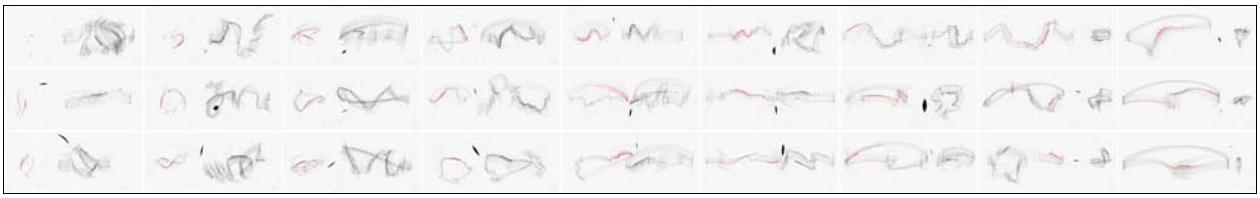
SYMPHONIC AREA Var. 1 – 27
Melody, caesura, beat, loop, direction, rotation, angles of vision, position, countdown / countup loop.

Jorinde Voigt
Berlin 2009
Installation
27 drawings
each 80 x 180 cm
Ink and pencil on paper
Unique works



Symphonic Area Var. 1 – 27 (survey)

Symphonic Area Var. 1-27 creates a field of possibilities based on the elements: *melody, caesura, beat, loop, direction, rotation, angles of vision, position* and *countdown / countup-loop.*

Each of the 27 drawings is composed of these parameters. The parameters themselves are combined systematically and vary their quantity/size/proportion in the course of the arrangement.
Each individual sheet has a basic structure that is dual: two systems (the left referred to as (a) and the right as (b)) are set against each other on each sheet. This dual arrangement stands for the most basic constellation of reflective systems. The notation is made from all sides and should not necessarily be read in a linear fashion.

This work is directed explicitly towards an imaginary musical space and a state of thought, which it describes in 27 variations. The parameters work together like an orchestra. In this case, however, it is not a matter of a specific sound but of the structure, which is individually filled with the notion of concrete melodies. Just as it is possible to understand and to hear music without knowledge of the score, ***Symphonic Area Var. 1-27*** can be grasped in a purely visual way. The survey view makes visible the overriding rhythmic structure that is laid out singularly on the separate sheets.
The notation describes the construction of the space as extremely dynamic and repeatedly calls upon the viewer to position him-/herself dynamically as well.

Melody
(Black lines between the caesuras). The left-hand part (a) within a drawing has 1 to 27 *melodies*; the right-hand part (b) always has 27 *melodies.*
Melody stands for every conceivable melody. The progress of the lines registering the *melody*–parameter does not make any statement about the type of melody. As a whole, it displays an infinite spectrum of possible sequences. The notation is designed to be neutral, but the course of the lines is dynamic, due to the fact that the space in which the melody occurs can never be neutral and the person who invents it is not neutral either.
To aid understanding, the *melodies* are numbered along the *caesuras*.

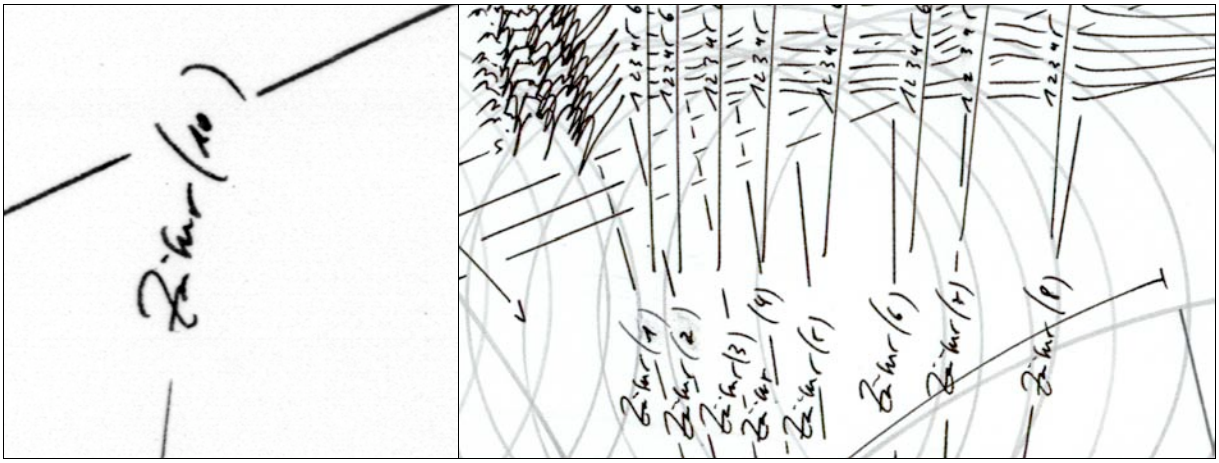
Number of *Melodies:*

Position 1 / 1/I (a)1 – (b)27	Position 4 / 2/I (a)4 – (b)27	Position 7 / 3/I (a)7 – (b)27	Position 10 / 4/I (a)10 – (b)27	Position 13 / 5/I (a)13 – (b)27	Position 16 / 6/I (a)16 – (b)27	Position 19 / 7/I (a)19 – (b)27	Position 22 / 8/I (a)22 – (b)27	Position 25 / 9/I (a)25 – (b)27
Position 2 / 1/II (a)2 – (b)27	Position 5 / 2/II (a)5 – (b)27	Position 8 / 3/II (a)8 – (b)27	Position 11 / 4/II (a)11 – (b)27	Position 14 / 5/II (a)14 – (b)27	Position 17 / 6/II (a)17 – (b)27	Position 20 / 7/II (a)20 – (b)27	Position 23 / 8/II (a)23 – (b)27	Position 26 / 9/II (a)26 – (b)27
Position 3 / 1/III (a)3 – (b)27	Position 6 / 2/III (a)6 – (b)27	Position 9 / 3/III (a)9 – (b)27	Position 12 / 4/III (a)12 – (b)27	Position 15 / 5/III (a)15 – (b)27	Position 18 / 6/III (a)18 – (b)27	Position 21 / 7/III (a)21 – (b)27	Position 24 / 8/III (a)24 – (b)27	Position 27 / 9/III (a)27 – (b)27

Caesura
(The left part has 1 to 27 caesuras; the right part has 27 to 1.)
In music the caesura functions as a break, as a temporal element creating structure within a progression. In this notation the caesura adopts the same function for the imaginary and the visual arrangements. The imaginary arrangement is what develops in the viewer's conscious mind while he is viewing the pictures.

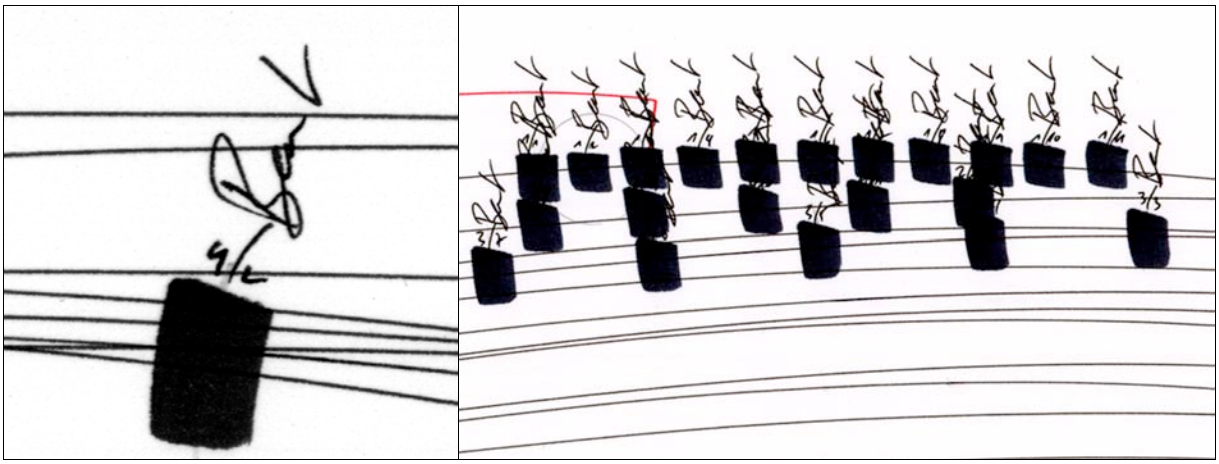
Number of *caesuras*:

Position 1 / 1/I (a)1 – (b)27	Position 4 / 2/I (a)4 – (b)24	Position 7 / 3/I (a)7 – (b)21	Position 10 / 4/I (a)10 – (b)18	Position 13 / 5/I (a)13 – (b)15	Position 16 / 6/I (a)16 – (b)12	Position 19 / 7/I (a)19 – (b)9	Position 22 / 8/I (a)22 – (b)6	Position 25 / 9/I (a)25 – (b)3
Position 2 / 1/II (a)2 – (b)26	Position 5 / 2/II (a)5 – (b)23	Position 8 / 3/II (a)8 – (b)20	Position 11 / 4/II (a)11 – (b)17	Position 14 / 5/II (a)14 – (b)14	Position 17 / 6/II (a)17 – (b)11	Position 20 / 7/II (a)20 – (b)8	Position 23 / 8/II (a)23 – (b)5	Position 26 / 9/II (a)26 – (b)2
Position 3 / 1/III (a)3 – (b)25	Position 6 / 2/III (a)6 – (b)22	Position 9 / 3/III (a)9 – (b)19	Position 12 / 4/III (a)12 – (b)16	Position 15 / 5/III (a)15 – (b)13	Position 18 / 6/III (a)18 – (b)10	Position 21 / 7/III (a)21 – (b)7	Position 24 / 8/III (a)24 – (b)4	Position 27 / 9/III (a)27 – (b)1



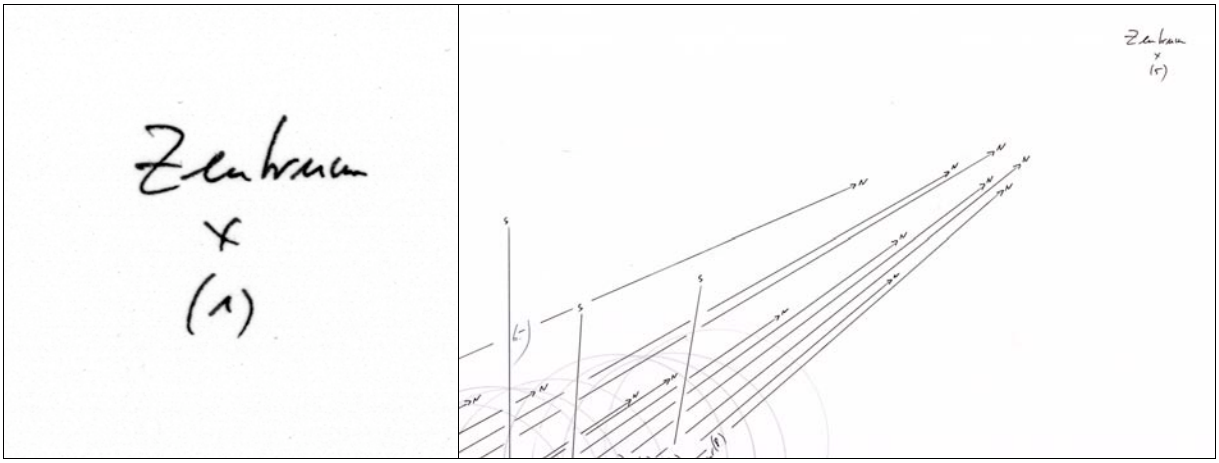
Beat
(Red on the left, anthracite on the right). 1 to 5 beat tracks are arranged along the *melody*-parameters. The distance between the *beats* increases by 1 cm per track.)
Beat stands for emphasis on the 1st beat in a bar. The sequences of *beats* with varying distances between them stand for rhythms of different speeds, which accumulate or take place simultaneously. Together, they form an interference. This leads to the development of superordinate rhythms, which result from the overlapping of the stresses. The individual sequences of *beats* are not assigned to a specific

measurement of time; they are only faster or slower in relation to one another.
The sequences of *beat*s are counted either from the left or the right. The first number refers to the sequence of *beats*, the second number to the position in the sequence. (For example, the following applies to the first sequence: 1/1, 1/2, 1/3, etc., for the second sequence it becomes: 2/1, 2/2, 2/3, 2/4, etc.) The number of *beats* is not the same for every type of rhythm, and on every sheet it is subordinate to its own particular algorithm, according to which the number increases or decreases.

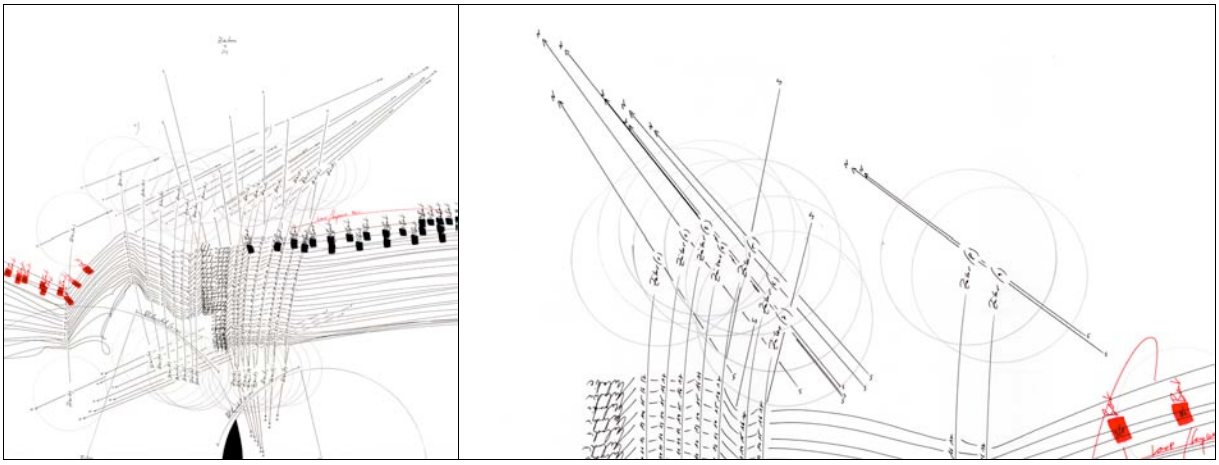


Loop/Sequence
(The number of *beats* and the length of the *sequence* in minutes are calculated from the proportion of distances between the *beats*, the construction of which is visible on the bottom part of each sheet.)
Sections are marked on the sequences of *beats* using red ink; they combine a specific number of *beats* from the sequence to create a loop.
The duration of the *sequence* that loops is given in minutes.

Centres
The parameters *caesura* and *angle of vision* are oriented towards 1 to 7 arbitrarily defined centres on the sheet. In each drawing, the delineation of space is multi-central and anti-centralist.



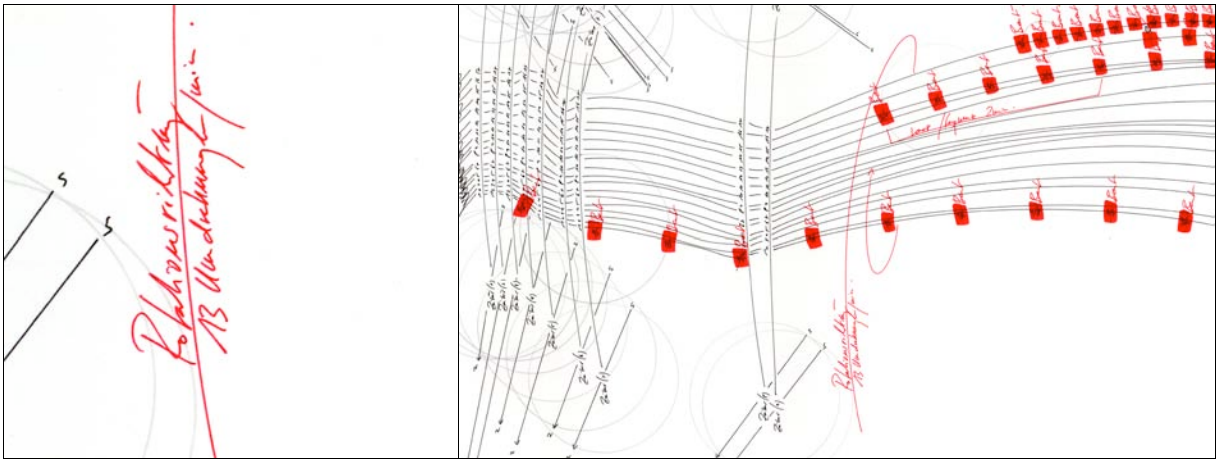
North – South Direction
The top and bottom ends of every *caesura* have been given a direction display, which marks the north-south axis and locates the occurrences geographically. It points towards one of the *centres.*
Not all *caesuras* necessarily point in the same direction. That is, moments of rotation take place within the imagined space and the direction “north” is not viewed from a central perspective.



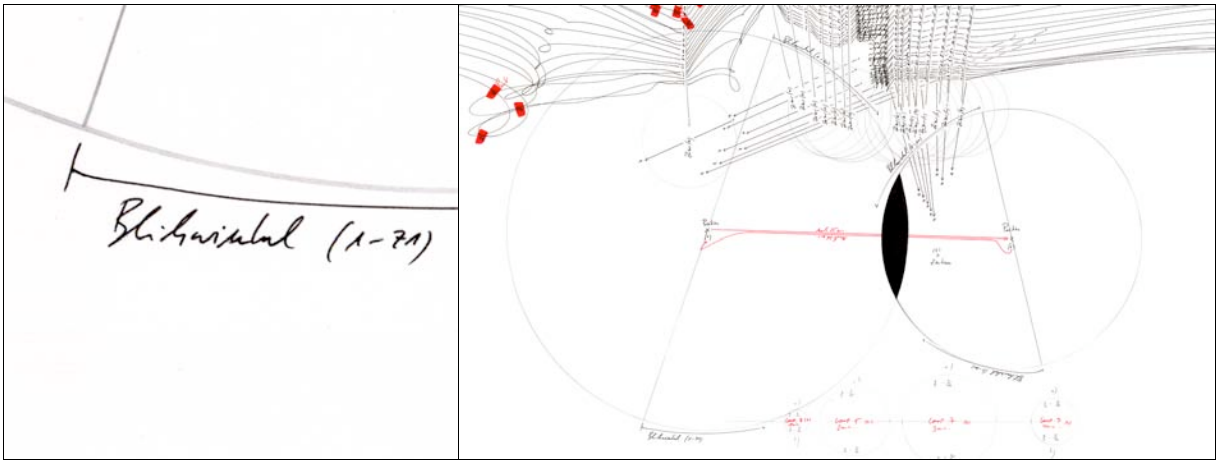
Rotation
(1 to 27 rotations/min of one part of the structure).
Within the existing, temporally unfixed structure, there is a registered moment of rotation, which rotates with a specific velocity.

Rotation in rotations/min.:

Position 1 / 1/I 9 r./min	Position 4 / 2/I 8 r./min	Position 7 / 3/I 7 r./min	Position 10 / 4/I 6 r./min	Position 13 / 5/I 5 r./min	Position 16 / 6/I 4 r./min	Position 19 / 7/I 3 r./min	Position 22 / 8/I 2 r./min	Position 25 / 9/I 1 r./min
Position 2 / 1/II 18 r./min	Position 5 / 2/II 17 r./min	Position 8 / 3/II 16 r./min	Position 11 / 4/II 15 r./min	Position 14 / 5/II 14 r./min	Position 17 / 6/II 13 r./min	Position 20 / 7/II 12 r./min	Position 23 / 8/II 11 r./min	Position 26 / 9/II 10 r./min
Position 3 / 1/III 27 r./min	Position 6 / 2/III 26 r./min	Position 9 / 3/III 25 r./min	Position 12 / 4/III 24 r./min	Position 15 / 5/III 23 r./min	Position 18 / 6/III 22 r./min	Position 21 / 7/III 21 r./min	Position 24 / 8/III 20 r./min	Position 27 / 9/III 19 r./min



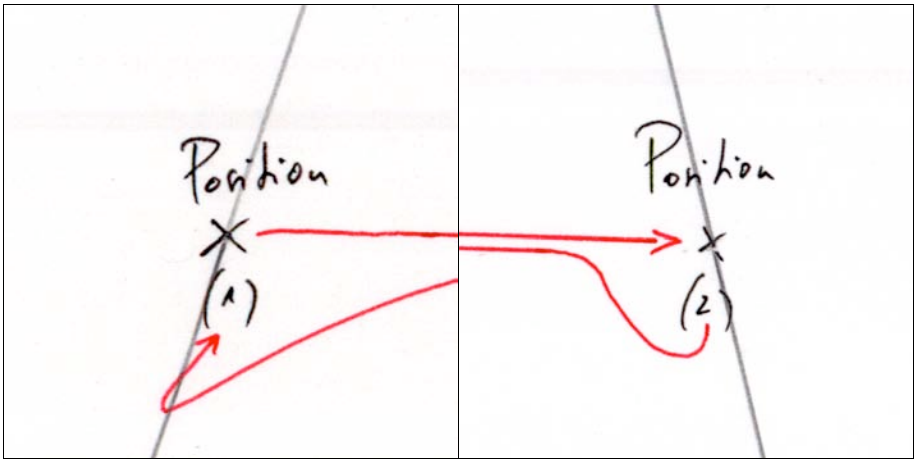
Angles of Vision
2 overlapping fields of vision (with changing sizes, see table) as well as the area of their overlap, which is coloured black. The angle of vision attributed to position (1) is always twice the size of that which would result from the counting process, and with this proportion it readopts the theme of duality.
The positions of the *angles of vision* are always arranged between the two parts of the symphony (a) and (b).
The radius refers, in an abstract way, to an area of mental focus; the superimposition represents an intersection or a decision.
The field of black areas forms an additional visual rhythm in the survey view of the installation.



Position
(*Position (1)* and *Position (2)*).
The two different *positions* stand for 2 possible standpoints in the here and now, beforehand or afterwards. Just as they refer to the possibility of a different *position*, they also stand for the call to imagine the position as geographically shifting. An *angle of vision* is attributed to each of the *positions*. The temporal relation is predefined (*countdown / countup*), the spatial relation defines itself via the proportional relationship of the two points to each other.

Sizes of the *Angles of Vision* (-areas) in cm:

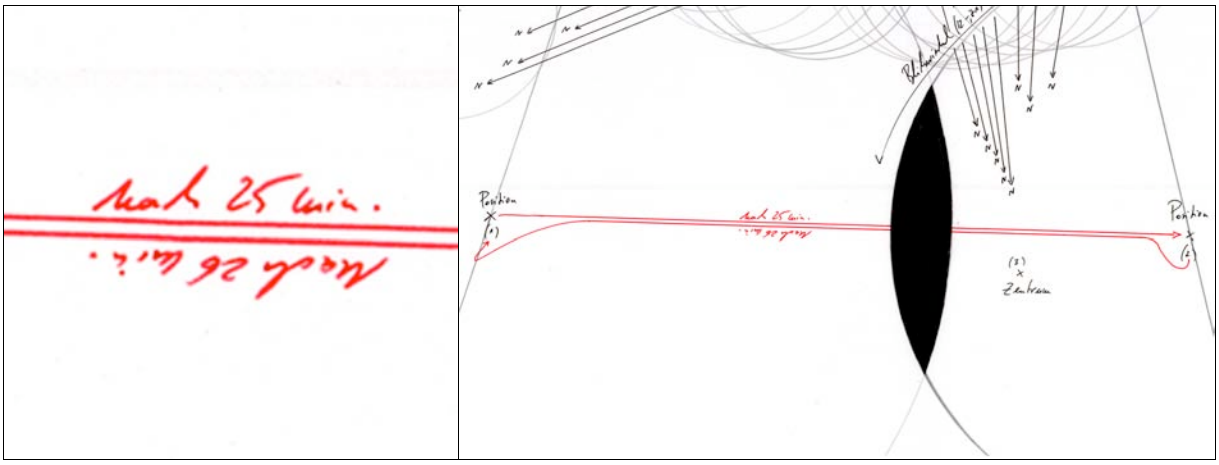
Position 1 / 1/I *Position (1)* 2 x 27 cm *Position (2)* 1 cm	Position 4 / 2/I *Position (1)* 2 x 24 cm *Position (2)* 2 cm	Position 7 / 3/I *Position (1)* 2 x 21 cm *Position (2)* 3 cm	Position 10 / 4/I *Position (1)* 2 x 18 cm *Position (2)* 4 cm	Position 13 / 5/I *Position (1)* 2 x 15 cm *Position (2)* 5 cm	Position 16 / 6/I *Position (1)* 2 x 12 cm *Position (2)* 6 cm	Position 19 / 7/I *Position (1)* 2 x 9 cm *Position (2)* 7 cm	Position 22 / 8/I *Position (1)* 2 x 6 cm *Position (2)* 8 cm	Position 25 / 9/I *Position (1)* 2 x 3 cm *Position (2)* 9 cm
Position 2 / 1/II *Position (1)* 2 x 26 cm *Position (2)* 10 cm	Position 5 / 2/II *Position (1)* 2 x 23 cm *Position (2)* 11 cm	Position 8 / 3/II *Position (1)* 2 x 20 cm *Position (2)* 12 cm	Position 11 / 4/II *Position (1)* 2 x 17 cm *Position (2)* 13 cm	Position 14 / 5/II *Position (1)* 2 x 14 cm *Position (2)* 14 cm	Position 17 / 6/II *Position (1)* 2 x 11 cm *Position (2)* 15 cm	Position 20 / 7/II *Position (1)* 2 x 8 cm *Position (2)* 16 cm	Position 23 / 8/II *Position (1)* 2 x 5 cm *Position (2)* 17 cm	Position 26 / 9/II *Position (1)* 2 x 2 cm *Position (2)* 18 cm
Position 3 / 1/III *Position (1)* 2 x 25 cm *Position (2)* 19 cm	Position 6 / 2/III *Position (1)* 2 x 22 cm *Position (2)* 20 cm	Position 9 / 3/III *Position (1)* 2 x 19 cm *Position (2)* 21 cm	Position 12 / 4/III *Position (1)* 2 x 16 cm *Position (2)* 22 cm	Position 15 / 5/III *Position (1)* 2 x 13 cm *Position (2)* 23 cm	Position 18 / 6/III *Position (1)* 2 x 10 cm *Position (2)* 24 cm	Position 21 / 7/III *Position (1)* 2 x 7 cm *Position (2)* 25 cm	Position 24 / 8/III *Position (1)* 2 x 4 cm *Position (2)* 26 cm	Position 27 / 9/III *Position (1)* 2 x 1 cm *Position (2)* 27 cm



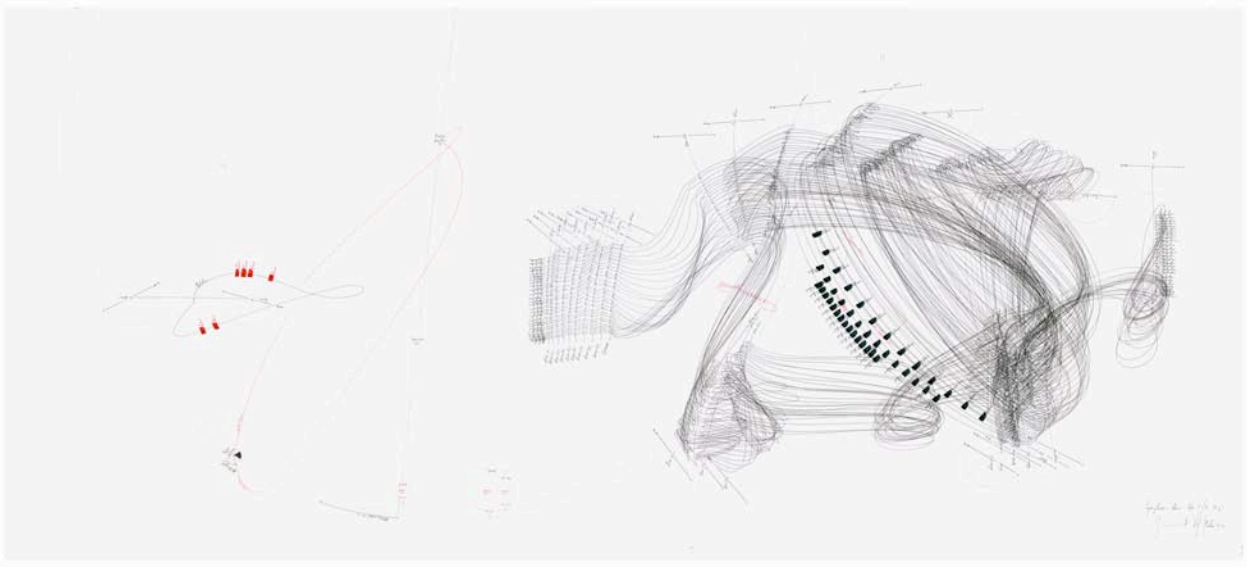
Countdown / Countup *(LOOP)*
The two *positions* are related to each other in a temporal way. After a predefined number of minutes, the change from the 1st to the 2nd *position* takes place. After a predefined number of minutes, then the change from the 2nd to the 1st *position* takes place.

Temporal Relations of the *Angles of Vision/Positions* in min.:

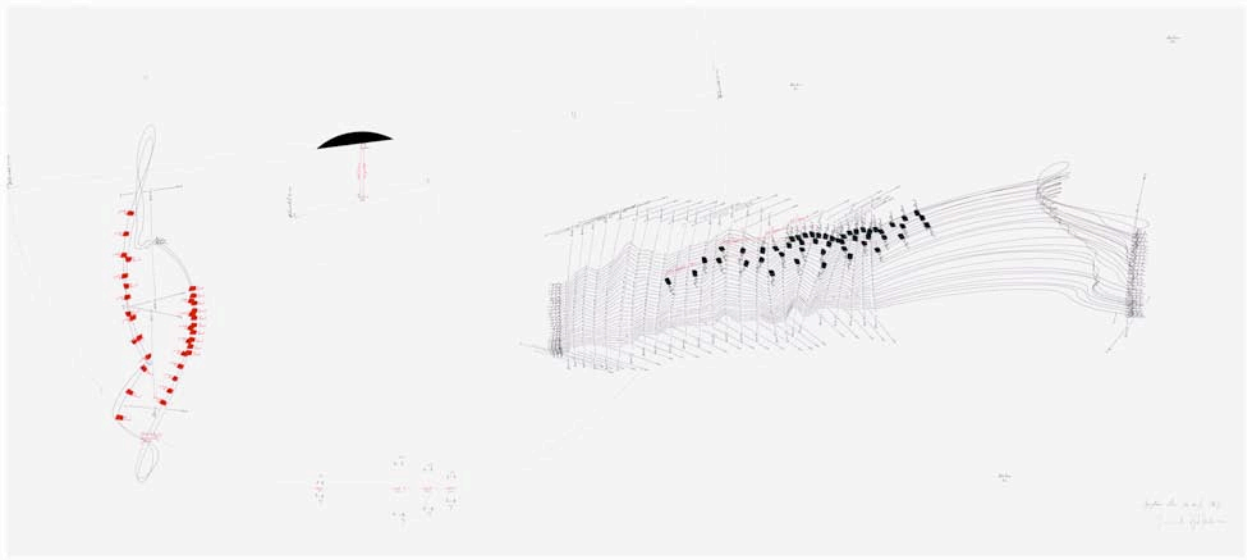
Position 1 / 1/I *Position (1)* - after 53 min. - *Position (2) - after* 54 min. - *Position (1) etc*	Position 4 / 2/I *Position (1)* - after 51 min. - *Position (2) - after* 52 min. - *Position (1) etc*	Position 7 / 3/I *Position (1)* - after 49 min. - *Position (2) - after* 50 min. - *Position (1) etc*	Position 10 / 4/I *Position (1)* - after 47 min. - *Position (2) - after* 48 min. - *Position (1) etc*	Position 13 / 5/I *Position (1)* - after 45 min. - *Position (2) - n*ach 46 min. - *Position (1) etc*	Position 16 / 6/I *Position (1)* - after 43 min. - *Position (2)* - after 44 min. - *Position (1) etc*	Position 19 / 7/I *Position (1)* - after 41 min. - *Position (2) – after* 42 min. - *Position (1) etc*	Position 22 / 8/I *Position (1)* - after 39 min. - *Position (2) - after* 40 min. - *Position (1) etc*	Position 25 / 9/I *Position (1)* - after 37 min. - *Position (2) - after* 38 min. - *Position (1) etc*
Position 2 / 1/II *Position (1)* - after 35 min. - *Position (2) - after* 36 min. - *Position (1) etc*	Position 5 / 2/II *Position (1)* - after 33 min. - *Position (2) - after* 34 min. - *Position (1) etc*	Position 8 / 3/II *Position (1)* - after 31 min. - *Position (2) - after* 32 min. - *Position (1) etc*	Position 11 / 4/II *Position (1)* - after 29 min. - *Position (2) - after* 30 min. - *Position (1) etc*	Position 14 / 5/II *Position (1)* - after 27 min. - *Position (2) - after* 28 min. - *Position (1) etc*	Position 17 / 6/II *Position (1)* - after 25 min. - *Position (2) - after* 26 min. - *Position (1) etc*	Position 20 / 7/II *Position (1)* - after 23 min. - *Position (2) - after* 24 min. - *Position (1) etc*	Position 23 / 8/II *Position (1)* – after 21 min. - *Position (2) - after* 22 min. - *Position (1) etc*	Position 26 / 9/II *Position (1)* - after 19 min. - *Position (2) - after* 20 min. - *Position (1) etc*
Position 3 / 1/III *Position (1)* - after 17 min. - *Position (2) - after* 18 min. - *Position (1) etc*	Position 6 / 2/III *Position (1)* - after 15 min. - *Position (2) - after* 16 min. - *Position (1) etc*	Position 9 / 3/III *Position (1)* - after 13 min. - *Position (2) - after* 14 min. - *Position (1) etc*	Position 12 / 4/III *Position (1)* - after 11 min. - *Position (2) - after* 12 min. - *Position (1) etc*	Position 15 / 5/III *Position (1)* - after 9 min. - *Position (2) - after* 10 min. - *Position (1) etc*	Position 18 / 6/III *Position (1)* - after min. - *Position (2) - after* 8 min. - *Position (1) etc*	Position 21 / 7/III *Position (1)* – after 5 min. - *Position (2) - after* 6 min. - *Position (1) etc*	Position 24 / 8/III *Position (1)* - after 3 min. - *Position (2) - after* 4 min. - *Position (1) etc*	Position 27 / 9/III *Position (1)* - after 1 min. - *Position (2) - after* 2 min. - *Position (1) etc*



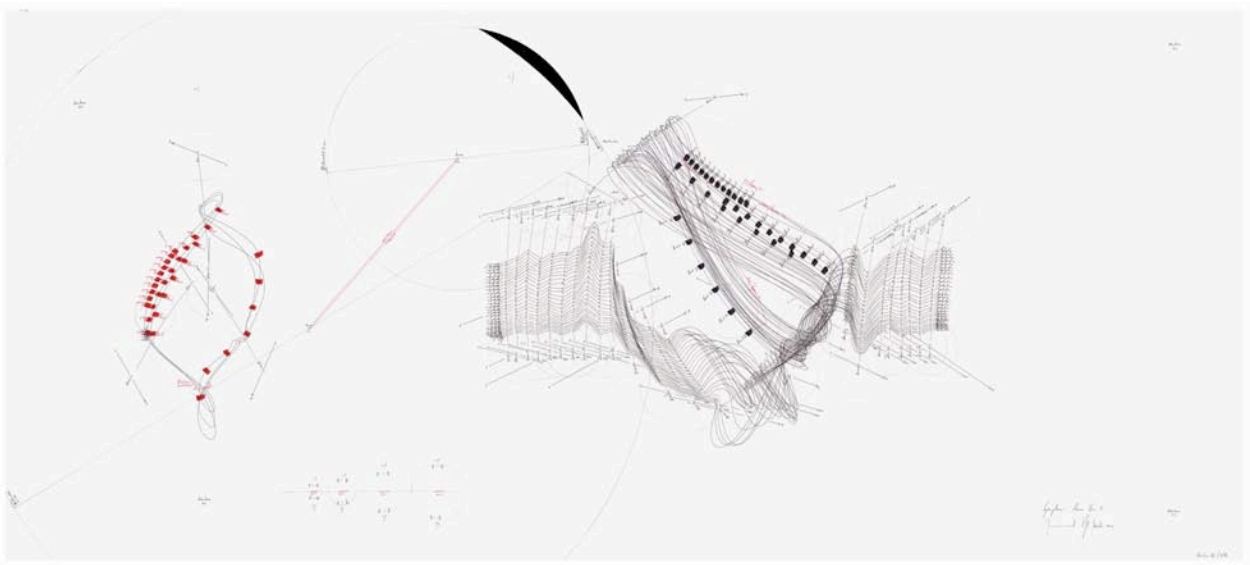
Symphonic Area Var. 1 – 27 (individual views) following pages ▸



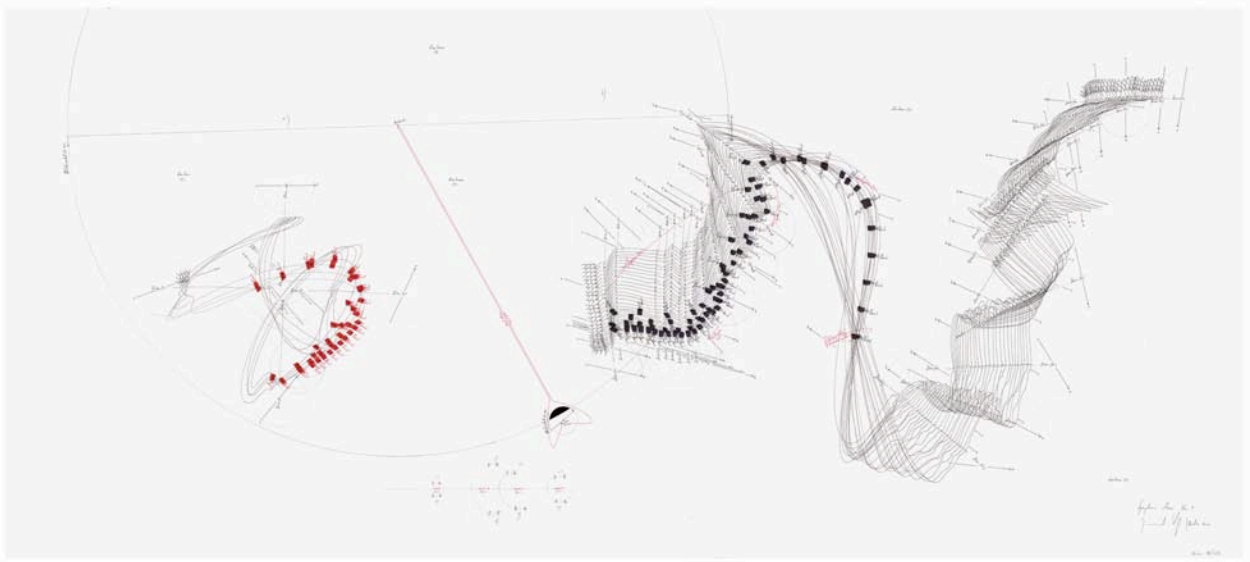
Symphonic Area Var. 1



Symphonic Area Var. 2



Symphonic Area Var. 3



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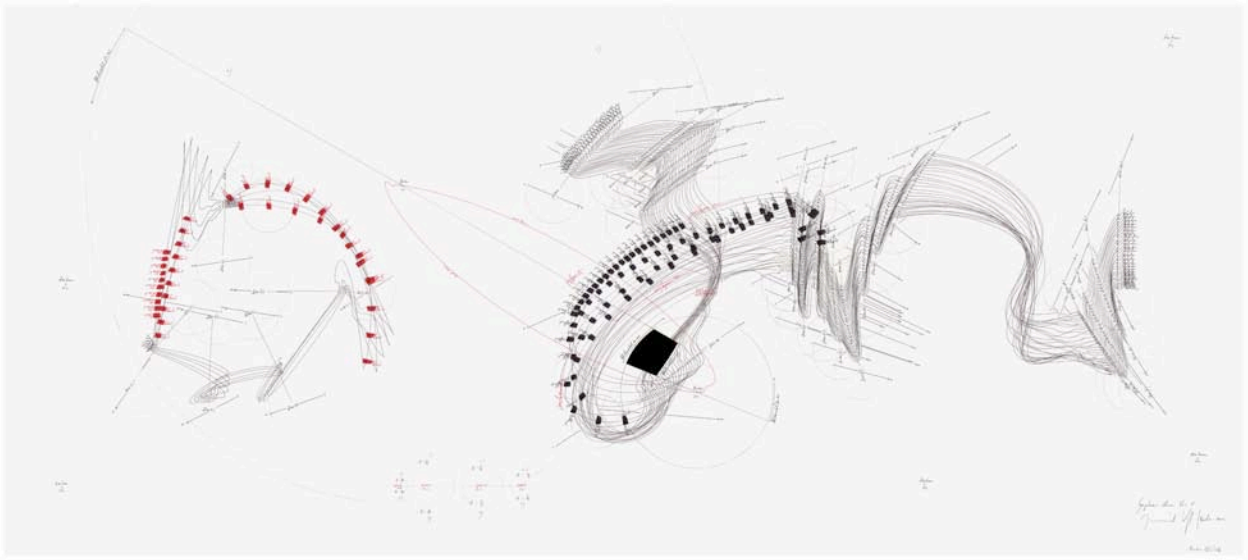
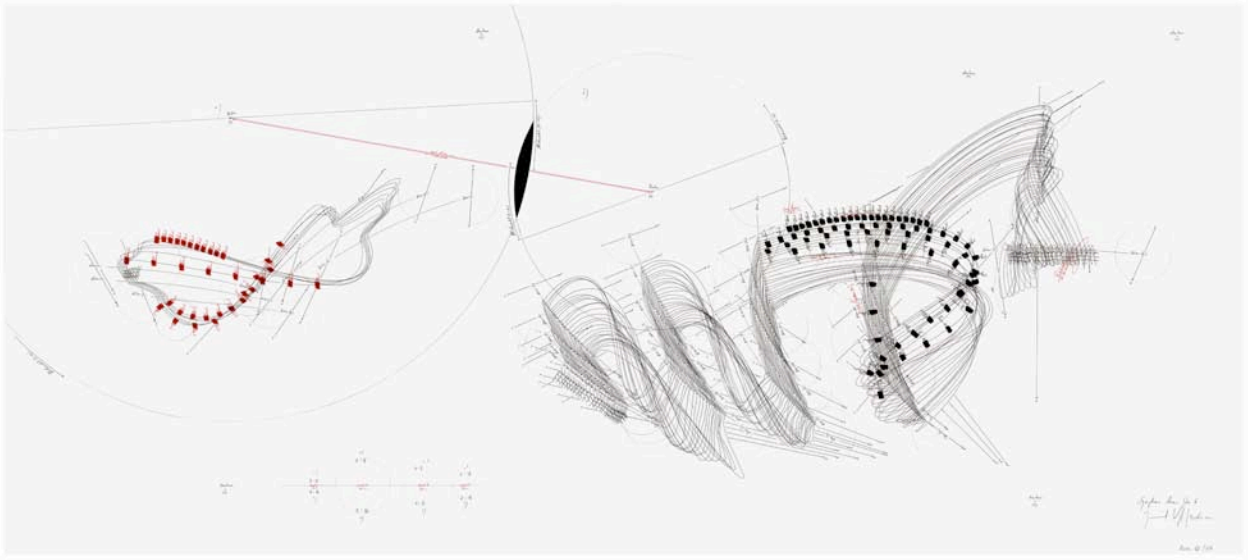


Symphonic Area Var. 5



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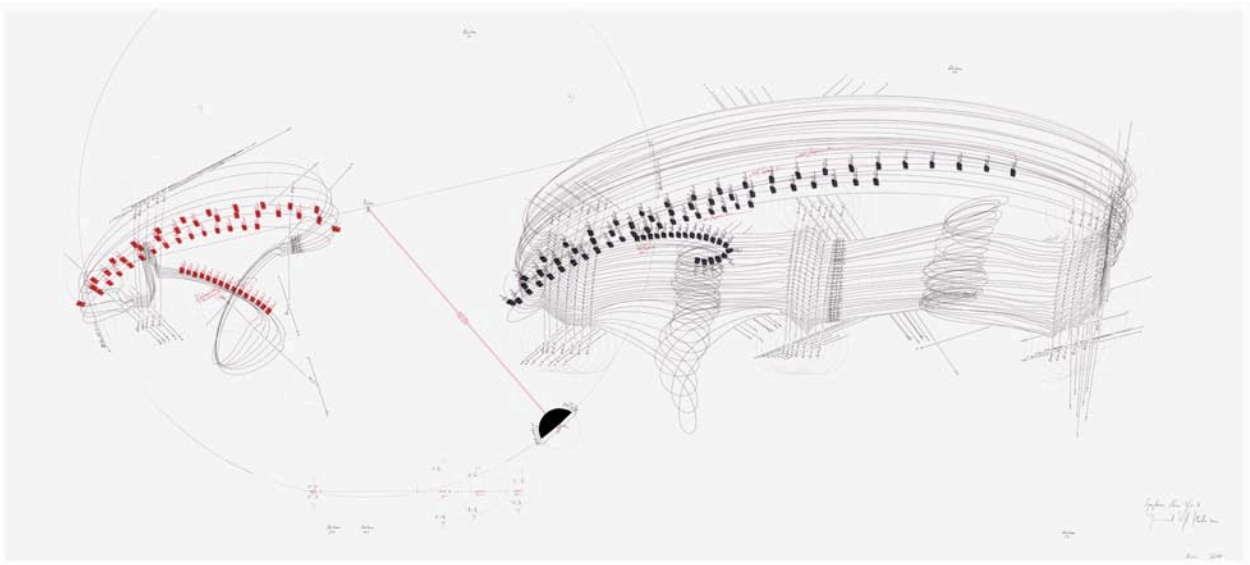

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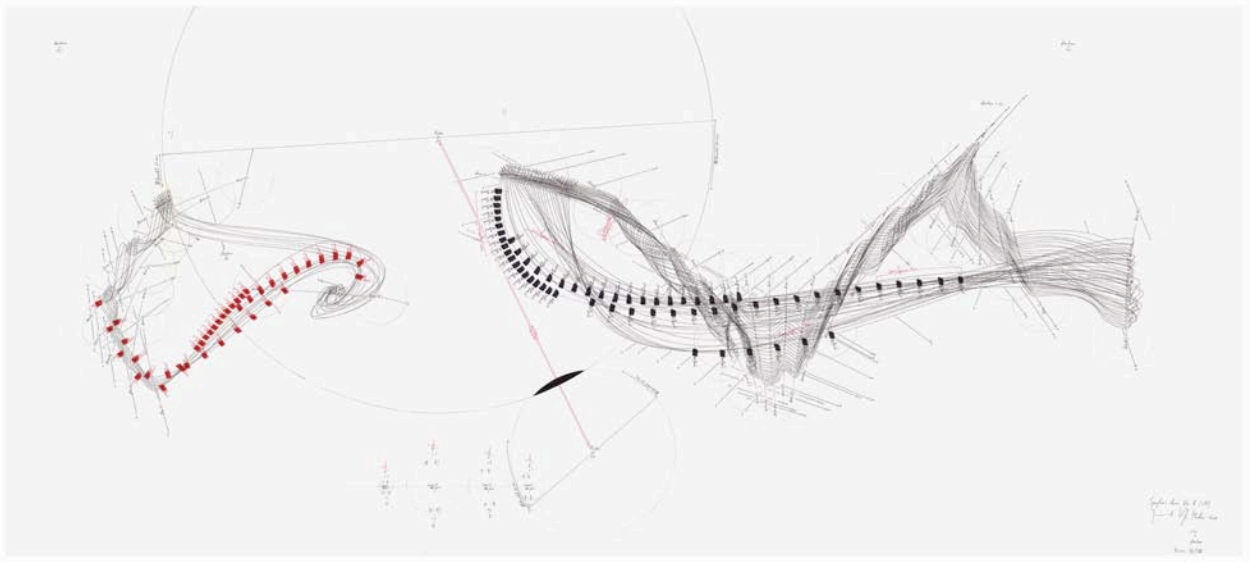

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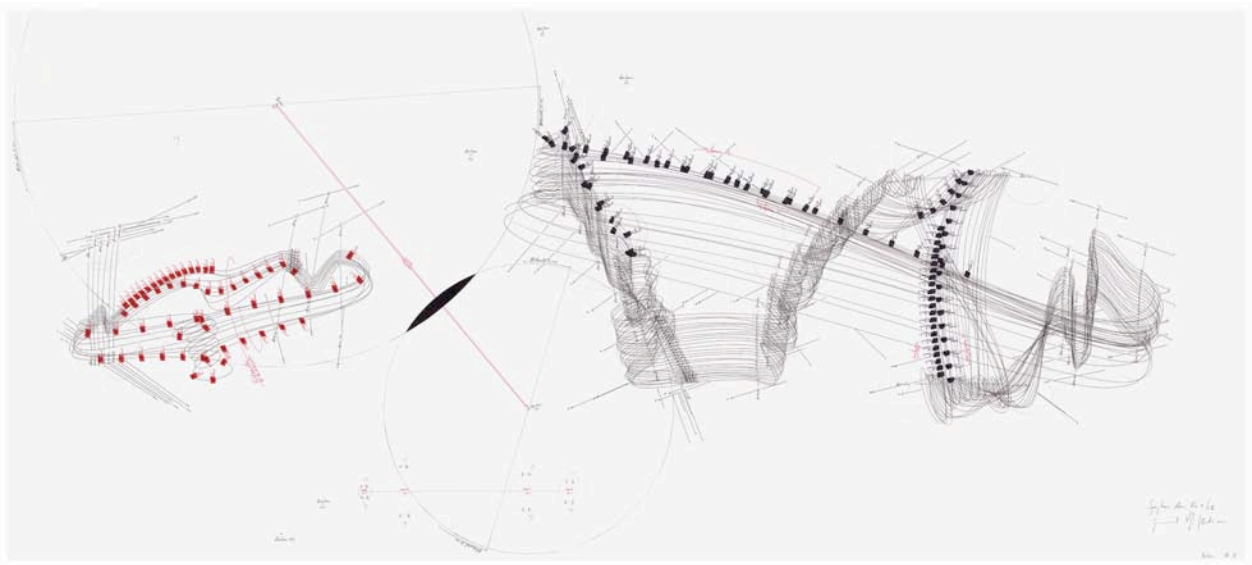

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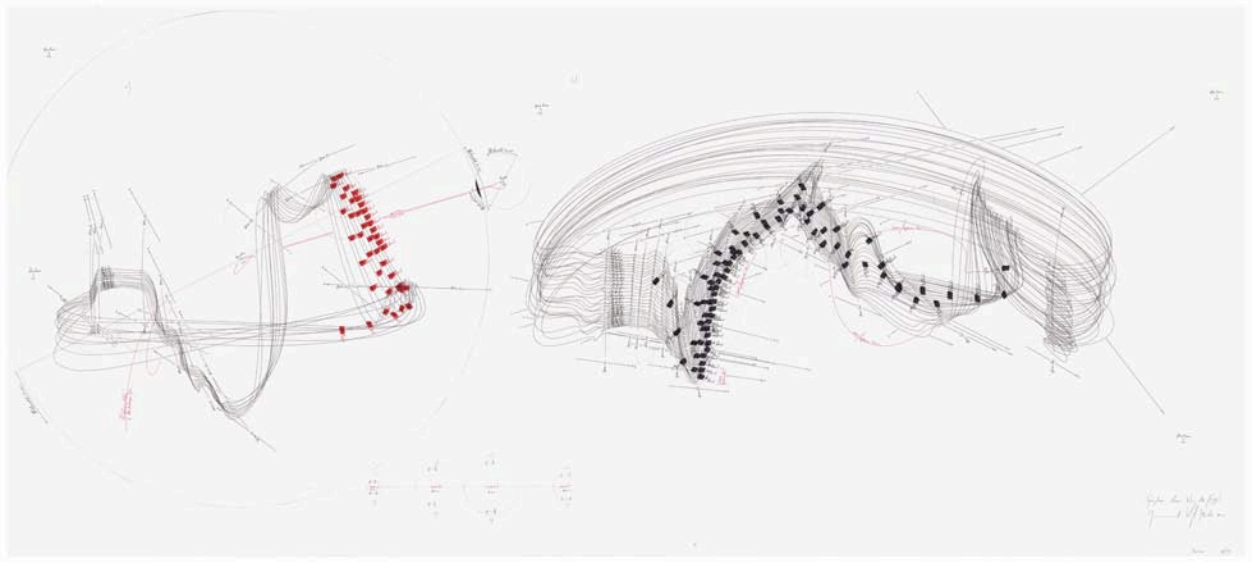
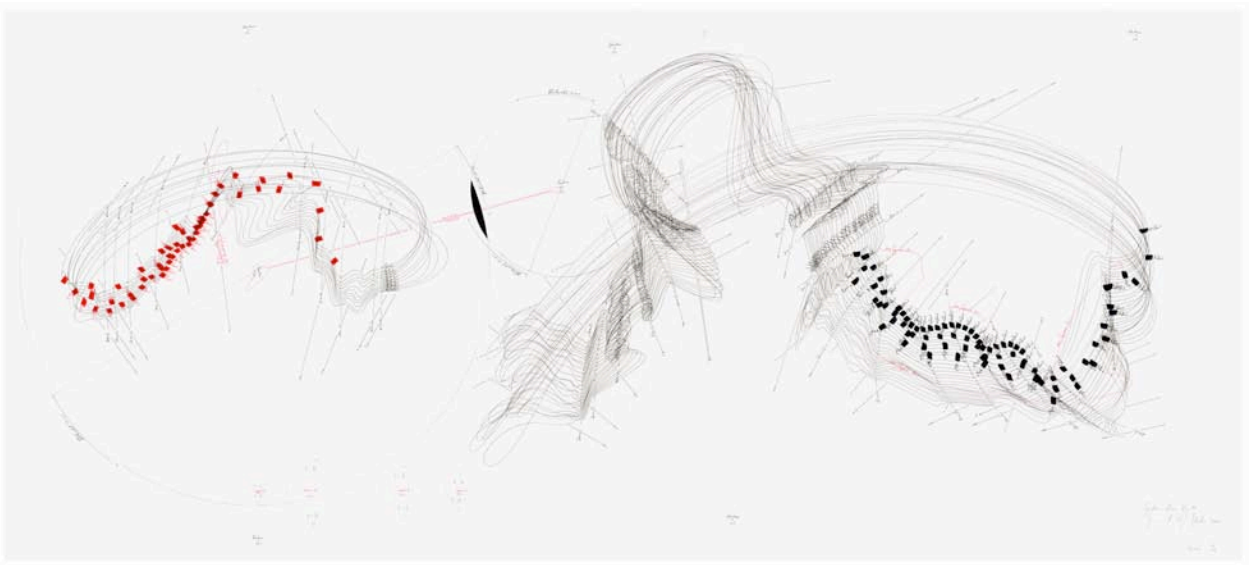


Symphonic Area Var. 10



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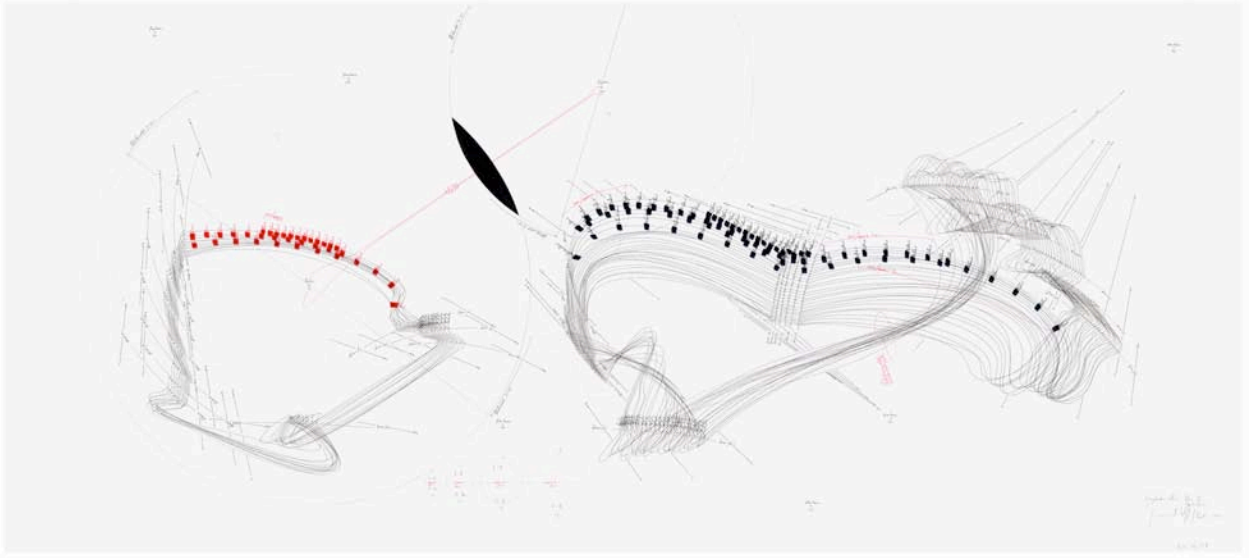
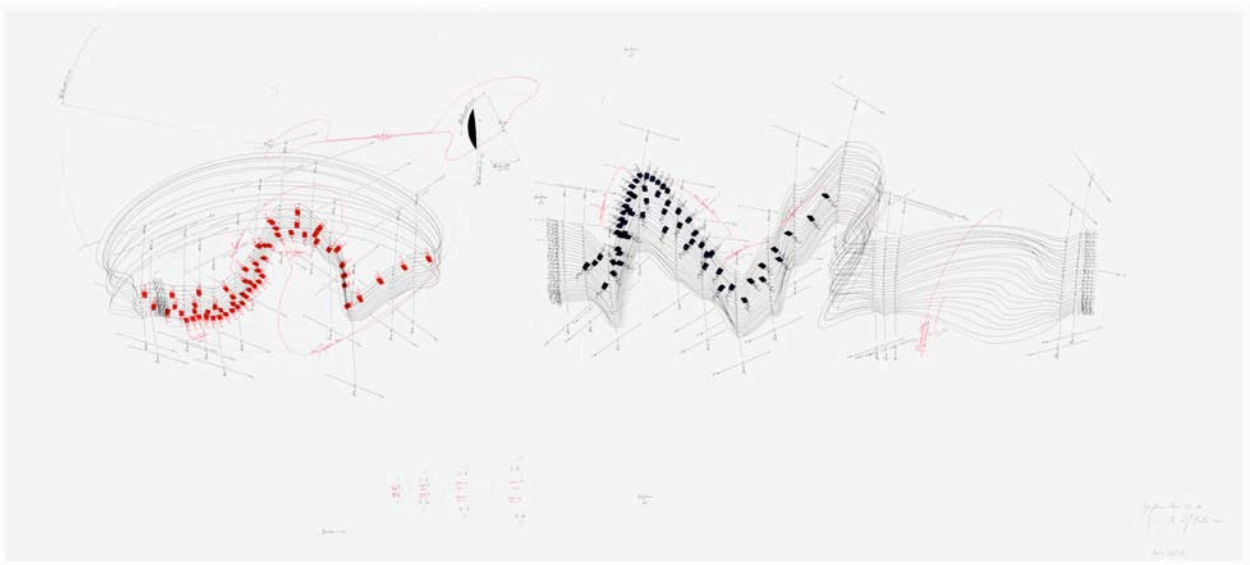
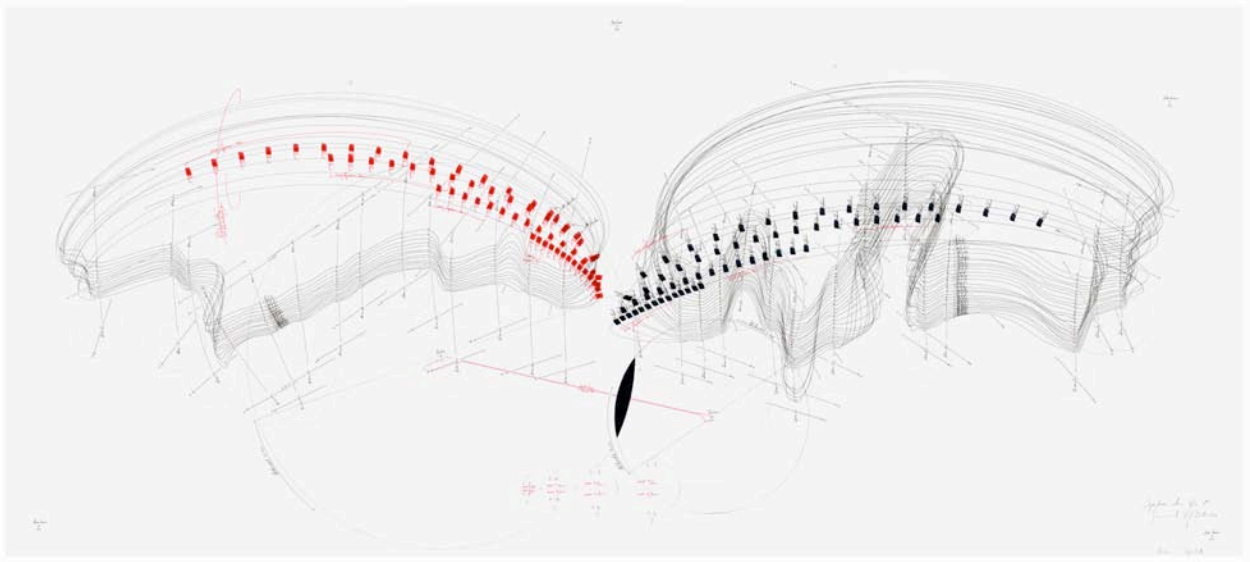


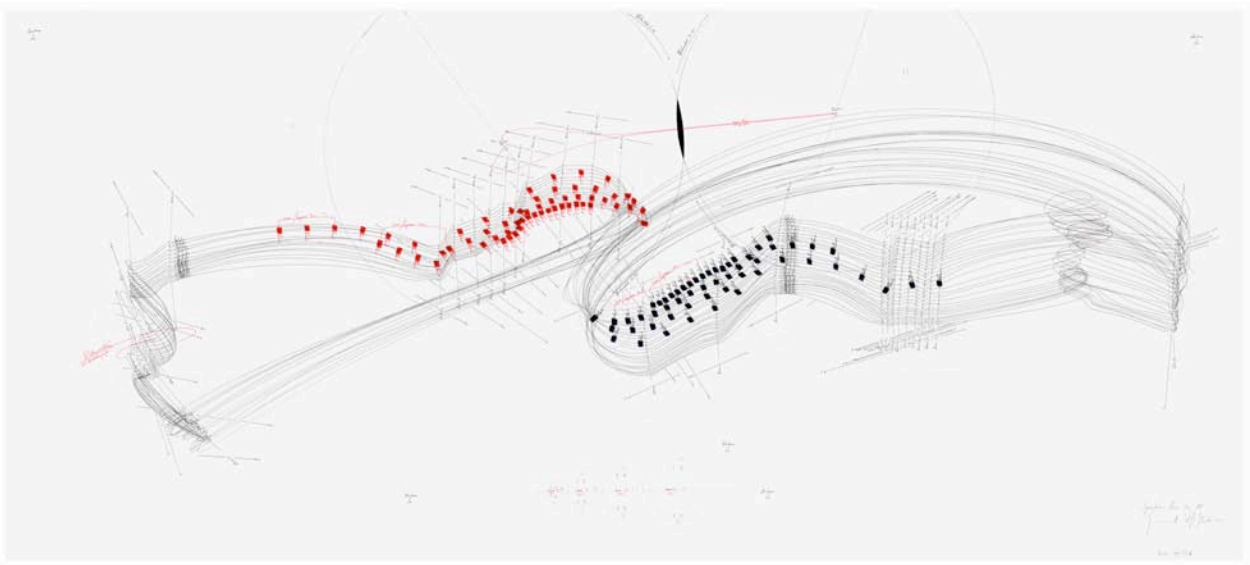
Symphonic Area Var. 12



Symphonic Area Var. 13



Symphonic Area Var. 14



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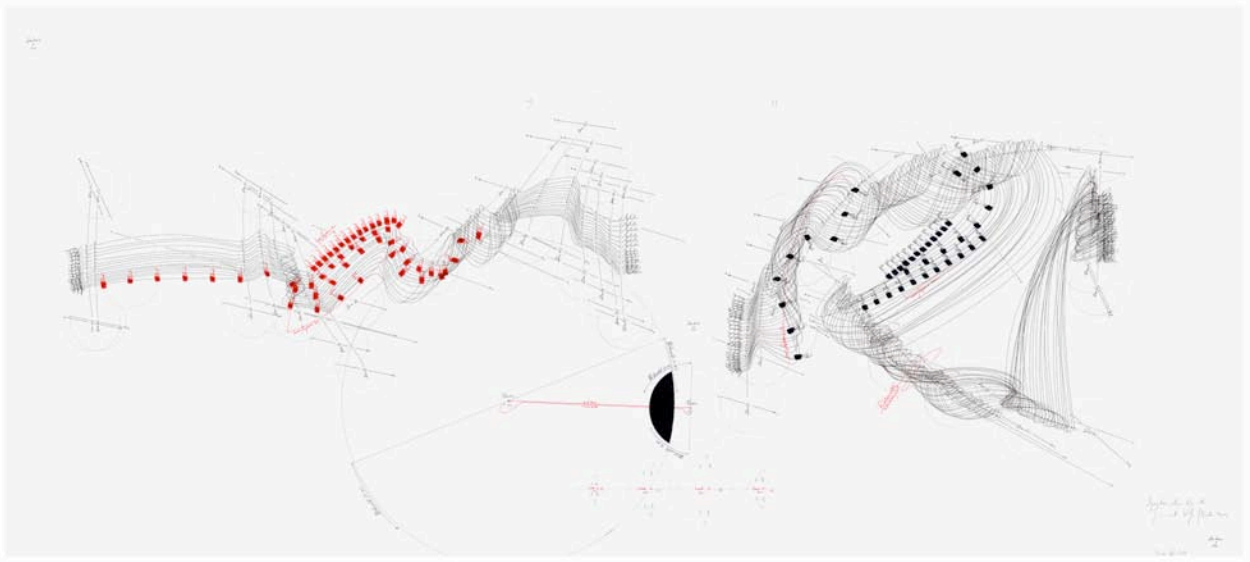

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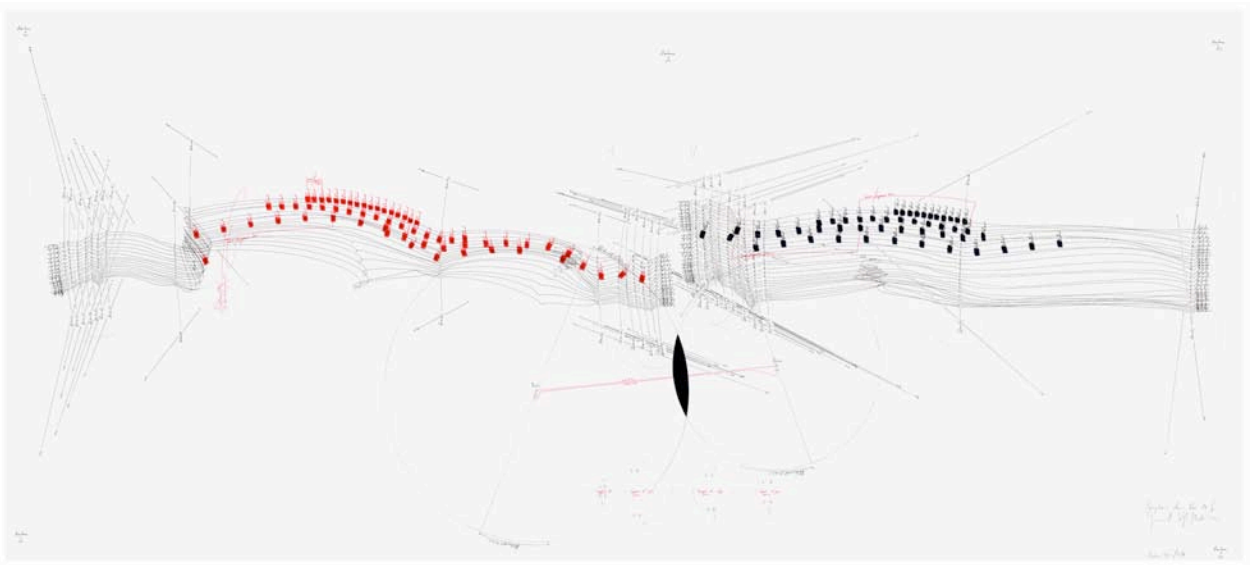
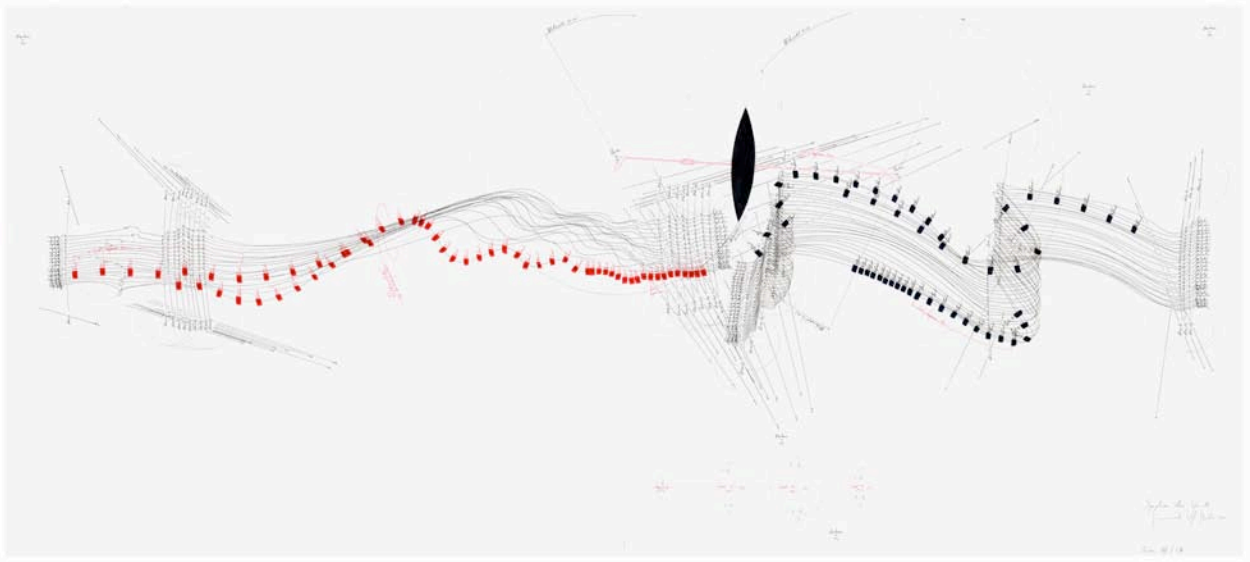
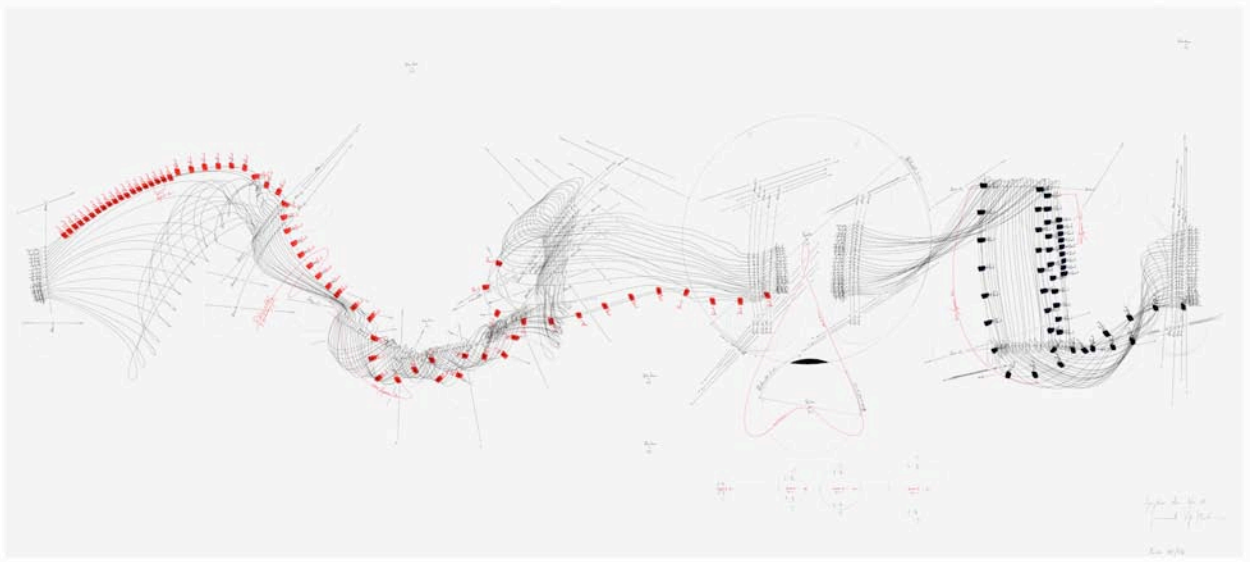


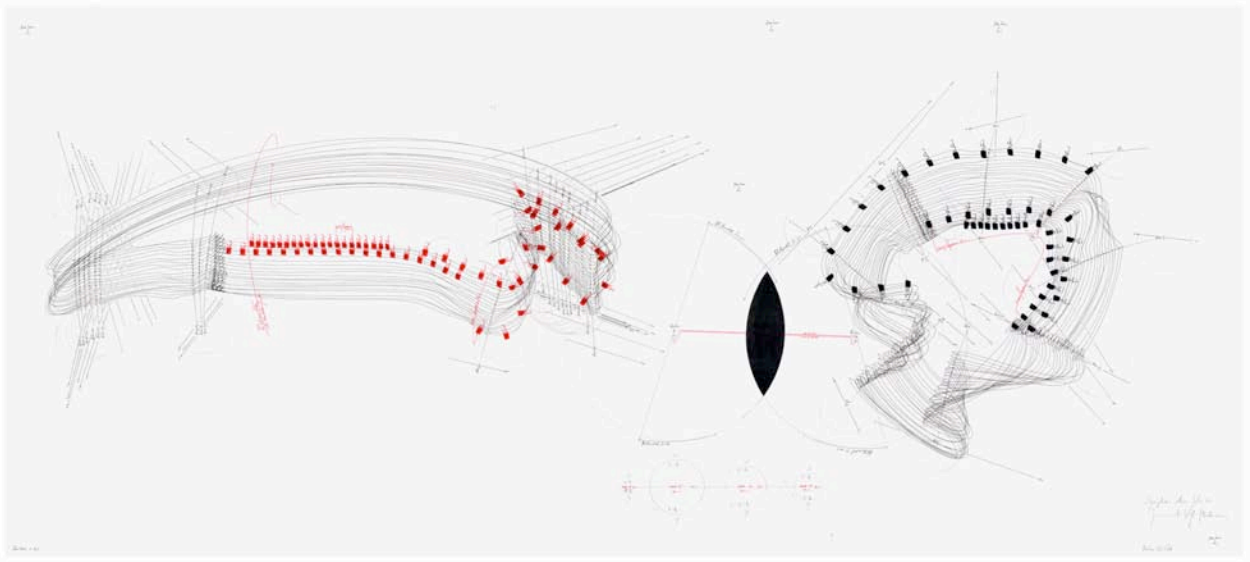
Symphonic Area Var. 17



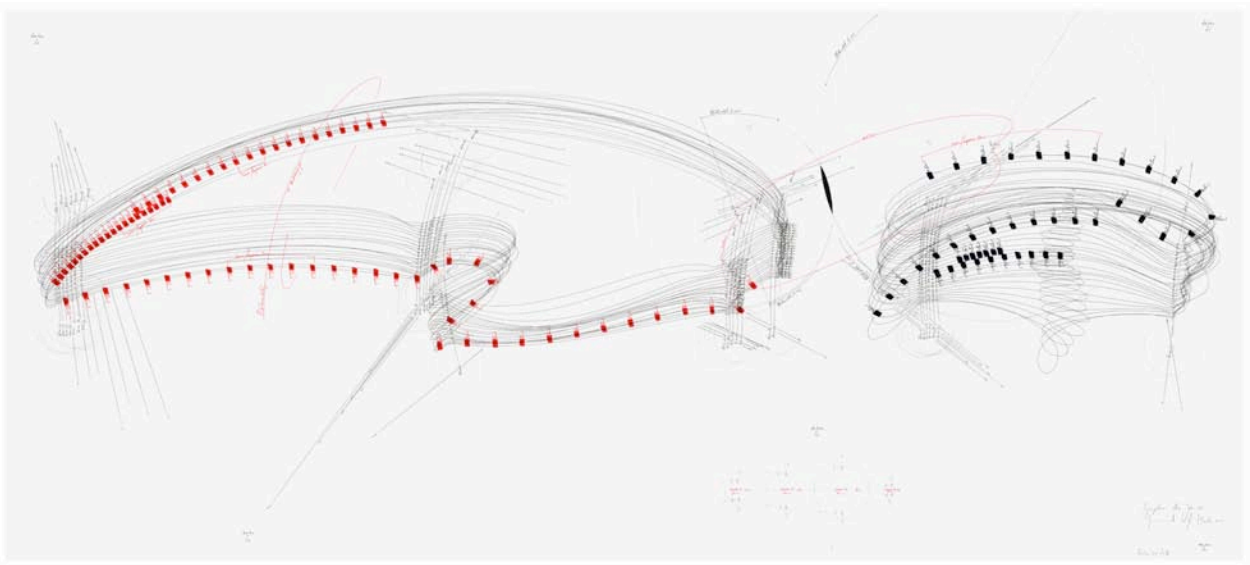
Symphonic Area Var. 18



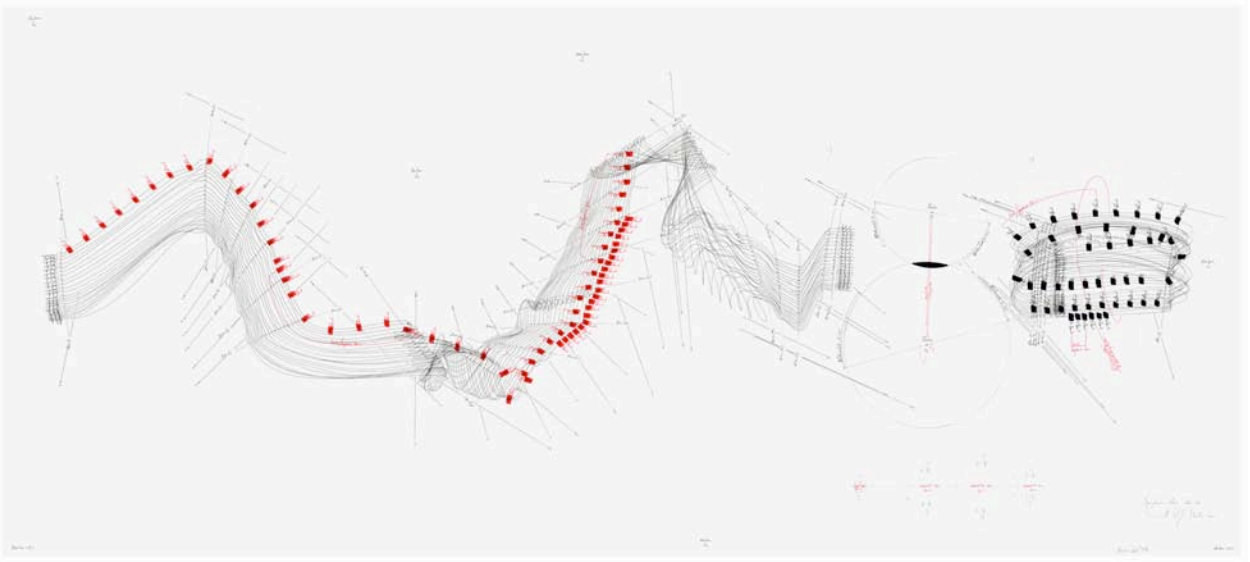
Symphonic Area Var. 19



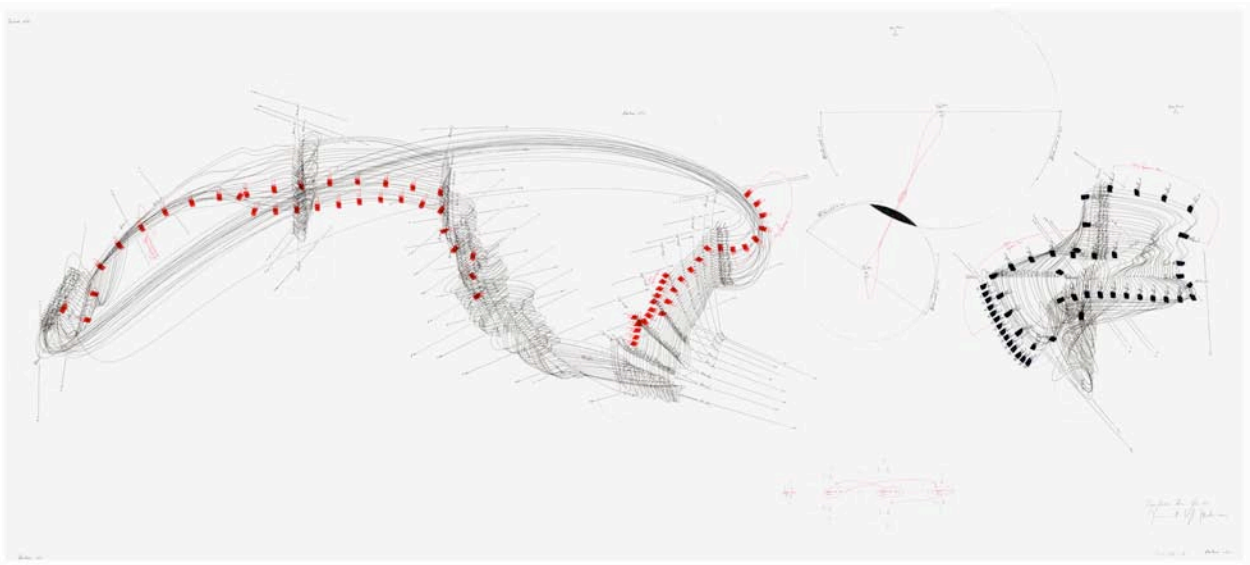
Symphonic Area Var. 20



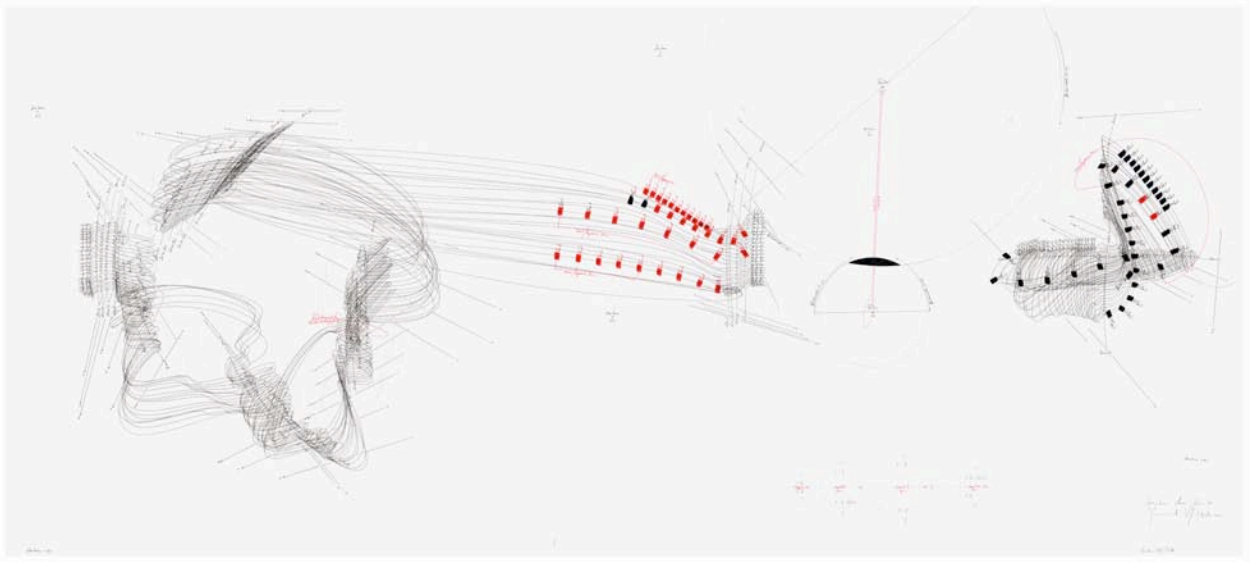
Symphonic Area Var. 21



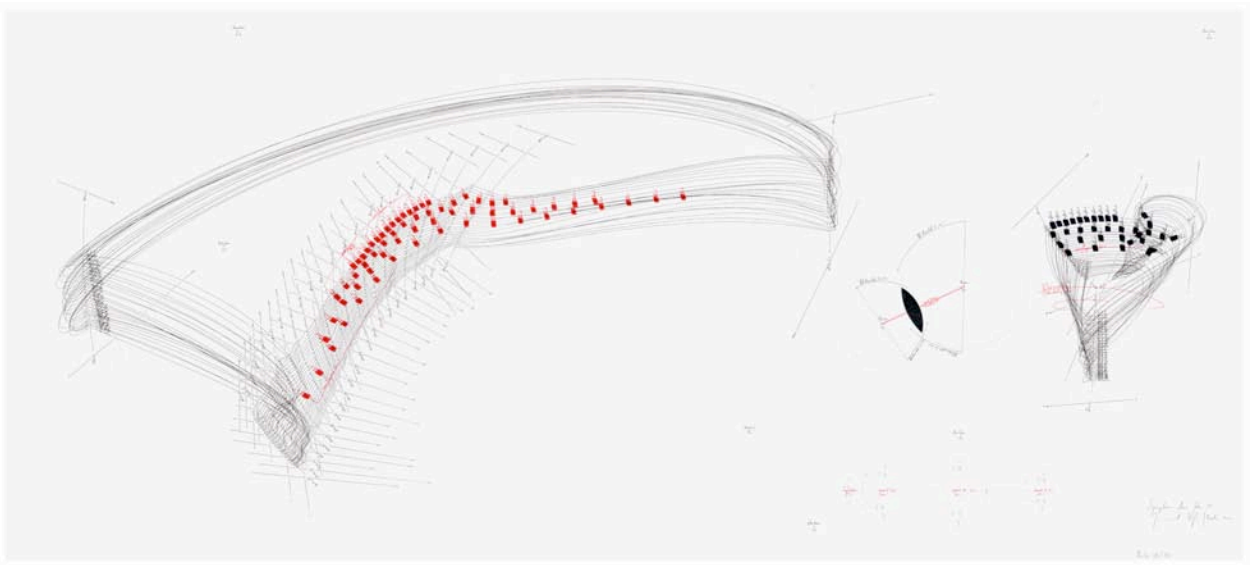
Symphonic Area Var. 22



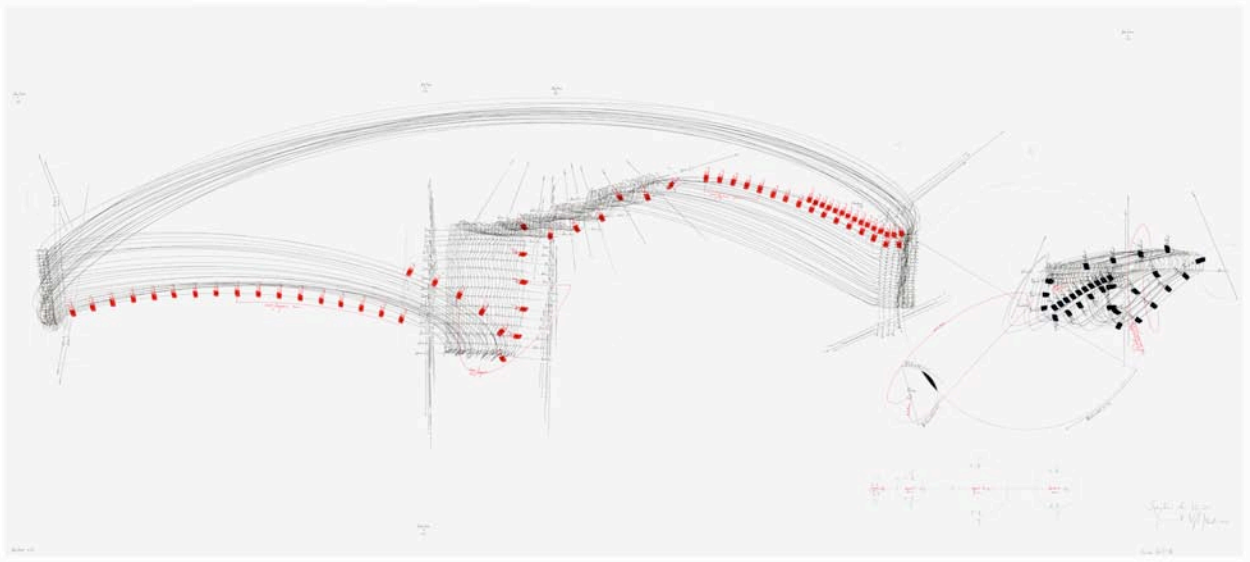
Symphonic Area Var. 23



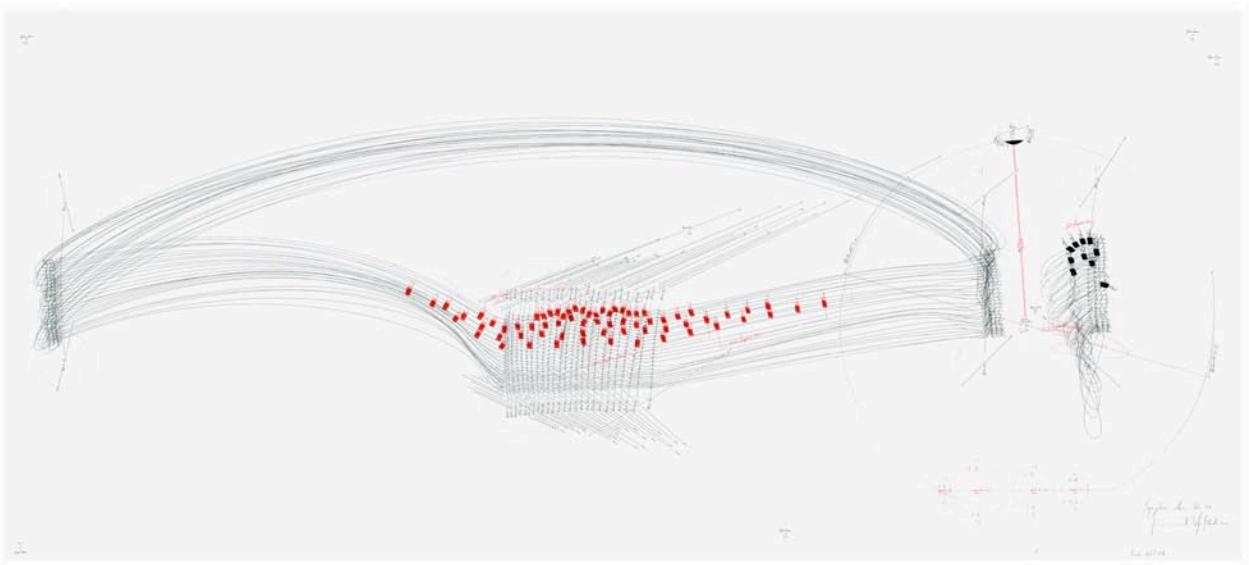
Symphonic Area Var. 24



Symphonic Area Var. 25



Symphonic Area Var. 26



Symphonic Area Var. 27

