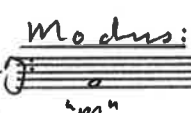

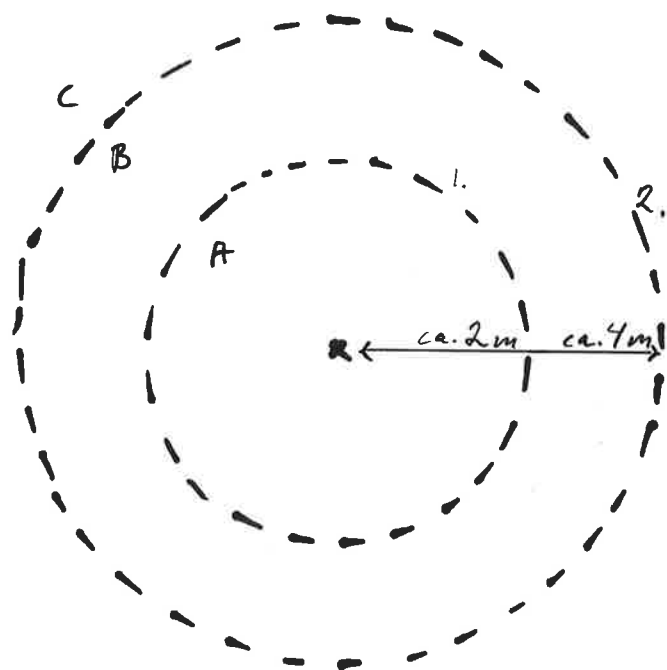



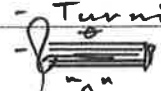
Overall time disposition (music score):

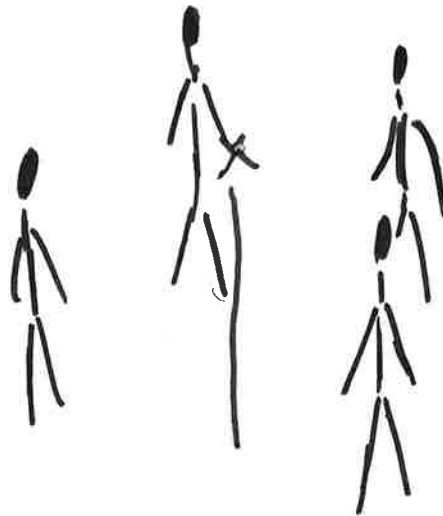
<p>Modus:</p> <p>Walking circle (+ dragging someone). Turning (heel friction noises). Hand: palm or nails - circles + tongue in cheek clicking noises. Finger-snap - applauses. Plucking nails.</p>	<p>Q(-Maxime starts running).</p> <p>Modus:</p> <p>- Simile.</p> <p>Event:</p> <p>- Running circle (by Maxime in corre- sponding room / ensemble / steady</p>	<p>Q(-Cued by someone in the ensemble).</p> <p>Modus:</p> <p>- Simile.</p>	<p>Modus:</p> <p> </p> <p>- \updownarrow (simile from previous movement).</p> <p>- Finger-snap - applauses.</p>	<p>Event: "coda":</p> <p>- Finger-snap - applauses (corresponding ensemble: "subject" and finger-snap applauses).</p>
	<p>Tempo with pinnae microphones)</p> <p>Q(-Maxime stops running).</p>	<p>Movement: breath:</p> <p>- Refer to separate score. (Performed during blackout in corresponding room)</p>	<p>Movement: beat:</p> <p>- Refer to separate score.</p> <p>Q(- on separate score).</p>	<p>Q(-end of text).</p>

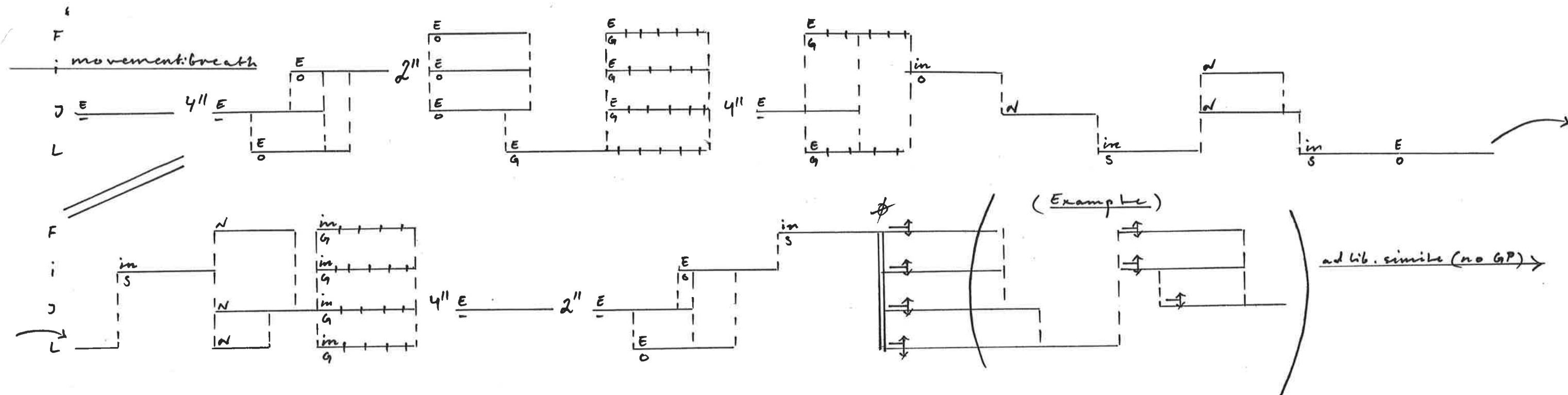
*The natural state of the modi is that any material is performed by the entire ensemble simultaneously, except during movement: beat, when the ensemble is divided in 3+1 (modus + movement).

Overall spatial disposition of modimaterial (music score):



- 1, 2: - Walking (and dragging) circles.
- A: - Plucking nails
- Hand: palm or nails - circles (+ tongue in cheek clicking noises).
- A, B: - 
- B, C: - Turning (heel friction noises). 
- A, B, C: - Finger-snap-applauses.

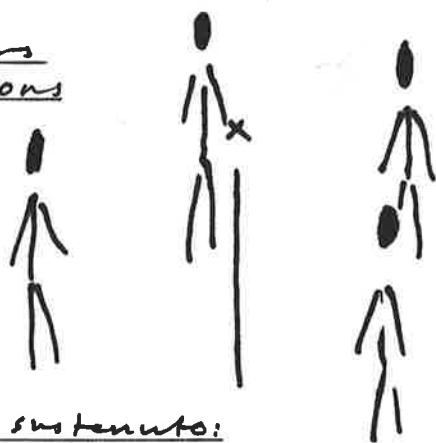




* Tempo and length is defined by how long the performers comfortably can perform a given material. No fluctuations within any sound. If needed inhale/exhale silently (if not otherwise suggested).

- E: blow air through tight, almost closed lips (only air-sounds, avoid vibrating lips).
- in: Spit sounds, tongue on palate or lips, inhaling.
- E/in: blow/inhale with open o-shaped mouth.
- E/in: blow/inhale with open mouth, use glottis either sustenuto: , or staccato: ++++ (in strict (individual) tempo).
- N: blow air through one nostril (tacet = pinch nose).
- ϕ : flutter tongue on upper lip (at ϕ).

(Desired spatial disposition)



Movement: text. Instructions.

- Read the text as text, with the intention of music (at the indicated position on the spatial disposition page concerning movement: text).
- Pause where it makes musical sense (and in relation to the choreography of the corresponding ensemble).
- No pauses in the transitions between readers.
- The order of readers is: 1. Johan, 2. Fan, 3. Ingeborg, 4. Linda, 5. Johan.

On the subject of dance as acoustic phenomena, as sounding material and its possible appliance in the field of music: a point of departure.

Before entering a discussion on the recent impact of movements and gestures in the field of music, I feel that it's important to stress that I am not a musicologist. The conclusions that I reach here must be read as speculations from a rigid academic perspective. I'm not addressing different folk-music traditions either. Even though they would probably have a lot to add in this discussion, my knowledge of these many and diverse traditions is simply too limited. However, I believe that this article's truth-value and usefulness still can be maintained if the reader together with me reaches new insights and can revalue their interpretation of specific music tendencies. The very nature of the subject discussed in this article is ephemeral seen from the context of hard science or other disciplines that might argue for facts, and interpretation is paramount for the appliance of this text just as, I believe, for music in general. As Claes Entzenberg states in *Art from death originated*: "... it is difficult to even approach the artworld of today with the goal of creating yet a new layer that we can reduce to something that we can defend in principle." /.../ "Meaning is not a thing, but must be related to our sense-making (understanding and interpretation)."¹

That the performance of music can be regarded as a choreographic practice is no longer a radical thought in western music (if it ever were). Neither is separating choreography (as an expanded practice) from dance; William Forsythe acknowledged this break (though he was probably not the first) in his essay *Choreographic Objects*. Although all musical notation can be said to be a choreography for musician and instrument, many composers have acknowledged that this fact and its implementation can be used further on the lines of embodiment of music and in the search for new sounding outcomes: from Helmut Lachenmann in his *musique concrète instrumentale* to younger composers e.g. Marek Poliks, Wojtek Blecharz, among many others, using tablature notation to a greater extent. The composer Simon Steen-Andersen asks the following questions in the preface to his piece *Next To Beside Besides*: "But what if the abstract composition was directed towards the movements? What if the composition was thought of as a choreography for musician and instrument – with sound as a consequence? Then the same piece would sound completely different on instruments with different relations between movement and sound. And would it then be the same piece at all?"² The composer Pierluigi Billone answers the following when asked about *touch* in his music and how that relates to the separation between *reality* and *sensibility*, by the composer Esaias Järnegard: "*You distinguish and separate reality (of sound, of action producing sound, of mechanical properties of a sound source), abstraction (as quality of music – where the sound seems to enter a different degree of existence) sensibility (a special kind of practical dialogue with the things) spirit, revelation, meaning. A different approach is possible: Sound consists of all these things together, without separation (although is possible to distinguish between them). Therefore, approaching sound, I must be ready and able to recognize them in the sound, to consider and put them in movement as a whole.*"³

To acknowledge movement, gestures –choreography in music is also part of the practice of many musicians from the field of improvisation. The understanding of music choreography might even be greater or at least different from that of the composers, seeing that an improviser is always in contact with the playing and the doing of music. More explicit examples of which might be the solo works of Yoann Durant (not to mention his piece *Sous-Entendu*) and Andrea Neumann but it is something that I believe is also present and fundamental, although more subtle, in the practices of e.g. Raymond Strid and Nina de Heney among many others. On a more general level, this might of course also be the called *mastering an instrument* and understanding how it reacts to touch, and indeed also relate to classically schooled musicians, interpreters of contemporary music and any other musician.

¹ Entzenberg, Claes (2013). *Art from death originated*, p. 19 and 26.

² Steen-Andersen, Simon (2006). *Next To Beside Besides* #7, preface.

³ Järnegard, Esaias (2013). *ORDERMUSIKEN*, p. 91.

Guided by the artistic practices, the gestural nature of playing an instrument and the different motions involved in performing and listening to music, has also become topical in the academic institutions for the arts. Rolf Inge Godøy and Marc Leman explicitly states, in the editor's preface of their book *Musical Gestures* that: "We believe that experiences of music are intimately linked with experiences of movements: Musicians make music with movements, and people very often make, or imagine, movements when listening to music. We would go so far as to claim that music is basically a combination of sound and movement, and that music means something to us because of this combination."⁴ Other academics in the field of music have also investigated this relationship, e.g. Guerino B. Mazzola and Paul B. Cherlin in *Flow, Gesture and Spaces in Free Jazz* (where they also look at how things are processed in our mind through 3D mental rotation, and similarities being expressed in the use and sense-making of diagrams in the philosophy of Gilles Châtelet), as well as Gerhard Eckel, though from a somewhat more electro acoustic and software related perspective than mine, in research projects such as *The Choreography of Sound*.

Have the paradigms of composers, musicians or their relationship to one-another changed significantly with these tendencies? The research fellow and percussionist Jennifer Torrence writes in her abstract to her research project *Mastering Inter[nal] Disciplines*: "The roots of instrumental theatre stem from the work of Mauricio Kagel and his contemporaries John Cage, George Aperghis, and Vinko Globokar. Today, the tradition continues through voices such as Trond Reinholdtsen, Francois Sarhan, Johannes Kreidler, Carola Bauckholt, and Manos Tsangaris. As the compositional roots grow deeper, so do the demands on the musician. It is up to the performer to develop her theatrical "instrument", to rigorously investigate her singing and speaking voice, her movement, her awareness of the stage, and to develop new work that reflects this specialization."⁵ What I understand that Torrence means with *instrumental theatre* is that it is something not specifically stipulated by the interaction with the instrument. Or is she referring to an expansion of the *instrument* where the instrumentalist (and their body) becomes increasingly important? When a composer explicitly addresses not only the sounding outcome of a movement (sign), but also the movement (action suggested by a sign) itself the need for a closer collaboration with specific musicians in the creation of said movements becomes paramount. This is something that Järnegard (from a composers perspective) expresses this in his master thesis *ORDERMUSIKEN*: "I can not emphasise enough the central role that the percussionist Pontus Langendorf has had for my practice as a composer ever since our first collaboration on the solo work *Uttal* in the end of 2008. It is still often his hands or his way of approaching an instrument that I imagine when I'm griping an instrument, or when I am engaged in notating a score for that matter [translation mine]."⁶ Is this a shift in the musical practices from something being understood by language, mathematics, scale and acoustics, towards maybe a more phenomenological approach? Does the phenomenology of Maurice Merleau-Ponty or Martin Heidegger have a greater impact on music today? What is the essential difference in playing an instrument if explicitly aware of the ideas of phenomenology or of how you relate to your instrument, or if not? Is there a risk of creating a tautology where music looks to a philosophical system, that in itself tries to explain phenomena like music, for how to create music? What are the risks of translating between these different disciplines? I believe that we shouldn't look for a practical appliance of them to another, but rather for how they can work together towards making sense of something. If the music practice stays within the field of music and refuses itself the release of looking outside its own domain, maybe there's more clarity to be gained, clarity that can be used when interpreting the music and from that point to make connections to other fields of thought.

⁴ Godøy, Rolf Inge and Leman, Marc (2010). *Musical Gestures*, p.ix.

⁵ Torrence, Jennifer (2015). Abstract produced for the NARP introduction seminar 2015.

⁶ Järnegard, Esaias (2013). *ORDERMUSIKEN*, p 27. ("Jag kan inte nog understryka den centrala roll i mitt komponerade som slagverkaren Pontus Langendorf fyllt ända sedan vårt första samarbete kring soloverket *Uttal*, som ägde rum under årsskiftet 2008/2009. Fortfarande är det ofta Pontus händer eller hans sätt att närma sig ett instrument som jag har som sinnebild när jag greppar tag i ett instrument eller för den delen sitter inbegripen i ett notationsarbete.")

I believe that ideas of democratisation of sound have been present in western music at least since Schaeffer and, leaning on similar expressed desires, in addressing the movements of music there's new sounding material to be found. We can in some sense and to a certain degree revalue the musical language and (if desirable) liberate our selves from e.g. formal language and mathematics; this could also demand that the listening to music should simultaneously be reevaluated, something that I will attempt to address further down in this article.

It is important to stress that the following section is written from the perspective of a musician lacking the codified steps and movements specific for the dance fields and discourses. In today's art field, after the collapse of modernisms "tower of Babel" as Entzenberg puts it: "... where there is always a new level, where art can go further by going upwards (to the Truth)"⁷, choreographers have also started to question what medium specificity their craft entail (whether sound is something exclusive to the field of music) and are investigating the natural sounds of dance. By doing so they're creating an independence from a musical narrative of which to dance to. A musical narrative that often (even if the two practices are seen as entering into a symbiotic relationship) guides us in how to interpret the dance or guide the dancer by providing organizational and atmospheric structures. The natural sounds of dance, however, are still not often heard on the big stages where the spectacle is still the convention. There are, to my knowledge, only few examples of big stage dance productions working with the sounds of dance; one of which might be the composer Tom Parkinson and another being Martin Forsbergs *Clusterfuck* for the GöteborgsOperans Dance Company where there's a brief segment of no music and the frictions of feet against floor and the panting of the dancers become apparent. I believe that if the dance world would continue to question the need for a music to dance to, that could lead to a stronger identity of dance as an art practice in itself and not only as an interpreter or mediator of musical meaning. What different rhythms and sound could appear if dance was disconnected to the music tradition? As these elements develop in dance, could they become of interest to incorporate within the field of music as part of a growing vocabulary?

I believe that listening is an integral part of music (and perhaps also of dance). David Dunn writes in the preface to his score *Purposeful Listening In Complex States of Time*: "The meaning of music cannot be found within the mere structure of notes and/or their semiotic referents. There is no point to point correspondence of communicative intent and reception, and the extent to which there could be, would be a commentary of its triviality." /.../ "... not only does music primarily consist of the perception of sound in time but it is the perceiver that is engaged in both organizing that perception and assigning it meaning."⁸ Similar thoughts have also been expressed by e.g. Alva Noë who states that the content of experience is not given but enacted. The importance of contextualisation becomes topical if we intend to challenge the medium specific conventions of the art traditions. It is of great importance for the perceiver to actively contextualise and interpret when faced with an artistic work or expression. Otherwise particular values or possible uses of the artwork can be missed. I find it important to also stress that these contexts do not need to be institutional ones. Again quoting Entzenberg: "To delimit contexts, I think, can only be done when they are studied as *operationalized in actual use*, if only locally, as relevant in an actual sense-making activity /.../ The term "contextualization" designates the very activity of situating something thereby being understood."⁹ The interpreter is also choreographing their ears, eyes, thoughts and composing their understanding of, relation to and making sense of what is being perceived. Both choreography and composition are as such expanded practices that spill over and absorb the entire situation where they are being experienced. *Where*, *when* and *how* are in that sense inseparably linked to *what* and *why*. How would I emphasize that a material performed by e.g. a solo dancer is meant to not only be listened to, but also to be interpreted and contextualized in relation to the field of music? Should I strive to make such an emphasis? Would the same performance and material be recognized as the same piece if experienced through an audio recording or through a video recording, or if performed at a visual arts gallery, in a concert house or in a public space?

⁷ Entzenberg, Claes (2013). *Art from death originated*, p. 77.

⁸ Dunn, David (1997/1998). *Purposeful Listening In Complex States of Time*, preface.

⁹ Entzenberg, Claes (1998). *Methapor as a Mode of Interpretation*, p. xxv

The premises for an appliance of the acoustic sounds of dancing bodies in the field of music is not necessarily only of theoretical or speculative value. Neither is it something radical to the western music tradition. In *In Search of a Concrete Music*, Pierre Schaeffer writes: “Let’s record a spoken phrase, listen to it, distort it as much as necessary so that all that is left is the melody, the rhythm, and all verbal content is lost. Haven’t we got an excellent schema for the composer? Isn’t he bound to find melodic and rhythmic inflexions here that are very far from harmonic norms, but, because of the way that have been constructed, are in tune with human sensibility?”¹⁰ The fact that we all have bodies makes such a material already know to us on a fundamental plane. There’s, of course, skill required in speaking and moving in certain ways, but not in the same way as if handling an external instrument. The voice, of course, is also already part of the music vocabulary, but Schaeffer also states that: “The rib cage, the thighs, the tongue also have a *plan* known only to them. Man has more that is sonorous than a voice, more than vocal cords ready for sound.”¹¹ The instrumentalist would become the instrument. Is this moving the position back to an earlier stage in a music-making process; closer to the reasons why and what we look for in music, and closer to more distinct contours of music form, material and mechanisms? Would denying us the precision and skill in the craft of handling an external instrument (as that craft itself can be seen as having another specificity than a purely musical one, similar to handling a kitchen knife or a screwdriver) grant us something else? Is there something yet to be discovered in terms of music specificity? Or would working with dance as sounding material by itself redefine the (intention of) music to an interdisciplinary practice? Or (in relation to the previous thoughts of dance as an already sound producing practice) would anyone who undertook such an endeavour simply become a choreographer? It seems like there are more rigorous definitions or nominations to be done. How can the different practices be delimited and by what? I believe that Entzenbergs quote from earlier in this article can help to shed some light over these considerations: “To delimit contexts, I think, can only be done when they are studied as *operationalized in actual use*, if only locally, as relevant in an actual sense-making activity”. If something is understood as something interdisciplinary situated in between the art practices of music and dance, then what is lost and what is gained? Is there a need for pre-existing knowledge in one or both of the fields? Would a trained musician hear it as music and a trained dancer see it as dance? Maybe the larger contextualization or affiliations aren’t so interesting. As Entzenberg puts it: the contexts can be *operationalized in actual use* –locally. So other questions might be: would a person who have heard the music of Jakob Ullmann or seen the opening scene from Béla Tarrs film *Werckmeister Harmóniák* perceive it differently? Would a non-Swedish speaker perceive it differently from someone who has Swedish as their native language? Would a bus driver perceive it differently? These questions seem to lead me a bit astray towards addressing the actual act of sense-making; something of extreme importance, indeed, but also something outside of my specialized knowledge, and so I would refer to the body of work that has already been done on that subject and encourage anyone interested in the art practices to investigate it further.

Would there be a need for a score, in a musical sense, for the exploration of and utilisation of the sounds of dance? As Myriam Van Imschoot writes in her article *Rest in pieces*: “the contemporary dance doesn’t reserve the term «score»¹² for a precise object, codified by notation, which can then be executed with exact precision during a performance”¹³ (translation mine), although several attempts of articulating choreographic scores have been made by e.g. Pierre Beauchamps who utilised a top-down perspective, Rudolf Laban and Rudolf Benesh who both seemed to try to mimic the music notation, addressing single dancers, to a greater extent. However, these sounds can -and perhaps should,

¹⁰ Schaeffer, Pierre (1952/2012). *In Search of a Concrete Music*, p. 172.

¹¹ Schaeffer, Pierre (1952/2012). *In Search of a Concrete Music*, p. 159.

¹² Later in the article Van Imschoot points out the the English term *score* has a wider field of application than the French term *partition*.

¹³ (“la danse contemporaine ne réserve pas le terme « partition » à un objet précis, codé par une notation, qui peut dès lors être exécuté avec une grande rigueur au moment de la performance”) Myriam Van Imschoot, “Rests in pieces”, *Multitudes* 2/2005 (No 21), p. 107-116

be seen as not existing in the context of dance anymore; as having entered the field of music, an art field with a very rich tradition of notation. Could using the sound of dance as music material be a substantial addition to this rich tradition and possibly change how music notation can be approached? Could it even change the actual music structure, beyond the point of how it's communicated in notation; could the time or time-measuring mechanisms of music change? Could we change the way we think of spatiality in music (and music notation), approaching Beauchamps choreographic notations from the late seventeenth century? What type of sound precision or precision in movements should be sought after; can all relevant information regarding how to approach (what Schaeffer identified as) the *three dimensions of pure sound* be found in the actual movements themselves? I.e. should the length, timbre and dynamics of a sound be decided by the movement, instead of having the desired sound decide over the movement? That would also be to say that there are more and less natural ways for a specific person to move in specific ways, e.g. walking, and that we should only seek to listen to the consequential sounds of that natural walk. If that is the case, then where is the compositional work situated? Would there need to be some kind of regression in terms of precision for the sound of dance to enter into the field of music; rendering e.g. the composer only the decider of when already defined, monolithic entities of sound should be made? I believe that what the acoustic sounds of dance have to offer music is a more equal dialogue between the movements and the sounds. Taking the democratisation of sound further: the musician or composer of the music don't need to succumb to only mapping out the qualities of the particular sound to see how it should be put in relation to other sounds (where Schaeffer puts us), but the sounds aren't stemming from an artefact neither. They don't come from (and in regards to EAM: aren't processed through) a specific instrument built with the purpose of projecting a certain sound on to the world –the sounds are of the world and in that sense concrete. But they're also of human anatomy and in that sense more malleable than other concrete sounds, and already in a close relationship to human cognition and understanding.

In positioning us further back in the music-making process, and providing us with sounds that are close to our cognition, it has a greater possibility of supplying us with a flat surface; an environment where our sense-making processes have free range. Working together with the perceivers interests and thoughts (indeed, whatever they wish to bring to the situation) music and art can further our worldview. Together with what the perceiver brings (their personal context and interpretation) art can be the concrete example, not of something specific but as part of a sense-making mechanism.

Before entering a discussion on the recent impact of movements and gestures in the field of music, I feel that it's important to stress that I am not a musicologist. The conclusions that I reach here must be read as speculations from a rigid academic perspective. I'm not addressing different folk-music traditions either. Even though they would probably have a lot to add in this discussion, my knowledge of these many and diverse traditions is simply too limited. However, I believe that this article's truth-value and usefulness still can be maintained if the reader together with me reaches new insights and can revalue their interpretation of specific music tendencies. The very nature of the subject discussed in this article is ephemeral seen from the context of hard science or other disciplines that might argue for facts, and interpretation is paramount for the appliance of this text just as, I believe, for music in general. As Claes Entzenberg states in *Art from death originated*: "... it is difficult to even approach the artworld of today with the goal of creating yet a new layer that we can reduce to something that we can defend in principle." /.../ "Meaning is not a thing, but must be related to our sense-making (understanding and interpretation)."

That the performance of music can be regarded as a choreographic practice is no longer a radical thought in western music (if it ever were). Neither is separating choreography (as an expanded practice) from dance; William Forsythe acknowledged this break (though he was probably not the first) in his essay *Choreographic Objects*. Although all musical notation can be said to be a choreography for musician and instrument, many composers have acknowledged that this fact and its implementation can be used further on the lines of embodiment of music and in the search for new sounding outcomes: from Helmut Lachenmann in his *musique concrète instrumentale* to younger composers e.g. Marek Poliks, Wojtek Blecharz, among many others, using tablature notation to a greater extent. The composer Simon Steen-Andersen asks the following questions in the preface to his piece *Next To Beside Besides*: "But what if the abstract composition was directed towards the movements? What if the composition was thought of as a choreography for musician and instrument – with sound as a consequence? Then the same piece would sound completely different on instruments with different relations between movement and sound. And would it then be the same piece at all?" The composer Pierluigi Billone answers the following when asked about *touch* in his music and how that relates to the separation between *reality* and *sensibility*, by the composer Esaia Järnegard: "*You distinguish and separate reality (of sound, of action producing sound, of mechanical properties of a sound source), abstraction (as quality of music – where the sound seems to enter a different degree of existence) sensibility (a special kind of practical dialogue with the things) spirit, revelation, meaning. A different approach is possible: Sound consists of all these things together, without separation (although it is possible to distinguish between them). Therefore, approaching sound, I must be ready and able to recognize them in the sound, to consider and put them in movement as a whole.*"

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In positioning us further back in the music-making process, and providing us with sounds that are close to our cognition, it has a greater possibility of supplying us with a flat surface; an environment where our sense-making processes have free range. Working together with the perceivers interests and thoughts (indeed, whatever they wish to bring to the situation) music and art can further our worldview. Together with what the perceiver brings (their personal context and interpretation) art can be the concrete example, not of something specific but as part of a sense-making mechanism.

去注意動作和手勢－在音樂編創裡也是許多即興領域的音樂家們練習的一部分。從那些可以看到即興者與演奏者和音樂之間接觸的作曲家們，他們對於音樂編創的了解也許可能會使他們更好或者至少會不一樣。其中明確的例子是約恩·杜蘭特（更不用提他的作品素山-湯丟）和安德烈·諾伊曼的獨奏作品。但我相信這是當前的也是基本原則，更微妙之處是在練習中如雷蒙德 Strid 和尼娜·德 Heney 還有其他許多人。在更廣泛的層面看來，這當然可能也被稱為掌握了一個工具，理解它是如何產生反應，這實際上也涉及到古典音樂家，以及現代音樂和其他音樂人的演繹。

藉著藝術實踐為導向，在演奏樂器和聽音樂中涉及到表演的自然手勢和不同的動作，在藝術學術機構中也是被談論的主題。羅爾夫·英格·戈多伊和馬克·萊蒙明確指出。在他們著作”音樂的手勢”中的編者序言說到：“我們相信，音樂的經驗是和運動的經驗緊密地聯繫在一起：音樂家使用動作製作音樂，當人們聽著音樂時很容易做出和想像出動作。我們會走這麼遠去宣稱音樂基本上是聲音和動作的結合，因為這樣的組合而音樂也對我們有了某些意義。“在音樂領域的另外一位學者也研究了這種關係，如：哥允諾 B.馬佐拉和保羅 B.恰林流派，在自由爵士樂中的手勢和空間（他們也通過 3D 心裡旋轉去看事情在我們頭腦中如何發展，和表達，以及意義建構圖表的相似之處吉爾斯沙特萊的哲學中），以及格哈德·埃克爾的理念。雖然從一個較為電聲和軟件相關的角度，比起我在研究的項目，比如說聲音的編排。

有關作曲家的範例，音樂家或是他們彼此的關係是否明顯改變他們的趨勢，傾向？研究員及打擊樂手珍妮弗·托倫斯對她研究項目 Mastering Inter(nal)學科寫下她的摘要：“器樂劇場的根源起源於毛裡西奧和他同時代的約翰·凱奇，喬治 Aperghis,和 Vinko Globokar 他們對此的工作。當今，傳統繼續通過聲音，比如說特龍 Reinholdtsen, 弗朗索瓦 Sarhan, 約翰內斯 Kreidler, 卡羅拉 Bauckholt, 以及 Manos Tsangaris. 由於根本組成部份生長得更加深入，所以對音樂家有著需求。這取決於表演者對他們戲劇性的“樂器”的發展，並且嚴格的探討他們唱歌和說話的聲線，她們的動作，她們的舞臺意識並且發展新的作品，反映這種專業化。”就我所理解托倫斯對器樂劇場的意思是

指一些沒有特別規定的樂器之間，她們的相互影響。又難道是她在影射一種關於樂器的擴張（包括她們的身體）變得是越來越重要了？當作曲家明確的表示動作的產物不只是聲音，同時動作（包括動作手勢的標誌）它自身也需要緊密的和具體音樂家相結合，在創作中動作變得是極其重要的。

Dette er noe som Järnegard (fra en komponists perspektiv) uttrykker i sin mastertese ORDERMUSIKEN: "Jeg kan ikke fremheve nok hvor viktig trommeslageren Pontus Langendorf har vært for mitt arbeid som komponist, helt siden vårt første samarbeid med soloen "Uttal" fra 2008. Fremdeles er det ofte hans hender eller hans måte å gripe et instrument som jeg forestiller meg når jeg selv tar meg an et instrument, eller når jeg er oppslukt av å notere et partitur for den saks skyld. Er dette et skifte i den musikalske praktikken fra noe som er mulig å tolke gjennom språk, matematikk, skalaer og akustikk, i retning av en mer fenomenologisk tilnærming? Har Maurice Merleau-Ponty eller Martin Heidegger og deres fenomenologi stor innvirkning på musikken idag? Hva er den vesentlige forskjellen ved å spille et instrument om man er uttrykkelig klar over ideene bak fenomenologien sammenlignet med hvordan man relaterer til sitt instrument når man ikke er det? Finnes det en fare for å skape en tautologi der musikken etterligner et filosofisk system, som i seg selv prøver å forklare fenomenen som musikk, for å skape musikk? Hva er farene ved å oversette mellom disse forskjellige disiplinene? Istedenfor å lete etter en praktisk måte å applisere disse metodene på hverandre, tror jeg at det kan være bedre å finne ut hvordan de kan fungere sammen, med det mål til felles at det gir mening. Om den musikalske praktikken holder seg innenfor det musikalske feltet og nekter seg friheten å vandre utenfor sitt eget domene, er det muligens mer klarhet å finne, klarhet som kan brukes når man tolker musikk, og derfra å nærme seg andre grener av kunst og filosofi. Jeg tror at ideen om å demokratisere lyd har vært tilstede i vestlig musikk siden Schaeffer og, om jeg støtter meg til lignende ideer, når man adresserer musikkens bevegelser kan man finne nytt lydmateriale. Vi kan på en måte og til en viss grad evaluere det musikalske språket og (om man ønsker det) befri oss fra eksempelvis formelt språk og matematikk; dette kan også kreve at man evaluerer selve lyttingen til musikk, noe jeg kommer til å gjøre et forsøk på å utdype senere i denne artikkelen. Det er viktig å understreke at det kommende stykket er skrevet fra en musikers perspektiv, uten å inneha spesialkunnskap om spesifikke bevegelser innenfor dansefeltet. I dagens kunsthelt, etter kollapsen av hva Entzenberg beskrev som "Babels tårn": "...hvor det alltid finnes et nytt nivå, hvor kunsten kan fortsette fremover gjennom å bevege seg oppover (mot sannheten)", har koreografer også begynt å sette spørsmålstegn ved hvilken type spesifisitet deres håndverk innebærer (om lyd er noe eksklusivt tilhørende musikkfeltet) og undersøker de lydene som dans naturlig skaper. Gjennom å gjøre det skaper de en uavhengighet fra et musikalsk narrativ; et musikalsk narrativ som ofte (selv om de to områdene anses å skape et symbiotisk forhold) leder oss til hvordan å tolke dansen eller guide danseren gjennom å tilby organisatoriske og atmosfæriske strukturer. Dansens lydkonsekvenser legges det sjelden vekt på i de store sceneproduksjonene, der den storslagne forestillingsformen fortsatt er normen. Det finnes, hva jeg vet, bare noen få eksempler på store sceneproduksjoner som arbeider med lydkonsekvensene av dans; et kan være komponisten Tom Parkinsons arbeid. Et annet eksempel er Martin Forsbergs "Clusterfuck" for GöteborgsOperans Danskompani, der det finnes et kort parti uten musikk der friksjonslyder av føtter mot gulv og dansernes pustelyder blir tydelige. Jeg tror at dersom danseverdenen vil fortsette å sette spørsmålstegn ved nødvendigheten med musikk å danse til, kan det lede til en sterkere identitet for dansen som kunstform, ikke bare som en oversetter eller formidler av musikalsk mening. Hvilke ulike rytmer og lyder skulle kunne oppstå om dansen ble uavhengig av musikktradisjonen? Mens disse elementene utvikles innenfor dansen, kan de muligens også bli av interesse for musikkfeltet å inkorporere som en del av et voksende vokabular?

Jag anser att själva lyssnandet är en integrerad del av musiken (och kanske även dansen). I sitt förord till stycket *Purposeful Listening In Complex States of Time* skriver David Dunn följande: "Musikens mening kan inte återfinnas i dess struktur, notbild eller semiotik. Det finns inget direkt förhållande mellan intention och mottagande, och i den eventuella grad som det skulle kunna finnas, skulle det bara påvisa dess egen trivialitet." /.../ "... musik består inte enbart av att uppfatta ljud i tiden, åhöraren spelar en aktiv roll i att både organisera och ge det ljudande materialet mening." Liknande tankar har uttryckts av bland annat Alva Noë; upplevelsens innehåll är inte bestämd utan det uppförs. Kontextualisering blir ett centralt verktyg om vi avser att utmana konventionerna inom de olika konstfältens traditioner. Det är av största vikt att åskådaren/åhöraren aktivt kontextualiserar och interpreterar det verk eller det konstnärliga uttryck som hen kommer i kontakt med. Annars riskerar man att gå miste om konstverkets särskilda värde eller möjliga utkomst. Jag finner det samtidigt viktigt att understryka att dessa kontexter inte behöver vara institutionella sådana. Igen, för att citera Entzenberg: "Jag tror att kontexter enbart kan definieras om de studeras när de faktiskt används, om än lokalt, som en relevant del av en uttolkningsmekanism. /.../ Begreppet kontextualisering avser själva handlingen att positionera något som därigenom blir förståeligt." Åskådaren/Åhöraren koreograferar samtidigt sina öron, ögon, tankar och komponerar själva sin förståelse av, sitt förhållande och sin logiska koppling till den som uppfattas. Både koreografi och komposition är expanderade praktiker som sträcker sig utöver och absorberar hela situationen i vilken de erfars. *Var* och *hur* är oskiljaktligt länkade till *vad* och *varför*. Hur skulle jag betona att ett material som framförs av t ex en solo dansare inte bara är tänkt att lyssnas till utan även tänkt att tolkas och kontextualiseras inom musik-fältet? Borde jag sträva efter en sådan distinktion? Skulle samma framförande och samma material uppfattas som samma stycke om man tog del av det via en ljud-inspelning som vid en video-inspelning eller om det framfördes i en konsthall, ett konserthus eller i det offentliga rummet?

Principen för att inkludera de akustiska ljuden som skapas vid dans i det musikaliska fältet är inte nödvändigtvis bara av teoretiskt eller spekulativt värde. Det är inte heller en radikal tanke i förhållande till den västerländska musiktraditionen. I *In Search of a Concrete Music*, skriver Pierre Schaeffer : "Låt oss spela in en talad fras, lyssna till den, sedan bearbeta den till punkt då den språkliga informationen förlorats och allt som återstår är melodi och rytm. Är inte det en fantastisk utgångspunkt för en kompositör? Kommer inte kompositören tvunget hitta både melodiska och rytmiska moduleringar, långt från de västerländsk-musikaliska normerna, men som på grund av dess härkomst resonerar i åhöraren genom vår mänskliga sensibilitet?" Själva faktumet att vi alla har en kropp gör dylika material tillgängliga för oss redan på ett fundamentalt plan. Det krävs, självfallet, viss skicklighet för att tala eller röra på ett specifikt vis, men inte på samma sätt som det krävs för att hantera ett externt instrument. Röstens är redan en del av det musikaliska materialet, men Schaeffer tillägger " Bröstkorgen, låren och tungan har också de en plan, som är enbart tillgängliga för dem, människan har fler ljudande möjligheter än enbart röstens och stämbanden." Instrumentalisten skulle komma att bli instrumentet. Är detta att flytta tillbaka positionerna till ett tidigare skede i musikskapandet; närmare orsakerna kring *varför* och *vad* som vi letar efter i musiken, samt närmare de mer distinkta konturerna av musikaliska former, -material och -mekanismer? Om vi nekar oss själva hantverkshandlingen och möjligheterna till precision och skicklighet i hanteringen av ett externt instrument (som i sig inte nödvändigtvis är något musikaliskt-specifikt, utan exempelvis kan liknas med en kocks skicklighet med sin kniv eller en hantverkares skicklighet med skruvmejseln) skulle vi då få tillgång till något nytt? Finns det något kvar att upptäcka i förhållande till musikens specifika medium? Eller innebär faktumet att man arbetar med dans som ljudande material helt enkelt att man omdefinierar det som tidigare hade intentionen av att vara musik till en interdisciplinär praktik? Eller skulle (i relation till de idéer som tidigare uttryckts i denna artikel gällande dans som ett redan explicit ljudproducerande medium) någon som försökte sig på något dylikt helt enkelt bli en koreograf? Det verkar som att det krävs tydligare och mer djupgående definitioner och nomineringar. Hur kan de olika praktikerna bli definierade och av vad? Jag tror att Entzenbergs citat (från tidigare) kan hjälpa bringa ljus över dessa frågeställningar: "Jag tror att kontexter enbart kan definieras om de studeras när de faktiskt används, om än lokalt, som en relevant del av en uttolkningsmekanism." Om något förstås som något interdisciplinärt positionerat emellan fälten dans och musik, vad förlorar man och vad vinner man på det? Krävs det en förkunskap i en eller i båda fälten? Skulle en utbildad musiker uppfatta det som musik och en utbildad dansare uppfatta det som dans? Kanske är de vidare kontextualiseringarna eller associationerna inte intressanta. Som Entzenberg skriver: att kontexter enbart kan definieras om de studeras när de faktiskt används, - om än lokalt. Så vidare frågeställningar skulle kunna vara: skulle någon som hört Jakob Ullmanns musik eller sett öppningsscenen från Béla Tarrs *Werckmeister Harmóniák* uppleva en sådan musik på ett annat sätt? Skulle en person som har svenska som modersmål uppleva det annorlunda än en person som inte har det? Skulle en busschaufför uppleva det annorlunda? Dessa frågor leder mig iväg från ämnet och mot frågor kring tolkning och interpretation; något som visserligen är av yttersta betydelse men också något som befinner sig utanför mitt specifika kunskapsområde. Så jag härleder istället till de arbeten som publicerats i det ämnet och uppmanar konstintresserade att undersöka dessa frågor närmare.

