

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

Elo Masing
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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)

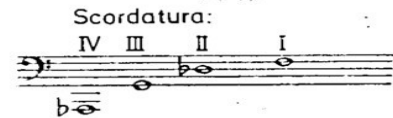
**Augmented instrumental choreography: an embodied
method of composing**

Für Werner Taube

PRESSION

für einen Cellisten / for one Cellist

Helmut Lachenmann, 1969



ca. 66

(Bogen wird zumeist in der geschlossenen Faust gehalten)

Steg

Griffbrett

V I. Saite

pp

3 I. Saite

arco stop

sim. + II. Saite

Häse aufwärts = rechte Hand - mit Fingerkuppe locker - quasi flageolett -
Häse abwärts = linke Hand auf der Saite hin und her fahren.

(Steg)

Bogen unbewegt stehen lassen

distinto poss.

f

sim. sempre

II mit Daumnagel gerieben

f gilt nur für Daumen

: cresc. evtl. durch Beschleunigung.

sim. sempre

arco stop

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

Tempo: $\text{♩} = 76$

Performance Instruction: (fragile, splintered, but with continual forward momentum)

Time Signatures: $\frac{3}{8}$, $\frac{9}{32}$, $\frac{3}{8}$, $\frac{5}{8}$

Phrasing: ord, psp, ord, pst, psp, ord, pst, psp, ord, pst, ord

Fingering: I, IV

Finger Spacing: 4, 3, 1, 4, 3, 1

Hand Position: IV, I, IV, I, VII, II+

Dynamic Markings: *pp*, *ppp*, *p*, *mp*, *mf*

Measure Durations: 7.6, 5.6, 12.9, 7.6, 11.8, 13.12

Interval Durations: 8.9, 4.3, 7.5, 10.9, 6.5

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

• = 60-80

frog

bow

point

high *f*

(inaudible or whatever sound the movement of the hand makes)

string(s)

deep

move bow back in position

f

f

3

3

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

♩ = c.60
con vib.

sim.

molto espress, legato
mf — *p*



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

Three approaches to composing augmented instrumental choreography

Augmented instrumental micro-choreography

study in silence for mmm...

Elo Masing

fragile (♩ = c. 52)
SOUNDING

key clicks (no breath)

Flute

FINGERING

pppppppp

mf

Violin

SOUNDING

RIGHT HAND (BOW)

LEFT HAND (FINGERING)

pppppppp 7

III 4 3 7

IV

mf

fragile (♩ = c. 52)

Piano

pppppppp

sempre una corda

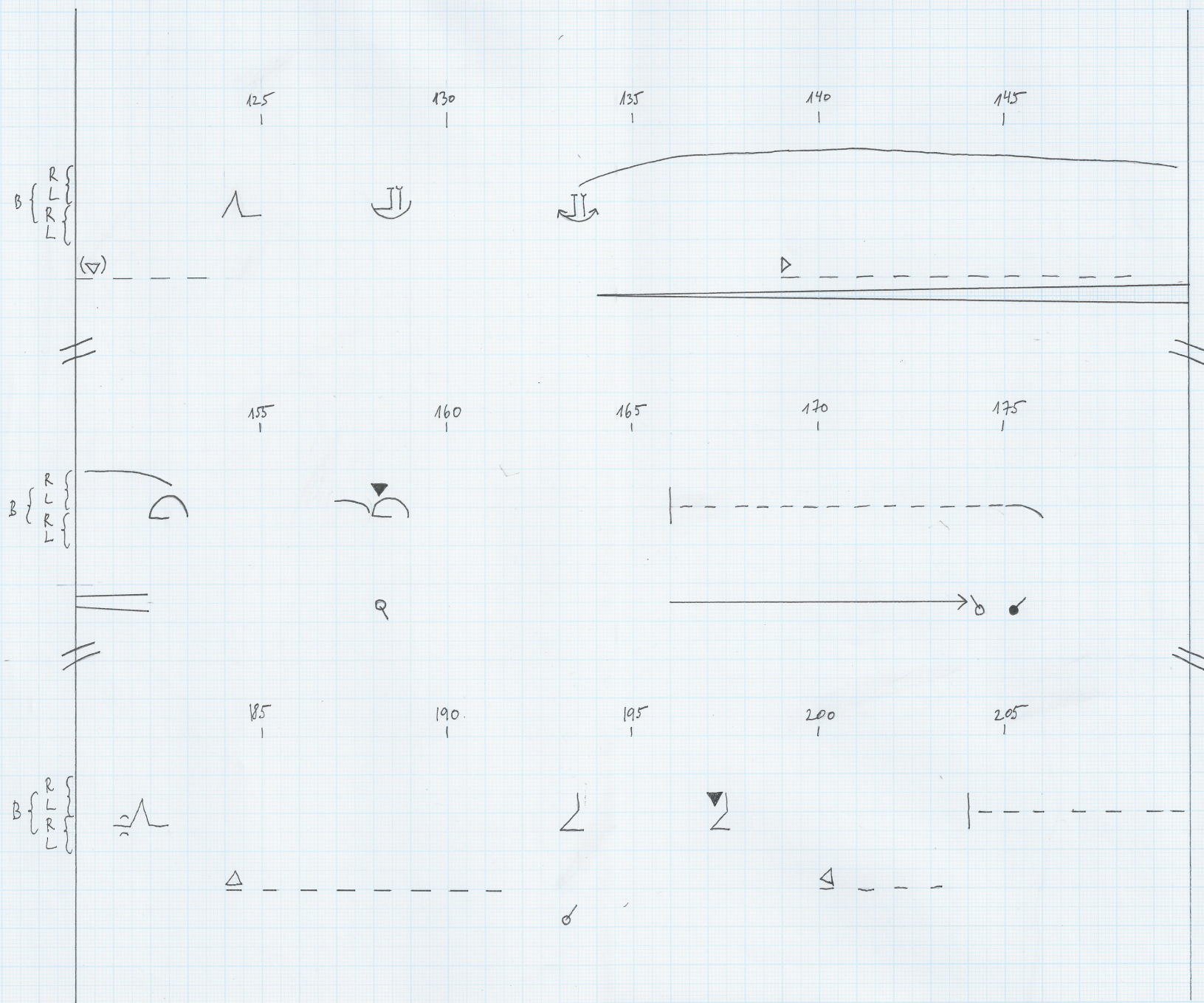
The musical score is written for three instruments: Flute, Violin, and Piano. It is in 3/4 time and consists of three measures. The tempo is marked 'fragile' with a quarter note equal to approximately 52 beats per minute. The key signature is one sharp (F#). The flute part includes a section of key clicks (no breath) and fingerings. The violin part includes a section of right hand bowing and a left hand hammer-on. The piano part includes a section of fragile melody and a sempre una corda instruction.

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

Augmented instrumental macro-choreography

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

**Augmented instrumental macro-choreography
extended**





Elo Masing *P/potential* still from performing instructions