

acts as an instructor, speaking instructions at various times, and also as a receiver of instructions, by choosing which player to listen to for instruction. Because of the duality of roles, a performer can choose to listen to a player who in turn does not instruct for a substantial time, therefore making the first player silent for that period. This scenario can also be more widespread enabling the sonic structure to break easily. The threat of the piece becoming a long stretch of silence is plausible at nearly any point in the performance of the piece.

## 5. NOTATIONAL FRAGILITY; [global]

Notational fragility concerns both the quality and permanence of a score. Considering the score as object, it is easy to conceive of the potential of it being damaged or broken: scores are generally notated on paper, and paper is quite breakable. A score that may begin to deteriorate, or whose notation may become difficult to decipher over time, may grant the performer different abilities and levels of ease in the performance experience. A score may become completely illegible, incapable of accomplishing its purpose of transmitting information to the performer. This impermanence, or fragility, though, may be common to all paper scores.

The fragility in the work of the visual artist, Eva Hesse, is related to the quality of materiality. Her works would disintegrate and decay over time because of the delicate quality of the material, though, this disintegration, Denise Birkhofer asserts, was unintentional.<sup>35</sup> The artist did not create the works so that they would decay over time, but the material the artist chose was simply not durable.

Unlike Hesse's unintentional fragility of material, ephemeral scores are similar to Tibetan Buddhist sand paintings, the construction of which includes the intention of their impermanence. A score purposefully designed by the composer to last for only a short time can be found in Michael Baldwin's *Ephemeral Series*.<sup>36</sup> In Baldwin's *Ephemera #6*,<sup>37</sup> ink, written on lamination pouches instead of paper, is smudged on the score, first by the composer before it is given to the performer, and then smudged and/or completely deteriorated by the performer during the performance process. Baldwin writes, '[a] performance of the score ends once the entire surface has been wiped away leaving only the score's ontological trace: title, name, and the location of creation'.<sup>38</sup>

Argentinian composer Ellen C. Covito instructs the performer(s) to find any notated score, or what she refers to as a 'found score'<sup>39</sup> and glue its pages together before performance in *Composed Improvisation G*.<sup>40</sup> While performing, the player must rip her pages apart to read the music. Due to this destructive procedure, parts of the notation are rendered unclear or unreadable altogether.

<sup>35</sup> Denise Birkhofer, 'Eva Hesse and Mira Schendel: Voiding the Body – Embodying the Void', *Woman's Art Journal* 31, no. 2 (2010), pp. 3–11, here p. 7.

<sup>36</sup> Michael Baldwin, *Reflections on Ephemerality and Notation in My Recent Work* (Master's Research Thesis, University of Huddersfield, 2012).

<sup>37</sup> Michael Baldwin, *Ephemera #6* (2012). Unpublished Manuscript.

<sup>38</sup> Baldwin, *Reflections on Ephemerality*, p. 6.

<sup>39</sup> You Nakai and Elizabeth Hoffman, 'The Music of Ellen C. Covito: An Interview with You Nakai', *Perspectives of New Music* 51, no. 1 (2013), pp. 5–20, here p. 8.

<sup>40</sup> Ellen Covito, *Composed Improvisation G* (2014). Available at [www.youtube.com/watch?v=wvPFdPwRpow](http://www.youtube.com/watch?v=wvPFdPwRpow) (accessed 14 March 2016).