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**FÜREINANDER**  
(Wesleyan Polyphonie)

*You gotta move*  
Fred McDowell-Davis

1 Kor 24

„Keiner suche das eigene, sondern das des anderen“

A polyphony of motions.

Formed by one, by some, by a lot of people.

Every motion embodies a perception.

Every motion is of soulful precision.

One motion is there for the other motion.

Evidence of each motion: a sound.

FAQs:

***Performing POLYPHONIE: What is the basic guideline?***

As the idea of writing limits the motions of the body in interaction with pencil and paper to only a few standard motions, so does the idea of making music limit the motion of the body in interaction with a sound source.

Therefore:

Set your motions with a sound source free from any limits.

Move for the sake of forming motion, boundless and free, beyond the limits of musical action, beyond sound processing for the sake of sound (since that is what music basically is).

Remember, that you cause sound with every move you make. Not only in interaction with an instrument, but in general, since everybody and everything is a sound source. There is no sound without somebody or something moving.

Motion precedes sound, the latter being the result of the first.

Consider this and start to understand sound as a medium that makes Your motions perceptible for the human senses within the acoustic dimension.

Doing so, you will make movements, nobody has ever heard before.

***What are the criteria out of which the motions in POLYPHONIE are formed?***

How you move depends on your innermost self, since motions embody mental dynamics.

Be aware that there is a constant stream of influences on your mind coming from all that's natural and man-made.

Make it clear to yourself that these influences are working upon you and through you all the time. One main influence is the site You are moving in.

Therefore:

Sharpen Your perception for the influences the site has on your thinking and feeling.

Use the specific influences as the impetus for all your motions:

Transform every input you receive from the place where you are performing into the shape of a motion.

***What is motion made of?***

Based on your intention and feeling you can form the following features of a motion: direction, duration, speed, intensity, phases, intervals, accents, development.

To expand your bodily expression in motion, avoid metrical compulsions.

### ***How do single motions respond to each other?***

There are four ways to respond to the motions of the other performers:

You can add a motion in contrast to the other motions.

You can add a motion in harmony with the other motions.

You can imitate one or more ongoing motions.

You can transform one or more ongoing motions.

### ***How can You transform ongoing motions?***

You can reinforce, decrease speed up, slow down, maximize, minimize, shift, enhance, diminish, reverse them, You can change their direction, you can shift, repeat, reduce, reset, refine them, you can make them more regular, make them more irregular, you can add something to them, you can continue, permutate, extend them.

Take also into consideration that remaining consciously motionless is an intense form of action.

Every performer should start to act when he senses that his support is needed, that the ongoing action needs his special way of motion – because the overall action of POLYPHONIE reflects the impact the environment has on the heart, mind and soul of each performer. Whatever you do:  
Avoid dominance.

### ***What is the right sound source to choose?***

The form and the material conditions of each sound source offer a specific kind of motion and a specific kind of sound color through which motions are transmitted to the ears.

Therefore:

Choose a sound source that suits the way you want to move and the way your motions should sound.

### ***What about sound color?***

Adjust the sound colors of your sound source to what you want to embody with your motions.

### ***Noise?***

The amount of noise You produce with Your sound source depends on the way You move.

### ***Is POLYPHONIE tonal or atonal?***

It depends on the version.

For the performance at the chapel of the Wesleyan Institute in October 2007, every performer has a three-tone-scale at his hands.

It's a trinity of pitch, derived from the three-letter-word GOD:

The scale is made of the g and the d in any register the given sound source has to offer. The o may be any pitch in any register which may change at any point.

Depending on your motions, the three pitches may emerge in unison or in any order.

***What is the overall form of POLYPHONIE?***

The overall form in terms of development, correlation and interrelation depends on the way, how each performer responds with his motions to the motions of the other performers.

The higher the amount of subtlety is, that everybody brings; the more everyone handles his task with care; the more everyone understands his own motions as supportive acts to the whole; the more POLYPHONIE will unfold its special kind of beauty.

***How long will a performance of POLYPHONIE last?***

As long as the performers want it to last.

***What factors other than those mentioned above have to be taken into consideration?***

Choose the right place

Choose the right performers

Choose the right positions of the performers within the environment.

(As a starting point, every performer chooses the place that suits him best)

Choose the right dress & the right haircut

Choose the right food

Choose the right words You speak to each other

Choose the right time

Choose the right day

Choose the right weather

Choose the right year

Be conscious of yourself

Let the sublime be the category for everything that you are doing.

To keep track of joint decisions it is advisable to bring in an external observer as moderator.