

Jörg Laue

... to gather together what exists in a dispersed state ...¹

„Als Mr. Cage etwa ein Jahr alt war, ließ sich sein Vater – ein, wie wir wissen, veritabler Erfinder – die Entwicklung eines der ersten U-Boote patentieren. Gerade dessen genial einfaches und in mehreren Tiefseeversuchen erprobtes Ortungssystem aus aufsteigenden Luftbläschen aber verhinderte eine Serienfertigung wegen erwiesener militärischer Untauglichkeit. Das Patent des behördlich so bezeichneten *Cage'schen Faraday'schen Unterwasserkäfigs* geriet bald in Vergessenheit. Und erst als der Zufall es wollte, daß Mr. Cage sich Jahrzehnte später an eben jenem Tag, als er die New Yorker Premiere des Zeichentrickfilms *Yellow Submarine* gesehen hatte, den Nachlaß seines Vaters hervor nahm, tauchte es wieder auf. Sogleich entschloß er sich, den Beatles die pazifistische Verwirklichung des väterlichen Patents zu gegebener Zeit mit einer kleinen Komposition zu danken.“²

[Preliminary remark]

Before I start I would like to make a little preliminary remark reflecting on my Exeter experiences four weeks ago:

I had already progressed a good deal in my preparation for this Hildesheim-session when I learnt in the course of the Exeter workshop-sessions that *devising theatre* is a (more or less) precisely sketched term, which describes a certain theatre-practise or conception of theatre, while in German we speak of *post-dramatisches Theater* (and that not only since Hans-Thies Lehmann, as he himself admits)³. To me it is interesting that something is expressed by a verb in English, while in German it is expressed by an adjective, which indicates a kind of temporal shift between the genres, a progression so to say. Already this displacement, within all its implications, to me seems to be worth a *keynote* itself.

I couldn't find that specific meaning of *devising* in any dictionary, which not only resulted in a bit naïve, but maybe even in a failing use of the term.

¹ The present text-version is almost identically equal to the lecture-performance I gave in the course of the Workshop Series on *Processes of Devising Composed Theatre* that took place at the Universities of Exeter (U.K.) and Hildesheim (GER) in spring 2009. While I presented this text and several videos, images and sounds simultaneously in the course of the lecture-performance, for this publication I only pasted a few images into those passages that explicitly refer to the shown visual material.

² This brief text was part of the performance *FARADAY'S CAGE*, I did together with LOSE COMBO feat. Kammerensemble Neue Musik at St. Elisabeth-Kirche Berlin in 2006.

³ Cf. Hans-Thies Lehmann et al.: *Lost in Translation?* In: *The Drama Review* – Volume 52, Number 4 (T 200), Winter 2008, pp. 13 – 20.

In our final discussion in Exeter we've been talking for a while about how *Composed Theatre* could be defined in regard to its conditions and processes. And Matthias⁴, if I remember and understood it right, did an important and efficient distinction between an ontological definition-approach on the one hand and a practical and process-orientated definition on the other hand, which seem to be incompatible. (Maybe this distinction is even one between verb and adjective.)

And me – meanwhile I had learnt about the meaning of the term *devising* in a theatre-context and at the same time had a phrase – or rather a definition of Adorno's *Ästhetische Theorie* in mind: *Definitionen sind rationale Tabus*⁵ – *definitions are rational taboos*; I thought: shouldn't we rather go on *devising* this term in a process-related sense than finding a definition, which *per definitionem* has got a final, a definitive, that is, an excluding and limited meaning. But this, might be, was again just a failing displacement of the term from its theatre-context into the context of philosophical thought in terms of the art.

But anyway, in case I used the term *devising* in a naïve or failing, but surely in an unknowing way, this afterwards to me seemed an efficient failure, thus I decided not to change anything in the already prepared parts of my workshop-session concerning that term anymore – not least because I'm very much interested in failures, incidences and coincidences in my work, which I mostly consider to be much more productive than a precisely defined knowledge. ... *know how to forget knowledge, set fire to the library of poetics*, as Derrida says in *Qu'est-ce la poésie?*, *gewußt wie man das Wissen vergißt, die Bibliothek der Poetiken angezündet*.⁶

[Lecture]

In one of his conversations with Daniel Charles John Cage says: *We must construct, that is, gather together what exists in a dispersed state. As soon as we give it a try, we realize that everything already goes together. Things were gathered together before us; all we have done is to separate them. Our task, henceforth, is to reunite them.*⁷

⁴ Matthias Rebstock, Professor for Szenische Musik at University Hildesheim and artistic director of the ensemble leitundlause.

⁵ Theodor W. Adorno, *Ästhetische Theorie*, Frankfurt/Main: Suhrkamp 1973, p. 24

⁶ Jacques Derrida, *Was ist Dichtung?*, Berlin: Brinkmann & Bose 1990, without page

⁷ John Cage / Daniel Charles, *For The Birds*, Boston / London: Marion Boyars 1981 p. 215f.

Ich hoffe in diesem Performance-Vortrag zeigen zu können, daß mit diesem kurzen Zitat bereits eine Menge gesagt ist.

Within this lecture-performance I may hopefully demonstrate, that a good many is already expressed by this brief quotation.

As Andrzej Wirth, who was my professor at university, was preparing a speech, he had to give on the occasion of getting an award for his life's work earlier 2008, he asked me for a brief text, which should explain the influence of the American avant-garde theatre to my work.

I sent the following *Drei kurze Absätze für Andrzej* to him:

„Als wesentlich einem musikalisch aufzufassenden Zeitvergehen verpflichtete Performances profitieren meine Projekte unter anderem maßgeblich von der Bezugnahme auf zwei kompositorische Konzepte, die auf den ersten Blick weit auseinanderliegen mögen: einerseits das polyphone Denken Johann Sebastian Bachs, wie es sich in der Verwendung von *obligaten Stimmen* ausdrückt; andererseits das radikal-demokratische Materialdenken John Cages, besonders wie es sich in seinen späten Kompositionen in der Verwendung von *flexiblen Zeitklammern* zeigt.

Dabei widerspricht die organisatorische Strenge Bachscher Polyphonie nicht etwa dem hohen Maß an Entscheidungsfreiheit und -verantwortung, welches der Umgang mit Cages flexiblen Zeitklammern erfordert. Sondern in Gegenteil findet in den Performances, die ich mit der LOSE COMBO realisiere, beides als *Präzision des Zufälligen und Unvorhersehbaren* autonomer und gleichberechtigter *Performance-Stimmen* zueinander. Bei dem in meinen Arbeiten realisierten Konzept *performativer Polyphonie* ergänzen und bedingen Unvermeidlichkeit und Flexibilität einander.

Die Impulse, die von Cage – und eben nicht nur von seinem kunstphilosophischen Denken, sondern ebenso sehr von seinen Kompositionen – ausgingen, kommen meines Erachtens in ihrer Tragweite bis heute – zumindest jenseits der (engen) Musikwelt – noch nicht annähernd zur Geltung (was selbst bei Bach kaum anders ist). Implizit und explizit versuche ich diese Impulse in meiner Arbeit aufzugreifen und fortzusetzen.“

In preparation for this workshop I asked Andrzej Wirth for a recording of a roughly translated version of that brief text, as follows:

“The performance-pieces, I realize with LOSE COMBO, are obliged to a passing of time, which is essentially musical. They benefit from the reference to two compositional concepts, which – at first glance – may seem to be far apart: on the one hand the polyphonic thinking of Johann Sebastian Bach, as you will find it in the usage of *obligate parts*; on the other hand

John Cage's concept of a radically democratic use of material, especially in the way it is realized in his latest pieces applying *flexible time-brackets*.

Yet there is no contradiction between the strictness of organization in Bach's polyphony and the great extent of discretion and responsibility, as it is required by the use of flexible time-brackets. Quite the opposite: both concepts come together within the performances-pieces I do: they are merged as a *precision of the accidental and unforeseeable* of autonomous and equal *performance-parts*. In accomplishing the concept of what I call *performative polyphony*, unavoidability and flexibility complete and require one another.

From my point of view the enormous impulses, which were initiated by Cage – not only his philosophical thought in terms of the arts, but also his compositions – aren't yet recognized in its outstanding impact, especially beyond the (narrow) scope of contemporary music. (By the way, this is more or less the same with Bach.) What I'm trying to do in my work, implicitly as well as explicitly, is to pick up and carry on with those impulses.”

Bevor ich fortfahre, möchte ich mich dafür entschuldigen, daß ich auch weiterhin die ganze Zeit ablesen werde. Das hat vor allem mit der gewählten Workshop-Form zu tun.

Before I go on I would like to apologize for reading all the time, even further on. This mainly has got to do with the chosen workshop-form.

Ich habe eine ganze Zeit überlegt, wie ich diese Workshop-Session entwerfen könnte, welche Form sie mit Rücksicht auf meine künstlerische Arbeit haben könnte, ob ich einfach von der Arbeit berichten, oder sie besser demonstrieren sollte?

It took me some time to think about, in which way I could devise this workshop-session, which form it may have, in regard to my artistic work, whether I should just talk about the work, or superiorly demonstrate it?

Aber ich habe dann entschieden, beides zu tun – das eine *und* das andere, das eine, indem ich das andere tue, das andere, indem ich das eine tue, und zwar in Form eines Performance-Vortrags,

But I decided then to do both – the one *and* the other, the one while I'm doing the other, the other while I'm doing the one, that is, in form of a lecture-performance,

eines Performance-Vortrags weitgehend über Prozesse des Entwerfens eines Performance-Vortrags, mit Rücksicht auf das, was *Processes of Devising Composed Theatre* heißen könnte,

a lecture-performance mainly on processes of devising a lecture-performance, taking into consideration what *Processes of Devising Composed Theatre* may mean, and that is, in two languages, at least at first.

und zwar in zwei Sprachen, zunächst zumindest.

In two languages – although I was informed right from the beginning that the working language at both workshop places – Exeter as well as Hildesheim – would be English. It certainly – more or less – would be possible for me to tell something in English, but not to demonstrate the process of devising a lecture-performance on *Processes of Devising Composed Theatre*, because devising a performance to me always has got to do with – *transformation*. In this case: *translation*.

Lecture-performance, composed theatre, performance – in regard of its devising I can't see a difference, in principal. One of the main things I'm doing in my work is different kinds of transformations of material. Later on I will give an example of a transformation process concerning one of my performance-pieces, which at the same time will give you an example for what I call performative polyphony.

But now I have to go back right to the beginning.

Aber jetzt muß ich noch einmal zum Anfang zurückkehren.

Mostly for devising a project there is a more or less coincidentally chosen (that may sound like a contradiction, I know) starting point, which generally refers to a certain topic or a wider topical context. Or sometimes there is a formal or thematic request, a given task, like for this current event. I am thankful for such situations – because this prevents me from having to make an initial decision, thus the beginning always is a haunting thing. And, by the way, everything in a way remains a beginning all the time. But besides, and at the same time, there are also *leaps*, leaps that are leaping the permanently beginning.

In genau diesem Moment des Schreibens über *Anfang und Sprung* hat solch ein *leap* stattgehabt.

At that particular moment of writing about *beginning and leap* such a *leap* has taken place.

An essential part of the work is giving its persistent beginnings a quality of a continuously leaping, which becomes a kind of flow, a decelerating movement, which makes one forget beginnings as well as leaps.

The fact that the topic *Processes of Devising Composed Theatre* is already set at the beginning – or to be more precise: even before the beginning, as a starting point which sets a task – is a good thing, because it is not more than four words to think and talk about; it is not

more than four words, that are sufficient to establish even more ways to devise a lecture-performance. Generally this is my approach: taking the beginning as a given occasion, what means: taking it serious, and then: lets see where it is drifting and what it is touching upon the working process.

From its very beginning the whole process is guided by coincidental beginnings/leaps that will lead from one detour to another.

And as you can clearly see, I got on such a detour right from the start. Taking the beginning seriously may also mean to simply miss it. Quoting John Cage, I missed to talk about those four words, explicitly.

Somehow, even *to be asked* is a way of to be set a task. In case of the quoted ***Drei kurze Absätze für Andrzej*** the starting point on the one hand was just – to be asked; and on the other hand there was – a theme: *influences of the American avant-garde theatre*. As you have heard, I didn't know to say that much about it. Being asked to relate my performance-work to theatre, I preferred to write about composers. At least for that reason to me it seemed to be a good beginning for this ongoing lecture-performance, which has become a demonstration on *gathering together what exists in a dispersed state*.

Wie Sie sehen können, bin ich noch einmal am Anfang, mit einer kleinen
Verschiebung allerdings, einer Transformation sozusagen, das explizite Thema dieses
Performance-Vortrags betreffend.

As you can see, I'm back at the beginning again, though, with a little displacement, a transformation, so to speak, concerning the explicit subject of this lecture-performance.

Displacement in its various meanings is another important thing concerning the working processes of performative polyphony. But, while demonstrating, I have to postpone talking about it, because I owe you a least one more reason for having chosen those ***Drei kurze Absätze für Andrzej*** as a – displaced – beginning: It's not just because of its thematic impact, but also because those paragraphs are an obvious example for something what *exists in a dispersed state*. That brief text definitely was never meant to be a part of a performance or a lecture-performance or a speech, *I* would do. Using disseminated material, practicing displacements and replacements has got a lot to do with *gathering together what exists in a dispersed state*. *As soon as we give it a try, we realize that already everything goes together*. That is, right from the beginning, from one displacement to the next.

A long time before I began to write down this lecture-performance it seemed very obvious to me to begin by quoting another lecture-performance – at least to give a short introduction into my work at first. For several reasons – and I already mentioned a few – I had to postpone that former beginning, I'm starting to introduce right now:

Last year I've been to South Africa for a 6-month residency. In Cape Town I was invited to present my work in a given formal structure called **20:20** at the Western Cape section of the *Visual Arts Network of South Africa*. **20:20** stands for a strictly defined limitation: twenty seconds for twenty images each. I did exactly, as follows, except for one word:

“For this presentation I wrote down a brief text, built out of 20 sentences, out of exactly 20 words each. Maybe it's impossible to count and to listen to them simultaneously, but you need not, I promise, I did count.

First of all I have to apologize for reading, and for my deficient English, too (this was sentence number three).

There is an order of the sentences and of the images as well, but there is no calculated relation in-between.

I decided to present 20 images, each ten seconds twice, while I am reading and presenting 20 sound-pieces just once.

And I decided not to give any further information on the images and sounds, because there weren't enough words left.

In 1994 I founded the collective **LOSE COMBO** that does live-art-projects that combine the genres of performance, concert and installation.

Working simultaneously with video, sound, texts and site-specific installations, the projects are often based on selected historical or literary material.

Informed by John Cage's concept of chance music dealing with flexible time-brackets, the material is developed into complex polyphonic compositions.

Organized in a kind of performance-score, each image, live and recorded sound or light-movement becomes a „voice“ of the composition.

In regard to a specific experience of a decelerated passing of time each material gets its own space of time.

2004 I began a project-series called *Ghost Stories of Media* that conjures abstruse aspects of selected media or medial phenomena.

Part one **LOSE COMBO's BLOOMSDAY** is related to James Joyce's novel *Ulysses*, and focuses on questions of telegraphy and biometrics.

Part two ***HERTZ' FREQUENZEN*** is dedicated to the accidental discovery of the electromagnetic radio waves in the late 19th century.

Part three ***FARADAY'S CAGE*** deals with the phenomenon of magnetism, which is the starting point of history of media itself.

Part four ***BRAUN light*** focuses on the hardly mentioned disappearance of the picture tube and the loss of its light.

Last year I started a new project-series called *time-labyrinths* which investigates the complex non-linear structure of perception of time, specifically.

The first part ***HYDRA'S TRACES*** is a concert and performance-installation in two parts that lasts three hours during the dusk.

Its first half includes a brief comment on the performance-structure and a concert of Morton Feldman's extended trio-piece ***Crippled Symmetry***.

Its second half deals with different aspects of *Hydra* – not just the mythological monster, but also astronomical and biological aspects.”

That was: 6 minutes and 40 seconds – a precisely framed space of time. To speak in musical terms: a fixed time-bracket within lots of (more or less) fixed time-brackets, sentences as well as images, which can even be described as *sequential measures* or *visual bars*. While the images as well as the layered sounds as technically organized material are to be fixed at a given time, the placement of the sentences remains flexible, in this case until its performance. I'm not sure whether this example is suitable to give any impression of what *a decelerated passing of time* may be. Maybe it is too short to mark the difference between that kind of experience and a simple boredom, which emerges from an everyday life's time passing. In other words: evoking a shift/change resulting in a decelerated experience of time sometimes needs some more time.

But furthermore, and first of all, that specific experience is the result of a compositional practise, which has got to do a lot with a certain usage of time-brackets – flexible as well as fixed time-brackets, which are to be handled as flexible as the working process will ever allow to.

In the course of this final practise the different performance-materials, which were developed in broadly separate work steps before – texts and video-sequences as well as multi-channel sound-installations or instrumental compositions –, have to be layered by just taking care of its particular time-brackets, its durations and extensions, but not in regard to any external

references anymore, except a – usually ascertained – space of time, which becomes – the decelerated one.

So as not to demonstrate the first after the second work step I postpone telling more about this compositional practise concerning the organization of different performance-materials, but – as already announced – go on giving an example for a transformation process of a single performance-material.

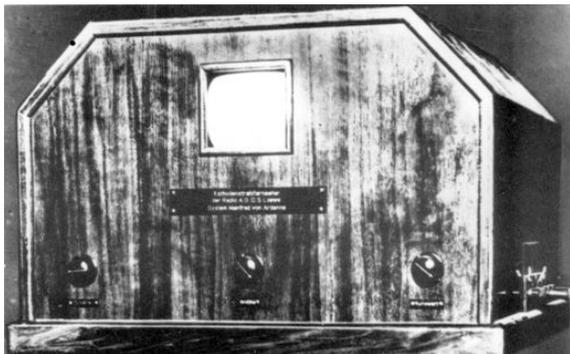
The result of this transformation process is a piece for piano, flute and percussion I did for the performance **BRAUN light**. It is called **rgb**. As I mentioned before the thematic starting point of this performance was the hardly ever mentioned disappearance of the picture tube and the loss of its specific light – what means, its light beyond the function of generating images – that is images, which normally make one forget the quality of the picture tube light, instantly. In a sense the performance is about what Heiner Müller calls: *Das Verlöschen der Welt in den Bildern*⁸ – *the dissolution of the world into images*.

⁸ Heiner Müller, Traktor; in: Heiner Müller, Geschichten aus der Produktion 2, Berlin: Rotbuch 1971, p. 14



At the end of the 19th century the German physician Ferdinand Braun succeeds in the path-breaking development of the so-called cathode ray tube, which enables the magnetic control of light-points, out of which images are to be generated.

In the early thirties of the 20th century Baron Manfred von Ardenne, a German natural scientist and engineer – presents the first electronic television ever at the *Berlin Radio Exposition* – a sensation, worldwide.



Its screen is a square, about 5 by 5 cm large, which has got 100 by 100 is equal to 10.000 pixels. For that early moment the Ardenneian so-called cathode radio television allows the transmission of movie-pictures, only.

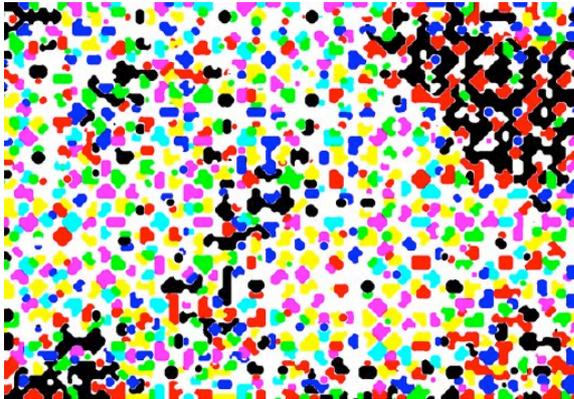


This is supposed to be the first video-still in the history of electronic television – a photo shot by Ardenne himself, during his first transmission experiments. To be more precise: it is the adapted scan of a reproduction of that photography. Not only because the shape of the reproduction wasn't a square anymore, the

process of transformations must have begun even before I found it in a book. (By the way, I didn't find out anything about the name of the movie, nor about the actresses names.)

This first video-still ever is the graphical basis for the *rgb*-piece for the *BRAUN light* performance.

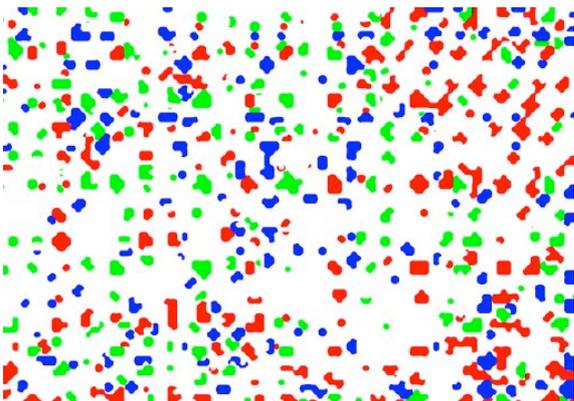
Skipping a few work steps, I took the scanned video-still – a coloured scan of a brown-coloured reproduction of a black & white photograph of Ardenne’s black & white TV



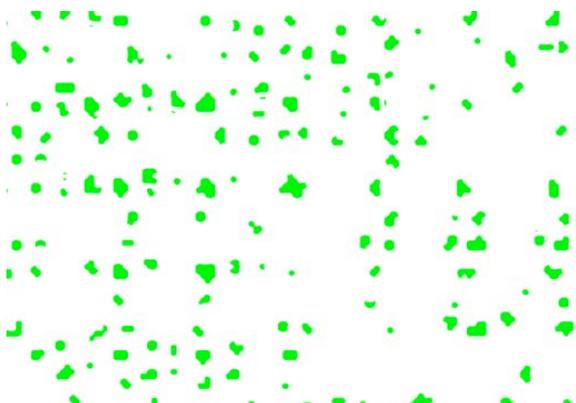
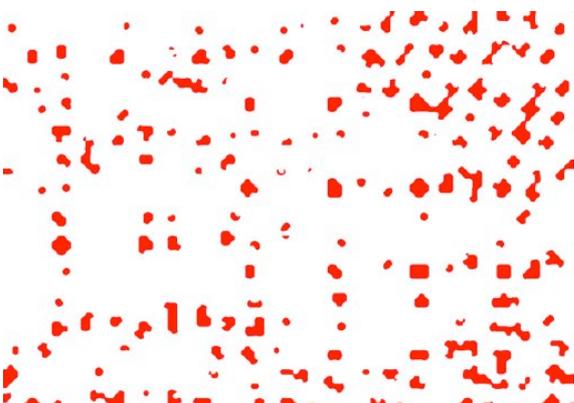
transmission; I took the image with its virtually millions of colours and reduced its huge amount of pixels to just 10.000 by using the rgb-colour-mode for digital image editing, which – as you all know – at the same time is (the name of) a common colour-TV-mode.

In other words, I adapted the resolution of the first electronic TV transmission to the supposedly first video-still, which is a document of this transmission. What you can see here is the result of that transformation step: about 10.000 computer-rgb-pixels: red, green, blue, its mixed colours yellow, magenta, cyan as well as black & white. For some reasons (I’d like to skip) it is indeed less than 10.000 pixels, but anyway it is a similar resolution to the one Ardenne’s screen worked with. Maybe you can still identify the image, can’t you?

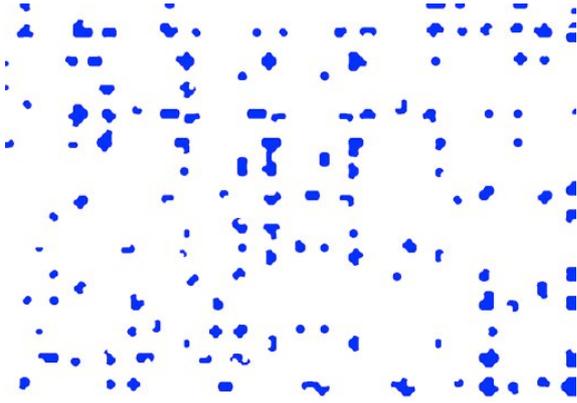
In other words, I adapted the resolution of the first electronic TV transmission to the



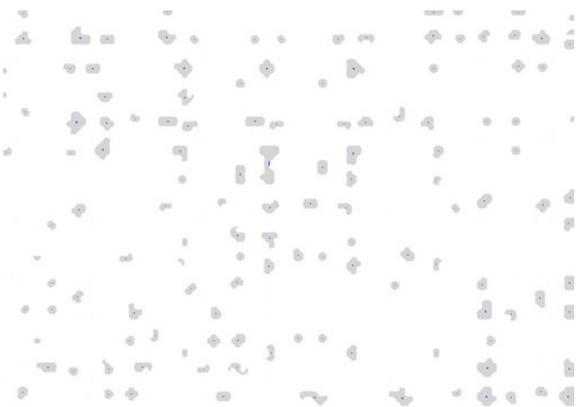
In a next work step I simply isolated the three basic colours of the pixel-image: red, green and blue – three colours for three musicians, which at the same time are the three image-generating colours of a colour TV picture tube. In the following work steps I isolated each colour and assigned it to one of the instruments:



red for the piano, green for the percussion and blue for the flutes.



These are the blue pixels of the transformed video-still. For a moment I will just go on with the part of the flute. But it's the same transformation procedure according to the piano and the percussion part.



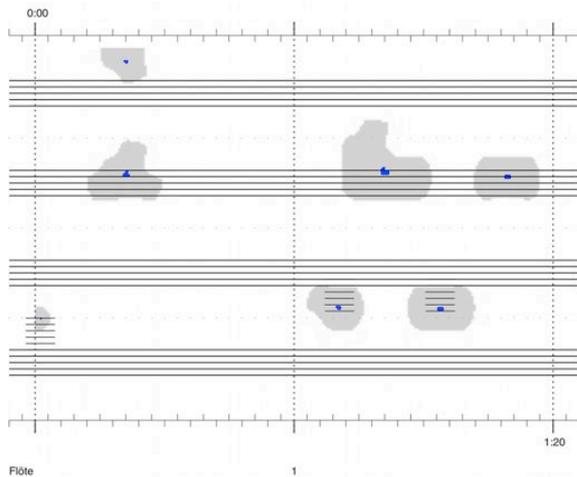
These are the flute-pixels again. I simply changed its blue colour into grey, while the shapes of the pixels keep the same. In its approximate centres I placed the scaled-down identical pixels in its original colour. Or the other way around: I scaled-up the empty spaces in between the blue pixels.



In a next work step I divided the coloured-within-grey-pixels-images into 5 by 5 is equal to 25 segments of the same size each, each retaining the proportions of the basic pixel image as well as the video-still. Every single segment becomes the graphical basis for one sheet of an instrumental part – in this case of the flute. The 25 sheets are numbered sequentially, as follows: first row: one to five, second row: six to ten, third row: eleven to fifteen, and so on.



This is the left segment of the top row. The distances between the grey pixels keep the proportions of the former basic colour pixels, as well as the proportion between the scaled-down blue pixels and the grey pixels wherein they are centred keeps the same all the time.



This is the first sheet of the flute part, using the left segment of the top row.

Every single sheet has got 4 staves. In case of the flute-part four staves at once contain the whole range of all flutes – piccolo to bass flute. (In case of the piano-part four staves at once contain the whole range of the piano; in case of the percussion-part two staves at once contain the whole range of the glockenspiel;

glockenspiel for the simple reason, that the percussion part is orientated by the range of the percussion-instrument, which is used in Morton Feldman's composition *Why Patterns?* – the piece, we played in the second part of the *BRAUN light* performance. However the percussion player is free to use different percussion instruments, and not only the glockenspiel, but also the piano player is free to play inside-piano, and not only to use the keyboard, or the flute player is free to create sounds by using any articulation-techniques, which the several flutes may provide.)

There is an exact graphical relation between the sizes of the staves and the ranges of the instruments, that is to say the spaces between the lines in a staff as well as between the ledger lines vary from one instrument to another, in other words the vertical dimensions of the graphical segments are exactly covered by the ranges of the instruments.

Every single segment lasts 80 seconds. From this follows that the whole sequence of 25 segments, which are to be played conjoined one after another, lasts exactly 33 minutes and 20 seconds. That is a precisely framed space of time, a fixed time-bracket within 25 fixed time-brackets, which can even be described as *visual bars* or a kind of *raw time-pixels*.

Within those 25 fixed time-brackets there is a big amount of flexibility by the temporal arrangement of each instrumental part.

Each coloured pixel marks the pitch of a single sound event. Within a time-bracket of 80 seconds every grey pixel marks a time-bracket wherein such a single sound event may take place. That means at first that the duration as well as the exact moment of every single sound event keeps basically flexible within a marked space of time.

At the same time there are several possibilities how to interpret the four staves, which result in an 80-seconds time-bracket:

Each musician is free to decide whether he would like to play:

- one staff after another, what means every staff lasts 20 seconds; or
- two staves at the same time twice, what means 40 seconds two times; or
- four staves at the same time, what means 80 seconds at once; or its mixed versions
- two single staves after another and two staves at once (20 + 20 + 40 seconds); or the other way around
- two staves at once and two single staves one after another (40 + 20 + 20 seconds); or
- one single staff at first, two staves at once and another single staff at the end (20 + 40 + 20 seconds).

These 6 different possibilities imply 216 possible combinations of the three instrumental parts for just one 80-seconds time-bracket. That gives 5.400 possible combinations for the 25 segments of the whole *rgb*-piece.

Depending on the musician's basic decision how a single segment is to be played, the durations of the grey-pixel-time-brackets vary. In other words: they become flexible, but they nevertheless keep a precise marking of the maximum duration of a single sound event.

Reading the top staff of the shown first sheet of the flute-part as a single one, that is to be played within 20 seconds, this means that the sound event marked above the top staff would take place approximately in between second 2,5 and second 4,5. That implies a maximum duration of about two seconds. In this way of reading this sound event definitely would be the first of the flute to be heard.

Reading the both upper staves simultaneously, that is to be played within 40 seconds, the same sound event would take place approximately in between second 5 and second 9, it could be the first sound of the flute to be heard, but it doesn't need to, because the first sound event marked in the second staff could take place even before.

Reading the four staves simultaneously within 80 seconds, the sound event marked above the top staff, which now would to be realized in between second 10 and second 18, definitely wouldn't be the first sound of the flute anymore, because the first pixel assigned to the lowest staff in this case would take place in between second 0 and second 4, approximately.

There is a chronology of the segments, and there is a kind of junctions, which require decisions every 80 seconds (by the way, there are even a few possibilities to re-decide within

an 80-seconds time-bracket), while the chronology of the sound events marked by the pixels may change, or becomes indeterminate, as well as the moments of its realizations and its durations.

Because the pitches are only fixed relating to four staves simultaneously (in case of the flute and the piano), respectively relating to two staves simultaneously (in case of the glockenspiel), a lot of decisions concerning the temporal arrangement at the same time necessarily entail decisions concerning the pitches. Apart from the fact that the coloured pixels may also mark non-tempered pitches this is the main reason to abandon any clefs.

But because I want to continue telling something about the layering of separately developed performance-materials concerning its particular time-brackets I won't go on talking about pitches, clusters, noises, timbres etc. anymore, as well as I omit further tricky – and occasionally paradox – details, which have to be considered concerning the arrangements of the time-brackets.

The *rgb*-piece is one separately developed sonic performance-material, which becomes one layer of the *BRAUN light* performance. In regard to its 33:20 time-bracket it is a completely autonomous performance-“voice” in the sense of performative polyphony. As well as the trio is one layer of the performance its parts are layers of the piece as well as of the whole performance. That is, the three parts of the *rgb*-piece are to be realized independently from another. This means, each part is just to be played in relation to its particular time-brackets, but not in regard to the pixels of the other parts or its common (transformed) starting point. Besides an arrangement concerning the basic characteristic style of the trio as well as the whole performance, which is almost given by its time-passing calmness, there are no further directions. That is, being aware of the piece as well as of the performance to the musicians means not to listen to, or care about what the others do. To them it is just important that there are pixel-precise time-bracket-structures, which at the same time leave a huge range of flexibility. These structures require a high degree of precision concerning its principally unlimited possibilities of realization. While the decision when the *rgb*-piece is to be played in the course of the performance is fixed at a given time, the musician's decisions in case of the *rgb*-piece remain open until their actual realization.

Besides Heiner Müller's text *Bildbeschreibung* (published as *Explosion of a Memory* in English), which we divided into two parts that are to be read by two performers, there is a

third sonic material: a 6-channel-audiotape, which lasts 57 minutes. The duration of the tape (which I consider to be some kind of *devised silence* – but that would be another issue ...); the tape marks the fixed time-bracket of the first part of the **BRAUN light** performance. As well as the three sonic performance-materials – trio, text, audiotape – are layers of the performance, the tape itself is layered by hundreds of sounds, which mainly result from lots of electro-acoustic transformation processes of just two samples, which both last a few minutes. It was only by chance that I learnt about receiving funding for the **BRAUN light** project while I was in the middle of nowhere in Argentina where I held a workshop on *Strategien des Nebeneinanders, Strategies of Juxtaposing* – what to me means a mode of layering and placement in terms of organization of material. For that incidental reason, and in regard to the thematic starting point of the project I brought two Argentinean everyday life's sound-samples with me, on which coincidentally TV sounds are to be heard in the background. *We must construct, that is, gather together what exists in a dispersed state.* Out of these recordings I generated hundreds of sounds for the **BRAUN light** audiotape. That is, transforming a few sounds out of those two samples, and afterwards transforming lots of sounds out of the transformed sounds ... and out of those ... and so on ... That transformation process resulted in a huge amount of sounds of derivatives of derivatives of sounds, which singularly last about three to seven minutes. Thereby a single sound – or often a series of almost similar sounds – usually is not at all developed concerning any other sounds, which already came up, or even less with the resulting audiotape in mind. I just care about the particular sound I'm actually working on, what means, just listening, changing a little bit, listening again ... Producing sounds for an audiotape and organizing the tape out of the sounds – that is mainly placing, layering, editing and mixing – are totally separate work steps.

By the way, this is the same with the visual performance-material, especially the videotapes. But I won't talk about it anymore in the course of this prepared lecture-performance, because too much time has passed in the meantime.

(I'm sorry that the tendency of this lecture-performance on *devising a lecture-performance on gathering together what exists in a dispersed state* in its progress has increasingly changed to a lecture on a specific performance. This is not, because I'm reading all the time – musicians normally read too, and performers, at least in LOSE COMBO performances, simply read aloud as well. So I guess this change (or displacement) mainly has got to do with the usually intended purpose of a lecture, which is to inform. Lectures are meant to aim at a comprehensible result, that is to say they never start without an aim, a target so to speak. In a

way the starting point of a lecture even inverts to its opposite. Thus a lecture, might it be layered or not, rather goes straight along a *time-line* describing a horizontal movement – with information and comprehension almost always in lockstep. While a performance, which is layered in regard to the time-brackets of its separately developed materials that were gathered together, becomes a – *time-space*. Within that kind of time-space there is no need for any external aim. It is just taking place. In a sense its vertical dimension prevents one from aiming at anything else, and therefore enables a decelerated passing of time.

More or less at the beginning I mentioned that I don't see a difference between devising a lecture-performance and a performance, in principal. However, concerning its perceptions and experiences there might be outstanding differences.)

But I have to come back: While the development of each single performance-material normally needs a lot of time, usually a couple of weeks, the layering of the several materials, that is placing and moving and trimming, the whole assembling-process, takes place within a few days. And the result of this process is always just *one* out of a virtually infinite range of possibilities. Working out one supposable good possibility, that is the main thing. It almost always feels like that there isn't enough time. But at the same time *everything already goes together*. For that reason I usually prefer to come to an end abruptly, at an unforeseeable moment, that is surprising in the course of the working process, even to me. Although there are just a few days, and one might think: too little (mostly technical) rehearsals, at the end a performance is devised a lot faster than I could have ever imagined.

And that is the same with a lecture-performance.

“When Mr. Cage was about one year of age, his father, who was well-known for being a veritable inventor, took out a patent on having developed one of the first submarine-boats ever.

But just its ingeniously simple positioning-system, employing ascending air bubbles, which has successfully been tested in several deep-sea-experiments, hampered a serial production due to evident unsuitability in terms of military use.

The patent of the officially so-called *Cageian-Faradayian-Underwater-Cage* sank into oblivion shortly after.

And it was only by chance that when Mr. Cage, decades later, on the day he attended the New-York-Premiere of the animated cartoon *Yellow Submarine*, took his father's legal estate the patent resurfaced.

Instantly he decided to thank the Beatles for the pacifistic realization of his father's invention with a little composition in due course.”⁹

⁹ The German source text of this translation was part of the performance *FARADAY'S CAGE I* did together with LOSE COMBO feat. Kammerensemble Neue Musik at St. Elisabeth-Kirche Berlin in 2006 (cf. footnote 2).

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