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'Composing music and movement through the creation of a graphic score inspired by overparametric music and emotivographs by Bogusław Schaeffer'

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Using unconventional music notation gives freedom to the performers and opens up to opportunities to see the whole form in detail while remaining free to realize performance details. Bogusław Schaeffer's compositional idea of 'possibilities of music' including the openness of form, indeterminacy and unconventional notation of music became an inspiration for work on the development of a common language of sound, movement and notation. No matter whether the starting point is movement, sound or visual phenomena we may try to measure analogies or differences in mutual relations between these elements and in our reactions to them. The graphic score can play an important role in developing the skills of movement improvisation, instrumental improvisation, the ability to combine music with movement and the shaping of stage expression. Working on the quality of movement is in fact the creation of awareness of body and connection between movement and music through the joint inspiration of elements of graphic music. It is an attempt at integration and association between the arts.

Key words: graphic music, graphic score, open form, improvisation, movement, movement improvisation, Bogusław Schaeffer

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'Composing music and movement through the creation of a graphic score inspired by overparametric music and emotivographs by Bogusław Schaeffer'

Description of the workshop Learning, Teaching, Training - Module II 'Composing music - composing movement' and its preceding inspirations. The workshop realized within the project Eurhythmics in Education and Artistic Practice, Katowice 2022.

*'I like variety of forms, I see it in nature; in art - which I see and hear panoramically - I even demand it. I like multiformity, multicolor, multi-voice - ambiguity.'*¹

'INSTANT MUSIC' - INSPIRATION

I have chosen Bogusław Schaeffer's works because of his great contribution to the development of European new music, an open form, a creative use of the possibilities of music. He derived his philosophy of composition from the transformations that took place in 20th century music.

In preparing the stage performance, it was important for me to refer to the artistic avant-garde of the 1950s and its assumptions, but in a contemporary approach to the elemental stage properties of music, movement, visual references. From the many assumptions and characteristics of selected trends in 20th century art, such as Surrealism, Dadaism, the avant-garde of Polish music, I chose:

- partial randomness - indeterminacy of individual elements of the musical form or the shape itself, the formal structure of the piece;
- free associativity of an artistic material (sound-graphics; movement-sound; image-motion);
- the multivalence of the work - thanks to the ambiguity, through a greater number of possible interpretations of the work, the creator and performer of art establish a closer contact with its audience.

In this realization I have referred to the following forms and techniques:

- happening;

¹ Wołoszyńska, M. (2016). Kilka spojrzeń na grafikę Bogusława Schaeffera. In Chołoniewski, M. (Eds.) *Schaeffer. Możliwości muzyki*, Kraków: Akademia Muzyczna w Krakowie. p.98 ISBN 978-83-62743-53-7

- the open form of the work (with forms both universal and specific only for Schaeffer's work, such as emotivographs²);
- collage.

THE ASSOCIATION OF ARTS VERSUS THE IDEAS OF BOGUSŁAW SCHAEFFER

Determinacy and indeterminacy in music: which musical parameters are determinate and which are not? What are the benefits of definiteness in art and what are the benefits of indeterminacy? A general discourse in music on this subject flourished in the 1950s. It was the result of a breakthrough in the understanding of art and the demands put forward by the avant-garde artists.

Two main characteristics of the avant-garde can be distinguished:

- a complete liberation from the bonds of tradition;
- the presentation of new ideas inspiring later creative explorations.

This discourse caused was a turning point and a change in thinking among composers about the parameters inherent in music. Music began to be considered in relation to other arts, such as the visual arts. The integral characteristics of music imply two necessities: the notation of the work (the score and therefore notation) and its realization by the performer. Thus, contrary to the belief that music only has an audible layer, its audiovisuality began to be recognised. Among other things, this peculiarity, previously less noticeable among musicians, was explored by Schaeffer. It is an important element of the composer's quest to associate music with other arts, to expand the language of music and to provide sound, technical and formal solutions in a new guise. It is difficult to separate completely the audible from the visual sphere in music. An example of this can be found in one of the rather obvious elements of music, the form - it is essentially "inaudible". With the help of score analysis, however, the form appears to the eyes of the performer, transforming in their imagination into a sound representation of this form. References to our visual imagination often support and enrich the perception of music. Not all of them are intentional or equivalent in the creative process. Bogusław Schaeffer in his reflection on progress in music in terms of characteristics, forms and aesthetics of new music, described the notation of music in the following way:

'For many years, the existing method of notating music, which is rather laborious and disproportionately difficult in relation to the impressionistic result achieved, has

² See more detail about emotivographs at Eckert, I. (2023). Shape-sound-color as the elements of a graphic score in developing the improvisation skills in education and artistic practice. ISBN 978-83-963687-5-1 - on this website; for more examples of emotivographs see 'Spektra' <http://www.boguslawschaeffer.pl/pl/work/compositions>

*been asking for simplifications that would allow the sound vision, which is as close as possible to the composer's vision, to be translated into the language of auxiliary signs, so that the information could be passed on. [...] Graphic music opens up, like collage or so-called experimental music, new perspectives especially for the one who practices it. [...] Graphic music, as the latest effect of the development of new musical notation, reveals to the composer the possibilities of action especially in those areas which until now have been alien to them because of the economy of notation.'*³

Using unconventional music notation gives freedom to the performers and opens up to opportunities to see the whole form in detail while remaining free to realize performance details.

*'According to Schaeffer's conception, music contains the possibilities that the composer unleashes in the process of composition. The music itself, in its unlimited potential, leads the creator towards concepts undiscovered, [...] slumbering in the very structure of permutations and constellations of sound material'*⁴.

The work on possibility and opportunity in music determined much of the composer's creative explorations. He distinguished between these two terms as the fundamental characteristics of music:

- possibility - eventuality, potentiality - the subjective feature (of music)
- opportunity - power of realization - subjective force (of the composer, performer).

Just as in music, so in movement there is the possibility of its occurrence (this very eventuality initiates the creative process) and the opportunity for the performer's movement realization (the performer can realize movements and in the process create a movement composition). This approach assumes that part of the burden of the creative act of the compositional process is given over to art itself and to its possibilities.⁵ The possibilities of music in a natural way led Schaeffer to unconventional notation.

'INSTANT MUSIC' WORKSHOP IN PARTS

In the workshop preceding the creation of 'Instant music' I used fragments of Bogusław Schaeffer's existing graphic scores:

³ Schaeffer, B. (1975). *Muzyka XX wieku, twórcy i problemy*. Kraków: Wydawnictwo Literackie, p. 364.

⁴ Chołoniewski, M. (2016). Od redakcji. In Chołoniewski, M. (Eds.) *Bogusław Schaeffer. Możliwości muzyki*. Kraków: Akademia Muzyczna w Krakowie, p.7.

⁵ For more details see Sz wajgier, K. (2016). *Muzyka możliwości*. In op. cit., pp. 9-25.

- 'Quartet 2+2' for two pianists and two optional performers - decomposition⁶,
- 'SG quartet' for any instrumentalists - overparametric music⁷,
- 'Non stop' for piano - happening, be-in, conceptual, infinitive music⁸
- 'Howl' for actor and chamber orchestra - instrumental theatre⁹,
- 'Contours' for piano - graphic music¹⁰.

I decided to refer to some of the forms created by Schaeffer and develop their idea to suit the needs of my students. Also for a broader view of Schaeffer's work and how to use the elements of his work:

- to develop body awareness,
- to develop improvisation skills,
- to model an individual, symbolic language common to the arts of sound, plasticity and movement.

I would start with describing the preparatory work phases for the realization of the 'Instant music'.

SCORE STUDY

1. The analysis of Schaeffer's graphic scores and graphics in terms of their components.
2. The selection of a subjectively perceived sound (interval or scale of sounds, e.g. 1/2,2,1,1/2) for a given color.
3. Playing the scale over the full ambitus of the instrument's sounds, both in a linear (horizontal) and consonant (vertical) manner. Using consonance resulting from the construction of the scale together with its transpositions as an enrichment of the tone color.
4. Choosing a different scale for a different color.
5. Combining the sound language of all color elements of the score.

⁶ For more details see 'Kwartet 2+2' at [http://www.boguslawschaeffer.pl/en/work/compositions?composition_filter\[sort\]=DESC&composition_filter\[name\]=Kwartet](http://www.boguslawschaeffer.pl/en/work/compositions?composition_filter[sort]=DESC&composition_filter[name]=Kwartet)

⁷ For more details see 'Kwartet SG' at [http://www.boguslawschaeffer.pl/en/work/compositions?composition_filter\[sort\]=DESC&composition_filter\[name\]=Kwartet](http://www.boguslawschaeffer.pl/en/work/compositions?composition_filter[sort]=DESC&composition_filter[name]=Kwartet)

⁸ For more details see 'Non stop' at <http://www.boguslawschaeffer.pl/en/non-stop>

⁹ For more details see 'Howl' at [http://www.boguslawschaeffer.pl/en/work/compositions?composition_filter\[sort\]=DESC&composition_filter\[name\]=&composition_filter\[casts\]=&composition_filter\[category\]=instrumental_theatre](http://www.boguslawschaeffer.pl/en/work/compositions?composition_filter[sort]=DESC&composition_filter[name]=&composition_filter[casts]=&composition_filter[category]=instrumental_theatre)

¹⁰ For more details see 'Kontury' at [http://www.boguslawschaeffer.pl/en/work/compositions?composition_filter\[sort\]=ASC&composition_filter\[name\]=&composition_filter\[casts\]=&composition_filter\[category\]=graphic_music](http://www.boguslawschaeffer.pl/en/work/compositions?composition_filter[sort]=ASC&composition_filter[name]=&composition_filter[casts]=&composition_filter[category]=graphic_music)

6. The selection of structural elements of the work in relation to the shape, size, directions, spatial arrangement of the figures on the score and choosing the form for the improvisation (for a detailed description of the individual elements, see the link in the article Shape-sound-color).

7. instrumental realization of the score.

From this point onwards the way of work can develop in two possible sequence orders:

A - from sound through sound notation to movement realization	B - from sound through movement to movement notation
8a. Creating a graphic notation of a performed instrumental improvisation (own or someone else's) - reconstructing and recomposing the graphic form through multiple, reinterpretations resulting from individual perception.	8b. Free movement improvisation based on the principle of a strong music-movement connection.
9a. Free movement improvisation based on associations of visual effects with movement quality.	9b. Creating a graphic notation of the presented movement improvisation (own or someone else's) - graphic reinterpretation of the score.
10a. Instrumental improvisation based on movement (improvisation from movement)	10b. Instrumental improvisation based on a graphic score of the movement.

6 PHASES OF THE GRAPHIC LANGUAGE WORKSHOP

The development of a common language of sound, movement and notation for 'Instant Music' takes place in 6 phases although these can be extended to include additional activities in the future.

Phase 1. Intuitive, unrestricted individual improvisation of selected parts and parameters of graphic scores.

Phase 2. Group improvisation of selected scores with a view to giving the score or improvisation a specific timbre, color.

Phase 3. Shaping group sound technique and finding common sound patterns in response to a given graphic symbol while taking into account timbral nuances.

Phase 4. Exploring a movement pattern as an illustration to an audible sound pattern.

Phase 5. Creating an individual graphic notation - an individual graphic score for the sound as well as the movement layer.

Phase 6. Graphic-sound-movement-graphic relay between the members of a group.

Detailed description

Phase 1. The work on the score begins with a joint search for the interpretation of graphic symbols taken from Bogusław Schaeffer's graphic and emotive scores. Each element of the score is performed individually on the chosen instrument. The phase assumes complete freedom of exploration in the interpretation of the reading of a given symbol - it ends with a self-analysis and an independent summary of choices made intuitively.

Phase 2. The next step is to get together in five groups of several people with different types of instruments and create a joint instrumental improvisation, which is an interpretation of a selected symbol or a fragment of a graphic score. The instrumentalists make a choice of timbre and of color in which they see the symbol and try to include this quality in any way in their improvisation. They may also choose a color for the performed sonic, musical improvisation of a given symbol (as a somewhat secondary effect). After the performance of a given fragment, observers try to determine which color the ensemble has chosen. The choice is still intuitive and uninhibited but by adding the color to the symbol and the the listeners feedback, the groups link the color more and more consciously to the chosen elements of the musical work.

Phase 3. Shaping the group's interpretive skills and developing common sound and graphic patterns shared by the group through:

- change of the score (exchanging the score for the one made by another group; it forces the musicians to search for new possibilities to realize the same notation on other instruments, with different musical assumptions),
- change of the miniature color, clarifying the extent to which color as a visual element influences the sound elements - it most often influences articulation, dynamics, timbre/height, less often agogic, rhythm or meter. The impact on the choice of sound scale, timbral technique is statistically large and the development of an appropriate sound, harmonic, timbral structures is a process that requires a longer amount of time. I refer to this issue in the article 'Shape-sound-color';
- change of the layout of the score in relation to the original version; the instrumentalist, the ensemble verifies the reading and musical interpretation of the graphic message in relation to the spatial orientation of the given symbol, the way the directions, planes,

ways of graphic symbol placing in the score or changes in the position of the whole score and the very way of reading it (from above, from the left, from the right, from below, from a 'bird's eye view', etc.) influence the selection of sound resources. They all affect the selection of sound resources in the process of translating visual perception into the sound sphere.

If the group changes the score during the practicing process they should look for different ways to realize the sound interpretations of graphic symbols developed earlier.

Phase 4. Creating movement interpretations to the developed instrumental miniatures from the previous phases. This phase involves 3 ways of working on a movement issue in a group relation:

- the ensemble makes a movement interpretation of its musical proposal,
- the ensemble interprets another ensemble's musical improvisation,
- the ensemble performs simultaneously the sound and movement layers of their miniature.

Each ensemble should experience each variant of relations between movement and music (own or someone else's).

An important factor in this phase is to find different ways of movement realization (group or individual) for a musical theme and to explore movement qualities in relation to sound qualities. Reference to graphic qualities such as shapes, colors, saturation, directions, etc. should also be searched. In order to realize phase 5 completely and make phase 6 happen it is essential to translate the graphic score into a movement layer. I describe the process in the section "movement material workshop" in the following part.

Phase 5. Creating own graphic notation of an instrumental miniature while taking into account both graphic and musical elements analyzed earlier. It is a good idea for the scores to be exchanged between the groups to create an introduction to the analysis of the legibility of the musical, graphic, movement message and the connections between them in a common musical and movement language of expression.

Phase 6. The final phase of the task is to create a chain of intercommunication of successive phases of 'Instant music', leading to a recomposition of the originally written graphic element. The chain should include the listed links:

- musical interpretation of the graphic notation in an instrumental improvisation,
- the movement interpretation of the instrumental improvisation,
- graphic interpretation of a movement improvisation,
- musical interpretation of the graphic score of the movement improvisation.

A comparison of the original graphic score with the new version created by the interpreter shows common features of visual, musical, movement and therefore spatial symbolism. It is also possible to see the legibility of the stage message created by the artist-creator and read by the interpreter or the legibility and invariability of the message when the creator becomes at the same time the performer of his own work.

MOVEMENT MATERIAL WORKSHOP

As in the compositional trends and techniques of the 20th century we subject sound material to changes, transformations so in the movement improvisation of open form we should subject movement and space to similar procedures. No matter whether the starting point is movement, sound or visual phenomena, we may try to measure analogies or differences in the mutual relations of these elements and in our reactions to them. The results of this parameterization will slightly differ in each situation. This is due to perceptual differences which result from individual experiences, cultural backgrounds or personal preferences. In the workshop, I do not want to create layers of meanings or references that are strictly assigned to the elements in question (therefore they may vary from one version or part of the presentation to another). It is derived from the idea of freedom in art, the openness of form, the undetermined qualities of the work in reference to Schaeffer's work. Looking for the intersection for movement, graphics and music creates a space for dialogue between one creator and the other (in the process of joint improvisations), the creator and the performer and even between the performer and the audience. The diversity that arises from our individual characteristics is an added value and its asset. At the same time, the matter of the infinitive work is as if separate from the performance. By performing an interpretation of the work, we lock one of its options into 'here and now'. This works on the principle of 'borrowing' the work for the duration of one's individual creative activity and 'putting it to use' again. Both the creator and the performer accept that the matter of the open form will always be changeable, thus infinite (in the sense of 'unfinished' and 'endless').

The initial microstructure for all activities (music, score, movement) in 'Instant Music' is the point; the point as a sound, an element of notation, the beginning of a movement or a destination. Each of them may become an impulse to start an activity.

Beneath you will find the references I use the most often:

IN SCORE AND GRAPHICS:

- color, different sizes and different relations between figures,

- several points forming a graphic motif, model, constellation,
- points overlapping one another or arranged one by one to form a straight line, a curved line, etc. They indicate the lines and grids that put the work in order.

IN MUSIC:

- a sound with a definite or indefinite pitch,
- a mode of articulation,
- rhythmic values,
- the way in which a musical statement is created, the style (e.g. minimalism, etc.).

IN MOVEMENT AND SPACE:

- the point in the body where a movement or a sequence of movements start,
- the point in the body that completes a movement phrase (as a place in space, a goal of pursuit),
- a point in space outside the body where an impulse starts a movement; finding an external impulse causes a movement which intention-motivation is imposed, which evokes the beginning of a movement beyond our decision, e.g. The point outside the body is the origin of movement, the inspiration to which we can respond in an uninhibited (in the improvisation phase) or predetermined (when we are working on the relationship between qualities of movement common to the whole group) way . It is the mover and the evoker.
- A point in space where I start from or which I aim at. It is important to reach a given point in space and so the drawing of the path I choose is a means of expressing this aspiration and not an end in itself. In contrast to the interpretation of music in the sense of mapping out with movement and spatial drawings the shape of the music, the movement of voices, the type of texture, the compositional style of a given work, the notion of intention and movement 'from self' and 'to self' emerges.

For me, the intentionality of movement is an essential parameter of movement and becomes its value. I do not consider it in the category of an added extra-musical program, a story told with movements along the lines of ballet or dance theatre, these are not within the scope of my pedagogical practice. I consider movement intention as a force of movement motivation (internal or external) which can remain hidden, understood only by the performer, the viewer sees the effect but is not able to clearly identify the intention of the movement. This intention may also be visible to the observer. It can become a point of initiation. We are moved by the desire or need to change the shape of a movement or

place (it is not important what and where the goal is, it is the very fact of setting in motion that becomes the most important).

When talking about the points of movement and intention I additionally consider two statements: movement 'from myself' and movement 'to myself'. These are linked to intention but have a broader meaning related to the flow of movement energy.

The movement 'from self' implies its origin in our body and later directing the flow of energy beyond its boundaries. Movement 'to self' does not delegate energy outside the body, it keeps it inside. In the process of searching for the appropriate terms and consciously shaping the quality of one's movement it became clear that only the least complex gestures and movements can be precisely defined in the context of 'from-self-to-self'. More complex movement material presupposes the presence of elements of one direction of flow as well as the other. In this case, the overriding intention is given by the dominant direction. In the workshop of searching for movement solutions in relation to a graphic score, one can notice the elements similar to Rudolf Laban's or Rozalia Chladek's technique. Nevertheless I would like to point out that I rather rely on spontaneous reactions, universal qualities and associations. This approach means that even people not trained in a particular dance technique can work on creating sublime body forms using natural movement, even everyday movement. This method can therefore be disseminated beyond the circle of professional dancers.

Working on the quality of movement is in fact the creation of awareness of body, movement and connection between movement and music through the joint inspiration of elements of graphic music. In the process of creating this awareness of movement, specific phrases and words are used to evoke associations, sometimes more abstract and sometimes more specific, with an event, emotion, memory or image known only to them.

1. I begin my work with an individual selection of the verbal-motor and the graphic-motor relationships, then everybody exchanges their experiences, imitating one another's movement models. In this way, the range of movement resources increases significantly even in the initial phase of work. I usually use the following elementary terms and parameters to search for and experience the individual movement qualities:

Actions	Weight	Shape	Volume	Duration	Intention
Pulling pushing splashing catching collecting dodging avoiding	Heavy light	Sharp mellow/mild round angular	Large small wide-range narrow-range	Short long resounding	From self to self from point to point

2. The next step will be to change one of the parameters of the previously created movement models.

3. I then juxtapose the movements on the basis of similarities and contrasts of parameters.

The above-described process deals with movement matter in the micro-structural sense of the work and is elementary to it. I consider the following terms in connection to the architecture of the work as depicted in the graphic score, these are: duration, intentionality, transition, transformation, variation, definiteness, presence. All these phenomena are surrounded by the word 'consciousness'.

Both the individual movement structures and the phrasal terms are natural, 'biological', even organic. The result of imaginative influences on movement does not reveal a specific dance technique but rather directs the awareness of movement and the body, it implies a cognition of movement, its origin, cause and intention. In the first phase of generating movement material motifs are not unified in movement but through an individual emotional characterization the matter reveals a certain truth. The movement ceases to be a mere imitation of a shape, it is not secondary but through direct connection with the performer's experience it becomes authentic, even if abstract. This way of working offers many possibilities to the interpreter and requires the creator of the movement interpretation to be open to the performer's suggestions and to participate in the process of empathizing. At this stage, I complete an individual work and begin a group work. It is also possible to start with small groups of two or three people and increase in size if necessary. Mutual inspiration in the creation of further qualities, the exchange of experiences and the creation of shared movement models is the aim of collective improvisation or interpretation.

The group work on the realization of a spatial-motor composition certainly requires finding common qualities in the movement of each trainee and the possible unification, so that individuals can be considered as a single ensemble, a movement orchestra, a movement choir that realizes common assumptions of the intelligible messages through unified

means of expression. The joint work on body consciousness, movement consciousness and stage space can easily be illustrated by comparing it to the work on the unified sound of a vocal choir, the so-called 'sound blending'. Each chorister needs to have basic skills in emission but it is only by practicing collectively, as if making their timbre similar to the person standing next to them and developing a common technique of using certain timbral models, that we begin to hear the performance of the choir as an ensemble rather than the joint performance of the solo singers. In such cases, the search for common features of the explored expression means, mutual references, feelings, inspirations, the sense of this creative community is highly desirable.

Since the point is a micro-element of the musical matter, graphic music (presented in the form of a score) is a presentation of its integrity, i.e. the form understood as a macro-element of the matter. Transposing this value into the language of movement in space seems a natural analogy and consequence. Then the construction of a virtual space turns into a live musical space and when performing instrumental improvisation live, a live acoustic space.

GRAPHIC SCORE ELEMENTS VS MOVEMENT - PARALLELS OF ELEMENTS

Shape

Obvious graphic-motor references include all shapes, they can be freely interpreted as:

- spatial shapes,
- the whole group as a solid figure,
- lines / a path through space body shapes (with reference to the terms 'sharp', 'soft', etc.)

Color / hue

There are many terms associated with this element of the graphic score in relation to movement, although not as directly as shape or size. For me, color in movement is emotionally charged, it means references to ideas, associations and memories of a particular color or hue build up the quality of a given movement phrase. This is a strongly personal process that can affect the coherence of the group image. Therefore, referring to universal associations or using individual perception to build a stained glass collective association creates a clear image in the eyes of the viewer.

Other graphic components in relation to movement:

- intensity of color/ saturation - dynamics of space, strength and weight of movement,

- the layout of the graphs on the plane of the page - the layout of people in the space of the scene, the lines along which the performers move, the construction/form in the space,
- length of line/symbol section - length of movement or section of space covered,
- density of symbols - density of movement performance frequency, tempo.

INSTANT MUSIC

In my work on developing the skills of movement improvisation, instrumental improvisation, the ability to combine music with movement and the shaping of stage expression, the philosophy of art professed by Schaeffer remains for me in the realm of inspiration. It is more a starting point for my own explorations than a desire to duplicate his style. The graphic score plays an important role in the selection and classification of elements and performance means. It also influences the creative process itself.

I created an outline of the phases of work on the openness of form, indeterminacy and unconventional notation in music being inspired by Bogusław Schaeffer's compositional idea, referred to by the composer himself as the 'possibilities of music'. This has been captured in a graphic-musical-movement piece in 5 parts. It is an attempt at integration and association between the arts. References to specific examples of Schaeffer's forms, created in phases 1 and 2 of the graphic language workshop, are non-obligatory in the final version of 'Instant music'. Each of the movements can function autonomously, as well as the performance of each can be limited to the sound or movement layer only.

DESCRIPTION OF THE GRAPHIC SCORE 'INSTANT MUSIC'

'Instant music' a graphic-musical-movement score in 5 parts:

I. Shape

3-9 performers in proportions: 3 = 2 instrumentalists + 1 mover; 4 = 2+2; 5 = 3+2; 6 = 3+3 or 4+2; 7 = 4+3 or 2+2+3; 8 = 5+3 or 2+3+3; 9 = 6+3 or 5+4 or 3+3+3.

Movement is an integral layer of performance and not just derivative of sound. In this part the formative elements are graphic shapes, musical models and body shapes. In its assumptions it refers to a work of infinite music, Schaeffer's piece 'Non stop'. The basis are graphic symbols framed in rectangles, squares or circles. The models created in this way can be performed alternately, singly or together. Changes between models are dictated by the group leader or through a shared sense of the appropriate moment. A scale is given for each model (no key means that these can be used interchangeably), while

other musical execution parameters such as articulation or dynamics are arbitrary. The scales can be used in their basic form or including transpositions. The shapes placed in the structures are also the starting point for body shapes and movement qualities.

II. Color

Any number of performers. The aim is to exploit the natural timbral qualities of instruments and compare them with unconventional sounds (preparations, variable articulation, etc.). The formative element of this part is timbre/color understood visually, musically and movement-wise. The sound material should be based on several-note scales (given) and their transpositions along with ostinato forms of melodic-rhythmic models (improvised during the performance or determined earlier). They will be presented with varying 'colors', the parameters of force, duration, pitch and articulation. Changes need to take place smoothly, initiated by predetermined persons. The movement should mimic the sound but in relation between the colors and the movement, the colors of the score are the starting point. The second part of 'Instant music' refers to Schaeffer's emotivographs.

III. Spectrum

Two movers and 2-4 instrumentalists. The assumption of the middle part is that the process is reversed it means the movement creates the form, is the initial means of expression which is simplified into a graphic score. This score, in turn, is the basis for the instrumental improvisation. Before the process begins, three common elements are established: timbre, intention and form (one-part or ABA three-part form). Color in movement will be related to the quality as well as to the emotion of the movement and the intention will be related to both directing the movement 'from self' and 'to self', directing the flow of energy outwards or keeping it within oneself. Emotional experience becomes an aim in itself and emphazing becomes a value. The combination of movement and music, the amplification of one means of artistic expression by another (in this case movement through music) is the goal that becomes superior in this movement. The score of this movement is different each time. It depends on the performers.

IV. Time

A study on another element, the time. The key for the fourth part of the pentptych is the differentiated sense of time: accelerated, flowing, slow-paced, infinite and existing invariably despite our different feelings towards it. In the sound layer we can hear references to minimal-music, repetitive music. It will be based on a soundscape (background) created by the persistent repetition of short, rhythmically homogeneous motifs and interchangeable (different instruments or voices), fixed, long-sounding (resounding) notes. The components (sounds) of scales in slow tempo or in continuous

repetition should be adopted and realized by sequential instruments (circular interchange of components) so that the chord can sound consistently with varying timbre. Any rhythmic or melodic-rhythmic motifs manifest themselves episodically against this framework, as a diminution or rhythmization of the background sounds. In order to unite the two 'tenses' (duration and drollery) and simultaneously to deepen the perspective of contrast, the common material should be used for both plans - sound and movement.

V. Five

A piece for five instrumental performers and any number of movers or for all the performers of the previous parts. In case of more than five performers the additional people should double the movement models of the leading persons. This gives another movement value in terms of the composition of space, texture and the relations between the movers:

- the use of imitation in canon or real time,
- the reproduction of movement in the form of a mirror image, in linear or point symmetry.

The culmination of the whole work is the creation of a collage from the various elements of the previous parts. The final part can take any form depending on the will of the performers and the solutions developed collectively.

The creation of the concert presentation, which refers to the distant artistic events of the 20th century, was intended to show contemporary art in the context of tradition and the avant-garde achievements of the past. It is my belief that a contemporary assessment of the value of new ideas is only practicable by analyzing and understanding the artistic baggage of past generations. Thus, the reference in sound material and formal characteristics to minimal-music or forms of repetitive music is a suppression of the sound language of the 1950s. I wanted to give 'Instant Music' a clear form, consciously referring to selected aesthetic elements. The conclusion of these activities was the creation of the authorial graphic notation of the musical and movement layer, the graphic score of 'Instant music'.

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Vita

MA Iga Eckert - graduate of the Karol Szymanowski Academy of Music in Katowice, faculty of Composition, Interpretation, Education and Jazz in the specialty of Eurhythmics as well as Conducting vocal and vocal-instrumental ensembles in the conducting class of dr Simon Bywalec; two-time winner of the Young Cultural Creators Promotion Award of the Katowice City Hall. She has participated in many courses and workshops in dance, rhythmic, solfeggio, voice emission and music education in general, both in Poland and abroad, including the Emil Jaques-Dalcroze Institute in Geneva, the Zoltan Kodaly Institute in Kecskemet, the Vienna University of Music and Theater Arts or Uversite Laval in Quebec City. On a daily basis, she is associated with the Wojciech Kilar State Music School Complex as a teacher of eurhythmics; since 2011 she has been teaching piano improvisation with methodology and accompaniment at the Academy of Music; in 2019, she was a member of the organizing committee and led the work of volunteers at the 4th International Conference Dalcroze Studies in Katowice. She has repeatedly received the Headmaster's Award of the ZPSM in Katowice and in 2019 received the Award of the Rector of the Academy of Music in Katowice; leads the Children's Choir at the S. Moniuszko State General Music School of the First Degree in Katowice and the Largo Choir of the Evangelical Augsburg Parish of St. John the Baptist in Świętochłowice. With the Children's Choir, she took first place and the Gold Diploma in the 5th Silesian Festival of Music School Choirs under the name of Józef Świder in Katowice; at the same festival, she also received a Special Award for her performance of a compulsory piece by Stanisław Moniuszko and a Special Award from the Department of Choral Studies at the Academy of Music in Katowice; her pedagogical activities are complemented by conducted workshops in musical expression of movement, improvisation, voice emission, while her artistic activities are complemented by musical setting of performances (a distinction in the XXX National Puppet Theater Festival in Opole for music for the performance "Yellow-blue" by the

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