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APPENDIX I

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envelopes - miniature for violin, clarinet in Bb, saxophone in Bb, tenor trombone (pp. 13 - 17)

hybrid - for bowed tam-tam (or gong), piano, and string trio (pp. 19 - 21)

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APPENDIX I
Dimitris Papageorgiou

front cover image:
modernity - ink on paper (8.5x11.5cm)
Dimitris Papageorgiou, Pyrgos 2016
Speculative or Creative?
miniature for string quartet
2013

Dimitris Papageorgiou
PhD in Musical Composition, 2017
The University of Edinburgh
Introduction

Speculative or Creative? was written during winter 2013 in Edinburgh. The piece has been included in the program of two string quartet composition workshops organised by the Reid School of Music:
i. with Edinburgh Quartet - 29th of March 2013 @ St. Cecilia’s Hall,
ii. with Diotima Quartet - 14th of February 2014 @ Reid Concert Hall

Performing techniques - key to symbols

This piece employs a stave/tablature system, interchangeable between:
i) Seven-line tablature used for col legno tratto and col legno tratto jeté techniques.

ii) Four-line tablature indicating number of string (i, ii, iii, iv) and rhythmical/metrical sequences.

iii) Five-line traditional pitch stave.

iv) Three-line tablature indicating position of hand on fingerboard (top of fingerboard; 1/2 of fingerboard; and, nut).

Bow Position

\[ \text{Play on bridge; nearly toneless sound} \]

\[ \text{Extreme sul pont} \]

\[ \text{Sul pont} \]

\[ \text{Natural position (sounding point) but closer to sul pont (rather sharp sound)} \]

Bow Pressure

\[ \text{Molto flautando} \]

\[ \text{Poco flautando} \]

\[ \text{Normal pressure} \]

\[ \text{Pesante} \]

\[ \text{Molto pesante (distort the sound)} \]

Finger Pressure

\[ \text{Harmonic} \]

\[ \text{Normal} \]

\[ \text{Intermediate} \]

Other symbols

\[ \text{Rapid oscillation (trill) between techniques} \]

\[ \text{etc.} \]

Other symbols used in combination with col legno tratto

\[ \text{A very rapid and dense tratto tremolo (lengthwise to the strings)} \]

\[ \text{Apply a small amount of pressure on the string} \]

\[ \text{The symbol suggests col legno tratto jeté} \]

Bars and bar subdivisions have no function of articulation and they are not intended to mark a metre or pulsation.
A tempo ($\frac{5}{4}$ to $\frac{7}{4}$).
envelopes
miniature for violin, clarinet in Bb, tenor saxophone, and tenor trombone
2013
Dimitris Papageorgiou

envelopes

miniature for violin, clarinet in Bb, tenor saxophone, and tenor trombone
ca. 1min

Edinburgh, 2013

The piece was premiered by Nodes Performing Arts organisation
This included simultaneous performances in:
- New York @ Gansevoort Plaza
- Edinburgh @ Summerhall

front cover image:
John Cage and the revolving doors - ink on paper (21x15cm)
Dimitris Papageorgiou, Edinburgh 2014
envelopes

\( \text{tempo } 40 \approx \text{ca. 1min 15sec} / \text{tempo } 50 \approx \text{ca. 1min} \)

- Violin
  - secco pizz.
  - no vibrato throughout
  - More "weight" on the G string (E4 note)

- Clarinet in B\(_{b}\)
  - secco

- Tenor Saxophone
  - secco

- Tenor Trombone

More "weight" on the G string (E4 note)

- Multiphonic chart according to the book:
  - "New directions for clarinet",
  - by Philip Rehfeldt

- If the multiphonic is not feasible, then choose one of the following:
  - Try first the high E6 (concert pitch).
  - If the dynamics are not feasible then play E5 (concert pitch).

- If the multiphonic sound concurrently with the dynamic envelope

- Introduce the secco chord performed by the rest of the ensemble; as if your tone is initiated by that chord.

- More "weight" on the G string (E4 note)

\( \text{Multiphonic chart according to the book: "New directions for clarinet", by Philip Rehfeldt} \)

\( \text{Introduce the multiphonic sound concurrently with the dynamic envelope} \)

- If the multiphonic is not feasible, then choose one of the following:
  - Try first the high E6 (concert pitch).
  - If the dynamics are not feasible then play E5 (concert pitch).

- Introduce the secco chord performed by the rest of the ensemble; as if your tone is initiated by that chord.

\( \text{Multiphonic chart according to the book: "New directions for clarinet", by Philip Rehfeldt} \)
If it is not easy to control the dynamics with Eb7 then play Eb6 one octave lower.

Multiphonic chart according to the book: "The techniques of saxophone playing", by Marcus Weiss and Giorgio Netti.

Introduce the multiphonic sound concurrently with the dynamic envelope.

If the multiphonic is not feasible, then play the following:
hybrid
for bowed tam-tam (or gong), piano, and string-trio
2013

Dimitris Papageorgiou
PhD in Musical Composition, 2017
The University of Edinburgh
Dimitris Papageorgiou

**hybrid**

for bowed tam-tam (or gong), piano, and string-trio
duration *ad libitum*

Edinburgh, 2013

front cover image:
*system with three variables - digital illustration*
Dimitris Papageorgiou, Edinburgh 2013
Tam-tam (or, gong): Bow the instrument using two (2) bows. Move these slowly and in opposite directions (i.e. while the one closes-in the other one opens-out); a process resembling a stable inhaling/exhaling cycle, allowing a continuous and fairly balanced sound, soporific in character. Discover two appropriate bowing points so that the spectrum of the sound generated, although inharmonic, creates a mild sensation of the D tone fundamental/partial (regardless the register). Start performing when the pianist signals you to do so. Your initial sound should create the feeling that emerges from the low D1 of the piano. The final decrescendo to silence should start only after the piano and the string section drop completely. Although the duration of the decrescendo is ad libitum, this should be short/long enough to balance the perceived in-time experience of the overall performance.

Piano: Apart from playing you are also conducting the rest of the ensemble. However, the audience should not notice your signals to your co-performers. The duration of the piece depends highly upon the decisions you make. Signal the percussionist to start performing her/his bowing gestures the moment you are about to play the low D1. Although the duration t1 (i.e. the time-span before you play the first chord) is ad libitum, you should allow the bowed tam-tam (gong) sound to establish. Signal the string-trio section to prepare the moment you actually play the chords. Proceed to each chord before the resonance of the previous one drops completely, and without allowing a periodic pattern to emerge in the macro-form of the gesture, i.e. chord > resonance > chord. Each chord should be played very gently. In case needed, and depending on the room acoustics, use the soft pedal too. If you plan to do so, this should remain depressed until the very end.

String trio: You are making a joined sound, one gestalt; No one should prevail. Play all tones sul ponticello, very softly, and with very slow bow speed. Changes of bow and pitch should be almost inaudible. Introduce your chord/sound after the attack of the piano chord (t2 interval). However, this t2 should be short enough in order for even the slightest attack of your sound to be masked by the initial resonance of the piano chord (look for pianist’s signal). Your final decrescendo to silence should develop concurrently with the piano fade-out.

For all: Enter the stage walking in a normal and comfortable pace. Play the piece without over exaggerating in body gestures, but rather calm and seriously. Remember that seriousness can incorporate a hybrid of elements: ridiculousness and sadness, but also strength and confidence.
a catalogue of parametric configurations
for flute
2014 - 2015
Introduction

The catalogue of parametric configurations presented here was compiled during 2014-2015 and while working on my two pieces *grace is nothing but stepping aside* - for flute and computer, and *circuit structures (II)* - improvisation for any instrument of the flute family. One of my objectives at that point, was to generate notational devices denoting open-duration sounding events, involving dissociated gestures between performance parameters relevant to the flute, so that when the latter are coupled through interference to lead into unexpected sounding results in a semi-improvised flow. An additional aspiration throughout the compositional process, was Marina Tantanozi’s interest - the flautist I was collaborating with during that period - in developing and extending her (free) improvisation gamut and practice.

Following on from the above, the notations presented in the following pages can be understood as: i) an outside-time category that informed the compositional methods I applied while working on *grace is nothing but stepping aside* and *circuit structures (II)*; ii) seed material for any flautist wishing to explore the catalogue as a starting point for improvisations; and, iii) a map that can provide a backdrop for the creation of different comprovisation paths (seyirs) between the sound-cells. To my knowledge, nothing similar has been attempted for the flute thus far, and I hope that the work presented in the following pages is a small step in exploring the sound-world of this beautiful instrument in an improvisational context and in a playful manner.

For indicative instructions please look the introductory notes of *grace is nothing but stepping aside*. Please note however that there are three main differences between the symbols employed here, to the ones used in the aforementioned piece:

Difference 1: Here, oscillations and pitch bend cycles are not combined with an integer value, which in *grace is nothing but stepping aside* denotes the number of successive repetitions. The manner and the rate in which individual maxima emerge is left to the performer.

Difference 2: Apart from the ‘random/irregular’ sign, notations in the catalogue employ four additional graphic rhythmic symbols. The whole range of these is presented below:

- ‘Random/irregular’
- ‘Random/irregular and as fast as possible’
- ‘Accelerando and random/irregular’
- ‘Accelerando followed by rallentando, and random/irregular’

Difference 3: The pitch bend technique is indicated with the following symbol

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Sound-cells have been arranged in three groups and in the following manner:

**Group 1 (pp. 27-29)**
A single blowing/embouchure technique; a transition; an extended transition; or an oscillation above a normal tone, harmonic, or multiphonic.

**Group 2 (pp. 31-44)**
Aggregates of blowing/embouchure techniques; transitions; extended transitions; or oscillations above a normal tone, or harmonic.

**Group 3 (pp. 45-66)**
Combined categories above normal tones or harmonics and in three schemes:

i) ‘to ascend’
ii) ‘to descend’
iii) ‘to manifest itself, or A and B combined to produce’

All sound-cells can be transferred to the whole compass of the instrument. These can also be combined with either unisono, or parallel singing-while-playing.

As an epilogue, although I have carefully considered the combinations of parameters each sound-cell involves, some of them are very (or even extremely) difficult to perform. Be that as it may, I have decided to include those challenging ones here since I feel I need to have feedback from other performers too before excluding them. That is, not only in regards to their difficulty, but also in regards to the musicality these may convey in the context of being part of a comprovisation practice.
**Group 1**

A single blowing/embouchure technique; a transition; an extended transition; or an oscillation above a normal tone, harmonic, or multiphonc.
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Group 2
Aggregates of blowing/embouchure techniques; transitions; extended transitions; or oscillations
above a normal, or harmonic tone.
Group 3
Combined categories on normal or harmonic tones and in three schemes:

i) ‘to ascend.’

ii) ‘to descend.’

i) ‘to manifest itself, or A and B combined to produce’
Group 3 - Scheme i
Normal tones
Group 3 - Scheme i
Harmonic tones
Group 3 - Scheme ii
Normal tones
Croup 3 - Scheme ii
Harmonic tones
Group 3 - Scheme iii
Harmonic tones