

## International Congress of Aesthetics 2007 “Aesthetics Bridging Cultures”

### Polyaesthetic Education: A model for integrating cultural experiences

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**Abstract:** We agree with the idea conveyed by the call for papers for this congress that aesthetics can be a medium for bridging cultures. Anyway, it would be a mistake to suppose that this works like an automatism. To analyse and to understand the cultural sources of human difference does not necessarily mean that the problems caused by cultural differences can be solved just by understanding them. We see the role of aesthetics rather as that of a background theory that can inspire concrete programs to be implemented for reaching these goals than as a means in itself. In order to reach the goal of bridging cultures it needs more than theoretical constructs and reflections.

Polyaesthetic Education has been developed by Wolfgang Roscher as a model of aesthetic education based on a scientific concept of cultural dynamics, and on sound-scene-improvisation as its particular form of artistic expression. One of the main aspects of polyaesthetic theory lies in its intention to integrate cultural traditions and to study their particular ways of perception and expression. Our contribution discusses the concept of polyaesthetics as a means of bridging cultures on a theoretical as well as on a practical level.

The call for papers for this congress conveyed the idea that aesthetics can be a medium for bridging cultures. We share this idea but we do not suppose that this works like an automatism. It is an important thing to analyse and to understand the cultural expressions of different cultures but it is another thing to practically solve the problems caused by cultural differences between them.

One way to influence the relation between people is education. Although education cannot solve all conflicts between cultures, it can at least optimise the preconditions of a peaceful life on the individual level. In this context our approach should be seen. It is our aim now to present a theoretical and practical way of meeting the challenge of bridging cultures, namely ideals put down in Polyaesthetic Education.

The concept of Polyaesthetic Education has been developed by Wolfgang Roscher who taught music education in Hildesheim, Germany, and later on in Salzburg, Austria. The pivotal construct of this concept is an aesthetic one, namely *polyaisthesis*. Roscher defined polyaisthesis as a form of multiple perception, being “elementary and yet at the same time distinctive” and referring “not only to a quantitative ‘much’ but rather to a qualitative ‘more’ of links between appearance and effect” that is caused by the integration of simultaneous stimulation of the different senses.<sup>1</sup>

Polyaesthetics aims at an integrative view on different levels: At first, it implies an integration of science, education and the arts. Furthermore, it intends an integration of the

different fields of expression and sensory experience represented by the different arts. Reflected against this background, Polyesthetic Education, according to Roscher, includes five integrative aspects:

- the multi-medial aspect aiming at a complex training of the senses by producing, creating and inventing across the borders of genres and artistic techniques;
- the interdisciplinary aspect aiming at a complex understanding of aesthetic experience and of the arts across the borders of scientific disciplines and art-related theories;
- the aspect of integrating tradition by selecting, rejecting and varying the experience of life and art across the distinction of historical epochs;
- the intercultural aspect aiming at acquiring an insight into the variety of human expression and at developing a cross-cultural understanding;
- the social-communicative aspect aiming at overcoming class barriers and class distinctions.<sup>2</sup>

It is in particular the intercultural aspect that is relevant for the topic of this congress. According to Wolfgang Roscher it is an aim of Polyesthetic Education to help people to acquire an insight into the diversity of human expression as it actually exists around the world. Polyesthetic education follows, thereby, the principle of integration of perception and performance: that means to appropriate expressive forms of other cultures by including them in one's own artistic way of expression coined by one's own culture, instead of just "sight-seeing" them. It is supposed that this appropriation implies a more intensive form of perception of the particularities of these cultures.

The intercultural aspect of Polyesthetic Education, according to Roscher, is of particular interest for the present situation of our world since the ubiquity and omni-presence of Western cultural patterns are obvious characteristics of modern culture even more dominating due to the process of globalisation.

This sounds plausible, but things are not that simple. Can we – being socialised in a particular culture – actually understand the symbolic world of a foreign culture where we never have lived? This was the main bias of the so-called "exotism": It pretended to bridge cultures by integrating foreign artistic expressions into Western art but in fact it was not the foreign culture which it referred to, but a Western idea or even idealisation of it.

The intercultural aspect of Polyesthetic Education, according to Wolfgang Roscher, aims at an unbiased experience of cultural expressions around the world, although it is difficult to abstain from Western ways of hearing and seeing. But it is a different way of approaching if we at least try to avoid categorising unusual sounds and images by applying Western patterns of interpretation. This is something that has to be learnt and does not simply happen when we are confronted with the expressions of a foreign culture.

This is the reason why we think that aesthetic education is a necessary means for reaching those goals that are indicated by the title of this congress. Polyaesthetic education is one way to perform this task – not the only one but a particularly interesting one. We will try to give you some impressions how it works.

Two basic concepts characterise the idea that an intercultural aspect is of special significance in contemporary teaching. First of all interculturality expresses a particular attitude of mind – the readiness to reflect one's own point of view critically. It would be a sign of arrogance – and unfortunately this feeling of superiority still determines many decisions in political or economical questions – to assume that the measures of a western civilised world can be regarded as some kind of standard. To accept also ideas that do not come up to personal expectations or preferences, to question one's own way of perceiving and judging things seems of great significance as what in German words we call a 'Bildungsziel' in a multi-cultural environment. In his lectures Wolfgang Roscher used to refer to various cultures, their significance over the centuries, their impact upon contemporary artistic expressions. Interculturality in this context does not ask for assimilation, the superficial adoption of 'the strange' but serves as a basis of reflection. This idea immediately leads up to the second basic concept: Showing interest for the diversity of cultures can be regarded as a stimulus for self criticism and may make an important contribution towards a better understanding of personal preferences, wishes, attitudes. Based on ideas of the German philosopher Hans Georg Gadamer Roscher referred to the necessity of a temporal estrangement in leaving behind the familiar and well known so as to gain the distance necessary for the discovery of new aspects of one's own identity in a process of filtering the very personal with the help of the different.<sup>3</sup>

It is not all that surprising in this context that the first composer Roscher invited for an extensive guest lecture at the University Mozarteum Salzburg (Hochschule Mozarteum) was the South Korean composer Isang Yun who had attempted at building a firm bridge between his own personal background, clearly influenced by religious ideals of Buddhism, and contemporary western music he got to know in France and Germany. It is not all that surprising that in the early eighties of the 20<sup>th</sup> century *The International Society for Polyesthetic Education* was established as a kind of basis permitting the exchange of ideas of artists, scientists and teachers from different countries all over the world. It is not all that surprising that several of the annual symposia of the International Society explicitly took up the ideal of interculturality focusing on the diversity of artistic expressions as well as different ways of perception and possibilities of integration between East and West.

Still the question prevails: How can these ideals be realised in actual teaching? Unlike other music pedagogues that were convinced that in dealing with non-European music we have to restrict ourselves to the attitude of interested observers and have to maintain a certain distance determined by respect, the representatives of Polyesthetic Education firmly believe in the chance of intercultural exchange in the active artistic process – e.g. by taking up texts or musical patterns that may be of symbolic relevance in a foreign culture. This does not mean imitation or the restriction to certain stereotypes that in a superficial way seem to represent 'the exotic', it rather means blending basic elements of foreign cultures with the experience of a century old tradition of western music, literature or painting in a careful way that respects different approaches. The ideal of some new, richer form of artistic expression that does not deny but rather emphasises necessary tensions between different

cultures, in the realm of music demands the preservation of some basic symbols such as certain modes and their particular message on the one hand and the integration of the experience of a western musician, e.g. his special way of playing an instrument, using his voice on the other hand.

We want to emphasise this idea by giving a few examples. The Japanese haiku as a typical form of poetic expression with a century old tradition frequently contains a key word referring to the seasons. A very firm reduction of material to 17 syllables and a symmetrical structure (5–7–5) on the one hand restricts the possibilities of artistic expression, on the other hand leaves plenty of space for personal reflections and associations on part of the reader. Such a principle of confinement may seem strangely out of place in western societies. Ellen Maria Kienhorst selected two haikus by Onitsura (1660–1738) and Sampu (1646–1732), both referring to cherry blossoms, for a group-improvisation with old people.<sup>4</sup> The contemplative atmosphere evoked in the poems with cherry blossoms blooming, falling to the ground thus symbolizing the turn of the year appealed to people who no longer had to occupy themselves with the demands of professional life leaving little time for meditation, for whom the idea of transitoriness seemed to gain more and more importance. Kienhorst at first gave some basic information about Japanese poetry and devoted plenty of time to the process of reading the haikus and talking about personal feelings, associations, ideas evoked by the texts. Then the small groups decided on instruments (glockenspiel, xylophone, triangle, cymbal, flute) that to their mind corresponded with the atmosphere of the poems. Short 'punctuation marks' on cymbal and triangle, sparingly used bright and iridescent sound effects, meditative tonal sequences based on a pentatonic scale on the flute and interactions of the speakers standing in the different corners of the room determined this improvisation that conveyed the ideal of reduction and openness both for those interacting and those perceiving as mere spectators. Certainly the participants in the workshop had first of all 'learned' some basic facts about Japanese poetry – what seemed more important however was the question how the texts appealed to their own personal experiences. The sparing use of very concise expressions that could be regarded as focal points for meditation provided some kind of counterpoint to everyday-life in which explanations left little room for personal feelings and emotions. The 'distant', 'strange' of the haiku in this context made it possible to approach emotions, fears and hopes that in a western civilized world are frequently ignored or met with the remedy of sedatives.

Concentration on some symbols referred to in haikus as well as in Japanese watercolour-painting and in calligraphy also determined Willy Janßen's artistic approach with eight-year-old children. When observing the concentration with which the boys and girls dealt with the seemingly 'remote' poetic words in a sound-scene-improvisation it becomes clear that the atmosphere evoked by the haikus as well as the selected paintings enabled the children to experience at least a glimpse of the spirit of calmness prevalent in many artistic expressions of the Far-East.<sup>5</sup>

Masayuki Nakaji, a Japanese artist and musicologist, who for several years studied music at Universität Mozarteum Salzburg, reports the observation that, by the influence of globalisation, also Japanese society is increasingly predominated by cultural patterns of a 'western civilisation' and by the 'consumption' of 'western music'. Expressions of 'authentic' Japanese art have become unfamiliar, strange and remote for many young people. This observation makes Nakaji take up traditional Japanese poetry (such as haikus

and fairy-tales) for sound-scene improvisations with students of music. The effect of globalisation, vastly determined by 'western' ideals, clearly experienced by a teacher, who in the course of his training got to know different cultures, should certainly be regarded as one of the main issues for discussions on interculturality. Taking up haikus in his work with Japanese and Chinese students for Nakaji also meant a process of rediscovering aesthetic ideals of his own culture. Therefore he did not restrict himself to evoking an atmosphere of 'Japanese music' with the help of a pentatonic scale. Not only did he make use of traditional Japanese music, he also introduced four different scales suggested by Fumio Koizumi (who tried to develop a theory of traditional Japanese scales in 1964).<sup>6</sup>

A Persian miniature, displaying a princess deeply engaged in a conversation with a king, planets orbiting round a palace, their movements turning into a stylized dance, fairy-like figures in oriental dresses carrying reflecting discs, gliding between shadow and 'reality', veils, a network of shafts of light and radiating spirals, the scent of Oriental joss sticks ... . Judged superficially the atmosphere evoked in the first scenes of the music-theater-improvisation "Turandot" as an example of Polyaesthetic music-theater seems to make use of diverse stereotypes of an Oriental atmosphere, appealing to various senses. It is the mysterious character of the Princess Turandot – torn between sensuality and rationality, having inherited her beauty from her mother Venus and her wisdom from her father Mercury, as if her parents were moon and sun, whose appearance and fame turns ever so many young men into unfortunate victims, who however seems a victim herself of wishes that cannot be reconciled – that expresses human aspirations irrespective of historical or geographical boundaries.

Wolfgang Roschers interpretation referred to "The Seven Tales of the Seven Princesses" as the core of the "Seven Images" that Nizami as one of the greatest Persian poets wrote in 1197. Nizami lived within a multi-cultural society, his mother was a Kurd. His poetry did not only influence Persian but also Indian and Turkish literature, it fascinated Johann Wolfgang von Goethe. His tales were taken up by German poets such as Friedrich Schiller (1802), Ernst Theodor Amadeus Hoffmann (1813/15) and the composers Giacomo Puccini (1926) and Gottfried von Einem (1942) to mention just a few.<sup>7</sup> "Turandot" is the sixth of the seven tales: A Russian princess tells it, addressing King Behram, who loves seven women beneath seven domes of planets in different colours as the precious Persian miniature mentioned before shows.

On the one hand Wolfgang Roscher and Claus Thomas want to convey an 'authentic' atmosphere, with the Persian miniature, an illustration in the German translation of Nizami's tales by Rudolf Gelpke, as a focus, with an old Persian mode (dastgāh: ḡahāgāh) and two Oriental rhythmical patterns (īqā'at: 'samā'ī taquil' and "mudawwar") as important 'material' for the music-improvisation. On the other hand Turandot, expressing herself in two voices: the voice of moon (echo of her sensual desires) and sun (echo of her rational demands) – the two parts gradually fusing in what Roscher refers to as "Zwiegestirnstimme" and "Gesamtstimme" – and the desire her beauty and wisdom evokes in others may be regarded as expressions of a Faustian character, symbol of general human aspirations, wishes and sensations. This ideal of universality irrespective of limitations of different cultures is not only expressed in the interpolation of short texts of the Romantic German poets Franz von Brentano and Karl Henrici or the inclusion of a Japanese scale but is especially emphasized by the character of improvisation. This provides plenty of freedom

for instrumentalists and vocalists to include their personal interpretation not only moulded by the demands of 'western instruments' and aesthetic ideals of the kind of music they are 'used to' but also influenced by their own personal experience torn between ideals of sensuality and rationality. Ideas are hinted at, also spectators should be able to find plenty of space for their own interpretation, their very personal reflections. Thus the knowledge about the dangerous ascent of the various suitors, the abyss between desire and death is constantly present but strangely remote in the image of Turandot on the one hand and dangerous blades and the shadows of those that failed and died on the other hand. Even the young prince who by mere chance gets to know about Turandot, sees her radiant fairy-like face surrounded by skulls is not characterised in greater detail, his words expressed by the 'Testo' are not so much expressions of individual desires but first of all rather echo general human experiences: "I have subdued the passions inside me – it is not for the sake of personal gain that I set out, this terrible bloodshed must come to an end."

Rediscovering the pivotal themes of one's own existence in the symbolic language of a foreign culture may be a step to bridging cultures. Polyaesthetic theory suggests that this process can be facilitated by using multiple sensory channels to convey this symbolic message. The main artistic instrument of Polyaesthetic Education to bring about this polyaesthetic experience is Sound-Scene Improvisation, already discussed from a practical point of view when referring to "Turandot". Wolfgang Roscher and Claus Thomas conceptualised Sound-Scene Improvisation as a "Theatre of Signs": It is a very basic form of theatre, in which the elementary (visual, musical or bodily) sign becomes the fundamental stylistic and expressive means of presentation.<sup>8</sup> Polyaesthetic music theatre performances endeavour to convey meaning by making use of simplified, reduced signs and symbols like gestures or sound clusters in order to reveal the essence, the root and the core of what is to be shown. Music-theatre-improvisation doubtless has a certain affinity to archaic forms of ritual drama performances as we can for example find in Ancient Greece or in the Asiatic Nô-play, and it was undoubtedly influenced by the ideas of Carl Orff. Reduction, in this case, does not mean simplification but opening the stage for the basic ideas, the historical background (tradition-integrative aspect) and/or the immediate expression of a foreign language and unfamiliar cultural symbols (intercultural aspect).



**Figure 1.** Polyaesthetic Sound-Scene-Improvisation as a 'Theatre of Signs'.

Discovering these elementary signs and cultural symbols "in a mutual permeability of sound, word, colour, image, movement, light and space, thus highlighting its effect", is, according to Wolfgang Roscher and Claus Thomas,<sup>9</sup> "a process demanding a tremendous amount of creativity". The room of action is "like scaffolding: determined just by points and lines of intersections, various levels and links; within this space the sequences of images and actions are put into concrete forms".<sup>10</sup> The integral music-scene makes also clear distinctions between the various tasks of instrumentalists, singers, actors, puppet-players and lightning technicians. But there is no conventional stage with an orchestra, an auditorium and a technical staff but all these functions are integrated in a "one-room-theatre". Usually the technique of combining different texts in different languages is a crucial element of polyaesthetic performances. By this technique, as Roscher and Thomas argue, "often surprising possibilities of bridging gaps and furthering understanding come into being":

"The use of various languages is of tremendous importance: thus Hebrew, Aramaic, Greek and Latin are used in miracle plays, Italian is used in comedies and so on. This special technique should not be understood as an 'educational theatre', arrogantly excluding those that have no command of foreign languages, but since storyteller, narrator, Testo always use the native language, e.g. German, it must be considered as an act of symbolic significance. Thus, if members of various religious confessions are present at the performance, it should be seen as a unifying act; if the word 'peace' is sung, spoken, whispered and murmured in many languages, it should be considered as a political message."<sup>11</sup>

Roscher and Thomas describe the principles of the scenic realisation of polyaesthetic music theatre as follows:

"Mimics and choreographics are based on the elementary forms of expressive movement, of a body language in its mimicry, gesticulation, behaviour, stance, position and movement which is to a great extent directly evoked by the contents of what is to be shown. The stage setting is usually confined to a decorative change of the room, furniture is reduced to minimum, slides projected on front and back often suffice as a pictorial frame. [...] The room appears as a fundamental symbol, as an integral part of the dramatic action. The ideal of reducing and stylizing in order to stress the elementary signs and symbols determines the choice of costumes as well and thus naturalistic and historical aspects are excluded almost as a matter of course. [...] In order to stress the crucial aspects of the action, a differentiating light-kinetic plan makes use of lumino-dynamic variations, taking into account the length, intensity and frequency of the application of light effects, selecting colours, reflecting upon the various possibilities of contrasting and structuring a room, employing the effects of reflection, shadow and back light. Realistic stage effects are at times replaced by symbolic and pantomimic signs, by means of gesture and a stylizing impulse, evoking greater fascination than the actual object."<sup>12</sup>

Apart from the classical metres of Ancient Greek and the European tradition rhythmic forms from Turkey and India, Maqams, ragas and various pentatonic modes derived from Eastern music are used in order to further the understanding of the musical and dramatic variety of aesthetic expression across cultures.

Since the 1960es music theatre improvisations and other forms like sound- and light-kinetics or video films have been developed by the members of the International Society for Polyesthetic Education in different countries and different contexts. The open structure of

sound-scene improvisation which does not separate the 'artists' (performers) and the 'lay public' (audience) makes it an ideal form of communicative aesthetic practice in schools. According to their talents and preferences all participants can find their particular role within the common production: on the stage, in the orchestra or in preparing costumes and properties. Polyaesthetic education does not primarily focus on the final presentation but also considers the process of its coming into being. Gestures and movements on the stage as well as light effects and particularities of the musical performance are (within a given frame) developed in discussions by the actors themselves or even by the entire group. This phase of development can be used by the teacher or instructor to convey some basic information about those cultures from which symbolic elements are transferred into the improvisation, about their symbolic system and traditions. However, this phase of communication should not be regarded as 'instruction' in the sense of traditional lessons but as a phase of initiation in order to facilitate the use and practice of signs stemming from a foreign context: It is essentially the creative practice of sound-scene improvisation where the meaning of these signs and symbols is learnt in a polyaesthetic context.

We gave a first example of polyaesthetic sound-scene improvisation by referring to the performance "Turandot". We want to add another example namely "Schir Haschirim" ("Song of Songs", "Canticum Canticorum") based on the book of the same name in the Old Testament. This production formed the third part of a trilogy of oratorio improvisations that were produced at symposia in Austria in the years 1995 to 1997.<sup>13</sup> In her epilogue to the documentation of these performances Michaela Schwarzbauer comments on the intentions of this trilogy:

"The Symposia in Neukirchen am Großvenediger, at the end of which the three sound-scenes on world peace were developed, turned out to be a meeting of artists and scientists from different cultural backgrounds, native language and religious confessions. If in 'BABEL' the confusion of languages is addressed as separating element ("Therefore its name is called Babel, confusion, since HE hath confused there the language of the nations and HE hath dispersed them all over the world"), it is the soul of the loving man, which still can overcome separation, build bridges, which finally can reintegrate languages in an act of reciprocal listening and encountering."<sup>14</sup>

*Schir Haschirim* was realised as a sound-scene improvisation performed by a male and a female singer, a Hebrew and a German speaking chorus with solo recitations and an orchestra, accompanied by the presentation of 22 pictures of the Israeli "sun painter" Paul K. Hoenich. The team which developed the frame of the improvisation used these pictures in order to form a line of presentation based on the idea of 'pictorial fragments' ('Bildfragmente'): That means not to 'visualise' a 'story' but to accentuate its symbolic contents by pictorial 'spots', a technique which can, in an aesthetical sense, produce much more intensive expressions than usual video clips. These 'pictorial fragments' were integrated into the framework of the text-and-scene-sequence in tune with the guidelines of the production.<sup>15</sup> Focusing the audience's perception on clips and details uses, according to Guido Ludes, who was responsible for the artistic visualisation, the potential of an iconographic enigma to be solved.<sup>16</sup> The 'pictorial fragments' had to be formally inserted into the scene in order to optimise their intended impact. This was done by a 'production ensemble', a traditional element of polyaesthetic sound-scene improvisation.

The structure and the thematic concept of the sound-scene were determined by the conductor of the production, Wolfgang Roscher. He also provided the tonal material (tonal

models, instrumentation) and the text fragments to be used in the production. All these elements had to be closely related to the thematic concept of the respective symposium. Thus, the artistic productions at the end of these meetings were not just an artistic by-program of the symposia but the very centre, the expressive result of the discussions and theoretical reflexions preceding them.

All participants of the symposium were invited to contribute to the different tasks of the production according to their abilities and interests. For example, the representatives of the fine arts brought in their specific competence in the lay-out of the stage, forming objects of the stage, costumes and paintings expressing the thematic message of the production, and arranging the light effects and visual projections. The creative moment of an improvisation characterises these kind of production "up to the last second of the final performance since – contrary to traditional events – they are not conceived as an absolutely stringent frame of production".<sup>17</sup>

By reporting the production of *Schir Haschirim* in 1997 we referred to a production which was conceived as an artistic example rather than a form of realisation which could be immediately put into practice in elementary schools or high schools. However, the elementary character of Sound-Scene-Improvisation makes it easy to transfer the formal characteristics of this kind of artistic creativity to the limited range of feasibility we have to face in the reality of our schools. Of course we have to lower our expectations with respect to the artistic quality but we may expect a lot of creativity and enthusiasm on the part of the pupils if we open the stage for them as producers, interpreters and improvisers.

It is this creative climate of improvisation which encourages transcending the mere **reflection** of relevant topics frequently determining the educational practice in schools, since it facilitates **feeling** and **expressing** the reflected topics by elementary mimic, gestic and musical signs that are common und understandable to everybody despite of his or her cultural provenience.

This is the reason why Polyæsthetic Education can be seen as an aesthetic means of bridging cultures. Since the intercultural aspect is one of the five fundamental aspects of its theoretical conception it is not just a supplementary possibility of application but a pivotal intention of Polyæsthetic Education to bridge cultures by making understandable and perceptible the similarities and differences between the symbolic expressions of different cultures. Polyæsthetic Education, institutionalised at the University Mozarteum by Wolfgang Roscher exactly 25 years ago, is still a developing movement but may count on a broad experience of artistic production and practical knowledge with respect to the possible ways of implementing cross-cultural understanding by the means of artistic creativity. We would like to invite all interested people to share our experiences.

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<sup>1</sup> Wolfgang Roscher, *Polyaisthesis – Polyæsthetics – Polyæsthetic Education*, in: *polyaisthesis: multiperceptual consciousness and the idea of integrating arts and sciences in education*, ed. by Wolfgang Roscher, Christian G. Allesch and Peter M. Krakauer, Wien 1991, 9–21; *ibid.*, p. 9.

<sup>2</sup> Cf. Roscher, *Polyaisthesis – Polyæsthetics – Polyæsthetic Education*; *ibid.* p. 18.

<sup>3</sup> Cf. Wolfgang Roscher, *Was bedeutet musikalische Bildung heute?* In: Wolfgang Roscher (ed.), *Erfahren und Darstellen. Wege musikalischer und gesamtkünstlerischer Bildung heute*, Innsbruck: Helbling 1984, 7– 18: 12.

<sup>4</sup> Cf. Ellen Maria Kienhorst, *Ensemble-Improvisation in der Altenarbeit*, in: Wolfgang Roscher (ed.), *Integrative Musikpädagogik. Neue Beiträge zur Polyästhetischen Erziehung Bd. 2: Praxis und Produktion*, Wilhelmshaven: Heinrichshofen 1984, 95–104: esp. 98–101.

<sup>5</sup> Unfortunately the sound-scene-improvisation has not been commented on in any publication, these reflections are based on a video of the production.

<sup>6</sup> We are very grateful to Masayuki Nakaji who provided us with a manuscript – part of his doctoral-thesis not finished yet.

<sup>7</sup> Cf. Wolfgang Roscher, *Klangszene als Produktionspraxis. Musiktheater-Werkstatt, Konzept-Komposition, Ensemble-Improvisation*, in: Wolfgang Roscher (ed.), *Musiktheater im Unterricht* (Hochschuldokumentationen Mozarteum Salzburg Bd. 2), 7–74: esp. 18–28; Wolfgang Roscher, *Zur Dramaturgie und Klangregie in der Musiktheater- und Oratorienimprovisation*, in: Wolfgang Roscher (ed.), *Integrative Musikpädagogik. Neue Beiträge zur Polyästhetischen Erziehung Bd. 2: Praxis und Produktion*, Wilhelmshaven: Heinrichshofen 1984, 9–42: esp. 13–15; Claus Thomas, *Zur szenischen Konzeption in der Musiktheater- und Oratorienimprovisation*, in: Wolfgang Roscher (ed.), *Integrative Musikpädagogik. Neue Beiträge zur Polyästhetischen Erziehung Bd. 2: Praxis und Produktion*, Wilhelmshaven: Heinrichshofen 1984, 43–54: esp. 44–46.

<sup>8</sup> Cf. Wolfgang Roscher, Claus Thomas: *Sound Scene Improvisation as a Theatre of Signs*, in: *polyaisthesis: multiperceptual consciousness and the idea of integrating arts and sciences in education*, ed. by Wolfgang Roscher, Christian G. Allesch and Peter M. Krakauer, Wien 1991, 177–197.

<sup>9</sup> *Ibid.*, p. 180.

<sup>10</sup> *Ibid.*, p. 181.

<sup>11</sup> *Ibid.*, p. 181 s.

<sup>12</sup> *Ibid.*, p. 182.

<sup>13</sup> See Wolfgang Roscher, *Klangszene zum Welfrieden: Golem – Babel – Hoheslied*. München: Katzbichler 2000.

<sup>14</sup> Michaela Schwarzbauer, *Nachwort der Redaktion*, in: Roscher, *Klangszene zum Welfrieden*, 125–130.

<sup>15</sup> Guido Ludes, *Kommentar zur künstlerischen Visualisierung*, in: Roscher, *Klangszene zum Welfrieden*, 119–124: 124.

<sup>16</sup> *Ibid.*

<sup>17</sup> *Ibid.*, p. 121.