COMPOSING AUGMENTED INSTRUMENTAL CHOREOGRAPHY: Investigating Relations Between the Physicality of Instrumental Performance and Choreographed Movement

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Situating *augmented instrumental choreography*
within 'the live', 'the body' and 'the process'

[p]erformance honors the idea that a limited number of people in a specific time/space frame can have an experience of value that leaves no visible trace afterwards.

(Phelan, Peggy 1996. *Unmarked: The Politics of Performance.* London and New York: Routledge, pp. 149)

The worst thing, in our view, is just this impossibility of a world without image-playback — a world that is always caught, captured, filmed and photographed even before it is seen. This is a mortal danger for the 'real' world, but also for the image, since, when it merges with the real and simply immerses itself in the real and re-cycles it, there no longer is any image — at least not as exception, as illusion, as parallel world. In the visual flow in which we are currently submerged, there isn't even the time to become an image.

(Baudrillard, Jean 2011. *Why Hasn't Everything Already Disappeared?*, trans. Chris Turner. Seagull Books, pp. 50)

The body: 'the most powerful of cultural texts'

(Mikita, Valdur 2013. *Lingvistiline Mets.* Tallinn: Grenader, pp. 63)

The body […] will carry with it the intentional threads linking it to its surrounding and finally reveal to us the perceiving subject as the perceived world.

(Merleau-Ponty, Maurice 1989. *Phenomenology of Perception*, trans. Colin Smith. London: Routledge, pp. 72)

[n]o other culture conceives of music as disembodied pure sound, and in Western music, too, this conception is relatively new. […] [T]he closed eyes which have become emblematic of the intently listening, 'true' music lover point to a rigid separation of what is essential to 'the music itself' and what is an 'external distraction': its *making*.

(Heile, Björn. 2006. *The Music of Mauricio Kagel*. Aldershot: Ashgate, pp. 37)

'The musician' and 'the between'

[t]he influence of the structure of language and notations on the modes of thought of users is profound but immeasurable. By its structure, any system limits development in certain directions.

(Hugo Cole 1974. *Sounds and Signs: Aspects of Musical Notation.* Oxford University Press, pp. 12)

As the author/composer is detached from the text/score by the act of writing […] the composer's practice consists of phases involving not only construction but also interpretation.

(Östersjö, Stefan 2008. 'Shut up 'n' Play!: Negotiating the Musical Work', PhD Thesis, Malmö Academy of Music)

Triadic making, triadic performing, triadic reception.

(Preston-Dunlop, Valerie & Sanchez-Colberg, Ana 2002. *Dance and the Performative, a Choreological Perspective – Laban and Beyond.* London: Verve Publishing, pp. 13 - 15)
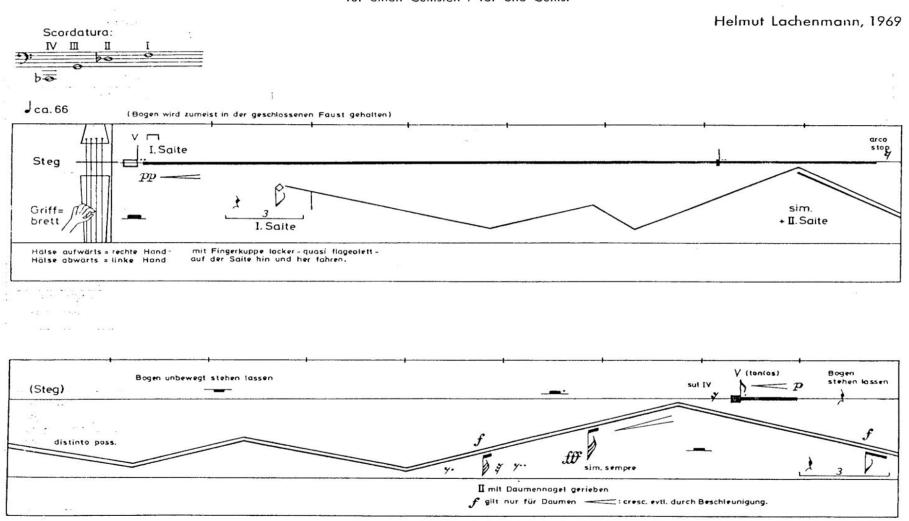
"I understand art as situation, not product. Art is not born in an object but inside us, inside the listener and the performer."

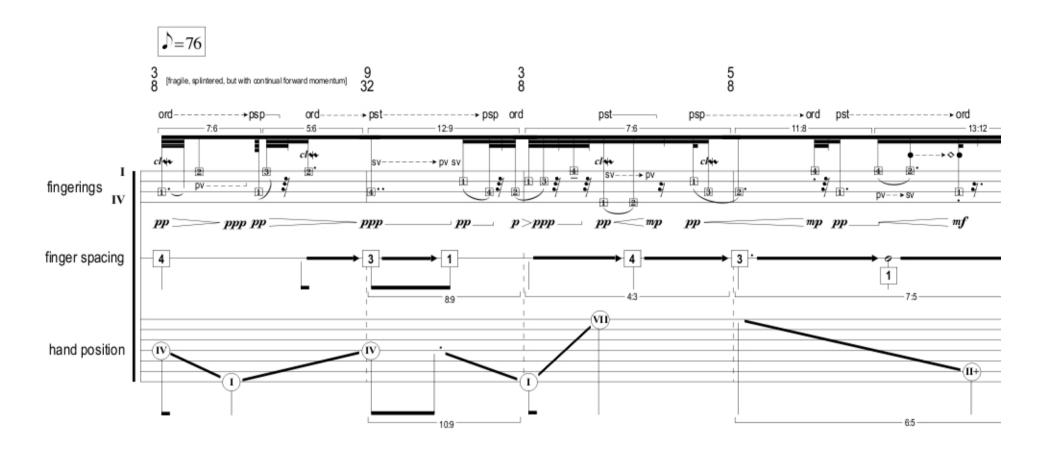*(Dimitri Kourliandski in conversation with Michelle Agnes Magalhaes)*

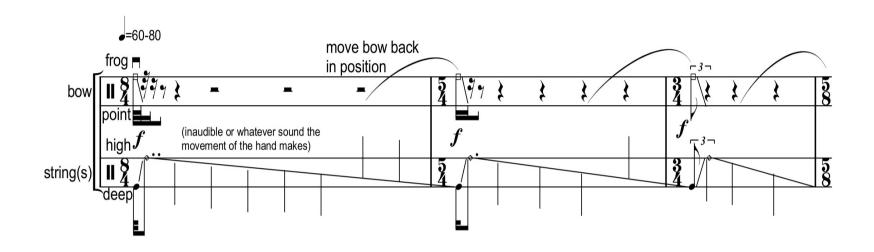# Augmented instrumental choreography: an embodied method of composing

Für Werner Taube

PRESSION

für einen Cellisten / for one Cellist

Helmut Lachenmann, 1969

Scordatura:

IV III II I

♩ ca. 66

(Bogen wird zumeist in der geschlossenen Faust gehalten)

V

I. Saite

arco stop

pp

Steg

Griff=
brett

I. Saite

3

sim.
+ II. Saite

Hälse aufwärts = rechte Hand -
Hälse abwärts = linke Hand

mit Fingerkuppe locker - quasi flageolett -
auf der Saite hin und her fahren.

Bogen unbewegt stehen lassen

(Steg)

sul IV

V (tonlos)

p

Bogen
stehen lassen

distinto poss.

f

ff

sim. sempre

f

II mit Daumennagel gerieben

f gilt nur für Daumen ———— : cresc. evtl. durch Beschleunigung.

Helmut Lachenmann *Pression* for one cellist, systems 1-2

Aaron Cassidy *The Crutch of Memory* for indeterminate string instrument, bars 1-4

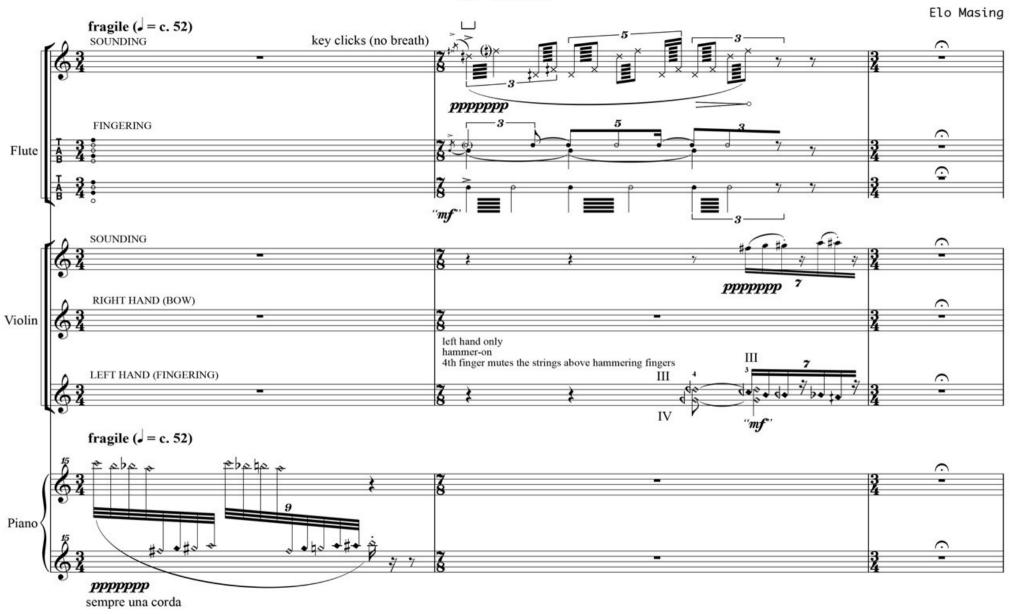Simon Steen-Andersen. *Study for String Instrument #1*, bars 1-3

Neil Luck *Club* for solo viola, bars 1-4

Three approaches to composing augmented instrumental choreography
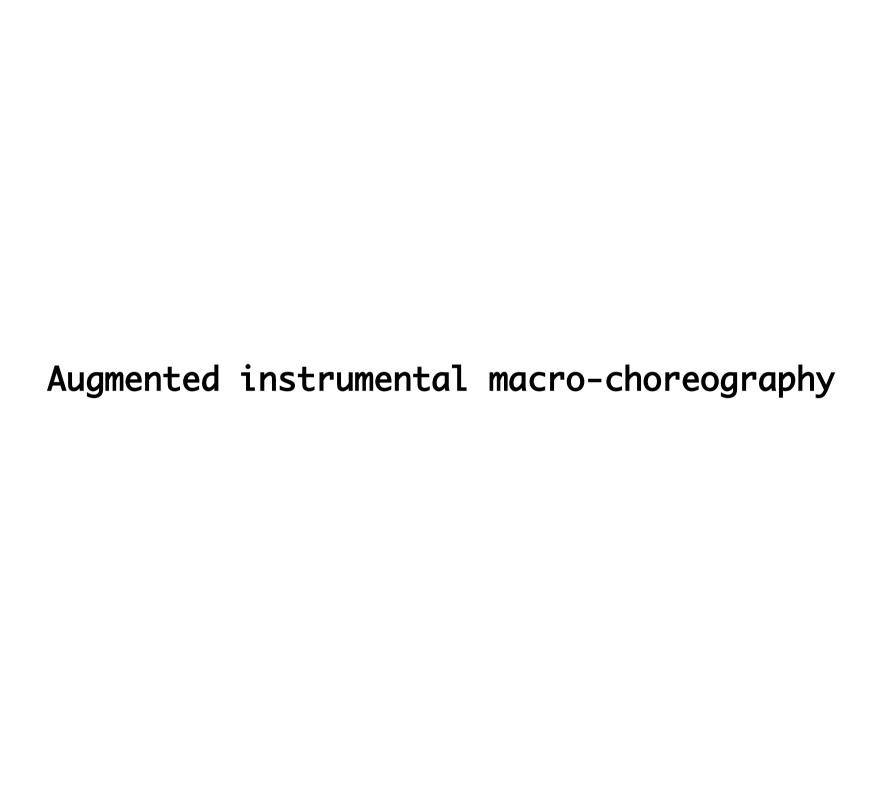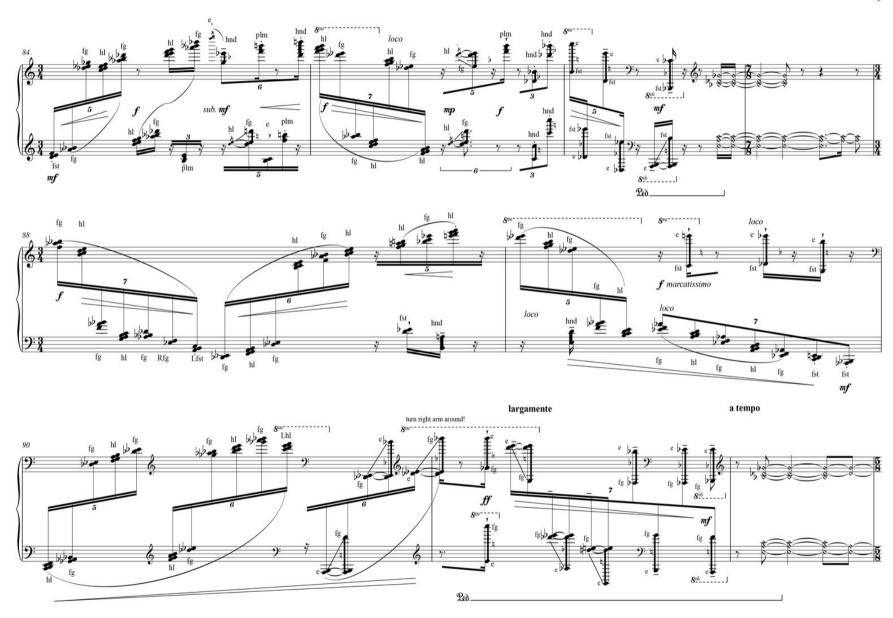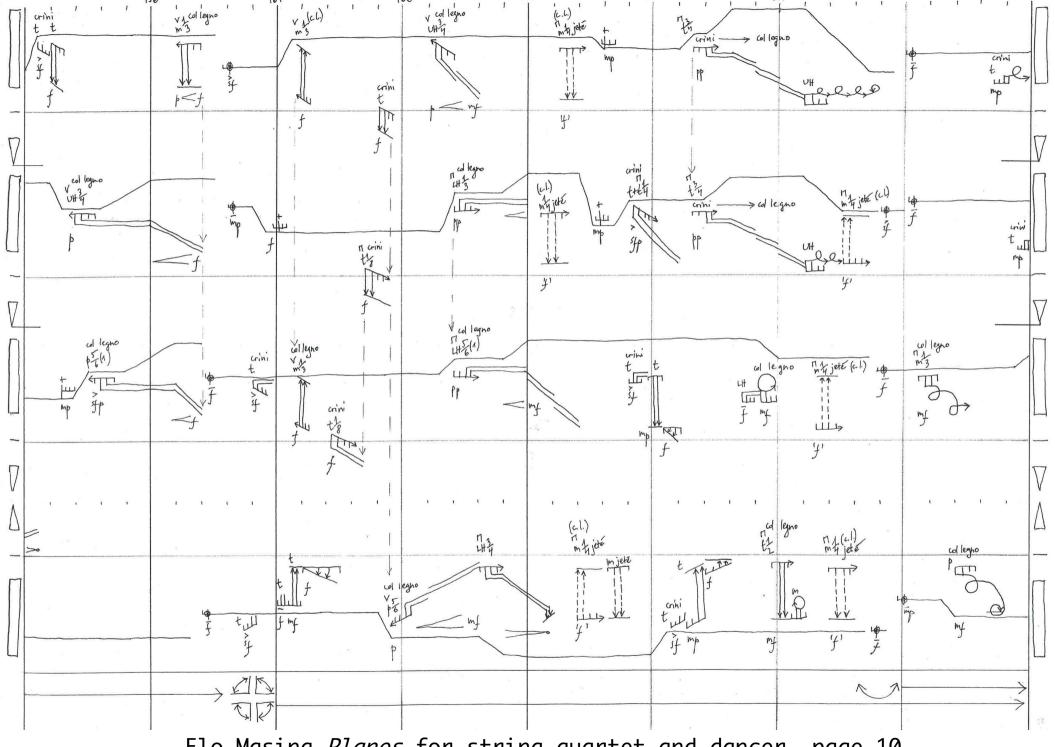
Augmented instrumental micro-choreography

Elo Masing *study in silence* for flute, violin, piano, bars 1-3

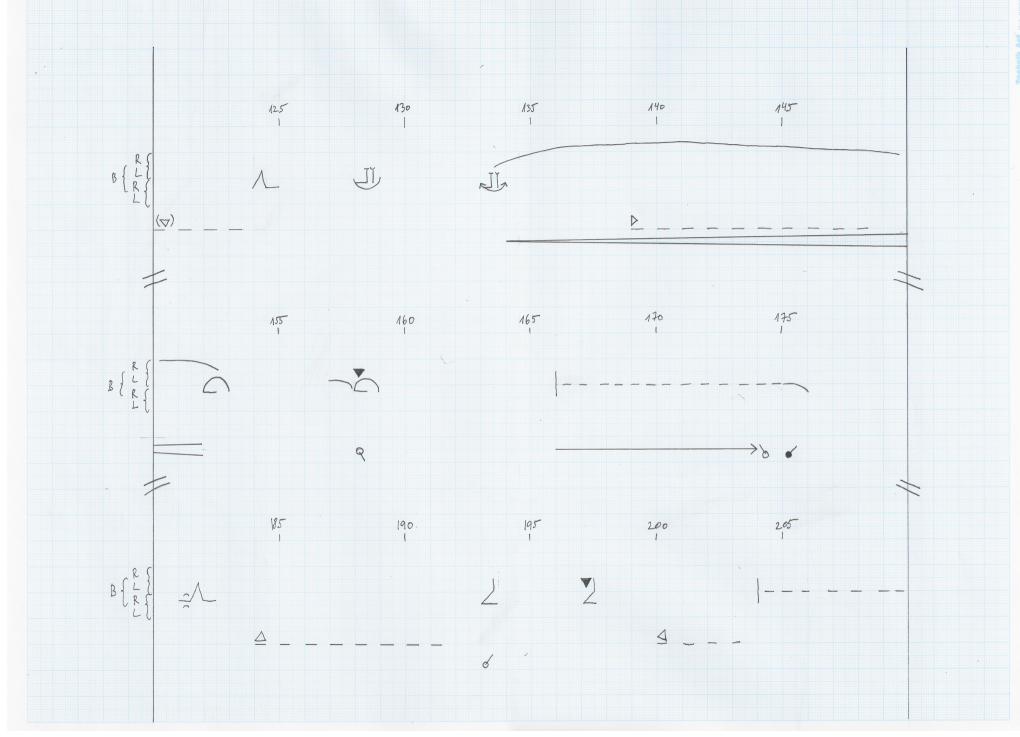# Augmented instrumental macro-choreography

Elo Masing *studies in resonance II* for piano, bars 84-92

Augmented instrumental macro-choreography extended

Elo Masing *Planes* for string quartet and dancer, page 10

Elo Masing *P/potential* for dancing percussionist, page 2

Elo Masing *P/potential* still from performing instructions