

The music I am presenting here under a combined name of audio-visual music is based on a particular kind of compositional idea. The audio-visual works have not been given a separate name yet, however they are clearly distinct from other forms of music. They are distinct in respect of time and situation in which they are created as well as of genre which they form. In respect of time: because these works could be created only after 1960; in respect of situation because they ^ewere created in opposition to works conventional in cast /in spite of certain novel solutions/; in respect of genre because they reach far beyond the kinds of music for instruments, music for voices or the so called music for tape. I introduce a new term for them: the music of action, the music of action ~~on~~ music, the music of action in relation to music, further : the music of action against music.

Let us consider now how we can act against music. There ^{are} several solutions: pursue something different than music, e.g. poetry, painting, philosophy etc. - then it would be non-music ; pursue something that would be in opposition to music in the most boring conventions and canons - it would be anti - music; finally cultivate the kind of art of which it would be impossible to say whether it is still music or not any longer - it would be meta- music /let me remind that the prefix META means not only "between", but "then", "afterwards" as well, and thus in our case : music between music and something else, but also music which only afterwards, later ~~may~~ may be made legal, recognized as also acceptable /, or even, to say it in other words : cultivate the type of music which we know to be art, and which we can later recognize as music, which can be interpreted as music - thus it would be TRANS-music.

The non-music, anti-music, meta-music and trans-music all make up the new type of music, which because of its quality can be called the music of activity, music of action. It should be stressed here that although action is an integral part of this form of music, what we mean is rather the activities of the composer than of the performers. First of all, what kind of personality is a composer of music of action, of music of activity. It certainly is not someone who considers himself a continuation of what has already been. In the domain of art it is not always possible to limit oneself to the task of continuation. In order to continue the kind of music that others have composed before me I would have to feel connected with them in some way - which I cannot say about myself. There are various types of artistic creation, various types of artists: some dream of the position their great predecessors occupied, others do not find any attraction in this / the problem of artist and craftsman: an artist wants to start everything anew, a craftsman feels attached to his craft, he wants to be the best not in relation to himself but the best in his craft.../.

In art any kind of arrangements of things is only apparent, artificial and entirely insignificant for the artist himself. What is the act of composing? It is certainly a ~~centric~~ concentric occupation - in its all dimensions - focused on the work which first interests the composer himself, / it is obvious that he is the first critic^t of his work /. To make its creation possible, all kinds of frames, conventions, attachments, reservations, inhibitions and question marks must be obliterated. Each work of art contains some element of controversy of course - at least others may understand it this way - however it is the work itself that is essential at the time of creation. I emphasize this point because a composer of music of action must be able to submit himself to his inner creative compulsion and not to the pressure of conventions or anything from the outside / the so called outside inspiration may enrich the soul but it cannot enrich the music itself - however, it is another problem. /

A composer is free in his choice of manner, domain, intention as long as art remains his goal. If his aim is an artistic one, and the media can be understood only as artistic ones, the artistic value of what he is doing will be recognized by others soon and easily because even the most rigid trimmer and the most obstinate conservative will understand that the music he is presented with is music, or what else could it be /musical media are nothing but music, they are harmless outside the sphere of music hence - they are sacred.../. That is why I give such an unattractive name /unattractive because negative/ to the music ~~x~~ of action. /It is not long ago that A-music or Anti-music ~~w~~ indicated something unfavourable, they indicated the end of the composer, if he practises "something like this" he is not a composer! - was the opinion: time showed that there is nothing sadder than to be just a composer - especially today, when the completely legitimate works of music can be created by machines./

The music of action is based on two essential elements: the auditory and the visual. These works are audio-visual. In order to realize more clearly what the audio-visual is let us try to present it as something in opposition to electronic music, music recorded on tape, perceived only aurally concentrated entirely on aural phenomena independently musical. Unlike electronic music which can be listened to without looking at anything /because there is nothing to look at: two amplifying columns look lifeless and only the silly habit of makes us look at them while listening to electronic music/, audio-visual music makes both listening and looking necessary, both seeing and hearing. What is more, both of these forms of contact with music are together, inseparably a necessary condition for the proper response to a musical composition. In the act of actual perception the hearing and the seeing may interchange continuously, making up two parallel components of perception. It should be added here that the perception in case of audio-visual music need not be based on simultaneous hearing and seeing, what matters is that there is a constant possibility of perceptive contact in the sphere of both / the so called complete perception to aural and visual impressions is rather undesirable because of weariness which ~~occurs~~ occurs when the senses are engaged to a great degree./.

In the act of perception a choice may be made : the listener adjusts the aural and the visual impressions according as it were to the quality of the audio-visual music itself, but he also superimposes, as it were, his own version of perception upon the work created by the ~~xxx~~ composer. It is easy to guess how much the work is enriched, how in this situation it becomes multifarious, equivocal, which is of great value in music / the more meanings the music has the more equivocal it becomes, the univocal is desirable in e.g. the social théâtre, a photographic report etc., the art of music has a semantics of a higher order, and it should not be deprived of this and reduced to simple "demagogy"./.

To

Compositions of this type project themselves -as it is usually described- inside the perceptive consciousness of the listener independently from what they carry in themselves. It is - as I have already mentioned - possible because of the use of the equivocal, polivalent structures that contain considerable margin of informational vagueness: that is why they may be received as a material for - of course not entirely unrestricted - interpretation. In our case, in case of music of action music does not mean music, it means more than that.

II

The audio-visual music - our starting point in composing the music of action - does not mean to suggest any associations / it has been done much earlier/ but its task is to dispose of intervals of a particular kind that occur between what is seen and what is heard. To have a more clear notion, let us take two forms of presentation of a musical structure : one would be presented on a film reel/ thus received only visually/ , the other one on the recording tape /thus received only aurally/. Both of these two forms are equivalent for us because they concern the same phenomenon, but we are accustomed to one of them / while listening to music on tape we can easily imagine it in visual presentation, we can see it more clearly/, the other one, on the other hand, forms something - one would like to say - incomplete, false /this is based on the fact that in this case the sound which we see is missing and nothing can make up for it/. The fact that in case of purely auditory perception it is relatively easy to supplement the visual, while in case of purely visual it is difficult to supplement the aural equivalent of what is seen without the sound, makes a very awkward inequality between the two components.

Audio-visual music tries to cover this inequality by the imposed principle of audio-visual equivalence. There is only one way of being conducive to this difficult because artificial equivalence, namely to increase the importance of the visual! Of course it does not mean that the visual has become more important than the aural. This is impossible to be achieved because each visual thread, following from a musical thread, must be based on it. There is, however, a possibility of using a material so different from musical material that the visual presence becomes a really equivalent element of the composition as a whole / this can be done directly by means of unconventional use of a literary text, the word, the phonetic values isolated from the musical context and the like/.

Let us pass on to the essence of the music of action. First of all what is the musical material in this case. It is only the vocabulary, the store of the media necessary to impart the musical contents in no way - this is important! - reducable to them. Even in cases where the musical score gives a strict disposition of the material what matters is not the material but ~~but~~ what it carries in the sense of possibilities of building up the action on its basis. / That is why the score cannot be the aim, on the contrary, it is only a means, an intermediary material, and that is why in this kind of music it should not be considered as a notation, it should not be composed with great accuracy, with precision, on the contrary, the more floating is the score, the more difficult the legibility, the more indefinite material, the more the music gains in ambiguity desirable in this kind of music. /

The task of music of action is not to impart purely musical meanings, but to impart artistic meanings in a broader sense. The part of the NON-musical is considered here not as a supplement to the music, but as a form of utterance equivalent to the music. Applying non-musical media we can enrich music in values unknown so far./ Even the musical theatre has not been able to include this problem, since in this case music was usually subordinated to the planned dramaturgy of the whole./ We could define the programme of the music of action as music plus something more than music.

In particular, how is it composed? Since it is not a form, it is difficult to be talked about in general terms, it would be much ~~better~~ better to proceed - after a few samples - to the actual problems of composition in this field, which can be determined individually. What I could say on the subject in the introductory notes, could be summarized in a few points /some of them will elucidate after what I have already said./.

The starting point of a composition must be a zero state. Music cannot be composed on the basis of music that has been composed hitherto because this is what we have to avoid. A clean sheet of paper and pure / but stimulated by a strong creative impulse / creative intention - nothing else. The final result of a composition cannot be predicted, it can be only vaguely imagined / I am to meet a man but I do not know what he is going to look like, etc. /.

I7

Every music happens in time, and so does this one, but the order of the course of its elements should remain open as long as possible. To achieve this, instead of a score, we should use a disposition of media, catalogues of media, diagrams, charts, open codes etc. - any other means except an explicit horizontal score. Out of the given media it should be possible to compose not one piece, but whole fascicles, or even whole libraries of compositions /e.g. NON-STOP from 1960 /.

The media of the music of action make up a sort of a repertoire of media. Beside individual sounds, beside chords and motifs of vague structure we can use the material of words, phonic values, emotions, gesture, actors' acting / spoken and mimic /, short scenes / without a broader meaning, i.e. without the possibility of interpreting them as the meaning of the whole /, interrupted episodes, even everyday activities, outburst and dying out of the interest in the course of music / performers are able to create whole ranges of such media /, and further on we can use anything that results from the dispositions and their interpretation / if I have to play something from a chart I do not know, then the musical motif that comes to my mind - even though it is not on the score - will result from the score as it happens with everything in the music of action /.

No agreements, no restrictions : the length of time, its fulfilment /i.e. the intensity of the music of action /, the cast, the roles taken over by the performers , all this should remain open as long as possible, to be disposed of at the right moment. The synectic method should sometimes be adopted in the performance : to perform the music of action without any connections, connections will emerge by themselves at the time of performing the music.

EXPRESSIVE ASPECTS for flute and soprano /May 1963 / the only work in this collection for only two performers. What is the audio-visual in this work is first of all the spatiality itself : both women performers /the part of a woman flutist is required here/ pass from different performing ~~point~~ points over to others, approaching and withdrawing from each other by turns / the distance between the soprano and the flute are given in the score/. In this case the stage performance can be merely tolerated as still possible / of course with the observation of the distances however lessened/, and it would be ideal /and such was the pre-view performance/ to put daises at various points of the house, the platforms on which the performers would appear in particular parts of the performance. Both of these parts in this case are equally important: the impression that the flute accompanies the soprano must be prevented.

QUARTET for two pianist^s and any two performers / January 1965/
 known as QUARTET 2+2 is performed by two pianists / pianoforte I
 and pianoforte II / and any two musicians or actors / the hitherto
 performances of any two voices:cello and soprano,soprano ~~xx~~ and
 an actor,flute and violin,violin and cello/.The mentioned below
 comments concern the flute and violin version,in case of a voice
 or an actor these remarks should be developed accordingly.Start
 at any point of the voice /the Quartet has no score and is compos-
 ed entirely of parts/. In the pre-view performance I suggested the
 following solution: /which I am giving here as experimental/
 begins pianoforte I,continues about one minute,enters pianoforte II
 flute;after some time violin,the finish: similarly,that is finishes
 pianoforte I almost solo /with the minimum accompaniment of the
 other instruments/

A certain part of music is occupied by emotiographs, sketches which should be interpreted very individually as a very special material; another part of music - non-identifiable objects, hardly implied, which should be treated as suggestions of certain musical structures; still another part - spoken text, one can speak, shout, wail, howl, weep, but there should always be some emotional content; another part of music - movement-sound activities, certain activities on the instrument which do not belong to playing but which give sound effects /e.g. taking the flute to pieces and blowing one of its parts, tuning the violin, special tuning of course, peculiar closing the pianoforte flap, damping its strings by unusual objects, or even altering its pitch, etc./, and finally the strict musical score, we make use of approximate values of course. Pianoforte I plays on the strings exclusively, pianoforte II on the keyboard to some extent and on the strings, the flute plays on its lower ~~xx~~ registers / on the upper one only at times/, many effects such as touching the stops of the flute, murmuring sounds, frullata, glissando $1/8m$, quick vibrations of long amplitude, etc., the violin pizzicato in general, rapid glissandos, saltatas upwards and downwards etc., - all in all - avoid the traditional, normal playing!

QUARTET 2+2 should be played only in complete - if possible x -
trance. In Quartet the principle of non-recurrence of sounds and x
effects should be maintained. Having noticed the repetitions of
music we should stop playing and x continue it again only when
there is a possibility of playing xg it from a different point.
The length of time depends on the version. The short version -
4-6 minutes, medium version - 7-15 minutes, the long version - 18-
239 minutes.

TRANSMISSION for cello and two pianos was composed in autumn 1965. In fact it is a piece for cello solo in which both pianos only initiate the music. Both pianists play the part from the chart according to the directions given in the parts, slowly scanning the motto from Guido of Arezzo : "Musicorum et cantorum magna est distantia: isti dicunt, illi sciunt, quae componit musica." The cello comes in on the first syllable of the text which is divided between both pianists, after the text / both literary and musical/ has been finished, the cello continues a solo.

The TRANSMISSION requires a few minor comments for the performance. Both pianists play on instruments specially prepared, damped to a great degree /only some sounds remain clear/, reciting the text mezzoforte against the background of very subdued playing / only at the end of both piano parts on the word musica the dynamic level of the piece should be raised, the ~~musical text~~ word musica should be shouted, the musical text should be played with very sharp sound/. The cellist should play his part more and more independently from the quasi-chamber starting point / the general principle : eliminate any repetitions of themes/

VISUAL MUSIC for five performers, composed in spring 1966, contains eighteen short scenes immediately following one another. The performers are: a cellist, a pianist and three actors. The piece is ~~xx~~ composed in the form of five parts, vaguely describing the quality of particular scenes. In this composition the musical space should be treated as a space of joining two places of performance on the stage on which the instruments and actors are placed, and a few stands for actors clearly visible to the most part of the audience, at the back of the stage there must be doors for entrance and exit which, if possible, should be unnoticed. Everything is important: the way the actors are dressed, the way they behave ~~and~~ and speak. The composition as a whole should not be conjectural in its progression.

In VISUAL MUSIC the author's script should be only the starting point for free playing. The music must not be demonstrated, it should be played as naturally as other natural activities are performed. The audience should not have the impression of the piece being created, on the contrary, the impression of a free happening on the stage in which both actors take part. Only in the group scenes there may - but not necessarily - come joint acting of the actors and the musicians. The actors should concentrate on ~~on~~ their own actions, treating parts only as dispositions of the succession of the actions. In order to increase the ~~xx~~ visual it is advisable to slow down some actions to the tempo slower even ~~for~~ four times. The length of time of the work : short version- 6-8 minutes, the long version II-19 minutes.

QUARTET SG is composed entirely of signs which either correspond with real historical musical works, or refer to more recent instrumental techniques, or their aim may be to stimulate the listener's imagination so that it achieves new impressions. These signs / Signs Graphs this is where the title comes from / may be interpreted at will, but always in accord with their usual meaning, thus not without certain correspondence. In case when the content of the sign does not correspond with the actual process of music formation and in case when the given sign means little to the corresponding instrumentalist, it may be omitted.

QUARTET SG as a whole is composed of open formations/rectangular forms/in which synchronization is of no ~~xxx~~ consequence and closed formations /non-rectangular forms/ in which synchronization is a relatively important factor /then we should follow harmonized playing/. Any four instruments may perform. The instruments are signed with numbers-I,II,III,IV - and may be chosen freely, /as well as those mentioned in the performances/, however, various colour are the ideal choice. The music should be performed with a single sign in focus at ~~the~~^a time. The length of performance of a given ~~sign~~^{sign} or a set of signs should be independent visually and aurally from the musical process for different instruments /such is the starting point, on the subject of synchronized playing and interdependence - below/: in this Quartet everyone plays for oneself in so far as the instrumentalists perform together. In rectangular parts this independence should be carried to the extreme, in the other parts it is sometimes necessary to synchronize the instruments completely /the broken lines point out the synchrony only at the given point of the course, this synchrony should be both visible and audible./.

In Quartet SG dynamics plays an important and completely new part. It is quite free actually, however, it should be based on dependences between the pairs of instruments / the pairs of instruments being I and III, II and IV /. When one instrument of the given pair presents an important process, the other instrument of this pair 'intervenes', devoiding the first one of its superiority. In this way the piece as a whole will have a chamber music character in spite of the fact that each instrumentalist considers himself as the only one in this piece. It should be played with the greatest possible concentration, with no group rehearsals, which in this situation would be of hardly any consequence anyway. On the other hand the instrumental media should be prepared very carefully, they should not be the same media as the ones presented in other pieces, if there are other pieces performed at the given concert. As regards the media themselves : it is not their quality and 'smartness' but their individual character that matters.

The general principle : each similar sign in the part of Quartet SG requires a transposition / to a different pitch, to the dimensions of rhythm and articulation different now and again/, all the signs collected in one set of signs should be given a common quality, justified in general by some basic intention / e.g. by an attempt at obtaining an unusual intensity, by a constant attention focused on tone, by damping of the sounds, etc. /. The principle of not playing all the signs should be accompanied by the principle of mechanical playing most of the signs one after another / similar to reading for instance a dictionary / - in their various forms of course. The distance between the instruments: as small as possible, and at the same time relatively large between the instruments of the particular pairs / autonomy not to be reconciled, but the author's intentions may be interpreted in some other way. The length of time: any / minimum 12 min., maximum - I - 59 minutes, II - 121 min. /.

FRAGMENT for two actors and cellist / September 1968 / is another type of audio-visual music. In this work the text written by the composer himself appears for the first time, the text composed in a single day / Wednesday, September 18 / in the shape of almost identical with the final form of the composition. This text should not be ascribed any significant meaning, it is - in the dialogue form from the first - an inwardly heard scenic vision of a special kind, acted by two people, who present themselves as actors only as the performers on the stage. The starting point was the following: The cellist is playing but ... he is not alone on the stage because two other members of the trio appear and read from their parts - not music, but dialogues. This order of things should be maintained in the performance, it is a real chamber trio, composed of a cellist and two actors who should have their own stands, placed in the foreground and slightly below the cellist, who is a little helpless, as it were, although visually he dominates above the others / he is placed on a high dais/.

The whole of the FRAGMENT is acted in micro-scenes designated by successive letters which incidentally correspond with the actors' names, names that continuously change - as the situations and the significance of the particular scenes change. These dialogue micro-scenes should not be treated theatrically, on the contrary, they should be presented in an ordinary way, only at times with a meditative tone / letter M or P /. In the cellis's part he is given some letters which he should - shouting or whispering, whichever he chooses - prompt the actors, without stopping his playing, so that the composition does not become unduly lengthened. This composition requires moderation and elegance, ordinariness and of the presentation imposed on uncommonness of 'thus playing' trio.

The cello part is written with an abbreviated, shorthand writing. Simultaneousness of various sound forms is used to stress the changeability of the material : the cellist has enough time to deliberate trying even the contrasting combinations, because he is playing continuously. The experience of performances done so far proves ~~that~~ that the cellist must cooperate with the actors to some degree: at the basic points at least: a/ prompting them some entries, b/ playing softly in the dialogue parts, and c/ playing extremely carefully when the dialogues are coming to a close, when the listener is fully entitled to learn what the end of the dialogue is. It is obvious that the cellist's actions are to be unnoticed, separate as it were by a wall of strangeness from both actors / the text itself informs us about this in a few places /. His performance should show a high level of virtuosity only in some places, on the whole it should be restless, nervous, heavy, straining after virtuosity, musical but ~~not~~ conventional, concentrated and ^{not} without the traits of tension.

SYNECTICS for any three performers were composed in spring 1970 as another work of a large series of graphic compositions which was started by NON-STOP for piano. During the ten years that came between the two works music, and the graphic music alongside, have both undergone various changes. The assumption of SYNECTICS is terminating the great process of departure^{re} of music^{from} the strict score towards approximate score. A more thorough commentary on ~~this~~ this work makes it clear to what degree it was possible to depart from the first models of graphic music ~~not~~ not only in score, but what is even more essential for the composition, in the actual model of performance.

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36

SYNECTICS~~are~~ are made up of three separate parts. In each part there is a certain - fairly large - number of rectangles and squares. Each of these contains musical material scattered all over the space without any order. Graphic signs and letters are the ~~musi~~ musical material. We will designate each sign and letter as a ~~mus~~ musical element.

Both the musical elements within the rectangles and squares and the rectangles and squares themselves should be treated in an unrestricted sequence. The text should be read in a curved line, constantly changing its directions. In this way - the elements mixed on purpose to this end - will be read according to the principle of immediate vicinity, it will not be a deliberate order though. The particular elements must never be played separately. Only simultaneous arrangement of two or more elements can be used, according to the scale of abilities of an instrument / or a performer/.

The particular elements should be arranged according to the graphic suggestion of the sign or letter. In the parts we have ~~xx~~ various signs at our disposal : from suggestively musical to the ones very different from the usual musical notation. The following principle should be adopted : the more distant from the usual musical notation a sign is, the more strictly it should be treated on the other hand, the signs resembling the strict musical text should be understood in the sense of approximate values in a broader meaning. /E.g. two semi-quavers, one lower, the other higher pitched : the interval that separates the two notes should not be treated in proportion but freely, maintaining only its direction. / The particular letter may be substituted by actual sound forms, then we should abide by the principle of adequacy of the letter symbol and the sound object chosen by the performer. In this way the letters - the most non-musical signs - will constitute the series of the most precisely settled thread of the composition.

The particular elements only point out the musical material, but they do not say anything about the intervals between the particular combinations of elements. They can be very short, almost ~~x~~ imperceptible, or longer, even unduly long. One should overcome an unpleasant in listening to graphic music principle of dividing the whole to segments, broken by constantly similar pauses. The musical process whatever it is composed of, must not be perceived as a mechanical process. The performance must ~~be~~ be based on the principle of unpredictability of what is coming next. The performance of a composition must by nature be fragmentary / in our case : by freedom of a large number of signs and letters /. In fact we must not want to play everything. The performer has an enormous number of elements at his disposal, but he should concentrate on a certain number of rectangles and squares. Each rehearsal of the composition should be based on a different series of rectangles and squares so that the composition appeared in the performance as studied only in realizational aspect of the idea itself. One should always play according to the part and ^{not} from memory / which would be contradictory to the fundamental principle of action in this composition/

SYNECTICS are composed for any three performers / it should be added here that one part may serve more than one performers: thus beside the version for three pianoes or for a string trio, for three actors or for three various performers there may be versions for e.g. three string quartets, for 12 = 4x3 voices, or even for three big instrumental groups /. The playing may be done by instrumentalists because it is according to their scale of abilities that this composition was written, but also vocalists or actors may participate in the performance of this work.

What is of consequence in the performance of this composition as a whole is the principle of independence of the parts. Synectics is one of the most ambitious modern attempts at creating an expanded system ~~of~~ of creative work. The foundations of this system were laid by W.J.J. Gordon, who solved the real creative problems by means of practice, which was based on the idea that creation is based on combining the already existing elements into a new whole. This process of combining the already existing elements into new forms is by no means a simple act of overlapping and putting together knowledge and information. The essential components of creative work seem to have nothing ~~in~~ in common, that is why combining them has never been an act conscious enough in the creative practice so far. While ~~a~~ thinking of the course of genuine creation one should find and identify the processes and mental states that help in the actual progress of creative work, and that having some information about their character, one should attempt to find methods of consciously causing the states of mind that correspond with the creative work in order to intensify its effectiveness. Creation consists in combining elements which seem to have nothing in common, that is why what is more important is not the practically effective and pseudo-useful solutions of creation problems, but the free play of associations and the absolutely elastic form of thinking, by means of which the artist has an insight into the material unattainable for him so far.

~~CONTRACT~~for three performers / January 1971 / consists of six ~~seen~~ scenes following directly one after another. The performers: soprano, by way of performance related to 'lighter' music, cello and drummer. ~~CONTRACT~~ is composed of three parts, with no score, including however the simultaneous course of particular scenes. The performers are required to be scrupulous as regards the spatial acting of the composition, mutual contracts which must arise from minor agreements between the performers / hence the title of the work ~~CONTRACT~~ /, performing a certain number ~~xx~~ of details which, as it follows ~~xx~~ from the note material, are of particular ~~importance~~ importance to the composer, however, in the note material there may be considerable variations resulting ~~x~~ from an individual interpretation of the text. One part of the material is given in notes, the other one-in signs which should also be treated as musical text, as if it were a strict notation.

CONTRACT should not be interpreted in a scenic way. It is a true audio-visual music, meant to be perceived aurally and visually ~~xxxx~~ almost side by side, the musical layer supporting the visual which - on the whole - dominates the composition as a whole. The material of three parts contains only initial dispositions which during the performance may be enlarged and supplemented by further interpretational dispositions because it is ~~x~~ an open music : as regards both the way it should be interpreted and its own interior progress, determined and limited only by a specific cast. The performers dwell longer on those points of the composition of which they know to constitute the vision, the visual tissue, maintained by means of unity of the scene.

Audio-visual music was generally performed, in the first performances, by members of Ensemble MW-2. Today it would be difficult to ascertain who or what determined the style of performing: was it the music that imposed the style on the performers, or whether the performance imposed the style over the music performed by them. The influence must have worked both ways. I associate most of the compositions with the musicians of Ensemble MW-2, but also other performers played certain compositions very competently indeed. That is why it is not necessary to identify the performance with given performers; besides, the principle of exchangeability of performers which is obligatory in this ensemble made perfect conditions for the openness of performance. In some compositions the performers are not specified but chosen freely, which enlarges the compositions far beyond the limits of conventional cast.

Problems of aesthetics of music production. Each producer sets about the performance endowed with not only technical skills but he also has his own aesthetic ideals on which the composer depends. A question arises, to what degree some part of a composition may be left in the care of a musician whose aesthetic outlook is entirely different, who ~~may~~ may even harm the composer with his aesthetics producing in music his own ideals which may have nothing in common with what the author would like to find in his composition. The answer is simple : giving his composition to a producer to perform the author is no longer its owner; it ~~is~~ is true that he is still responsible for anything that can happen to his composition, but by no means responsible for what belongs to the responsibility of the performer himself. It is obvious that one should foresee various production results, but it is equally obvious that one cannot foresee everything. It is somewhat similar to what happens to a play, whose production through staging, or stage-setting is outside the range of the playwright's responsibility. Anyway, a number of production conventions will result from mutual agreement between the author and the performers.

Problem of performer's participation. Each performer is given a special part to fulfill. in the composition. In case of a precise disposition the performer's participation is simple : he is to play what is written. But there are cases when the performer has at his disposal a material which can be interpreted very individually. Then his participation may also be very differentiated: from a passive participation to the leading function through the whole composition, or its parts. Within this broad scale the performer can - interpreting the composition individually - keep various kind of detachment ~~xxxx~~ towards the composition and other performers. The parts in which it is clear that the individual performer makes decision to avoid acting a part in the composition are very ~~xx~~ successful, but unsatisfactory are the parts in which it is obvious that the performer does not know how to behave in the composition.

The numerous performances of the same composition by a similar producing cast make one draw the following "conclusions" : there is a possibility of creating certain general principles of procedure within the ranges of which each production may be formulated at will, but which together form a kind of style of production. And thus e.g. in QUARTET 2+2 the performers for some time preferred performing in a very small space, the pianists even went so far as to play on one instrument / simultaneously or by turns/. The other performers were placed in the direct vicinity to the open piano, consequently in the perception of the composition could occur elements of playing that were difficult to ascribe to a definite performer. This method of production creates another rule necessary in audio-visual music : even in case of a most differentiated material one could hear / and see / homogeneity resulting from homogenous location of space. And vice versa, in case of spatiality a wide arrangement of performers, the domination of spatially arranged music over the material itself becomes the organizing factor / a typical example QUARTET SG /.

The problem of who can perform audio-visual music, who can participate in it creatively? The performers of audio-visual music are required to have certain skills that were not necessary in case of conventional performing the traditional repertoire. There is a number of false opinions on creative participation of a performer of improvisations. It must be explained here that audio-visual music has nothing in common with improvisation, that what is more, improvisation is contradictory to the principles of performance of audio-visual music. The starting point is not an ~~x~~ outline on which one can improvise, but a situational programme of a special kind, which first must be well understood, then - equally well transformed into an actually performed work. Having at their disposal not only musicians but non-musicians as well, they want not so much to enrich music with new elements /e.g. actors/, as to admit various forms of performance. To illustrate this point let us imagine that the performers of audio-visual music are ~~x~~ musicians with only traditional training, with stage habits. Most certainly, no audio-visual idea could be presented even partly by thus arranged performing ensemble. It is possible to expand the presented music to the area of real audio-visual music only when other than purely musical conventions of musical performance are admitted to participation.

In modern art interpretation is a very important element. What I mean by interpretation is not a conventional act of reproduction, but rather a way of understanding a musical text, which ^{if} ~~is~~ open liberats a wide field for individual penetration into the musical text, for the free choice of what the performer ~~ex~~ that presents the given work is able to elicit out of it. In this ~~question~~ way the question of exatness of interpretation is avoided - it is substituted by understanding of music that changes with time. And thus the first presentation of this music is not a model for the next, performances, on the contrary it is only one variant out of countless number of total possibilities. This idea is contradictory to the idea of exact ~~ex~~ interpretation which formulates the ~~ex~~ musical text univocally in order to preserve, or rather settle its historical genuinness. The way of interpreting music as I mean it carries a composition along with time, allowing it to acquire ~~various~~ various, ambiguous and even contradictory values according to the time of interpretation. The first performances of such compositions as ~~ex~~ QUARTET 2+2 or QUARTETS SG performed by ensembles of different experience, produced a comparison convincing of the fact that within the range of the same starting idea various and even contradictory at times, interpretational solutions are possible.

The proposed here kind of music may be reproached for being too dependent on performers. There is even a wide-spread opinion that in such cases the performer himself becomes the creator. There can hardly be a wilder misunderstanding. There is no possibility of a total freedom which a performer is supposed to enjoy as long as a real musical text is considered a starting point. The fact that the performer must take the composer's text as the starting point eliminates from his performance a wide range of means which he would have at his disposal in other cases. It is true that ambiguous texts create the possibility of various interpretation of given signs, but the total sum of possible interpretational equivalents is a choice anyway, thus the composition - with the wide range of performing means - is comprised within the borders distinct enough to consider it a composition.

Audio-visual music makes us focus our attention on the problems of time articulation. What I mean by time articulation is a way of interpreting time according to ~~■~~ which places of greater importance can be differentiated from places of small or even none importance. Thus at each point of the whole process of music creation we have one important vague ~~■~~ moment : we are never sure whether what is occurring in music leads to a place of a great significance or on the contrary, counteracts and weakens what might be more ~~impe~~ important. At no ~~■~~ point can the listener foresee the further course of the heard music. This may be what the author cares for ~~■~~ most since any guess would be out of place here, like any univocal-ity / that is why audio-visual music must be based on the several performers and not one, only two or several people can create the basis for ambiguity of the course of music, which is of such great significance for this music /. The compositions, or their parts, that allow for a considerable margin of free actions of the performers, actions that reach beyond the conventions of chamber music, will certainly be more ambiguous in character. The obligatory principle is this : the more combined is the cast / eg. in case of quartets / the more unconventional must be the principle of common performance : the musicians do not play together - they merely perform together, and that makes a difference / of course I mean here a general situation, in particular compositions cases of intededⁿ common playing sometimes happen/.

In audio-visual music the place where it is performed is very important. The concert hall is certainly only out of necessity accepted as a place resulting from tradition, from our habit of listening to music in the spatial arrangement the audience-the stage. Some productions were staged in not standard but specially prepared ^{conditions}, usually adopted for the situation rather than arranged on purpose / costs!/. The audience surrounding the performers in a half-circle at least, if it cannot be a circle, audience slightly mixed with the performers - such productions were also done - audience placed on various sides and on various levels in relation to the performers - such audience comes closer to the ideal one that the composer intends. It is obvious that in the traditional contact X the audience-the stage the spectator can see everything but it is not what matters, what is more important is to give him possibility of penetrating, as it were, into the audio-visual materia from the inside / even at the cost of not taking in the whole/. At this point we are touching on the aesthetics of happening which by its structure and the arising in this circumstance surprise prevents the participant from seeing the thing as a whole. the listener and spectator at the same time receives a fragmentary information in audio-visual music, because such is the nature of contact between the composition and the receiver in this case. The incompleteness of taking in the whole as a whole / which does not exist in this case anyway/ are made up for by more direct participation in music perception.

In all compositions - as mentioned above - an important part is played by space in which they happen. Each composition has been supplied with a separate comment regarding this, here I can only point at the general principle of performers' activities in the space.: the distances between the particular performers are important parameter p of musical composition production. The fact that in QUARTET 2+2 in spite of two pianists everything happens in the very small space of two square meters, that in ~~of~~ EXPRESSIVE ASPECTS soprano and flute countinuously change places and distances that in FRAGMENT both actors sit near the cellist after the fashion of chamber musicians, that in SYNECTICS and in VISUAL MUSIC the location of performers may be of greater importance than the material they have at their disposal - all this proves that the space of performance is considered not as a place of musical performance but as a set of locational points, treated by the composer on the network of possibilities on which are marked the particular dispositions as the musical components, which are realized by the ~~xx~~ visual presentation of particular musical compositions.

The performing of compositions is designed in such a way that at each moment there may occur events that by no means can be predicted by way of the course of the composition itself / so that for instance it is possible to add another piece while the first one is still being played/. Here I would like to point at the openness at each point of the presented music, at the possibility of entrance with an unforeseen action / of course - if the musical material allows it - also within one composition /. Both of these cases should obviously be interpreted in the sense of free choice. The course of events within the range of compositions of continuous progression of these events / typical examples : EXPRESSIVE ASPECTS or X FRAGMENT / should be maintained according to design, and any deviation - if they were to be allowed at all - thoroughly justified / e.g. with the necessity of changing instruments, taking the action to a different place, etc. /. It is true that the audio-visual music presented here is perceived both aurally and visually - however it should not be interpreted as absolute and total necessity in an actual performance.

In other words, this music should be presented in both aspects of perception, however, the audio-visual should not be interpreted as absolutely obligatory in presentation. / It would be wrong to arrange, stage or direct the whole composition as a spectacle, on the contrary, one should maintain the musical character of presentation as the starting point and not look for solutions where there are none or where the idea of composition does not show any. It should be remembered that all the forms of music presentation accepted here by the author refer to music itself / *musica ipsa* / and their task is to provide a possibility of seeing in music something else, but not at the cost of departing from it or at the cost of comparing it to something that goes beyond it. While presenting it, the purity of playing should be preserved / even by means of material other than musical /, the ideals of chamber music, of ensemble playing which makes the performers focus on what they are doing, and which leaves impressions to listeners and spectators to form. It is a condition necessary not only for works approximate to pure music but also for those compositions that comprise media unknown to music so far.

The general principles of how to interpret the graphic notation :

- 1/ each sign is an organic part of music and can be treated as a separate element or in combination with another sign, with the neighbouring one,
- 2/ only the most general sequence is obligatory, within the rectangle or square the individual signs can be read in any manner according to habits or intention of performers,
- 3/ signs that resemble notes should be treated as approximate values, the others may be interpreted at will, however, a similar content should always be subordinate to the given signs,
- 4/ the signs of very loose unstable structure should be interpreted not as musical objects but as musical actions, which of course may be joined^d by particular musical objects if they are relatively close to the given free sign,
- 5/ in respect of articulation and dynamics the following principle should be followed - if it is not expressed differently in a given instruction - the greater the number of sound objects, the more changeable should be dynamics and articulation, and vice versa - in case of a smaller number of sound objects the performer finds one or several related dynamic and articulation equivalents and in this way, by automatic transferring the gravity point to other parameters, makes it possible for the non-dynamic and the non-articulation layers to enter on the scene.
- 6/ in order to avoid monotony that arises with too frequent changes of various parameters, the registers of instruments and realization means should be used selectively, that is by choosing only definite scale of means for a definite set of phenomena that are noted in the form of signs,
- 7/ the performer should not attempt playing all the signs /sometimes it is simply impossible:

QUARTET SG or XXN SYNECTICS /.

In such works as SYNECTICS or QUARTET SG I transfer completely the gravity point x from the material to the way of its interpretation. One sign may have a variety of meanings when performed according to how the performer understands it. The music composed in such way has been called overparametric, and composing such music may also be called overparametric. The fact that I do not identify the signs of musical notation and leave them for the performer to individual interpretation does not mean that I evade defining the type of music, but I come over to the area of material that has not been made use of so far.

Along with the parts and scores the author encloses several examples of performing certain fragments. They should be treated not as ~~models~~ models but as samples of possible individual solutions. Audio-visual music is connected integrally with the openness of interpreting the material, and any obligatory canons would not only be out of place here, but - simply ridiculous. The description itself of the works ~~comprised~~ comprised in this commentary limits the still possible solutions to solutions determined in so many respects that the^e author cannot ~~help~~ help the impression that choice is still the primary criterion. These works are certainly not open enough to be filled with anything, to do without intermediary even in extreme cases, notation. It serves to prove that there are works basically different from one another, that they ~~w~~ are recognizable and distinct in both their starting dispositions as well as in regard to their own potentials of performance.

Audio-visual music of which a fragment out of the more complete collection of composed works I am presenting here, already has its receivers. The musicians who set a high value on their own competence ~~w~~ achieved sometimes with very hard work - tend to reject this kind of music a limine, seeing in it activity against music, which I by no means deny. On the other hand, people less limited professionally - scientists, painters, architects - are strangely inclined to make this kind of discoveries. The visual component helps ~~x~~ not so much in understanding this music as in its perception, which is also rare nowadays since we are not eager for it to a degree ~~xxx~~ possible so far. 139 performances of works ~~xxxxxx~~ comprised in this collection / including all the performances since June 6, 1972 / gave the author a symptomatic picture of per~~x~~ception of this music. The further it reaches, the more completely it is perceived. The openness of form and notation does not present here any basic obstacle. QUARTET2+2 the most frequently performed work from the presented here collection, is based on material completely open at many points, but this did not prevent the performers / Z. Krauze's Music Workshop or A. Kaczynski's Quartet MW-2 / from achieving interesting ~~xx~~ results in performing, it is these results that prompted frequent performing of this work.