

MACROPOLYPHONY - INTERNATIONAL WORKSHOP-

Macro [(Greek – makros): large or wide] plus *Poly-phony* [(Greek – pol): much, more and *Phone* (Greek – voice)] describes various types of multiple voicings in music.

Macropolyphony is the name of a novel musical performance concept by the German composer and bass player Sebastian Gramss.:

Basically, it provides a tested system that organizes and optimally defines how several music ensembles or groups can play together simultaneously.

It aims to enable participating groups to communicate culturally, on the basis of their own, mature musical identities, on equal footing and at the highest artistic level.

The number of players, instrumentation and stylistics are quite variable.

Although it was originally developed from jazz and contemporary music, this interaction concept can offer participating musicians of any stylistic origin (with their compositions) and songs) new ways to practically combine music of the most different kinds, and to perform it jointly – without recycling the all-too-well-known clichés of World Music.

(as in a cooperation with the Korean Gaguk singer Min Hee Park in New York City in 2011 and with the Mariachi Tentett „Almas de México“ (2012) in Mexico City).

In its current form MP was originally developed at the University for Music and Dance in Cologne, and had its premiere there. Since then it has been performed several times internationally and with great success: Art Omi Foundation in New York / USA 2011 ; and at the Goethe Institute in Mexico City in March 2012; In Germany recently as a double trio -> Macropolyphony 3 with the Pablo Held Trio versus/plus Sebastian Gramss' FOSSILE 3, featuring Rudi Mahall....

Macropolyphony can be implemented with different formations and in the most varying of forms: It is, however, normally done in combinations with two already existing groups as a double ensemble (e.g. “double trio / “double quartet”, etc.).

Prerequisites of the groups - What the groups need to bring to the process:

In addition to having musical skills and a distinctively individual “band sound”, each of the groups needs to be open, empathetic, curious and spontaneous – the minimal prerequisites for working together successfully.

Concert – Sequence The course of the concert follows a clear dramaturgy:

Phase 1 : Introduction of the Groups: the groups play after each other for about 15 minutes introducing their own unique sound....

Then a diverse process becomes clearly audible and visible for the public:

Phase 2 : Interaction and Approach*: this process, although it is, in part, bound with certain willed frictions, flows into a final, boundless symbiosis:

Phase 3 : Synthesis: The musicians now form a large ensemble (Finale)

*The precise musical parameters for the concert performance of macropolyphony (-> thus, details on the varying / simultaneous / overlapping / independent and joint performing, etc.) have been listed separately

Practical sequence of the cooperation:

1. **Selection** of the participating groups in advance.
2. **Making Contact:** exchanging music, sheet music, etc. (by meeting; email, telephone, Skype, CD, mp3, etc.).
3. **Individual preparation:** Both groups select their own favorite piece/favorite parts (approx. 5-6) from the repertoire of other and independently study/rehearse these before they encounter each other.
In advance, hence, a foundation for a common repertoire is created (50/50).
4. **Rehearsals/Workshop:** practical begin of the cooperation
Working time / Rehearsal time: depending on setting, 3-6 days.
 - a) Presentation - listening: the groups play for each other live, individually.
 - b) The repertoire is discussed, structured and rehearsed corresponding to the performance concept. Thus based on the Macropolyphony Interaction parameters there by the open “workshop” character is decisive for the cooperation.
 - c) The results are brought into a joint basis in concert form: (see “Concert Sequence”):
5. **Concert/Performance:** Macropolyphony (playing time: 60-80 minutes)

List of available groups for Macropolyphony:

-UNDERKARL

-Sebastian Gramss´ **Fossile 3** featuring Rudi Mahall

-Das Molische Gesetz

-**Knom T.** (The music of Thelonius Monk)

-Duo Gramss Huhn “**Far East Suite**”

-Sebastian Gramss - **Solo Double Bass**

-**Oritrio** (feat. Gratkowski/Nakatani)

-**Crispell/Gramss/Ditzner Trio**

-Landfermann/Gramss/Oetz/Manderscheid (Double Bass Quartett)

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Possible expanded set-up:

- Student Cooperation – national and international campus exchange
- Documentation (video/audio) of the process of cooperation. Filmmakers on location are integrated
- Intermedial cooperation (dance / visuals / artists / actors / electronics ...)
- Expansion to three or four groups
- Cooperation on specific given topics (e.g. J:Cage / J.S.Bach / T.Monk / ethnical items...)

Further links: www.macropolyphony.com www.sebastiangramss.de www.goethe.de/mexiko