

# 'Forlorn Hope': tracing the dynamics of composer-performer collaboration

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**David Gorton**  
(composer)

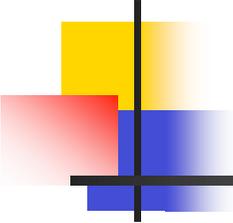
*Royal Academy of Music*

**Stefan Östersjö**  
(performer)

*Malmö Academy of Music and  
Orpheus Institute*



Powerpoint slides accompanying the presentation given at the Performance Studies Network International Conference, Faculty of Music, University of Cambridge, 14 July 2011.

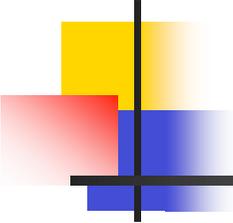


# Introduction

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The project

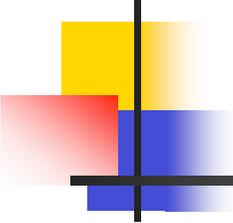




# Artistic aims

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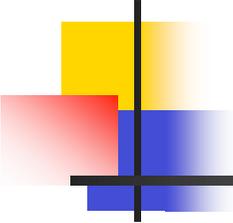
- Sustain a composer-performer collaboration over a period of approximately three years
- Create a series of new compositions by the composer written for and with the performer
- Use a variety of different instruments from the guitar family
- Use a variety of different ensemble contexts and additional 'guest' performers
- Produce a commercial CD of the works



# Research questions

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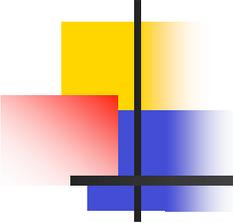
- How do the processes of a composer-performer collaboration evolve over a sustained period of time and across several contrasting artistic projects?
- How are the individual musical personalities of composer and performer shaped in the processes of collaboration?
- How is creativity distributed between composer and performer?
- How do our cultural tools (including notated score and instrument) exert an influence on the creative process and the collaborative relationship?



# Compositional characteristics

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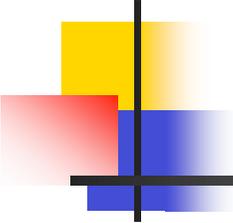
- Use of new tuning systems and new instrumental techniques
- Exploration of performer ‘virtuosities’
- Use of performer improvisations to generate compositional material
- Use of ‘malleable’ musical structures that allow an enhanced level of performer freedom and choice in their presentation and realisation.



# Timetable to date

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- June 2010, Malmö: development of tuning systems
- September 2010, London: transcription of John Dowland's *Forlorn Hope Fancy*
- April 2011, St Neots: composition of three of the seven 'partes' of the first piece, *Forlorn Hope*
- June 2011, Malmö: rehearsal of the *Galliard* 'parte'; coding of the video material from June 2010
- July 2011, London: rehearsal of all three completed 'partes'
- July 2011, Cambridge: Performance Studies Network Conference
- Summer 2011: completion of *Forlorn Hope*
- Autumn 2011/Spring 2012: premiere of *Forlorn Hope*



# Stage 1: Inventing an instrument

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New tuning systems  
for the 11-string alto  
guitar



## Microtone notation

Quarter tones

Sixth tones

A single staff of music in treble clef with a key signature of one sharp (F#). The first section, labeled "Quarter tones", contains a sequence of notes: F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The second section, labeled "Sixth tones", contains a sequence of notes: F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The notes are written as quarter notes.

## Tuning system 1

7th harmonics of strings 6, 8, and 10 in tune with string 1

① ② ③ ④

⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪

string 2 in tune with 7th harmonic of string 7

string 4 in tune with 7th harmonic of string 11

A grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff contains notes numbered 1 through 11. Notes 1-4 are quarter notes, and notes 5-11 are half notes. A bracket above notes 5-11 is labeled "7th harmonics of strings 6, 8, and 10 in tune with string 1". The lower staff contains notes numbered 5 through 11, which are vertically aligned with the notes in the upper staff. A bracket below notes 5-7 is labeled "string 2 in tune with 7th harmonic of string 7". A bracket below notes 6-11 is labeled "string 4 in tune with 7th harmonic of string 11".

# Tuning system 2

7th harmonics of strings 7 and 10 in tune with string 2

① ② ③ ④

⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪

string 1 in tune with 7th harmonic of string 11

string 3 in tune with 7th harmonic of string 9

string 5 in tune with 7th harmonic of string 8

Detailed description: The image shows a musical score for a 12-string instrument. It consists of two staves: a treble clef staff (top) and a bass clef staff (bottom). The treble staff contains notes for strings 1, 2, 3, and 4, labeled ① through ④. The bass staff contains notes for strings 5 through 11, labeled ⑤ through ⑪. A bracket above the treble staff spans from the 7th harmonic of string 7 (note ⑦) to the 7th harmonic of string 10 (note ⑩), with the text "7th harmonics of strings 7 and 10 in tune with string 2" above it. A bracket below the bass staff spans from the 7th harmonic of string 11 (note ⑪) to the 7th harmonic of string 8 (note ⑧), with the text "string 1 in tune with 7th harmonic of string 11" below it. Another bracket below the bass staff spans from the 7th harmonic of string 9 (note ⑨) to the 7th harmonic of string 8 (note ⑧), with the text "string 3 in tune with 7th harmonic of string 9" below it. A third bracket below the bass staff spans from the 7th harmonic of string 8 (note ⑧) to the 7th harmonic of string 8 (note ⑧), with the text "string 5 in tune with 7th harmonic of string 8" below it. Vertical dashed lines connect the 7th harmonics of strings 7, 8, 9, and 10 between the two staves.

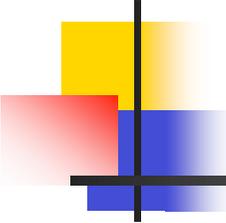
## Tuning system 2 (alteration)

7th harmonics of strings 5, 7, and 9 in tune with string 2 *after* string 3 has been tuned

string 1 in tune with 7th harmonic of string 11

string 3 in tune with 7th harmonic of string 9 *before* it is re-tuned

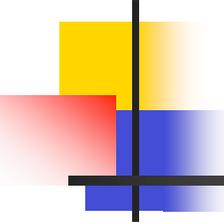
Detailed description: The image shows a grand staff with two staves. The top staff (treble clef) contains notes for strings 1, 2, 3, 4, 7, 8, 9, 10, and 11. The bottom staff (bass clef) contains notes for strings 5, 6, 8, 9, 10, and 11. A bracket above the top staff spans strings 5, 7, and 9, with a note for string 2 above it, indicating they are in tune with string 2 after string 3 is tuned. A bracket below the bottom staff spans strings 1 and 11, with an arrow pointing from string 11 to string 1, indicating string 1 is in tune with the 7th harmonic of string 11. Another bracket below the bottom staff spans strings 3 and 9, with an arrow pointing from string 9 to string 3, indicating string 3 is in tune with the 7th harmonic of string 9 before it is re-tuned. Circled numbers 1 through 11 are placed above each corresponding note.



## Stage 2: Testing the instrument



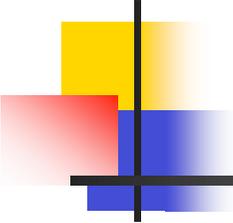
Workshops in Malmö,  
June 2010



## Five video clips

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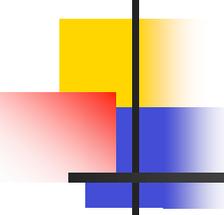
- To see the five video clips from the collaborative workshop in Malmö in June 2010 visit:  
<http://www.youtube.com/watch?v=ZuT4334WnRk> or search for “David Gorton - Stefan Östersjö: composer-performer collaboration”



# Stage 3: Transcribing Dowland

Workshops in London,  
September 2010:  
transcribing  
Dowland's *Forlorn  
Hope Fancy* for the  
11-string alto guitar  
in tuning system 1





# Principles for transcription

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- The tonal structures of the Dowland original should always remain recognisable, even while sounding ‘out of tune’
- These tonal structures should sound as if they are coming ‘in and out of focus’
- There should be a propensity of ‘out of focus’ moments, so that the ‘in focus’ moments are rare
- The most idiomatic solutions should be prioritised.

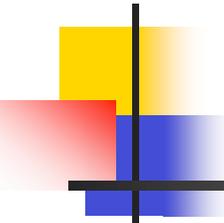
# Notation of new string and fret information onto the score

A handwritten musical score for guitar, consisting of six staves. The score is written in treble clef with a key signature of two sharps (F# and C#). The notation includes various guitar-specific elements:

- String numbers:** Circled numbers 1 through 5 are placed above or below notes to indicate which string is being played.
- Fret numbers:** Roman numerals I through VI are placed above or below notes to indicate the fret position.
- Accents:** Small 'a' marks are placed above notes to indicate an accent.
- Arpeggios:** Slanted lines above notes indicate arpeggiated chords.
- Trills:** Vertical lines above notes indicate trills.
- Slurs:** Horizontal lines above notes indicate slurs.
- Handings:** 'L' and 'R' are used to denote left and right hand positions.
- Other markings:** Includes '2-2', 'I 1/2', and various circled numbers (e.g., 3, 4, 5, 8) that may represent fingerings or specific techniques.

# Re-notation with new sounding pitches

The image displays a musical score for piano, consisting of three systems of two staves each (treble and bass clef). The music is in 4/4 time and features a key signature of one sharp (F#). The score is annotated with circled numbers 1 through 8, indicating specific notes or groups of notes. The notation includes various rhythmic values, rests, and articulation marks. The first system (measures 1-3) shows a melodic line in the treble clef and a more active bass line. The second system (measures 4-5) continues the melodic development in the treble and the bass line. The third system (measures 6-7) features more complex rhythmic patterns and articulation in both staves. The overall structure suggests a short piece or a section of a larger work.

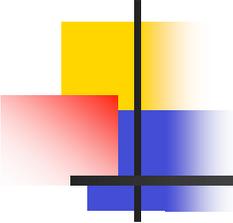


# Stage 4: Recomposing Dowland



Handwritten musical score for 'Forlorn Hope' for 11-string alto guitar. The score is written on a grand staff with a treble clef and a 7/6 time signature. It includes a key signature of one sharp (F#) and a tempo marking of 11:12. The notation features various guitar-specific symbols such as fret numbers (VI, VII, VIII, IX, X, XI, XII), natural signs, and circled numbers (1-12) indicating fingerings or positions. The score is divided into two systems, with the second system ending with a double bar line and a final chord.

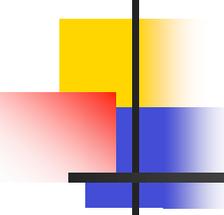
*Forlorn Hope* for 11-  
string alto guitar and  
optional improvising  
lap-top performer



# Overview of the piece

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- Uses tuning system 1
- Lasts for approximately 15 minutes
- Consists of seven 'partes': four short *Fantasias* and three longer 'partes' - *Galliard*, *Pavan*, and *Almain*
- At the time of the presentation only the *Galliard* and two of the *Fantasias* had been completed
- The three longer 'partes' use material from the Transcription and from workshop improvisations



## Characteristics of the larger 'partes'

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- Descending motion by increment, in canon (approximately bars 1 to 12 of the transcription) - Galliard
- Homophonic material (approximately bars 13 to 27 of the transcription) - Pavan
- Fast passagework (approximately bars 28 to the end of the transcription) - Almain

# Similarities between the Transcription and the *Galliard* 'parte'

First system of the transcription. Treble clef: measures 1-3. Bass clef: measures 1-3. Fingerings: 3 (treble), 5 (bass), 4, 5, 4, 8, 5.

Second system of the transcription. Treble clef: measures 4-6. Bass clef: measures 4-6. Fingerings: 4, 3, 1, 2, 4, 5, 4, 5.

$\text{♩} = c.58$  reluctantly flexible

*mf*

13:12

7:6

11:12

approx. =  $\text{♩} \text{ ♪} \text{ ♪} \text{ ♪}$

Fingerings: 4 I, 6 IX, 7 X, 6 VI, 2, 3 IV, 4 VII, 3 II, 1, 2, 3, 4 III, VII, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Chord symbols: I, IX, X, VI, IV, VII, II, III, VII, VIII, V, II, 8, 9.

Musical score for the first system, measures 1-4. The key signature is one sharp (F#) and the time signature is 4/4. The right hand (RH) has a whole rest in measures 1 and 2, followed by a quarter note G4 in measure 3, and quarter notes A4, B4, and C5 in measure 4. The left hand (LH) has a quarter note G2 in measure 1, followed by quarter notes A2, B2, and C3 in measure 2, quarter notes D3, E3, and F3 in measure 3, and quarter notes G3, A3, and B3 in measure 4. Fingerings are indicated by circled numbers: 5 in the LH of measures 1 and 2, 3 in the RH of measure 3, 4 in the LH of measure 4, and 5 and 4 in the LH of measure 4. A large oval highlights the RH notes in measures 3 and 4 and the LH notes in measures 3 and 4.

Musical score for the second system, measures 5-8. The key signature is one sharp (F#) and the time signature is 4/4. Measure 5 is circled and contains a triplet of eighth notes: G4, A4, B4. The LH has a triplet of eighth notes: G2, A2, B2. The dynamic marking *sub. p* is present. Measure 6 has a quarter note C5 in the RH and a quarter note C3 in the LH. Measure 7 has a quarter note D5 in the RH and a quarter note D3 in the LH. Measure 8 has a quarter note E5 in the RH and a quarter note E3 in the LH. Fingerings are indicated by circled numbers: 5 in the LH of measure 5, 4 in the LH of measure 5, 3 in the RH of measure 6, 4 in the LH of measure 6, 3 in the RH of measure 7, 4 in the LH of measure 7, 3 in the RH of measure 8, and 4 in the LH of measure 8. A bracket above measures 7 and 8 is labeled 7:8. A bracket below measures 5 and 6 is labeled 5:8. Roman numerals IX, IV, III, and IV are placed above notes in measures 5, 6, 7, and 8 respectively. A circled 4 and an X are placed above notes in measure 8.

4

④ ③ ① ② ⑤ ④

④ ⑤

12

sub. p

⑤ ④ ③ ④ ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

IX IX ⑦ ⑧ ⑨

④ ③ ② ④ ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

7:6

5:6

10

Musical score for measures 10 and 11. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments and fingerings (3, 4, 5). The lower staff is in bass clef and contains a bass line with fingerings (7, 5, 5, 4, 5, 4, 5). Measure 10 ends with a double bar line.

12

Musical score for measures 12 and 13. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with fingerings (4, 4, 3, 1, 2, 1). The lower staff is in bass clef and contains a bass line with fingerings (3, 6, 7, 9, 10, 7, 5). Measure 12 ends with a double bar line.

18

*sub. p*

Musical score for measures 18 and 19. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with ornaments and fingerings (3, 5, 3, 4, 3, 4, 4). Roman numerals IX, VII, VI, III, and I are placed above the notes. The lower staff is in bass clef and contains a bass line with fingerings (4, 5, 4, 5, 2, 7, 6). Roman numerals IV, 9, 2, 7, and 6 are placed below the notes. Measure 18 ends with a double bar line. The text *sub. p* is written in the left margin.

# End of presentation

Further work will be published as the project progresses

