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## **Tactile paths : on and through notation for improvisers**

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### **Citation**

Williams, C. A. (2016, December 13). *Tactile paths : on and through notation for improvisers*. Retrieved from <https://hdl.handle.net/1887/44989>

Version: Not Applicable (or Unknown)

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**Author:** Williams, Christopher

**Title:** Tactile Paths : on and through Notation for Improvisers

**Issue Date:** 2016-12-13

# **Tactile Paths: on and through notation for improvisers**

Proefschrift

ter verkrijging van

de graad van Doctor aan de Universiteit Leiden

op gezag van Rector Magnificus prof.mr. C.J.J.M. Stolker,

volgens besluit van het College voor Promoties

te verdedigen op dinsdag 13 december 2016

klokke 11.15 uur

door

Christopher Albert Williams

geboren te San Diego (USA)

in 1981

Promotores

Prof. Richard Barrett	Koninklijk Conservatorium/ Instituut voor Sonologie/ Universiteit Leiden
Prof.dr. Marcel Cobussen	Universiteit Leiden
Prof. Frans de Ruiter	Universiteit Leiden

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*Note on the Hard Copy*

The present document is a redaction of the complete digital version of *Tactile Paths*, available at

<http://www.tactilepaths.net>

The reader is encouraged to refer to the complete digital version whenever possible, where she will find time-based media and scores that cannot be represented here.





## *Abstract*

*Tactile Paths: on and through Notation for Improvisers* is an artistic research project that articulates and expands the nexus of notation and improvisation in contemporary and experimental music. The project interweaves direct artistic experience with insights from improvisation studies, the social sciences, philosophy, and various scholarship in the arts to reveal methodological connections among diverse artists such as Richard Barrett, Cornelius Cardew, Malcolm Goldstein, Lawrence Halprin, Bob Ostertag, Ben Patterson, and the author. By focusing on how notation is used, rather than on what it represents in an abstract sense, the author shows how written scores emerge from and feed back on ongoing improvisational processes. Thus, it is argued, they are not fixed texts whose primary purpose is to prescribe and preserve, but rather tactile paths in the improviser's ever-crescent musical and social environment. This practice-based approach aims to lay the conceptual groundwork for theorizing and broadening the creative relevance of work whose importance to practitioners belies its marginal presence in academia and institutions.



## *Curriculum Vitae*

Christopher Williams (1981, San Diego) is a wayfarer on the body-mind continuum. His medium is music. He holds a B.A. from the University of California San Diego, where he studied under Charles Curtis, Chaya Czernowin, and Bertram Turetzky.

As a composer and contrabassist, Williams's work runs the gamut from chamber music, improvisation, and radio art to collaborations with dancers, sound artists, and visual artists. Performances and collaborations with Derek Bailey, Compagnie Ouïe/Dire, Charles Curtis, LaMonte Young's Theatre of Eternal Music, Ferran Fages, Barbara Held, Robin Hayward (as Reidemeister Move), Hans W. Koch, filmmaker Zachary Kerschberg, Christina Kubisch, Maulwerker, Charlie Morrow, Mary Oliver and Roze-marie Heggen, Ben Patterson, Tanja Smit, and Martin Sonderkamp. In addition to appearing in various North American and European experimental music circuits, this work has been presented by VPRO Radio 6 (Holland), Deutschlandradio Kultur, the Museum of Contemporary Art Barcelona, and the American Documentary Film Festival.

Williams' artistic research on improvisation, notation, and his body-mind continuum has been published in *Open Space Magazine*, *The Improvisor*, and *Critical Studies in Improvisation*, and has been presented at major universities and international conferences in North America, Europe, and India. A book chapter co-written with Mathias Maschat is forthcoming in *Experiencing Live* (Routledge), edited by Matthew Reason and Anja Lindelof. Williams has received scholarships, grants, and prizes from the University of California, the Darmstadt Summer Courses, the Arts Council of Catalunya, Goethe Institut, Hauptstadtkulturfonds Berlin, the Festival Acanthes, and the American Documentary Film Festival.

He also co-curates the Berlin concert series KONTRAKLANG, and works with sound experience designer Charles Morrow Productions.

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## *Acknowledgements*

### *THANK YOU PhD committee members*

for their patience, chemistry, and (apparent!) personal investment in the subject matter. Thanks in particular to my committee chair Frans de Ruiter for pointing to the big picture and generously supporting conference trips, dissertation-related projects, and the website design; to my academic adviser Marcel Cobussen for *The Field of Musical Improvisation* and knowing when to use honey and when vinegar; and to my artistic adviser Richard Barrett for his never-ending supply of “what if?” questions and encouraging me to begin this doctoral odyssey in the first place.

### *THANK YOU collaborators*

including Zach Kerschberg, director of *Seeing the Full Sounding*; musicians Christian Kesten, Andrea Neumann, Robyn Shulkowsky, and producer Marcus Gammel for their contributions to *A Treatise Remix*; and Mary Oliver and Rozemarie Heggen for inviting me to write the piece that spawned this research.

### *THANK YOU readers*

including Jay Arms, Bill Dietz, Tobias Giezendanner, Robin Hayward, Annea Lockwood, Mathias Maschat, and Charlie Morrow for their comments on drafts and good-spirited intellectual sparring.

### *THANK YOU subjects*

including Richard Barrett, Malcolm Goldstein, Ben Patterson, and Bob Ostertag for personally providing scores, recordings, thoughts, and inspiration. Hopefully I haven’t twisted their music (too) far beyond recognition.

### *THANK YOU Leaky Studio*

AKA Patricia Reed for her exceptionally beautiful and thoughtful website design. Meaning is use in more ways than one!

### *THANK YOU sponsors direct and indirect*

including the Agosto Foundation, for the residency where *Seeing the Full Sounding* was made; Deutschlandradio Kultur for commissioning *A Treatise Remix*; Nau Côlea for a sunny and energizing residency in 2015; Justin Bennett and Tanja Smit for hosting me in Den Haag during many supervisory sessions; and the Goethe Institut (New Delhi) for sponsoring a transformative trip to present an early phase of this research at the 2012 conference of the Association of Social Anthropologists of the UK and Commonwealth.

### *THANK YOU Berlin*

for being a place where this research finds traction. Please stay that way and don’t succumb to the current wave of greed.

### *THANK YOU Jadi Carboni*

my lover, partner, and yoga teacher for her relentless love and patience, especially during the home stretch of writing this dissertation; for teasing out what I *really* meant to say on many cloudy occasions; and for bringing me back to my body when my brain had left it behind.



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