

The London Improvisers Orchestra: A Subjective Review

Abstract. Free Improvisation is a recognizable genre in its own right. It was developed in the United States and Europe in the mid-to-late 1960s, largely as an outgrowth of Modern Classical music's and Free Jazz. Among the more well-known and influential exponents of freely improvised music are saxophonists Evan Parker, Anthony Braxton, and Peter Brötzmann, composer John Zorn, trumpeter and electric guitarist Ian McGowan, guitarists Derek Bailey and Fred Frith, drummer Charles Moffett, as well as improvising groups including Spontaneous Music Ensemble, Henry Cow, and AMM.¹

Here we can examine the viability of creating orchestral music without a written score; a phenomenon that has proved to be secure and achieved through the actions and reactions of players and audiences. Furthermore, certain musicians have taken the genre to higher grounds over the years.

I am going to concentrate on The London Improvisers Orchestra (LIO). We will see that the group explore important ingredients of sound making; that music is not just harmony, melody, and rhythm, it is also founded on engaging with the challenge of taking risks with the juxtaposition and superimposition of intensity, duration, pitch, and noise.

Various aspects will to the orchestras be covered, history, useful definitions, membership, writings, the lexicon of signs, and a personal view. In his article for *The Wire* magazine, Phil England noted that for over twenty years the LIO have been honing "controlled chaos within a global network of free playing" (England 2018: 1). He explains about the ethos behind exploring the range of possibilities open to a large group of improvising musicians; that it is a key centre of activity for the capital's international community of improvising musicians.

Keywords: Free Improvisation, conduction, musical imagination.

1. Historical perspective of the LIO

The LIO is an unusual gathering of musicians who are dedicated to the development of Free Improvisation; a music that relies on the inclinations and imaginations of the musicians involved. In regard to participants, since 2016 there have been over seventy musicians involved. However, more than two hundred and fifty players are listed on the website to date. "It is a veritable who's who and a testament to the richness and diversity of the scene", remarks England (2018: 1).

The music is founded on the ideas developed by Lawrence 'Butch' Morris (1947–2013), an American jazz cornetist, composer, conductor, and musical innovator; his main interest was ensemble music from avant-garde jazz to contemporary classical (see Figure 1). In his writings on *The Art of Conduction* Morris explains how the process grew into a unique method of real-time orchestral composition.² During an interview in 2008 with Farai Chideya on NPR Morris clarified that he taught, "a vocabulary to the ensemble, but we don't rehearse the music that we're going to perform. The performance is really an instant composition in many ways. Most conductors rehearse what they're going to perform".³

This innovative idea of making music started to grow, and Morris had to confront the consequences. So, let us consider the cultural, social, and educational implications; how these musical events have created communities of musicians and audiences around the world.

Using the work of Morris as a basis, some twenty years after the initial development of his conduction methods, in the late 1990s a group of musicians came together to use his evolved principles to help guide improvisations. Soon after some of the original participants became dedicated to further the work. Soon many more musicians became involved in supplementary exploration in the area of improvisation generally known as "conduction".



Figure 1

¹ See Spontaneous Music Ensemble (n.d.) and AMM (group) (n.d.).

² During the last few years of his life Morris worked to document his method in book form; his untimely death left it nearly finished and Daniela Veronesi, a linguist and longtime collaborator, completed the Morris manuscript (Veronesi 2017).

³ NPR (National Public Radio) is a privately and publicly funded American non-profit membership media organization based in Washington, D.C.: USA.

Conduction is a semiotic-based system that enables the generation, in real time, of an instantaneous musical performance rather than reproducing it from a notated score. The signs and cues enable working with the material the musicians offer in response to the signals. In short, conductor and ensemble enter into a musical dialogue.

The position of the conductor carries an aura of authority. However, there is a dichotomy in a Free Improvisation conduction. On one hand, it is similar, for example, in the realm of keeping a number of people in line, an individual interpretation of the music, and a vision of the sound. On the other hand, the person doing the conduction has no idea what the musician is going to play, or do, or what it will sound like until hearing it; then nurturing and shaping may come into play.

The LIO has performed at various venues, and recordings chart the groups' progress over the following years. The monthly concerts have nearly always been divided into two sets, with changes in the format at times. Presently there is a mixture of conductions and free improvisations left to the performers themselves. However, it is an ever-developing story, occasionally composed and part-composed works are trialed.

We will look at the key members involvement and concepts behind the genre of Free Improvisation and Conduction, and see how they relates to the LIO. Furthermore, as a member of the orchestra, and through studying historical literature and recordings, I will relay a unique personal experience.

Arguably, there have been three periods in the Orchestra's life to date, although some demarcations are fluid and there are overlaps. LIO Treasurer Gerard Tierney tells us:

"The first period would cover the early years at the Red Rose, with concerts most months (including annual appearances at the Freedom Of The City festival), plus quite extensive documentation on Emanem Records. The second would show LIO, with its growing reputation, invited to perform at a number of one-off events, while having to come to terms with the loss of the Red Rose and the need to find a new home for the regular monthly concerts; during this period many of the latter were held at Café Oto. (Freedom Of The City did also continue during this period.) In more recent years, there has been a third period with fewer 'special' concerts, and regular monthly events held, in the main, at two other venues. New members have always come on board, but during this last period there has perhaps been the largest influx of newer, mainly younger, members" (Tierney 2017: 1).

Other venues include The Epic Dalston, St Mary's Church near Clissold Park, initially in the spacious "new" church, but sometimes in the old church across the road, which functions as an arts centre, and I'klectik Arts Lab in South London. Figure 2 shows the latest release from the Orchestra, called *Twenty Years On*, a double CD compiled from live performances during the residency at I'klectik since 2016, with over 70 musicians involved and sleeve notes by Parker and Caroline Kraabel.⁴

Parker talks about a shared pioneering spirit being fundamental in the history and development of improvised sounds; musicians who come together to change the performing situation. While Kraabel explains that the latest recordings celebrate ground-breaking large-ensemble improvisation. She expounds by talking about the groups sound explorations and sonic relationships.

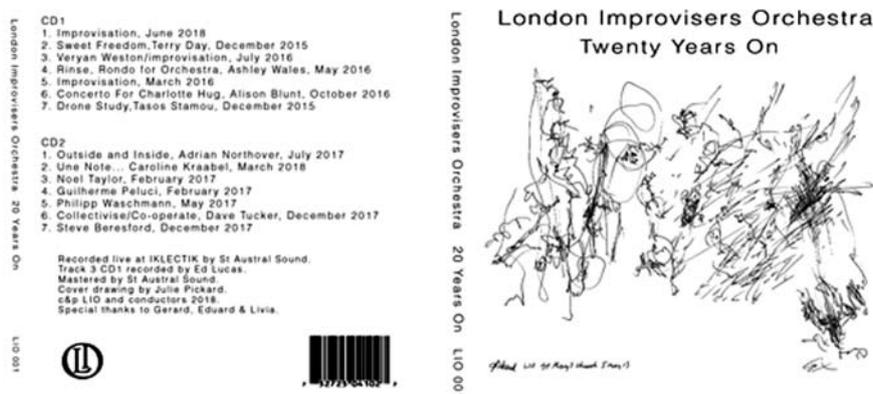


Figure 2

⁴ LIO 001 double CD (2018). *Twenty Years On*. London Improvisers Orchestra.

2. Definitions

A profusion of influences abounds in the LIO's music, producing a sound world that follows the aesthetic and philosophical trends of its members. It is key for the player to be in the moment. Furthermore, improvisation means musicians and audiences are completely alive and invariably form a collective aura, apprehending and shaping in real time together. From my perspective the characterisation of Free Improvisation is a 'highly creative activity that combines performance, communication and instrumental techniques involving spontaneous response to other musicians'. We can find connections to various types of experimental music that include the avant-garde, musique concrète, sound-art, and free form jazz.

Furthermore, conduction is an open resource for all musicians. However, time is needed to become familiar with the vocabulary, and players will have to be willing to take risks. Simply put, conduction may be portrayed as a method for producing live composing using a form of sign language. It works across the entire range of music, from any continent. Moreover, there are many examples of instrumentation in the LIO, from regular acoustic and electronic to hand made and cross-cultural instruments.

3. Membership

Founders in the early days were Steve Beresford – piano's and electronics (see Figure 3), Ian MacGowan – trumpet and flugel, Caroline Kraabel – saxophone, and Pat Thomas – piano. The criterion for membership is at the discretion of the organising committee, who make judgements. However, I have noted that very few people are not accepted. They all seem to be extremely good improvisers before they ask to join. Somehow, the ensemble standard always remains very high. I would also say that the many experienced and brilliant established members inspire newer musicians to reach their potential; magical musical passages frequently occur.

Amongst the other established members who have particularly inspired me are Adrian Northover – saxophone, Sue Lynch – saxophone, Susanna Ferrar – violin, Douglas Benford – harmonium, Pascal Marzan – microtonal 10-string guitar, and Philipp Wachsmann – violin.

An important point is that in the absence of any given information, LIO participants rely on the conductors and their own musical history – allowing the skill of the person giving the conduction to manipulate the system and/or their senses in a free-improvisation – to create music on their collective level.



Figure 3

4. Writings

Various people have commented on the orchestra over the years. They talk of the varied nature, inventiveness, listening skills, unpredictability, and dedication of the members who attend the regular concerts; the compact discs that the LIO have produced, and enthusiasm of the developing audiences. Here are two examples. In *A View From the Door* Tierney commented:

“What is it about the LIO? Something brings a diverse and ever-changing collection of musicians together for monthly concerts, concerts that bring plenty of reward in the artistic sense, but are not paying gigs for the musicians. And that something is a different way of working, rather a different series of ways of working. Let's be clear: they may not be the only ones who do what they do, but the LIO have still produced a pretty unique body of work. I've sat on the door for almost all of their 140-odd concerts, attended their two studio visits, and indeed seen many of their rehearsals. I know how much effort goes into the production of their music. When it comes to conducted improvisation (conduction), the musician is not just learning a bunch of hand signals and then looking out for them – no matter how easy they sometimes make it appear. Conduction – like the free improv at which LIO also excel – is the result of *concentrated listening*” (Tierney 1998: 1).

Perhaps we can see Tierney's reference to *concentrated listening* as a connection to the *deep listening* principles of Pauline Oliveros (1932–2016) and the *reduced listening* practice expounded by Denis Smalley (b. 1946) (see Smalley 1997 and Oliveros 2005).

In 2013 Robert Flather wrote:

“Every LIO ‘gig’ is a unique experience for the audience and orchestra alike. Due to the seemingly inexhaustible invention of the musicians/conductors I have never felt as though the band were repeating itself or in any way was dealing in musical clichés. As far as I am aware the LIO have never played their greatest hits more than once. For me the essence and excitement of the music is in its diversity and delightful surprise, in the best sense of the word the music is unpredictable.

I often feel that I am overhearing musical discoveries that the players are making for the first time” (Flather 2013: 1).

For me, here Flather is alluding to the theories of musical imagination that I will illustrate further in the section on my subjective experiential view (see *Personal view* below).

5. Lexicon of Signs

Conductions are based on a set of signs and cues; there are 39 listed on the LIO website⁵. From my experience, the most basic gesture from the conductor is where he or she points to a person or group of players; this means play something, anything that comes into your mind. The next most common cue is to develop what you’re doing; the conductor rolls hands over each other, meaning continue. Another one used a lot is listen to and play something opposite; here the conductor starts with thumbs centrally placed before moving them away. One of my favourite signs is everybody else does something; the conductor waves his or her hand behind their own head, meaning that whatever signal follows will be a cue, applying only to the musicians who are not already playing something.

To describe the work, Morris tells us that the improvising conductor, “arranges the extemporised material of improvisers. He has a vocabulary of signs to instigate the events” (Cassin 1986: 1). This is not conducting in the traditional sense. It is provoking or asking for certain things to happen, but when those events happen the conductor has no idea until he or she hears them.

My experience is that conduction can be seen as a phenomenon that falls between arranging and composing. As there is no score, we cannot truly call it composing. Moreover, because there is no given material to work with, we are unable call it arranging. Therefore, it is an art form *per se*.

6. Related practices

To make this a thorough study, associated practices need to be mentioned. However, I will not go into detail, just point interested readers who are interested to further study ideas.

Playing an instrument extempore has obviously been an art form for centuries. It is anyone’s guess when free playing really started. One can imagine lute players being in noisy situations hundreds of years ago playing in front of log fires. With a leap of faith, it is not difficult to believe they drifted into free playing. In the context of a repertoire, perhaps the melisma in Monteverdi’s music derived from improvisation.

During the middle decades of the 20th century many composers from the Classical arena introduced elements of improvisation into their music. For example, the use of graphic scores with no conventional notation, musicians were invited to interpret the given symbols.

Improvisation is still common practice for some organists, occurring at concerts or church services. It is interesting to note that courses in improvisation (including free improvisation) are part of many higher education programmes for church musicians. Furthermore, organists occasionally released albums of free improvisations.

Of course, improvisation has always been central to Jazz music. Up to the 1950s idiomatic improvisation was typically within prescribed traditions. In the late 1950s and early 1960s the Free Jazz movement emerged. A more radical language developed in regard to harmony, rhythm, and structuring; for instance, permitting performers to ignore conventional repeating elements. However, one or more central components of the tradition were usually preserved while abandoning others.

During the 1960s, freely and spontaneously improvised music occurred with more tenuous links to established jazz styles. Soon after the pioneering improvising musicians mentioned here began to influence the scene, gradually nurturing the music into the areas of abstraction and relative quietness. Often a considerable blurring between Free Jazz and contemporary Classical, a freer form of improvisation took place, spreading across the world.

⁵ A list is given in the Appendix of this paper.

Electronic free improvisation and Electroacoustic improvisation became an integral part of free improvisation performances. A large array of cutting edge technology was used to produce pure electronic sound-based music (Landy 2007: 17).⁶ This enabled the development of incredibly subtle differences between different types of controlled sounds, and words like ‘shape’ and ‘texture’ became normal terms for musicians.

The practice most related to the Morris principle of Conduction and extemporisation is Soundpainting. This musical language was created by the American composer, instrumentalist, and educator Walter Thompson (b. 1932) in 1974. It is similar due to the usage of gestures that are signed by a conductor, who’s role is similar to the person giving a conduction. The music is realised, by the Soundpainter, through the parameters of each set of signed gestures. He or she develops the responses of the performers by shaping the sounds’ outcome through a series of cues in the moment, in real time.

The language is developed by using the syntax of Who, What, How and When. The Soundpainting gestures are grouped in two basic categories: Sculpting gestures and Function signals. Musicians are expected to learn far more cues than the Morris system as the powers of the Soundpainter are greater in this system. To me, it would appear that there is a lot less freedom of expression left to the performer in Soundpainting. Perhaps this is a step further towards composing in real time.

It is interesting to note that seemingly independently of each other Thompson and Morris developed their systems during the 1970s, and they are still thriving today.

7. Personal view

In this section, I will focus on my underlying and overriding philosophy in regard to the music of today. The vision is connecting on a societal level to what I see as ‘the musical poetry of everyday life’, a concept for us all to ponder.

I have been a regular member of LIO since 7 Feb 2016. I go whenever possible because it is always an exhilarating experience and there is always much to learn from each event. To be involved with a large group of experienced improvisers is something special; musicians who are also excellent in their own right, and come from such a varied background.

Often, I have pondered the question: why does the music always work so wonderfully well? There is something else apart from the expertise of the musicians. My latest theory is that there is a common thread that binds all committed improvisers together. It is musical imagination that is rooted in the world in which we live. This tied together with history elements forms a distinctive undercurrent. For me, I would also go further and say that we are developing a unique music for the future, yet to be discovered by a wider public.

This line of inquiry is in accord with Jacques Attali’s thinking in his *Noise: The Political Economy of Music*. Attali points to a fundamental tenet of free improvisation when talking about a new way of making music: “Music is no longer made to be represented or stockpiled, but for participation in collective play, in an ongoing quest for new, immediate communication, without ritual and always unstable” (Attali 1985: 141). In other words, a developing core that has the ability to extend music making from everyday life.

Figure 4 helps to clarify my thinking. One of the main inspirations for improvised ensemble music is locked together with the performers’ musical expertise and imagination. A strong aspect of their abilities is tied to mentoring lineage, and therefore

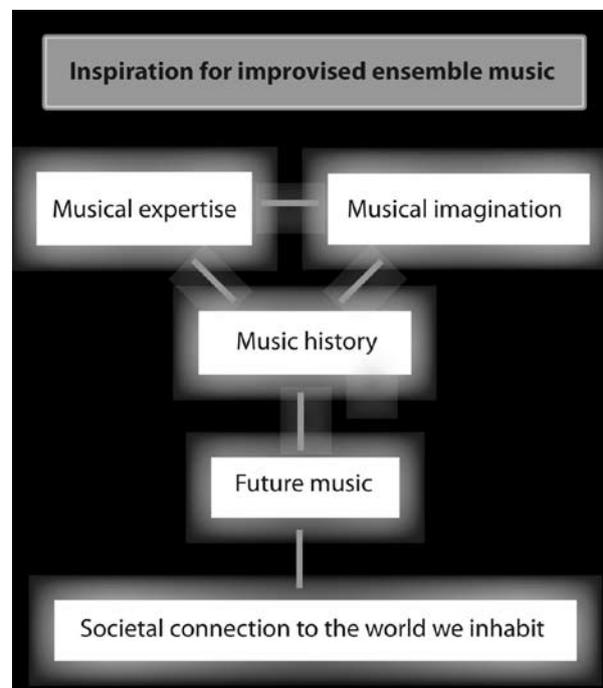


Figure 4

⁶ Leigh Landy coined the term *sound-based music* in 2007.

a historical element is always present. As improvised ensemble music is not yet commonplace in our society, the strength of the music will no doubt play a role in years to come, especially as listeners we can apprehend a societal link.

From apprehending the musical expertise and imagination of experienced improvisers, it is evident that their expertise derives from historic experiences. Wholehearted commitment to freely improvising then becomes an important element in creating an expressive music that is relevant today, and will inspire into the future; the musicians are free to interpret the sounds of the world in which they inhabit.

In order to provide a documentary proof, I would encourage the reader to do the following two sound experiments. By using recorded sounds on the LIO website (or purchasing an LIO album) from online, or recorded onto a device, identify two extended sections; one with intense textures, the other much more tranquil.⁷

1. Go to a busy urban location and listen to the dense excerpt superimposed with the sounds from around you. Listen really carefully and deeply and make a mental and written note of how the two extracts work together. The intense textures emanating from the musicians will connect with the noisy surrounding sounds.
2. Then relocate to a more rural and peaceful environment and repeat the test using the calmer section. Again, record the thinking of your perception. The tranquil textures emanating from the musicians will relate to the more peaceful surrounding sounds.

The careful and deep listening strategies mentioned above are connected with the sound experiments of Oliveros, where expansion of perception includes the “whole space/time continuum of sound” (Osborne 2000: 65). The experience of working with these sounds and experimentations may lead to further personal ideas for study and development.

Oliveros accomplishments have had a significant impact for improvising musicians across the globe. She investigated new ways to focus attention on music, defining the attentional process as applied to music listening. Her work blossomed into, “an aesthetic based upon principles of improvisation, electronic music, ritual, teaching and meditation. This aesthetic is designed to inspire both trained and untrained performers to practice the art of listening and responding to environmental conditions in solo and ensemble situations” (Oliveros 2009: 98). Through these ideas she explored the difference between the involuntary nature of hearing and the voluntary, selective nature of listening. She says: “My performances as an improvising composer are especially informed by my Deep Listening practice” (Oliveros 2005: xix). Oliveros paid attention to the continuum of sound and energy, and always put her imagination into practice.

8. Final remarks

From observing the diverse work of the many improvising musicians that make up the LIO, it has been a pleasing and cathartic endeavour to develop my thoughts and ideas regarding the significance of this influential group. Their dedication and imagination are at the core of helping me to nurture my general philosophy of Free Improvisation and how that fits into my world; enforcing the phrase I coined earlier ‘the musical poetry of everyday life’.

In turn, this has helped to bring my musicianship to another level; developing my creative powers in performance, technique, listening and responding. Furthermore, experience as a conduction provider has given me the confidence to use other improvising musicians experience and expertise to let my musical imagination and senses move towards their potential; instigating and provoking events that create textures and musical energy flows into a portrayal of providing spontaneous sound making using a form of sign language.

Moving forwards, my intention is to develop my thoughts and line of inquiry on the societal link between music and the environment, and performance aspects of freely improvised music to their logical conclusions. Perhaps it will be a follow up paper.

⁷ See *The London Improvisers Orchestra* (n.d.).

Appendix⁸

Here are a number of the signs and cues that were prevalent in recent LIO sessions (I have noticed that the list is not extensive):

1. Play something: point to a player.
2. Develop what you're doing, continue: hands rolling over each other.
3. Listen to...: tugging an ear and pointing to someone or something means listen to the sounds of the person/group/thing being pointed at and play along with them until asked to stop.
4. Listen to and play something opposite: thumbs start centrally and move away.
5. Everybody ELSE do something: the conductor waves one hand behind his/her own head... this means that whatever signal follows will be a cue, applying only to the musicians who are not already playing something.
6. Play a sustained sound: a hand out with a flat palm upward: at cue (the other hand or baton touches the flat hand for a downbeat), play a sustained sound.
7. Play a staccato sound: a fist held up... at cue (given by the baton or the other hand touching a fist) play a staccato sound. Sometimes preceded by the other hand holding up a number of fingers, corresponding to the number of staccato sounds to be played.
8. Stop. Hand across neck OR gathering up the air with both hands and closing fingers, OR holding up a hand facing players, palm outward (can apply to individuals or sub-groups as indicated, or to the entire group).
9. Gradually come to a stop (Sonia Paço-Rocchia): the conductor indicates a player or group by grabbing the air in front of them with one hand, then pulls the hand downwards in a zigzag line. This means: "gradually bring what you are playing to a close now".
10. Unvoiced sounds: a hand over the mouth, which means play sounds that don't have a pitch.
11. Time: the conductor touches an imaginary watch on the wrist, and then gives downbeat (sometimes with count or beating of time/tempo), play-time. The beating of time can also be used to mean 'slow down' or 'speed up'.
12. Pan: the baton held vertically and moving horizontally means play only as the baton passes just in front of you.
13. Variations in pitch for a sustained sound can be achieved by moving a flat hand or horizontal baton upwards (higher pitched sustained sound) or downward (lower pitched sustained sound).
14. Density: hands held facing each other and moving in a horizontal plane (left/right). The closer the hands get to each other, the denser the sound. The farther apart the hands move on the horizontal plane, the sparser the sound becomes. THIS MUST APPLY TO THE GROUP, and not just to individuals – therefore, when the hands are far apart, you may well not be required to play at all, in order to achieve maximum sparseness.
15. Dynamics: hands far apart in a vertical plane (high/low), palms facing each other: loud. Hands close together in a vertical plane, palms facing: quiet – moving the hands apart and together indicates crescendo/decrescendo.
16. Play very quietly: a finger to the lips, or holding the hands up horizontally, palms together.
17. Sforzando Piano. Bringing a fist down on an open palm: on impact, start with a loud attack and go immediately to a quiet sustain.
18. Mind the gap (from David Leahy): the conductor makes a circle with the index finger and thumb of one hand (as opposed to the loop signal, which uses both hands). When the conductor touches this circle with the other hand or the baton, stop playing; resume when his hands move apart again. This creates a sudden silence within dense textures.
19. Sudden complete alteration: a cue comes first (conductor waggles or wiggles imaginary spectacles à la Eric Morecombe). At the conductor's downbeat, immediately do something completely different from what you were doing until then (includes stopping if you're playing, starting if you're not). The aim is a sudden complete alteration in the music, but it can end up with players sort of swapping places so that the overall texture remains fairly constant... something to be aware of!

⁸ See *The London Improvisers Orchestra* (n.d.).

20. Cross-fade: the conductor indicates a playing group and another group, then raising one arm while lowering the other the group that was playing fades out, the other group fades in, trying to mimic the sound of the fading-out group.

21. Glissando: the index finger and thumb held together and sliding up and down means perform a glissando, following the direction and speed of fingers.

22. Loop: both hands forming a circle means create a short repeating loop and keep playing it until asked to stop.

23. Double bar-line (single repeat): indicated by index and middle fingers held together, sweeping downward – wait for a downbeat cue and then repeat (one time) what you have just done.

24. Initiate a sustained sound as the baton passes in front of you: the baton held vertically, moving horizontally and the other hand held out flat, the palm upwards means initiate a sustained sound as the baton passes in front of you. If this signal is then repeated, initiate a different sustained sound when the baton passes again – if the flat hand is moving upwards, make it a higher pitched sound; if downwards, make it lower.

25. Discombobulate: baton held vertically and the other hand waving in the air means discombobulate: gradually take apart the material that you're playing, starting as the baton passes in front of you.

26. Play unvoiced sound just as the baton passes in front of you: the baton held vertically, moving horizontally and the other hand over mouth means play an unvoiced sound just as the baton passes in front of you.

27. Stop playing as the baton passes in front of you: the baton held vertically and moving horizontally, the other hand to the throat/neck means stop playing as the baton passes in front of you.

28. Cue (get ready): holding up a finger at an angle in front of someone: be prepared to play something marvelous at the next cue.

29. Morph (David Leahy). This signal is in three parts – Part 1: the conductor indicates 'morph' by making a 'stirring the pot' gesture. Part 2: the conductor indicates what we should 'morph' INTO, e.g. unvoiced sounds, a sustain, etc. Part 3: the conductor holds arms wide horizontally and begins to move them slowly together. As the conductor's arms move towards centre (outstretched palms touching in front of her/him), the orchestra gradually changes what they're playing into whatever was indicated in Part 2. When the conductor's palms come together, the transformation should be complete.

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Londono improvizatorių orkestras: subjektyvi apžvalga

Santrauka

Pastaraisiais metais improvizacija tapo neatskiriama Londono kultūros dalimi. Prie šio reiškinio nemažai prisidėjo novatoriškos *Londono improvizatorių orkestro* (LIO) iniciatyvos nuo pat jo įkūrimo XX amžiaus pabaigoje iki dabartinės veiklos. Šis straipsnis prilygsta tyrimui, atskleidžiančiam, kaip grupė skirtingo tipo muzikantų skatino šiuolaikinės muzikos efektyvumą. Autentišką straipsnio pobūdį užtikrina faktas, kad į šį fenomeną žvelgiama iš praktikuojančio improvizuotojo perspektyvos.

Siekiant gilesnių įžvalgų, tyrimui pasitelkiama įvairi medžiaga, pvz., istoriniai tekstai, garso įrašai ir kt. Be to, semiotiškai pagrįstos dirigavimo sistemos nagrinėjimas pagilina improvizacijos supratimą atlikimo sferos kontekste.

Rezultatai liudija begalinį šio neįprasto susibūrimo dalyvių entuziazmą, skatinantį laisvosios improvizacijos plėtrą. Praktikuojančių narių atsidavimas ir vaizduotė yra pagrindiniai šio žanro dėmenys: muzikantai laisvai interpretuoja juos supančios aplinkos garsus, taip kurdami muzikinę kasdienio gyvenimo poeziją.

Be to, galime pabrėžti, kad muzikinis dirigento ir ansamblio dialogas turi įtakos muzikiniam rezultatui. Taip pat galima įžvelgti sąsają su šiuolaikinėmis muzikos tyrimų tendencijomis (pvz., *gilaus klausymosi* ar *redukuoto klausymosi* principais). Improvizuojančių muzikantų patirtis byloja apie energijos pažadinimą, be galo reikšmingą muzikavimo procesui, gerokai prisidedantį prie kūrybiškumo skatinimo apskritai.

Mano asmeniniu požiūriu, dėmesys sutelkiamas į svarbiausią šiandienos muzikos filosofiją: egzistuoja poetinis ryšys tarp muzikinių realijų ir visuomeninio gyvenimo. Remdamasis savo, kaip LIO nario, patirtimi, keliu klausimą – kodėl muzikinių improvizacijų rezultatas visada taip gerai veikia? Buvo sukurta speciali schema, reprezentuojanti improvizacijos fenomeno inspiracijų „žemėlapi“, kuris atskleidžia skirtingų dėmenų (muzikantų patirties ir vaizduotės, visuomenės konteksto, muzikinės tradicijos ir ateities vizijos) ryšių kompleksumą.

Teorijai patikrinti siūlomi du klausymosi / garso eksperimentai, skatinantys tyrinėti patirtį kontrastingose kasdienio gyvenimo aplinkose. Siūloma *gilaus klausymosi* principu patirti intensyvaus urbanistinio šurmulio ir kaimiškos, ramios vietovės garsines aplinkas ir palyginti jas su laisvos improvizacijos metu susiformuojančiomis faktūromis.