

HENRIK HELLSTENIUS

«Extended Composition»

THE HANDS. THE DOUBLE



EXTENDED COMPOSITION

- What new strategies for composition and performance will have to be developed to master the multitude of new possibilities emerging from music's expanded material?
- What new significance is emerging from the layers in an extended composition of sound, language and movements. To put it simple: does this change what "music" is, and can mean?
- How do we evaluate it, discuss it, understand it?

EXTENDED COMPOSITION

- When opening up the process of composition and performance for a material and practices that are outside of the musical/sound domain, not only the aesthetic and content of the works changes radically. For composers and musicians new skills are practiced, that in its turn open up for new working methods both for composers and performers, and more time for the process than in standard musical life.

EXTENDED COMPOSITION

- Interdisciplinary collaborations challenges notions and standards of 'quality' and 'virtuosity'. We have to consider how to deal with these concepts in the practice.
- Composition, fundamentally is a dealing with rhythm between different forms and material.

Henrik Hellstenius/Ellen Ugelvik/Kristin Ryg Helgebostad

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Christian Blom

BLY

Ellen Ugelvik, Cecilie Lindeman Steen, Ali Djabbari



Tanja Orning and the ensemble

ENSEMBLE STUDIES

Camilla Eeg-Tverbakk, Helga Myhr, Gry Kipperberg, Tanja Orning



MATERIAL

by searching and finding new material, comes the challenge of controlling this extended material.

to control new material, new skills is needed.

SKILLS

The “subjective body”. A musicians body is not a dancers body.

The body of the performer, pianist Ellen Ugelvik is the instrument

SIGNIFICANCE AND RECEPTION

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**CHOREOGRAPHIC PIANO WORK BY HENRIK HELLSTENIUS
ELLEN UGELVIK AND KRISTIN RYG HELGEBOSTAD**

MOVEMENT AND SOUND

Ellen Ugelvik

PROCESS

How do we choose the movements to work with, how do we evaluate them, both as a material to compose with, and also its significance, its qualities as signs?

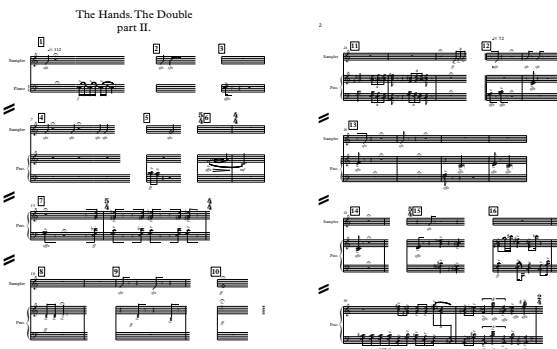
What language do we use to discuss and develop them?

PROCESS

What new skills do we need to work with movements and space, in the way dancers and visual performers do?

How do we compose and perform music when the pianist is not able to see her hands or the keyboards where she plays?

CREATING SCORES



What new significance is emerging from the layers in an extended composition of sound, language and movements. To put it simple: does this change what "music" is, and can mean?

How do we evaluate it, discuss it, understand it?

Question from a colleague:

If the goal of your project is to create “a composition where sound and movements are equal parts of a polyphony”, I ask myself how this multi-layered composition – sound and movements is perceived. It is maybe not so that an «extended» composition process automatically create an extended aesthetic experience?

Evin Østergaard - composer