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Editorial

Artistic Research is the juxtaposition of two distinct but complementary modes of producing and communicating knowledge. One mode of knowledge is supported by verbal, propositional language – from analytical and reflective description to logical-conceptual elaboration - whilst the other mode of transmission is ‘embodied’, which corresponds to a wide variety of ways of producing and communicating knowledge. This juxtaposition cannot, however, be mistaken for a fusion, as the epistemological divergence between these two ways of knowing results in an inevitable divide, which is both deep and radical.

This juxtaposition, alongside a certain interdependence of these irreducible modes of knowing, is an essential characteristic and a distinctive trait of Artistic Research. Artistic Research does not propose an alternative research method *per se*, which distinguishes it from conventional academic research. The fact that musical performance, for example, is the object of study of a specific research project does not imply that it is Artistic Research. Studying performance from various perspectives, in isolation or combined, from a single or a multi-disciplinary approach, hetero or auto ethnographically, falls within the domain of Performance Studies.

But, if any of these performance studies is juxtaposed with an artistic production, with at least one of these aspects specifically substantiated by this juxtaposition and at least one of them depending on the articulation between the two for its own development, then it is Artistic Research. Artistic Research is not peculiar in this respect. It is the amalgamation of two creative processes which are, and which remain, irreducibly distinct: research with its conventional methodologies and artistic production with its specific processes of creation. The pertinence of Artistic Research also depends on the contribution of each of its components: the importance of producing new knowledge through research, and the importance of new ‘embodied’ knowledge for the artistic product, knowledge which can only be revealed, shared and recognised in this way, hence affirming - present and responsible – its pertinence in the scope of the artistic domain in which it intervenes.

Created in 2017, the IMPAR journal is a biannual publication that aims to disseminate the production of knowledge in the area of Artistic Research. Apart from guaranteeing this periodicity, the IMPAR editorial board is also committed to the regular publication of special themed editions, through calls for papers or by invitation, resulting from academic events, such as the conferences disseminated on the IMPAR - Initiatives, Meetings and Publications on Artistic Research - Platform <<http://artisticresearch.web.ua.pt>>, namely PERFORMA, EAW, Music for and by Children, or the Research Hands On series of meetings.

This first edition of the IMPAR Online Journal for Artistic Research includes six articles with different approaches, with the aim of displaying a range of guidelines for authors wishing to publish in future editions of IMPAR. During the reviewing process the authors were asked not to be restricted to written text, but instead include video or audio examples where possible, due to the ineffability of many aspects under discussion. The article by Marcel Cobussen is an excellent example, and is the result of an invitation by the editorial board following his Keynote presentation at PERFORMA'15.

Jorge Salgado Correia

A Investigação Artística justapõe dois modos distintos, mas complementares, de produzir e de comunicar conhecimento. Um modo de conhecimento que se apoia na linguagem verbal, proposicional – da descrição analítica e reflexiva até à elaboração logico-conceptual – e um outro modo de transmissão 'corporeizada' (embodied) que corresponde a uma grande variedade de formas de produzir e comunicar conhecimento. Esta justaposição não pode, no entanto, ser confundida com uma fusão já que a divergência epistemológica entre estes dois modos de conhecer resulta de uma clivagem profunda, radical e incontornável.

A justaposição e uma certa interdependência destes dois modos irreduzíveis de conhecer seria a característica essencial e o traço distintivo da Investigação Artística. A Investigação Artística não propõe 'per se' uma metodologia alternativa, que a torne por isso diferente da investigação convencional académica. O facto de um determinado projecto de investigação ter a performance musical como objecto de estudo, por exemplo, não implica, que se trate de Investigação Artística – estudar a performance de vários pontos de vista, isolados ou combinados, disciplinar ou multidisciplinarmente, hétero ou auto-etnograficamente, será do domínio dos Estudos em (sobre) Performance.

Mas se um qualquer destes estudos em performance se justapuser a uma produção artística, alicerçando pelo menos um deles a sua especificidade nessa justaposição e dependendo pelo menos um deles da articulação entre os dois para o seu desenvolvimento, então tratar-se-á de Investigação Artística. Investigação Artística não é uma investigação peculiar, neste sentido! É, em vez disso, a junção de dois processos que são e permanecerão irreduzivelmente distintos: a investigação com as suas metodologias convencionais e a produção artística com os seus processos criativos específicos. Também a pertinência da investigação artística dependerá do contributo de cada uma das suas componentes: da importância do conhecimento novo trazido à luz pela investigação, por um lado, e, por outro, da importância do conhecimento novo 'corporeizado' no produto artístico, conhecimento este que só poderá ser revelado, partilhado e reconhecido deste modo, afirmando assim – presencial e responsavelmente - a sua pertinência no âmbito do domínio artístico em que intervém.

Criada em 2017, a Revista ÍMPAR é uma publicação semestral, cujo objetivo é divulgar a produção de conhecimento no âmbito da Investigação Artística. Para além de garantir esta periodicidade, a comissão editorial da ÍMPAR propõe-se ainda o desafio de manter uma publicação regular de números especiais temáticos por chamada de trabalhos ou por convite, estes eventualmente decorrentes de eventos académicos, desde logo, das conferências divulgadas pela plataforma IMPAR-Initiatives, Meetings and Publications on Artistic Research <<http://artisticresearch.web.ua.pt/>>, como as conferências PERFORMA, EAW, Music for and by Children, ou a série de encontros Research Hands on.

Este primeiro número da revista ÍMPAR – Online Journal for Artistic Research inclui seis artigos que correspondem a diferentes abordagens, propositadamente, com o intuito de abrir para um conjunto de linhas de orientação para os autores que ambicionem publicar nos futuros números

da revista. Durante o processo de revisão foi pedido aos autores que não se restringissem ao texto escrito e que sempre que possível e necessário recorressem a exemplificações em vídeo ou em áudio, dada a inefabilidade de muitos dos aspetos tratados. O artigo de Marcel Cobussen é um bom exemplo disso e resultou de um convite desta comissão editorial na sequência da sua apresentação Keynote no PERFORMA'15."

Jorge Salgado Correia

Musical Performances are (not) Artistic Research

Marcel Cobussen¹

Academy of Creative and Performing Arts, Leiden University, Netherlands

[1] Disclaimer

This text is a slightly reworked version of a keynote speech I gave in Aveiro (Portugal) during the PERFORMA 2015 Conference on Musical Performance, organized by the University of Aveiro, the Institute of Ethnomusicology (INET-MD), and the Brazilian Association of Musical Performance (ABRAPEM).

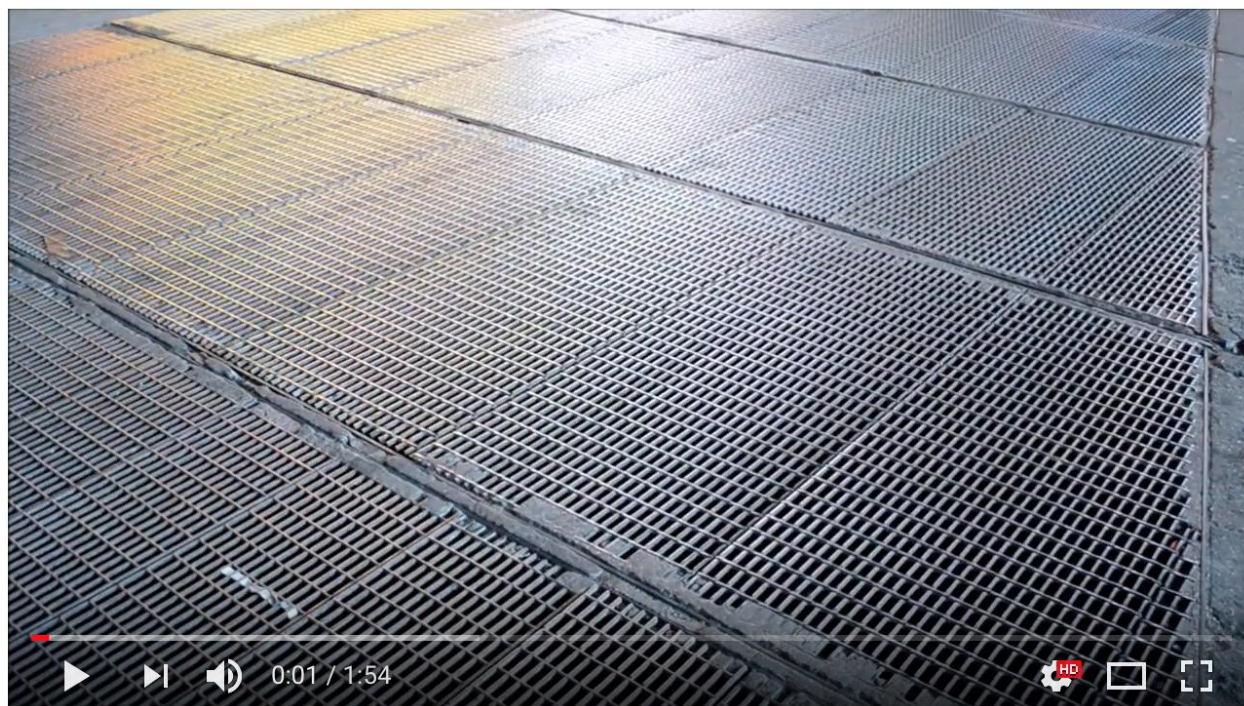
My verbal presentations are usually organized quite differently from my writings, for the simple reason that listening is a different activity from reading. Here, however, I make an exception and stay as close as possible to the spoken text from 2015. Hence, the statements and arguments I make here are not thoroughly elaborated upon or underpinned by references to existing sources.

[2] Clarification of the Title

What does it mean when I say that musical performances both are and are *not* artistic research? What I intended to express with this title is that musical performances *can be* the result of artistic research, but I am certainly not claiming that every musical performance is by definition (the result of) artistic research, even when the musicians are (rightfully) claiming that they have done research prior to and in preparation for performing the music.

Of course, defending this statement implies in the first place that the difference between a “regular” performance and a performance resulting from or forming part of an artistic research cannot (always) be heard. Second, it raises questions concerning the definition of artistic research: when can an event, an action, a process, or a project be called artistic research? Endless discussions, disagreements, and misunderstandings are looming as, of course, there is not one, true definition; there are many. In addition, and to complicate things even more, I think it is also necessary to make a difference between artistic research in general and artistic research which should, for example, lead to an academic degree. To give just one simple example: I would certainly consider Max Neuhaus an artistic researcher; however, to grant him with an academic title would involve different criteria and critical approach. Listen for a moment to Neuhaus’ *Times Square*.

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Video Example 1: Max Neuhaus: *Times Square*. Excerpt from

<https://www.youtube.com/watch?v=gahUMGmKzIA>

In my opinion, this work presents as an exemplary bit of artistic research. In and through this work Neuhaus investigates the role and position of sound in space instead of time; the perception of and through sound draws attention to the material presence of space. Besides conveying the evidence of *sonological* research, without which this work would not have been possible, *Times Square* also provides insights into socio-political issues: engaging with this work is also an act of critically positioning one's own listening.

However, if the question was raised as to whether Neuhaus could be granted an academic degree on the basis of this work, things might change. The point I am trying to make is that artistic research within an academic setting and leading to an academic title would require more emphasis on a clear and explicit formulation of specific research questions as well as the presentation of a convincing methodology, evidence, contextualization, etc. In this presentation, I will focus on artistic research performed within an "academic" context, with the aim of receiving an academic degree. In order to do so, I will present in the next section a "working definition" of artistic research, although, as I will explain, I am quite hesitant to use definitions: instead of trying to describe what things *are*, I focus instead on how things *work* – hence my recourse to concrete examples later on.

[3] Artistic Research – A Fluid and Porous (Institutional) Frame

The institute at which I am working, the Academy of Creative and Performing Arts at Leiden University (the Netherlands), uses the following definition as a point of departure or working definition to think about artistic research in an academic context. (The definition comes from the book *The Conflict of Faculties*, written by the institute's current academic director, Professor Henk Borgdorff. However, I have slightly modified it for use here.)

Art practice qualifies as research if its purpose is to **expand our knowledge and understanding** by conducting an **original investigation in and through art** objects and creative processes. Art research begins by addressing **questions** that are pertinent in the research context and in the art world. Researchers employ **multiple methods** that reveal and articulate the **specific knowledge** that is situated and embodied in (their) artworks and artistic processes. Research processes and outcomes are **documented and disseminated** in an appropriate manner to peers, the research community, and the wider public.

Before elaborating upon this description, specifically focusing on the parts marked purple, I first need to add three brief remarks:

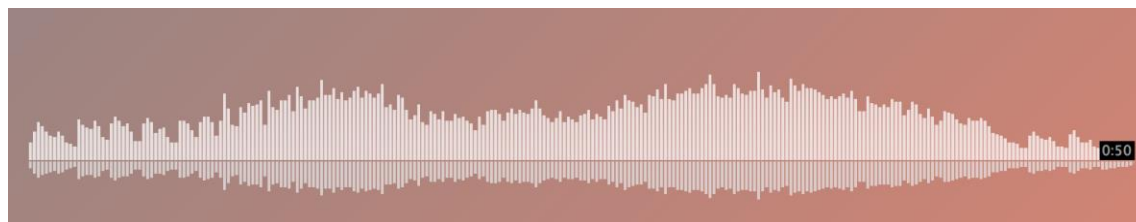
First, as already stated in section two, as far as I am concerned this definition should be open for perpetual discussion, hence my introducing it as a “working definition” or a “point of departure.” Once again, the boundaries of artistic research cannot (and should not) be clearly demarcated. What artistic research *is* cannot be decided once and for all. Within our institute artistic research is constantly (re)negotiated as interesting new PhD applications often force us to rethink its borders. These borders should, therefore, be regarded as fluid and porous; they are constantly stretched and accessible for new input.

Second, for me artistic research only makes sense – it is only useful and worth fighting for – if it really contributes something significant to already existing (artistic and/or academic) knowledge, knowledge that cannot be discovered or revealed in any other way except through art or by anyone besides an artist.

Three, instead of ending up in a theoretical, institutional, formal, and/or ideal typical discussion of what should be in- and excluded from artistic research, I’d rather take a look at some concrete examples. So, in the next sections I will discuss three concrete examples and investigate if and how they relate to the above definition of artistic research and thus qualify as artistic research that would lead to an academic title. (And, to emphasize this point once more, a mutual dependence exists between the examples and the definition: the process of framing the idea of artistic research has made these projects possible, and, conversely, through these examples, the definition could be formulated and reformulated.)

[4] Anna Scott – Revisiting Brahms for the First Time

This is the opening of Brahms’ “Intermezzo in E minor, Opus 116 No.5” as played by the famous Russian pianist Sviatoslav Richter.

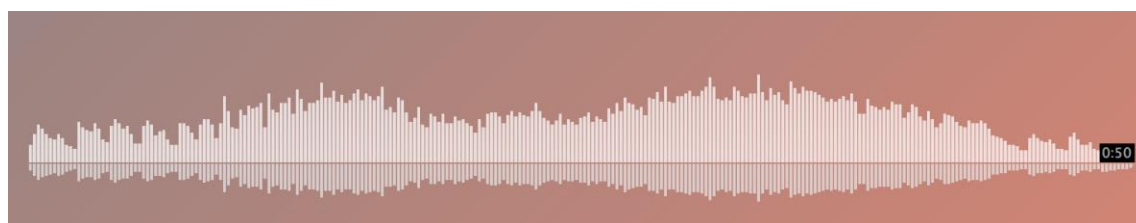


Audio Example 1: Sviatoslav Richter playing Brahms’ “Intermezzo in E minor, Opus 116 No.5”. Excerpt from <https://www.youtube.com/watch?v=wSsobHfa37A>, published by Yoshikatsu Kato on December 25, 2009

Richter has undoubtedly contributed significantly to the existing performance practice and the twentieth-century music world. Most likely Richter has studied Brahms’ score extensively;

most likely he has tried out and practiced different interpretations; most likely he has analyzed other performances before developing his own technical and artistic path; perhaps he has also explored various instruments on which he could perform and record this piece; etc. In light of this, one could defend the theory that Richter's as well as almost every musician's performance is somehow rooted in research. However, if one were to present this performance as research, retrospectively, one would need to ask questions such as "Is there a clearly formulated research question?" "What is the research method?" "What did the performer say about the context within which the research took place?" "Is there any justification for the aesthetic choices being made?" Etc.

As a counterpoint to Richter's work, let me present a different interpretation of the same piece by the Canadian pianist Anna Scott.



Audio Example 2: Anna Scott playing Brahms' "Intermezzo in E minor, Opus 116 No.5".

Excerpt <https://soundcloud.com/user-609310445/brahms-intermezzo-e-minor-scott/s-lbxwM>

Is this the result of artistic research? Of course, as in the previous examples of Neuhaus and Richter, this is difficult, if not impossible, to hear if one is only able to refer to the audio file or performance alone. More information is needed. In other words, while a musical performance might be a *necessary* condition through which the results of artistic research (in music) are disseminated, it is not a *sufficient* condition. So, let me briefly outline the background against which Scott's performance came into existence.

Next to her recordings of various piano pieces by Brahms, Scott submitted a written dissertation titled "Romanticizing Brahms: Early Recordings and the Reconstruction of Brahmsian Identity." The thesis has a very clear, tripartite structure.

The first part consists mainly of analyses of current performance practices of Brahmsian piano music, summarized by Scott under the denominator "the aesthetic ideology of control." According to her, the performance practice of the twentieth century is to a large extent characterized by attention for details; structure; temporal and tonal measurements; and expressive and technical control. This can be heard, Scott claims, in Richter's playing as well.

In the second part of her text, she offers an overview of how this same piano music would have been performed in the time of Brahms. Based on early recordings by, for example, Ilona Eibenschütz, Adelina de Lara, and Fannie Davies, Scott shows how the performance practice back then deviated considerably from what was notated in the score: musical details were altered; there was extensive use of *arpeggiation*; left and right hands were often desynchronized; many rhythmic adaptations as well as tempo modifications were applied – all of this leading to a more or less blurred structure. In short, Scott proves that there is

actually no historical evidence for the current and still dominant performance practice, dictated by precision, respect for the score, and control.

Part three, the final part, deals with the way Scott has reworked the information offered in Part Two into her own performance practice. She calls this “experimental extrapolation,” influenced by the historical recordings. The term “experimental extrapolation” is justified here, as there is certainly no one-to-one mapping of the early recording analyses to Scott’s own interpretations; this is simply impossible because those early performers all played Brahms’ music very differently. Scott experimented with the variety of performative possibilities she heard in the early recordings, extrapolating a set of “techniques” that she then applied to other pieces by Brahms. In other words, her work cannot be called historically correct (in the usual HIPP sense of the term); it would be more accurate to regard it as a performance of historical *corrections* based on historical research but, even more importantly, also based on experimentation, participation, and concrete musical engagement.

[5] Falk Hübner – Theatrical Reduction



Video Example 3: Falk Hübner – “Thespian Play.” Excerpt from <https://www.youtube.com/watch?v=GwoE6ppvswu> published by Falk Hübner on March 11, 2010

To be able to answer the question as to whether the invention and composition of this work might be considered a (good) example of artistic research, it is helpful to understand how it came into existence. Hübner composes and produces music theater. For him, music theater is interesting because it made him rethink the parameters of what a musician *is*, thus opening space for (research) questions concerning a musician’s identity. Initially, when watching and analyzing other music theater productions, Hübner often felt dissatisfied with the actions that musicians were asked to perform on stage, actions that were often too difficult for non-trained actors, actions so far removed from the musician’s musical practice and training they often ended up looking quite amateurish.

In short, Hübner's analysis of what often takes place in contemporary music theater is what he eventually labeled as "a strategy of extension or expansion" – the musicians need to do more than simply playing music – and he noticed and reflected on the problems they have with this approach. This led him to investigate the possibilities of a radically opposite approach to the one described above: instead of extension or expansion, Hübner aimed for a strategy of *reduction*, the taking away of specific qualities or abilities of the musician's profession without replacing it with other theatrical interventions. His research question developed into something like this: How can a musician become theatrical without the necessity of becoming an actor?

The methodology Hübner used to investigate this question can be described as a constant feedback loop between three elements: (a) extensive experimentation within several close collaborations with musicians in a theater setting; (b) gathering information about other music theater makers, especially those who also worked with elements of reduction, such as Heiner Goebbels and Kris Verdonck; (c) reflecting on the artistic experiments ("what works well and what doesn't?") as well as on extant knowledge regarding music theater ("what can I learn from existing literature on music theater?").

The dissemination of his research project, its development, context, and results took place primarily through public performances and their presentation on the Internet as well as a book/PhD dissertation entitled *Shifting Identities*.

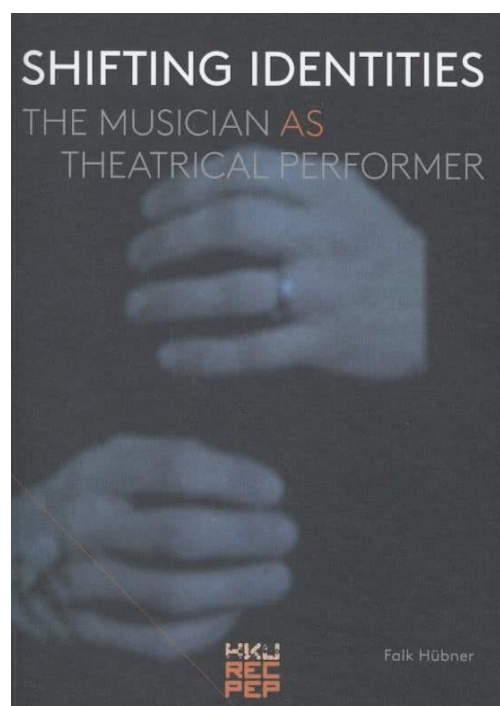
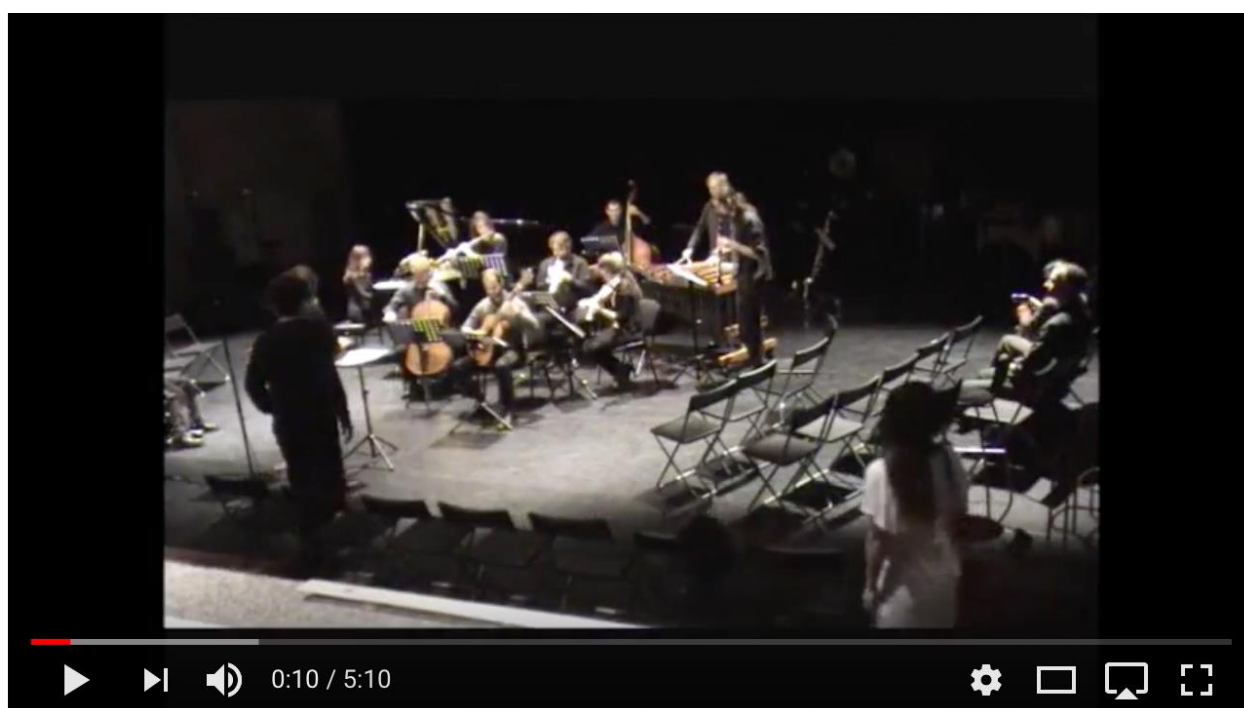


Figure 1. Falk Hübner – *Shifting Identities* (front cover)

To what new knowledge did Hübner's project lead? First of all, he developed a rather innovative theoretical and conceptual model of extension versus reduction in relation to the stipulated actions of musicians on stage during music theater productions. The concept of reduction obviously received the strongest focus, as scarcely any literature is available regarding this approach. Second, Hübner contributed significant practical knowledge

concerning the reductive model in music theater to this artistic field, especially useful to musicians, stage directors, and theater makers. Third, through his research he was able to rethink the delineating parameters of a musician's professional identity. Through the production of new art in combination with literature research, this identity could be redefined: Which and how many actions can you eradicate from a musician's performance and still maintain her/his identity as a musician on stage? What exactly turns someone into a musician? In the example presented above, a short excerpt of *Thespian Play*, the performer is devoid of his instrument; however, it is evident that a rather skilled sax player is needed to perform this piece. Does this lead to the conclusion that in order to be qualified as a musician, actively playing an instrument is not necessarily a requirement?

[6] Miguelangel Clerc – Recomposing Immersion



Video Example 4: Miguelangel Clerc – “A Bao A Qu”. Excerpt
https://www.youtube.com/watch?v=t_5ElzcdE2I&feature=youtu.be

Persons watching the beginning of this recording of “A Bao A Qu” might first notice that their attention is drawn to all the gradual transitions taking place. The audience, still conversing and enjoying their drinks, slowly moves from the entrance hall to the space where the concert will take place. This is of course not only a physical or tactile act but also a sonic event: in this short clip one can hear the talking, the chairs moving, and other random background noises blending with the sounds produced by the musicians. This confuses the audience: are they already performing music? Or not yet? Are they still rehearsing? Tuning their instruments? If you watch the conductor, you will see that only at 3’57” does he for the first time move his hand, ostensibly giving a cue to the performers.

“A Bao A Qu” is a composition that became part of the artistic research project of Miguelangel Clerc, a Chilean composer interested in and investigating the concept of

“immersion.” Immersion is not only a popular concept in the art world these days, but it also often pops up in theories about virtual reality, computer games, installation art, and film (e.g. in relation to surround sound, 3D, and moving seats to enhance the experience).

What connects these theories and practices surrounding immersion is that they often emphasize a clear separation from “normal” reality in order to create a new virtual reality. This virtual reality is experienced as becoming more successful the more the audience is immersed in it, that is, disengaged from their “normal” reality. In his research, Clerc searches for another form and another idea of immersion, and in order to do so, he turns toward discourses on everyday music listening. In these discourses one can find that music is often – consciously or unconsciously – used for transitions: listening to music on one’s mobile phone while commuting or traversing public spaces; using *Muzak* in shops, shopping malls or while on hold on the telephone; playing music to accompany physical exercises; listening to music to pull out of negative thoughts or moments; etc. In all these cases music is used as a vital tool to change one’s mood. In the situations described above, the listener is not really entering a new or virtual reality; rather, several different realities are occurring simultaneously, next to or on top of each other. Instead of experiencing a clear switch to a situation of being completely immersed in a new environment – as is the case with, and aim of, most computer games or films – in everyday music listening one frequently and quickly switches from one reality to another. Here, immersion is experienced and can thus be understood as being in more than one reality at the same time, turning into a kind of dissociation.

Clerc not only poses the question of what the implications of this kind of thinking could be for musicians and composers; he came to this reorientation of his thoughts on immersion through his own composing – the act of composing “A Bao A Qu” – as this work is a good example of how different realities operate at the same time: the reality of the composition being performed and the reality of the audience entering the venue created a slightly askew experience in which the two different realities mutually, yet not totally, permeated each other. While being immersed, e.g. in the music, “normal” reality remained present, affecting the (experience of) the music.

Thus, in his PhD project, Clerc not only produced new art, but through this new composition he was able to readdress the meaning and working of immersion, a theme so prevalent in current art discourse. In and through his art Clerc offered this concept new meaning, or at least his music gave him the opportunity to investigate alternative ideas concerning immersion; through “A Bao A Qu” and other compositions, Clerc was able to tell another story about immersion. In short, in his research project, a constant interplay occurred between theory and art: while music influenced the conceptualization of immersion, the theoretical discourse on immersion had a direct impact on Clerc’s compositional practice.

[7] John Croft – Against Artistic Research

What I have presented in the previous sections are three examples of artistic research, successful to the extent that artistic as well as academic peers agreed to grant these people the title of PhD. As I have shown, all three projects started from a clear research question; all three musicians applied distinct research methods; the research was based on their artistic practices; the outcomes were disseminated in and through written and musical materials; and in all three cases, new knowledge was acquired. Not only the academic world can

benefit from artistic research, it also affects the art world, opening up ways of thinking and doing which were previously less obvious, less fashionable.

However, the increase of artistic research also gives rise to counternarratives, to oppositional forces, to substantial criticism. Precisely while in the process of preparing the verbal presentation of this paper in 2015 (see the disclaimer), I read an article by John Croft entitled "[Composition is not Research](#)". In the article, which attracted quite some attention on social media, Croft claimed – and I quote only from the abstract here – that

composers in academic institutions are increasingly required to describe their activities in terms of 'research' – formulating 'research questions', 'research narratives', 'aims' and 'outcomes'. Research plans and funding applications require one to specify the nature of the original contribution that will be made by a piece of music, even before it is composed [...] Yet the very idea that musical composition is a form of research is a category error: music is a domain of thought whose cognitive dimension lies in embodiment, revelation or presentation, but not in investigation and description [...] composition as research is not only objectively false but inimical to genuine musical originality. (Croft, 2016, p. 6)

As Croft's article almost diametrically opposes my ideas on artistic research, as presented above, I felt the need to elaborate a bit on the adamant statements he made. First, it is remarkable that the title of Croft's "pamphlet" almost resembles the title of this short presentation/essay, "Musical Performances are (not) Artistic Research", although I seem to be slightly more hesitant and cautious: musical performances cannot *by definition* be qualified as (artistic) research, and, of course, the same applies to compositions. However, as I have tried to argue through the three examples described above, they *can*, without a doubt, contribute something new to already existing knowledge, to the understanding and further elaboration of certain topics and should, thus, be subsumed under the denominator "research."

Why do I make this claim? For me the most convincing and solid answer is that musicians ask different questions than music theorists, musicologists, and music historians, for example. Their questions stem, more or less directly, from their (own) artistic practice, that is, from certain issues with which they are confronted each time they make music.

Systematically investigating these issues in and through their artistic practice, presenting (temporary) "solutions," and/or reflecting on these investigations and possible solutions may lead to new knowledge from which others, usually peers, can benefit. The fact that this new knowledge is often embodied or tacit and difficult, if not impossible, to articulate in and through words only proves the necessity and rationale of artistic research's existence; this type of research would simply be superfluous if other discourses around music could express the outcomes better than the music itself. Perhaps one could even claim that the main contribution of artistic research is to develop knowledge which is primarily practical, which generally manifests itself in the process of making art; this knowledge is disclosed in and through art and cannot be easily, if at all, generated in any other way. The artwork – be it a composition, a performance, a recording, an installation or otherwise – is thus not merely a practical aid added as an afterthought to support linguistically-articulated conclusions; rather, it is itself statement and conclusion.

Also, in terms of methodology, I am convinced that artistic research has something to contribute. Composing and performing, *musicking* in general, can become a kind of experimentation in which different solutions to practical problems are tested. Again, the results may not only help other musicians, leading to new insights for other professionals in the music world, but they can also inform and inspire people (e.g. researchers) outside the strictly musical domain. Artistic research is a field in which knowledge is gained through the experience of making art. In other words, it is a field in which thinking and doing coalesce, in which making art and doing research naturally and organically merge.

[8] Conclusion

As seemed to occur in 2015, and still evident in 2017, higher professional education in several (European) countries made a turn towards “academization.” Students as well as teachers at these institutes, including conservatories and art schools, are more and more encouraged to enter a PhD trajectory in order to increase the level of professionalization. This inevitably implies that university conventions and standards are entering into and being applied within higher professional education: the research being done at these institutes is often measured according to the rules and norms developed at universities. However, this is not exclusively a one-way traffic. The appearance of artistic research within the universities also changes their academic traditions and conventions. What universities receive from, for example, artistic researchers is other knowledge, other research topics, other ways of gaining and presenting knowledge, other ways of documenting and disseminating knowledge, alternative research methods, new types of scholars or students, new areas where those scholars and students can carry out and share their research. I find it justifiable to call this a classical win-win situation, with perhaps only one victim: traditional musicology. Of course, this discipline will not (and should not) disappear, but it will most likely be shifted toward the periphery of research on music in the (near) future.

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Estudo de portamenti em gravações do início do século XX e sua aplicabilidade na obra de Nicolau Medina Ribas

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Resumo: Esta pesquisa centrou-se na interpretação de obras para violino de Nicolau Medina Ribas, violinista espanhol que viveu no Porto no século XIX, abordando os estilos interpretativos desse período. Não existem gravações de Nicolau Ribas ou dos seus alunos. Analisaram-se gravações de violinistas do início do século XX para avaliar aspectos específicos que poderiam ser aplicados ao trabalho de Ribas, em particular o uso de *portamenti*. O *portamento*, como recurso expressivo, foi um elemento-chave da técnica do violino desde meados do século XIX até as primeiras décadas do século XX. Esta pesquisa relacionou os diferentes tipos de *portamenti*, seu contexto e frequência em gravações do início do século XX, com o estilo implícito de Nicolau Ribas, registado nas partituras.

Palavras-chave: Nicolau Medina Ribas; *Portamenti*; Estudos em performance; Violino em Portugal.

Abstract: This research focused on the interpretation of works for the violin by Nicolau Medina Ribas, a Spanish violinist who lived in Porto during the nineteenth century, addressing the interpretive styles of that period. There are no extant recordings by Nicolau Ribas or his students. Recordings by early twentieth-century violinists were analyzed in order to assess specific aspects that could be applied to Ribas' work, in particular the use of *portamenti*.

Portamento, as an expressive resource, was a key element of the violin technique since the mid-nineteenth century to the first decades of the twentieth century. This research related the different types of *portamenti*, their context and frequency in recordings from the early twentieth century, with Ribas' implicit performance style, as registered in the scores.

Keywords: Nicolau Medina Ribas; *Portamenti*; Performance studies; Violin in Portugal

Nicolau Medina Ribas (10/3/1832 – 3/3/1900) pertenceu a uma família de músicos espanhóis radicada no Porto durante o século XIX. O seu pai tornou-se director da Orquestra do Real Teatro de S. João em 1835 e foi o primeiro professor de violino de Nicolau. Estudou ainda com Charles Bériot (1802-1870) em Bruxelas e tocou também na Orquestra do Teatro *La Monnaie* (Vieira, 1900, p. 258; Ribas, 2010, p. 64). Regressou ao Porto em 1855 tornando-se concertino da Orquestra do Real Teatro de S. João (Cymbron, 1998, p. 247).

Nicolau Ribas foi um dos mais destacados violinistas do século XIX em Portugal. Membro de diversos agrupamentos de música de câmara, dos quais se destacam a Sociedade de Quartetos e a Sociedade de Música de Câmara, foi também professor de violino e compositor. As suas obras são praticamente desconhecidas atualmente. O principal objectivo desta investigação é contribuir para o seu redescobrimento, abarcando os estilos interpretativos da época.

As gravações revolucionaram o modo de ouvir música e forneceram-nos um meio complementar de compreensão das características interpretativas de cada época. Não se conhecem gravações de Nicolau Ribas nem dos seus alunos, pelo que apenas podemos extrapolar os resultados decorrentes da análise de gravações próximas da sua época. Assim, foram estudadas gravações de violinistas do início do século XX, para aferir as especificidades passíveis de aplicação na obra de Nicolau Ribas.

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<http://revistas.ua.pt/index.php/impar>

Philip (2004), Brown (1999) e Leech-Wilkinson (2009) apontam para o uso de *portamenti* em maior número e de forma mais lenta nas interpretações das primeiras décadas do séc. XX em comparação com a atualidade. O *portamento* ou *glissando* consiste no transporte sonoro entre duas notas de afinação distinta de forma contínua, e é um efeito característico dos instrumentos de altura indefinida. Flesch (2000, pp. 14-15) distingue estes termos designando as mudanças expressivas como *portamenti* e *glissandi* quando o enquadramento é meramente técnico, e identifica dois tipos: B (*beginning*) e E ou L (*ending/last*). No primeiro caso a transição é realizada pelo dedo inicial, e no segundo com o dedo da nota final. Segundo Flesch, no início do século XX o *portamento* B era o mais utilizado e o do tipo E criticado apesar do uso deste último por todos os grandes violinistas da sua época.

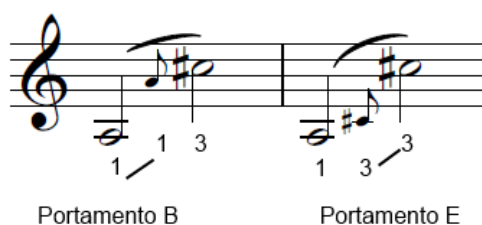


Figura 1. Tipos de *portamenti*

Fonte: Flesch (2000, p. 15)

Galamian (1985, p. 27) classifica um terceiro portamento, C, aplicável em grandes intervalos e que combina os primeiros (Figura 2).³ Segundo este autor, o portamento do tipo A foi usado preferencialmente por representantes da Escola Francesa e o segundo preferido por violinistas da Escola Russa.



Figura 2. Tipos de *portamenti*

Fonte: Galamian (1985, p. 27)

O *portamento* adquiriu importância nos tratados de violino no final do século XVIII. Kreutzer, Rode e Baillot no método *L'art du violon* (1803), assim como Spohr (1832, pp. 108-109) e Courvoisier (1897, p. 20), defendiam a utilização do dedo inicial na realização dos *portamenti*.

³ Neste artigo será utilizada esta categorização.



Figura 3. Modo de execução de *portamenti*

Fonte: Baillot (1834, p. 93)

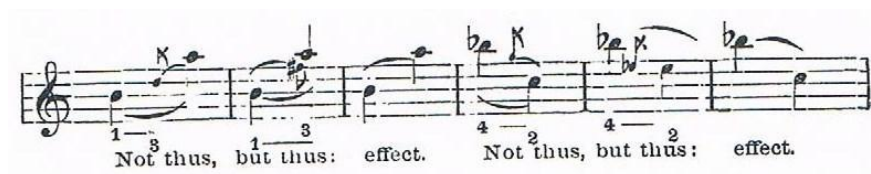


Figura 4. Procedimentos a observar na execução de *portamenti*

Fonte: Courvoisier (1897, p. 20)

Auer (1921, p. 63) preconiza moderação na utilização do portamento e considera apropriado o seu uso em melodias descendentes e apenas excepcionalmente aquando do inverso. Bériot, professor de Ribas, no seu *Méthode de violon* Op. 102, defende que os *portamenti* se deveriam submeter às leis da prosódia, dada a semelhança entre o portamento vocal e instrumental. Este violinista realça a importância deste efeito na transmissão de sensações de ligação, doçura e suavidade, alertando porém para a sua utilização indevida em obras “nobres, majestosas, simples ou cândidas” e sacras (Bériot, 1858, pp. 215 – 216). Bériot enumera três tipos de *portamenti* com energias e símbolos distintos: vivo, doce e arrastado.

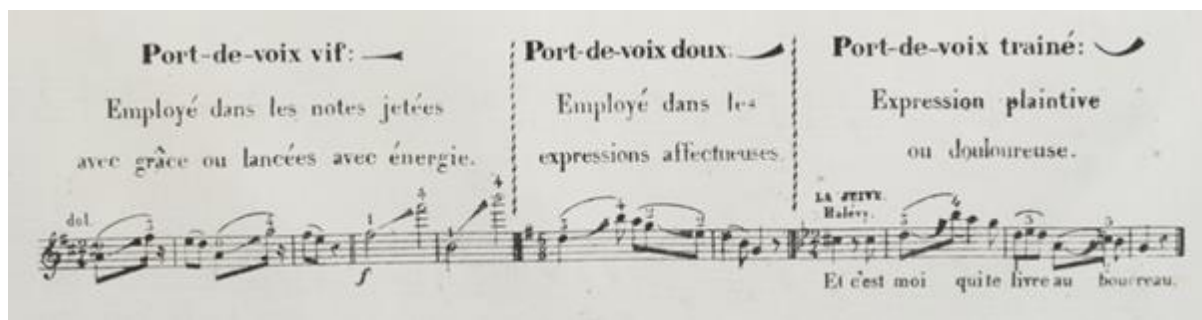


Figura 5. Tipos de *portamenti*

Fonte: Bériot (1858, p. 215)

Nesta obra Bériot critica o uso exagerado deste efeito: *portamenti* ascendentes seguidos de descendentes retornando ao ponto inicial, utilização do mesmo dedo nas notas iniciais e finais ou *portamenti* ascendentes, mesmo que pequenos, para atingir um harmónico, não são do seu agrado quando existe movimento descendente em seguida. Tocar um portamento a partir de uma corda solta ou o seu inverso também são procedimentos desaconselhados (Bériot, 1858, p. 217). Milsom (2003, p. 82) observou a utilização de *portamenti* na obra de Bériot maioritariamente em tempos fortes e com sentido ascendente. Ainda que Bériot não critique os *portamenti* de tipo B, parece preferir os de tipo A.

Estudo de gravações do início do séc. XX

Os autores analisados parecem concordar quanto à parcimónia necessária relativamente ao uso de *portamenti*. Porém, será interessante observar se a teoria se coaduna com os registos sonoros do início do século XX. Analisaram-se doze gravações por nove violinistas, representativas do uso desse efeito. O critério de escolha dos registos analisados teve em consideração a data da gravação sendo escolhidos preferencialmente os mais antigos, por serem os mais contemporâneos de Nicolau Ribas. Pela audição dos mesmos observou-se e registou-se sistematicamente o número de *portamenti* (Tabela 1), sentido dos mesmos e em que intervalos são aplicados.

				Número de <i>portamenti</i>			Número de <i>portamenti</i> em cada intervalo									
Intérprete	Ano da Gravação	Compositor	Obra	Total	Ascendentes	Descendentes	Bariolage	2ª	3ª	4ª	5ª	6ª	7ª	8ª	Superior	
Bernhard Carrodus	1901	H. Wieniawski	<i>Souvenir de Posen</i> Op. 3	10	8	2		1	3		4		1	1		
Paul Viardot	1902	C. Saint-Saëns	<i>Andantino, Le Déluge</i> Op. 45	30	14	16	1	9	8	10			1	1		
Joseph Joachim	1903	J. Brahms	<i>Dança Húngara</i> nº 1	12	5	7		4	5	2	1					
Joseph Joachim	1903	J. Brahms	<i>Dança Húngara</i> nº 2	9	6	3	4	3		2						
Maud Powell	1909	H. Vieuxtemps	6 de 17 Variações - <i>Bouquet Américain</i> Op. 33	12	7	5		3	5	1			1	1	1	
Francis MacMillen	1911	C. Goldmark	Concerto Op. 28 II - <i>Aria</i>	43	22	21		14	11	11	5	1		1		
Tivadar Nachéz	1912	R. Schumann	<i>Träumerei</i> Op. 15 nº 7	36	19	17		12	7	9	1	6		1		
Maud Powell	1913	E. Elgar	<i>Salut D'amour</i> Op. 12	36	21	15	1	8	5	8	3	8	2	1		
Fini Valdemar Henriques	1912	J. Svenden	<i>Romance</i> Op. 26	60	28	32	2	16	22	10	6			4		
Kathleen Parlow	1915	A. Arensky	<i>Serenade</i> Op. 30 nº 2	24	17	7			2	4		10		7	1	
Leopold Auer	1920	J. Brahms	<i>Dança Húngara</i> nº 1	14	7	7	2	3	2	3	2				2	
Leopold Auer	1920	P. Tchaikovsky	<i>Melodie</i> Op. 42 nº 3	45	17	28	2	10	7	5	5	7	1	8		
Totais				331	171	160	12	83	77	65	27	32	6	25	4	
				%												
					52	48	4	25	23	20	8	10	2	8	1	

Tabela 1. Lista de gravações e *portamenti*

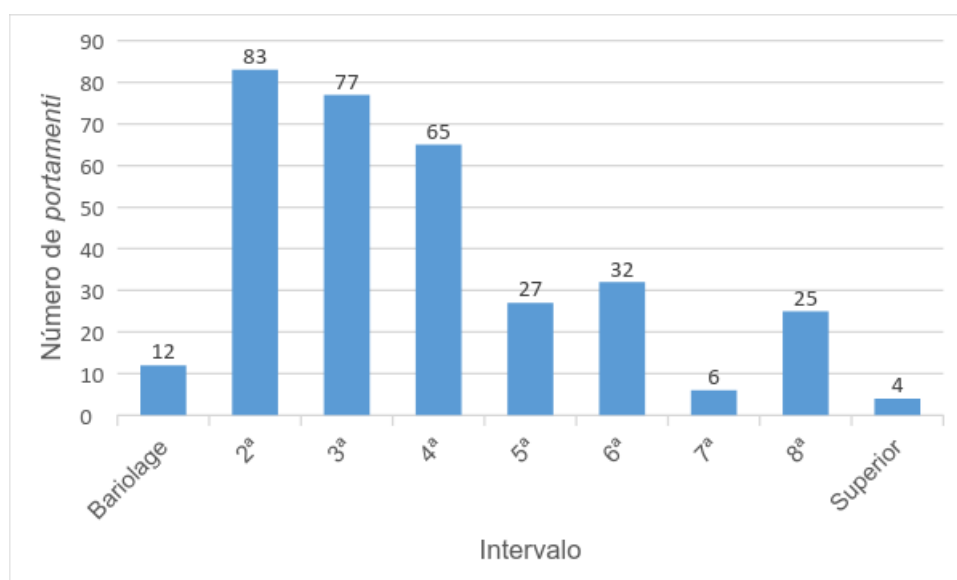


Gráfico 1. Número de *portamenti* por intervalo

Pela análise efectuada percebe-se que o sentido dos *portamenti* é praticamente idêntico percentualmente, existindo nesta amostra uma ligeira prevalência dos ascendentes. A maioria, 68%, é realizada para posições adjacentes ou próximas em intervalos de segunda menor até quarta aumentada, a extensão limite da mão esquerda sem recurso a extensões. São bastante reduzidos os *portamenti* em intervalos de sétima e superiores à oitava.

Joachim utilizava o *portamento* de forma mais circunspecta que os seus contemporâneos (Musgrave e Sherman 2003, p. 79). Milsom (2003, pp. 96-97) verificou que, na *Dança Húngara* nº 1, Joachim usa preferencialmente os *portamenti* entre notas largas e em ligaduras. Refere ainda o seu uso entre frases contradizendo a teoria.



Figura 6. *Dança húngara* nº 1, Brahms, Joachim, c. 1-24

Fonte: Adaptado de edições J. Hamelle, Paris

Na *Dança Húngara* nº 2 Milsom menciona o número reduzido de *portamenti*⁴ destacando o *portamento bariolage*⁵ do compasso 11 e a subida para um harmónico no compasso 31, realizado lentamente e potenciando este efeito.



Figura 7. *Dança húngara* nº 2, Brahms, Joachim, c. 9-34

Fonte: Adaptado de edições J. Hamelle, Paris

⁴ Das gravações analisadas esta tem o menor número de *portamenti*. É difícil estabelecer comparações numéricas entre obras distintas. As únicas comparáveis são as interpretações de Joachim e Auer da *Dança Húngara* nº 1 de Brahms. A primeira tem doze *portamenti* e a segunda catorze, não sendo esta uma diferença significativa.

⁵ A *bariolage* é uma técnica comum na música instrumental barroca e que consiste na alternância entre uma nota fixa e outras que formam a melodia (Stowell 1992, 136, 182).

Pelo contrário, outros violinistas utilizaram prolificamente os *portamenti*. Carrodus toca quatro seguidos entre as mesmas notas (Sol - Ré) (Fig. 8) e Parlow inicia a *Serenade* com um *portamento* ascendente num intervalo de sexta, repetindo essa opção em todos os intervalos similares. Auer (*Melodie*) e Powel (*Salut d'amour*) replicam os *portamenti* iniciais nas reexposições e a violinista inicia as variações de Vieuxtemps com um *portamento* ascendente.



Figura 8. *Souvenir de Posen* Op. 3, Wieniawsky, Carrodus, c.109-113

Fonte: Adaptado de edições G. Schirmer, Nova Iorque

Outro exemplo do uso substancial deste recurso no início do séc. XX é a gravação de Nachéz. Nos primeiros oito compassos toca nove *portamenti* (Fig. 10), sete em ligaduras. Vários aparecem nos pontos mais agudos de cada segmento da frase. Destes, os dos compassos 2 e 7 (Fá e Lá) preparam notas longas. Neste curto trecho Nachéz realiza três grupos de *portamenti* sucessivos em sentidos opostos (c. 2-3; c. 6 e c. 7).



Figura 9. *Träumerei* Op. 15 nº 7, Schumann, Nachez, c. 1-8

Fonte: Adaptado de edições Gutheil, Moscovo

Henriques e MacMillen tocam dois *portamenti* descendentes terminando na corda Sol, o que é surpreendente à luz da técnica actual. Várias das situações anteriores são referidas como abusos por Bériot.



Figura 10. *Romance* Op. 26, Svendsen, Henriques, c. 121-125 (esquerda);

Concerto Op. 28, Goldmark – MacMillen c. 84-87 (direita).

Fontes: Adaptado de edições W. Hansen (Svendsen) e C. Fischer (Goldmark)

Os *portamenti* na obra de Nicolau Ribas

A análise das dedilhações registadas por Nicolau Ribas parece indicar que foi adepto dos *portamenti*. Nos compassos 25-26 do *Lamento Saudoso* (Fig. 11) o emprego de um único dedo

Fonte: Adaptado de edições Villa Nova

Fonte: Adaptado de edições De Villa Nova, Fils & C.

17 Cantabile
2 *tr* 4
dolce express
(1 1 1 —) 2 2 3^a Corda *tr* 4
(D1 A2)

21 *tr* 3
con molto espress
(1 2/4) (2 0 4) 3) (2/3)

Fonte: Adaptado de edições F. Bonoldi

⁶ As dedilhações e *portamenti* entre parênteses são da minha autoria.

expressivo, justifica-se a presença do *portamento* do compasso 23. O mesmo se aplicará nos compassos 42 e 44 de *Amizade – Estudo de expressão Op. 24* (vide Fig. 18)

Na ausência de indicações do autor, a escolha do tipo de *portamento* beneficia de uma breve perspectiva histórica. *Romance Élégiue* foi das primeiras obras de Nicolau Ribas. Foi publicitada no jornal *Imprensa e Lei* (nº 755, 763, 807, 825) de 1856, após regressar ao Porto vindo de Bruxelas. É plausível considerar que a sua técnica violinística estaria então bastante influenciada pelo seu professor. Tendo em conta o seu método de violino de 1858, Bériot privilegiava o uso dos *portamenti* do tipo A. No entanto a indicação *com molto espressivo* no final desta frase incita ao aumento da carga emotiva. Esta pode ser obtida com um *ritardando* e um longo e sonoro *portamento*. Os *portamenti* tipo B têm essas características. Da audição e análise de gravações do início do séc. XX verificou-se a existência de numerosos casos de confrontação com as teorias dominantes. Assim sendo, a minha opção interpretativa nos compassos 22 e 23 recairia num *portamento* de tipo A no primeiro caso, e de tipo B no segundo.

As melodias em oitavas paralelas são muito frequentes na literatura violinística e também na obra de Nicolau Ribas (Fig. 14). Existem várias dedilhações alternativas e as quatro apresentadas não esgotam as possibilidades relativas a este trecho. A primeira opção utiliza oitavas dedilhadas, evitando o uso de quaisquer *portamenti*.

①	E 3	3 3	3 A 4	E 3	3 3	A 4 3
	A 1	1 1	1 D 2	A 1	1 1	D 2 1

②	E 4	4 4	4 A 4	E 4	4 4	A 4 \ 4
	A 1	1 1	1 D 1	A 1	1 1	D 1 \ 1



③	E 4	4 4	A 4 \ 4	E 4	4 4	A 4 \ 4
	A 1	1 1	D 1 \ 1	A 1	1 1	D 1 \ 1

④	E 4	4 4	A 4 \ 4	E 4	4 4	A 4 \ 4
	A 1	1 1	D 1 \ 1	A 1	1 1	D 1 \ 1

Figura 14. *Lamento Saudoso*, Ribas, c. 34-37

Fonte: Adaptado de edições Villa Nova

A segunda proposta utiliza uma dedilhação convencional em oitavas. Implica uma pequena articulação na ligadura, entre o Si e o Fá, durante a passagem das cordas agudas para as centrais, o que talvez não tenha sido a intenção do autor. As terceira e quarta versões, bastante similares, parecem-me ser as idealizadas por Nicolau Ribas. A terceira implica um *portamento* descendente de 4ª perfeita no compasso 35, e outro de 2ª maior no compasso 37, intervalos bastante comuns nas gravações analisadas, particularmente de Viardot, MacMillen ou Nachez.

A última hipótese usa três *portamenti*. A diferença relativamente à versão anterior está na preparação da oitava nas cordas centrais, na quarta posição (c. 35). Tecnicamente é mais

O compasso 65 e seguintes (Fig. 15) do *Lamento Saudoso* parecem propícios à utilização de *portamenti*. O emprego de oitavas dedilhadas anularia essa possibilidade. São várias as indicações de Ribas para a forte enfatização desta passagem: alteração da pulsação, de *stringendo* para *ritardando molto*, acentos nas primeiras notas das ligaduras, proposta de utilização de uma oitava ainda mais aguda e o *sostenuto* no *portamento* final. Por estas razões parece-me mais coerente com o estilo implícito de Ribas a utilização da opção 2.

65

①

4 3 4 3 4 3 4 3 4 3 3

2 1 2 1 2 1 2 1 2 1 1

Grandioso
con 8^a ad lib

ritard. molto

sost.^o

②

4 4 4 4 4 4 4 3 3

1 1 1 1 1 1 1 1 1

Fonte: Adaptado de edições *Villa Nova*

Amizade - Estudo de expressão Op. 24 apresenta várias oportunidades de utilização do *portamento*. As indicações *piangente* e *como recit.* criam o carácter dramático propício (Fig. 16). O temperamento lamentoso associado às acentuações da frase, o movimento descendente em oitavas paralelas, as ligaduras, tão comuns nos *portamenti* dos violinistas do início do século e a maior duração das notas, assim o sugerem. Dada a sua semelhança com os compassos 65 - 68 do *Lamento Saudoso*, proponho a utilização de oitavas simples (vide opção 2 da Fig. 15).

Andante M.M. 72 = $\text{♩} =$ Nicolau Medina Ribas Op. 24.

Como Recit. (—) (—) (—)

17

p *piangente* *cresc.* *f* *ff* *pp* *cresc.*

Fonte: Adaptado de edições August Cranz

A transição dos compassos 21 - 22 marca um dos pontos culminantes da primeira frase do violino. Os dois apontamentos iniciais, marcados pelo movimento de grau conjunto, imitam um soluçar e transformam-se numa frase mais forte e alargada, desembocando num intervalo ascendente de terceira menor (Dó# - Mi), o mais amplo até então. O culminar deste crescendo sonoro, conjugado com um pequeno *ritardando*, beneficia de um *portamento* ascendente, seguido imediatamente de outro descendente. Auer optou por essa solução num trecho similar na *Melodie* (c. 30, Fig. 17) e Nachez utilizou-o repetidamente (*vide* Fig. 10).



Figura 17. Melodie Op. 42 nº 3, Tchaikovsky, Auer, c. 30-31

Fonte: Adaptado de edições G. Schirmer



Figura 18. Amizade Op. 24, Ribas, c. 38-53

Fonte: Adaptado de edições August Cranz

A utilização de um *portamento* ascendente para alcançar o harmónico (c. 51) com o quarto dedo é uma opção a considerar, pois se enquadra num padrão bastante comum na literatura violinística e nos métodos consultados. Seguindo o mesmo critério de uniformização, esta segunda frase deveria tocar-se na corda Ré, segundo a opção 2 da Fig. 18. As indicações de Bériot e de Spohr vão no sentido de permitir esse movimento, ainda que o último autor aconselhe leveza de arco e discrição no mesmo. Ainda nesta peça, no compasso 87, sugiro um *portamento* ascendente como reforço da suspensão.

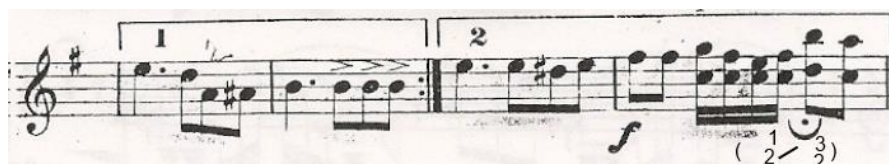


Figura 19. Amizade Op. 24, Ribas, c. 86-87

Fonte: Editor August Cranz

Conclusões

O *portamento* foi importantíssimo durante as primeiras décadas do séc. XX sendo amplamente utilizado pelos violinistas analisados. Verificaram-se em média vinte e oito *portamenti*, com o mínimo de nove na Dança Húngara nº 2 de Brahms, por Joachim, e sessenta na *Romance* Op.26 de Svenden, interpretada por Henriques. Estes números tornam-se ainda mais relevantes face à reduzida dimensão das obras que maioritariamente duram menos de três minutos.

Constata-se uma grande diversidade na utilização dos *portamenti* pelos violinistas desta amostra e tornaram-se notórias divergências substanciais na prática performativa entre os vários intérpretes, contrariando estes frequentemente os métodos de Bériot, Spohr, Courvoisier ou Auer.

Nicolau Ribas parece ter usado prolificamente os *portamenti*, como indicam algumas dedilhações das suas obras sendo as propostas apresentadas fruto da confrontação das diferentes informações recolhidas nesta investigação com a minha prática performativa.

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For her: An exploration of a piano recital to raise awareness of social issues

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Abstract: Building on the tradition of music being used as a political tool, *for her* is an interdisciplinary proposal using a piano recital as a tool to raise awareness about trafficking and sexual exploitation of children. The work presents three structural elements: piano performance, testimonies, and dolls scattered among the audience. In order to open additional channels of perception, the “defamiliarization” technique was explored through the visual element of placed dolls. Results from experimental performances raised questions about the unity of the work, strategies to enhance engagement and the performer figure. This work intends to encourage an investigation of the sensorial impact of the blending of varied elements within the performance space, whilst simultaneously inviting a social reflection through an artistic experience.

Keywords: music; piano performance; interdisciplinary arts; social aspects of music; music and politics

Recital: A concert given by one performer or a small group (Griffiths, n.d.).

Human Trafficking: a new word for modern day slavery and is the name given to people who are bought and sold into exploitation. Trafficking is the 3rd largest crime in the world under Drugs and Guns (Fearless, 2015).

The word “recital” as generally referring to solo concerts has been in use since the mid-19th Century, which became established especially concerning the piano recital. Across the history, aims and specialties of the recital have been evolving - from the main platform to show one’s social connections and the aim to attract students, to a window for one’s virtuosity judgement and the aim to build a performer’s career path; from the establishment of a canon of classical works to be featured in the programme, to programmes centred around a single composer or a particular period or style (Weber, n.d.).

In the aim to explore some potential proposals for the piano recital, the work titled *for her* was developed as an investigation of the piano recital as a tool to raise awareness about a social issue - human trafficking and sexual exploitation of girls and young women. This work was built on the tradition of music being used as a political tool, as will be discussed in detail in the section dedicated to the contextualisation of this study.

I first learned about this whilst watching a documentary designed to prevent sexual exploitation during the international sports event FIFA World Cup, which happened in Brazil in the year 2014. The data involving numbers and facts about the exploitation of children had a huge impact on me. I started to consider my response with the tools that I had available: classical piano performance.

If, on this particular occasion, this work has emerged from a personal response about a social issue, we can also observe that music has been already used for political purposes in different times and contexts. Mattern cites the singer and pop musician Sting’s environmental statements and large fund-and-consciousness-raising concerts as examples of engagement of a musical activity in a social theme (Mattern, 1998, p. 5). Mattern defines these engagements under the

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“acting in concert” concept, “which is a metaphor for community-based political action through music” (Mattern, 1998, p. 4). These “acting in concert” can occur in either a *confrontational*, a *deliberative* or a *pragmatic* form (Mattern, 1998, pp. 25-32). Although Mattern develops those concepts in a study about popular music, we can possibly identify characteristics of a *pragmatic* form of acting in music in my project *for her*, considering that “a *pragmatic* form of acting in music occurs when members of one or more communities use music to promote awareness of shared interests and to organise collaborative efforts to address them” (Mattern, 1998, p. 30).

Contextualization - art and social concerns

Through an examination of the literature about the role of art regarding social and political issues since the nineteenth century, we can observe there have been opposing views about the engagement of music with such themes since that period. Garratt begins his study about music and socio-political thoughts in Wagner’s age by pointing an apparent contradiction between Wagner’s attention to social subjects and the common argument of his age supporting art’s detachment from those concerns (Garratt, 2010, p. 1). In fact, a large trend within the Romantic ideals was the one towards an intentional rejection of society (Garratt, 2010, p. 24). The deeper ingraining of Romanticism in the musical thought contributed to advocate the separatism between music and social questions, stating “[music] has nothing in common with that animating our civil and political discourse” (Gaillard cited in Garratt, 2010, p. 52).

However, still in this same scenario, some arguments towards the opposite thought were taking place. Garratt cites German Philosopher Herder’s position, which directly asserts the role of art to “purify our highest qualities (...) and [to] incline us towards that (...) which is noblest and most excellent” (Herder cited in Garratt, 2010, p. 14). Schiller is mentioned in addition to this discourse in favour of an active function of arts in the social renewal, however as a midway position commentator which aimed for a “balance [between] artistic and socio-political concerns” (Garratt, 2010, p. 15).

Reflecting on the contemporary scenario of socio-political engagement of classical music, Richard Barrett can be mentioned as an example of a composer with a pursuit to explore “how the music reflects or responds to its social conditions” (Barrett, 2009). Barrett argues for a clearer political engagement of artists and composers, urging them to “be more explicit in relating music to everything else that is going on in the world” (Barrett, 2005). In his orchestral composition entitled *NO*, for example, through compositional techniques and the featuring of novel instruments, Barrett attempted to develop a piece that challenged the audience in their listening experience, thus proposing “repercussions for the way we think of music and how we think of politics” (Service, 2005).

Specifically examining the context of the piano recital, Polish pianist Krystian Zimerman can be cited as an example of a contemporary artist who has been making use of the moment of his concerts to share a socio-political comment. Zimerman has stated his political views verbally during his piano recitals in different occasions, including his speech against United States’ plans of installing a military base in Poland in 2009⁸. Zimerman explained his urgency to reinforce

⁸ “Before playing the final work on his recital, (...) Zimerman sat silently at the piano for a moment, almost began to play, but then turned to the audience. (...) ‘Get your hands off of my country,’ he said”. (Swed, 2009)

verbally his political views for feeling that “his music making can only speak to listeners who understand where he is coming from” (Service, 2009).

If on one hand Zimerman's speeches can be seen as verbal interventions in the music programme, pianist Tomoko Mukaiyama proposed a distinct approach while bringing a theme from daily life into the piano recital in her work *Nocturne*. Mukaiyama developed this multimedia project as a commemoration of the earthquake and tsunami in Japan in 2011 (Mukaiyama, 2011). In the final version of the work⁹, diverse media - an installation with two pianos which were destroyed by the tsunami, video with images of the devastated region and recorded sounds of children of that area, and classical piano music - were weaved together in a proposal of dialoguing about an event of collective memory through an art work.

My project *for her* aimed to extend this idea of the political message into the piano recital, particularly related to the theme of human trafficking and sexual exploitation of girls and young women, by proposing to the audience some reflections within the artistic experience.

Method - Experimental performances and the 'defamiliarization' strategy

This project is a piano recital which presents three structural elements: music programme featuring classical piano pieces with references to girls or women in their titles, dolls placed among the audience, and short stories of victims and information about human trafficking and sexual exploitation of girls and young women.

The music pieces were an initial tool to approach the theme, through my piano performance. They were chosen with an intention of setting a feminine tone to the programme, as if each piece was an abstract story about a girl or a young woman. Subsequently, the stories of victims and punctual data were the means to communicate objectively the theme of human trafficking and sexual exploitation.

Due to the aim to communicate a very objective theme, I was confronted with the urge to break the familiarity of the physical setting of my piano recital in this project, in order to allow new channels for the experience of the social message. As Crawford's points, “worn-out and devalued combinations of motifs and devices have to be broken up and recombined in order to generate new perception” (Crawford, 1984, p. 211).

In pursuit of increasing the impact of the social message within the artistic work, I came across Shklovsky's *defamiliarization*, or *estrangement*, technique, which is understood as the necessity to make strange objects that were once familiar, and to complicate forms, in order to “make perception long and laborious” (Shklovsky, 1990, p. 6).

In *for her* we could identify three elements presented in a *defamiliarized* form:

1. a recital piano room set in an unusual way - dolls among the audience – a familiar (through conventions) space with objects that usually would belong to another context;
2. dolls displaced from their usual context – instead of being in a room set for children, they are in a space for music performance;
3. musical pieces, initially conceived as “pure music”, brought into an extra-musical context, which could momentarily give them an aspect of programme music.

⁹ Multimedia concert presented for the Japan Society, New York, 2013.
<http://revistas.ua.pt/index.php/impar>

As part of the process of development of this project, two experimental recitals were performed as *work-in-progress*¹⁰.

Performance 1

The performance took place in a medium size practice room with a baby grand piano and audience seats set in a semi-circle shape. The room was prepared with several dolls placed on the floor among the audience seats. There were music programme sheets¹¹ available, also including some links for websites of organisations which act against human trafficking.

In between the performance of the pieces, short texts with stories and information about the theme were projected on the wall. The first projected texts introduced the theme with data about human trafficking nowadays. Gradually the texts began to feature testimonies of victims, increasing in length and tension in the content of the stories. The performer - who is the author of this paper and a young adult female pianist - was wearing a long white dress.

The audience consisted of a group of approximately eight PhD students and a supervisor from Oxford Brookes University Interdisciplinary Arts Department.



Figure 1. *for her* version 1: projected texts. Oxford Brookes University, 03 November 2014. Still from video documentation. Video courtesy: Aya Kasai.

¹⁰ Since the first version of this article, this project has been performed as public concerts to audiences in Portugal, Brazil, and in the UK. Documentation of those performances are available at <https://kesiadecote.wordpress.com/phd-research/for-her/>

¹¹ Music programme: 1. Beethoven - *Für Elise* (excerpt); 2. Pärt - *Für Alina*; 3. Pärt - *Für Anna Maria*; 4. Debussy - *La fille aux cheveux de lin*; 5. Ginastera - *Danza de la moza donosa*; 6. Villa-Lobos - *Uma camponesa cantadeira*.
<http://revistas.ua.pt/index.php/impar>



Figure 2. *for her* version 1: dolls among the audience. Oxford Brookes University, 03 November 2014. Still from video documentation. Video courtesy: Aya Kasai.

Findings from audience feedback on Performance 1

The performance was immediately followed by an informal verbal feedback session, when firstly the audience gave their comments, and secondly the session was open for the artist to answer questions and clarify some elements and intentions.

A sense of anticipation was related as the result of the first element faced by the audience. The unusual setting of the room - dolls placed among the audience - resulted in a feeling of strangeness, which quietly triggered questions about what would happen in that space. The girl-referenced titles of the music pieces helped to build up the sense of expectation, and to provide clues for the audience to unravel the thematic gradually. In addition, the waiting for the performer and, eventually, her entrance in white outfit, helped to build that sense of anticipation. The audience perception was perhaps more open than usual, therefore, to receive new information.

Some members of the audience mentioned being firstly impacted with a sense of childhood and sweetness, especially when listening to the first music piece of the programme - an extract of Beethoven's *Für Elise*, as well as when reading the title of the recital being projected in a soft text font at the beginning of the performance. These initial impressions helped to build a horizon of expectations - which could be identified as the first step towards the construction of the experience of the work (Bennett, 1997, p. 99) - which was to be frustrated during the gradual introduction of the theme.

As the theme of child trafficking and prostitution was being presented, the sense of initial sweetness of the work was challenged in the audience's perception. As a consequence of that twist in the perception, and due to the *defamiliarization* technique, the impact of the communication of the social message could be enhanced.

By *defamiliarizing* the dolls - i.e. by removing them from their typical association - they could present a "fresh and uneffaced side in a sort of textual space for our perception" (Crawford, 1984, p. 210). For some members of the audience, the dolls suggested connotations of childhood which - especially when put together with the whiteness of the costume of the performer and its connotation of purity and innocence - could provoke reflections about the loss faced by the girls who were victims of trafficking.

In addition, a narrative sense was observed, emerging from the increase in tension during the performance. This intensification was noted as the stories of the victims gradually became more alarming, whilst the music material was increasing in dissonance.

Although the projection of texts was an efficient strategy to bring an objective message, I was concerned about the didactic resemblance of such an element. Moreover, that strategy had limitations to engage people, since it was stated by some members of the audience that, for varied reasons, they did not read some of the projected texts. Considering those factors, I decided to use audio clips to share the social theme in the second performance of this project.

Some inquiries were made about possible associations between the composers and the thematic of the project, which urged the clarification that such association would not correspond to true facts.

Performance 2

The second performance of this project took place in the same room and featured similar spatial settings - audience seats set in a semi-circle shape and dolls placed among them. However, as a new element, a soundscape of voices of children was being played when the audience entered the room.

The music repertoire was similar to the first performance, however there was one modification in the order of the pieces¹². In this performance, audio clips with testimonies were played, instead of using written text to share the stories of victims and information about human trafficking. The pianist was wearing white shirt, short black skirt and pink tights.

The audience consisted mostly of the same group of people from the previous performance, except for two guests who attended the second performance only.



Figure 3. *for her* version 2. Oxford Brookes University, 15 December 2014. Photo courtesy: Pier Corona.

12 Music programme: 1. Beethoven - *Für Elise* (excerpt); 2. Pärt - *Für Alina*; 3. Debussy - *La fille aux cheveux de lin*; 4. Ginastera - *Danza de la moza donosa*; 5. Villa-Lobos - *Uma camponesa cantadeira*; 6. Pärt - *Für Anna Maria*.

Findings from the audience feedback on Performance 2

The feedback was collected similarly to the first performance of this project - through an informal session of comments, questions and answers immediately after the recital.

In this second performance of the project *for her*, the playing of a soundscape of voices of children while the audience entered the room was an additional unusual element in a piano recital, which helped to enhance the sense of anticipation on the audience.

Generally, the strategy of playing audio clips was observed as more impacting than the projection of texts on the previous performance, although I considered the result of the audio excerpts less integrated within the fluidity of the performance.

In addition, a question about the apparent untouched position of the classical musician was raised. Despite all the unusual elements presented in this piano recital, for the audience, the performer seemed to remain in a separated world. Still concerning the performer element, the image of a female pianist was meant in a social reflection about the contrast between that classical musician figure and the victims of trafficking and sexual exploitation who, despite being similarly female ones, did not have the opportunity to develop their skills.

In this second version of the project, a state of resolution/ balance was recalled at the end of the performance, by playing the soundscape of children again, as well as by setting a lighter piece of music to finish the programme.

My personal experience as the interpreter of this work was of a considerable emotional engagement, what made it a difficult project to be live performed.

Conclusion

This work demonstrated successfully an approach of a piano recital as an opportunity to discuss social themes. The application of Shklovsky's *defamiliarization* technique was reported as an efficient strategy to raise a sense of anticipation in the audience and open the perception to the content of the work. The sense of narrative perceived from the strategic succession of musical pieces and stories helped to engage the audience with the theme.

In addition, the featuring of a female performer inspired some additional reflections about the situation of trafficked girls and young women. Reflections about the contrast between the figure of the female classical musician and the exploited girls demonstrated the urge for an investigation about how to engage better the performer figure into the context of the project.

This work could be considered a challenging proposal for both performer and audience in its multiple elements and dense thematic. For the interpreter, it requires reflections concerning how to manage a meaningful engagement with the theme and self-control against the emotional impact of the social content, in order to still allow concentration for an accurate musical performance.

In summary, the project *for her* was commented as being an efficient proposal to raise awareness about human trafficking and sexual exploitation of girls and young women. However, it requires attentive reflections about the balance between art and advertising, as well as further development focusing on unity of the various elements into a cohesive multidisciplinary art work.

<https://www.youtube.com/watch?v=StWVA8mZGe4>

<http://revistas.ua.pt/index.php/impar>

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Som, Cor e Poesia em Movimento Performativo: *Images II* para piano de Claude Debussy

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Resumo: O presente artigo pretende estudar as questões performativas surgidas quando a autora interpreta a segunda série das *Images* para piano de C. Debussy. Tal como o próprio compositor explicita no título desta obra – *Images*, a composição está plena de cenários da natureza. Os sons foram criados como cores e pintam poeticamente “o toque de sinos através das folhas”, “o repouso da lua num templo remoto” e “a flutuação de peixe-dourado na água”. Estas descrições auditivas/visuais fornecem à autora um panorama recreativo e, ao mesmo tempo, levantam também problemáticas, nomeadamente como é que a mente de um pianista desempenha uma combinação entre a imagem descritiva, o som e o movimento performativo. Será esta combinação motivada pela sinestesia sensorial audiovisual e exteriorizada através do sentido tátil, de modo a formar movimentos e gestos para obter uma individualidade performativa? Tendo em conta a vertente poética, a autora entende que Debussy criou um encanto metafórico, associado a uma conceção filosófica muito próxima do Budismo oriental. Relativamente a este aspeto, na continuidade musical, verifica-se a expressão de “difuso melancólico” com o fim de invocar o sentimento de perda e tristeza, que é sublimado, posteriormente, pelo vazio e eternidade, através dos símbolos – lua e templo remoto; a expressão de “vivo” é indicada para um ciclo de renascimento, e mais uma vez, através da simbolização – peixe-dourado e água. De facto, esta compreensão poética e (ou) filosófica proporciona à autora uma consciência e um horizonte interpretativo da música, mas será este o fator principal para transformar sentimentos em ações performativas? Em caso afirmativo, como é que esta interage com as sensações auditivas e visuais? Portanto, todas estas questões são estudadas neste artigo com o objetivo de entender a importância do movimento e dos seus componentes técnicos e musicais em performance, criando, assim, uma forma interativa que articula entre a consciência intelectual, os elementos sensoriais e o mecanismo cinético.

Palavras-chave: Debussy; som; imagem; poesia; movimento performativo.

Abstract: This article aims to study the performing questions arising when the author interprets the second series of *Images* for piano of C. Debussy. As the composer himself explicitly in the title of this work - *Images*, the composition is full of scenes of nature. The sounds were created as color and paint poetically "the bell-ringing through the leaves," "fall of moonlight on the remote temple" and "goldfish floating in the water." These auditory / visual descriptions provide the author a recreational outlook and at the same time, they also raise questions, including how the mind of a pianist plays a combination of descriptive picture, sound and performing movement. This combination will be motivated by audiovisual sensory synesthesia and externalized through the touch sense, to form movements and gestures to get an individual performance? Having regard to the poetic aspect, the author understands that Debussy created a metaphorical charm, coupled with a philosophical conception close to oriental Buddhism. On this aspect, the musical continuity, there is the expression of "melancholy diffuse" in order to invoke the feeling of loss and sadness, which is sublimated later, the emptiness and eternity through symbols - moonlight and remote temple; the expression of "lively" is nominated for a cycle of rebirth, and once again, through symbolization - goldfish and water. In fact, this poetic and (or) philosophical understanding gives the author a consciousness and an interpretative horizon of music, but this will be the main factor to transform feelings in performing actions? If so, how this interacts with the auditory and visual sensations? So, all these questions are studied in the article in order to understand the importance of movement and their technical and musical components in performance, thus creating an interactive form that links between intellectual awareness, the sensory elements and the Kinetic mechanism.

Keywords: Debussy; sound; image; poetry; performing movement.

Debussy existia antes do Debussy. É uma arquitetura que se move para trás na água, nuvens que são construídas e em ruínas, ramos que estão adormecidos, chuva sobre as folhas, ameixas que caem, que matam e sangram ouro. Mas tudo isso murmura, gagueja, não encontrando uma voz humana. Mil ondas maravilhosas da natureza encontraram finalmente o seu tradutor (Cocteau in Long, 1960, p. 10).

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Esta consideração do poeta e cineasta francês Jean Cocteau sobre a música de Claude Debussy examinou, poeticamente, a originalidade e o novo trajeto que o compositor criou e representou no panorama da música clássica ocidental. O espírito de buscar sonoridades harmónicas e tímbricas renovadas, a inspiração nas memórias passadas, tanto do grego antigo como da cultura tradicional oriental, o contacto com as artes visuais e poéticas do corrente *fin-de-siècle Paris* e a visão da música no seu estado sonhador e imaginário, tudo isto manifestado em Debussy marca uma presença luminosa, que contrasta com a conceção ortodoxa da era romântica no final do século XIX. Igor Stravinsky afirmou: “os músicos da minha geração e eu próprio devemos muito a Debussy.” (Dawes, 1969, p. 5).

Ao longo do seu percurso pleno de criatividade musical, Debussy produziu mais de trinta obras para piano solo, dentre estas, as duas séries de *Images* compostas entre 1905 e 1907 são classificadas como as da fase madura. O compositor mostrou orgulho nestas peças, através da sua confissão ao editor Jacques Durand e revelou: “as músicas irão ficar na história da literatura do piano, à esquerda de Schumann e à direita de Chopin” (Cummins, 2006, p. 14). É de salientar que Debussy manifestou, também, uma preferência significativa pelo termo *Images*¹⁴. Esta palavra foi escolhida várias vezes, como título geral das suas obras. Inicialmente aparece numa série de três peças compostas em 1894 e estas só foram publicadas integralmente em 1977 e identificadas por *Images oubliées* (Hinson, 2004, p. 81). Em 1905, no mesmo ano da publicação da primeira série de *Images* para piano, Debussy começou a compor uma série para orquestra, utilizando o mesmo título. Este interesse vigoroso pelos cenários visuais e da natureza proporciona um olhar técnico-estético renovado no tratamento do som, que certamente é associado à esfera artística de *fin-de-siècle Paris* na qual Debussy estava inserido. Neste ciclo, Debussy e os amigos falavam livremente sobre sons/cores, pinturas/sinfonias e poemas/músicas (Roberts, 2001, p. 3).

Baseado no contexto histórico-estético em cima referido e centrado no objeto deste estudo – *Images II* para piano – verifico, previsivelmente, pelos subtítulos das três peças, que os sons foram criados, intencionalmente, como cores e pintam poeticamente “o toque de sinos através das folhas”, “o repouso do luar num templo remoto” e “a flutuação dos peixes-dourados na água”. Estas descrições oferecem-me, imediatamente, a sensação de “ouvir” e “ver” a música, ao passo que, a revibração do sino, o murmúrio do vento, a evaporação do luar e o som do jogo da água entrelaçam com as folhas de outono, com o templo remoto e o peixe-dourado. Estas imagens fornecem um espaço espontâneo e sensorial para uma performance recreativa e levantam problemáticas, nomeadamente, como é que a mente de um pianista articula a imagem descritiva, o som e o movimento performativo. Será esta combinação motivada pela sinestesia sensorial audiovisual e exteriorizada através do sentido tátil, de modo a formar movimentos e gestos para obter uma individualidade performativa?

Percepções de som, cor e poesia em movimento musical

Na memória de Marguerite Long, a pianista francesa considerada mais fiel e próxima à maneira do compositor relatou o seguinte:

¹⁴Debussy expressou a Edgard Varèse: “Eu amo as imagens quase tanto quanto a música” (Lockspeiser, 1978, p. 113).

Debussy era um pianista incomparável, as mãos dele pousavam profundamente nas teclas, mas sempre muito suaves, criando uma vasta gama de cores. Sem qualquer aspereza (é preciso esquecer que um piano tem martelos) o som dele era sempre cheio e intenso, contudo mantendo-se a gama dinâmica entre *pianississimo* e *forte*. Dentro dessa gama, ele nunca perdeu a sutileza da sua paleta harmónica (Dunoyer, 1993, p. 70).

Um outro aspeto interessante foi revelado por Long: “era um enigma para expressar acordes inquietantes, timbres que parecem espalhados, algo indefinido cintilante mas profundo” (Long, 1960, p. 16). Todavia, Debussy afirmou que sob a falsa aparência da improvisação, a sua música esconde uma preocupação pela forma e disposição interior. É nela que se busca passagens e poesia descritiva, onde combina ternura, humor e seriedade (Long, 1960, p. 17). Nesta linha de pensamento, o compositor declarou, em 1902, “a música não é limitada para uma representação meramente da natureza, mas sim a afinidade misteriosa entre a natureza e a imaginação.” (Gerstle & Milner, 1995, p. 53). Em 1910, ele escreveu: “um artista é, por definição, um homem habituado a viver entre sonhos e aparições.” (Botstein, 2001, p. 165). Este mundo de sonho que Debussy afirmou e viveu espelha-se nas *Images II*. As visões movem-se a partir de uma paisagem outonal do Dia de Todos os Santos em Rahon¹⁵ para um templo oriental remoto e inserido na imortalidade luar¹⁶ e cristaliza-se no símbolo do peixe-dourado desenhado numa decoração lacada oriental¹⁷. Como intérprete, a minha perspetiva de olhar para estas aparições parte, por um lado, duma pesquisa musicológica associada ao contexto histórico e estético em que a obra foi criada e inserida; por outro lado, parte duma visão oriental, baseada na minha própria cultura nativa chinesa. Neste estudo em particular, sinto que o estado belo e espiritual que a obra transmite fascina-me e entra, naturalmente, na minha compreensão subjetiva, não só pelo tratamento dos materiais musicais, como também pela expressão poética e filosófica inerente às imagens sonoras. Relativamente a este aspeto, na continuidade musical das três imagens, verifico a expressão de “difuso melancólico” com o fim de invocar o sentimento de perda e tristeza, que é sublimado, posteriormente, pelo vazio e eternidade, através dos símbolos – luar e templo remoto; a expressão de “vivo” é indicada para um ciclo de renascimento através da simbolização – peixe-dourado e água. Esta compreensão poética e filosófica em relação às imagens proporciona-me uma consciência e um horizonte interpretativo da música.

Diversos pianistas/autores discursam sobre a importância da imagem auditiva e a respetiva emoção e sentido poético no ato de criar o movimento, o som e, consequentemente, a interpretação musical (Neuhaus, 1973, Sandor, 1981 & Berman, 2001). No livro *The Art of Play Piano*, Heinrich Neuhaus refere que a obtenção da “imagem artística” e o seu entendimento claro e correto permite a um intérprete trabalhar, intensamente, para alcançá-la e incorporá-la

¹⁵ Rahon é uma vila no leste de França, onde Debussy se inspirou para a primeira peça das *Images II*. O encanto surgiu através duma correspondência vinda do seu amigo, musicólogo e sinólogo Louis Laloy, de quem Debussy recebeu a influência da cultura oriental. Laloy foi o primeiro autor que fez uma biografia sobre Debussy (Ewans & Halton, p. 2004).

¹⁶ A influência da filosofia Budista em Debussy foi a partir dos poetas com quem ele conviveu, designadamente Baudelaire. Ele associou-se, igualmente, aos etnomusicólogos Edmond Bailly e Charles de Sivry, ambos se interessavam pelo oriente. Debussy revelou uma admiração pelo Budismo no seu ensaio escrito através da conversa com *Monsieur Croche*, uma figura virtual que ele criou para falar sobre a música daquela época (Gerstle & Milner 1995, p. 78).

¹⁷ Debussy era fascinado pela arte visual japonesa, nomeadamente estampas coloridas de Hokusai e Hiroshige. Ele tinha no seu estúdio, uma placa lacada com o desenho de duas carpas em movimentos graciosos, a partir do qual veio o título *Poissons d'or* (Gerstle & Milner 1995, p. 70).

na sua performance, isto é, a sua elaboração técnica (Neuhaus, 1973, p. 2). No ensinamento da sua própria experiência performativa, Neuhaus afirma que deve despertar todos os meios para atingir uma meta profissional, desenvolvendo a imaginação pelo uso de metáforas adequadas (poéticas), por analogia com os fenômenos naturais ou eventos na vida, particularmente a vida emocional e espiritual (Neuhaus, 1973, p. 20). De modo semelhante, contudo, enfatiza-se a relação entre o movimento e a emoção, Gyorgy Sandor menciona, no seu livro *On Piano Playing: Motion, Sound and Expression*, que as emoções são expressas através de movimentos que correspondem e refletem essas mesmas emoções. Uma passagem delicada, sonhadora e subtil num noturno de Chopin ou num prelúdio de Debussy não deveria ser tocada com movimentos angulares ou abruptos (Sandor, 1981, p. 4). A questão de estimular imaginação e emoção no desempenho técnico e na ação de performance é, igualmente, destacado na *Note from the Pianist's Bench* de Boris Berman. Como sucessor de Neuhaus, Berman dedicou um capítulo próprio – *Technique of the Soul* – para expor a indispensabilidade de encontrar o espírito emocional enraizado na música para sua performance (Berman, 2002, pp. 169-179). Segundo estes autores, clarificar as ideias musicais através da imagem artística, da emoção e do sentido poético e filosófico é a primeira meta que um pianista deve alcançar na emergência da interpretação duma obra musical. A técnica surge, a partir desse entendimento, com o fim de elaborar interações entre os elementos sensoriais e o mecanismo cinético. Neste percurso de aquisição, a procura do som desejado é um alvo contínuo, onde os movimentos cinéticos e os sentidos audiovisuais atingem uma incorporação otimizada. No caso específico da performance das *Images II*, considero que, esta incorporação performativa, possui uma estrutura de três níveis, na qual a definição da imagem audiovisual e a compreensão poética e filosófica abrangem os dois níveis dominantes, que orientam e estipulam as partes dum outro nível, tais como cores, materiais musicais e movimentos/gestos. Visando esse nível interno, encontro, ainda, diversos componentes que articulam e interagem entre eles, no processo performativo (figura 1).

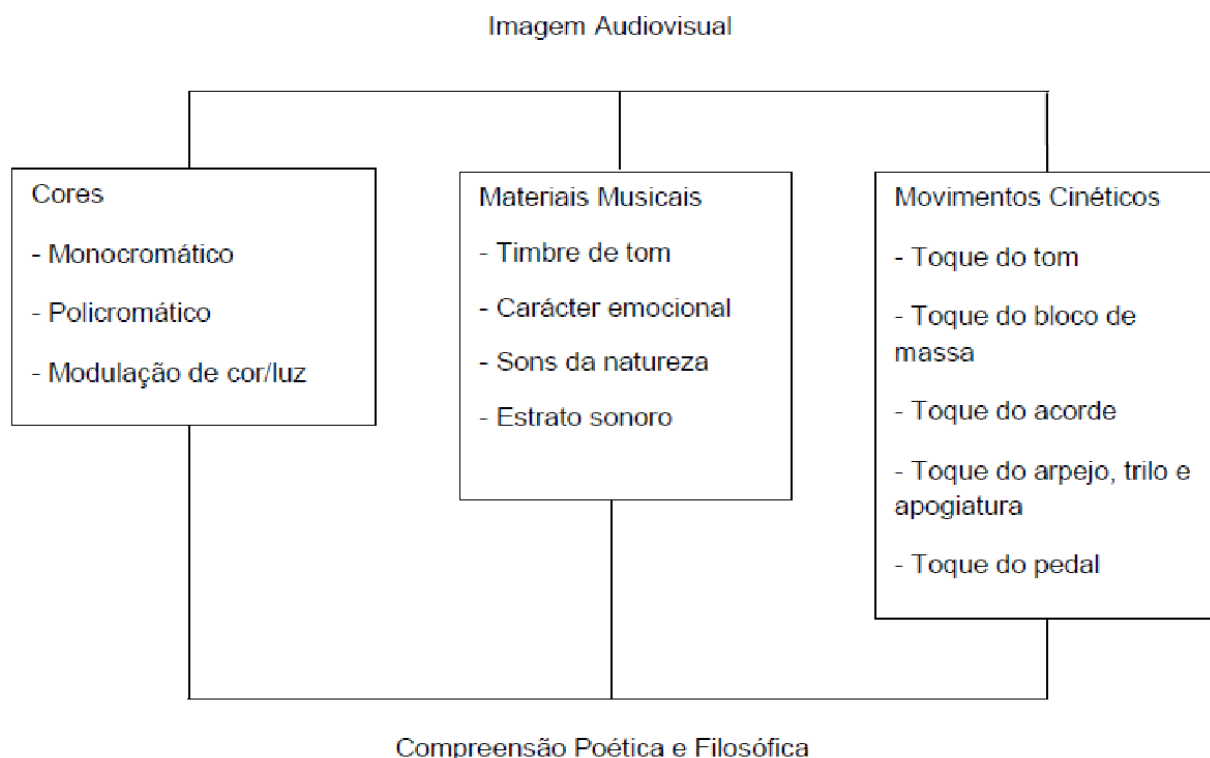


Figura 1. Estrutura da incorporação performativa

Imagem do toque de sinos através das folhas

Conforme a estrutura referida, visualizo, na *Cloches à travers les feuilles*, uma imagem outonal – os toques ilusivos de sinos, ora longínquos ora cintilantes, a emergir um sentimento melancólico que atravessa nas folhas “sussurradas” em plena cinza nublada. Realço que esta visão baseia-se na carta de Louis Laloy para Debussy, em que a envolvência lutuosa é descrita pelos “toques fúnebres que passam de vila em vila através das folhas amarelas florestais no silêncio da noite” (Priest, 1999, p. 207). Verifico que esta descrição poética revela uma aproximação ao pensamento oriental, transpondo um sentimento de perda através das “folhas amarelas” e um destino invisível nos “toques de sinos” ecoados em noite misteriosa. A meu ver, a cor amarela pinta, aqui, a expressão lutuosa que emerge, monocromaticamente, através da textura dos tons inteiros envolvidos nas ressonâncias da 5ª aumentada entre *Sol* e *Dó bemol* e agregando o toque em *stacatto*. O movimento associado a este material aborda uma articulação vertical, com o ataque lento e em intensidade *pianíssimo*, à maneira do “*staccato* de Debussy” em expressão *doucement sonore* e com o pedal contínuo por compasso. Este movimento ativa todos os espectros da 5ª aumentada, por um lado, cria uma sensação misteriosa e por outro, leva-me para os sons dos *Gamelans* do extremo oriente (figura 2).

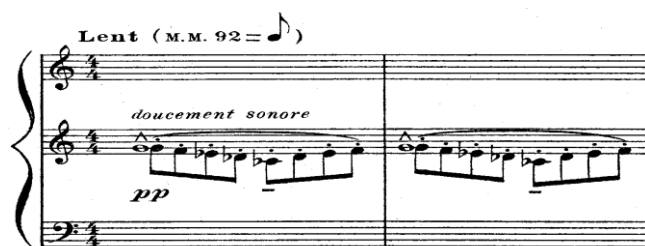


Figura 2. *Cloches à travers les feuilles*, *Images II*, (Debussy 1908), cc. 1-2

A partir do 3º compasso, os materiais sonoros expandem-se para os três estratos, os tons da cor amarela lutsa começam a misturar-se com o movimento ondulado das folhas sussurradas, através das escalas flutuantes de tons inteiros; paralelamente, a expressão lamentosa é exteriorizada através do motivo melódico na voz superior, enquanto os tons da voz grave e contínua provocam a cor nublada da noite misteriosa. O movimento cinético torna-se complexo nesta produção, visto que além do movimento vertical, o movimento horizontal é ativado na mão direita, por um lado, em *pianíssimo* flutuante da voz intermédia, por outro, em *cantabile* profundo da voz melódica. Simultaneamente, os gestos de *accento* e *tenuto* são exigidos para criar os espectros harmónicos e os toques dos pedais de ressonância funcionam em “movimento sincopado” sobre a melodia e permanecem leves e rápidos (figura 3).

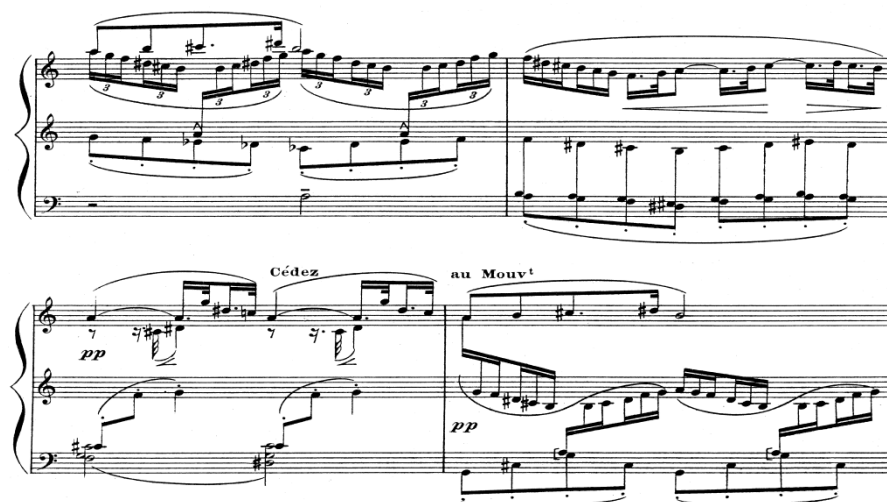


Figura 3. *Cloches à travers les feuilles*, *Images II*, (Debussy 1908), cc. 4-7

O estrato sonoro é modificado a partir do compasso 13, o material torna-se uma massa sonora nublada iridescente que se baseia nos hexacordes invogais; simultaneamente, esta textura é colorida pelos tons piedosos sustentados na voz superior. A criação destas cores sonoras requer um movimento circular com o toque homogêneo e sem lineamentos angulares na repetição dos hexacordes, paralelamente, existe um movimento vertical lento, doce e bem vibrado, na voz superior (figura 4).

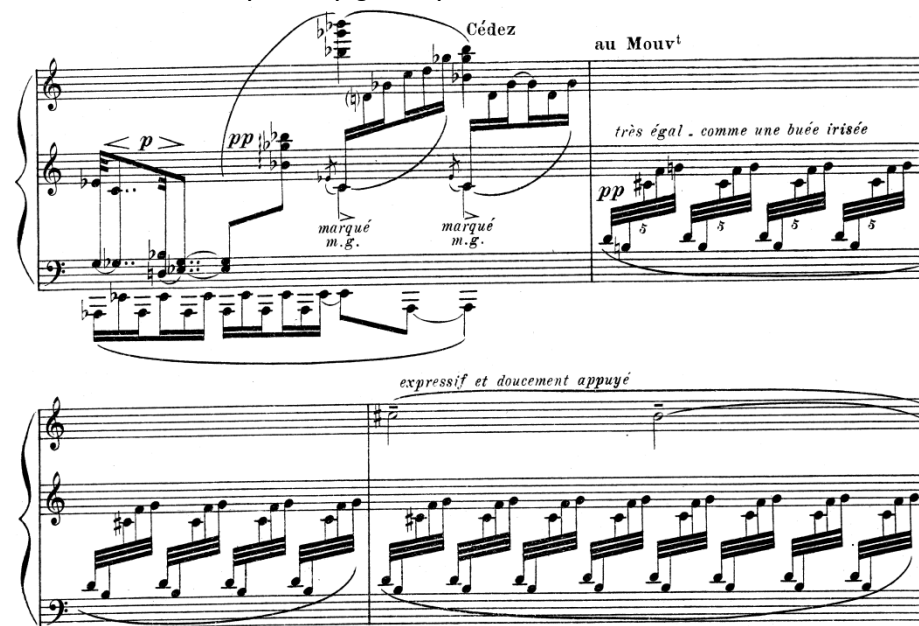


Figura 4. *Cloches à travers les feuilles*, *Images II*, (Debussy, 1908), cc.12-14

A única parte com a textura espessa e em dinâmica *forte* encontra-se entre os compassos 31-32. O toque dos sinos torna-se, aqui, animado e cintilante, ativando as harmonias claras e marcadas em combinação com os acordes diatônicos e pentatônicos. O movimento vertical rápido e repercussivo é aplicado sobre o pedal cheio para obter a modulação da cor/luz (figura 5).



Figura 5. *Cloches à travers les feuilles*, *Images II*, (Debussy, 1908), cc. 30-33

Após este ponto culminante, o toque dos sinos volta a distanciar, os tons desvanecem em movimentos cada vez mais lentos, ficando somente as sensações.

Imagem do repouso do luar num templo remoto

Na segunda peça *Et la lune descend sur le temple qui fut*, a melancolia e o mistério luto anterior convertem-se em eternidade luar evaporada sobre um templo remoto. Enquanto a inspiração da primeira peça surge a partir duma paisagem real da região rural francesa, aqui, o sonho de Debussy voa para mais longe – um oriente imaginário. A influência de Laloy está presente, não só porque a música foi dedicada a ele, mas também porque o título poético foi sugerido por ele (Dawes, 1969, p. 32). O conhecimento da literatura oriental é revelado, neste título, através da simbologia metafórica: luar/eternidade e templo/pureza divina. O pensamento Budista marca a presença com o alcance da felicidade interior através do esvaziamento do ego e a proximidade ao silêncio da natureza. Debussy colocou *doux et sans riqueur* para exprimir o movimento intemporal, paralelamente, aplicou a dinâmica entre *piano* e *pianissíssimo* para salientar a natureza silenciosa. Verifico que os acordes com os intervalos de 5ª e 8ª movem-se em paralelo e sem resolução sobre uma monodia pentatónica e pinta a beleza do vazio e da luz “gélida” – a imortalidade luar. O movimento utilizado para obter esta cor tímbrica baseia-se na ativação das ressonâncias harmónicas entre os intervalos internos dos acordes, evitando, assim, os ataques diretos das notas superiores do acorde. O pedal de ressonância é aplicado em sobreposição para preservar a continuidade sonora, contudo não mistura os acordes. Por outro lado, o pedal *una coda* é usado para modificar a quantidade e a qualidade das ressonâncias pretendidas (figura 6).



Figura 6. *Et la lune descend sur le temple qui fut, Images II, (Debussy 1908), cc. 1-9*

Considero que o momento sublime surge, posteriormente, entre os compassos 12-15. Visualizo, neste lugar, a imagem da santidade luminosa justaposta ao vazio e à eternidade anterior. A iluminação é criada através do material transparente com duas melodias sobrepostas, uma pentatônica e a outra diatônica, que diferem, também, pelos ritmos métricos. Além disso, a melodia pentatônica está ornamentada pelas apogiaturas em oitavas, criando um gesto de irradiação. Entendo que o movimento cinético associado a esta imagem é delicado, dando sentido às *nuances* sem perder a linha horizontal; simultaneamente, os tons são tocados como o beliscar numa cítara para evitar ataques duros. O pedal de ressonância é aplicado com a “respiração” para obter ressonâncias qualificadas e sem mistura exagerada (figura 7).

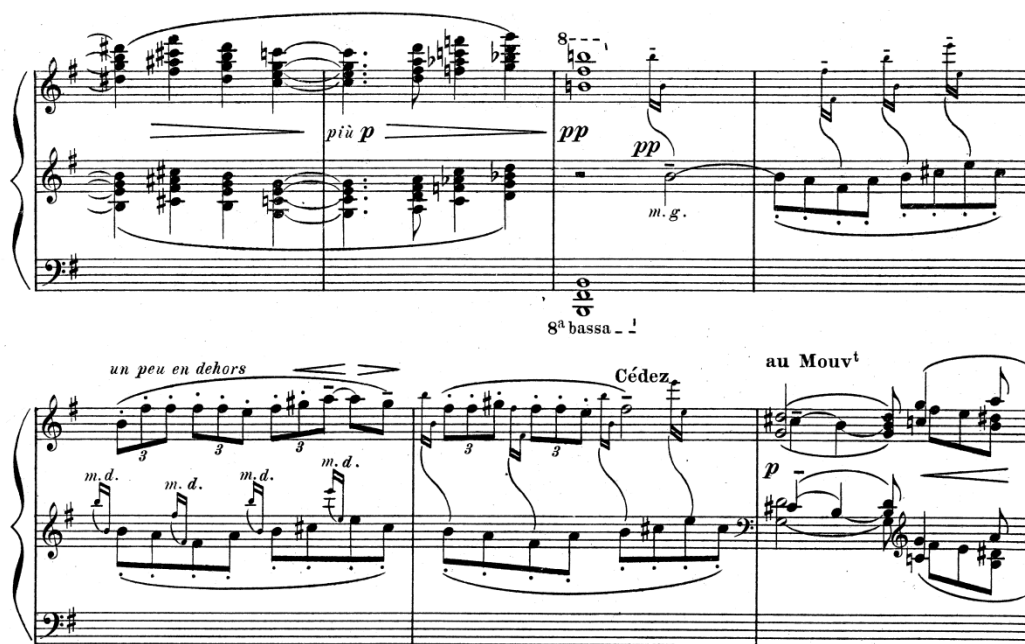


Figura 7 Et la lune descend sur le temple qui fut, Images II, (Debussy, 1908), cc. 10-16

Imagem da flutuação dos peixes-dourados na água

Na terceira peça *Possions d'or*, o movimento *Animé* ressalta, imediatamente, depois da última iluminação vibrante em *pianississimo* da peça anterior, e fixa-se numa imagem dos dois peixes-dourados em jogo na água. Segundo Marguerite Long, a inspiração musical veio a partir dum painel lacado japonês no estúdio de Debussy (Long, 1960, p. 130). Entendo que, a peça não é uma simples captura da imagem para um capricho musical, mas um pensamento contemplado por detrás da simbologia. O símbolo dos dois peixes-dourados metaforiza um espírito vivaz além do mundo mundano e a água fonte da vida. Um ciclo do renascimento emerge, aqui, na reflexão após o luto, o vazio e a eternidade. Verifico dois materiais sonoros para a representação destes símbolos, a textura *ostinato* em trémulos para murmúrios da água e uma melodia gestual cheia de alterações rítmicas e apogiaturas para intencionar a graciosidade dos peixes. Debussy cria diferentes durações e intensidades para ganhar cores, este pontilhismo é criado, igualmente em movimento, oferecendo uma espontaneidade em performance. Daí, o movimento deve ser calculado cuidadosamente, por um lado, mantendo a textura da água em sons homogêneos e acompanhando a dinâmica da linha gestual; por outro, produzindo diferentes toques tímbricos baseados na ligação entre o ouvido e a sensibilidade tátil (figura 8).



Figura 8. *Poissons d'or*, (Debussy 1908), cc.16-23

Conclusão

Quando concluí a minha interpretação sobre as *Images II*, lembro-me do manifesto do compositor, numa carta para Poniatowsky e Chausson, em 1893:

Na verdade, a música deveria ter sido uma ciência hermética inserida em textos tão difíceis e laboriosos para decifrar de modo a desencorajar um “rebanho” de pessoas que a tratam de forma tão casual, como um lenço descartável (Debussy in Botstein, 2001, p. 165).

Entendo que a música permanece num universo místico e em Debussy, a habilidade suprema atinge o mais alto nível da imaginação. Seria difícil de resumir ou autenticar as evocações tanto visuais como sentimentais que Debussy preservou. Como intérprete percebo que devo encontrar uma lógica pertinente e uma observação ampla da partitura no horizonte performativo. Tal como o compositor, uma mente criativa do intérprete inspirada nos fenómenos poéticos, metafóricos da natureza e nas peculiaridades emocionais da vida. O que faz vibrar uma interpretação é despertar na memória estes fenómenos e peculiaridades e os compatibilizar na obra em causa. Paralelamente, os sentidos audiovisuais estimulam e interagem em sinestesia através dessa compreensão e desencadeiam os sinais para o mecanismo cinético. Os movimentos e gestos devem ser moldados detalhadamente de acordo com a exigência auditiva, alcançando uma qualidade técnica e musical. Consequentemente, o sentido auditivo renova a meta da perfeição, criando uma forma interativa que articula entre a

consciência intelectual, os elementos sensoriais e o mecanismo cinético no processo performativo.

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Guitarra, gesto & movimiento: A partir de una revisión crítica de los métodos y tratados canónicos de la guitarra clásica de la segunda mitad del siglo XX, hacia la construcción de nuevos paradigmas

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Resumen: Los paradigmas tradicionales asociados con la performance de la guitarra clásica están relacionados con la influencia de los métodos y tratados canónicos del instrumento publicados desde finales del siglo XVIII, y principalmente aquellos de la segunda mitad del siglo XX. Tal influencia ha contribuido a la consolidación de una sólida tradición instrumental; sin embargo, existen paradigmas dogmáticos con soportes argumentativos dudosos que se han establecidos de forma colateral y que son raramente cuestionados. En este artículo confrontaré algunos de estos paradigmas en aspectos relacionados con “cuerpo” y “gesto”, con modelos alternativos basados en una perspectiva holística derivada tanto de mi propia experiencia como guitarrista profesional y profesor universitario, como de la evidencia de campos de estudio transdisciplinarios.

Palabras clave: Guitarra clásica, gesto, fascia, sistemas dinámicos.

Abstract: The traditional paradigms related to the classical guitar performance are closely linked to the influence of the canonic instrumental methods and treatises published since the late 18th century, and especially to those from the second half of the 20th century. Such influence has contributed to the consolidation of a solid instrumental tradition; however, there are also dogmatic paradigms with dubious argumentative support that have been established collaterally and which are rarely questioned. In this paper I will confront such paradigms in the aspects related to “body” and “gesture”, with new alternative models based on a holistic view derived from my own experience as a professional guitarist and college professor, as well as the evidence found in transdisciplinary study fields.

Keywords: Classical guitar, gesture, fascia, dynamic systems.

Los paradigmas actuales asociados a la performance de la guitarra clásica continúan teniendo influencia significativa de los métodos, manuales y tratados canónicos del instrumento publicados desde la segunda mitad del siglo XVIII hasta finales del siglo pasado. Sin duda este cuerpo literario ha favorecido la transmisión de modelos de técnica e interpretación, contribuyendo a consolidar una tradición instrumental importante; sin embargo, esta literatura también es parcialmente responsable del anquilosamiento de ideas anacrónicas y/o falsas que con el paso del tiempo se han convertido en dogmas.

En este artículo discutiré algunos aspectos paradigmáticos de la tradición instrumental que parecen haberse consolidado durante la segunda mitad del siglo XX con la ayuda de los métodos, manuales y tratados más importantes de esta época, pero que después de un análisis crítico se revelan inadecuados u obsoletos. En contraste, se propone un enfoque más holístico para la performance de la guitarra clásica basado en las características dinámicas del cuerpo humano en movimiento, e inspirado en la idea de que “todo proceso mental asociado a la música está alojado en la corporalidad” (Becker, 2013).

Antecedentes

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La evolución de la técnica moderna de la guitarra clásica está marcada por la Escuela Razonada de la Guitarra (Pujol, 1934-71), considerada “la primera metodología seria de la guitarra del siglo XX” (Ophee, 2007, p. 12). A partir de esta obra han proliferado métodos y tratados instrumentales, de los cuales se pueden destacar los trabajos de Angelo Gilardino (1993), Aaron Shearer (1963), Charles Duncan (1982), Scott Tennant (1995), Jorge Cardoso (2006) [1º ed. 1973], y Abel Carlevaro (1979). Es pertinente destacar la obra de este último, autor de Escuela de Guitarra. Exposición de la teoría instrumental (1979), cuya aportación a la técnica del instrumento es comparable con la de Czerny y Hanon a la del piano (Hodel, 1985, p. 33-34).

En su conjunto, este cuerpo literario ha contribuido significativamente a la consolidación de los paradigmas tradicionales asociados a la pedagogía y performance de la guitarra clásica. Naturalmente existen diferencias y matices entre los autores antes mencionados; sin embargo, todos parecen compartir enfoques similares en algunos aspectos básicos que serán discutidos a continuación.

Aspectos reduccionistas de los modelos pedagógicos tradicionales

En términos generales las obras de los autores antes referidos siguen una visión reduccionista para la enseñanza del instrumento, lo cual tiene implicaciones significativas al tratar con movimientos corporales. Con este enfoque, desde un principio se educa al cuerpo para automatizar movimientos de forma segmentada, dividiéndolos en unidades o bloques:

En una primera etapa se estudiarán los diversos elementos en forma aislada, como si en cada caso no hubiera nada más que un solo punto a dominar. En un estado de evolución más avanzado, tendremos que relacionar todos los elementos aislados para formar entonces la correcta técnica, el verdadero mecanismo (Carlevaro, 1979, p.32).

El párrafo anterior es representativo de una lógica didáctica ampliamente extendida en la enseñanza de la guitarra clásica. Se asume que una vez que han sido dominados los elementos cinéticos de forma aislada, estos se integrarán en el todo de forma natural. De hecho, los mecanismos que supuestamente llevarían a la integración de estos elementos no suelen ser abordados, sino que se confían al talento o inteligencia del aprendiz. Desafortunadamente, dicha integración no sucede de forma tan sencilla pues los movimientos aprendidos de manera aislada frecuentemente no son compatibles entre sí para encadenarse con eficiencia dentro de gestos instrumentales más grandes.

Además, la repetición constante de los movimientos aislados termina por convertirlos en automatismos, generando problemas a largo plazo pues “la eliminación o modificación de una tarea automatizada es mucho más difícil que aprenderla correctamente desde el principio” (Rosset, Llobet & Odman, 2010, p. 8).

La aproximación segmentada hacia el movimiento corporal, característica de la enseñanza tradicional del instrumento, en realidad corresponde, en un contexto más amplio, con la visión clásica del sistema locomotor. Al respecto Hincapié (2013) dice que:

El concepto clásico del sistema locomotor del cuerpo...limita el estudio del modelo del movimiento a un aspecto netamente mecánico. Este modelo divide el movimiento del cuerpo en los elementos básicos de cada uno de sus segmentos, pero en realidad, cuando se

realiza el movimiento de un segmento determinado del cuerpo humano, éste responde como un todo. Son necesarias las reacciones en cadena, cruzando la línea media del cuerpo y estableciendo conexiones menos esperadas. El tejido encargado de realizar estas conexiones es la fascia (pp. 34-35).

Así, el enfoque de las ciencias para entender el movimiento del cuerpo humano ha ido cambiando en las últimas décadas, entre otras cosas, por la creciente evidencia de la función condicionante de las fascias¹⁹ sobre todas las formas del movimiento humano (Germain, 2003, p. 3-13). Es necesario comprender entonces que “un músculo no trabaja nunca solo...[sino que] los músculos y las fascias forman conjuntamente cadenas tisulares móviles” (Germain, 2003, p. 16). Por lo tanto, cuando se pretende aprender gestos grandes a partir de la deconstrucción mental y física de sus partes para posteriormente integrarlos como piezas de un rompecabezas, lo que en realidad hacemos es aprender y automatizar una multiplicidad de pequeños gestos, también complejos, que con frecuencia no son compatibles para dar forma al objetivo final.

Es casi como esperar que un bebé pudiera aprender a caminar practicando cada movimiento de forma aislada antes de poder integrar todas sus partes en el patrón general. Esto no sucede así, por el contrario, el bebé aprende de forma intuitiva realizando intentos por conseguir el control de gestos completos y funcionales desde un principio. Va de lo general a lo particular repitiendo una y otra vez, siempre con variables contextuales, hasta conseguir refinar la configuración de movimientos que le permite alcanzar el objetivo deseado. En este ejemplo, la fase que precede a la capacidad de caminar es, en todo caso, gatear o caminar con ayuda, y no la práctica aislada de los “elementos técnicos”.

Lo anterior no desmiente que el trabajo focalizado pueda ser útil en situaciones específicas, como por ejemplo, para dar flexibilidad o fortalecer regiones específicas del cuerpo; sin embargo, emplear una lógica reduccionista como estrategia principal para aprender a tocar el instrumento parece tener muchas desventajas.

Tiene más sentido partir de un enfoque holístico que atienda la necesidad de encontrar “un modelo dinámico del cuerpo humano basado en la estructura fascial” (Hincapié, 2013, p. 35). Esto nos conecta con la Teoría de los Sistemas Dinámicos aplicada al estudio del movimiento humano. Según esta perspectiva, donde destacan autores como Kelso, Kuger, Turvey, Reed y Thelen; los seres vivos se entienden como sistemas complejos, y su comportamiento motor se estudia a partir de la relación dinámica y organización que existe entre los componentes del sistema, su historial, y su relación con el entorno.

La TSD comparte el enfoque de la Gestalt en cuanto a que el todo es superior a la suma de sus partes, y asume que, en un sistema complejo, cuando un componente del sistema es alterado, el comportamiento del resto del sistema cambia. La TDS representa entonces un modelo verdaderamente holístico que se opone a los enfoques reduccionistas clásicos como los que parecen predominar en la pedagogía tradicional del instrumento.

¹⁹ De acuerdo a la definición del *Stedman's Medical Dictionary* (1998), citada en Hincapié (2013), la fascia es una vaina de tejido fibroso que envuelve el cuerpo por debajo de la piel; también circunda músculos y grupos de músculos y separa sus diferentes capas o grupos.

Esta perspectiva se basa en principios teóricos como la auto-organización de los sistemas complejos, que afirma que existen ciertos estados de atracción a los que el sistema tiende pues le proporcionan estabilidad. Así que cuando un estado tiene una potencia de atracción elevada, el sistema como un todo se auto-organiza para alcanzar dicho estado o para permanecer en éste, a menos que haya un estímulo (parámetro de control) que afecte su comportamiento. De esta forma, para aprender un patrón coordinativo nuevo, o remplazar uno existente por otro más prometedor, es necesario hacer modificaciones al patrón de comportamiento del sistema hasta aumentar la potencia de atracción del nuevo estado deseado (cambio en el parámetro de orden) (ver Kelso, 1995).

Por otra parte, es oportuno hacer referencia al concepto arquitectónico de Tenseguridad, cuya relación con la performance de guitarra clásica ya ha sido propuesta en el proyecto audiovisual de Il Chitarrista: “Analisi posturale biomeccanica-funzionale del musicista” (Viola, 2009).

De acuerdo con Torné (2008):

La Tenseguridad es un concepto que nació hace 50 años en el mundo de la arquitectura – escultura - y que progresivamente interesó a otras disciplinas científicas y humanistas. Se trata de un modelo explicativo sobre la estructura y su estabilidad que no sigue las leyes newtonianas y que se enmarca en la teoría de sistemas y de la complejidad... [éste] nos da una explicación sobre la homeostasis y un marco para comprender el interés de disciplinas como la osteopatía, las cadenas musculares y la posturología (p. 1).

Así, tanto conceptos procedentes de la Tenseguridad, o biotenseguridad, como de la Teoría de los Sistemas Dinámicos, ayudan a explicar la complejidad del movimiento y del equilibrio postural dinámico durante la performance de manera holística, y podrían estar en la base para construir modelos teóricos más adecuados y actualizados para la enseñanza-aprendizaje del instrumento.

Sobre la posición de las manos

La idea de que existe una correcta posición o presentación de las manos para tocar la guitarra es un aspecto generalizado en la literatura del instrumento (ver Barceló, 2009). Indicaciones de este tipo aparecen desde los métodos más antiguos del siglo XVIII, y continúan siendo utilizadas como herramienta básica en la enseñanza del instrumento a lo largo del siglo XX (e.g., Pujol, 1934, p. 21-24; Carlevaro, 1979, p. 78-84; Tennant, 1995, p. 10-11; Shearer, 1963, p. 18; Cardoso, 2006, p. 98 [1^o ed. 1973]).

Este aspecto es abordado desde distintos enfoques por cada autor por lo que no es posible generalizar un consenso al respecto. Muchos autores recomiendan una posición “paralela” de los dedos con relación a los trastes de la guitarra, aunque hay quienes defienden una posición “oblicua” o “aviolinada”. También hay autores más exhaustivos, como Abel Carlevaro, que hablan de ambas opciones sugiriendo migrar de una a otra según se requiera. Sin embargo, todos parecen coincidir en que la mano izquierda (un fenómeno similar sucede con la mano derecha) debe prepararse espacialmente con una posición estereotipada como antesala al movimiento, distribuyendo los dedos en el aire sobre los trastes (e.g., cuádruplo), y manteniéndolos siempre cerca de las cuerdas.

No obstante, la efectividad del paradigma posicional en la guitarra clásica es dudosa, y sus consecuencias negativas son evidentes. Preparar o preestablecer una posición estereotipada

de la mano implica la participación sostenida de distintos músculos de tipo dinámico, cuya función principal, en contraste con la musculatura postural, es la de “generar movimiento en las articulaciones a través de su contracción” (Ruager, 2013, p. 7), y no la de estabilizar estructuras. Estos músculos tienen baja resistencia a la fatiga (Rueda, 2006, p. 16-20) y requieren volver a estados de reposo constantemente para lograr una correcta oxigenación y recuperación. Sostener un “cuádruplo” para cubrir cuatro trastes implica un grado considerable de tensión en los músculos y tendones de la mano, lo que altera y condiciona el control y la percepción durante el movimiento. Además, exige la supinación mantenida del antebrazo aumentando considerablemente la tonicidad²⁰ de los extensores largos de los dedos, los cuales, junto con los pequeños músculos de las manos pertenecen a la antes mencionada musculatura dinámica.

El sistema posicional es un paradigma que, de forma simplista, intenta ordenar y hacer explícito un conocimiento tácito complejo, y pretende transmitir conceptos de naturaleza dinámica a partir de la prescripción de “estructuras” estáticas. Además, deja de lado la necesidad de recuperación y oxigenación muscular constante, y la naturaleza elástica de las fascias y su incidencia en el movimiento.

Éste se revela cada vez más inadecuado conforme ampliamos nuestro horizonte hacia otros dominios y/o campos de estudio donde el movimiento humano se aborda de forma más orgánica. Es el caso, por ejemplo, de la antes referida perspectiva de los sistemas dinámicos aplicada al campo del aprendizaje y control motor, o las técnicas de educación somática como el Método Feldenkrais o la Técnica Alexander.

Una vez planteada esta problemática, una pregunta probable que salta a la mente es ¿cómo comunicar conocimiento procedimental del instrumento sin utilizar un sistema posicional? Una posible alternativa puede derivarse del siguiente texto de Germain (2003), quien afirma que:

Las estructuras psíquicas condicionan en primer lugar los movimientos del cuerpo en general; y estos modelan los tejidos blandos e influyen las formas del cuerpo... En esta cadena de dependencias, la respiración actúa como un punto de articulación y equilibrio entre los comportamientos psíquicos y motores (p. xvii).

En esta línea, se puede plantear el aprendizaje y práctica de los movimientos de la performance instrumental a partir de estados de equilibrio postural dinámico y de buen tono muscular donde el gesto es anticipado, no con posiciones estereotipadas, sino con representaciones mentales que son articuladas con el movimiento a través de la respiración²¹.

De esta forma, las acciones sobre el instrumento pueden partir de la intención de realizar gestos integrales, compuestos por una multitud compleja de elementos cinéticos donde participan de forma dinámica, no solo las manos y los brazos, sino también los grupos musculares grandes que transmiten el movimiento con fluidez cruzando la línea media del cuerpo. La intención mental, donde se calculan parámetros como la fuerza y dirección, se

²⁰ “Estado particular de tensión permanente e involuntaria... del tejido muscular...” (Molina, 2012).

²¹ La respiración ejerce influencia en nuestras acciones y nuestras emociones y al mismo tiempo es influenciada por éstas...Se trata de una acción que uno puede afectar de forma consciente y voluntaria, alterándola de formas muy diferentes, lo que tiene consecuencias en muchos distintos niveles (Calais-Germain, 2006, p. 13, traducción propia).

coordina con la respiración para generar movimiento, y es este vínculo, y no la preparación de cualquier posición prescrita, lo que está en la base del gesto instrumental.

Conclusiones

La tradición instrumental de la guitarra clásica atraviesa un periodo de auge sin precedentes. Basta asomarse a plataformas digitales como YouTube y Facebook para darse cuenta de que en los últimos años el nivel instrumental se ha elevado exponencialmente. A la vez, es posible observar corrientes en las nuevas generaciones de guitarristas con enfoques técnicos y performativos que se distinguen de las escuelas tradicionales²².

Algunas características visibles de estos enfoques se reflejan en la estructura espacio-temporal de los movimientos del cuerpo y en la expresión corporal en general. Estos tienden a favorecer movimientos ondulares integrados en gestos más amplios, portadores de intención expresiva, que contrastan con los movimientos cortos, ortogonales y segmentados de las escuelas tradicionales. En algunos guitarristas se observa una intención deliberada por integrar y coordinar cadenas de grupos musculares grandes y ejes articulares que van desde el plano transversal hasta la última falange de los dedos, permitiendo mayor fluidez, amplitud y capacidad para responder en los momentos de extroversión.

No obstante, el incremento del nivel general de los guitarristas y la transmisión de modelos innovadores para la práctica instrumental, más que derivar de una pedagogía sistematizada con fundamentación teórica, parece ser consecuencia de las características actuales de la competencia artístico-profesional en el mundo digital globalizado, y de fenómenos empáticos como el “Efecto Carpenter” o la actividad de las neuronas espejo, que hasta cierto punto explicarían la transmisión subconsciente de conocimiento corporeizado.

Pero los fundamentos teóricos y la pedagogía que permitirían respaldar y transmitir sistemáticamente estos enfoques aún no han sido desarrollada. Por el contrario, la teoría que suele utilizarse es frecuentemente engañosa, y se basa más en la tradición y en el instinto, que en evidencia empírica transdisciplinaria como la que ha sido discutida en este artículo.

En este sentido hay un desfase evidente entre teoría y praxis, así que es tiempo de actualizar los modelos pedagógicos que permitan optimizar la transmisión de los conocimientos y la construcción de nuevos paradigmas, como en su momento lo hicieron los autores de la literatura pedagógica de la guitarra que han sido referidos aquí, y que son pilares de la tradición instrumental.

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²² Con el fin de ofrecer ejemplos audiovisuales que permitan al lector contrastar por sí mismo entre ambos enfoques, se propone visitar los siguientes videos donde se pueden apreciar *performances* musicales de los guitarristas Abel Carlevaro (https://www.youtube.com/watch?v=KQn8-g_4hJw), uno de los más importantes exponentes de las “escuelas tradicionales” de guitarra; y de Marcin Dylla (<https://www.youtube.com/watch?v=pNLBxUMoy64>), brillante concertista de las nuevas generaciones. De manera complementaria, se invita al lector a visitar el video de una *performance* en directo (2015) del propio autor de este artículo (<https://www.youtube.com/watch?v=EgnYGaPtMvg>).

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Reflections on Creative Processes in Fredric Lieberman's *Ternary Systems*

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Abstract: My research concerns the relationship between the performer and improvised music with the focus on indeterminate aspects of compositions and with a specific focus on flute performance. Within this field I explore forms of composition and notation that offer the performer a significant creative role: scores that are not fully notated, but that define a context (in different ways) in which the performer can act creatively and musically; this includes verbal, graphic and scores with other non-conventional notations. Within these categories, I have, for this project, concentrated on graphic scores of contrasting approach for exploration with the flute. Many of these scores reveal their interest, their creative potential and limitations, only through active practical exploration. The exploration of these scores has been process-oriented – rather than focusing on creating an explicitly prescribed product – which introduces a certain amount of indeterminacy regarding the results obtained. I have chosen to work with a broad range of scores in order to get different perspectives of the field. For this exploration, I have used Lieberman's *Ternary System* (1965). How can I as a performer approach graphic scores without being limited to my instrument and creativity? Is there a way of following the creative process and perhaps making an impact on it? Using stimulated recall methodology I have found a way of documenting and unlocking the creative process. This may help the performer with the deciphering/interpretation of the score and increase the creativity by seeing possibilities and not limitations. I will demonstrate how the resistance between score, instrument and performer will impact on artistic choices.

Keywords: Creativity, Stimulated Recall, Resistance, Flute, Graphic Notation

This paper examines some of the creative processes that I explored and documented while performing graphic scores. This exploration is a part of a larger research project focusing on experimental music and the investigation of forms of composition and notation that offer the performer a significant creative role: scores that are not fully notated, but that define a context (in different ways) in which the performer can act creatively and musically. Many of these scores reveal their interest, their creative potential and limitations, only through active practical exploration. My research so far has led to questions concerning the instrument – for me, the flute – acting as a limiting or inspirational factor to creativity when performing in this experimental field. A performer's imagination and prior experience could limit the creative output when encountering unconventional scores. Perhaps for me, as a classically trained flutist, this is a fact. My training included little practice of these kinds of scores, and improvisation was something you did in the jazz program. I am trained to follow a score and to see the score as something that is not altered or manipulated in any way. I played for the most part Western art music and, as Bailey (1992, p.98) states, "the standard Western instrumental training produces non-improvisers". Johnstone (1981, p.77) also mentions this when he writes about artists' education: "to create something means going against your education". Western society has perhaps always given priority to sense rather than play. Can I as a performer somehow transform or extend my education and training through different kinds of performances and collaborative contexts? What is the status of the score in a performance with many decisions left open or a degree of improvisatory content? What is the relationship/ between performer, instrument and score in these contexts? With these kinds of questions, the research is an exploration of what happens in practice.

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Lieberman's *Ternary Systems* (1965) acts as a point of departure. The score is graphic and experimental. Due to the imitations of the paper, I will not try to define (which I do not think is possible) experimentalism and how it relates to improvisation. Thus, throughout the paper I use improvisation and experimentalism quite interchangeably and apply the terms in their broadest sense. However, I will try to map out some general ideas of experimentalism. According to Gottschalk, experimental music is hard to define because "it is not a school or a trend or even an aesthetic. It is instead a position – of openness, of inquiry, of uncertainty, of discovery" (Gottschalk, 2016, p. 1). Gottschalk continues:

Facts or circumstances or materials are explored for their potential sonic outcomes through activities including composition, performance, improvisation, installation, recording and listening. These explorations are oriented toward that which is unknown, whether it is remote, complex, opaque, or falsely familiar.

Gottschalk identifies five conceptual arcs that cross each other in experimental music: indeterminacy, change, experience, research and non-subjectivity. However, Gottschalk remarks, these arcs "do not mark boundaries ... but they wind through various regions of work as recurring features" (Gottschalk, 2016, p. 1). Piekut mentions that "to explain what experimentalism has been, one must attend to its fabrication through a network of discourses, practices, and institutions". Piekut states that "the continuing performance of this network – and not an experimental 'ethos' or 'spirit' – explains the extensions of experimentalism through time" (Piekut, 2011, p. 7). We may conclude, then, that experimentalism cannot and should not be defined; that would defeat its purpose. Instead we must look at everyone and everything that makes up a particular network of experimentalism: performers, composers, scholars etc.

During my work with the project I have reflected over my own practice as outlined by the questions above. I have used stimulated recall methods - a procedure of reflecting upon one's practice using recordings, which, for this kind of performer-researcher exploration, is advantageous - combined with a theoretical framework consisting of Aden Evens' term resistance, and Kathleen Coessens & Stefan Östersjö's subsequent employment of that term 'resistance' in different contexts coupled with their particular uses of the concepts of "habitus" and "hexis". As I will explain, the resistance between score, performer and instrument impacts upon artistic and creative choices, forcing the performer into taking new approaches to the music and finding new possibilities.

Resistance

What is it in the instrument that makes the performer play a certain way? The possibilities and limitations of the instrument form key aspects of my research. That the instrument acts as a distinct agent is key to this, and here I draw on the work of Aden Evens and his use of the term "resistance". One aspect of the resistance is the physical force one applies to the instrument, but the "instrument does not mediate, does not stand between the musician and the music" (Evens, 2005, p. 160). Rather, the instrument is an integral part of the music, offering "to the musician a *resistance*; it pushes back" and the force that is applied to the instrument is conveyed by the instrument (Evens, 2005, s. 160). There are, then forces at play which create a relationship of resistance. Norman (2013, p. 279) states that: resistance suggests a state or act that is energetically loaded with respect to the context in which it is manifest, i.e. the force that it withstands. In other words, since resistance presupposes and arises at the interface of a given and an opposing—albeit emerging—state, it creates an energy differential.

It is in this "energy differential" that interesting, creative moments occur between performer and instrument. Alperson's discussion of musical instruments and the performer's body relate to this:

“It is misleading to say simply that musical instruments are discrete, self-subsisting objects held or manipulated by the performer. In some cases it is hard to tell where the body ends and where the instrument begins”. Alperson gives an example: “the tone and timbre of a woodwind player’s sound is as much a function of the way the player opens her throat as it is of the physical instrument” (2008, p. 39). The physical connection between instrument and performer is, thus, strong and manifests itself in the form of a resistance that can generate an “energy differential”. We might consider that there are, however, other aspects of resistance, for instance forms of cultural or educational resistance or the resistance between performer and score. The concept of resistance is thus complex, including many variables.

Habitus and hexis

When a performer plays something he or she uses his practices and training to produce sound and interpret the music. Östersjö and Coessens states that these practices ‘function as frames of how to behave and, act in, and interfere with the outer world’. These practices are named (after Aristotle, Marcel Mauss and Pierre Bourdieu) *habitus*, “a general, mainly tacitly and socially acquired whole of embodied patterns for action and behaviour—how to sleep, how to eat, how to play, how to be a man or a woman” (Coessens & Östersjö 2014, p. 333). The performer acts within his social and cultural context which “lead[s] to a specific discipline- and culture-related *habitus*” and the performer “will acquire an artist’s expert *habitus*” (Coessens & Östersjö, *Habitus and the Resistance of Culture*, 2014, p. 333). This *habitus* “enriches the expertise and the potential of the artist” but “it also implicates a space of resistance”. The resistance could be between, for instance, performer and score or “the cultural space with which he or she interacts” (Coessens & Östersjö, *Habitus and the Resistance of Culture*, 2014, p. 333). The performer is situated in different instances and his “expert *habitus* will be reshaped by these experiences” (Coessens & Östersjö, *Habitus and the Resistance of Culture*, 2014, p. 333). The performer will, then, develop skills connected to his own artistic field, it could be, for instance, performance practice, how to play the style he is involved with. What this artistic field is made up of depends on the performer’s “cultural context” and is “embedded in a tradition of education” (Coessens & Östersjö, *Habitus and the Resistance of Culture*, 2014, p. 336). I, as a performer, then, operate in the field of my artistic *habitus*. Coessens and Östersjö develop their argument and states that “the artistic *habitus* is inscribed in corporeal experiences of excellence, in a *hexis*” which is a “disposition of the body toward the outer world that is related to artistic virtue by way of purposeful training and perseverance instead of by everyday social and cultural influence and imposition” (Coessens & Östersjö, *Habitus and the Resistance of Culture*, 2014, p. 336). Coessens and Östersjö argue that “in performance, a *hexis* rather than a *habitus* appears, sustained in the background by a broader *habitus*” (Coessens & Östersjö, *Habitus and the Resistance of Culture*, 2014, p. 336). Infused with artistic values, “*hexis* is the performative aspect of *habitus*” (Throop & Murphy, 2002, p. 188). *Habitus* and *hexis* are, then, connected where the “artistic virtue that is embodied in the musician’s *hexis* is reflective of a broader aesthetic context” (Coessens & Östersjö, *Habitus and the Resistance of Culture*, 2014, p. 336). Coessens and Östersjö conclude that “*hexis* is [for the musician] constitutive of artistic choice, reflection and action” (*Habitus and the Resistance of Culture*, 2014, p. 336).

For my research, these terms are very useful as a means to understanding how I as performer operate within different contexts. I will argue that the resistance between my being a classically trained flutist and the experimental tradition could challenge the *habitus*, generating a resistance of score, tradition and instrument.

Training and education

I refer to my training as classical and I need to give an account of what that entails because my background and my experiences, that is my habitus, influences the way in which I perform. This will be a very brief and limited account of my education which comes from the classical world of flute playing. Much of the focus of this training was on developing a rich, full sound able to penetrate the orchestra. Other aspects were technique, being able to play the most challenging repertoire for the flute; articulation, producing tones with clarity in various ways. The music comprised of, mostly, the standard pieces such as Mozart concertos, Bach sonatas and the French conservatoire pieces. In addition to the solo pieces there were also orchestral excerpts and playing in different ensembles such as symphony and wind orchestras and smaller chamber groups. Focus on the pieces in the ensembles was on the more classical, standard music: Grieg, Sibelius Holst etc. There were also regular assessments of the standard of playing. The locations for these performances and assessments were standard concert halls and other conventional venues such as churches. I have also performed in the Northern Band of the Royal Swedish Army, an ensemble focused on playing march music and figurative programs (marching and playing at the same time in various ways). All this training and performing has influenced me and is feeding into the work I am doing now. A form of educational resistance takes place when I am approaching some of the new pieces. If I have had more training in, for instance, different ways of performing verbal scores this resistance would not be as apparent. However, as a performer I do not think this is bad because much excitement lies in this resistance, in learning new things. In fact, I think this kind of resistance is vital to the way we learn, a challenge for the habitus.

Stimulated recall methodology

The uniqueness that characterizes performances of experimental music – every performance sounds different and could be hard to define – makes the task of analyzing the creative process challenging. For this type of exploration recordings are essential and the methodology known as Stimulated Recall offers a way into reflecting upon one's practice. Lyle (2003, p.861) states: "Stimulated recall (SR) is a family of introspective research procedures through which cognitive processes can be investigated by inviting subjects to recall, when prompted by a video sequence, their concurrent thinking during that event". Fox-Turnbull identifies a number of areas where stimulated recall has been used and how it has been employed: the study of classroom practice and interaction, the use of both audio and video recording, photographs taken by the subjects and then used as stimuli in interviews, stimulated recall used together with "interviews, videotaping, observation and field notes, thus providing a comprehensive range of data" (Fox-Turnbull 2009, p.205). De Smet et al describes the research method as a possibility to "elicit decision-making, beliefs, dilemmas, and goals which are vital to understand what they [peer tutors] do ... and why they do so" (De Smet 2010 p. 649). Fox-Turnbull (2009, pp.205-206) continues and identifies how you can avoid certain pitfalls (memory, instructions etc.) associated with stimulated recall: clear guidelines, carrying out the Stimulated Recall interviews as soon as possible after the actual incident, audio taping each Stimulated Recall interview (there are incidences of participants using observation field notes) and transcribed participant conversations, stimulus should be as strong as possible.

My investigations employed stimulated recall in this way: record a performance; write down initial thoughts in the form of a mind map; investigate the recording and develop the mind map, and repeat the steps if necessary. One option is to also record the response to the recording and review the process with an external researcher. I did not have access to such a researcher and therefore did not record my responses other than via mind map, but, as noted by Fox-

Turnbull, the use of field notes has been employed instead of audio recordings. The important thing is to consider the key issues with the investigation throughout the procedure, for instance, sense of creative engagement with the score, the instrument as a limitation/inspiration. As with other methodologies, stimulated recall could have both negative and positive aspects. In this study one of the positive aspects is that I, as a performer, can go back and review my decision making; for instance, why did I interpret the score in this way? Regarding this investigation's employment of stimulated recall, Lyle (2003, p.873) mentions that stimulated recall intended to encourage reflection does not have the limitations often encountered in other stimulated recall instances. The important thing is the "consonance between the methods employed and the focus of the study". Östersjö (2008, p.14) made important discoveries while recording his artistic work: "An important observation was how the procedure of documentation increased the efficacy of interpretation-finding, thus influencing it as well. When I reviewed the material, structuring it thematically, etc., the close acquaintance with the material also affected my artistic work". Stimulated recall seems, then, to be a valid methodology for this kind of experimental work since the focus lies on reflecting upon a specific artistic practice.

A note on the recordings

I want to emphasize that the recordings I made are in no way "professional" but act as references for my exploration of different aspects of graphic scores. There could be several problems with recording improvised music and Bailey (1992, p.103) describes the "technical illusions" and recording devices that usually "serve only to fillet out and disturb quite important elements". Bailey continues and raises the problem of "loss during the recording process of the atmosphere of musical activity". The recorded sound is decontextualized and it may be impossible to discern subtle changes and choices made by the performer. Could my recordings, then, be justified as proper versions of the piece? Could that be decided somehow? Considering that there are no real instructions for the piece, perhaps any recording could be justified. If I employ this thought, that there is no version which is better or more authentic than another one, I as a performer is liberated and the recording is satisfying. For my recordings, then, I have taken a practical approach; they are simply references for my own use.

Results

Ternary Systems is in a way easy to understand as it contains many parameters that are used in conventional Western art music. This choice was quite deliberate since I wanted a score that was somehow rooted in traditional notation, so that the transition between traditional Western notation and a more abstract, graphic notation was not difficult to perceive. I did not want the resistance between the two traditions, in terms of notation, to be exceedingly significant. As a performer, I did not have a lot of experience playing graphic scores, this way of notating was not firmly embedded in my artistic habitus, thus the choice of a score in between traditions was a choice of making the transition for me easier. The score itself is made with regular staff lines and the performer could perceive pitches, there are however no key signature or clef. The pitches are connected both horizontally and vertically by straight lines. There are then several routes to the same pitch. The score looks like a coordinate system:

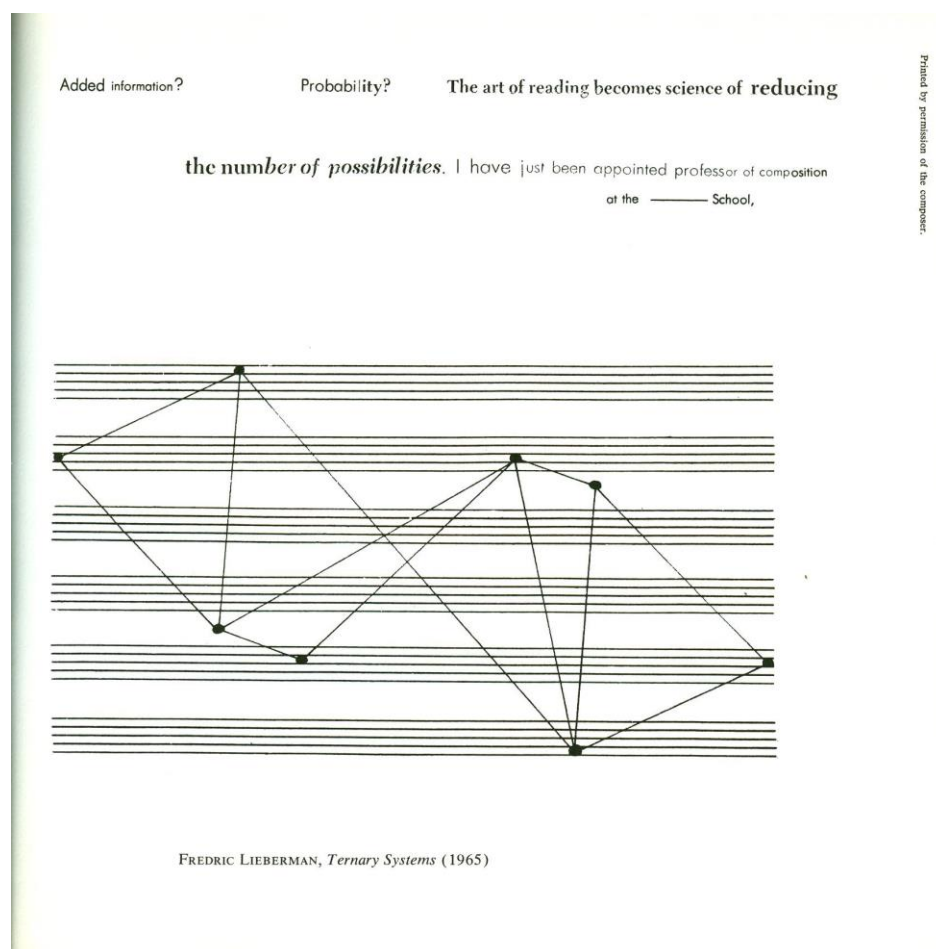


Figure 4: Ternary Systems by Lieberman

When I prepared the score, my initial thoughts were at first to follow the score as much as possible, that is, have the flute in mind, use the pitches available and have a kind of order. For the second round of recordings I had a different approach and used the instrument in another way. I allowed the instrument more the role as the leader of what was happening, treating it as a distinct agent and let the resistance be a part of the performance. The instrument thus forms a vital part in the realization of the music. In that respect the relationship between the score and the instrument is perhaps not that distinct in the first recording; the resistance is not that significant because the way I am playing, the style already exists in my artistic habitus and therefore my artistic field will not be expanded a great deal. For the second recording, then, a focus is on the flute and its extended techniques and less focus is on the actual score, it is used more as point of departure or inspiration.

For the first recording, I looked at the score and planned on how to play. I decided to use the pitches the same way as when playing the flute conventionally. I then made a dynamic choice: the higher placed notes were to be played at a stronger dynamic level than the lower ones. Thus, the highest placed note was the loudest. The notes are connected by straight lines making the movement between notes as straight as possible, that is, no pitch bends etc. I did not decide anything else before-hand, for instance the duration between different notes, exactly how loud each pitch was to be played.

I began playing from the left; I could perhaps also have started on the first system were the loudest pitch is placed. I started at the left because the a natural is an easy pitch to play on the flute, so a bit safe. The loudest pitch is an e natural which is quite hard to get loud without

splitting so you often make an unconventional fingering for this tone. My classical training proved very useful in this instance since the first time I played the alternative e was in a Bach sonata. The only downside with the fingering I chose is that the timbre is changed to a hollower tone, however you can play very loud. Thus, the choice here was dynamic power instead of egalité of the tone. This whole concept is dependent on the performer having an understanding of the intricate correlation between the instruments capabilities and limitations—resistance—as well as his or her own capabilities—habitus—and how this correlation work in performance, hexis. But as stated I did not want to start on this pitch because of the unconventional fingering, which could go wrong. This goes wrong despite my precautions. I try to play too strong and the tone splits to a higher octave. Evens states: “These feedback mechanisms [between instrument and performer] preclude a wholly preconceived performance” (Evens, 2005, s. 83). Even though I tried to get rid of the risk the instrument decided on something else. This is a good example of the resistance of the instrument; in this case I am limited to the mechanics of the flute (or perhaps my flute) and cannot play in the dynamic power I want without changing something. I was aware of the risk and also know what happens with the sound when this occurs. This is perhaps reflected in the recording as I make no attempt of correcting the airspeed at once just at the end of the tone to get some connection with the other musical material. This occurs, I think, also since I played there once before in the recording with good result and the second time around I probably got excited and tried to much dynamic power. In a way, I perhaps was trying to deny my own habitus to get more power.

For this first recording I did not focus much on the paths to the new tone but rather just the new tone itself. The sustained sounds are therefore quite organic in respect to, for instance, vibrato. For another recording, I probably would focus on the process to the new tone and perhaps play non-vibrato in accordance with the straight lines. I could also use the lines between the notes as a help with the dynamics; when a line goes up a crescendo is building, for instance. My thoughts before the exploration evolved during the process of the first recording. The classical training I have undergone informed much of the first stage; I approached the score from a well-known perspective and the result was quite expected.

The second stage of recordings are perhaps more intuitive or improvisatory because I tried to be free from any preparations and instead just go with the instrument. Having played the score before I had prepared it at some point and, so, it existed as an internalized object, which I had experienced, it was in my artistic habitus. You can probably never be completely free from your own experiences, however with graphic scores you can push yourself into new directions which you did not think of before, a form of resistance induced by the encounter between score and performer that results in a reshaping of the habitus. Why would I, then, take this more improvisatory approach at all? One answer is that I wanted to develop my own practice and creativity with this piece. The first reading was perhaps very literal and faithful to the score, however, nothing suggests that another approach is wrong as there is no instructions on how to play the lines between the notes for instance. They could be represented in a myriad of ways of which I have tried a few. Nyman states, in reference to Cardew’s *Treatise*, that “the performer may choose to realize...as a circle, some sort of circular sound” but could also choose a “non-representational way”. “Each performer is invited by the absence of rules to make personal correlations of sight to sound” (Nyman, 1999, p. 10). This is an artistic exploration to which I was invited by the absence of rules. I want to clarify that my intention with this approach was not just shifting from one convention to another but rather exemplify how you can critically challenge

your own playing. The score may provoke a wide range of possible responses and I have explored some of the sonic responses I found interesting.

One of the main questions I had in mind when making the new recordings was how I can play so the flute extends into something that it is perhaps not associated with in normal circumstances. With normal circumstances I mean the classical Western art music that perhaps most people associate the flute with, for instance, Mozart concertos, Bach sonatas and Romantic symphonies; a flute with a polished tone soaring above the accompaniment. I tried to use the voice as an additional agent and also in one recording tapping the flute against a table. I also used other extended techniques such as multiphonics, jet tones, breathy tones, Sciarrino inspired trill patterns and different approaches to the mouthpiece. The focus on other techniques was much higher in these new recordings and the result is, perhaps in some perspective as a performer and flutist, quite exciting to listen to. If I also compare the preparation phase of the two instances of recordings I find this second instance more exciting. For the first recordings, I prepared perhaps too much and over analyzed the score. Even though I knew the score for the second instance of recordings I think I was able to take a fresh approach to the score via the use of extended techniques. Coessens and Östersjö describes this where a “playing technique ... allowed a way out of the resistance of culture, not by conforming with but by denying expectations from tradition—and was therefore an expression of hexis that led ... toward a more experimental approach” (Coessens & Östersjö, *Habitus and the Resistance of Culture*, 2014, p. 345).

My classical background was a form of resistance to the score, but by using different playing techniques I could continue the exploration in a creative way.

This musical exploration was a challenge. There was resistance between score, instrument and performer as well as between my background and training and the experimental tradition. Was there a way of working with these instances of resistance to make informed creative choices? I think I managed to resolve this issue by inviting my habitus into new modes of playing, thus embodying new skills, and consequently the manifestation of hexis altered. “We argue that the hexis of a musician may constitute the springboard for musical experimentation” (Coessens & Östersjö, *Habitus and the Resistance of Culture*, 2014, p. 346). It seems, then that a work of art, in a way, is not complete and invites me as beholder/performer to co-creation. The identity of the work of art is flexible and appears in many variants. In this sense, my work on the recordings and the variety they present is a part of the work of art that this music is. The indeterminacy of the score is performed through my habitus, a habitus that is just as flexible as the tradition that the work of art constitutes.

Recording of Lieberman’s Ternary Systems:

<https://soundcloud.com/christian-fernqvist/sets/lieberman-ternary-systems>

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