

Exploring transdisciplinary performance and creation in *Le corps qui habite en moi* for solo flute

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Abstract: This paper is aimed to clarify the creation of the composition and performance of *Le corps qui habite en moi*, the result of the collaborative process between two artist-researchers. It is an exploration of our searches as musicians and researchers within the Western Classical Music esthetics, raising questions related to the creativity and the freedom of expression in our environment. We believe that it is necessary to go beyond some barriers and question preconceived ideas within the tradition about what is a concert, a performance and a creative process. Another central question is related to the relation of mind-body in our modern society as well as on the Western Classical Music esthetics, where the player's body is many times effaced and renegade in the musical performance. Within the field of artistic research, the main objective was the creation of a composition and a transdisciplinary performance that could reveal the expression of a body on stage. From the composition it was created a semi-opened choreography and a series of watercolors that interact with different moments of the composition, creating a narrative elucidating the awaken of the human body as an expressive agent in the performance, as well as the intermodal character of the creative activity. The central part of this paper is the performance presented at the Post-ip Congress of the University of Aveiro in December 2022; therefore, we recommend watching the video before reading the text.

Keywords: collaborative process, creative process, artistic research, movement, flute solo.

Introduction

Because scores can mean so many different things; because performers can be so innovative in persuasive ways; because the results can offer audiences new kinds of musical experiences from scores rich in potential; because performers and audiences can find delight in unexpected insights, in being creative and in experiencing creativity; because innovation offers a reason to go to concerts, to make and buy new recordings, to maintain a healthy economy of musical performance that keeps classical music lively and rewarding, financially and spiritually; for all these reasons, allowing performers to imagine and play scores differently is not just desirable, it is the right thing to do. And that makes it our obligation. (Leech-Wilkson, 2020, p.165)

How can a body express itself in a creative process? How can artistic research help to better understand our practices from a meta-practical perspective? Dialoguing with these questions, this paper is aimed to clarify the creation of the composition and performance of *Le corps qui habite en moi*, the result of our collaborative process. This artistic research integrates both our current PhD researches and it is our first project together. In the field of music performance, Leticia's research explores unusual relationships of the body on stage, creating corporeal performances and challenging the hierarchical relation among the mind and the body. On the other hand, in the field of composition, Yugo researches different ways of interaction and modulation between supports of creation, tools and creative agents in the compositional process. Relating to this text, we will approach our individual creative

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processes writing in first person singular. Yet, when dealing with subjects related to the collaboration, we will write in first person plural.

For a brief background, we have been friends for over fifteen years now and we share similar academic and artistic paths, so the idea of collaborating came up in order to contribute to both our PhD researches. This collaborative work is also a response to our searches as musicians-researchers within the Western Classical Music esthetics.

During the creative process, we discovered mutual concerns that could drive our creation. The most relevant are the rescue of the pleasure and spontaneity of composing and playing, questions about tradition-led-practices that did not necessarily represent our artistic identities and the desire to develop our creativity through the crossing between our experiences and identities.

The piece in question, being a process with an investigative and self-reflective character, was the first of a series of compositions for solo flute, which will be developed in the future, in a view to explore unusual relationships of the body on stage. *Le corps qui habite en moi* deals with the sound and visual dimensions and creates a narrative that alludes to the search for body expression, which will be discussed later. In this way, the creation generated would only be possible through the interaction between both of us, from the production of the score to the creation of the performance.

Here, we understand by performance a multisensory and complex experience and an opportunity to create and question, where the instrumentalist has an active role in the construction and elaboration of his/her own performance, as Paulo de Assis (2018) refers to:

Beyond interpretation, performance is the place to embrace experimentation, to establish, on the basis of productive contradictions, the possibility of free, creative action for music performers. Interpretation becomes one parameter, not the end goal of a performance. (Assis, 2018 p.198)

The central part of this paper is the performance held at the Post-ip congress at the University of Aveiro in December 2022, so we recommend watching the video before reading the article.



Video Example 1. Le corps qui habite en moi - Yugo Sano Mani/Leticia Maia. Excerpt from <https://www.youtube.com/watch?v=Y2GGNeVL0o>

Furthermore, the purpose of this text is not to explain every detail contained in the score and in the performance, but to elucidate some points of our creative process and help the spectator in his/her own creation of meaning from the experience of watching the video of the performance, forming thus their own mythopoetic reconfigurations³ (Correia & Dalagna, 2020).

Initial thoughts

The process of creating the composition and performance did not happen in a linear way and some decision-making ended up generating deviations in relation to the initially thought ideas. Therefore, it would not be feasible to make an entirely teleological narrative (Ishisaki & Garcia, 2019).

There were musical and extra-musical inspirations permeating our creative processes, of which the most recurrent themes were the search for body expression, self-knowledge and transgression. Other ideas that dialogue with this journey were the Sumi-ê painting technique and a poem written by Yugo.

The search for body expression in performance is discussed by several authors from areas such as philosophy, neuroscience, sociology and musical pedagogy. According to author Mine Dogantan-Dack (2011), for more than three centuries, Descartes' philosophy separated

³ "We call mythopoetic configurations to our sense of reality, that is, to this network of narratives in which embodied and symbolic (implicit and explicit) meanings are entangled configuring our 'vision of the world', and we assign to artists researchers the mission of reconfiguring these old established configurations" (Correia & Dalagna, 2020, p.78).

the mind from the body and shaped the Western sciences and humanities. At the end of the 20th century and the beginning of the present century, neuroscientists such as António Damásio, Joseph LeDoux and Alain Berthoz demonstrated that cognitive processes are, effectively, completely embodied, being through the body that we perceive and experience the world (Doğantan-Dack, 2011). When looking more specifically at the flute literature, information on how to use the body in performance in an expressive way is not easily found. On the contrary, the body is seen as a passive element, where the correct posture is static and does not bother the performer's technical resourcefulness. However, in other areas, such as musical pedagogy, theater and dance, the optimization of the body in performance is discussed by authors such as Jaques Dalcroze (1920), Yoshi Oida and Lorna Marshall (1997), Jerzy Grotowski (2002) and Lorna Marshall (2008). Our search, therefore, is based on the principle that the performer's body can become a means of expression in musical performance through the externalization of musical gestures and the creation of a narrative.

When we imagine a flutist playing a classical music concert, we usually have a very clear image of this scene: a stand with the score and the flutist standing statically behind it, reading what is written on a sheet of paper and using the minimum of body movements needed to produce sound on his/her instrument. Musicologist Christopher Small (1998) describes this image and calls it "the great paradox of the symphony concert":

This is the great paradox of the symphony concert, that such passionate outpourings of sound are being created by staid-looking ladies and gentle-men dressed uniformly in black and white, making the minimal amount of bodily gesture that is needed to produce the sounds, their expressionless faces concentrated on a piece of paper on a stand before them, while their listeners sit motionless and equally expressionless listening to the sounds (Small, 1998, p.155).

This image, constructed by tradition and fixed in the collective unconscious of all of us as an old mythopoetic configuration (Correia & Dalagna, 2020) is transgressed in this project. Here, the flutist's body takes on unusual shapes and produces movements seeking to create another relationship with the instrument on stage.

From the perspective of composition, the ideas of transgression and spontaneity led to the use of the voice: this appears as a way to break models of the compositional process that are too rationalized and structuralist, at the same time that it inserts the body in the creative act and engenders a place of creation in present time.

The poem below, written before the composition of the piece, also served as a line of subjective inspiration, both for the performance and for the creation of the title of this project, as it evokes questions that we both had in our experiences as creative artists in search of more self-knowledge and reflection on our practices. Furthermore, the idea of rediscovering one's spontaneity and candor is present as a tacit subject.

Sair de casa para se encontrar aos poucos
E onde quer que esteja, que haja uma sensação de casa;
um estar em casa ao mesmo tempo em que está em jornada longínqua
Assim serei bom habitante de mim? (Yugo Sano Mani)

Leaving home to find yourself little by little

And wherever you are, let there be a feeling of home;
being at home while traveling far away
So
Will I be in this way a good inhabitant of myself? [our translation]

Parallel to the dimensions exposed above, there were inspirations linked to the visual poetics of Sumi-ê, a painting technique that has the characteristic of evoking images of nature with a few brushstrokes. Through a striking economy of strokes, each brushstroke must be precise for the image to come to life, requiring acuity when executing the gestures. Furthermore, the very materiality of the brush is taken into account to create different types of visual results, for example: with the brush held horizontally, thick lines reminiscent of bamboo can be created; with the tip of the bristles, it is possible to create fine and detailed lines; the amount of ink in each brushstroke must be taken into account when creating different shapes (figure 1, a painting by Ike no Taiga (1723-1776), exemplifies some of these premises). These poetic characteristics of Sumi-ê accompanied the musical writing through a subjective bias, taking the piece in a direction of economy of basic materials and little sound saturation.



Figure 1. Untitled landscape, by Ike no Taiga (1723-1776).

Compositional process, by Yugo

The PhD research that I currently develop investigates different forms of interaction in a creative process: between different agents, as well as varied creation supports, means, tools, etc. In this case, this partnership brings two artists into interaction, so that there is a space of modulation between them. In addition, there are modulations between corporality, listening, musical writing and visuality.

In the first conversations we discovered that both wanted to deal with areas that escaped, at least in part, our traditions, either through performance or musical writing. On the writing side, I was more interested in the idea of rethinking the use of the traditional notation system than the act of rejecting it. This was reflected in the temporal aspect, as I wanted something that did not refer to the notion of pulsation: a constant beat would end up leading to a “traditional corporeal rhythm” of the performance and the writing itself. I opted for a notation that is not metric, but which at the same time suggests approximate temporal proportions, so that different gradations are possible.

Here we can address the ideas of “striated time” and “smooth time”. Silvio Ferraz (2014) explains, revisiting Pierre Boulez’s conceptions, that striated time presents regular pulsations, as a ruler that divides time equally. In this way, the listener can predict what is to come by the temporal aspect. On the other hand, smooth time is not equally divided and does not present predictable patterns, therefore, the listener is not able to anticipate events. So, in a smooth time, each event is given importance by its occurrence in the present and we live time without counting it, as “an aimless walk, an afternoon spent looking at the clouds” (Ferraz, 2014, p. 96, our translation), while in the striated time we count time using equal units, “as with the hours of a day” (Ferraz, 2014, p. 96, our translation).

In this piece, no event follows an entirely chronometric logic, as the decision on the concrete duration of each sound depends on Leticia’s choices. However, there are indications as to the approximate proportions of each sound, traversing a middle path between the notions of smooth time and striated time.

Throughout the writing process, as a relevant feature, there is the presence of the voice. Recently, I have become increasingly aware of how much I vocalize during creative processes, be it notes and melodies, arpeggios of harmonies or onomatopoeias representing more complex gestures or textures. However, in the present case the use of the voice was conscious and quite natural, especially considering that it is a piece for a melodic solo instrument. The more specific melodic moments were all composed through singing (making octave transpositions to fit my vocal range). Seeking a place of spontaneity, linked to the act lived *en temps*⁴, the voice was the first support for creation. Nevertheless, while in the most melodious lines there was exactness of the singing in terms of frequencies, in the fast-ascending gestures the voice presented itself more as a gestural envelope. Because of the imagined speed of these instrumental gestures, the vocalization naturally dealt more with energetic directionality than with notes. Therefore, there were two types of vocal situations:

4 For further details on the notions of *en-temps* and *hors-temps* proposed by Iannis Xenakis, see Ferraz (2012).

1) melodic, in which frequencies are relevant;
2) gestural, in which the “energetic envelope” is more relevant than the clarity of frequencies.
In the case of this project, the moments of development of musical ideas through writing occurred after the use of voice. So, we can consider the voice as the first support of creation.

Musically, one technique we particularly wanted to explore was the aeolian sounds, as we consider air, the raw material for sound, as a place of connection between the instrument and the body. We also decided to use, in addition to ordinary and aeolian sounds, a vocabulary composed of key clicks, slap tongue, *bisbigliando*, ascending and descending bends. Parallel to these dimensions, some affective triggers were placed “Lento, mas com inquietação” [slow, but with restlessness], “como uma memória” [like a memory], etc.), which would have the function of engendering affections-feelings, bodily states or nuances of performance (Penha, 2019).

It is worth mentioning that this creative process also encompassed various situations of deviation. A case of this appears when comparing the first draft with the final version of the score, denoting a change of plan: first, one sees that the first line of the draft (Figure 2) coincides with the first measure of the final version (Figure 3). However, the second line of the draft does not coincide with the second line of the finished piece, as the passage in question only appears in measure 5 of the final version (Figure 4); measures 2-4 were composed afterwards, as a way to expand on the ideas presented in the first line.

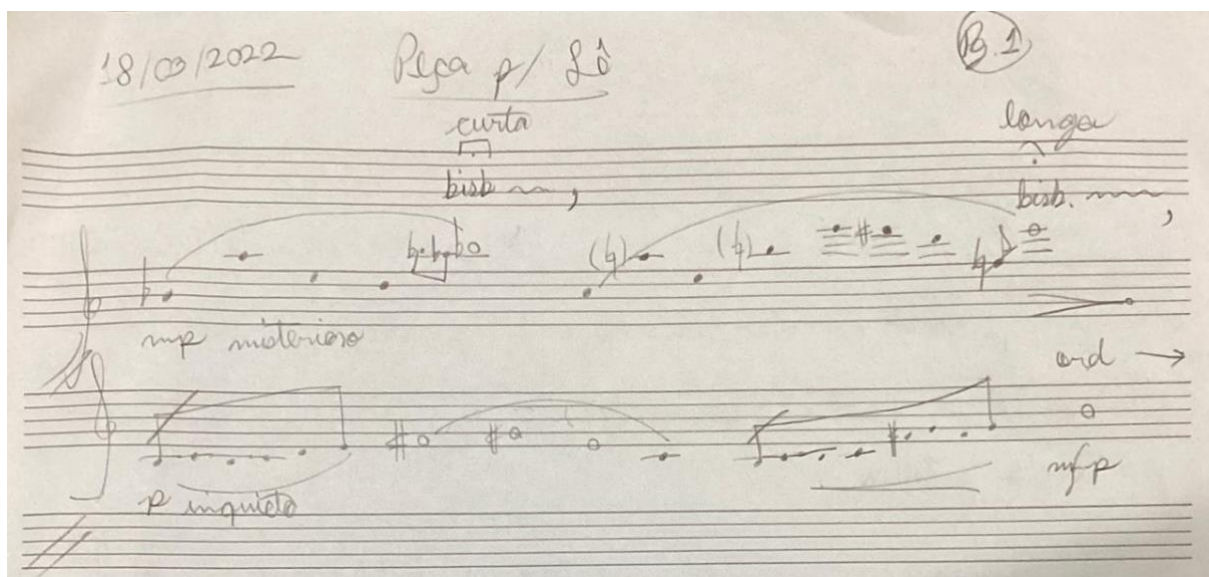


Figure 2. First two bars of the manuscript sketch.

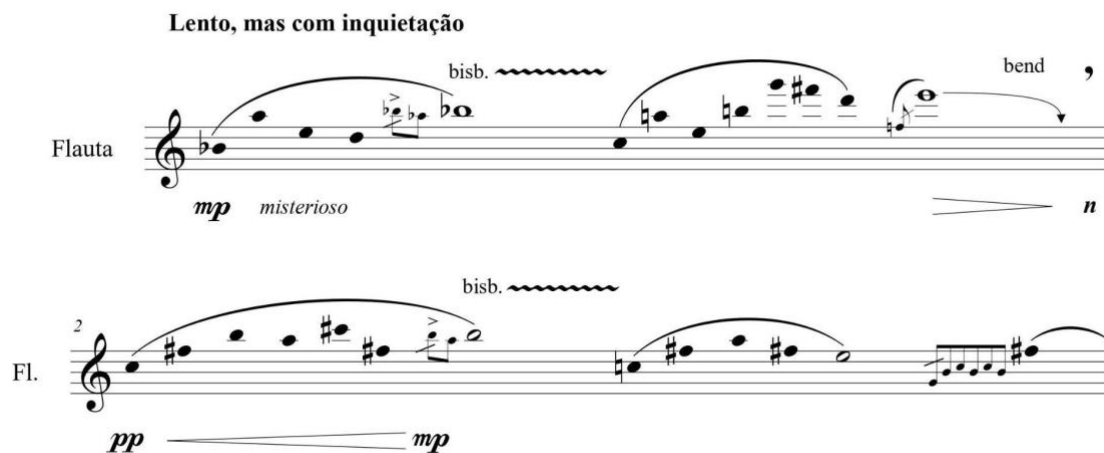


Figure 3. First two bars of the final version.

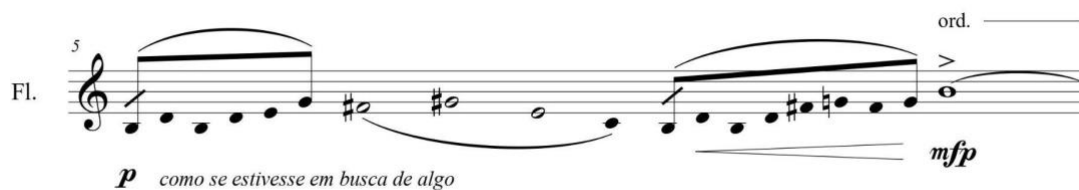


Figure 4. Bar 5 of the final version, which coincides with the second measure of the sketch (Figure 2).

These situations illustrate the presence of deviations: as reflected by Bruno Ishisaki and Denise Garcia (2019), deviation is an integral part of every creative process, since artistic creation could not be described only through a teleological timeline. These authors conclude that the creative act does not happen according to an infallible initial plan, but, on the contrary, encompasses the intervention of chance and unforeseen, constantly updating itself and, many times, escaping the initially decided directions.

Embodied memorization, by Leticia

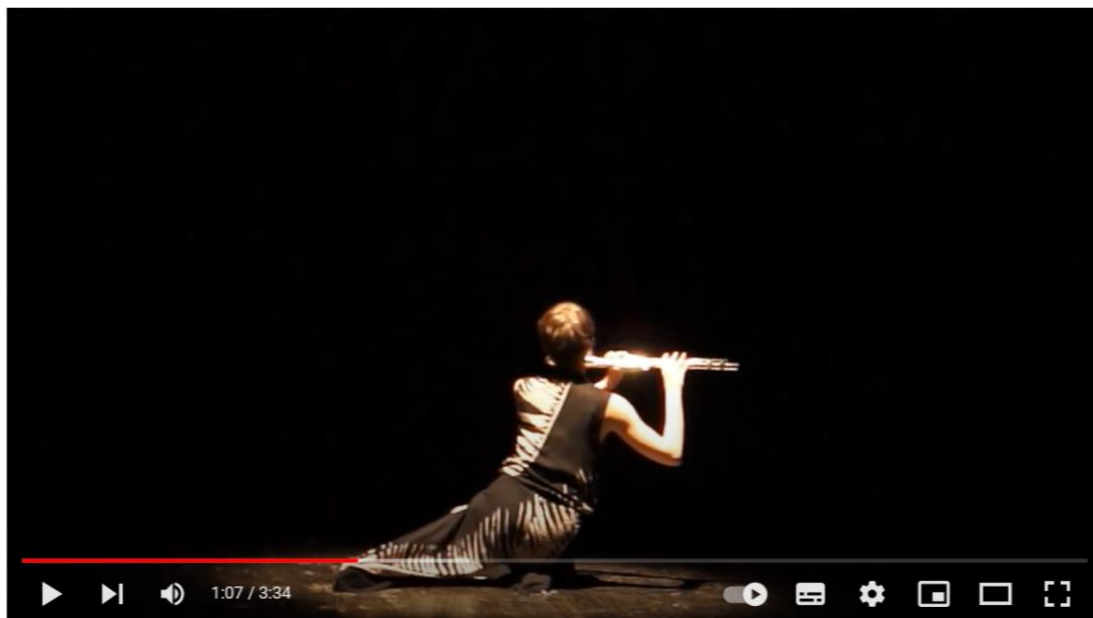
After the composition was finished, I started the memorization and the delimitation of phrases, a process that took place in practice through multiple attempts and decision-making. Due to the nature of the writing of the composition, there were several possibilities. From this, certain details of the score led me to some phrase constructions, such as the breath marks indicated by the composer and the visual space in which the notes were arranged in the score.

Therefore, the first recording was made without body movements, and I noticed that there were already some involuntary movements arising from my performative tradition with the flute, such as counting time with the flute in vertical movements and bringing the flute forward in sentence development. These movements were made unconsciously and repetitively. Thus, in the first stage the observation and awareness of these movements took

place, then I reflected on their relationship with the musical phrases and finally there was a selection, adaptation or deletion of these movements. The new movements were then extravasated, in order to create a semi-open choreography that would be correlated with the narrative.

There was, however, a second moment of memorizing the composition, as I realized that the memory of music and movement do not work in the same way. In other words, the bodily sensation is different when only playing the score from memory and when playing the score from memory with the movements. Consequently, I noticed that there were two moments of memorization and incorporation, the first with music only, the second with music and movements. In a way, in this second moment, the body work helped the complete consolidation of the score, making the relations between notes-movement-sound completely incorporated.

Regarding the body investigation, it was necessary to seek inspiration in similar artistic works. For this, the performances of musicians Elsa Marquet Lienhart (2022) and Fanny Balestro (2021) were observed, who explore the body in unusual ways in performances with the flute and the cello respectively. The first video is a set of excerpts from a live performance, while the second is an edited video. Despite this, both performances enhance the compositions' details with body movements and add an expressive layer to these scores. In both videos, some scenic details contribute to create the atmosphere of each performance and build the narratives. They are the direction of the eyes, facial expressions, positioning in relation to the audience or the camera and the speed of movement. In my opinion, these are some essential scenic factors to take into account when building a performance.



Video Example 2. MINIMORPHOSES Elsa Marquet Lienhart, 5 miniatures de P. Hersant. Excerpt from <https://www.youtube.com/watch?v=bYMJq-TwKo0&t=112s>



Video Example 3. F. Balestro (solo). Excerpt from <https://www.youtube.com/watch?v=IMtROAFXWiw>

Watercolors, by Yugo

In addition to the corporal and musical performances, we decided to prepare a pictorial dimension, so that the presentation would have paintings projected on a screen at the back of the stage. For that, I experimented with different types of gestures in watercolor: with the brush filled with water, with it dry; with fast and slow strokes; with direct contact between the bristles of the brush and the sheet, or with rough movements in which, without touching the bristles directly to the sheet, the ink drips onto the paper. At the end of the tests, we selected four watercolors, each relating to a specific formal section of the piece.

Watercolor, as a support for creation, allows the path of the brush gesture on the sheet to be present and, consequently, of the hand, arm and body. In this sense, the four watercolors carry ideas of directionality and movement analogous to the reflections that Paul Klee organizes in his *Pedagogical Sketchbook* (1972). When he explains the directional force of a drawn arrow (Klee, 1972, p. 54-57), which indicates a direction to be followed, one sees an energetic course that takes place in time, even if the pictorial art is static in a literal sense. Analogously, we can infer in the four watercolors the directions in which the gestures were performed. Or when Klee reflects on the force of gravity and the movements that interact with it (Klee, 1972, p. 45-49), a notion of “games of forces” is presented, which also permeates the watercolors through different types of gestures. and their interactions with each other.



Figure 5. Different watercolor tests, before formalizing the final four paintings.

Narrative creation

From the memorized score, the composition was separated into four parts and the narrative created was an allegory of the search for the manifestation of the body. The names given to each part were: *je cherche/je découvre/j'explore/je sens* [I search/I discover/I explore/I feel]. The choice of the French language was due to an affective relationship that we have with this language because we have lived in French-speaking countries during part of our lives. This choice also dialogues with the poem by Yugo mentioned above.

About the narrative, there was initially the idea of starting the performance with a scenic situation linked to the historical function of the musical score: Leticia started by reading the score of the piece, as if she were *stuck* to it and, gradually, she distanced and freed herself, exploring the space of the stage with greater freedom. Gradually, this idea was transformed, as it started to make more sense to play without the score from the beginning of the performance. In addition, we realized that, when starting the performance through a simulation/staging of this relationship with the score, the performance would lose its spontaneous character, as it would be like a scenic marking. We decided to follow another direction, with a semi-open choreography, with room for improvisation, and that can adapt to each stage differently. Other actions that fell into disuse, for the same reason, were, for example, crumpling/throwing the sheet of music on the floor and using fingerings that allowed free movement of the right hand. Such ideas, which initially appeared to be fundamental, proved to be far from the directions that the process demonstrated to take, once again illustrating the situations of deviation pointed out by Garcia and Ishisaki (2019) previously.

Gradually, movements that best suited the narrative were developed, and thus taking more shape and breadth. Next, we briefly describe some of the ideas developed in each of the parts of the narrative and how they are expressed in bodily movements and watercolors.

Je cherche - Lento, mas com inquietação [Slow, but with restlessness]



Figure 6. Watercolor 1

The beginning of the piece evokes a mysterious aspect, with melodic phrases that are presented, but not fully developed. Being so, the first watercolor shows an incomplete brush gesture. Adhesive tapes were used to cover the lower and right areas of the sheet, so that it is only inferred what the totality of the gesture would be. In the same way, Leticia's movements were thought of as an invitation to awaken the body on stage.

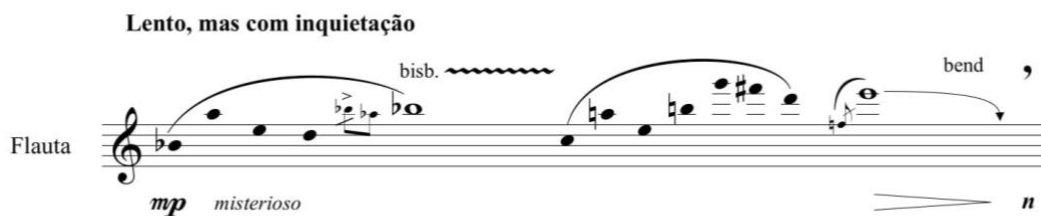


Figure 7. Bar 1.

In the first bar, the delimitation of the first phrase is clear, which ends with the breath indicated by the composer, so the phrase was divided into two semi-phrases where the chosen movement was to raise the flute vertically and then lower it with the downward *bend*. This first movement, still a little shy and without much amplitude, starts the performance.

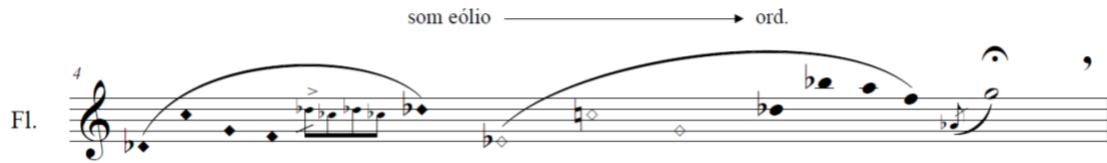


Figure 8. Bar 4

In the beginning, Letícia is in a dark part of the scene, and little by little she moves towards the front of the stage, where there is **more** lighter. At this time, the body begins to be explored gradually with some little steps forward, leaving its usual position in a mysterious and searching atmosphere. The wind sounds in bar 4 were seen as an opening, an attempt to dare and go beyond the delimited space. At the end of this measure, with the return to the flute's ordinary sound, the body returns to the initial dark place, as a form of retraction.

Then there is an advance in the scene, which serves as a bridge to the second part of the composition, where the body begins to look for paths in the scene and discover the space where it is inserted. Different orientations of the torso in relation to the public are explored, such as lateral, upper and lower planes. The passage to the next section begins with a walk towards the other edge of the stage, while the eye is curious to discover the new space, like a child discovering new objects, shapes and textures in his world as she/he develops.

Je découvre - Agitado [Agitated]



Figure 9. Watercolor 2

The second section has a more gestural aspect, with the predominance of ascending lines that grow in dynamic, some accented long notes and slap tongue attacks. Being so, the second watercolor explores different types of contact between the brush and the sheet, as well as different amounts of paint, through directional gestures. In this regard, the colors blue and red also show particular relationships: sometimes they are placed side by side, sometimes they mix (forming a purple), sometimes one transforms into the other. In the same way, Leticia's body discovers the new space where it is inserted. This section is all played on the opposite side of the stage from where it started. The quick ascending phrases refer to walking/running, as well as the directional gestures of the watercolor. On the other hand, the slaps tongues evoke points of stop and reflection, as in the points of paint spatter. Due to the greater accumulation of gestures, this section, despite being short, has a character of greater bodily movement and greater exaltation.

J'explore - "Cambaleando" entre o lento e o agitado ["Staggering" between slow and agitated]

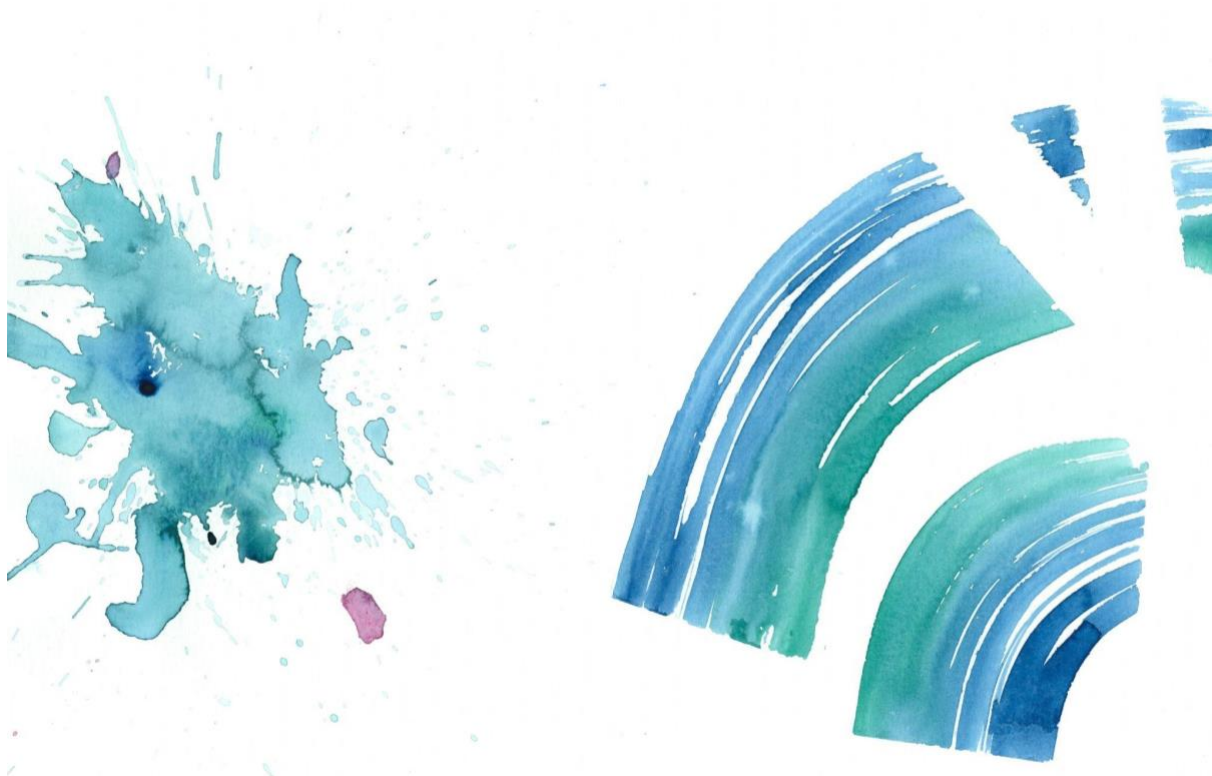


Figure 10. Watercolor 3

The third section explores juxtapositions between slow melodic phrases and fast gestural ideas. So, the third watercolor deals with two distinct types of gesture: the "chopped" brushstroke, which dialogues with the first watercolor, and a "paint stroke", that dialogues with the second watercolor. As in the watercolor, the body movements evoke the existing dualities in the composition, between melodic phrases and cantabiles with slow and angular movements with the flute, and fast rhythms, with static and punctual movements, referring to the ink stroke of the watercolor. The direction of the eyes also helps in this construction. In the melodic phrases, the look extends into the distance and has a dreamy character, during

fast rhythms, the gaze is fixed on a point facing the audience and has a more serious character.

Throughout the process of study and scenic creation, we realized the importance of the eyes during performance. In a traditional concert, the look is not involved, as it is fixed in the score, but when the performance takes on a scenic dimension, it becomes essential for the construction of the narrative in its various layers. In the book *The Invisible Actor* (1997), the author refers to the importance of the actor's gaze in a form of traditional Japanese theater (Kabuki), differentiating a good actor from a bad actor only by the quality of his gaze and how he carries meanings for the audience:

In the Kabuki theater, there is a gesture which indicates 'looking at the moon', where the actor points into the sky with his index finger. One actor, who was very talented, performed this gesture with grace and elegance. The audience thought: 'Oh, his movement is so beautiful!' They enjoyed the beauty of his performance, and the technical mastery he displayed. Another actor made the same gesture, pointing at the moon. The audience didn't notice whether or not he moved elegantly; they simply saw the moon. I prefer this kind of actor: the one who shows the moon to the audience. The actor who can become invisible (Oida & Marshall, 1997, p.xvii-xviii).

From the perspective of perception, this section dialogues with the notion of “windows form” proposed by Salvatore Sciarrino (Giacco, 2001, p. 61-83), which are different temporal windows explored in juxtaposition, creating discontinuities. This appears in certain pictorial arts and photography, but is also related to the use of cell phones and computers, which work on the basis of different “windows” that can be opened and closed freely. Thus, the materials presented at the beginning of the piece (melodic lines) and in the second section (directional gestures) interact with each other through games of juxtaposition.

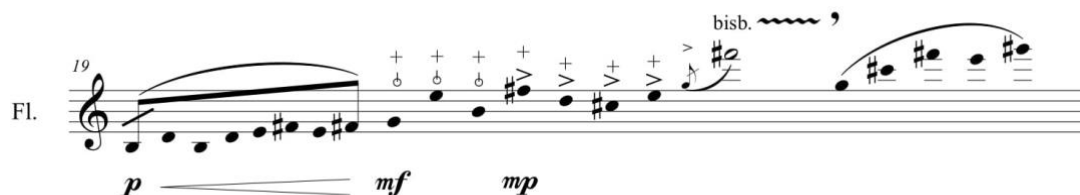


Figure 11. Bar 19

Je sens - Fluido [Flowing]



Figure 12. Watercolor 4

The fourth section deals with longer melodic phrases being chained in a continuous flow. These phrases use long slurs and are also permeated by some ascending lines and fast ornaments. While the previous watercolors present most of their areas in white, the last one has most of its area filled by the three colors of the piece (blue, red and green). There is an idea of fluidity, in which the brushstroke gestures can be seen individually, but they all follow the same flow of movement.



Figure 13. Bar 25

Body movements externalize this idea through broad and fluid gestures. Among the three parts of the composition, this was the most challenging from the point of view of the sound-movement relationship. Letícia reports that her bodily sensation while playing the first phrases of this section was that of flying, but she had difficulties in transmitting it to the performance. The solution found was to make room for an improvisation of the body on

stage, where the movements take on an “aerial” form in space, with freedom of displacement and more movement with the upper body.

This final part of the composition evokes the idea of body freedom and brings the image of a place where this body can express itself however as it wants. The last two lines of the composition are a crescendo towards the final musical gesture, rising octave interval, which concludes the composition energetically and affirmatively.

Fl. 28 *enérgico*
(cresc. poco a poco) ----- *f*

Fl. 29 *mp* *cresc.* ----- *f* ----- *molto* *fff*
como se, após muito tentar,
finalmente se libertasse

Figure 14. Bars 28-29

The composition ends with the affective statement “como se, após muito tentar, finalmente se libertasse” [as if, after much trying, finally freed himself/herself], which evokes the feeling of emancipation after a long journey. Or, as if, after such a path, it was possible to feel freer as an inhabitant of one's own body.

Final reflections and future developments

This first artistic investigation, developed in a collaborative way, brought many questions about our own practices. The methodologies used, in the field of artistic research, were built throughout the process, which means that there was no canonical standard of operation, accentuating an unknown character and, consequently, discovery on both sides. Soon, we were confronted with several ethical decision-making situations that would not present themselves within a traditional course. In dialogue with the aforementioned quote by Paulo de Assis (2018), performance becomes a space for research and experimentation.

As artist-researchers, we believe in the power of art to change concepts and traditions. In this sense, our contribution begins with the reinvention and adaptation of work methodologies, referring to the non-linear character and crossings, the perceptive transversality and the new forms of relationship with the score when taking into account the place of the body in creation. This body is involved in various stages of the process, such as the use of the voice in the composition process, the notions of movement and games of

forces in the watercolors, the unconscious gestures of the first tests and the construction of the semi-open choreography presented. Denying a traditionally Cartesian view, the awakening of the body takes us to a place where its expression is important and necessary.

Regarding the construction of the narrative, it was accompanied by affections of immateriality, vagueness and mystery, which paralleled the three axes of creation: composition, performance and watercolors. In this way, we understand that there is not necessarily a defined final object, in each performance there is the possibility of mutation and development, which makes them unique.

As a consequence of the performance, we observe an opening of new perceptive and subjective dimensions of discourse. First, a more playful character was created, with a persona that is Letícia and, at the same time, is not. There is an “entity”, encompassing a scenic character, which is not limited to the instrumentalist and her instrument, as it embodies the sum between both (Neto & Raulino, 2019, p. 5). At the same time, the watercolors, the body narrative, as well as the look as a performance parameter, created a place that is not limited to the stage, as they generated an “imaginary space” broader than the stage itself. The conceptions about the different formal sections were also influenced. Different physical gestures, body and space explorations, as well as watercolors, enhanced the sensation of change between the parties.

At the time of finalizing this text, we are experiencing a second collaborative process, entitled *Voz Entrecortada*. In this creation, the affective character will refer to something more restless, while Letícia’s voice will appear as an essential element. It is also intended to further explore the scenic part, deepening the work of the body so that it becomes an expressive layer increasingly aligned with the ideas of the narrative, thus being able to improve communication with the public and consequently a potential generation of meaning. From this point of view, our opinion on performance corroborates with Oida & Marshall (1997) on acting. For the authors, acting is not about showing the presence and technique of the interpreter, but revealing, through acting, “something else”, something that the public does not normally find in their daily experience.

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