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

Iga Eckert

The creation of 'Instant Music', referring to distant artistic events of the 20th century, was intended to show contemporary art in the context of tradition and avant-garde achievements of the past. The possibilities of music are captured in a graphic-musical-movement piece in 5 parts. Each part has references to specific examples of Schaeffer's forms: graphic music, decomposition, happening, infinite and superparametric music, instrumental theatre. The creation of one's own graphic notation in the 3 parts of 'Instant music' is intended to indicate the common characteristics of visual, musical, movement and therefore spatial symbolism. 'Instant music' as a graphic score may be limited to the sound or movement layer only, but it was originally intended to develop body awareness, improvisation skills and to model an individual, symbolic language common to the arts of sound, visual art and movement.

Key words: score, graphic score, infinite music, improvisation, overparametric music, color, shape, sound, movement, common language, symbolism.

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Each part can function autonomously and the performance of each can be limited to the music or movement layer only.

'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 infinitive 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

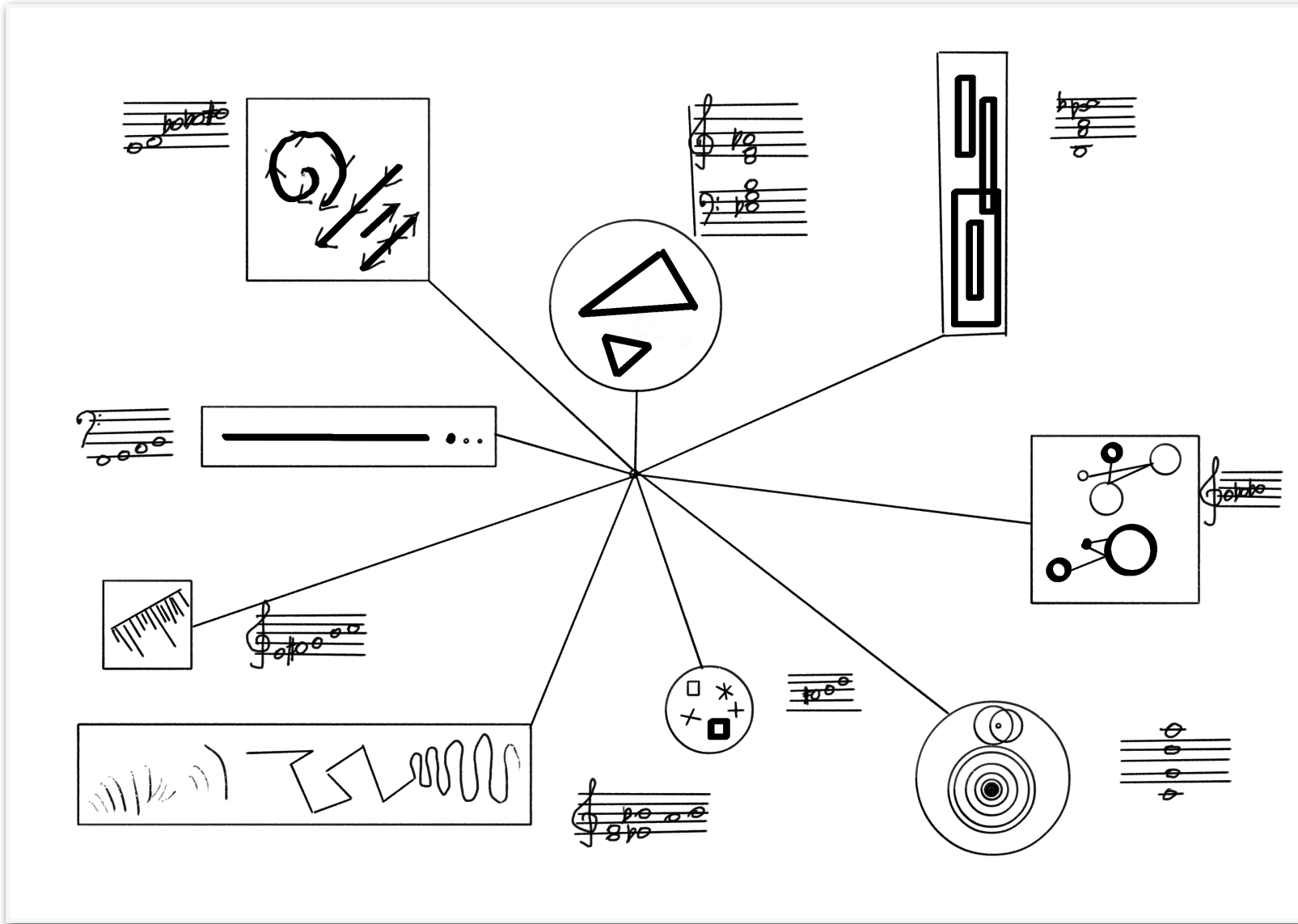
A piece for five instrumental performers and any number of movers or for all the performers of the previous parts. In case of more than five performers the additional people should double the movement models of the leading persons. This gives another movement value in terms of the composition of space,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

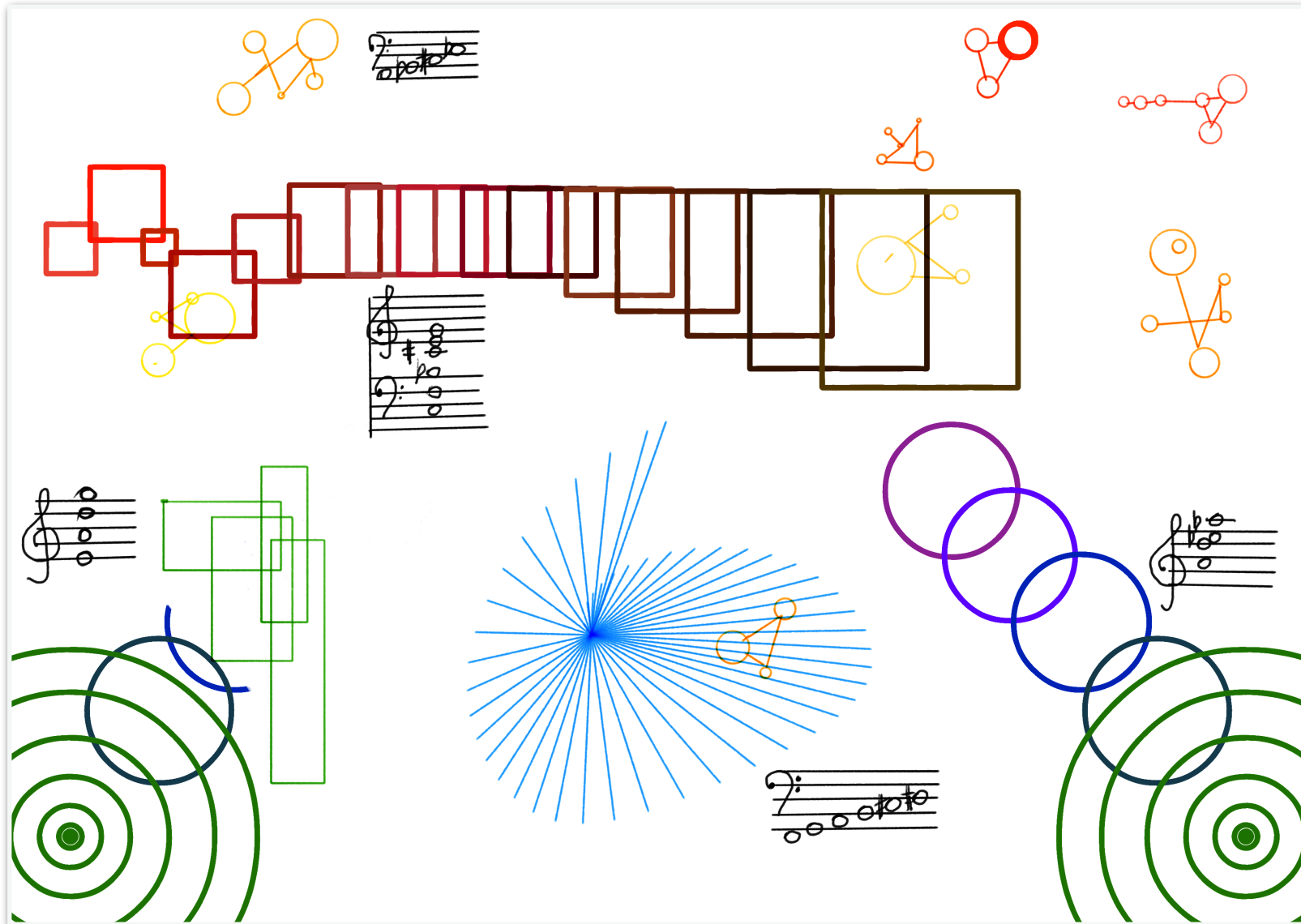
The culmination of the whole work is the creation of a collage from the various elements of the previous parts. The final part can take any form depending on the will of the performers and the solutions developed collectively.

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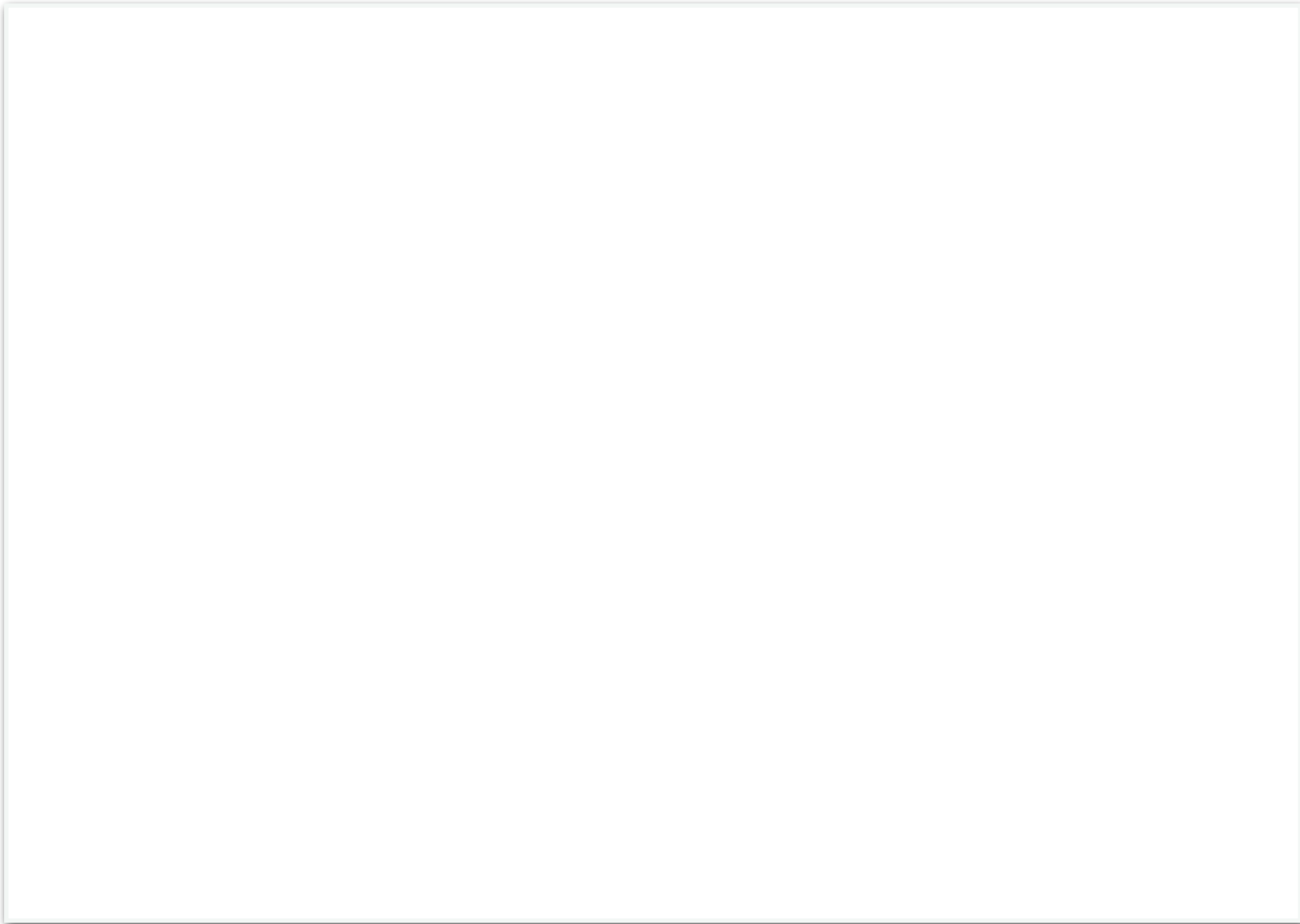
I. Shape



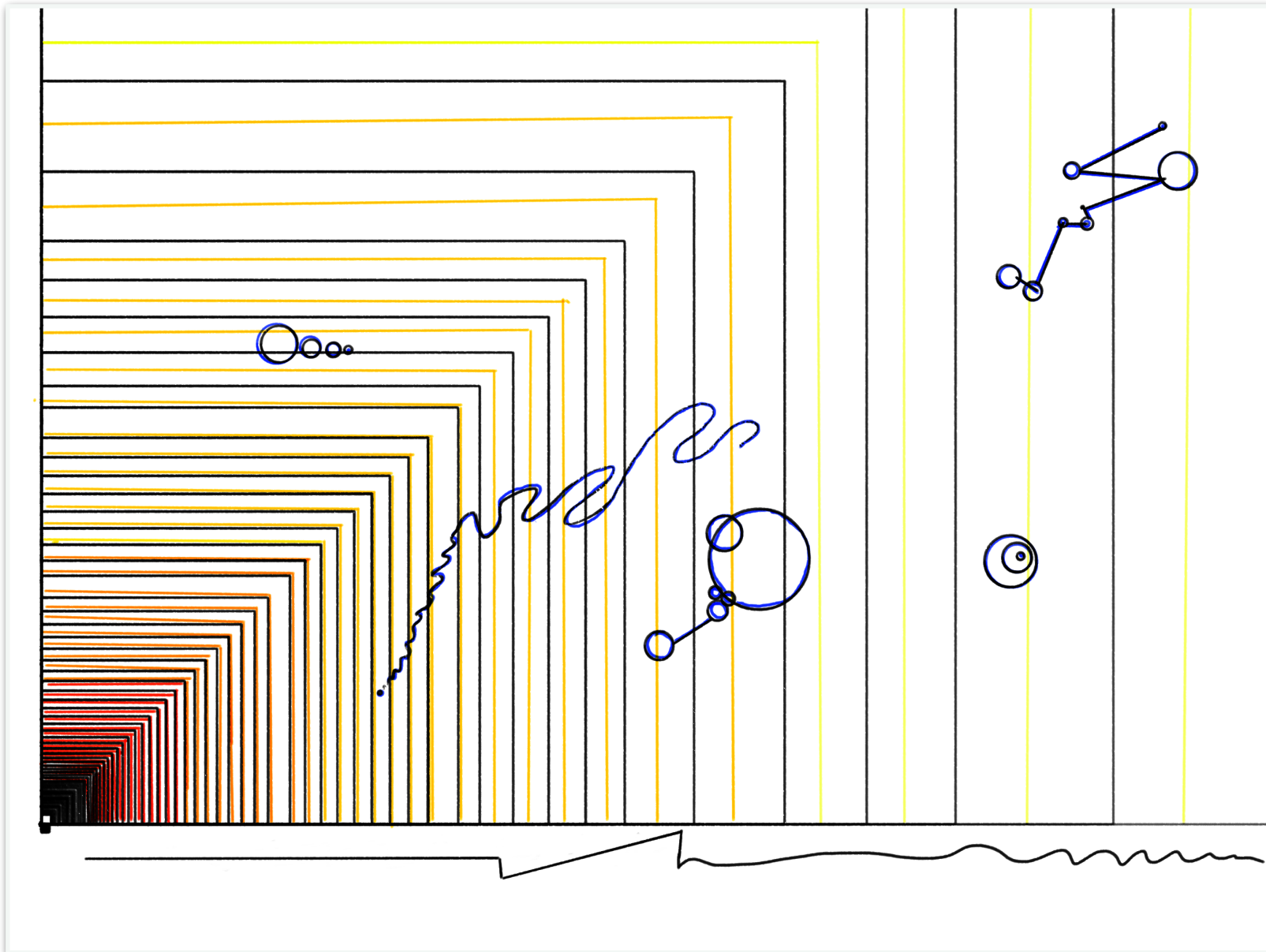
II. Color



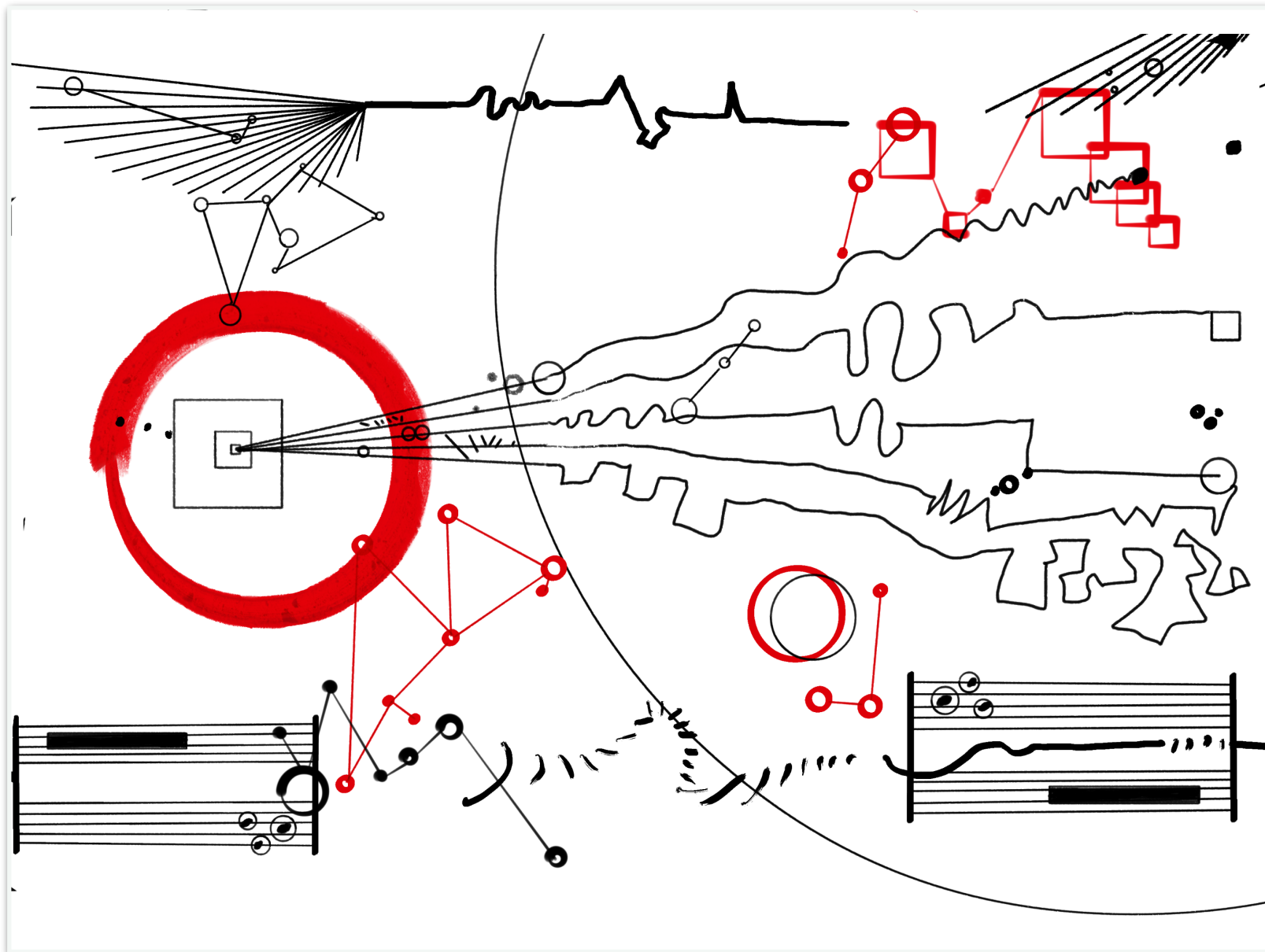
III. Spectrum



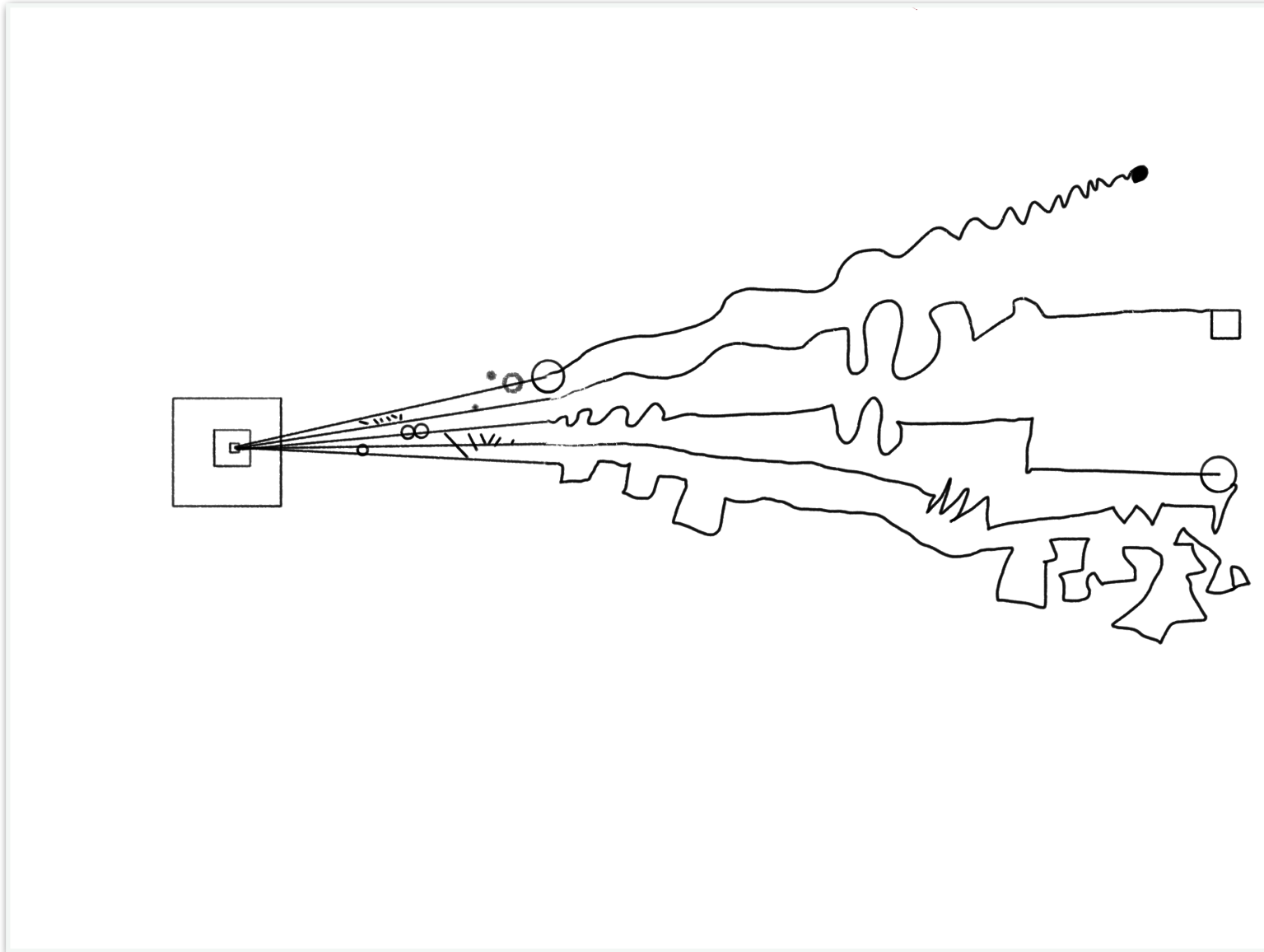
IV. Time

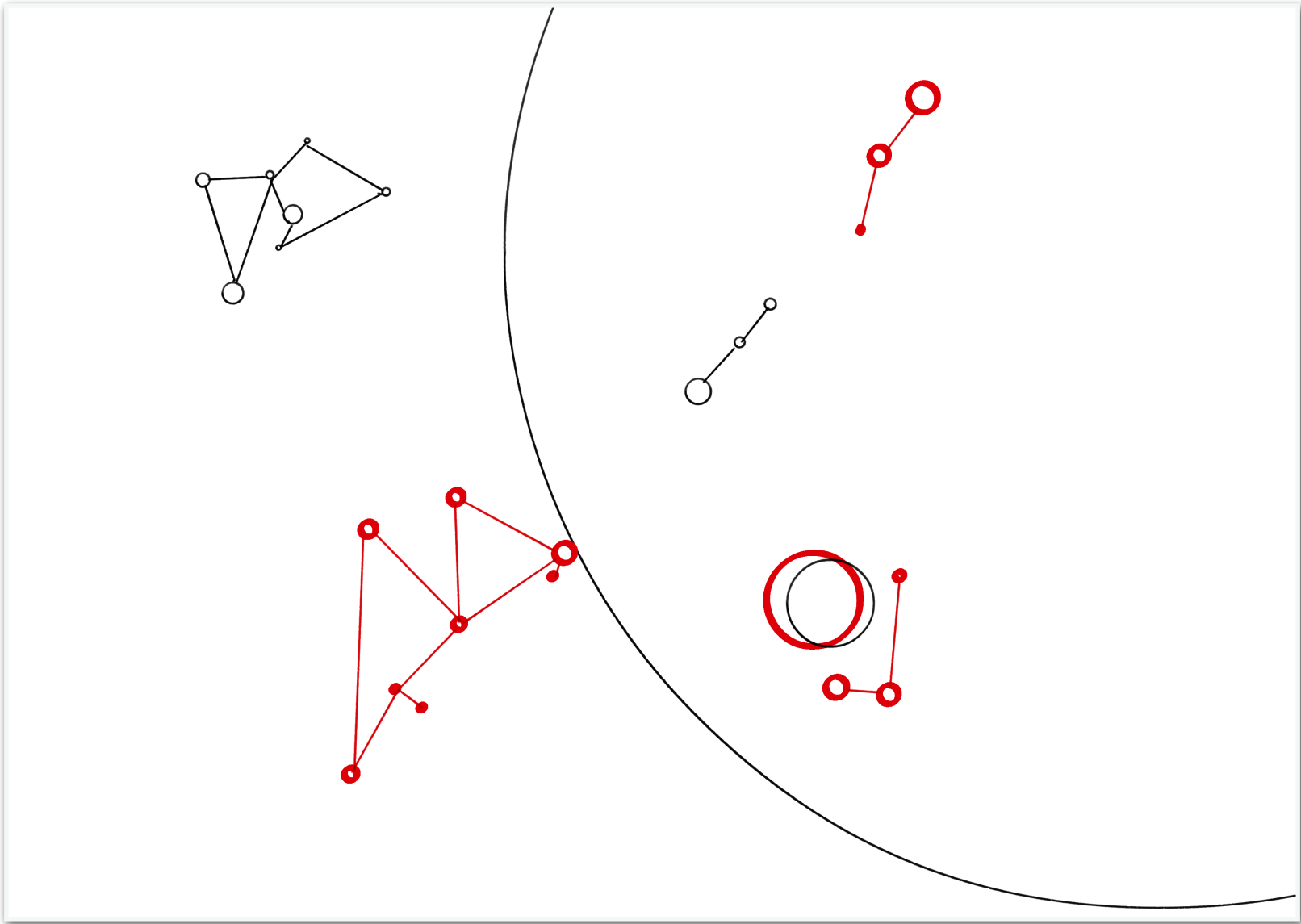


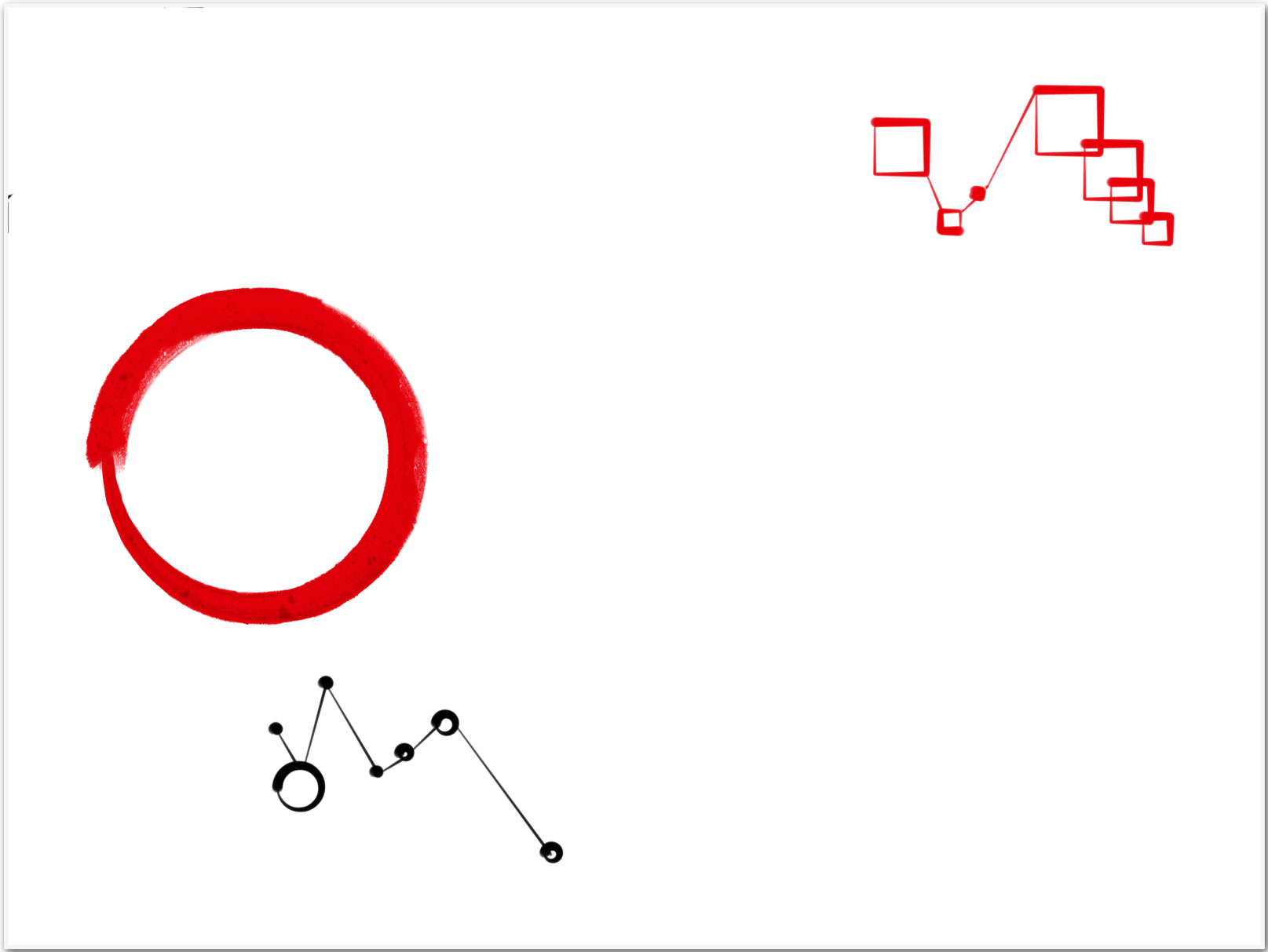
V. Five*

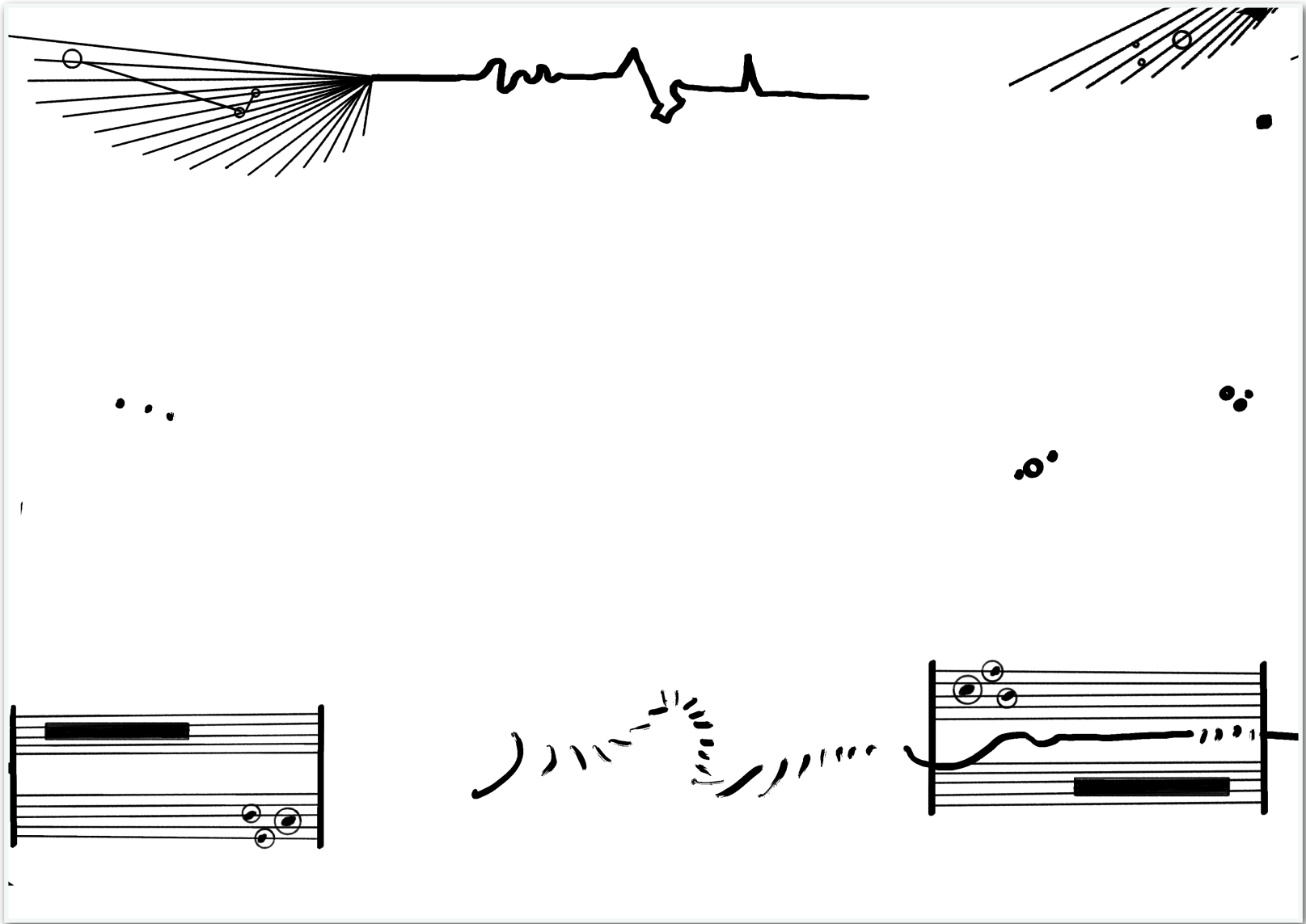


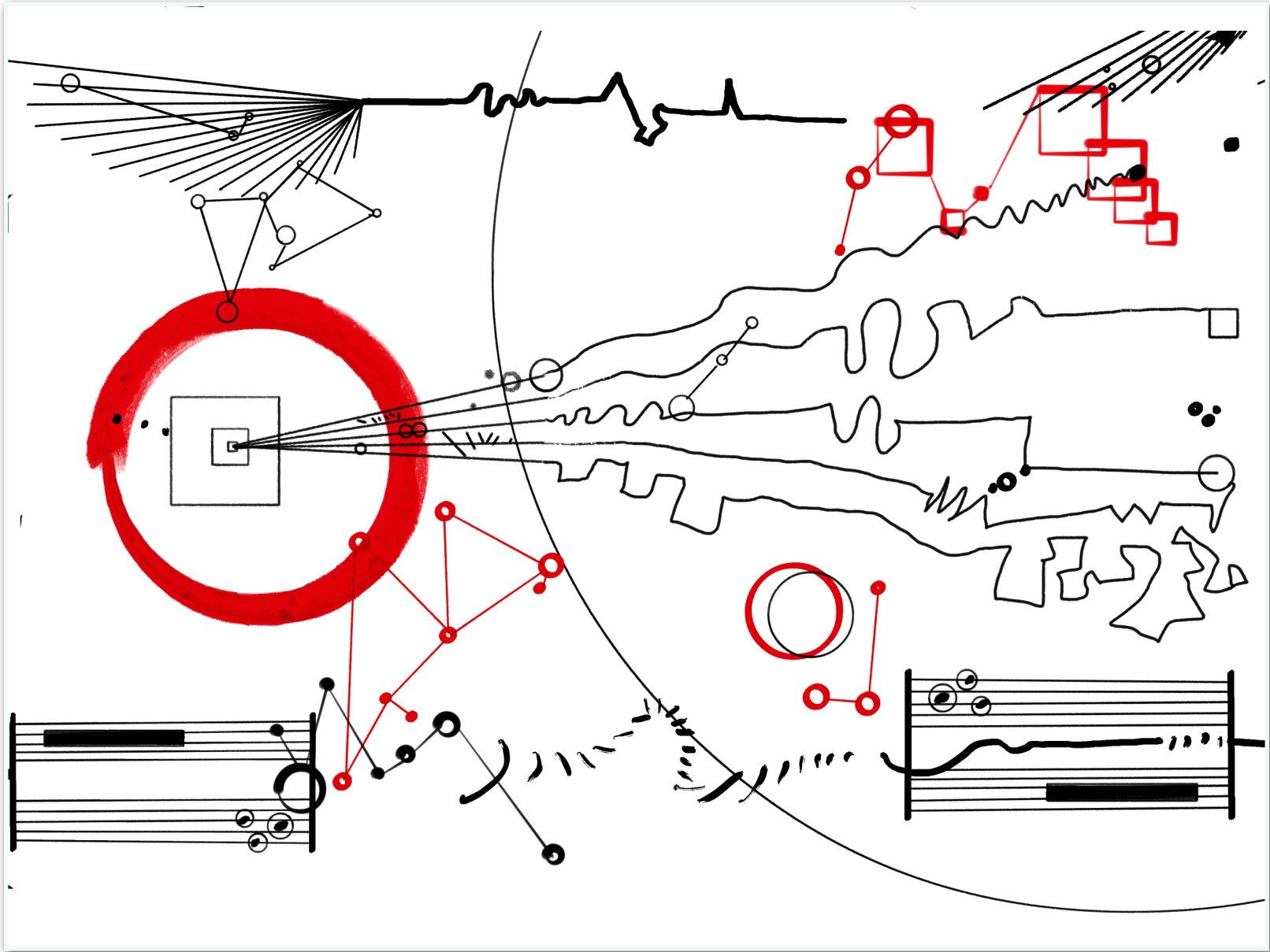
* The final part of the graphic score, Five, can be executed in any order of elements or further structures can be presented in the order intended by the author.











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, rhythmics, solfeggio, voice emission and music education in general, both in Poland and abroad, including the Emil Jaques-Dalcroze Institute in Geneva, the Zoltan Kodalya 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 Stanislaw 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 Olsztyn Puppet Theater). He is a co-founder of the Poddańczy Theater Association, with which she also engages in social actions and campaigns. Through music, she meets and collaborates with talented people ranging in age from kindergarten to university of the third age.

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