried not to worry about where this improvisation would fit: my aim was to become fluent at doubling my speaking voice with the piano on the spot, in order to improve as an improviser and use the piano in order to add expressivity to my spoken voice. Eventually, I turned out to be able to include this practice in my reference recording #3.

Quasi experiment 1 video #01: [QU1video#01](#)

Quasi experiment 1 video #02: [QU1video#02](#)

Quasi experiment 1 video #03: [QU1video#03](#)

Quasi experiment 1 video #04: [QU1video#04](#)

Quasi experiment 1 video #05: [QU1video#05](#)

I started with a first attempt to instantly double my speaking voice with a melody played on the piano, while the text was given (video #01).

I asked for feedback to my main subject teacher Bart De Win, and together we explored the possibilities of this improvisation practice. He gave me the idea of putting the spoken voice in an improvised harmonic context, where the precision of the pitch would lose its importance for the sake of the use of dynamics. You can find a written transcription of the lesson with related audios in [A4.01](#).

In video#02 I therefore tried to harmonize my speaking voice by playing a spontaneous harmonization that rhythmically matched with my words, which I was also improvising on the spot.

I recorded different videos with this same technique. After listening back to my recordings, I realized that I was not leaving any silence between my sentences. In video#05 I therefore applied this finding to my improvisational practice.

It is not a mystery that improvisation is made up of patterns, when we improvise we need to present situations that have already been explored in the tranquillity of our study practice. It is thanks to an RPL meeting with Marc Van Roon, that I decided to write down all the possibilities of interaction between the piano and my spoken voice I could come up with.

The possibilities of this glossary are probably endless, but I decided to stick to the ones that are manageable for my piano skills and that seemed relevant for what I wanted to explore with this practice. This list is in continuous update, I believe that everyone can add their own ideas. Different moods of the spoken voice should suggest different approaches to the keyboard, which should be subordinate to the act of speaking.

The same quasi experiment can be led with other instruments, like percussive instruments or strings instruments.

Hereby I report my list of possible combinations about the interaction between piano and spoken voice when improvising:

Intervals

Large intervals alternating hands

Simultaneous intervals

Repeat the same note

Melodies

Parallel motion

Contrary motion

Chords

Chromatic chords

Consonant chords

Dissonant chords

Chords in different registers

Repeat the same chord

Harmonisation of every word

Harmonisation of important words

Chords with precomposed top melodies

Clusters

Repeat the same cluster

Clusters in different registers

Tremolos

Two notes

Chords

Rhythm

Homorhythm

Response rhythm

Repeat the same chord - note - cluster

Registers

Use of different registers

Limited range

Length of the notes

Long notes

Short notes

Dynamics

Crescendo

Diminuendo

Silence

Silent voice - piano plays

Silent piano - voice talks

Both silent

Quasi experiment 1 video #06: [QU1video#06glossary](#)

4.1.5 Intervention

Rewriting of Reference Recording #1, “Se Poi Il Vento”

After my data collection, I composed a new tune starting from the lyrics I had wrote for my Reference Recording#1, “Se Poi Il Vento” ([4.1.2 Reference recording](#)).

I conveyed all the knowledge I gained from my data collection in one composition: the Collection of Readings, the creation of a new timbre through the combination of instrument + spoken voice (Kate Soper), the inclusion of electronics, the improvisation skills of piano and spoken voice I acquired through the quasi experiment. Kenneth Gaburo’s *Lingua II - Maledetto* gave me the idea to create a texture of speeches as an accompaniment for my voice, “Come Out” and “It’s Gonna Rain” by Steve Reich (from “The Voice in Western Art Music after 1950” [4.1.4.3](#)) influenced me in the use of spoken words as a starting point for a groove.

The result is a piece for piano, voice and electronics, where the electronic material is totally generated by the spoken voice. The piece is conceived to be performed live with a piano trio and my own voice.

This composition derived directly from my data collection, and therefore it was my intervention. However, since it’s a composition that needed the feedback of my experts, I treated it as a reference recording.

4.1.6 New reference recording, assess and expert feedback

[Reference Recording#3](#)

“Se Poi Il Vento”, Beatrice Milanese, performed by Beatrice Milanese on vocals, piano and electronics, with the voices of: Roger Dounlop, Valentina Paronetto, Nicole Stella, Cristina Cibir, Rituraj Chaturvedi, Teo Pelloia, Pietro Galardi, Nicoletta Milanese, Maria Marchetto.

Recorded between the 24th of February and 31st of March 2020, 4’45”

[Reference Recording #4](#)

“Adulthood (In And Out)”, Beatrice Milanese, performed by Beatrice Milanese on vocals and Otto Rissanen on electric guitar, recorded on the 1st of April 2020, 4’40”

Inevitably, my research influenced my composition practice for what my main subject is concerned.

In this piece, I included the use of the spoken voice, highly influenced by the analysis of Kate Soper’s work and by her feedback in particular. While I was composing, I kept in mind her use of a pressing rhythm of the words; the different timbres generated by the combination of the two instruments’ extended techniques; the theatricality; her notation method; the dynamic contrasts (cf. [A5.04 Kate Soper’s full](#)

[analysis of “Go Away”](#)). I believe that her work’s influence is visible, and it’s also visible how my research process influenced my work as a composer and as a performing vocalist.

I hereby attach a small example from the score and you can find the full version in [A5.07](#):

47 YOU WANT ME TO BE ALL PUNCTUAL AND ORGANIZED AND CLEAN AND GOOD BUT THEN YOU WANT ME TO "DARE" 1/4 AND

47 RHYTHMIC EIGHTS ON STOPPED STRINGS LOOK AT EACH OTHER

51 BE 1/4 DIFFE - RENT SO THAT YOU CAN ADMIRE MY COURAGE AND STAB ME IN THE BACK WHEN I TURN AROUND

51 LOOK FRONT AGAIN LOUD NOISE WITH EFFECT

Overall, I was pleased to observe that all my experts agreed on the fact that my research led to a positive development in my performance and composition practice. The experts I received feedback from are: Dick de Graaf, Bar De Win, Paul Van Brugge, René Uijlenhoet, Harjo Pasveer, Jacob Ter Veldhuis, Suzana Lascu, Daisy Hagendoorn (See [6 Network](#), [#3 Se Poi Il Vento \(vers 2\)](#) and [#4 Adulthood \(In and Out\)](#)). I will present their feedbacks about RR#3 and RR#4 in the following categories:

Composition

As far as composition is concerned, my work has been defined “adventurous”. A positive remark deals with how I explored different styles in the same tune. On the other hand, it looks like this variety can bring to a lack of unity. I received advice to avoid literal repetition and to include more extended techniques. The instrumental extensions of the spoken voice in my compositions (piano and guitar) are always perceived as a valid adding by all the experts involved in this feedback.

Vocal performance

I was advised to go to the limit, even lose a little bit of control. I can be more expressive, most of the experts suggested that I got in contact with the theatre world. They advised me to give more room in my research for extending vocal capabilities, but also take advantage of the peculiar characteristics of my voice.

Piano + spoken voice improvisation performance

According to my experts I should improve my expressive vocal power on one hand, and on the other hand I should become more precise with the piano part, because it lacks intention. Overall, the piano is seen as something that can enhance the expressive power of my words. I have been advised to extend this practice to the inclusion of other instruments.

Feedback request

Some of my questions were pointed out as unclear and too general.

Use of electronics

The use of electronics, practice that I started at the beginning of my Master at Codarts under the supervision of René Uijlenhoet, is considered only positive, and seen as a good addition to my composition.

Mixing and producing skills

It is clear for everyone that I am totally inexperienced with recording, mixing and producing, but I did the best I could regarding the limitations I had to deal with due to the Corona crisis that happened shortly before the moment of recording.

4.1.7 Reflect on your progress since the first reference recording

There is a noticeable difference between the first reference recording and the compositions that I wrote through the process of this research. It is evident how including the spoken voice made me more adventurous and willing to experiment outside of my comfort zone. However, if on one hand it was a challenge to start navigating this field, on the other hand I rediscovered how my identity as a musician is connected to my love for acting. I felt that, through this journey, I discovered the quality of my spoken voice, and exploring it through my compositions made me closer to the goal of finding authenticity and unicity.

In this first intervention cycle, I mostly worked on integrating the spoken voice in my composition and improvisation practice, but I had not explored the different possibilities of how to interpret the spoken parts. I therefore started diving into the fascinating world of theatre, exploring the different colours I could give to my pieces through my interpretations.

4.2. Second intervention cycle

4.2.1 Overview of second intervention cycle

In their feedback, dr. Dick de Graaf, Daisy Hagendoorn and Paul Van Brugge found lack of expressivity in my voice. This brought me to the consequent decision of giving more space to theatrical practices. In the perspective of my participation in the Codarts Jazz Composition Department concert streamed online on the 25th of November, I started a third quasi experiment, in order to track my improvement on the spoken vocal part of my piece “Adulthood (In and Out)”, reference recording #4.

I contacted the theatre coach Valentina Paronetto, who guided me through an extensive quasi experiment aimed to reach a convincing interpretation of my piece.

As well as her feedback, I changed my interpretation based on Sara Barakat’s feedback (peer), my own feedback and my observation of Edward Norton’s famous monologue in “The 25th hour” by Spike Lee (https://www.youtube.com/watch?v=TgL_5QcZCMo&t=2s&ab_channel=WhiteBoyBlog).

4.2.2 Reference recording

Reference Recording #4

“Adulthood (In And Out)”, Beatrice Milanese, performed by Beatrice Milanese on vocals and Otto Rissanen on electric guitar, recorded on the 1st of April 2020, 4’40”

4.2.3 Reflect & assess

The feedback I have gotten from Bard De Win, Dais Hagendoorn and Paul Van Brugge set me on my path for this intervention. As a matter of fact, they all agreed upon the fact that, in order to perform my composition convincingly, my theatrical skills needed to be improved.

In my Reference Recording #3, the actress Daisy Hagendoorn found a *“discrepancy in how low and tense the piano is and how light and usual the voice”* ([#3 + #4 Daisy Hagendoorn](#)), and as far as my Reference Recording #4 is concerned, Bart De Win suggested that I *“might even go more into the theatrical mode as an exaggerated version of what you already come up with”* ([#4 Bart De Win](#)).

Paul Van Brugge found that if my tune is adventurous, unpredictable and exciting from a composition point of view, the performance could be more intense. This is his comment about it ([#4 Paul Van Brugge](#)):

“I know for almost 100% certain, that if you would allow yourself to go even a little bit further there, to touch the ugliness of your voice, on those specific spots, to really shrek, to really scream, to really go into the emotion of that moment. [...] You have to act that character. And that acting will represent itself in a way that you express yourself vocally. It’s a technique which comes from the art of acting and I think that that’s a very important thing. [...] To sustain anger in every sentence has to do with a lot of things. With the pauses that you put in between sentences, with the way that you put the accents on the words, it could all be even more precise.”

Even me, in my own feedback, I thought that my performance as a vocalist was challenged by the theatricality of the tune. This led me to the research strategy of the quasi experiment: guided by the theatre coach Valentina Paronetto, I started filming myself in order to learn from my observations and track my progress influenced both by my own feedback and her feedback.

This intervention cycle improved the performing aspect of my own piece on one hand and, on the other hand, it introduced the importance of working on theatrical coaching sessions in order to include the spoken voice successfully in my compositions and performance. It made me develop the awareness that, if I wanted to pursue this road in my research, I had to start training my skills as an actress.

Through this cycle, I evidently improved the interpretation of my composition and I gave relevance from the visual part as well, instead of only focusing on how it would sound like.

4.2.4 Data collection

4.2.4.1 Quasi Experiment 2

Before starting my second quasi experiment, the guitar part was replaced by a pre-recorded synthesizer part: this allowed me to train my acting skills without being distracted by the interplay with a musician. Memorizing a fixed part helped me to only focus on the interpretation and it took out the band leading part as well as the role of unpredictability of interacting with a musician. What is more, I have to admit that performing this piece would have required a lot of rehearsing in order to get a sense of unity between the two parts and that is maybe something that has to do with the way it had been written. Composing

something that is smooth to perform is responsibility of the composer and it's an aspect of composing that has to be trained.

The biggest turning point in this quasi experiment happened when I contacted Valentina Paronetto and asked her to be my mentor for my quasi experiment. After the first theatre coaching session with Valentina Paronetto and the feedback I received by the opera singer Sara Barakat, the difference between video #03 and video #04 is consistent: while in the first video I was exaggerating my feeling of anger, the easiest and less intense way to express it, in the second video I started listening to the different sub-emotions that the texts communicate. In the first video I was trying to experience the anger of my piece in an explosive way.

During the first coaching session, Valentina Paronetto invited me to express my anger in a more subtle way. She also suggested (as Dick de Graaf had already done during a previous RPL coaching meeting) to give up the mirror, and use the surface of a window or an object that is already present in the scene instead.

I will hereby report the main points of my first coaching session with Valentina Paronetto. You can find the whole transcription of our conversation on [A4.07 Valentina Paronetto's coaching session transcription](#) and the summary of our following classes in [A5.08 Quasi experiment 2 detailed process](#).

- Take out the initial scream, it doesn't add anything
- Find a different way to make the audience understand that you are talking to yourself, don't use the mirror at the end. Use a natural reflection that you find by accident, not something you prepared in advance.
- The first "In and out" part made me uncomfortable and it prepared me for what was gonna come next: keep it like that.
- Being angry is the easiest way to interpret this text. Anger belongs to someone who can't go deep into their emotions, it's a simple feeling. Go deep into this feeling and find more refinement
- The interesting actor tells you the things in an unexpected way
- If you say it in a more calm way, then you should not stand. This is a moment of reflection with yourself, so you are probably at home, sitting, or doing something else.
- In and out part: maybe you can create a contrast and make it joyful.
- Say it as you would say this to someone who is very close to you. Not a parent, but a friend, because the friend is someone who you actively chose
- You are saying strong things. If you say it calmly, it can really become atrocious and cruel.
- One word has different meanings and there are so many ways to say it. Usually, the first one is the wrong one, because it's the way most people would instinctively say it.
- Ask yourself, what does this mean to you? Who is your target, what is your necessity, what is your goal?

Throughout the videos, I tried a few different settings (video #02 with a closer camera), different languages (video #08 alternating English with Italian, in order to reach the same natural tone I have in my mother tongue) and I modified my initial composition following the suggestions of Valentina Paronetto: from video #04 I took out the initial scream, after her advice I reflected myself on the surface of the piano instead of taking out a small mirror from my pocket as indicated in the original score and throughout the videos I dilated the music part in order to give more space to the spoken words.

Adulthood Quasi Experiment 2 video #01: [QE#2video#01](#)

Adulthood Quasi Experiment 2 video #02: [QE#2video#02](#)

Adulthood Quasi Experiment 2 video #03: [QE#2video#03](#)
Adulthood Quasi Experiment video #04: [QE#2video#04](#)
Adulthood Quasi Experiment video #05: [QE#2video#05](#)
Adulthood Quasi Experiment video #06: [QE#2video#06](#)
Adulthood Quasi Experiment video #07: [QE#2video#07](#)
Adulthood Quasi Experiment video #08: [QE#2video#08](#)
Adulthood Quasi Experiment video #09: [QE#2video#09](#)
Adulthood Quasi Experiment video #09.1 (only first part of the composition): [QE#2video#10](#)
Adulthood Quasi Experiment video #09.2 (only first part of the composition): [QE#2video#11](#)
Adulthood Quasi Experiment video #09.3 (only second part of the composition): [QE#2video#12](#)

After this, the whole quasi experiment turned out to be a journey to tear down my anger and direct it into a more subtle feeling, like I observed in the monologue of Edward Norton in “The 25th Hour” ([Appendix 2: Critical media review](#)). This allowed me to explore the different shapes of emotions that my text can communicate and therefore enhance the expressive power of my composition through a more sophisticated interpretation.

You can find the detailed process and how every single feedback by me, Valentina Paronetto and Sara Barakat influenced my next quasi experiment video in [A5.08 Quasi experiment 2 detailed process](#)

The last steps before my intervention were to apply some more points from my theatre coach’s feedback ([A4.08 Valentina Paronetto’s coaching session summary](#))

- Already look at the piano while you speak. We have to wonder -unconsciously- “what is she looking at? And that will be an anticipation of when you will see your reflection on the piano. The piano is a disturbing presence from the beginning.
- Your mood should be: I have it enough, I don’t even get angry any more
- Give yourself more context: why are you there, telling us this? But, most of all, what happened right before?

4.2.5 Intervention

My very first intervention was the creation of a pre-recorded part in order to replace the guitar. This allowed me to have more control over the performance thanks to practicing on the same music tape again and again. Replacing the guitar part was suggested by Paul Van Brugge during one of our main lesson classes.

I consider the following two videos as a preliminary result before the performance of the 25th of November. I hereby sum up the most important points of all the feedback received. These points are traceable in my intervention:

- The mirror was a reflection of a surface that is already on stage (in this case the little mirror simulates the reflective surface of a vertical piano).
- I looked at the piano already while speaking, to anticipate the presence of a third important object for the meaning of the piece.
- The anger explosion of the first videos has been replaced with a more calm, exhausted mood, in order to gain more expressive power.

- The music part has been modified according to the exigence to create more space to pronounce the words.
- The music part has been learned by heart and my speech interacts with it more precisely.
- Before starting the piece I gave an introduction to place myself in a very specific and realistic context that is related to the setting of the piece.

Adulthood Quasi Experiment video #10: [QE2video#10](#)

Adulthood Quasi Experiment video #11: [QE2video#11](#)

4.2.6 New reference recording, assess and expert feedback

Result: recording during the 25th Nov concert

[Reference recording #5](#)

“Adulthood (In And Out)”, Beatrice Milanese, performed by Beatrice Milanese on vocals and pre-recorded synthesizer, recorded on the 25th of November 2020

According to Valentina Paronetto, the spoken words are enhanced by the music, which adds depth to them. The performance is still improvable by creating a proper narrative scenic subject who takes advantage and controls the music and the possibilities of growth are many, especially if introducing a use of the body that is characterized by more and more awareness.

4.2.7 Reflect on your progress since the first reference recording

With this intervention cycle I started to “give colour” to the spoken voice in my music. With my first intervention cycle I was mainly focused on how to implement the spoken voice on my compositions, without really taking care on how to perform them once the spoken voice was there.

After my first year of research I realised how, once the act of speaking is implemented in the music, there is inevitably one aspect that rises up and can't be ignored: the theatrical aspect. There are infinite shades of interpretation of one single word: how do you choose a colour, a pitch, a rhythm, when to pause, how to articulate, which volume?

The answer is, of course: with the meaning and intention that lays behind the words. With this intervention cycle, I dived into the meaning of my own composition, trying to understand deeply the significance of my own text, how to relate it to my experience and finally how to express it in front of the camera.

There was still work to do on the way I interacted with the recorded tape: despite the change from a live instrumentalist to the recorded tape helped me to gain more control over the music part, I still showed that I had not interiorized the music in such a way that I could freely interpret the text over it. Therefore, in my third and last intervention cycle, I went back to the live interaction with a musician, this time taking more care of the cues that the spoken voice can give to the second instrument.

What is more, I felt that in this composition there was not enough room for improvisation. Apart from the beginning part, where the compulsive repetition of the words “In and Out” is a spoken words improvisation that has the role of introducing the discomfort of the piece, the rest of the music part is strictly pre-decided. In my final piece, I came up with a better balance between rigorous composed music and freedom of improvisation within a predetermined compositional frame.

4.3 Third intervention cycle

4.3.1 Overview of third intervention cycle

Once I dived into the interpretation of the spoken text in my composition, what would my next step be? In the third intervention cycle, the role of interpretation gained even importance, because it was the meaning of the text that shaped the music. In other words, I did extensive work on my theatre skills before composing and the music. It's the colour of my interpretation that gave shape to my music choices in a second moment. But this realisation did not come immediately: I had to go through a few more steps before.

In my last intervention cycle I put more emphasis on improvisation: I wrote a short piece based on the first paragraph of "The Tell-Tale Heart" by Edgar Allan Poe and I wrote a piano part that gave a lot of freedom to the performer. I chose this text because it was full of passion and I had always found it very theatrical. The rhythm of the words is broken, the sentences are short, the character seems to pass from one emotion to the other very quickly: I found it a perfect ground to experiment with my spoken voice and piano improvisation.

As my data collection on this third intervention cycle, I firstly transcribed and analysed Hermeto Pascoal's solo on "Quebrando Tudo", where the act of speaking was successfully integrated in a jazz/fusion solo. Subsequently, I started my last quasi experiment, divided into two sessions: in the first session I tried, not too successfully, to integrate the analysed elements into my improvisational practice. For the second session, I rewrote the text of the short story of Edgar Allan Poe and I started working on creating a character through theatrical coaching sessions. It's through that working on the text that I came up with the final composition for this research.

4.3.2 Reference recording

[Reference recording #6](#)

"The Tell-Tale Heart", text by Edgar Allan Poe, music by Beatrice Milanese, performed by Beatrice Milanese on vocals and piano, recorded on September 25th 2020.

Score: [A5.09 "The Tell-Tale Heart"](#)

4.3.3 Reflect & assess

In this intervention cycle, it's through working on the interpretation of the text that I came up with the final composition of this research, where the improvisation is conceived in coherence with the meaning of the text.

Unexpectedly, I managed to find some of the elements of Hermeto Pascoal's solo in my final composition: I happened to harmonize a piano melody with my voice, moreover, I alternated pitched with non-pitched sounds and I succeeded in interacting with another musician.

While I thought I was not able to integrate these elements into my practice, as soon as I stopped trying, I subconsciously did. This process of interiorization is absolutely fascinating to me. It shows the

effectiveness of a research journey that, through a thorough documentation of our music practice, helps us to better understand the process that led us to specific artistic choices.

4.3.4 Data collection

4.3.4.1 Analysis of Hermeto Pascoal's improvisation on Quebrando Tudo

https://www.youtube.com/watch?v=bFTJ9-xdudM&ab_channel=adalbertomiranda

Finding Hermeto Pascoal's solo was an interesting turning point for my research: for the first time I had found someone who successfully integrated the spoken voice in a jazz/fusion solo in a way that was convincing and even exciting to me. I therefore decided to analyse the balance between pitched and non-pitched vocal sounds, the interaction between the synthesizer and the voice and the form of this solo.

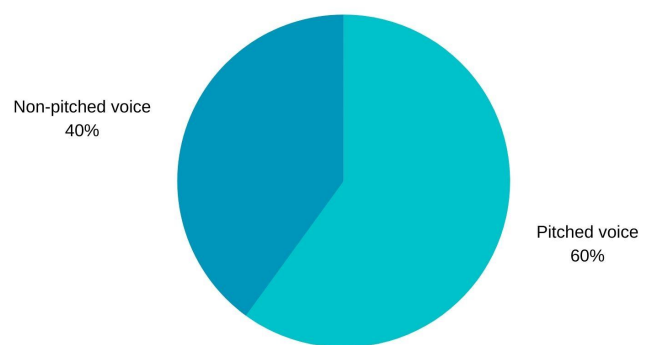
Pitched and non-pitched sounds

As far as my research is concerned, the most interesting thing about Hermeto Pascoal's famous solo on "Quebrando Tudo" is the integration of non-pitched sounds (vocal extended techniques such as laughing, screaming, speaking...) with vocal pitched sounds that are played in unison or harmony with the synthesizer.

For my analysis, I established two categories: pitched and non-pitched vocal sounds, grouping in the second category a wide variety of techniques: speaking, shouting, laughing, speak-in-pitch, shout-in-pitch. I marked down the moments where non-pitched sounds are presented (minutes: 00.40, 1.20, 1.47, 2.16, 2.50, 3.36, 4.58) and I counted the seconds he would spend on the non-pitched category.

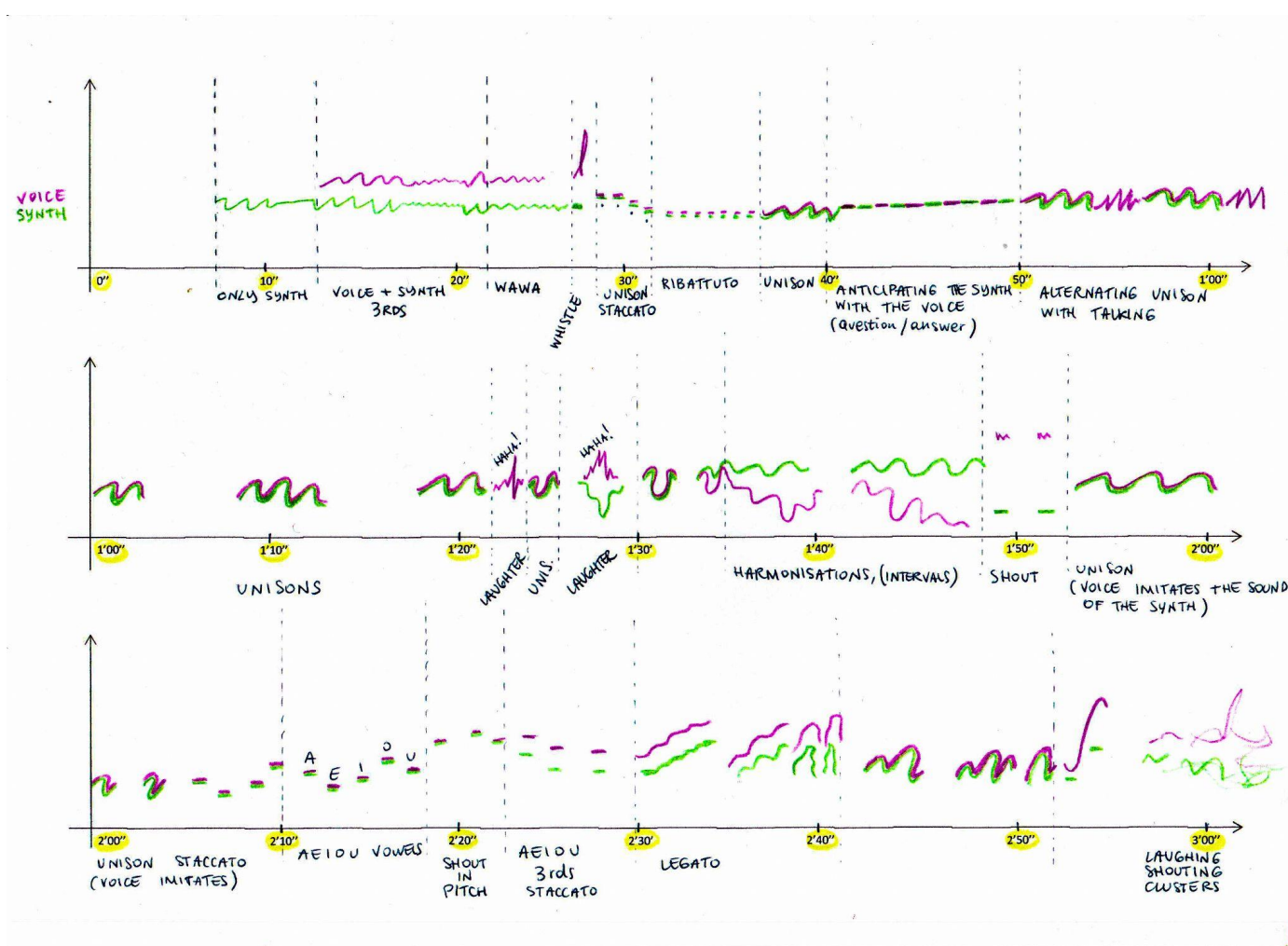
I therefore approximated the result by subtracting the "non-pitched" amount (plus an hypothesized 40' of silences between the sentences) to the total length of the solo. The proportion I obtained gives me the idea of how Pascoal successfully integrates singing with vocal extended techniques, with a 60% circa of melodic lines, constantly alternating with a 40% of vocal extended techniques. This practice allows him not to disconnect too much from a melodic approach (which is what I feel I am missing in my personal feedback on Reference Recording #5), while gaining dramatic power through expressive extended techniques.

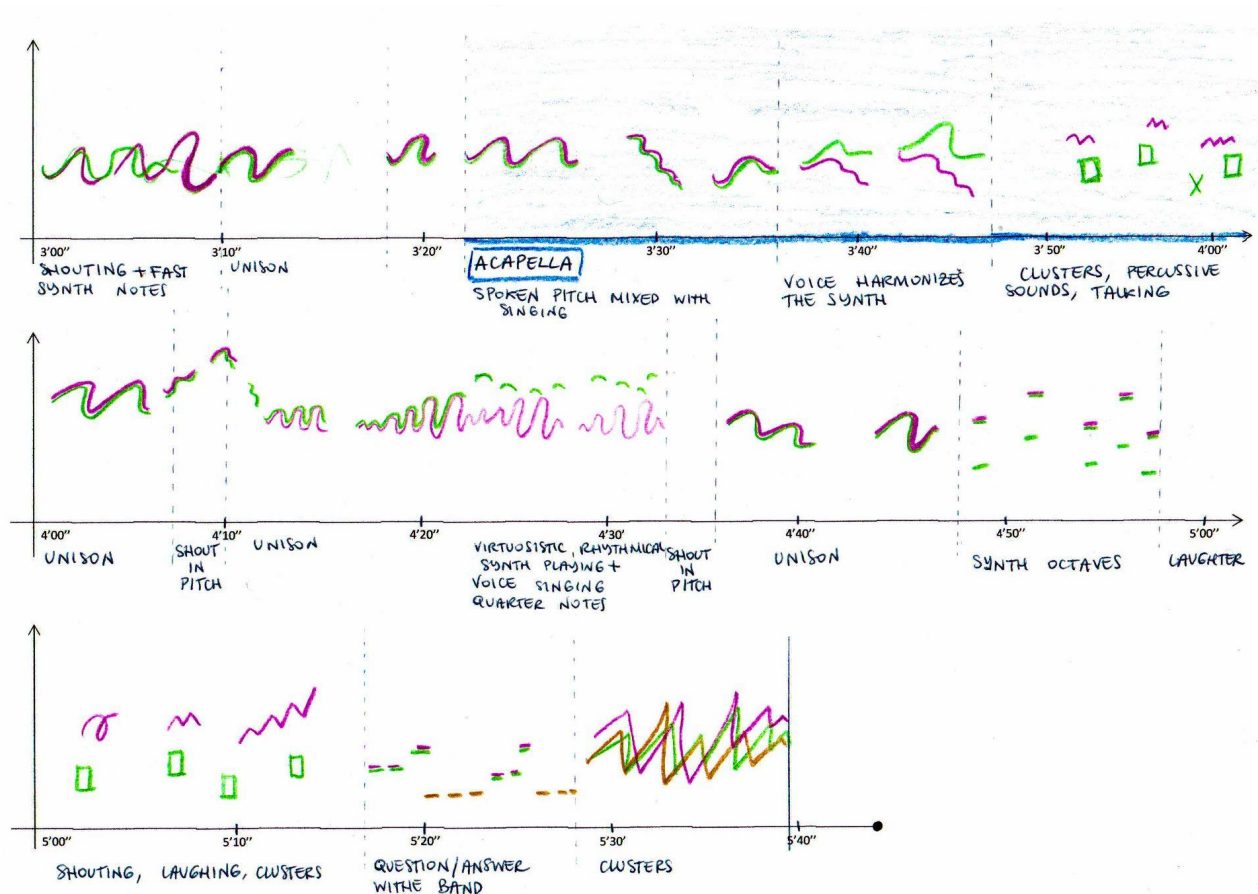
Percentage of pitched and non-pitched vocal sounds in Hermeto Pascoal's solo on "Quebrando Tudo"



Form

Next parameter I decided to explore is the form. The shape of this solo is given by how voice and synthesizer interact with each other, therefore I decided to graphically represent this interaction on a timeline that follows the temporal scan of the solo, where the two voices are represented with two different colours and every section is accompanied by a little caption.





If represented vertically, this timeline becomes a list of possibilities that can enrich the glossary of possibility I came up with during my first intervention cycle. Hereby, the possibilities that I still did not explore:

- Harmonisation voice/piano on the spot
- Wawa vocal sound
- Whistling
- Staccato vs legato
- Anticipating the piano pitch with the voice
- Alternating pitched with non-pitched sounds
- Laughing
- Shouting
- Imitating the sound of the instrument with the voice
- AEIOU vowels
- Shout-in-pitch
- Percussive non-pitched sounds with the instrument
- Playing octaves
- Interaction with the band (only at the end, minute 5'20")

4.3.4.2 Quasi experiment 3, session 1

I divided my third quasi experiment into two sessions that might look incongruous at the first sight. Myself in primis I thought that the first part of the experiment was not going to lead me to a successful turning point. However, despite having initially considered these two sessions separately, I was able to find elements of the first sessions in my final result.

Session 1

The first session of the quasi experiment was aimed at enriching my improvisation through implementing some of the elements I had analysed in Hermeto Pascoal's solo on "Quebrando Tudo". However, despite the promising discovery of this material, applying my findings to my improvisation practice felt that I was forcing something that was absolutely natural and spontaneous for Hermeto Pascoal into my improvisation. This first phase saw the guidance of Marc Van Roon, Dick de Graaf, Paul Van Brugge and Ned MacGowan through my FB2 ([A5.14 FB2 Feedback form](#)). Their feedback, together with my own, led me to abandon the use of the synthesizer instead of the piano, to extend my work to an interaction with a musician. During and after this first session, I felt stuck and what helped me to see that I was making progress again, was to apply the feedback I had received during the FB2 as well as to involve my theatre coach.

Quasi experiment 3 video#01: [QE3video#01](#)

Quasi experiment 3 video#02: [QEvideo#02](#)

Quasi experiment 3 video#03: [QEvideo#03](#)

Quasi experiment 3 video#04: [QEvideo#04](#)

Quasi experiment 3 video#05: [QEvideo#05](#)

4.3.4.3 Analysis of "The Tell-Tale Heart" original text

In order to dive deeper into the text from Edgar Allan Poe, I analyzed his original text under various aspects. The aspects I took into consideration are: elements of craziness (nervousness, acuteness of senses); musical elements in the text; alliterations; numbers; information about the context; feelings of the old man; feelings of the protagonist; sentences/words to keep. I found these elements in the text and I underlined them with different colours.

This analysis allowed me to better understand the dynamics of the story. However, I concluded that this text still leaves a lot of mystery. For example, the age of the main character is not specified, nor is the relationship between the two characters. The social status of the killer is also not specified, whereas the old man is presumably richer, since the killer defines himself not interested in "his gold". I could assume that the two characters lived together, since during the day the protagonist has free access to the room of the old man. What is more, the main character is obviously suffering from some kind of mental illness, which is also left to the assumption of the reader.

With this work, I could focus on the emotions and reactions of the two characters and I re-elaborated the text (I made it shorter and more suitable for a music piece) and built my own interpretation, shaping the non-given information into what would be my own final version.

The new text is mostly a selection of the most relevant sentences in the original text, my biggest work of rearrangement is the interpretation I gave to it. As a matter of fact, Edgar Allan Poe never mentioned the presence of the piano and the possibility that the character might be a musician, which is the case of my protagonist. This is not written in my text either, but it is present in the moment of performing it.

I will hereby list the original sentences and important words that I kept for my version:

- Nervous
- I heard many things in hell
- It is impossible to say how first the idea entered my brain; but once conceived, it haunted me day and night.
- He had never wronged me. He had never given me insult. For his gold I had no desire. I think it was his eye! [...] He had the eye of a vulture --a pale blue eye, with a film over it. Whenever it fell upon me, my blood ran cold; and so by degrees --very gradually --I made up my mind to take the life of the old man, and thus rid myself of the eye forever.
- Now this is the point. You fancy me mad. Madmen know nothing. But you should have seen me.
- Sprang up in bed, crying out --"Who's there?"

You can hereby find a paragraph of my analysis. See [A5.12 Analysis of the original text "The Tell-Tale Heart"](#) for the complete analysis.

Elements of craziness: nervousness, acuteness of senses

Musical elements in the text

Alliterations

Numbers

Information about the context

Feelings of the old man

Feelings of the protagonist

Sentences/words to keep

Ha! would a madman have been so wise as this. And then, when my head was well in the room, I undid the lantern cautiously--oh, so cautiously --cautiously (for the hinges creaked) --I undid it just so much that a single thin ray fell upon the vulture eye. And this I did for seven long nights --every night just at midnight --but I found the eye always closed; and so it was impossible to do the work; for it was not the old man who vexed me, but his Evil Eye. And every morning, when the day broke, I went boldly into the chamber, and spoke courageously to him, calling him by name in a hearty tone, and inquiring how he has passed the night. So you see he would have been a very profound old man, indeed, to suspect that every night, just at twelve, I looked in upon him while he slept.

4.3.4.4 Quasi experiment 3, session 2

I presented my text to drummer Jens Meijer without giving any indication about the music we were going to play: I only read the text to him, and let the atmosphere of the words generate spontaneous improvisation. In this video, the text is still subordinated to the music. I yet didn't ask myself how I was going to act the text and I had given more relevance to the role of the improvised music. The improvisation was supposed to shape the way I would act the text, but this way of proceeding was a superficial way to deal with the interpretation. According to Valentina Paronetto, I needed a deep dramaturgical work on the meaning of the piece before starting working on the music. After the session with him (you see on video #06 the first and only take of our improvisation), we both agreed that the text

was still too long and decided to cut out the whole second part. In a second moment, he suggested I should contact Massimiliano Dosoli and substitute the sound of the drums, too explosive and not so narrative, with an instrument with large sonic possibilities, like a bass clarinet or a violin.

Valentina Paronetto gave me her feedback on video #06. Once again, I will list hereby the main points of my first coaching session with her and you can find the detailed process (how every single feedback influenced the videos of my quasi experiment) in my Appendix [A5.10 Quasi experiment 3 detailed process: "The Tell-Tale Heart"](#).

- Music and text: work on the two things separately, otherwise they flatten each other
- Learn the text by heart
- If you want to work with the music already, you can do voice + drums, but leave the piano out for now because it is still distracting.
- Advice for building this character: He is not cold in this action, he is scary, from the beginning there is something that doesn't work. He doesn't shout.
- If you have to give more volume in the voice, you lose in interpretation. It's always a problem in theatre. It's always a compromise.
- Your body is part of this story. The way you use the piano should be part of your character. Are you a composer, a musician? Someone who has a piano there?
- The piano can represent your silence, the unsaid things.
- When you choose theatre, your arms and legs and everything is involved. It can be small but it has to be there.
- Killing someone could happen to anyone. It's a matter of life circumstances. When we act the part of the killer, we have to find that truth inside of us.
- The role of the drummer: it can be just a musician on stage, he doesn't need to be involved or part of the story or a character. He should be neutral in the scene.
- The drummer has to stay behind you for a matter of volumes
- Find THAT killer in you. Watch "Joker" and "The Shining" and study how the actors play their roles.
- Crazy might be in the small things. How would you feel with Jack Nicholson in "The Shining" next to you, offering you some tea? You wouldn't feel safe, without even knowing why: there is just something wrong about him. I have to feel the same after your introduction.
- This character is made of two different souls: the composer/performer and the killer.
- Being meticulous with the score will help you not to get lost.
- "Adulthood" had its moments of certainty (the unisons with the music). Those were the strongest moments. Recreate those moments in this new work, but you can do it only if you know exactly what you want from this text.
- We have to be scared of you. Not only your words, also the general mood. It has to be tense.
- Learn it by heart, don't read it. Learn one piece at a time, in different situations. While washing dishes. Doing mechanical things. Otherwise you learn cadences. You take out intention and give automatism to it.
- Use it in everyday life. Learn it without hesitation.
- Don't try it with music anymore. But work on the music thinking on the text.
- Look for music you know and remind you about this character. Look for music references, bibliography, musical suggestions.
- Remember that the beauty of artistic creation is taking out. Not adding.
- Look for paintings, surround yourself with elements that can be connected to this text.
- Think of a moment where you could arrive at a similar event. Look for it in your dreams.
- Talk about this to the drummer: he has to feel himself in the situation. It has to be real for him as well.

- Good actors can find the same emotions after 300000 times they do the same play. It's never mechanical. They find new emotions. Faking is not part of theatre.

I therefore started learning my text by heart and I went through a theatrical journey monitored by Valentina Paronetto, with the aim of becoming the character of the story, working on the meaning of the text before working on the music part. During this journey, I watched dozens of videos of serial killers' interviews and I tried to implement their body language into my way of acting the text (you can find the full list at the end of [Appendix 2: Critical media review](#) and a comparison between different characters I studied in [A5.15](#)). During this process, I filmed myself acting the text several times. I yet did not know what the music would sound like. The activity of acting the text while being a character was demanding such an amount of concentration that I did not know how I would combine this effort with the act of playing (video #07 to video #13).

It is with the help of Tineke Postma that I started making the connection again.

During our RPL meeting, Tineke suggested that if I wanted to include singing in my piece, it should probably be an atonal melody. Also, this part doesn't necessarily need to have a text, it can be a vocalisation. She showed me her composition, which gave me the idea to include a part where I sing and play the same atonal melody in unison with the piano. This atonal melody can represent the madness of the character. Also, she suggested I should try to use the music as a tool to calm myself down, be grounded, stabilize myself, and express myself. Without the action of playing I shouldn't be able to say what I want to say. She also suggested that I should check *Icarus* from Joris Roelofs. I analyzed it under the aspect of the special effects of the clarinet and the saxophone, and this gave me a wider palette of sounds for these two instruments ([A5.11 Analysis of Icarus from Joris Roelofs](#)). In addition to that, I checked out some videos about clarinet extended techniques ([Appendix 2: Critical media review](#)).

Subsequently, I decided to present my text clarinet Massimiliano Dosoli in order to play on it. At the time of presenting my work to him, the text had gone through a long work of interpretation, analysis of the meaning and creation of a character. Again, I did not give any indications about the music, but I made a summary about the plot in the story. This time, it was not the plain text that was intended to generate my theatrical interpretation, it was, in fact, the other way round: the interpretation of my character influenced the sounds of the piano and the interaction with the other instrumentalist (video #13). Based on this improvisation, I wrote a first version of the score, where I alternated written pitches with moments of guided improvisations.

I therefore started rehearsing my part in order to interiorize the piano part in relation to the acted part (video #14).

My piece took its final shape after my composition teacher Paul Van Brugge's feedback ([A4.14](#)).

Quasi experiment 3 video#06: [QVideo#06](#)

Quasi experiment 3 video#07: [QVideo#07](#)

Quasi experiment 3 video#08: [QVideo#08](#)

Quasi experiment 3 video#09: [QVideo#09](#)

Quasi experiment 3 video#10: [QVideo#10](#)

Quasi experiment 3 video #11: [QVideo#11](#)

Quasi experiment 3 video#12: [QVideo#12](#)

Quasi experiment 3 video#13: [QVideo#13](#)

Quasi experiment 3, video #14: [QVideo#14](#)

In order to take a closer look to every step of my first intervention cycle, read the Appendix [4.3.4.2 Quasi experiment 3](#).

4.3.5 Intervention

My intervention consisted in transcribing parts of the improvised version I had played with Massimiliano Dosoli and processing them through a slower process of composition on the score.

In the final version, I applied some feedback from Paul Van Brugge ([A4.14 Paul Van Brugge's feedback on video with Massimiliano Dosoli](#)), who suggested that I:

- Included my singing voice
- Included well composed parts (for the different combinations between piano, voice and clarinet)
- Included composed interludes for contrabass clarinet and piano
- Substituted some improvised piano parts with composed material in order to facilitate my performance

Score: [A5.16 The Tell-Tale Heart](#)

4.3.6 New reference recording, assess and expert feedback

[Reference recording #7](#)

"The Tell-Tale Heart" (9'12"), inspired by a short story by Edgar Allan Poe. Music and text by Beatrice Milanese, performed by Beatrice Milanese on vocals and piano and Massimiliano Dosoli on contrabass clarinet, recorded on the 9th of March 2021 at Codarts, Rotterdam.

According to all of my experts, in this recording I was able to convincingly implement the use of the spoken voice into my composition. The act of speaking and the act of playing enhance each other, even though more extensive work has to be done on combining the theatrical interpretation with the musical interpretation of the piano part ([#7 Valentina Paronetto](#)) and on the level of my piano skills ([#7 Paul Van Brugge](#)). However, according to Bart De Win, I brought the exploration of interpretation to the next level and this will help me with singing pop and jazz songs as well ([#7 Bart De Win](#)).

As far as the interpretation is concerned, in this piece, the final lullaby could be more coherent to the childishness and the craziness of the character. As Bart De Win says: "*I'm just seeing this kind of crazy vulnerable person almost child-like, in a way. That I didn't really see in the lullaby.*" ([#7 Bart De Win](#)). According to Gina Patilea, at the beginning of the video, my intention was not clear and I should clarify to myself what is the exact reason why I sit at the piano and tell this story ([#7 Gina Patilea](#)). This was a remark that Valentina Paronetto had also pointed out during a coaching session in the process of creating the character. Evidently, this is something I might want to work on in order to prepare to perform this piece live.



Through my research, I was able to break out from the stereotypical role of a jazz singer ([#7 Dick de Graaf](#)) and gain authority through performing a piece that needs such a strong intention in order to come across ([#7 Bart De Win](#)).

Improvisation-wise, I was able to develop an improvisation practice based on the interaction between the action of talking and playing the piano. I successfully integrated it in my composition and the blending of the spoken voice with music is a *“convincing enhancement of the storytelling”* ([#7 Paul Van Brugge](#)).

According to Dick de Graaf, *“By mixing speech voice and (improvised) singing, you pay much closer attention to the text. The text becomes more important as a trigger of the musical content, and so does your vocalese (I mean, song without words) when it is conceived so much in coherence with your compositions”*. In the future, I might consider opening up more to improvisation practices and therefore give more space to the interaction between instruments. ([#7 Dick de Graaf](#))

As far as the composition aspect is concerned, according to Paul Van Brugge the implementation of the spoken voice into my compositions made me get rid of the predictable song form AABA for the sake of a narrative structure that follows the form of the text. I improved my skills to compose from a macro structure (the text) to a micro structure (the actual final composition) and I became more courageous and willing to experiment beyond my aesthetic judgment. I am willing to explore a bigger variety of themes and also dive into the dark side of human nature. If on one hand the contrabass clarinet part is *“idiomatic without being predictable”*, the piano part should be more varied on the quality of the piano cluster chords.

4.3.7 Reflect on your progress since the first reference recording

I believe that, looking back to my first reference recording, extensive self-reflection can be made. Between the first and the last reference recording, the whole research process happened: I would therefore like to dwell on the different aspects that saw an improvement and a modification through the process of my research.

In my opinion, the biggest difference that strikes is the sense of personal direction that I acquired through the implementation of the artistic research into my practice. The two compositions I recorded at the beginning of this journey were very much in my comfort zone, as far as the composition is concerned. However, as some of my experts pointed out back then ([#1 Se Poi Il Vento](#) and [#2 Be My Strength](#)), the tunes did not completely suit my voice: my vocal expressive power was not fulfilled by my composition practice, and at the same time the composition practice was not adventurous and I didn't show that inner urge to express myself in an innovative way. On the contrary, my last composition challenges my performance abilities as an actress, but it is conceived to enhance my vocal abilities through the use of the spoken voice.

Introducing the spoken voice into my composition encouraged me to break out from the comfortable songwriting habits that were accompanying my music practice since when I was a teenager. In that sense, I truly believe that this artistic research represents a big step for my path, a consistent change. I started experimenting and stretching the borders of the act of composing, I enriched my views and enriched my portfolio. I started getting closer and closer to my inner sense of direction as an artist, introducing theatre practices that allowed me to reach a deeper connection with my own artistic intention and I dived into interpretation processes that go beyond the aspects of interpreting a song.

Let's now examine the aspect of improvisation: in "Se poi il vento", the reference recording #2, the vocal solo is there to fill a space, but it doesn't add any particular meaning to the text and it does not have any connection with it. In the final piece of my performance, I put my vocal improvisation into a specific

dramaturgical frame, which made it gain direction and purpose. The fact that it is conceived so much in relation with the meaning of the text made my improvisation gain expressive power and confidence.

I believe that it is also interesting to observe the difference between sitting behind the piano in "Be My Strength", and sitting behind the piano in "The Tell-Tale Heart". In the first case, I did exactly what anyone would expect: seeing a girl behind the piano, everybody would expect me to sing a beautiful song. But, in the second case, this expectation is immediately contradicted by my performance and it leaves the listener wondering what is going to happen.

All this considered, I don't deny that the interest in composing and performing less adventurous repertoire in the direction of jazz and pop tunes is still part of my artistic interest. I believe that my artistic behaviour is split into many different tendencies, but the implementation of the spoken voice has been possible only through this research. What is more, allowing myself to experiment beyond my comfort zone has influenced my state of mind and this process of two years will influence my attitude towards all the different music styles that will come across my path.

Finally, the process of researching itself had an impact on my practice as a musician and as a teacher. A big part of the process of researching is receiving a big amount of feedback from different experts. Dealing with so much assessment helped me to be more open minded, self-critical and flexible towards my own work, to judge my art and art in general based on the quality instead of my personal taste. At the same time it taught me to ask them (and myself) specific, detailed and direct questions about my pieces. This has influenced also my practice as a teacher and in any aspect of giving feedback to others. Not to mention the fact that sometimes different experts provide compatible evaluations, while some other times it happens to receive different opinions: this encouraged me to make very clear artistic choices and helped me to learn how to select the relevant parts according to them. Furthermore, keeping track of every artistic step taught me the practicality of being organized in my work in order to examine the various steps that brought to specific choices.

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6 Network list

4.1 Inside Codarts

Dr. Dick de Graaf – Artistic Research coach

Tenor-and soprano-saxophonist, bandleader, composer, arranger and self-managing artist dedicated to jazz, with a PhD in the Arts at the Academy of Creative and Performing Arts (ACPA) at Leiden University. Member of the jazz faculty of Codarts University of the Arts in Rotterdam as a saxophone teacher and coach of master ensembles and master research.

Bart de Win – main subject jazz vocals

Versatile jazz singer and piano player, Bart de Win has a multiple approach to vocal improvisation and music in general. He studied jazz piano and vocals in Rotterdam and he now works as a main subject teacher at the conservatories of Utrecht and Rotterdam. His musical style ranges from jazz to americana and everything in between.

Paul van Brugge – main subject jazz composition

Active composer for films, documentaries, music theatre and concerts. He studied composition with Bob Brookmeyer and Klaas de Vries at the Rotterdam Conservatory. Since 1997 he has been teaching composition and arranging at the jazz department of Codarts.

Harjo Pasveer – vocal technique teacher

Technique singing teacher at the Conservatories of Rotterdam (CODARTS) and Utrecht (HKU). Due to extensive experience in the field of vocal and artistic development, his expertise is widely applicable. In addition to singers and speakers, Harjo trains politicians and executives in business, education and healthcare.

René Uijlenhoet - electronic composition teacher

He studied composition with Ton Bruynèl and organ and improvisation with Theo Teunissen and Jan Welmers. From 1988 to 1990 Uijlenhoet taught electronic music at the Utrecht Conservatory. From 1990 to 1994 he taught computer composition at the Art, Media and Technology faculty of the Utrecht School of the Arts. He is currently teaching electronic music composition and new media at Codarts.

Marc Van Roon - RPL coach

Dutch pianist, composer and teacher. He studied jazz piano at the Royal Conservatory in The Hague. As a teacher, coach and curriculum developer, Van Roon has been affiliated with the Prince Claus Conservatoire, part of Hanze University Groningen, teacher and coach at the Rotterdam Conservatory Codarts and the Royal Conservatory in The Hague.

Sara Barakat - peer, opera singer

Sara Barakat, opera singer and student at Codarts.

Tineke Postma - RPL coach

Saxophonist and composer, tours internationally as a leader and featured guest. Graduated with honors at the Conservatory of Amsterdam and Manhattan School of Music (2002) and was a resident in NYC from 2009-2013. She is part of the saxophone faculty of the Codarts Conservatory Rotterdam and Conservatory of Amsterdam.

Stefan Lievestro - RPL coach

Double bass and bass player, graduated cum laude from the Hilversum Conservatory in 1989. In 1990 he was awarded a scholarship to study in New York with Marc Johnson.

Ned McGowan - artistic research coach, flutis, composer, PhD candidate

Flutist and contemporary classical music composer. Ned is a professor of composition, ensembles and Advanced Rhythm and Pulse at the Utrecht Conservatory and lecturer of Artistic Research at both the Codarts University of the Arts Rotterdam and the Fontys School of Performing Arts Tilburg. He holds degrees in composition from the Royal Conservatory Den Haag and in flute from the Cleveland Institute of Music and the San Francisco Conservatory of Music. In September 2016, Ned started an artistic research PhD at the Leiden University and the DocARTES program in Ghent.

4.2 Outside Codarts

Kate Soper

American composer and vocalist. Her work explores the dramatic qualities of the voice, dealing with extended vocal and instrumental techniques.

Jacob Ter Veldhuis

Dutch avant-garde classical composer, many of his works build melodies around samples of the human voice. He is active in the United States contemporary music scene.

Daisy Hagendoorn

Theatre actress graduated at Amsterdamse Toneelschool & Kleinkunstacademie.

Suzana Lascu

Jazz singer and composer, graduated in Master of Music (jazz vocals) at Codarts in 2019, interested in avant-garde music and extended vocal techniques, with experience in the field of Artistic Research.

Adam Taylor

Jazz guitar player and songwriter, graduated in Master of Music (jazz guitar) at Codarts in 2017, with an analytic approach to music and experience in Artistic Research.

Federico Pozzer

Composer, musician and researcher with a reflective and eclectic approach to composition. He is now working on his PhD research at the University of Leeds.

Valentina Paronetto

Actress and theatre director with years of experience in theatrical coaching.

Jens Meijer

Drummer and composer currently based in Rotterdam.

Gina Patilea

Amsterdam-based Romanian artist, performer and creative producer with a MA in Theater Studies at Utrecht University.

Appendices

Appendix 1: List of all recordings included in report

First intervention cycle

01 Paolo Birro Trio, 2008, *Un Bacio A Mezzanotte: The Italian Songbook* [CD], Blue Music Srl
<https://www.youtube.com/watch?v=2rMBrl7fjzQ>

02 Beatrice Milanese, Thailand 2016 (2019), full piece performed at the Codarts Jazz Composition department "Work In Progress" Concert
<https://drive.google.com/file/d/1RzVTmYpLF9yfkK15oWfbmBjEww4Lyyu2/view?usp=sharing>

Recordings included in the article "The voice in Western Art music after 1950" by Thomas Patteson:

03 Alvin Lucier, 1969, "I am sitting in a room" <https://www.youtube.com/watch?v=fAxHILK3Qyk>

04 Luciano Berio, 1958, "Thema - Omaggio a Joyce" https://www.youtube.com/watch?v=jV_76OZSsqo&

05 Ligeti, 1966, "Lux Aeterna" <https://www.youtube.com/watch?v=Ftc7JMm8B1I>

06 Steve Reich, 1966, "Come Out" <https://www.youtube.com/watch?v=g0WV/h1D0N50>

07 Steve Reich, "It's Gonna Rain" <https://www.youtube.com/watch?v=vugqRAX7xQE>

08 Stockhausen, 1968, "Stimmung" https://www.youtube.com/watch?v=ty9G0asmZ_k

09 Robert Ashley, 1972, "In Sara, Mencken, Christ and Beethoven There Were Men And Women"
<https://www.youtube.com/watch?v=sWpzzG7Rwjs>

10 Kenneth Gaburo, 1967-69, "Lingua II - Maledetto"
<https://www.youtube.com/watch?v=8xxQyKV7ygo&t=342s>

11 Luciano Berio, 1974-75, "A-ronne" <https://www.youtube.com/watch?v=Oz0NR3QsuAk>

12 Kate Soper, 2016, *IPSA DIXIT*, New World Records

13 Kate Soper, 2016, "Go Away" (from *IPSA DIXIT*) <https://www.youtube.com/watch?v=uNTHclNa000>

14 Kate Soper, 2010-11 *Voices from the Killing Jar* Kate Soper, 2011, *Voices From The Killing Jar*
<https://www.youtube.com/watch?v=LCAt4mKhCpY&t=1074s>

15 Peter Ablinger, 1998, "Voices and Piano", ZEITVERTRIEB WIEN BERLIN
<https://www.youtube.com/watch?v=W6EUA5-Jtac>

16 Peter Ablinger, "Deus Cantando", produced and composed for the Wien Modern Festival and the World Venice Forum 2009
<https://www.youtube.com/watch?v=Wpt3ImSFW3k>

17 “Dubai Airport” first draft

https://drive.google.com/drive/u/2/folders/1_aJkUsDw-YBLrqA3Lr8a_INUQBKztEy8

18 “Dubai Airport” - performed on the 27th of November, Work In Progress concert of Codarts Composition Department

<https://drive.google.com/file/d/1ZuwYHEKN744Mq7ZMGifjQrFx4j7bdLxF/view?usp=sharing>

19 Lesson with Bar De Win - me doubling the melody of the voice with the piano

https://drive.google.com/file/d/1eXxgaQTmZpVzOgJKjEfCna6pd_peVmj4/view?usp=sharing

20 Lesson with Bar De Win - me exploring different registers on the piano

<https://drive.google.com/file/d/1MAxEjF3uwATVoTWwi9w4-RT426Shyqzp/view?usp=sharing>

21 Lesson with Bar De Win - Bart's example

<https://drive.google.com/file/d/1VuI3XdMfVRjIFyUVEqk7cqKXDjZogdb4/view?usp=sharing>

22 Unisons in “Se Poi Il Vento” (RR#3)

<https://drive.google.com/file/d/1wNmdMaID4SSOhehLhSYpBsUPWUVCeOQ1/view?usp=sharing>

23 “Se Poi Il Vento” RR#3

<https://drive.google.com/file/d/1sJZHxsdh7j07h8OetDW6WWMnZOfpTU-/view?usp=sharing>

24 Adulthood (In and Out) (RR#4) rehearsals 1 (only spoken part)

https://drive.google.com/file/d/1AGBwV3JSD2n7oVp0DWTZuDRsCS8r_vO-/view?usp=sharing

25 Adulthood (In and Out) (RR#4) rehearsals 2 (only spoken part)

<https://drive.google.com/file/d/1DpPNQO4ApOLTSdviswfbcKShZtX3p0Ny/view?usp=sharing>

26 Adulthood (In and Out) (RR#4)

https://drive.google.com/file/d/1Dzkfjx_G6NsPUB0bpAyBDJnldhCwGg5n/view?usp=sharing

Quasi experiment 1 recordings

27 Quasi experiment 1 video #01: [QU1video#01](#)

28 Quasi experiment 1 video #02: [QU1video#02](#)

29 Quasi experiment 1 video #03: [QU1video#03](#)

30 Quasi experiment 1 video #04: [QU1video#04](#)

31 Quasi experiment 1 video #05: [QU1video#05](#)

32 Quasi experiment 1 video #06: [QU1video#06glossary](#)

Quasi experiment 2 recordings

33 Adulthood Quasi Experiment 2 video #01: [QE2video#01](#)

34 Adulthood Quasi Experiment 2 video #02: [QE2video#02](#)

35 Adulthood Quasi Experiment 2 video #03: [QE2video#03](#)

36 Adulthood Quasi Experiment video #04: [QE2video#04](#)

37 Adulthood Quasi Experiment video #05: [QE2video#05](#)

38 Adulthood Quasi Experiment video #06: [QE2video#06](#)

39 Adulthood Quasi Experiment video #07: [QE2video#07](#)

40 Adulthood Quasi Experiment video #08: [QE2video#08](#)

41 Adulthood Quasi Experiment video #09: [QE2video#09](#)

42 Adulthood Quasi Experiment video #09.1: [QE2video#10](#)

43 Adulthood Quasi Experiment video #09.2: [QE2video#11](#)

44 Adulthood Quasi Experiment video #09.3: [QE2video#12](#)

Quasi experiment 3 recordings

- 45 Quasi experiment 3 video#01: [QE3video#01](#)
- 46 Quasi experiment 3 video#02: [QE3video#02](#)
- 47 Quasi experiment 3 video#03: [QE3video#03](#)
- 48 Quasi experiment 3 video#04: [QE3video#04](#)
- 49 Quasi experiment 3 video#05: [QE3video#05](#)
- 50 Quasi experiment 3 video#06: [QE3video#06](#)
- 51 Quasi experiment 3 video#07: [QE3video#07](#)
- 52 Quasi experiment 3 video#08: [QE3video#08](#)
- 53 Quasi experiment 3 video#09: [QE3video#10](#)
- 54 Quasi experiment 3 video#10: [QE3video#11](#)
- 55 Quasi experiment 3 video #11: [QE3video#11](#)
- 56 Quasi experiment 3 video#12: [QE3video#12](#)
- 57 Quasi experiment 3 video#13: [QE3video#13](#)

Appendix 2: Critical media review

First intervention cycle

Kate Soper's earliest work as a singer songwriter

<https://soundcloud.com/user-173010364>

Kate Soper is -like I am- coming from a singer songwriter background (under the pseudonym of Penny Hunter). I was interested in comparing Kate Soper's first compositions with her latest works, observing her development of a singer song-writer towards the direction of an avant-garde music composer.

Ivan Chow, Steven Brown, 2018, A Musical Approach to Speech Melody

<https://www.frontiersin.org/articles/10.3389/fpsyg.2018.00247/full>

This is a research article from the Department of Psychology, Neuroscience & Behaviour, McMaster University, Hamilton, ON, Canada. A group of native speakers of Canadian English is asked to read aloud some sentences (questions, imperatives, sentences with different accents in different words). The results are notated musically and the pitches are compared. The study has the goal of quantifying local and global pitch-changes associated with declarative, imperative, and interrogative sentences, and to explore the melodic dynamics of these sentence types. Their basic observation is that speech is atonal.

Ann K. Wannerstrom, 2001, "The Music of Everyday Speech: Prosody and discourse analysis", New York: Oxford University Press

<https://bit.ly/3es6qDC>

This research is addressed to discourse analysts interested in incorporating a theoretically grounded account of sound production, or prosody, into their research.

Lauren Alfano, 2018, "5 Questions to Kate Soper (Composer) about IPSA DIXIT"

<https://www.icareifyoulisten.com/2018/10/5-questions-to-kate-soper-composer-ipsa-dixit/>

This article deals with an interview to Kate Soper, where she presents her approach to composition and the creative process. The use of pre-existing texts, the process of collaborating with other composers...

Kate Soper, 2010-11, *Voices From The Killing Jar* (music work)

<https://www.youtube.com/watch?v=LCA4mKhCpY>

Work for voice and ensemble, written for the Wet Ink Ensemble in 2010-2011, and which takes as subject seven female characters from literature, history, and myth. This work is a palette of possibilities for the

use of the spoken voice. The spoken voice is associated with different instruments, electronic effects, and alternated with a classical trained pitched voice.

Kate Soper, 2011, “Voices From The Killing Jar” (dissertation)

<https://bit.ly/3acq4jD>

This work, submitted in partial fulfillment of the requirements for the degree of Doctor of Musical Arts in the Graduate School of Arts and Sciences, Columbia University, is an analysis of Kate Soper’s homonym “Voices From The Killing Jar” for voice and ensemble by the composer itself.

Jazzahead! 2014 - Tin Men & The Telephone live concert

<https://www.youtube.com/watch?v=J-BfwfYdXG0>

This is a live performance of the Dutch piano trio “Tin Men & The Telephone”, suggested to me by Adam Taylor. Listening to this actually influenced my Reference Recording #3. Interesting elements of their music are: use of recorded audios; use of the visuals to coordinate; contrast between the traditional jazz standard “Someday My Prince Will Come” with modern, electronic music; integration of technology in the performance to involve the audience; creation of grooves through the spoken words.

Alex Nowitz, 2019, “Monsters I Love: On Multivocal Arts”, *Stockholm University of the Arts*

<https://www.researchcatalogue.net/view/492687/559938>

This is a PhD research about vocal extended techniques in the context of contemporary music for a classical trained voice. I did not find this source particularly relevant, since the focus is on the vocal extended techniques, which I find interesting for my practice and my composing, but not for my research. Part of the thesis is the designing of the Strophonion, a gesture-controlled, wireless digital musical instrument (DMI), conceived to be an extension of the voice.

List of suggestions by my experts for my second intervention cycle

- As far as my piano+spoken voice improvisation is concerned, **René Uijlenhoet**’s suggestion was to expand it to more than one player and to teach it to other singers or to other players.
- **Daisy Hagendoorn**, from her theatrical point of view, advised me I should improve the way I use my voice, which should be more expressive and less “usual”.
- **Marc Van Roon** advised me to make a drawing where different approaches to the piano can be part of different categories. He pointed out that a major category should be added, which is the quality of the sound on the piano. What is more, Van Roon suggested that I thought about the role of the piano in relationship with the role of the voice. Should the piano always accompany the voice? Should the voice always be the main character?
- **Dick de Graaf** also questioned the role of the piano in my improvisation practice, more specifically it should be either more coordinated with the voice or totally away from it. Apparently, I haven’t mastered this technique yet. What de Graaf also suggested, was to put more focus on my vocal capacities and to make space to grow as a vocalist and to experiment in the field of improvisation through the limited range improvisation: find patterns in the range of my speaking voice and use them for my improvisation. I can profit from Harjo Pasveer’s expertise and explore the vocal technique compared to the technique of the spoken voice, and from Bart De Win’s expertise to experiment with the use of patterns in my improvisation.
- **Bar De Win** suggests I kept on exploring the tool of spoken voice. He suggested that I checked two singers: Greetje Bijma and early Nina Hagen. Also, he suggested working on my head voice by creating a connection between spoken head voice and classical head voice.
- **Paul Van Brugge** would like to see me including more extended techniques in my composition in order to explore the whole possibilities of my voice.
- According to **my own expertise**, I considered writing a piece based on my piano + spoken voice improvisation practice and taking a monologue, or a dialogue, and assigning different combinations from my glossary to different sentences in order to enhance the meaning of the words. This would also give me the chance to come up with new possibilities for my piano+spoken voice improvisation. I also intended to continue experimenting with recorded

speeches and I write a piece where I experiment with monotone talking vs. very expressive talking.

Suggested music material for my second intervention cycle

Nora Fisher, "Rat in My Room"

Jaap Blonk, "Frictional"

Caroline Shaw, "Partita for 8 voices"

Meredith Monk, "Dolmen Music" & "The Games"

Theo Bleckmann

Fay Victor, "Wet Robots"

Milton Babbitt, "Philomel for soprano, recorded soprano and synthesized sound"

Radiohead, "Identikit"

Singers Greetje Bijma and early Nina Hagen

Steve Reich, "Different Trains"

Hermeto Pascoal, aural sound <https://www.youtube.com/watch?v=SrgveUpwCnM>

Second intervention cycle

Edward Norton "Fuck You" monologue from "The 25th Hour" by Spike Lee

https://www.youtube.com/watch?v=TgL_5QcZCMo&ab_channel=WhiteBoyBlog

Edward Norton's monologue is what had inspired me for my piece "Adulthood (In and Out)". I watched it again in order to analyse his way of experiencing and expressing anger. Hereby a list of my observations:

- He is calm while acting on very angry lyrics. Calm but firm.
- He is almost smiling, but with bitterness.
- He never loses control.
- He uses irony ("sweetheart").
- Form: general (society, immigrants, religion...) to personal (best friend, girlfriend, parents...), and he interprets the closer text in a different way than the general text.

Third Intervention cycle

Hermeto Pascoal E Grupo, 1992, Festa Dos Deuses, Philips [CD]

In this album, Hermeto Pascoal uses noises and sounds that are a part of our daily life and he perfectly integrates them in his compositions. For instance, in "Fazenda Nova", he treats the voice of the pig as if it was an instrument; he starts by creating a groove with it to blend it later in the overall sound. "Galo do Airan" is based on the rooster's sound, where the animal's voice arrives as a moment of rest in the pressing groove. In "Viajando Pe Lo Brazil" we hear different animals and we can barely distinguish them from the music. Even more interesting is "Pensamento Positivo", based on President Fernando Collor de Mello's speech, where the pitch of the spoken words is put in a harmonic context.

Andrew Connell, *Hermeto Pascoal, Universal Musician*, Far Out recordings [Article]

<https://www.faroutrecordings.com/pages/hermeto-pascoal-universal-musician>

Article written by professor and ethnomusicologist Dr. Andrew Connell, on Hermeto Pascoal's series of compositions "Som Da Aura". At page 14 of the article in particular, he explains how Pascoal used to find music inspiration in every noise and sound that surrounded him. The creation process is explained, from the first idea, to the transcription of the speeches, to the arrangement process and finally the piece's ultimate form. Hermeto viewed himself as simply the arranger of the piece, rather than a composer. He considered the speeches to have music in themselves, which means he considered the spoken voice as music.

Hermeto Pascoal, Som da aura

This work consists of a series of miniatures of around 30 seconds, where short speeches by different people are followed by a musical arrangement of them.

Richard Boukas' lecture "Hermeto Pascoal, Visionary of Contemporary Brazilian Music"

https://www.youtube.com/watch?v=7RUIbU6CMx0&ab_channel=RichardBoukas

<https://www.boukas.com/>

In this lecture fragment at Lamont School of Music, University of Denver, Richard Boukas shows examples of how, for Hermeto Pascoal, "everything is music". He shows the pieces with a brief contextualisation and music comment.

Video about the process of recording the Som Da Aura

https://www.youtube.com/watch?v=SrgveUpwCnM&ab_channel=bigfootpegrande

This video is a view of the process of recording "Som Da Aura" from the inside. Set in the recording studio, we can see how Pascoal used the repetition of the same micro sentence and he played until he would get the closest he could to the pitches and rhythm of the spoken words. In one of these sentences, Hermeto even hears two pitches playing simultaneously in one spoken syllable. This recording process is the same path I naturally took to write my composition "Dubai Airport".

Hermeto Pascoal improvising with spoken words together with music

https://www.youtube.com/watch?v=jwNd-2piCjs&ab_channel=higinojimbo

This example shows how Hermeto Pascoal integrates the mood of his improvisation with some angry words he shouts at someone between one note and the other. By discovering his music I had the possibility to see how he considered every noise he heard as music and he integrated them in his improvisation (see how he improvise with bubbling notes in the water here

https://www.youtube.com/watch?v=bGaaxlvP-BA&ab_channel=bigfootpegrande and with the instruments

of the dentist here https://www.youtube.com/watch?v=Q2YDd9ipAYM&ab_channel=bigfootpegrande).

Hermeto Pascoal inserts a few shouted/spoken words in his improvisation over a pedal

https://www.youtube.com/watch?v=bFTJ9-xdudM&ab_channel=adalbertomiranda

In Hermeto Pascoal's famous improvisation, his singing is sometimes between spoken and sung, and he alternates shouting words to singing and doubling the piano. Towards three quarters of his improvisation, the band stops, giving him the occasion to continue by himself with the instrument. He starts a dialogue with the keyboard, where the sounds he plays are an extension of his own voice.

Serial Killers videos I checked for the final version of "The Tell-Tale Heart"

In order to create a believable character for my composition "The Tell-Tale Heart", I spent a lot of time watching interviews of serial killers and murderers. I noticed that the biggest part of them show no empathy for the victim and no regret for the crime. Most times these people look normal and can carry on a conversation just like anybody else, but I observed how some behavioral small details can show that there might be something wrong in their minds (eyes wide open, unhealthy breathing, defensive attitude, unnatural coldness...)

01 <https://www.youtube.com/watch?v=HJCO4326oFA&t=1177s>

02 https://www.youtube.com/watch?v=9ngtXPP5krU&ab_channel=swagny6000

03 https://www.youtube.com/watch?v=3Edw-ftS2Jo&ab_channel=TODAY

04 <https://www.youtube.com/watch?v=2R8ojKBbNfA&t=495s>

05 <https://www.youtube.com/watch?v=yFBcjll3QAE>

06 https://www.youtube.com/watch?v=_xqZ9T7o-Hg

07 https://www.youtube.com/watch?v=4F-v_qBt750&t=212s

08 <https://www.youtube.com/watch?v=ANAJk52pGsl>

09 <https://www.youtube.com/watch?v=59MO1X8dLLQ>

10 <https://www.youtube.com/watch?v=u0cGxikOHPM&t=754s>

11 https://www.youtube.com/watch?v=7JttwV6XZ_l&t=724s

- 12 <https://www.youtube.com/watch?v=WLSNPkf8RCU&t=1830s>
- 13 <https://www.youtube.com/watch?v=LY13NSx5sqU&t=78s>
- 14 <https://www.youtube.com/watch?v=lehtMYIOulk&t=283s>
- 15 <https://www.youtube.com/watch?v=4i6zNgBxHbQ&t=561s>
- 16 https://www.youtube.com/watch?v=qKyzi_P0gbg&t=228s
- 17 https://www.youtube.com/watch?v=RIq3kf34bU8&ab_channel=KMBC9
- 18 https://www.youtube.com/watch?v=QgVk9bm-Pz0&ab_channel=ITV

Clarinet extended techniques

During the composition process of the clarinet part in “The Tell-Tale Heart” I did some research on clarinet sounds and extended techniques.

- 01 <https://heatherroche.net/2014/05/20/more-techniques-for-a-mouthpiece-less-bass-clarinet/>
- 02 <https://andrewhugill.com/manuals/clarinet/extended.html>
- 03 https://andrewhugill.com/OrchestraManual/clarinet_extended.html
- 04 <https://www.youtube.com/watch?v=ytJOF81k5tA&t=43s>
- 05 <https://www.youtube.com/watch?v=8cljEQMQ6vA&t=38s>
- 06 <https://www.youtube.com/watch?v=cFBjPYhleeM>
- 07 <https://www.youtube.com/watch?v=Fr9BJmF0-Lw&t=374s>
- 08 https://www.youtube.com/watch?v=-vC_6FtP1rU

Appendix 3: Full feedback on reference recordings

#1 Se Poi Il Vento

#1 My own feedback

Technique

I find this tune particularly difficult to sing. The crescendo moments of the melody are slightly in contrast with the sweetness of the lyrics, therefore I don't always want to use my speaking voice. On the other hand, my head voice is still weak and it has to be improved (an example of this weakness is clearly audible at the end of the first theme with the lyrics “più vicino, fai l'amore con me”, minute 1:19). Elseway, my low notes should be more natural, whereas I tend to underline them (for example in “non saremo noi” at minute 1:00).

Furthermore, I believe that I should play with the dynamics more, even though the density of the theme makes it challenging.

Improvisation

As far as the solo is concerned, I like the way I begin with it because it sounds like a continuation of the theme. I don't like the starting note of the second phrase because it's too loud and imprecise (min 1:41). I like my soloing with vowels better than when I start using syllables.

Listening back to my solo I also realize that maybe I need some new sentences and new ideas and I should start going out of the scholastic attitude to start thinking of a message that I want to deliver or a feeling that I want to share through my soloing.

The last sentence of the solo should be more clear and naturally connected to the beginning of the last theme.

Composition

Overall, I like the compositional outcome because the lyrics tell a story and they are well integrated with the melody. If I think of the possibility of a development, maybe I could write an arrangement for a little ensemble, where a counter melody or a rhythm section support the complexity of the main melody.

#1 Marco Micheli

The tune “Se Poi Il Vento” was born after my interest in Paolo Birro trio’s arrangement of the Italian song “Parlami D’Amore Mariù” (see <https://www.youtube.com/watch?v=2rMBrl7fjzQ> and [2.1.2 Reference recording](#))

I transcribed the chords and I put Italian lyrics on the bass solo. When I play the tune, the original melody is never mentioned, and the bass solo with lyrics becomes the main melody of my tune. I applied this procedure taking “Moonlight Serenade” by Kurt Elling as an example as suggested by Bart De Win in one of his lessons.

I sent the recording to Marco Micheli, double bass player in the reference version, and asked for feedback. He pointed out the sentence “non saremo noi”: according to him, it sounds too low for my range and he suggests to find an alternative, like I did in other notes of his solo. In the last sentence “era amore”, the intonation should be more precise, especially the second time, closing the piece.

“Listening to your video, I noticed little things that I think you could pay attention to, I would like to tell you just because you asked my opinion, you evaluate if they make sense.

The phrase: “Non saremo noi” I find it too low for you, maybe I would look for another note.

As you wrote to me, you have already changed some notes on my solo, so you may also find an alternative there ...

The phrase: “Per amore” In my opinion it should be more precise as intonation, especially the second time at the end of the piece. ”

#2 Be My Strength

#2 My own feedback

Interpretation

Listening to this recording after the first one, I realized that if I’m busy with playing, my sound is less round and natural, and I am more scholastic and less free to interpret the melody.

The fact that I am sitting and I can’t use my body to express myself is also impacting my interpretation.

Technique

When I sing open vowels in my head voice, the sound should be more projected and less horizontal. I have the impression that my throat is too open in those moments (example “Be MY arms” minute 00:45). After this sentence, “By my spine” is in chest voice again, and I would like the two different techniques to sound more similar.

Composition

Once again, I like the compositional outcome and I think that the melody together with the piano line creates a sound that represents me. I would like to develop this tune by recording it and add electronics and effects and play with new timbres and sounds.

#2 Harjo Pasveer

During vocal technique class, Harjo Pasveer gave me feedback on my first reference recording. Several times, during the class, I played the tune making changes by following his tips and advice.

His observation was that, since my high chest voice is more sharp than my airy low chest voice, I created a contrast and I unconsciously stepped out of the dreamy atmosphere of the piece. This wouldn't be a problem if it was a choice but, in fact, it is not.

"When you start playing the piano, I directly get an atmosphere. It's a very delicate, beautiful, dreamy music. [...] I don't talk about technique. It's just the concept of this music and the layer of sound on top of it. But then, when you come to the higher part of your chest voice, you quit the dreaming, is that correct? [...] There is nothing right or wrong, but I have to, and you have to answer the question "why".

Is it just a difficult thing or do you want to change your sound? Because when you start it's really one thing, one message and I don't think about the piano, I don't think about the voice: I'm dreaming away. And as you start in your high chest voice, then you split up the concept. [...] Can you stay in this first atmosphere? [...]

It's not right or wrong, I just look over your shoulder to see what direction you want to take. Because I like the music, I like your voice, I like your artistic behaviour a lot. And there are very strong points in all three, but when I listen to your reference recording, then I get some question marks. If you make a movie, for example, sometimes it's nice to make a contrast. What you have to do to develop your skills is find out: is it a choice or is it happening for other reasons?

I think that what we can work on is: chest voice with bigger vowels. And use the back part of your head as acoustic resonance. [...] The only assignment is: stay in the vowel. [...] You make a nasal kind of sound and you get away from this.

[...] You have to get inspired by your own piano playing. The piano playing has to be influenced by your voice. And dynamically everything is working under this same umbrella."

After this class he could reply to my feedback questions:

1. What are the differences between my Italian and English singing? Does one language sound/feel better than the other?

Italian seems more Free (you are standing and use hands and posture for expression)

2. What can I change in my performance, in order to enhance my compositions?

Get your eyes away from the piano keys

3. Making a comparison between the two executions: do you think my piano playing (or the fact that I am sitting) limits my interpretation in the second tune?

A bit - but that's a challenge

4. Do you have anything to add?

We did in the lesson - a milder round and open sound / less nasal, brings a nice blend between music and voice (everything under one artistic Umbrella)

Reference Recording #1 and Reference Recording #2

#1 + #2 Dick De Graaf

I enjoyed listening to both songs, my compliments. Because you did not add any specific questions, allow me to connect to your recent RQ ("How can I improve my vocal and performance skills by creating a 35

minutes set of original music (for a specific line up)?) and your considerations pointed out in the interview with your MS teacher about the (absence of a specific) line up of your band.

IMO #1 sounds a bit in a hurry. As a result of the intended connection with the lyrics, the rhythmic phrasing of the melody sounds a bit too tied, but as a contrast, the improvised parts contain more space. In the higher register you have a head voice problem. I miss any interaction with the pianist, maybe the tune would work better with a full rhythm section.

I find #2 the most engaging, due to the interesting contrast between the repetitive piano part and the freely flowing rhythm of the melody, and also due to the form of the tune: narrative, not very traditional in jazz, and (again) with a surprisingly abrupt ending. Whatever line-up you will choose, the fact that you are a trained piano player could add to the success of your research project.

#1 + #2 Paul Van Brugge

“Se Poi Il Vento” I will refer to as A and “Be My Strength” I will refer to as B.

1. I think it might be useful for me to have feedback on how (both) compositions are connected to my voice: do these two elements (compositions and voice) feel connected to each other?

Yes I feel a connection in both songs, and it's hard to say which music fits you best.

It is peculiar that both songs are so completely different, and the way you use your vocal power as a musician is also very different in both of them.

I think both ways are suitable for your voice, although for B technically you'd need more training for long notes in the high register, and for A you'd need to train your breathing.

I do not know if both ways fit your personality: only you can decide upon that.

Personally, composition wise and vocal wise I would like to see both types of songs and singing combined in one bigger work (A+B=C) so as to have more narrative power in one musical structure.

Melodically inventive material (A) combined with more long one pitch notes (B)

A more minimalistic approach to harmonic rhythm (B) combined with a faster harmonic rhythm (A)

2. Do my compositions suit my voice?

I am not sure... I feel maybe that A suits you better for the way the melody is structured (and the Italian language), but I sense also that B fits you better for the emotional side of the lyrics and the combination of long notes with the piano part. Yet, as I said, you'd need to train your technique to really master these long notes, and be able to do 'something' dramatically with them, beyond being in tune and having enough breath...

3. What aspects of my composition skills should be developed in order to come across as a better singer/performer?

I think your starting point could be to look at the whole composition as a musical content, not only to look at it as an accompaniment to a text or to lyrics.

Is it more important for you to step out of the lyrics, and start creating music BEFORE or SEPARATE from a text or lyrics, so that textual content and musical content can become more independent of each other?

In that way they can become more balanced in importance to the listener.

4. Is there any aspect of my composition that may be considered inexperienced, still raw, immature?

I would say I see some aspects to be developed:

1) the form is a bit standard in both songs.

2) *I think literal repetition is not the best option to create a longer duration. There are other ways to make something longer without literally repeating.*

3) *The fact that in A you start scatting, end it halfway and then continue with the b part with the same lyric....starting point and ending point are a bit predictable.*

I have nothing against predictability, but you can always tune down to that, if your creativity starts taking over in an uncontrollable way....

You as a person, do not seem 'predictable' at all, so the way you use your voice, the way you write your lyrics, the way you create your music does not have to be predictable..

If you dare to make all those aspects (more) personal, your whole performance can become more authentic.

5. I only wrote the lyrics of the first tune (Se Poi Il Vento). What music aspects of the tune could I change in order to make the tune more personal?

General remarks:

1) *Try to balance the power of the music and the power of the lyrics*

2) *Try to use all possible means of vocal expression in your works.*

3) *Try to find this unique selling point in your voice, and try to learn how to display that on the right moment in the right piece.*

4) *Try to Sing/compose about aspects of your life that inspire you, apart from love and melancholy. Small things, big things, anything that makes Beatrice Milanese tick/wonder/smile/cry/move/stand still etcetc.*

Maybe all, none or some of these aspects are valid to you in relation to A, but that is for you to decide of course.

6. Does the melody of the second tune (Be My Strength) sound natural and singable, or does it sound artificial and constructed?

I think the melody (the tension of the long notes against the harmony) is really authentic (no predictability there :-)) and therefore natural and certainly singable but.... the way you vocalize them is not (yet) convincing to my ears.

7. Is the melody of the second tune overshadowed by the harmonies and the rhythm of the piano part?

No, I do not feel that: I think technically it's difficult for you to master the piano playing in a convincing way and to master the singing in a convincing way at the same time.

That synchronization of quality is extremely difficult, and needs a lot of practicing.

I think you are really brave in trying to combine singing, piano playing , composing and lyric writing, but watch out for not being able to balance those aspects in the best possible way.

#1 + #2 Bart De Win

1. Do my compositions suit my voice?

Yes

2. Do my compositions and my voice feel connected to each other?

Not always. Vento's high part (like the end) lacks energy and is vocally far too tense.

In general I can imagine that less emphasis on melody, harmony and vocal (dis)abilities would benefit the emotional presence/ flow of the songs and the singer.

3. What are the differences between my Italian and English singing? Does one language sound/feel better than the other?

Italian feels better. Pronunciation thing as far as I'm concerned. Not only in understandability (my Italian knowledge sucks by the way) but in general sound as well. However, the personality cuts through, and that's a big thing for a performer.

4. In the first tune, "Se Poi Il Vento", does the solo add a value to the performance? Does the solo have a clear direction/mood?

I think it does although you miss a harmonic move that I expected you to grab.

5. Does soloing with vowels (first part of the solo) suit me better than soloing with syllables (second part of the solo)?

All fine. Diversity is a virtue.

6. What should I improve, in my soloing, in order to enhance my compositions/performance?

Grab it :-). And connect it to what you are telling your audience. Which you already do in your own way.

7. What can I change, in my performance, in order to enhance my compositions?

Diction in English. Vowel training.

8. What can I change, in my compositions, in order to enhance my performance and vocal abilities?

I would never advise anyone to enhance vocal abilities through composing. It's doing the opposite of enhancing the performance imho. But expanding your view, angles etc is a great way to explore musical directions. Eventually the performance counts. And that's where the emphasis ends up going I guess.

9. Making a comparison between the two executions: do you think my piano playing (or the fact that I am sitting) limits my interpretation in the second tune?

No, but (again) any song with a piano part that distracts the performer from singing is a bitch for sure. Just be aware.

#3 Se Poi Il Vento (vers 2)

#3 My own feedback

I believe that in this piece, what stands out the most is my progress with the use of electronics: before starting my journey I was not even able to open a daw program, but after a few months I became capable of recording myself and using Ableton as a tool for my compositions.

In my opinion, it is also clear how I became more familiar with a composition style that is more experimental contemporary and -at least that is what I hope- personal.

This was possible thanks to Research, Electronic music classes and the choice of including Home Recording in my study plan.

I am also satisfied with implementing my speech voice improvisation practice in a composition. When I first came up with this idea, I didn't know how to make this improvisation fit in any kind of music and I didn't know if I was going to be able to use it as a performance tool. This said, I also believe that this technique needs more practice in order to reach its full potential of expression. I feel that now I am still trying to "survive" with it and it is not yet a second nature for me.

I am not fully satisfied with the groove in the tune. I did not come up with it, it was a sample, and, as a composer, I would like to be able to create my own groove.

A point that can improve deals with my vocal technique. If on one hand integrating the use of the spoken voice can make me become a more expressive performer, in this tune there is no necessarily a visible sign of vocal technique improvement.

#3 René Uijlenoet

During a coaching session, René Huijlenhoet told me *“Remember that this kind of material drives the attention even though it’s not in a music form”*. Also, he made a comparison with “Different trains” by Steve Reich and he suggested I should check it.

But, what is more important, he gave me an idea on how to develop my spoken voice improvisation practice: according to him, just like the piano, drums can also talk, they can do what you do with the piano. This might imply the extension of my improvisation to other instrumentalists.

“The piece changes completely a few times, it changes genre: you start like Berio and you end like a jazz composer, but in the middle you are also rapping. It’s a roller coaster of styles, and still the voices keep everything together. It’s like travelling through time, you start like Berio in the 1950s, and then you land today. To me it really works.

It says “final” so I should not say anything, but maybe you might want to experiment with a crescendo in the end.”

#3 Dick de Graaf

Dick de Graaf’s suggestions deal with enhancing the voice in the final mix, better defining the role of the piano and mastering my piano + spoken voice improvisation practice, and the fact that there is still room for vocal improvement through my research.

De Graaf finds that through my Artistic Research I had the chance to break out from the traditional role of a jazz singer and to give a direction to my compositions, however he believes that in my research there should be more room for extending vocal capabilities. The role of the piano could be more defined and it should be more coordinated with the spoken voice. He suggested I check the work of Jacob TV and maybe contact him. He sees the electronic as a nice addition to my composition.

What is more, as he told me during a coaching session: “This recording is the proof that you made the right decision.”

1. Do my compositions suit my voice? Do compositions and voice feel connected to each other?

The integration of spoken voice and the layering of the different voices sound good to me. The idea of the quasi repetition of your speech line sounds cool, but might be a bit stronger in the mix. Consider yourself a soloist.

2. Do you think the inclusion of spoken voice in my musical practice led to some kind of development in my composition?

Absolutely. From the moment on you brought this about as a researchable subject your compositional efforts got more direction

If yes, what kind of development? If no, what is it that you are missing?

So yes, it gave you options to move away from the limited structures you had become familiar with as a jazz performer, towards a more linear way of thinking

3. Do you think my piano playing limits my interpretation or somehow distracts me (especially in the second part when the groove comes in and the piano accompanies my speech)?

The role of you playing the acoustic piano could be more defined. It now doesn’t go precisely with the

spoken voice (you need more practice, or digitally edit it more carefully), neither doesn't it move convincingly away from it (for instance by playing improvised solo fills here and there).

4. How does the inclusion of electronics impact my composition practice, according to you?

With the electronics you add an interesting layer around the physical voices. The sounds are well considered and created. They are definitely more than just sound to fill up the absence of a physical ensemble.

5. Do you think that this composition represents enough my development as a vocalist and as a composer through Artistic Research?

This recording of "Se Poi Il Vento" is more relevant to show your development as a composer than as a singer. According to the role of you as a singer you make a very clear statement, but in terms of extending your vocal capacities, there is still room for development.

6. I would like to keep on working in this direction for the next intervention cycle, and dive in the use of the spoken voice as a compositional tool. What is your suggestion about it?

I would consider my answer in the line above. Does it make sense to, at any point, for instance depart from the drum break before the end, leave the strict speech voice and then transcend into singing the lyrics in a kind of "improvised" way, while that groove is staying or gets some extra dynamics?

7. Do you have anything to add?

Look for, create and add images, video, cut on the spoken voice and/or the rhythmic grooves (see Jacob Ter Veldhuis' works. I also advise you once again to contact him, maybe ask his feedback on this or one of your next recordings)

#3 Bart De Win

According to Bart De Win, the piano + speaking improvisation still lacks intention. My research is bringing me in the direction of exploring new colors of my voice, he suggests me to keep experimenting and go to the limit. He gives me new references (Greetje Bijma, maybe early Nina Hagen)

1. Does my composition suit my voice?

Yes ma'am.

2. Do you think my piano playing limits my interpretation or somehow distracts me (especially in the second part when the groove comes in and the piano accompanies my speech)?

Maybe not the playing skills but the performance as a whole seems a bit too timid, compared to the energy that is hidden in the drums and the liveliness of the track. Partly a mixing thing. Partly an intention thing I think. I do like the concept but it seems to lack some core sound wise.

3. What is your feeling in finding both Italian and English in the same composition?

I like it. Nothing more to say about that.

4. Do you think the inclusion of the spoken voice in my musical practice has brought a development in my performance as a vocalist? If yes, what kind of development? If no, what is it that you are missing?

Projection of the voice works in speaking and in singing. The mindset of an accomplished singer that has the nerve and experience to use the voice in so many colors will reflect on both fashions.

5. What can I do with my research in order to challenge my vocal skills?

Go to the limit. You went this far anyway, you might as well go crazy. (-ish) How to research that is

maybe a challenge by itself. Still, looking for inspiration might give you angles to look at this topic. (Reference....Greetje Bijma, maybe early Nina Hagen etc)

6. How does the inclusion of electronics impact my composition and/or vocal practice, according to you?

It's just another tool to make the sounds diverse I believe. And it really works. If done tasteful, like in this case.

7. Assuming that this material will be part of my main subject final exam: is there anything that has to be changed / improved?

See 2.

8. I would like to keep on working in this direction for the next intervention cycle, and dive in the use of the spoken voice as a compositional tool and include it in my performance. What is your suggestion about it?

My idea is that it is an interesting expansion of your compositional, vocal and performance palet. So I suggest you keep on exploring.

9. Do you have any advice, suggestions or ideas for my next intervention cycle? (Things that can be improved, things that can be elaborated, things that should be kept, ideas for new elements to integrate in my research...)

Hm...I kind of covered that I believe.

10. Do you have anything to add?

Not right now.

#3 Paul Van Brugge

The main points of this feedback are: re-consider my questions 1, 2 and 3, they were good for my first reference recording but now, for AR1, they are too vague; the way I use my voice in this recording is not expressive at its maximum potential and I can take advantage of the peculiar characteristics of my voice more than I'm doing now; the use of electronics is an interesting addition to my track but literal repetition is something I should avoid; the final mix is not well balanced and my voice doesn't stand out enough. What Van Brugge appreciates is my adventurous attitude towards this composition, where he can see a development related to my Artistic Research, however his advice is to dare more without being scared of weirdness in order to improve my authenticity and dramatic impact. For my next intervention cycle, he suggests I should include other extended techniques in my compositions.

First of all, big compliments for your "next step". I hear in the way you approach the whole process and the whole poem, with the two parts, with the edit of old lyrics that you had.. I see a lot of adventure in this composition, and I want to congratulate you because I see there is a kind of development where you become more free, you get a sense of freedom in the way that you allow yourself to express yourself. [...]

1. Do my compositions suit my voice?

Well, for this I really need you to explain "my voice". What do you mean with that? Do you mean the way that your voice sounds from itself? Do you mean the way you use your voice in this particular composition? Or do you mean, with "my voice", the way you express the words speaking? It's very unclear. [...] I hope that you understand, for the next time, to clarify the word "my voice".

2. Do my compositions and voice feel connected to each other?

[...] Also "feel connected to each other" is too general, too vague, and I already addressed your questions last time. These are the same questions of your previous intervention cycle and I think that

they become a little amateur-like, like this. Maybe you will have to review the questions as well. Anyway, I think your voice for itself and the composition feel connected to each other, but that's more because they are sounding simultaneously than for any musical or technical reason. I don't hear any specific aspect that you do with your voice that relates to composition. Which is okay, [...] but I don't feel any specific connection. Also, because you don't use any melodic aspect, and of course if you would have expressed a melody, then of course the connection is immediately clear. But, I am completely fine with the fact that you did not imply any melody.

3. Is there any aspect of my composition that may be considered inexperienced, still raw, immature?

Now, for your second year of Artistic Research it's a bit of a vague question. You could pose the question in a more specific way, like what aspects of my composition can be considered inexperienced, still raw, immature.

4. Do you think the inclusion of speech voice in my musical practice led to some kind of development in my composition? If yes, what kind of development? If no, what is it that you are missing?

Yes, I see a development in relation to your previous work [...], but although I saw a development in relation to your previous work, in this composition where your spoken voice is your key aspect, I feel that you are not using the dramatic aspect that your voice could add to the lyrics. Specifically, for instance, in the sentence "anger, frustration, indecision, cowardice, anxiety, self distraction, sense of guilt" where you obviously try to color the words with the way you pronounce them, but I still miss a dramatic touch, like you still holding back. It sounds a bit dull, like you are not really really making an attempt [...]. You have the same kind of tone, even if you want to express it in a certain sense, I still don't feel that you go really into a kind of "freedom" mode. It's like you are holding back, still. It feels like you are not allowing yourself to really explore the dramatic ways you could pronounce this. And that will also count for other parts, and that makes the whole vocal performance a bit flat. It lacks urgency. Now, the second problem that is related to that, I think it is related to the way you have been mixing this track. So, production-wise, your voice is not projected in the best way, and that also makes it a bit flat, sometimes a bit too quiet, too... not dangerous, not urgent. Listen, for instance, to the danger or to the necessity or the urgency, the dramatic quality is what I mean, in the voice of the old man. He doesn't raise his voice once, and still immediately he catches your attention. Now, you have a very special color in your voice. You have this twist in your voice [...], it's a kind of afro-american color in your voice. You have this kind of, in the back of your voice, you have this kind of high frequency that is not really making it a very round voice, but a bit of a smoky voice, like if you have been speaking a lot. And quality is really one of your key assets of you vocals. And it seems to me like you don't wanna use it, you don't extend on it, or you don't explore that in such a way that your voice (apart from the dialect that you have as an italian trying to speak english), but even in your italian speaking, I don't hear that you really explore that sound color. And I don't know, maybe because of your vocal education you have been trying to ignore that, but I think that it's one of your most important vocal assets. [...] It's about getting your voice in a way in such a way that you know what the tone color is, and that you find a way of expressing lyrics by either speaking or singing, using that asset to the max.

5. How does the inclusion of electronics impact my composition practice, according to you?

In this case, there are two things: I think the way that you worked with, let's say, reducing the spoken words with filters into a kind of noise, it really works well. It's a very nice addition to your track. So when you feel that the old man is speaking and at the same time you hear the electronic sound, which is a kind of similar track but then completely flatten with all kinds of filters and effects: that's really nice. I think that is really something. Also, the fact that you took the laughing as a kind of starting point for a rhythm, that is also really nice. So I see a lot of adventure there, although I think that literal repetition, there we go again, the literal repetition of the piano... there you are missing the point. It could be so much more musically interesting. I understand, maybe you wanted just a background for this kind of thing, but if I would have been coaching you as your composition teacher, I would immediately have made a remark on that. Because to repeat by copying is really the worst thing that you can do. I want variation, specifically at the end of the track, you want the music to conclude the dramatic line, and it's

just a repetition of the drum track, you put it two or three db louder together with the piano, and that's the ending. Musically, I don't really think that that is already to its best extent composed.

6. Do you think that this composition represents enough my development as a vocalist and as a composer through Artistic Research?

Yes, I think there is certainly a development. [...]

7. I would like to keep on working in this direction for the next intervention cycle, and dive in the use of speech voice as a compositional tool. What is your suggestion about it?

I think that you really should implement other sounds that you can make with your voice in order to create a higher dramatic urgency. We already talked about that, I gave you some tips to listen to other works, and I hope that you will implement that in your next composition.

8. Do you have any advice, suggestions or ideas for my next intervention cycle? (Things that can be improved, things that can be elaborated, things that should be kept, ideas for new elements to integrate in my research...)

I think you should implement your voice in a more dramatic way, with all effects that you can do with all the extended techniques that you can use, but specifically: to use the color of your own voice in a better way, in a clear way.

9. Do you have anything to add?

Continue like this, I see that you really have been working hard, this is just a matter of making progress, so all the positive comments are much more important than my critical feedback. Because I really respect what you are trying to do and I can see where you are coming from, so I see already a very nice amount of development and I hope that you will bring it just a little bit further, where maybe you will also lose a little bit control. It feels like you are a bit afraid to do weird things. And I don't want you to do weird things for the sake of doing them, but make it more special. Make it a bit more outstanding. If you would give ten vocalists a microphone, a computer and a set of filters, you know probably everybody will come in the neighborhood with what you are doing now. I need you to become much more personal and much more inventive, and also in relation with what you really want to share with an audience. Nevertheless, I think that the progress you show is good and I am looking forward to your next composition.

#3 Jacob Ter Veldhuis

Jacob TV perceives RR#3 as something acted, constructed and not spontaneous, and like different pieces of music put together. In my work in general, he misses a deeper exploration. He suggests to keep my compositions simple, avoid chaos and to play with the attention of the listener, and "make an interesting blend of surprise and recognition."

1. Was I able to include the spoken voice in a musical context in a convincing way? Do spoken voice and music feel connected to each other?

That is very personal. I use speech samples from everyday life, never speech from an actor.

For me the authenticity of speech is what matters. That is what I use as an object trouve/ ready made object.

In your case I don't like the sample of the laughing guy for instance. It sounds acted. Not convincing to me therefore.

I don't believe in 'acting'. I don't like fiction. I prefer non-fiction, like a photographer who goes out on the street to find interesting footage.

3. In "Adulthood (in and out)", does the guitar add something to the voice?

Are there moments where the guitar distracts you from the text?

Are you satisfied with how I used the possibilities of the speech voice or do you feel that something is missing?

Again, this is so different from what I do, I would never do it this way. The speech captures my attention, and the guitar may help a bit, but I miss a deeper exploration.

4. What can I improve in including speech voice in a musical context, according to you?

Look for authentic and moving, aesthetically pleasing samples. Keep things simple, and follow your intuition, not your brains.

Be like a poet, by playing around with the words...

5. How does the inclusion of electronics impact my composition practice, according to you?

It sounds like a lot of pieces of sounds.

6. Do you have any advice, suggestions or ideas for my next steps in my research and composition practice? (Things that can be improved, things that can be elaborated, things that should be kept, ideas for new elements to integrate in my research...)

Follow your heart. And your ears. If improv is your basis, please go on that way, I don't want to confuse you.

I write the music that I want to hear, that I love to hear.

I don't like chaos, so I structure my music, but I always keep things simple: music after all is a thin line through time, no matter if it's an orchestra or just one player. And imagine that you play with the attention of your listener!

Make an interesting blend of surprise and recognition. So that people do not get bored or confused

#4 Adulthood (In and Out)

#4 My own feedback

According to my opinion, the most positive aspect of this piece is the fact that the three main elements of my Master (jazz vocals, jazz composition and artistic research) come across as balanced. Without this research topic, I would have never given so much space to a speaking voice. At the same time, my performance as a vocalist is challenged by the theatricality, the interpretation, the fast rhythm of the tune, and the use of extended techniques. My composition skills were also challenged by experimentalism.

However, taking so much distance from my traditional background makes me question if I should work more on what are - according to me - the basics of a good singer. Through my music I work on interpretation and on my performance, but I feel that, through my research, I still need to improve my vocal technique skills more than this. Taking distance from tradition is challenging, exciting, artistically valuable. However, I wonder: did I learn enough from that tradition? Do I own it enough in such a way I can make the next step, towards the direction of experimenting and finding my own voice?

#4 Bart De Win

According to my main subject jazz vocals teacher Bart De Win, I should try to exaggerate the theatrical aspect of the interpretation of this tune, in order to challenge my performance skills even more. According to him, the combination of dynamics, voice use and lyrics work well together. What is more, he does not think that I am neglecting the study of the tradition, because I am developing my performance skills, and everything is connected through my personality.

1. Does my composition suit my voice? Do compositions and voice feel connected to each other?

Yes, it does. Yes they do.

2. Do you think that this composition represents enough my development as a performer/vocalist and as a composer through Artistic Research?

Yes it does.

3. Did my research influence my main subjects - jazz vocals and jazz composition? Are those three elements (research, jazz vocals, jazz composition) well balanced in this tune?

Maybe a bit too much fucking going on. But the dynamics in composition, voice use and use of lyrics work and keep the listener on the job.

4. Do you think my vocal abilities are challenged by this piece? Do you think that, through this tune, I can improve as a singer? Do you think I can improve as a performer?

Performance wise it's a challenge to make this work. You might even go more into the theatrical mode as an exaggerated version of what you already come up with. That could be an extra layer (possibly) and might challenge performers even more. (I think I mentioned Ani Defranco already in an earlier stage, maybe a nice reference, your recording reminds me of some of her work.)

5. Do you think my base as a traditional jazz singer is strong enough to make this next step and find my own voice? Or do you believe that writing my own experimental music might make me neglect the study of the tradition?

Yes and no. You have to go on and develop this. I don't see you neglecting anything, only if you wish to do that. I see any development as a performer as a boost for musical outings in any style. It's all connected anyway, through your personality.

4. Do you have anything to add?

Not right now.

#4 Dick De Graaf

De Graaf misses some singing voice that might surprise the listener. He believes this composition is a step forward.

1. Does my composition suit my voice? Do compositions and voice feel connected to each other?

Composition suits your voice very well. And now, about 20 seconds before the ending, you even seemed to sing a phrase ;) Speech voice is naturally embedded in this composition for voice and guitar, in part 2 & 3 as a monologue, while the guitar moves between accompaniment and melody.

2. Do you think that this composition represents enough my development as a performer/vocalist and as a composer through Artistic Research?

I think that as a composition it is a step forward. As a vocalist, the use of your voice is more outspoken, as to both texture and dynamics.

3. Did my research influence my main subjects - jazz vocals and jazz composition? Are those three elements well balanced in this tune?

Certainly, although I am still awaiting the moment that you surprise me with a part in which you also sing

4. Do you have anything to add?

I recommend you contacting Jacob TV

#4 Paul Van Brugge

Van Brugge's sees this as a positive development in my writing skills. Voice and composition are connected, even though, if my tune is adventurous, unpredictable and exciting from a composition point of view, the performance could be more intense. He believes I should get more in touch with the singing character and be "constantly singing from the soul of the character". He insists on the fact that the performance sounds "too neat". With this, I should "touch the ugliness of my voice".

The production of the piece is not professional.

He points out that some of my questions are unclear, misspelled, and the score I sent is not completely matching the music: this does not show respect to who is reading and it's amateur.

I will start with giving you some positive feedback. In general, I think this is a very big step forward in relation to the previous piece that I heard [Reference Recording#3]. I think it's obvious, I think you explore adventure, I think you explore relations between text and vocals, you explore musical aspects, lyrics, I guess they are your own lyrics? Big compliment, I think this comes really in the neighbourhood of expressing something which has a kind of urgency, to you at least. I think it's exciting, I think it's very unpredictable formwise and content-wise, for the relation between the guitar and the voice. Sometimes you interchange, sometimes you are completely in synchro, sometimes you give questions and answer there is a lot of improvisation involved... Good, differences between the parts, you feel that you really go through a story, it's a narration... I cannot say much more about the positive things. [...]

1. Does my composition suit my voice?

Again, the question is not clear. You took out the s from "compositions", but it still says "do". [...] I think it's really important to respect your readers and showing this kind of mistakes in your language doesn't really work.

2. Do compositions and voice feel connected to each other?

I think here it feels much more connected to each other, because you obviously choose for some moments where guitar and voice are completely in sync, or doing the same rhythm, or doing the same rhythm and pitch. Also, the effects that you use, the way that you go from spoken words into clearly noted pitches together with the guitar both at the same time, it feels like every step that you take as a composer is meticulously thought of and that is a really good thing. And it doesn't go against any natural adventure or natural exploration, it doesn't feel constructed at all.

2. Do you think that this composition represents enough my development as a performer/vocalist and as a composer through Artistic Research?

It does, I see that you implemented extended techniques in your vocal line, which is really nice. If you take the first glissando, [...] it still feels like a scream where you say "okay I will scream but I will not do it really strange", so you constantly hold back. [...] It seems like a very neat scream. [...] Also, in "Dare", bar 50. [...] The cursing, and the way that you express this kind of lyrics is really nice, but for instance in bar 33 you say "breath in and then scream: why do you expect so much from me?", but even screaming sounds neat. [...] I know for almost 100% certain, that if you would allow yourself to go even a little bit further there, to touch the ugliness of your voice, on those specific spots, to really shrek, to really scream, to really go into the emotion of that moment. Maybe you don't want it, but then write something different, like "shout". "Scream" is something else than what you do there.

3. Does the guitar add something to the voice? Are there moments where the guitar distracts you from the text?

No it doesn't distract me, not at all, I think even that it's produced a bit too soft and both in the middle. You produced the track, it's obvious that you lack in experience in producing a track, I am not going to blame you for that and I am certainly not going to assess it, because that is not the research that you are conducting right now, but it really has an impact on the way that we experience the guitar. You put vocals and guitar in the middle, in the very center of the recording. And it would really change if you would allow yourself to spread the guitar over left and right, with the reverb, to position it slightly off the center, and also your voice to position it slightly on the other side of the center. That would make it work better. I think that the guitar is nice, but also there, it sounds a bit neat. This muffled sound that should be distorted.. I don't know if that's the best distorted sound that you can have. And, for that, it lacks a bit of urgency, it's still a kind of neat guitar part.

4. Are you satisfied with how I used the possibilities of the spoken voice or do you feel that something is missing?

I am much more satisfied than with the previous version. I think the swearing, the "fucking, shit", all these words are nice, but they actually don't really add to the anger. [...] It's nice but it's also cliché. And I really want to understand that, although I am not against that language, I say that I would like to hear and better express that you are constantly angry, or constantly motivated to kill somebody [...]. And this is something that is really important. I think that you don't have a clear idea about the character of the person that is speaking. Because I see that you switch between sentences in a way that you express it. And I really want to talk to you about character vocals. In a way that you express the vocal line by constantly singing from the soul of that character, and that is a character that you act. You have to act that character. And that acting will represent itself in a way that you express yourself vocally. It's a technique which comes from the art of acting and I think that that's a very important thing. [...] To sustain anger in every sentence has to do with a lot of things. With the pauses that you put in between sentences, with the way that you put the accents on the words, it could all be even more precise. And precise also while you are improvising. But this is just a matter of getting more experience. I think this is a very nice first attempt.

5. Did my research influence my main subjects - jazz vocals and jazz composition? Are those three elements well balanced in this tune?

I don't hear any jazz vocals. I don't know if this is a jazz composition. [...] The question is not clear [...]

7. Do you have anything to add?

Yes, I think the fact that you cut the sound in the beginning part sometimes between "In and out", you feel like you miss the space of the room where one or two of you recorded, it feels muted. And that really takes off the drama. If you are going to spread this in the real world, then make sure that you put a room behind it, so that you feel that it's not muted. The mute of the sound immediately takes away the urgency and the drama. I think "improvise the rhythm" bar 22-23 you really go off pitch. You almost go one minor second higher than the normal pitch that you would sing or express, and that feels a bit weird, specifically because then you make a cut again and then you go to a well pitched voice. So, be sure of what to do there. I wouldn't even keep the same pitches necessarily [...]

"Hit the body of the guitar" could be a bit louder, bar 24, it's not really convincing [...], than "Dare" and "Be different" could be even more dramatically expressed in your voice. Then, another part [...]: "you want me to buy a house..." [...] I don't understand the text [...] it's not clear to me.

Don't send a part that is not fitting the recording, it's very amateur-like to me. [...]

#4 Harjo Pasveer

In his feedback Harjo Pasveer underlines the importance of going beyond the music genre definitions and makes my own statement.

1. Does my composition suit my voice? Do compositions and voice feel connected to each other?

Vocal wise the start is experimental and not clear if you make a statement or try to hit the right notes at the right time / Start from 1.20: from there it's strong, clear and together.

2. Do you think that this composition represents enough my development as a performer/vocalist and as a composer through Artistic Research?

The "rap-language" suites your statement, timing, but also the quality and depth of your voice

3. Did my research influence my main subjects - jazz vocals and jazz composition? Are those three elements (research, jazz vocals, jazz composition) well balanced in this tune?

Not at all.

I should change the question and leave "jazz" out of it!

It's all about your voice-acting ability and how this connect with your compositions:

Answer: 100%

4. Do you think my vocal abilities are challenged by this piece? Do you think that, through this tune, I can improve as a singer? Do you think I can improve as a performer?

The start is too difficult to develop vocal skills / the rap peace does.

And also the last soft part - very soft - with air and close mic. (Super intens)

5. Do you think my base as a traditional jazz singer is strong enough to make this next step and find my own voice? Or do you believe that writing my own experimental music might make me neglect the study of the tradition?

I think this way of thinking is neglecting your development.

Start with your haves: "great voice actor with remarkable theatrical skills!"

That is what you are. That is your concept. That is the essence of your artistic backbone. And build your compositions and stile-influences around it.

(Leave traditional Jazz out of this resurgence-question)

Se Poi Il Vento Reference Recording #3 and Adulthood (In and Out) Reference Recording #4

#3 + #4 Daisy Hagendoorn

I contacted Daisy Hagendoorn, theatre actress who graduated at Amsterdamse Toneelschool & Kleinkunstacademie, to benefit from her theatrical expertise. She gave me a different angle on my piano+speaking voice improvisation: according to her, what is weak in my performance is not the way I play the piano or the coordination between piano and voice, instead it's the way that I use my voice. She suggests I substitute my "light, relaxed" and "usual" voice with something more tense and speak as if I was giving a warning.

1. Does the speech voice feel connected to the music? Does the music ever distract you from the meaning of the text, or does it enhance the text?

The voice feels connected to the music in Adulthood. In this one music and text helps each other and makes it nice and clear to listen to.

In Se Poi Il Vento I do have a feeling that there's a discrepancy between music and voice. What I experienced was slow, tense music and a light relaxed voice which I couldn't connect in listening. Music and meaning of the text I do feel are connected.

2. What is the difference between talking and singing, according to you? Do you think that in my music these two actions are blended together?

Singing and talking are nicely blended, I can hear the tunes in music that makes the talking part stronger and vice versa.

3. Is my expressive potential fulfilled by my performance? What can I do in order to communicate my emotions more effectively?

In the first part I hear your emotions through the text which gave me a strong interpretation of what you want to communicate.

When I was listening to the "Se Poi Il Vento" part, the music gave me something like a tense, witchy/conjuring feeling, if you know what I mean. Maybe in this part you could try to project the words more tense. For example: act like you want to conjure or warn someone. Or by blending more with the lower tunes of the piano.

4. Is my expressive potential fulfilled by my texts? Does my performance come across as connected to my texts?

Yes, I do hear the meaning of your words and I understand what you want to communicate.

5. In "Se Poi Il Vento", when the groove comes in you can hear a speech where the piano accompanies the voice. Do the voice and the piano feel connected to each other? Does the piano add expression to the voice?

This is the part where I felt a discrepancy in how low and tense the piano is and how light and usual the voice. It's difficult to give an explanation without posing it for you. I might use the wrong words, but I hope you get an idea of what I tried to suggest in an earlier question.

The piano carries the weight of the words. The sentence: "Anger, frustration, indecision, cowardice, anxiety, self-destruction, sense of guilt....", has 'heavy' words and I can hear the piano is carrying that heaviness. You could trust and follow your music, it's great.

6. Do you have any advice, suggestions or ideas for my next steps in my research and performance practice? (Things that can be improved, things that can be elaborated, things that should be kept, ideas for new elements to integrate in my research...)

I think you are really far and I'm glad you've sent me the parts. Your music is so good, it lifts the text almost automatically. You could search for merge words and music in the second part, if you agree with that.

7. Is there anything that you would like to add?

Above all I do love both parts, in music and texts!

#3 + #4 Suzana Lascu

In general, Suzana Lascu suggests me to investigate how sung pitch would benefit my spoken explorations and to "try to use wider contrasts in terms of register, timbre and dynamics."

She sees room for improving as a singer, by means of "building the necessary vocal skills for becoming a convincing performer." As far as the performance is concerned, she suggests getting inspired by "Frictional" and contacting Jaap Blonk. Lascu also suggests me to exaggerate, articulate the words, and

connect with theatre actors: she suggests me to contact Gina Patilea. She suggests to contact artists outside my jazz improvisation domain and provides me with more material to check: Caroline Shaw's "Partita for 8 voices", "Dolmen Music" & "The Games" by Meredith Monk, anything by Theo Bleckmann, Fay Victor's "Wet Robots", Milton Babbitt's "Philomel for soprano, recorded soprano and synthesized sound" and "Identikit" by Radiohead.

1. Was I able to include the speech voice in a musical context in a convincing way? Do speech voice and music feel connected to each other?

Speaking of "Adulthood": There is a standup quality to your performance, I could almost hear Michelle Wolf at the Apollo. But that also seems to be the particular sarcasm and cynicism you wish to convey. And by that I mean it could be much more "musical" and less oratorical. Apart from a slight accent I can detect, your diction is convincing. I would recommend investing Jaap Blonk's ways of expressing more nuanced sensations (e.g. his "Frictional"). And he does not even need to employ words. The colors in his voice (and throat! and sinuses!) express sufficient information for the listener to get either uncomfortable, amused or fondled, like I heard you attempt conjuring on "Adulthood"; his approach could also enrich your palette when working with "speech voice". He's still alive and a fascinating personality to interact with, I keep hearing, maybe contact him.

Voice and music feel connected to each other, though not as much on the last "smooth" section. An element I am missing is the unity of the piece. Because at the moment, the parts barely create a whole; there is a mixture of conflicting narratives that don't necessarily connect, although maybe they don't need to (And I empathize with that, because I also had similar tendencies within the writing process). I enjoy that your whole point reveals itself only at the end! The journey of the 2 instruments collaborating through such simple scoring succeeds at the level of storytelling.

Speaking of "Se Poi Il Vento": Is that starting layer a reversed tape of your voice? Absolutely fantastic! I can hear a certain candor and longing that comes out through the relaxed approach of your speech; perhaps the native element of the language contributes to the flow and spontaneity of this rendition. Synthesizing octaved pitch added to the man's voice and then sampling his laughter into the bass line, looped with the initial synth - brilliant, you must be a fan of Tin Men and the Telephone. To both questions my answer is yes, 100%. I wish I heard a similarly organic and authentic performance on the previous track as well.

2. In "Se Poi Il Vento", when the groove comes in you can hear a speech where the piano accompanies the voice. The accompaniment is improvised on the spot and played together with the voice. Does this improvisation practice sound convincing to you? Do the voice and the piano feel connected to each other? Does the piano add anything to the voice?

The pianist's improvisation (somebody blessed with perfect pitch in this case) matches the color of the ongoing reversed voice, especially harmonically. You couldn't have made a better choice in terms of selecting your musicians, I hereby sincerely congratulate you, whomever they are. Yes, the piano definitely adds nuance through harmony - not sure whether his choices were yours too, noting his travels into the chart could help you better translate ideas on further projects, such as the guitar duo piece you sent me; coming back to this one, he or she perfectly imitates the rhythm of your speech too, providing body and depth to your intentions.

3. In "Adulthood (in and out)", does the guitar add something to the voice?

Texture and counterpoint. This would've been a totally different track without the guitar. The guitarist's glissandos blend really well with the intention of the text. But I was quite disappointed seeing the score indicate "play nice [jazz] chords"; because the harmonical choices you could make at that spot shouldn't be left at random. Right now, on that spot, the effect is rather contradictory: the text is dark, so why are the chords light? Are you trying to save a salty soup with extra water?

4. Are there moments where the guitar distracts you from the text?

No, the execution is tight. Besides, your voice is clear in the mix. In general, he complements your text appropriately. There are moments when I wish he distracted me from the text, but that is simply my taste. The framework of the piece does not leave him a lot of options to distract, so I am not sure how he would even accomplish it.

5. Are you satisfied with how I used the possibilities of the speech voice or do you feel that something is missing?

When using words, the way we articulate can express a million things. I can hear you explored that only minimally, and it also comes out in the way you notated it in the chart. When I tapped into Rotterdam's experimental scene, I discovered exaggeration is never a saturating element (the multitude of practices in terms of writing for voice exploded in the second half of the 20th century, connect with your peers in the composition department for further discoveries). You can act the text, but you can also live the text and outlive its meanings, twist apparent interpretations, throw them out of the window. Working with actors themselves would help you tremendously: Gina Patilea (a friend who worked in Dutch television and numerous theater productions) is someone who could help you expand this area of your vocabulary and expression. There are plenty of techniques she can teach you.

4. What can I improve in including speech voice in a musical context, according to you?

Try to use wider contrasts in terms of register, timbre and dynamics - can't stress this enough. The beginning of "Adulthood" reminded me of Nora Fisher's "Rat in My Room". She makes use of her breath in expressive ways, creating suspense, anxiety. For your data collection, see if you could figure a richer variety of vocal techniques, such as growl, scream, whisper (which you use on your intro), belting, vibrato, completely nasal singing, straight 18th century bel canto singing. A way to start your "what if" experiments, first consider the levels of air compression available (ask Harjo Pasveer!). Because this mixture of options would only better support the randomness of your pieces. The manner in which you release some of these words and endings - dive deeper into that as well, if your intention is to create "spaces" of contemplation for your audience. And I would wait longer before saying something new. Silence is a phenomenal tool, we only need more of it - take this advice seriously.

5. Do you think my vocal abilities are challenged by these pieces? Do you think that, through these tunes, I can improve as a singer? Do you think I can improve as a performer?

Yes, there is room for improvement via this repertoire. Your abilities are not necessarily "challenged", but building the necessary vocal skills for becoming a convincing performer during such a tiny window of time as your master study could very well appear challenging, so pick your sharpening tools wisely in order to maximize the potential effects on your final recordings. Improving as a "singer" does not seem to be the goal of your research, but rather improving as a vocalist, as an improviser, who treats the vocal apparatus like an instrument, which you nevertheless seem capable of doing.

6. How does the inclusion of electronics impact my composition practice, according to you?

I think it's the most exciting element of your style at the moment, alongside the way you treat form. Keep those electronic tentacles in your artistic wardrobe - it's cooler than in Narnia out there (and I never usually say that).

7. Do you have any advice, suggestions or ideas for my next steps in my research and composition practice? (Things that can be improved, things that can be elaborated, things that should be kept, ideas for new elements to integrate in my research...)

Reach out to experts from fields external to your [jazz improvisation] domain: theater, fiction writing, sonology alumni, noise artists, poets, interdisciplinary performers. Besides the aforementioned names, get in touch with Jonathan Nagel, for example. He could elaborate on the possibilities and various practices available, since he generally works with painters and dancers on his latest projects. Keep your integrity music-wise, everything sits well in that area. I would be curious to investigate how sung pitch would benefit your spoken explorations. And here I cannot help recommending Caroline Shaw's "Partita for 8 voices" (which won her a Pulitzer Prize btw), "Dolmen Music" & "The Games" by Meredith Monk,

anything by Theo Bleckmann, Fay Victor's "Wet Robots". Your recordings also reminded me of Milton Babbitt's "Philomel for soprano, recorded soprano and synthesized sound" - that's a million dollars worth work of art - check it! Your composition practice could be so beautifully complemented by Rene Uijlenhoet's expertise - he teaches at Codarts. The readings he organizes weekly for his electronic music students are also a must!

8. Is there anything that you would like to add?

When you record, especially because I hear you do it in a studio, and not any rehearsal space, use the advantage of being able to add harmony to your own vocal layers - who knows, some other songs of yours could need it; furthermore, explore different placements of the voice(s) in the mix (like you hear, for example, on Radiohead's "Identikit"), either to echo or respond to your own statements. I like how you noodle with different densities of speech on "Se Poi Il Vento". Try that on "Adulthood" too.

#5 Adulthood (In and Out) (vers 2)

#5 Valentina Paronetto

According to Valentina Paronetto, the spoken words are enhanced by the music, which adds depth to them. The performance is still improvable by creating a proper narrative scenic subject who takes advantage and controls the music.

1. In my composition, does the use of the spoken voice feel connected to the music? Is the music supporting the meaning of the text?

In the composition the voice is supported by the music and absolutely connected to it.

2. Do you think that in my music performance talking and singing are blended together in a convincing way?

The two artforms blend and add value to each other, allowing cadences and originalities that would otherwise be less efficient.

3. Is the expressive potential of my composition fulfilled by the way I perform it? Is there something I can do to improve the effectiveness of my performance?

The research of a narration that is musically cadenced increases the expressive potential and it adds depths to the words.

4. Overall, did I integrate the spoken voice convincingly in my performance?

The possibilities of growth are many, especially if introducing a use of the body that is characterized by more and more awareness.

5. Overall, did I integrate the spoken voice convincingly in my composition?

The spoken voice is rich in suggestions and significances that are favorably underlined by the musical cadence.

6. Do you have general remarks about the composition and/or the performance?

The performance is surely improvable by creating a proper narrative scenic subject who takes advantage and controls the originality of the music.

#6 The Tell-Tale Heart

#6 My own feedback

1.[Music notation] Is the notation of the piece clear?

I still don't feel fully comfortable with this kind of notation. I have the feeling that there are solutions to notate with more clarity, but I still did not find them.

2. [Pianistic aspects] Is the piano monotone, lacking differences in sounds? If yes, could you advise colours, sounds and techniques that have not been used, yet?

I ask these questions because I don't hear enough variety in the sounds of the piano and I am overwhelmed by clusters and dissonances.

3.[Composition] Are things happening too fast? Do you need more breaks in between sentences?

On one hand I like the piece to be fast, rhythmic, almost restless. On the other hand, some pauses would create more statements, help the listener follow the meaning of the text, maybe create tension, suspense, surprise.

4.Is this language repetitive and predictable or do you think that it can be carried on for longer?

Again, I am a bit overwhelmed with the sound of the piano and its dissonances after only one minute. After this introduction, my ears need a change. Maybe this kind of improvisation works only when it's played for short periods of time.

5.[Performance] Can you catch the content of the text or is the piano / the performance distracting you?

I am personally satisfied with the interaction between voice and piano, and I think the piano, instead of distracting, is adding expression and helping understand the meaning and follow the text.

6. What do you expect, after this introduction, or what would you like to hear/see?

I need a change in something. Maybe I need to hear a different music, maybe I need to see a change in the scene, the setting, or in the "choreography".

7. [Theatre aspects] Should the body be more involved in this piece? If yes, how?

I think it should. Surely in the next parts and if I want to continue writing this piece, but maybe also in this introduction.

8.[Voice and improvisation] What do you think is the role of improvisation in this piece?

I think there is a lot of space to improvisation, because the score only provides guidelines for the performer.

10.Do you miss vocal pitched sounds in this piece? Do you think a pitched voice in some parts could add expression to the piece?

I do miss vocal pitched sounds, however I would not now when and how to include them. I want to avoid a "musical" vibe, where acting and singing are separate: if pitched sounds will be included, they have to be one thing with the speaking.

11. Do you miss other vocal extended techniques?

I actually do. I think more extended techniques in general (on the piano as well) might add surprise affects, variation in sounds, expressiveness.

#6 Dick de Graaf

On the basis I like this sketch, but I miss the IMO necessary spaces between the distinctive parts. I also would like you to create a score that defines how the piano parts (timing, voicings, extended techniques) relate with text. And also indicate if, and if so where and what are relevant pitch relations, cq melodic lines or cues.

In terms of theatrical qualities, I would advise you to design a choreography indicating your changing positions from stand-up reciting, to walking on the stage in the directions of the piano, installing yourself behind the piano while reciting, and continue while sitting behind the piano comping yourself. This could be a way to, even when you are forced to present yourself online, bring liveliness to the performance of your composition.

I also advise you to respect the rhythm in the text that is created by the repetition of the word "heard".

Final comment: in your story about the poem, replace the "he" by a "she"

So far my feedback.

Concerning your contribution to the Research Performance Lab, we started discussing how much of the artistic result of your research project should be noticeable during your final performance exam. We concluded that rather than the repertoire created in your AR project, the practical knowledge and performance qualities that have been acquired as a result of this AR project should be noticeable in the program of your final exam. Totally neglecting the content and process of your AR project in your final exam program would be improper, but also unimaginable considering the creativity, effort and time spent.

During our next meeting on the 28th of October you will show how you are preparing your repertoire pieces for your final exam together with another singer/bass player: "Nature Boy", "Unrevealed Roads", and "Thailand" in relation to the development of your second intervention cycle.

#6 Federico Pozzer

(Translated to English)

1.[Music notation] Is the notation of the piece clear?

Notation: you could write 'performance instructions' at the beginning to instruct the performer on the meaning of the symbols without having to specify it each time in the score. I tell you this because the thing that confuses me is that the instructions under the piano line are written in the same way the text is written (which you didn't do in the first line, since the instructions are written in lowercase). Is there a reason to change from lowercase to uppercase?

For the glissando: I would use a straight line and not a curve. Generally this type of notation is more common.

2.[Pianistic aspects] Is the piano monotone, lacking differences in sounds? If yes, could you advise colours, sounds and techniques that have not been used, yet?

The part of the piano does not seem monotonous to me, quite the contrary. But given the context, what you could do is explore the internal part of the piano (overtones, use of objects, etc.) or even the use of the pedal (obviously if you have the possibility to use a grand piano).

3.[Composition] Are things happening too fast? Do you need more breaks in between sentences?

I don't think events happen too fast. More than anything else I would like to know if there is a reason that pushes you to dispose of them in this way (is it for the text? Or for a certain impression you want to give?) Have you tried to do the opposite? Running them as slow as you can?

4.Is this language repetitive and predictable or do you think that it can be carried on for longer?

It can go on more in my opinion.

5.What do you expect, after this introduction, or what would you like to hear/see?

It would help me to know what you would like to do in the other sections of the piece. Since you are talking about "piano + voice semi improvisation" maybe after this section I would expect different types of events but which still have to do with improvisation.

6.[Performance and theatre] Can you catch the content of the text or is the piano / the performance distracting you?

The text is clear and I think the piano is well combined with the voice.

7.Should the body be more involved in this piece? If yes, how?

Not necessarily. But if you want to include it you could use a specific notation for the body like you did with the piano and the voice.

8. [Voice and improvisation] What do you think is the role of improvisation in this piece?

Also in this case it would be useful to know what you want to do with improvisation in this piece. I can tell you that from the score it is evident that there are choices that are left to the performer (I am thinking of the choice of chord notes, or even the tempo?) But improvisation is used to create more or less unpredictable relationships between the piano and the voice. ? Or to allow a multiple performer to provide a different interpretation of the same score? It would also be useful to know why you left the performer some freedom. If you specified the chord notes how would it sound?

9.Do you miss vocal pitched sounds in this piece? Do you think a pitched voice in some parts could add expression to the piece?

I don't see the need.

10.Do you miss other vocal extended techniques?

I would say that I do not miss them. But using them to understand how they can be connected to improvisation (perhaps specifying the type of action in the score without indicating the resulting sound) could be interesting.

#6 Tineke Postma

<https://drive.google.com/file/d/1yRyGa6p3Rz5Ypke Js3EoxoVEyb3QDgZ/view?usp=sharing>

Tineke suggested I should alternate improvised parts with composed parts in the style of Peter Ablinger, or my "Dubai Airport". In particular, she would expect to see this after the first part of my video, which ends with the words "Hearken! And observe how healthily, how calmly I can tell you the whole story". Music is about balance: we balance free harmonies with tonal harmonies, we balance improvisation with written material, we balance space with non-space. These are all things I should take into consideration in the development of my composition on the text "The Tell-Tale Heart".

Another consideration I received is about "stretching". According to Tineke, I should give more space to the listener to experience the multiple emotions that are presented. In my piece, I should take the time to make the emotions resonate.

#7 The Tell-Tale Heart (vers 2)

#7 Valentina Paronetto

In Valentina's opinion, speaking and singing enhance each other and blend into a whole and the spoken voice is effectively integrated in my composition and performance.

In the future, I have to work on combining the two interpretations of playing and acting effectively and keep the aspects of acting, composing, performing and singing constantly trained. This work has an impact on body awareness on stage and it can therefore have a big impact on my vocal skills as a performer.

1. On a general level, how do you perceive the integration of the spoken voice in my musical composition? Does the music support the meaning of the text? Does the presence of the spoken voice add value to the composition?

The integration of the spoken voice and musical composition enhances both arts and music is not only a support but an integral part of the text, they blend into a whole, which is the true meaning of this experimentation.

2. How do you evaluate the fusion of the action of speaking and the action of singing in my composition? Are they balanced and interconnected?

The spoken and sung action are balanced and interpenetrated in an absolutely effective way.

3. Is the potential of my composition completely satisfied by the way I perform it? What are the strengths and what are the things to improve for my future work?

I believe we can speak of experiments as still in progress, therefore the composition satisfies by inserting it in a first approach, certainly a starting point, but not an arrival point. The strengths lie precisely in experimentation and weakness is the consequence. The path is certainly in progress and she still has to experience many possibilities to be able to make her way satisfactorily.

4. Overall, did I integrate the spoken voice convincingly into my composition?

5. Did I integrate the spoken voice convincingly into my performance?

The spoken voice is certainly adequately integrated both in terms of composition and performance.

6. How has my ability to interpret my compositions changed during our journey?

The interpretation has acquired increasing awareness even if it is still limited by the instrumental performance, which has another interpretation of its own. The more complex work will have to focus precisely on this dichotomy between action on the piano and interpretative action.

7. How do you think this work could influence my performance on stage as a singer?

An actor's work has an overall impact on the awareness of the body in all its parts, so this aspect can benefit not only a similar art, such as singing, but life itself.

8. Do you have any other comments on my composition and performance?

I insist on the fact that we are at the beginning of an absolutely interesting but equally complex path. Merging acting, compositional, performative and singing work presents high complexity and only an important training of all the components will allow an ever more convincing and certainly interesting performance.

#7 Dick de Graaf

I grouped Dick's feedback on my final research video according to: accomplishments, things to develop and things to improve.

Accomplishments: break out from the role of a traditional jazz singer, successfully connect spoken voice and musical elements, successfully integrated the piano+spoken words improvisation in my composition. Things to develop: in the interaction with the clarinet, write for a larger ensemble.

Things to improve: the volume of the mix -the clarinet is too loud-, more interaction with the clarinet, open up for more improvisation.

1. Generally speaking, how do you perceive the integration of the spoken voice with the music in my composition?

After having witnessed your diverse experiments from the beginning of your research project until now, this final presentation has an interesting quality.

Does the music support the meaning of the text?

The way you add your personal emotions to the text by acting physically and musically, allows you to create an interesting layer to the original text. The contribution of the bass clarinet has a more atmospheric character.

Does the presence of the spoken voice add value to the composition? *It interacts in a way that makes sense to me.*

2. How do you evaluate the blend of the action of speaking and the action of singing/playing in my composition? *They are truly connected, because they are well-conceived and worked out in detail.*

Are they balanced and interconnected, enhancing each other? *IMO, considering the way they are perceived and experimented with during the various stages of your research period, I simply cannot imagine the two elements existing apart from each other.*

Are they a distraction for each other? *I never have that feeling, but this also has to do with having been so close to your development of this project.*

3. Is the potential of my composition completely satisfied by the way I perform it? *With all due respect to the high quality of this video production, I still tend to see this performance as a snapshot. If ever these 9 minutes would become part of a live set that could be performed a number of times, how*

much more intensely could the singing voice and the piano playing interact with the bass clarinet? Would the storyline of the bass clarinetist become more obvious?

What are the strengths and what are the things to improve for my future work? *Positive: the composed parts contain interesting harmonies, carrying the “cool” lyrics without disturbing them. The combination of singing voice and piano, leading to the interactive rhythmic improvisation with the bass clarinetist is a beauty in a nutshell. To be improved: the bass clarinet sounds too loud in the mix compared to the voice.*

4. Overall, did I integrate the spoken voice convincingly into my composition? *Yes, particularly in the part where you are accompanying synchronically on the piano.*

5. Did I integrate the spoken voice convincingly into my performance? *Yes, mainly because you enhanced your physical (face-)acting in a convincing way, leaving out too much of the passionate exaggeration you used to show in early experiments.*

6. How do you think this work could influence my performance on stage as a singer? *Your initial ‘dream’ was to extend your practice as an ordinary jazz singer, as well as the traditional role of the (female) jazz singer. With a product like this video, you will certainly be able to reach beyond the ordinary jazz audience, or engage your existing jazz audience in a more convincing way. By mixing speech voice and (improvised) singing, you pay much closer attention to the text. The text becomes more important as a trigger of the musical content, and so does your vocalese (I mean, song without words) when it is conceived so much in coherence with your compositions.*

7. Do you have any other comments on my composition and performance? *Write another one for a larger line up, I would say. But then, the role of your fellow musicians on stage in the musical conversation could be emphasized. I miss this a bit in relation to the performance of your bass clarinetist. It strikes me that none of your questions about feedback is about him....*

I would also advise you to open up to more improvisational elements. Alternate more, and more dynamically, between singing voice and speech voice, making this an integral part of this improvisational process.

I am also very curious to hear the comments of your peers, jazz teachers, RPL coaches, colleague-singers, and music (festival) producers on this beautiful project.

#7 Bart De Win

Full feedback audio:

<https://drive.google.com/file/d/1kGhr0KN0nC-F6hB07ljinCHZsOBVjfYgK/view?usp=sharing>

According to Bart, going through the process of creating and performing such a piece is for sure going to give me different angles on how I behave as a performer and engage my audience. I brought the exploration of interpretation to the next level and this will help me with singing pop and jazz songs as well. What is more, this out-of-the box thinking and doing are giving me more and more authority as a performer.

This to improve are the balance of the volumes in the recording and the final lullaby, where I should not abandon my character.

In the future, he thinks I should try to implement this music style into my pop and jazz concerts, trying not to think about these two aspects of my artistic personality as two completely separate things.

Do you want me to ask you some questions or do you want to give general feedback?

Well, first a few little remarks and then we go to your questions. Just a technical aspect [...]:

I really needed to concentrate on what was happening. [...] The balance of the voice and the piano is causing a different perspective on what is actually happening. So I need more concentration to get it all. [...] Remix it in some way, that would benefit the whole performance. [...] Nowadays there is a lot you can do, with Melodyne software you can tune with, you can do more than that. You can kind of isolate sounds [...]

I think the expression, the story, the way you act, the way you capture attention and keep it... I really think you did a good job there. It's very inviting to stay close to your expression and to be curious about what is gonna happen. That's what I really like about it. The way the piano interacts with the voice and the clarinet is really nice. And you needed a guy like that, who is sensitive to what you do. They don't on every street corner: it's great that you found someone who is connecting in such a way.

The ending of the whole thing, when you sing the lullaby kind of thing... What is the emotion that you want to come across?

At the beginning I wanted to lull myself, indeed. The role of the piano, the music is the only way I can express myself, and that is why at some point I panic and I calm myself while playing. It's the only way I can tell this story. The lullaby at the end is to lull myself, to express myself, to think about what I just said, or what I did.

It has to reflect who you are as a person when you do this, so are you a vicious terrible monster? No. It's certainly not from your perspective. Are you maybe a naive person who didn't really know what was happening? [...] What I was thinking is: I'm just seeing this kind of crazy vulnerable person almost child-like, in a way. That I didn't really see in the lullaby, maybe that could be a bit more fragile and a bit more child-like, without overdoing it. I didn't see the vulnerability as much as I thought.

I understand. That is probably because what I was doing was improvising a melody over a completely improvised harmony and I wanted to keep the melody [...] in a key. I didn't want to make it random or atonal, so I think I was very focused on improvising and staying in the key of my melody while playing unexpected things, because I can't control the sound of my atonal chords, I don't have it in mind before playing it. I have some forms and shapes, but the sound surprises me. I think that was the reason why, which brings me to the conclusion of training this more in order to control it more. And also be able to stay more in the character while I do it.

Then we agree. [...] Questions?

I would like to have your comment and maybe also talk about the development that you saw. What I did (including the spoken voice and therefore creating a character, including theatre in my research...), how do you think this affected, or it can affect in the future, my singing behaviour?

Well, being an artist on stage with the tools that you use in this video could make anybody feel very self-conscious and vulnerable as an artist, because it's pretty much not "in the middle of the road", let's put it that way. So, this out-of-the box thinking and doing must give you more authority as a performer. Because then, suddenly, singing a song while being maybe a bit more expressive or theatrical without overdoing it becomes second nature instead of something that you might think about and maybe at some point have the guts to really explore. No, you are really going into the next level in this respect. Which makes it maybe subconsciously easier for you to search for ways to connect with your audience in a way that is much more engaging than just singing the song, that it's an artform by itself of course. So I for sure think that this is going to give you different angles on how you behave as a performer, without feeling that you are trying to overdo things or trying to be smarter than you are or things like that.

So you are saying that going through this process is an exaggeration of what I can do while singing a normal song and going through such vulnerability and such expressivity on stage will make it natural to do this on a smaller scale while I sing a “normal” song.

That's what I think. You know what I like? In a studio, when you do things like that, it might easily be coming across like someone who wants to be very arty, that you can do weird stuff, oh-look-at-me, “I wanna have all the attention in the world” [...] and I don't see that at all, and I think that that is a big achievement. [...]

I just see that you are brought into a natural authority more and more. When someone steps on stage, the audience has the automatic feeling that “okay, that makes sense because that is apparently a singer”. The first round is always when someone steps on stage. And then you can mess it up, or prove that it's actually normal that you are there. [...] Then you have to prove it, that you are not making a fool out of yourself, but that you are actually telling a story [...] and if you pull that off, then I call that “authority”. That is what you are growing.

The last question is: what to do with this project now? In your personal opinion, do you see a possibility of development, also by knowing me and knowing that I like this, but I also like pop music in the most poppy way. Is it worth it, do you think?

As a practice it is worth it, that is already established earlier this session, but it could be interesting to explore how you can incorporate part of this in your pop practice. If you think about how many artists actually made a career out of spoken word pop music. You can count them on one hand maybe, but if you see Nick Cave perform, it's definitely pop music, but then very personal. And he is a talker, as well. [...]

So you are suggesting to consider these two things, my passion for pop and jazz and “normal” things, more as together? And try not to separate them as much as I think now, but integrate this.
You can have a program like this, for a spoken word festival, or poetry, or multi-disciplinary art festival, the sky's the limit. The people will be happy to hear a piano instead of only someone reciting poems and so, so you would be the candy of the whole show. [...] It depends on the context, but in your music if you talk about “is it pop, is it jazz”, probably both. Is it pop, is it folk? Probably both. Is it based on original material or stuff you borrowed? Also it can be both. And now you can say: it's a spoken word artist that can sing actually as well, and play the piano, and arrange and compose. Suddenly I see this... not even a niche, actually. It's just a way of expressing yourself in a musical context and you just have an extra tool. And if you overdo it, people will walk away maybe [...]

#7 Paul Van Brugge

Accomplishments: being more narrative, get rid of the traditional AABA song form, being less predictable, the guided improvisation parts support the power of the spoken words, got rid of the predictable use of the words in relation to the rhythm of the music, significant growth in my dramatic power as a performer, capability to work from a macro structure (the text) to a micro structure (the actual final composition), I became more courageous and willing to experiment beyond my aesthetic judgment, I am willing to choose a bigger variety of themes and also dive into the dark side of human nature.

Things to improve: the level of my piano skills, the tempo/pacing of the piano under the spoken parts is still a bit flat, include the use of the singing voice more, work more on the quality and variation of the piano cluster chords

1. Since you have followed the process of this research, I would like to ask you if you are able to describe how, in your opinion, the inclusion of the spoken voice affected my composition practice

throughout these past two years. If you compare this with my earliest work, do you see a development in convincingly implementing the spoken voice in my composition?

The inclusion of the spoken word has, imo, positively influenced your compositions in many aspects:

First and foremost in the aspect of form. The implementation of spoken word has allowed you to be more narrative in the shape of your compositions: The structure of your compositions is no longer predominated by the harmonic content. By allowing spoken word to be the carrier of the dramatic development of your composition, you basically freed yourself from the (varied) AABA song form.

Secondly in the aspect of predictability: The Tell Tale Heart shows a good unity and homogeneity in material, yet it is never predictable. That is because of the narrative line you follow, as a meta-structure for the musical construction.

Thirdly in the aspect of applied improvisation: As opposed to some earlier works, in The Tell Tale Heart I feel that the (composed) improvised aspects of your performance as well as of the bass clarinet are supporting the dramatic power of the spoken word in a convincing way.

Fourthly in the way you approach lyrics or apply text in general: Rhyme, a clear repetitive rhythm in the words, the groove related syncopation of syllables: you freed yourself from these sometimes rather predictable song related aspects in favour of musically and narratively adventurous lyrics/spoken words.

2. How does the blending of the spoken voice with the music (piano parts, clarinet parts, singing parts) affect the storytelling of this composition?

I experience the blending as a convincing enhancement of the storytelling.

Do you perceive these two elements as complementary and enhancing each other, or are they separate, maybe hindering each other?

See above and my answers to question 1

4. In your opinion, is the potential of my composition completely satisfied by the way I perform it? What are the strengths and what are the things to improve for my future work?

Feedback on your vocal, pianistic and dramatic performance:

Strengths:

1) Most important imo: I 'believe' you, because I perceive as an audience that you 'are' what you 'act'. That is a big progress in relation to earlier performances (of this and other works) : I experience a significant growth in your dramatic power as a performer.

2) The connection between your performance as vocalist and as pianist is convincing: I believe what you perform as pianist and vocalist because I believe how you perform it.

Things to improve: I say this with great respect for all your achievements so far:

If you'd want to improve, I think you could consider the next aspects:

1) Your technical piano performance: I think in The Tell Tale Heart your performance is convincing, you keep it relatively simple, and that works.

However, during a concert with more narrative pieces it is imo better to have a next level of 'virtuosity' at hand to allow yourself to create musical climaxes throughout the show.

2) I perceive the tempo/pacing changes in your performance as vocalist still as a bit 'flat'. I think you could implement more convincing/expressive tempo/pacing changes in the spoken word parts, synchronized with or deliberately contrasting with the content of the text.

5. Is the expressive power of this story enhanced by my composition? What are the strengths and what are the things to improve for my future work?

Strengths: Apart from the aspects mentioned under 1:

- 1) From Macro to Micro; The convincing musical collaboration between the piano part, vocal part and bass clarinet is obviously the result of the way you have been designing the music from a macro perspective. The macro perspective (meta structure) is given by the text you made from an existing story: In my perception, your ability to go from macro level (concept/story/musical plan) to micro level (the actual score) is your biggest progress as a composer.*
- 2) The way that you designed the piano part and the bass clarinet part is convincing to my ears, both musically and technically. Your composing for the bass clarinet is also idiomatic, without being predictable.*

Things to improve: again, with great respect for all your achievements so far:

- 1) I would never exclude your most powerful tool from a narration like the Tell Tale Heart: your performance as a singing vocalist. Although I do understand your self limitation to spoken voice, and although I find repetitive notes and the humming at the end a very convincing 'vocal performance', I could imagine in one or two parts the inclusion of your singing voice being an even more convincing portrayal of the character you perform.*
- 2) Technical aspect: maybe develop the idea behind the design of the clusters (narrow chords) during the actual killing (from "I jumped in the room" to "5,4,3,2,1.") They are now working ok because of the repetitive rhythm, but I could imagine a more detailed vertical design of the chords (from wide to narrow, vice versa, or any other decision) to be even more effective.*

6. Do you have any other comments on my composition and/or performance?

One comment that counts for both your composition and your performance, imo:

I consider you as a 'brave' and 'endeavouring' artist: Why?

- 1) I feel that your artistic conscience has grown: I see that you embrace more artistic sources outside of your comfort zone. You are willing to discover, and you allow yourself more and more to be inquisitive, beyond your first esthetical judgement.*
- 2) You have been choosing subjects to write about that are meaningful to you as a human being and as a woman, and you have allowed yourself to search also in your 'dark side'. Such a choice can sometimes make you feel quite vulnerable.*

Yet you continue to soul search for aspects of (your) life you really want to perform about, and which you feel are important to share with your audience.

#7 Gina Patilea

1. Generally speaking, how do you perceive the integration of the spoken voice with the music in my composition? Does the music support the meaning of the text? Does the presence of the spoken voice add value to the composition?

I think it's an amazing thing you are doing and I do think that the music supports the meaning of the text. But for my personal taste, I would play the opposite. Because you are saying that she is playing the music in order to calm herself down, so I think you should never forget that, while you are performing, really from the beginning. Because from an acting point of view, in the beginning of the video you look a bit bored and you have a bit of an air of superiority, like "I'm better than all of you guys". And if the idea is that "I am calming myself down", that should be from the beginning, if that's your purpose. If you play the piano to calm yourself down to be able to speak, then this friction should come, I think, from the beginning [...]. And in terms of the music, sometimes you say "nervous, nervous, who doesn't get nervous once in a

while” and the music supports the act. But again, from my personal view, it should be the other way round. Because you feel yourself, you get nervous, but the music is to calm down, so “how do I use this instrument not to get nervous?”. Do you understand the friction?

2. How do you evaluate the blend of the action of speaking and the action of singing/playing in my composition? Are they balanced and interconnected, enhancing each other? Are they a distraction for each other?

With your purpose, within the piece, you play to calm yourself down, you play to speak, you have to balance it in that way. Never forget your intention. [...] When you feel that you are getting nervous, the story gets high, you have to go back into calming yourself down, which you do a lot in the second part. In the second part of the video, in terms of intention, why you are doing this is very clear. But it's always like that, also with my pieces at the beginning it's a bit unclear and then it comes. So, the second part of the video is very clear. You have to decide more for yourself why you are sitting down at this piano and it's clear that you play to make yourself calm, but I think maybe you have to clarify yourself why you are telling this story. Because you might as well just play the piano to calm yourself down without saying a word. But why are the words necessary? Also for you as a performer. Why am I saying these words right now, to hom, why is it interesting, why is it important for you to convince the audience that you are not crazy? Why is that important for you? I think if you decide that for yourself from the beginning, once you sit down it should clear everything else. Again, the second part is very clear and harmonious also in its contradictions. But there is a bit of uncertainty at the beginning.

You said that it happens to you also to gain direction and intention through the piece. Then, how do you deal with it?

With taking very clear decisions on why I do it. Why am I here on stage. Right now, I run, for example. Why do I run now? [...] It has to be clear even if it doesn't go through the audience. You see that there is a clear choice. I sit behind this piano because ... whatever. It doesn't matter if it goes through the audience or not, but it has to be clear for you [...]. I think that from there on it will go on. That is my only unclarity, actually, while watching this.

Also, I write a lot. Just write for you to say “I do this because of this”, make it clear, read it back, see your notes and how you came up with the idea. I don't know if you have something written about that. And see if there is something popping out from what you have already written.

I think your speech is really good, I do have a question: why do you make sounds with your mouth and why do you yawn?

The yawn was because I watched some murderer interviews and so I decided to steal some of their ticks and weird things they do. One of them had this really unhealthy way of breathing that I decided to copy. And the noises with the mouth are unfortunately not intentional. I realized only when I watched the video again.

[...] It has to be your choice to be like that. But also the yawning and the ticks. If you use it, you should know why you are using it. People in interrogations for example, they yawn, but that is because they have been there already for twelve hours. These interrogations take long hours. So if you want to you is, then you have to make the choice as well. O because you tell the story because you are absolutely exhausted. After 18 hours of interrogation, and you say “I need the piano, because with the piano I cannot speak.” Like you are exhausted and that is also why you are telling the story, [...] “I am exhausted and so I am

going to tell you, just because I want to get out of here". But it's a matter of choice and I think it is just for the beginning.

3. Is the potential of my composition completely satisfied by the way I perform it? What are the strengths and what are the things to improve for my future work?

Go back to question 1.

4. Overall, did I integrate the spoken voice convincingly into my composition? Did I integrate the spoken voice convincingly into my performance?

Yes, the spoken voice is convincing.

5. How do you perceive the contrabass clarinet part and the presence of the contrabass clarinet player in relation to the main character? Is the expressive potential of the instrument completely developed? Does it overcome the voice, is it too hidden?

I really liked the clarinet, I think it works really well. And also in the video I like that sometimes I see him, sometimes I don't... It does not overcome the voice whatsoever, not at all.

7. Do you have any other comments on my composition and performance?

I don't think it needs a lot of work, it's just you making the decision and then you work on the performing will go accordingly.

Appendix 4: Transcription of interviews

1st Intervention cycle

A4.01 Bart De Win's lesson on improvisation with piano + speech voice 11/02/2020

11/02/2020

During this class, Bart De Win and I explore the possibility of the speech voice + piano improvisation practice and how to make it possible. We start by trying to double the exact same pitch as the one of the speech voice, but then this practice results too brainy, complicated and not effective.

The solution relies on the use of the piano as an harmonic instrument, where the chord enhances the feeling that the speech voice expresses. In this context, the precision of playing the same pitch as the spoken words loses its importance for the sake of dynamics.

BM: For improvisation: I would like to re-elaborate the “Dubai Airport”, which is the tune where I double my speaking, and I would like to work on doing the same thing but improvising. Which I tried and it's really difficult. Because it's already difficult to sing and double yourself with the piano, and then if you double your talking it's even more difficult because you have to be aware of the tone you have while you're talking... but I believe that it's not impossible. Maybe I can't nail it, but I can get close to it.

Bart De Win: What you have to realize is that everytime that you do a thing like that, it feels like you have a different instrument.

BM: What do you mean?

BDW: Imagine you are addressing your brain in a different way, and that is what you do actually when you sing, play the piano, and then add even lyrics to it... it feels like there is something different happening neurologically. That is why it feels like a different instrument. What I want to say is: don't try to do something the same way you might do it if you have a simpler version of doing this routine.

I'll make it more clear: I have this piano student who is not a very good improviser, but I gave him an assignment, and told him: now you are going to solo in octaves and the left hand has to do exactly what the right hand does. So I made it much harder... and THEN the solo started making sense. It suddenly felt like a different instrument, he knew he didn't have the capacity to do something, and then he had to find a compromise, and suddenly he was doing his imagination. But first he had to feel at ease with the fact that he couldn't do as much as he wanted to do.

Giving him a different instrument suddenly opened up his imagination. In his case it was positive, it changed his whole attitude. You kinda do the same thing.

BM: And do you have any tips to practice this? Because they suggested writing my own exercises and that would be part of the research: developing a little method. I can do it rhythmically, but I can't do it with pitches, I'll do a little demonstration:

[Example [Bart 11.02](#)]

**“Cause if I talk, maybe in this register, I can double myself rhythmically. Yes, I can.”
But then, the pitches are totally different.**

BDW: Which, by the way, doesn't disturb me at all, but that's another thing.

BM: But it would be nice to get closer with the pitches, and not be, like:

[Example: [A4.1-B](#)]

“Talking normally, and improvising like this.” Which is actually pretty cool. But it's another thing.

BDW: Of course, talking about the neurological tension that's put in your brain to do like this, in pitch... is quite big. So you have to ultimate things, or pull the problems out of each other... separate and narrowing down the problems. What if you do this with lyrics that you don't have to think about?

BM: I also tried, it doesn't really change. If I'm reading. If I don't have to think of the words it doesn't change.

BDW: That means you can't sing along with your fingers, basically. [...] Maybe you have to sing with your right hand. That's what you have to learn first, that's an exercise. That it feels effortless. Can you try and do something in a key?

[Here I sing a melody while playing it on the piano with my right hand.]
[...]

Ok so you can do it. Missing out some notes sometimes, but that's something you train. But, technically, all the ingredients are there. You are aware enough of the notes that you sing.

BM: But I am not aware of the notes when I speak. Would you like to try it?
What I have in mind is those crazy videos where musicians transcribe the speeches of some politicians and they treat it as if it was music. This is what I am interested in: when you treat the speech voice and the pitches and the rhythm of the speech voice as if it was music, just like every other melody.

BDW: There is pitch involved, but it's more shallow than a melody.

BM: Of course it's a compromise [...] The closest you can get.

BDW: Well, probably you will talk in the range of four notes or something. So then, that would be the thing.

[Example [A4.1-c](#)]

That it would be harmonizing what I'm saying, and then it would be more based on dynamics than on pitch. [...]

BM: Do you think this might make me a better improviser if I dive into this?

BDW: Yes, because in general we are talking about expression. Which is what lacks in a lot of improvisation styles. Maybe it's a bit of a brainy approach, but it will give you new insights. [...] And piano-wise it's an expression as well, because I wasn't thinking about harmony really, I was just thinking of a certain feeling that comes out of a chord. So sometimes these ways of expressing yourself are even harmony-related, and sound-ish.

BM: And then harmony is a consequence.

BDW: Sometimes you can see it: "I would like a white key there."

A4.02 Kate Soper's feedback on "Dubai Airport"

[...] I just did one listen-through and looked at the score, so these are very general impressions--you can take them or leave them, and if you disagree with anything I've said feel free to ignore it!

1. Is my piece varied enough not to get the listener bored? Or, on the other hand, should I develop the different parts longer?

This isn't necessarily a criticism, but I don't find much variation in your piece--it seems more like a sketch to me. I don't think there's an issue of boring the listener (hard to get bored in 2 minutes), just about what your intention is and how you might develop things. The piece does seem to stay rooted in one "place" throughout (the airport). Perhaps that's what you want. But, it could also be effective to musically "show us" the things you miss (France, trees, etc), or to give more of a sense of development of your feelings--or, if it is supposed to be extremely static and give no relief to the listener, you could explore that more too.

2. Are there any aspects of my composition that may be considered inexperienced, still raw, immature?

This is tough to answer over email, as I don't have much context. Again, it seems like a sketch to me--a brief exploration of a style or a move towards something larger. Sometimes it can be useful to make such a sketch and then look at it critically after it's done in order to gain objectivity and gauge effectiveness for yourself. If we were having a lesson, I might ask: how important is the piano/voice quasi-unison? Why do you use it sometimes and not other times? Why are they always in this quasi-unison when they are together? In the sections where the voice speaks alone, is there a different way to use it that fits more with your stated goal of using speech as musical material? What does the piano bassline signify? A chromatic descending line has a lot of musical connotations, from film scores to Baroque music--are you referencing any conventions and if so why? Do you imagine a transformation within this piece, or is it a snapshot of one mood? Why do you sing at times and speak at other times? What is the vocalist's relationship to the piano? Etc.

Please note that I'm not asking you to actually answer any of these questions to me--these are just things you might ask yourself now that you've made this piece. Basically I recommend that you turn the questions you had about my work onto yourself!

3. What is your general comment about my piece?

I think the comments above are pretty general. The best thing to do is just keep writing and exploring and performing and see what develops. I also HIGHLY recommend you check out a series of works by Peter Ablinger called "Voices and Piano," which I think you will find interesting.

A4.03 Interview with Marc van Roon about speaking and improvising with the piano, 11/02/2020

This lesson with Marc Van Roon had both a conceptual and a practical implication on my research. As far as the Conceptual is concerned, I have been invited to ask myself what is the relationship between piano and voice, and what does the piano add to the voice. Van Roon brings up the political statement hidden in my research: there is no division between singing and talking. By stretching the concept of what a singer is, I break a paradigm and I can make my own definition of what singing means. The practical outcome led me to make a glossary of possibilities for my piano/speech voice improvisation practice.

M: What you can think about is: how do you define the relationship between what you sing and what you want the piano to do? What does the piano add to this relationship?

B: Colors, harmonies, expression...[...]

[I asked him if he had some tips for piano technique linked to my improvisation practice.]

M: The under-lying assumption after your question is, that you want your fingers to be faster, [...] because that is the idea of what piano playing is. But you could do the same [...] with your fists. Or you could do things with your arm, or just two fingers so that you can develop something that works for you.

B: Maybe I can put the speech voice on a pedal.

M: I'm not sure that you need the background. [...] Because the pitch landscape that you are going to introduce is influenced by the speaking voice. Do you want it to sound like normal music with a speaking voice on top of it or is everything coming out of the speaking voice [...]?

B: It should be that everything comes out of the speech voice. But also not necessarily [...], it can be a nice contrast.

M: I can imagine that the effect of introducing the speaking voice as a full musical element is stronger when you just do that, maybe with the piano following the voice, instead of putting the speaking voice on top. [...] Because then I have the reference of this pedal and I say: "Oh, music. With the speaking voice" instead of "Oh, she is creating music from the speaking voice. She is introducing me to appreciating the speaking voice as something musical. Which is interesting because everybody else, [...] would say that speech voice is not music, while the singing voice is. So you are challenging a paradigm. If you want to do that you have to make it clear, I would say. As a compositional approach. Or as a musical statement: "I am inviting you to appreciate the speaking voice as if it was music, because there is pitch, there is everything and we already sing a melody.

You are also making a political statement, you are saying: we sing all the time. Why people divide one part of life as work or "normal", and the other part of life as art. For those artists, people who really need to do those things. You are basically saying: hey, listen. We are all artists when we speak. We create art while we speak, we make music. And that for me is almost a political activity. It has the potential to make people aware of something they were not aware before. In different layers.

There is a first layer of "the speaking voice is interesting as a musical element", but then there are a couple of other layers that are very interesting, too. The political one, the element of language.

But the point is, If you do it over regular music, people will not easily get that. It requires a certain environment so that people can slowly become aware of that. (min 26.55)

So, that also relates with what you do with the piano technically. For me, also musically. I would really think about, again, the relationship between the speaking voice and the piano. How the piano can help to make the speaking voice as musically expressive as possible. [...] And that is why I would not approach the technical thing in a pianistic way, but more in an expressive way. What can you do with fingers? But fingers don't really matter, could be rolling balls over the keys, anything you can do you make clear to an audience that the speaking voice is the musical element. Because that, for me, is the most interesting invitation here for the audience. [...] (min 28.22)

B: And how to make this extremely clear.

M: Again, what you said is absolutely true, too. If you have a speaking voice with a string quartet or a nice piano part, there is also the possibility to come to the realisation of: "Oh, it's all music."

B: And it could be a nice contrast (min 29)

M: It could be a nice contrast. [...] There is space for you to really think about, as a professional, as a composer and also as a performer, how is the relationship between the piano and the voice.

B: And how can I do that? Except for.. Thinking?

M: Weel, experimenting. It's both. Because, now that you are not really thinking, your approach to the piano is very "as it is", you are not questioning it at all. You are questioning the role of the voice, you are saying "I can do lalala, I can do shiboo dee boo dah, but I can also talk, and I can also talk with the piano. Do the same thing you did with the voice, with the piano, too. See if you can create a relationship that is more coherent. So there is a thinking part [...], but there is the performance side, the practical aspect of it, and for that: try out what it works. And what you played before was very nice [he refers to me showing him some piano+spoken voice improvisation]. I would suggest you try creating a repertoire of possibilities, what would work? I heard you playing single lines, I heard you playing chords, I heard you playing from chord to chord, I heard you do very chromatic sounds, but I also heard you go into a wider interval. So, I can understand that when I speak I use a very chromatic monotone voice, and I would use chromatic intervals like you did. But I can also, like you did, go with the same distance or go up and down and exaggerate it, go up and down on the piano as well. The most logical step will be to come up with a note, because when I hear my voice, I hear all the notes. But that is not true, because if I really investigate one note, I hear all the overtones, all the resonance under and over, there is a whole brilliant spectrum of tones. So it's a different perspective to look at what is happening here. For instance, what is the difference between "A" and "T" and "S" and "M" on the piano? How can I do "S" on the piano? What is that relationship? Maybe it's not possible or maybe it is. It would be very nice if you could figure this out.

B: And what other questions should I ask myself apart from "what is the role of the piano"?

M: If you are really focusing on the piano and on the relationship of it with the voice, what are the parameters you are working with? Bart told you "dynamics". That's absolutely true, of course. You introduced the idea of direction, going up and down with the pitch. I could go up with the voice, and up with the piano, or I could go down. Or I could go up with the voice, and up with the piano... of course when you have established that parameter, you could either do the same, or do the opposite. The other one I heard you do was: long notes and short notes. The length, the duration of the notes. If we speak, the sentences only have meaning because of the space that is either between the words, as commas, or between sentences. [...] You could be at the same time, like you did, but you could also be complementary. So: dynamics, length, high or low, frequency, direction, timber / sound quality (harsh or mellow).. Those could all be parameters. And that all relates to technique. Because if you wanna know that you want to be able to play short and synchronize the length of the piano with the length of the words, then you have to be familiar with the technique of taking your fingers away from the keys. Which is, for example, for most of the pianists very difficult. When you think it's important to enhance the timbre, that's a technical aspect that you need to figure out how to do that. And I can help you with that. But it's interesting for you if you can deepen your question about the piano technique that you are asking me, so that I can help you better. [...] Is it accompaniment, is it counterpoint, is it colors, is it one color...? That is a compositional concept.

B: My first idea was that I would like it to be an extended color of the voice. So unison and accompaniment.

M: Yes, but the accompaniment can be in so many ways... [...] I can imagine that you could say the sentence and keep some sounds somewhere. You don't keep all of the words but only some of them. So you could experiment with that as well. Because, it could potentially create more tension. If it is not always the same. For my mind, that would become very predictable. Which doesn't have to be a problem, because when my listening mind understands that this is the pattern, that you are constantly doing that...

BM: I have to change it.

M: Either that, and then I awake again... Or I accept that it's going to be the same all the time and I am going to listen for zooming in, I am going to listen to other variations in that. [...] It could also be interesting to talk and not play. Or to play and not speak.

BM: Or to keep a long note with the voice and play more under it. So many possibilities.

*MVR: Yes, exactly, so create some kind of building blocks, possibilities. Not that you have to do everything from that list, just to figure out for yourself as part of the research. [...]
What would be the advantage of having the piano, is another question. What can the piano do that the voice can't do? And vice versa?*

BM: Well, that is another whole list of things.

*MVR: If you say that it could be relevant, because you are interested in the relationship between the voice and the piano and how they can make each other stronger or work together, the difference between "S" and "T" that the voice can do, but it's very difficult to have that precision of sound with the piano. But the piano can do more than one pitch at the same time. So I can imagine that if you have a sentence, that you just keep the most important words of the sentence... those you keep longer.
So that's another technical aspect: how to play a line and keep only certain notes. [...]*

BM: I am not sure my topic is satisfying from the vocal point of view. This is more from a composition point of view.

MVR: Why wouldn't it be satisfying from a singer's point of view? [...] Because you are defining a "singer" as someone who sings melodies instead of someone who speaks words.

BM: Well, can I change what a definition of a singer is?

MVR: Yes. For yourself, at least. Because there is no rule, right? You don't have to convince your teachers and your peer students that you are doing something better. I mean for yourself, why don't you define being a singer in a certain way? I mean, the purpose of doing that is you can print a business card where you write "singer" on it, and you can give singing lessons and people can call you for singing concerts, things like that. Sure, it's very practical and necessary, but it can be limiting in your research or in your own exploration of what you can do with the speaking voice. I would say, that is the whole point and your political statement. I liberate, emancipate the speaking voice into its artistic creative potential. [...] This is the first thing I would think about: "Hey, here is somebody who is stretching the boundaries of the existing system in which we operate" [...], where we define what is singing and what is not. That emancipation of the speaking voice as an artistic tool I find very interesting. As much interesting as a concept, as a statement. As an action that has consequences as much as it creates an artistic result.

A4.04 Marc Van Roon's comment on my research and the glossary, 07/04/2020

In this class, Marc explains his view on how the voice is perceived by society: a pyramid from opera singing, to jazz, pop and finally the speaking voice. He suggests me to become a real professional of the speaking voice, to be able to teach three main things: the theory of the speaking voice, the practice and the application of it in an ensemble context. He gives me a new reference, Hermeto Pascual with his work about the Aura Sound. As far as my glossary is concerned, he suggests making a drawing where the elements can take part in more than one category.

We come to an interesting distinction between working with a recorded speech voice or working with a live speech voice. Another important distinction is between teaching to people how to speak for a musical context, and adapting my composition to what is a natural way of speaking.

The last findings about this conversation deals with the role of the piano in this context and the major categories of my glossary: there might be different possibilities on what the piano represents, and what is missing in my glossary is the distinction between the different sounds that the piano can produce.

Marc Van Roon: So we were talking about the emancipation of the speaking voice as an artistic expression. There is a hierarchy in the singing voice. Because the opera voice is considered more artistic

and important than the jazz voice. The jazz voice is more important than the pop voice. And the pop music voice is more important than some very silly carnivalesque music, and then on the bottom there is the speaking voice. It's a pyramid, in most people's perception. I mean not for me, probably not for you, so it's very interesting that you challenge this political aspect. So, that was one aspect, and then how to do that was the second aspect. How to organize your thinking around the concept of the speaking voice: what it is, what it does. You, as a professional, you need to come up with a concept about when somebody is doing a good speaking voice. When is it good? This question is relevant to me, because the goal of your research is to become better at using speaking voice. The goal is to know more about the speaking voice. The goal is to be able to tell others how to do it, excetera, so it's a form of "professionalisation", becoming a better professional in this, that means also that you know when it is done good. If I ask an opera singer "who is a good opera singer", they will have a lot of answers. But they also had centuries to think about it, they have a lot of repertoire. But we can learn from that in how to organize your ideas about the speaking voice.

Beatrice Milanese: First of all, I think we should make a distinction between using the voice in a theatrical performance and using it in a musical performance. That is because in a musical performance a very monotone speaking voice could be interesting. If in theatre it is boring as hell, in a musical context it could be functional because you can write a whole harmony around it for example. That is what I found by writing my Reference Recording#3.

MVR: If I was your student and I wanted to learn about the speaking voice, I would be interested in three things: First, the theory of the speaking voice. The second one is the skill involved, the competence, the things that I have to be able to do. So the first one is about the things I have to be able to know and then the second one is what do I need to DO. And then the third one is to apply that in the context of a certain music situation. I can be in your lesson and you can tell me what I need to know and what I need to be able to do with my mouth, so I have a certain basics. But then if I go to my band and I want to be able to do it, there are other things that I need to know and be able to do. So if I would be in your exam committee, this would be one of the things that I would ask you: what is the theory of this, what would be the skills and the competences involved, and what do I need to be aware of if I want to apply this with my band. So maybe that is something to think about. Because when you work with the glossary, it's some kind of step into organizing theory, or categorizing, conceptualizing how to organize your thinking about the use of speaking voice. So that's really good, you are building the theory, working a little bit on the skill... but this is mostly theory about how to use this, different ways to deal with the speaking voice.

BM: The thing is that: people can already speak.

MVR: Yes, but that is the same of an opera singer telling me "everybody knows how to sing. We were born with a singing voice. Do you sing under the shower? Okay, then you could be an opera singer." Are they right? Yeah, maybe, but I need maybe a little bit of the history of the opera, who were the great opera singers.... This might be an interesting story to tell, about the speaking voice, for you. Like, other people who have been doing this. I only know Hermeto Pascual who did something [he shows me a video of Hermeto Pascual during the studio process of capturing and recording the Aura Sound of French actor Yves Montand <https://www.youtube.com/watch?v=SrgveUpwCnM&t=8s>]

This is some historical context, which might be part of the theory. So in that sense, there might still be some work to do, I really liked the way you organized your thinking in the glossary.

BM: Do you think there are major categories that I did not include?

MVR: Probably.

[...]

But, you see: you are thinking in categories. Therefore, something is either out or in. So I like your idea of making a drawing now, because then you can make circles that overlap, like the Olympics logo.

BM: Because for sure there are overlaps.

MVR: Yes. Because some things are in more categories. But it is exactly your thinking that you are doing now that is relevant. [...] Since I am a pianist, you also asked me how to play the piano: the answer to that question will come from your own thinking about what is the way to do it now. Am I doing harmonies, am I doing clusters...? That will also influence your technical choices. Because if you're going to do a lot of clusters then you don't need to be able to play Chopin. And if you see Hermeto Pascual, it doesn't matter what technique he has, he is just looking for a certain sound. His approach is very much to catch the melody of the voice.

BM: Yes, because he has a recording. That's what I also do if I record myself and then put music on my own speech. Because you can listen to it many times. But with live vocals, that's a different thing.

MVR: That's immediately a key element in your research, right? How to do it with live vocals. Do you explain that in your introduction? That there is a difference between something that is recorded [...] or doing it on the spot, live?

BM: So far I have also included recordings. But it can go towards the live direction in the next intervention cycle. But it's important to understand the difference. Also, we were talking about teaching to others how to talk. But what I did was actually the opposite, with my reference recorded #3: I asked people to send me their reading of a text, without giving them any indication. And then, I had to adapt my composition to their way of speaking.. Which is also interesting. I think I should consider both.

MVR: Yes, also very interesting. [...] Now the only thing you can start thinking about is what to do with the piano. Fingers, or hands, arms...? How to create these, maybe that's another angle. But also: intervals, melodies, chords, clusters, tremolos, rhythm... it's also the perspective through which you listen to your voice, if you speak. It's almost like a choice I make. If I want to accompany my speaking voice I have the choice to focus on the rhythm, focus on the pitch, harmonizing it... But I also have, in terms of how I relate to the voice while playing the piano, I could always play with my voice [...], but also I can play when the voice is breathing, in the interplay. The last thing that Hermeto was doing was improvising around it. [...] Response rhythm... so, maybe there is a little bit more there. Because you could have response harmonies, response melodies...

BM: Last time you asked me: what does the piano add to the voice? What is the relationship between the piano and the voice, what is the role of the piano? And I think that with the video, I kind of answered: to me, it really feels like an expressive extension of what the voice is saying. Did you also have the same feeling?

MVR: Yes. There might be different ways to think about the relationship between the piano and the voice. So you could think of it as an expression extension, you could think of it as a dance, you can think of it as a conversation, you can think of it as a mother and a child, as... the weather. I don't know.

BM: So different roles of the piano.

MVR: And different responsibilities, maybe. Different tasks.

BM: The role of the voice can also be different.

MVR: Yes, how?

BM: If I think of a dialogue between the voice and piano, it's already different. Because it can be the main character, but it can also be equal with the piano.

MVR: The voice might have a certain sound, a certain timbre, sound quality that the piano could enhance. That is not really in your list, yet. If I would be listening to my own voice, for example, and accompany myself with the piano, I can choose to focus on the rhythm and on the harmony, but also focus on the sound quality of it. And that is something that is not there yet. In terms of dynamics, in terms of harsh or warm... things like that. In terms of the overtones, of the brilliance of the voice. I can speak really nasal, or I can speak with a lot of sound, resonating. But maybe for that you need more technique on the piano, right?

BM: Yes, it's very pianistic. But I think I can do something with it. I mean, there is already a difference between a harsh sound and a mellow sound, I think I can do it.

MVR: Of course. And again, there are different ways to do that, also.

A4.05 Marc Van Roon feedback on Quasi experiment 3, 9/11/2020

RPL Reflection report 4

During this RPL meeting, Marc Van Roon gave me a feedback on the first 5 videos of my quasi experiment (<https://drive.google.com/file/d/16grXAE Xm695lqsZN1CKYVe-0Ro1679jj/view?usp=sharing>)

My initial intention was to get feedback and work on my "speaking piano" improvisation practice. After analysing an Hermeto Pascoal solo where I found a very similar approach to what is my improvisation practice, I was trying to apply my findings to a quasi experiment. The Research Performance Lab meeting with Marc Van Roon arrived in a moment where I felt like I could not move forward with my quasi experiment.

The most relevant results concern:

- Rhythm. I wanted to relate to the ongoing groove like Hermeto Pascoal solo does, however Marc made me realize that there are different ways to relate to the groove. He showed me the possibility to create juxtapositions of grooves, where the improvisation pulse and the ongoing pulse are loosely related or they live independently, creating complicated rhythmical structures.
- Alternating singing and talking. I wanted to alternate moments of speaking with moments of singing, again like Hermeto Pascoal does in his solo. Instead of including vocal melodies in the speech, Marc suggested that I surprise the audience with a moment of playing the piano and singing in a conventional way.
- Relevant material to analyse: Laibach's arrangement of "My Favourite Things" which, according to Marc, is "designed to confuse" and makes use of high contrasts; and Cannonball Adderly in "Country Preacher", where Cannonball makes us experience groove through the speech he gives to present the musicians.

A4.06 Valentina Paronetto's coaching session summary, 21/11/2020

During this coaching session, Valentina Paronetto invited me to express my anger in a more subtle way. She also suggested (as Dick de Graaf had already done during a previous RPL coaching meeting) to give up the mirror, and use the surface of a window or an object that is already present in the scene instead.

I hereby list the main points of her feedback:

- Take out the initial scream, it doesn't add anything
- Find a different way to make the audience understand that you are talking to yourself, don't use the mirror at the end. Use a natural reflection that you find by accident, not something you prepared in advance.
- The first "In and out" part made me uncomfortable and it prepared me for what was gonna come next: keep it like that.

- Being angry is the easiest way to interpret this text. Anger belongs to someone who can't go deep into their emotions, it's a simple feeling. Go deep into this feeling and find more refinement
- The interesting actor tells you the things in an unexpected way
- If you say it in a more calm way, then you should not stand. This is a moment of reflection with yourself, so you are probably at home, sitting, or doing something else.
- In and out part: maybe you can create a contrast and make it joyful
- Say it as you would say this to someone who is very close to you. Not a parent, but a friend, because you chose for them
- You are saying strong things. If you say it calmly, it can really become atrocious and cruel.
- One word has different meanings and there are so many ways to say it. Usually, the first one is the wrong one, because it's the way most people would instinctively say it.
- Ask yourself, what does this mean to you? Who is your target, what is your necessity, what is your goal?

A4.07 Valentina Paronetto's coaching session transcription, 21/11/2020

https://drive.google.com/file/d/1nlxtAtOCj5cCO6OgpkTZ1H2HizHfCBt_/view?usp=sharing

Italian original transcription (English below)

V: (4.31) Allora, l'urlo iniziale, così... e questa cosa dello specchio, se sei in una stanza puoi trovare un altro modo per far capire che stai parlando con te stessa. Poi, pensando al testo che mi hai dato, non sempre lo farei incazzato, perché è più forte. Già le parolacce sono forti, già il testo di suo è forte, quindi secondo me non necessariamente devi essere incazzata. Ci proverei, poi magari incazzata funziona meglio, ma può anche essere tipo (dà un esempio) "ma che cazzo mi avete rotto i coglioni? Ma andate a fare in culo. Avete fatto questo e questo... cioè, che schifo. Che schifo". Più schifo che aggressione. L'incazzatura è più semplice e immediata, il testo lo spinge, però visto che sei sul piano della sperimentazione, sperimenterei. A me piace sempre che il pubblico si stupisca di come dica delle cose. L'attore interessante è l'attore che dice qualcosa che mi stupisce, ha un atteggiamento che mi stupisce. Mi è piaciuto tantissimo l'inizio, quello non parlato.

B: Quello in cui dico in and out?

V: Sì, quello è bellissimo.

B: Cosa ti ha trasmesso?

V: Mi ha messo in uno stato di inquietudine, mi ha preparata a questa cosa. E' un intro che non modificarei tanto, è proprio forte, bellissimo il lavoro con la musica. Mi è piaciuto proprio tanto. Sul monologo, va già bene così, ma ci proverei a scardinarlo. Così per gioco... poi si torna, magari tieni qualche sfumatura, qualche sfumatura la modifichi. Io ci penserei un attimo, non so come la vedi tu. Già dici un sacco di cose forti. Non hai bisogno di caricarle, anche perché è un monologo, non è che stai parlando con qualcuno. Poi alla fine a maggior ragione, si vede ancora di più questa cosa.

B: Mi ero ispirata un po' al monologo "Fuck You" che fa Edward Norton in "The 25th hour", non so se hai presente.

V: Certamente.

B: infatti l'ho riguardato e lui è calmo tutto il tempo. "Fuck the police, fuck that, fuck that."

V: Esatto, perché è "fuck". E' proprio questo, è esattamente questo. E' il "fuck" che già mi basta per sapere che c'è qualcosa che non va. Perché se tu sei bella e serena, tu non dici "fuck" [...]

Quando è così incazzato, quel testo è in qualche modo un bilancio, una delusione. Una delusione non necessariamente è incazzata. Sarà che io ho sempre questo chiodo che quando si fa gli incazzati si cattura il pubblico, ma è più grossolano. [...] Se vuoi andare oltre, devi giocare su un tono diverso. Devi provare a giocare su un tono diverso.

B: Interessante, ci avevo pensato anche io guardando il monologo di Edward Norton, perché lui lo fa tranquillo quasi. Però è più difficile, bisogna far venire fuori l'amarezza da lì, quindi ci provo...

V: E' più difficile però può essere molto più sottile. Forse eviterei di stare in piedi.

B: Ah!!

V: Eh sì, perché una cosa del genere non la fai in piedi. Prova a pensare, se tu sei a casa e parli da sola, se è una cosa incazzata sì sei in piedi e spacchi tutto, dai i calci al frigorifero e dici "andate a fare in culo tutti quanti"... se invece è una riflessione "Cristo, mi avete preso per il culo. La minchia, tutto bello e tutto felice" non sono in piedi.

B: Sono così su una poltrona probabilmente

V: Sei seduta, probabilmente stai anche facendo qualcos'altro ti viene in mente, "sta minchia. Non è esattamente come me l'avevano raccontata. E' una merda, e così"

Sul lavoro con la musica però questo in and out lo devi in qualche modo tenere. Può anche non essere incazzoso. Può avere lo stesso ritmo, ma anche sorridente, no? Cioè, del tipo "in and out, in and out" figo, figo, figo... chi ti ascolta si aspetta una cosa divertente e invece alla Raymond Carver, qualcosa che stacca da quello che tu dici. A me piace sempre che mi raccontino delle cose come non me le aspetto, sennò bravi tutti. Prendiamo le serie... [...] Parto dal fatto che andava già benissimo, quindi non si riuscisse a trovare quella via, va bene tornare su quei passi lì e restare, però provaci. Credo non ti costi molto.

B: Ci provo subito! L'ultima cosa: lo specchio?

V: secondo me deve essere una cosa naturale. Dopo che ti sei presa tutta questa incazzatura, ce l'hai lì lo specchio e dici: vaffanculo, sono io il problema. Non siete voi, inutile che continui a prendermela con voi. O mi vedo... hai qualcuno che ti riprende o è una telecamera fissa?

B: Penso avrò qualcuno che riprende.

V: Se sei da sola non puoi farlo, però se hai qualcuno che ti riprende, che allarga un po' l'immagine, allora si capisce che tu in qualche modo ti vedi. Non perché lo fai apposta, ma perché la casualità vuole che ci sia un riflesso, che ci sia un modo... ad esempio io adesso sto guardando un tablet che ha lo schermo nero e mi vedo. E dico il problema non sono gli altri, sono io che mi sono presa per il culo. Sono io che mi sono raccontata delle storie. [...] La finestra [...] è uno specchiarsi che non è voluto. Senza rendermene conto, trovo qualcosa che mi rimanda alla mia immagine. E diventa più interessante. Lo specchio, vuol dire che tu l'hai messo lì in qualche modo. [...] Un riflesso che a un certo punto dici: "boia. Sono io il problema. Sono io, ce l'ho con me. Sappiatelo, ce l'ho con me e non ce l'ho con nessun altro" [...] E' spontaneo. Sembra davvero che pensi "che mondo orribile" e poi ti guardi e invece no, sono io. Più spontaneo e meno artefatto. Lo specchio così sembrava quasi l'essere o non essere, col teschio. [...]

V: 19:53 [...] Tu parti dall'essere tuo: raccontati davvero il tuo obiettivo. Al di là della musica, del fatto di legarlo alla musica, che è ovviamente un vincolo [...] è giusto che sia il tuo vincolo, è molto bella quella cosa lì, a me piace tantissimo. C'è un regista Italiano, Alessandro Serra, che fa anche spettacoli completamente silenziosi. Non solo di danza, sono di movimento, musica e rumori degli oggetti [...]. Il bicchiere, con il microfono sotto al tavolo. Ha fatto uno spettacolo su Hopper il pittore [...]

Questo tuo vincolo, l'hai già studiato. Ora devi capire la tua necessità di dire questa cosa. Qual è il tuo obiettivo, chi è il tuo target [...], perché dici questo e non dici altro? E qual è la tua necessità? Su questo trovi l'intenzione più vera [...], funziona sempre che tu possa pensare di dirlo al tuo più caro amico, alla tua più cara amica. Come glielo diresti a una persona che conosci benissimo, alla quale vuoi molto bene, ma che non è tua madre, è un amico. Perché è qualcuno che scegli: il genitore non lo scegli tu, un amico lo scegli. [...] Io devo poterlo dire, e se lo dico a quel mio amico vuol dire che io sono vero [...].

B: Tra l'altro questo brano qua è in mezzo ad altri due brani. Questo è adulthood ed è in mezzo a Childhood e Old Age. In Childhood avrò un piccolo glockenspiel per bambini e cantavo la ninna nanna "A come avventura" [...]. Poi c'è il passaggio a questo momento di pazzia e per "old Age" leggerò una lettera che ho scritto in cui passo dal sussurrare a gradualmente cantare in voce lirica. Questo per farti capire il contesto in cui sarò, questo è il pezzo più teatrale, gli altri due sono più legati alla musica [...].

V: A maggior ragione allora cercherei un tono diverso. A maggior ragione cercherei una roba proprio crudele. Perché se tu la fai tranquilla, diventa atroce, un coltello, una lama affilatissima. Diventa proprio una roba... ci devi provare però. Ma secondo me non è che manchino le possibilità. Anzi nel teatro la cosa più bella è sperimentarsi nelle cose più difficili... che non sono mai "l'incazzatura". L'incazzatura è un sentimento semplice. [...] E' costante, appartiene al popolino l'incazzatura, alle persone che hanno poca capacità di analizzare le proprie emozioni. Quindi c'è la rabbia, c'è la paura, c'è la tristezza, ma grossolane, no? E interessante andare a cercare qualcosa di più sottile. [...]

Mettiti alla prova, cercando [...] varie intonazioni. Tutto è possibile, come nella musica. Ogni emozione noi la possiamo dire in tanti modi. Non è detto che il primo che ci viene in mente sia quello giusto. Non mi ricordo quale regista ha detto "di tutti i modi che vi vengono in mente, il migliore è sempre il settimo." Devi cercarne tanti prima di trovare quello più interessante. [...] Dobbiamo cercare, cercare, cercare... il primo è quello da eliminare proprio. Perché è quello che ci viene più d'istinto, vuol dire che è quello che potrebbe venire più d'istinto a tutti. Il settimo invece è quello che arriva dopo tanti tentativi. [...]

Fatti tante domande, non basarti solo sul testo. Il testo è fuorviante spesso, se poi l'hai scritto tu lo è ancora di più. Perché tu sai perfettamente qual è la tua intenzione, il tuo stato d'animo, la tua necessità, ma non lo sanno gli altri. E non è interessante che gli altri sappiano la tua necessità, però tu sì devi saperlo e devi saperlo quando lo fai. Non è importante che gli altri capiscano, l'importante è che "io" capisca, capisca fino in fondo. Io credo che con la musica sia molto simile la cosa, soprattutto se fai jazz contemporaneo [...]. Se vai a scardinare le note, vai a scardinare i suoni, è un po' la stessa cosa con il teatro contemporaneo. [...]

E' importante anche capire dove sta la telecamera. Che gioco fa la telecamera, dove si posiziona? [...]

English

V: (4.31) So, the initial scream, so ... and this mirror thing, if you are in a room you can find another way to make it clear that you are talking to yourself. Then, thinking about the text you gave me, I wouldn't always piss it off, because it's stronger. Already the bad words are strong, already the text of his is strong, so in my opinion you don't necessarily have to be pissed. I would try, then maybe pissed off it works better, but it can also be like (gives an example) "What the fuck did you bother me with? But go fuck yourself. You did this and this... I mean, yuck. How disgusting". More disgust than aggression. The anger is simpler and more immediate, the text pushes it, but since you are on the level of experimentation, I would experiment. I always like the audience to be amazed at how I say things. The interesting actor is the actor who says something that amazes me, he has an attitude that amazes me.

I loved the beginning, the one not spoken.

B: The one in which I say in and out?

V: Yes, that is beautiful.

B: What did he send you?

V: It put me in a state of restlessness, it prepared me for this thing. It is an intro that I would not change much, the work with music is really strong, beautiful. I liked it so much.

In the monologue, that's okay, but I'd try to unhinge it. So for fun ... then you go back, maybe keep some nuances, some nuances change it. I would think about it for a moment, I don't know how you see it. You already say a lot of strong things. You don't need to upload them, also because it's a monologue, it's not like you're talking to someone. Then in the end, all the more reason, we see this thing even more.

B: I was inspired a little by the monologue "Fuck You" that Edward Norton does in "The 25th hour", I don't know if you know.

V: Certainly.

B: In fact I looked at him and he is calm all the time. "Fuck the police, fuck that, fuck that."

V: Right, because it's "fuck". It is just that, it is exactly that. It is the "fuck" that is already enough for me to know that something is wrong. Because if you are beautiful and serene, you don't say "fuck" [...]

When he's so pissed off, that text is somehow a balance sheet, a disappointment. A disappointment isn't necessarily pissed off. It will be that I always have this nail that when you get pissed you catch the public, but it is more gross. [...] If you want to go further, you have to play in a different tone. You have to try to play in a different tone.

B: Interesting, I had thought about it too, watching Edward Norton's monologue, because he almost does it quietly. But it's more difficult, you have to get the bitterness out of there, so I try ...

V: It is more difficult but it can be much more subtle. Maybe I would avoid standing.

B: Ah !!

V: Oh yes, because you don't do such a thing standing up. Try to think, if you are at home and you talk to yourself, if it is pissed off, you are standing up and breaking everything, you kick the refrigerator and say "go fuck everyone" ... if it is a reflection " Christ, you took the piss out of me. Fuck, all beautiful and all happy "I'm not standing.

B: I'm probably in an armchair like that

V: You're sitting, you're probably also doing something else that comes to your mind, "shit. It's not exactly how they told me. It's shit, and so "

At work with music, however, you have to keep this in and out in some way. He may not even be pissed off. It can have the same rhythm, but also smiling, right? That is, the type "in and out, in and out" cool, cool, cool ... whoever listens to you expects something funny and Raymond Carver, something that detaches from what you say. I always like that they tell me things as I don't expect them, otherwise everyone is good. Let's take the series... [...] I start from the fact that he was already doing very well, so you couldn't find that way, it's okay to go back and stay there, but try. I guess it doesn't cost you much.

B: I'll try it now! The last thing: the mirror?

V: I think it must be a natural thing. After you've taken all this piss off, you have the mirror there and you say: fuck off, I'm the problem. It is not you, needless to continue to take it out on you. Or do I see myself... Do you have someone filming you or is it a fixed camera?

B: I think I will have someone to film.

V: If you are alone you cannot do it, but if you have someone who takes you back, who widens the image a little, then you understand that you somehow see yourself. Not because you do it on purpose, but because chance has it that there is a reflection, that there is a way... for example, now I'm looking at a tablet that has a black screen and I see myself. And I say the problem is not the others, it's me who took the piss. I am the one who told myself the stories. [...] The window [...] is a mirroring that is not wanted. Without realizing it, I find something that reminds me of my image. And it gets more interesting. The mirror means that you put it there in some way. [...] A reflex that at a certain point you say: "hangman. I'm the problem. It's me, I have it with me. Know it, I'm angry with me and I'm not angry with anyone else "[...] It's spontaneous. It really seems that you think "what a horrible world" and then you look at you and instead no, it's me. More spontaneous and less artificial. The mirror thus seemed almost to be or not to be, with the skull.

[...]

V: 19:53 [...] You start from being yours: really tell yourself about your goal. Beyond the music, the fact of linking it to music, which is obviously a constraint [...] it is right that it is your constraint, that thing is very beautiful there, I like it very much. There is an Italian director, Alessandro Serra, who also makes completely silent shows. Not only about dance, they are about movement, music and the noises of objects [...]. The glass, with the microphone under the table. He did a show about Hopper the painter [...] You have already studied this bond of yours. Now you need to understand your need to say this. What is your goal, who is your target [...], why are you saying this and saying nothing else? And what is your need? On this you find the truest intention [...], it always works that you can think of telling your closest friend, your closest friend. How would you tell him to a person you know very well, who you love very much, but who is not your mother, she is a friend. Because it's someone you choose: you don't choose the parent, you choose a friend. [...] I must be able to say it, and if I tell it to my friend it means that I am true [...].

B: Among other things, this piece here is in the middle of two other pieces. This is adulthood and it is in between Childhood and Old Age. In Childhood I will have a little glockenspiel for children and I will sing the lullaby "A for adventure" [...]. Then there is the transition to this moment of madness and for "old age" I will read a letter I wrote in which I move from whispering to gradually singing in an lyrical voice. This is to make you understand the context in which it will be, this is the most theatrical piece, the other two are more related to music [...].

V: All the more reason then I would look for a different tone. All the more reason I would look for really cruel stuff. Because if you do it quietly, it becomes atrocious, a knife, a very sharp blade. It just becomes stuff... you have to try it though. But in my opinion it is not that the possibilities are lacking. Indeed, in the theater the best thing is to experiment with the most difficult things ... which are never "pissing off".

Pissing off is a simple feeling. [...] It is constant, anger belongs to the populace, to people who have little ability to analyze their emotions. So there is anger, there is fear, there is sadness, but gross, right? It is interesting to look for something more subtle. [...]

Test yourself, looking for [...] various intonations. Everything is possible, like in music. We can say every emotion in many ways. It is not certain that the first one that comes to mind is the right one. I don't remember which director said "of all the ways you can think of, the best is always the seventh." You have

to search many of them before you find the most interesting one. [...] We must seek, seek, seek... the first is the one to be eliminated. Because it is what comes to us most instinctively, it means that it is what could come most instinctively to everyone. The seventh instead is the one that arrives after many attempts. [...]

Ask yourself a lot of questions, don't just rely on the text. The text is often misleading, if you wrote it then it is even more so. Because you know perfectly well what your intention is, your state of mind, your need, but others do not know it. And it's not interesting that others know your need, but you must know and you must know when you do. It is not important that others understand, the important thing is that "I" understand, fully understand. I believe that with music it is very similar, especially if you play contemporary jazz [...]. If you go to unhinge the notes, you go to unhinge the sounds, it's a bit the same thing with contemporary theater. [...]

It is also important to understand where the camera is. What game does the camera play, where does it stand? [...]

A4.08 Valentina Paronetto's coaching session summary , 23/11/2020

<https://drive.google.com/file/d/1I0PZHp6eEc7dI7M8czkcntd-NGZscZF0/view?usp=sharing>

During this coaching session, Valentina invited me to feel even less angry for my monologue "Adulthood (In and Out)".

- The "In and Out" part is a bomb that is going to explode.
- Already look at the piano while you speak. We have to wonder -unconsciously- "what is she looking at? And that will be an anticipation of when you will see your reflection on the piano. The piano is a disturbing presence from the beginning.
- Someone asked too much from you, but that someone is you
- Be even less pissed off
- If you lower the volume of your voice, you can gain a different color and it gives more relevance to the music.
- Before the beginning of the monologue, already look for the "In and Out". Something happened before, it's a snake that you have in your mouth and you have to spit it out
- "In and out" can be with a crazy smile, or a painful smile.
- The "In and Out" part doesn't have to look like an exercise. Theatrically, it's the beginning of a burn out, it's hysterical.
- If I really have to hurt someone, I will tell him in a calm way, not in a pissed-off way
- Your mood should be: I have it enough, I don't even get angry any more
- Theatre is like poetry: you have to "take out" to make it effective
- Don't enter the scene: be in the scene.
- The body language is not particularly required. The importance of this piece is in the voice
- The strongest point is: Where is silence? You are not angry any more. It's worse, desperation is consuming you.
- Give yourself more context: why are you there, telling us this? But, most of all, what happened right before?

A4.10 Valentina Paronetto's coaching session summary 09/01/2021

Audio: <https://drive.google.com/file/d/1X1xOW8bD8jMX3GqAxt7afkZ4zO9rwyKk/view?usp=sharing>

Valentina Paronetto gave me a feedback on the video I had sent her about the first video recording with Jens Meijer ([QE3video#06](#))

During this feedback session, she came up with some character I should study in order to create my own character (Jack in "The Shining" by Stanley Kubrik and Joker in "Joker" by Todd Philips). What is more, she suggested I should work on the text separately from the music.

- Music and text: work on the two things separately, otherwise they flatten each other
- Learn the text by heart
- If you want to work with the music already, you can do voice + drums, but leave the piano out for now because it is still distracting.
- Advice for building this character: He is not cold in this action, he is scary, from the beginning there is something that doesn't work. He doesn't shout.
- If you have to give more volume in the voice, you lose in interpretation. It's always a problem in theatre. It's always a compromise.
- Your body is part of this story. The way you use the piano should be part of your character. Are you a composer, a musician? Someone who has a piano there?
- The piano can represent your silence, the unsaid things
- When you choose theatre, your arms and legs and everything is involved. It can be small but it has to be there.
- Killing someone could happen to anyone. It's a matter of life circumstances. When we act the part of the killer, we have to find that truth inside of us
- The role of the drummer: it can be just a musician on stage, he doesn't need to be involved or part of the story or a character. He should be neutral in the scene
- The drummer has to stay behind you for a matter of volumes
- Find THAT killer in you. Watch Joker and Shining
- How would you feel with Jack Nicholson in "The Shining" next to you, offering you some tea. You wouldn't feel safe. I have to feel the same after your introduction.
- It once happened I thought a fake gun was real. During a monologue I really believed the actor might kill us all. I have to feel the same while I watch you. I have not to understand if you are crazy for real or not. That's why the piano presence is delicate. It protects the audience, because they know it's a fake scene.
- So many musicians have something heavy inside of them. Keep this in mind for your character.
- This character is made of two different souls: the composer and the performance, the killer.
- Check out the "Massimo Volume".
- Being meticulous with the score will help you not to get lost.
- "Adulthood" had its moments of certainty. Those were the strongest moments. Recreate those moments in this new work, but you can do it only if you know exactly what you want from this text.
- SURE: we have to be scared of you. Not only your words, also the general mood. It has to be tense.
- It's like WENDY?? He only said the name and you piss in your pants.
- Learn it by heart, don't read it. Learn one piece at a time, in different situations. While washing dishes. Doing mechanical things. Otherwise you learn cadences. You take out intention and give automatism to it.
- Use it in everyday life. Learn it without hesitation.
- Don't try it with music anymore. But work on the music thinking on the text.
- Look for music you know and remind you about this character. Look for music references, bibliography, musical suggestions.
- Remember that the beauty of artistic creation is taking out. Not adding.
- Look for paintings, surround yourself with elements that can be connected to this text.
- Think of a moment where you could arrive at a similar event. Look for it in your dreams.
- Talk about this to the drummer: he has to feel himself in the situation. It has to be real for him as well.
- Good actors can find the same emotions after 300000 times they do the same play. It's never mechanical. They find new emotions. Faking is not part of theatre.

A4.11 Tineke Postma's feedback on first video with Jens Meijer

RPL Reflection report #8

20/01/2021

I wanted to show Tineke the progress I made on my quasi experiment involving Jens Meijer in it and playing in a duo.

(<https://drive.google.com/file/d/16grXAE Xm695lgsZN1CKYVe-0Ro1679jj/view?usp=sharing>)

Firstly, we watched the video together. The first question Tineke asked me, was to know how Jens reacted to this kind of material. I replied that I don't know him enough to understand whether he was enthusiastic or not, therefore she suggested I should just ask him. According to Tineke, I should be fully comfortable with the musicians I involve, and talk openly about it. For her personal experience, it's not very nice to play with people who don't really know if they like what you are doing (and I can totally relate to that, even if my experience is more limited than hers.)

Tineke found my work theatrically convincing, even though the first thing that someone notices is the fact that I am reading. I am definitely planning not to read for the final outcome of the research, but it is interesting to observe how "don't read" is the first advice every coach gave me (Tineke, Dick de Graaf, Paul Van Brugge, Valentina Paronetto).

She asked me how much of that was rehearsed, and I answered that none of it was. I explained the process we followed: I read the story to Jens once, I explained the story, and then we played it. The fact that it looked like the piano parts and the interactions with the drummer seem pre-rehearsed, as Tineke said, makes me think that Jens was a good choice for this project and he was very quickly able to grasp my music clues.

Afterwards, we talked about the option of including "actual music" in this tune. Dick de Graaf and Marc Van Roon already proposed to me the idea of surprising the listener with a beautiful song in the middle of this atonal/talked composition, and Tineke gave me a different option on how to do that. It could be a relieved song at the very end, representing the relief of the killer, but it could also be something more in the same vibe: an atonal melody with wide intervals, it could also be without words. It's not a beautiful story, so maybe a beautiful song would not fit in it. From her album "The Dawn of Light", Tineke played "Falling Scales" and "Leave Me A Place Underground", ft. Esperanza Spalding and from a poem by Pablo Neruda. Listening to the first tune, where the piano and the sax play the melody in a unison, gave me the idea of using an atonal melody, played and vocalized at the same time, to represent the madness of the character.

For the second part of our meeting, Tineke asked me to show her some of my compositions. I chose "Underwater", written 4 years ago

(https://www.youtube.com/watch?v=1Azt3fkWJhk&ab_channel=KoSamuiTailors), and a more recent one, "Song For My Sister" from last year

(https://www.youtube.com/watch?v=PouRjj0Q63c&ab_channel=BeatriceMilanese). Her comment was about the "floating freely" of the melody, not always being predictable.

She asked me what my inspirations are, to describe her composition lessons with Paul and she suggested some material that I should listen to in order to get inspiration for the atonal composed music that we thought might fit in my work on "The Tell-Tale Heart".

- Messiaene, Stravinsky, Bartok
- Wayne Shorter latest works
- Black Star by David Bowie
- Esperanza Spalding (great melodies, master of big intervals): Good Lava, Unconditional Love, Judas (Album inspired by Joni Mitchell)
- Joni Mitchell's "Dog Eat Dog" – Ethiopia – Eijira (She's such a storyteller)

Listening to Esperanza Spalding made me think of the singer/composer Camilla Battaglia's "Tomorrow - 2 more rows of tomorrow", which was already an inspiration and I would now like to listen to again in view of finding inspiration for the next versions of "The Tell-Tale Heart".

- The idea of implementing an atonal melody in my composition "The Tell-Tale Heart" to represent the madness of the character
- Music material to listen to in order to get inspiration for this atonal music part

A4.12 Dick de Graaf's feedback on first video with Jens Mijer, 15/01/2021

A nice surprise. You found something, to spice up your solo performance! Jens is the right guy, already with (some) nice possibilities of interaction. Challenge him! I see already interesting possibilities to shift between "loosely" and 'super tight' interaction. This also helps your playing the piano to fall in place, nicely illustrating the development of the story in your performance!

Of course, make the set-up of you two, both on video and when it finally comes again to live performance, more interesting. Also your hands on the piano should be part of the image. This also adds remarkably to your intended increase of theatre!

Transitions between the 'scenes' could be more meaningful, be it fluent, contrasting, or with unexpected pauses.

Please, also create a part where you surprise me with a beautiful song. Yes, a real one. This will add depth to your performance and to the whole of your research project as a researcher-composer-performer in the domain of jazz improvisation!

A4.13 Valentina Paronetto's coaching session summary 23/01/2021

Valentina Paronetto commented the video #07 of my quasi experiment 3. Hereby the main points of her feedback:

- The strongest part is the last one: here is where I see some spark of craziness in your eyes for the first time
- Try to bring the craziness of the end to the beginning of your piece. From there, you can build it down because the killing of the man is a relief for the character. Therefore, invert the dynamic that you use in this video.
- Create some "cages": give yourself a specific limit and make the character act consequently. Also, understand the cause that is initiating this cage in the character.
- Cages to try: "I feel stuck in my muscles and in my sitting position. I felt stuck my whole life, there is something that keeps me from moving and expressing myself"; "I can't breathe: if I breathe, water will come into my mouth, or there is smoke in the air".

- Start with one cage and then, possibly, add a second and a third cage to that. But make the first one work before adding.
- The atonal music you want to implement, treat it as a lullaby that the characters sings as a moment of self-consolation
- Find what would be the right moment to implement this music part. In this case, you can work on the music and the text at the same time because it's two distinct moments.
- Consider laughter for your character

A4.14 Paul Van Brugge's feedback on video with Massimiliano Dosoli, 26/02/2021

First of all, thanks for sharing your work with me. I think it is a very nice attempt to incorporate all aspects of your vocal performership, and to me it's clear you developed further since the previous recording. The relation between your character, your vocal (speech related) performance and the musical outcome is more convincing to me.

1) Is the relationship between the piano and the main character believable and natural, or does it look forced?

Two things: I feel that your general pianistic output is still a bit underdeveloped: It feels you do not feel comfortable behind the piano as a PIANO performer.

That makes it sometimes a bit difficult for me to 'believe' you as a performer in the bigger picture, it also affects my perception of you as a vocalist/actor.

So, either make your limited performance skills as a pianist as a statement, by overdoing your lack of technical abilities in a theatrical way, or practice the necessary piano skills to be able to show that you 'improvise' during your performance.

2) In relation to the character, is there enough variation in the sounds I spontaneously chose for the piano?

I think you could use much more different sounds. You seem to be cramped a bit with your body, which automatically puts your hands constantly in the mid register of the piano. The width between your hands, the chords you produce, the shape of your hands (fists, flat hands, fingers, elbows) the different rhythms the different dynamics and articulations: It all could use some more variety, even going more into the extremes would be ok: If you reach a climax in your text, I feel that you do not climax in your piano performance, in your vocal expression in your body language up to the necessary point where I cannot do anything else but surrender to you. In this version, this still does not happen, but you are certainly on your way getting there!

3) Dynamics: does the use of the dynamics match the storyline?

Yes, and again, It seems you do not want to/ dare to go in the extremes.

4) Do you have general remarks about the music choices of this video in relation with the storyline and the main character?

Yes: To me, the aspect of improvisation is very nice, and I do believe in general in musically improvising over such a text.

Let's face it, the text is practically made to improvise over. Yet, for a good improvisation you still need to carefully plan your musical gestures, and you have to be able to perform those gestures in the most convincing way: this is not yet possible for you on the piano.

And, at the same time, in your vocal improvisation you do not use the aspect that you really master: your singing voice...

I really wonder why? On a compository level, I do not understand why you do not incorporate your vocal power while improvising; to limit yourself to spoken language ONLY is imo not the most convincing decision to approach this text/story.

Thirdly: You do not use the power of Max' improvisation skills to the maximum. Again, I would make a different choice, if you want to capture the audience.

Lastly, Although you want the piece to be improvised, I doubt if it should ONLY be improvised. What I feel is missing are some well composed parts (can be short, can be 'gestures') for piano/voice and or Pno/Vocal/ clarinet or Voc/clarinet : If you add such material (of course related to significant parts of the text) then the energy of the improvised parts will immediately stand out, which enables you to be more narratively convincing in the way you underline your text with music.

Finally, there could be small interludes written out in between parts of the lyrics, where you play precomposed material together with Max, without singing or speaking.. Advantage: such precomposed materials together could create a sense of unity throughout the whole work.

5) Is the notation clear and precise? Do you have remarks about the notation?

Yes. No , not for now.

6) Is limiting the improvisation of the contrabass clarinet the best way to deliver the message or giving him more freedom would make the performance be more expressive?

See above: imo the bass clarinet is limited too much.

7) Form: does the form match the storyline?

Yes, yet: see above about the interludes, or precomposed material: a complete improvised work is imo not convincing for the reasons aforementioned.

8) Do you have general remarks about the final version that is written on the score?

No, not for now.

Again, thanks for sharing, and I definitely see progression!

A4.15 Dick de Graaf's feedback on video with Massimiliano Dosoli, 26/02/2021

Video: <https://drive.google.com/file/d/1bt88f1HKviPWKSwx0JoskuV-leVACzmB/view?usp=sharing>

You show progress in the attached file. [...] Voice in the beginning too soft, consider close miking. Pianopart gets more 'professional' if I may say so, and so does your acting. And, of course, the singing part at the end could be more outspoken.

1. Is the notation clear and precise? Do you have remarks about the notation?

This is very personal and depends on how much time you spend on rehearsing. If these ten minutes would be well rehearsed, you hardly wouldn't need a score.

2. Is limiting the improvisation of the contrabass clarinet the best way to deliver the message or giving him more freedom would make the performance be more expressive?

Personally, I could do with more detailed instructions as to the improvisational aspects. For instance, 44: "play these notes with slap tongue in any register"; 46: define "crazy free improve": for instance by defining range, density of the notes, dynamics, etc. For you it is "crazy", but for the clarinet player it just

means “what technique to use”. The same for a 47: how do you define “calm sounds”: they can be “airy”, “sub-tone”, full-tone, but as *pp* as possible, etc. And what about 49: improvise tonal simple melodies. What do you mean? Children’s songs? Write down a sketch. It will help your score to get some more depth.

3. Form: does the form match the storyline?

I think the 11 minutes are too long as a part of a master thesis. Maybe during a live concert, it could work.

4. Performance: I wrote a compact version of the score (4 pages instead of 8), but I am afraid it might still be too many pages and that might compromise the performance of the clarinet player. Do you have suggestions/different solutions for the performative aspect of this score?

To be decided during the rehearsals. What I miss in both versions of the score, are the text cues for the clarinetist. For me personally, that would help. But you can also ask him to add those cues in his score by himself. Because, once again, this is part of improvised music and the score is just a personal notebook reminiscing what you dealt with during the rehearsals. I cannot imagine you would present this score to any combination of a singer/pianist and a clarinetist from the classical domain in order to perform this by itself...

5. Do you have general remarks about the final version that is written on the score? Last but not least: for the sake of the Artistic Research, is it more important to receive feedback right before the final recording, or right after? As you know, I have to choose thoroughly when and to whom send my feedback not to overwhelm my experts.

I would record first and ask for feedback after. If this is what you want to show (still with very few singing... so watch out the vocal teachers) perform it at your best and assess it by the feedback that helped you to reach this stage.

See my comments above about your progress. Take care for a good video and audio quality. Good luck

Appendix 5: Transcriptions/annotated scores/analyses

First invertencion cycle

A5.01 “Dubai Airport” score

DUBAI AIRPORT

BEATRICE MILANESE

$\text{♩} = 90$

PIANOFORTE

(SPOKEN VOICE OVER THE PEDAL) THIS IS NOT THE PLACE WHERE I WANNA BE. TIME AND SPACE ARE SUSPENDED. THERE IS NO POSSIBILITY OF HUMAN CONNECTION.

Pf. ACCEL.

9 A - LIE - NA-TION! NE-ON LIGHTS SUR-ROUND ME BRIGHT CO-LORS AND PEO - PLE ARE PAS-SING

5

5

3 3 3

3 3 3

13 BY, BUT THEY ARE JUST HERE FOR A MOMENT HE-RE, SUR-ROUNDED BY MA-

18 CHI-NES, MA-CHI-NES MA - CHI-NES, MA-CHI-NES MA - CHI-NES, MA-CHI-NES MA-

21 CHI-NES, MA-CHI-NES MA - CHI-NES, MA-CHI-NES AND GREY AND INTENSE CHEMICAL PARFUMES

Pf.

24 THIS HEADACHE IS KILLING ME, AND I CAN WALK FOR HOURS, WITHOUT SEEING THE SAME FACE TWICE A-LIE - NA-TION!

Pf.

29 (SPOKEN V.): IN THIS ARTIFICIAL DELIRIUM, I FIND NO SHELTER. I MISS FRANCE... AND THE SMELL OF THE TREES.

Pf.

34 THIS IS NOT WHAT TRAVELLING IS ABOUT. THIS IS NOT WHERE I WANNA BE.

Pf.

A5.02 “Dubai Airport” analysis

The image displays two systems of musical notation for a piece titled "Dubai Airport". Each system consists of a vocal line (treble clef) and a piano accompaniment (PF, grand staff). The key signature has two flats (B-flat and E-flat), and the time signature is 9/8. The first system covers measures 9 to 12. The vocal line features lyrics: "A - LIE - NA - TION! NE - ON LIGHTS SUR - ROUND ME BRIGHT CO - LORS AND PEO - PLE ARE PAS - SING". The piano accompaniment includes triplets in the right hand and a steady eighth-note bass line. The second system covers measures 13 to 16. The vocal line lyrics are: "BY, BUT THEY ARE JUST HERE FOR A MO - MENT HE - RE, SUR - ROUNDED BY MA -". The piano accompaniment continues with similar rhythmic patterns, including triplets and a consistent bass line.

The composition process of this tune started with the transcription of my speaking voice. My intention was to play the transcribed pitches of the voice homorhythmically with the action of speaking. If the pitches were supposed to be fixed, the rhythm, on the other hand, wasn't.

However, fixing the values as suggested by Paul Van Brugge had two main consequences: it made the piece performable for my piano-voice coordination skills, but even more important it gave me the possibility to reflect on what was the natural rhythm of the words I had chosen.

The use of this natural rhythm led me to the repetition of a single word: “machines”.

I treated the word as a triplet, and the combination of it with the quarter notes of the bass gave me an effect of swing rhythm, slightly in contrast with the even eighths fill of the rest of the tune.

In this section, the pitch is not fixed any more, while the rhythm is:

18 CHI-NES, MA-CHI-NES MA - CHI-NES, MA-CHI-NES MA - CHI-NES, MA-CHI-NES MA-CHI-NES MA-CHI-NES

21 CHI-NES, MA-CHI-NES MA - CHI-NES, MA-CHI-NES AND GREY AND INTENSE CHEMICAL PARFUMES

Pf.

The introduction of this groove helped me to build tension, which will keep on growing with a speech that is free from the fixed pitches and values, while the swing rhythm of the piano is unceasingly going on. The highest point of the climax is a dissonant chord that I built by taking three out of the four pitches of the opening word, “alienation”, and playing them at the same time:

24 THIS HEADACHE IS KILLING ME, AND I CAN WALK FOR HOURS, WITHOUT SEEING THE SAME FACE TWICE A-LIE - NA-TION!

25

Pf.

After the peak of the tune, the general dynamics go into a *piano*, the voice is not doubled any more, but it's accompanied by two soft chords. The function of these two chords is to underline the only positive words of the whole tune, which are linked to a sweet memory: "France" and "The smell of the trees". When performed, the tune ends with my speech voice in its natural lowest register, to underline the melancholy of the sweet memory in contrast with the chaos of the airport.

29
(SPOKEN V.): IN THIS ARTIFICIAL DELIRIUM, I FIND NO SHELTER. I MISS FRANCE... AND THE SMELL OF THE TREES.

34
THIS IS NOT WHAT TRAVELLING IS ABOUT. THIS IS NOT WHERE I WANNA BE.

Pf.

A5.03 Review of the article “The Voice in Western Art Music after 1950”

To start with, Patteson defines his article as “A work in progress”, and that is the reason why the first part is comprehensive, whereas the second part feels more like a sketch that still has to be elaborated. In order to better understand this article, I had to do a little research around the term “semantization”. This word has to be linked to semiology, a philosophical tradition that is based on the “study of signs” and language (from “Encyclopedia Britannica”)

To “de-semanticize” means to deprive something of its original meaning (cf. <https://glosbe.com/it/en/desemantizzazione>), and that is how Patteson refers to this term.

I will hereby sum up Patteson analysis and review them in the terms of the links with my artistic research.

First category: Through Language to music

In this first group, the works of Alvin Lucier, Luciano Berio, Ligeti, Stockhausen and Steve Reich are mentioned. I noticed that, if on one hand most of these composers have electronic manipulation in common, on the other hand the use that they make of it and the role of the voice differ.

Alvin Lucier's piece *I am sitting in a room* (1969), for instance, is based on a didactic text that explains exactly what is happening: everytime the text is being repeated, the voice is cumulatively covered by the resonant frequencies of the room, until the words get unrecognizable. Therefore the voice has the role of establishing a "continuum between the common speech and the musical sound".

The analysis of Luciano Berio's *Thema - Omaggio a Joyce* (1958) focuses on the use of electronics which is, unlike in Lucier's composition, "adversarial", "minatory", instead of "natural". The form is tripartite: a first unequivocal reading of James Joyce's *Ulysses* is suddenly interrupted and distorted, to then go back to its normal status.

As far as I am concerned, it was interesting to compare these two pieces and see how great and experimental composers dealt with electronics in relationship with the voice.

It opened the door of including electronics in my research and, what is more, the progressive deconstruction of deriving from electronic manipulation in "I am sitting on a room" gave me the idea for the form of what will be the new version of "Se Poi Il Vento", where the overlap of speeches conveys into an unison and thus reveals that the volunteers are reading the same text.

I noticed that Steve Reich uses the repetition of the words in order to generate rhythms. As described in the article, both *Come Out* and *It's Gonna Rain* are built with two recordings that gradually go out of phase. I find this procedure an interesting approach to build rhythm through words, which is something I did at Dubai Airport with the word "machines".

The mentioned pieces of Ligeti and Stockhausen are not particularly relevant for my research. Ligeti's *stimmung* is an exploration of vocal sounds that don't have a linguistic value. For now, I am not interested in para-linguistic vocal sounds.

At the same time, Stockhausen's *Lux Aeterna* doesn't include speech voice, despite the use of the vowels in the words in order to generate timbral changes.

Second category: The voice without language

The whole second category is not necessarily relevant for my research at this point. In the works *Phonologie* by Philippe Carson, *Vocalises* by Pierre Henry and *Three Voices For John LaBarbara* by Morton Feldman are mentioned, the voice is mostly used as a wordless musical instrument, while my research focuses on the exact opposite, which is the words without established pitches.

Third category: Speech as music

As far as my research is concerned, this third category is very relevant.

According to Pattenon, "*uncovering the latent musicality inherent in speech itself*" is another way to de-semanticize the language. The comprehensibility of the words doesn't seem important in this context, that is for the use of elliptical texts and for the overlay of different voices.

Pattenon therefore introduces the concept of "polyphony", where, as I can elicit, the different layers of speech are considered melodic lines.

This approach raises the communicative expectations of the listeners, to then frustrate them.

If on one hand my research is close to this approach by the means of studying the possibilities of the spoken voice in a music context, on the other hand I don't feel a connection with this translinguistic approach, where the word sacrifices its original meaning for the sake of the sound itself.

Robert Ashley, in *In Sara, Mencken, Christ and Beethoven There Were Men And Women*, presents the reading of a text from the homonym book by John Barton. The speech is too fast to be understood and therefore it loses its meaning.

But, what I found mostly relevant was Kenneth Gaburo's *Lingua II - Maledetto* and Pattenon's comment, where "*speaking voice and paralinguistic commentary*" are considered "*comparable to the traditional*

melody and accompaniment". Listening to the composition with this knowledge gave me the idea to use electronics to create an overlap of speeches and treat it as an accompaniment for a clearer speech. In this process, the different vocal timbers can be treated as if they were different timbers of music instruments.

Fourth category: Total vocality

In this last category, Berio's *A-ronne* for 8 vocalists is mentioned. In this tune, Patteson focuses on a Bach-like coral, where one of the voices, instead of singing, is speaking. Again, the voice is here treated as a main melody, but this time the accompaniment is a beautiful Bach-like polyphony. What also interested me, is the use of different languages, which is related to my use of both Italian and English in my compositions.

The other mentioned sources are not relevant for this intervention cycle, since they focus on extended techniques and onomatopoeic sounds.

A5.04 Kate Soper's analysis of "Go Away"

This tune is the first of the threeology *Only the words themselves mean what they say*, for Soprano and Flute, based on the texts by Lydia Davis: *Go Away*; *Head, Hart* and *Getting To Know Your Body*.

Only the Words Themselves Mean What They Say is the second movement of *IPSA DIXIT*, a six-movement chamber music theatre work for soprano, flute, violin, and percussion. One of the first things that are important to observe in Soper's work is the tendency to constantly surprise the listener with new sounds. The composer demonstrates a deep understanding of the techniques and extended techniques of the two instruments, and she explores the possible combinations in order to offer a whole range of new colors.

This is how she describes the texture she created: *"The flute becomes a kind of Iron Man suit for the voice, amplifying it to new planes of expressivity, intensity, and insanity as the two players struggle, with a single addled brain, to navigate the treacherous labyrinth of simple logic."*

(Kate Soper, "Only The Words Themselves Mean What They Say", PSNY 2010-11)

Another relevant element of Kate Soper's work "Go Away" lies in the performance notes at the very beginning of the score. As a matter of fact, Soper announces: *"There should be an obvious rhetorical/affective distinction between the sections of spoken word (usually calm, matter-of-fact) and those of sung or noisy gestures (demonstrative, melodramatic), even (especially!) when these occur in quick succession."* This already provides a key interpretation of her approach to the use of speech voice in contrast with singing.

The third relevant element deals with the notation of the spoken voice in music. Reading her score confronted me with the notation of extended techniques for the first time. I had to decode a writing that is totally different from the quite restricted way of notating jazz music and this helped me with the notation of my own tunes.

What is more, Soper gives theatrical interpretation indications (e.g. *"as if punched in the stomach"*, *"watch the flutist with a look of consternation, furious yell"*...) which is a dimension that I am inevitably exploring through the inclusion of the spoken voice in my research; and stage and movement indications (e.g. *"gradually turn to the audience"*, *"bend the upper body"*). She even published a video to give clear instructions to the performer: https://www.youtube.com/watch?v=otvONiy4vVc&ab_channel=KateSoper .

Another important element is the use of rhythm. The first thing I wondered during the early stage of my composition "Dubai Airport" was: how can I notate the speech and its complex rhythm in a convenient way? Kate Soper finds an interesting solution to that: she doesn't refer to any specific pulsation, in fact she alternates the use of actual time indications (3") to indicative tempos (138 bpm, 72 bpm), relying on

the player sense of tempo and on the common sense of interplay. Hereby is her indication in the performance notes: *“Tempo markings and (especially) timings are somewhat relative, indicating the general speed of events, rate of speech, etc. The performers should establish their own rhythm using these temporal values as guidelines.”*

What I also find noteworthy, is the use of contrasts: Soper plays with the differences between dynamics, intentions and between fast rhythm and occasional slow moments in order to create variety, surprise, tension, like in the opposition of the long and delicate melodic notes and the rhythmic spoken words between minute 1'04" and 1'28" of the reference video.

The interaction between the two instruments is also crucial: the composer plays with illusions by exchanging roles with the flutist. For instance, she makes the flutist sing and talk in the flute while she mimes the words several times: min 2'47', 4'58", 5'15".

A5.05 Kate Soper's "Go Away" full score

For a matter of copyright, I cannot make the full score public. It is possible to purchase it online or to contact me to have further information about my analysis in relation to the score.

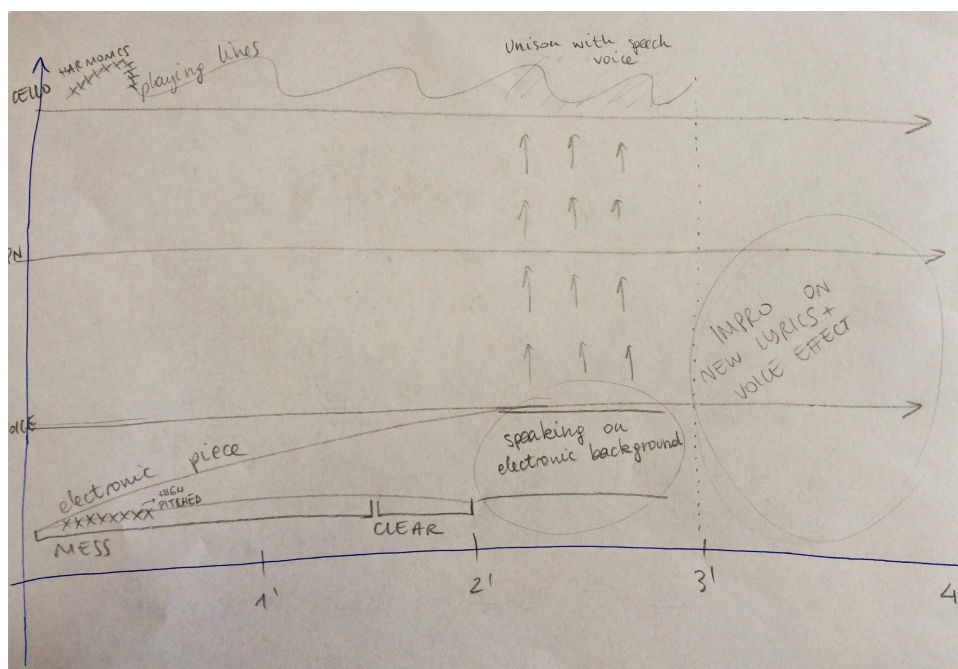
<https://www.eamdc.com/psny/composers/kate-soper/works/only-the-words-themselves-mean-what-they-say/>

A5.06 Composition process of "Se Poi Il Vento"

In order to treat the "Se Poi Il Vento" readings as music material, I decided to make an overview of four of the different speeches under various aspects: speed, length, vocal technique, pauses, dynamics, characteristics. I also took note about which chords seemed to fit what were the most common notes in the speeches. My aim was to have an overview of the speeches in order to make matches between the different melodies. As a result of my general analysis, but also from working directly with the material, I found unisons and homorhythms that I was able to include in my composition.

Example: [A5.05-a](#)

This was a first draft of the rewriting of "Se Poi Il Vento":



Findings and remarks

Table of content showing my analysis:

	Speed	Length	Vocal technique	Pauses	Dynamics	Characteristics	Possible Chords
Nicole	Constant, fast	36"	Breathy voice	0.5" – 1"	No accents	Mostly monotone	Fm, Ebm, Bbm
Maria	Slow	54"	Use of long breaths between words	1" – 3"	Use of accents	Use of blue notes (Oppure, ma se questo autunno: Eb blues)	Eb, Dm, D End: cadenza V-I in Ebm
Teo	Mid-fast	38"	Vocal fry	0.5" – 1.5"	Use of accents	Sentences landing on B	B, Bm, Em, E
Cristina	Mid	40"	Clean chest voice, little vocal fry, little breathy voice	+/- 1"	Mid use of accents	Sentences landing on Eb, Deeper understanding of the text. One blue note in Eb. Rhythm variety	Ebm, Eb7

Observations: Teo and Cristina often end the sentences with the same note, which is also the lowest of their spoken range. Cristina and Nicole are a good match, there is a unison in the first sentence.

I would like to point out a few things: firstly, reading is different than daily talking. I noticed that the tendency is to speak more monotone than during a normal conversation, and while reading my poem the volunteers had the tendency to cut out the different emotions that generate spontaneous changes in the voice. What is more, most of the time the volunteers were reading the text at first sight.

As well as speed, length, vocal technique, pauses, dynamics, characteristics, what also changes the musicality of the speech is the native language of the volunteers: as a matter of fact, two of them are not Italian. This makes a huge difference on how the verses are being read and I found the melodies of the non-Italian speakers particularly fascinating. I even dedicated a solo part to one of those two speeches.

For this overview I would like to also point out the fact that I received the audio through phone recordings. This gave me the possibility to collect the material fast, and it was my only option having to deal with an Italian text. However, the bad quality of the recordings made me lose a lot of details in the dynamics and in the understanding of the vocal technique used by the volunteers to speak. However, although this was an obstacle for my analysis table, it didn't necessarily have an effect on my final compositional outcome.

What is more, reviewing the article "The voice in Western Art Music after 1950" by Thomas Patteson made me consider different ways to implement the spoken voice in my music. In particular, in Kenneth Gaburo's *Lingua II - Maledetto*, gave me the idea to use the speeches as a music background. The consequence of this choice was the decision to only stick to musical material derived from the recorded speeches in order to compose my piece. As a matter of fact, all the sounds in the composition are derived from the spoken voice, apart from the piano and drums comping that are conceived to be performed live. To sum up, the process of composing my second version of "Se Poi Il Vento" embraced what was for me a new way to the use of speech, which is using the spoken words as the source for music.

To conclude, making a table of content gave me the possibility to listen to the material from different points of view (vocal technique, pauses, dynamics...). However, the work of matching the different lines derived from the process of directly working on it and trying different combinations.

I therefore found that, despite the fact that my analysis allowed me to go deeper into the listening of the material, what really mattered in the final music outcome was the practical work with the material.

A5.07 "Adulthood (in and out)" score [RR#4]

ADULTHOOD

(IN AND OUT)

VOCE $\text{♩} = 70$ *ff* *p* SUBITO (BOTH WHISPERING)

CHITARRA ELETTRICA

IN AND OUT AND

IN AND OUT AND IN AND OUT AND IN

AND OUT IN

AND OUT

(BREATHE IN STRONGLY)

HIT THE BODY OF THE GT

(SING) IN AND OUT AND IN AND OUT AND IN AND OUT

AND IN AND OUT IN AND OUT IN AND

ADULTHOOD (IN AND OUT)

16

OUT, IN AND OUT, IN IN OUT IN

16

19

IN IN, OUT AND IN, OUT AND

19

22

30'' 30''

IMPROVISE RHYTHM, KEEP THE SAME PITCHES.
KEEP THE SAME STACCATO MOOD

HIT THE BODY OF THE GT

22

25

(SING) IN AND OUT AND IN AND OUT AND IN AND OUT

25

28

AND IN AND OUT IN AND OUT IN AND

28

31

3

OUT, IN AND OUT, (BREATH IN) (SCREAM) WHY DO YOU EXPECT SO MUCH FROM ME?

(PLAY CHROMATIC CHORDS) (SUSPENSION) GUITAR MAKES NOISES FOLLOWING THE VOICE

31

35 WHY DO YOU FUCKING CARE? WHY? JUST LET ME LIVE. YOU WANT ME TO WORK HARD DAY AND NIGHT, BUT THEN YOU ALSO WANT ME TO BE SOCIAL,

35 RHYTHMIC EIGHTS ON STOPPED STRINGS

39 BECAUSE THAT'S HOW I BUILD MY NETWORK RIGHT? LICKING BALLS AROUND SO THAT I CAN MAYBE GET A JOB SOMEDAY?

39

47 YOU WANT ME TO BE ALL PUNCTUAL AND ORGANIZED AND CLEAN AND GOOD BUT THEN YOU WANT ME TO "DARE" AND

47 A F# A F# RHYTHMIC EIGHTS ON STOPPED STRINGS LOOK AT EACH OTHER

51 BE DIFFE - RENT SO THAT YOU CAN ADMIRE MY COURAGE AND STAB ME IN THE BACK WHEN I TURN AROUND

51 LOOK FRONT AGAIN LOUD NOISE WITH EFFECT

54 YOU WANT ME TO SAVE MONEY AND BUY A HOUSE ONE DAY, WHILE FUCKING THROWING TONS OF MONEY AT A RICH MOTHERFUCKING LANDLORD AND FILL HIS POCKETS SO THAT HE CAN BRING HIS BITCH WIFE IN A FIVE-STAR HOTEL. . AREN'T YOU TIRED TO FUCKING LICK YOUR LANDLORD'S ASS? AND YOU KNOW HE DON'T GIVE A SHIT, YOU COULD DIE IN THAT SHITHOLE FULL OF RATS


54 RHYTHMIC EIGHTS ON STOPPED STRINGS

D⁺ E^{b+}

4

ADULTHOOD (IN AND OUT)

58 AND THEN YOU WANT ME TO GO PLACES: BACK AND FORTH AND BACK AND FORTH AND BACK AND FORTH AND BACK AND FORTH _

58 SWING 

61 FUCKING WASTING MY LIFE IN THERE, HOURS AND HOURS OF TRAVELLING WAITING STOPPING GOING WATCHING SO MUCH TIME WASTED!

61 MAKE NOISE PLAY CHROMATIC CHORDS SPEAK: SO MUCH TIME WASTED!

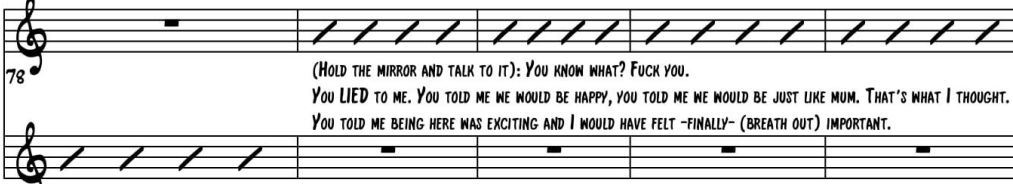
$\text{♩} = 70$

65 BUT THEN, WHY CAN'T I JUST WASTE IT?

68 WHY CAN'T I JUST WASTE MY TIME MY TIME _ LIKE I WAS DO -

73 ING E - VERY - DAY!

73 WHY CAN'T I JUST WASTE MY TIME LIKE I WAS DOING EVERYDAY?
AND I'M NOT TALKING ABOUT SITTING DOWN AND BE A PIECE OF SHIT ON THE SOFA... NO, I'M NOT TALKING ABOUT THAT.

78 

(HOLD THE MIRROR AND TALK TO IT): YOU KNOW WHAT? FUCK YOU.
YOU LIED TO ME. YOU TOLD ME WE WOULD BE HAPPY, YOU TOLD ME WE WOULD BE JUST LIKE MUM. THAT'S WHAT I THOUGHT.
YOU TOLD ME BEING HERE WAS EXCITING AND I WOULD HAVE FELT -FINALLY- (BREATH OUT) IMPORTANT.

78 GIVE THE MIRROR TO THE SINGER

83 

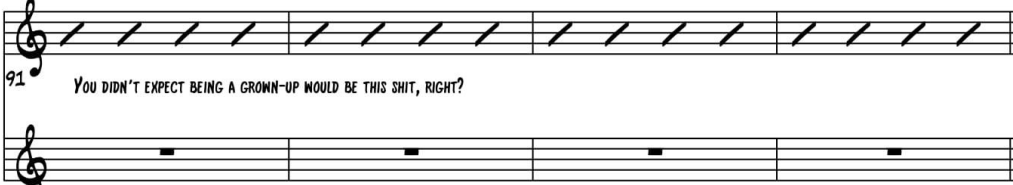
IN ALL THIS.... WHERE IS ART? WHERE IS PASSION? WHERE IS BOREDOM, WHERE IS FREEDOM? WHERE IS SILENCE?

83  PLAY NICE JAZZ CHORDS STOP!

87 

YOU, YOU TINY LITTLE BASTARD. I TELL YOU BABY, THAT'S HOW IT WORKS FROM NOW ON

87  PLAY NICE CHORDS STOP!

91 

YOU DIDN'T EXPECT BEING A GROWN-UP WOULD BE THIS SHIT, RIGHT?

91

Second intervention cycle

A5.08 Quasi experiment 2 detailed process

I hereby describe the steps that brought me from the beginning of my quasi experiment to the final result. Every video (or group of similar videos) is followed by my own feedback and my experts' feedback. In this way I kept track on how every comment influenced my next quasi experiment video.

Adulthood Quasi Experiment 2 video #01: [QE#2video#01](#)

My own feedback

- What is the meaning of in and out? It's alienation. Do I have that in mind when I perform it?
- How to build tension through the initial "in and out" part?
- I should be more disgusted when I say "licking balls around"
- How do I want my character to look like? What is she gonna wear? How is her hair going to look like, messy or combed? Is it gonna be a casual outfit, or neutral/black? Maybe just a casual/pretty outfit?
- I should stop bending my knees everytime I want to give an accent on something that I am saying
- Body awareness: you should be more grounded. Do stretching before, wear tighter clothes.
- Watch Edward Norton "Fuck you" again to see how a great actor deals with anger
- When I say "FUCK YOU", "fuck" should be to the audience, "you" should be to the mirror
- "Where is art": I should not smile, I should keep the character's attitude
- Should I stand or should I walk around instead?
- The volume of the last cloudy background music should be louder

Adulthood Quasi Experiment 2 video #02: [QE#2video#02](#)

This video is filmed in a different context: a more intimate situation with the camera, trying to talk soft.

My own feedback

- The improvisation part of "in and out" took a new meaning: now it represents the classic moment where you get lost in an improvisation and try to catch the music. After a while you don't succeed, you just panic. But this is the same with life, life is about improvising and reacting to the stimulus. So this is a parallel between improvising in music and improvisation in everyday life, living adult life. I should perform it with this in mind and therefore I should develop a theatrical way to express this
- I should not wait for the music: the music has to follow me, not vice versa. You can really tell when I am "waiting" for the music, you can see my hesitation
- I should practice the landlord's part, I always struggle with those words when I want to say them slightly faster.
- This situation of having the camera closer doesn't help with the angry parts, but it helps with intimate parts.
- This time I really looked at myself in the eyes in the mirror, and it really worked.
- I like "where is passion", said with passion.
- I'm not sure I want music for the last part. Maybe I just want silence.
- I'm not sure about "you tiny little bitch" in this part, should the anger come back or should I stay in the mood I am in at that moment?

Adulthood Quasi Experiment 2 video #03: [QE#2video#03](#)

Sara Barakat's comment (peer at Codarts, opera singer)

I showed video #03 to my peer Sara Barakat and I asked her for feedback. Sara is an opera singer and she gets extra theatre coaching sessions.

Hereby the main points of her feedback:

- Put your focus on the Subtext - visualize what each word represents
- If the piece is angry it doesn't have to be all the time
- Explore different shades of negative feelings, especially in the "In and Out" part
- Leave more space and silences in the composition, the listener needs to digest what you are saying
- In and out part : what does it mean? Start alienated and then get angry, sad, disappointed...

Valentina Paronetto coaching session, 21st of November 2020

https://drive.google.com/file/d/1nlxtAtOCj5cCO6OgpkTZ1H2HlzHfCBt_/view?usp=sharing

Main points of her feedback and full transcription: [A4.07 Valentina Paronetto's coaching session transcription](#)

Adulthood Quasi Experiment video #04: [QE#2video#04](#)

Adulthood Quasi Experiment video #05: [QE#2video#05](#)

Adulthood Quasi Experiment video #06: [QE#2video#06](#)

Adulthood Quasi Experiment video #07: [QE#2video#07](#)

Valentina Paronetto feedback on video #07, 23st of November 2020:

<https://drive.google.com/file/d/110PZHp6eEc7dI7M8czkcntd-NGZscZF0/view?usp=sharing>

Adulthood Quasi Experiment video #08: [QE#2video#08](#)

With this experiment, I tried to alternate English and Italian, my mother tongue, in order to bring the same natural spoken cadences of my native language into English.

Adulthood Quasi Experiment video #09: [QE#2video#09](#)

Adulthood Quasi Experiment video #09.1 (only first part of the composition): [QE#2video#10](#)

Adulthood Quasi Experiment video #09.2 (only first part of the composition): [QE#2video#11](#)

Adulthood Quasi Experiment video #09.3 (only second part of the composition): [QE#2video#12](#)

Third intervention cycle

A5.09 Score of "The Tell-Tale Heart" at the beginning of the third intervention cycle (Reference recording #6)

The Tell-tale heart
From a text by Edgar Allan Poe

Beatrice Milanese

7-8"

WIFE

TRUE! --NERVOUS-- VERY, VERY DREADFULLY NERVOUS I HAD BEEN AND AM; BUT WHY

PIANO

Lift hands, rigid fingers clusters with rigid fingers, free rhythm HARSH SOUND

WILL YOU SAY THAT I AM MAD? THE DESEASE HAD SSSH-OPENED MY SENSES

PN

MELOW SOUND, MED-HIGH REGISTER FREEZE HIT THE KEYS WITH A FLAT HAND, EDGEWAYS

-- NOT DESTROYED -- NOT DULLED THEM. ABOVE ALL WAS THE SENSE OF HEARING ACUTE [Ah!]

PN

MID-LOW REGISTER GLISSANDO ped. ALTERNATE TWO HIGH-PITCHED CLUSTERS, FAST! muted

I HEARD ALL THINGS IN THE HEAVEN AND IN THE EARTH. I HEARD MANY THINGS IN HELL

PN

RANDOM HIGH PITCHES, MELOW SOUND LOW SPOKEN REGISTER

PWM SECTION

HOW, THEN... HOW, THEN AM I MAD? HEARKEN! AND OBSERVE HOW HEALTHY, HOW CALM

CROSS YOUR LEGS, LOOK AT THE AUDIENCE AND
CARESS THE KEYS WITH YOUR NAILS

I CAN TELL YOU THE WHOLE STORY

A5.10 Quasi experiment 3 detailed process: “The Tell-Tale Heart”

First session

The third quasi experiment of my research is divided into two sessions: in the first one I tried to apply the elements of Hermeto Pascoal's solo on “Quebrando Tudo” to my improvisation practice. The second one was focused on training my theatre skills in order to compose my final piece based on a created character.

I will hereby report all the relevant steps for my quasi experiment.

Session 1: applying elements out of Hermeto Pascoal's solo on the first paragraph of “The Tell-Tale Heart”

After the analysis of Hermeto Pascoal's solo, I tried to:

- Put my improvisation over an ongoing groove
- Alternate speaking voice and singing voice
- Relate the speaking parts to the ongoing groove
- Play the synthesizer instead of the piano

Hereby the very first recordings of my quasi experiment:

Quasi experiment 3 video#01: [QE3video#01](#)

Quasi experiment 3 video#02: [QEvideo#02](#)

Quasi experiment 3 video#03: [QEvideo#03](#)

Quasi experiment 3 video#04: [QEvideo#04](#)

My own feedback

I found these recordings rather unsuccessful: my limited control of the instrument does not allow me to synchronize the pitches I sing with the pitches I play. Trying to relate the spoken parts to the groove distracts me from the meaning of the text and from the theatrical aspect to it, not to mention that this practice inevitably brings me closer to a domain that I do not want to dive in for this moment, which is rap music. Playing a synthesizer offers me a series of sound possibilities that are too vast and I cannot yet master. I therefore presented my doubts and dissatisfaction to Marc Van Roon during our RLP meeting.

Marc Van Roon feedback during RPL meeting, 9/11/2020

I hereby list the most relevant results of his feedback:

- Rhythm. I wanted to relate to the ongoing groove like Hermeto Pascoal solo does, however Marc made me realize that there are different ways to relate to the groove. He showed me the possibility to create juxtapositions of grooves, where the improvisation pulse and the ongoing pulse are loosely related or they live independently, creating complicated rhythmical structures.
- Alternating singing and talking. I wanted to alternate moments of speaking with moments of singing, again like Hermeto Pascoal does in his solo. Instead of including vocal melodies in the speech, Marc suggested that I surprise the audience with a moment of playing the piano and singing in a conventional way.
- Relevant material to analyse: the band Laibach's arrangement of “My Favourite Things” which, according to Marc, is “designed to confuse” and makes use of high contrasts; and Cannonball Adderly in

“Country Preacher”, where Cannonball makes us experience groove through the speech he gives to present the musicians.

Hereby my comment of Cannonball Adderley “The Scene - Live/1968”, from “Country Preacher”:

I found this material particularly relevant for my quasi experiment 3 at its stadium, so I decided to listen to it and comment on it: the most relevant parts can influence my next session of quasi experiment 3. The last tune of this album, “The Scene - Live/1968” starts with a question and answer between Cannonball and the audience, where the audience repeats Cannonball energetic incitations while the band plays around it. From this, a shuffle blues kicks off and it serves as a base for the presentation for the musicians. What is mostly interesting is that the line between talking freely and respecting the groove is subtle, and the speech is part of the music, it is blended into it in a simple and natural way. Even if this is a simple presentation of the band at the end of the concert, I believe that it can serve my research as an example of an artist that plays with the groove of the spoken words on top of an ongoing groove.

Dick de Graaf feedback during individual meeting

Dick de Graaf suggested me I should watch again my Reference Recording #6, not to forget the focus of my research.

My general intention for this session were the following:

- Go back to reference recording 6
- Keep the undergoing beat, but play “on top” of that
- Add a new part where I stop the groove and play/sing the next part in an unexpected traditional way, creating a contrast also by playing in a slow tempo, ballad-like.
- Stick to the use of the piano instead of the synthesizer

Here is the result of this second session:

Quasi experiment 3 video#05: [QEvideo#05](#)

As you can observe from this video, what happened while I was recording was that:

- The fast tempo drove me to play something on the beat, instead of stopping it and play the next part in a slower tempo
- The ongoing groove brought me to spontaneously sing a scat improvisation

My own feedback:

I could finally see a development from my reference recording #5, but I felt that implementing someone else’s improvisational practices into my own was still not leading me to the personal and interiorized method that I wanted to reach.

Despite this, I still could find some positive development through this first phase:I:

- I liked that the groove looks unrelated to the piano and voice and, when I started singing, suddenly you could understand why it was there
- I liked to combine theatre and scat improvisation. But I wondered: is there a way I can give a theatrical meaning to what I am saying with my improvisation?
- I needed a feedback from a theatre coach, my interpretation of the first part should be improved
- I should understand better the subtext and what does every word mean to me
- I liked the progression I played on the spot, two dominant chromatical chords. It suited the mood and the intention of the rest of the piece

- I liked the singing part that was close to speaking “object there was none...”. I should develop it in this way
- My scat improvisation on a fast groove needed improvement

Feedback Session 2: Paul Van Brugge, Dick de Graaf, Ned McGowen.

During my AR Feedback Session 2 that took place on the 2nd of December 2020, I had the chance to receive feedback on my work in progress experiment. All the coaches agreed that, in order to progress with my experiments, I should either involve a real musician that plays the drums part or think of a way of keeping a certain level of unpredictability in the ongoing recorded groove. What is more, the coaches agreed on the fact that the music scores I write should represent more in detail what I want the final outcome to sound like.

For the complete feedback, see: [A5.12 FB2 Feedback form](#)

Quasi experiment 3, second session

Valentina Paronetto coaching session 16/12/2020

Like I did for my second intervention cycle, I reached Valentina Paronetto to get coaching assistance from a theatrical point of view. She suggested I should rewrite the whole text in a more theatrical way. It was not born to be theatrical, it was born to be a short story. Her suggestion matched Dick de Graaf's similar advice to select only the important parts of the text with no need to write the music for the whole short story by Edgar Allan Poe.

You can find the analysis of the original text in appendix [A5.12 Analysis: “The Tell-Tale Heart”](#) and a first version of the text in [A5.13 First version of “The Tell-Tale Heart” adaptation](#)

RPL coaching sessions

The suggestion I received from my FB2 of involving a musician, was also supported by my RPL coaches. It is during the coaching session with Stefan Liestro that I discussed the idea of involving the drummer Jens Meijer in my project.

Session with Jens Meijer 08/01/2021

I therefore invited Jens Meijer for a first session where I briefly explained my research project and read “The Tell-Tale Heart” adapted text.

You can hereby find the result of our first meeting: an improvised music session where only the text was prepared.

Quasi experiment 3 video#06: [QEvideo#06](#)

After watching back our video, we both agreed on cutting the second climax. This will change the original text quite radically and take out an important part of, however we found it more functional to the music and dramatically powerful to only have one long climax that ends with “Five, four, three, two, one... the old man was dead. His tedious eye was bothering me no more.”

In a second moment, Jens suggested I should contact a different musician. He suggested “someone who has large sonic possibilities”, like Massimiliano Dosoli on bass clarinet, or Agota on piano. According to him, also the violin would fit the mood of the composition. He felt that drums is not the best instrument for storytelling, because it's explosive and not so narrative.

Feedback from Dick de Graaf

Dick suggested I should learn the text by heart and I should also show my hands in what will be the final video.

[A4.12 Dick de Graaf on first video with Jens Mijer, 15/05/2021](#)

Feedback from Valentina Paronetto 09/01/2021

Valentina Paronetto's suggestion was to work on the text separately from the music. She advised me to learn the text by heart, dividing it into pieces and acting it while I do other things in order not to learn a fixed cadence and voice tone. Overall, she found that the interpretation should be more subtle, and therefore more believable. The audience should freeze while watching the piece and really believe that I am a murderer who is playing the piano at that moment.

She mentioned the movies "Joker" by Todd Phillips and "The Shining" by Stanley Kubrik, where the protagonists show their madness gradually.

Find the main points of our conversation: [A4.10](#)

Recording of the conversation (Italian audio):

<https://drive.google.com/file/d/1X1xOW8bD8jMX3GqAxt7afkZ4zO9rwyKk/view?usp=sharing>

In addition to the analysis of the characters of Joker, and Jack in "The Shining", I observed the body language of a serial killer during an interview: "John Hughes Full Exclusive Interview From Jail"

https://www.youtube.com/watch?v=evaS-SIPY-E&ab_channel=LanelleTittle

My observations: [A5.13](#)

Quasi experiment 3 video#07: [QEvideo#07](#)

I acted the text after learning it by memory and studying the characters of Joker, Jack in "The Shining" and the serial killer John Hughes from his interview from jail.

Tineke Postma RPL meeting, 20/01/2021

Tineke suggested that if I want to include singing in my piece, it should probably be an atonal melody. Also, this part doesn't necessarily need to have a text, it can be a vocalisation. She showed me her composition, which gave me the idea to include a part where I sing and play the same atonal melody unison with on the piano. This atonal melody can represent the madness of the character.

Valentina Paronetto theatre coaching session, 23/01/2021

After watching my video where I act the text, Valentina mentioned the final part as the strongest. As a matter of fact, while I do the countdown and tell the moment when I killed the man, my sight is finally expressing something more, there is some madness in it. Therefore she suggested I should invert the dynamic of my speech: I should start with that madness that is present at the end of my monologue, and end up in a more calm interpretation, because the killing of the man is a relief. Overall, she found that my interpretation is too normal and she is missing that hint of madness in my eyes.

I draw a little scheme on how, according to her suggestion, the dynamic should go, from the first word "Nervous" to the moment of the countdown "5, 4, 3, 2, 1...the old man was dead."

What is more, she suggested I should create some “cages”, where I decide a detail beforehand and I limit my interpretation according to that. The “cage” she gave me is the rigidity of the muscles. According to her, I should try to feel stuck in my body, in a kind of rigidity that has accompanied the character for his/her whole life. Another cage I could imitate the serial killer I observed, John Hughes, and his unnatural way of breathing. However, the cage should always have a cause, I therefore should ask myself “why is my breathing like this?”. The reason could be that: for some reason I can’t breathe, if I breathe some water will enter my mouth, there is smoke in the air. According to her, in theatre, everything is the result of an imaginary cause or setting.

Something else that unites the characters I studied is the presence of laughter. Valentina confirmed that laughter in the craziness can be worth taking into account.

Lastly, we discussed the possibility of introducing some atonal music in the piece, as suggested by Tineke during our RPL session. Valentina suggested this music part to be like a lullaby. It can be a moment of self-consolation of the character, an attempt to express his torment, almost like an autistic person that uses a lull to reassure himself.

My next step will be to decide where in the text I can put this melody while working more on the interpretation of the text. Also, right after our meeting I came up with the idea of making my character feel something deeper for this old man: why not make the protagonist be in love with their victim?

Quasi experiment 3 video#08: [QEvideo#08](#)

My own feedback:

- I look too crazy. In the next video I should find something more subtle, something that lays between the 18/01/2021 video and this last one
- For the next video, tell the story as if it was a confession to a police officer (create more context)
- In the final video, keep the light from under

Quasi experiment 3 video#09: [QEvideo#09](#)

My own feedback

Good things to keep for the next video:

- I’m visualizing the story while I tell it
- Before talking, I visualized the police station I was in. I was wondering “what is this place? Why am I in here? What are they gonna ask me?”.
- When I started telling the story, it was very hard to pronounce the first words. The “cage” is making me feel stuck and it helps me to enter better in the character
- “Aaaah, I know exactly why you think I am” is a moment of true realisation
- “I made up my mind to take the life of the old man” is a moment where I justify myself. The mood is “what would you have done if you were in my shoes? I had no choice.”
- “Mad people know nothing” whimpering, complaining. Desperately try to convince that “I am not mad”
- “Would a mad person be able...” I ask this question to demonstrate that I am not, but actually it makes me question myself and think “maybe I am mad.”
- Slight movement of the head while staring at the camera → very subtle and creepy
- “The old man was that”: I don’t look in the camera, but I recall those images in my mind.
- The lullaby should be at the end, I don’t want to break the flow

Things I should change for the next video:

- Watch less into the camera, watch more into your memories
- “No desire”: intonation goes up, it should be kept steady
- After the countdown: the moment I relax is too sudden
- I should be more rigid on my shoulders and hands while I play the piano
- Do more tiny creepy movements with your face
- Take the text and write what emotion you want to feel on every different paragraph or sentence
- Description of the action: say it calmly
- My eyes move too much

Quasi experiment 3 video#10: [QEvideo#10](#)

I found this video very close to the final theatrical interpretation before adding the music.

Through these three videos, I gave a whole new context to the story and its main character. I started identifying myself as a servant lady who is in love with her lord, but since she is not loved back, her reaction is to be repulsive towards him, to a point where she starts desiring to kill him. All this is not written in Edgar Allan Poe’s story, but the lack of details allows space for a free interpretation (there is a hint about the character’s gender: with the sentence “madmen know nothing”, we understand that it’s probably a man. However, in my opinion the gender of the character is not relevant as long as they are in love with the “old man”).

Valentina Paronetto commented “*Totally a different story from your previous video* (she refers to acting the text #1, An), *the first part is amazing, well done. We are on the right path, what do you say? Also your eyes on the video.*”

To my observation “I think I should raise up the volume of my voice” she replies: “*Not yet. Keep working on the subtleness first. Try it again keeping the same way of breathing, mood, and body behaviour.*” Finally, I exposed her to my intention to keep the lullaby at the very end, because I don’t want to break my own concentration. She agreed and suggested I should go “*even more inside this interpretation, start from the beginning and keep it until the very end.*”

Tineke Postma RPL, during our RPL meeting on the 03/10/2021, suggested I should try to use the music as a tool to calm you down, be grounded, stabilize yourself, express yourself. Without the action of playing you can’t say what you want to say.

In the next three videos I finally put the character in front of the piano and therefore, after all the theatrical work, I could start working on the music part again:

Quasi experiment 3 video #11: [QEvideo#11](#)

Quasi experiment 3 video#12: [QEvideo#12](#)

Quasi experiment 3 video#13: [QEvideo#13](#)

Writing the score of “The Tell-Tale Heart”

First version of the final score: [The Tell-Tale Heart 24.02](#)

To write down a first version of the score, I conveyed:

- The advice from FB2 about the notation
- Kate Soper’s way of notating spoken words in “Go Away”

- The transcription of [QVideo#11](#) from the quasi experiment, an improvised piano introduction for my tune
- Transcription of some parts of the video with Massimiliano Dosoli from the Q.E.
- It's the clarinet that follows the voice and not vice versa (like on adulthood with a tape recording and fixed rhythms)

Paul Van Brugge comment, main points:

- Piano performance: either practice, or exaggerate you lack of technique as a statement
- More variety in the way of playing the piano
- More use of extremes (dynamics, register...)
- Include your singing voice
- Include well composed parts (for piano/voice and or Pno/Vocal/ clarinet or Voc/clarinet)
- Include composed interludes for clarinet and piano

Quasi experiment 3, video #14: [QVideo#14](#)

In this video I played and acted my part, from the first version of the notated score. Interpretation wise, I acted more cold, with no regrets.

Valentina Paronetto's feedback on video #14

Main points of her feedback:

- The "cold" interpretation is more believable, but there should be a little more tension, you need to be a bit more tensed
- Central part of the video: add something more melodic. Your behaviour is not always disturbing. So should be the music.
- Work on the beginning: who are you talking to? To yourself or is there someone with you in the room? If yes, who is this person: a policeman, your best friend?
- Mumbling at the beginning: to whom are you saying those things?
- Don't look in the camera
- You have to justify everything in your head. Who is the clarinet player? Maybe the dead person of the story?
- Singing is the way you lull yourself.
- Your discomfort is not on the act of killing, in fact that's a relief. The discomfort is in that eye. The homicide is the best solution you could find.
- Work on the context: what happens before this scene?
- Record different versions where you tell this story to: yourself, your best friend, a police officer.
- Think about how you want to end your video.
- Camera framings: one from the side that shows face and hands, one from the front on the face, maybe one on the back. If there is the clarinet player, one panoramic.
- Use some time to record details of the clarinet player playing that you will use for the editing of the video.
- Make two final versions: one with the clarinet player, one by yourself.

A5.11 Analysis of *Icarus* from Joris Roelofs

(suggested by Tineke Postma during RPL meeting 10/03/2021)

"Carmen"

00.00 - 00.33 intro free jazz, piano clusters + altissimo overtones of the saxophone and clarinet. Very dissonant

00.33 - 00.49 saxophone and clarinet only. Consonants melody + low Bb

00.49 - 01.00 clarinet low Bb + piano clusters

01.00 - 01.25 clarinet low Bb + drums crashes crescendo

01.25 - 01.33 clarinet low Bb solo

01.33 - 02.58 groovy drums (toms/crashes/maracas) + clarinet consonant melody

02.58 - 03.15 diminuendo

Relevant part: 00.00 - 00.33 altissimo overtones

"Guidi"

Relevant part: 02.00 - 02.26 low chromatic fast notes by the clarinet

"Rondo" pt.2

00.00 - 00.40 bass clarinet improvisation on a 4-notes motive

00.40 - 1.06 improvisation on ascending repetitive motive on overtones

01.06 - 01.23 bass clarinet improvisation on a 4-notes motive

01.23 - 02.13 percussions solo + pp to f low notes on clarinet

02.13 - 02.40 bass clarinet improvisation on a 4-notes motive + drums impro

02.40 - 03.22 sax fast overtones + march, crescendo to the end

Structure ABACAD

Relevant: use of a fixed motive to improvise, repetitive descending motive on overtones, use of dynamics on low clarinet notes

"Gustav", pt.1

Relevant: 00.00 - 00.24 use of the whole range of the clarinet, ascending motives

A5.12 Analysis of the original text "The Tell-Tale Heart"

Original text by Edgar Allan Poe and personal annotations to write a musical / theatrical adaptation

Elements of craziness: nervousness, acuteness of senses

Musical elements in the text

Alliterations

Numbers

Informations about the context

Feelings of the old man

Feelings of the protagonist

Sentences/words to keep

True! --nervous --very, very dreadfully nervous I had been and am; but why will you say that I am mad? The disease had sharpened my senses --not destroyed --not dulled them. Above all was the sense of hearing acute. I heard all things in the heaven and in the earth, I heard many things in hell. How, then, am I mad? Hearken! and observe how healthily --how calmly I can tell you the whole story.

It is impossible to say how first the idea entered my brain; but once conceived, it haunted me day and night. Object there was none. Passion there was none. I loved the old man. He had never wronged me. He had never given me insult. For his gold I had no desire. I think it was his eye! yes, it was this! He had

the eye of a vulture --a pale blue eye, with a film over it. Whenever it fell upon me, my blood ran cold; and so by degrees --very gradually --I made up my mind to take the life of the old man, and thus rid myself of the eye forever.

Now this is the point. You fancy me mad. Madmen know nothing. But you should have seen me. You should have seen how wisely I proceeded --with what caution --with what foresight --with what dissimulation I went to work! I was never kinder to the old man than during the whole week before I killed him. And every night, about midnight, I turned the latch of his door and opened it --oh so gently! And then, when I had made an opening sufficient for my head, I put in a dark lantern, all closed, closed, that no light shone out, and then I thrust in my head. Oh, you would have laughed to see how cunningly I thrust it in! I moved it slowly --very, very slowly, so that I might not disturb the old man's sleep. It took me an hour to place my whole head within the opening so far that I could see him as he lay upon his bed. Ha! would a madman have been so wise as this. And then, when my head was well in the room, I undid the lantern cautiously--oh, so cautiously --cautiously (for the hinges creaked) --I undid it just so much that a single thin ray fell upon the vulture eye. And this I did for seven long nights --every night just at midnight --but I found the eye always closed; and so it was impossible to do the work; for it was not the old man who vexed me, but his Evil Eye. And every morning, when the day broke, I went boldly into the chamber, and spoke courageously to him, calling him by name in a hearty tone, and inquiring how he has passed the night. So you see he would have been a very profound old man, indeed, to suspect that every night, just at twelve, I looked in upon him while he slept.

Upon the eighth night I was more than usually cautious in opening the door. A watch's minute hand moves more quickly than did mine. Never before that night had I felt the extent of my own powers --of my sagacity. I could scarcely contain my feelings of triumph. To think that there I was, opening the door, little by little, and he not even to dream of my secret deeds or thoughts. I fairly chuckled at the idea; and perhaps he heard me; for he moved on the bed suddenly, as if startled. Now you may think that I drew back --but no. His room was as black as pitch with the thick darkness, (for the shutters were close fastened, through fear of robbers,) and so I knew that he could not see the opening of the door, and I kept pushing it on steadily, steadily. I had my head in, and was about to open the lantern, when my thumb slipped upon the tin fastening, and the old man sprang up in bed, crying out --"Who's there?" I kept quite still and said nothing. For a whole hour I did not move a muscle, and in the meantime I did not hear him lie down. He was still sitting up in the bed listening; --just as I have done, night after night, hearkening to the death watches in the wall.

Presently I heard a slight groan, and I knew it was the groan of mortal terror. It was not a groan of pain or of grief --oh, no! --it was the low stifled sound that arises from the bottom of the soul when overcharged with awe. I knew the sound well. Many a night, just at midnight, when all the world slept, it has welled up from my own bosom, deepening, with its dreadful echo, the terrors that distracted me. I say I knew it well. I knew what the old man felt, and pitied him, although I chuckled at heart. I knew that he had been lying awake ever since the first slight noise, when he had turned in the bed. His fears had been ever since growing upon him. He had been trying to fancy them causeless, but could not. He had been saying to himself --"It is nothing but the wind in the chimney --it is only a mouse crossing the floor," or "It is merely a cricket which has made a single chirp." Yes, he had been trying to comfort himself with these suppositions: but he had found all in vain. All in vain; because Death, in approaching him had stalked with his black shadow before him, and enveloped the victim. And it was the mournful influence of the unperceived shadow that caused him to feel --although he neither saw nor heard --to feel the presence of my head within the room.

When I had waited a long time, very patiently, without hearing him lie down, I resolved to open a little --a very, very little crevice in the lantern. So I opened it --you cannot imagine how stealthily, stealthily --until, at length a simple dim ray, like the thread of the spider, shot from out the crevice and fell full upon the vulture eye. It was open --wide, wide open --and I grew furious as I gazed upon it. I saw it with perfect distinctness --all a dull blue, with a hideous veil over it that chilled the very marrow in my bones; but I could see nothing else of the old man's face or person: for I had directed the ray as if by instinct, precisely upon the damned spot. And have I not told you that what you mistake for madness is but over-acuteness of the sense? --now, I say, there came to my ears a low, dull, quick sound, such as a watch makes when enveloped in cotton. I knew that sound well, too. It was the beating of the old man's heart. It increased my fury, as the beating of a drum stimulates the soldier into courage.

But even yet I refrained and kept still. I scarcely breathed. I held the lantern motionless. I tried how steadily I could maintain the ray upon the eve. Meantime the hellish tattoo of the heart increased. It grew quicker and quicker, and louder and louder every instant. The old man's terror must have been extreme! It grew louder, I say, louder every moment! --do you mark me well I have told you that I am nervous: so I am. And now at the dead hour of the night, amid the dreadful silence of that old house, so strange a noise as this excited me to uncontrollable terror. Yet, for some minutes longer I refrained and stood still. But the beating grew louder, louder! I thought the heart must burst. And now a new anxiety seized me --the sound would be heard by a neighbour! The old man's hour had come! With a loud yell, I threw open the lantern and leaped into the room. He shrieked once --once only. In an instant I dragged him to the floor, and pulled the heavy bed over him. I then smiled gaily, to find the deed so far done. But, for many minutes, the heart beat on with a muffled sound. This, however, did not vex me; it would not be heard through the wall. At length it ceased. The old man was dead. I removed the bed and examined the corpse. Yes, he was stone, stone dead. I placed my hand upon the heart and held it there many minutes. There was no pulsation. He was stone dead. His eye would trouble me no more.

If still you think me mad, you will think so no longer when I describe the wise precautions I took for the concealment of the body. The night waned, and I worked hastily, but in silence. First of all I dismembered the corpse. I cut off the head and the arms and the legs. I then took up three planks from the flooring of the chamber, and deposited all between the scantlings. I then replaced the boards so cleverly, so cunningly, that no human eye --not even his --could have detected any thing wrong. There was nothing to wash out --no stain of any kind --no blood-spot whatever. I had been too wary for that. A tub had caught all --ha! ha! When I had made an end of these labors, it was four o'clock --still dark as midnight. As the bell sounded the hour, there came a knocking at the street door. I went down to open it with a light heart, --for what had I now to fear? There entered three men, who introduced themselves, with perfect suavity, as officers of the police. A shriek had been heard by a neighbour during the night; suspicion of foul play had been aroused; information had been lodged at the police office, and they (the officers) had been deputed to search the premises. I smiled, --for what had I to fear? I bade the gentlemen welcome. The shriek, I said, was my own in a dream. The old man, I mentioned, was absent in the country. I took my visitors all over the house. I bade them search --search well. I led them, at length, to his chamber. I showed them his treasures, secure, undisturbed. In the enthusiasm of my confidence, I brought chairs into the room, and desired them here to rest from their fatigues, while I myself, in the wild audacity of my perfect triumph, placed my own seat upon the very spot beneath which reposed the corpse of the victim.

The officers were satisfied. My manner had convinced them. I was singularly at ease. They sat, and while I answered cheerily, they chatted of familiar things. But, ere long, I felt myself getting pale and wished them gone. My head ached, and I fancied a ringing in my ears: but still they sat and still chatted. The ringing became more distinct: --It continued and became more distinct: I talked more freely to get rid of

the feeling: but it continued and gained definiteness --until, at length, I found that the noise was not within my ears. No doubt I now grew very pale; --but I talked more fluently, and **with a heightened voice**. Yet the sound increased --and what could I do? It was **a low, dull, quick sound** --much such a sound as a watch makes when enveloped in cotton. **I gasped for breath** --and yet the officers heard it not. I talked more quickly --more vehemently; but the noise steadily increased. I arose and argued about trifles, **in a high key** and with violent gesticulations; but **the noise steadily increased**. Why would they not be gone? I paced the floor to and fro with heavy strides, as if excited to fury by the observations of the men --but the noise steadily increased. Oh God! what could I do? **I foamed --I raved --I swore!** I swung the chair upon which I had been sitting, and grated it upon the boards, but the noise arose over all and continually increased. It grew **louder --louder --louder!** And still the men chatted pleasantly, and smiled. Was it possible they heard not? Almighty God! --no, no! They heard! --they suspected! --they knew! --they were making a mockery of **my horror!** --this I thought, and this I think. But anything was better than this agony! Anything was more tolerable than this **derision!** I could bear those hypocritical smiles no longer! **I felt that I must scream or die!** and now --again! --hark! **louder! louder! louder! louder!**

"Villains!" I shrieked, "dissemble no more! I admit the deed! --tear up the planks! here, here! --It is the beating of his hideous heart!"

A5.13 First version of "The Tell-Tale Heart" adapted text

After my analysis, I came up with a first version of the adapted text:

Crazy? Who says I'm crazy?

Ah, I know exactly why you think I am. It's because I hear things, I hear everything. Everything that happens here in the earth, and in heaven, and in hell. Ah, and, nervous. Yeah, I get nervous, but who doesn't nowadays, right? Listen, I will tell you the whole story, right here, right now and you will see how healthy I am.

It is impossible to say how first the idea entered my brain, but it started haunting me day and night. The old man never wronged me, never gave me insult, I had no desire for his gold. But there was... yeah, something in his eye. He had the eye of a vulture, those birds that survive by eating the remains of dead bodies... A pale blue eye, whenever it fell upon me, my blood ran cold; very gradually I made up my mind to take the life of the old man, and thus rid myself of the eye forever.

Now this is the point. You fancy me mad. Madmen know nothing. But you should have seen me. You should have seen me sneaking in his room every night and watch him sleep. How steadily, steadily I was opening his door, not making a sound, threading my head in the aperture of the door and stare at him for hours... But for seven nights.

Well, it couldn't last, the eighth night he heard me. He sprang up in bed, crying out --"Who's there?". For the following hour, neither of us moved a single muscle. I opened up the light just a little, and there it was, it fell directly upon the vulture eye, my anger grew uncontrollable, I could hear the beating of his heart, it grew my fury, it was growing louder, louder, louder, louder! I jumped in the room, AAAH! He screamed, I took the bed, pulled it over him. Five, four, three, two, one... his tedious eye was bothering me no more.

When the police came, there was no trace of what had happened. What was left of the old man was resting under the axes of his bedroom's floor. I invited the officers in, please check out the whole house, the old man is out in the countryside, please take a rest on these chairs now... They looked convinced.

Remember when I told you that what you mistake for madness is over acuteness of senses? I started hearing a ringing in my ears. While we kept on chatting, the ringing grew louder, louder, oh God, did they not hear? I kept talking, faster, in a higher key, trying to cover this deafening noise. Of course they heard, they knew, they were making a mockery of my horror! Anything was more tolerable than this derision! And now, again, louder, louder, louder, louder!

"I admit the deed! --tear up the planks under your chairs! here, here! --It is the beating of his hideous heart!"

A5.14 FB2 Feedback form

Name student: Beatrice Milanese
Student number:
AR domain: Jazz Vocal & Jazz Composition
Name AR coach: Dick. de Graaf
Date: 2nd of November 2020

Feedback criteria

Research topic, question, goal	All positive and relevant. Topic is cutting edge context in contemporary composed music. After her first IC being focused on composition, Beatrice changed her perspective to performance in IC2. Seen in a broader societal context, the actual research project is a valuable addition to the common and traditional role of the female jazz singer. Importing the actual compositional aspect is not only enhancing Beatrice's practice as a (composing) performer. Her reflections on how it can be continued by her peers in jazz music can add to the understanding of societal issues.
Critical media review	A useful addition: the analysis of Hermeto Pascoal's tune serves well to list an index of techniques to be applied in an improvisation using speech voice. It broadens the context with lively improvised music, which is one of Beatrice's relevant contexts.
Data collection	Relevant and sufficient. Be aware to not focus exclusively on rhythm and/or extended vocal techniques while a lot of power of this music comes from the unison between voice and instrument (piano in your case). Your scores could be more detailed as to rhythm, dynamics, and specific instructions from the theatrical aspects. The power of the techniques you use is lost when not addressed in the score. Beware with the introduction of extended techniques, because in itself this would sound like another research.
Intervention(s)	Relevant and sufficient. By the absence of another musician or a band, one important aspect of improvisation: the interaction is totally missing. Therefore Beatrice risks cutting off the unpredictable, the surprise, the joy of improvised music. The question of how to compensate for this should be an issue during your quasi experiments and in the RPL meetings.
Artistic result	Shows good progress.

	Regarding the fact that you follow two main subjects, jazz voice and composition, the artistic result to show in may 2021 should contain and highlight elements from both performance and composition.
AR Report	Clearly written, easy to read and informative about your voyage as a researcher. The connection between IC1 and IC2 was not yet written, but clearly explained during the presentation. Yet, a large part of your artistic input, as you discussed it during the presentation, is not yet addressed in your report. Therefore there gloms a tendency of superficiality. More detailed scores and description of artistic choices would make your research process and result more explicit and accessible to any readership.
Presentation discussion	Your presentation was clear, well structured, understandable and perfectly planned.
RESULT	VD (passed)

A5.15 Comparison between the characters of: Joker, Jack Nicholson in “The Shining and the serial killer John Hughes

In the process of my third intervention cycle, it became very important to me to train my skills as an actress. I watched many videos of actors and real people who inspired the behaviours of my final character. Working on this interpretation is what gave the final shape to the music part of my piece. I hereby list my observations about the characters of: the Joker, in the movie “Joker”, 2019, by Todd Philips; Jack Torrance in “The Shining”, 1980, by Stanley Kubrick; and a full interview with the serial killer John Hughes.

Joaquin Phoenix in the role of the Joker in “Joker”

Hysterical / not natural laugh

Creepy context

Spasmodic expressions: is he laughing or is he crying?

Moments of staring into space

Strange reactions: he smiles while he is losing his job, that he really cares for

Jack Nicholson as Jack Torrance in “The Shining”

Eyebrows

Moments of staring into space

Exaggerated smile, not natural

John Hughes Full Interview From Jail

Unnatural way of breathing: deep breathing but only in its upper chest

Unnatural movement with the shoulders, rotating backwards while taking a breath

Showing no emotions, no regret

Not always serious. He giggles naturally

A5.16 The Tell-Tale Heart

The Tell-Tale Heart

An adaptation of Edgar Allan Poe's short story

Beatrice Milanese

Free tempo

10"

Voce

[Improvise chords and melody]

Pianoforte

mp tense atmosphere, slightly disturbed

Clarinetto Contralto

[Breathe through the clarinet]

2 3

$\text{♩} = 55$

Pf.

p

[Make the tempo very clear] [Comp the melody with dissonant chords]

Cl.C.

[One bar to pick up the tempo] [Improvse pitches]

p

6

7

Pf.

Cl.C.

11

13 Free tempo

Pf.

Cl.C.

[Diminuendo until there is only air]

[Play chromatically ascending chords or chromatically ascending leading notes]

[Flutter tongue, only air without pitch]

pp *p* *pp* *pp* *mp* *pp*

14

15 [Grumble to yourself nonsense sentences]

Ner - vous?

Pf.

Cl.C.

p *mf* *p* *mp* *f* *mp*

The Tell-Tale Heart

3

16 [Pronounce the words with more clarity] [Truly realize something]

Who says I'm nervous? Who says I'm crazy? Ah! I know exactly why you think I am. It's cause I hear things! I hear everything: everything that happens here on Earth... I heard things from hell. And nervous,

[Harmonize the spoken words, follow the same accents]

18 19 ♩ = 60

I get nervous, *f* but who doesn't nowadays? Listen: right here, right now, I will tell you the whole story. You will see how healthy I am.

[Harmonize the words in a nervous way]

p ————— *mp*

20

sharp mf

sharp mf

mf

sharp mf

Pf.

Cl.C.

23 24 20"

[Improvise with these pitches, unison with the piano]

[Improvise with these pitches]

[Improvise with these pitches]

Pf.

Cl.C.

25 Free tempo

It is impossible to say how first the idea entered my brain,

[Interrupt the improvisation with decision. Use sustain pedal until the sound fades.]

[Connect the note with the suggested word or pause]

mf

ppp ————— *mp*

Pf.

Cl.C.

27 [Feel horrified by your own memory]

but once conceived it started hunting me day and night. The old man never

Pf.

Cl.C.

The Tell-Tale Heart

5

29

wronged me, never gave me insult. For his gold I had no desire. But there was something....

Pf.

Cl.C.

31

In his eye... He had the eye of a vulture, a pale blue eye...

Pf.

Cl.C.

33

Whenever it fell upon me, my blood ran cold.

Pf.

Cl.C.

mf *mf* *f*

accel. [Slap tongue] [Slap tongue]

[Hyperventilate, panick!]

[Growl]

[CRAZY FREE IMPRO!!]

Glissando

3"

3"

The Tell-Tale Heart

35 [Calm yourself down by playing something on the piano]

[SILENCE] 3"

Very Gradually I decided to take the life of the old man, and get rid of the eye for ever.

35 [Play sweet and calming chords] [SILENCE]

Pf. *p*

[SILENCE]

Cl.C. **35** [Play something sweet and calming] *subito p*

37 **Free tempo**

Now this is the point: you fancy me mad. Mad people know nothing. You should have seen me: how carefully I would open the door of his room every night, how silently I watched him sleeping, he never even realized.

37 [Accompan with these two chords] *dolce*

Pf. *dolce* *F m7*

Cl.C. **37** [Improvise over this motive] *dolce*

39 **40**

If I were mad, wich I'm not, I wouldn't have been able to do all this.

It's the eighth night that he could hear me.

39 [Accompan with these two chords] *pp*

Pf. *E maj7* *F#m7* *pp*

[Play with the palm of your hands resting on the piano. Don't move your hands or arms, only use your fingers]

Cl.C. **39** [Keep improvising on the same motive] *pp*

The Tell-Tale Heart

7

41

He sprang up in bed, crying out, who's there?

I opened up my light, just a little... And there it was, his vulture eye was wide, wide open. I couldn't stand it! I jumped in the room, took the heavy bed, pulled it over him, and

[Give an accent on "sprang" and "who's there"]

[Play clusters with your whole hands, synchronize with the accents of the words you are saying]

Pf.

Cl.C.

43

Five, four, three, two, one...

He was dead. His tedious eye was bothering me no more.

[Sudden silence]

[Clusters]

[Slap tongue]

[Sudden silence]

mp

mp

45

20"

[Sing an improvised atonal lullaby to comfort yourself. Get lost in your thought while you play.]

p *melanconico*

[Accompany yourself with chords that

[Breathe through the clarinet]

Pf.

Cl.C.