

Radiophonic Works

1 Granados

1.1 Descriptive *Poietic* Analysis: *Granados*

1.1.1 Pre-Production: *Granados*

Production Phase:	<i>Pre-Production</i>
Creative Practice:	<i>Writing</i>
Creative Strategy:	<i>Appropriative; Indeterminate</i>
Sonic Material:	<i>Speech</i>

Martin Harrison and I met to discuss collaborating on a radiophonic project in March 1997. He embraced my suggestion that we collaborate with a composer from the outset of the work on any prospective piece, and that both he and the composer be involved across the whole production process. Martin had sketched out an idea for a radio drama, and had drafted a scene that might serve as a basis for a scriptwriting commission. This he showed me out of courtesy, but it was apparent in the light of our discussions that his radio drama proposal would satisfy neither of our respective creative ambitions, but would rather represent a squandering of this opportunity to work together. With some relief, Martin tentatively produced from his briefcase a different, complete piece of writing, which he thought might form the basis of something more conducive to experimental radiophonic production.

Granados was an unpublished manuscript. It is a discursive piece exploring Jacques Attali's¹ ideas about sound, noise, music, and society, and which reflects on the death of the late-Romantic Spanish composer Enrique Granados. It was originally intended for print publication. Intriguingly, Martin referred to it as a "radio poem": it is both a work of the auditory imagination

¹ Attali, J. 1985, *Noise: the Political Economy of Music*, trans. B. Massumi, University of Minnesota Press, Minneapolis.

and internal monologue and, at the same time, a prose poem (it could also form the basis of a radiophonic feature based on the composer from a personal perspective). Martin was interviewed in 2005 about *Granados* the radiophonic work in relation to Granados the composer:

It is an essay but it's an essay *plus*, in a sense, you know, it's a kind of - I think of it as a radio essay and I think that I called it a radio poem because I - I thought, yes that maybe it did have this quality of being, in a sense, standing for itself. You know, there were - there were things that sort of spoke across - across the material, I hoped. ²

In “standing for itself”, the text can be thought of as constituting an autonomous literary work: it does not merely point to the world beyond itself; or to paraphrase James Joyce speaking of *Ulysses*, “It isn't *about* something; it *is* something”³. I recognised, too, that Martin had inscribed a certain performativity in the piece and that it would serve well as the basis for a performance text, as a *pre*-text for a radiophonic work in which Martin's written text would form a significant component amongst others. In this sense, the creative strategy I chose to employ could be described as appropriative, whereby I was intending to use a found text as the basis of a radiophonic production (the performance text). Had Martin enjoyed no further interaction with any member of the production team that description would stand. However, since we had agreed to see what we could create together with a composer, and with the three of us interacting at each stage of the entire production, then it is perhaps more correct to describe our creative strategy overall as indeterminate.

I understood that this was not to be a work about Enrique Granados the composer as such (which would indeed be the documentary feature route),

² Interview with Martin Harrison. *Into the Music* broadcast on ABC Radio National, 2005. [my transcription]

³ Quoted in *Torschlusspanik* by William Gaddis, a radio drama manuscript adapted from his novella *Agape Agape*.

but a work about the process of writing, musical form, and the listening experience in our time: the very things that “spoke across the material”.

Martin again:

I suppose, I was thinking about him [Enrique Granados] in the context of a whole set of, you know, scattered set of ideas about what’s going on in contemporary-*ish* music, recent music, and then this idea, of trying to make a work which had sort of a series of different situations in it and a series of different sort of performance modes in it, came about. ⁴

It is clear from this statement that, as he wrote his text, Martin was already hearing *Granados* in his mind’s ear as a complex work of radiophonically produced performance informed by a developed musicality. The musicality of the work was the key to free it from the imperatives of narrative form.

The work is not – I mean, obviously it is partly, but it’s not *really* about the death of Granados as such – yes, that’s a part of the work. And I think that’s one of, you know, one of the challenges in trying to sort of devise the work was how, as it were, not to reduce it to the narrative element. How, in other words, to kind of blend that narrative element into something which would become ultimately – I always, you know, wanted the work, ultimately, to be experienced at a *musical* level. ⁵

One could describe this as a *postdramatic* turn (after Hans-Thiess Lehmann) in Martin’s writing, even though our work on *Granados* predates the publication in German of his seminal work *Postdramatic Theatre* (2006). *Granados* (the produced radiophonic work) exhibits *parataxis* (a non-hierarchical structure of the interplay of signs), simultaneity, dramaturgy of sound, an irruption of the real, and the musicalization of performance production – all characteristic of the postdramatic.

⁴ Interview with Martin Harrison. *Into the Music* broadcast on ABC Radio National, 2005. [my transcription]

⁵ Interview with Martin Harrison. *Into the Music* broadcast on ABC Radio National, 2005. [my transcription]

My early dramaturgical analysis of *Granados* focused on significant metaphors that could motivate the sound design. That is, on where I could develop an isomorphic relation between a given literary metaphor and a corresponding sonic form. For Martin, one of the fascinations of the story of the loss of the composer Granados lies in its sympathetic resonance with the Orphic myth:

Granados is one of the, you know, one of the many great victims of the horrible, you know, the appalling wars of the last century. He is last seen throwing himself into the water to try and rescue his wife in the Channel, in the English Channel, from a lifeboat from the ship the *Sussex*, which he and his wife - they were, obviously, from a neutral country during the First World War but they were unfortunate in being on a ship that was returning from New York via Liverpool on its way to France. And the ship - it's one of the main major, of many, atrocities in the First World War where this passenger ship was torpedoed by German submarines and it goes down and there's a huge loss of life. Granados threw himself into the water to try and rescue his wife and neither of them were ever seen again.⁶

Martin introduces the metaphor of the composer journeying to the underworld (under the surface of the water) in search of his wife.

Repeating the Orpheus drive of every artist, the composer Granados jumps into the sea of death.⁷

“Every artist” here necessarily includes the writer himself (after all Orpheus, like Martin, is a poet) who must journey to the underworld in pursuit of the idea for his work which “dies” at the moment it is first thought, until it can be brought back to life by the writer through giving it literary form – or at least, that is, according to Idealist aesthetics. Martin employs a series of literary “moves” that support this reading of *Granados*. Firstly, he uses simile to link his personal experience of watching cormorants diving for fish off the New

⁶ Interview with Martin Harrison. *Into the Music* broadcast on ABC Radio National, 2005. [my transcription]

⁷ From *Granados*.

South Wales coast with the appearance of a periscope, itself a synecdoche for a U-Boat, such as the one that sank the *Sussex*. He then creates a simile between the cormorant's neck/U-Boat's periscope and his own "idea for a novel" – the literary form his idea will take. Their form breaks the surface of the unconscious – the sea. The cormorant and the U-Boat both hunt for their prey under the water. The writer must go in pursuit of his ideas into the depths of his unconscious. The literary work takes a form that is storm-tossed on the waves at the surface of "the sea", and whose depths extend far below.

The spatial dimension of depth in the mind/sea corresponds to depth in the stereophonic image, as well as the metaphoric relationship between language (surface) and thought and emotions (what lies beneath). The horizon at sea (as seen through a periscope, for instance) is also echoed in the lateral dimension (L-R) of the stereophonic image.

Martin was very conscious of the importance of the idea of waves for our understanding of sound.

This is actually a metaphor. It's a Greek metaphor for sound. I mean, you can – you could, actually – you can imagine quite different sorts of metaphors for sound. But it's the one that we actually – we inherit. We inherit it initially from people like Aristotle, who are some of the first people to start talking about sound with this metaphor, this image of, you know, a wave – presumably, the sort of wave that you would see breaking on the seashore and so on. But, I mean, the wave theory of sound is very, very long-lived. But also it seems to – that it has some – this whole series of different connections and analogies in various natural forms.⁸

For Martin, part of the appeal of a late-Romantic composer like Granados is his ability to carry the audience along emotionally, as if on a sea of music, especially as performed by a virtuosa like Alicia de Laroccha. With his waves of music "like sunlight glittering on water", and "wave-effects", a storm-tossed

⁸ Interview with Martin Harrison. *Into the Music* broadcast on ABC Radio National, 2005. [my transcription]

sea and the parting of the waves (like Moses in *Exodus*) Granados's music might have afforded the composer a form of deliverance.

Sometimes when playing the piano and arriving at a set of chords which requires particular kind of emphasis - your hands striking the keys - you can have the sense that the waves part.⁹

It seemed to me that the wave metaphor could also extend to the construction of a performed dialogue, as if the participating voices were waves rolling over one another before breaking on the seashore (the listener's conscious perception).

Another aspect of music in *Granados* that I was keen to pursue in production derives from Jacques Attali (1987). Years prior to working on this production I had become familiar with Attali's idea of the social and political determination of what constitutes "noise". Noise had of course become a theme in the writings of John Cage who, among composers including Varèse, Antheil, Schaeffer and Henry, championed its legitimacy as material for composition. I decided to pursue Attali's idea of the social construction of noise as "illegitimate" sound in relation to performing speech, to the process of its recording, and also in relation to the process of writing: represented metaphorically through dialogue - thinking out loud, as it were, giving voice to thought. This informed my approach to the production, in that I wanted to represent this "journey to the underworld" or writing process formally: by fragmenting, disturbing, rupturing the surface structure of the finished manuscript, and revealing an underneath: teeming with ideas competing for the attention of the writer, who is also a listener, and whose role is constructed as one of a "hunter of ideas", who then must fashion them into "writing" or a written text.

⁹ From *Granados*.

Later, in the post-production phase, as I edited the various actors' voices, they took on more agency, purpose, and assumed a new power. They made claims on the writer's attention, always threatening to disrupt the flow of the always-resolving text. The writer is forced into disciplining these unruly (noisy) creative forces: Apollo to these Dionysiacs (after Nietzsche's *The Birth of Tragedy* 2000), or were they Maenads threatening to tear Orpheus apart?¹⁰

Martin introduces the trope of "the dialogue" in relation to his own practice of writing:

I'm dialoguing with an idea – does it speak back? My idea sits in the canvas director's chair in front of the window, smoking a cigar.¹¹

This is central to any approach to *Granados* as a performance text. Dialogue requires an exchange between voices, in this case those of the writer and an "other". The personification or embodiment of "the idea" is called for. In our early discussions, Martin indicated he would "quite like" to perform the piece even though he had also suggested that he heard it "in the voice of a woman". I will return to this aspect of pre-production below when treating the creative practice of performing.

Working in the production phase, I recognized that if I were to construct *Granados* in dialogue form, I would be representing a decentring of the authorial function. "The Writer" would appear in the guise of several voices. "The Writer's" identity, therefore, could only be determined, if at all, by the listener; so, as the various performers would take on the guise of "the Writer", the listener would be situated in the work, at its very centre, a co-creator of the piece. The listener alone would decide to whom among the competing voices he or she would pay attention at any given time, which of the current threads

¹⁰ A feminist reading whereby the patriarchal figure of the writer represses (silences) the voices of the women may also be argued.

¹¹ From *Granados*.

to follow, and, as an individual, how to produce (resolve) the meaning of the piece semantically and discursively for him- or herself.

One image Martin presented that I chose not to develop is that of Breughel's *Icarus*, which he likened to passengers from the *Sussex* plunging overboard into the sea. By this, I understood that Martin intended to evoke the mythic caught up in the quotidian, as the painter represented the event as insignificant visually in the panorama of contemporary life. It could also, of course, be evoked as a cautionary tale for any artist seeking to soar too close to the sun – Granados was returning from the successful New York première of his opera *Goyescas* when the U-Boat struck - a cautionary tale, perhaps, against falling prey to the seductions of the Culture Industry. In any event, I took this more as a visual than a sonic metaphor.

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Production Phase:	<i>Pre-Production</i>
Creative Practice:	<i>Composing</i>
Creative Strategy:	<i>Indeterminate</i>
Sonic Material:	<i>Speech; Music; Original Sound</i>

Given the commitment Martin Harrison and I made to working collaboratively with a composer, the creative strategy for composing in pre-production was necessarily indeterminate. We were already agreed that our compositional approach should encompass all the sonic materials. We wanted to conserve a space for the creative input from a composer and so deferred any further compositional questions. I was keen to work with Jim Cotter,¹² with whom I had previously collaborated several times. In consultation with Martin, I

¹² Jim Cotter is an experienced composer for theatre based in Canberra, where he was lecturing in 20th Century Harmony at the Canberra School of Music, Australian National University. We had first met at the 1995 Australian National Playwrights Conference in Canberra where he was Composer-in-Residence.

engaged him to compose the music, soon after Martin had first shown me the manuscript of *Granados*.

Martin had already devoted considerable thought to compositional aspects to the work, and I had encouraged him to share with me his thoughts on the sound, orchestration, and performance of the work as a basis for our collaborative interaction with the composer.

Martin made clear how he saw himself engaging with the creative practice of composing already in the process of writing. He was influenced in this by the phenomenology of sound, listening, and voice in the writings of Merleau-Ponty, Nancy, and Ihde¹³. Martin sought to problematize the relationship of the radiophonic work to the listener:

I wanted, in a sense, some of the strongest effects in the work to be threshold effects, to be – to say “subliminal”, you know, is sort of right, but it gets you caught up in all sorts of ideas about, you know, “the subliminal” [laugh], about “the unconscious”, you know, which may or not be right. But I wanted a lot of the effect of the work to be, as it were, on the *edge* of the ear. I wanted it to have, in other words, its own, you know, sort of conceptual sense, to have its own *delay* in it. And I also wanted within the material of the piece, both – at all the levels: at the level of voice, at the level of idea, style, content and, you know, the metaphors and so on, and the musical structure of the work – I wanted there to be, as it were, this constant, not – you know, this steady sense, this regular sense that there is sort of more information than you can quite take in – or that there is information that you can’t quite take in going on in the piece.

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Martin advocated a certain resonance and depth to the arrangements, a complexity and density of form. In *Granados*, Martin comments on the aesthetic pleasure of listening to music, which affects us at a level that is pre-

¹³ Merleau-Ponty, M. 2005 [1962], *The Phenomenology of Perception*, Routledge, London; Nancy, J.-L. 2007, *Listening*, Fordham University Press, New York; and Ihde, D. 2007 [1976], *Listening and Voice: Phenomenologies of Sound*, State University of New York Press, Albany, New York.

¹⁴ Interview with Martin Harrison. *Into the Music* broadcast on ABC Radio National, 2005. [my transcription]

conscious, Dionysian¹⁵ – that reaches us at a level which transcends the limitations of the Ego and of our being *in Time*. Music suspends Time, but we can only resolve our experience once the music ends:

All great musics plunges to the depths, hurtling down in a scatter of bits and pieces which fly off in all directions. That is the movement to the ultimate, to the furthest point. But at the same time all great music makes listening into an ecstasy, a release, a standing outside of the self, a standing away from language, a standing in some death-free zone which paradoxically is experienced as a post-mortem state. ¹⁶

Martin reflects on what new audio technologies have done to Jacques Attali's concept of the predictive power of musical organisation – which he found the least convincing of Attali's theses. We live in a time where more music is available than ever before, from an extraordinary range of musical traditions, each of their own time, and now of ours, too.

And there are now so many epochs coexisting in a single musical time [...] So what is the time which is coming if not a time of restoration, or re-viewing, or rediscovery? Full of little choices, full of little moments. Re. Do. Re. Far in the future. ¹⁷

He describes Granados's music as humanist in perspective and scale, placing Man in his proper aural landscape

the feeling of Granados's music is a feeling to do with the human completeness of time. [...] It is a musical time of human doing and human action. ¹⁸

In the section 'The Red Sea', Martin shifts attention to the process of listening. He reflects on a "strange experience" he had at a contemporary classical music concert.

¹⁵ See Nietzsche, F. 2000, *The Birth of Tragedy*, trans. D. Smith, Oxford University Press, Oxford.

¹⁶ From *Granados*.

¹⁷ From *Granados*.

¹⁸ From *Granados*.

I notice that everybody is listening.¹⁹

The audience is forced to listen closely, in part because the structure of the music is apparently quite loose with no immediately discernible form. This requires intense concentration on the part of the audience because its members cannot anticipate the direction or contours the music will take. The structure of the music is only revealed at its conclusion, even as the auditory experience begins to fade in the memory of each member of the audience. Martin here is setting the immediate experience of listening to an innovative composition to contrast with Attali's concept of musical organisation as predictive of social movements.

No listener can guess what is going to happen next. No-one in the audience can say that they "know" this music beforehand. No audience member knows the future – and no audience member knows that *that note, that sound event, that timbre* is what this music is predicting. No-one knows, no-one can speak with certainty. Only by listening – and after we have heard the piece – can any of us who are listeners take in the whole of a musically unique economic structure which itself is already falling away, tattered and dissolving, in each of our isolated, indissoluble memories.²⁰

In considering how to realize this production so as to embody the ideas in the text, I concluded that *Granados* should be unpredictable, that it should demand intensive, concentrated listening, that its form should not be too easily accessible, it should undermine a sense of certainty by making it appear unstable, contradictory, fragmented, and should require the listener to listen backwards as well as forwards - picking up recurring motifs woven into the fabric of the work as a whole. In short, it would require each listener to complete the work, to resolve it in his or her own mind, and in his or her own way.

¹⁹ From *Granados*.

²⁰ From *Granados*.

Martin sent me a “slightly more organised version” of *Granados*.²¹ It arrived as I awaited Jim’s formal acceptance of his engagement as composer. Martin also included a “note on structure” and a cover letter. The changes to the organisation of the script involved taking the prose-like layout of the text, spacing the lines and shortening the line lengths to make it easier for the performer to sight-read. The content of the text remained unchanged.

The cover letter expresses Martin’s desire to accommodate creative interaction with the composer by respecting his creative independence (his *authority* in matters musical):

Dear Chris,

Here is a slightly more organised version of *Granados*. I don’t want to take it much further at this stage because it’s important that the composer has an independent approach to the work. I may have already provided too many indications as to the dramatic effect that I want or that I can hear.

On the other hand, I think something of my sense of a “block” approach to the materials is right. The measure is something like:

(1) ----- , (2) ----- , ----- , ----- . (3) ----- ²²

Martin outlines his view of the musical structure of *Granados* in movements. Note the full stop at the end of the second section. (1) appears to correlate to ‘Banking’ and ‘Hands’, which Martin indicates in his ‘Note on Structure’ introduce the themes and sonic materials before a break. (2) appears to correlate to ‘Window with Silhouette’ and ‘The Red Sea’ recapitulating the themes and materials previously introduced and leading to the first peak; followed by ‘Andante’ and ‘Cormorants’ leading to the second peak, then ‘Night’ the third and major peak or climax that “suggest[s] something of a

²¹ Personal correspondence from Martin Harrison to Christopher Williams, June 9th, 1997.

²² Personal correspondence from Martin Harrison to Christopher Williams, June 9th, 1997.

definitive achievement of the cycle”. This leaves (3) which correlates to ‘Banking and Its Alternatives’.

I had asked Martin if he cared to add any thoughts on the approach to the production of the piece in addition to those expressed in his ‘Preface’. His ‘Note on Structure’ addresses the musical contours of the piece, its modes, style, and texture; and also describes the musical structure of the piece:

The piece does seem to have a natural break point between Hands and Window with Silhouette. Up to this point, a variety of themes and musical materials can be introduced.²³

In the completed work, this “break” came to be marked by an exchange between Martin and Gosia on how to pronounce “*tan obliteración*” and other phrases that relate to process of scribbling over, rubbing out, as in a palimpsest.

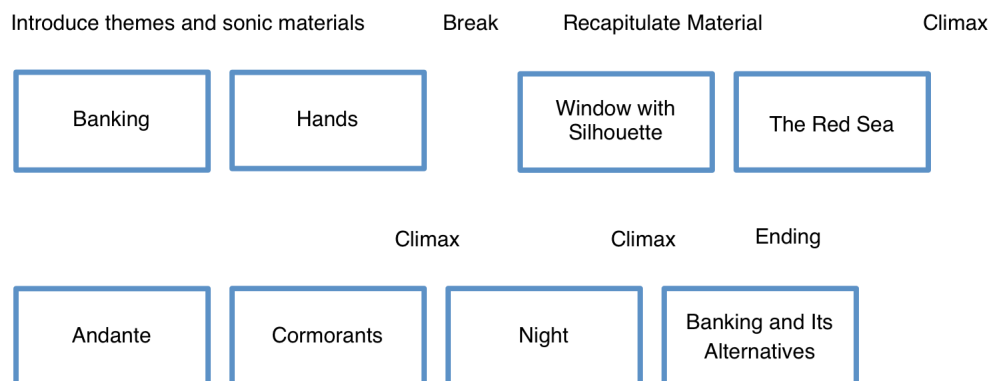
That material can then be recapitulated in three increasingly climatic measures, the peak of one occurring between The Red Sea and Andante, the peak of another occurring on the words “your hands striking the keys” in Cormorants and the peak of the third and major accumulation of materials throughout and in the final moments of Night. It is important for Night to suggest something of a definitive achievement of the cycle – so that the final highly performative piece can function as [a] true ending for the whole work. ²⁴

Martin’s ideas on the structure can be represented diagrammatically like this:

²³ ‘Note on Structure’ appended to personal correspondence from Martin Harrison to Christopher Williams June 9th, 1997.

²⁴ ‘Note on Structure’ appended to personal correspondence from Martin Harrison to Christopher Williams June 9th, 1997.

Granados Musical Structure Suggested in 'Note on Structure'



Martin describes an “accumulation of materials” throughout the work until the end of ‘Night’. ‘Night’ itself is to “suggest something of a definitive achievement of the cycle”. In other words, the piece climaxes in ‘Night’ and sets up ‘Banking and Its Alternatives’ to function as the *dénouement*. ‘Banking and Its Alternatives’ is described as being in a different register or mode to ‘Night’. I deferred discussion on what constituted “the cycle” itself until Martin, myself, and the composer could all meet together. “The cycle” could be taken to be narrative-based (ending with the death of Granados), or musical - completing the statement of musical themes, and shifting to an approach closer to *musique concrète*, or to one that is simply more performer-oriented. In his ‘Preface’, Martin refers to a “more or less cabaret singing style”.

Martin describes ‘Banking and Its Alternatives’ as “highly performative, virtuosic, slightly humorous, parodic and programmatic”. Clearly, he intends this section to be playful and carnivalesque, yet tied to the real of the everyday. He intends at this time to bring the work very much into the ordinary sonic world of the listener, while at the same time making this section a representation of a “live performance” (perhaps relating back to the descriptions of Alicia de Laroccha):

If other passages in the work suggest a largely radiophonic and environmental approach to the setting of text and sounds, then this final section can play with the idea of live performance before resolving in a moment of “walking outside”.²⁵

Possibly in response to my enthusiasm for tape music composition and “anecdotal” music, Martin wrote that he had “no problems” with the work “being at times directly programmatic”. He insisted that *Granados* should be “ironic and even humorous” in tone, yet “a very powerful and energetic piece of work”.

Martin heard *Granados* in a “quiet, subvocal, sometimes posturing, sometimes deeply anxious voice”. This was to be set against “an extremely large canvas of sounds” so I understood Martin to be extending an invitation to develop a rich radiophonic soundscape constructed from recorded sounds. He explicitly rejects a Pointillistic or *Klangfarbenmelodie* approach to composition in somewhat pejorative terms:

I cannot see any point in the current tink-a-tank, blink-a-blank approach of the modern art ensemble in relation to composition.²⁶

This view does not square with Martin’s particular admiration for the works of composers like Stockhausen, Xenakis, Berio, Maderna, and Nono, with whom he was well acquainted. Given his ideas on structure, I take the comment above to mean that he wanted to have a clear sense of musical direction and development to the work. He also calls for a radiophonic sensibility to be brought to the composition:

The piece should make use of very large extended sounds, amplified sounds, drones and roars, be bold with synthesised and electronic sounds, be dramatically

²⁵ ‘Note on Structure’ appended to personal correspondence from Martin Harrison to Christopher Williams June 9th, 1997.

²⁶ ‘Note on Structure’ appended to personal correspondence from Martin Harrison to Christopher Williams June 9th, 1997.

contoured, be unafraid of dramatic silences and have a myriad of tiny details etched into its noisy fabric.²⁷

Martin's final notes on the music describe the form of the "miniaturised sonata" (in which a short sonata is played at very high speed), and comment on Granados's piece *Goyescas*, in its piano version as "both moody and highly formalised and yet [which] has a sporadic structure to it". These, Martin implies, could form elements in the sound design.

In his 'Preface' Martin gives his ideas on the style of the piece:

There should be no attempt to recreate the feel of Granados's music though occasional chords may be quoted. Instead, the overall feel of the piece should be of a continuous movement, a parabolic rise-and-fall sense, where sound environments blend and merge. It seems to me that the piece does climax in the section Night. The final section Banking and Its Alternatives should be one where the performer has a direct relationship with the sounds, more or less cabaret singing style. In the main, however, the relationship between voice and music is that of a spoken and entirely "natural" style of Sprechstimme to setting. There can be silence too, and sounds used as a subliminal punctuation.²⁸

He describes his preferred compositional approach to Voice in *Granados* as:

written in an almost subvocal voice. This effect is not to be achieved by a literally subvocal performance but by an interplay between sound context and the actor's performance. I imagine the piece to be in the voice of a woman, possibly foreign-accented, driving through Sydney, rush hour in the evening light. (If accented, the voice should not be Spanish.) A bed of traffic sounds, distant sirens, extended machine sounds, choral sounds, shifting through various timbres together with subliminal voices and synthesised voices, would create the subvocal effect.²⁹

²⁷ 'Note on Structure' appended to personal correspondence from Martin Harrison to Christopher Williams June 9th, 1997.

²⁸ Preface to the unpublished production draft manuscript of *Granados*, June 9th, 1997.

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Already, there is an identifiable potential for polyvocality. At this time, however, we were still focussed on the single voice of a “foreign-accented” woman. Martin conceded,

obviously a lot depends on the performer and the voice.³⁰

Martin and I shared an interest in the use of *Sprechstimme*, an aestheticized use of the natural spoken voice, and to this I added my particular interest in spoken choral work: *Sprachgesang* as a dramatic form. (I had previously directed some of Bertolt Brecht’s *Lehrstücke*, “sentence plays” by Peter Handke, and Heiner Müller, and I was working concurrently on *Madagascar Lily* by Noëlle Janaczewska)³¹ written for twelve voices.

In his cover letter to the reformatted script, Martin says he is “really looking forward” to talking with both with myself, and Jim Cotter. I had already worked with Jim on the radio drama productions of *Wolf Lullaby* by Hilary Bell, was in pre-production with him on *Voices in the Dark* by Geraldine McKenzie, and had recently completed *Rita’s Lullaby* by Merlinda Bobis, all of which first went to air in 1997. We had been able to experiment in developing a collaborative process based on our creative interaction throughout these projects, both over distance and together in the studio.³²

³⁰ Personal correspondence from Martin Harrison to Christopher Williams, June 9th, 1997.

³¹ I had become familiar with this work having attended a performance at the playwright’s invitation which was directed by future Executive Producer of Radio Drama, Anna Messariti for the Australian Theatre for Young People. After long delays due to the artist fees involved in a cast this size, my production of *Madagascar Lily* went to air in 2006, performed by graduating Acting students from the Flinders Drama Centre.

³² Our discussions on how to approach our collaboration had begun at the 1995 Australian National Playwrights Conference, when I had visited Jim Cotter’s Canberra studio. Our collaborations began with the play *Wolf Lullaby*. My brief was very functional, prefaced on the music being subservient to the dramatic action. I arranged for the post-production to be staggered so that I could provide Jim with a vocal edit of dramatic scenes prior his composing for the production. This supported Jim’s development of the underscoring of scenes and musical bridges between them. Post-production resumed when Jim, some weeks later, had provided me with a DAT master of his mixed music, which was then (in Jim’s absence) layered and edited into the drama in accordance with Jim’s notes. Collaboration on *Rita’s Lullaby* with playwright Merlinda Bobis began over two weeks at the 1996 Australian National Playwrights Conference. Director, composer and playwright were all

For *Granados*, I anticipated recording and editing the vocals then offering Jim a vocal arrangement to which he could respond as composer, including through the creation of a soundscape. Both Martin and I shared our thinking on the music with Jim and made clear that we were open to him further shaping the vocal arrangements to accommodate his own work on the music and sounds. For his part, Jim expressed his interest in working from a provisional vocal arrangement.

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Production Phase:	<i>Pre-Production</i>
Creative Practice:	<i>Performing</i>
Creative Strategy:	<i>Predeterminate; Indeterminate</i>
Sonic Material:	<i>Speech</i>

I came to my collaboration with Martin Harrison looking for a script that could form the basis (literally the *pre-text*) for a work of radiophonic performance: a work written in the first person, with syntax and diction that lend themselves to oral delivery, which afford actors the opportunity to engage the listener with ideas, with their imagination, and also emotionally; and which foregrounds the sensuality of speech. Performance texts are often dialogic in form, but do not necessarily follow a conventional dramatic scenic structure: depicting

able to confer extensively on ideas about the music. Jim had later joined me (following, once again, the completion of the vocal edit) for the post-production process at the ABC Sydney studios. Jim improvised parts of his score in this post-production suite on his Yamaha DX7, and which he also used to trigger his samples from the ABC's Akai 1100 Sampler. My production won the Prix Italia for Radio Fiction in 1998.

For our next collaboration, *Voices in the Dark* (1997), I wanted to combine our former approaches to give flexibility in the arrangements and editing in post-production without imposing on the composer the necessity to travel between cities, which had proven problematic given Jim's teaching commitments at the ANU. In effect, this meant opting for a more modular approach to the composition, with Jim Cotter providing me with a 'toolkit' of 'stems' from which to arrange the music in post-production. Although this approach worked well from my perspective, it left Jim less satisfied, frustrated perhaps, and somewhat disappointed with the outcome. There was no possibility at that time to revisit the already mixed production.

dramatic action motivated by a behaviourist psychology (as in Ibsenite drama). Such texts may instead be constructed with interwoven, or simultaneous monologues. Preferably, speeches should exhibit a heightened (albeit context-sensitive) sense of language form, i.e. they should be expressive. I think of this as dramatic poetry. The radiophonic aspect could be developed in terms of an exploration of performance (and production) ideas that relate particularly to sound, or which lend themselves to expression *through* sound; in the play of spatial and temporal relations (real and imaginary) between voices; and between the voices and the listener's own temporal and spatial context. Lastly, it is preferable that the script should afford the pre-text, motivation and scope for the creative and imaginative use of the sound studio potential for capturing, re-ordering, combining and transforming audio. Performed speech structures the work, thus guaranteeing it a semantic coherence not available through abstract music or soundscape alone, and without which the radiophonic work would instead be "reduced" or resolved to the specific condition of electro-acoustic or electronic music.

In calling *Granados* a 'radio poem' Martin makes clear that he intended the piece to be spoken, performed. Having shown me his copy of the manuscript, Martin insisted on making the script more "actor-friendly" before letting me have a copy for myself. He reformatted the text so that it was double-spaced with wide margins and added section titles. Each of these changes made it easier for a performer to sight-read the text in the studio. He also drafted his ideas for production and performance in the form of a 'Preface', which had not formed part of the original manuscript.

Martin's reference to a "natural style of *Sprechstimme*" suggested placing focus and attention on the rhythms and pitch contours in everyday speech. Martin sought a performance in "an almost subvocal voice" to represent "the Writer's" internal monologue. There would also be voices heard only "on the *edge* of the ear"; emerging from and submerging into the soundscape. Some of these voices would be subjected to radiophonic effects.

I was intrigued by the creative sound potential of the “accented” female voice indicated in Martin’s ‘Preface’. He imagined the piece “to be in the voice of a woman possibly foreign-accented”, though expressly *not* with a Spanish accent. I wanted to work with Gosia Dobrowolska, a Polish-born actor, whom I had first seen perform in *The Astronaut’s Wife* by Michael Gow and *Hamlet* (both directed by Bogdan Koca (who features in *My Poor Room*) for the Thalia Theatre Company (she had also played the lead in the feature film *Silver City* by Nadia Tass). I was impressed by her performances in Gow’s play and as Ophelia, which I considered object lessons in Stanislavski’s Method of Physical Action.³³

Yet, early in our discussions during pre-production (though, after he had written his ‘Preface’), Martin revealed that he would “quite like” to perform *Granados* himself. Perhaps he doubted that we could find a suitable performer: both a non-native speaker and able to cope with the not inconsiderable challenges *Granados* presents. Given his interest in sounding the work using a female voice, I had not at first anticipated working with Martin as a performer, but as an experienced and accomplished radio presenter with the ear of a poet, Martin was superb at the microphone. So I decided to use Martin’s voice to create a dialogue, with the female voice “speaking back” as the “voice” of the idea: the “other”, the Muse.

“I’m dialoguing with an idea.” - Does it speak back? ³⁴

Martin had personified “the idea” as an entity (male, ironically) with which the writer can have a dialogue. It has a life of its own.

My idea sits in the canvas director’s chair in front of the window smoking a cigar. [...] The idea has his face turned towards me.

³³ For a brief explanation see Jean Benedetti, *Stanislavski: an Introduction*, Methuen, London 1982, pp.63-71.

³⁴ From *Granados*.

That the idea sits in the *director's* chair struck me as an invitation to create another kind of dialogue with the writer: that between the written text and the performance text; between the writer of the script and the director as author of the performance text. "Smoking a cigar" puts me in mind of writer/director Bertolt Brecht, notorious for his cigar-smoking. Following Brecht's, "And let him observe that this is not magic but work, my friends"³⁵, I was interested in laying bare the operations of the sound studio apparatus, the process of constructing the work, or, as Hans-Thiess Lehmann puts it, 'the irruption of the real'.³⁶ To this end, I decided to record the actor as she prepared herself for the recording. I would invite her to read aloud but to herself and to not use full voice until she was ready to record her performance. I also decided to record any interaction between producer and actor – discussion and direction conducted via the console talkback system. I would invite Martin both to be in the control room as we recorded the actor, and to give feedback to the actor on her performance of his text, in effect to contribute to the directing.

Juxtaposing Martin's accomplished delivery with a female non-native speaker would necessarily generate not only variations in intonation, timbre, rhythm, dynamics but also semantic variations through phrasing, diction, emphasis, and attitude. Having both speakers read the text straight through constitutes a predeterminate approach to Performing, but this would be combined with an indeterminate process, namely the intentional generation of variations in performance: the improvisation of accidental performances or 'mistakes' in performance, which, instead of being discarded, could be treated as Sonic Material for the purposes of composition. The two voices would be combined in a constructed (composed, synthetic) dialogue, contrasting the variations between them in performance.

³⁵ Quote from 'The Curtains' by Bertolt Brecht (translated by John Willett), *Poems Part Three 1938-1956*, Eyre Methuen, London 1976, p.425.

³⁶ *Postdramatic Theatre*, Routledge, London 2006, p.86.

Since I was already working with the concept of 'the Writer' wrestling with his thoughts so as to force them to yield the best form of expression, this gave rise to the formal structuring of the work whereby the female voice was not the resolved, authoritative form of expression, but was, rather, provisional, unstable, 'other'. When related to Attali's ideas, the female speech could also be framed as deviant, as noise. It is not a great leap to see *Granados* as rehearsing the patriarchal order, in which the male author (Romantic genius), represses the voice of the female 'other', but this was not a line I was especially interested in pursuing, so I decided simply to remain mindful of this potential reading as I progressed the work. To my mind, the gender relationship between the voices was more entangled in the operation of the *Orpheus* myth, with the writer travelling to the other side to retrieve his beloved ideas which, once thought, die, until they can be resurrected (and fixed) through writing, and upon which he could not gaze directly.

Martin later reflected on performing *Granados*:

To some degree, obviously, I'm thinking on a very simple level just about performance, about the fact that, you know, the ideas in this piece are 'voices', you know, they are going to be *voiced*. They are going to be chanted or spoken or sung or represented in a radiophonic way, in a variety of ways, so in that sense they do 'speak back'. It's not a piece where I, as the 'author', have, you know, anything other than a walk-on part, you know, I give myself a walk-on part, but I mean it's – I do it deliberately because *I want in - as it were, to set up that kind of narrative relationship with myself as the author.* [emphasis added]

For Martin, the notion of a dialogue of ideas reaches back to Plato's Socratic dialogues.

I'm a very keen reader of Plato, and I have - at one point became very, very interested in this whole issue of 'the dialogue', and what this idea of tracking thought in this dialogic form was to do with; *and what happens in Plato's own mind to the noise of all his other thoughts.* [emphasis added]

As a writer, dialoguing with the ‘other’, Martin (as performer) also alludes to a (now) silent voice with the power to intervene, which could be read as an allusion to ‘the Director’.

Remember that, you know, Plato is very much someone who wants, as it were, to introduce into the mind this call to the god, whether the god will say, will approve, and this relationship with the god is very specific, *and it's one which overrides his relationship with all the other thoughts and all the other ideas and all the other sort of 'voicing' that Socrates can have.* And provided that he never hears the god say, ‘no’, then he can presume that rationally, logically, within the logical process, that - how his thinking process and the thinking process of the person he's talking to is progressing - is sort of on the right track. You know, the god has not intervened to say, ‘no’.
[emphasis added]³⁷

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Production Phase: *Pre-Production*

Creative Practice: *Recording*³⁸

³⁷ Interview with Martin Harrison. *Into the Music* broadcast on ABC Radio National, 2005.

³⁸ Before work could begin on recording *Granados*, I began actively re-positioning myself (once more in Bourdieu's terms) as an agent in relation to the field of radiophonic production. One way of understanding this shift of position is as one from addressing *two* audiences – one which apprehends the surface meaning of the work, the second which is able to interpret the references in the work hermeneutically - to consciously simultaneously addressing a *third* audience of fellow producers, who are able to appreciate the ‘intertextual’ references between productions, and the craft in radiophonic production. Critics (often internal) of this positioning and practice tend to conceive as these three audiences as *mutually exclusive*. Even to address two audiences is to risk unsubstantiated charges of ‘elitism’.

The impetus for this came when I presided over the Radio Fiction jury at the 1997 Prix Italia in Ravenna (19th-29th June) and a subsequent visit to production studios at Hessischer Rundfunk in Frankfurt and NOS studios at Hilversum in the Netherlands, and in particular, to the private studio of freelance producer Klaus Buhkert in the Hansa Tonstudio complex in Kreuzberg, Berlin. This experience proved significant in the development of my ‘trajectory’ in the field of radiophonic practice.

I drew several conclusions from this experience in relation to my radiophonic practice. ABC Audio Arts enjoyed a well-deserved reputation for radiophonic production, including winning the Prix Italia repeatedly. As a radiophonic producer in this field I had an obligation to uphold and extend this reputation. I took this as a form of ‘permission’, a sanction to pursue more ambitious creative approaches. My own ‘disposition’ accorded comfortably with the aesthetic values supported by this ‘restricted field’ of production in which radiophonic artists were essentially producing works with an implied audience of other producers. I won the Prix Italia in 1998 (19th September in Assisi) one month after recording with Martin and Gosia, nine

days before recording with Clarence and Anna Maria, and four months before recording Inga. I was working with Klaus Buhkert leading up to December 1998 Sydney record for our co-production *Vanishing Points*, which we continued at the Funkhaus Berlin and at Buhkert's studio at the Hansa Tonstudio complex.

I learned in Hilversum that the Netherlands had recently disbanded its own Radio Drama unit, just part of a worrying trend of public broadcasters vacating this creative space that raised the prospect that ABC Radio Drama might also be living on borrowed time. It had already seen its staffing, budget and programme output drastically reduced the previous year: staff reduced by 30%, the artist fees budget halved, and programme output reduced by 30%. This prospect served only to suggest that, with an uncertain future, I had nothing to lose by pursuing the *radiophonic* as hard and as fast and as far as possible. The studios I visited outshone those of the ABC in certain respects: the HR studios were more advanced in their own design for creative acoustic sound design; the NOS radio drama control room/post-production suite sported an impressive array of outboard signal processors not available in the ABC suites (Leo Knikman, the senior sound engineer who invited me to the studios at NOS, confided that he was influenced by ABC radiophonic production, the location-based production of Jane Ulman in particular); and Buhkert's studio successfully integrated music production and sound design for radiophonic production - in effect he had created his own 'radiophonic workshop'. Klaus Buhkert told me in 2014 that he believed he had one of the very first privately-owned electronic music studios in Germany. He had previously studied with John Cage at RMIT and had assisted Luigi Nono at SWF. Interaction with radiophonic producers from outside Australia also alerted me to the creative potential of internet distribution (already up and running out of Sweden), surround mixing of radiophonic works, and the emergence of sophisticated signal processing plug-ins for DAWs. Among those available at the time products from software designers TC Electronics, Waves, Wave Mechanics and Kind of Loud.

It was clear that the key to creating the finest radiophonic works lay foremost in the *time* available to work on post-production, which would need to increase by a factor of between four and eight over common ABC practice to approach equivalent commitment of resources, and secondly in the access to facilities purposed for electronic music production and sound design. Jeremy Mortimer, former EP of BBC Radio Drama, has said he struggled to secure five days' post-production for radio drama towards the end of his tenure. Extended periods working with an ABC sound engineer in post-production were out of the question. I never secured more than 105 hours radiophonic post-production for a single project in roughly twenty years. In my freelance engagements as a producer 21 hours was standard. Purpose-built sound design and electronic music suites were not available: electronic music was sub-contracted out to suitably equipped freelance composers, and signal processors had to be booked out of the Outside Broadcast Store where they resided. This made it impossible for interested producers (or for that matter sound engineers) to become especially familiar with the creative tools for sound design. The DAWs available in the post-production suites were not equipped at this time with any plug-ins, but were used as hard disk editors and recorders to replace the multi-track tape recorders (or several synchronized stereo tape machines). This was the year before BBC management, always deeply suspicious of the Radiophonic Workshop, finally closed its doors under the Birt regime.

As was evident in his creative output, Klaus Buhkert (and *Pop-Hörspiel* producers such as Andreas Ammer, FM Einheit, and Ulrike Haage) had developed a mode of practice that resolved some of these issues. They had mastered the subfields of radiophonic art: composition and sound design, sound studio production (especially in post-production), performance (at least in respect of their own music) and writing for performance. They had also developed their own private 'radiophonic workshops' designed to suit their own practice, always available, and uncompromised, with their own signature sounds. In Klaus's case courtesy of a large-format Allen & Heath console, Pro Tools III TDM system Digidesign 888 convertor, at least three Studer 1/4" stereo tape recorders, and an NED Synclavier II. As *auteurs*, they were themselves able to embody the creative interaction between these

Creative Strategy: *Predeterminate; Indeterminate*

Sonic Material: *Speech*

There was delay of over a year between contracting Martin and composer Jim Cotter and the first recording sessions.³⁹ I had a number of projects I was already committed to working on concurrently that were each evolving in technical complexity and I was becoming increasingly engaged with musical ideas in production. I thought of these works as my research experiments into radiophonic *praxis*. Most of my output for the intervening year involved working with musicians and vocalists in the recording studio in addition to actors. These projects were proving resource-hungry in a context of precarious budgets and the constant pressure of production deadlines and immanent air dates. This made it problematic to schedule production dates for *Granados*. I knew that my approach of generating recorded speech, creating

subfields of radiophonic practice. To me this represented an extraordinarily exciting way forward, but it would also challenge the existing orthodoxy in radiophonic production at the ABC. So I began to focus on strategies to equip myself with a greater proficiency in DAW-based sound studio production; to study electronic music composition (especially classic tape studio production) in depth; to make the most efficient use of available time in post-production suites with a sound engineer; to network with other radiophonic producers outside Australia; and eventually to equip myself with the means of production: my own private DAW-based sound studio.

³⁹ I had wanted to meet with meet with Martin and Jim in Sydney to discuss how we might work together on *Granados*. Jim was contracted to work with me on the radio drama *Voices in the Dark* after my return from Europe, and so I had anticipated that, like on *Rita's Lullaby* earlier in the year he would join me for post-production in Sydney. Unfortunately, the dates I was able to schedule for the post-production of *Voices in the Dark* clashed with Jim's lecturing commitments, but he was able to come briefly to deliver his music on DAT tapes and to describe for me his approach to the arrangements which he entrusted to me to edit into the dramatic scenes and mix appropriately. I believe it was on this trip that I was able to introduce Jim to Martin although it is also possible this meeting took place via a teleconference with Martin joining me in my office and Jim on the line from Canberra. Either way, we established that Martin and I extended an open brief to Jim, encouraging him to engage directly with the ideas in the written script. At this stage I anticipated Jim would create the music in his sound studio in response to a vocal edit of the speech recordings, but that he would be at liberty to suggest rearrangements to the vocal cut where it would support the development of his musical ideas. Later Jim informed us that he wished to develop an orchestral score for the Canberra School of Music students to perform.

Jim was not entirely satisfied with the way I worked with his music in the post-production of *Voices in the Dark*, even though I was confident it was the best I could make of it alone. The music was supplied in the form of 'toolkit' of complementary tracks and stems: a 'modular composition'. Jim's disappointment only reinforced the desirability of interacting at each stage of the production. Something I was determined to see through in *Granados*.

a vocal arrangement, and then interacting with the composer in response to the vocals would require an extensive post-production process, most likely in intermittent stages.⁴⁰ I had also to take into consideration the teaching commitments of both Martin and Jim.

I had no say in the rostering of sound engineers, though in principle I could nominate a preference based on the needs of the particular project and could anticipate that I would be able to work with same engineer throughout that project. I was happy to be assigned Andreij Shabunov a sound engineer, originally from Moscow, with whom I had enjoyed a successful working relationship and for whom I had the utmost respect.

In the Radio Drama Studio, the performers could work either in a 'dead room', acoustically treated to dampen most reflections yielding a 'dry' acoustic, or on the studio floor which had movable curtains and carpeting over a wooden parquet floor. The studio had practical stairs leading to a mezzanine level and balcony, with a space treated as a 'lounge room acoustic', and finally a 'wet room' with a plumbed shower/bath and sink. The studio mixing console was an SSL 4000E/G series (with the quad compressor). The control room was equipped with a 2" 24-track Studer A8000 tape recorder. For *Granados*, we were to record to a Sony PCM 7040 DAT recorder (using Digital Audio Tape cassettes).

I intended to record each voice separately. As the arrangements were to be developed using an indeterminate approach it would have been impractical to record the performers simultaneously. Had I determined the arrangements in advance I would not have been able to access the performers for the length of time necessary to rehearse such a complex arrangement. Finally, pre-arranging the voices would have left little flexibility in post-production for shaping the rhythm, repetition and layering of voices.

⁴⁰ The ABC Radio studio booking system in Sydney, which was blocked out three months in advance to manage the needs of twenty staff producers and also freelancers, was not particularly conducive or responsive to this way of working.

In *Granados*, Martin constructs a spatial metaphor (the interior of the writer's head) in which an idea speaks and moves around, but with whom anyone, be they reader or listener - can engage in conversation.

The idea's conversation is as programmed as a response from a computer. It floats in my head, it attaches itself to a few sounds – any will do. It hovers in a space which anyone can climb up and down, move around, leave behind and return to. It's all this movement which gives off a sense of dialogue.⁴¹

I interpreted this as an opportunity (invitation) to work with stereophonic spatialisation to extend the metaphor into a radiophonic space. This passage also implies a role for the reader/listener in the dialogue with ideas, and that he or she should have the space in which to make their own sense of the work. The work should not be monological. The work should instead invite the listener to complete it rather than present itself as wholly autonomous.

I was ambitious for this production given what I understood to be the exciting potential of the script; accordingly, I resolved to argue for an extended post-production period. Quantifying the time required in any studio booking request was always going to be problematic given the indeterminate nature of my approach to production, and would draw attention to its extensive resource requirements, which could be politically unhealthy. Nonetheless, it soon became clear that, with my production concept, the amount of redundant material I would have to manage (an eventual recording ratio of the order of 15:1), and the risks associated of an intermittent and protracted post-production process (losing focus, stylistic inconsistency, working with different sound engineers), the production would depend on extensive access to a post-production suite and sound engineer. I had to resolve the conundrum of maintaining my overall production output, working with the available resources of access to a studio and to a sound engineer, while embarking on a complex but largely *indeterminate* production process in *Granados*, and while working

⁴¹ From *Granados*.

concurrently on several creatively ambitious and resource-heavy productions (especially in terms of artist fees) to which I had already committed.⁴²

⁴² Such access to resources would have to be negotiated around fulfilling my (and others') usual expected output. Failure to maintain a consistent and sustained output of productions could have serious implications for programming (and *worse*). Similarly, concentrating substantial resources in one production necessarily involved an opportunity cost to other potential productions (my own as well as those of others).

A number of factors dictated access to resources: budget allocations at the Radio Division, Audio Arts Department, Radio Drama Unit, and Programme levels determined available artist fees; a permanent pool of six specialist sound engineers worked across the Audio Arts Department's twenty staff producers (in Sydney) and across the documentary feature, drama and new art music genres. There was one drama studio and, by negotiation, potential access to the orchestral rehearsal studio and the music production studio; there were also a number of post-production facilities ranging from P63 with a 4000E/G series SSL with a quad compressor, Fairlight II digital audio workstation (2in x 12out) and 2" 24-track Studer A8000 tape recorder, down to edit booths equipped with a PC-based Digidesign Session 8 DAW via Audio Media III card and an 8-channel fader pack. The well-equipped radio promotions suite was inaccessible to production staff and in constant use. Once again, different circumstances prevailed in other production centres: Melbourne, Adelaide, and Perth.

The Session 8 DAW systems had been introduced only two years previously to replace the analogue tape machines in the post-production suites. These were now being replaced in turn by Fairlight MFX3 DAWs in the post-production suites, but Session 8 was retained for the time being in the edit booths. The Fairlight MFX3 suites were usually heavily booked. The P63 Suite was rarely ever available due to the demands of the acoustic arts programme *The Listening Room*. It was intended that the post-production suites should be operated by sound engineers, but that the edit booths be available to producers for pre-production: selection of music, atmospheres, and SFX ex-CD, and the selection of studio takes before transferring the material to a post-production suite.

Typically with ABC Audio Arts, post-production with a sound engineer was allocated at one week, although it was usually possible to argue for two in the case of a complex production. Sadly, this level of resources is no longer supported within the ABC since a ABC Radio National production efficiency review in 2012, which led to the dismemberment of the ABC Radio Drama unit at the end of that year, and which sought specifically to break the creative partnership between producers and engineers in the remaining Features unit, effectively spelling the end of in-house *radiophonic* production in any meaningful sense. I had realised early on in my time at the ABC that by developing editing skills on a DAW and undertaking a rough cut of dramatic scenes, and layering voices and atmospheres in an edit booth, I could make the best use of allocated time with an engineer, with whom I could then work on fine-editing, equalisation, dynamics and balance, and, most collaboratively, on the sound design. This I was able to do by staggering the post-production process to give me more time in preparation (sometimes referred to as 'pre-production' even though it post-dated the studio recording process), leaving the higher-order tasks for collaboration with the sound engineer in a properly equipped post-production suite. It was clear that the key to raising the quality and complexity of radiophonic production lay in access to a post-production suite with a sound engineer free to devote him or herself to fine-tuning ('sweetening') and creative sound design rather than the lower-order tasks that could be accomplished effectively by a producer working solo. I was shocked to discover that some of my colleagues chose not to treat their sound engineers as creative collaborators but rather as technicians and absented themselves from substantial periods during the post-production process, until mix-down. Others objected to having to learn basic editing skills on a DAW, citing demarcation as a way of insisting on a higher status in the hierarchy than the 'lowly' sound engineer. Some of these sound engineers were gifted sound designers, music performers and composers in their own right

It became apparent to me that *Granados* could only progress if I were to commit to undertaking the complex editing and vocal arranging tasks myself in an edit booth over an extensive period without impacting on my level of overall production output.⁴³ There was resistance from some quarters to positioning oneself too close to ‘the restricted field’ (Bourdieu) of radiophonic production. I would have to fly this project ‘under the radar’ as it were.⁴⁴

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with a cultural capital that would eclipse that of many producers. The very best of these sound engineers should be regarded as ‘national treasures’.

⁴³ In a public broadcaster like the ABC there are peak demands on studio facilities and sound engineers, times when studios are closed for maintenance or renovation, and periods where artist fees budgets dry up - meaning one cannot record for a period of time (sometimes substantial). One has to manage to commit resources to writers and composers far enough ahead to cushion the impacts of ebbing resources on throughput. Another strategy is to work concurrently on a number of productions in various stages of production so that one has a production ready to go into the studio should an unexpected opportunity arise; and also so one can resume work on an ongoing extensive project at a time when new production is out of the question. It seemed to me that *Granados* could function as one the projects that I could turn my attention to when work on new projects was frustrated. In this way, I could accrue enough time to work on this extensive project without drawing on additional resources or slowing my production output (the opposite, in fact). This I hoped would suffice as a defence against any accusation of embarking on a ‘vanity project’ or simply being ‘self indulgent’. It is something of a paradox that the chronic underfunding of radiophonic production drove me to pursue higher and higher quality production – the *quantity* of output being dependent on available artist fees – better funding would have most likely resulted in greater output of lesser quality.

My first drama production as a staff producer drew the back-handed compliment from my EP that I had “certainly positioned” myself “at the *arty*-end of the spectrum.” Years later, an exasperated ABC RN Arts Editor was to admonish a group of Audio Arts producers telling them that they were “*producers* not salaried artists!” This tension reflects the struggle Bourdieu identifies between agents in the fields of large-scale production and restricted production. It can also be framed in terms of the struggle between the culture industry and autonomous art as argued by the Frankfurt School (Adorno in particular).

⁴⁴ Another useful argument for a producer was that the extra resources needed for a high-quality production could be effectively amortized over the numerous repeat broadcasts likely to follow, compared to works of inferior quality which either would not get to air at all (rare), or would be broadcast only once. Indeed in the live-to-tape era it was common practice to wipe tapes after broadcast for recycling.

1.1.2 Production: *Granados*

Production Phase:	<i>Production</i>
Creative Practice:	<i>Writing</i>
Creative Strategy:	<i>Predeterminate; Indeterminate</i>
Sonic Material:	<i>Speech</i>

With Martin's agreement, I included the 'Preface' to *Granados*, his 'Note on Structure' and his cover letter in the materials to be recorded. I had in mind that they might figure in the construction of an 'overture' to the piece: setting up the 'rules of the game' or 'grammar of the piece' for the listener. They could also serve to *historicize* the work, to make clear that it is the product of a process of artistic labour *over* time and *of* a certain time. This would draw attention to the fact that the work is intended to have certain effects upon an audience, and would therefore problematize the act of listening by employing multiple voices, *decentring* both the authorial voice and the point of view of the listener (or 'point of listening')⁴⁵ I also decided to incorporate talkback dialogue between the control room and the performer, dispelling the 'aura' of performance 'as if for the first time', and inscribing the studio recording process into the 'writing' of the finished work.

I intended to approach *Granados* as a shared performance text, a dialogue between 'the Writer' presented in the voice of the actual writer, Martin, and his ideas presented in that of a woman with a 'foreign' accent: an idealised dialogue with ideas that 'speak back'. This involved generating and recording complete versions of the performance text for each performer, both in preparation, and in a performance intended for an audience. In effect, the studio recordings would be treated as 'found' performance texts in different modes: rehearsing, interaction, and full performance, out of which I would construct or synthesize a *dialogic* work through editing and audio montage.

⁴⁵ Beck, A. 1998, *Point-of-Listening in Radio Plays*, viewed 13 December 2013, <<http://www.ukc.ac.uk/sdfva/sound-journal/beck981.html>>.

As I would be using Martin's voice as that of 'the Writer', the voice of authority, it was clear that his delivery should appear flawless. So, I only recorded Martin's full performance mode and his comments to and from the control room. I refrained from using talkback microphone recordings of myself as director.

On listening back to the tapes from the first day⁴⁶ of recording with Martin and Gosia Dobrowolska, it soon became apparent that Gosia's professional technique was too good to generate much in the way of 'noise': relatively few mistakes and mispronunciations, that is, too few *variations*. Considering the material so far recorded, the binary relationship between the writer and his ideas voiced by a single female seemed to me too limited to form the basis for a satisfying performance work. I immediately booked another two performers for sessions in the following month, the first studio dates available with Andreij Shabunov as sound engineer. This would give 'the Writer' multiple interlocutors, would necessarily generate more Sonic Material, more variations in interpretation and performance, and more 'noise' to work with in the construction of the performance text. It would also furnish more complex variation in timbre, or instrumental colour with which to make the vocal arrangements.

The second day of recording⁴⁷ with Anna Maria Monticelli and Clarence Dany gave me a strong performance from Anna Maria (in a predominantly Italian accent) that easily matched Gosia's (Polish-inflected) vocal. However, since I had last worked with Clarence, her native French accent had softened considerably.⁴⁸ Her attempts at emphasizing her 'own' accent were not always convincing, and her performance was less prone to misarticulation, or mispronunciation than the other actors, so, in this context, was less likely to be usable. I feared that Clarence's performance would not combine well with

⁴⁶ 27th August, 1998.

⁴⁷ 28th September, 1998.

⁴⁸ Likely as much due to her actor training in Australia as the passage of time.

those of Gosia and Anna Maria. I briefly considered discarding her recording altogether and relying on just two female voices, but I felt that the vocal arrangement would then lack the density to suggest the welter of ideas with which 'the Writer' should be contending. What is more, although using two female voices would leave the work with a simple stereo balance with Martin in the centre flanked by the two females left and right, using Clarence's voice could tilt the arrangement off-balance.

My solution was to bring Inga Romantsova into the studio on the pretext of recording some Chekhov short stories,⁴⁹ some five months after the first *Granados* recording session.⁵⁰ Since I had two excellent performances from Gosia and Anna Maria, I did not need a 'polished' performance from Inga, so I concentrated on capturing an intimate voice, as if she were thinking aloud to herself. This would contrast Clarence's somewhat extrovert performance. Inga's recording session gave me a total of five voices with which to create my vocal arrangements, to *write* the performance text, as it were. It also gave me the means to create a complex but balanced distribution of voices across the stereophonic image.

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⁴⁹ I was concerned not to be seen to be throwing too many resources into this project, having already expanded its cast arbitrarily once, so I contrived to engage Inga Romantsova to record five Chekhov short stories: *His Wife*, *The Order of St Anne*, *Peasant Women*, and *Lady With a Dog* - and to include a recording of *Granados* in her booking. This meant her fee would appear in the Short Story budget and not that of Drama. Ironically, the Chekhov short stories never went too air, I suspect because her Russian accent was too 'thick' for the taste of the Short Story Program Co-ordinator. To me they sounded just fine and Inga's accent added 'authenticity'.

⁵⁰ In January 1999. Meantime, I had begun production on *Vanishing Points*, a co-production with Klaus Buhlert from Berlin, and on *Testimony* (composed by Sandy Evans to texts commissioned from Yusef Komunyakaa) with a recording session with Kurt Elling in Melbourne. When Martin met Klaus (he assisted in bringing Klaus to Australia through UTS) he confided to me that he thought that he had 'found my [his] composer'. For his part, Klaus was impressed by Martin's intellect, and found himself discussing Heidegger with him (difficult enough for Klaus in German - 'Man, it was exhausting!'). Martin also told me that his encounter with Klaus convinced him (as he had me) that any serious producer must have his or her own studio facility.

Production Phase:	<i>Production</i>
Creative Practice:	<i>Composing</i>
Creative Strategy:	<i>Predeterminate; Indeterminate</i>
Sonic Material:	<i>Speech</i>

Accounting for the creative practice of Composing in the Production phase of *Granados* is complicated by my use of speech as Sonic Material for composition; and the separation of the recording process for the music Sonic Materials from that of speech. While I made significant new composition choices during the Production phase in which I recorded the speech elements, production of the music Sonic Materials was not begun until post-production of the speech Sonic Materials was already well advanced.⁵¹ So I will move to describe the Composing practice in the Production Phase with regard to the *speech* Sonic Material, and will defer for now accounting for the production of *music* Sonic Materials as they were, in this case, predicated on developing the composition of speech materials in post-production.

My approach to making *Granados* involved gestures toward the *musicalization* of speech, and the opening up of a space and time for the interaction between the creative practices as *processes* rather than reifying them as 'elements' produced: text, score, performance, recording. I intended to arrange the recorded speech in such a way as to foreground musical attributes of the performances, and so not necessarily in strict accord with the written form of the original text. I started the Production phase with the intent of orchestrating *Granados* for two voices, and with the expectation that

⁵¹ I therefore reaffirm that my designation of Pre-Production, Production, and Post-Production phases pertains to the radiophonic work *as a whole*. By this, I mean the timeline of the development of the work as such must serve as the temporal baseline *across creative practices*. I will not be treating each creative practice *asynchronously*, according to its own separate internal production sequence, as this will mask the *synchronous interaction* between the respective agents across these creative practices; and will also mask particular causal relations between events over time in the production process that span the creative practices. This approach necessarily privileges the creative practice of recording the sonic material speech as befits my definition of a radiophonic work. I have structured this account around what happens before the speech is recorded, the process of recording speech and the creative and technical operations on the recorded speech.

composer Jim Cotter would score for musical instruments and concrete sounds in response to my arrangement of those two voices (with input and feedback from Martin as writer). The two voices, those of Martin and Gosia, would represent the voice of 'Writer' and that of his 'Idea(s)' in dialogue form. I anticipated making the provisional vocal arrangement from a relatively finished (well-formed) performance by Martin, and from an *indeterminate* performance by Gosia (as a non-native speaker of English) on the unfamiliar text replete with her accidental mistakes in delivery, which would serve as *variations* to Martin's *themes*.

I did not anticipate that, in the recording process, Martin, as *writer*-performer, would chose to improvise around his performance script with minor variations, nor that those variations generated *indeterminately* by Gosia's struggle with the text would be less frequent than I had presumed. The variations Martin successfully developed in this way were intended to make the work more *dialogic*, more conversational, and to adopt a form of words that would work more sympathetically as speech compared to the *written* text. Gosia's voice provided contrast to Martin's intonation, articulation, timbre and phrasing, but the *paragrammatical* features of her performed speech were in effect quite minimal for the purposes of my compositional intent. Put simply, her performance was in a sense 'too good' to serve entirely my compositional approach. I foresaw that I would only be able to make a rather simple arrangement with these two voices and that it might feel quite 'binary' to the listener.⁵²

I sought the solution to my compositional problem in the addition of two more female voices to ensure a level of redundancy in speech materials adequate to generate sufficient variations to enable me to create an interesting vocal

⁵² Moreover, my creative ambition for *Granados* was spurred on by the news I received on the 20th September (i.e. between the first and second studio sessions) that my production of *Rita's Lullaby* had been awarded the Prix Italia for Radio Fiction, the most prestigious international award in public broadcasting. Here was affirmation and validation of my creative instincts from my international peers in the radiophonic field. Here, too, was a renewed pressure to work to the highest international standard, and now always and only to that highest standard.

arrangement – one that would work on a *musical* level. To contrast Gosia's Polish-inflected voice, I worked with Anna Maria for her native Italian accent and Clarence whose first language is French. Both Gosia and Anna Maria produced interesting accidental variations on the written text. I was also able to record Martin interacting with both of these actors in the studio. I was not prepared for the way Clarence had refined her command of spoken and written English since we had last worked together; nor for the way in which this would work against a sense of a non-native speaker wrestling with an unfamiliar language and text simultaneously. Clarence's attempts to represent and 'perform' this struggle proved generally unconvincing and forced, meaning there was a stylistic incongruity between her performances and those of Gosia and Anna Maria. As the recording session with Clarence progressed she began to relax into a more natural attitude in relation to the performance text, although her performance was still uneven. As a result, Clarence managed to generate some interesting speech materials that I was reluctant to forgo, even if her performance was not consistent enough to carry the burden of the performance script.

Considering at this stage the spatial dynamic of the composition, and having progressed from thinking of positioning Martin and Gosia predominantly left and right in the stereo image, I realized that an uneven number of female voices would tend to unbalance the spatial dimension of the composition. Martin would be the stabilizing voice of the writer in the centre, leaving three others. I decided that adding a fourth female voice could balance Clarence, forming a secondary pair far left and right, with the more natural and polished performances of Gosia and Anna Maria mid left and right. I recorded Inga Romantsova, who brought a thick Russian-inflected voice into the mix, with this purpose in mind. I did not need her to carry the burden of the sense of the text, to match Martin in dialogue, but rather to add vocal colour, intonation, timbre, and to provide a contour, a line contrapuntal to the other voices - another 'instrument' in effect. I describe the generation of speech materials

for *Granados* in the Production phase in more detail under the creative practice 'Performing'.

I intended to set 'Andante' against a 'natural' heavy traffic atmosphere with no musical instrumentation to affect a break or shock in contrast to the clean studio recordings of the other sections accompanied by musical arrangements. I was influenced in this choice by the position of the 'Andante' section in the sequence of *Granados*, coming at the end of the first peak in the contour of the work represented by 'The Red Sea' (see 'Pre-Production: Composing' for notes on the structure of *Granados*). I also felt that to be true to the ideas of Attali that so engaged Martin, the noise of the natural world needed to impinge on (or even to irrupt) the musically-arranged work. The speech for this section was recorded both as clean studio recording and on location.

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Production Phase:	<i>Production</i>
Creative Practice:	<i>Performing</i> ⁵³
Creative Strategy:	<i>Predeterminate; Indeterminate; Appropriative</i>
Sonic Material:	<i>Speech</i>

By electing to record continuously in the studio (made possible by the use of comparatively inexpensive DAT tape), any speech recorded was transformed into potential speech material to be used as 'found speech' (i.e. to be used *appropriatively*) in the construction of the vocal arrangements in post-production. These recordings capture the interactions between writer, director, performer and sound engineer that took place either on the studio floor or over the control room talkback, appropriating these interactions as performances by *non-performers* (or non-performances by performers). What

⁵³ In this section on Performing in Production, I describe in detail the interaction between the Writing, Performing and Recording practitioners. It is through this process that sonic materials can be first generated and then objectified in recordings.

is not captured is the interaction between director, writer, and sound engineer *in the control room*.⁵⁴ Nevertheless, these recordings constitute an invaluable resource for *descriptive poetics* in accounting for the interaction between creative practices in the production of a radiophonic work, particularly the interaction between Writing, Performing, and Recording practices in the Production phase.

Martin was a very experienced on-air presenter, producer, and poet. I recorded him on the morning on August 27th 1998. He worked in the main studio where he had eye-contact with Andreij Shabunov and me through the studio glass. In the following description, I identify those exchanges that I incorporated into the provisional vocal arrangements in Post-production: 'TB' stands for 'Talkback'.

Martin begins his first take with a joke:

Martin: We should start at the end, I think we should start at the end . . .
tell me when [to begin].

Whilst I eventually placed this phrase (with modification) at the opening of *Granados*, I also briefly considered using it to *end* the work.

Martin adlibs around the script to make his phrasing more natural as speech, more conversational. After his first read-through of the 'Preface' Martin solicits a response from me as director:

Martin: Just give me a response to that. That's probably the best way
we'll do this"

Me [TB]: Sorry?

Martin: Just give me a response to that. This is how I'll probably sort of

⁵⁴ Nor do I have access to any studio tapes of Jim Denley's music recording sessions.

do this piece. Try it again.

Me [TB]: Umm from the top, you mean?

Martin: It'll just be useful just to get me sort of into [it].

Me [TB]: Okay. Okay, we're rolling.

Martin records 'Banking' in one take without any 'pick-ups'. He asks, "So you think that's kind of getting close to the tone, is that right?" The tape is stopped while I give Martin the feedback that it is going well from my perspective. Andreij is still getting used to my strategy of 'recording everything'. Martin's delivery strikes me as more *reading* than performance as such, but given he is voicing 'the Writer' in his finished literary expression, this works just fine for my purposes. We move on to 'Hands'. Martin begins the take with an upbeat and energetic performance, but stops almost immediately to adjust the scale of his performance down to an intimate level more in keeping with the setting of this passage in a concert hall, as if he did not wish to disturb the other concert patrons with his musings. I interrupt Martin's performance to suggest he use even less voice (it's already not much more than a murmur). "Less voice even than that? Okay, yep, okay, okay." He resumes from the beginning of 'Banking' in a half-whisper. The performance is exemplary, but Martin self-deprecatingly asks, "You can sort out the barbed-wire in that, yeah?" I reassure him it is fine.

Martin: Okay, this has got a very different space in it – 'Window with Silhouette'.

I ask Martin how he sees it.

Martin: Well, sort of how do I see it? I see it as very much as a piece which is umm - it's very spaced out [laughs] – ummm, it's very ummm – no, spaced out – slightly umm - umm – ummm, sort of virtual space, unreal space umm.

Me [TB]: I can't wait to hear it! [laughs]

Martin: [laughs] Yes. Have you ever heard the uh - seen that performance - the Wooster Group doing the Arthur Miller play?⁵⁵ Where they do – they do a whole session where they re-enact the whole troupe sort of dropping acid. and . . .

Me [TB]: [You want try that?]

Martin: Well, I don't know about that [laughs]. Mmmm. [That's] the problem with the ABC, isn't it?

In 'Window with Silhouette' Martin freely adlibs. He opens with a false start that extends as far as "smoking a cigar". I use his phrase "I'm going to start all over again" in the vocal arrangement.

Clearly, Martin is gaining confidence in his own performance, which is becoming more animated, energetic and stronger overall. Martin requests a break, "I'd like a bit more water". I go to fetch him some while he remains in the studio. Martin takes the opportunity to remove his headphones, "Well, I must take my – my ears are falling off". I later use this phrase to close *Granados*.

We resume with 'The Red Sea'.

Martin: Yes it's a case of who this is actually - in a way, it's a case of

⁵⁵ I had indeed seen The Wooster Group perform *L.S.D. (...Just the High Points...)* at the 1986 Adelaide Festival. It left a significant impression on me as a theatre director, and I went on to their theatre space The Performing Garage in New York a few years later. For an account of this production see David Savran's *The Wooster Group, 1975-85: Breaking the Rules*, UMI Research Press, Ann Arbor, Michigan, 1986. It was an extraordinary Festival. I was there as an assistant to Jim Sharman, the director of the Australian Opera production of *Voss* (White/Malouf/Meale). Among others, I attended performances by the butoh master Kazuo Ohno, Jan Fabre's epic *The Power of Theatrical Madness*, the Rustavelli Theatre Company's *King Lear*, Bogdan Koca's production of *Hamlet* with Gosia Dobrowolska as Ophelia, Billy Whitelaw performing Beckett plays, The Netherlands Dance Theatre choreographed by Jiri Kylian, Laurie Anderson, the Phillip Glass ensemble and the Shostakovich String Quartet.

who this's actually sort of talking to isn't it, this particular piece?

Martin reads aloud to himself from 'The Red Sea' getting inside the idea of the piece down to

No listener can guess what is going to happen next. No-one in the audience can say that they "know" this music beforehand. No audience member knows the future – and no audience member knows that that note, that sound event, that timbre is what this music is predicting. No-one knows, no-one can predict with certainty.⁵⁶

Martin taps emphatically on his script with his pencil,

Martin: That's the point. "No-one knows, no-one can speak with certainty."
And that's what I'm getting at, isn't it, yeah?

In Post-Production I will intercut this phrase of Martin's with a response from Anna Maria, "Oh, okay [laughs]", taken from elsewhere to fabricate an exchange between them.

Martin begins his performance of 'The Red Sea'. He makes a few false starts at first. After a complete take, I suggest Martin do more to bring out his sense of sudden realization and the amazement that follows, taking the lead from the following passage:

I've one of those strange experiences in which you suddenly notice something about the whole event going on and not just the detail your attention is fixed on. I notice that everybody is listening.⁵⁷

During the second take, Martin interrupts his performance just prior to the final sentence to ask,

⁵⁶ From *Granados*.

⁵⁷ From *Granados*.

Martin : Do you think it's all right? Do you think the sentence maybe is just impossible?

I consider the sentence carefully:

Only by listening – and *after* we have heard the piece – can any of us who are listeners take in the whole of a musically unique economic structure which itself is already falling, tattered and dissolving, in each of our isolated, indissoluble memories.⁵⁸

I reassure Martin that, in my view, the sentence will work in performance as written, suggesting that he has only to find his 'trajectory' through it (probably not helped by the lack of a comma after "structure"), meaning his task as a performer at this point is to maintain the relative hierarchy of the related phrases so as to render its meaning clear. My response amuses Martin,

Martin: That's one of the most evasive critical comments I've ever heard in my life, actually. Umm. This is sort of what the agent says to the novelist, "I have only got to find my trajectory through it!" I must remember that one! [laughs]

Me [TB]: Okay. [laughs]

Martin: [laughs] What do - [laughs]

Me [TB]: I stand by my cliché!

Martin: [laughs] No, I don't think it's a cliché. I think it's highly original. I think it's wonderful, actually [laughs]. What do you reckon, [are] you happy with the - what you've got?

I suggest that Martin try the final sentence of 'The Red Sea' again, attempting to give it a more 'flowing' rendition (less staccato, 'joining the dots').

⁵⁸ From *Granados*.

Martin: All of the piece - the whole of the piece can flow more, you think – *this* sentence, okay. Let me just see what it - [reads sentence to himself] That's right, that's right, that's right. You're quite right it does, actually. Is it possibly that - [inaudible] Okay, I might – okay, let's try it again.

Martin takes it from the top of 'The Red Sea' again.

Martin: I mean, it might be that the earlier take – half is better than the – as it were – from an earlier take, but I don't know . . .

I reassure him that either version of the first section would work for me.

We move on to 'Andante'. I suggest Martin try this passage both as interior monologue and as if literally speaking above the traffic specified in the script: "To stand at the corner of the street is to be drowned out by the deafening roar of trucks and cars."⁵⁹

Martin's first pass is in an intimate (internally-voiced) mode. Martin then repeats the opening line, projecting his voice as if speaking above 'the traffic', performing three progressively louder versions by which time he is shouting. His performance is very effective if somewhat amusing, given that the studio is so quiet. My original intention was to lay Martin's voice recorded in the studio over traffic 'atmos', but Martin suggests going out onto the street around the corner from the ABC building, a precise location referenced in the script. Andreij confirms that it will be a trivial matter to arrange for a portable stereo record rig to take on location and record to DAT. We decide to do so after we have completed our studio takes with Martin performing.

We turn to 'Cormorants':

Martin: There's a lot of umm sort of intercutting in this, isn't there?

⁵⁹From *Granados*.

Ummm . . . Shall we just try it?

Me [TB]: Yes.

After a false start, Martin settles into the rhythm of the piece. He gives a reflective mood to his performance in which ‘the writer’ describes his idea for a novel. Martin misreads “particular kind of emphasis” as “particular kinds of emphasis”. This slip has no significance for the meaning of the piece for me and so I do not raise it with Martin. Besides I suspect Martin will want to retry, anyway.

Martin: See, what I’m trying to get at with this is actually to give a sense of it – ah - that is actually as if someone is playing at this point – I mean, literally playing the piano. It’s like the – the hidden text is that sense of what it’s like if - when you are, sort of - you know, playing the piano, when you’re trying to work out movement in that abstract sense. Sorry, this is - go on, go on.

Me [TB]: [I don’t know how you achieve that.]

Martin: I don’t know either [laughs]

Me [TB]: Okay [laughs] [I’m lost.]

Martin: Adrift, adrift! Okay, okay.

I find this description by Martin of his intention in ‘Cormorants’ (with its metaphor of piano-playing) intriguing, and I will later insert it into the vocal arrangement in Post-Production.

Martin makes another attempt at ‘Cormorants’, more intimate this time, but also directed more at an audience than previously, bringing that audience into his confidence. A stomach noise is audible but ‘in the clear’ between phrases and so may be edited out easily with no need for a re-take.

Martin picks up (unprompted) the last sentence, aiming for a more satisfying resolution. He repeats his original misreading of “kind” as “kinds”. By now, I have convinced myself that this is deliberate on Martin’s part, one of his many subtle fine-tunings of the performance script. Interestingly, he will not insist on these alternate readings for the actors, and I don’t believe he marked them in his own script, but simply improvised spontaneously around his text. The re-take of the last sentence sounds rather ‘forced’ to my ear, and I suspect Martin is caught up in listening to the sound of his voice, trying for effect rather than focussing on the sense and intention. Unprompted once again, he makes another attempt at the last sentence. I am already convinced that Martin’s first attempt at the end is the most convincing. Martin is very pleased with ‘Cormorants’; I will edit his comment onto the end of the section:

Martin: I like that little bit.

Me [TB]: Very good [laughs]

Martin: [laughs] I do actually. I really like it.

Referring to ‘Night’ I say,

Me [TB]: Well, this is big!

Martin: This is big. That’s right. This is gonna – probably – be ah – quite a lot of it actually, isn’t it? Okay, okay. So, I’ll have to shift the page at some point, “This how the composer Granados disappears from the human stage” – obviously there. Now this actually quite umm ‘full-on’ all of this, isn’t it?

I include Martin’s last line above to create tension a sense of anticipation at the beginning of ‘Night’. Martin takes a moment to read ‘Night’ through to himself before performing, and to arrange his script. He reads to himself, rehearsing specific phrases. I remind him we are already recording.

Martin: Really? The composer Granados – okay - climbs over the freshly – have you got your tape happening there?

Me [TB]: Sorry? Yeah. We're right to go, if you like.

Martin: Okay. Let's just try it. Tell me when.

Me [TB]: Okay, we're rolling.

Martin makes a false start. He is breaking up phrases rather than letting them flow into one another. I soon feel I have to remind Martin that he needs to catch the momentum (or inscribed tempo) of the piece (rather like one would catch a wave when surfing) and let the phrases flow.

Martin: Too run-together? Okay. It is difficult. I don't want to do – you know, the correct “an”⁶⁰ – [I'll] have to go back.

Martin picks up from “Repeating this movement again and again”. The rest of his performance of ‘Night’ goes smoothly. Martin opts to pick-up the close of the section once more. Martin gives it a form of *rallentando*. We then move on to ‘Banking and its Alternatives’.

Martin: Okay. Now, this is a bit more quirky. I'll give you a sense of it. 'Cause this is sort of back - in a sense – it is back more to the beginning of the piece, but it's quite – with its structure . . .

Me [TB]: [inaudible]

Martin: Yes, and it should be sort of lighter too, I think.

Me [TB]: [inaudible]

Martin: Yeah. And it's slightly crazy.

⁶⁰ In “they have *an* hallucinatory effect on the eyes.” From *Granados*.

I will incorporate his description of this final section as ‘quirky’ and ‘slightly crazy’ into the production.

Martin demonstrates the performance style he intends from “If I had written Granados’s *El Amor y la Muerte*” down to “Two? Three? Four? Fifty. Fifty? Fifty.” I work these demonstrations into the finished version of *Granados*.

Martin, now ‘warmed up’, says,

Martin: Let’s try it. We’ll see how we go. We might have to do this in bits and pieces, because there’s a lot of it.

He stops on “Two? Three? Four? Fifty”, as he tries to catch the rhythms to his satisfaction.

Martin: Yeah. It’s difficult. No it’s – [he rehearses] See, it’s also - perhaps you can’t get both of them. It’s also kind of – you know, you’re counting a rhythm [he demonstrates while tapping out the rhythm] and so on. Yeah. I’ll take it from the top again. So I think – we can get it better at the beginning.

Martin resumes from the beginning of ‘Banking and its Alternatives’. His performance is very good. He hesitates before starting the last part to ask about his performance choice on “Re. Do. Re. Far in the future.”

Martin: This para – this - this last bit – what about the - I mean, you’ve got to choose. You can’t do “Re. Do. Re [REE]. Far”! [laughs] You know?! Which is - “Full of little choices, full of little moments”, “re-viewing, re-discovery”, “re-do, re-far in the -”

Me [TB]: [I thought you got it.]

Martin: Did that work? As I did it?

Me [TB]: [I thought so.]

Martin: Good. Okay, okay, okay. No, I think you're right, actually. [In fact,] I'm sure you're right.

Martin resumes from the top of the page of script on which he stopped in order to run-in to the passage where he broke off, but then hesitates before continuing on from the point where he previously left off. He restarts from the top of the page. Coming to the end of the piece, Martin is I not yet satisfied: "Again. *On traverse!*" I will use his phrase in my arrangement of this section.

Martin picks up halfway though the final part of 'Banking and its Alternatives'. The take is excellent.

Me [TB]: Okay. That did it for me!

Martin: It's good. It's good.

Me [TB]: Very nice!

Martin: It's very umm – that ending is very aaaah interesting . . .

I also include just Martin's phrases from the exchange above at the conclusion of *Granados*.

Martin records his cover letter and 'Note on Structure' at the end of the studio session. I interrupt him when at the beginning of the recording of the 'Note on Structure' he misreads "climactic" as "climatic".

Martin: Oh, right. Well, I might have been thinking of Xenakis there.
[laughs]

He reflects on the inclusion of the cover letter and 'Note on Structure' in the recording session,

Martin: It's good. No, it's very interesting to do it, I must say. I mean, it's *very* interesting.

Having completed Martin's studio recordings, we soon find ourselves on the corner of Harris and George streets between the ABC and the University of Technology, Sydney. Rehearsing 'Andante' there we find immediately that the traffic level is too loud to allow us to record Martin clearly. We relocate to the corner of Thomas Street and Harris Street alongside one of the university buildings and across the road from the ABC studios. This we find to be manageable after a quick level test. I ask Martin to leave a long pause at the beginning of the take, over which I could lay the title 'Andante' and perhaps studio vocal takes against which it might serve as atmos. I ask that Martin do the same at the end of each take. Martin records the section 'Andante' three times in the street. There is considerable variation in traffic density due to the flow of the traffic lights (as referenced in Martin's script).

I recorded Gosia that afternoon.⁶¹ Martin joined me in the studio control room. I encouraged him to give feedback to Gosia over the studio talkback as a concrete manifestation of 'the Writer' dialoguing with his ideas, voiced by the ('foreign-accented') Gosia. I suggest she get comfortable with the script, reading whole sections aloud to herself, going over phrases if they present problems, and in general to settle into the studio: getting use to headphone levels, talkback levels, setting up her script, music stand height and so on. Gosia recorded in the 'dead room, like all the subsequent performers, with no visual communication with the control room.

I start recording as soon as Gosia begins rehearsing as this, I anticipate, will give me a more intimate reading of the script, suggestive of someone thinking aloud. I also hope to catch as many variations in her delivery as possible in the form of mistakes in diction, pronunciation, and phrasing, and in practising phrases, with which I could construct a 'dialogue' with Martin as 'the Writer'. I

⁶¹ August 27th, 1998.

was very much aware of the scale of the challenge I was presenting Gosia as a non-native speaker. Martin's script is challenging for any performer. I am not sure my reassurances that I was not necessarily seeking a perfect performance were enough to assuage Gosia's nervousness.⁶² At one time, I observe Gosia physically shaking, and so I begin to monitor my own voice and language, ensuring I sound empathetic and supportive, but without drawing attention to her apparent anxiety.

While I was careful to reassure Gosia of the quality of her performance and my confidence in her ability to fulfil the task before her, I was also aware that the nervous edge she brought to her performance would serve my directorial intentions. I had decided not to send Gosia (and later the other actors) the performance script in advance, contrary to my usual practice. I wanted to capture the actors' *first* encounter with the text, their spontaneous response to it. So, I allotted an extended period for each actor to study the text *in the studio* and insisted that they do so at the microphone. I asked them to read the script through to themselves to familiarize themselves with it, but insisted that they go through the text speaking it *aloud* albeit softly. I suggested this would help their articulation, but my motive was, in reality, to be able to record their first encounter with the script, and to capture their initial attempts at vocalizing the script.

Gosia works intimately with the microphone. The timbre and intonation of her voice suggests fragility and introspection. The proximity of the microphone emphasizes her lip and tongue sounds as well as her breath. She reads the 'Preface' with minor sight-reading errors, none of which prevent a listener from following the sense. She makes one *self-directed* pick-up on the line,

⁶² The ABC carries with it considerable status, and many actors find the experience of recording at the ABC quite intimidating.

“There should be no attempt to recreate the feel of Granados’s music” to deliver a better phrasing of the complete line.⁶³

Gosia includes Martin’s title (of speaker) “Voice” in the script, at the head of her take of ‘Banking’. I will discard all such ‘idents’ in post-production. She reads more confidently now, but is still making occasional sight-reading errors.⁶⁴ As she comes to the end of the first paragraph in the section ‘Banking’, Gosia stumbles on “the playing of classical music in the contemporary concert hall” and swears in frustration. I incorporate this moment into the final vocal arrangement. I did consider the ethics of including actors’ ‘mistakes’ in a completed work: would such inclusions reflect poorly on the performer? I resolved this in my own mind by concluding that in the context of my approach to the work, such ‘mistakes’ only serve to identify these voices as ‘other’, as non-native speakers; and since these moments have been included in a finished, highly-produced work, such ‘mistakes’ can only be taken as deliberate choices, and therefore *valued*.

Gosia recommences ‘Banking’ without a moment’s hesitation or waiting for my direction (this is *not* her first time in a radio drama studio). She resumes in a heavily enunciated delivery. She ‘picks-up’ on the line “It predicts the way future citizens will live, pay and work” and corrects her previous reading of “revolution” to the “*evolution* of 19th Century music”. Gosia reads carefully though still making typical mis-readings: verb tenses, confusing single and plural nouns, dropping definite and indefinite articles, and confusing related nouns, e.g. “economics” read in place of “economies”.

⁶³ I have one pass of the ‘Preface’ on tape. I may have conserved only a ‘selected takes’ version, given the difficulties with hard disk storage at the time of editing (4GB HD!). Or, I may well have told Gosia that I had recorded her preparation and that I was satisfied that that was exactly the approach I was seeking to capture.

⁶⁴ These sight-reading errors may have been due in part to an eyesight issue, rather than simple lack of facility with the language. I have worked with several actors unwilling to use reading glasses in the studio.

Listening to Gosia's read-through in preparation for 'Hands', Martin decides he wants to attempt a more accurate pronunciation of the Spanish names and words in his script, even though he was adamant that the foreign-accented woman's accent should "definitely not be Spanish". I encourage this, as it forms the basis of an exchange between 'writer' and 'idea', but I am also concerned that Gosia should not be presented with too stressful a task on top of the existing demands being made of her. I need not have concerned myself on her part, as she appears to relish the challenge.

Martin: 'Alicia de- de Laroccha': it's- it is the 'see-aitch' sound, a "chuh" sound for 'de Laroccha.

Gosia: De Larocchha not de Larocka. Okay.

Martin: And then the last words, I mean, you have to quote - Have you got a pen just to scribble down? You might need to sort - 'cause they are - they are, "so much noche, - which is - noche - again the "chuh" - so much hablando without the 'h' - hablando - I think you got that one, "so much feeling, so much - " the stress is on the last syllable where the accent is there - "so much pasión" - "so much pasión" umm . . .

Gosia: Uhuh.

Martin: With "so" - "tan"- and then the word is "interiority" so "tan interioridad" - "tan interioridad" -

Gosia: I got it, wait! "tan . . . "

Martin: "ri-or-i-dad" now, every syllable is there in other words. So, take - just space it out. I mean, it's, "tan in-te-ri-or-i-dad". And if you can just slightly swallow the last 'd' it'd be great, because that's actually how they do do it. And then, "tan" again "obliterac-i-ón" with the stress on the end, "tan" and the 'c' is "thuh": tan obliter- a" - it's the same as "obliteration" - umm - so, "tan obliterac-i-ón"

Gosia: "Tan obliteración". "So much feeling, so much pasión, tan

interioridad – interioridad - tan interioridad, tan obliteración.

Martin: Just one comment – that’s marvellous actually, and just see if you can get - it doesn’t really matter - it depends where you come from in the country, but I – I’m - I’m assuming that she’s probably sort of Madrid-ish. So, she’d probably lisp a bit at the end. She’s probably go “oblitera-thuh-ión”, “obliteración” – not the ‘suh’ but the ‘thuh’.

Gosia: “thuh”

Gosia repeats the section.

Martin: That’s terrific. [We could do them] separately couldn’t we? I mean, ‘cause they are – they are – I mean they are there obviously just again for the sound value of them, but they mean – it means, “so much passion, so much interior, and so much of the sort of obliteration, so much kind of, you know, scr-scribbling - scribbling it out, you know, rubbing it out, sort of obliteration. Wiping it out, basically.

Gosia: “So much noche, so much hablando. So much feeling, so much pasión, tan interior – tan interioridad, tan obliterac-i-ón.

Martin: Gosia, just put a sort of a – you know - a mark somewhere over the “dad” bit of interioridad, so that you know that it’s actually - the stress falls on the last syllable there, too. So, it’s not interior but interioridad.

Gosia: Interioridad.

Martin: Okay, obliterac-i-ón.

Gosia: Obli-tra-th-i-ón.

Martin: Just take it syllable by syllable: ob-li-ter-ac-i-ón.

Gosia: Obli-ter-a-c-i-ón. Obliteración.

- Martin: Now, make that ‘c’ sound – just write ‘t’-‘h’ there, so it’s “thuh”:
obliterathión.
- Gosia: - terathión - obliterathión
- Martin: Okay, that’s right, that’s right. I mean, it’s just very simple
language where – ‘cause it’s just literally is just every syllable is given
a value. So, you just take it slowly and the word up above – the first
one is, again hard – it’s the “chuh” sound, so, “noche”.
- Gosia: Che – noche.
- Martin: Give it a bit of an ‘eh’ sound. “Noche”.
- Gosia: Noche. So much noche.
- Martin: Get even more ‘eh’ at the end: “noche”.
- Gosia: So much noche.
- Martin: That’s good. That’s better. That’s better, and that’s the
intonation, too. You know, it is, it’s a- it’s a fairly - it’s sounds pretty
aggressive, Spanish, but it’s not really aggressive. It’s just that it’s,
you know, right at the front of the mouth all the time. So noche - it’s
great!

I use a number of excerpts from this exchange in the final cut.

I record Gosia’s read-through of ‘Hands’. It is clearly a ‘rehearsal’, as I make no objection to the sound of a page turn in the middle of a speech, nor do I identify the takes. I may have told Gosia that I am only interested in recording her preparations and that Martin will provide the polished ‘performance’. Gosia makes several attempts at the word “incessantly” (also incorporated into my vocal arrangement). She reads “phenomenon” for “pandemonium”, realizes her mistake and laughs, and then opts to pick-up from the top of the

page, “I am one person”. She continues to read to herself making the usual repertoire of false steps, including now some script noises over speech which ordinarily would be of concern, but which I can afford to ignore for this project. Gosia makes several spontaneous pick-ups to self-correct some mistakes. I direct her to focus more internally in an intimate mode resembling an interior monologue. She repeats the phrase, “What do I call it?” several times. I use this repetition in the vocal arrangement. After stumbling through “like the behaviour of strangers passing each other at lunch time down George Street. I do exactly the same”, Gosia backs up over the previous script page to “unlike that brilliant social pandemonium” for a re-take. She delivers the Spanish words successfully first time. Martin coaches Gosia through them again once more phrase by phrase, which we record as a pick-up.

‘Window with Silhouette’ appears to have been taken in one pass together with ‘The Red Sea’. Gosia’s delivery is confident despite several minor errors in sight-reading. ‘The Red Sea’ is performed in a very intimate voice as if wanting to avoid being overheard while speaking aloud in a concert hall to the listener who is sitting close by (perhaps behind her). I direct Gosia to give her performance ‘more voice’ – a more outward-directed performance follows. First though, Martin is keen to give Gosia feedback.

Martin: Both of those – that last piece and this piece [‘Window with Silhouette’ and ‘The Red Sea’] I would like to be in the middle of a very dense piece of music. There are moments which actually do have more melody to them. They are like little songs. So that the ending of that piece which goes to that phrase, you know, the “indissoluble memories” – aaah – it’s - with the little play of the sounds to do with – umm, aah [searches for the words in his script] – “isolated, indissoluble memories” is like the sort of the final extended aaah parts of a melody, so it’s on a long breath the whole of the ending of that sentence. So, it’s like a little sort of series of little melodic phrases through that piece and then this long phrase at the end, and – but I think Chris is right, it’s about [the] sort of surprise.

Gosia: Uhuh.

Martin: Maybe it doesn't make sense [of it]. I don't know. But the previous piece is also to me like a little song.

Gosia re-takes 'The Red Sea'. She works down to "not just the detail your attention is fixed on" before re-commencing from the top. Gosia stops a second time as before, but this time re-arranges her script for the immanent page-turn.

Gosia: I start again.

Gosia completes her re-take of The Red Sea with only the usual variation from the script, which I let pass without comment for the sake of generating exactly such variations: to give 'the Writer' something against which to 'struggle'. For Gosia's first version of 'Andante', I direct her to perform as if shouting above loud traffic on the street. For the second version, I ask for a performance that will work as interior monologue over traffic atmos. Next, I ask her to deliver the piece as if in a state of extreme anxiety. It is this last performance on which I structure the arrangement of 'Andante'.

In 'Cormorants' I ask Gosia to perform as if thinking these thoughts through for the first time. She conveys the sense that she is shaping the thoughts as she says them aloud. She weighs up their value, probes them. She makes almost no mistakes in sight-reading.

Gosia continues with 'Night'. The passage,

New York travellers, French returnees, Spanish *borghesas* in fox furs – and what's worse from Madrid! – cling desperately to the ropes dangling from the over full boat.

⁶⁵

⁶⁵ From *Granados*.

presents her with a particular challenge. She performs this passage as,

Gosia: New York travellers, French returnee – return – returnees –
 French returnees, Spanish . . . borghesas – French borghesas in fox
 fur – and what’s worse from Madrid! – cling desperately to the ropes
 dangling from the . . . over floated boat.

Gosia’s performance of the section ‘Night’ conjures a state of shock, a stillness in the midst of horror, but one in which she is fully emotionally engaged at the same time. She struggles with unfamiliar words such as ‘troughs’ and ‘vortices’, picking herself up where she is conscious of making a mistake. Gosia works through until the break in the section at “forced under until he drowns.” before recommencing from the top. This time her performance is more energetic and emotionally as if gripped by the panic of the moment when Granados’s ship is sinking. There is a marked shift in performance at “So here at this moment” where Gosia plays with a sense of arrested time, becoming quieter and slower in delivery with less drive through the text: a state of shock once again. Unfortunately, after a few stumbles, she loses confidence, begins listening to herself, losing the emotional connection with the scene and then stops on “hallucinatory” in a moment of frustration, “Aaaah! *Fuck* this!”

Gosia works through the correct pronunciation of “hallucinatory” and then immediately resumes her performance, once more fully engaged. She appears to be self-correcting her sight-reading more frequently, determined to give of her best. This was a rather peculiar situation, somewhat cruel even, as ordinarily an actor could rely on her director to assist with a correct reading of the script, whereas for my purposes any mistakes were potentially expressive, and could be used as Sonic Material in the vocal arrangements. So, I consciously withheld an aspect of the support, which is ordinarily every actor’s due. This would not have helped the usual levels of actor insecurity and trust in a director not to allow her to embarrass herself. Nevertheless, Gosia performs through to the end of ‘Night’ with a renewed self-assurance.

Gosia's approach to performing 'Banking and its Alternatives' is more contemplative in tone. She occasionally repeats phrases where she believes she can improve on her first attempt. Overall, it is an accomplished performance.

On reviewing the recorded performances with Martin soon after, I came to the conclusion that it may be impossible to create a sufficiently interesting arrangement out of just the two voices, with Martin as 'the writer' in dialogue with Gosia as 'the idea'. This binary scheme seemed too simplistic to work as a metaphor for 'the Writer's' process of marshalling his ideas into the form of a worked text. Gosia's skill as a performer, even when not working in her native language, and with minimal preparation and little directorial guidance on pronunciation and phrasing, still did not generate sufficient variations from the script for me to have confidence that I could make my intended approach work. The way out of this impasse seemed to me to lie in compounding the process begun with Gosia with additional voices, thereby generating further levels of complexity, more variations in delivery, but also greater variety of vocal timbre. I was thinking that, in musical terms, I needed more instrumental colours on my palette, more complexity of timbre and a greater potential for counterpoint in my 'orchestration'. I booked two more actors to come into the studio at the earliest opportunity.⁶⁶ Anna-Maria Monticelli (Italian-accented) whom I heard in a production for *The Listening Room* and Clarence Dany (French-accented) whom I had known as a talented acting student.

Anna Maria reads through the script to herself in preparation for a take and arranges her script. When she gives "*Sprechstimme*" as "*Sprechs-time?*", I correct her pronunciation and also that for "timbres". Anna Maria asks,

Anna Maria: Was that too soft?

⁶⁶ The new sessions took place on September 28th, 1998.

Me [TB]: That's sounding very nice in here.

Anna Maria resumes reading through to herself from “Instead the overall feel of the piece”. She queries her pronunciation of ‘*Sprechstimme*’ again which she sounds as “*Spreshentime*”. She marks the corrected pronunciation in her script and continues. From the end she jumps back to “I imagine the piece to be in the voice of woman.” and reads down to “where sound environments blend and merge.” Anna Maria is now clearly comfortable with the script and her microphone and headphone setup, so we begin a formal take which I identify. She stumbles in the second line substituting “literary” for ‘literally’. We take it again from the top and I ask her to include the title ‘Granados’ and the subtitle ‘radio poem’. Anna Maria misreads ‘literally’ and ‘*Sprechstimme*’ once more. In her next pass of the ‘Preface’, Anna Maria again gives ‘literally’ as “literary”. This time I *do* interrupt the take to correct her. She resumes reading through but then interrupts herself, to check if we have completed our technical adjustments. Andreij Shabunov, the sound engineer, has indicated that he still needs to hear more from Anna Maria to adjust his settings on the mixing console.

Anna Maria: Do you want me to go on?

Me [TB]: I just need to discuss with Andreij what, you know, what - what we're doing in here at the moment. Umm – if you could keep – keep speaking that'd be helpful.

Anna Maria: Uhuh.

Anna Maria resumes from where she left off. The timbre of her voice appears to change as Andreij equalizes the audio of her voice on the console. I interrupt her towards the close of the section to ask for a contrast in performance this time at a louder dynamic level to assist Andreij in setting up a channel compressor on the mixing console. Anna Maria begins from the top in a fuller performance mode: energetic, outward-directed. Andreij makes

subtle adjustments to the dynamics (compression in the main) on the console, so the audio level becomes fuller, more even, and Anna Maria's breath becomes more evident, lending her performance a level of intimacy. Andreij asks that Anna Maria repeat a particularly sibilant passage, so he can set up some 'de-essing'. I convey his request to Anna Maria via the talkback system. I correct the pronunciation of 'synthesized'. She jokes, "Oh! Us *foreign* people!" She picks up from the same spot again. I confirm that she has successfully corrected her former mispronunciation and she continues through to the end of the section.

I record Anna Maria reading to herself in the expectation that something interesting may *accidentally* emerge. This is done informally and casually, but I take more care with the more polished performance. I am listening for two modes of delivery: the actor preparing as if thinking aloud, and a more direct presentation that can operate on the same formal level as 'the Writer'. I only intend to use the more casual rendering of the script in performance as background vocal texture. This will evolve in Post-Production into a more radical approach in which the actor's preparations can also figure in the *foreground*.

While working on 'Banking', Anna Maria sounds out the word 'prophesied'. I interrupt to correct Anna Maria's pronunciation of 'bourgeois'. She picks up on the respective line and continues down to 'Raspail', which I also correct.

Anna Maria: So you're really doing the right way?

Me [TB]: If we can, yes.

Anna Maria: That's good [laughs].

Anna Maria asks for guidance on the phrasing of, 'yet for all that these composers are the most accurate economic forecasters we have':

Anna Maria: Sorry, that [i.e. her interpretation] didn't make sense.

I suggest adding punctuation, a comma, between clauses to make the phrasing clearer. Anna Maria does so and resumes. I then correct a misreading of the verbal tense soon after, as well as the reading of “de-mascularized” for ‘de-muscularized’. She interrupts her performance to mark her script emphasizing the end of ‘post-mortem’ to avoid saying ‘mortal’, and then misreads the decade as the “80s” instead of the “90s” as written.

Anna Maria begins a new take of ‘Banking’. Her performance is now more confident, less tentative. I correct Anna Maria’s reading of ‘relate’ as “elate” and we pick up from the beginning of the sentence. She needs a few attempts to record a correct version of ‘prophesied’.

Anna Maria: No sorry, I just - [exaggerates accent] I learn *Ingleesh* from a book! [laughs]

In the pick-up, Anna Maria immediately duplicates her mistake, which I let stand this time. She corrects her reading of ‘connections’ herself. She then performs ‘Banking’ down to ‘each other’s prototype’, picking up from ‘Late modernist composers’. She once again reverts to ‘de-mascularized’ as she completes the take.

We *retake* from the beginning of ‘Banking’. At the end of ‘in the contemporary concert hall’ from the first paragraph we *retake* from the top. Anna Maria picks-up ‘sometimes the audience experiences both sorts of feeling’ from the top of the next page of the script. This take is more expressive overall. She appears to be enjoying playing with the words, making them ‘her own’. She picks up twice at the page turn, ‘Attali, famous political economist of sounds, is nearly right.’ Anna Maria loses momentum near the end of the section, she continues on through to the end and then picks up from the top of the last page of ‘Banking’. I interrupt her to ask her to pick up on ‘de-muscularised’ again. She goes on to pick herself up on ‘clicks and taps’ from ‘The noise

bands of today'. She then retakes the close of 'Banking' from the same place. We go for a further retake of the end from one line previous, 'The latent demuscularised background music". Anna Maria decides to retake immediately from 'The noise bands of today', which she performs through to the end of the section.

As we run tape over Anna Maria's preparations for a performance of 'Hands', she asks for more time.

Anna Maria: Sorry, I'm just - I haven't quite got the right [adjusts pages] – what I'm doing yet.

Soon she runs through 'Hands' from the beginning. She performs at a level barely above a murmur (as if not wanting to be overheard by other patrons sitting in the concert hall). She picks up the line, 'Here everyone's attention is focussed totally on the performer' having apparently left herself cornered by attempting so quiet a voice as to render her performance inexpressive. She resumes with more voice: more murmur than whisper down to 'are you the poet and writer Martin Harrison?' Anna Maria re-takes from the top of 'Hands'. Her performance this time is more active, still voiced softly, but less dreamlike and less inwardly directed. Anna Maria manages to substitute 'and who talked *insensibly* to each other' for 'incessantly' in this take. She picks up again from 'Unlike the courtly audience' to cover a misread 'pandemonium' and '*in* the guise' for 'is the guise.' Anna Maria conveys a sense of amusement in the thoughts of the persona she presents. At 'Besides if I was obsessed', she loses the sense and picks up the line, apologising. She does not get into her stride again in terms of the sense, and so opts to start the pick-up again.

Anna Maria: No, I'll do that again. I'm sorry, I wasn't quite sure what I was doing.

She is not happy with her effort down to 'the constant concert companion' and so restarts the pick-up once more at 'Besides if I was obsessed'. She soon picks up from 'The friend I came with' when her performs becomes a little faltering before I can correct her pronunciation of 'Falla' but when she repeats her mistake I interrupt the performance. She resumes from the same place with one more pick-up on the possessive 'de Larrocha's' before the end of the section. I ask her to pick-up the last line containing the Spanish phrases: *pasión, tan interioridad* and *tan obliteración*.

'Window with Silhouette' begins with a rather lifeless read, so I suggest to Anna Maria to try and allow the images to form in her imagination as she reads, so that she would then describe to the listener what she sees in her mind's eye. In the new take, Anna Maria brings the images to life and now sounds engaged, even intrigued, with them. Finally, she picks up the last sentence to give a more satisfying close.

As Anna Maria reads through 'The Red Sea' in preparation for a performance take she recognises how she is mis-phrasing the first line and laughs to herself. "Oh, okay!" I later use this expression to construct an apparent response to the remark from Martin Harrison about the meaning of 'The Red Sea', "no-one knows, no-one can speak with certainty – that's point, no-one knows!" After a simple pick-up in the last sentence, we go for a new complete take. After an immediate false start, Anna Maria continues until, "I notice that everyone - I notice that everybody is listening" a pick-up that I incorporate into the final version of *Granados*, as I found it gave an interesting emphasis to the original phrase. She picks up from this point again to cover a misread over the page. Her performance then lapses into overemphasizing phrases to the extent that the sense of the passage is somewhat obscured, in an almost sung delivery.

In 'Andante', Anna Maria is taken by surprise at how short the section is. She substitutes 'contemporary' for 'temporary' and gives her initial performance at breakneck speed. She asks,

Anna Maria: Is that too much? Sorry.

Me [TB]: No, that's not too much. There'll be traffic going behind it. It's fine.

She retakes the scene at a slightly easier pace and with a fuller voice.

Anna Maria prepares for a performance of 'Cormorants' by reading through aloud. Martin's neologism 'birdfishswimming' catches her unprepared and amuses her, requiring several attempts at the phrase. She says, "I'll get it right, don't worry." She recommences from the beginning. She makes a false start due to the complex phrase structure. Anna Maria reproduces her misreading of 'birdfishswimming' unawares. She makes minor sightreading errors such as adding an expected definite article, substituting a verbal modifier for example 'would' for 'could', or supposed words as in 'intermitably' for 'interminably'. This last, I interrupt her preparations to correct. She picks up.

Anna Maria: The pianist's hands are playing rapidly, inter-me-en-yably
[laughs] inter-me-en-yably? Is that right?

Me [TB]: [Interminably.]

Anna Maria: Interminably. Mamma mia! [She marks her script]

Anna Maria reads through to the end of her rehearsal of 'Cormorants'. There is a silence.

Anna Maria: Do you want to - shall I go? [i.e. start]

Me [TB]: Just one moment please. I'm just talking about a little thing at the opening [with Martin].

Martin [TB]: [To Anna Maria] With that – with the part at the beginning about swivelling – swivelling around, peering through – right at the beginning – peering across – poking up through, swivelling around over, and then peering across, I mean, they're all sort of – it's as if she's sort of thinking to herself, you know – well, what is – what is actually happening here? Is it sort of peering up? Is it - is it poking through? Is it appearing [sic] across? Is it swivelling round? I mean, almost as if you've got a kind of cartoon gesture that's, you know, broken up into little bits. You know, it pokes up through the water. It then moves around. It then, sort of, looks across. So – so space that out a tiny bit as if you're searching for the right word with it.

Anna Maria: Oh, okay. Yeah, I understand. Yeah.

Anna Maria makes a false start, dropping 'Bay of' from the 'Bay of Biscay'. As she goes to re-take from the top, she is momentarily confused, as she cannot hear herself in her headphones. This is because I have activated the talkback switch in order to cue her, which mutes her signal from the talkback system to prevent 'howl round'. Anna Maria picks up twice herself on 'birdfishswimming', which is coming out as 'birdfishingswimming'. Despite having acknowledged her mistake she continues to reproduce it. I interrupt her performance to correct her pronunciation, which she reproduces accurately. She repeats her mistake again in the next pick up. It appears she has by now 'learned' the mistake and is struggling to *unlearn* it. So I let it go. I have the option to edit the mis-spoken line to take out the offending syllable or to try substituting the correctly repeated phrase recorded in isolation from the rest of the phrase, subject to a matching intonation and tempo. Anna Maria's performance of the rest of this section is noticeably more relaxed and self-assured. She manages to repeat 'inter-*meen*-ably' once more, which I also let pass. I ask Anna Maria to pick up the 'birdfishswimming' line repeatedly, until we have a phrasing useable in post-production. We do the same with 'The pianist's hand playing rapidly, interminably'.

Anna Maria works through 'Night' reading to herself. I interpose her read-through with the pronunciation for 'gunwales'. She is new to the word. Martin explains its meaning. Anna Maria needs further assistance with 'Breughel's Icaruses', 'hallucinatory', 'flotsam' (this will be incorporated into the vocal arrangement) and 'bows'. She marks notes on phrasing in her script. I decide to record 'Night' in two sections suggested by a break in the script that hinges on the drowning of Granados. Anna Maria recommences her read-through from the beginning. She repeats her mispronunciation of 'gunwales'. She goes as far as the bottom of the first page of this section in her script, before going back to the top once more. I encourage her to read in a somnambulant manner to represent the profound shock indicated in the script. She substitutes "and what's more from Madrid!" for "and what's *worse*, from Madrid!" and repeats her mispronunciation of 'Breughel's Icaruses'. We stop. Martin is unhappy with the approach to performance.

Martin [TB]: It's too sort of – a little bit too reflective in some way. It is kind of shock, you know, it's numb and yet these events are really getting through to the senses, you know?

Anna Maria: So, it's not so much reflective, yeah?

Anna Maria retakes 'Night' from the beginning. This time the attitude in her performance is more present, alert yet thoughtful. We have transitioned into a more formal performance mode and have left the sense of the actor preparing behind. Anna Maria gives us "Spanish *borghesas* in fur coats" and then "Spanish *borghesas* in fur furs" before correcting herself to give us "fox furs". This is another 'slip' that I will go on to incorporate in the final version. She also corrects, "what's more from Madrid!" unprompted, before mispronouncing "Breughel's Icaruses", 'flotsam' and 'bows' again. I am very pleased with this performance in general and am reluctant to break Anna Maria's thread until she has reached the break in this section of the script. I ask that Anna Maria pick up her last line to correct 'bows', and then make further pick-ups to cover

‘Breughel’s Icaruses’, ‘vortices’ and ‘flotsam’. I use discussion around how to say ‘flotsam’ to construct a fictional dialogue in the final vocal arrangement.

We move on to the second part of ‘Night’, returning to a preparation phase with Anna Maria reading though to herself again, in a matter-of-fact manner focussing on the accuracy of phrasing and pronunciation. ‘Chasm’ is unfamiliar so Anna Maria sounds the ‘c-h’ as in ‘church’. Martin seems to have lost sight of the intention to record the work of *preparation*, as he is not content to leave Anna Maria to focus on just the technical aspects of delivering this section, but already wants to address aspects of Anna Maria’s performance.

Anna Maria: Oh, it’s still shock, this? Yep

Me [TB]: And Martin wanted to just have a say on this. Come – come forward [to the TB microphone].

Martin [TB]: Yeah, this thought is kind of shock but getting into that slightly – it’s sort of shock but getting into that slightly blissed out state – almost like an anaesthetic state.

Anna Maria: Oh, okay. All right.

I later work Martin and Anna Maria’s exchange into the vocal arrangement for ‘Night’.

Anna Maria resumes from the top but before finishing the first sentence, she asks for feedback: “Is that too dull?” It isn’t. I encourage Anna Maria to pursue Martin’s suggestions, which bring us full circle to a performance that could be described as ‘somnambulant’ once more. This highlights one of the difficulties of collaborating openly between writer and producer/director in the studio as Martin and I have different processes and Martin does not appear to have shared my focus on particular and aspects of performance at all times. Hence, Martin may at times have had an ear to a performance, when I was

still giving the actor an opportunity to get familiar and comfortable with the technical demands of the script *before* making specific and particular demands in terms of performance. Despite any minor confusion or redundancy and even role-confusion that arose, I remained convinced that the work is richer for the *collaboration* between Martin and myself, and I was hearing potentially useful exchanges between the actors and the writer made possible through this approach to production. She records a promising take and I ask her to retake only the last line to cover her mispronunciation of 'chasm'.

We retake the beginning of the second part. There is an immediate false start as she misarticulates 'prosperous' for the first time. Anna Maria's performance is not quite 'there'. After giving her some feedback, I offer the microphone to Martin.

Me [TB]: Martin would like to say something, too.

Martin [TB]: Yeah. Maybe the thing here is to – is - is that the thought in the first bit is that "all nightmares do this" . And what they do is - that they actually create these sort of blissed-out states like the moment in *Così fan Tutte*, which is what – is where Dorabella and Fiordiligi sing a very, very beautiful aria to their departing lovers about beautiful weather. So the stress is like – is like, "all nightmares do this." "Isn't it strange?" is what the person should be sort of thinking to herself – kind of, "isn't it strange nightmares do this?" "They give us this kind of strange happy state", and so on.

Anna Maria: Mmm. Okay.

She goes on to make a successful re-take of the opening of the second section of 'Night' picking herself up on 'The rhyme continues with its rhyming.'

Anna Maria reads 'Banking and Its Alternatives' at the level of a murmur. As she reads the first sentence, she knocks the music stand with her headphone cord, giving a musical ring, "Ooops!" I'm happy to include this accident as a light-hearted touch to the vocal arrangement. She tells me she is not sure what to do with the phrase, 'la, la, la, la, la, la, la, la, la, la.' I'll later use that statement in the vocal edit. Anna Maria stops at the foot of the page of script to review the list of musical 'epochs' and practise phrasing and pronouncing them. The very last line, 'Re. Do. Re. Far in the future.' could be presented in different ways, which Anna Maria and I discuss; then Martin adds:

Martin [TB]: Can I make a suggestion there? - Just a suggestion. I love the way you did it just the first time actually, which – you went - the sounds were, "full of little choices, full of little moments. Re. Do/ Re Fa[r]" but you got the rhythm. You go – you went from sort of "re-do" to "re-fa" – "re-do/ doh-re-fa" you – you - is how you went. It was wonderful, "re-do/ doh-re-fa" and so you got the joke perfectly.

Anna Maria: Oh, okay [laughs].

Martin [TB]: [cut off] re-doh-fa and so on, you can -

Me [TB]: [now with TB switched in] Say that – say again!

Martin [TB]: So it is, "re-do" as in 'review', 'rediscover', redo, you see, but – as if you've got the word, you know, to do something again. to redo it. So, 'Re. Do' and then 'Re. Fa'. [laughs]

Anna Maria: Mmm. What about that mmm 'la la la la la'?

Martin [TB]: Aaah, I mean, aaah think of it - it's – it's like the 'Hey, nonny nonny no" moment of – of – of - of a – of a – of a - troubadour song. So it's anything you want provided it's kind of [sings] "la la la, la la, la la la li la li la" I mean you can play with it however you want. You can make up your own sort of, you know, nonsense sounds for it. It's the kind of, you know, it's – it's "la la la, la la la li, la la li la la la, la la la" - It's the refrain moment, in other words, of some – of some curious sort of song set to lute.

Anna Maria: [sings] La la la la la la, la la la la la la.

I will include excerpts from this discussion around how to treat this troubadour song in performance in the completed work. I ask Anna Maria for a Francophone pronunciation of '*Le Waltz*', before she launches into another read – not so softly this time. In the first section of 'Banking and its Alternatives' the question of the number of composers on board the *Titanic* requires a rhythmic approach.

Martin [TB]: The sort of thing I was thinking of at the one point, for example, with the composers and the Titanic – is it's like someone who's talking on but suddenly they realize that – that there are all these little jokes in what they're saying, and they're sort of half intended, half unintended. They're really back – you know, they're a little bit hysterical. They're really back – the person's talking to herself and – and – and suddenly realizing that these jokes are funny – like with the composers, because the "two, three, four" is actually like the beginning of a – of a band about to, kind of, 'kick off': "two-three-four." How many composers? "Fifty. Fifty? Fifty." You see what I'm trying to get at?

Anna Maria: All right. Oh, right, right. Yeah. Yep. I think – yep.

Martin: Not too heavy - lightish, sort of funny at that point, but a bit crazy - even a little bit off the air, maybe.

Anna Maria: Oh, okay. All right.

Anna Maria starts a new take from the beginning of the section 'Banking and its Alternatives'. Her performance has a contrasting passion and energy compared that for to 'Night'. There are signs that Anna Maria is beginning to tire. One can hear less clarity in conveying the sense of the script and it appears that she is listening to her own performance, concerned to perform it 'correctly', rather than allowing the words to engage and affect her

emotionally. She is now making more frequent misarticulations, for example with ‘post-mortem state’. There are also hints of frustration creeping into her voice. She has developed a tendency to emphasize too much, making for a heavy delivery, that has little shape and contour. We work on the section either side of the troubadour song, mostly on the phrasing and the flow of vocal delivery.

We move on to the second half of ‘Banking and its Alternatives’. Anna Maria reads through to herself, sounding out the script, repeating problematic phrases. She seeks clarification, whether I prefer ‘eye-ther’ or ‘ee-ther’ for “either”. At the end of the last section, I ask Anna Maria to repeat the final sentence to give me more of a sense of drawing the whole work to a close. After some discussion, Anna Maria asks if Martin and I want something like “mystery”. Anna Maria’s final pick-up leaves an impression on Martin.

Martin [TB]: It leaves us with a very slight – not overdone – but a very slightly quizzical sense, yeah.

Anna Maria: Uhunh. *Très bien!*

I will later weave this exchange into the close of the work.

I try retaking from ‘Enrique Granados and his wife’ down to the ‘end of the piece’ in an attempt to capture better the sense in the text in a more flowing performance

I recorded Clarence Dany that afternoon.⁶⁷ Martin had teaching commitments and was unable to attend. I ask Clarence to read through the ‘Preface’ to herself as if in preparation for a performance, and after she reads down to ‘There should be no attempt to recreate the feel of Granados’s music’ I ask

⁶⁷ 28th September, 1998.

her to read in performance mode. This is for Andreij the sound engineer to confirm he has the console set up appropriately for Clarence's voice.

I realize almost at once that since I had last heard Clarence perform she had softened her native French accent and refined her command of English so that she now had almost no trouble with pronunciation and phrasing in this complex text.⁶⁸ This means, of course, that I cannot rely on the natural difficulties for an actor performing in a foreign language to generate accidental variations, and indeed *deviations*, on the text in performance to the extent I would prefer. Clarence, in short, would be forced to *act the role* of someone who is not as proficient in the English language. I begin preparing myself for the possibility that none of Clarence's material may be usable, and even that I might have to admit to miscasting her and send her home with due payment. During our discussions, Clarence suggests that she try exaggerating her own accent - not easy to do without falling into caricature. I consent reluctantly, feeling I have little alternative if I want to proceed with her.

There is a clear difference in the studio recording between Clarence's natural speaking voice and her 'performed' accent. I soon interrupt Clarence to point out the contradiction between her deliberately thickened accent and her faultless interpretation. It was not convincing and, unfortunately, slightly grotesque. I suggest that she try improvising various hesitations, misarticulations, and uncertain phrasing of the sort I had experienced with Gosia and Anna Maria.

Clarence: I could always try! Right, so you would want to have that 'stumbling' effect?

Halfway through her read-through I interrupt again to give Clarence the feedback that her exaggeration of the 'stumbling effect' makes for a rather

⁶⁸ She had in the meantime completed an honours degree in Arts at the University of New South Wales and not long after recording Granados would go on to study directing at NIDA.

ridiculous performance. She agrees, with what sounds like relief. Continuing from where she left off, Clarence makes the adjustment both to tone down the accent she is using, and to lessen the ruptures to the flow of speech. I ask that she use the German pronunciation of *Sprechstimme*. While Andreij changes her microphone, which has either developed a fault or is underpowered, Clarence asks me about the initials M.H. at the end of the 'Preface'. She mishears it as "Mark Harris" at first but then sounds it correctly as "Martin Harrison".

She practises this while Andreij offers to fetch her some water so she can remain in the studio. When Clarence has marked her script, she resets her pages and addresses the microphone once more. We begin a take and I immediately ask her to lower her volume and begin again. The tempo of her reading is rather fast. Andreij requests more time to listen to Clarence on the new microphone setup before he will be ready for a formal take. The replacement microphone is giving us a higher-level output. To compensate, we have to adjust Clarence's headphone level for her. I ask her to try performing this section as if she is thinking aloud, and to let the thoughts come to her as if for the first time. I ask also that she *share* those thoughts with us. I want Clarence to stop listening to the sound of her voice and judging her own performance, and to focus instead on what she is trying to do *through* the text. Clarence begins well but after 'rush hour in evening light' she lapses somewhat into performing for effect. Clarence asks, "How did that sound?" in reference both to her approach to her performance and our technical adjustments relative to the microphone; she is herself happier with her own performance.

Clarence makes a false start on her 'performance' take, as she has yet to decide on her preferred way to say the composer's name. As her take progresses, Clarence falls more deeply into the trap of playing for effect while monitoring her own performance. This starts to concern me, as it sounds unnatural and rather 'forced'. It concerns me that she has not so far been

able to respond to my direction. I consider whether this might be down to her comparative inexperience as an actress, or to a particular acting habit she has formed. In either case, any prospect of recording a performance that could sit comfortably with those of Gosia and Anna Maria or, for that matter with Martin, soon diminishes. In the meantime, I will have to see if Clarence can settle or warm into an appropriate mode of performance. Giving more directions at this point would most likely tempt her into listening even closer to her own performance and exacerbate the problem. If she could relax into an appropriate mode of performance (one focussed more on what she was trying to do with the script), then it would always be possible to retake the 'Preface' later. Clarence prepares to read through again, but when I hear her taking her performance to a new level of 'indicating' in the first few lines, I suggest we leave it and that she read from the next section. I do not want to allow her to cement unhelpful habits in performance.

As Clarence reads through 'Banking', Andreij adjusts the microphone position. He exits the studio and shortly after, back in the control room, he raises the fader on Clarence's microphone back to its optimum level. Andreij adjusts the equalisation section in the appropriate audio channel of the mixing console, in order to shelve some lower frequencies, and he works with band-pass filters to attenuate particular unwanted frequencies. After two minutes of this, as Clarence reads "the drama of wealth, world war and investment", Andreij returns to the studio to check the microphone position. Clarence stops reading.

Clarence: Okay. How was that?

Me [TB]: [inaudible]

Clarence: Now, in the first piece [i.e. 'Preface'], you suggested that, because it was a description of the author thinking out – thinking through how it should be performed, and I was reading sort of – speaking over myself at times – you don't want that same for the actual piece itself, do you?

I confirm I want to keep the same approach throughout the work. Clarence retakes the 'Preface' so we will have sonic continuity with the new technical setup. Clarence gets as far as 'There should be no attempt to recreate the feel of Granados's music' before opting to pick-up the take from 'A bed of traffic sound' through to the end of the section. She comments immediately on her performance.

Clarence: I liked it because I did feel like the thoughts were coming on the spot, and I played a trick so that I wasn't actually thinking ahead. I just went with each thought as it came. So, I liked that and I don't think I could do that any better than that, but I didn't actually speak over myself.

Me [TB]: I'm not quite sure what you mean by that – "to speak over yourself".

Clarence: Umm. For example, [demonstrates] "it seems to me that the piece does climax – does climax in the section night". [Pause] So, for example, like just then, where I'm going, "does climax" and then go back to that thought, "does climax in the section night."

I agree that spontaneous invention does work for this piece.

Clarence: Mmm, yeah that's what I thought, too. So I'll just let it be if it happens.

Clarence begins work on 'Banking'. Compared to Gosia and Anna Maria, Clarence makes almost no misarticulations, or pronunciation and phrasing errors, that are not intended. The downside is that her performed 'mistakes' often sound contrived. As she makes her way through 'Banking', Clarence relaxes and is not so concerned to perform expressively. While still uneven overall, I am beginning to hear more useable passages in her performance, and these will ultimately be used with the other two female voices. After all,

Clarence will not have to bear the burden of the piece alone. After she hears my feedback. Clarence offers to perform 'Banking' again.

As Clarence focuses on the sense of the piece, her accent softens to a more subtle level and her 'mistakes' become more sporadic and seem more natural. Her approach is also becoming more consistent. She picks herself up twice on misreading two phrases halfway through 'Banking'. She also retakes the last few lines to refine her performance. She does the same with opening of the final script page for 'Banking', opting to animate her performance, but this is at odds with the reflective tone in the writing and so sounds 'forced'. I ask Clarence to retake the close of the section to convey a sense of making a conclusion to an argument. Her first attempt seems merely louder, with everything emphasized. She retakes in a more relaxed mode before genuinely stumbling and then stopping herself, laughing and then sighing in frustration. I offer words of encouragement. She stumbles again on:

Clarence: The noise bands of today. The current nostalgia for a music of pure machine, all the shi- all - all the shit that I say! [laughs and blows a 'raspberry']⁶⁹

Clarence retakes a focussed and energetic conclusion to 'Banking'.

Clarence: See what I had to go through to get there! [laughs]

Clarence reads 'Hands' in a far more intimate voice in keeping with the Concert Hall setting, as if seated in the auditorium. She speaks at little more than a murmur. This level of performance helps her fall into the patterns of thinking aloud suggested by Martin's script. Her performance this time works very well. Clarence is able to build on the gains she has made in working on

⁶⁹ Unlike Gosia's expression of frustration, this proves trickier to incorporate into the vocal arrangement; as to do so could infer that Martin's script is, at least at this point, also 'shit': it was never going to make it into the finished work!

‘Banking’ as she progresses to ‘Window with Silhouette’. Again the performance style is contemplative and softly-spoken. She loses the sense as she tries to negotiate a script-page turn in the middle of the section. She retakes this middle part, focussing on forming the images in her mind’s eye.

Clarence has less success with ‘The Red Sea’, possibly because she has become tempted to try and repeat her approach to the previous two sections, and so has fallen back into the trap of playing for effect and monitoring her own performance. In this way she ‘alienates’ the words as expressions of her own thought, and obscures the sense and intention in the script. For ‘Andante’, I ask Clarence to perform as if speaking above loud traffic. In contrast to Martin’s patient waiting for the traffic lights to change, Clarence vents her frustration at being held up. My first impression is that this performance will serve to contrast those of Gosia and Anna Maria. I move Clarence closer to the microphone for ‘Cormorants’. This assists her in maintaining a more inward-looking, reflective performance, slowing the tempo and softening her French accent. I ask Andreij to turn her headphone volume up without informing her, to encourage a softer performance.

In ‘Night’, Clarence attempts a passionate performance as an *angelia*⁷⁰ describing the drowning of the composer Granados. For the aftermath of the drowning, Clarence performs as if depleted, emotionally drained, appalled at the tragic events that have overtaken Granados, and horrified by its implications for those who remain and are to come after. Her passions rise to the fore as she comes towards the end of the section, but, unfortunately, the take is marred by the sound of a page turn under the speech, and a simultaneous misreading of “sleeping” for ‘sleepy’.

In ‘Banking and its Alternatives’, Clarence has more presence as she is addressing the listener directly, trying to engage. She is clearly attempting a

⁷⁰ The messenger’s speech in Greek tragedy.

more cabaret-inflected performance as suggested by Martin in his 'Preface'. Her description of the ship 'falling through deep water', her rendition of a troubadour song, and *solfège* are particularly effective, and I will feature these later in the vocal arrangement. I also like Clarence's delivery of "the human completeness of time" as her French accent somehow lends the phrase an even more philosophical tone.

At the end of this recording session I was concerned how Clarence's performances would stand alongside those by Gosia and Anna Maria, who both had genuinely struggled with the script. I was also disappointed that it had been too late for this session to book Inga Romantsova, whom I had seen (and *heard*) for the first time only a few nights previous in Howard Gelman's play *The Bench* performing with Bogdan Koca (who also directed) at the Sydney Art Theatre. Speaking with Inga after the performance, it was clear that her thick Russian accent and her extensive acting experience and training made her very suitable for this project. I thought her voice would work well to balance that of Clarence.

Having already added two extra voices to my original 'orchestration' and also undertaken extensive recording in the studio, I conceived of expanding this orchestration of *Granados* yet again to five voices, with two pairs of female voices – two carrying the main semantic burden of the piece, and two voices adding more marked vocal timbres and variations in intonation and pitch contour. The alternative, it seemed to me, would be to simplify the arrangements and forgo the sound of Clarence's voice altogether. After some reflection, I hit upon the idea of engaging Inga to record a number of Chekhov short stories, for which her strong Russian accent would be an asset. In this way, I needed only to arrange her booking so as to allow sufficient time for her to also record the *Granados* text.⁷¹

⁷¹ However, because of my studio commitments with productions of both *Testimony* and *Vanishing Points*, I was unable to schedule a recording session with Inga until January 29-30th 1999. I engaged Inga over two days to allow time to record both *Granados* and several short stories by Anton Chekhov. I was aware that I might find it hard to justify engaging yet

Once I changed the original conception of a writer in dialogue with his idea(s) represented by a single female voice, to one of a polyvocal representation of the ideas swirling around ‘the Writer’s’ head – a more spatial and musical analogue - I felt free to allow Inga’s performance to be informal, as it was only ever intended to be used *in support* of Martin’s voice as ‘the Writer’, matched by those of Gosia, and Anna Maria, with whom he was in dialogue. Inga would not have to match them in a ‘finished’ performance. This relaxed approach to Inga’s recording session yielded a far more interesting vocal performance than I anticipated. Martin was not able to be present for this studio session.

I judged Inga’s reading of the ‘Preface’ to be too ‘outwardly-directed’. As she begins reading from ‘Banking’ I interrupt at once.

Me [TB]: Okay, start again. Remember, I don’t want you to *perform* this.
Just let it happen, as it happens, okay? You don’t have to *pretend* to me you’re rehearsing it -

Inga: Okay.

Me [TB]: - because you haven’t seen it before. So just read it as confidently as you can and if – if aah – you stumble over things - something, just go back and try it a different way.

Inga: All right.

Inga reads quietly to herself. She sounds out her best phrasing options for the text and repeats her preferred version to consolidate her approach. The way she puzzles out the sense of the script works well for me as an analogy for the working out the expression of an idea by ‘the Writer’. It ‘reads’ as an interior monologue of someone thinking to herself. I do not correct her

another actor from the Radio Drama budget to perform the same prose text, *Granados*, in a budget-conscious context.

inflections even where unconventional in English. Her rendition of 'late modernist composers are ignored and half-understood, yet for all that these composers are the most accurate economic forecasters we have' works as the direct quotation of a thought. Overall, Inga is an excellent sight-reader of English. This is her first time with the script. She gives only the occasional unusual pronunciation (for an Anglophone), such as of 'chaos' (*kaa-oss*), and misreads unusual formations, such as the plural 'musics', which she gives in the more usual singular form.

As I recorded Inga, I did not feel the need to ask for two 'modes of performance' – the reading to oneself in preparation and a performance to the listener - since she oscillates between the two quite naturally, with the balance leaning towards reading to herself for the sense in the script. Besides, I had already recorded excellent performances from Gosia and Anna Maria, as well as from Martin. I simply let the tape run without comment, and Inga continues in this same vein with 'Hands'. Occasionally, she lingers over a phrase or word, sounding it out carefully: 'eyeing each other off', 'incessantly', and 'attentiveness'. She interrupts herself at one point saying, "okay, again" before making a pick-up. I later find this phrase useful for marking the switch between voices. Inga seems confident and comfortable with this process of recording her performance in a first-time read-through, apologising only once, and never asking for verification of a 'correct' pronunciation or phrasing.

Inga continues with 'Window with Silhouette', 'The Red Sea' and 'Cormorants'. Her reading is very relaxed in the knowledge that there is no pressure to come up with a 'good' performance. She has only to carry out the task before her: to make sense of the script by sounding it out aloud. She gently interrogates the script, posing and testing various approaches to pronunciation and phrasing. It sounds very natural without a hint of performance anxiety. I resist any temptation to interrupt to ask for a more correct reading; content to allow her to work through the process, and aware that any intervention on my part would most likely ruin the approach. Inga's

English comprehension is such that even when she is unsure of pronunciation her grasp of the sense is strongly conveyed to the listener. Her very quiet but active sounding of the script draws the listener in.

After a page turn during 'Night' it becomes apparent that Inga has raised her head to read the script more easily, as she sounds more 'present' on the microphone (we have no visual contact as she is working in the 'dead room'). The increase in audibility gives her reading more of the characteristic of a performance than previously. She had been looking down at her script previously, rather than addressing the microphone. This would have contributed to the impression that we are *overhearing* the actor's thoughts. Inga is forced to take a drink of water after recounting the drowning of Enrique Granados, as her throat dries - possibly she is affected emotionally by the imagined scene, or maybe it is just because of the drying effects of the air-conditioned studio. As she concludes 'Night' with "It is the last we see of Granados. It is the last note. It is the end of the piece" she responds with a soft but heavy, "Wow!"

During 'Banking and its Alternatives' we again hear Inga's voice change presence as she moves her head to follow the text on the page, paying no attention to the microphone position, and making no attempt to minimize script shuffling noises. I am only concerned now that Inga should carry out her task, rather than with capturing a finished performance. As she works through this section, Inga picks up in tempo. Finally she announces, "I finished!"

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Production Phase:	<i>Production</i>
Creative Practice:	<i>Recording</i>
Creative Strategy:	<i>Predeterminate; Indeterminate</i>
Sonic Material:	<i>Speech; Original Sound</i>

My approach to recording changed as my ideas on composing *Granados* evolved during the Production phase.⁷² Initially I intended to record the author, Martin, in a complete performance of his script, and to mirror this by recording a performance by a female actor with a 'foreign accent'. The female voice would embody the 'otherness' of the writer's ideas in an alienated form. I would construct a form of 'dialogue' between them in Post-Production since each performance would be recorded separately. Music would then be composed with reference to the spoken-word performances. As the recording sessions progressed, their objective changed to that of generating sufficient redundancy of speech materials - 'found speech' - from which to create a polyvocal arrangement that would, in turn, structure the musical composition overall. I had, in effect, begun to treat the script as a 'process score', inspired by the compositional methods of composers such as Steve Reich and Alvin Lucier⁷³. It was impossible to orchestrate the vocal arrangements in advance of recording as they relied on an *indeterminate* strategy, a process of generating unintentionally paragrammatic phenomena such as mispronunciations, inaccurate articulation, misinterpretations, and nonsensical phrasing. These paragrammatic features would be used metaphorically to represent the process of thinking by 'the Writer' engaged in a Platonic struggle to find the concrete verbal form for his 'Ideas'.

⁷² For more detail refer to 'Production: Performing' and 'Production: Composing'.

⁷³ Audio Arts producer Andrew McLennan first alerted me to the post-war cultural ecology that encompassed both electronic music and radio drama in the European centres for avant-garde production (Paris, Cologne, Stockholm, Milan). In particular, that it was the radio drama studios of public broadcasters that were supporting new electronic music rather than the music departments. This was also true of the United Kingdom, but the BBC's Radiophonic Workshop was never allowed the same creative autonomy as their European counterparts as this would open it up to 'the lunatic fringe'. BBC Radio management in the Fifties tended to be hostile to the avant-garde music emanating from Paris and Cologne in particular. See, Niebur, L. 2010, *Special Sound: the Creation and Legacy of the BBC Radiophonic Workshop*, Oxford University Press, Oxford; McWhinnie, D. 1959, *The Art of Radio*, Faber & Faber, London; Briscoe, D. 1983, *The BBC Radiophonic Workshop: the First 25 Years*, BBC, London; and Bridson, G.G. 1971, *Prospero and Ariel*, Victor Gollancz, London.

The recording sessions were engineered by Andreij Shabunov⁷⁴ in Studio 256, the ABC Radio Drama studio in Sydney. Andreij's approach to recording (in my experience) was quite purist, avoiding compression and equalization on speech where possible. At this time he favoured using Sennheiser MKH40s microphones for speech, with a 'pop filter' where required. This end-addressed 1/2" capsule cardioid-pattern microphone is quiet but can handle a wide dynamic range making it useful for expressive performance. Its polar pattern is not so tight as to be intolerant of performer head movement, and its bass frequency roll-off (switchable) is able to tame unwanted proximity effects when working close.

Martin was first to be recorded. This was in the main studio, dampened slightly by carpet spread over the wooden floor and curtains drawn across the rear wall. This set-up afforded Martin direct visual communication with the control room. Working with a Sennheiser MKH 40 microphone, I usually anticipate a process of 'cleaning up' the vocal recording to edit out occasional 'sub-pops'. The performers all worked on Beyerdynamic DT100 headphones. These industry standard headphones are fully-enclosed preventing 'spill' into a microphone, and with cushioned pads for performer comfort over extended periods. I insisted on the performers using these so that they would be aware of how their voices were being captured as audio, which is critical when working soft and close to the microphone, as it would pick up sounds usually inaudible or disregarded. The headphones were also used for talkback between control room and studio floor. The sound engineer is able to adjust the headphone send levels from the mixing console.⁷⁵ The talkback speech from the control room could be sent to the mixing console output and recorded

⁷⁴ ABC Audio Arts in Ultimo at this time was blessed with a small and very stable pool of very talented and experienced audio engineers who worked across drama, features and acoustic art with the result that these sensibilities tended to or had the potential to cross-pollinate. The aesthetic significance and importance of this arrangement is hard to exaggerate.

⁷⁵ I cannot recall if the performers had access to personal monitoring level control for their headphones via a headphone amplifier on *Granados*.

to DAT (Digital Audio Tape). The performers worked from a script placed on a music stand.

All the female voices were recorded in the 'dead room' in Studio 256. This meant they were unable to see me, Andreij, or Martin in the control room. There was no CCTV⁷⁶ link available. Since the room reflections are severely attenuated, the dead room gives a very 'dry' acoustic. This lack of spatial information creates a kind of acoustic 'non-space' suitable for suggesting an interior monologue in which the listener overhears the speaker's thoughts. Andreij suggested that we could achieve this desired effect just as well with the door to the 'dead room' somewhat ajar. This made for a less uncomfortable and claustrophobic space for the actors with better air circulation. Martin's voice, recorded on the studio floor, sounds much more present, natural and real (conversational, perhaps) when compared to the female voices. So Martin's voice was able to function in a normative way, grounding 'the real' for the listener. The lighting in the dead room was not as even as that on the studio floor and may well have exacerbated some of the difficulties in sight-reading the script for the actresses, though reading floor-lamps were provided.

Whereas I simply asked Martin to *perform* the work, I directed Gosia and Anna Maria to read the script through aloud to themselves first. My purpose was to allow the actors to become secure with the text, to get their tongues round it, as it were, and to allow them an opportunity to raise any questions of pronunciation and interpretation they might have prior to attempting a more formal performance. With Clarence and Inga, I became more focussed on the preparation rather than the performance, which in the case of Clarence proved problematic (see 'Production: Performance') and which, by the time I came to record Inga, had to some extent become redundant. I asked all of the performers including Martin to work close to the microphone to create an

⁷⁶ Closed-Circuit Television.

intimate relation with the listener, and to suggest that he or she was listening to the writer's thoughts, getting 'inside' 'the Writer's' head.

We recorded via an SSL Analogue Series E/G console to a Sony PCM 7040 DAT recorder. Using relatively inexpensive DAT tape enabled us to keep recording over extensive periods of time on standard 90-minute cassettes. The audio format was 16 bit at a sample rate of 44.1 KHz, equivalent to CD in audio quality. Andreij occasionally made use of the input channel dynamics and equalization as we recorded (see 'Production: Performing'). Andreij was also responsible for adjusting microphone and music stand positions to suit each performer, as well as headphone levels sent from the console. The attention to performer needs by the sound engineer is vital in obtaining the best from each performer. Andreij was assiduous in looking after the comfort of actors.

I encouraged Martin to use the console talkback microphone to address the individual performers directly, in order to generate speech material that could be useful in constructing the 'dialogue' between 'the Writer' and his 'Ideas'. I avoided my preferred practice of going onto the studio floor with the performer when discussing significant issues in the performance, and disciplined myself to use only the talkback system. In any case, I had decided to refrain from giving too many correctives to the actors since I wanted to capture their unrehearsed 'mistakes'.

In order to create sonic interest, a way of shocking the ear with the unexpected, I had decided to set 'Andante' in a streetscape to contrast with the dominant acoustic, and also to create a moment in which 'noise' *displaced* 'music'. In the studio, I asked Martin to project vocally over an imagined traffic soundscape in a series of progressively louder versions to give some options in editing, under which I could mix some heavy traffic atmosphere. Once we had finished all his studio performances, Martin suggested we just go out onto the street to record 'Andante'. With a short period of time available before

Gosia arrived at the studio we, Martin, myself, and Andreij, went with a portable DAT recorder and a stereo Sony microphone (ECM-MS957) to the location specified in the text (the corner of Harris & George Streets). The noise level there all but overwhelmed Martin's voice, so we moved to a side street a block away from the main street and just opposite the ABC Ultimo building, where we achieved a workable balance between voice and traffic atmosphere. See below for the arrangement of 'Andante' in 'Post-Production: Writing'.

The music for *Granados* was recorded well into the Post-Production phase, as it was dependent on the provisional vocal arrangements for its structure. I will refer to the recording of the musical materials in the section 'Post-Production: Composing'.

*

1.1.3 Post-Production: *Granados*

Production Phase:	<i>Post-Production</i>
Creative Practice:	<i>Writing</i> ⁷⁷
Creative Strategy:	<i>Appropriative; Indeterminate</i>
Sonic Material:	<i>Speech</i>

I began work on the Writing of *Granados* in Post-Production⁷⁸ with an *appropriative poietic*: treating the studio speech recordings as 'found speech',

⁷⁷ My purpose in separating out the creative practices at each stage of production is to bring attention to their interaction *throughout* the creative process. The attempt to account for the contribution of each creative practice at each stage must be understood as one of teasing out a complex entanglement of processes that are not meaningful (or comprehensible) in isolation. This issue is particularly acute in the Post-Production phase, in which all the processes generated by the contributing creative practices are combined to shape the recorded sonic material into a 'finished' work of radiophonic production. These creative practices tend to merge as the work progresses until such time as the form of the work is fixed and the sonic elements generated by the respective creative practices are completely enmeshed. I am committed to examining each creative practice separately so that aspects of the work of production are not so easily masked in their complex entanglement – the shaping of an actor's performance after the recording event through editing and mixing, for example.

out of which I would construct a performance ‘text’ *indeterminately*. I had in mind the classic tape studio techniques of Pierre Schaeffer’s early *musique concrète* and Luc Ferrari’s ‘anecdotal music’, creating compositions empirically from an assemblage or aggregation of recorded Sonic Materials. It was important to me to create a rich listening *experience*, while at the same time supporting a level of semantic coherence as inscribed in Martin’s original script. I was aiming for the meaning to be clear, though not necessarily at every moment, and without always closely following the *form* of the script. The surface level disruption to the semantic shape of the speech given in the script (irruption) was motivated by ideas from a *composing* creative practice. By shaping the speech along musical lines, I introduced paragrammatic features into the speech. The work as performance would be subject to the kind of musicalization that Lehmann explores in *Postdramatic Theatre*⁷⁹. At this stage in the making of *Granados*, the Writing creative practice and process is virtually indistinguishable from that of Composing. I was also inspired by an anecdote told by actor Marianne Hopper about Heiner Müller (recorded for my literary feature on Müller *The Luckless Angel*), who as a director of performers, she says, professed to care only about ‘the accidents’.

In my production, *Granados* would be presented as a *shared text* in performance, distributed across five voices. I decided to discard recordings of my own interactions with the performers on the studio talkback system, but kept those between the writer (Martin) and the individual performers (sometimes the actors were addressing me as director, but I only retained the performer’s comments in that case). I was aiming to develop the dramatic conceit of a dialogue between the writer and his ‘muses’.

The ‘grammar’ or aesthetic of my production of *Granados* is that of a work in progress: provisional and incomplete or never complete, in which significant

⁷⁸ Since recording the speech I had relocated with the ABC to Adelaide.

⁷⁹ Lehmann, H.-T. 2006, *Postdramatic Theatre*, Routledge, London, p.91.

elements may emerge and disclose themselves in the course of its production. 'The Writer' voices his thoughts, which are wrought through some form of struggle *taking place* in his mind: "I'm dialoguing with an idea. Does it speak back?" Martin referred to a 'hidden text' in *Granados*, using the analogy of trying work out something on the piano to describe the sense of 'the Writer' performing his thoughts. In *Granados*, Martin refers to the writing process as a kind of mental palimpsest, 'rubbing out' and 'scribbling over' previous phrases. I am trying to represent the writer's process of rehearsing and constructing his thoughts; the mental *noise* of competing voices in the writer's head; the *poietic* 'genius' (in the Romantic sense) generating order from chaos - or perhaps the Platonist wrestling with shadows, bringing the immaterial, the ideational into concrete material form. I modelled this on Todorov's account of Bakhtin's *dialogism*⁸⁰; and in the antiphonal call-and-response phrases and shout choruses in jazz, derived, in turn, from the ecstatic African-American Church and African ring-dances.⁸¹ These representations of the writing process shaped my approach to the form of *Granados*, to the arrangements, editing, and montage and mixing of the radiophonic work.

I invite the audience into the process of thinking through the ideas: the listener-*subject* must decide which of the competing voices to attend; must process this polyvocal and polyphonic presentation to produce his or own sense from the work. The layering of voices, embracing repetition, pushing and pulling implied tempi, draws attention to varying inflections and phrasing, bringing out shades and nuances of available/potential meaning; while the use of redundancy assists the listener to follow the writer's discourse by offering multiple near-synchronous iterations.

⁸⁰ Todorov, T. 1984, *Mikhail Bakhtin: The Dialogical Principle*, trans. W. Godzich, University of Minnesota Press, Minneapolis.

⁸¹ See in particular: Small, C. 1987, *Music of the Common Tongue*, John Calder, London.

This process is also represented metaphorically in *radiophonic* space: mapping the writer's mind. I do not though merely chart a course across a map; I am involved in a process of making the map, surveying the landscape and its identifying features; or better still, making a chart by taking soundings. It is important that this 'map' should be capable of guiding a listener through the listening experience: it should make sense; or more precisely, it should assist the listener in making his or her own sense of the work. I am also aware of the desire/need to create/construct an impression of the workings of the writer's mind in the process of writing (paradoxically) as spontaneous.

Following Attali's ideas on the repression of 'noise' by institutions of power, I use certain paragrammatic features of the performances: performance stumbles, interruptions, competitive delivery, commentary about the piece', as 'noise' – messy, rebellious, fragile – disrupting the smooth and polished surface of high-fidelity audio and perfected performance. I intend this not so much as an 'alienation' device to expose or reveal the labour of radiophonic production (though this aspect is manifestly present) than as a development of the representation of 'the writer's mental struggle to marshal his thoughts into a coherent thought and statement. This is to be experienced as the performance of writing. Martin also treats the relationship between music and sound or noise (following Attali), and so I use compositional ideas to shape the sounds of recorded speech into a musically inflected arrangement:

I have tried to edit the voices rhythmically, to use the voices as instruments with their own timbres, to use voices contrapuntally and in unison, and the ideas of coda, and ritardando sections, etc. ⁸²

I worked on arranging each section separately due to limited hard drive capacity. I wanted to set up the dramaturgical voice from the beginning, so it could comment self-reflexively on the construction of the work itself. So I

⁸² Personal correspondence from Christopher Williams to Jim Cotter and Martin Harrison, 23rd December 1999.

edited Martin's joke about starting at the end into the opening of the piece: "The end – I think we should start at the end". I discarded the recording of the cover letter and the 'Note on Structure' as 'explaining' too much to the listener. I also cut the more explanatory passages in the 'Preface'. At the end of the 'Preface', I placed Martin's comment, "This is how I'll probably sort of do this piece", taken from our early discussions on how to approach his performance. I also edited in Martin's "Okay, well do you want just to keep on going?" and used his second "Tell me when" later in the piece - in the vocal arrangement of 'Window with Silhouette'.

I introduce the performers' voices during the 'Preface'. Martin begins the piece and then during, "I imagine the piece to be in the voice of a woman, possibly foreign-accented, driving through Sydney" he is cut off at "in the voice of a woman" by Gosia. Martin improvises around his script with the variation, "She's driving through Sydney, rush hour." Clarence resumes with the scripted version, "rush hour in the evening light." I then introduce Anna Maria's voice in response to Martin's "If the voice is accented" with a repeat of the earlier phrase "possibly foreign accented". I am developing a pattern here of repeating and overlapping on the end of phrases and of repeating phrases from an earlier context using different voices. This works as composition, or at least gives a composed feel to the work, drawing attention to the musicality of the speech and tonal aspects of the voices. Clarence gives the title a French inflection: "*Granados. Radio Poème.*" I introduce Inga's voice with "an experimental zone" during the section 'Banking'. I decided to hold off introducing this last voice until the listener had in all likelihood presumed that all the voices had already been introduced; creating surprise, and at the same time, alerting the listener for the need to remain attentive and to concentrate, once such a presumption has first been purposely controverted.

I arranged the voices with Martin's main vocal centre. When I overlaid a second vocal phrase from Martin over his original, I presented it slightly off-centre and subtly filtered (e.g. the word *Sprechstimme* in the 'Preface').

Dramaturgically, I assigned Martin's voice a normative role: to impose order on the potential cacophony of thoughts vying for expression. I also thought of this as the Apollonian voice in a Nietzschean struggle with the Dionysian voices of the others. This relation is complicated by Martin's decision to adlib around his text so that his performance might appear more colloquial. Paradoxically, this means that on occasion it is the female voices that provide the 'correct' rendering of the piece, and the 'Writer' who deviates from it. It also draws the listener's attention to the fact that the process of writing continues well into and beyond the recording process. In this phase of the production, some of Martin's performed and recorded revisions would be overwritten through my process of selecting alternate voices to voice particular phrases in their 'correct' (i.e. written) form.

Martin's voice in the centre of the stereo image was balanced by Gosia to the mid-left and Anna Maria to the mid-right. Interaction between the voices was mostly constructed between Martin and Gosia and between Martin and Anna Maria. Between them, these three voices carried the burden of the text. 'The writer' plays with and fashions his ideas 'in the voice[s] of a woman', offering them up for his own (and our) consideration; and occasionally intervening to re-group, re-focus, correct or simply because an enthusiastic impulse overtakes him in his passion for the ideas he is contemplating. Occasionally all three voices are involved in an interchange or are simply overlaid. I made less frequent use of Inga on the far left and Clarence on the far right. Dramaturgically, I used Inga's voice to represent the writer's thoughts at their most introspective as Inga's performance overall tended to be intimate in scale, introspective in focus, and reflective in intent. Clarence, in contrast, enjoyed emoting somewhat extravagantly, playfully; so I deployed her extroverted performance as a way of charging the scenes emotionally, as a forceful emotional undercurrent that need only be hinted at occasionally to make its continued presence felt as part of the listening experience.

To suggest their emergence from the horizon of perception (noise floor) I treated these latter two voices with filtering (mostly high-pass), reverberation effects, subtle distortion, and occasionally with delay (see 'Post-Production: Recording'). As I regarded them as secondary voices, I tended to mix Inga and Clarence at a lower volume and intercut or overlaid them with one of the three more dominant voices. In combination, the audio signal processes diminished the aural 'presence' of these voices, making them appear more distant and mediated (noisy). On other occasions these outlying voices were permitted to capture the full attention of the listener - for instance, by momentarily foregrounding Inga's inwardly-directed musings. By shaping the dynamic hierarchization of the voices, I was able to direct the listener's attention to a specific and intended vocal focus at any given time; although I did also play with ambiguity and equivocation, inviting the listener to anticipate which way the vocal lead would flow and then affirming or frustrating that expectation; just as any composer of music leads the listener through the game-like experience of 'tension and release'.

Considerations of spatial rhythm played a role in determining choices between recorded fragments of vocal performances and their placement in the stereo spectrum. I wished both to maintain an overall balance - pivoting on the centre but giving equal weight (and time) to voices left and right, - and to keep the focus of attention moving fluidly and unpredictably to sustain interest. The section 'Andante' was approached differently. Here, I worked with a stereo location recording of Martin speaking (and improvising) in a heavy traffic atmosphere. This is the only time a voice is placed in a 'real' context, although it is mixed with the shouted title from Clarence, and a nervous and agitated studio recording of the speech from Gosia. One of the most sonically interesting moments in *Granados* comes at the end of 'Andante'. Having established the traffic atmosphere and presented Martin's performance recorded on location with an introductory title from Clarence and Gosia's softly urgent and anxious rendition over it, I wanted to create a shock effect, displacing and unsettling the listener's perspective. To do this, I added to

Martin's last line on location a repeat of the first line recorded in the studio from his most animated take, which I treated to match his location vocal, whilst maintaining a seamless traffic atmos underneath. This substitution of vocals is imperceptible to the listener, who is encouraged to believe that he or she is still hearing Martin on location. So when, on Martin's last syllable (halfway through the word 'street'), the atmos drops out leaving Martin's studio-recorded voice to ring out (treated in a subtle but splashy reverb), it generates an intense moment of perceptual, phenomenological and ontological confusion. Martin, who has been situated on location in the street, is somehow now manifestly and instantaneously present in an isolated perspective close to the listener. The effect is of the 'real world' vanishing, catapulting the listener back into the mind of 'the Writer'.

I made a conscious choice in developing the arrangement to make it progressively denser, more 'noisy' as the listener assimilates 'the grammar of the piece'. Overlaying *similar* phrases from different voices allowed me to bring the subtle variations in presentation and subtext (and even text) to the attention of the listener. More often than not, these were overlapped at the top and tail of a phrase. By overlaying dissimilar phrases I was able to create a semantic tension between the content of the main idea and the expression of a displaced fragment of another idea, which could be attended to for its *sonic* texture. To this end, I isolated a *few sonically* interesting - perhaps even musically interesting - phrases: Clarence's repeated 'ecstasy!', 'la, la, la's' and 're-do-re', for example.

I chose to incorporate a number of extra-textual speech fragments from performers, either commenting on their own performance or seeking guidance. This frames the performance text as 'literary labour', as 'work', as 'production'. In so doing, the frame directs the listener's attention to the dramaturgical voice of the producer, the radiophonic artist - 'author' of the radiophonic performance text. For example:

Clarence: Mark Harris – is that right?

*

Gosia: Shit!

*

Inga: Okay, okay, again. . . .

*

Anna Maria: Oh, okay [laughs]

*

Anna Maria: Flotsam? Flots - Oh, okay. Floatsam – I never heard that!

*

Inga: Wow!

*

Anna Maria: I'm not sure what the la la la la . . .

*

Anna Maria: mmmmm - what about that
um – mmmmmm - la la la la la?

*

Anna Maria: Hmmmm? *Très bien!*

Martin, too, addresses the 'author' of the performance text: the director/producer in dialogue about how to proceed, or in order to comment on proceedings so far:

Martin: The end – I think we should start at the end. Tell me when.

*

Martin: This is how I'll probably sort of do this piece. Okay, well do you want to just keep on going?

*

Martin: I'm going to start all over again.

*

Martin: I'm going to take this from the top again. Okay, tell me when...

*

Martin: There's a lot of ummm ... sort of intercutting in this, isn't there?

*

Martin: See what I'm trying to get at with this is actually to give a sense of it – ah – that it is actually as if someone is playing - at this point - I mean literally playing the piano. It's like the- the- the hidden text is that sense of what it's like if – when you are sort of, you know, playing the piano when you're trying to work out movement in that abstract sense

*

Martin: I like that little bit [laughs]. I do actually. I really like it.

*

Martin: Now this is actually quite – ummmm – full-on - all of this, isn't it?

*

Martin: Okay. Now this is a bit more quirky. [...] Let me give you a sense of it [...] yeah, and it's slightly crazy. [...] I guess this is going to be difficult. [*referring to the desired rhythm of counting*]

*

Martin: Again! *On traverse!*

In the following example, I intercut and overlay two separate comments by Martin (one italicized):

Martin: It leaves us with a very slight not overdone but a very . . .
Good
 slightly quizzical sense.
It's good.

I selected and edited into the work extra-textual speech fragments to develop Martin's persona as 'the Writer' suggested by: "I'm dialoguing with an idea. Does it speak back?" Sometimes Martin addressed the performer directly via control room talkback:

Martin: And if you can just - the- slightly swallow the last 'd' it'd be great because that's actually how they do do it.

Gosia: I got it, wait – *tan – tan interor-tan interioridad - tan obliteración.*

Martin: It means so much passion, so much interior and so much of the sort of the - obliteration, so much kind of, you know of sss-scribit sss-scribbling it out, you know, rubbing it out, sort of obliteration, wiping it out, basically.

Here I take two comments by Martin on actor performances and intercut them – one of his comments is italicized:

Martin: I love the way you did it just the first time actually, which - which,
you went
it was wonderful
you know, the sounds were full of little choices, full of mo- er-- little
moments
and so that you got the joke perfectly

Below, I take a dialogue between writer and performer and tease it out, interspersing other speeches (here out of script order and in italics) between the elements of the first dialogue:

Anna Maria: Oh, it's still shock this. Yep.

Gosia: Like a propeller screw/

Martin: A duck caught in its spins like a ball going down a spiral track/

Anna Maria: focus on the abstract shape/

Clarence: It is the end of the piece/

Martin: It-it's sort of shock, but getting into that slightly blissed-out state
– almost like an anaesthetic state.

On occasion, I confect a dialogue between 'the Writer' and the voices in his head (italicized) - whereas Martin's comments were originally directed to me as director/producer:

Martin: That's the point! "No-one knows"

Anna Maria: *Oh, okay [laughs]*

Martin: "No-one can speak with certainty." That's what I'm getting at here, isn't it?

At the end of *Granados*, I again use the ‘dialogue’ technique referred to immediately above, this time with one voice underlined, *and* with the addition of a *second* speech fragment from Martin overlaid with himself (in italics). That is, there are three separate speech fragments intercut - two of them from Martin:

Anna Maria: Hmmmm?

Martin: It’s very umm . . .

Anna Maria: *Très bien!*

Martin: That ending is very uh –

Well, I must take my –
aaaaah . . .
my ears are falling off!

I chose to incorporate few actual performance mistakes or accidents overall. I took care to avoid representing the performers as lacking in competence. They were all extraordinarily talented. The following examples are included partly for their potential comic effect:

Clarence: Mark Harris – is that right?

*

Gosia: [...] a classical music in contemporary conc-concert hall– *Shit!*

These next two examples have an engaging musicality and sonority about them, both rhythmically and tonally, because the performers are literally ‘sounding out’ these expressions:

Inga: corri- corrages- corrugations

*

Inga: birdfishhhhhhhhhhh birrrrrrrrrrrrrrrrd- fishhhhhhh –
 swimming

Finally, we can see an example of how I have interwoven one of Martin's improvised variations on the written script with attempts by two non-native speakers to articulate an unfamiliar word ('incessantly') from the related passage (from 'Hands').⁸³

Inga	Gosia	Martin
and		
who talked		
in-	and who talk	
	in-	most of the time
		they were talking
		incessantly
and who talked		to each
	inc-	other during the
		performance
	in	
yeah – in-		
	incess-ant-ly	
in-cess-ant-ly	incessantly	

When Martin visited Adelaide for a literary event, I was able to play him some of the vocal arrangements in progress ('Preface', 'Banking', 'Hands' and 'Window with Silhouette'). Martin was excited by the form *Granados* was taking and encouraged me to continue in the direction I had developed. We again discussed ideas about the music, but I first wanted to send the vocal arrangements to Jim Cotter for a response. I completed the arrangement of

⁸³ From *Granados Speech Transcription*, 2015.

the voices and sent copies to both Martin and Jim.⁸⁴ In an accompanying letter, I described my process of editing and montaging (arranging) the voices.

With the voices I have tried to give form to the spontaneous processes of thinking, or the writer rehearsing his thoughts: the mulling over, leaps of association, going in circles and up dead-ends. I see these are all spatial references, so that means, I guess, that I've been involved in a kind of mapping process. I certainly feel like I've been sailing uncharted waters! Of course, I don't at the same time want to lose the majority of the audience.

I have also tried to use the ideas in the text to shape the form of the piece. So, you will find many instances of noise in the edit you have: performance stumbles, interruptions, competitive delivery, commentary about the piece. This is not in fact intended to give a sense of the production of the piece, only to create a less slick presentation, a certain roughness to contrast with a (pre-modernist) high art approach.

Of course the text includes ideas about the way we interpret sound as music and noise, and so as for the music, I have tried to edit the voices rhythmically, to use the voices as instruments with their own timbres, to use voices contrapuntally and in unison, and the ideas of coda, and ritardando sections, etc.⁸⁵

*

Production Phase:	<i>Post-Production</i>
Creative Practice:	<i>Composing</i>
Creative Strategy:	<i>Indeterminate</i> ⁸⁶
Sonic Material:	<i>Speech; Music</i>

⁸⁴ On the 23rd of December 1999.

⁸⁵ Personal correspondence from Christopher Williams to Jim Cotter and Martin Harrison, 23rd December 1999.

⁸⁶ Note that if we were to follow Benson (2003) on improvisation-as-composition all radiophonic productions would be styled *indeterminate*.

Following the decision to structure the composition of *Granados* around the indeterminate arrangement of multiple voices, it became necessary to work extensively with the recorded spoken word performances in Post-Production in advance of any more formal (and predeterminate) Composing. I treat this process also under ‘Post-Production: Writing’ above. For a work in which the express intention is to foster interaction between creative practices in the name of creative freedom, collaboration, and opportunity, it is all but impossible to disentangle those creative practices in any meaningful way.⁸⁷ The vocal arrangements were developed as ‘composing with recorded speech’, while they can be regarded simultaneously as a process of ‘re-writing’ the semantic content, or at least the syntactical form, of the piece. The editing and track-laying process involved in ‘composing with speech’ is treated under ‘Post-Production: Recording’.

As I worked on recording the voices, my approach to their composition evolved (see ‘Production: Composing’). In post-production, I arranged the five voices from left to right with Inga far left, then Gosia left, Martin centre, Anna Maria right, and Clarence far right. I worked with Martin’s voice as the lead instrument. The other voices were arranged relative to his. Auditioning the studio takes, I paid particular attention to rhythmic phrasing, interesting intonation and pitch contour, and vocal expressivities that could serve as dynamic accents. When working with multiple voices, I noted comparative variations in the tempo of the respective vocal deliveries. Variations in phrasing allowed for voices to converge, diverge, or momentarily synchronize on a word. I played with each of these dynamics so that multiple voices could begin in unison and diverge, or start at different times and converge, or begin and end at different times, but coincide on a selected word or short phrase I wished to emphasize.

⁸⁷ The purpose of attempting this feat is to ensure a measure of *informal rigour* in this descriptive poetics, so that all aspects of the *poiesis* of radiophonic art are given due consideration and not ‘masked’ by conventional approaches and thinking.

Moving between the voices distributed in their fixed panning scheme created a spatial rhythm. Sometimes the selection between voices was determined by the spatial rhythm alone: one variation chosen over another specifically to keep the vocal arrangement spatially dynamic. Balance, too, relates to the spatial rhythm. I was keen for *Granados* to appear to hold all its voices in spatial tension over time, while simultaneously creating an internal spatial dynamic or spatial rhythm to resist that tension and create movement.

I approached the performance of *Granados* as a 'shared text' with an indeterminate distribution of phrases. Much like a jazz soloist who identifies as an 'ear-player', I allowed myself to be guided by a spontaneous auditory intuition, though rather than 'pre-hearing' new musical phrases which my fingers instinctively form, sounding my instrument and composing in real-time, I proceeded by comparing multiple 'found' vocal phrases edited in situ in the construction of the unfolding arrangement of voices: auditioning, editing, mixing, conserving or discarding, and reviewing (re-hearing). I improvised this distribution of phrases by auditioning the various versions of phrases by each of the voices and selecting the most interesting not only in terms of semantic nuance, but also in respect of the musicality of the voices, to create a form of *Klangfarbenmelodie*. Other useful musical ideas or metaphors guiding my approach included those of 'counterpoint' and theme and variation, where Martin's voice would provide the main line and the female voices secondary lines; and as in the jazz ensemble, where Martin would generate the melodic line, and the female voices would appear to 'comp', despite being recorded separately. Perhaps a more accurate comparison would be with Free Jazz in which, according to Ornette Coleman, all of the players are always improvising, all of the time.⁸⁸ I also made extensive use of repetition, ostinato, recapitulation, and unison common tropes in small ensemble arranging.⁸⁹

⁸⁸ See: Jost, E. 1995 [1974], *Free Jazz*, Da Capo Press, New York, pp.59-60.

⁸⁹ See: Rinzler, P. 1989, *Jazz Arranging and Performance Practice: A Guide for Small Ensembles*, The Scarecrow Press, London.

As I worked on the vocal arrangements, Jim Cotter proposed to Martin and I that he should compose an orchestral score for performance by Canberra School of Music students at the Australian National University where he lectured in twentieth century harmony.⁹⁰ The script of *Granados* makes references to all manner of sounds, so Martin and I were both interested in hearing elements of *musique concrète* in the score. When I sent Jim and Martin a copy of the edited vocals, I shared some of my thoughts on the music in an accompanying letter.

Certainly, I would like to hear the noise of the street and the music of the concert hall at play with the music of the street and the noise of the concert hall.

So when it comes to the composition of the music, I can hear “noise” introduced from the recording sessions which we will plan with the Canberra conservatorium students; and I can also hear a place for a specific sound motif from the street - the sound of the pedestrian crossing aid for the blind - this may be fed through a sampler to be used musically.

This motif I find interesting because it ties in with *Andante*, the piece about crossing the street. *Granados* would then turn on ‘*Andante*’ as it is the only piece as yet with

⁹⁰ In order to secure a suitable space for recording, and for Jim and the student musicians to be free of their other commitments, we planned to record in a university semester break. We also planned for a sound engineer and me to come to Canberra for the recording. As I had relocated to Adelaide with the ABC since the vocal recording sessions, I would come from there. It was my preference for Andreij Shabunov to come to Canberra from Sydney, so he could continue working on the project as sound engineer. Martin also expressed an interest in joining us for the music recording, which I encouraged. He, too, preferred a semester break due to his own lecturing commitments.

Jim and I met in Canberra during the 1999 Australian National Playwrights Conference. Jim had been very disappointed when, having attended a workshopped reading of a playscript in which he heard great musical potential, I informed him of my pre-existing commission of another composer for that particular production. It had also irked Jim that, as part of the production team behind the prize-winning *Rita's Lullaby*, his contribution had not been met with greater financial recognition, despite my intervention in his favour to my own personal cost, so that he and the sound engineer might be rewarded with any prize money at all. Jim thought the ABC's treatment of artists in general to be pretty shabby. There was substance to Jim's criticisms to be sure. I implored Jim to think of *Granados* as an opportunity for us to collaborate once again as we had previously done so rewardingly, and if possible to put aside his frustration with the ABC as an institution. He assured me that he would like to, but we were never to meet again.

the sounds of the street, and I like very much the image of waiting to cross the street as a metaphor for life itself, and also for the change of the century/millennium.⁹¹

I presented the completed vocal arrangements to both Jim and Martin as Pro Tools sessions on CDR, and as an audio CD. I considered these arrangements provisional and suggested that both should feel free to suggest changes to the arrangements where it would further the pursuit of their respective individual creative practice and ideas.⁹²

When, after an extended period, I found myself unable to secure from Jim a commitment to potential record dates with the ensemble from the Canberra School of Music, I began to suspect that my vocal arrangements might have left him feeling boxed-in creatively, or even that his autonomy as a composer had been compromised/encroached upon. I never got to hear how he would like to approach the composition beyond our initial discussions, although he did say he was not sure how to respond musically to the vocal arrangements. For whatever reason, Jim Cotter severed all communication and effectively withdrew from the project. I was faced with finding a new composer for *Granados*.

⁹¹ Personal correspondence to Jim Cotter and Martin Harrison. December 23rd, 1999.

⁹² Both Martin and Jim had access to a Pro Tools system. Jim had his own and Martin had access to one at UTS or ABC Ultimo. So they each could open up the data session I sent them and, independently of me, try alternative vocal arrangements. Unfortunately, Jim reported he was having major issues getting his new Pro Tools system to work together with Cubase, his preferred music production DAW on the same computer system. He had no access to technical support and so the issue he had with reconstituting the *Granados* Pro Tools sessions dragged on. The session I sent him required over 2GB of HD space so that could have compounded the issue, as he would have to upgrade his hard drive capacity. I eventually re-sent him the *Granados* vocal arrangements as Pro Tools 5 sessions on four data CDs with *very* detailed instructions on how to import the nine sections that made up the work. Jim had updated his system to Pro Tools 5 and reported that this had fixed a number of issues he had experienced previously. These Pro Tools sessions were labelled 'Dec00' so presumably I sent them late in December 2000 or early in 2001. Jim did of course have access to an audio CD of the vocals the whole time.

I approached Jim Denley, whom I had known since I took his improvisation workshop.⁹³ I knew Jim had worked on award-winning radiophonic works for the ABC Acoustic Arts programme *The Listening Room*,⁹⁴ and I knew his work with Machine for Making Sense, a highly regarded experimental contemporary music ensemble. He was also a driving force behind *The Now Now* music festival in Sydney. Jim knew of Martin's work with the ABC and accepted the invitation to compose music for *Granados* with enthusiasm. I was excited to see what Jim's extraordinary abilities with extended instrumental techniques on the flute and saxophone, his improvisation skills, and his interest in electronic avant-garde music would contribute to the project. Martin was also enthusiastic about working with Jim, with whose radiophonic work he was already acquainted.

Jim Denley had recently produced a fascinating work on the musicality of older women's voices: *Wongaburra Birds*⁹⁵, which I had heard on air. He proposed revisiting this approach for *Granados*, transcribing for flute some of the vocal phrases by the various performers, which were to be mixed with the original voices. This struck me as an interesting way to highlight the musicality in the speech; and further, to support the musicalization of the spoken word performance evident in the vocal arrangements. We also discussed using elements of *musique concrète* and the Laroccha performance of the piano reduction of *Goyescas* as potential music sources. Jim later told me that this had been his first electronic music composition and

⁹³ Run jointly by him and composer Sandy Evans, with whom I had later worked on *Testimony*. My production was published as a Book/CD: Komunyakaa, Y. 2013, *Testimony: a Tribute to Charlie Parker*, Wesleyan University Press, Middletown, Connecticut.

⁹⁴ Notably the Prix Italia winning radio feature *Collaborations*.

⁹⁵ Broadcast on 'The Listening Room', ABC Classic FM, 23rd September, 2002. "Composer Jim Denley recorded the voices of three elderly residents in a Queensland nursing home, where he had performed for their entertainment. Striking a rapport with these quintessential Aussie old timers, he became fascinated with the musicality of their laconic, drawling speech, which reminded him of the vocalizations of birds. Painstakingly, he notated the speech as music, and in a highly detailed studio process, performed this "music" on his flute, in two-second intervals for absolute precision. The "music" and natural speech were then crafted together in the studio to create a unique musical work musical work."

<http://www.abc.net.au/classic/lroom/stories/s642481.htm> [retrieved 3 Aug 2015]

the project had encouraged him to explore making an electronic score on his DAW at home for the first time. He drew on several classic tape studio techniques such as changing the tempo of the playback, reversing the direction of playback, filtering, use of distorting signal processors like ring modulators, and tremolo and auto-panning devices. Jim was happy to go along with my preference for using only traffic atmosphere under ‘Andante’ and no music – the only time this approach was to be used throughout *Granados*.

Once he received a copy of the vocal edit, Jim selected particular phrases that caught his ear and transcribed them for flute. The transcribed phrases that were incorporated into his final music arrangement are:

is written in an almost subvocal voice	synchronous (Martin) [00:35]
I imagine the piece	vocal follows flute (Martin) [00:45]
to be in the voice of a woman	flute follows vocal (Gosia) [00:50]
Granados	synchronous (Clarence) [01:05]
radio poème	flute follows vocal (Clarence) [01:05]
They've bought tickets in order to experience the particular feeling which music inspires	flute follows vocal (Anna-Maria & Martin) [03:10]
Here in the Opera House everyone's attention is focussed totally on the performer	synchronous (Martin) [07:20]

I'm not even sure later on that this man I've
just described is the one sitting next to me
that night

synchronous (Clarence) [08:35]

I look at people. I don't see them

flute follows vocal (Clarence)
[08:47]

See what I'm trying to get at with this is
actually to give a sense of it – ah that it is
actually as if someone is playing at this point
I mean literally playing the piano it's like
the- the- the hidden text is that sense of what
it's like if – when you are sort of, you know,
playing the piano.

synchronous (Martin) [18:35]

Jim also used the flute to produce sustained tones in cadences suggesting both an extended, slow version of his transcribed motifs, and an improvised response to the emotional contour of the spoken word performance.

Jim's longstanding creative practice in extended performance techniques for woodwinds included those using water. He was able to go into an ABC studio (actually a post-production suite) in Sydney to generate and record the sounds of water bubbling, which he then treated electronically, particularly using filters and pitch-shifting.

Jim's 'Turbulence/Wavy Chords' stereo track (from his six-track musical arrangement) comprises few sound sources. One is his production of bubbles in water using woodwinds, which are then heavily processed including gated distortion effects, some of which may have been 'keyed' by speech feeding a side-chain. A second is the sound effect of waves lapping against a boat, again heavily processed especially using filters. A third is the sound of the piano *vari-speeded* to 'stretch' the audio, which is then processed with

tremolo, delay, auto-panning, and filtering. Sometimes these sound sources are laid over one another.

Jim used excerpts from the recorded piano version of *Goyescas*.⁹⁶ Jim's 'Piano' stereo track uses resonant filters to create the sound of a prepared piano as a gamelan-like instrument. He also uses the technique of reversing the audio recording. He makes frequent use of his DAW's ability to 'slow down' the audio of the piano using a time-stretch algorithm.⁹⁷ As the voices recount the sinking of Granados' ship by a U-Boat at the end of the section 'Night', Jim created the sound of a torpedo launched then hurtling mercilessly towards the *Sussex* before exploding against its hull; then the sound of a ship-board piano careening in a downward spiral muffled as if heard underwater and which rises to a mad crescendo. This creates what is in effect a musical interlude at the climax of *Granados*, separating it from the denouement formed by 'Banking and its Alternatives'.

I thought Jim made another interesting choice in having no music for around a minute after the traffic atmosphere at the end of 'Andante' has been faded out. This really marked the timbral shift and contrast in *Granados* at that moment, helping to define the structure of the piece. It also established an interesting tension between *noise* (e.g. traffic atmosphere) and *silence* as the 'ground' for signifying sounds or audio 'figures'.

Andreij Shabunov was again the sound engineer for the music recording sessions. I was unable to attend. However, I thought it would be a good opportunity for Jim and Martin to work independently of me in keeping with my intent to encourage collaborative interaction *between* creative practices, especially since I had already taken the lead in the arrangement of the vocals.

⁹⁶ A copy of which Martin had offered to provide but which, fortuitously, Jim already owned

⁹⁷ At this time Jim Denley was running Digidesign Session-8, in part due to its use at the time within ABC Audio Arts in Sydney.

Martin recalls the music recording in Sydney:

I love Jim Denley's music for this piece. I was absolutely, you know, stunned when he first came in, having looked at the script, as it were, looked at the words, and I was just absolutely astounded by the sense of proximity and the appropriateness of how he was thinking about – about the nature of music, about the nature of performance, as well as the nature of music. And I thought that was he was doing, in trying to, as it were, use the voice as a basis for some of the composition but not over-determine, not over-shape the material with the voice, not, as it were, you know, set up a, you know, a merely technical game with nature of the voice. I thought that was absolutely wonderful. I think that Jim seemed, you know, so much at ease with the direction of the work, and so sort of, you know, so - so expert in working out some of the sort of the textural elements of the work. I just thought it was like a magic moment I have to say when we walked into that studio and we started hearing some of his sort of trials, as it were, some of his, you know, just examples of the sort of thing that he might want to pursue with the piece. It was just wonderful. Wonderful experience!⁹⁸

Jim Denley provided me with audio files for three stereo tracks labelled 'Piano', 'Flute', and 'Turbulence/ Wavy Chords' (an electronic soundscape). He sent versions of his music in a mix of music alone, and in one mixed with voices as a guide-track, for me to respond to:

I've worked on the last section but it still needs some more work. My feeling is that before I put days into it I should play it to you so the direction I've gone is the one we decide on.

There are other ways to go, obviously.⁹⁹

I too thought Jim's music was wonderful. When I asked him whether he had found working from the vocal arrangements constraining as a composer, Jim told me he had the opposite experience. It was liberating for him to have a structure laid out, relieving him of the burden of coming up with one himself.

⁹⁸ Interview with Martin Harrison. *Into the Music*, ABC Radio National, 2005.

⁹⁹ Personal correspondence from Jim Denley dated June 20th, 2002.

He enjoyed the experience of having something to respond to – no surprise given his creative practice as an improviser. Indeed, Jim’s experience in and commitment to improvising had been a major reason for choosing approach him for a creative collaborator.

Jim’s principal concern, after creating the electronic score, was to be able to extend the gaps between sections (which were in any case arbitrary), allowing him to link and extend or prefigure the various sections of *Granados*. Jim reconsidered his provisional arrangement when I reaffirmed that I would encourage him to make adjustments to the vocal arrangements to accommodate his ideas for the music. In particular, Jim worked on an extended alternative ending with a much longer and more intense bridge between ‘Night’ and ‘Banking and its Alternatives’. I incorporated this extended ending but, in consultation with Jim, introduced it slightly earlier than originally indicated under the vocals at the end of ‘Night’. This allowed me to feature the musical climax without creating a potential *longeur* in the work as a whole. I would work further on the voices, especially using signal processing in my sound design studio (see Post-Production: Recording).

Martin later reflected on the process of listening to music in relation to *Granados*.

I’m very interested in this, you know, this, in a way, in this question of how we listen to extended pieces of music, because we do, in a way - I mean of course we listen as the music progresses, you know, as it moves on, as it performs, but we also listen *backwards* [laughs]. You know, we listen with a sort of strong sense that, you know, well, we’ve been there before but not quite the same place. You know, there are – there are certain relationships, symmetrical relationships between notes which are sort of constantly being provoked and suggested, and, of course, they never, in a way, in the experience of listening to music, they never really become, as it were, fully conscious. I mean, you can, you know, you can sort of stop the disc at that point. You can play it back. You can look at the score. You can, you know, you can find ways, obviously, of working out these relationships, but - but in the actual experience of listening, no, we don’t do that. We sort of let all of these things happen - as if they

are sort of endless kind of wakes or tracks across the music - that we are sort of just picking up something from there and something from here - and of course it builds, this sense as you listen to music that there is, as it were, some relationship as you listen to what's going to go on in the future of the piece, in the parts of the piece that you haven't yet got to. ¹⁰⁰

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Production Phase:	<i>Post-Production</i>
Creative Practice:	<i>Performing</i>
Creative Strategy:	<i>Predeterminate; Indeterminate; Appropriative</i>
Sonic Material:	<i>Music; Speech; Original Sound</i>

The post-production phase of the making of *Granados* involves different aspects of performing. Given that they took place after the main speech recording sessions for *Granados*, Jim Denley's woodwind performances fall for my purposes into the post-production phase. If one were to examine the creative practice of composing in isolation, it would, of course, be more natural to think of this as being an indeterminate phase of production and Jim's transcription of phrases of speech in (predetermined) notation for flute as pre-production. Besides the flute transcriptions, Jim also improvised (*indeterminate*, music) flute tones with which he could underscore various sections in *Granados*. Some of the longer cadences on the flute appear to follow motifs from the speech transcriptions without once more doubling the voice. He also uses extended saxophone techniques to generate the water bubbling effects, most likely by attaching a rubber or plastic tube to a saxophone mouthpiece.

Jim's selection (with support and encouragement from Martin) of the recordings of Alicia de Laroccha performing *Goyescas* is an example of an appropriative creative strategy towards the generation of music Sonic

¹⁰⁰ Interview with Martin Harrison. *Into the Music*, ABC Radio National, 2005.

Materials. He makes these excerpts perform various functions within his electronic score. Naturally, one of these is to represent a piano, such as would have been aboard Granados's ship. Martin references the *Titanic* in a comparison that evokes the image of a ghostly piano being played as the ship goes down, an image that informs part of Jim Denley's sound design for 'Night'. Other suggested associations include a kind of demonic possession of the virtuoso performer, motivated by the speeded-up recordings of the piano to impossible (uncanny) tempos; and also the idea of the demonic temptation of the composer, seduced by the lure of fame, the New York première of his opera *Goyescas*) and leading to his destruction.

Jim's radiophonic treatments of his water sounds and the piano recordings are performed on these sonic materials. He 'plays' the sound studio modelled virtually by his Digital Audio Workstation: sweeping filters, dialling in distortion, speeding up, slowing down, and reversing sounds, drenching them in echo and delay – creating a noisy soundscape.

The work on the vocal arrangements radically reshaped the actors' performances as presented to the listener (treated above under 'Post-Production: Writing' and 'Post-Production: Composing'). Contrary to conventional practice, the performances were not always 'cleaned up', rendering the best possible, most polished performance that could be synthesized from the available takes. The performing/recording artefacts of mouth noises, microphone handling, intrusive breathing, sneezing, page shuffling, headphone cables on music stands, studio doors, misarticulations, mispronunciations, loss of sense or concentration, spontaneous laughter, clarifying discussions, false starts, cues, and take identification were all potential sonic material for this production. Fundamentally, this meant that the potential for a 'polished' performance by an actor was disregarded in favour of the potential musicality of the performed speech and the accidental vocal and technical artefacts. For example, various 'mistakes' in performance could be strung together in sequence to emphasize the strangeness of the

words and phrases for a non-native speaker; and for the work of Performing to be made explicit in Composing, foregrounding the rhythms, intonations, and phrasing of the performer's speech.

Finally, there are the processes which use sound studio technology to work on recorded performances: performing the mix and 'playing' the mixing console like a musical instrument (See also 'Post-Production: Recording'). In addition to the solo work by Jim Denley on sound design, I worked with Adelaide-based sound engineer Simon Rose on mixing and balancing sounds in my sound design studio.¹⁰¹ This studio features a complex system of tactile control that can be 'played' by a sound engineer (or producer or composer). The design of this studio aimed at maximizing the available tactile control, so that the mixing process would entail a high level of kinetic interaction: performability. I wanted my studio to be as 'knobular' as possible.

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Production Phase:	<i>Post-Production</i>
Creative Practice:	<i>Recording</i>
Creative Strategy:	<i>Indeterminate</i>
Sonic Material:	<i>Speech; Original Sound; Music</i>

Since recording the speech Sonic Materials for *Granados*, I had relocated with ABC Audio Arts to Adelaide.¹⁰² Moving cities inevitably slowed the tempo of

¹⁰¹ The analogue filterbank and distortion signal processor alone features a complex array of tactile, real-time controls. The interfaces for my digital signal processors (Multi-effects, Delay, and multiband mastering) sport a combination of data screens and data wheels and 'radio buttons' with which to interact. The Clavia Nord Modular Synthesizer has 18 rotary pots assignable to any parameters of its audio processing 'patches', which can be custom-designed using a computer editor. The mixing console alone has a long-throw fader, multi-band equalizer section pots, auxiliary sends, FX returns, pan pots, channel input attenuators per channel and group and output bus linear potentiometers, and studio monitoring and tape return pots.

¹⁰² I recorded speech for *Granados* August 1998 to January 1999. I moved to Adelaide from Sydney in July 1999. The anticipated benefits included greater ease of access to studios and production facilities, easier access to sound engineers, and the opportunity to set up an edit

my production output as I resettled. The production studios were mostly booked out for some time ahead with double-shifting the control room of the spoken-word studio the only solution on offer. I was able to get access to a portable Pro Tools system, a mobile digital workstation assigned to an ABC Radio National Features producer.¹⁰³ So, I found myself in a position to focus for a time on the post-production for *Granados*.

Composer Jim Cotter had his own Pro Tools system so I was confident we could exchange session data as the work took shape. I worked alone on headphones in my office (not ideal given a noisy air-conditioning system). I had become proficient at editing and arranging audio on other DAWs

facility and sound design studio at home – my own personal radiophonic workshop. Working on *My Poor Room*, and winning the Prix Italia (19th September 1998) had given me the confidence to believe my work could flourish away from the centre of ABC radiophonic production in Sydney. Furthermore, having seen KB's set-up, I was convinced this was the way forward, and the best way for me to grow professionally and creatively. It would demand that I operate self-sufficiently and independently – I thought I was up to the challenge, and that the time was right. On the downside, I would lose face-to-face contact with valued colleagues - and also writers and actors with whom I had a substantial shared creative history. Maintaining relationships with writers would not be too difficult, as I already managed relationships with writers outside of Sydney. I had been actively researching DAWs for a personal studio since returning from meeting Klaus Buhkert in Berlin in 1997.

There were no audio post-production suites available for Audio Arts production, and the control rooms of the two operational studios were mostly unavailable for my purposes. These were: an orchestral studio with Sonic Solutions as its DAW, and a Pro Tools - equipped spoken-word production studio. Sonic Solutions was highly regarded as a platform for classical music production. It was somewhat problematic for use on complex multi-track radiophonic production. Studio 511 was compromised from the start. It was designed as an attempt to conserve the mezzanine space of the former Drama Studio that had been seized by the News Department in order to co-locate radio and TV news journalists. A poorly designed contract made with a builder inexperienced in studio construction, coupled with pressure from the News Department to complete renovations meant the studio floor was accidentally coupled to the walls, compromising the acoustic isolation. The sandstone floor was found to be breaking up under normal use and so was sealed to protect it, negating its acoustically absorbent properties. There were a serious underestimation (never rectified) of the curtain and carpeting required, multicore cables were damaged during installation inducing electronic hum into the system, and the funds for the construction were depleted before the studio designer could 'tune' the control room acoustic which was very 'live'. The studio itself had a small volume, and in place of a dead room or even booth, a flexible 'drum kit isolation room' had been constructed but after initial trials was abandoned for music recording. It was a constant battle to get a dry acoustic out of this studio in recording. There was no better alternative.

¹⁰³ Stephen Watkins of the Region Department who was busy researching conditions for refugees at the Woomera Detention Centre at the time.

(Session-8 and Fairlight MFX-3), and found little difficulty in transferring these skills. There was no point involving a sound engineer in this stage of the process, even if one could have been made available for such an extended period. It could only have been an exercise in mutual frustration as I listened to, compared, and selected from the multiple takes of each and every phrase in the script by each and every performer, as well as the interaction between performer and control room. I edited the voices intermittently, interspersed with work on other productions, between September and December 1999.

I edited each section separately due to hard-drive limitations. I created nine sessions in total for the eight sections of *Granados* and Martin's 'Preface'. I loaded all five voices onto separate mono tracks (the system limit was 8 tracks). In the case of 'Andante', the location recordings were loaded into a linked pair of mono tracks panned hard left and right. In the edit window, I assembled all my source audio regions in sequence beginning at 90 minutes in the timeline. This allowed me to use the first hour or so in the timeline as a 'bench' space on which to construct my vocal arrangements. I auditioned each available version of each phrase in the script and made my selections. Sometimes I worked with just a single word or exclamation that caught my ear.

I dragged the desired speech fragment into position from the sources grouped later in the timeline to the work in progress at the beginning of the timeline – much as I had learned to edit film, taking each additional shot from a hook over a 'bin' to the right of the film-editing bench with its viewer and splicing block.¹⁰⁴ I also discarded unwanted performances of text fragments and extra-textual speech by deleting them from the Pro Tools session. In this way the pool of original audio sources available for inclusion in the arrangement

¹⁰⁴ First at the UNSW studying Film in 1979; and then at the Australian Film and Television School in 1980 and again in 1984-5. See also, Churchill, H.B. 1972, *Film Editing Handbook: Technique of 16mm Film Cutting*, Wadsworth, Belmont, California. Working from right to left in this manner is essential using Pro Tools in order to keep sync between tracks when editing in 'shuffle mode', which automatically moves all remaining audio on the track to the left by the length of the deleted audio when cutting audio from a track.

gradually diminished until the arrangement for that particular section was complete with no unconsidered audio remaining. I occasionally conserved a potential alternative vocal performance, deferring a decision on the exact audio clip until I had a more complete context. Every audio clip was faded in and out to mask any studio atmosphere dropouts. Arranging the voices was determined by criteria derived from syntax and semantics, performance, and music (See also 'Post-Production: Writing' and 'Composing' above). I adopted a fixed panning scheme whereby Inga was placed hard left, Gosia left, Martin centre, Anna Maria right and Clarence hard right. Where I added a second track of Martin's voice in order to overlay it over an existing one, I displaced the secondary voice slightly to the right. The distribution of voices across the stereo image introduced the element of spatial rhythm that became one of the criteria determining the selection of a voice for a phrase at any particular moment.

I worked from the 'Preface' through each section in sequence consciously making the work more complex and dense as it progressed. I took care to introduce the listener to the 'grammar' of the piece in the arrangement of the 'Preface'. I sent a copy of my completed vocal edit to both Martin and Jim as both audio (CD) and as Pro Tools sessions (Four data CDs), with an accompanying letter:

At last I have an edit (albeit unrefined) of the voices I am happy to pass on. As the work has progressed, certain aesthetic parameters have emerged as significant for me.¹⁰⁵

I detail these significant "aesthetic parameters" in 'Post-Production: Writing' and 'Composing' above. I describe the vocal edit as 'unrefined' (or rough) at this stage of post-production. The edit is offered to the writer and composer as provisional and for the purpose of soliciting feedback. In the spirit of

¹⁰⁵ Personal correspondence from Christopher Williams to Jim Cotter and Martin Harrison, 23rd December 1999.

creative collaboration, I extend the invitation to the writer to modify the edit if desired. I also encourage the composer to make changes where that would further the development of his work on the music and sound composition. My letter also refers to the tension between complexity and coherence, free play and comprehensibility. I intended for the listener to enjoy the playfulness of the work and yet still be readily able to grasp its ideas. In editing and arranging the voices, I tried to draw on *the ideas* expressed in Martin's 'radio poem' in order to create isomorphic relationships between them and *the sound of Granados*.

Having listened to my approach to the vocal arrangements in its early stages,¹⁰⁶ Martin encouraged me to persevere along the same lines and eagerly anticipated Jim Cotter's contribution. This of course cleared the way for Jim to begin work in response to the vocal arrangements. I was hoping I could get ABC support to bring both Jim and Martin to Adelaide for the mixing of *Granados*, or, alternatively, myself and Jim to Sydney to work with Martin and sound engineer Andreij Shabunov.

Jim Cotter ran into difficulties trying to open the Pro Tools sessions on the system in his studio. After months of frustration, Jim upgraded his Pro Tools system to a more recent version, which, he was informed, would fix some of the issues he had with set-up (which included running his Cubase MIDI sequencer alongside Pro Tools). I road-tested the re-constitution of the nine separate sessions into one master session in Pro Tools on my own new system, which I now used for almost all of my ABC post-production.¹⁰⁷

¹⁰⁶ In late 1999.

¹⁰⁷ In early 2000, frustrated by the lack of separate post-production facilities at the ABC and also frustrated by having sound engineers pulled off my projects at no notice to work on other projects, I set-up my own project studio for post-production and sound design, based on a Pro Tools system and a Clavia Nord Modular Synthesizer. At the ABC I measured the Pro Tools system taking up to 30 seconds to execute one edit on the first project I undertook to post-produce that was recorded in Adelaide. I soon added an analogue console to my studio, along with a patchbay and a number of signal processors. Part of my move to Adelaide was motivated by the opportunity to set up a studio of my own (financially impossible for me in Sydney) inspired by the example of Klaus Buhkert (See Pre-production: Composing). New

Eventually I sent Jim four new data CDs with extensive and detailed instructions on how to import the nine sections that made up the work in sessions I had re-created in late 2000.¹⁰⁸ Meanwhile, Jim had access to an audio CD of the provisional vocal arrangements.

Throughout 2001, I tried to move *Granados* along by making attempts to negotiate a time we could record the Canberra School of Music students performing Jim's score. However, Jim Cotter in the end broke all contact and withdrew from the project without explanation.¹⁰⁹ I then began working with Jim Denley whom I commissioned in March 2002. Jim Denley created an electronic score based on a recording session with Martin Harrison and Andreij Shabunov as sound engineer in the ABC Sydney studios (See also 'Post-Production: Composing' above). He recorded extended woodwind techniques using water to create the sounds of water bubbling, and flute phrases transcribed from speech, and some extended flute tones. Working at home on this his first electronic score, Jim processed these sounds extensively and added the sounds of waves lapping, a piano performance of *Goyescas* composed by Granados and played by Alicia de Laroccha. To these he also added the designed sounds of a torpedo being fired from a U-Boat and then travelling underwater to sink Granados' ship.

I received Jim Denley's musical arrangements as CDR data files, which I loaded into my Pro Tools system in my own 16-channel project studio. I worked on the mix with Adelaide-based ABC sound engineer Simon Rose. Simon had volunteered his technical support as I developed my own purpose-built studio.¹¹⁰ I had recently abandoned mixing 'in the box' after conducting

Pro Tools software allowed the use of stereo files, multiple levels of undo, graphic automation, and MIDI tracks all in 24-bit audio. I also now had adequate hard drive capacity allowing the assembly of all nine sessions into one complete version of *Granados*.

¹⁰⁸ I recall Jim's interface was not supported for later versions of Pro Tools software.

¹⁰⁹ See also 'Post-Production: Composing' above.

¹¹⁰ As it was better suited to post-production and sound design than anything available at the ABC we worked on the majority of our ABC post-production work together there over the next

experiments to compare the process with mixing through an analogue console.¹¹¹ Besides balancing the levels of the music tracks, I needed to work on the internal balance of the voices. These were bussed out as mono tracks from of my audio interface and an ADAT breakout box into the analogue mixing console. First, the channel outputs of the digital to analogue converters were aligned with the channel inputs on the mixing console. The main mix bus was recorded back into the Pro Tools DAW via the multiband mastering processor's digital stereo outputs.

I replicated the panning scheme I had developed when editing in my ABC office. I used the console primarily to balance and mix the audio tracks, and to direct audio signals to and from my outboard signal processors in order to 'print' the vocal modulation FX tracks in advance of the mixdown. I used the console faders to chase fine adjustments in dynamic 'presence' (within the shaded region of the long-throw logarithmic faders) and in the wet-dry balance of the vocals, and used the Pro Tools level automation to rough out the volume levels in block fashion.¹¹² I found this method more creatively responsive than automating fine changes in volume level in the DAW as had been common practice using Sesson-8 in ABC Audio Arts in Sydney post-production suites (despite their use with a Studer analogue mixing console, but in the absence of quality audio compression). Once in Adelaide I tended to use subtle multiband compression but some sound engineers preferred a more 'purist' approach, critical of tonal colouration of compression on vocals.

five years. The timing of setting up my studio allowed me to take advantage of the selling-off of outboard gear as many studios closed with the collapse of the music industry business model and others migrated to digital 'in-the-box' production. For example, the 1980s Tascam M-300 series analogue mixer, which came from a video production house 'upgrading' to a digital console.

¹¹¹ Based on the Pro Tools session for *In Dark Times* a poetry feature featuring Bertolt Brecht's Scandinavian poems I produced in 2001. This 8-track arrangement sounded far better to my ears mixed though the analogue console – just summing the printed tracks - despite the extra audio format conversions involved. I have never looked back.

¹¹² That is levels were set at the scale of the speech or scene, making time selections and setting a continuous level for each of their durations, rather than using a mouse to chase the finer adjustments in real time.

I treated the voices using signal processors via the console auxiliary sends: a Quad Modular Sherman Filterbank for filtering via an envelope follower controlling the corner frequency of a low-pass filter, a low-frequency oscillator controlling an amplitude modulator with variable depth modulation, and a distortion circuit; a TC Electronics Multi-FX processor for stereo room and plate reverbs; and a TC Electronics Delay for a 'tape echo' simulation.¹¹³ I reserved the vocal plate reverb algorithm for Martin's main vocal, and a subtle room reverb algorithm for the female voices. Martin's voice is presented as more dry overall giving a sense of an intimate 'presence' compared to the others; whose location in a room acoustic courtesy of the 'room' reverb algorithm affords them a sense of speaking in an imaginary space (the 'Writer's' head). These effects were accessed via a patchbay, and brought back into the mixer via FX returns on the console to allow for adjustment to the wet-dry balance of each vocal. The reverb processing for all vocals was 'printed' prior to the mixdown, as it was not possible to operate two stereo reverb algorithms simultaneously. The effect levels were static but post volume fader maintaining the internal balance between vocals. They were sent via two auxiliary busses so that the panning scheme of the dry vocal could be replicated in the 'wet' effect stereo return signal (via two mono inputs panned hard left and right). The signal processing overall was quite subtle with the filtering and delay reserved for the outlying voices of Inga and Clarence. Their vocal modulation effects and the treatment of Martin's secondary vocal were 'printed' prior to mixdown. I left the music tracks unprocessed.

Balancing the voices was also a matter of deciding which of the voices should take the role of 'lead instrument' at any given point as in *Klangfarbenmelodie*. While Martin's voice served to 'ground' the discourse, to restore order when the other voices decentred the semantic drive of the work, I also used Martin's

¹¹³ The Clavia Nord Modular Synthesizer lent itself exceptionally well to signal processing, but was not used on *Granados*.

voice in a secondary role to ‘echo’ the sentiments expressed by the nominally secondary voices. I made extensive use of repetition and overlapping of voices, treating them as ‘instruments’ in an orchestrated texture. It is in the Post-Production phase, and following the editing process, that the relative balance of the voices could be shaped dynamically, with voice emerging to take the foreground before submerging into the background: passing the semantic ‘baton’. Similarly, voices could become ‘wetter’ or ‘drier’ dynamically, according to the balance between original (dry) and processed (wet) tracks. Voices providing background texture and resonance were ‘held under’ and occasionally permitted to become foregrounded in moments of rest vis-à-vis the semantic ‘drive of the piece. Already at the editing stage I had to make choices about the rough relative volume levels between voices, as well as their placement in the stereo spectrum, only then could fine editing adjustments be made to the exact appearance or sounding of a voice in time as they are inextricably related and entangled.

The mixdown was recorded through a digital mastering processor strapped across the stereo mix-buss of the console¹¹⁴. It also served as my main A/D converter passing its digital outputs to the studio’s main audio interface. We mainly used the multiband dynamics (compression, limiting, gating) and programme EQ, its tape saturation algorithm, and an ambience function that emphasized low-level textures (‘ambiences’), particularly in Jim’s ‘Turbulence’ tracks. We monitored on 8” nearfield high-resolution studio monitors that are characterized by a wide sweet spot allowing producer and engineer to work

¹¹⁴ A DBX Quantum: ex-Sydney Olympics broadcast equipment. . As this mastering unit was new to us, Simon was particularly interested in exploring its capabilities. He attempted a ‘radio-ready’ re-mix¹¹⁴ with it, but I rejected the end result as too harsh-sounding, and we went with the original two-track mixdown. Soon after, I sought out Paul Lawson, a senior ABC broadcast engineer, to brief me personally on the broadcast signal chain at ABC Radio National and its effect on programme material. He rejected immediately any notion of ‘radio-ready’ mixing as a myth, and a harmful one at that, since it interfered with the proper functioning of the broadcast system. Hi-fidelity mixes with broad dynamic range and healthy average level were ideal. For spoken-word broadcasts he recommended a vocal level around 8dB above the average level of any ‘sound bed’. The settings for the broadcast chain were constantly switched depending on the predominant type of sonic material featured programme to programme.

alongside each other, by a sharp definition of position in the stereo spectrum, and by a convincing representation of depth of field.¹¹⁵ Working with sound engineer Simon Rose on *Granados*, I would characterize our relative contributions in the Recording creative practice in the Post-Production phase as those in which I provided the initiative in determining the vocal treatments using modulation and time-based signal processing: filtering, distortion (analogue simulation of overdriven valve-amplifier), delay, and reverb; while Simon's contribution was more focussed on balancing the voices, and 'sweetening' the mix using the multiband dynamics: compression, limiting, gating) and multiband equalization and the ambience and tape-saturation algorithms of the digital mastering processor 'strapped across' the mix. We began with a mastering processor set up designed for mastering jazz recordings: with subtle, open and 'natural'-sounding processing with a wider dynamic range. I favoured using a 'dark' tape-saturation algorithm that afforded the mix a perception of 'warmth' lacking in the original digital takes. I also found the 'ambience' algorithm useful for blending the lower-level textures allowing them to cohere with the more dynamic signals. Occasionally, I assumed the role of operating faders to achieve a fine balance chasing primary and secondary voices where complex or not so obvious; in the main however, Simon executed the balance. We mixed section by section and then consolidated the completed work together, taking care with the transitions, rehearsing alternative timings between sections, and trialling cross-fades until they were found to be satisfactory.

¹¹⁵ US-manufactured Mackie HR824 8" monitors.