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EDITOR’S NOTE

Belgrade Centre for Music and Dance (BCMD) is a founder and publisher of *Accelerando: Belgrade Journal of Music and Dance*. BCMD is founded to establish cooperation and communication between local artistic and scholarly scene and the world’s. In order to achieve that goal BCMD launched *Accelerando: Belgrade Journal of Music and Dance* as an open access, double-peer-reviewed online journal. This journal allows Serbian scholars, artists, and educators to have permanent scholarly communication and interchanging of knowledge and information with the world’s renown artists, scholars, schools and universities.

Since knowledge is fluid and dynamic in nature, and transmitted through discourse, it is important for those who have a stake in advancing the knowledge base to participate in the discourse. Writing, as a form of communication, and publishing are ways of participating in the discourse. Research article is the end product of an investigation that has focused on a specific set of research questions. Research must be carefully planned, conceptually grounded, and methodologically sound, and must provide answers or possible answers and implications for further investigations.

Accordingly, the effort of editorial board members and reviewers of *Accelerando: BJMD* is dedicated to help authors reach the goal and craft the articles in a way that successfully, effectively and persuasively communicates the importance of the study. Through this mutual effort, work, and cooperation we hope that our journal promote values, expanding the base of knowledge and contribute to the discourse.

*With best regards,*

*Maja Marijan, Editor in Chief*
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Abstract

This article contains a description of an author's artistic research/project consisting in the development of movement interpretations of compositions by C. Debussy, J. Cage, K. Penderecki, W. Szalonek, A. Dobrowolski, K. Olczak, and T. Kaiser, in which the musical tone and colour are depicted with the means of movement arranged in space. The recording of the project performance was made at the Concert Hall of the Stanisław Moniuszko Academy of Music in Gdańsk. The performers were the students in the special area of Eurhythmics at the faculty of Choral Conducting, Musical Education and Eurhythmics, the Stanisław Moniuszko Academy of Music in Gdańsk. This research was undertaken for the purpose of doctoral theses and had as its background the author's many years of professional experience in creating musical choreography and her exploration of tone. Selected musical works were interpreted and expressed by movement of the human body. In addition, movement interpretations become here an instrument to comment on sound events, amplifying the recipient’s impressions of sound, which constitute a part of the Dalcroze method of musical education. Accordingly, the implication of the research is that it does not only introduce the issue of Eurhythmics but also prepares the recipient for new, seemingly broader perception of the musical work. Tone still remains for the author an extremely inspirational issue open for further exploration.

Keywords: movement interpretation, Eurhythmics, Dalcroze method, musical education, musical choreography
**Introduction**

The tone of the sound is the most recognisable feature of 20th century music. Its major transformations over the last century has led to the birth of different tone concepts in the artistic dealings of many composers. The abundance of tone so typical of contemporary musical pieces stemming from composers’ quests and experiments with developing an original sound has inspired the author of this article in her selection of the tone as the topic.

The purpose of this paper was to describe the tone qualities of selected musical pieces written in the 19., 20. and 21. centuries so as to indicate the possibilities of transposing the musical tone of those pieces through choreography into an image of music expressed in space and movement. This article as its foreground has the author's doctoral dissertation. In her dissertation in the first Chapter entitled "The Phenomenon of Tone in Musical Work" the author defines the key notions related to the musical tone, such as the sound, its qualities, timbre, tone values, or tone colours. It describes the tone as it developed through the ages and discusses its impact on the development of music in the 20. century.

In the second Chapter entitled "The Role of Movement Interpretation of Music" the author referred to the movement interpretations of the music in their function of an artistic embodiment of the Emile Jaques-Delacroze’s Eurhythmics. The role of movement interpretations in his Eurhythmics is described in a historical perspective. The chapter also presents the stages of developing movement interpretations of music. The author presents in this chapter also her own definition of the movement interpretation of music, which is the result of her many years of professional experience in creating musical choreography:

> Movement interpretations of a musical piece are the most beautiful and the most perfect way of reflecting music by means of spatial-movement measures. They constitute the synthesis of music and movement, thanks to which they allow a deeper experience of music that is embodied in the movement of the human body.

Theoretical considerations presented in the first two chapters formed the basis for the creation of movement interpretations of seven selected pieces and their descriptions: musical pieces by C. Debussy, J. Cage, K. Penderecki, W. Szalonek, A. Dobrowolski, K. Olczak, and T. Kaiser. The chronological presentation of the works of music proposed by the author depicts the process of changes taking place in the composers’ awareness, related to the process of musical creation, and
the growing impact of the form building element – the tone. The selected pieces by Claude Debussy, John Cage, Krzysztof Penderecki, Witold Szalonek, Andrzej Dobrowolski, Krzysztof Olczak, and Tim Kaiser provide illustration of these transformations. They reflect the artists’ search for new sound effects, which dominated the sound of music in the 20th century. Moreover, the selected compositions constitute examples of the particular interest of the aforementioned composers in the subject of music exploration of sound in their rich artistic output. Their artistic achievements set the time-frame in the history of music when these changes were taking place.

The pieces discussed in the article were given their visualisation in movement interpretations of music. The author further analyses the means of movement reached for individual choreographies so to correspond with the specificity of the tone.

The descriptions of the developed movement interpretations provide general information on the composer and his musical output, and include an analysis of the musical form of the selected compositions. The descriptions are complemented with photographic and video documentation which supplements and completes the verbal description of the performers moving in space. The information on particular musical pieces is intended to help the recipients perceive the work of art – movement interpretations.

**Claude Debussy’s *Clair de lune***

The first composition in the group is Claude Debussy’s *Clair de lune*. Jacques Chailley wrote about Claude Debussy: "The last musician of the 19th century is the first musician of the 20th century" ("Debussy." *Encyklopedia Muzyczna PWM*. Kraków 1984, 384), who "[…] ultimately demolished the traditional tonal system together with its complex structures, chromatic consequences and intricacy of chord relations, and showed a substantially different, however, an obvious, in terms of auditory perception, sound order" (Zieliński 1980, 19-20). Originality of the tone language of Claude Debussy as S. Jarociński put it down "[…] let new perspectives in composer’s thinking to emerge, particularly with regard to sonorism" ("Debussy." *Encyklopedia Muzyczna PWM*, 1984, 384).

*Clair de lune* is one of the most popular piano pieces by Claude Debussy — a part of the piano suite *Suite Bergamasque* (1890, rev. 1905). Most likely the title of the suite comes from the poem *Clair de lune* by Paul Verlaine, in which the bergamask dance is mentioned. Bergamasque is
an old peasant's dance in fast 2/4 time, from the Bergamo district in northern Italy, popular mainly in the 16th and 17th centuries throughout Europe. The word suggests the clownish manners reputedly characteristic of the peasants of Bergamo. Melody was in harmonic progression I–IV–V–I ("Bergamasca." Oxford Music Online, 2011). The suite was composed in 1890, but published only in 1905. It consists of four movements. Clair de lune is the third movement and the best known one. It was first orchestrated by André Caplet. (Ibid.)

Clair de lune is a musical piece, whose macroform consists of three sections: A+BA1 (reprise form). Each of the individual sections of the musical piece has its own specific tone, realised mainly within the scope of tone colour, and, being the result of interaction among, first of all, dynamics, articulation, and agogics. It exemplifies innovative solutions in the harmonic layer of the composition which go beyond the classical patterns of the major-minor harmony and foretell the oncoming changes.

The author’s original movement interpretation of music by Claude Debussy is realised in movement by one person. (see Picture 1 and Video 1). Her costume — a silk white dress — emphasizes the delicate, transient, and ephemeral character of the composition. The author focused on the musical tone of the piece. Soft light used in the movement interpretation emphasizes the mood of music, and simultaneously becomes an integral part of the movement interpretation.
Our spring will come by John Cage

John Cage, as Tadeusz A. Zieliński writes, "being one of those who most ostentatiously demolished the existing order in music […]" (Zieliński op. cit., 221), was the first to use prepared piano.

Among the huge number of musical pieces composed by John Cage for prepared piano, one can find Our Spring Will Come, which combines the elements typical of the composer’s work: playing with sound and stretches of silence. The composition was written in 1943 in New York and was intended as a dance piece. Pearl Primus created choreography — she was a dancer, choreographer and cultural anthropologist, populariser of African dance in the United States in the 20th century. The premiere performance of Our Spring Will Come with Sarah Malament (playing the piano) likely took place on April 23rd. Information available at the John Cage: Official Website (www.johncage.org).
This piece of music is a classical example of piano sound transformation towards sound preparation. This change of expression opens new possibilities of sound creation which are here adopted as the basis for the development of interesting tone solutions.

The interesting sound language of the composition *Our Spring Will Come* results from adequate preparation of the instrument, for which purpose the composer used two types of material: metal — bolts with and without nuts, a hook, a slider, and bamboo straps. The details of preparation are specified in the Example 1.

John Cage combined the richness of the piano sound in *Our Spring Will Come* with a highly interesting rhythmics. Frequent changes in the metre (polymetry), changes in the tempo, systematically led in polyrhythmics in both voices, surprising accents throughout the whole piece, and silence — so typical for the composer — that fivefold breaks the march of sounds, gives the piece a more dynamic character, and leads to achieve musical contrasts. The originality of the tonal language of *Our Spring Will Come* also forms the basis for shaping of the musical architecture. The structure of the musical piece is build upon fourteen contrasting sections, varying in terms of metrorhythmics, texture, sound effects resulting the instrument preparation, and dynamics. The sound material of the composition is subject to these changes and different variations are created. As a result, a hybrid form is developed which is a mixture of variation technique and the order of the rondo form. The effect is that the coefficients, which are typical for the structure of rondo, are created as a result of joining of the sections transformed as variants of the motif. The sound material of the sections A and B forms the basis for creating successive parts of the piece. The microform scheme is as follows:

\[
\text{ABCDE'B'D'B'A'DEB'Coda}
\]

The formal structure of the musical piece constitutes the basis for creating a spatial and movement composition in the form of a musical and movement rondo, in which all coefficients typical for a classical rondo — chorus and couplets, form in movement a sequence of pictures following one another.
Example 1. J. Cage, *Our Spring Will Come*, scale of prepared sounds. (author's archive)

The repetitiveness and juxtaposing of energetic and quiet sections, combined with silence in music, implies diversified solutions with regard to shaping expressive movement in the space of the stage (see Picture 2 and Video 2). The prop used in the composition – a springboard, serves to emphasize the specific tonality of the piece. Five female dancers wearing black costumes take part in the movement interpretation of *Our Spring Will Come*. The uniform colour of their costumes symbolises the uniform tone of the piano.

**Anaklasis by Krzysztof Penderecki**

*Anaklasis* by Krzysztof Penderecki is the subsequent composition. This composition was written in 1960. The musical work was written to the order of Südwestfunk, Baden-Baden for Donauschinger Musiktage für zeitgenössische Tonkunst in 1960, and dedicated to a German theorist Heinrich Strobel, a friend to whom Krzysztof Penderecki owes his international success (Lisicki 1973, 57). The world premiere was held on 22nd October 1960 during "The Days of New Music" in Donauschingen. The Südwestfunk orchestra, Baden-Baden, was conducted by Hans Rosbaud, and in December of that same year Charles Bruck in Strasbourg recorded the musical piece for the first time (Erhardt 1975, 25).

"The title of the piece (anaklasis = refraction of light, transformation) was derived from the Greek metrics, where it denoted the alternating use of short and long phonemes." (Ibidem, 28) *Anaklasis* constitutes a sonoristic manifesto written for a traditional set of musicians, i.e. a string orchestra, supplemented with an extremely large percussion ensemble. The diversified tone of the performing instruments is developed through flirting with musical colours. The composer takes individual instruments or specific combinations of instruments as the starting point in his projections of innovative solutions applied to the sound.

Therefore, the main objective of the composition was to search for innovative sound effects and new sound material. To this end, apart from the twelve-tone chromatic scale, the sound material is enriched with clusters, microintervals (tones larger or smaller by a ⅛ of a tone), quarter tones (tones larger or smaller by a 3/4 of a tone), extreme registers, noise and murmur effects.

Innovation with regard to musical language in *Anaklasis* has been combined with a quite traditional understanding of musical form. Interesting musical material has been given a simple and clear form. One-section musical piece is shaped by way of assembly, producing a spectrum of
instrumental colours. The composer used the sequential technique of forming the piece, where its particular phrases merge seamlessly one into another. The cast of the performers is the basis of the classification.

*Anaklasis* has become an inspiration for creating a movement interpretation of music, in which thirteen dancers in identical black costumes take part. The props play an important role in the movement interpretation — eight pieces of white cloths, which in the movement of the performers emphasize the broad tone range of the musical passage. (Picture 3 and Video 3) While other props (properties) – form a kind of ladder up which the performers go, thus expressing the sounds of the highest register.
Witold Szalonek’s *Quattro monologhi per oboe solo no. 4*

Witold Szalonek’s composition entitled *Quattro monologhi per oboe solo no. 4* is another piece. Witold Szalonek, a Polish composer, who at the turn of the 1960ies carried out a research into new possibilities of producing sounds in wind instruments, which led him to discover properties that had not been used in classical music before that time, and to develop the so-called "multiphonics" (Pasiecznik, 2012) in the form of a system, or "combined sounds" i.e. characteristic in terms of tone colour multisounds produced in wooden wind instruments.

A cycle of four pieces for solo oboe — *Quattro monologhi* is among the best and most characteristic examples of sonorism in Polish music of the 1960ies, where the composer in a model-
like manner explores the tone colour potential of a single instrument — the oboe. The composer’s particular fascination with the sound of the instrument and its broad exploitation led him to discover new ways of producing sound in woodwind instruments.

The macroform of a part of the fourth piece of this cycle is based on a sequential succession of varied in terms of the material, small fragments-ideas and phrases that build aleatoric sections.

The sections are constructed basing on playing ad libitum. Despite so diversified fragments, the macroform constitutes an expressive whole. Suggested aleatorism was used, and the composer proposed with the use of descriptive graphics a choice of the sound material to follow. The piece no. 4 is, therefore, an example of a form shaped in an aleatoric manner, which is based on involving randomness in the process of its creation, with the assumption that it will be the oboe player himself who will determine the final form of the piece.

The score of this piece is an example of a graphic score, where traditional notation is combined with graphic elements. Such construction of the score serves as a visual inspiration for the performer (Paja-Stach 2009, 198). As a philosopher and critic Christop Cox (d. 1965) remarks: "Graphic scores in which traditional musical symbols are abandoned to make place for innovative graphic elements, are intended to stimulate open musical performances and improvisation" (Cox and Warner 2010).

In the piece no. 4 short dynamic and emotional caesuras and their diverse character in terms of the material, mark the division into eight separate construction ideas. Each idea emanates different expression emphasized by the rhythmic factor, which becomes an impulse to create movement in this case. The specific oboe tone is the basis for shaping music choreography, (see Picture 4 and Video 4) realised in the area of the tone colour, and being the result mainly of the interaction among dynamics, articulation, and agogics.

In the movement interpretation of *Quattro monologhi per oboe solo no. 4* two persons wearing identical black costumes take part. Soft stage lighting that emphasizes the expression of music, accompanies the dancers during their realisation of the movement interpretation.
Another piece of music is *Krabogapa* by Andrzej Dobrowolski. The works of A. Dobrowolskiego are also in line with the developments in Polish music of the second half of the 20th century.

*Krabogapa* is a piece written in 1969 to the order of the ensemble "Warsztat Muzyczny" (Musical Workshop). The title comes from an acronym built of the first syllables of the surnames of the ensemble members: Zygmunt Krauze, Edward Borowiak, Edward Gałązka, Czesław Pałkowski. The world premiere of the composition was held on 13th October 1969 in Rotterdam.

This piece of music is an exquisite example of exploring the sonoristic potential of a chamber ensemble composed of the clarinet, cello, trombone, and piano. The different instrument configurations tried by the composer translate no new unconventional sound tone qualities.

The piece has a one part form, within which eleven different phases can be identified. The structure is created by joining of these phases, which are diversified in terms of colour, articulation,
and texture. (In her choreographic work the author used *Score and Instructions by Andrzej Dobrowolskiego Krabogapa*, PWM Edition, Kraków 1970).


Five persons take part in the movement interpretation of *Krabogapa* (see Picture 5 and Video 5). They are assigned with the task of movement realisation of parts of individual instruments. The piano part is reflected in movement by two persons. Such a clear strengthening of the cast of performers is related to the composer’s comprehensive use of the tonal capability of the instrument, both in a traditional and a non-conventional way. Each of the remaining instruments: the pipe, the clarinet, and the cello is realised in movement by one performer. A prop (a ladder) plays an important role in the musical choreography. The rule of graduation was adopted with regard to the pitch of tones and consequently applied throughout the whole musical piece.
Trio hommage à Karol Szymanowski by Krzysztof Olczak

Trio hommage à Karol Szymanowski by Krzysztof Olczak – a Gdańsk composer and accordionist – is another piece that inspired the author to create movement interpretation. The piece was written in 1987 for the festival in Zakopan "Dni Muzyki Karola Szymanowskiego" (Karol Szymanowski's Music Days).

We witness experiments with the sound of three other instruments: the accordion, violin, and guitar. The piece evidences that the interest in sonorism has never faded among the Polish composers from generation to generation.

The author’s original proposal of the movement interpretation (see Picture 6 and Video 6) of the discussed musical piece is aimed to show by expressive movement planned in space, interesting tonal solutions, which are played by an instrumental trio featuring accordion, guitar, and violin. Six persons take part in the spatial and movement composition. The black and golden colours of the performers' costumes emphasize the specific – metallic tone of the guitar and the violin, as well as the tonal richness of the accordion.
The last composition, written in 2007, is *Dinosaur Bones* by Tim Kaiser, an American composer of experimental music, whose videos, installations and performances are presented throughout the world. Here, the original tone solutions consist in electrical transformations of the traditional sound material. The piece perfectly fits into the trend of the electro-acoustic music, first started in the mid-1920s by the composers writing the concrete and electronic music.

Tim Kaiser constructs in his pieces sound images which are the result of adding diversified sound layers. He designs himself experimental instruments for this purpose. He searches for everyday items – various materials that produce interesting sounds, creates original instruments of unique tone, and transforms the new quality sounds electronically. Listening analysis of *Dinosaur Bones* and the issue of perceptive reception being integrally linked with it, led the author to select particular sound qualities, generating specific sounds, and to systematize them in a form of a sound catalogue. Original sound motives inspired movement projections. In the movement interpretation of the discussed musical piece, sound structures are given their movement visualisation, which recurs with each subsequent repetition of the specific sound quality throughout the whole...
composition (see Picture 7 and Video 7). Eight persons take part in the musical choreography. The performers’ stage costumes of diversified cut emphasize the avant-garde character of Dinosaur Bones piece.

Conclusion

The subject of the musical tone discussed in the article represents an individual approach to the issue. The unique tonal abundance of the contemporary music has triggered the author’s fascination and stimulated her to take up research and pursue her artistic project – the author’s original movement interpretation have been recorded in the form of DVD and a photo album has been published.

The analysis of musical forms of the selected compositions, conducted in the article, and the characteristics of the sound colours of those pieces developed under the verbal scaling method of the semantic differential served as the starting point for the expression of the musical tone with the means of movement arranged in space. Exploration of sound on a theoretical level showed that "'tone' [...] — a musical phenomenon that is the most difficult phenomenon to define"(Szoka and Crumb 2011, 280), is a multidimensional concept. In the process of creating the choreographies the author sought for appropriate movement and spatial solutions that would depict the vital elements constituting the musical tone such as sound timbres, colours, dynamics, articulation, agogics, and texture. The musical expression mirrored in the emotional and expressive movements of the performing artists, which blends all elements listed above, completes the picture of the musical tone. The correlation between the tone of the sound and the set of instruments for which the compositions were written is reflected in the described movement interpretations by purposefully selected different groups of performers. The artefacts used in the movement interpretations proved extremely helpful in building the spatial and movement image of the musical tone.

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