MASTERARBEIT
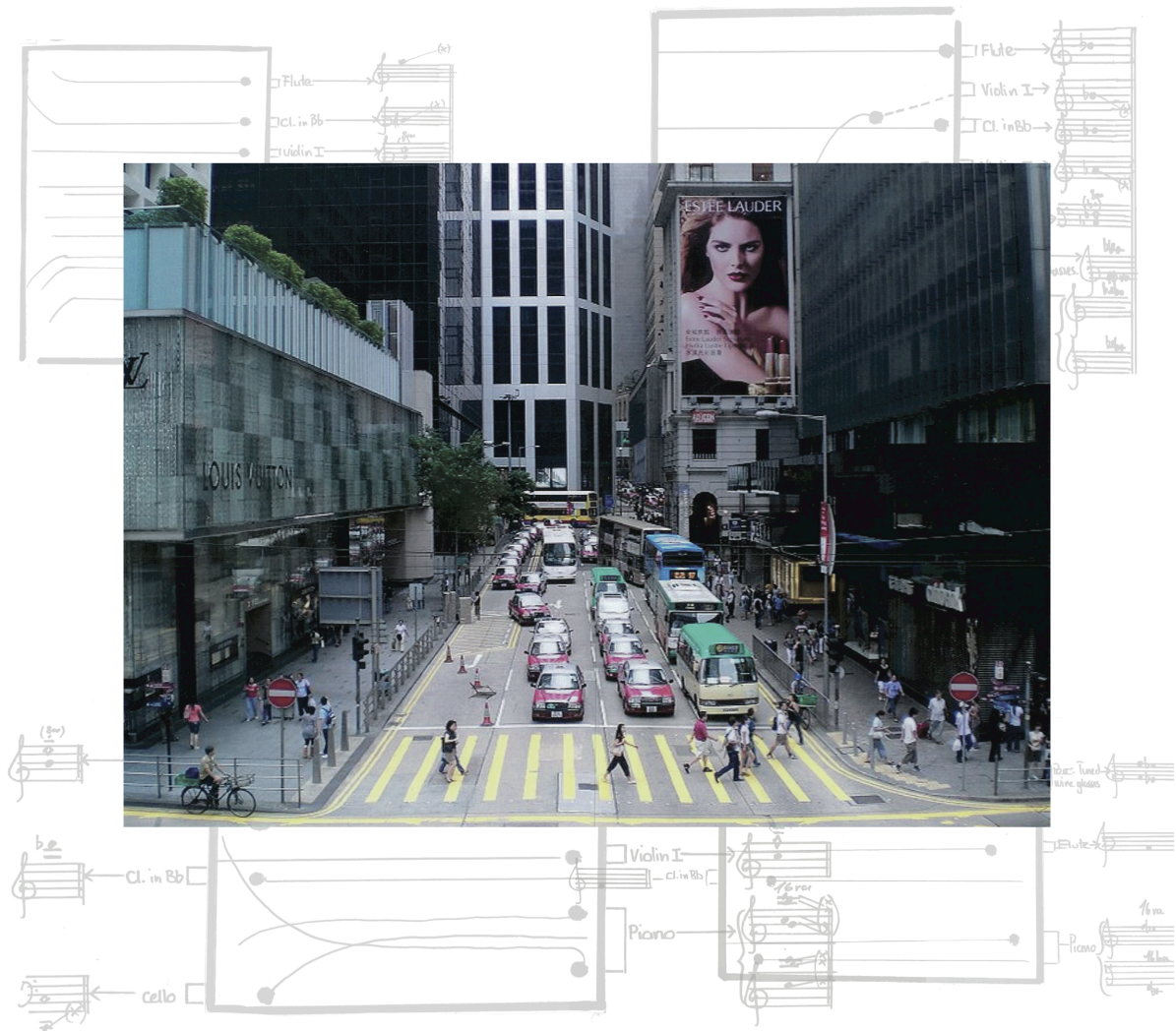# A BRIDGE BETWEEN REALITIES
creating a model for documentary composition
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In memory of my father, J. P. A. Vorster 1944-2014.

Abstract

In my master thesis I have reflected on the functionality of contemporary classical music and the functionality of the composer as documentarian with the goal of creating a model for what is best described as documentary composition. The latter, in its function still needs to be defined as genre, medium or method. It was therefore only logical for me to create a collective of divisions that could be bridged to musical composition as well as documentary practice in order to create a suitable protocol.

These four divisions are:

- The document as historical preservative
- The document as information source
- Documentary practice as an applied method
- The document as a model

Each of the above divisions is supplemented by a series of subdivisions, where I have established and reflected upon parameters necessary in creating a protocol for documentary composition. These parameters where established by means of experimentation and analysis. Each case study was based on the narrative of social complexity within communities such as Switzerland, Hong Kong and South Africa, concentrating on the cultural disposition of the „hybrid human" as a result of globalization or colonialism.

The quintessential parameters are:

- Documentary composition as an alternative format within documentary practice
- Documentary composition as an applied ethnographic method
- The role of the composer as documentarist
- The functionality of the score as a suitable format
- Musical form in relation to the narrative
- The materiality of sound and the functionality of musical harmony
- The necessity in cooperating with other disciplines

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1. Introduction

Pergamenum theoricus

1.1. Genesis and Exodus

Born into a traditional Afrikaner family as the twilight dawned upon the South African apartheid regime; political upheaval, protests and international pressure paved the way for those battling through the long walk into freedom. It was not until the first democratic elections in 1994 that I fully understood the fear that was bred amongst Afrikaners. The roomers of a civil war that was spread by extremist right Afrikaner groups prepared us for what seemed to be the coming of an apocalypse. I grew up in the central part of South Africa ironically named the Free State Province, which is even today, two decades into a democratic South Africa known for its extreme racist and religious boundaries. As I entered adolescence it was clear to me, my interest in music, arts, cooking and boys did not fit with my rugby obsessed, womanizing, fascist thug peers. As the great identity crises of the Afrikaner grew more evident, cultural displacement alongside the political growing pains of a young democratic South Africa often associated with issues such as corrective action, the increase of violence and crime, land distribution and corruption led to the exodus of the initial democratic Afrikaner generation in hope of finding inner peace abroad. In 2007 I moved to Switzerland with the hopes of pursuing my musical career in becoming a classical contemporary composer and performer. It was not until I had left South Africa that I fully became aware of my own cultural disposition and that I felt the one true driving force within me, namely composition and with that the functionality of the composer needed to be re-defined by means of becoming the medium through which I express my cultural evolution.

1.2. Gradus ad Parnassum

I naively questioned various aspects of my discipline and its ability to address the matters that seemed important to me e. g. A) how can new music be made accessible to all? B) The boundaries of musical interpretation and notation C) the boundaries of the musicians and their ability to take on a multidisciplinary function. I initially started to address these matters by composing works which had a strong thematic core related to my own biography. Literature and my interest in post-apartheid and postcolonial writing were often counter positioned by religious texts. Being drawn to the expressiveness of Théatre Musicale I started to incorporate theatrical elements into my works, having the musicians narrate or act out situations. All these approaches, although some more successful then others still left a huge void within me.

After carefully analysing my compositions and my concepts I came to realize that I was personally to involved in my work and that I was trying to express personal emotions or experiences in a total un-reflected manner. I started to analyse the specific elements that constituted my work: A) Interculturalism as a method to support cross-cultural dialogue and challenge self-segregation tendencies within cultures. B) Cultural complexity as a unified structure consisting out of various typologies forming a dimensional variable. C) Globalization as international cultural integration. As I started to distance myself emotionally from the composition process and objectively started to reflect on what I aim to achieve as a composer, I came to realize that my cultural and artistic background made me observe the world in a very specific way, concentrating on structures that characterizes the 21st Century.

I realize that what I aim to achieve through the process of composition is to document various cultural situations that on a subconscious level connects with my own biography, but on a realistic level addresses the matters that form the very corner stones of the modern world as we know and perceive it. To use the term documentation as a musical genre or approach is one that is yet to officially exist unlike in the discipline of theatre e. g. Milo Rau or Rimini Protocol with the documentary theatre. As we know classical music such as literature and theatre throughout history served as the source of emotional outlet for the great composers but very few actually protocoled events through sound.

My journey in researching composers that had a documentarian approach to their work, led me to the late medieval knight Oswald von Wolkenstein (1376-1445) who documented meticulously his journeys and his awareness of the changing times, the falling of the Holy Roman Empire in his infamous songbook *Es fügt sich*. If I may make an analogue to the changes of the 20th and 21st century I would find it not unsuitable to say that documenting events by means of using an art form as unimportant, however I cant help to be anything but critical as to how this should be done in order to be taken seriously by others then just the artistic world.

1.3. Working towards the goal

As I start to define the term documentary composition I have to firstly be clear on what is meant by A) Documentation as a set of documents provided on paper, or online, or on digital or analog media, such as audio tape or CDs. Examples are user guides, white papers, on-line help and quick-reference guides. It is becoming less common to see paper (hard-copy) documentation. Documentation as a form distributed via websites, software products, and other on-line applications. B) Composition as the process of organized sound. The approach of re-enactment through sound is only one aspect of the process of documentary composition, a good example for such an approach is found in the work

Zugvögel for woodwind quintet by the young German composer Carola Bauckholt (1959-) who tried meticulously to recreate the migration of birds through sound.

The process of re-enactment may seem obvious to incorporate when referring to composition as a form of documentation, but questions the construction of sound and its ability to be transparent when transporting information. Looking closely into the possibilities of what would constitute documentary composition I firstly would have to formulate a protocol.

Firstly: Depending on what is being protocoled through sound one has to look at the functionality of the traditional score, as we know it in its traditional sense. In the late fifties throughout the 60s and 70s composers have gone through great efforts in redefining the score and how it is to be interpreted by the performer. What type of functionality would the score have when referring to documentary composition and which form would it consist out of? The score today being a wide thought form with various established traditions ironically relates greatly to the documentation and its original paper form. However, it is interesting to think of the trans-medial form of the score and which possibilities allow them to be investigated and experimented with; How would a trans-medial score look like? Secondly: Depending on the form of the score, how should a documentary composition be interpreted? This brings me to a crucial part of the investigation as to how important is the interpreter. When speaking from a re-enactment point of view it is plausible to say that the relationship between the score and the interpreter is one of utmost distance a relationship that is "non musical" because the role of the interpreter is not to allow his own emotions and stylistic ideas to interfere with the reproduction of actual facts because the purpose of a documentation is to capture a moment of truth. However, if musicality and self-interpretive methods from a musical standpoint cannot be included then surely there is no need to involve a living human interpreter. Therefore it is interesting to think of the interpreter as a musical actor who tries to capture the truth through sound.

In order to investigate the latter matters discussed I have composed two works: A) Documentations, Movements and Patters composed in May of 2014 for ensemble is a possible approach in documentary composition capturing movement patterns in Hong Kong. The score consists out of maps, location pictures and graphs of the movement patterns investigated. As a collective these images combined with a set of interpretive and improvisatory rules allow the interpreters to re-enact without being detached from the score. B) A shorter piece written during November 2014 entitled *Spaziergänge* for percussion and electronics questions the materiality of sound as well as the trans-medial possibilities in formatting a score.

The reason why I find the approach in researching documentary composition by means of composing small-scale works, allow myself to experiment with forms and mediums that could eventually be an ideal model.

2. Documentarity in art

Pergamenum historicum

The origin of documentary practice finds its roots buried deeply in the historical development of western civilization when Karolus Magnus (2 April 742/747/748 – 28 January 814),[1] or better known as Charlemagne, enforced by law that procedures, agreements and transactions be documented and certified as a creed.
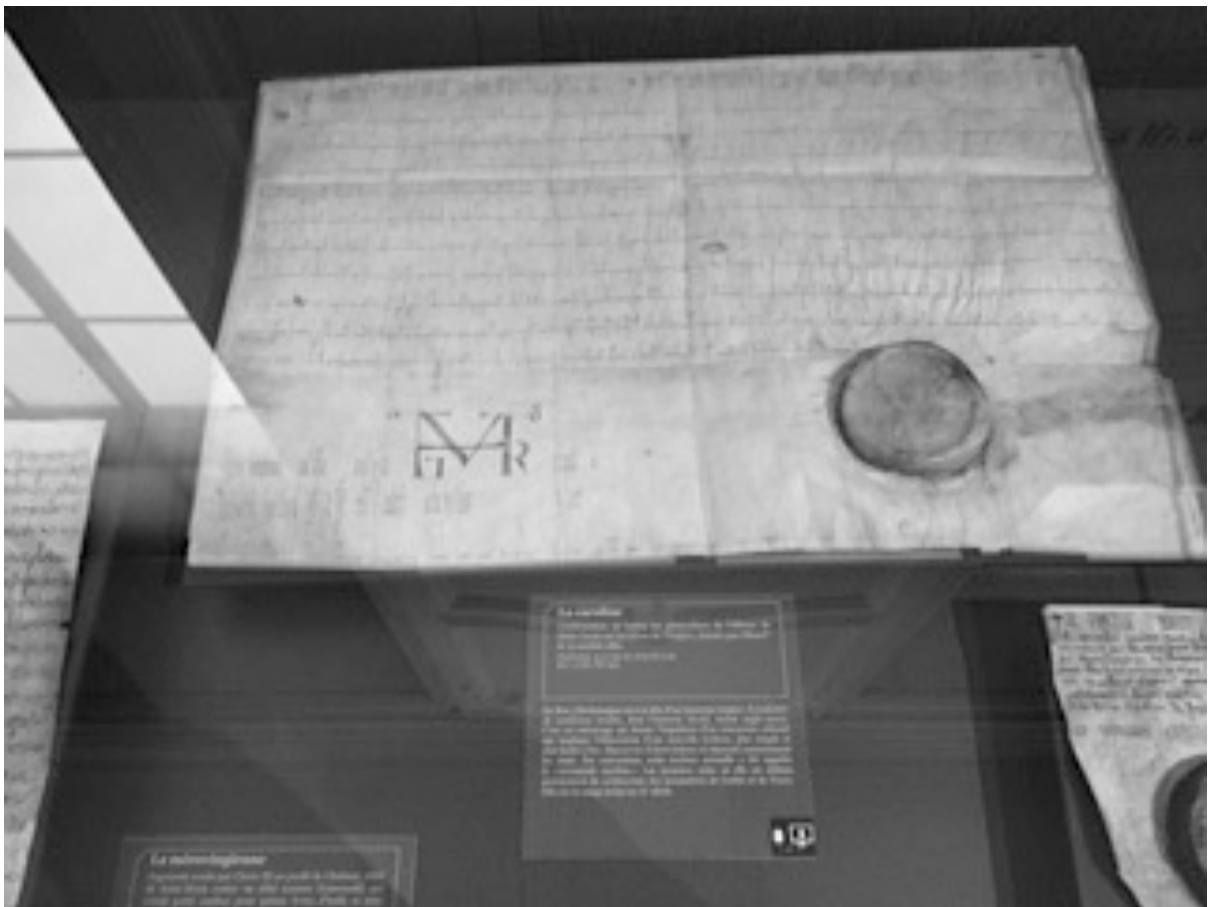
As part of my research into the field of documentary practice I attended at the Museum for French National History[2] an exhibition on the historical development of documentation and archiving before and after the ruling of Napoleon Bonaparte.[3] The development of bureaucracy came to exist and function as a process of law and order. To my interest it

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[1] Werner, 1973, 115-157

[2] http://en. wikipedia. org/wiki/National_Museum_of_Natural_History_(France)

[3] Blaufarb, 2007

included the documentation of import and export outside of France, as well as migration in and out of France.

The migration of people being the impetus for my research and a source of inspiration for my compositional practice relates to my own biography, having grown up in a post-colonial country such as South African and having experienced the turn of events pre- and post-apartheid.

2.1.Documentary practice in literature

As I started to investigate the possibilities within documentary practice from an artistic perspective and the rich development it enjoys especially since the development of technology, I shifted my focus to three prominent areas: literature, theatre and photography. I concentrated on artists that especially thematized similar questions surrounding social complexity and how this is being portrait in their work.

Example 1: Native Nostalgia – Jacob Dlamini[4]

Longing for apartheid in a post-apartheid South Africa could be criticized as immoral and filled with political madness. However, Jacob Dlamini in his book, *Native Nostalgia*, does not only hinge on memories towards the struggle against apartheid but could be associated with the anti-apartheid, post-apartheid political discourse. It is however his description of the life within Apartheid itself, the life that was functioning within the very structures of the regime, that he describes his childhood memories in Katlehong, an apartheid township on the East Rand, with fondness. From the complex structures of the Bantu Education[5] to the ethnicity within the order of the apartheid township, even expressing his nostalgia for the Afrikaans language.

Example 2: Wie wir Begehren – Carolin Emcke[6]

Carolin Emcke in contrast to Dlamini shares with less enthusiasm stories from her teenage years in a small town in Germany. She documents in her novel *Wie wir Begehren* (How we desire), her insights into bullying and discrimination against people with same sex relationships to the point of suicide. Her literary formulation not only allows one to develop an inner sensitivity for the accounts documented, but also sparks sensitivity for the victims of violence, which are often silenced by power structures.

Example 3: Carthago Herrezen – Peter van Breusegem (Dirk van Babylon)[7]

Carthago Herrezen is a wonderful example of how fictional documentary practice becomes an integrated part of literature. Peter Van Breusegem, better known under the pseudonym of Dirk van Babylon, masterfully composes the elements between truth and fiction. His book is partly an autobiographical reflection and documents, by means of diary entries and letters - but also theatre dialogues, newspaper ads and normal prose - the story of a Belgian doctor who finds himself struggling against the Aids problem, as well as morally coming to terms with his love for an African woman, Masurigira, and his even more so growing sexual lust for the latters brother.

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[4] http://www.cca.ukzn.ac.za/index.php/time-of-the-writer-2015/tow2015-participants/935-jacob-dlamini-south-africa

[5] http://overcomingapartheid.msu.edu/sidebar.php?id=65-258-2

[6] http://www.carolin-emcke.de/

[7] http://www.dirkvanbabylon.be/

"Yes, this is my fulfilment, this is how I can become peaceful again: a story like a herd of buffalo in the desert, a ragged line of black dots, walking head to tail through the dry grass of an overwhelming land. Like letters in an endless phrase, strolling from comma to comma beneath smooth clouds like a hovering chessboard. With similar intervals and an even height they hover from one horizon to the other. " (Van Babylon, Carthago Herrezen, 187-188) Cape point where I drew my name in the concrete wall of the lighthouse and your eyes watered because of the wind.

"How wild is this cruel longing to exotic fruits that lends the fruits at home a sour taste?" (Van Babylon, Carthago Herrezen, 144) "'What would you like' I asked. 'Cuddle' you said, and we cuddled in unison. Fused like two melting candles held together too closely by a pious hand. Drinking each others wax, against all rules. " (Van Babylon, Carthago Herrezen, 142) "What does it mean to be in love with another person and to dream different dreams in another world?"

"I'm left with the fresh scent of sour lemons. A drop of perfume, a dot of summer like an insect bite. Untameable bitterness in a yellow peel. Your taste is still in my mouth like vitriol. I feel as I'm covered in scars that I never saw before. Time flows between us as if we're standing at opposite sides of a broad river. I hurt us by not seeing what it had become, and by not recognizing what it could never become. This one time I will leave things as they are. Or more precise: leave them where they fell. " (Van Babylon, Carthago Herrezen, 192)

Example 4: Gesig van die liefde – Ingrid Jonker

Ingrid Jonker stands as one of the biggest figures in South African literature that fought against the apartheid regime. Although her work is poetic in form, the incredible amount of biographical and political documentation surfacing her work provides an incredible insight into literary irony. Jonker known for suffering from manic depression documents her own suicide in what is later to become one of her most famous poems, *Ontvlugting* (Escape):

Escape

From this Valkenburg have I run away
and in my thoughts return to Gordon's Bay:

I play with tadpoles swimming free
carve swastikas in a red-krantz tree

I am the dog that slinks from beach to beach
barks dumb-alone against the evening breeze

I am the gull that swoops in famished flights
to serve up meals of long-dead nights

The god who shaped you from the wind and dew
to find fulfilment of my pain in you

Washed out my body lies in weed and grass
in all the places where we once did pass.[8]

Michael Hinken[9] raises three statements that relate to the documentary practice in relation to authenticity and illusion: Firstly, all fiction is autobiographical. Secondly, truth in fiction is whatever an author can convince the reader to believe. Thirdly, readers choose fiction for a certain type of truth that is rarely found in nonfiction. Hinken continues to state in the case of fictional writing that writers use what is around them, e.g. gestures, a fragment of speech, maybe the characteristics of an interesting person. All this forms the foundational material for a story. He describes the writer as an inquiring mind - as opposed to being limited to his own experiences, the use of newscasts, magazines and newspaper articles and historical accounts form the foundation of fictional writing - acknowledging that even the most imaginative mind functions inside of a context. In order for the reader to gain trust in the author, a sense of authenticity needs to be created, and the appearance of truth and the author's consistency in writing a tangible story is crucial in maintaining the interest of the reader.

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[8] Jonker, 2007

[9] https://www.lsa.umich.edu/english/people/profile.asp?ID=1435

2.2. Documentary practice in theatre

In the field of documentary theatre my attention was drawn to the work of Milo Rau[10], who by means of re-enactment focused on the relationship between reality and theatre. Depicting the truth as factual and as historically correct in relation to the source itself can be closely followed in *The last days of the Ceauscescus*.[11] The pictures, sentencing and execution in 1989 of the Romanian dictator and his wife, became world news as it was broadcasted on the first day of Christmas 1989 and is subsequently relived through the work of Rau. However, does re-enactment support authenticity within documentary practice?

Looking from the perspective of documentary films, there appears to be indecisiveness between filmmakers, film theorists and critics as to the objectivity of re-enactment. Some believe that the historical accuracy is being questioned while others feel it enhances the narrative. In recent examples, such as docudramas, re-enactments have been applied melodramatically, thus fuelling the negative attitude towards its application. Documentaries are often labelled subjective or objective, but realistically a purely objective documentary does not exist. [12]

2.3. Documentary practice in photography

Photography in documentary practice is a fundamental approach and relates to the real world by means of capturing a moment of truth in every day life. Each of the following examples I find extremely important works as to how the parameters, e. g. light, position of the camera, colour, perspective, visual dissonance and harmony all form part of the composition. Capturing the moment of truth by means of taking repeated photos of a distinct location, however always from a different perspective, demonstrate the various forms and elusive qualities involved in documentary photography. Such is the case represented in the important work, Berlin after 1945 by Michael Schmidt[13]. Equally appealing can be found the collective work by Emma Dexter and Thomas Weski entitled *Cruel and Tender*[14]. In the case of Cruel and Tender a variety of photographers have been commissioned to express their understanding of the fortunes and misfortunes present in every day life, varying from upper-class dinner parties to nudity and vulgarity. The

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[10] http://en.wikipedia.org/wiki/Milo_Rau

[11] http://www.goethe.de/kue/the/pur/iipm/enindex.htm

[12] http://www.scriptmag.com/features/reenactments-documentary-films-authentic-truth-documentary

[13] http://de.wikipedia.org/wiki/Michael_Schmidt_(Fotograf)

[14] http://www.tate.org.uk/about/press-office/press-releases/cruel-and-tender-real-twentieth-century-photograph

remaining area of focus here is the involvement of the artist and his/her possibilities in capturing the moment of truth and conveying it as a functional body within visual perception. Scott Walden[15] formulates the idea that our believe constitutes our representations of the environment and functions together with desires and other types of intentional mental states to produce behaviour. Using the human mind as the centre for his theory, Walden's understanding of visual perception in relation to pictures refers to the pictorial competence in terms of our mental capacity for visual perception. In most instances, Walden describes the most basic parameter of pictures as marks on surfaces. When these parameters were to be exposed to our visual systems, it causes our minds to operate in certain ways. This is even true when we are exposed not to the specific picture but only to a description thereof. By means of comparing hand made images as apposed to photographic images, Walden argues that photographic technology is a means of marking surfaces in ways that triggered the operation of the first stage of the visual system. This leads to a formation of proto-beliefs and subsequent evaluation on the basis of background beliefs. The question raised by Walden, which is prominent in understanding the relation between photography and truth is: do photographs offer advantages over handmade images in terms of the formation of true perceptual beliefs, consisting out of advantages which might help us understand the paradoxical attitude towards the truth? As a result, Walden notes that there are many uses of photography remote from those that have the confident formation of true beliefs as their primary goal. Photography as used in various artistic practices constitutes of a source in a pool of examples. If there were to be a singular reason for maintaining the objectivity within the photographic process that arose from the role in relation to the confident formation of true beliefs, we can assume that there will be no institutional pressures to maintain objectivity in such a context.

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[15] http://scottwalden.net/

3. Approaches in documentarity

Pergamenum practicus

My attempts in creating musical compositions that document through sound are best described according to the following phases:

3.1.Phase one: initial phase

Example 1: Spatial situations for violin, violoncello, piano and bass-clarinet

The content of Spatial Situations is dedicated to the socio-political attributes and or clichés associated with the post apartheid Free state, represented as the title implies within four selected situations, each situation depicts recognizable phenomena within post-apartheid South Africa such as suppression, identity, religion and sexual-orientation. As foundation for this composition I wrote a text that supported the underlying narrative of the composition, which is as follow:

Spatial Situations

What is identity?
Nurtured by the lips of its mother,
Blood as thick as tar that strangulates the values once taught.
Drinking the core of our souls we thrive for nothing but success, the sounding of the pulse as our hearts fill with greed and lust.
Kill the farmer, kill the boer
For identity they have no more
This is what defines a culture, the dirty bastards to flee of their fathers ground
Awaiting the hollowing call of death, one by one.
As the night draws closer their common ways do grow, around fires of meat
They celebrate a victory of defeat.
Knowing that Jesus Christ had died on the cross for their sins; but what does it change?
Peace? A sense of eternal freedom, a flight with the spirit at last!
The vulnerability of the words- sorry, I forgive you, a sickening thought.
(Vorster, 2013)

The pounding of blood as it rushes through the veins of those who dance to the sight of truth and reconciliation. . . but what does it change?

Twenty years old! A nation anew, but problems undone.
Lick your mouths! Clean, as clean as you want.
Asking yourself, what is Identity?

Example 2: Es Fügt Sich for string quartet, clarinet and piano.

In Es fügt sich, a commission by the Odeion String Quartet based at the University of the Free State in South Africa, I focused on documentary composition by means of using two texts as the structural and thematic basis for the piece. The first text that support the thematic structure, by means of musical quotation the autobiographical composition by Oswald von Wolkenstein, with the same title, however my interpretation of the text by von Wolkenstein resulted in a musical camouflage. On a formal level I used an autobiographical poem, *The face of love* by Ingrid Jonker as the basis for musical form. The latter playing with rhythmical and a-rhythmical structures build over long sentences and the brief phases resulted in a wave of tension and release within the composition itself.

The Face of Love

Your face is the face of all the others
before you and after you and
your eyes calm as a blue
dawn breaking time on time
herdsman of the clouds
sentinel of white iridescent beauty
the landscape of your contesses mouth
that I have explored
keeps the secret of a smile
like small white villages beyond the
mountains
and your heartbeats the measure of
their ecstasy
There is no question of beginning
there is no question of possession
there is no question of death
face of my beloved
the face of love

3.2. Phase two: development phase

Example 1: Verkehrte Räume, a documentary approach in four scenes.

Four rooms, each documenting a different aspect related to violence against homosexuality as well as setting clichés often related to the homosexual world as the undertone for narrative intensity. The follow examples provide an insight into the content of the piece; the first scene: *Spiel. Raum. Zynx.* based on the literature of Peter Van Breusegem as discussed in chapter two, translate the sexual urges and preferences of the multi layered character. A divided space that shows his two personalities connected interluded by a short musical composition that sonically represents the characters most intimate thoughts and urges. The second scene: *The Antinous Effect* for solo violin represents the often forgotten clichés associated with the homosexual society. The main character is also divided by a mirror in to two spaces, represents a young boy that becomes a victim of sexual abuse and secondly seen within the present, as a mature man that in a narcissist manner is in love

with his own appearance. The characters sensual movements are all meticulously documented in the score, the theatrical elements are enhanced by the fact that the performer is to play musical fragments that aims to document, pain, frustration, lust and death through sound.

3.3.Phase three: progressive

Example 1: Documentations, Movements and Time for piano, violin and violoncello.

Phase three as an advanced indicator into my research represent the point in my composition attempts, where I realised that the process of documentary had much more potential that what I was admitting it to have. In Hong Kong, during a project week at the connecting spaces of the Zürich University of the Arts, I came to realise that my research were steering into the discipline of anthropology. However, on from a musical perspective my inquiring, yet critical mind had not only investigated the content of the composition but also the musical format I intended to document in. Written in May of 2014 during a residency at the Connecting Spaces Hong Kong, which is a transdisciplinary and transcultural project. This piece aims to protocol the various highs and lows of human movement patterns at certain locations in Hong Kong where the estimated population was marked at 7'155 Million in 2012. This rich intercultural space with its astonishing sky lines and densely populated areas create the ultimate laboratory for a composer with a very broad understanding of the composition process, but very well aware of the limitations offered by musical parameters such as notation and harmony.

A strong point of focus whilst composing this piece was to focus on the scores strength in transmitting information objectively. Creating a protocolled document with movement patters is tested by combining traditional music notation with external visual elements such as graphic indications of movement as well as maps of the locations investigated. The performer and his/her approach in interpreting the score are placed within a given context that is concentrating on providing correct and valid information. The performer within this context assimilates the possibilities of interpretation through sound and indicated harmonic structures in order to protocol the correct information. The fundamental purpose of this piece is not to merely protocol the way in which people move within a metropolis such as Hong Kong, but to investigate the possibilities and functionality of the composer as documentarian within an intercultural context.

3.4.Phase four: advanced

Example 1: A bridge between realities for solo piano

The fourth and final phase that I would like to discuss in my opinion can be seen as an advanced format in attempting to find and ideal form of documentary composition. One of the biggest distinctions within this piece is there is a clear exchange of roles. The pianist in the first part of the composition Documentum I function merely as a moderator to the public, the performer has no other option but to act as mediator between the space of the performance and the audience. The first part consisting out of seven points is best described as a city walk. The audience is being guided by the „moderator" through a preselected area and are given insight into the architecture of the area, its urban planning, ethnicity and sustainability. Once the extended walk took place, the performer takes on the role as pianist, creating a distinct change within perspective between the walk (there) and the about to take place performance (here). The second part Documentum II between here and there, is a sonic representation of the seven points discussed in the first part of the piece. In a very simple manner the second part becomes representative of the in between here and there phenomena due to the deliberate use of overtones that is triggered by playing on various interval on the piano. The overtones that are soft and almost not audible force the audience to listen actively, cutting themselves off or being made aware of the distances in sound. The piece in for is short and fragmented in character creating a feeling of structuralistic incoherence.

4. Documentary composition as a model

Documentum

Creating a model for documentary composition that functions cohesively as a conglomerate of parameters raises two important questions:

- What type of model would be ideal for documentary composition?
- How can a model function as a transparent medium?

According to Tarja Knuuttila in her article *Models, Representation, and Mediation*[16], the representation of models has been a prominent topic in recent scientific discussions. Various authors have argued that a pragmatic approach to representation takes the user into account. Knuuttila argues that the emphasis on representation places excessive limitations on our view of models and their epistemic value, thus models should be thought of as epistemic artefacts through which we gain knowledge in diverse ways. If models were to be approached in this way, a focus will be placed on their materiality and media-specificity. Focusing on models as multifunctional artefacts releases them from any pre-established and fixed representational relationships and leads her to argue for a twofold approach to representation.

4.1. Documentary composition and representation

Shifting away from the semantic, or dyadic relation between two things - the real system and its abstract and theoretical depiction is the result of recent discussions on models - most writers have stressed, in one way or the other, that representation is a triadic relation involving the „users" or „interpreters". In a structuralistic world, the conception of models is interpreted as structures whose relationship with their target systems are analysed in terms of isomorphism and represented as a precise formulation between the two systems. Knuuttila argues that an advantage of speaking in terms of isomorphic relationships seems to be that isomorphism (described as the mapping that can be established between the two structures that preserves the relations among elements) can be given a precise formal formulation which cannot be given for instance to similarity, or best described as a system with no formal formulation, which is another candidate for the analysis of representative relationships.

Three problems are prominent in this theory and indirectly relates itself to documentary composition as a medium, Knuuttila states that:

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[16] Knuuttila, 2004

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- The abovementioned theoretical attractiveness of isomorphism vanishes once we realize that the parts of the real world we aim to represent are not „structures" in any obvious way, at least not in the sense required by the structuralist theory.

- Even if we disregard the fact that the world does not present itself to us in ready-made structures, isomorphism does not seem to provide any adequate account of representation. Isomorphism denotes a symmetric relation whereas representation does not: we want a model to represent its target system but not vice versa.

- Both problems appear to be solved once the pragmatic aspects of representation are taken into account. The users' intentions create the directionality needed to establish a representative relationship; something is being used and/or interpreted as a model of something else, which makes the representative relation triadic, involving human agency. This also introduces indeterminateness into the representative relationships: human beings as re-presenters are fallible. (Knuuttila, 2004, 1263)

In understanding documentary composition in a triadic form the problems argued by Knuuttila are of absolute importance, the fact that human involvement allows room for error, creates distrust in the representational value of a model. Thus, in respect to documentary composition the two most significant components involved are perfect examples designed for failure. Firstly the limitation of perspective and/or the abundance of perspectives involved in documentary practice; and secondly the subjectivity and or abstract nature of sound. Daniela Bailer-Jones[17] on the other hand argues that a pragmatic approach to representation is of critical importance. She argues that a model is functional in representation and therefore the functionality of the model prevails in relation to the proximity to truth. This allows for documentary composition to be positioned as a similar account of representation, supported by Bailer-Jones' vision of models including a wide range of different means of expression e. g. texts, diagrams, and mathematical equations, resulting in the understanding that a model may include non-propositional forms.

Ronald Giere[18] explicitly defines what representative power depends on, as he argues that representation is based on a similarity of some sort. He continues to support the fact that no objective measure of similarity can be given: „it is the existence of the specified similarities that makes possible the use of the model to represent the real system". (Giere, 2004, 748) As a proposal Giere suggests that representation can be thought of as four places consisting out of roughly the following form:

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[17] https://www.upress.pitt.edu/BookDetails.aspx?bookId=35988

[18] http://philoscience.unibe.ch/documents/TexteFS11/Giere2004.pdf

S uses M to represent W for the purposes P. (Knuuttila, 2004, 1264)

Clarifying the structure of the above model one can interpret the following: S represents a single scientist or a community of scientists, M is representative of the model, and W is representative of the real world, ultimately with a distinct purpose P. In this instance I find the relation to documentary composition of absolute importance. However the following question is raised in respects to the transparency of the model: to which extend can a model for documentary composition be constructed by replacing the scientist with the composer? In order to answer this question the accountability of the composer is undoubtedly questioned. According to Knuuttila, Mauricio Suarez[19] in agreement with Giere criticises the dyadic conceptions of representation because of their attempt to: „Reduce the essentially intentional judgements of representation-users to facts about the source and target objects or systems and their properties". (Suarez, 2004, 768)

The inferential conception of representation as formulated by Suarez can be understood as the following: „ A represents B only if (i) the representational force of A points towards B, and (ii) A allows competent and informed agents to draw specific inferences regarding B". As Knuuttila rightly formulates, the latter formula by Suarez presupposes the activity of competent and informed agents. In relation to documentary composition, if the latter formulation is to be transcribed in musical terms, one need not look far, as the very foundation of musical construction is representative of a notation system that is exclusively based on the competence of the informed musician and therefore the composer at risk of creating a dyadic model. However, the on-going debate as to the relationship between the arts and the sciences, the accountability of the composer in creating a model for documentary composition from a scientific point of view stand at high risk for criticism. In support to the transdisciplinary function of the composer, Knuuttila states that: „philosophy of science has not paid too much attention to their role in the production of knowledge". (Knuuttila, 2004, 1266) According to research done by Andy Clark[20] and supported by Knuuttila, the growing body of literature in cognitive science suggests that our knowledge is importantly bound to our ability to construct tools and manipulate our external material environment. Moving away from a stereotypical representational formulation in relation to the function of a model, Knuuttila continues to discuss the use of models as mediators in order to create other angles in addition to that of representation. If models are seen as constructions comprising out of not only theory and data but also consists out of „outside"

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[19] http://scholar.google.ch/citations?view_op=view_citation&hl=en&user=39aK1V4AAAAJ& citation_for_view=39aK1V4AAAAJ:u5HHmVD_uO8C

[20] https://books.google.ch/books/about/Being_There.html?id=i03NKy0mI1gC&hl=en

elements, the functionality of the model takes on a completely different definition. By defining models as epistemic artefacts we come to understand that a model provides us knowledge in many other ways than simply by virtue of some kind of pre-established abstract representative function. (Knuuttila, 2004, 1266)

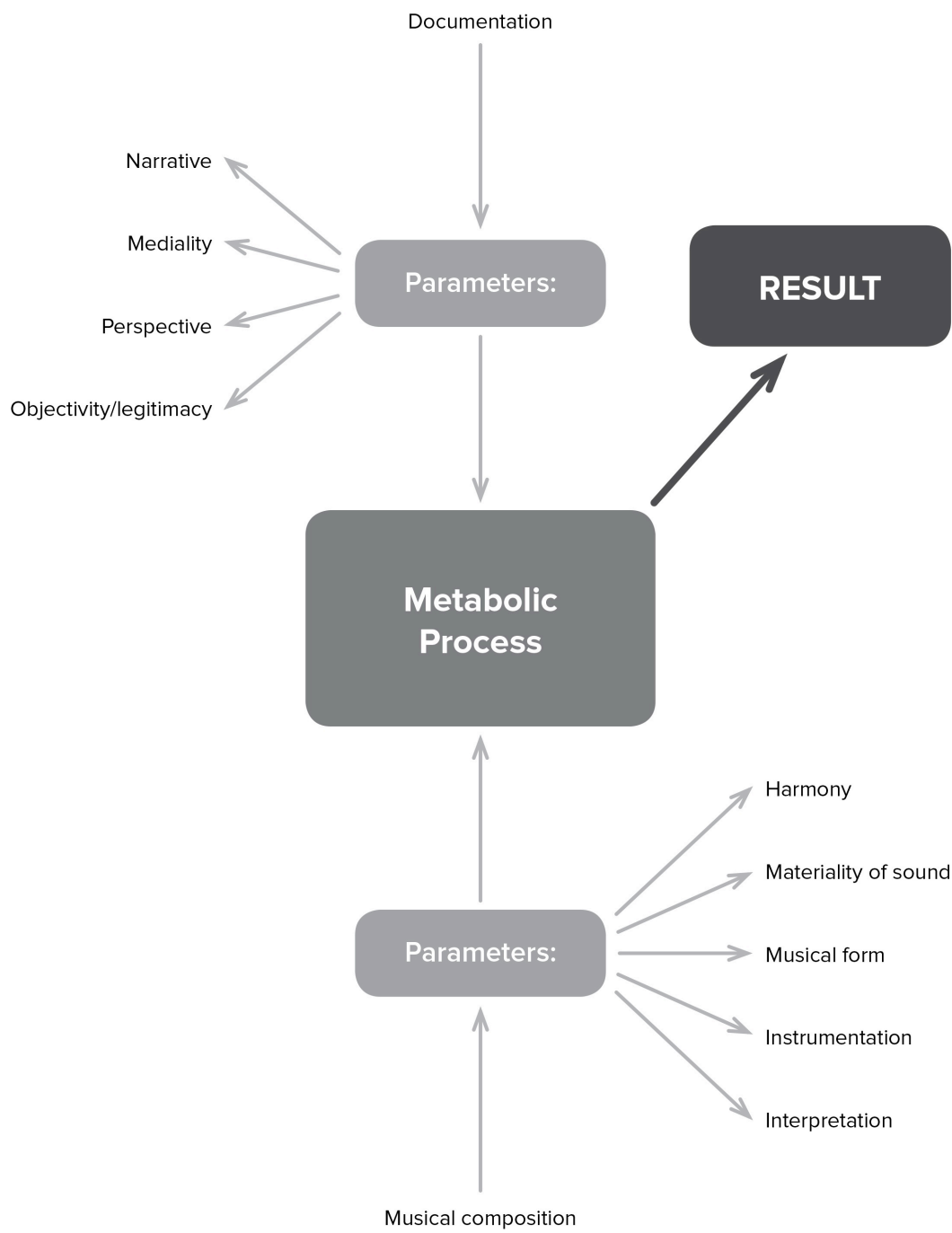## 4.2. Protocoling the parameters needed for creating a model

As discussed at length in chapter two, the various experiments that I have created in establishing a suitable model for documentary composition resulted in multiple parameters either relevant to documentary practice or to musical composition. In order to establish the needed parameters, the data from my various experiments have been protocolled and filtered. Each composition was evaluated according to a certain function and the ability to function as a dependent format once I had no more control over the process (e. g. the moment the score was being interpreted). The evaluation process was mostly done during the rehearsal process, where the various problems and strengths of the compositions became transparent. The following table illustrates the process involved:

Attempt	Medium	Specified parameter	Result	Evaluation
1. Spatial situations	Musical Performative Textual	Space	Creating coexisting spaces	Form: poor Performative: strong
2. Es fügt sich	Musical Textual	Form	Text as the formal foundation for composition	Musical: strong Text: poor
3. Verkehrte Räume	Performative: narrative Musical: improvised/ composed Textual: improvised/ composed Documentation	Format	Finding coexistence between improvised structures and composed structures.	Transparency between composed and improvised: strong Performative: strong Musical: poor
4. Causes of cooperation	Musical Textual Scientific	Sound	Transcribing animal (mongoose) communication into pitch.	Musical: Strong Scientific: Strong
5. Documentations, Time and Patterns	Musical Medial Visual Narrative	Score	Documenting movement	Score as visual document: strong Score as readable format: poor
6. Documentations, Movement and Time	Musical Medial Visual Narrative	Document	Documenting movement and sound	Visual: strong Musical: strong
7. A bridge between realities.	Performative Medial Musical Narrative	Narrative	Documenting the narrative through performance	Performative: strong Musical: poor

After analysing the results it became clear that in order to create an ideal model for documentary composition, the experimentation process had to be of a more detailed nature. A process that could on all levels strengthens the „fine tuning" between the coexisting parameters. However, a crucial point for the development of an ideal model has been reached in regards to the potential being generated within the possibilities. The coexistence between musical composition and documentary practice is one of close relation and in my personal opinion finds itself in a paradigmatic shift[21], transferring from one collective into another. Returning to Knuuttila's twofold approach in representation, the above evaluation does not only make the paradigmatic shift clear but also points out the various processes involved in creating a model. According to Knuuttila, representation in modelling is too often approached from the point of view of the „end-use". Clearly the models are built in order to represent, and that the process involved is data, knowledge and computational methods dependent. However, if we look at models that are being used in evolutionary biology, the process of evolution is one that is of a sparse development and therefore the models are implemented as objects or methods for investigation. (Knuuttila, 2004, 1267)

In accordance with the latter statement and the above evaluations of the various compositions that I have analysed, it has become clear to me that creating a model suitable for documentary composition is one that is process-orientated, it would be incorrect to say that creating a model for representation, especially involving two constant variables such as documentary practice and musical composition, should be readymade. Instead I would describe the ideal model for documentary composition as a metaphorically speaking metabolic process. The narrative as found in documentary practice, depending on the topic, contains a multitude of elements such as format, mediality, and objectivity that through the process of musical composition can be thematized, supported, enhanced, or even made more plausible. In order to demonstrate visually what I mean by the latter statement, the following graphic representation has been created:

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[21] http://projektintegracija.pravo.hr/_download/repository/Kuhn_Structure_of_Scientific_Revolutions.pdf

Documentation

Narrative

Mediality

Perspective

Objectivity/legitimacy

Parameters:

RESULT

Metabolic
Process

Parameters:

Harmony

Materiality of sound

Musical form

Instrumentation

Interpretation

Musical composition

5. The abridged use of documentary composition

Pergamenum cohibilis

In this chapter I concentrate on documentary composition and the possibilities for application. The functionality of musical composition for me is more that mere entertainment. As composer I find it necessary to question the relevance of the composition process itself and what it can contribute to society, especially in a time period where classical music and even more so contemporary classical music is associated with a higher social hierarchy. The first use of the word composition in a musical sense dates back to the late fourteenth century and refers to the „combination" of elements. However, derived from the Latin compositionem referring to the connection of elements[22], it is the etymological definition of the word that refers to an approach or process that crosses its own borders. Three questions are raised:

- How can documentary composition be positioned as a trans-disciplinary approach?
- How could documentary composition be applied as method?
- Could documentary composition function as a medium within global education?

5.1. Documentary composition as a trans-disciplinary approach

In order to specify the application of documentary composition, it is important to establish an overall understanding of the greater areas of interaction at work. Defining trans-disciplinarity as an individual discipline results in a limited understanding of the process itself. Basarab Niculescu describes trans-disciplinarity as a component of that which is between the disciplines; with the focus of moving across the various disciplines and ultimately going beyond the disciplines. In other words, trans-disciplinarity is seen from the latter perspective (which is a scientific perspective) as a process or approach with an inquiring motivation to obtain new forms of knowledge. The latter statement functions as a motivation to understand documentary composition not only as form of musical composition but as an approach that resulted out of the paradigmatic shift between one collective into another as I briefly described in chapter three.

The slow metabolic process involved in documentary composition clearly states that what Niculesu conclusively describes as trans-disciplinary, namely: „Is there something between and across the disciplines and beyond all disciplines?"[23] (Nicolescu, 1999, 3)

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[22] http://www.etymonline.com/index.php?term=composition

[23] http://basarab-nicolescu.fr/

In relation to the latter statement, the critical point as to whether the arts could possibly be defined from a scientific perspective and vice versa depends greatly on the scientific understanding of the artist as an informed agent in his/her own right. Looking from the perspective of the classical composer, it would be complete madness to suggest a theory as such. However, the composer has an inquiring mind (keeping in mind that the very roots of musical theory were constructed by Pythagoras and furthered by other great scientists such as Marin Mersenne[24] in *Universal Harmony*) and therefore composition could contribute to science due to the fact that it is a product of inquiry and in my opinion at least gives the composer the right to raise the question as to whether causes of cooperation (being aware of the fact that through the development of musical composition, the composer detached him/herself of the relationship towards science and only in the twentieth century seeks some sort of dialogue again) is valid in between the composer and scientists that, through this process of collaboration could function as an extended scientific body of science or musical composition. Defining documentary composition as a result of the paradigmatic shift could be criticized as an over-interpretation of the term paradigm shift as understood within a scientific concept, however the idea of defining documentary composition as the result of a paradigmatic shift, operating as a metabolic process and breaking down of particles as an exchange process in order to create something new, is derived in theory from my personal interest in the relationship between the disciplines and is still far away from being an ideal state, however it leaves room for development and in my opinion for investigation and collaboration with scientists.

5.2. Documentary composition as an applied method

As expressed in chapter two the various attempts in understanding my approach to musical composition, thus concluding with documentary composition, spurred my interest in asking the question as to how documentary composition could function as an applied method. This answer being hard to find lead me on a journey, which relates to documentary practice. Namely: documenting something for the purpose of what and for whom?

Referring to documentary composition as an implemented method might seem illogical at first, but in comparison to the other fields of documentary aims to do exactly that what is was designed for.

As it became apparent in my first attempts the narrative of social complexity and the „in between" phase that immigrants often find themselves to be in, when encountering a new culture and having to adapt to it often awakens problems such as cultural identity or cultural disposition. Using documentary composition as an applied method to thematize these

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[24] Mersenne, 1913

crucial topics and to present it within a performative context, much like Rimini Protokoll[25] aims to create in their work, the involvement of the audience becomes much more involved then only receptory. In the field of ethnomusicology the relationship between music and anthropological studies finds its nest within the field of ethnomusicology. According to Meintjes, Ochoa, Porcello and Samuels, (Meintje et al. , 2012, 12) the history of politics and global expansion, musical difference was recognized and explicated, however the expansion and transformation of musicology in relation to anthropology resulted into implementing ethnomusicology as a discipline. The rendering of work in ethnomusicology involves writing, recording and sound archiving. In the field of pedagogy and media intersections the art of ethnomusicology is often representative of „world music". [26] Respected in the field as a form of documentary practice, ethnomusicology has a wide potential for documenting the world and its various musical expression. In connection with documentary composition, the social scientific potential of ethnomusicology supports the cause for cooperation. Could documentary composition be implemented as a method for enthomusicological research by means of documenting social complexities as by means of implementing an ideal model for representation that resulted out of a, methaphorically speaking, metabolic process?

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[25] http://www.rimini-protokoll.de/website/de/

[26] http://en.wikipedia.org/wiki/World_music

6. Conclusive thoughts

Coda

As expressed throughout my thesis, the path involved in describing documentary composition is one that consisted out of various aspects. A path that is not finished yet and one that will continue to be an organic process of constant development. However, to conclude my thought on documentary composition I would like to present a few conclusive points that became apparent to me in course of my research:

- Documentary practice in general is a broad network of smaller components coexisting within the greater network of parameters. How appealing as it might be for me as someone that is entering the documentary practice from a completely different angle, the role of the documentarist and the relationship towards authenticity is a constant debate. Documentary composition being a component of music, with its subjective nature allows room for the development of tools that can strengthen the plausibility of sound and authenticity. I am of the opinion that the work being done in respects to the field of spectralism[27], where the empirical scientific relationship between sound and science allows room for investigation.

- Documentary composition as a model for implementation, either as a medium within the field of documentary practice or as a musical genre, or even as a form of ethnographic research, the creation of a model is vital in understanding the process involved. In the case of my study, the model has come to only represent a thought process instead of the actual process needed to obtain sufficient information, nor as a model that can be implemented sufficiently. However, by means of thinking about documentary composition in terms of a model, one has to create a structure with clear directions into the parameters that are capable of holding up a convincing debate in relation to authenticity.

- The trans-disciplinary approach involved in defining my work, thus through connection of documentary composition engaging with science I have started to observe my own biography and its relationship towards my musical compositions in a very different manner. I feel that through the process of artistic documentation and my personal involvement, I have become more objective and more functional within my personal work process. Which in my opinion created a greater sense of authenticity.

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[27] http://www.oxfordwesternmusic.com/view/Volume5/actrade-9780195384857-div1-010011.xml

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A bridge between realities: Documentum I and Documentum II for solo piano (2015)