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'
Performance 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.

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.

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.

[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.

‘The musician’ and ‘the between’
The 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.

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.

Triadic making, triadic performing, triadic reception.

“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
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 mmm...

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 *P/potential* for dancing percussionist, page 2
Elo Masing P/potential still from performing instructions