

Music in Movement, an introduction to classical contemporary music – workshop for people capable of playing an instrument

ORGANIZATIONAL NOTES:

! Group size: 10-20 people

!! Participant age: minimum 15 years

!!! Minimum workshop duration: 2 hours (to make it easier to plan the workshop, an estimated duration of each item is given in the brackets)

!!!! The workshop comprises a theoretical and a practical part, and requires musical preparation from the workshop leaders. If the workshop leaders are not professional musicians, live performances can be replaced with recordings available on www.musicinmovement.eu.

!!!!!! To conduct the workshop, we will need a laptop and, optionally, a projector and an amplification system.

Examples of instruments to be used during the workshop:

- “real” musical instruments
- toy instruments, for example toy xylophone
- a “xylophone” made of broken ceramic tiles of varying sizes placed on a sponge
- glasses tuned by filling them with water – to be struck and rubbed

INTRODUCTION:

Questions to the participants: What is contemporary “classical” music? – we ask for associations with the term, for names. Is it attractive? Can it be attractive to all those interested in various art and culture phenomena? Or perhaps only to experts? Have you ever been interested in contemporary “classical” music [3’]

PRACTICAL PART:

- Musicians* conducting the workshop (a violinist and a pianist) play excerpts from the following pieces: Arvo Pärt – *Fratres* and Pierre Boulez – *Anthèmes 1* (a combination of these pieces provides a good illustration of how different “contemporary music” phenomena

can be – in a way Pärt and Boulez are two extremes, opposite attitudes). [6']

* If the workshop leaders not musicians, both works can be played from the website musicinmovement.eu

- We explain the basic category we will use during the workshop – musical gesture as a category of simple analysis (accessible also to people without musical preparation). We talk about the appropriateness of a musical gesture and movement expressed by a hand gesture, the body. The violinist demonstrates the gestures, once again playing excerpts from Pärt's *Fratres* and Boulez's *Anthèmes 1* – they can include a trill, tremolo, extensive arpeggio, slow glissando, motoric and quick pizzicato**. We point to the appropriateness of the musical gestures and the physical gestures – the participants try to convey the nature of the musical gestures demonstrated to them through their hand or body movements. [10']

** Appropriate gestures can also be illustrated with examples of recordings.

- We return to *Anthèmes 1* and try to distinguish its components, using the gesture category. The violinist plays selected fragments, while the participants try to recreate the gestures on the instruments/sound objects. [10']
- We mention Boulez's unfulfilled plans for *Anthèmes 2* and *Anthèmes 3* for violin and orchestra. We explain that the practical part of our workshop is, in a way, an implementation of the composer's idea through the means and skills at our disposal – by using instruments and sound objects, we will try to expand the musical gestures of the violin from *Anthèmes 1*. [3']
- The participants, guided by the workshop leaders, create their own composition on the basis of *Anthèmes*. Work method – rules:

The participants are divided into groups (2-3 people). Each group has its instruments/sound objects on which it is possible to perform musical gestures drawing on the gestures to be found in *Anthèmes* (see the catalogue of gestures below). To each group are assigned specific gestures (their number depends on the duration of the workshop and level of musical competence of the participants) selected from the pool of possible gestures.

Examples of gestures from *Anthèmes 1* (to be expanded depending on the ingenuity of the workshop leader(s)):

- a. violin:** a. a quick falling passage (like at the beginning, bar 1) and a trill – group: takes up the trill – violin: the note d^2 of the violin *col legno battuto* is a signal to end the group trill;
- b. violin:** b. flageolet notes + glissando pp-pppp – the group takes up a slow glissando (glissandi) ppp upwards;
- c. violin:** c. (can begin with a trill) irregular staccatos with notes played alternately ff and

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p (irregular changes, like in bars 61-65), can be preceded by a trill (like in bar 60) – group: accompanies it with isolated irregular strikes, alternately ff and p (less frequently than the violin). Samples turned on and off as indicated by the conductor can be used as well;
d. violin: d. quick, very rhythmic pizzicatos (bars 15-44) – the group joins in every now and again (following the conductor's cues) with groups of even semiquavers (e.g. five or seven semiquavers – the conductor begins and ends) in the same pulse as the violin.

The violinist performs gestures from *Anthèmes* – following the conductor's cue, a group comments on the violin gesture with an appropriate gesture of its own. The sequence of the gestures does not have to be the same as in Boulez's work – various combinations are possible – the participants should judge which sequences they like more.

As a result of the application of these rules and trying out of various combinations there will emerge a piece (with its duration depending on the possibilities and the situation) that will eventually be performed. The piece can be an open form – this means that the order of its elements is not fixed but depends on spontaneous decisions of the violinist and the conductor – this type of form draws on some of Boulez's works (*Sonata No. 3, Eclat*).

Optionally: in addition to sounds produced by the instruments and sound objects the sound of the new composition can be enriched with samples prepared in advance and launched from the laptop by the participants. It is also possible to use various means of sound transformation.

Computer software can be used (e.g. the free Audio, Samplitude 11 Silver, Studio One 2 Free, MuLab Free, Cubase, Reaper, Audacity, GarageBand) to provide a graphic image ("score") of the piece composed by the participants.

[64' in total]

FINALE

- Performance and assessment of the piece^{***}. We ask what could have been done better, which fragments sound the most interesting. Comments come from the performing participants but can also come from the listening participants. There can be another performance of the piece, taking the participants' comments into account. [10']

^{***} *If possible, we recommend that the final performances be recorded and given to the participants as a souvenir of the workshop.*

Other musical examples (fragments of works) are played from recordings: Louis Andriessen – *De Staat* and Kazimierz Serocki – *Pianophonie*.

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Questions to the participants:

- a.** When describing this music, can we use the terms “tradition” and “avant-garde”?
 - b.** Is this music similar to the one we can hear in concert halls? Does it sound different? Perhaps more like a jazz big band (Andriessen)?
 - c.** Do you recognize the solo instrument in Pianophonie? Why does the piano sound so strange here?
 - d** Electronic music – what is it? Have you ever come across a case of the means of electronic music being used in “classical” music? [8’]
- We compare the musical examples presented so far (two performed live and two from recordings), asking: What are the differences in the music of the Four Composers? *We suggest to the participants categories that will help them formulate their answers: for example, a melody easy/difficult to repeat or lack of a melody, hard/easy to feel the rhythmic pulse, traditional sound (associated with “classical” music)/non-traditional sound. [5’]*
 - We ask the participants about their impressions after listening to pieces by the Four Composers. Would you like to listen to their music or music by some of the Four Composers? [2’]
 - Acknowledgements and closure of the workshop