

WHAT MATTERS?

Notes on Graphic Notation, Indeterminacy and Musical Consequence

PART I — A WORKING POSITION FROM PRACTICE

Grgur Savić

Berlin, 2026

Part I of an ongoing practice-based research publication

Abstract

This publication asks what a graphic score can compose when sonic realization remains open. Drawing on three scores from my practice—Position Monochrome, Cracked Media and Eternal Forces of Savigny's Prime—I examine how visual relationships can remain compositionally consequential without becoming fixed sound-to-symbol mappings. The discussion focuses on performer agency, rehearsal, reading, attention, indeterminacy and the identification of compositional invariants: relationships or conditions that should survive different realizations of the same work. The publication is practice-based, with claims emerging from composing, performing and rehearsing with improvisers and ensembles, and deliberately presented as working conclusions to be tested further.

Keywords: graphic notation; indeterminate music; performer agency; musical improvisation; rehearsal; practice-based research; experimental notation; compositional invariants

Publication Note

This publication is the first part of an ongoing practice-based research project. It builds on questions developed through my earlier research and continues them through my experience as a composer, performer and improviser. It does not propose a definitive theory of graphic notation. Instead, it documents a position that has emerged through practice and develops questions that I continue to test through scores, rehearsals and performance.

I write from inside the practice rather than from a position outside its histories. My concern is practical: when a composer deliberately leaves sonic realization open, what makes the visual object continue to function as a musical composition rather than simply as an invitation to improvise? The score images in this publication are therefore treated as evidence for the argument, appearing where particular visual relationships can be examined alongside the discussion.

© **Grgur Savić, 2026**

WHAT MATTERS? — Notes on Graphic Notation, Indeterminacy and Musical Consequence

Written and edited by Grgur Savić.

All original texts and graphic scores © Grgur Savić, 2026, unless otherwise stated. This publication may be downloaded, shared and cited for personal, educational and research purposes, provided that the author and source are properly acknowledged. Reproduction or use of the graphic scores for publication, commercial distribution or public performance requires permission from the author, unless otherwise stated. For permissions concerning reproduction or use of the scores: [email: grgasavic@gmail.com / website: grgursavic.com]

Version 1.0 — August 2026

Contents

Prologue — Why I am writing this	4
I — What Have I Actually Composed?	5
Case Study 01 — Position Monochrome: a score as relationship	7
II — From Symbol to Relationship	11
III — Composing Relationships	13
Case Study 02 — Cracked Media: a score as interacting process	15
IV — Meaningful Indeterminacy	18
V — What Can Be Rehearsed?	20
VI — Reading, Seeing and Expectation	22
VII — How Do I Know the Score Is Doing Anything?	26
Case Study 03 — Eternal Forces of Savigny's Prime: a score as perceptual system	29
VIII — Composer, Performer, Improviser	33
IX — A Working Position	35
What I Am Still Testing	36
References	38
Appendix I — Compositional Invariants	39
Appendix II — A Working Questionnaire for Graphic Composition	40
Appendix III — Scores and Performance Documentation	43

Prologue — Why I am writing this

I have been working with graphic notation since 2019. What began as an interest in visual approaches to musical composition gradually became a substantial part of my artistic practice and research. Since then I have composed graphic scores, performed them, worked with improvisers and ensembles, researched historical and contemporary approaches to notation, and developed my own ways of thinking about the relationship between visual information and musical action.

But I am writing this because, after several years of doing this, I have started to become suspicious of some of my own assumptions.

I come to graphic notation first as a musician. I have been playing music for more than thirty years. I have worked with conventional notation, composed and performed written music, played in jazz ensembles, and spent many years working intensively with improvisation. I therefore know from experience how much musical structure can emerge without a fully determined score. An excellent group of improvisers can create form, tension, memory, density, contrast, interaction and surprisingly complex musical relationships simply by listening to one another and making decisions in real time.

This makes me ask more of a graphic score.

If I give an excellent improviser a beautiful graphic score, how much of the resulting music is actually an encounter with the score, and how much is simply the result of the musician being an excellent improviser?

I am not asking this because I want less freedom. I am not interested in arguing against indeterminacy. Quite the opposite. I am interested in finding out how much openness a composition can contain while still remaining recognizably a composition.

If the performer is free to determine the sound, the gesture, the rhythm, the timbre and even much of the form, then what remains for the composer to determine?

What exactly have I composed?

A graphic score can certainly be a visual composition. It can create an atmosphere, stimulate imagination, alter the performer's attention, or provide a situation in which musicians can make music together. All of these can be artistically meaningful. But I am interested in something more specific: what makes the visual material compositionally consequential?

What does the performer actually have to understand? What can they decide for themselves? What must remain? What can change? What relationships in the score should have consequences in the music? And perhaps most importantly: what does the score make possible, necessary or inevitable that the musicians might not have discovered without it?

I am interested in the space between fixed notation and free improvisation. I do not want to replace one symbolic system with another in which every visual mark simply translates into a predetermined sound. But I also do not want to make the visual material so open that it becomes merely a stimulus for whatever an experienced improviser happens to do.

Increasingly, I think the key word is: relationship.

I — What Have I Actually Composed?

Before asking what a graphic score is, I find it useful to ask what I am actually claiming to have made when I make one.

There are at least three different things that can be composed through a graphic score.

1. The visual object

There is the visual object itself: its lines, shapes, colours, proportions, density, spatial organization, sequence and materials. A composer can make an extremely sophisticated visual composition without determining a corresponding sonic realization.

2. The conditions of interpretation

There are the conditions of interpretation. The composer may create a situation in which a performer encounters a visual object and allows it to affect musical thinking. The work may be about that encounter. In this case, the composer has composed a perceptual or performative situation rather than necessarily a detailed musical structure.

3. The resulting musical organization

Then there is the resulting musical organization. This is the difficult case for me. If the score does not establish enough relationships to constrain or organize what happens in sound, then much of the musical organization is being supplied by the performer.

I do not think this invalidates open or indeterminate work. It simply forces me to be precise about what kind of work I am making. If I have composed a visual object that stimulates improvisation, perhaps I should understand it primarily as a visual or improvisational work. If I have composed a situation in which musicians construct music together, perhaps the encounter itself is the composition. But if I claim that I have composed a musical work through graphic notation, I want to know what musical relationships I have actually established.

The necessity test

This leads me to the question of necessity. A strong composition creates a reason why this particular work had to be constructed in this particular way. Not necessarily because there is only one possible sound, but because the compositional relationships make certain things matter.

I find a simple thought experiment useful. Give the same group of musicians two situations. Version A: the graphic score. Version B: no score, simply “Improvise together for fifteen minutes.” Then compare the results.

Do not ask which performance is better. Ask: what happened in A that could not have happened in B?

Perhaps the score creates a particular form, specific interactions, unusual temporal relationships, recurring material, perceptual tensions, visual-to-physical behaviour or unusual ensemble coordination. If so, the score has earned its existence as a compositional device.

If A and B are essentially equivalent except that the musicians felt inspired by the image, then I would say that the image is functioning primarily as a stimulus rather than as a musical notation system. Again, that can be artistically legitimate. But it is a different claim.

Case Study 01 — Position Monochrome: a score as relationship

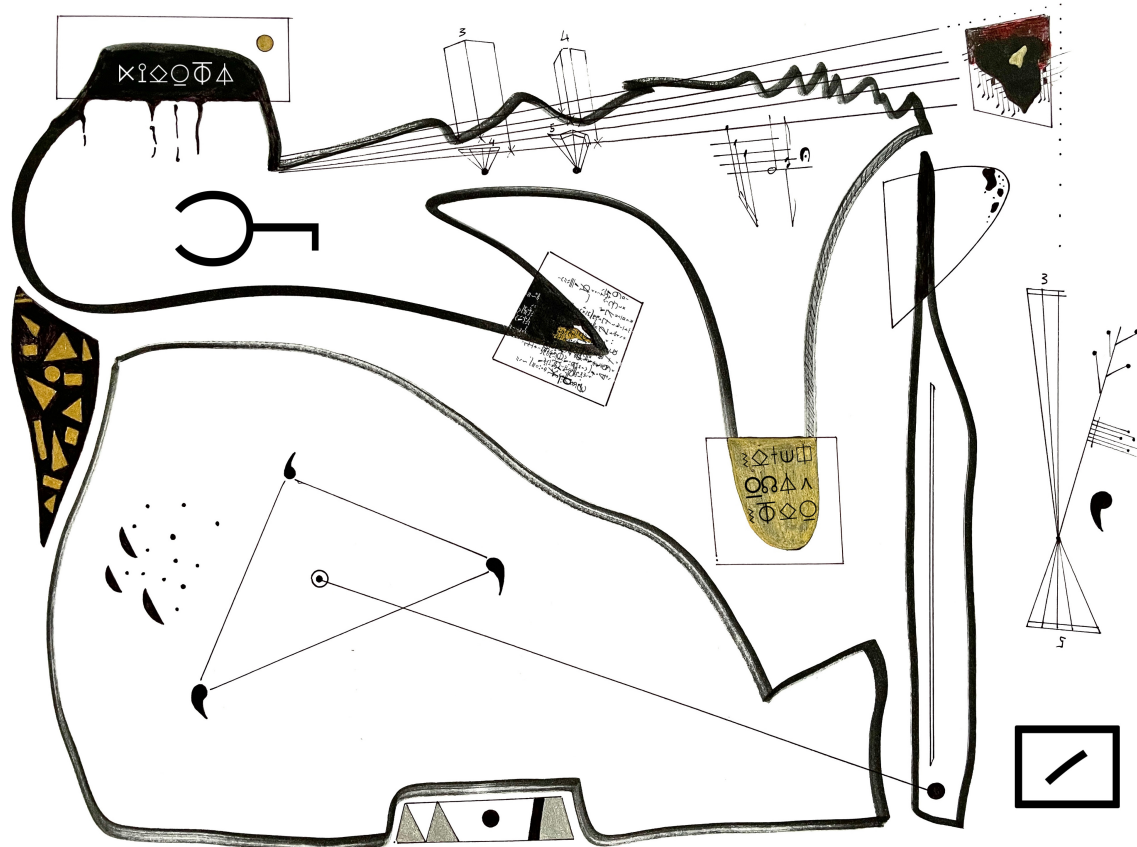


Figure 1. Position Monochrome (2019–2022), for snare drum with transducers and electronics; handwritten 120/g2, DIN A3



Performance documentation: Korhan Erel & Emilio Gordoa, Position Monochrome, live activation, Richten 25, 2025.

Position Monochrome explores a relationship between visual density, sonic density, movement and interaction. The score does not prescribe specific sounds, but establishes behavioural conditions: sparse areas invite silence or minimal activity; dense areas require greater sonic weight; straight forms suggest stability; curves suggest continuous transformation; scattered marks suggest fragmentation.

The large flowing line establishes a shared movement through changing sonic textures, while specific focal areas require the performers to converge in intensity and texture. What remains open is the precise sonic realization: timbre, technique, duration, rhythmic detail and the way the performers negotiate the material together.

The score therefore does not determine what sound is produced so much as what kind of musical relationship needs to be produced.

During the live activation of Position Monochrome, I noticed a discrepancy between what I had expected from the performers and what actually happened. The score was accompanied by detailed performance notes, and I expected both performers to remain actively engaged with the visual material, following and responding to it throughout the performance.

This was not the case. One performer was visibly and consistently looking at and following the score, while the other gave it very little attention. From my position as the composer, this initially meant that one of my expectations had not been fulfilled. What became more interesting, however, was that the performance still worked musically. The resulting sound corresponded, to a significant degree, with the relationships I had intended to establish through the score.

The difference between the two performers made the underlying question particularly clear. One treated the score as an active visual structure, while the other seemed able to arrive at a compatible musical result primarily through listening, reacting and improvising. The performance therefore did not resolve the question of how much of the result came from the score and how much from existing improvisational ability. It made the question more precise: if a performer can produce a convincing realization without continuously reading the visual material, what exactly is the score contributing to that realization?

The score nevertheless proved consequential in directing the overall trajectory of the sound. The relationships between visual density, movement and changing texture were audible in the resulting musical development, including details that I intended to remain active and others that I intended to be disregarded. This is important to me because, despite one performer not visibly engaging with the score throughout the performance, the resulting music still followed several of the compositional relationships I had established.

The visual material therefore did have a discernible musical consequence, even though the process by which that consequence was produced was not identical for both performers. The score can be musically consequential without being continuously visible in the performer's attention. What remains unresolved is whether that consequence came from the score itself, from the performer's internalization of its conditions, or from their improvisational ability to produce a compatible result.

The performance also gave me a clearer sense of what would likely have been different without the score. If the same musicians had simply improvised together for the same duration, I do not think the resulting music would have been directed toward the same degree of focused detail established in the composition. Their improvisation would more likely have remained within the familiar sound world, techniques and musical vocabulary they already bring to their performance practice.

Even though both performers did not give the score the same degree of visual attention, its presence created a compositional direction that was not equivalent to simply asking them to improvise together. The performer who actively followed the score demonstrated how strongly its visual relationships could shape the realization when there was a clear intention to engage with them. The score therefore appears to have changed the conditions of the improvisation, although the extent of that change remains something I need to test further.

Looking back at the piece now, I also recognize a tension in my earlier approach. Some visual relationships are quite directly mapped onto sonic behaviours. This makes the score useful as an early example of the question that drives my current research: how far can the realization remain open while the compositional relationship remains intentional?

In this sense, the score is less an answer than evidence of the development of my thinking.

This score has not fundamentally changed what I want to compose. I still believe in the degree of openness and visual detail established here. What I would change is how explicitly I prepare performers for the level of engagement I expect from the score. I would now make the performance notes clearer about treating the score as an active compositional structure, perhaps including a short rehearsal focused on how it should be read, what requires particular attention, and what should not simply be disregarded.

My intention is not to prescribe a correct interpretation, but to establish a stronger level of commitment. The performer remains free in the realization, but that freedom should not mean disengagement from the compositional material. The lesson for me is simple: openness still requires commitment.

The improviser problem

I have spent decades making music through listening, interaction, improvisation and spontaneous form. I know how much compositional structure can emerge from musicians simply meeting one another and listening deeply. That makes me suspicious of an easy argument: “The score is successful because the musicians made something beautiful from it.”

A very good improviser can make almost any situation musically interesting. Musical quality alone therefore does not prove that the score is doing much.

I could give an excellent improviser the instruction “Make a ten-minute improvisation.” They could produce something coherent and compelling. I could then give them a beautiful but highly ambiguous graphic score saying “Respond to this image.” They could produce another compelling piece.

What does an excellent musician do because they have this score that they would not otherwise do?

The composer creates the problem; the musician creates the solution

Suppose I establish only: these two processes must gradually become interdependent. I do not specify how. The improvisers may then do most of the actual sonic invention. Have I composed?

I think yes, because I have determined something that the improvisers would not necessarily have determined themselves.

I have composed the problem. The musicians compose the solution.

This seems to me a defensible model of indeterminate composition. But if I have not even composed the problem, then the musicians are not solving a compositional problem. They are simply making music in the presence of a visual object.

II — From Symbol to Relationship

I understand the reluctance, as composers, to establish a one-to-one relationship between visual marks and musical actions. I share that reluctance myself. I do not want a graphic score to become a new symbolic system in which every visual element simply translates into a predetermined sound or gesture.

If a triangle always means a multiphonic, a particular colour always means loudness, and a particular line always means glissando, then I have essentially created another symbolic notation system. There is nothing inherently wrong with that. But if my intention is to move beyond conventional symbolic notation, I have not really escaped the problem. I have simply replaced one dictionary with another.

I am not interested only in asking: What does this mark mean?

I am more interested in asking: What does this mark do?

More specifically: what musical consequence does this visual element establish?

Mapping and causality

I find it useful to distinguish between mapping and causality. Symbolic notation creates a mapping: visual object → predetermined musical object. The performer decodes.

Purely evocative graphics operate differently: visual object → performer's imagination → whatever happens. The image may inspire something wonderful, but the relationship between the composer's visual decisions and the resulting music can become extremely weak.

There is, however, another possibility: visual structure → musical relationship → performer's realization.

The exact sound can remain open. The compositional consequence does not.

Imagine a line that gradually widens. I do not necessarily want to say “play a crescendo.” Instead, I might want to establish that something in the musical behaviour must undergo a corresponding expansion. The performer might realize that expansion through register, duration, density, timbre, dynamics, harmonic complexity, physical gesture, number of voices, articulation, or something I could not have predicted.

There is no fixed visual-to-sonic translation. But there is a compositional consequence. That distinction is central to how I currently understand my own graphic work.

What makes a graphic score notation?

I do not think a visual element needs to have a fixed musical meaning in order to function as notation. I think it needs to establish a musical consequence that the performer cannot simply disregard.

Notation does not necessarily have to tell me exactly what something means. It has to make a difference to what I can do next.

Consider three situations.

- “Here is a red triangle. Play whatever it makes you think of.” This is primarily an invitation to improvise. The triangle might stimulate me, but it does not establish a necessary musical consequence.
- “Whenever you encounter this triangle, play a multiphonic.” This is clearly notation, but it is symbolic notation: triangle → multiphonic.

- “This triangle is part of a trajectory that expands, intersects another trajectory, and later reappears in altered form. Preserve those relationships, but decide yourself how they become sound.” Now the visual material establishes a compositional problem without prescribing its sonic answer.

The triangle does not have a fixed musical meaning, but it has consequences. If it expands, something in the music has to undergo expansion. If it intersects another element, the musical processes have to encounter one another. If it returns, the performer has to deal with memory, recurrence or transformation.

A visual element functions as notation when there is a relationship of obligation between the element and the musical realization.

Not necessarily: “You must play X.” But: “Something about X must affect what happens.” That something could be sequence, proportion, repetition, transformation, contrast, simultaneity, interruption, accumulation, spatial relationship, temporal relationship, interaction between performers, or a change of behaviour.

III — Composing Relationships

This is why relationships have become so important to me.

Imagine that a score contains two visual lines. I tell the performers: these lines have no fixed musical meaning. Fine. But I also establish: where the lines converge, the musical processes they represent must become increasingly interdependent.

Now I have created a compositional condition. The performers might realize it through rhythmic synchronization, harmonic convergence, timbral fusion, call-and-response becoming simultaneous, two independent gestures collapsing into one, imitation, interruption, or something I have never imagined.

That is genuine performer agency. But the composer has still composed something. The visual structure has created a musical problem. The performer should solve the problem.

This is very different from telling the performer exactly what sound to make. It is also very different from telling them simply to respond freely. The score establishes what matters, while the performer determines how it becomes music.

Relationships instead of objects

I am increasingly less interested in assigning isolated meanings to isolated marks. A line becomes more interesting to me when I can ask what it does in relation to another line. A colour becomes more interesting when I can ask what happens when it changes while the spatial structure remains constant. A texture becomes compositionally meaningful when its transformation affects another channel.

The score can therefore contain several kinds of relationship: convergence, divergence, repetition, transformation, interruption, accumulation, simultaneity, resistance, dependence, contrast and memory.

The important question is not whether each of these relationships has one correct sonic realization. The important question is whether the relationship itself has been intentionally established.

Multiple channels

This becomes particularly important when a graphic score contains several visual channels: colour + line + texture + spatial position + text. I am less interested in asking what each channel means in isolation than in asking what happens when the channels agree, contradict, reinforce, converge or diverge.

- What does the colour contribute that the line does not?
- What happens when the texture changes while the spatial structure remains constant?
- What happens when two channels reinforce one another?
- What happens when they contradict one another?
- What happens when one channel changes while another remains fixed?

The question becomes: what does this element do, what does it do in relation to the other elements, and what musical consequences should emerge from those relationships?

This does not require a fixed visual dictionary. It requires compositional responsibility. The performer can remain free about the sound, while the relationships between the visual materials remain intentional.

Case Study 02 — Cracked Media: a score as interacting process

Cracked Media is organized around several simultaneous visual processes rather than a single linear reading. I am particularly interested in the relationship between the large continuous pathways of the score and the marked “station points” that interrupt them.

The performer may begin anywhere on the page and follow the visual flow organically, but encountering a station point introduces a change in the ongoing process.

Continuity → interruption → transformation.

The important relationship is therefore not shape → fixed sound, but continuity → interruption → transformation. The performer determines the precise sonic realization, while the score establishes when an ongoing process should be disturbed, redirected or replaced.



Performance documentation: Frank Gratkowski, Cracked Media, live activation, Richten 25, 2025.

This performance provided a much clearer confirmation of what I wanted the score to do and how I wanted it to be engaged with. From the beginning, the performer actively worked with the score, giving sustained attention to its visual details. As an experienced improviser, he inevitably brought his own musical vocabulary and sound-making practices into the realization, but this was also a score I had composed specifically for him and with his practice in mind.

The stationary points and structural elements of *Cracked Media* clearly shaped the direction of the performance in ways that I do not think would have emerged from the same kind of free improvisation alone. In particular, *SHIFT*, the circular points and the points of occurrence became active compositional forces rather than merely visual stimuli. They created moments of coincidence and interaction, but these coincidences were not entirely accidental. The more precisely the performer engaged with the relationships established in the score, the more clearly those relationships became audible.

For me, this performance demonstrated something important: openness in realization does not prevent intentionality. When the performer commits to the conditions established by the score, indeterminacy can produce variation without losing compositional direction.

One important decision I could not have predetermined was how the realization would take shape once the performer engaged fully with the material. I could establish the relationships and conditions of the score, but I could not determine how Frank would feel on the day of the performance, what particular sounds or gestures he would be drawn toward, or how the performance space and audience would affect his decisions.

These factors are not shortcomings of the composition; they are part of what makes a live realization different from a fixed musical object. What I can compose is the framework within which these unpredictable conditions become musically consequential. I also found it important that the performer seemed to find a sense of enjoyment and discovery in working through the material. I could not prescribe that experience, but I could create conditions in which it could emerge.

What became particularly significant in this process was not the individual instruction itself, but the way a visual condition could alter the performers' behaviour without determining its exact sonic result. The *SHIFT* element provided a clear example of this. It established a compositional

condition that the performers had to recognize and respond to, while leaving the actual musical realization open.

What became important to me through this work is that the score does not need to determine the new sound in order to determine the relationship between the old and the new. The performer remains responsible for the realization, but the interruption itself is compositionally intentional. In this sense, *Cracked Media* represents a step away from treating visual elements as isolated symbols and toward treating them as interacting processes.



Figure 2. *Cracked Media*, for solo saxophone, 2024, handwritten 110/g2 * colored pencils, DIN A4, August 2024, Hvar Island, Croatia

IV — Meaningful Indeterminacy

I keep returning to a central question: how do I design conditions in which indeterminacy becomes meaningful?

Indeterminacy by itself is not particularly interesting. I can remove all instructions and create indeterminacy immediately. But I may also have removed the composition.

My current answer is: design the conditions, not the outcome.

Weak indeterminacy says: “Anything can happen.” That is not really a compositional condition. It is the absence of one.

Meaningful indeterminacy says: “Something has to happen between these particular things, but I will not determine exactly how.” For example: these two musical processes must gradually become interdependent. That is a condition. The performers can decide how. This distinction is important because the performer now has something to solve.

Indeterminacy should happen somewhere specific

I do not want everything to be indeterminate. I want to choose the dimension in which uncertainty is meaningful.

- Fixed: form / Open: pitch
- Fixed: relationship between performers / Open: timbre
- Fixed: density trajectory / Open: rhythm
- Fixed: sequence of events / Open: their sonic realization

Now the performer has genuine freedom inside a compositional frame. This is much more powerful to me than making everything open.

Constraints can generate possibilities

This is something improvisers already understand intuitively. A good improvisational situation is not interesting because there are infinite possibilities. It is interesting because there are productive constraints.

You may never repeat a sound. Everything you play must somehow alter what another musician is doing. You can introduce new material only after another player's material has transformed. Each condition produces an enormous number of possible musical actions while preventing the situation from becoming completely arbitrary.

The constraint does not necessarily reduce creativity. It creates the conditions for creativity.

The performer must be responsible for something

If the performer can simply look at the score and produce whatever they want, they are not necessarily responsible for realizing anything. Meaningful indeterminacy gives them a responsibility: preserve this relationship; respond to this transformation; remember this material; make this contradiction audible; negotiate this spatial relationship.

Now the performer is not simply improvising. They are solving a compositional problem in real time. That is a role I find much more interesting.

Failure must be possible

If there is no way to fail, there may not really be a compositional condition. If the score says "Interact freely," it is difficult to fail. Anything can count as interaction. But if it says "Two processes must remain perceptually independent until the moment of convergence," then failure becomes possible.

They may merge too early. The convergence may not be audible. They may remain independent afterward. Now the performers have something to work on. Rehearsal becomes meaningful because success is not automatic.

Give indeterminacy a reason to exist

I do not want to begin with “I want to make an indeterminate piece.” I want to begin with “There is something I cannot or do not want to determine.” Maybe the musicians need to respond to each other; the acoustic space should influence the result; physical movement cannot be predetermined; the material needs to emerge from the performer; chance is part of the concept; different instruments require different realizations; or the work investigates perception itself.

Then indeterminacy becomes necessary. Otherwise it can become simply an aesthetic preference.

V — What Can Be Rehearsed?

If there is no fixed realization to reproduce, musicians should not rehearse the notes. But that does not mean there is nothing to rehearse.

What has the composer actually made stable enough that the musicians can get better at realizing it?

Rehearse the relationships

If the score establishes convergence, divergence, density, interruption, recurrence, transformation or spatial relationships, the musicians can rehearse how those relationships become audible. Not “you play this note,” but “when these two processes converge, what does meaningful convergence between you actually sound like?” They try it. They listen. They discuss it. They try another realization. The score remains fixed. The musical realization changes. That is rehearsal.

Rehearse responses

Suppose the score establishes that one process interrupts another. The musicians can experiment: how quickly should the interruption register? Does the interrupted material disappear, resist, transform, or return? Does the interruption create a new layer? These are rehearsable musical decisions.

Rehearse a shared vocabulary of behaviour

For an ensemble, this may be the most important part. If the score says “increase density,” I do not necessarily want four musicians independently interpreting that as four unrelated things. The ensemble can experiment with what density means for this particular group: simultaneity, timbral complexity, rhythmic compression, overlapping gestures, register, interaction. The exact realization remains open, but the ensemble becomes more precise about the compositional concept. That is absolutely something that can be rehearsed.

Rehearse listening

With indeterminate music, musicians can rehearse how quickly and sensitively they perceive what the others are doing and respond to it. They can become better at noticing changes, withholding responses, synchronizing, separating, following, resisting, transforming and remembering previous material. In other words, they rehearse the quality of interaction.

Rehearsing indeterminacy versus rehearsing improvisation

If the score says essentially “Be attentive. Listen to one another. Respond intuitively,” then yes, an ensemble can rehearse that. But what are they actually rehearsing? They are largely rehearsing their improvisational ability.

I distinguish between rehearsing indeterminacy and rehearsing the compositional problem.

The first can become “Let’s get better at improvising together.” The second is “Let’s get better at realizing this particular set of relationships.” I think the second is where a strong indeterminate composition needs to land. Otherwise we are no longer really rehearsing the composition. We are rehearsing the musicians.

Compositional invariants

An invariant is something that remains true across different realizations. For example: a relationship must remain perceptible; a transformation must occur; a material must return; two

processes must interact; density must increase; one layer must resist another; a previous event must influence a later one; an interruption must alter what follows.

The exact sounds can change completely, but the invariant remains. Performance A and Performance B can therefore sound radically different while still being recognizably the same composition.

Do not rehearse a performance. Rehearse the score's invariants.

Ask what must remain true across different realizations. Then rehearse how many different musical realizations can be produced while preserving those conditions. This gives the ensemble something concrete to evaluate without closing the work.

What constitutes a successful performance?

In conventional composition, the question is relatively straightforward: did the musicians play the composition correctly? In an indeterminate graphic score, that cannot be the only criterion.

A successful performance might instead ask: did the musicians realize the relationships and conditions established by the score? Imagine a score establishes density → accumulation → convergence → rupture → silence. One performance realizes this through electronic noise, another through acoustic instruments, another through extremely quiet sounds. They can all be successful if the compositional behaviour remains.

Did the accumulation become perceptible? Did the convergence actually affect the musicians? Did the rupture change what followed? Did the recurrence create memory? If yes, then the score has survived the interpretation.

VI — Reading, Seeing and Expectation

If I want to move beyond the symbol, I do not want to move beyond reading. I want to move beyond decoding.

A conventional score can work through mark → meaning → action. A relational graphic score can instead work through visual situation → perception of relationship → musical decision.

The performer is still reading. They are simply not reading a fixed dictionary.

When I read a conventional score, I can encounter a tempo marking and know what it means. That is decoding. But I can also read a landscape: distance, direction, density, movement, obstruction, proximity, scale, repetition and change. None of these necessarily has a fixed dictionary. I perceive relationships.

That is the kind of reading I think graphic notation can exploit.

Affordances

Another useful way of thinking about this is through affordance: what something makes possible or invites you to do. A doorway affords entering. A steep slope affords climbing. A fragile object affords careful handling.

Similarly, a visual score can create musical affordances. A rapidly narrowing visual space might afford concentration, reduction or compression. A spreading structure might afford expansion, differentiation or multiplication. An intersection might afford interaction. A repeated form might afford memory, recurrence or transformation.

None of these needs to be a fixed musical command. The performer is reading what the visual situation affords.

Reading proportion, transformation and memory

I think graphic scores often underuse the possibility of reading proportion. If I have three visual distances, I do not necessarily need to say “A = ten seconds.” The performer can read the proportion. If A occupies twice as much visual space as B, the corresponding musical process might occupy approximately twice as much temporal or structural space. The exact realization remains open. The relationship does not.

The same is true for transformation. Suppose the score presents dense → less dense → sparse. I do not necessarily need to define dense as many notes. The musical behaviour must undergo a corresponding reduction in complexity. It could be polyphony → unison → silence, noise → unstable tone → pure tone, or rapid articulation → sustained sound → breath.

I can also read memory. Suppose the same visual element appears three times. It does not have to mean “repeat X.” Instead, I might establish that the second appearance must be recognizably related to the first, and the third must reveal a transformation of that relationship. Now I am reading history.

Structured ambiguity

Reading requires something to be readable. If absolutely everything is ambiguous, there is nothing to read. There is only interpretation.

The challenge is not to eliminate ambiguity. It is to create structured ambiguity.

I want to give the performer enough stable relationships that they can say: “I know what matters.” But I want to leave enough openness that they still have to decide: “I do not yet know exactly how it becomes sound.”

Not decoding. Not free association. Reading.

Seeing, expectation, physical action and sound

There is another level at which the score can become part of the musical process. Normally we imagine score → musician → sound. A visual score can produce a more complicated loop: seeing → expectation → bodily preparation → action → sound → listening → new seeing → new expectation → new action.

At this point, the score is not simply communicating information to the performer. The performer’s act of looking, anticipating, moving, producing sound and hearing the result becomes part of the compositional mechanism.

The act of reading itself becomes something I can compose.

Seeing creates expectation

A performer sees a large trajectory, a dense field, a sudden interruption or an empty space. Before doing anything, they form a hypothesis: something is going to happen here. That expectation is already musically important.

The score is not merely representing sound. It is engineering anticipation. The performer sees something coming. Their body prepares. Their breathing may change. Their physical position changes. They prepare a technique. They listen differently to what is happening now. The sound that follows is therefore partly produced by what the performer saw before the sound happened.

The visual score has entered the causal chain.

Expectation can be confirmed or broken

Suppose the score visually suggests a huge expansion. The performer expects a large, intense, expansive sound. But the performer produces something tiny and fragile. Now we have: see expansion → expect expansion → act expansion → sound fragility.

That discrepancy can itself become compositional material. The performer encounters the next part of the score differently because of what just happened. The page has not changed. Their perception of it has.

This allows a score to compose expectation and its disruption. Visual certainty can create sonic uncertainty. Visual ambiguity can produce sonic precision. The mismatch itself can become compositional material.

The score can compose attention

A conventional score primarily organizes musical time. A visual score can also organize attention in time. It can determine where the performer looks, what they notice first, what they anticipate, what they overlook, when they shift attention, and how much information they have to process simultaneously.

Attention is a musical resource. If I make one visual element enormous and another almost imperceptible, I am already composing a hierarchy of attention. If a performer has to follow a very long trajectory with their eyes while simultaneously sustaining a sound, listening to another

musician and preparing their next action, then reading itself becomes a physical and perceptual task.

The score is not simply telling the performer what to play. It is shaping what they notice and respond to.

The performer does not encounter the same score twice

If the score establishes a recurring relationship $A \rightarrow B \rightarrow C$, the performer may learn that A usually leads to B. If a later realization gives $A \rightarrow C$, expectation is broken. The score has created a form of perceptual memory.

The history of previous readings affects the next reading. The composition is no longer entirely contained in the page. Part of it exists in the performer's accumulated memory of encountering the page.

This changes rehearsal too. Instead of asking only "What should this section sound like?", we can ask "What does the performer expect when they reach this visual event?"

The score as a feedback system

I can think of the score as: score $\rightarrow$ performer $\rightarrow$ music $\rightarrow$ changed performer $\rightarrow$ same score $\rightarrow$ different music. The physical page remains the same, but the performer has changed through the act of performing it. The second reading is therefore not the same as the first.

This makes the score something like a learning system. The composition can partly exist in the changing relationship between the performer and the score.

This gives me a question worth investigating through practice: can I design a visual score whose first encounter produces one kind of behaviour, whose accumulated performance produces another, and whose changing expectations are themselves part of the composition?

VII — How Do I Know the Score Is Doing Anything?

I do not think there is an objective percentage that tells me how much of the music comes from the score and how much comes from the performer. But I do think the question can be made testable.

After a performance, I can ask: could this music have happened without the score? Not “could something equally good have happened?” Almost certainly yes. The better question is: could this particular organization of musical events plausibly have emerged without encountering this particular score?

I can also ask the performers: what in the score affected your decisions?

- “The density made me increase activity.”
- “The convergence made me listen more closely to the other player.”
- “When this material returned, I remembered what I had done earlier.”

Those answers tell me that the score has entered the musical process.

But if the answer is simply “It gave me a general atmosphere,” or “I just looked at it and played what felt right,” then the score may have functioned primarily as an improvisational stimulus. That can be artistically legitimate. But it is a different claim.

Changing the score, keeping the musicians

One possible way to test this further would be to change the score while keeping the same musicians. For example, if Score A contained trajectories that converge and Score B contained trajectories that diverge, would the musical behaviour change accordingly? If it did, this could provide evidence that the score is exerting a compositional influence. If the musicians produced essentially the same kind of music in both situations, this might suggest that their existing improvisational practice was dominating the score.

I find this potentially useful as a kind of experimental method for testing graphic notation. It would not produce a scientific measurement, but it could make a compositional claim more

accountable by creating a clearer comparison between the conditions established by the score and the musical behaviour that results.

What happened because of the score?

Across these three scores, one compositional problem has become more precise for me: the more clearly I establish what should not be disregarded, the more precise the resulting musical direction can become, even when the overall realization remains indeterminate. This does not mean fixing the sound. It means giving the performer enough points of engagement for the visual relationships to remain compositionally consequential.

I have also become increasingly aware of the importance of the performer. When musicians genuinely resonate with this kind of practice and are willing to engage with the score as more than a visual stimulus, the notation seems to gain considerably more musical flow and can communicate more closely what I intended. This is not simply a matter of technical ability. It is also a matter of belief, attention and willingness to enter the particular logic of the work.

What remains unresolved is how much of this can be established through the score itself. I still do not know how to predict which performers will engage deeply with graphic notation and which will approach it primarily as a visual stimulus for their existing improvisational language. A further uncertainty remains: even when the score contains considerable detail, does a graphic score inevitably invite a different kind of attention from conventionally notated music? I continue to suspect that sustained visual attention can produce a closer relationship between what the score looks like and what the music becomes, but I do not yet know how consistently this can be achieved or how much depends on the individual performer.

These observations also come from my work with my ensemble The FOR:M, where we have worked with graphic and animated digital scores. That experience reinforced how difficult it can be for performers to engage with a large amount of visual information within only a few rehearsals and performances. Even when the score contains considerable detail, not everything can necessarily be perceived, processed and acted upon immediately.

My solo work with graphic scores has provided another perspective: a more introspective way of observing how I experience reading, interpreting and performing visual material myself. These

experiences raise questions about perception and embodied attention that are broader than the scope of this publication. I therefore consider them part of a subsequent stage of the research rather than attempting to resolve them here.

For the purposes of this paper, I treat these experiences as supporting observations rather than as systematic experiments. I have conducted rehearsal and performance observation and reflected on recordings and on differences between performances; I have not conducted a controlled A/B study or a systematic performer-interview study. Where I have not conducted a controlled comparison, I present the resulting claims as working conclusions from practice rather than universal statements about graphic notation.

If the only difference is that the musicians felt inspired by the image, then the image may be functioning primarily as a stimulus. This distinction matters because the kind of compositional claim being made is different.

The score as a perceptual system

These questions become particularly interesting when visual information enters into a feedback loop. Instead of score → performer → sound, I can have: human sees → expects → moves → machine sees movement → machine interprets → sound → human hears → human changes movement → machine interprets again.

Now notation is not simply an object. It becomes part of a dynamic perceptual system.

Case Study 03 — Eternal Forces of Savigny's Prime: a score as perceptual system

Eternal Forces of Savigny's Prime develops the questions of my earlier scores into a time-based visual system for ensemble performance. Rather than organizing the page as a fixed sequence of events, the score uses a moving horizontal timeline to coordinate entrances, transitions and moments of silence, while different visual elements establish relationships between intensity, gesture, articulation and duration.

The performers are not asked to produce fixed pitches or predetermined sonic results; instead, the visual system provides a shared framework within which these decisions remain open.

The work is accompanied by extensive performance notes defining the behaviour of its visual elements. The notes establish enough information for the performers to recognize and negotiate the relationships within the score, while leaving the precise sonic realization dependent on listening and ensemble interaction.

In rehearsal, this balance became visible: performers approached the score differently, some relying closely on the written instructions and others responding more intuitively to the visual material. The moving timeline nevertheless provided a strong shared temporal reference, while sections performed without direct mediation required greater negotiation between musicians.

One specific clarification became necessary during rehearsal around the moving red line. I had intended the line to function as an indication of inner tempo: when the line reaches a visual symbol, the performer enters that material, but the internal tempo of the realization remains open. For example, a triplet symbol may be played at different internal speeds, as long as the realization takes place while the moving line is passing through the corresponding visual area.

This distinction was not immediately clear from the score and had to be explained during rehearsal. Once the function of the red line was clarified, the performers could distinguish between the shared temporal framework established by the moving line and the individual temporal freedom within each visual event.

This demonstrated to me that the score did not need to prescribe a single tempo in order to establish temporal relationships. The moving line could coordinate the performers externally while allowing them to determine the internal timing of their material. The clarification therefore did not make the score more fixed; it made the intended relationship between fixed and open elements more legible.

The accompanying performance documentation is included not as illustration but as evidence of the score in activation. It provides a trace of the temporal and visual system discussed here and allows the reader to place the written account alongside an actual realization.

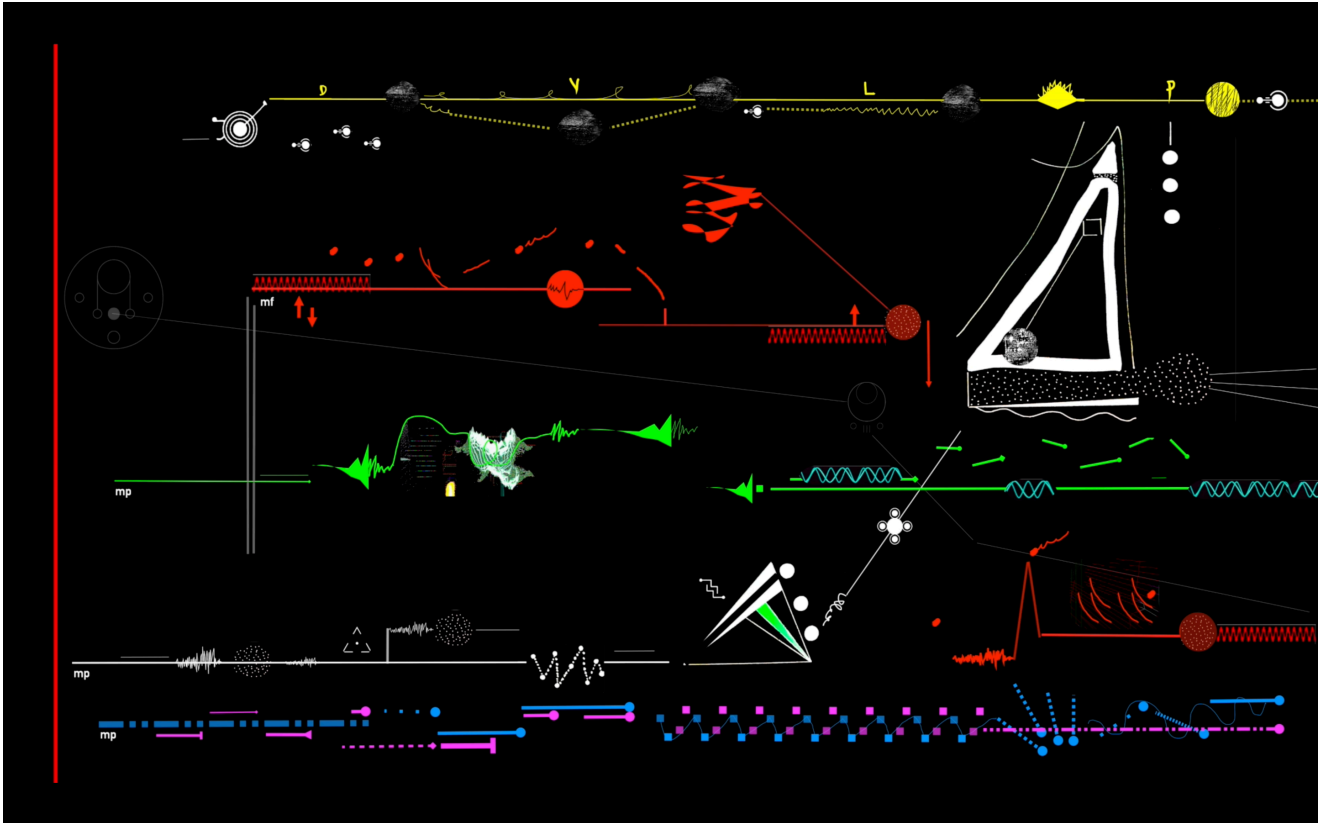
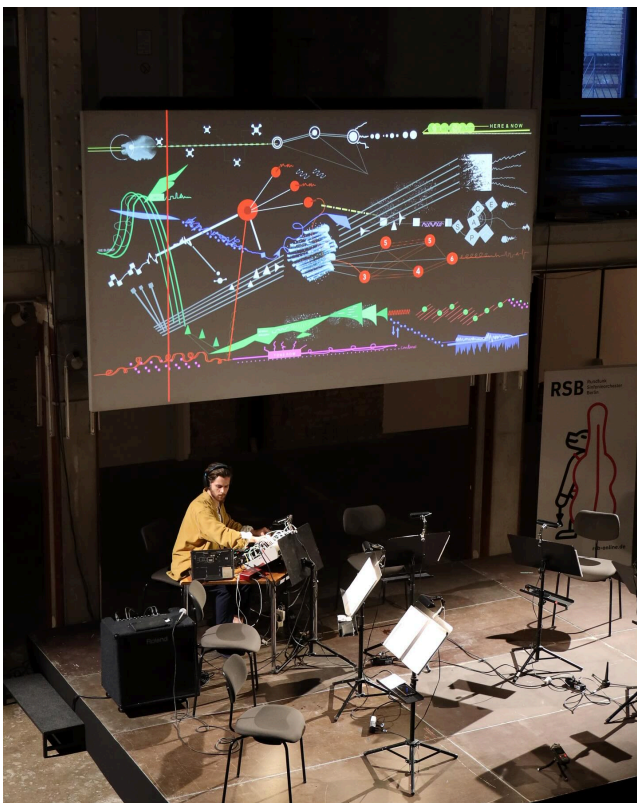


Figure 3. *Eternal Forces of Savigny's Prime* (2024), slide 1 from the time-based animated visual score.



This work therefore represents an important point in my development of graphic notation. I was no longer primarily interested in finding correspondences between individual visual marks and individual sounds. I was increasingly composing relationships between time, visual attention, listening and collective action.

At the same time, the work exposed a problem that remains central to my research: how much information is necessary for a graphic score to remain coherent and performable, and at what point does the supporting framework become so extensive that the openness of the score begins to disappear?

The twenty-seven pages of performance notes helped establish consistency and coordination, but their volume demanded considerable preparation and sometimes required additional clarification during rehearsal. I therefore cannot point to one individual note and say that it was simply “unnecessary”; rather, the experience showed me that the accumulation of instructions can itself become burdensome.

The problem is not whether a note is detailed or minimal, but whether it clarifies a relationship that is compositionally necessary. The red-line explanation did. Other information became less useful when it added explanation without making an essential relationship more perceptible.

This is where the question of “how much information is necessary?” becomes practical for me: information is useful when it protects something the composition needs; beyond that, it can begin to compete with the openness it was intended to support.

I did not revise the performance notes after the rehearsal process. The clarification about the moving red line remained an explanation given during rehearsal rather than a modification of the score itself. This showed me where the existing notation was insufficiently explicit, even though I chose not to alter the score retrospectively. The rehearsal therefore functioned as evidence for a possible future revision rather than producing a revised version of the work.

For me, this is not a problem to be solved by choosing either more freedom or more instruction. It is a question of where the compositional commitment should reside.

The exact sound can remain open. The interpretation can remain open. But the relationships that make the work what it is must remain consequential.

Performance documentation: *Eternal Forces of Savigny's Prime*.

https://youtu.be/mHJGu5n_D2o?si=3EtwEEtJbbPCVS0

VIII — Composer, Performer, Improviser

I find it useful to distinguish three layers of authorship in an indeterminate work.

- The composer determines conditions, relationships and problems.
- The performer determines realization.
- The improviser determines moment-to-moment musical decisions.

The interesting territory, for me, is where the composer creates a problem that the improviser is capable of solving but cannot solve in advance.

In a strong indeterminate composition, these three layers remain distinguishable. If the composer determines almost nothing beyond “here is an interesting visual stimulus,” then the performer or improviser is effectively doing most of the composing. If the composer determines everything, there is no meaningful indeterminacy.

How musicians learn indeterminacy

A musician cannot simply be told “Now be free.” A trained musician is often accustomed to asking “What exactly should I play?” Learning indeterminacy means learning to make decisions without waiting for the composer to specify every decision. This involves listening, responsiveness, decision-making, restraint, timing, memory and interaction.

But the musician must also learn what the particular piece expects. Being a good improviser does not automatically mean being good at every indeterminate score. A musician can be an excellent improviser and still misunderstand a graphic score if the score requires sustained attention to a particular relationship rather than simply “make interesting music.”

Collective interpretation

Imagine four musicians looking at the same graphic score. They see a large, dense black area. One thinks noise. Another thinks many simultaneous events. Another thinks extreme physical intensity. Another thinks harmonic complexity.

If they simply play independently, we get four interpretations. Collective interpretation asks a different question: can we establish a shared understanding of what this visual relationship requires while leaving the actual sounds open?

The musicians discuss it. They try things. They listen back. Perhaps they discover that when they all interpret density independently, the music becomes chaotic. They might instead decide that density means increasing interaction.

Now the ensemble has developed a collective interpretation. That interpretation does not necessarily have to be written into the score. It can emerge through rehearsal.

The ensemble is not merely learning a piece. It is learning how the piece behaves.

The institutional question

This way of working also creates a practical institutional problem. Many new-music structures are built around assumptions inherited from notated repertoire: a score exists, performers learn it, a conductor or composer can specify what should happen, and the performance can be evaluated against a relatively stable object.

Graphic and indeterminate practices complicate these assumptions. The “work” may be distributed between page, performer, rehearsal, space, instrument, technology and collective decision-making. The rehearsal process may be part of the composition. The performer may be a co-author of the realization without becoming the author of the work itself.

Institutions can accommodate this, but only if they are willing to recognize that a score is not always a complete sonic blueprint. Evaluation, rehearsal, documentation and archiving may need to account for relationships and conditions rather than only fixed outcomes.

This is not a reason to abandon rigor. It is a reason to define rigor differently.

My approach is situated within a longer history of experimental notation in which the relationship between score, performer and sounding result is deliberately opened rather than completely predetermined. Virginia Anderson's discussion of performer choice in Cornelius Cardew's *Treatise* shows how a graphic score can remain highly open while still functioning as a compositional object (Anderson 2006). Catherine Laws is particularly relevant to my concerns because she examines indeterminacy as something experienced through performance and rehearsal, including the ways performers explore possibilities before arriving at a realization (Laws 2022). Floris Schuiling similarly examines how notation can mediate the creative agency of improvising musicians rather than simply constrain it (Schuiling 2022).

My position develops from this territory but asks a more practical question: if the realization remains open, what relationships must the composer nevertheless establish for the score to remain compositionally consequential? I am less interested in deciding how much freedom a performer should have in general than in examining how particular visual relationships survive—or fail to survive—the transition from page to rehearsal to performance. Pedro Rebelo's practice-based discussion of non-instructional graphic scores is close to this concern because it treats performance preparation as a site in which compositional processes become visible (Rebelo 2015). Lauren Redhead's account of notation, composing and performing as iterative practices also supports a view of these activities as interdependent rather than strictly separated (Redhead 2022). My case studies extend these discussions from my own practice by asking what must remain consequential when the composer deliberately refuses to determine the final sound.

IX — A Working Position

I do not think I have arrived at a definitive theory of graphic notation. In fact, the opposite has happened. The more I work with graphic scores, the more questions they produce.

But I am increasingly convinced that the answer to openness is not simply more freedom, and the answer to symbolism is not simply more ambiguity. I am interested in the space between the two.

I want to make scores that do not tell performers exactly what to play, but that still make certain relationships impossible to ignore. I want the performer to have genuine agency without transferring the entire composition to the performer. I want the sound to remain open without making the composition disappear.

I want the visual material to matter without turning it into a new dictionary. I want the performer to read without necessarily decoding. I want rehearsal to be about discovering the realization of a composition rather than merely rehearsing general improvisational competence. And I want different performances to be genuinely different while still being recognizably performances of the same work.

I do not want to compose the sound. I want to compose what the performer cannot afford to ignore.

A graphic score needs to establish what matters. The performer does not necessarily need to know: “What does this symbol mean?” They need to know: “What relationship am I supposed to notice? What should I maintain? What should I transform? What should I resist? What should I make audible?”

Once the composer establishes what matters, the performer can decide how it becomes music.

That, to me, is the territory between composition and improvisation: not a fixed answer, not unrestricted freedom, and not a visual object placed in front of musicians, but a set of conditions in which freedom itself becomes compositionally meaningful.

What I Am Still Testing

This position remains deliberately incomplete. I still want to know how much ambiguity is productive before it becomes arbitrary; whether a score can function primarily through attention without establishing explicit relationships; how much collective interpretation can change a work without changing its identity; and how the distinction between notation,

stimulus, instruction and composition behaves when machines become part of the reading process.

I also want to test the limits of my own argument. There may be works for which the visual encounter itself is the essential composition, and there may be forms of graphic practice whose power precisely comes from refusing the kind of compositional obligation I am describing here.

I do not want my criteria to become another orthodoxy.

I want a stronger question: not whether a score is sufficiently precise or sufficiently free, but whether its particular degree and location of openness is artistically necessary.

References

- Anderson, Virginia. 2006. “Well, It’s a Vertebrate ...”: Performer Choice in Cardew’s Treatise. *Journal of Musicological Research* 25(3–4): 291–317. <https://doi.org/10.1080/01411890600840578>.
- Laws, Catherine. 2022. “Experiencing Indeterminacy in Performance.” *Contemporary Music Review* 41(2–3): 130–154. <https://doi.org/10.1080/07494467.2022.2080452>.
- Rebelo, Pedro. 2015. “Composing with Graphics: Revealing the Compositional Process through Performance.” In *Proceedings of the First International Conference on Technologies for Music Notation and Representation — TENOR’15*, 226–230. Paris: Institut de Recherche en Musicologie.
- Redhead, Lauren. 2022. “Iterative Processes: Notating, Composing, and Performing as Journey Forms.” *Contemporary Music Review* 41(2–3): 266–280. <https://doi.org/10.1080/07494467.2022.2080459>.
- Schuiling, Floris. 2022. “Music as Extended Agency: On Notation and Entextualization in Improvised Music.” *Music & Letters* 103(2): 322–343. <https://doi.org/10.1093/ml/gcab109>.
- References are selective rather than exhaustive. I include only sources directly engaged in the argument of this publication.

Appendix I — Compositional Invariants

For my own practice, I use “invariant” to mean a relationship, condition, process or behaviour that should survive different realizations of the same work.

- A relationship remains perceptible even when the sounds change.
- A transformation occurs, even if its sonic means differ.
- A material returns and its return has a consequence.
- Two processes interact according to an established condition.
- A density trajectory is preserved without prescribing its instrumentation.

- An interruption changes what follows.
- A spatial relationship is translated into a musical relationship without requiring one fixed sonic mapping.
- A perceptual expectation is established and either confirmed or deliberately broken.

The purpose of this concept is practical. If I can identify the invariants of a score, I can rehearse them, discuss them with performers, compare different realizations, and evaluate whether a performance remains connected to the composition.

One example of this distinction can be found in the moving red line in *Eternal Forces of Savigny's Prime*. The visual relationship I intended was between the movement of the red line and the visual events it encounters. The line establishes a temporal framework: when it reaches a particular symbol, that material becomes active.

The invariant is therefore not a particular sound or tempo, but the relationship between the moving line and the visual event. The performer must recognize when the line reaches the symbol and respond to it within that temporal passage. What remains open is how the material is internally realized.

For example, a triplet symbol could be realized at a relatively slow internal tempo, or the same symbol could be realized much more rapidly. Both realizations would still belong to the same composition as long as they preserve the essential relationship established by the score: the triplet is activated by the passage of the red line and remains situated within the corresponding temporal window.

I would therefore not judge the two realizations by asking whether they produce the same sound. I would ask whether they preserve the compositional relationship established by the score. If that relationship remains perceptible and consequential, the realization can differ substantially while still belonging to the same work. This example has helped me understand indeterminacy less as the absence of compositional control and more as a distinction between what the composition requires to remain stable and what it deliberately allows the performer to determine.

Appendix II — A Working Questionnaire for Graphic Composition

This is not a checklist that every graphic score must answer. It is a set of questions I use to interrogate my own work. Some are practical, some philosophical, and some deliberately uncomfortable.

Notation

1. What information does the score actually transmit?
2. What can the performer understand without asking the composer?
3. What is being represented, instructed, suggested or deliberately left open?
4. What must the performer notice for the score to function?

Visual elements

5. What does each visual element do?
6. Does it have a fixed meaning?
7. If it does not have a fixed meaning, does it nevertheless have a musical consequence?
8. Can the performer ignore the element without changing the musical process?
9. If I remove this element, what changes?

Relationships

10. What relationships between visual elements are intentional?
11. What happens when two channels converge, diverge or contradict one another?
12. What happens when one channel changes while another remains constant?
13. What relationships must remain perceptible?
14. Which relationships are allowed to disappear?

Indeterminacy

15. What exactly is indeterminate?
16. Why is it indeterminate?
17. What does the openness make possible?
18. What would be lost if I determined it?
19. Where does the score establish constraints?
20. Where does it deliberately release control?
21. Is the uncertainty necessary, or merely an aesthetic preference?

Performer and rehearsal

22. What must the performer understand?
23. What can the performer decide?
24. What are they responsible for?
25. What can they change, and what can they not simply disregard?
26. What exactly can the musicians rehearse?
27. Are they rehearsing a fixed realization, a behavioural response, or a compositional problem?
28. What are the compositional invariants?
29. Can failure occur? What would constitute a failed realization?

Performance and improvisation

30. What makes one performance recognizably the same composition as another?
31. Which relationships survive different interpretations?
32. Can the compositional structure be heard?
33. Could this music have happened without the score?
34. What happened because of the score?

- 35. What does a skilled improviser contribute?
- 36. What does the score make the improviser do differently?
- 37. Is the musician solving a compositional problem or simply improvising in the presence of a visual stimulus?

Reading and perception

- 38. What does the performer actually read?
- 39. Are they decoding symbols or reading relationships?
- 40. Can they read proportion, transformation, memory and contradiction?
- 41. What remains readable when the symbolic dictionary disappears?
- 42. What does the performer know before producing sound?
- 43. What do they expect?
- 44. How does seeing affect physical preparation?
- 45. How does physical action affect sound?
- 46. How does sound change the subsequent reading of the score?
- 47. Does the first reading differ from the second?
- 48. Can expectation itself become compositional material?

Multiple channels and necessity

- 49. What does colour do? What does line do? What does texture do? What does spatial position do? What does text do?
- 50. What happens when these channels reinforce one another?
- 51. What happens when they contradict one another?
- 52. What musical consequences emerge from their interaction?
- 53. Why does this score need to exist?
- 54. What can this score make happen that free improvisation alone might not?

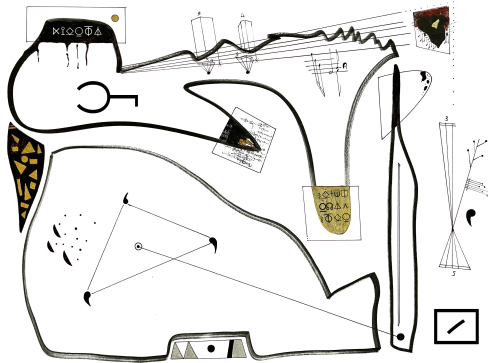
55. What would be lost if the musicians ignored the score?
56. What makes this encounter different from simply putting excellent improvisers in a room?
57. What has the composer actually composed?

Appendix III — Scores and Performance Documentation

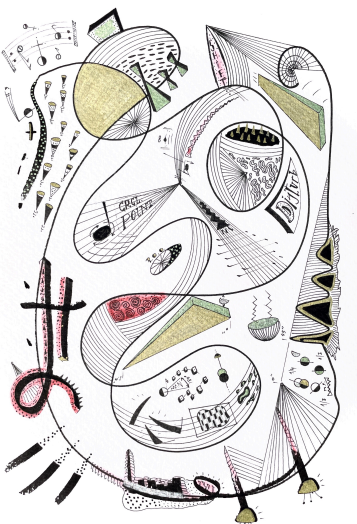
The visual edition should treat score images as evidence rather than decoration. The three works below form a compact trajectory through the argument of this publication: from explicit relational conditions, through interacting processes, toward a time-based perceptual system.

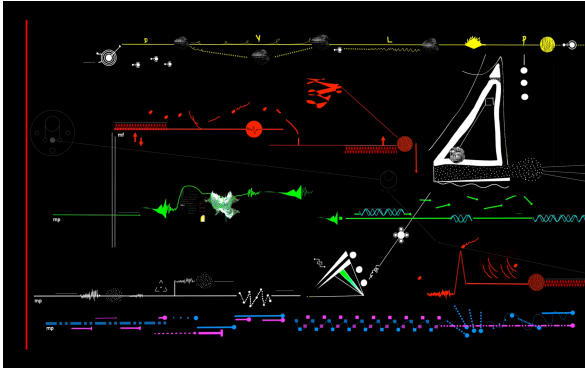
Overview of the three case-study scores.

Position Monochrome — 2019–2022 — relational conditions



Cracked Media — 2024 — interacting processes





For each score, the core case-study questions are: What did I intend to establish? What is fixed? What is open? Which relationships are intentional? What can the performer not simply ignore? What did rehearsal reveal? What happened because of the score?

The three case studies in the main text each contain a concrete observation from performance or rehearsal. Appendix III is therefore supplementary: it gathers the score and documentation material that allows those observations to be examined visually without carrying the argument by itself.

Further visual documentation, performance photographs, recordings and score details can be added to a future edition without changing the argument of the present text.

FOR THE STUDIO

What matters is not that the performer knows exactly what to do.

What matters is that the score gives them something they cannot afford not to notice.

Grgur Savić

Berlin, August 2026