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Shape-sound-color as the elements of a graphic score in developing the improvisation skills in education and artistic practice

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Activities within composition, improvisation, graphic score creating and recreating, using the achievements of experimental compositional techniques of the 20th and 21st centuries constitute an important part of my improvisation teaching program. I derive my 'Shape-Sound-Color' improvisation workshop from the analysis of graphic scores, prints and other examples of Bogusław Schaeffer's work. This inter-disciplinarity allows for a broad exploration of the specification of the codes for various arts, the relations between them and their transposition going beyond their division. In my work it brings new possibilities for inspiration in creative activities. It was natural for me to use his works and treat them as an inspiration in the preparation of creativity exercises, especially in the context of Emile Jaques-Dalcroze's method where artistic superstructure is realized within the number of arts. The 'Shape-sound-color' workshop has wide pedagogical and artistic applications, firstly on the level of music higher education - in the training of instrumental and movement improvisation skills, secondly on the level of primary music school - as a stimulation of creativity, sensitization to timbre and sound quality, awakening of musical imagination, formation of cooperative skills, thirdly in the work with amateurs and pedagogues involved in cultural education (for example in theatre) - as a tool in working with music in a stage performance. In the social area when the activities undertaken during the workshop affect self-esteem and a sense of creative community they become a socialization tool. Based on an open form and the connections between visual art and music, the 'shape-sound-color' exercises help to build an artistic identity for contemporary art.

Key words: graphic score, color, timbre, shape, music scale, improvisation, music language, graphic symbols, connection between arts, emotivographs, open form.

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SHAPE-SOUND-COLOR AS THE ELEMENTS OF A GRAPHIC SCORE IN DEVELOPING THE IMPROVISATION SKILLS IN EDUCATION AND ARTISTIC PRACTICE

Composing or improvising just as any other skill can be developed through an educational process. Some people have this ability innate, others will need to spend more time to develop it to a satisfying level or a necessary result. While every product of art begins with an elusive inspiration so, in my opinion the moment of creation essentially occurs when the inspiration and creative need meet the ability to express it and the ability to give this thought the desired form. Activities within composition, improvisation, creating and recreating a graphic score, using the achievements of experimental compositional techniques of the 20th and 21st centuries constitute an important part of my improvisation teaching program. The main point of my inspiration are the works of Bogusław Schaeffer especially his unconventional scores. I also mention references to sonoristics¹. Of course, I use its achievements relating to the scope of the search for sound itself and sound language in the context of shaping improvisation skills. Sonorists such as, for example, Witold Szalonek² consciously attempted to broaden the harmony language after tonality. In the twentieth century, tonal harmony ceased to be the main element carrying the tensions in a work and, in opposition to it, concrete music, electronic music, etc. were created. In this atmosphere the sonorists sought the carrier of the work's tensions through the development of new sound qualities of traditional instruments. The means of expression developed in this trend gave rise to the development of further compositional techniques

¹ *'Sonoristics [Latin], a musical tendency in contemporary music to emphasize the timbral qualities of a work, to achieve an appropriately differentiated sound, among other things, through an appropriate choice of performance and articulation means (articulation), and thus through appropriate instrumentation and often new, unconventional ways of extracting sounds from instruments (preparation); particularly alive in the 1960s and 1970s, especially in Polish music; the term and theory of sonoristics as a compositional technique, the so-called sonology, was formulated by J.M. Chomiński'* <https://encyklopedia.pwn.pl/haslo/sonorystyka;3977703.html>
 [Józef Michał Chomiński, 1906-1994; Polish musicologist, pedagogue, music theoretician; founder of the theory of sonoristics (author's note)]

² *'Witold Szalonek (1927-2001) a leading Polish composer of the avant-garde period[...]. He was an outstanding intellectual, inspiring pedagogue, animator, artistic leader and organizer of cultural events. He composed his works based on the achievements of his predecessors, but above all reaching for ever newer means, developing his own musical language. His path to composition progressed gradually through various styles and directions: neoclassicism, folklorism, dodecaphony; however, sonorism proved to be the most important for Szalonek's work.'* after Emilia Ogonowska-Jaroń, E. (2012). Technika sonorystyczna Witolda Szalonka zapomniana, czy nadal aktualna? <https://meakultura.pl/artykul/technika-sonorystyczna-witolda-szalonka-zapomniana-czy-nadal-aktualna-445/> and https://pwm.com.pl/en/kompozytorzy_i_autorzy/5222/witold-szalonek/index.html

(including spectralism³) and their 'echoes' can still be heard in the latest artistic works. The musical factors described above have, first of all, a strong influence on my piano improvisation workshop but they are also the source of my explorations in the broadly understood musical expression of movement and part of the process of creating music interpretation and movement composition. I treat sources of inspiration as an indispensable element of young people's experience on their road to learn and understand the context of past and contemporary trends in art, to learn about one's own creative possibilities, to develop improvisation workshop (both movement and instrumental) and, finally, to develop artistic, pedagogical and social competences.

The leading qualities are:

- empathizing and relationship-building in the joint creation and performance of an open work
- the ability to analyze the structure of an open work leading to its interpretation and reinterpretation in creative activities
- proficiency in prioritization of analysis and music interpretation teaching
- proficiency in diagnosing the reasons of success and failure when implementing musical issues (for a leader, practitioners and students)
- sensitization to the needs of others in terms of the aesthetic experience of a work in the joint creation of its interpretation (group activities)

In the spirit of Dalcroze's ideas, I prepare students for a fully conscious perception of contemporary art, the surrounding culture and for conscious creation of it.

SCHAEFFER INSPIRATIONS

I derive my 'Shape-Sound-Colour' improvisation workshop from an analysis of graphic scores, prints and other examples of Bogusław Schaeffer's⁴ work. The choice of this particular composer was important to me, as his achievements for Polish contemporary music and the idea of composing in general, are immense. The search for freedom in music was one of the driving forces behind his work and the artistic experimentation became a tool for it. Apart from composing, Schaeffer was also involved in writing plays and stage works. His artistic achievements cannot be contained within a single area, they

³ *'Spectralism (spectral music) - a direction in contemporary music and a compositional technique that involves building the melody and harmony of a piece based on the spectrum of sound (building a melody from the aliquots of a single fundamental tone, dissecting the aliquots of a harmonic series into an orchestra, etc).'* <https://www.wikiwand.com/pl/Spektralizm>

⁴ *'Bogusław Schaeffer (born 6 June 1929 in Lviv, died 1 July 2019 in Salzburg) - composer, musicologist, playwright, graphic artist, philosopher, educator. Renaissance man - classicist and steward of the avant-garde.'* <http://www.boguslawschaeffer.pl/pl/>

are diverse and multi-threaded. The artist frequently emphasised the non-musical aspects of music, among others those related to visual arts. This interdisciplinarity allows for a broad exploration of the specification of the codes for various arts, the relations between them and their transposition going beyond their division. Schaeffer's music, in accordance with the composer's wishes, is constantly being interpreted and re-interpreted. In my work it brings new possibilities for inspiration in creative activities. It was natural for me to use his works and treat them as an inspiration in the preparation of creativity exercise, especially in the context of a method where artistic superstructure is realized within the number of arts.

I will mention only some of the innovations introduced by Schaeffer concerning form, musical notation or the broadly-understood musical material. To quote Jadwiga Maria Hodor⁵:

*'he created the world's first noteless score (Extremes), the first happening in Poland (Non stop for piano or two pianos⁶), a composition written exclusively using the stock of letters, numbers and signs available on a typewriter (Codes), the earliest Polish work in the instrumental theatre genre (TIS MW2), idiomatic music (Howl, Symphony in nine movements) [...], in which [...] timbre, fixed registers and specific musical idioms come in lead.'*⁷

However, my attention was particularly drawn to emotivographs, a form created by Schaeffer, which presupposed a spontaneous, emotional reaction of the performer to a presented, visual suggestion (photograph, graphic, drawing, symbol) by using a system of sound organization specified by the composer or chosen by the performer. Analyzing one example of emotivographs⁸, 'Spectra for 5 instruments' we can see the idea of 'suggestive music', also in the sense of graphic music. The composer directs the performers' interpretation only by means of photographs or graphics and through evoking associations he influences their emotional response. It gives them the idea how the recorded motifs should be performed. The sound material is strictly defined while leaving the musicians complete freedom of performance, a free interpretation of their feelings and associations.

⁵ PhD Jadwiga Maria Hodor - Biographer of Bogusław Schaeffer.

⁶ A mobile app based on this piece has recently been developed and can be accessed by clicking on the link provided (author's note); <http://aureaporta4schaeffer.pl/kompozycja/479#group-3>

⁷ *Bogusław Schaeffer's graphics; sixty years of compositional output*. Ed. by J.M. Hodor, PIW, Foundation of the Friends of the Arts Aurea Porta, 2007; ISBN 978-83-06-03071-6.

⁸ <http://aureaporta4schaeffer.pl/kompozycja/479#group-3>

The 'Shape-sound-color' workshop has wide pedagogical and artistic applications:

1. On the level of music higher education - in the training of instrumental and movement improvisation skills and in the spectrum of creating stage performances
2. On the level of primary music school - as a stimulation of creativity, development of improvisation skills, sensitization to timbre and sound quality, awakening of musical imagination, formation of cooperative skills
3. In the work with amateurs and pedagogues involved in cultural education (for example in theatre) - as a tool in working with music in a stage performance
4. In professional artistic stage activities, based on open form or links between music and visual art - as a tool
5. In the social area when the activities undertaken during the workshop affect self-esteem, the ability to articulate one's own needs while respecting the freedom of others and a sense of creative community - as a socialization tool.

PEDAGOGICAL DIMENSION OF THE 'SHAPE-SOUND-COLOR' WORKSHOP

I. SHAPING PIANO IMPROVISATION SKILLS AMONG MUSIC ACADEMY STUDENTS

On the basis of multiple experience resulting from many years of conducting piano improvisation and my own stage performances, I have collected and written down many possible interpretations and relations between a graphic score and sound improvisation. Below I present some of them. Of course, they do not exhaust the all possibilities, but they are suggestions to be used in practice. In improvisation, the choice of timbral means, various articulations, form structures and other elements will always depend on the multiple experience and individual sensitivity of an artist.

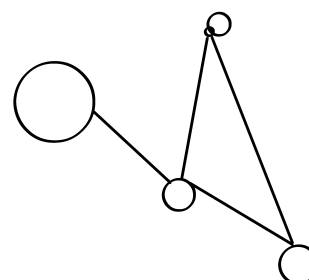
A STUDY OF THE GRAPHIC ELEMENTS OF A MUSICAL WORK

The following are suggestions resulting from the direct transfer of the selected graphic elements to the elements of a musical work:

A. Shape: melodic line - articulation, meter and rhythm, consonance

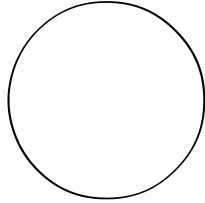
The shape of a graphic symbol (a graph) in improvisation usually translates to the shape of the melodic line or the choice of intervals. Sometimes it is also related to the choice of meter, the way in which rhythmic values are organized (when we are talking

Picture 1- granular graphic motif



about ametric music, e.g. in twos, in threes) or the division of the main values in terms of a musical pulse (often internal, inaudible to the listeners/receivers).

Picture 2 - circle



Circles, dots, circle contour

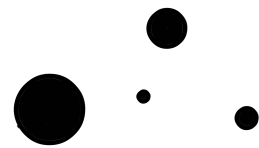
Suggestions for representing the shape of a circle using sounds:

- single staccato tones or tones with a long resonance - depending on the size of a circle
- single interval - duration depends on the size of a circle or

the thickness of a line

- a single melodic line resembling an motif of gruppetto
- all kinds of trills and grace notes
- a passage or scale - performed in opposite motion, divergent and convergent (the type chosen depends on the performer)

Picture 3 - dots



Rectangle, square, rhombus

The figure of the rectangle is most often interpreted:

- in terms of rhythm or articulation:
 - homogeneous values
 - portato articulation
 - accent, emphasising
- in terms of texture, timbral means or a melodic line performed with:

- instruments with long-lasting sound (e.g. winds, strings) as a two-part or multi-part harmony (e.g. a four-note chord) lasting continuously (for a certain amount of time and in relation to other figures and their length parameter), invariably or with small changes in the chord components

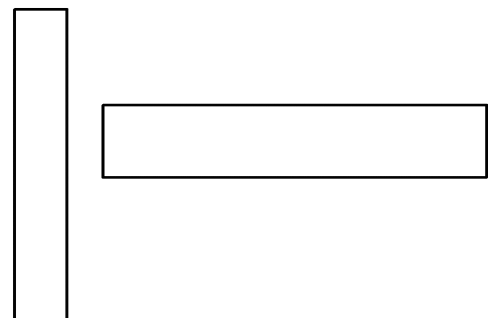
- instruments with a short-lasting, brief sound as a interval or melodic-rhythmic motif realized on the basis of repetition or ostinato (with the references to minimal-music, repetitive music and related genres)

Picture 5 - square



- performed in an ascending, descending, etc. direction,

Picture 4 - racntagle



depending on the orientation of the rectangle

- in the context of the construction of a piece, an evolutionary shaping of the musical material is most often chosen

Triangle

The most common interpretations of the triangle figure translated into musical material refer to:

- articulation - any way of producing a short, 'sharp', emphasized sound
- harmony, texture - different types of chords and free combination of three-voice chords.

Picture 6 - lines, dashes

Lines, dashes

These shapes mostly influence the performers' imagination when it comes to creating a variety of shapes and directions for melodic lines and to exploring non-standard ways of making sounds (articulation) through, for example, instrument preparation.



The variety of geometric figures shapes also influences:

- the choice of meter or, in the case of ametric and atactic music, the choice of an appropriate way of ordering, grouping rhythmic values and motifs
- a wide choice of rhythmic structures - rhythmic groups, irregular division of values, sequences of values
- the inclusion of improvisation in a given form - 2, 3, 4-part form, rondo, etc.

B. Color / timbre: measures of tonality, harmony, pitch and timbre, articulation, overall character of the motif

The reference of sound measures, musical parameters to the color elements of the score are closer to musical practice, due to the frequent use of terms taken from the visual arts in musical terminology (bright sound, soft sound, sharp contrast, etc.). Therefore, it is easier to find common features for both factors.

Depending on the strength of the graph color in the entire score, the sound material and the means of articulation will be more or less a structural, form-defining parameter. The actual search for sound begins at the junction of two features of the score: its color and

shape. This is when the searching process often initiates the question: which musical parameter is really influenced by the color and which by the shape of a given graphic element? In the first, spontaneous act of improvisation process and later on the analysis of this issue, color is most often associated with pitch, pace and the general character of the musical model, e.g:

- purple - low register, variable and moderate pace, restless and sombre character
- yellow - high register, lively pace, lively character

This is, of course, an example of musical parameters chosen most commonly for given colors but if one wants to make the choice more precisely, it everything seems to depend on the overall context, individual preferences and other properties and characteristics of the graphic. What's more, color in a graphic notation often translates to the search for the suitable sound articulation for a given fragment. Any experimentation with articulation and the use of prepared instrument to achieve a new sound, sensitizes us to the nuances of sound quality and the richness of color.

I begin the work on determining the musical qualities for a given color by selecting the timbral means:

- a) interval and chords of an overall minor or major character, not in the context of tonality but in free combination with diminished and augmented chords
- b) quartal-quintal chords or intervals selected on the basis of sound or construction characteristics, e.g. pure intervals only, minor intervals only, consonances only, etc.
- c) all dissonance realized horizontally (linearly, melodically) and above all vertically (harmonically)
- d) scales beyond major/minor (whole-tone, chromatic, twelve-tone scales, all types of pentatonics, etc.)
- e) individually created multi-tone scales with semitone structure, e.g. 1/2, 1, 1/2, 6 (c, c#, d#, e, a#). Narrowing down the number of notes in a scale and applying them, gives a wide range of timbral possibilities and obviously such a scale is easier to use rather than, for example, dodecaphonic one.
- f) Improvisation on an individual several-note scale is preceded by practicing improvisation on a single note while applying the variation of musical parameters. Sound material limited to a minimum (one sound played in the multiple registers of the instrument) makes the instrumentalist focus on the remaining sound parameters and a conscious selection of improvisatory means without the possibility of 'hiding' behind an interesting melody and colorful harmony. This method awakens musical sensitivity, moves the imagination and teaches self-discipline in constructing conscious musical statements.

An interesting color effect in an ensemble improvisation (vocal, instrumental or vocal-instrumental) is the circular replacement between notes of a given intervals or chords when it is repeated several times. Then the harmony remains the same but the timbre changes constantly.

Further graphic components that inspired my students:

C. Intensity of color, saturation - dynamics and rarely texture

D. Arrangement of graphs on the plane of the sheet music - choice of register, structure of improvisation (musical form), place where sound is started on the instrument⁹

E. Length of line/symbol - duration of a rhythmic value, motif or phrase (often subjectively perceived by a performer)

F. Symbol size - selection of dynamics, pitch and scale of sounds and texture density

G. A study of one color in different shades - we wonder what element it affects: harmony, articulation, dynamic etc.

H. Density of symbols - density of rhythm, length of rhythmic values

I. Full Figure/empty figure - texture/harmony/line shape

Each graphic example in a preparatory phase should be considered in several performative ways:

- Solo:
 - randomly played notes
 - selected consonance/chords (interval)
 - several-note scale (without major, minor consonances)
 - chromatic scale in different octaves
 - augmented or diminished chord
 - others
- Chamber ensembles:
 - common way of performing on a selected and unified scale/chord
 - different performance for each instrument (with the same scale)
 - each instrumentalist uses their own scale and reacts in uninhibited way to a given 'shape'.

⁹ as in the part A concerning contours - the dots indicate the approximate pitch of the sound (the place where the sound is produced on the keyboard); in my interpretation of this piece, the pianist use prepared piano - the dots mark the place where the strings are tapped or plucked, and also the strength of the tapping. (Author's note)

This last proposal requires the musicians to have a high degree of aural sensitivity to the sound effect of the simultaneously realized various sound scales and to use them consciously in a joint improvisation.

Most often this method is used as the first stage of joint improvisation due to the great freedom it offers the musicians. And, it is adequate as an element of free playing in the phase of searching for sound solutions. However, the phase of unification of the sound scale for the entire performing ensemble is important, otherwise we are exposed to cacophony, and this may not be that acceptable in the final realization of the stage performance unless if it is not a fundamental assumption of the form defining. The process, as I wrote earlier, aims to awaken the conscious use of all musical elements in the musicians, in both solo and group improvisation.

SIX PHASES OF WORK WITH THE AUTHOR'S GRAPHIC SCORE 'CONTRASTS 1'

1. Analysis of the graphic score in terms of its constituent elements
2. Selection for color of musical parameters
 - the sound of the augmented and diminished chords and the scale resulting from the superimposition of the chord

Picture 7 - scale of augmented-diminished chords



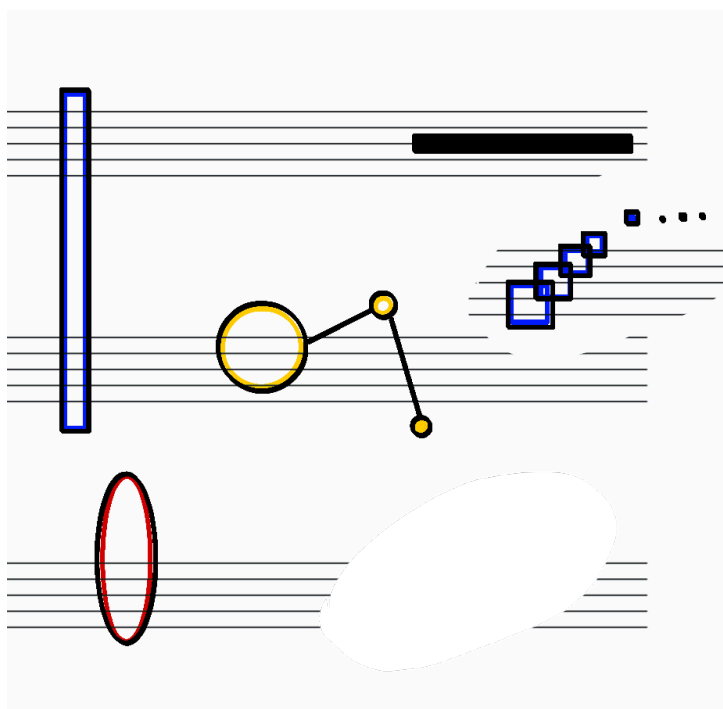
3. Playing scales within the full ambitus of the instrument's sounds, both in a linear (horizontal) and consonant (vertical) manner.

4. Selecting the structural elements of the piece in relation to the shape, size, directions, spatial arrangement of the figures on the score and choosing the form for improvisation

- articulations and rhythmic values relating to the graphic shapes

- registers and dynamics relating to the colors and the position of symbols in relation to the score

Picture 8 - selected structural elements



5. Instrumental realization of the score notation.

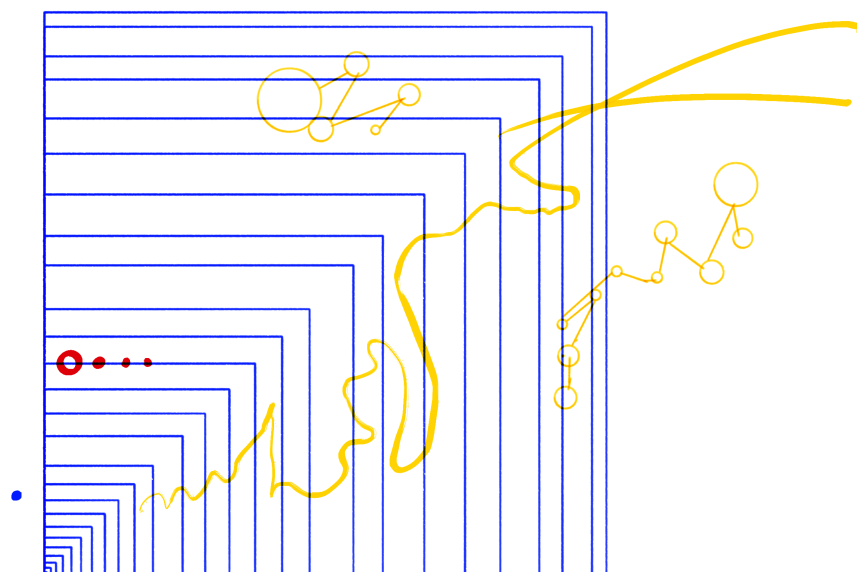
6. Creating a graphic notation of a performed instrumental improvisation, either by oneself or by another person who has had no contact with the original work - a reinterpretation of the graphic score. The chain of reinterpretation can be broken at this point or continued on the basis of the self-created version of the score.

Each exercise including graphics and their symbols is designed to develop movement or instrumental, musical skills in terms of:

- the speed of the reaction to a given signal where a given symbol is its visualization, its plastic representation
- developing sensitivity to a variety of changes and nuances
- strengthening the conscious connection between movement and music

- developing the creativity in the search new solutions
- inspiring the creation of new qualities or new combinations of already known qualities
- creating a common language of meaning for music and movement
- developing imagination
- the search for new levels of understanding, a sense of individuality and freedom with a simultaneous feeling of togetherness between the creator of music, the interpreter-instrumentalist/vocalist/mover and the receiver; the assumptions of an open form, an aleatoric technique and the idea of an artistic improvisation contain a balance between the creator and the recipient and the energy between them. Sometimes the creator of a work is at the same time the interpreter and the viewer but this path can run with the vector reversed thus through the reception of the work and its interpretation the performer becomes at the same time the co-creator and, through improvisation, the creator of another work. This idea of mutual inspiration and the need to expand one's own creative boundaries, to capture one's creative act in the form of a notation is the essence of an open form. It is the interception of the infinity in time and space and, once completed it can be put 'into circulation' again. We may call it the recycling of creative energy which leads to further reinventions and recomposition of the work in question.

Picture 9 - creating graphic notaion



Graphic notation stimulates the creation and multiplication of associations, and offers new performative possibilities. It gives rise to sonic and formal solutions that are different from those resulting from the traditional way of work notation. The musical suggestions presented by the graphic score can be perceived subjectively but for clear musical references the parameters of the performance material will be more objective. Using the graphic notation, it is easy to immediately perceive, understand and determine the overall form while the details, the internal structure of the work leave the performer with a great deal of freedom. Such work forces the instrumentalist to construct precise musical thoughts ranging from the choice of sound language, timbre to structural and formal choices. It shapes the composer's discipline. It is also important in context of a pedagogical aspect where regardless of the starting point, whether I begin my improvisation by reading graphic music or whether notation is secondary to improvisation, such a discipline provokes a constructive thinking. Thus, we subject ourselves to the much-needed analysis and synthesis of internal elements in two dimensions, a micro scale (melodic-rhythmic motifs, sound material - one's own scales, intervals, etc., elements of a musical work) and a macro scale (the way the material is shaped - type of construction and choice of form). Developing the habit of this dual-path thinking, planning and acting (in improvisation these processes occur almost simultaneously) help to consolidate the methodological order of music theory. 'Shape-sound-color' is a creative workshop which develops a more conscious artist, the more developed their habits of selecting and shaping artistic matter, the more effectively they reach the meaningful layer of their performance. The compositional workshop, containing many elements of strictly defined construction, is the more significant, the richer our creative background, our 'drawer' of ideas is.

It is also important to follow trends in art. It cannot, however, be an unconscious striving to be 'up to date', to stay in the contemporary art trend. The driving force behind our actions should always be that elusive feeling, a creative need and whether we use means of expression that refer to the exemplary achievements of previous eras or we follow the experimental currents of modernity is of less importance. We should not reject our traditions, including our own music traditions. After all every single creation, even in neo-classical or neo-baroque style may be unique and authentic. We live in privileged times, where the artistic, social and cultural legacy is truly immense. As long as the freedom of creation serves an overriding values such as life and its laws, both the chosen artistic path and means of expression dependent on the individual needs of the artist only. Tradition and the avant-garde, experiment and a well-tested artistic formula do not need to be

mutually exclusive and their value for the art world doesn't exclude one another, on the contrary, I can see the richness of the contemporary times in diversity.

II. 'SHAPE-SOUND-COLOR' IN PRIMARY MUSIC SCHOOL

I use the practice of this workshop in primary music school first of all to stimulate creativity and to develop improvisation skills. In an elementary sense I also use it to consolidate issues connected with sound parameters: articulation, rhythm, timbre, character of music. In a more general sense, exercises with geometrical figures, color and sound stimulate the musical imagination and develop the ability to cooperate. Among the elementary examples I presented there was an improvised instrumental form entitled 'A small, gentle dinosaur', a piece created by the pupils themselves, arising from a creative need to play music together.

III. 'SHAPE-SOUND-COLOR' IN WORKING WITH AMATEURS

Having many years of experience in work with musical material for theaters, I have had the opportunity to lead a couple of workshops on the creation of a radio drama as well as the selection of music for a performance or a visual work. I would like to present two of them: 'Sound Laboratory' and 'Emotion Workshop'.

A. 'Emotions Workshop' aimed at making people sensitive to changes in the nature of music and shaping the conscious selection of music for scenic, visual works.

Here is how the phases of the work in the 'Emotions Workshop' were presented:

1. While listening to four pieces of music, follow the instructions:
 - think about which geometrical figure would fit the musical example best
 - identify the color which fits the piece
 - color the figure
 - try to tell what the mood of the pieces is and why you match the figure and color to the piece.
2. Change the background
 - a) Look at the houses and their changing background colors and
 - listen to the music you were given
 - pair up the best matching songs and illustrations - pay attention to the background colors
 - think about what made you choose the musical examples? What associations do you have?
3. Change the soundscape

Choose one illustration and, while looking at it, turn on the following pieces of music. What stories do the musical examples tell? Can music tell stories? As the music changes, has anything changed in the mood of your chosen house? Do you have your own suggestion for music used in this illustration?

B. ,Sound Laboratory' aimed at developing the skills of sound improvisation followed by using ones ideas creatively in a radio drama, performance or other artistic activities. I call this form of improvisation sound not music one because in many cases the participants were not able to create conscious rhythmic-musical thoughts. Their improvisations were based on associations and imitations of recognizable sounds and phenomena. The fact that the meetings had an online form could be an additional difficulty. The task was to create illustrative sounds for a children's poem and reading and performing several simplified graphic versions of the score while playing together. The instruments were simple kitchen objects (empty plastic bottles, a jar full of groats, a lid, a pot, wooden spoons, cutlery, baking paper). Finally, the children created their own version of the imagined noises and sounds in the form of a simplified score/notation illustrating the chosen poem.

ARTISTIC DIMENSION OF THE 'SHAPE-SOUND-COLOR' WORKSHOP

IV. 'SHAPE-SOUND-COLOR' IN ARTISTIC ACTIVITIES - THEATRE FOR EARLY YEARS

In composing music for performances within the theatre for early years, hosting the youngest audience, I often use color-sound or music-shape-movement associations. When I was creating the sound and music layer for 'Yellow-Blue' (directed by Honorata Mierzejewska-Mikosza) I had to include the difference between the characters of Little Blue and Little Yellow taking this layer into consideration. My own professional experience and work with young children were the canvas for building the associations. Together with the youngest children I realized a simple game of matching the yellow color or the blue color to the sound of chromatic bells or to the melodica. The Blue's leading instrument are chromatic bells, piano and chimes while the Yellow plays the melodica. When the colors become friends, they create a unique music together. The story is inspired by the book 'Little Blue and Little Yellow' by Leo Lionni and is about relationships, curiosity of the world and friendship despite differences. The whole has the form of a theatre laboratory, full of

color, sound and movement. It was an interesting experience to be able to use my previous experience from the 'shape-sound-color' workshop in the field of theater.

V. THE SOCIAL DIMENSION OF ACTIVITIES UNDERTAKEN DURING THE WORKSHOP

Improvisation, no matter whether as a tool or a goal, includes the taming of mistakes and thus has a positive effect on personal self-esteem. Additionally, the 'shape-sound-color' workshop influences the recognition of one's own abilities, preferences and emotions. Spontaneous creation presupposes a permanent development and, through effort and repeated attempts, becomes a value in itself.

When we actively participate in the variety of art manifestations the impact of this diversity influences human development extensively. While challenging ourselves, learning about the tastes and creative needs of others, we have the chance to boldly cross our own boundaries, develop our social competences and constantly grow up as human beings.

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- <http://www.boguslawschaeffer.pl/en/>
- <http://www.boguslawschaeffer.pl/en/work/texts>
- *Bogusław Schaeffer's graphics; sixty years of compositional output.* Ed. by J.M. Hodor, PIW, Foundation of the Friends of the Arts Aurea Porta, 2007; ISBN 978-83-06-03071-6.

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 Świątchłowice. 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). She 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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