



UNIVERSITÄT  
HEIDELBERG  
ZUKUNFT  
SEIT 1386



MUSIKWISSENSCHAFTLICHES  
SEMINAR

*Musik  
als Experimentierfeld  
für Bewegung*

*Music  
as an Experimental Field  
for Movement*

## **SYMPOSIUM**

**vom 14. bis 16. September 2020 in Strobl am Wolfgangsee**

**Konzeption und Organisation: PD Dr. Stephanie Schroedter  
unter Mitarbeit von Lisa Konnerth**

Gefördert durch

**DFG** Deutsche  
Forschungsgemeinschaft

**A**uf Entwicklungen im zeitgenössischen Musik-/Tanztheater und in aktuellen Musik-/Tanz-Performances reagierend besteht ein wesentliches Anliegen dieses Symposiums darin, sich Beziehungsgeflechten von Musik/Klängen und (Körper-)Bewegungen – audiovisuell-kinästhetische Sensationen auch abseits kausal-logisch konzipierter, narrativer Intentionen – analytisch zu nähern. Leitend sind dabei Fragestellungen nach den Relationen zwischen den hör- und sichtbaren Bewegungsgestaltungen: Wie werden Musik/Klänge und (Körper-)Bewegungen in künstlerischen (Proben-)Prozessen miteinander in Beziehung gesetzt? Welche Modelle lassen sich diesbezüglich eruieren und mit welchen wirkungsästhetischen Intentionen korrespondieren sie? Welche Konsequenzen können hieraus für die Wahrnehmung, d.h. das Hören und Sehen von Bewegungen sowie deren Analyse resultieren?

Von solchen Fragestellungen ausgehend soll ein dezidiert weites Spektrum insbesondere von sparten-, genre- und stilübergreifenden Produktionen – bühnenentgrenzende Genres wie Installationen oder Videoproduktionen eingeschlossen – in den Blick bzw. „in das Gehör“ genommen werden. Es gilt das Verhältnis von Musik und Körpern, aber auch der Körperlichkeit von Musik selbst, sowie von Musik und Bewegung (als implizite/nicht sichtbare, jedoch hörbare Bewegung, oder auf der Basis expliziter, insbesondere choreographischer/performativer Bewegungsgestaltungen) zu untersuchen.

Gleichzeitig soll die Frage aufgeworfen werden, ob und inwiefern sich diese Verfahren auf Errungenschaften der künstlerischen Avantgarden seit dem frühen 20. Jahrhundert zurückführen lassen. Welche Modelle lassen sich eruieren, die ungeachtet ihrer spezifischen Ausprägungen vergleichbare Grundstrukturen bzw. mediale Anordnungen aufweisen?

Methodisch können sowohl quellenphilologisch als auch inszenierungs- und aufführungsanalytisch orientierte Untersuchungen oder auch deren Kombination vorgestellt werden. Ziel ist es, eine multiperspektivisch und kritisch anregende Diskussion über Musik/Klänge in Bezug zu Körpern/Körperlichkeit und Bewegungsgestaltungen in szenischen Gefügen anzustoßen, die inter-/transdisziplinäre Horizonte eröffnet – ohne deshalb aus dem eigenen künstlerischen/disziplinären „Zentrum“ geraten zu müssen.

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**R**esponding to the latest developments in contemporary music/dance theater and music/dance performances, this symposium will analyze interrelations between music/sounds and (body) movements (that is, audio-visual-kinaesthetic sensations also beyond straightforward narrative stories). How are music/sound and (body) movements/dance related in artistic processes, including rehearsal processes? What models can be determined in this regard, and to which aesthetics of effect do they correspond? And: What are the consequences for their perception, the hearing and seeing of movements, as well as for their description and analysis?

Starting from such questions, a broad spectrum of performances will be up for debate, drawn from a wide variety of areas, genres and styles, including productions that dissolve the boundaries of the stage, such as installations or video productions. The aim is to investigate relationships between music and bodies, but also the physicality of music itself, as well as the interweaving of music and movement (as implicit/invisible but audible movement, or on the basis of explications such as choreographed/physical movements).

At the same time, questions should be raised as to whether and to what extent these models can be traced back to the achievements of avant-garde artists since the early 20th century. Which interrelations can be determined within the context of earlier/pioneering works that, regardless of their specific characteristics, have comparable basic structures or arrangements?

Speakers may present source or philologically oriented studies, staging or performance analysis-led studies, or a combination of these approaches. The objective is a critically stimulating, multi-perspective discussion about music/sound in relation to bodies/physicality and movement on stage, which opens up inter-/transdisciplinary horizons – without having to abandon one's own artistic/disciplinary "center".

## *Zeitplan · Schedule*

<b>14. September</b>	
<b>16.00–16.30*</b>	<b>Stephanie Schroedter:</b> <i>Welcome and Introduction to the Symposium**</i>
16.30–17.00	<i>Coffee break for fresh air</i>
<b>17.00–17.30</b> <b>17.30–18.00</b>	<b>Christoph Flamm:</b> <i>Erzwungene Freiheit. Choreographie und Musik in Igor Strawinskys frühen Ballettkompositionen</i> <b>Leila Zickgraf:</b> <i>Musik und Immersion zu Beginn des 20. Jahrhunderts, oder: Was hat Igor Stravinsky mit Virtual Reality zu tun? [remote access]</i>
18.15–19.45	<i>Dinner</i>
<b>20.00–22.00</b>	<b>Stephanie Schroedter:</b> <i>Interweaving of Music and Movement – Preconditions, Approaches and Consequences</i> Including Talks with <b>Elisabeth Schilling</b> (Choreographer), <b>Dirk Haubrich</b> (Composer) and <b>Iván Pérez</b> (Choreographer and Artistic Director of the Dance Theatre Heidelberg) · <i>with a 15 min. break for fresh air after one hour</i>
<b>15. September</b>	
<b>9.00–9.15</b>	<i>Short Introduction to the Course of the Day</i>
<b>9.15–9.45</b>	<b>Adrian Kuhl:</b> <i>Bewegungsgestaltung in Balletten der Nachkriegszeit. Giselher Klebes „Menagerie“ und Bernd Alois Zimmermanns „Kontraste“</i>
9.45–10.00	<i>Coffee break for fresh air</i>
<b>10.00–10.30</b>	<b>Rainer Nonnenmann:</b> <i>Auflösung, Vertauschung und Betonung des Körperlichen im Digitalzeitalter – Sein, Schein und virtuelle Perspektiven bei Alexander Schubert</i>
<b>10.30–11.00</b> 11.00–11.15	<b>Leo Dick:</b> <i>Tarantella helvetica. Symbolische Transformationen animalischer Kinesis auf der Schweizer Musiktheaterbühne</i>
11.15–11.45	<i>Coffee break for fresh air</i>
<b>11.45–12.15</b>	<b>David Roesner:</b> <i>Moving to the Beat of its own Drum – Contemporary Theatre Music in Relation to Gesture and Space</i> <b>Fabian Czolbe:</b> <i>Mitkomponiert und choreografiert: Das bewegte Publikum im zeitgenössischen Musiktheater [remote access]</i>
12.30–13.45	<i>Lunch</i>

\* Times are given in **MEZ/CET** \*\* Lectures with German titles will be given in German • English titles indicate lectures in English

**Zeitplan** Fortsetzung 1 • **Schedule** continuation 1

**15. September**

**14.00–14.30**

**Margarete Maierhofer-Lischka:** *Listening Into The Vortex – Inszenierungen räumlicher Desorientierung in zeitgenössischer Musik und Tanz*

**14.30–15.00**

**Jan Schacher:** *Double Vortex – Caught without Escape* [remote access]

15.00–15.15

*Coffee break for fresh air*

**15.15–15.45**

**Julia H. Schröder:** *The Danced Sound Installation* [remote access]

**15.45–16.15**

**Elena Ungeheuer:** *Doing Understanding. Dance as Space Sculpturing Instrument and Partner in a Communication-Theoretical Performance Concept* [remote access]

16.15–16.30

*Coffee break for fresh air*

**16.30–17.00**

**Ivo Berg:** *Kontakt\_Improvisation: Gestische Interaktionen im performativen Aufeinandertreffen von Tanz und Musik*

**17.00–17.30**

**Kara Yoo Leaman:** *Techniques of a Musician-Dancer: Analysis of an Improvised Tap Tance Performance by Dormeshia* [remote access]

17.30–17.45

*Coffee break for fresh air*

**17.45–18.30**

**Rose Breuss und Claudia Jeschke:** *KörperKlangZeiten: The Silent Music of Dance*

Lecture Performance mit Masterstudierenden des IDA, Institute of Dance Arts der Anton Bruckner Privatuniversität Linz [remote access]

18.30–20.00

*Dinner*

**20.00–21:00**

**Barbara Dobretsberger:** *Auf Papier gebannt, in den Raum geholt – Zu den bewegten Klängen von Adriana Hölszkys „Roses of Shadow“ und „Deep Field“* [remote access]. Anschließend Screening von Ausschnitten der Choreographien mit einem Kommentar zu Martin Schläpfers musikchoreographischen Arbeit von **Stephanie Schroedter**

**Zeitplan** Fortsetzung 2 · **Schedule** continuation 2

**16. September**

**8.50–9.00**

*Short Introduction to the Course of the Day*

**9.00–9.30**

**Kendra Stepputat:** *Exploring Choreomusical Relations in Tango Argentino* [remote access]

**9.30–10.00**

**Steffen A. Schmidt:** *Musikcollage – ein Lehrmodul zur Vermittlung von Musik im Tanz*

10.00–10.15

*Coffee break for fresh air*

**10.15–10.45**

**Dorothea Weise:** *Hören durch Sehen*

**10.45–11.15**

**Helen Minors:** *Translations between Music and Movement* [remote access]

11.15–11.30

*Coffee break for fresh air*

**11.30–12.15**

**Stephanie Jordan:** *A Play of Physicalities: Music and Dance as Choreomusical Interaction* [remote access]

**12.15–12.30**

*Summary and future Perspectives*

12.45–13.45

*Lunch*

Anschließend (bei Sonnenschein) *Site Specific Walk* entlang des Wolfgangsees mit einem Strudel-Ausklang im *Châlet Pfeffelmühle*  
(Einladung – mit der Bitte um Reservierung/Anmeldung)

This Symposium is part of the research project ***Körper und Klänge in Bewegung*** funded by the **Deutschen Forschungsgemeinschaft (DFG)** and attached to the **Musikwissenschaftliches Seminar** of the **Ruprecht-Karls-Universität Heidelberg** – in cooperation with the „**Music and Dance Study Group**“ of the **American Musicological Society (AMS)**, the **Institute of Dance Arts (IDA)** of the **Anton Bruckner Privatuniversität Linz** and the **Dance Theatre Heidelberg** under the Artistic Direction of **Iván Pérez**

Concept/Organisation: **PD Dr. Stephanie Schroedter** · Undergraduate Assistant: **Lisa Konnerth**

Weitere Hinweise zu Organisatorischem vgl. S. 40ff · Address for Remote Access cf. p. 40

## Referierende und Referate Speakers and papers

(in alphabetischer Reihenfolge · in alphabetical order)

**Ivo Ignaz Berg** · Berlin **9**

*Kontakt\_Improvisation: Gestische Interaktionen  
im performativen Aufeinandertreffen von Tanz und Musik /  
Contact Improvisation: Gesticulatory Interaction  
in the Performative Encounter of Dance and Music*  
[Lecture in German]

**Rose Breuss** · Linz / **Claudia Jeschke** · München/Salzburg **10**

*KörperKlangZeiten: The Silent Music of Dance /  
BodySoundTimes: The Silent Music of Dance*  
[Lecture Performance in German and English]

**Fabian Czolbe** · Berlin **12**

*Mitkomponiert und choreografiert –  
Das bewegte Publikum im zeitgenössischen Musiktheater /  
Co-composed and Choreographed –  
The Moving Audience in Contemporary Music Theatre*  
[Lecture in German]

**Leopold Dick** · Basel/Bern **14**

*Tarantella helvetica – Symbolische Transformationen  
animalischer Kinesis auf der Schweizer Musiktheaterbühne /  
Tarantella Helvetica – Symbolic Transformations  
of Animal Kinesis on the Swiss Music Theatre Stage*  
[Lecture in German]

**Barbara Dobretsberger** · Salzburg **16**

*Auf Papier gebannt, in den Raum geholt –  
Zu den bewegten Klängen von Adriana Hölszkys „Roses of Shadow“ und „Deep Field“ /  
Banished on Paper, brought into Space –  
Moving Sounds of Adriana Hölszky's "Roses of Shadow" and "Deep Field"*  
[Lecture in German]

**Christoph Flamm** · Heidelberg **18**

*Erzwungene Freiheit.*

*Choreographie und Musik in Igor Strawinskys frühen Ballettkompositionen /  
Enforced Freedom.*

*Choreography and Music in Igor Strawinsky's Early Ballet Compositions*  
[Lecture in German]

**Dirk Haubrich** · Berlin **31**

s. Stephanie Schroedter:

*Interweaving of Music and Movement*

**Claudia Jeschke** · München/Salzburg **10**

s. Rose Breuss / Claudia Jeschke:

*KörperKlangZeiten: The Silent Music of Dance*

**Stephanie Jordan** · London **19**

*A Play of Physicalities:*

*Music and Dance as Choreomusical Interaction*

[Lecture in English]

**Adrian Kuhl** · Frankfurt am Main **20**

*Bewegungsgestaltung in Balletten der Nachkriegszeit.*

*Giselher Klebes „Menagerie“ und Bernd Alois Zimmermanns „Kontraste“ /  
Movement Design in Ballets of the Post-War Period –*

*Giselher Klebe's "Menagerie" and Bernd Alois Zimmermann's "Kontraste"*

[Lecture in German]

**Kara Yoo Leaman** · Oberlin/Ohio **22**

*Techniques of a Musician-Dancer:*

*Analysis of an Improvised Tap Dance Performance by Dormeshia*

[Lecture in English]

**Margarethe Maierhofer-Lischka** · Graz **23**

*Listening Into The Vortex –  
Inszenierungen räumlicher Desorientierung in zeitgenössischer Musik und Tanz /  
Listening Into the Vortex –  
The Staging of Spatial Disorientation in Contemporary Music and Dance*  
[Lecture in German]

**Helen Julia Minors** · London **24**

*Translations Between Music and Movement*  
[Lecture in English]

**Rainer Nonnenmann** · Köln **25**

*Auflösung, Vertauschung und Betonung des Körperlichen im Digitalzeitalter –  
Sein, Schein und virtuelle Perspektiven bei Alexander Schubert /  
Dissolving, Exchanging and Emphasizing the Physical in the Digital Age –  
Reality, Appearance and Virtual Perspectives in the Work of Alexander Schubert*  
[Lecture in German]

**Iván Pérez** · Heidelberg **32**

s. Stephanie Schroedter: *Interweaving of Music and Movement*

**David Roesner** · München **27**

*Moving to the Beat of its own Drum –  
Contemporary Theatre Music in Relation to Gesture and Space*  
[Lecture in English]

**Jan Schacher** · Zürich **28**

*Double Vortex – Caught without Escape*  
[Lecture in English]

**Elisabeth Schilling** · Trier **31**

s. Stephanie Schroedter: *Interweaving of Music and Movement*



<b>Steffen A. Schmidt</b> · Zürich/Berlin	<b>29</b>
<i>Musikcollage – ein Lehrmodul zur Vermittlung von Musik im Tanz /</i>	
<i>Music Collage – a Teaching Tool to Mediate Music in Dance</i>	
[Lecture in German]	
<b>Stephanie Schroedter</b> · Heidelberg/Berlin	<b>30</b>
<i>Interweaving of Music and Movement –</i>	
<i>Preconditions, Approaches and Consequences</i>	
including Talks with Elisabeth Schilling, Dirk Haubrich and Iván Pérez	
[Lecture and Talk in English]	
<b>Julia H. Schröder</b> · Berlin	<b>32</b>
<i>The Danced Sound Installation</i>	
[Lecture in English]	
<b>Kendra Stepputat</b> · Graz	<b>33</b>
<i>Exploring Choreomusical Relations in Tango Argentino</i>	
[Lecture in English]	
<b>Elena Ungeheuer</b> · Würzburg	<b>34</b>
<i>Doing Understanding.</i>	
<i>Dance as Space Sculpturing Instrument and Partner</i>	
<i>in a Communication-Theoretical Performance Concept</i>	
<b>Dorothea Weise</b> · Berlin	<b>36</b>
<i>Hören durch Sehen – Aspekte der Wahrnehmung von Musik und Tanz /</i>	
<i>Listening through Seeing – Aspects of the Perception of Music and Dance</i>	
[Lecture in German]	
<b>Leila Zickgraf</b> · Basel/Berlin	<b>37</b>
<i>Musik und Immersion zu Beginn des 20. Jahrhunderts,</i>	
<i>oder: Was hat Igor' Stravinskij mit Virtual Reality zu tun? /</i>	
<i>Music and Immersion in the Beginning of the 20th Century,</i>	
<i>or: What does Igor Stravinsky have to do with Virtual Reality?</i>	
[Lecture in German]	

## **Abstracts und Biographien**

### **Abstracts and Biographies**

**Ivo Ignaz Berg**

[Lecture in German]

#### ***Kontakt\_Improvisation: Gestische Interaktionen im performativen Aufeinandertreffen von Tanz und Musik***

Die Kombination von Tanz und Musik ist eine überaus gängige Praxis in Performances der freien Improvisationsszene. Offen ist dabei in der Regel die Frage, auf welchen Ebenen die jeweils Improvisierenden miteinander interagieren, in welcher Form also beide Künste aufeinander Bezug nehmen. Welche Beziehungen entstehen zwischen tänzerischen Bewegungen im Raum und musizierten Klangereignissen? Wird das eine Medium in das andere transformiert, finden also unmittelbare Bezugnahmen statt oder stehen sich die künstlerischen Äußerungsformen unverbunden gegenüber? Auch wenn ästhetische Fragen wie diese im Vorfeld nicht bewusst geklärt werden, bildet der performative Rahmen der Improvisation bereits eine spezifische Kontaktfläche aus, die den Zusammenhang von Musik und Bewegung in unmittelbarer Form thematisiert: Musizierende werden selbst zu Agierenden im performativen Raum, ihre körperliche Präsenz lässt sie zu Gravitationspunkten des Bewegungsgeschehens werden, auch wenn sie mitunter ohne Sichtkontakt zu den Tanzenden spielen. Diese wiederum finden sich über die Bewegungsgeräusche und den Atem unweigerlich auch auf der Ebene klanglicher Ereignisse wieder und setzen somit musikalische Parameter ihrer Bewegungen in Szene. Die Offenheit und Zeitgebundenheit der Improvisation schließlich verweist beide Seiten aufeinander, stellt die Formen der wechselseitigen Wahrnehmung zur Disposition und fordert zur Exploration möglicher Parameter der Interaktion heraus.

Der Beitrag geht von der These aus, dass die Formen der Bezugnahme nicht auf ein einziges ästhetisches Prinzip zurückzuführen sind, sondern ein kontinuierliches Spektrum abschreiten, das von einer unmittelbaren Umsetzung von Klang in Bewegung bis hin zu einem scheinbar intentionslosen Nebeneinander reicht. Im Verlauf dieses Kontinuums allerdings lassen sich zahlreiche Beziehungen zwischen musikalischen und tänzerischen Aktionen aufspüren, die wiederum das grundsätzliche Verhältnis beider Künste beleuchten. Der Begriff der Geste in seiner Konkretheit als körperliche Bewegung und instrumentale Spieltechnik und zugleich seiner Offenheit als expressiver wie kognitiver kommunikativer Akt bietet sich dabei gerade in Hinsicht auf die performative Rahmung als übergreifendes theoretisches Konzept an.

Der Beitrag stellt zwei Performance-Projekte der Berliner Szene (Simon Rose/Andrew Wass – Thomas Gerwin/Ingo Reulecke/Britta Pudelko) in den Mittelpunkt. Ausgangspunkte der Untersuchung sind das Studium der Aufführungsvideos sowie qualitative Interviews mit den Aufführenden (Expert\*inneninterviews mittels Video-Stimulated Recall). Diese phänomenologische Perspektive wird mit theoretischen Ansätzen sowohl der musikalischen Energetik als auch der Improvisations- und Tanztheorie – hier vor allem der bewegungsdynamischen Ausdruckstheorie Rudolf von Labans – in Verbindung gesetzt und im Begriff der Geste zusammengeführt.

#### ***Contact Improvisation: Gesticulatory Interaction in the Performative Encounter of Dance and Music***

The combination of dance and music is an extremely common practice in the performances of the independent improvisation scene. The question is on which level do the respective improvising agents interact with each other, that is, in which form both arts refer to one another. What connections develop between dancing movements in space and musically made sound experiences? Is one medium transformed into the other, that is, do they directly refer to each other or do these artistic forms of expression just face each other?

Although those aesthetic questions will not be clarified deliberately, the performative frame of the improvisation does already offer a specific contact area, which directly addresses the connection between music and movements: Those playing their instruments become themselves acting subjects in the performative space. Their physical presence makes them gravitational points of the movement experience, despite the fact that at times they play without visual contact to the dancers. The latter on the other hand also find themselves drawn to the level of sound events due to movement sounds and breathing, thus staging musical parameters of their movements. Furthermore, the openness and time-dependency of the improvisation refers both sides to one another, puts the forms of reciprocal perception under consideration and provokes the exploration of possible parameters of interaction.

This contribution is based on the thesis that the forms of reference cannot be attributed to a single aesthetic principle, but inspect a continuous spectrum, which extends from an immediate transfer of sound into movement to a seemingly unintentional juxtaposition. Nevertheless, there are numerous connections between music- and dance-related actions detectable in the course of this continuum, which in turn illuminate the basic relation between both forms of art. The term gesture in its concrete meaning as physical movement and instrumental playing technique on the one hand, and its openness as expressive as well as cognitive act of communication would be suited as comprehensive theoretical concept, particularly with regard to the performative framing. Two performance projects of the Berlin independent scene (Simon Rose/Andrew Wass – Thomas Gerwin/Ingo Reulecke/Britta Pudelko) form the starting point of this investigation, during which videos of the performances will be analysed and qualitative interviews with the performers will be evaluated (expert interviews via video-stimulated recall). This phenomenological perspective will be connected with theoretical approaches of musical energetics as well as theories of improvisation and dance (particularly Rudolf von Laban's theory of expression focusing on the dynamics of movement) and will finally be combined with the term gesture.

**Ivo Ignaz Berg**, PhD, university professor for music pedagogy at the University of the Arts in Berlin and director of its Music Education Programme. Previously research assistant (PostDoc) at the University of Music and Performing Arts Vienna. He studied instrumental pedagogy, early modal concerted music and philosophy in Bremen and Tilburg at the respective Academy of Music as well as at the University of Bremen. Doctoral thesis in music pedagogy at the University of the Arts in Berlin. His research focuses on the phenomenology of music-making (energetics, gestures, embodiment), performance practices of early and contemporary experimental music as well as elementary instrumental instruction.

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**Rose Breuss · Claudia Jeschke**

[Lecture Performance in German and English]

### ***KörperKlangZeiten: The Silent Music of Dance***

Wie lassen sich künstlerisch-wissenschaftliche Experimente in Tanz und Bewegungsforschung realisieren, wenn keine gemeinsame Studioarbeit möglich ist? Die Master-Studierenden von IDA hatten sich vor dem Corona-Lockdown auf ein Semesterprogramm vorbereitet, das mögliche Relationalitäten zweier medial und historisch unterschiedlicher, jedoch im gegenwärtigen Kulturdiskurs gleichermaßen aktualisierter Materialkomplexe ausloten sollte und zwar, wie immer im Master-Studiengang, hinsichtlich der je speziellen praxeologischen wie tanzkünstlerischen Interessen der Studierenden.

Bei den Materialkomplexen handelt es sich um die im Orff-Jahr 2020 relevanten Bewegungs-Zeichnungen von Dorothee Günther, die in den 1920er Jahren gemeinsam mit Carl Orff die Günther-Schule in München gegründet hatte, und um die Auseinandersetzung mit Affektdarstellungen aus der Ausstellung *Caravaggio/Bernini* des Kunsthistorischen Museums in Wien 2019. Die Zusammenschau zweier historisch und theoretisch spannungsreich erscheinender Bewegungsverhandlungen zwischen Technik und Affekt erschien uns – und wie sich

herausstellte: auch den Master-Studierenden – konzeptionell reizvoll und kompositorisch produktiv, wobei wir Komposition als tänzerische Verkehrung des Symposiumsthemas verstanden: Die Tänzerinnen und Tänzer näherten sich der Bewegung als Experimentierfeld von Musik.

Zu Beginn des Sommersemesters lagen die Texte der Studierenden vor, die wir in Corona-bedingten Video-Schaltungen erörterten und die die Studierenden in kleinformatischen tänzerischen Studien körperlich verdichteten, in Partituren übersetzten und ebenso diskutierten. Die Texte, Studien und Scores präsentieren, ja ‚musikalisieren‘ ungewöhnlich findige wie geistreiche Transfers und Medialisierungen der thematisierten Materialkomplexe. Sie vermitteln Einblicke in eine Vielzahl von praxeologischen Diskursen zu generellen Fragen wie Optionen von Movement Research; u.a. perspektivieren und verstehen sie den sich bewegenden Körper als energetisch aufgeladenen „electric body“ (Nicoletta Misler), der Schwingungen auslöst und tanzaffine *KörperKlangZeiten* gestaltet.

### ***BodySoundTimes: The Silent Music of Dance***

How can you carry out artistic-scientific experiments in dance and movement research, if it is not possible to meet for joint studio projects? Before the ‘Corona lockdown’ the master’s students at the IDA had been preparing for their semester programme, which was to fathom out possible relationalities between two material complexes whose media-related and historical aspects are different, but equally updated in the current cultural discourse. They were asked to focus (as always in a master’s programme) on their specific interests in praxeology as well as artistic dance.

The material complexes in question are the (for the Carl Orff Year 2020 relevant) movement drawings by Dorothee Günther, who founded in the 1920s the Günther School in Munich together with Carl Orff, and the examination of the depictions of emotions as presented in 2019 in the exhibition *Caravaggio/Bernini* at the Museum of Art History in Vienna. This overview of two historically and theoretically strained movement discourses between technique and emotions appeared to us (and the master’s students) conceptionally attractive and compositionally productive, whereas we defined composition as dance-like reversal of the symposium’s subject matter: Female and male dancers approached movement as field of music’s experimentation.

At the beginning of the summer term, the students had turned in their texts, which due to Corona were discussed in video conferences. The students also compressed them physically in small-sized dance studies, translated them into scores and examined the results. Their texts, studies and scores present or even musicalize unusually resourceful and witty transfers and mediatizations of the discussed material complexes. They offer insights into numerous praxeological discourses on general questions like the options of movement research. They also consider and put into perspective the moving body as energetically charged “electric body” (Nicoletta Misler), which causes vibrations and arranges dancophile *BodySoundTimes*.

**Rose Breuss** studied “Dance and Movement Studies” at the University of Music and Performing Arts in Vienna, Theaterschool Amsterdam and Temple University Philadelphia, U.S.A. Furthermore, she focused on dance notations (Labanotation) at the University of Surrey and the Labanotation Institute. Her choreographies were presented at the Donaufestival, Wiener Festwochen, Chamber Opera Vienna, Wiener Staatsoper Ballet Academy, Wiener Konzerthaus, Klangforum Wien, Tanzquartier Wien, Grand Theatre Luxembourg and Philharmonie Luxembourg, Festspielhaus St. Poelten, Begrenz Festival and many more. From 2010 to 2011 she was choreographer in residence at the Odeon in Vienna. International guest performances led Rose Breuss to Paris, London, New York, Washington D.C., Minsk, Gdansk, Winterthur, Berlin, Stuttgart, Braunschweig, Stralsund and many more. She received the Max Brand Award for experimental music, the Theodor Körner Prize for Science and Art and the Federal Chancellery Award for her choreography *Drift*.

Since 2006, Rose Breuss has been Director of the IDA (Institute for Dance Arts) at the Anton-Bruckner-Privatuniversität in Linz. Furthermore, she has been university professor for “Movement Research” since 2014. She was guest lecturer at, among others, the Wiener Staatsoper Ballet Academy, Department of Musicology and Dance Studies at the University of Salzburg, Frankfurt University of Music and Performing Arts, Middlesex University London, Cefedem Bordeaux as well as the Conservatorio Superior De Danza in Alicante and Valencia.

Additionally she was member of the jury of the Dance Fund Germany and expert consultant or rather member of commissions at numerous universities such as the Berlin State Ballet School, Frankfurt University of Music and Performing Arts, Cologne University of Music and the University of the Arts in Essen.

In 2009, she founded together with Johannes Randolf the contemporary dance company *C.O.V. Cie. Off Verticality* in Linz. The ensemble has been regularly producing dance pieces in a collaborative and experimental approach for national and international institutions. For more information see: [www.bruckneruni.at](http://www.bruckneruni.at) and [www.rosebreuss.com](http://www.rosebreuss.com)

**Claudia Jeschke** is a Professor of Dance Studies (retired), Reconstructor, Choreographer, Historian and Curator. Along with her studies of Theaterwissenschaft at Munich University and a doctoral dissertation on the history of dance notation systems she was professionally trained in various dance forms. Deeply interested in dance, theater and performance she started with choreographing and performing as well as acting and directing – always with a strong emphasis on issues of documentation, notation, and archiving. Her academic respectively practical expertise allows her to approach dance heritages both ‘in actu’ on stage and in academic writing – for example in deciphering Vaclav Nijinsky’s dance notation system and restoring his ballet *L’Après-midi d’un Faune* (together with Ann Hutchinson Guest). She introduced dance studies as an academic discipline in German theater and dance departments such as Munich, Leipzig (where she finished her habilitation) and Cologne.

In 2004 Claudia Jeschke joined the faculty of the Department for Studies in the Fine Arts, Music, and Dance at Salzburg University as the then first professor of dance studies in Austria and became head of the Derra de Moroda Dance Archives ([ddmarchiv.org](http://ddmarchiv.org)) and co-founded the magazine *Tanz&Archiv*. Since her retirement from Salzburg University in 2015, she currently teaches in the MA and PhD programme at the Anton-Bruckner-Privatuniversität in Linz and is, together with Rose Breuss, editor of the e-zine *de-archiving movement*. As a guest professor and lecturer Claudia Jeschke taught (and still teaches) in Europe, USA, Canada, Japan, China and in Brasil. Her extensive body of publications focuses on dance historical and theoretical issues as well as on movement research and notation – and the multiple media transfers between the fields of academic-artistic research (for example in exhibitions, television programs and recently in a series of lecture performances on the ‘chronofentialities’ between dance histories, historiographies and actual performances).

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**Fabian Czolbe**

[Lecture in German]

***Mitkomponiert und choreografiert –  
Das bewegte Publikum im zeitgenössischen Musiktheater***

Für Konzerte zeitgenössischer Musik und für Klangkunstarbeiten sind die Rezipient\*innen schon lange nicht mehr auf den Sitz fixierte Zuhörer/-schauer\*innen. Arbeiten von Klangkünstlern, egal ob diese in Ausstellungsräumen oder im öffentlichen Raum verortet sind, verstehen die Rezipient\*innen von Anbeginn als ‚bewegt‘. Ohne den Raum zu durchwandern, ohne die Klangobjekte oder -quellen aufzusuchen, ohne den Ort physisch zu erkunden, sind diese multimodalen Arbeiten nicht zu erleben. Dass sich dies auch im Bewusstsein von Komponist\*innen, Ensembles und Konzertdramaturg\*innen zeitgenössischer Musik verstetigt, zeigte bereits 2014 Julia H. Schröder mit ihrer Monografie *Zur Position der Musikhörenden*. Darin wird deutlich, wie sich die ästhetische Erfahrung vom Konzertsaal und der damit verbunden frontalen, zumeist fixierten Wahrnehmungssituation über offene stationäre Formate und das Liegen, Sitzen, Stehen und Gehen hin in den öffentlichen Raum verlagert. Der individuelle und dabei meist viel bewegtere Erfahrungsmodus wird dabei zu einem Aspekt der Ästhetik einzelner Werke oder eines ganzen Konzerts. Theatrale und performative Elemente postdramatischer Theaterkonzeptionen werden so gleichermaßen zur Grundlage von Musik- und Klangkunsterlebnissen.

Da nicht zuletzt das zeitgenössische Musiktheater immer wieder die Schnittstellen zwischen Konzert, Theater, Installation, Performance usw. betritt, stellt sich auch hier die Frage, inwiefern die Bewegung des Publikums als ästhetisches Element Teil der kompositorischen und/oder dramaturgischen Anlage eines Werkes mitgedacht wurde bzw. werden kann. Mein Beitrag wird anhand einiger Fallbeispiele zeitgenössischen Musiktheaters das sich bewegende oder das bewegte Publikum und die Bedeutung dieses Aspektes für das Stückverständnis diskutieren. Wenn Musiktheater auch heute noch meist auf der Bühne bzw. im Rahmen einer Bühnenanordnung stattfindet, sind immer mehr Konzepte zu beobachten, die das Publikum aus den eher starren Rezeptionspositionen herausholen. Dies, so meine These, lässt sich zum einen bereits im Werktext beobachten, der das bewegte Publikum ‚mitkomponiert‘, oder aber in der Aufführungskonzeption, die eng mit dem Stück verknüpft ist. Aktuelle Arbeiten lassen dabei drei Modelle erkennen: a) installative Modelle, b) Stationen-Modelle und c) performative Modelle.

Anhand von Arbeiten wie *Fidelio* (2020) der Opernkompanie NOVOFLOT oder *Land (Stadt Fluss)* (2018) von Daniel Kötter und Hannes Seidl ließen sich die an der installative Anordnung sich eigenständig entfaltende Bewegung des Publikums durch den Aufführungsraum beobachten, während Werke wie Manos Tsangaris' *Beiläufige Stücke: Mauersegler* (2013), François Sarhans *Gestern und Morgen – Die Wahrheit über die Villa Elisabeth* oder THE WHALE WHALE SONG (2019) des Musiktheaterkollektivs *Hauen&Stechen* die Dramaturgie verschiedener Stationen im Stückverlauf zur Diskussion stellen. Nicht zuletzt wäre *Dorfkneipe International* (2018) der freien Musiktheaterkombo *glanz&krawall* eine Arbeit, die sowohl über das Installative als auch das Stationäre hinaus ein nahezu durchgängig bewegtes und interaktives Musiktheatererlebnis für die Besucher darstellt.

Mein Beitrag sucht nach kompositionsästhetischen und dramaturgischen Gründen für eine Mobilisierung des Publikums in diesen Stücken. Dabei steht zunächst die Analyse der Stück- und der dramaturgischen Konzeption im Vordergrund, ohne die rezeptionsästhetischer Sicht dabei aus dem Blick zu verlieren. Ziel ist es, Motive oder Gründe für ein bewegtes Publikum auf produktionsästhetischer Seite aufzudecken und zu diskutieren.

### ***Co-composed and Choreographed – The Moving Audience in Contemporary Music Theatre***

For concerts of contemporary music and sound art works, the recipient has long since ceased to be a fixed listener. Works by sound artists, regardless of whether they are located in exhibition spaces or in public space, understand the recipient from the very beginning as ‘moving’. Without wandering through the space, without visiting the sound objects or sources, without physically exploring the place, these multimodal works cannot be experienced. The fact that this is also perpetuated in the consciousness of composers, ensembles and concert dramaturges of contemporary music was already shown in 2014 by Julia H. Schröder in her book *Zur Position der Musikhörenden*. In this book it becomes clear how the aesthetic experience shifts from the concert hall and the frontal, mostly fixed perceptual situation associated with it, via open stationary formats and lying, sitting, standing and walking, to public space. The individual and usually much more eventful mode of experience thereby becomes an aesthetic aspect of individual works or an entire concert. Theatrical and performative elements of post-dramatic theatre concepts thus become equally the basis of musical and sound art experiences.

Since contemporary music theatre, not least of all, repeatedly enters the space between concert, theatre, installation, performance, etc., the question arises as to how far the movement of the audience has been or can be considered as an aesthetic element in the compositional and/or dramaturgical structure of a work. My contribution would like to discuss the ‘moving’ or the ‘moved’ audience and the significance of this aspect for the understanding of a piece by means of some case studies of contemporary music theatre. Although music theatre still takes place today mostly on stage or within the framework of a stage arrangement, more and more concepts can be observed which bring the audience out of rather rigid reception positions. This, according to my thesis, can already be seen in the text of the work, which the moving audience ‘co-composes’, or in the performance concept, which is closely linked to the piece. Current works reveal three models: a) installative models, b) station-models and c) performative models.

On the basis of works such as *Fidelio* (2020) by the opera company *Novoflot* or *Land (Stadt Fluss)* (2018) by Daniel Kötter and Hannes Seidl, the movement of the audience through the performance space, which unfolds

independently in the installative arrangement, could be observed, while works such as Manos Tsangaris' *Beiläufige Stücke: Mauersegler* (2013), François Sarhan's *Gestern und Morgen – Die Wahrheit über die Villa Elisabeth* (2018) or *The Whale Whale Song* (2019) by the music theatre collective *Hauen&Stechen* put the dramaturgy of various stations in the course of the piece up for discussion. Last but not least, *Dorfkneipe International* (2018) by *glanz&krawall* would be a work that goes beyond the installative as well as the stationary, providing an almost continuously moving and interactive music theatre experience for the audience. My contribution looks for compositional aesthetics and dramaturgical reasons for a mobilization of the audience in these pieces. The focus is initially on the analysis of the piece and the dramaturgical conception, without losing the aspect of aesthetic reception. The aim is to uncover and discuss, at least to some extent, motives or reasons from the aesthetic perspective of the production for a moving audience.

**Fabian Czolbe** (\*1981) studied musicology, art history and philosophy in Berlin and was awarded his doctorate in Würzburg in 2011 with a thesis on aspects of typefaces in compositional sketches by Henri Pousseur. He was a research assistant to Prof. Dr. Christiane Wiesenfeldt at the Institute for Musicology Weimar-Jena (DFG project, 2015-2019) and has taught in Berlin, Weimar and Oldenburg, among other places, since 2012. As a freelance music journalist he writes for magazines and radio and has worked as a dramaturg, assistant or actor on various music theatre projects. He has also developed digital communication concepts for museums, various concert formats and academic teaching. His research focuses on the music and music theatre of the 20th/21st century, experimental/improvised music, instrumental theatre, sound art/sound performance, music aesthetics, notation, and compositional writing and creative processes in music.

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**Leopold Dick**

[Lecture in German]

***Tarantella helvetica***

***Symbolische Transformationen animalischer Kinesis  
auf der Schweizer Musiktheaterbühne***

Der Wortbeitrag beschäftigt sich mit zwei Übertragungen von Jeremias Gotthelfs Erzählung *Die schwarze Spinne* (1842) ins Musiktheater. Ausgangspunkt der Untersuchung ist die mittlerweile breit akzeptierte interpretatorische Lesart, dass in Gotthelfs „horror story“ eine „narrative construction of ‚woman“ (Collins Donahue 1994) in komplexer Art und Weise zur Debatte gestellt wird. Aus dieser gendertheoretischen Rezeptionsperspektive soll die Frage diskutiert werden, wie geschlechtsspezifische Körper- und Rollenbilder im Zuge verschiedener Adaptionen des Stoffs mit den Mitteln des Musiktheaters verhandelt, mithin (re)produziert und propagiert werden. Ziel ist die Herausarbeitung ästhetischer Symbolkonfigurationen, die Rückschlüsse auf zeitspezifische Genderkonzepte und damit auf einen wesentlichen Aspekt gesellschaftlicher Selbstdefinition zulassen. Die diachrone Anlage der Untersuchung macht Konstanten wie Veränderungen einerseits in der Rezeption von Gotthelfs Fabel, andererseits in der musiktheatralen Konstruktion von Gender erkennbar.

Einleitend wird der Diskursstand hinsichtlich gendertheoretischer Interpretationen von Gotthelfs Text kurssorisch dargelegt und in der Kulturgeschichte des Spinnensymbols verortet. Ferner kommen wir kurz auf die politischen und sozialen Rahmenbedingungen der Entstehungszeit der *Schwarzen Spinne* zu sprechen: Gotthelfs Erzählung entstand in der problematischen Transformationsphase der modernen Schweiz, an deren Ende aus dem lockeren Staatenbund ein Bundesstaat wurde. Ein Echo dieser gesellschaftlichen Erschütterungen ist dem Text unverrückbar eingeschrieben und beeinflusst zwangsläufig jegliche vertiefte Auseinandersetzung mit dem Stoff.

Der Hauptteil der Studie widmet sich einem exemplarischen Vergleich der Gotthelf-Vertonungen von Heinrich Sutermeister (1934) und Rudolf Kelterborn (1984). Ähnliche institutionelle Rahmungen laden zur Gegenüberstel-

lung ausgerechnet dieser zwei Versionen ein. Beide Werke wurden vom Schweizer Rundfunk produziert und zwar für das zur jeweiligen Entstehungszeit populärste Medium: das ältere Werk als Radio-, das jüngere als Fernsehoper. Die Analysearbeit konzentriert sich auf den Aspekt der kompositorischen, dramaturgischen und inszenatorischen Übertragung von zwei Schlüsselmomenten der Erzählung, in denen sich die künstlerische Verhandlung der Spinnensymbolik verdichtet: Der Teufelskuss und der finale Kampf der Mutter mit der Spinne um ihr Neugeborenes. Ausserdem wird die Rolle der in beiden Versionen gegenüber Gotthelf hinzugefügten Volkstanzszenen untersucht. Diese Stücksequenzen werden einer dekonstruierenden, sowohl intertextuell als auch intermedial ausgerichteten Exegese unterzogen, die darauf abzielt, die Wechselbeziehungen der nur teilweise konvergierenden Bedeutungskräfte in Text, Musik und Inszenierung zu entwirren. Die besondere mediale Verfasstheit der beiden Fallbeispiele erleichtert dabei die Engführung von Werk- und Inszenierungsanalyse sowie innerhalb der Analysearbeit das Zusammenspiel der semiotischen und phänomenologischen Perspektive.

In einem weiteren Untersuchungsschritt wird die interpretatorische Argumentation diskursanalytisch perspektiviert im Hinblick auf die jeweiligen gesellschaftlichen Rahmungen. Daraus resultieren Belege für die These, dass beide Fallbeispiele prototypisch für die ästhetische Einflussnahme einer staatlich induzierten Kultur- und Gesellschaftspolitik stehen, die unter anderem ein bestimmtes geschlechtsspezifisches Rollen- und Körperbild propagiert. Dies geschieht unter den konträren Vorzeichen einer affirmativen geistigen Landesverteidigung im ersten Fall, einer kritischen Selbstbefragung im zweiten Fall.

Im abschliessenden Teil des Beitrags wird ein konzeptueller Ausblick gewagt: Ein flüchtiger Blick auf eine jüngere Vertonung der *Schwarzen Spinne* des Komponisten Peter Roth von 2016 wird zum Anlass genommen, über Adaptionsstrategien zu spekulieren, die Gotthelfs Erzählung auf adäquate Weise mit den Mitteln des aktuellen Musiktheaters in unsere Zeit holen könnten.

### ***Tarantella Helvetica*** ***Symbolic Transformations of Animal Kinesis*** ***on the Swiss Music Theatre Stage***

This following study deals with two transfers of Jeremias Gotthelf's story *Die schwarze Spinne* (1842) to music theatre. The starting point of the investigation is the now widely accepted interpretative reading that a "narrative construction of 'woman' is somehow deeply at issue in this horror story" (Collins Donahue 1994). From this gender-theoretical perspective of reception, the question will be discussed of how gender-specific body and role images are negotiated, i.e. (re)produced and propagated with the means of music theatre. The aim is to identify aesthetic configurations of symbols that allow conclusions to be drawn about time-specific gender concepts and thus about an essential aspect of societal definitions. The diachronic structure of the study makes both constants and changes in the reception of Gotthelf's fable on the one hand, and in the music-theatrical construction of gender on the other, recognizable.

In the introduction, the state of discourse regarding gender-theoretical interpretations of Gotthelf's text is presented in a cursory manner and located in the cultural history of the spider symbol. Furthermore, we will briefly discuss the political and social conditions of the time when the *Die schwarze Spinne* was created: Gotthelf's tale emerged during the problematic transformation phase of modern Switzerland, at the end of which the loose confederation of states became a federal state. An echo of these social disturbances is permanently inscribed into the text and inevitably influences any in-depth examination of the subject.

The main part of the study is devoted to an exemplary comparison of the music theatre compositions of Heinrich Sutermeister (1934) and Rudolf Kelterborn (1984). Similar institutional framings invite a comparison of these two versions precisely. Both works were produced by the Swiss Broadcasting Corporation for the most popular medium at the time they were written: the older work as a radio opera, the younger as a television opera. The analytical work focuses on the aspect of the compositional, dramaturgical and performative transmission of two key moments of the narrative in which the artistic negotiation of spider symbolism is condensed: The devil's kiss and the mother's final battle with the spider for her newborn child. Furthermore, the role of the folk dance scenes added to Gotthelf in both versions is examined. These sequences bear a deconstructive exegesis, both intertextually and intermedially, aimed at deciphering the interrelationships of the (only partially



converging) forces of meaning in text, music and staging. The particular media nature of the two productions facilitates the close integration of the analysis of the work and the staging as well as the interplay of the semiotic and phenomenological perspectives within the analytical work.

In a further step of the study, the interpretative argumentation is discourse-analytically put into perspective with regard to the respective social frameworks. This results in supporting the thesis that both productions are prototypical for the aesthetic influence of a state-induced cultural and social policy that propagates, among other things, a certain gender-specific role and body image. This is done under the opposing signs of a national affirmative intellectual defense in the first case, a critical self-questioning in the second.

In the concluding part of the contribution, a conceptual outlook is ventured: a cursory glance at a recent setting of *Die schwarze Spinne* by the composer Peter Roth from 2016 is taken as an opportunity to speculate about adaptation strategies that could bring Gotthelf's story into our time in an adequate way with the means of contemporary music theatre.

**Leo Dick**, born in 1976 in Basel, studied composition and opera direction in Berlin and continued as master-class student of Georges Aperghis in the class Théâtre Musical at the Bern University of the Arts (HKB). The focus of his artistic work are forms of the new music theatre. He directed his own work at numerous theatres, for instance in Bielefeld, Oldenburg, Bern and Luxemburg and presented them as guest performances at the Bern Biennial, Music Festival Bern, World New Music Theatre Days and the Hellenic Festivals.

Since 2008, he has been teaching in the master programme Composition and Creative Practice (formerly Composition and Theory/Théâtre Musical) at the HKB. In 2017, he finished his doctoral thesis on spoken lines in the composed theatre ("Sprechauftritt im Composed Theatre"). Since then he has been also member of the research team on interfaces in contemporary music at the HKB as research assistant and coordinator. In 2019, he received a four-year postdoc grant (Ambizione) from the Swiss National Science Foundation (SNF) for his research project "Helvetia mediatrix: Advanced Music Theatre and Collective Identity Formation in Switzerland Since 1945".

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**Barbara Dobretsberger**

[Lecture in German]

***Auf Papier gebannt, in den Raum geholt –  
Zu den bewegten Klängen von Adriana Hölszkys  
„Roses of Shadow“ und „Deep Field“***

*Deep Field* (2013) und *Roses of Shadow* (2016/17) wurden von Martin Schläpfer für die Deutsche Oper am Rhein Düsseldorf/Duisburg choreographiert. Hier eine Orientierung der Musik auf ihre Tauglichkeit als Ballettmusik zu vermuten, wäre vorschnell. Deutlich wird das in Adriana Hölszkys Äußerung zur Autonomie ihrer Komposition: „Es [wird] kein gegenseitiges Bebildern geben [...]; es ist vielmehr so, dass Martin Schläpfer und ich uns umzingeln – und wir uns dabei auch mal aus den Augen und Ohren verlieren“ (aus dem Programmheft der Uraufführung am 16. Dezember 2017).

*Deep Field* ist – gänzlich unspektakulär – als Ballett bezeichnet; *Roses of Shadow* bezeichnet die Komponistin allerdings als „Klangchoreographie“, was ein erster inspirierender Ausgangspunkt für eine musikalische Analyse ist. Die Sujets der beiden Ballette sind zutiefst verwandt: Es geht um die Beziehung des Menschen zur Natur, zu seiner Mitwelt, aber auch um seine Eigenverantwortung, die er kaum befähigt ist, wahrzunehmen. Assoziationsreich und poetisch sind beide Titel. *Deep Field* ist der Name eines der Hubble-Weltraumteleskope, den Hölszky für ihr Werk entlehnt hat. Dieses „Riesenauge“ (aus dem Programmheft der Uraufführung am 23. Mai 2014), ein Faszinosum der Sonderklasse, ermöglicht uns Menschen den Blick auf Populationen ferner Galaxien zu richten. Das allerdings ist für die Komponistin lediglich ein erster und vielleicht sogar nebensäch-

licher Teilaspekt, denn in diesem Konvolut von Sternen versammelt und verwandelt sich etwas Unendliches und noch Tieferes, dem Hölszkys eigentliches Interesse gilt – das kollektive und individuelle Drama der Menschheit. Um dieses zu erzählen, bedarf es eines Textes oder zumindest einzelner Textfragmente. Hölszky findet sie bei Hölderlin, Nietzsche, Hesse und Hanns Johst. Wo Text ist, ist aber auch Handlung, und so liegt es nahe, in der Zusammenführung der Musik mit der Choreographie nach einem erzählenden Moment, vielleicht sogar nach einem Handlungsstrang zu suchen. Martin Schläpfers Suggestionskraft setzt Hölszkys Musik in Bilder, die sich manchmal weich und mühelos in die Musik einfügen, genauso oft diese aber kontrapunktieren und zu einer Verselbständigung von Musik und Tanz tendieren.

Ähnlich eigenständig ist das Verhältnis zwischen Partitur und Bühnenrealisation in *Roses of Shadow*. Auch hier – ungewöhnlich für eine Klangchoreographie – fungieren Texte, nämlich Gedichte nordamerikanischer Indianer sowie Shakespeares Sonett 67, als Basis des musikalischen Verlaufs und als Inspirationsquelle. Durchaus verwandt mit dem in *Deep Field* skizzierten Menschheitsdrama, vordergründig aber mehr im Irdischen angesiedelt, kreisen die Texte um die Vergänglichkeit und die Ausbeutung der Natur. Als eine Fortsetzung der Konzeption von *Deep Field* ist das dem Schaffensprozess zugrundeliegende astronomische Analogon der „Klangbahnen“ (ebd.) – so Hölszkys Begriff – zu sehen. Sternenklares fehlt dem Werk jedoch zur Gänze: So poetisch der Titel auch anmuten mag, so abgründig erdschwer klingt die Musik, und so verstörend und düster sind die apokalyptischen Wesen, die in Martin Schläpfers Choreographie der Raum selbst zu gebären scheint. Die Reibungen, das Rauhe, auf den ersten Blick gelegentlich unlogisch Erscheinende, das sich in der Übertragung der Partitur in einen „betanzten“ Raum zeigt, ist es, was den analytischen Blick auch hier fesselt.

***Banished on Paper, brought into Space –  
Moving Sounds of Adriana Hölszky’s  
“Roses of Shadow” and “Deep Field”***

*Deep Field* (2013) and *Roses of Shadow* (2016/17) were choreographed by Martin Schläpfer for the Deutsche Oper am Rhein Düsseldorf/Duisburg. It would be hasty to presume the music is oriented towards its suitability as ballet music. This becomes clear in Adriana Hölszky’s statement regarding her composition’s autonomy: “There is no mutual imaging [...]; it is rather the case that Martin Schläpfer and I encircle ourselves – and sometimes we lose sight and sound of each other.” (from the program booklet of the premiere on December 16, 2017)

*Deep Field* is – completely unspectacularly – called ballet; however, the composer describes *Roses of Shadow* as sound choreography, which is an inspiring starting point for musical analysis. The subjects of the two ballets are deeply related: It is about man’s relationship to nature, his environment as well as his personal responsibility, which he is hardly able to perceive. Both titles are rich in associations and poetic. *Deep Field* is the name of a Hubble space telescope that Hölszky borrowed for her work. This “giant eye,” (from the program booklet of the premiere on May 23, 2014) a special class of fascination, enables us humans to look at distant galaxy clusters. For the composer, however, this is only a first and perhaps even minor aspect, because in this convolution of stars something infinite and deeper is gathered and transformed, to which Hölszky’s real interest is concerned – mankind’s collective and individual drama. To tell this, a text or at least individual text fragments are required. Hölszky finds it through Hölderlin, Nietzsche, Hesse, and Hanns Johst. Where there is text, there is also action, thus it makes sense to look for a narrative moment, perhaps even a storyline, in merging music with the choreography. Martin Schläpfer’s power of suggestion sets Hölszky’s music into images that sometimes blend in smoothly and effortlessly with the music, but just as often they counterpoint and tend to become independent of music and dance.

The relationship between the score and stage realization in *Roses of Shadow* is similarly independent. Here too – unusual for a sound choreography – texts, namely poems by North American Indians and Shakespeare’s sonnet 67, serve as the basis for the musical process and source of inspiration. Certainly related to the human drama outlined in *Deep Field*, but apparently more ensconced in the earthly, the texts revolve around transcending and exploiting nature. The astronomical analog of the “sound tracks” (ibid.) – as per Hölszky’s term – on which the creative process is based can be seen as a continuation of *Deep Field*’s concept. The work, however, is completely lacking in star light: As poetic as the title may seem, the music sounds so heavy as to be

abysmal, and the apocalyptic beings that appear to give birth to space itself in Martin Schläpfer's choreography are very disturbing and somber. The friction, the harshness, which at first glance appears sometimes to be illogical, demonstrated in transferring the score into a "dance-filled" space, is what additionally captivates the analytical view here.

The Austrian musicologist **Barbara Dobretsberger** completed her artistic-pedagogical studies and her studies in musicology and German philology ("with distinction") in Salzburg and Vienna. At the Mozarteum University Salzburg, she wrote a thesis entitled *Auflösung der funktionalen Harmonik in der Klaviermusik der Romantik und des Impressionismus. Integration der Analyse in den Klavierunterricht* ("Resolution of functional harmony in the piano music of the Romantic and Impressionist periods. Integration of analysis into piano education"). The topic of her thesis she completed at the University of Salzburg is *Ästhetik des Klavierliedes zwischen Tonalität und Atonalität. Ausgewählte Lieder von Strauss, Pfitzner, Schönberg, Berg und Webern* ("Aesthetics of piano accompanied 'Lieder' between tonality and atonality. Selected 'Lieder' by Strauss, Pfitzner, Schönberg, Berg and Webern"). The title of her PhD dissertation with which she graduated at the University of Vienna, under the supervision of Prof Dr Gernot Gruber, is *Boguslaw Schaeffer – Aspekte seines sinfonischen Werkes* ("Boguslaw Schaeffer – Aspects of his symphonic works"). Her post-doctoral thesis on *Première und Deuxième Sonate von Pierre Boulez – Phänomene strukturalistischen Denkens* ("Pierre Boulez's First and Second Piano Sonatas – the phenomena of structuralist thinking"), which she completed in 2003, led to a tenure track position (*venia docendi*) as a lecturer at the Mozarteum University. From the 1998/99 winter semester, to the 2018/19 winter semester, Barbara Dobretsberger was based in the Mozarteum's Institute of Conducting, Composition and Music Theory. She has worked in the Musicology Department since the 2019 summer semester. Barbara Dobretsberger is intensively involved in teaching. Inter alia, she is the author of two specialist books on the morphology of instrumental and vocal forms, as well as a member of various university committees. She is busy as a jury member, an international appraiser, and a visiting professor in European, Asian, and African countries.

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**Christoph Flamm**

[Lecture in German]

### ***Erzwungene Freiheit.***

#### ***Choreographie und Musik in Igor Strawinskys frühen Ballettkompositionen***

Das Verhältnis von Choreographie und Musik in Strawinskys drei frühen Balletten *L'Oiseau de Feu*, *Pétrouchka* und *Le Sacre du Printemps* hat sich binnen weniger Jahre dramatisch verändert: von der pedantischen Mimikry der Körperbewegungen im Märchenballett über die grotesken Psychogramme der Jahrmarktspuppen bis zu den ‚untanzbaren‘ Rhythmen der barbarischen Vorzeit. Diese Entwicklung war teilweise dem wechselnden Zusammenspiel der beteiligten Akteure in Dhiagilews *Ballets russes* geschuldet, insbesondere Fokin und Nijinsky. Zugleich reflektiert sie aber allgemeine Tendenzen avantgardistischer Tanzkunst im frühen 20. Jahrhundert, an deren Spitze sich Strawinskys Ballette stellen. Der Beitrag wird beispielhaft an den originalen Choreographien aufzeigen, wie sich die Koordination von Musik und Bewegung radikal transformierte.

### ***Enforced Freedom.***

#### ***Choreography and Music in Igor Strawinsky's Early Ballet Compositions***

The relation between choreography and music in Strawinsky's three early ballets *L'Oiseau de Feu*, *Pétrouchka* and *Le Sacre du Printemps* changed dramatically within a few years: from the pedantic mimicry of body movements in a fairy tale ballet to the grotesque psychograms of the fun fair puppets up to the 'undancable'

rhythms of the Barbarian prehistoric times. This development was partly due to the changing interaction of the involved players in Dhiagilew's *Ballets russes*, particularly Fokin and Nijinsky. However, at the same time it reflects the common tendencies of the avant-garde art of dancing in the early 20<sup>th</sup> century, during which Strawinsky's ballets were taking the lead. This contribution will take the original choreographies to examine how the coordination between music and movement was transformed radically.

**Christoph Flamm** studied musicology, art history and German studies in Heidelberg. From 1994 to 2001 he was member of the editorial board of the encyclopaedia *Die Musik in Geschichte und Gegenwart* at the publishing house Bärenreiter. From 2001 to 2004, he was at the German Historical Institute in Rome and after a two-year scholarship from the DFG he joined the Saarland University in 2007, where he focused in his post-doctoral thesis on Italian instrumental music in the early 20<sup>th</sup> century. After professorships at the University of the Arts in Berlin and the University of Klagenfurth Flamm took a lecturer's position in musicology at the University of Music Lübeck from 2014 to 2020. Since 2019, he was its Vice President for International Affairs and Research. Since 2020, he has been professor for musicology at the Heidelberg University. His publications and editions have been focusing mainly on Russian and Italian music as well as piano music.

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**Stephanie Jordan**

[Lecture in English]

***A Play of Physicalities:  
Music and Dance as Choreomusical Interaction***

Choreomusical tradition has nearly always privileged likeness and harmony between music and dance. Reference to the happy marriages between the two media extends at least as far back as Guillaume Du Manoir in 1664. But music is seen as the seat of power, an inevitable generating force behind dance rhythms. Even ballet choreographer George Balanchine once said: "I cannot move, I don't even want to move, unless I hear the music first ... The composer is able to give more life to a bar, more vitality and rhythmical substance than a choreographer, or a dancer for that matter."

The emphasis on likeness, or congruence, is evident even amongst those engaged in mapping between auditory and non-auditory domains from within the empirical fields of psychology, perception and cognition. Researchers here positively look for likeness, even if of a metaphorical kind. It is telling that the term and acronym for this body of work crossing domains is 'Cross-modal correspondences' (CMC), which already stresses likeness, although these researchers find many contradictions and surprises along the way.

My paper focuses on rhythm and energy (patterns of tension and release) and their interplay across music and dance. In this regard, within theatre dance, especially western modern dance, the likeness between media, with music as the primary source, has been disputed. Since the early twentieth century, alternatives have been put forward in silent dances, and choreography created prior to specially-composed scores. My recent article for an Oxford Handbook on collaboration suggests that independence could now be the norm for choreomusical relations.

For this conference, I situate this theoretical point within the dance tradition that led to the work of John Cage and Merce Cunningham. These two artists introduced the phenomenon of complete independence during the creative process, which 'moved' /inspired several UK choreographers from the early 1970s into the 1980s: for instance, Richard Alston, and the duo, choreographer Jonathan Burrows and composer/musician Matteo Fargion. Using film clips, I show how that influence still affects their current work. I also introduce ideas from recent embodiment theory. The suggestion here is that our understanding of music involves our experience of musical motion as physical motion. We are moved, whether consciously or unconsciously, and this happens alongside our empathetic understanding of dance as physical motion. In our bodies, we feel rhythmic ease and

unease, from rhythmic unison or counterpoint between simultaneous strands of music and dance.

As well as embodiment theory, my methodology draws from recent developments in structural and rhythmic analysis within choreomusical studies, science-based research that recognises the principles of interaction between sound and visual modes, intermedia theory, interviews with artists, and, via sketch-dancing during my presentation, my personal experience of studying dance with Alston and Cunningham.

Alston says that his early work *Nowhere Slowly* (Terry Riley, 1970) uses music ‘filmically’, which means like Cunningham in structure, yet with the intention to create a particular mood or atmosphere. It does not support the dance rhythmic and energy structures. The later *Shimmer* (Maurice Ravel, 2004) shows the two media strands in counterpoint, pulling apart independently and together in unison at ‘anchor points’, and we too can experience this as observers embodying what we see and hear. *Body Not Fit for Purpose* (2014) by Burrows and Fargion introduces the blending of their identities as choreographer and musician, overt recognition of Cunningham’s influence, and a political textual component introducing the radical juxtaposition of competing meanings. At the same time, they demonstrate sharp rhythmic clarity, again a sense of the media pulling with and against each other, while, I suggest, Burrows’ silent hand dances, using a not-normally-dancing part of the body, become a kind of music.

**Stephanie Jordan** is Research Professor in Dance at the University of Roehampton. Her professional and academic experience in both music and dance contributes to her current research in choreomusical studies. Jordan’s publications include four books: *Striding Out: Aspects of Contemporary and New Dance in Britain* (1992), *Moving Music: Dialogues with Music in Twentieth-Century Ballet* (2000), *Stravinsky Dances: Re-Visions across a Century* (2007, covering modern/postmodern dance as well as ballet), and *Mark Morris: Musician-Choreographer* (2015), all published by Dance Books. She has also directed two analytical documentaries, with the George Balanchine Foundation and New York City Ballet, *Music Dances: Balanchine Choreographs Stravinsky* (2002) and with The Royal Ballet, *Ashton to Stravinsky* (2004). In 2010, Jordan received the award for Outstanding Scholarly Research in Dance from the *Congress on Research in Dance*. Jordan has written extensively about the work of Sir Richard Alston over the years. An article about his choreography to the music of Chopin was published in Summer 2020 in the journal *Dance Research*.

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**Adrian Kuhl**

[Lecture in German]

***Bewegungsgestaltung in Balletten der Nachkriegszeit.  
Giselher Klebes „Menagerie“ und Bernd Alois Zimmermanns „Kontraste“***

In der Phase des kulturellen Wiederaufbaus spielte Ballett im Nachkriegsdeutschland bekanntermaßen eine große Rolle. Dabei entstand eine heterogene, regional diversifizierte Ballettszene, die zunächst abseits der traditionellen Werke des 19. Jahrhunderts zahlreiche Experimente wagte und dafür oftmals Neue Musik hinzuzog. Dies eröffnete Komponisten und Choreographen in besonderer Weise die Möglichkeit, das traditionelle Beziehungsgeflecht von Bewegung und Musik künstlerisch zu hinterfragen und neu zu denken. Anhand zweier Ballette aus den 1950er Jahren werden im Vortrag daher verschiedene Möglichkeiten im Umgang mit Musik und Bewegung im Ballett der westdeutschen Nachkriegszeit vorgestellt und daran das Verhältnis von hör- und sichtbarer Bewegung bei handlungsreflektierender und dezidiert handlungsloser Ballettmusik der Zeit diskutiert. Dafür wird im als Fallstudie angelegten Beitrag Giselher Klebes Ballett *Menagerie* op. 31, das 1958 in enger Zusammenarbeit mit der Choreographin Tatjana Gsovsky für die Berliner Festwochen entstand, Bernd Alois Zimmermanns Ballett *Kontraste. Musik zu einem imaginären Ballett nach einer Idee von Fred Schneckenburg* gegenübergestellt, das 1953 auf der Grundlage von Zimmermanns orchestrierter Bühnenmusik zu Schneckenburgs Puppenspiel *Das Grün und das Gelb* komponiert wurde.

Für Klebe galt es innerhalb des besonderen Theaterverständnisses Gsovskys, das auf ein explizites Zusammenwirken von Tanz, Bühnenausstattung und Musik ausgerichtet war, eine Musik zu schreiben, die die choreographische Bewegungsgestaltung nicht nur reflektiert, sondern erklärtermaßen mitträgt. Denn diese ist bei Gsovsky in hohem Maße symbolhaft aufgeladen und steht im Dienste psychologischer Ausdeutung der dramatischen Situationen und Figuren. Am Beispiel des Pas de deux aus dem 2. Bild, in dem die Bewegungen eines Schaukelstuhls choreographisch im Zentrum stehen, soll im Vortrag diskutiert werden, wie Klebe mit der für die psychologische Deutung der Figuren zentralen Bewegung des Bühnenrequisits und der Tänzer musikalisch umgeht.

Zeigt sich Klebes Umgang mit Bewegung damit zwar fern von Narrationsstrategien, aber dennoch in Relation zu einer wenn auch rudimentären Bühnenhandlung gestaltet, so wird in Zimmermanns Ballett *Kontraste* explizit darauf verzichtet. Gegenüber der handlungsgebundenen Vorlage der Bühnenmusik sah Zimmermann während der Entstehung des Balletts den kompositorischen Transformationsprozess vor allem in einer Reduktion auf die Urelemente der Bühne, „die Trias – Musik, Bewegung und Farbe“, wie er in einem Brief an Schneckenburger schrieb. Dadurch kommt der abstrakten musikalischen Bewegungsgestaltung in seinem Ballett eine besondere Bedeutung zu, die im Vortrag ausgehend von Zimmermanns szenisch-choreographischen Vorstellungen und ihrer Umsetzung unter anderem in einer Choreographie von Peter Roleff aus dem Jahr 1954 diskutiert werden soll. Dabei wird insbesondere zu fragen sein, wie Zimmermanns Idee absoluter Farbbewegungen in der Musik reflektiert wird und auf der Bühne choreographisch umgesetzt werden soll.

### ***Movement Design in Ballets of the Post-War Period – Giselher Klebe’s “Menagerie” and Bernd Alois Zimmermann’s “Kontraste”***

As is known, the ballet played a major role during the cultural reconstruction period in post-war Germany. This resulted in a heterogeneous, regionally diversified ballet scene, which initially dared numerous experiments off the beaten tracks of the traditional pieces of the 19<sup>th</sup> century, often including “Neue Musik”. Thus, composers and choreographers had the possibility to question the traditional network of relations between movement and music from an artistic point-of-view and reconsider it anew. By choosing two ballets from the 1950s, this lecture will present different possibilities of using music and movement in the ballet of the West-German post-war period, in order to discuss the relation between audible and visible movement and ballet music back then, which was either reflecting the action or explicitly lacking any. For this purpose Giselher Klebe’s ballet *Menagerie* op. 31, which was developed together with the choreographer Tatjana Gsovsky for the “Berliner Festwochen” in 1958, will serve as case study and will be compared with Bernd Alois Zimmermann’s ballet *Kontraste. Musik zu einem imaginären Ballett nach einer Idee von Fred Schneckenburger*, which was composed based on Zimmermann’s orchestrated stage music for Schneckenburger’s puppet show *Das Grün und das Gelb*. Klebe operated in the context of Gsovsky’s special understanding of the theatre, which aimed at an explicit interaction between theatre, set design and music, and composed music that not only reflected the choreographic movement design, but also avowedly took part in it. Because this is in Gsovsky’s work largely symbolically charged and serves the psychological interpretation of the dramatic situations and characters. The Pas de deux from the second image, in which the movements of a rocking chair form the centre of the choreography, will serve as an example of how Klebe musically handled the movement of the dancers and this prop, which is essential for the psychological interpretation of the characters.

Whereas Klebe’s handling of movement is far from narrative strategies, but nonetheless related to a rudimentary stage action, Zimmermann’s ballet *Kontraste* explicitly dispenses with it. In view of the plot-driven source material of the stage music, Zimmermann defined in a letter to Schneckenburger the compository transformation process during the development of the ballet above all as a reduction back to the original elements of the stage – “the triad of music, movement and colour”. Thus the abstract musical movement design in his ballet takes on special significance, which will be presented on the basis of Zimmermann’s scenic-choreographic ideas as well as on their choreographic implementation (one example is that by Peter Roleff in 1954). In this context it is of particular interest to find out, how Zimmermann’s idea of absolute colour movements in music is reflected and can be depicted on the stage.

**Adrian Kuhl** studied musicology, German philology and philosophy at the Heidelberg University. After completing his master's degree, he obtained his doctorate in 2013 with Prof. Dr. Silke Leopold as his supervisor – the title of his PhD thesis on German musical comedies in the second half of the 18<sup>th</sup> century is „*Allersorgfältigste Ueberlegung*“. *Nord- und mitteldeutsche Singspiele in der zweiten Hälfte des 18. Jahrhunderts* (Beeskow 2015, ortus studien 17). Between 2011 and 2015, he had teaching assignments at the University of Church Music in Heidelberg and the University of Music Wuerzburg. From 2012 to 2016, he was doctoral university assistant in the Department of Musicology at the Heidelberg University. Since 2016, he has been head editor of the edition of Bernd Alois Zimmermann's complete works at the Goethe University Frankfurt (Main). His research focus includes dance theatre and ballet in Germany (1950 to 1970), operas in German language, musical comedies and librettology (1760 to 1800) as well as editorial philology.

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**Kara Yoo Leaman**  
[Lecture in English]

***Techniques of a Musician-Dancer:  
Analysis of an Improvised Tap Dance Performance by Dormeshia***

Rhythm tap, which developed alongside bebop music in the mid-twentieth century, is a style of tap dancing that is concerned more with the sounds produced by the dancer than with the visual presentation of dance movements. Practitioners often consider themselves musicians of jazz percussion (Hill 2010). The music of rhythm tap involves complex patterns often improvised in response to the improvisations of live musicians, in the manner of bebop solos (Atkins and Malone 2001). In recent years, recordings of tap musicians' performances have become more widely accessible for viewing and study. One essay (Robbins and Wells 2019) by music scholars offers brief analyses that apply to tap dance the concepts of the musician's storehouse (Berliner 1994) and intermusicality (Monson 1996) from jazz music studies. Still, there is yet much work to be done to advance the appreciation of the musical artistry of tap dancers.

In this paper, I offer a close reading of a performance at the 2013 Stockholm Tap Festival by Dormeshia Sumbry-Edwards, who is considered by many to be one of the greatest tap artists of her generation (Seibert 2019). Like Robbins and Wells, I employ concepts from Berliner and from Monson to describe elements of the improvisational process. However, I draw especially on the metaphor of conversation in jazz, in which performers listen to each other and respond by "saying something" on-topic. To illustrate my analyses, I use annotated video clips as well as transcriptions – a common tool in jazz studies – of both the music and the dance, using choreomusical notation (Leaman 2016) for the latter. The analysis demonstrates some of the musical techniques Dormeshia uses in her tap performance.

I focus my analysis on the middle section of the ten-minute performance, during which Dormeshia "trades fours" with each of the musicians of the funk/jazz trio in turn. In these so-called trades, Dormeshia alternates with one musician in improvising solos of four measures each. During this two-and-a-half-minute passage, the performers give and take ideas as in a dialogue. They also challenge each other in the areas of virtuosity, rhythmic complexity, and inventiveness. The performers' musical ideas interact primarily through rhythm but sometimes also through pitch. Higher pitches (treble) typically are produced using the ball taps, and lower pitches (bass) by the heel taps. There are numerous other tones created by, for example, striking the taps on the edges (digs and clicks) or striking them simultaneously (stamps). Dormeshia employs tones to imitate the musicians' solos; she uses repetition, variation, and fragmentation to show that she is listening carefully; and she responds thoughtfully by moving beyond techniques of repetition to express original statements of percussive musical ideas. This paper documents the high level of musical artistry that can be achieved by tap artists in improvisational settings. And it shows that, even though rhythm tappers' instruments require full-body engagement, their creative processes and collaborative interactions within a band make them similar to other jazz solo instrumentalists.

**Kara Yoo Leaman** is an Assistant Professor of Music Theory and Aural Skills at Oberlin College Conservatory. Her dissertation, “Analyzing Music and Dance: George Balanchine’s Choreography to Tchaikovsky and the Choreomusical Score,” was awarded the university-wide Theron Rockwell Field Prize by Yale University in 2017. In 2019 she was a Fellow for the Study of Russia and Ballet at The Center for Ballet and the Arts at New York University, a joint fellowship with NYU’s Jordan Center for the Advanced Study of Russia. Leaman’s work takes music-analytic approaches to dance using music-based notations, and it develops new methods in digital dance research. As an advocate for the close reading of movement with music, she co-founded the Dance and Movement Interest Group of the Society for Music Theory and has presented papers at various international, national, and regional conferences for both dance and music theory. Her previous degrees include a master’s degree in Music Theory from Queens College, CUNY, and a bachelor’s degree in Economics from Harvard University.

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**Margarethe Maierhofer-Lischka**

[Lecture in German]

***Listening Into The Vortex –  
Inszenierungen räumlicher Desorientierung  
in zeitgenössischer Musik und Tanz***

Die sensomotorische Organisation und Orientierung des Menschen geschieht durch Hören und Bewegung im Raum, wobei die einzelnen Sinne nicht voneinander getrennt wirken, sondern in einem gemeinsamen Prozess verbunden werden. Dieser Umstand kann durch die Einwirkung von Medien verändert oder außer Kraft gesetzt werden – so erzeugt beispielsweise das Hören von Musik über Kopfhörer eine Wahrnehmungsdissonanz zwischen Innen- und Außenwahrnehmung, eine prekäre sensomotorische Erfahrung zwischen Visuellem und Auditivem. Wie werden solche Erfahrungen von Desorientierung der Wahrnehmungen in der künstlerischen Praxis gestaltet und reflektiert, und wie lassen sie sich analysieren? Am Schnittpunkt von kulturtheoretischen Ansätzen, Medientheorie, Wahrnehmungsforschung und Musikwissenschaft entwickle ich Ansätze für eine interdisziplinäre Methodik, die Klang-, Bewegungs- und Raumerfahrungen als miteinander verknüpft begreift. Ein kinästhetischer, multimodaler Hörbegriff ist Grundlage einer Betrachtungsweise, die sich an Choreografie bzw. Bewegung aus Sicht des Akustischen und der Musik annähert. Als beispielhaften Topos von klangräumlicher Hör- und Bewegungserfahrung betrachte ich das Phänomen des Schwindels bzw. der räumlich-akustischen Desorientierung, das in zahlreichen Zusammenarbeiten zeitgenössischer Choreograf\*innen mit Komponist\*innen der letzten Jahrzehnte hervortritt, darunter in Simone Fortis *Helix/Spiral* (1973), Luigi Nonos/Robert Wilsons *Prometeo* (1996), sowie in Gérard Griseys/Anne Teresa De Keersmaekers *Vortex Temporum* (2013) und Veza Fernandez’ *PASCAL* (2019). Welche Wirkungen und Bedeutungen haben Spiralen, Dreh- und Kreisbewegungen im Sinne eines ganzkörperlichen Hören-Bewegens, und inwieweit sind diese eingebettet in desorientierende Hör-Erfahrungen unseres kulturellen Kontexts? Meine Überlegungen formuliere ich dabei im Dialog mit der Choreografin Veza Fernandez, um in einem Prozess des hörenden Schreibens und Denkens die beiden Ebenen tatsächlicher Bewegungs-Erfahrung und theoretischer Reflexion miteinander in Berührung zu bringen.

***Listening Into the Vortex –  
The Staging of Spatial Disorientation in Contemporary Music and Dance***

Human sensorimotoric organization and orientation takes place while listening and moving within a space, during which the different senses are not separated from another, but connected in a joint process. The influence



of media can change these mechanisms. Listening to music via headphones for instance produces a dissonance between inner and outer perception, a precarious sensorimotoric experience between the visual and the auditory. How can artistic work produce and reflect those experiences of disorientation of perceptions and how can they be analyzed?

At the intersection of approaches in cultural theory, media theory, perception research and musicology, I will develop perspectives of an interdisciplinary methodology that understands the experiences of sound, movement and space as a combined process. A kinaesthetic, multi-modal definition of listening is the basis of an approach that approximates choreography or rather movement from the point of view of acoustics and music. In this context, I regard the phenomenon of vertigo or rather spatial-acoustical disorientation as an exemplary topos for sound-spatial listening and movement experiences. It has often been used in numerous collaborations of contemporary choreographers and composers during the last decades, among them Simone Forti's *Helix/Spiral* (1973), Luigi Nono's/Robert Wilson's *Prometeo* (1996), as well as in Gérard Grisey's/Anne Teresa De Keersmaeker's *Vortex Temporum* (2013) and Veza Fernandez' *PASCAL* (2019).

From the perspective of a whole-body experience of listening and movement, what are the effects and impact of spirals, rotations and circular motions, and to which extent are they embedded in the disorienting listening experiences of our cultural context? I will formulate my observations in a dialogue with choreographer Veza Fernandez to create a parallel process of writing and thinking while listening, thus establishing contact between the two levels of actual movement experience and theoretical reflection.

**Margarethe Maierhofer-Lischka**, born in 1984 in Regensburg, studied double bass, instrumental pedagogy, musicology and contemporary music at the Dresden College of Music, the Rostock University of Music and Drama and the University of Music and Performing Arts Graz (KUG). From 2014 to 2017, she was research assistant in the Institute for Aesthetics of Music at the KUG. Her doctoral thesis (with honours) from 2020 analyses the staging of perception in the contemporary music theatre of Christian Utz. Since 2013, she has been a freelancer, working as musician, performance and sound artist. For her artistic and scientific work, she was awarded among others the Honorary Prize of the KUG, the Theodor Körner Prize and received a scholarship from the Austrian Federal Chancellery.

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**Helen Julia Minors**

[Lecture in English]

### ***Translations Between Music and Movement***

This paper explores the field of music and translation (Desblache 2019; Minors 2013, 2016, 2019, 2020) to question how music and dance relate within the creative and performative contexts of the work. In creating music and dance works, we experience the arts from across the senses and as such, we must interpret in a multimodal, multisensory manner. But, how do we do this? This paper extends a discussion of metaphor (Zbikowski 2009; Jordan 2001; Desblache 2019; Kaindl 2019) in line with recent scholarship exploring the transfer of sense between music and the other arts (Dayan 2011; Albright 2000, 2009, 2014) and tackles the notion that there exists equivalence in the fields, in that we hear, feel, see and embody the art forms. There are different ways of knowing (Blain and Minors 2020) and as such this paper engages with the ideas that music-dance works are not only created in textual terms (such as a score and dance notation), but that their lived experience, with the tacit knowledge of the artists and the somatic experience of the performance is key. The paper charts the field of translation as it has impacted the art world, and offers both an overview of the field, but also a critical reassessment of the ways in which scholars think about the interactions between music and movement. The main example will explore how metaphor (in language and in practice) enables us to share ideas and to co-create music-dance works.

**Helen Julia Minors** is School Head of Department and Associate Professor of Music at Kingston University, London. She is a trumpeter and soundpainter. She co-curated the series, Women's Voices at Club Inégales, funded by the Arts Council. She has published books, *Music, Text and Translation* (2013); *Building Intercultural and Interdisciplinary Bridges: Where Theory Meets Research and Practice*, co-edited with Pamela Burnard, Valerie Ross, Kimberly Powell, Tatjana Dragovic and Elizabeth Mackinlay (2016); *Paul Dukas: Legacies of a French Musician*, co-edited with Laura Watson (2019). Recent articles have appeared in *London Review of Education* (2017 and 2019). Recent book chapters in *The International Handbook of Intercultural Arts Research* (2016) edited by Pamela Burnard, Elizabeth Mackinley and Kimberly Powell, *Historical Interplay in French Music and Culture* (2016) edited by Deborah Mawer, *Opera in Translation: Unity and Diversity* (2020) edited by Adriana Serban and Kelly Kar Yue Chan and *Translation and Multimodality: Beyond Words* (2019) edited by Monica Boria, Ángeles Carreres, María Noriega-Sánchez and Marcus Tomalin.

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### **Rainer Nonnenmann**

[Lecture in German]

#### ***Auflösung, Vertauschung und Betonung des Körperlichen im Digitalzeitalter – Sein, Schein und virtuelle Perspektiven bei Alexander Schubert***

Für die Generation der seit 1980 geborenen „Digital Natives“ ist die „Digitale Revolution“ schon vorbei, da digitale Produktions-, Speicher-, Distributions- und Präsentationsmittel in allen Bereichen des Lebens längst selbstverständliche Regel geworden sind. Tiefgreifend und aktuell bleiben gleichwohl die damit verbundenen Veränderungen von Kommunikation, Darstellungsweise und Interaktion in Internet und Sozialen Medien. Der nahezu allgegenwärtige Gebrauch von Bildschirmen, Touchpads und Lautsprechern disponiert die menschliche Selbst- und Weltwahrnehmung. Die Entkoppelung von Original und Abbild sowie von Ursache und Wirkung verunmöglicht immer häufiger, zwischen Manipulation und Authentifikation, Simulation und Identifikation unterscheiden zu können. Mediale Repräsentanz erlaubt nur noch bedingt oder gar keine Rückschlüsse mehr auf reale Präsenz. Sein und Schein verbinden sich zu Simulakren. Interfaces, Sensoren, VR-Brillen, Computergames, Second Life, Cyborgs und Avatare lösen Körper und deren Bewegungen aus der physischen Bindung an Raum, Zeit und Person. Alte Fragen nach Identität, Realität, Virtualität und deren Erkennbarkeit stellen sich daher neu. Mit hohem technischen Können, soziokulturellem Reflexionsvermögen und ästhetischem Gespür thematisiert Alexander Schubert (\*1979) durch digitale Settings Aspekte zwischenmenschlicher Interaktion, Selbst-, Fremd- und Körperwahrnehmung. Er hatte zunächst in Leipzig Informatik, Bioinformatik und Kognitionswissenschaften studiert, bevor er in Hamburg ein Studium der „Multimedialen Komposition“ abschloss. Seine performativen, installativen und musiktheatralen Projekte lassen Aufführende und partizipierendes Publikum real handeln und gleichzeitig irreal Überformungen des eigenen Tuns durch Digitaltechnik sowie die Körper und Aktionen anderer erleben. In *Point Ones* (2012) bringt der Dirigent des Instrumentalensembles mittels Bewegungssensoren selber elektronische Klänge hervor, die schließlich den Eindruck erwecken, nicht der Dirigent steuere die Elektronik, sondern er selber zapple unter Hochspannung wie eine Marionette. In *Codec Error* (2017) werden auf der Bühne agierende Musiker durch diskontinuierliche Stroboskopblitze gleichsam zu Digitalisaten oder Hologrammen verpixelten. In *A Perfect Circle* (2019) sieht das mitwirkende Publikum durch VR-Brillen paarweise sich gegenseitig bzw. ein ganz anderes Paar aus einem ganz anderen Raum. Im Real-Life-Computergame *Genesis* (2020) sehen und hören schließlich die per Internet eingeloggt Besucher eben das, was ein Akteur durch Mikrofon und VR-Brille hört und sieht, den sie wie eine Spielfigur mit Handlungsanweisungen steuern können. Nachdem seit den 2000er Jahren immer wieder die Möglichkeiten der Verwendung von Computern, Live-Samplings, Videos und Graphikprogrammen ausgestellt wurden, fokussiert Alexander Schubert primär die Folgen, die sich aus dem Einsatz digitaler Technik für ein

Stück und die Wahrnehmung ergeben. Eine zentrale Rolle spielt dabei einerseits die Entkörperlichung von Menschen und Bewegungen durch deren Erscheinen auf flachen Monitoren und andererseits zugleich die existentielle Betonung von Nähe, Körperlichkeit und Kinesis wahlweise durch Blick- und Körpertauch oder gegenseitiges Berühren und Anfassen. Mit seiner Rede von einem „Virtuellen Imperativ“ vertritt er den medienkritischen Ansatz, die durch digitale Technologien und Medien veränderten Erwartungen, Wahrnehmungs- und Handlungsweisen des Publikums erfahrbar zu machen. Seine Kompositionen verzichten auf klare Aussagen und eindeutige Bewertungen der digitalen Errungenschaften. Stattdessen geben sie durch die Multimedialität, Immersivität und Ambivalenz der Ereignisse umso eindringlichere Anstöße zur Auseinandersetzung mit dem Umstand, dass Handlungs- und Wahrnehmungsweisen der Digitaltechnologie – was Begriffe wie „Post-Digital“ oder „Post-Internet“ meinen – längst auch nicht-digitale Aspekte des analogen Lebens zu bestimmen begonnen haben.

***Dissolving, Exchanging and Emphasizing the Physical in the Digital Age –  
Reality, Appearance and Virtual Perspectives  
in the Work of Alexander Schubert***

For the generation of „digital natives“ born since 1980, the „digital revolution“ is already over, as digital instruments of production, storage, distribution and presentation have long since become the norm in all areas of life. Nevertheless, the associated changes in communication, presentation and interaction in the Internet and Social Media remain profound and actual. The almost ubiquitous use of screens, touchpads and loudspeakers determines the human perception of self and the world. The decoupling of original and copy as well as cause and effect make it increasingly impossible to differentiate between manipulation and authentication, simulation and identification. Media representation allows only limited or no conclusions about real presence. Being and appearance combine to simulacra. Interfaces, sensors, VR glasses, computer games, Second Life, cyborgs and avatars release bodies and their movements from their physical bond to space, time and person. Old questions of identity, reality, virtuality and their cognition are thus posed anew. With a high level of technical skill, socio-cultural reflective capacity and aesthetic sensitivity, Alexander Schubert (\*1979) uses digital settings to address aspects of interpersonal interaction, self-perception, perception of others and the body. He first studied computer science, bioinformatics and cognitive sciences in Leipzig before completing a degree in „Multimedia Composition“ in Hamburg. His performative, installative and music-theatrical projects allow performers and participating audiences to act in a real way and at the same time experience unreal transformations of their own actions through digital technology as well as the bodies and actions of others. In „Point Ones“ (2012), the conductor of the instrumental ensemble uses motion sensors to produce electronic sounds himself, which ultimately give the impression that it is not the conductor who controls the electronics, but he himself who is wriggling under high tension like a puppet. In *Codec Error* (2017), musicians acting on stage are pixelated into digital copies or holograms by means of discounted strobe flashes. In *A Perfect Circle* (2019), the participating audience sees through VR glasses each other in pairs or a completely different pair from a completely different room. Finally in the real-life computer game *Genesis* (2020), visitors logged in via the Internet see and hear what an actor hears and sees through a microphone and VR glasses, which the viewer from home can control like a game character with instructions for action. After most composers repeatedly exhibited the possibilities of using computers, live sampling, videos and graphic programs since the 2000s, Alexander Schubert primarily focuses on the consequences that the use of digital technology has for a play and perception. A central role is played on the one hand by the disembodiment of people and movements through their appearance on flat monitors, and on the other hand by the existential emphasis on closeness, corporeality and kinesis, either through the exchange of gaze and body or mutual touching and being touched. With his talk of a „virtual imperative“, he represents the media-critical approach to let the audience’s experience their expectations, perceptions and actions, which have been changed by digital technologies and media. Schubert’s compositions dispense with clear statements and evaluations of digital achievements. Instead, the multimedia, immersiveness and ambivalence of the events provide all the more emphatic impulses for dealing with the fact that the modes of action and perception of digital technology – what terms such as „post-digital“ or „post-internet“ mean – have long since begun to determine non-digital aspects of analogue life.

**Rainer Nonnenmann**, born in 1968 in Ludwigsburg, studied musicology, philosophy and German philology at the universities of Tübingen, Cologne and Vienna. First prize as hornist with Jugend Musiziert 1987, collaborator of Universal Edition Vienna 1994/95, Magister Artium 1997 and doctorate 1999 at the University of Cologne, appointment as honorary professor 2012 at the HfMT Cologne. Since 2005 lecturer at the Hochschule für Musik und Tanz Köln, since 2008 also at the Musikhochschule Freiburg as well as at the Robert Schumann-Hochschule Düsseldorf 2011–2016 and since 2018 at the HfMDK Frankfurt within the International Ensemble Modern Academy. He was chairman of the Kölner Gesellschaft für Neue Musik 2002–06, spokesman of the cultural-political initiative circle Freie Musik Köln (IFM) and chairman of the IFM-Projekte e.V. 2005–2015 which organizes the Cologne Music Night. He is publisher and editor of the magazine *MusikTexte*, columnist of the *neue musikzeitung*, music critic of the *Kölner Stadt-Anzeiger*, artistic director of the Festival Romanischer Sommer Köln, and editor-in-chief of *DAS JOURNAL* at the HfMT Cologne. He is the author of numerous essays on the music, compositional technique, aesthetics, cultural and social history of the 19<sup>th</sup>, 20<sup>th</sup> and 21<sup>st</sup> centuries, including contributions on the subject of „Music and Movement“ in particular: *Anschläge, Einschlüge, Vorschläge: Zur spezifischen Gestik zeitgenössischer Klaviermusik*, in: *Mit Hand und Fuß – Zum Berufsalltag des Klavierpädagogen*, EPTA-Dokumentation 2016/17, Düsseldorf 2018; *Spielweisen, Figuren, Gebärden, Extended Body: Gestik in neuer Musik nach 1950*, in: *Musik und Geste. Theorie, Ansätze, Perspektiven*, Paderborn 2018; und *Das Klingen des Stummen: Überformungen von Sehen und Hören am Beispiel auskomponierter Dirigierens*, in: *Die Musikforschung*, 71. Jg. 2018, Heft 1. Furthermore author of books about Helmut Lachenmann, Nicolaus A. Huber, Reinhard Febel, Winterreisen, Reinhard Oehlschlägel and Matthias Spahlinger, Johannes Fritsch, Darmstädter Ferienkurse and Luigi Nono.

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**David Roesner**

[Lecture in English]

***Moving to the Beat of its own Drum –  
Contemporary Theatre Music in Relation to Gesture and Space***

In the past couple of decades, theatre music in German-speaking theatre has seen major developments rendering it a practice far from “incidental” and subservient. In particular, sounds and movements have been mobilized: out of the orchestra pit and onto the stage as well as out of fixed mixes for stereo playback into flexible digital sound arrangements for surround sound setups. This has dynamized the relational quality of theatre music: a practice continuously dialoging at interfaces of speech and sound, noise and music, musical and scenic movement, sense and sensuality. In my paper I want to explore one particular aspect in this wide range of performances: the relationship of stillness and movement – both in musical and physical sense – in the interplay of musicians and actors onstage. In a first part of the paper, I will look at three productions involving a live drummer on stage and how in each case text, acting and musicking are interwoven. What rhythms are evoked here and how do they emerge, collide or complement each other? How does the static placement of a drummer, his/her relative expansive gestural repertoire and the other actions on stage relate to each other? Thomas Ostermeier’s *Richard III* (Schaubühne Berlin 20), Felix Rothenhäußler’s *Nicht von euch auf Erden* (Münchner Kammerspiele 2015) and Christopher Rüping’s *Dionysos Stadt* (Münchner Kammerspiele 2018). In a second part of a paper, I will look at a different relational configuration: in Thom Luz’ *Olympiapark in the Dark* (Residenztheater München, 2019), two general movements pervade the performance: arriving and shifting. The devised piece’s theme is reflective of the new artistic leadership of the Residenztheater arriving in Munich, including its resident director Thom Luz. The performance reflects processes of discovery, making an acquaintance with and exploring an unfamiliar city through its musical history and its signature soundscapes. The aesthetic form Luz develops (inspired by Charles Ives’ composition *Central Park in the Dark*, 1906) is characterized by *shifts* on many levels: the performance itself shifts between being a theatrical performance,

a sound installation and a concert, its performers oscillate between acting and musicianship, speech becomes sounds, sounds become recordings, video recordings become musical scores et cetera. Luz offers a polyphony of visual and auditory stimuli, which provide little focus and orientation for the audience, but instead an invitation to a *Flânerie* of the senses.

**David Roesner** is Professor for Theatre and Music-Theatre at the LMU Munich. He previously worked at the Universities of Hildesheim, Exeter and Kent. In 2003 he published his first monograph on *Theatre as Music* and later won the Thurnau Award for Music-Theatre Studies for his article “The politics of the polyphony of performance” in 2007. Recent publications include *Theatre Noise. The Sound of Performance* (with Lynne Kendrick, 2011), *Composed Theatre. Aesthetics, Practices, Processes* (with Matthias Rebstock, 2012), *Musicality in Theatre. Music as Model, Method and Metaphor in Theatre-Making* (2014) and his latest monograph *Theatermusik. Analysen und Gespräche* (2019). Since 2018 he is Principal Investigator on a DFG project on contemporary theatre music, which is accompanied by a blog: <https://theatermus.hypotheses.org/>. For a full list of publications and projects see: <http://mhn.academia.edu/DavidRoesner>.

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**Jan Schacher**

[Lecture in English]

### ***Double Vortex – Caught without Escape***

Music, when performed live, carries the musician’s physicality with it, either embedded within the sound or perceivable through the musician’s physical presence. A dancer’s movement follows dynamics and expresses shapes that are based on musical phrasing principles and ‘kinetic melodies’. What are the underlying fundamentals that unify the perception of the two modes of being and acting? How can the phenomenological perspective provided by the ‘intertwined shifted vortices’ that Merleau-Ponty evokes be transformed into a tool for investigating bodily presence, sound’s tactile nature and our utter impossibility to subtract ourselves from the whirling vortex of kinaesthetic and sonic, visual and spatial perception?

The two pieces *Double Vortex* for trombone, movement, and live-electronics and *Moving Music* for interactive dance and electronic sounds represent experimental devices for exploring the relationships between musical actions and movement, sound and space, and between instrumental and embodied performance modes. With physical tasks and movement components added to open-form, improvised, and compositional work, the otherwise tacit and taken for granted contributions of the performer’s corporeal presence is brought to the foreground. By putting the dancer into the role of an instrumentalist and by setting the trombone player into movement, the intrinsic musicality of movement and the dependence between dance and music is shown. By linking sound and movement in both the corporeal and the technological domains, a shifted relationship is established that generates forms of interaction particular to this specific practice.

The work on the two pieces is carried out with a focus on artistic creation, and in parallel becomes the object for observation, trace interpretation, and analysis from the perspective of art as research. The exposition further thematises the methods of trace collection and analysis, as well as the making of maps, diagrams, and assemblages, and addresses the scope of this secondary discursive format. In a movement that goes from media trace to text to sketch, from descriptive to contextual to associative juxtaposition, the exposition speculates about – rather than claims to generate – insights and understanding on corporeality in technologically mediated music and dance performances.

**Jan Schacher** is an artist-researcher, performing on stage and other environments, working with/through sound and presence. Trained as an instrumentalist, composer and digital artists, the focus of his practice has shifted from using sounds to be organised as music to seeing the body as the central site of action, perception,

and culture, becoming the carrier of sounding performances. He is investigating how the musician's body, acting as resonator for sound's presences, establishes and grounds the intertwined relationship between inner and outer perception, between tangible musical actions and the intangible presence of sound, between the different subject's agencies towards/with/through sound. Reflection about the spaces, structures, and processes of sound experience and of shaping time/space in relation to the body, begin in listening to inner states. Relationality of/in performance is established by listening to the other's states. The intersubjective space opened by performing with sound, with the body, with the other is as much cultural, individual as it is experiential.

His artistic works are situated in such diverse contexts as media festivals, improv music gigs, intercultural projects, and sound art investigations in urban space, and aim at linking the diverging, yet complementary strands into a comprehensive/comprehensible assemblage that functions both in the artistic and scholarly domains. In parallel to his practice as an artist, he holds the position of Associate Researcher at the Institute for Computer Music and Sound Technology at the Zurich University of the Arts, where he leads research projects that deal with a.o. Musical Gesture, Immersive Media, and Surround Sound from a position of artistic as well as systematic, empirical research. For more information see: [www.jasch.ch](http://www.jasch.ch)

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**Steffen A. Schmidt**

[Lecture in German]

### ***Musikcollage – ein Lehrmodul zur Vermittlung von Musik im Tanz***

Trotz aller hohen Präsenz von Musik führt die Musik im Tanz ein Schattendasein. Das beginnt bereits bei der Ausbildung. Den Tänzer\*innen steht nur wenig Zeit zur Verfügung, um sich mit Musik reflektierend auseinanderzusetzen. Als Lehrender für Musikanalyse möchte ich mein Lehrmittel Musikcollage zur Diskussion stellen. Hier versuche ich, unter gegenwärtigen, auch digitalen Bedingungen ein Arbeiten mit Musik zu ermöglichen, das anders als in vielen Tanzstücken Musik nicht als selbstverständlich vorhanden ansieht, sondern als eine Ebene von Kunst, die es zu bearbeiten gilt. Mein Konzept leitet sich dabei aus unterschiedlichen Paradigmen der Musik- und Kunstentwicklung ab, die in der Präsentation eigens thematisiert werden. Der Fokus liegt auf den Entwicklungen nach 1960, als Zitatpraxis und Collage verstärkt ins Bewusstsein und in die Performance Eingang fanden.

### ***Music Collage – a Teaching Tool to Mediate Music in Dance***

Although music plays an important part in dance performance, it is never seriously discussed in the dance world. That starts already in the education. Dancers have almost no time, to reflect on music outside the choreographic use. As a teacher of music analysis, I d like to discuss my tool Music collage. My attempt is, considering also the digital situation, to make it possible working with music, and not only to use it as a furniture. My concept, which will be discussed in detail, is related to art and music development after 1960, when quotation practice and collage came into an art form and into performance practice.

**Steffen A. Schmidt** studied musicology in Berlin. After his PhD on rhythm in new music, he focussed his research on the relationship of composition and choreography in 20th century. Before he went to the Zurich Art School (ZHdK), where he work's since 2004 in different positions, he composed for contemporary dance in the free dance scene Berlin and for theater. Since 2018 he is teacher for music analysis, history of film music and correpetitor (piano and percussion) for the BA contemporary dance.

**Stephanie Schroedter**  
[Lecture and Talk in English]

***Interweaving of Music and Movement –  
Preconditions, Approaches and Consequences***

including Talks with **Elisabeth Schilling** (Choreographer),  
**Dirk Haubrich** (Composer) and  
**Iván Pérez** (Choreographer and Artistic Director of the Dance Theatre Heidelberg)

An analytical approach to the various forms of interplays between music and movement – in the theatre, in public space, film or media arts, regardless of whether staged, performed or improvised – requires a clarification of *preconditions* based on a specification of theories/concepts. These preconditions comprise on the one hand concepts of music/sound, body/corporeality and movement, and on the other hand relationships between these phenomena, especially relations between music/sound and body/corporeality as well as different concepts of movement in its interweaving with music/sound, which refers already to interart phenomena with their prerequisite of a multimodal perception.

These subject areas lead to an other important aspect, which goes beyond a structural analysis of music and movement in their interaction as interplay of two separate components: The question of how we perceive their interweaving, since it is meanwhile generally recognized that our seeing/watching affects our hearing/listening – and the other way around: our hearing/listening changes our seeing/watching. An analytical approach to perception phenomena does not exclude a structural analysis – instead an interweaving of both perspectives, from the identification of different components to the perception of their interweaving, might be most fruitful.

Therefore choreomusical research, based on a close reading of music and bodily/physical movement (in the process of their creation and/or as a comparatively finished work), up to a sound performative analysis, which includes perception phenomena by conceptualizing music “as” movement in time and space (not necessarily seen, but heard), so that the music/sound itself can be conceptualized as a choreographed phenomenon, takes up theories from music psychology (esp. concepts of “Gestalt” phenomena) and music theory (angloamerican provenance, cf. Zbikowski 2002, Larson 2012, Cox 2016), which tries to explain how we perceive and conceptualize music (esp. referring to cognitive sciences going back to metaphor theories developed by linguistics). Nonetheless, at the center of choreomusical research up to a sound performative analysis stand various forms of interplays of music and movement or rather their interweaving (to emphasize their permanent changing caused by perception phenomena), which are deeply embedded in cultural and/or performative contexts and located in a space “between” music and movement – like a “hybrid space” or even a “third space” (based on Homi Bhabha). I will explain this by analyzing a very short excerpt of Gerhard Bohner’s *Im Goldenen Schnitt*, a choreographic examination of J. S. Bach’s *Well-tempered Clavier* (Berlin 1989) – as an example for close reading –, and by more general explanations of practices explored in the 20<sup>th</sup> and 21<sup>th</sup> century, using pre-existing music up to music theatre compositions as well as new/commissioned compositions to build up interplays of music and movement. These *approaches* to the theatre practice will be enriched by talks with Elisabeth Schilling, a dancer and choreographer working on a “translation“ of György Ligeti’s 18 piano etudes into movement/dance, with Dirk Haubrich, a internationally experienced composer for contemporary dance/ballet, and with Iván Pérez, the artistic director of the Dance Theatre Heidelberg, who choreographed mainly new/commissioned compositions since his debut in Heidelberg in 2018.

My explanations will not give a final conclusion to my research questions, nonetheless I know already some *consequences* (still to be explored more in detail from different perspectives). I propose, that for cultural or artistic practices using music and movement, especially for the perception of this audio-visual-kinetic “hybrid space”, a specific mode of listening is required, which I call kinaesthetic listening. As the term already suggests, our kinaesthetic senses are of central importance for this listening: They are responsible for the perception of our body’s movement and its positioning in space, by falling back on information that is collected by proprioceptors in the entire body. Since these receptor cells are closely connected with the sense of hearing via the

organ of equilibrium in the inner ear, the so-called vestibular system, hearing and moving can be perceived through them as immediately corresponding with another, thus making us experience music “as” movement – namely not only in their metric-rhythmic but also their spatial-three-dimensional composition. This kin-aesthetic listening or “embodied music listening” does not exclude analytical listening, but it can complete the latter to meet a multi-modal sensory perception.

**Stephanie Schroedter** has been active in dance studies and musicology. She worked as a research assistant at the University of Salzburg’s Department of Musicology (with an emphasis on music theatre and dance research) while completing her PhD on changes in the art of dancing around 1700 (Salzburg 2001, awarded with the “Tanzwissenschaftspreis Nordrhein-Westfalen” Cologne 2001, published Würzburg 2004). Afterwards she became a research fellow at the University of Bayreuth’s Department for Music Theatre Research. Fellowships from the DAAD (German Academic Exchange Service, “Maison des sciences de l’homme” programme) and the Deutsches Historisches Institut Paris (DHI) enabled her to pursue research in Paris for a project on *Music in Motion: Dance Cultures of the 19th Century*, from 2008 to 2012 subsidized by the DFG (German Society for Academic Research). From 2012–2015 she worked in a project supported by the SNF (Swiss National Funds), focussing on dance in 19th-century French operas.

After her second monograph entitled *Paris qui danse. Bewegungs- und Klangräume einer Großstadt der Moderne (Movement and Sound Spaces in a Modern City)*, published Würzburg 2018), for which she received a *venia legendi* for musicology and dance studies, she built up a new project on interrelations between music/sound and dance/movement in theatre stagings and performances of the 20th/21st-century, since 2017 again supported by the DFG. She taught as visiting and substitution professor at the Universities of Bayreuth, Bern (CH), Berlin and Heidelberg. Additionally she organised several conferences, published internationally (more than 50 contributions to books and journals) and gave talks on conferences in Europe as well as in the US and Canada. She is currently Co-Chair of the “Music and Dance Study Group” (MDSG) of the American Musicological Society (AMS).

**Elisabeth Schilling**, dancer and choreographer, studied in Frankfurt/Main as well as at Trinity Laban Conservatoire of Music and Dance in London (BA Dance Theatre) and at London Contemporary Dance School (MA Contemporary Dance). She has worked for over 35 choreographers and well-respected companies such as the Scottish Dance Theatre, Sasha Waltz, Trisha Brown, Koen Augustijn (Les Ballet C de la B) and performs in productions across Europe. Elisabeth has received numerous choreographic commissions including institutions like Tate Gallery of Modern Art London (BMW Tate Live), Museum of Applied Art Frankfurt, Philharmonie Luxembourg and the Scottish Dance Theatre Youth Dance. Her work was furthermore shown at festivals and in art institutions such as Saatchi Gallery London, Whitechapel Gallery London, MUDAM Luxembourg, Kunstfest Weimar, Dag van de Dans Brussels, Hunterian Art Gallery Glasgow as well as and The Place, London.

Her past productions *Sixfold* (2017) and *Felt* (2019) have been touring through Europe with critical acclaim. Elisabeth’s current project HEAR EYES MOVE. *Dances with Ligeti*, a choreographic interpretation of the *18 Etudes pour Piano* by György Ligeti, is a coproduction of the Grand Théâtre de la Ville de Luxembourg, Kunstfest Weimar and Moselmusikfestival Trier, and will be premiered in Luxembourg in December 2020. Elisabeth Schilling is recipient of several awards as Dance Umbrella (“Young Spark”), Bolzano Danza and AWL Mainz. For more information see: [www.elisabethschilling.com](http://www.elisabethschilling.com)

**Dirk P. Haubrich**, born in 1966 in Saarbrücken, studied composition and improvisation with Phillip Wachsmann in London and electronic music composition (Sonology) at the Royal Conservatory The Hague. His love for dance and stage elaborated while working with the Frankfurt Ballet under the direction of William Forsythe in *Eidos-Telos*. He composed many dance pieces in the collaborations with Jirí Kylián (*Click-Pause-Silence*, *2752*“, *Blackbird*, *Claude Pascal*, *When Time takes Time*, *Far to close*, *Last Touch first*, *Il faut qu’une porte*, *Sleepless*, *Toss of a Dice*, *Tar and Feathers*, *Vanishing Twin*, *Zugvögel* and *Mémoires d’Oubliette*), Krisztina de Châtel, Bruno Listopad, Yoko Seyama, Anouk van Dijk, Michael Schumacher, Marguerite Donlon, Wang Yuanyuan, Megumi Nakamura, Jitti Chompee and Shen Wei. They were premiered in theaters around the world, as e.g. Opéra Garnier Paris, Saitama Arts Center Japan, Nederlands Dans Theater Den Haag, Het



National Ballet Amsterdam, Pretty Ugly Dance Company Freiburg, Opéra National de Bordeaux, Bayerisches Staatstheater München, Ballet de Monte Carlo, Norrdans Schweden und New National Theater Tokyo.

**Iván Pérez**, a Spanish choreographer, is artistic director of Dance Theatre Heidelberg (DTH) at Theater und Orchester Heidelberg since September 2018. Additionally he is also curator of the Tanzbiennale Heidelberg and the Choreographic Center Heidelberg.

Pérez is a former member of the Netherlands Dance Theater, where he had his professional choreographic debut in 2011 with *Flesh*. Since then, he has made new works for companies such as the Paris Opera Ballet, Balletboyz, Ballet Moscow, Compañía Nacional de Danza and Dance Forum Taipei amongst others. In 2018, his creation for the Paris Opera Ballet, *The Male Dancer*, part of a shared evening with Crystal Pite, Hofesh Shechter and James Thiérrée, was broadcasted by ARTE as well as reaching cinemas around the globe. Before starting his position with DTH, he also created *Flutter* for Natalia Osipova and Jonathan Goddard at Sadler's Wells in London, co-produced by the New York City Center, which is still touring worldwide. In 2016, the feature film *Young Men*, based on the stage work created for Balletboyz at Sadler's Wells, premiered on BBC2/ARTE and won a Rose d'Or and a Golden Prague awards.

As an associate choreographer of the Dutch production house Korzo, he created *Kick the Bucket* (2011), *Hide And Seek* (2013), *Exhausting Space* (2015), and *Waiting for the Barbarians* with director Michiel de Regt (2016). From this latest work, he fostered the first written documentation of his practice: *moving thinking capture. A Choreographic Toolbox* by Hannah Shakti Bühler. In the same year, he founded his own company INNE in the Netherlands, where he developed his entrepreneurial and leadership skills. With this company, he created his first site-specific work *The Inhabitants* commissioned by Operaestate Festival, Italy. He also choreographed *Island* in collaboration with director Grzegorz Bral and Song of the Goat Theater in Poland. *Becoming* was the last work made with INNE in co-production with Dance Forum Taipei and was presented at the National Theatre of Taipei during the Taiwan International Festival for the Arts (TIFA).

Within Dance Theatre Heidelberg, Pérez creates big scale works, promotes new choreographic voices and develops communities around dance. Currently, his trilogy of works examining the millennial generation through dance, visual arts and music, continues to unfold with *Impression*, *Dimension* and *Oscillation*.

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**Julia H. Schröder**

[Lecture in English]

### ***The Danced Sound Installation***

Interactive sound installations can be triggered by a person via sensors. Mostly, the audience may interact physically with the installation thus influencing the sounding result. In this paper I will be looking at dance in said installations with a musical result. Perfectly synchronised a dancer triggers the parameters of her accompanying music (depending on the sound sculpture's settings which might include delays thus eschewing synchronous dance and music). Nonetheless, if the dancer can influence the sound, is she not eliciting it like an instrumentalist? Questions towards interactivity in sound installations regard the (non-)linearity of movement and sounding feedback as well as whether the installation can be considered a musical instrument.

Thus, the first part considers examples that lie between musical instruments and dance, such as Lev Termen's (Leon Theremin's) *Terpsitone* from the 1930s and Benoît Maubrey's *Audio Ballerinas* from the 1990s. In these examples, the dancer "plays" the "instrument", either through body movements which relate to frequencies or by sampling site specific sounds and modifying them with the equipment in Maubrey's "Audio Tutu". Related problems of controllers and interfaces are posed in electronic musical instrument design, video games and computer science.

On an artistic and aesthetic level, the following questions arise: Can live-dance structure its accompanying music? Can the potential sound of an interactive sound installation structure the choreography? The answer would be: it can, to a certain degree. Aesthetically, dance and musical sound will always relate either to the dancer's style or the instrument's possibility. If the "instrument" is a hybrid between composition and instrument, as I would argue for the following examples, each performance will result in a similar sounding result, a variation. The composer/sound artist planned the potential musical result, the dancer shapes the actual outcome in real-time. The second analytical part considers this musical potential as well as the choreographic possibilities an interactive sound sculpture offers a choreographer/dancer. Examples will be Jutta Ravenna's *SesamSesam* (2017) and Tomoko Mio's dance in this interactive sound sculpture, as well as Peter Vogel's sound sculptures which have been danced with around 1980 and in the mid-nineties. In both cases there are excerpts from the dance performances available and can form the basis of an analysis. Peter Vogel's sound sculptures are equipped with light sensors and each element of a long frieze-like electronic sculpture (e.g., *Rythme d'ombre*, 2004), starts a pulsating rhythmic track when triggered. In dance performances, similar sculptures have been played. Depending on the dancer, her style and the specific sounds the sculpture was equipped with, very different results were achieved. Jutta Ravenna's sound sculpture uses a video-based sensor system where the dancer's positions are analysed in a real-time process and allow for a more complex mapping of sound parameters on gestures. That means, there is for example a whole arm-movement repertoire for the dancer to learn which movement controls certain sound events; the dancer's position in space governs dynamics, tempo and duration of the sound event triggered etc. Could a random choreography result in an interesting musical result? Possibly. In that sense the sound sculpture would sonify the dance, make it audible.

**Julia H. Schröder** is a musicologist based in Berlin, where she is conducting a research project on "theatre sounds" (2019–2022) at Technical University's Audio Communications Group. 2018/19 she has been working as a postdoctoral researcher in Peter Kiefer's *Art – Research – Sound*-project at Johannes-Gutenberg University in Mainz and prior to that at Free University's Collaborative Research Center 626 "Aesthetic Experience and the Dissolution of Artistic Limits" finishing her postdoctoral project with a book publication on aesthetic experience in the concert setting: *Zur Position der Musikhörenden. Konzeptionen ästhetischer Erfahrung im Konzert* (2014). She has been teaching at several Berlin universities, currently at the master studies program "Sound Studies and Sonic Arts" at University of the Arts. Her doctoral dissertation on the relationship of music and dance has been published as *Cage & Cunningham Collaboration. In- und Interdependenz von Musik und Tanz* (2011). A book on sound in theater edited by Schröder follows up on that interest: *Im Hörraum vor der Schaubühne. Theatersound von Hans Peter Kuhn für Robert Wilson und Leigh Landy für Heiner Müller* (2015). Her research focus on contemporary music and sound art led to the two-volume edition of commented documents of 20th century music together with Helga de la Motte-Haber and Lydia Rilling: *Dokumente zur Musik des 20. Jahrhunderts* (2011).

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**Kendra Stepputat**

[Lecture in English]

### ***Exploring Choreomusical Relations in Tango Argentino***

Tango argentino is both music and dance. In conversations about tango, it is sometimes necessary to denote what part of the genre one is referring to by adding (tango)'music' or (tango)'dance'. This use of the term is an expression of the strong relation music and dance have in tango; it is a prototypical music-dance genre where both elements constantly influenced each other since its very genesis.

Over the last 120 years, tango dance and tango music made their way from Buenos Aires to many other places of the world. Starting in the 1910s, tango became a cosmopolitan, translocal music-dance practice and continues

to be so until today. In the course of this time tango practice necessarily changed, due to political, economic, and social reasons. New trends in both music and dance shaped the genre, and sometimes caused a separation of practices. For instance, the genre *tango canción* (sung tango) developed towards a staged art form, in which the singer is relatively free in his or her phrasing and interpretation, while the accompanying orchestra supports the singer. *Tango canción* developed in the 1910s and is not for dancing; it is a separate tango genre that is in practice until today.

Presently many different styles of tango, both in music and dance, co-exist. Some of them are still strongly mutually related, others less so. Because of this strong yet diverse relation between dance and music in tango, I apply a choreomusical approach in my research. Studying a music-dance genre choreomusically aims at looking at both music and dance structures in depth and additionally focus on their relations. Such relations can be researched in a number of ways, for instance through historical research that explains how structural relations were caused, or by focusing on sociological or economic reasons, but also through deep analysis of music and movement structures. To this end, I developed a project that has at its core the question “What is tango-danceable music?” which is answered from three different perspectives: music structures, movement structures, social structures. It involves motion capture technique to analyse movement in great detail, musical analysis based on newly composed tango pieces, as well as social network analysis to understand the complex interactions between members of the translocal tango community. Last but not least, the project is fundamentally based on ethnographic methods that allow the interpretation of quantitative data from the perspective of tango practitioners.

I will present an overview of my current choreomusical research that aims to understand the relations between tango music and dance better and ultimately be able to find answers to the question why people dance tango in a certain way to a particular kind of music.

**Kendra Stepputat** is Assistant Professor in Ethnomusicology at the Institute of Ethnomusicology, University of Music and Performing Arts Graz, Austria. She is currently Chair of the ICTM Study Group on Sound, Movement, and the Sciences. Her research topics include Balinese performing arts, in particular *kecak*, and tango argentino from a European perspective. Special focus in her research is on choreomusical aspects of performing arts. She has published articles in the *Yearbook for Traditional Music*, *Asian Music*, and is editor of *Performing Arts in Postmodern Bali* (2013) and co-editor of *Sounding the Dance, Moving the Music* (2017).

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**Elena Ungeheuer**

[Lecture in English]

***Doing Understanding.***

***Dance as Space Sculpturing Instrument and Partner  
in a Communication-Theoretical Performance Concept***

*(by the example of “EADWEARD’S EAR Muybridge extended”  
with a Media-Sound-Design by Gerriet K. Sharma)*

EADWEARD’S EAR *Muybridge extended* is an environment for dancers, musicians and seimonauts and has been applied in various performances. The performance at the Berlin Academy of Arts on October 5, 2018 provided the author with the opportunity to deal with the media-reflective appearance of the multimedia dance-music-theatre in repeated passes. Despite all its medial variety (sensor-equipped dancers on the left, huge screen stills in the center and musician ensemble reading signs from monitors on the right), the installative gesture kept up with the spirit of the *Zeitgeist* and calls up the old narrative of the unbroken transmission chain which telecommunication engineering always tried to idealize and to guarantee. In tense contrast to this, the

author personally experienced a disintegration of the entire range of perception into self-sufficient centers that did not want to touch each other. But the real thrill lies in an unexpected discovery in the medially obscured interior of the installation. It came to light only recently during investigations into the genesis of the opus (oral history as a method of contemporary archaeology), and encompasses nothing less than a sophisticated practice of intermedia and yet media-specific ‘conversation without words’ between artists who, each in their own way, use a shared space measured precisely in three dimensions with the help of a thoroughly predefined grid of possible tracking procedures. Far from group-based spontaneism, the indispensable accuracy for the definition of the basic conditions was achieved in the run-up to the performance on a high compositional level, which was nourished by meticulous and time-consuming series of miniature experiments. The result was a high commitment of the performers to engage less in linear transmission and more in mutual empathy.

The discovery was made in conversations with the composer Gerriet K. Sharma, whose signature this art-based communication theory and technically mature design bears. The design substantially modified and added new perspectives to the common methods of body tracking, especially in a specific manner of dealing with latency, data resolution and loudspeaker placement. The paper partly continues the conversation mode Ungeheuer-Sharma, primarily with the aim of advancing to the implications and charges of Sharma’s compositional handling with dancers and dance, with musicians and music, and with himself in a strikingly staged conductor’s pose. Of central importance here is the spectrum of meaning that the concept of ‘instrument’ has in both dance and music.

The topic is relevant to the conference theme not least because in *EADWEARD’S EAR*, dance and music are treated as equal with the proviso that they can fully differentiate their fundamental differences. What unites them is the spatial sculpture, which they each develop as their very own form. Here, the often-described fusion of the arts becomes a space-oriented approach of two autonomous forces, each of which pursues a specific goal in the perception of the other. In terms of an action-oriented communication theory, this is referred to as practices of understanding.

**Elena Ungeheuer** sees humanities as a mediator between academic disciplines, the arts and everyday practices. Specializing in contemporary phenomena (e.g. as Professor of Contemporary Music, Würzburg), she has developed a pragmatic research approach that questions the way things are dealt with epistemologically and ontologically. In this way, a media-critical theory of action emerged as the basis for observations and analyses. Since studying musicology, ethnology and psychology in Bonn, Elena Ungeheuer has been involved in writing, research, teaching and project management. Her lifelong dance practice shaped her anthropological view of spatio-temporal dynamics in the exchange of visible and invisible force fields.

Among her latest publications are the following chapters “Interdisziplinäre Resonanzen zwischen Komplexität und Trivialität. Ein Beitrag zum Verstehen von Verstehen”, in: *Sine ira et studio. Disziplinenübergreifende Annäherungen an die zwischenmenschliche Kommunikation*, edited by Robin Kurilla, Karin Kolb-Albers, Hannes Kramer, Karola Pitsch (2020); “Kraftwerks Umgang mit Technik: Innovation? Botschaft? Magie?”, in: *Kraftwerk. Die Mythenmaschine*, edited by Dirk Matejovski (2016); “Ästhetische Pragmatiken analoger und digitaler Musikgestaltung im 20. und 21. Jahrhundert”, in: *Lexikon Neue Musik*, edited by Jörn Peter Hiekel and Christian Utz (2016); “Der instabile Klang. Zur Aneignung akustischer Forschung in musikalischer Komposition”, in: *Akustische Grundlagen der Musik*, edited by Stefan Weinzierl (2014); “Giacomettis Skulpturenwerk als Entwurf raumklanglicher Virtualität avant la lettre. Eine Hommage“, in: *40 Jahre elektroakustische Musik an Folkwang. Festschrift für Dirk Reith*, edited by Stefan Drees (2012).

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**Dorothea Weise**

[Lecture in German]

***Hören durch Sehen –  
Aspekte der Wahrnehmung von Musik und Tanz***

Jenseits von Sprache eröffnet musikchoreografische Arbeit eine Welt von Bildern und Zeichen, deren je eigener Ausdrucksgehalt im Gehörten und Gesehenen sich mit dem *tacit-knowing-view* der Zuschauenden und Zuhörenden verbindet. Sinnstiftende Resonanzen und Verstehensprozesse entwickeln sich entlang der Strukturbildung des Werks einerseits und innerhalb der individuellen Konstrukte impliziten und expliziten Wissens der Erfassenden andererseits. Die Wahrnehmung spielt dabei eine zentrale Rolle. Neben der naheliegenden Verarbeitung von akustischen und visuellen Sinneseindrücken soll hier die Propriozeption, insbesondere der kinästhetische Sinn, im Hinblick auf ihre Rolle als Mittler und Gestalter im Wahrnehmungsvollzug betrachtet werden.

Das körperliche Erleben und Berührtsein als empathisches Geschehen, das mit emotionaler Ansteckung einhergehen kann, wird in diesem Kontext weniger berücksichtigt. In den Blick genommen werden soll hingegen ein Wahrnehmungsgeschehen, welches der Musiker und Pädagoge Heinrich Jacoby (1889–1964) als *Stolpern* bezeichnet. Es beschreibt den Moment des Gewahrwerdens, weil etwas nicht so verläuft, wie es erwartbar wäre. Das Durchkreuzen von Wahrnehmungs- und Handlungsschemata geschieht in einem geregelten, stark ritualisiertem Alltag nur bedingt und auch nur dann, wenn entsprechende Gelegenheiten erkannt und (dankbar) genutzt werden. Kunstprodukte der Moderne und der Gegenwart stellen einen wahren Supermarkt zum Stolpern zur Verfügung. Diese werden aber nicht immer angenommen. Können die Wahrnehmungsreize nicht sinnbildend eingeordnet werden, erfolgt statt Stolpern ein Umgehen des Hindernisses, um in der Sprache der Fortbewegung zu bleiben.

In ihrem musikchoreografischen Werk „Beauty/Schönheit/Skönhet“, das in Ausschnitten vorgestellt wird, befasst sich die schwedische Rhythmikerin und Choreographin Susanne Jaresand mit den Ähnlichkeiten und Unterschieden zwischen dem in der Musik Hörbaren und dem im Tanz physisch Hörbaren. Die aus zwei Teilen bestehende Arbeit umfasst eine Choreografie zu Luigi Nonos Streichquartett *Fragment – Stille, An Diotima* aus dem Jahr 1980 sowie eine Komposition von Sven-David Sandström, die ihrerseits zu einer von den Tänzer\*innen und Jaresand entwickelten musikalisch intendierten Choreografie entstand. Die beiden Teile sind ineinander verwoben und eröffnen unterschiedliche Zugänge zum Hören als physischer, akustischer und visueller Akt. Was Heinrich Jacoby als weiterführende Entwicklungs-Schritt nach dem Stolpern als *Probieren* bezeichnete, wurde in der Erarbeitung von „Beauty/Schönheit/Skönhet“ durch die verschiedenartigen Zugänge zur Bewegung, zum Hören und schließlich zum Komponieren in Tanz und Musik exemplifiziert. Damit stellt diese Arbeit explizit die Wahrnehmung als Motor und Generator künstlerischen Schaffens in den Mittelpunkt. Anhand von Teilanalysen des kompositorischen Zugriffs wird der Versuch unternommen, Wahrnehmungsgestalten, die durch das Zusammenwirken und das Widerspiel von Hören und Sehen entstehen, zu beschreiben. Hierbei wird Bezug genommen auf Aspekte von Rhythmus, Aufmerksamkeitsgeschehen und Zeiterleben.

***Listening through Seeing –  
Aspects of the Perception of Music and Dance***

Choreomusical work opens a world of images and signs beyond language. The expressiveness of what is heard and seen merges with the *tacit-knowing-view* of the viewer and the listener. Meaningful resonances and processes of understanding develop along the structure of the work and within the individual construct of implicit and explicit knowledge of the audience. In this process perception plays a major role. Aside from the obvious processing of acoustic and visual stimuli, this paper will look at the role of proprioception, especially the kinaesthetic sense, with regard to its role as intermediary and creator in the process of perception.

In this context we will overlook the physical experience and the emotionality as an empathetic occurrence that can be accompanied by emotional contagion. The focus will rather be on a means of perception Heinrich Jacoby (1889–1964), a musician and educator, called *stumble* (*stolpern*). It describes a moment of awareness when

something does not occur as it was to be expected. In a regulated and strongly ritualised everyday life, schemes of perceiving and acting are only rarely disrupted. Disruptions only occur when they are recognised and (gratefully) made use of. Modern and contemporary art products are like a supermarket filled with opportunities to stumble. But they are not always taken. If the perception stimuli are not understood, the obstacles will be – to stay in the language of movement – circumvented rather than stumbled upon.

In her choreography „Beauty/Schönheit/Skönhet“, which will be partly introduced, the Swedish eurhythmics practitioner and choreographer Susanne Jaresand explores similarities and differences between what can be heard in the music and what can physical be heard in the dance. The work consists of two parts: a choreography to Luigi Nonos string quartet *Fragment – Stille, An Diotima* from 1980 and a composition by Sven-David Sandström, which he created for a choreography intended for music Jaresand and a group of dancers developed. Both parts are interwoven and open various approaches to hearing as a physical, acoustic and visual act. In Heinrich Jacoby’s thinking, *stumbling* is ideally followed by *trying*. In „Beauty/Schönheit/Skönhet“, this is exemplified through the different approaches in dance and music to movement, listening and composition. Hereby, Jaresand’s work explicitly puts perception in the centre as an engine and generator for artistic creation. This paper will try to describe modes of perception that emerge through the interaction and counterplay of listening and seeing by means of a partial analysis of the compositional access. Aspects of rhythm, the shift of attention and how the passage of time is perceived will be taken into account.

**Dorothea Weise** studied eurhythmics at the Cologne University of Music. Many years of teaching experience in the major in eurhythmics at the Trossingen University of Music with a focus on movement and dance in technique, improvisation, composition and theory. She holds domestic and abroad workshops and training activities, Master classes and lectures.

Dorothea Weise has been Professor of Eurhythmics and Head of the Music and Movement Department at the Berlin University of the Arts (UdK) since 2009. She has accompanied numerous performance projects by students, often in collaboration with other departments of the UdK. Her main interest in her work is the artistic-aesthetic differentiation of perception and expression in the authentic and consciously designed examination of the connection between music and movement.

Since 2008 she has been on the board of the German Association Music and Movement/Eurhythmics (AMBR) and since 2016 on the executive committee of the International Eurhythmics Association (FIER). She is author of numerous articles in fields related to the interplay between music and movement, sensing and acting, improvisation and composition. In 2019 she co-edited together with Marianne Steffen-Wittek and Dierk Zaiser *Rhythmik – Musik und Bewegung. Transdisziplinäre Perspektiven* (2019). Contact: [weise@udk-berlin.de](mailto:weise@udk-berlin.de)

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**Leila Zickgraf**

[Lecture in German]

***Musik und Immersion zu Beginn des 20. Jahrhunderts,  
oder: Was hat Igor’ Stravinskij mit Virtual Reality zu tun?***

Virtual Reality ist mittlerweile in der Wahrnehmung der meisten Menschen angekommen. In zahlreichen Bereichen wird diese (immer noch neue) Technologie bereits verwendet – von der Unterhaltungsbranche wie dem Gaming bis hin zur Automobilindustrie oder der Medizin. Kunst und Kultur bilden dabei keine Ausnahme: Im Januar 2019 war etwa in der Akademie der Künste in Berlin erstmals die in Zusammenarbeit mit dem Choreografen Richard Siegal entstandene – wie es in der Pressemitteilung hieß – „Virtual Reality Installation für Mensch und Maschine“ *Das Totale Tanz Theater* zu erfahren, und im selben Jahr wurde mit dem Mixed-Reality-Projekt *Eight* des niederländischen Komponisten Michel van der Aa die – laut SRF.ch vom 20.5.2020 – „weltweit erste virtuelle Oper“ uraufgeführt. Der Begriff Immersion beschreibt dabei, wie

die Virtual Reality auf das Bewusstsein des Zuschauenden wirkt, wenn er oder sie durch die illusorischen Reize so sehr in die virtuell geschaffene Welt versinkt, dass er oder sie diese als echt empfindet. Im besten Falle bewirkt das Ein- oder Abtauchen bzw. Versinken in eine neue oder fremde (virtuell geschaffene) Welt also, dass der Kontakt des Zuschauenden zur wirklichen Welt scheinbar unterbrochen, wenn nicht gar annulliert wird: Gewissermaßen wie im Rausch geht eine Virtual-Reality-Erfahrung dann einher mit dem Verlust von Orientierung und/oder Kontrolle in der wirklichen Welt.

Mein Beitrag möchte den Gebrauch des Immersionsbegriffs in zeitgenössischen kulturellen Kontexten reflektieren und zugleich die Frage stellen, inwiefern ein Ein- oder Abtauchen bzw. Versinken in eine neue und/oder fremde Welt gepaart mit einem gewissen Orientierungs- und Kontrollverlust den Gebrauch dieser Technologie voraussetzt. Denn schließlich gab es auch schon vor Aufkommen der VR-Technologie Ansätze auf der Bühne, den Zuschauenden vollständig ins Geschehen eintauchen zu lassen. Doch inwiefern spielte dabei der Faktor der (neuen) Technologie eine Rolle? Vor mehr als 100 Jahren waren die technologischen Möglichkeiten noch sehr beschränkt und – so würde man meinen – die hier vorgestellten Ideen entweder nur in der Theorie denkbar oder höchstens ansatzweise auf der Bühne umsetzbar.

Tatsächlich standen die Termini Technologie, Rausch und Kontrolle aber beispielsweise bereits zu Beginn des 20. Jahrhunderts im Fokus der Ballets Russes des russischen Impresarios Sergej Djagilev. Diese feierten in ganz Europa große Erfolge und gelten heute als einflussreichste Ballettkompanie des 20. Jahrhunderts. Die drei ersten Ballette des Komponisten Igor' Stravinskij waren an diesem Erfolg maßgeblich beteiligt: *L'Oiseau de feu* (1910), *Pétrouchka* (1911) und *Le Sacre du printemps* (1913). Letztgenanntes markiert heute sowohl für die Musik- als auch für die Tanzgeschichte des 20. Jahrhunderts einen Meilenstein: Es gilt als Schlüsselwerk der Moderne und seine Uraufführung als vielleicht größter Theaterskandal des 20. Jahrhunderts. Maßgebliche Ideen hinter diesem Werk werden allerdings schon im zweiten Ballett *Pétrouchka* (1911) reflektiert – nämlich das Ersetzen der Darsteller\*innen auf der Bühne durch Marionetten – bewusstlos agierende und von außen kontrollierbare humanoide Figuren. Stravinskij's Beschäftigung mit Marionetten beginnt in etwa zeitgleich mit seinem Interesse am selbstspielenden Klavier, dem Pianola – einem ‚Musikautomaten‘ und der bahnbrechenden (Musik-)Technologie zu Beginn des 20. Jahrhunderts. Und sein Interesse an mechanischen Prozessen kann am ästhetischen Konzept seines *Sacre du printemps* festgemacht werden: Durch die Rhythmen seiner Musik sollten sowohl TänzerInnen auf der Bühne als auch ZuschauerInnen in einen rauschhaften Zustand versetzt und damit das Publikum ins Bühnengeschehen integriert werden.

Kann man hier im Sinne der VR von Immersion sprechen? Welche Gemeinsamkeiten bzw. Unterschiede können konstatiert werden? Und birgt die VR-Technologie eventuell Möglichkeiten, die damals intendierte immersive Erfahrung in die Gegenwart zu transportieren? Diesen (und anderen) Fragen sollen im Beitrag nachgegangen werden.

### ***Music and Immersion in the Beginning of the 20th Century, or: What does Igor Stravinsky have to do with Virtual Reality?***

Meanwhile many people are aware of Virtual Reality. This (still new) technology is already being used in numerous areas – from the entertainment industry like gaming to the automotive industry or medicine. Art and culture are no exception: In January 2019, for example, the “Virtual Reality Installation für Mensch und Maschine” *Das Totale Tanz Theater*, created in collaboration with the choreographer Richard Siegal, was presented for the first time at the Akademie der Künste in Berlin. And in the same year *Eight* by the Dutch composer Michel van der Aa premiered – a mixed-reality project and (according to SRF.ch from 20.5.2020) the “weltweit erste virtuelle Oper”. The term immersion describes how Virtual Reality affects the viewer's consciousness when he sinks so deeply into the virtually created world that he perceives it as real. In the best case the spectator loses touch with the real world: As if in *FRENZY*, a virtual reality experience is then accompanied by the loss of orientation and/or CONTROL in the real world.

In my presentation I would like to reflect on the use of the concept of immersion in contemporary cultural contexts and at the same time ask the question to what extent an immersion or sinking into a new and/or foreign world coupled with a certain loss of orientation and control presupposes the use of this technology. After all, even before the advent of VR technology there were approaches on stage to allow the audience to immerse themselves

completely in the events. But to what extent did the factor of the (new) technology play a role? More than 100 years ago, the technological possibilities were still very limited and – one would think – the ideas presented here were either only conceivable in theory or at best only rudimentarily realizable on stage.

In fact, however, the terms technology, frenzy and control were already in the focus of the Ballets Russes of the Russian impresario Sergei Djaghilev at the beginning of the 20th century. They were celebrating great successes throughout Europe and are considered today as one of the most influential ballet companies of the 20th century. The first three ballets by the Russian composer Igor Stravinsky played a major role in this success: *L'Oiseau de feu* (1910), *Pétrouchka* (1911) and *Le Sacre du printemps* (1913). The latter today marks a milestone in both music and dance history of the 20th century: it is considered a key work of modernism and its premiere as one of the greatest theatre scandals of the 20th century. The decisive ideas behind this work, however, are already reflected in the second ballet *Pétrouchka* (1911) – namely the replacement of the performers on stage by puppets – humanoid figures acting unconsciously and controllable from the outside. Stravinsky's preoccupation with puppets begins at about the same time as his interest in the self-playing piano, the pianola – a 'music automaton' – and the groundbreaking (music) technology of the early 20th century. And his interest in mechanical processes can be traced to the aesthetic concept of his *Sacre du printemps*: Stravinsky used the rhythms of his composition to work the dancers and the audience into a physically tangible frenzy, thus integrating the latter into the events on stage.

In this case is it possible to speak of immersion in the sense of VR? What similarities or differences can be observed? And does VR technology possibly offer possibilities to transport the immersive experience intended into the present? These (and other) questions will be investigated in my presentation.

**Leila Zickgraf** studied Musicology and Economics at the University of Freiburg. She worked internationally as a dancer, choreographer and dance teacher and received her PhD at the University of Basel with a thesis on the interface between Musicology and Dance History. Until 2019 she was research assistant at the Musicology Department of the University of Basel and was working inter alia at a research project on Igor Stravinsky's ballet works funded by the Swiss National Science Foundation with research stays in Russia and the USA. She currently lives and works in Berlin and is building her new project *Mensch – Maschine – Musik. Klang und Körperlichkeit im Zeitalter der Industriellen Revolution*.

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## **Organisatorisches**

### **Veranstaltungsort:**

**Bundesinstitut für Erwachsenenbildung** (bifeb) in Strobl am Wolfgangsee:

Bürglstein 1–7, A–5360 St. Wolfgang / Salzkammergut

Lageplan siehe nächste Seiten – für weitere Informationen siehe: <https://www.bifeb.at>

### **Anreise:**

- **mit dem Auto:** Abfahrt Strobl Ost (L 116)  
nach 1 km in Richtung St. Wolfgang bitte links zum bifeb abbiegen
- **mit öffentlichen Verkehrsmitteln:**  
mit der Buslinie 150 von Salzburg zum Busbahnhof Strobl,  
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Aufgrund der aktuellen Infektionsgefahr bzw. der erheblichen Personenbeschränkung vor Ort ist das Symposium auch über **remote access** zugänglich:

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### **Support:**

**Für organisatorische Fragen** (incl. Anmeldung zum remote access):

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