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Editorial

Created in 2017, ÍMPAR has been a biannual publication whose objective has been to disseminate the knowledge production in the field of Artistic Research. The past issue concluded three years of activity. Firmly holding to the same objective and after analysing the flux of proposals, which has been profoundly affected by the pandemic, the editorial board decided that this journal should become an annual publication. Naturally, this decision is not irreversible if things change in the opposite direction. In the current issue, we publish four articles, all written by researchers who happen to be music performers. The choice of subjects addressed by each of these researchers resulted naturally from their background, their research interests, their expertise.

The first article was written by Carolina Santiago Martinez with the title “Reshaping the origin: An alternative use of Messiaen’s cahiers of birdsong transcriptions performing Catalogue d’oiseaux”. Being an emancipated performer Carolina Martinez creates an unconventional interpretation of this composition, questioning Messiaen’s birdsong transcriptions sketchbooks as transcriptions or compositions but within a framework of ecological awareness. In the following article, intitled “‘Painting a Western musical score with Chinese ink’ by Ana Filipa Neves Ferreira, a performance is reported where both cross-cultural music works and performative practices were explored, re-creating intercultural exchanges, hybridization and reassessing cultural identities. Ana Filipa made choices and explored performative possibilities having as reference Chinese culture concepts and Chinese instrumental sonorities and gestures in pieces where she could discover traces of Sino-Western interculturality.

The article submitted by Pedro Couto Soares – *Tongue articulation on the Recorder: An interpretation of Ganassi’s ‘Lingua laquale nõ proferisse sillaba niuna’* - shows how creativity can be so deeply embodied that technical resources should also be questioned, explored and reconfigured. Again, some cross-cultural techniques were used, this time from Arabic culture, concerning an enigmatic description of a tong articulation described in Chapter 8 of Silvestro Ganassi’s 1535 treatise *Fontegara*. As in all the other articles, video and audio examples are included so that the reader has the possibility to evaluate the proposals in their respective musical contexts. Marisa Ponce de León's last article entitled "A path to artistic research" describes the process the author went through in order to become deeply involved in the ritual dimension of performance, with the state of 'rapport', the predisposition to relate and share, which are too often ignored during the education of Western Classical Musicians. Again, with

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an ethical concern, the connection and empathy exceeds the audience targeting all sentient beings and nature.

Jorge Salgado Correia

Reshaping the origin: An alternative use of Messiaen's *cahiers* of birdsong transcriptions performing *Catalogue d'oiseaux*

Carolina Santiago Martínez¹

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Abstract: This article synthesises the use of Messiaen's manuscript notebooks of birdsong transcriptions as creative material. As a part of the research *Migrating to the origin*, it is presented as a space for establishing a flexible relationship between the final score and its sketches by incorporating them into a new narrative of the *Catalogue d'oiseaux*. Messiaen's birdsong sketches are analysed questioning them as transcriptions or compositions. A new perspective for the birdsong transcriptions sketchbooks brings a new relation between performer and score resulting in an unconventional interpretation, in the framework of an ecologically aware revision of the work.

Keywords: Cahiers; birdsong transcription; *Catalogue d'oiseaux*; artistic research; environmental awareness

The sources are as important as the perspective from which they are observed. For more than forty years, composer Olivier Messiaen (1908-1992) wrote down transcriptions of birdsongs in more than two hundred notebooks, his *cahiers de notation de chants d'oiseaux*². Some examples from this archive were published by Messiaen himself in his *Traité de Rythme, de Couleur et d'Ornithologie* vol. V, devoted to birdsong in Europe (Tome I) and outside Europe (Tome II). However, these sketches have never before been thought of as a reconstruction material for a creative process other than Messiaen's. And these fascinating documents, by their very nature, are used in the research *Migrating to the origin: bird-becoming and musical performance through an interpretation of Messiaen's Catalogue d'oiseaux*³ as a source of rethinking a different creative process. These sketches, because of their richness and the numerous possibilities they offer, are ideal for artistic research, and this leads to a performance that is outside the interpretative tradition.

In the above-mentioned research, which is the subject of this article, these cahiers of birdsong transcriptions are used as material to modify this music. Through a flexible relationship with the score and its sources, the conception of a "finished" work of art becomes blurred and a feedback between the original sketches and the final score takes place. These sketches can serve not only to gain insight into the composer's transcription and compositional process, as has been the case up to now, but as an alternative way of interacting with the score, rewriting it. The creativity that Leech-Wilkinson notes in the figure of the performer is here confirmed by this "desacralisation" of the score:

What we do with music, and what music does with us, becomes central to all of us once we understand the freedom – historical, ethical, technical – that performers have to make music mean. (Leech-Wilkinson, 2016, p. 335)

With the aim of gaining a better grasp of these alternative paths, it is necessary to place this work in the framework of artistic research, where creative artistic practice and academic research go hand in hand. *Migrating to the origin* consists of an innovative performance of

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² This collection of notebooks written between 1953 and 1991 is archived in the *Fonds Olivier Messiaen et Yvonne Loriod* at the Bibliothèque National de France (Paris).

³ This ongoing research is carried out by the author herself, and the text of this article refers to one of the parts of the research, so the title *Reshaping the origin: An alternative use of Messiaen's cahiers of birdsong transcriptions performing Catalogue d'oiseaux* is an implicit allusion to the title of the full research, *Migrating to the origin: bird-becoming and musical performance through an interpretation of Messiaen's Catalogue d'oiseaux*.

the monumental piano work *Catalogue d'oiseaux*. This composition is modified through the search of an approach to the birdsongs cited in it, and also it contains electronic interludes made by the pianist which include birdsongs of the species presented and a voice-over making explicit the intrinsic narrative of the prefaces written by Messiaen in each movement. This performance features a message of environmental awareness – extrinsic to this musical work but justifying this change of the interpretative perspective – rooted in my worries about the disappearance of avian species and changes in their migration routes that are caused by the human overexploitation of natural resources. The pianist makes an approach to the birdsongs that originated this work by performing in the artistic practice the “bird-becoming”, and also using the cahiers of notations of birdsongs transcriptions by Olivier Messiaen. The idea that gave origin to this research came about through questioning how similar to birdsong were the citations described in the *Catalogue d'oiseaux*, and how it would be if the music was closer to this sound source with which Messiaen devised and originated it. The performer modifies an already finished work through an unconventional performance practice based on listening to and attempting to mimic birdsongs – devising a novel interpretative *style oiseau*⁴ –, fulfilling the distinctive aspect of an artistic research. Borgdorff’s viewpoint that it “does not assume the separation of subject and object and does not contemplate any distance between the researcher and the artistic practice, since the latter is itself an essential component of both the research process and the research results” (2016, p.10), is elaborated in the author’s case in the musical practice and resulting performance. The fact that the pianist experiences a process similar to the Deleuzian “animal-becoming”⁵ in this attempt at “bird-becoming” was especially interesting from my perspective as an artistic researcher. The “bird-becoming” is another one of the main pillars of my work – together with the already mentioned creative use of the cahiers –, consisting of a modification of Messiaen's bird quotations in different musical parameters as articulation, phrasing, agogic, pitches or silences, through a practice by listening to and mimicking recordings of the birdsongs mentioned. Both the method and the final sound result seek to get closer to the actual sound source that originated the piece and to move away from Messiaen's transcriptions, as they were imaginative reinterpretations. This search for a different path produces new results that are in turn contributions to the artistic and academic community:

Artistic research happens when there is this ‘double move’ of deconstructing an old mythopoetic configuration and of contributing to the construction of a new symbolic constellation. (Correia, Dalagna, Benetti & Monteiro, 2018, p. 25)

This new mythopoetic construction highlights the importance of new goals and methodologies. Our approach to the score as performers not only speaks about the way we have been educated to read the text in a certain way, but also makes explicit our own way of looking at music and understanding our role as performers. Classical music performers are usually trained to see the score as something sacred, a printed version of the composer's will that we have to manage to read between the lines. Artistic research, however, can be a means for performers to reshape our own relation with the text and to manage to reconstruct

⁴ The *style oiseau* (in English, “bird style”) is referred to Olivier Messiaen's compositional method based on the inclusion of birdsong transcriptions in his musical works, named in writings by Trevor Hold (1971), Robin Freeman (1995) or Robert Fallon (2007), among others.

⁵ Philosophical notion presented in *Mille Plateaux* (Deleuze and Guattari, 1980), where the concept of animality is reformulated and seeks the human transformation towards this close relationship between the animal and its environment.

our role by assuming more creativity in our artistic process. Paulo de Assis, one of the referents in this field, already made a creative use of the sketches of Luigi Nono's ...*sofferte onde serene*... for his experimental reorchestration in 2012, considering them as a material to generate a more collaborative and multitemporal version of the work⁶. In my own case, I have been greatly influenced by the work that my advisor, pianist Luca Chiantore, has done in his *inVersions*, rethinking in a very original and creative way the manuscripts by Beethoven, among other composers, in order to reinterpret this music.

Several musicologists specialised in Messiaen's life and work, such as Peter Hill, Roderick Chadwick or Nigel Simeone, have studied the *Fonds Olivier Messiaen et Yvonne Loriod* archive where the cahiers can be found, which is key to understand his compositional process and the use of birds in his music. Chadwick and Hill in *Catalogue d'oiseaux: from conception to performance* (2017) provide an intensive survey of these documents in relation to Messiaen's compositional process:

For the *Catalogue* the cahiers show not only how he evolved the parallel language with which he translated birdsong into his music, but also the evolution of his thinking as he worked to solve the musical and structural problems in his path (Chadwick & Hill 2017, p. 19).

These “translations” of birds are, in Messiaen’s case, an attempt to bring together his musical writing and his anthropomorphic⁷ vision of birds with his scientific curiosity as an ornithologist, as Hill recalls, “claiming that he however minutely observed, the natural world as it appears in the cahiers is a musical or literary response, not the objective record of a scientist” (Hill, 2013, p. 144). Messiaen’s music is also marked by the multiple significations of his musical resources; in Shenton words “not only does a phrase signify a certain bird, but birds themselves have a particular place in Messiaen’s theology; he describes them in his *Technique de mon langage musical* as ‘servants of immaterial joy’ (Messiaen, 1944, p. 34), and, in a conversation with Samuel, as ‘the greatest musicians of our planet’” (Shenton, 2008, p. 61).

The *Catalogue d'oiseaux* (1956-58), the third work he composed devoted primarily to his winged artists – after *Le Réveil des Oiseaux* (1953) and *Oiseaux Exotiques* (1955-56) – is explicit both in its title and in its form and conception, being a total compendium of French birds. It includes at the beginning of its Leduc edition (1964) a list of the 77 scientific names of the birds that appear in the work in five languages. Together with the compendium of thirteen specific habitats from France, it shows his eagerness as a passionate ornithologist to offer this resulting artistic work from a certain scientific perspective.

Great as Messiaen’s contribution to the field of musical transcriptions of birdsongs was, this issue has interesting precedents that show how complex the task of transcribing bird sounds from a human perspective is. In the field of ornithology, it is most noteworthy the divergence of all kinds of aesthetic and philosophical approaches. Birdsongs have been transcribed by

⁶ Although Paulo de Assis treatment of Luigi Nono's compositional sketches differs from that of this research, it is worth noting that de Assis highlights the importance of the performer-composer collaboration between Pollini and Nono and how the pianist shares the creative process from different perspectives.

⁷ Olivier Messiaen attributed human qualities to birds, conceiving birds as true artists, “Anthropomorphisme? Voire. Déjà, nous l’avons vu, Jacques Delamain, le premier maître en ornithologie de Messiaen, appelait ‘les artistes’ ceux que le compositeur, quant à lui, qualifie de ‘petits serviteurs de l’immatérielle joie’” (Halbreich, 2008, p. 96).

humans in many ways: from onomatopoeias and vocalisations, through traditional western musical notation, to being transcribed directly into sonogram and spectrogram visualisations. The diversity of transcription methods throughout history is due to the way humans have perceived birdsong: as language, as music, as sound, and so on. The musicologist Lodewijk Muns, talking about historical musical transcriptions of birdsong, makes a good reflection on our conception of music:

[...] What these historical curiosities reveal is above all the strength of the human tendency to adjust perception to preconception, to subject what we hear to our preferences and categories. Without this, human music would not even be possible: all tuning systems involve impurities which we learn to ignore (Muns, 2018, p. 12).

For as long as we can trace back, birdsongs have been converted into music, but Messiaen sought to take the appearance of birds in his works to a more ornithological level, cataloguing them by species and performing the colossal task of transcribing them for more than forty years. Thus, Peter Hill points to this shift in the dichotomy between Messiaen's different perspectives:

At the heart of these was the tension between Messiaen the ornithologist – with his passionate admiration for birdsong – and Messiaen the composer. Messiaen's difficulty was that he regarded birdsong as music – and [...] God-given music at that – not simply as a source of sounds and patterns of which a composer might make use. As a result it was essential that the birdsong in his music, necessarily adapted to the limitations of human musical instruments, should be as authentic as possible (Chadwick & Hill 2017, p. 19).

Considering how problematic and inextricable the term “authenticity” is, especially in the field of artistic creation, the effort that Messiaen materialized in his more than two hundred notebooks of birdsongs by implementing his aesthetics and compositional technique into the field of transcriptions is reminiscent of the in-depth work that composers like Bartok did with Hungarian folklore⁸. But from my point of view, what was for them a lifelong work and an ongoing process can become an opportunity for later creators to continue this work from different perspectives.

As Messiaen's knowledge of birdsong deepened, however, his approach started to change, so that his birdsong became less a transcription and more an imaginative response (*ibid.*, *id.*).

Hill describes this development in the composer's cahiers but, looking carefully at the archive, we can indeed affirm that Messiaen's real development consisted in better recognizing the different species and detailing more the birdsongs, pointing out more articulations and different phrasings for the same kind of songs. From my viewpoint, it is more than questionable that initially they were more accurate and then became an imaginative response, rather than being so from the start.

In this respect, the precedents of Messiaen's *style oiseau* can be considered not only in the

⁸ “Personnellement, j'avais la passion de l'ornithologie. Comme Bartok a parcouru la Hongrie pour y recueillir des chants folkloriques, je me suis promené longuement dans les différentes provinces de France pour y noter des chants d'oiseaux. C'est un travail immense et sans fin. Mais qui m'a redonné le droit d'être musicien! Et quelle joie de découvrir un Nouveau chant, un Nouveau style, un Nouveau paysage!” (Messiaen, 1960, p. 5).

field of music – such as the birds in compositions by Janequin, Rameau, Vivaldi, Beethoven or Ravel –, but also in the evolution of birdsong musical transcription in the field of ornithology⁹. In the 1940s, while Messiaen was starting to notate birdsongs, the tape recorder and the sound spectrograph or sonograph revolutionised, among many other scientific and artistic fields, bird studies. The possibility of reproducing bird frequencies several times and viewing them graphically confirmed the complexity of the field. These developments gave rise to one of the most interesting fusions: ornithomusicology. Hungarian scientist and musicologist Péter Szöke was the first to name this field and to merge these new technologies with music notation in his article *The Study of Intonation Structure of Bird Vocalizations: an Inadequate Application of Sound Spectrography* (1977), which resulted from the collaboration with scientists Gunn (biologist, field recordings) and Filip (analysis of sound microscopy, audio-physics), in which he transcribed spectrograms to music notation¹⁰. The unprecedented detail of his resulting transcriptions is evident, although it is not known whether Messiaen was aware of his work.

It should not be forgotten that these incursions of musical notation into the ornithological developments of the time were contemporary with the appearance of Messiaen's *style oiseau*, who, although influenced by the developments of his time, sought his own artistic style and a unique and personal development of transcribing – or rather, composing – birdsongs. It is of crucial importance to know how birdsong transcriptions were developed in the scientific field in order to understand that Messiaen's case was different despite his passion for ornithology. Indeed, the 50s were the years when Messiaen spent a lot of time with some ornithologists that taught him – Jacques Delamain, Jacques Penot, Robert-Daniel Etchecopar, François Hüe, Henri Lomont¹¹ – from whom he achieved a considerable knowledge. In those times, when integral serialism was fashion in Europe and specially in France, the fact that a renowned composer such as him devoted an enormous part of his work to birdsongs was something that could seem not “serious” to some. Indeed, the premiere of *Le Réveil des oiseaux* was a failure, maybe because not surprisingly birdsong was considered an eccentricity with respect to the predominant contemporary aesthetics. Perhaps the predilection he claimed to have for the sounds of nature rather than “noise”, as he reveals in his film *Olivier Messiaen et les Oiseaux* (1971), was also the reason that made him reject technology and rely on his own methods and his exceptional ear, instead of using

⁹ The first attempts to transcribe birdsongs in Europe, called as such – in an encyclopaedic way, seeking to capture ornithological knowledge –, date back to the Jesuit Athanasius Kircher in his treatise *Musurgia universalis* (1650), as well as to scholars who, during the Enlightenment, also strove to combine scientific vision and musical notation as a tool to concretely capture their theories. Sir John Hawkins (1776) and Louis Barrington (1773) sought to give musical expression to the different types of birdsong – chirps, calls, recordings, songs. The latter reflected on their learning qualities, anthropocentrically attributing to certain birds in urban areas better singing qualities due to their exposure in cities like London to the orchestral music of the time. In the 19th century, Simeon Pease Cheney's *Wood Notes Wild: Notations of Bird Music* (1892) includes transcriptions of both avian and nature sounds present in such habitats. Subsequently, F. Schuyler Mathews in his *Field book of wild birds and their music* (1921) shows in an encyclopaedic way a huge amount of transcribed bird melodies catalogued by avian species, some with piano accompaniment, including also charts with the birds' registers reflected in the piano keyboard register and even the transcription of a song with graphic notation reflecting the complexity of its transcription in conventional musical writing.

¹⁰ Szöke also experimented with the speed of bird vocalisations in a LP made by tape recordings in lower speed called *The Unknown Music of Birds* (1987). The essence and the theoretical significance of the discovery of true avian music have been explained in detail and illustrated with numerous slowed down bird vocalizations in Szöke's book *The origin and the three realms of music – on the levels of pre-life, animal, and human existence*, published in Hungarian in 1982. In making the choice of sound material for the record, maybe the author was guided not so much by the beauty of the vocalizations but by the beauty and the importance of the recognition of the unknown. These low-speed recordings also facilitated the process of transcribing songs.

¹¹ Gareth Healey (2016) points out the main ornithologists that helped Messiaen to compose some movements of the *Catalogue d'oiseaux*.

a sound spectrograph for his transcriptions. About Messiaen's lack of information about his methodology for transcribing birdsongs, Healey draws important conclusions:

Comments regarding the transcription process itself are completely absent, and it seems to have been a conscious decision on Messiaen's part to avoid elaborating on such technicalities. This may be partly due to the difficulty of establishing definitive rules for the notation of birdsong; also its religious connotations (in Messiaen's mind) dictated the retention of an element of the unknowable (Healey, 2013, p. 29).

Due to the taste for mystery linked to his religious faith, maybe he acted on purpose and wanted that some part of the process remained unknown, but the only time he went to it he affirmed something not totally true: that he transcribed all birds by hand in real time, in a natural setting and by ear¹². Indeed, Messiaen used to go to the forest with Yvonne Loriod, who carried a recorder with her, and they wrote down some birdsongs to work on them back at home. He also received many records from ornithologists or friends from outside Europe, so he had recordings that far outnumbered those presented in his cahiers. Therefore, he could work on transcriptions and he was able to repeat the sounds as many times as he wished, to increase the accuracy of the transcriptions.

The documented form of these studies tells us a lot about how musical tradition views the sketches and manuscripts of compositional processes of classical works. However, there are many ways of realising a creative process depending on how these documents are viewed. The innovative approach to of Messiaen's sketchbooks also means an important contribution not only because of the scarce study and use that has been made of them so far, but also in terms of the originality with which a performer can approach such sketchbooks to make a recreation. In this way, the musician can escape the traditional concept of "work of art" and the treatment it has been given in the history of musical performance and, when conceiving a score, act with the same flexibility applicable to any other music of which sketches or different versions exist.

In the case of my research, the narrative of the work is reconstructed from a contemporary perspective and through an environmentalist vision, highlighting how climate change and human overexploitation of natural resources have modified the environmental realities that Messiaen made explicit in his *Catalogue d'oiseaux*. But perhaps most interesting of all is the "how", more even than the "what". Messiaen's cahiers offer to me a very interesting tool to modify the score of the *Catalogue* and to musically make explicit the ecological message of each piece. Their format in sketches, short motifs, and great variety of developed phrases allow them to be used as real elements that can be "copied and pasted", modifying Messiaen's discourse with his own ink.

In a first step, I select all the notebooks of birdsong notations from the Bibliothèque Nationale de France's archive prior to 1958 – the year in which Messiaen finished the composition of the *Catalogue d'oiseaux* – and I take and notate those that include some of the 77 birds present in the work. Then I make a list with bird species, numbers of archives and pages where they are found.

Secondly, I research about the species present in each movement of the *Catalogue* and the ecological problems that most affect them and their habitats. Once I decide on the theme that

¹² In his conversation with Claude Samuel, Messiaen affirms that as composer and ornithologist "you must have an extremely experienced ear and be capable of very quickly writing down something retained while listening to something else that will also be retained" (Samuel, 1994, p. 93).

I will use to modify the narrative of the movement, I reflect upon the possibilities of modifying Messiaen's structure and score so as to include them in a different way in each piece. Then, consulting the previous list made from the archive selection, I analyse the transcriptions of these birds, play them on the piano and decide which motifs to use for the modification of the score. Finally, I design the new piece by including or modifying these motifs from the notebooks.

Through this new ecological perspective, I intend to contribute to increase the political and social awareness, in line with the ethical dimension that Performance Studies¹³ have had from the very beginning and, in this specific case, with environmental activism.

Music can work as far more than a soundtrack or as dread-inducing ambience in climate-crisis storytelling; it can actively expose its audience to critical insight as well as to visceral concern. Music can serve as a narrative engine, energizing critical thinking, political action, and even violence. In its absence, it can make listeners miss its presence as a human artifact. (Hart, 2018, p. 10)

Actively influencing the public, raising awareness, and making viewers think about environmental pollution and human's negative influence on nature through an artistic experience: this can contribute to the construction of a stronger collective conscience on the need of an environmentally sustainable reality.

Depending on how I modify the narrative of each of the movements, with specific environmental issues for certain birds and/or habitats, the cahiers become a material to modify the structure of the piece, make the dialogues between different birds more chaotic and realistic, diminish and mute an avian species, add tension, or increase the number of birds singing.

The start of the reconstruction process consists of determining the ecological issues to be highlighted in each piece. Although climate change has many effects on virtually all avian species, each is affected to a greater extent by different factors depending on habitat type, feeding, nesting or whether they are migratory or sedentary birds. For example, *Lullula arborea* (woodlark, *L'Alouette Lulu*), is a migratory bird that mainly inhabits forests and whose numbers have been declining markedly in recent years. The causes are diverse, but we can guess that, in addition to the modification of their natural habitats, global warming means that their migratory routes have to be longer and therefore more risky and deadly. Through the form of this piece by Messiaen, A-B-A', A being the section where the song of the woodlark appears and develops and B the dialogue between this bird and the nightingale, I make evident the decrease in the number of specimens of the *Lulu* by using shorter and shorter motifs from the cahiers and decreasing their interventions in A', and to stress the evidence of this decrease I add material from the cahiers to the first section A. Furthermore, in section B I intend to find a way for the two birds to dialogue in a less calculated and structured way than in Messiaen's score, in a way that simulates a real dialogue of two birds in the middle of the forest, with its potential and characteristic chaos and improvisatory nature; so I use various motifs from the cahiers and accumulate and disarrange them in this middle section.

¹³ The Performance Studies are an academic discipline and branch of knowledge that emerged in the USA in the second half of the 20th century led by thinkers such as Schechner and Conquergood, and consists of studying all actions as performances, encompassing in such study not only ethical questions and social awareness through actions, but also artistic practice.

[Here](#) you can listen to an excerpt of *L'Alouette Lulu's* ending including cahiers' sketches that are decreasing in duration until the birdcall totally disappears:



Video Example 1. Carolina Santiago: *L'Alouette Lulu / Migrating to the origin*. Excerpt from <https://youtu.be/glrhkiurR9U>

Some cahiers have harmonised sketches and others are written in a single voice, which is the case with the woodlark. In the *Catalogue*, Messiaen uses a very specific harmonisation of this bird by colouring it with a second voice which is usually at an intervallic distance of major or minor ninth, minor sixth, diminished tenth or diminished octave. At the extracts from the cahiers that I use to densify part A, by increasing the duration of the woodlark songs, I reharmonise them using the same logic as in Messiaen's own writing to achieve a sense of unity and belonging to the text. However, in this last exemplified part A', when this bird begins to disappear, I keep the sketches written in a single voice, creating a diminution of the voices present. Specifically, on pages 8 and 9 of the Leduc edition of *L'Alouette Lulu*, I replace bars 50, 52, 54, 56, 58, 60 and 62 by motifs present in the digitalized files of the Bibliothèque Nationale de France MS-23028, MS-23015 and MS-23059(1). The selection of the motifs to be used was made by trying out several of those that are written and making a logic of decreasing the length of these extracts in these seven bars. The last excerpt in measure 62 was consciously selected with a wide interval and a short length to imply a character of drowning or final agony of the woodlark, accompanied by a brief and concise gesture with the performer's left hand covering the mouth, embodying with this intervention the modifications that are sounding.

In *La Chouette Hulotte*, however, I highlight a problem that is not linked to global warming but to human overexploitation and bad practices. The *Strix aluco*, like the other two species featured in this movement (*Asio otus* and *Athene noctua*) are all part of the owl family and are nocturnal birds of prey that suffer from indiscriminate poaching at the hands of man. Those who carry out these illegal practices often sell them in the illegal bird trade or display their stuffed bodies as trophies. Messiaen, inspired by the haunting beauty of these nocturnal birds, includes "fear" as an ever-present leitmotif before the owls' interventions. In my interpretation, this fear is personified by the birds themselves sensing that they are going to fall victims of poaching. After modifying the subject of this emotion and including an abrupt tapping of the piano lid as a gunshot effect, I implement short motifs from the cahiers to replace those of the score and make the birdsongs more tense, abrupt, brief and disordered.

Messiaen himself ends the piece with a solo of the *Strix aluco* screaming and growing weaker and weaker, and he describes the terror of this scene as *comme un cri d'enfant assassiné* (like the scream of a murdered child). Contextualizing these birds as victims of this indiscriminate hunting, the latter alone takes on an even more desolate meaning.

[Here](#) you can listen to an excerpt of *La Chouette Hulotte*'s ending including cahiers' sketches for disarraying birdcalls after the gunshot effect:



Video Example 2. Carolina Santiago: *La Chouette Hulotte / Migrating to the origin*. Excerpt from <https://youtu.be/PpNUZ9PxM9s>

From bar 125 to 132 of the Leduc edition, I replace the three interventions of the *Hibou moyen-Duc* and the *Chouette Chevêche* by short and abrupt sketches of these two birds together with some of the *Chouette Hulotte*, all already harmonised by Messiaen. By trying out different motifs, I sought to compose a chaotic, dissonant and more improvisatory dialogue with pieces from the digitised files MS-23016, MS-23001, MS-23009, MS-23008, MS-23059(1), MS-23013, MS-23066¹⁴.

In *Le Chocard des Alpes*, the most characteristic feature of the piece is that it is mostly based on the description of three mountain massifs of the *Dauphiné* Alps, with a writing with serial harmonies where the rhythm of the chords plays a very important role. In it, I modify the piece to raise awareness of the effects of global warming in the high mountains: melting of ice, landslides, loss of glaciers and of mountain volume and therefore of the habitat of birds. In this piece, the passage of time is not an explicit guiding thread in its structure – as in *Le Lorient*, which occupies the whole morning of a day, or *La Rousserolle Effarvatte*, which is developed during 24 hours. However, my modification highlights in the piece this temporal dimension, reflecting in this landscape a development over the course of time that includes years, decades or even centuries.

The introduction and first description of the Alps remain unchanged, as "ideal" as Messiaen perceived it, and unchanged remain the birds that intervene later. In the second part (*Clavier Saint Christophe*) I want to evoke the current thaw with a clear modification of the texture. The solid chords gradually become two continuous, undulating legato lines – as in the sole moment in which Messiaen describes water in the *Catalogue*, in *Le Courlis Cendré*. In the

¹⁴ Here is an explanatory list of file numbers from the *Fonds Olivier Messiaen et Yvonne Loriod* archive of the Bibliothèque Nationale de France consulted by the researcher and available on the Gallica virtual portal of digitized archives.

last bars of this part, I create a "detachment" with the chord texture as written but in crescendo and accelerando to the bass. The birds that appear later (*Couplet 2*) are replaced by shorter cahier motifs, disappearing accordingly with the changes in their habitat. Finally, the third mountainous part (*Cirque de Bonne Pierre*) bears witness to that hypothetical future where the glaciers of the French Alps will have almost disappeared. I transpose all the chords into the two lowest octaves of the piano and the absence of birds after this mountainous part in Messiaen's own structure takes on an explicit metaphorical meaning in this new narrative.

These cases are examples of each of the specific modifications developed in *Migrating to the origin*. In this way, the *Catalogue d'oiseaux* becomes a starting point to develop my personal search of what, from my point of view, is the most interesting and valuable side of artistic research: the capacity to analyse our way of understanding music and our current reality, the space to rethink our own artistic activity, and a definite opportunity to spread our wings opening new horizons of knowledge.

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‘Painting a Western musical score with Chinese ink’: Exploring Chinese cultural concepts and sonorities to develop a cross-cultural performance

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Abstract: This paper is an outcome of my ongoing Ph.D. project in which I intend to create a performance in which the scenic dimension is explored to suggest a pre-reflective, embodied and interactive layer of awareness of Macao’s mystical atmosphere to the audience. The performance will comprise the piano solo works of Áureo Castro, a Portuguese composer who lived in the 20th century in Macao and was an enthusiast for Chinese music. His “Chinese style” piano works merge Western composition techniques with melodies and rhythms inspired by Chinese folk music, thus revealing traces of Sino-Western interculturality. This paper addresses the second piano sonata of Áureo Castro and describes how performative choices are explored having as reference Chinese culture concepts and Chinese instrumental sonorities and gestures. These choices are most likely influenced by the performer’s experiences during 20 years living in Macao. Concepts such as non-sound, virtues, Chinese metaphors and musical gestures were experimented in order to create a compelling musical narrative. Moreover, piano playing and affordances of the instrument were explored not only emulating and integrating the gestures and sonorities of traditional Chinese instrumentalists but also experimenting accordingly with musical parameters such as agogic, meter and phrasing to create sonorities that resemble or were inspired by Chinese music.

From my perspective as a performer, a conventional interpretation (i.e. one that follows traditional Western performance practices) would fail to be representative of Castro’s intentions as a composer who aimed to express feelings concerning the exotic atmosphere of Macao, but would also neglect to explore essential affordances of this music. As revealed by Castro about one of his compositions – “Macao Scenes” – the composer seeks to express the music as a “painting with ink that breathes Chinese atmosphere”.

I hope this paper contributes for a better understanding of how exploring performative practices can enrich approaches and perspectives to cross-cultural music works and to contribute to the development of intercultural artistic research in the domain of music performance, where intercultural exchanges and hybridization are, on one hand, increasing and continuously reassessing cultural identities and, on other hand, have the potential to inspire future artistic works.

Keywords: Áureo Castro, cross-cultural performance, intercultural artistic research, Macao, musical narrative

A Portuguese composer in the Far East

Áureo Castro's piano works, composed in the second half of the 20th century, cover a variety of compositional styles, from renaissance polyphony to 20th century neo-classicism and a set of “Chinese style” piano works, which are inspired by Chinese folk music, written in pentatonic modalism and revealing impressions of his adopted hometown Macao (Lynn & Marques, 2017). Works, such as *Cenas de Macau*, *Nostalgia* and *Danças Siu Mui Mui*, composed after 1967, are known as “Chinese style” works. In these works, the composer was inspired by Macao’s scenes, costumes, and sonorities and combined Chinese pentatonic melodies and rhythms with Western composition techniques, which can be considered a remarkable example of Sino-Western musical interculturality. According to Dai, “*Cenas de Macau*” reflects a landscape of Macao full of Chinese feelings, as a unique environment of cultural fusion between East and West (Dai, 2017).

Born in the Island of Azores (Portugal) in 1917, Áureo Castro joined the St Joseph Seminary in Macao at fourteen years old to become a missionary, and there he received his first basic musical education. In 1951, he joined the Conservatory of Music in Lisbon where he completed higher education in composition under the guidance of the pedagogue Croner de Vasconcelos. After his return to Macao in the late 1950s, Áureo Castro was the founder of

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Grupo Coral Polifónico (Polyphonic Choir) in 1959, the S. Pio X Music Academy in 1962 (Macao's first music school) and the Macao Chamber Orchestra (predecessor of the Macao Orchestra) in 1983. In 1990, he received the Medal of Cultural Merit from the Macao Government, three years before his death. Still, according to Lynn and Marques, "the full extent of his talent as a composer was not properly discovered until after his death" (Lynn & Marques, 2017, p.25).

According to Dai (2017) and conductor Barreto (*in* Baguet, 1999), Áureo Castro was one of the most prominent composers of musical culture in Macao, not just of music for the choir but also of music for piano solo. His life experiences and great interest for Chinese culture, since a young age, had profound influences on his musical activity as a composer, choir conductor, school director and music pedagogue (Baguet, 1999).

At this point, it is convenient to clarify the concepts of multiculturalism, interculturalism and their relations with the society of Macao and with the musical works of Áureo Castro.

Macao as a secular multicultural place

Historically, Macao belongs to the multicultural societies where different communities and cultures coexist, with their own identities. Multiculturalism is a social phenomenon found in all or almost all societies in the world. However, this territory, situated in southern China's Pearl River Delta, has since the 16th century been a place of encounter and dialogue between Western and Eastern cultures, particularly for the purposes of commercial intermediation (Barreto, 2017; Ngai, 1999).

Macao is a unique place in China, where you can experience different historical Buddhist and Taoist temples, Cantonese Opera theatres, Catholic churches, and where different cultural and religious events coexist. Different rituals are celebrated by the Chinese communities, such as the Chinese lunar calendar (Chinese New Year, Drunken Dragon, Spring and Mid-Autumn festivals, etc.) and also, by the Catholic communities, such as Our Lady of Fátima procession, Our Lord procession, and Camões Garden day celebration as an homage of the glorious Portuguese poet (Chauderlot, 2012; Antunes, 2012).

This secular "multicultural" society does not mean that Macao can be considered in a global perspective as an "intercultural" society. Essentially, Macao has always been a cosmopolitan place with great ethnic diversity, where Portuguese communities and their descendants preserving their traditions and cultural values have been coexistent for centuries with Chinese and other Asian communities. This gives rise to a hybrid community, the Macanese community, which represents a genuine intercultural aspect of the city (Gaspar, 2019).

Multiculturalism versus Interculturalism

In the phenomenon called "multiculturalism", in a given society and time, several cultures coexist with their own structure and identity, however the process of "hybridization" between cultures is not manifested by the absence of a significant and recurring interaction (Matos & Lages, 2011; Oliveira e Costa & Lacerda, 2007).

In turn, "interculturalism" can be seen as a less common social phenomenon that emerges in a multicultural society and is consolidated through dialogue, cooperation and interaction between two or more cultures that coexist in a given society and time, without the overlap of

a culture in relation to others (Matos & Lages, 2011; Oliveira e Costa & Lacerda, 2007).

This concept of interculturality is in line with UNESCO's definition:

"Interculturality refers to the existence and equitable interaction of different cultures, as well as the possibility of generating shared cultural expressions through dialogue and mutual respect" (UNESCO, 2005, p.14).

Traces of musical interculturality in Áureo Castro's piano works

According to Kimberlin & Euba (1995), intercultural music could be identified by integration of musical elements from two or more cultures in a musical work by composers that usually (but not necessarily) belong to one of the cultures (Kimberlin & Euba, 1995). Áureo Castro's works are an example of Sino-Western musical interculturality and were created in the second half of the 20th century, combining Western musical influences, which the composer had assimilated when studying at the Lisbon Music Conservatory, with Chinese influences, which he explored when living in Macao.

According to Cecilia I-lan Long, pianist and academic teacher born in Macao, "Áureo Castro's compositions reflect a unique fusion of new trends of early 20th century contemporary music in Europe and characteristics of traditional Chinese music" (*in* Lynn & Marques, 2015, p.202). This appreciation for the "Chinese style" music is remarkable if we take into account Áureo Castro's missionary vocation and the cultural separation between the Chinese (dominant culture in Macao Society) and Portuguese communities. In fact, Áureo Castro claimed that:

I don't think it's that difficult, so long as we can gain some insight into the Chinese way of life, the psychology, and emotions of the Chinese people, listen to a few of their songs ... But it's important to leave aside the traditional European musical concepts, especially harmony, relating to subdominants, dominants and tonics. There is a wide range of concepts, but I should make it clear that not all Chinese music has been based on the pentatonic scale from the beginning of Chinese culture and civilization. (Lynn & Marques, 2015, p. 197)

In sum, Áureo Castro's living experiences and affective connection to Macao, a secular city with their communities, cultural differences and diversities, motivated the composer to amalgamate diverse Chinese cultural influences. These musical elements coexist harmoniously with the musical elements of Western composition technique and the imaginary landscapes and sounds of his adopted home city Macao.

The problematic

The academic literature on Áureo Castro's piano works is predominantly musicological, centered on the reproduction and analysis of the score. Its performances have followed a Western canonical perspective approach. However, a significant part of the work reveals a symbiosis of the Sino-Western musical culture, which a score-based interpretation does not fully reveal. All the richness of this interculturality is ignored by most widespread performances. Hence, the primary goal of my research regards the performative recreation of Áureo Castro's piano compositions as an artistic expression of a unique intercultural approach between China and the West.

To enhance the musical interculturality in Áureo Castro's piano works, I explore performative choices based on Chinese cultural concepts and sonorities of Chinese instrumental playing. In fact, in interviews and poetic descriptions of his piano works, this composer seeks to express the music as a painting "with ink that breathes Chinese atmosphere" (Castro, 2000, p. IX).

This paper reports an effort to create a performance that somehow expresses the mystic atmosphere of Macao based both on Castro's works together with the idiosyncratic and idiomatic traits that I was able to absorb and embody during the 20 years I lived in Macao. The present paper focuses on how I have tried to make Castro's second sonata "come alive" and describes the process from a brief historical-musicological contextualization, then through a creative process consisting of the four interchangeable phases—Contextualization, Emotional Exploration of the context, Coactivation and Becoming—(Correia, 2014) where my life experiences in Macao and my taste for Chinese music played a large role in creating a consistent musical narrative for my interpretation of the sonata during performance.

I will also consider Héroux's (2018) perspective that there are two aspects of mental representation: formal image and artistic image. This was evident in the particular case of this sonata. Most of the time, for me, the artistic image is usually side by side with the formal image as according to Neuhaus and is grasped as early as possible in order to attain and embody the necessary technical mastery to reveal the musical content (Neuhaus, 1993). In the case of this sonata, the artistic image (how the music should sound) came after I had a clear formal image (pitches, rhythm, tonality, fingerings, etc.). After the phase of contextualization (analysis of the score and first impressions of the sonata), the creative practice was essential not only to explore the emotional content of the sonata (exploring the sonorities, dynamics and gestures) but also for the coactivation and becoming phases (embodiment of the musical narrative, memorization and communication of the musical narrative).

In addition, I intend to consider the concept of "artistic appropriation" as explained by Héroux (2018), where a performer uses extramusical elements, fictional narrative, metaphors and analogies and living experiences to create and communicate a musical narrative.

Towards the phases of "becoming" (Correia, 2014) and "artistic appropriation" (Héroux, 2018) I sought different performative practices that can enrich and give a more meaningful musical content to Castro's second sonata. To achieve a convincing musical narrative, my practice consisted of three components: 1) Application of Chinese cultural concepts such as "The 24 virtues of *guqin*" and non-sound; 2) Emulation of sonorities and gestures of Chinese instrumental playing; and 3) Expressing Chinese imagery and poetic narratives.

An essential contextualization and introduction to the Sonata

The second sonata was composed during the period when Áureo Castro was studying composition at Music Conservatory in Lisbon. This work was composed in 1957, one year before his graduation, under the guidance of the well-known pedagogue Croner de Vasconcelos. Accordingly, this phase is quite exploratory, as Castro is trying to find his own style. The sonata is described by Lynn as being "almost a fantasy, with interesting rhythmic combinations with a more innovative harmonic language, daring harmonies and delicate nuances" (Lynn *in* Castro, 2000). Also, Tam Man Man described the same sonata in the

following manner:

The Sonata no. 2 was completed in 1957, a single movement written in sonata form. In comparison with his other works of the same period, the style of this Sonata is totally different: it is bolder and more innovative in harmony, rhythm, dynamic contrasts and use of the piano's upper register. The outcome is a work of more profound artistic expression and full of personal touches, making it one of Fr Áureo's most significant compositions. The first theme develops from a motif with richly varying rhythm; one's curiosity is immediately aroused by the sense of uncertainty created by the chromatic harmonies. A transitional phrase made up of thirds leads to the gentle and exquisite second theme. The melody ascends ever higher with myriad rhythmic changes, creating a sparkling soundscape that resembles birdsong or pealing bells. Rhythmic variations abound in the development section. The main themes return with richer harmonies, and a series of sonorous chords in the low register ushers in a coda of upward sweeping arpeggios. The music ends with an energy and brilliance that is like fireworks exploding in the dark. (Man Man *in* Lynn & Marques, 2015, p.98)

In the next section I will describe the creative practice that belongs to the phases of emotionally exploring context and coactivation (Correia, 2014).

Emotional Exploration of the Context of the Sonata

To create my musical narrative of the second piano sonata, my practice consisted of three components: 1) Application of Chinese cultural concepts such as "The 24 virtues of *guqin*" and non-sound; 2) Emulation of sonorities and gestures of Chinese instrumental playing; and 3) Expressing Chinese imagery and poetic narratives. These components are not linear or separated but interconnected, interchangeable and can occur at the same time (see figure 2).

1) Application of the Chinese cultural concepts

In order to explore some of the Chinese traditional music elements of the second piano sonata, it will be useful first to describe some musical concepts of Chinese traditional culture. As Myers points out, various aspects of Chinese life and culture "are not as compartmentalized as in the West" (Myers, 1992, p.85). Generally, we could refer to Chinese traditional music as Chinese music from the ancient period up to 1840 – the modern period. In the traditional Chinese music period, the *guqin* is known as one of the most famous Chinese musical Instruments. *Guqin* as a musical Instrument and as an art form was officially declared as one of the Masterpieces of the Oral and Intangible Heritage by UNESCO in 2003 (Tien, 2015).

Guqin aesthetics is a significant dimension of Chinese musical aesthetics. According to Tien (2015) the "24 virtues of *guqin*" are described as concepts which refer to sound effects and imagery. These concepts consist of very poetic descriptions and highly metaphorized references to the visual, physical, and kinetics (technique, fingering, posture, articulation etc.). These elements are indications about imagery or artistic image that the performer should embody at a certain time during a performance contributing to an aesthetically elegant performance (Tien, 2015).

As referred by Tien (2015), the "24 virtues of *Guqin*" described by Master Xu (see figure 1) are most appealing to the imagination of the performer:

With a deeply imaginative mind, the *guqin* player according to Master Xu is then mentally ready to venture "beyond the confine of a musical work" and to visualise those things, themes and other aesthetic motifs that may exist in distant or faraway places (...) Master

Xu clearly felt that distant or faraway things/themes are more captivating and fascinating, and present themselves as particularly worthwhile aesthetic pursuits in guqin playing. According to Master Xu, it is desirable if the guqin player's imagination allows him/her to 'go where s/he desires, which is really a state of extreme mystery and abstruseness'. (Tien, 2015, p. 205)

When I apply these concepts, I do not intend to capture all the aspects of the virtues, as they are ideally conceived for *guqin*. I intend to make my practice a creative process, going beyond the score by using the concept of virtues while shaping my musical narrative by exploring gestures, expressive features (agogic, articulation and dynamics) and the character / mood of the piece (or section of the piece) in order to convey the imagery (3rd component) I created for the sonata. Figure 11 below (m. 20-23) is a striking illustration of the versatility of the virtues, in this case *Tian* and *Ya*. The virtue *Tian* refers to the synesthesia between the delicate melody with the fragrance of the flowers, while the virtue *Ya* intends to mimic with the right hand the gracefulness of the birds' movements.

He 和	Harmonious	Su 速	Quick, swiftly
Jing 靜	Tranquil, Quiet	Jie 潔	Clear, Refined technique
Qin 清	Pure like water,	Run 潤	Warm, Soft
Yuan 遠	Distant, Far, Profound	Yuan 圓	Immaculate, Perfect form
Gu 古	Nostalgic, Ancient, Traditional	Jian 堅	Firm, Solid, Strong
Dan 澹/淡	Peaceful, Simple, Calm	Hong 宏	Impressive, Magnanimous
Tian 恬	Serene, Calm, Sweet, Sweet Fragrance	Xi 細	Fine, Detailed, Subtle
Yi 逸	Lazy, Fun, "Take things easy"	Liu 溜	Slippery, Gliding
Ya 雅	Graceful, Refined, Exotic, Elegant	Jian 健	Energetic, Alive
Li 麗	Beauty	Qing 輕	Soft, Soft, Piano
Liang 亮	Brilliant, Transparent, Clear, Vibrant	Zhong 重	Forte, Heavy, Burden
Cai 采	Luminous, Silky	Chi 遲	Slow, Late, Unsure, Delayed

Figure 1- Summary of "The 24 virtues of *guqin*" (Tien, 2015)

Regarding the concept of non-sound, Tien (2015) pointed out that the absence of sound does not mean absence of movement. A striking example described by Tien (2015) is the "Wild Geese Descending on the Sandbank"², where one can observe and appreciate musical gestures that produce very inaudible sounds (2015, p.39). According to Tien (2015) these moments of non-sound are an invitation for the performer and listener to perceive the sounds of nature or surrounding sounds or even imagining the sounds and capturing the mood and feelings by using other senses. In other words, it is a way of listening that is more spiritual. Inspired by this concept, I worked on creating a very subjective perspective of the concept of non-sound and describing it with my own words:

² "Wild Geese Descending on the Sandbank" is a famous painting and an ancient *guqin* piece. According to Tien, the painting and the *guqin* piece depict vividly the "vast openness in Nature" (Tien, 2015, p.37). <https://youtu.be/vDnCM8NI6AU>

*Imagine yourself inside home and the bird “visits you”.
The window is between you and the melodious bird.
The bird is chirping and fluttering the wings. Perhaps another bird is responding.
You contemplate this scene and imagine the sounds of the leaves and flowers rustling, the
wind caressing the feathers, and the branches swinging with the wind and the bird’s hopping.
You can feel the happiness and the freedom.
You can hear the bird not with your ears but with your heart...*

The concept of non-sound is useful for me as Áureo Castro introduces in the sonata a vast variety of pauses, breath marks and fermatas, raising a myriad of interpretative and performative challenges. In some cases, the conventional interpretation of breath marks and fermatas sounds stiff and seems not to contribute that much to the musical narrative. In this aspect, the non-sound has been a resourceful creative tool for the performance of this sonata.

During the non-sound moments, there are several performative options that are related to the poetic content, such as, 1) emulation of *guqin* / *guzheng* sliding sonorities that create a very ethereal atmosphere, 2) emulation of the gestures of *guzheng* instrumental playing or gestures that resemble the birds’ movements and 3) the use of performative gestures indicating expectation, imagining sounds, and so on, that have to be lived with great intensity as someone expecting an almost inaudible echo or the bird’s calls.

Unlike in Western music tradition where the rests are measured moments of silence, non-sound, for me as a performer, is a moment of inner transformation. In other words, the transformation within that silence relies on the context and on one’s own personal musical narrative, that is, the “*hic et nunc*” performative concept.

2) Emulation of sonorities and gestures of Chinese instrumental playing

The second component is related to the exploration of performative gestures and sonorities that resemble Chinese instrumental playing. The performative gestures are important because they facilitate the performer’s emotional involvement with the instrument and embodiment of the musical work and, also, they convey to the audience their musical narrative (Pierce, 2007; Correia, 2014).

This exploration of gestures was strongly based on my lived experiences and my fondness for Chinese musical performances. The emulation is more of an impression and inspiration than actual mimicry of the gestures of Chinese instrumental playing. Nevertheless, I also resorted to observation of several Chinese music performances either “live” or “recorded”.

As for the emulation of sonorities, early on I noticed that the sonata had a compositional feature with striking similarities to the playing techniques of the *guzheng* in its arpeggios. Since my Ph.D. research also explores different performative practices that may enhance the cross-cultural aspect of Áureo Castro works, I decided to explore the affordances of the legato pedal and slow release of the notes played, seeking to emulate the feeling and sonorities of the sliding technique in *guqin* or *guzheng* performance.

3) Expressing Chinese imagery and poetic

In agreement with Tam Man Man (*in* Lynn & Marques, 2015) and Lynn (2000), the sonata seems to be improvisatory featuring moments of extreme chromaticism with rich melodic and rhythmic nuances with a single dynamic indication at the end. Despite the composition being Western in term of style, some passages of the sonata recall my memories of the sonorities of Chinese instrumental playing. My construction of the musical narrative was challenging, and I resorted to extramusical elements such as metaphors, analogies, sensations and imagery.

In a later phase, in order to memorize and deeply embody a convincing musical narrative, I created my poetic description of this sonata (described below). Each of these musical motifs was worked repeatedly to make a convincing musical narrative vividly expressing my poetic content. To achieve this, I also created a choreography (see figure 3) of mixed imaginary socio-cultural-aesthetic elements:

A group of Chinese people “walking” with birdcages in Camões Garden. Some of them hang the birdcages in Banyan tree branches. The Trees have old faces and long beards. Soon these shy, fragile and nervous birds begin to chirp in response to others.

I step on the “Calçada Portuguesa” (Portuguese Pavement Art) with Chinese and Portuguese motifs. I walk away and watch many groups of people from afar. Some are talking, some are gambling, some are playing Chinese chess and my attention focuses on the groups dancing or playing/singing traditional music.

Still walking, I can have a glimpse of the strange form of the Camões Grotto. I think about the legend surrounding the place. A story of love and loss. A prayer for the Portuguese Navigators who perished and the memory of the “Golden” era. Then I know why I can hear the fluttering wings of the caged birds and why I know how they feel...

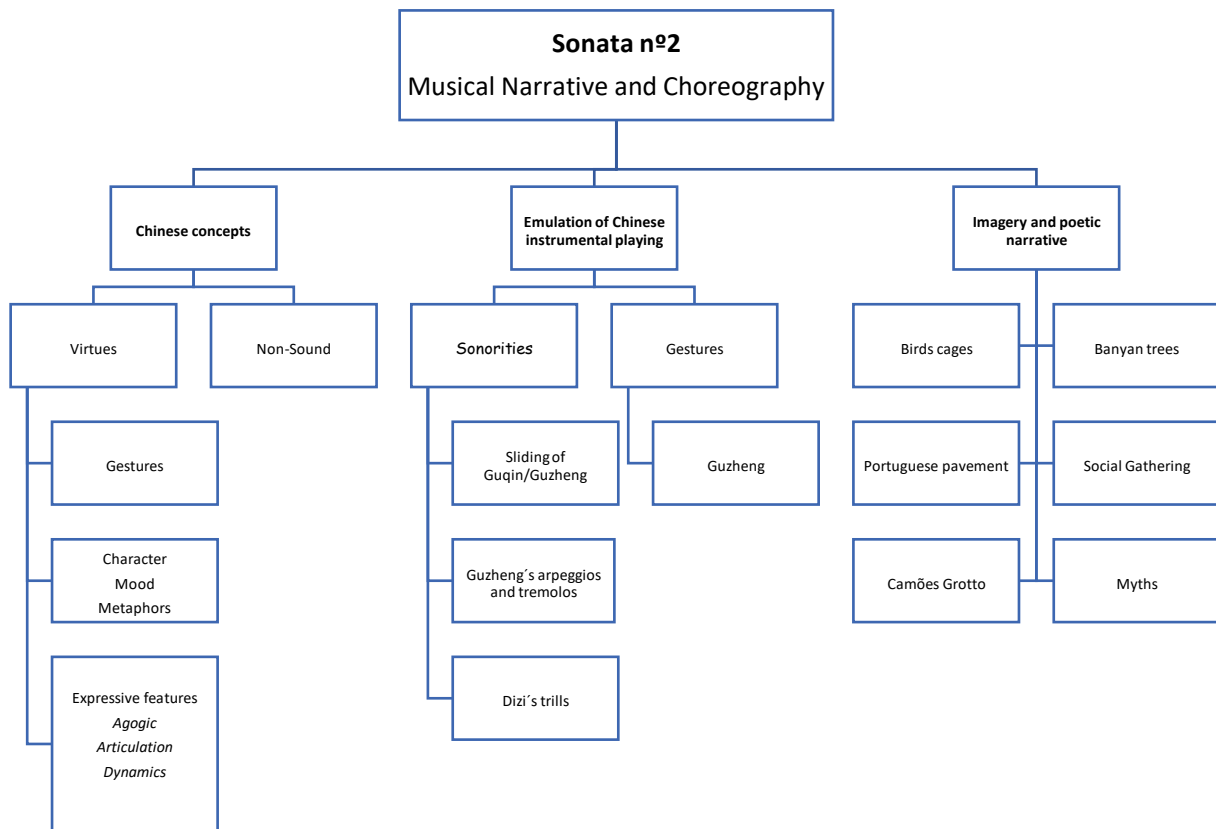


Figure 2- Áureo Castro's Second Piano Sonata- musical narrative and choreography

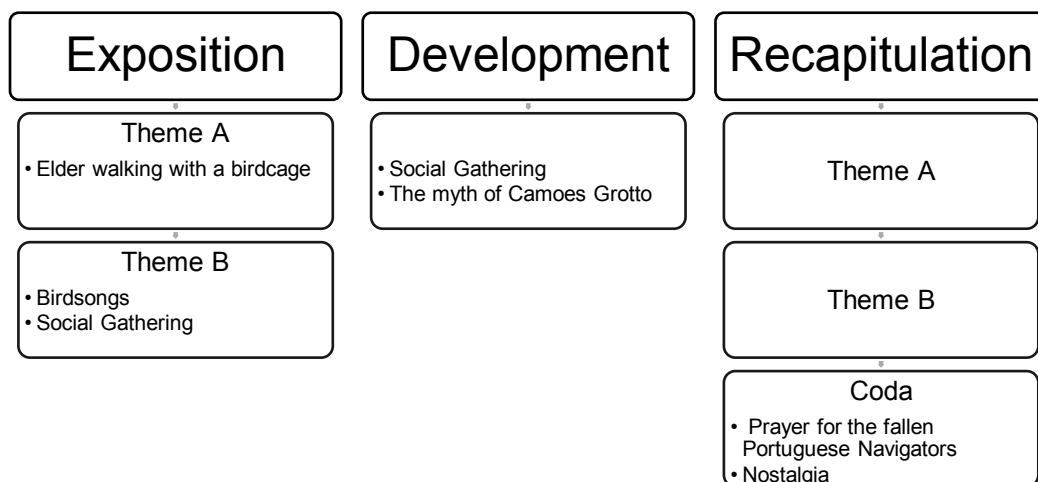


Figure 1- Poetic narrative of Áureo Castro's Second Sonata.

Exposition of the Sonata

The first inherent challenges in this sonata are complex rhythms, irregular tuplets, and the technical demands of the arpeggios followed by melodic motives with a rich counterpoint. The arpeggios are all different which is challenging in terms of interpretation, distribution of the hands, rhythmic accuracy, and, last but not least, memorization.

The exposition of Theme A consists of musical phrases that are divided into two parts, consisting of small rhythmic figures in the first part and a more melodic and contrapuntal in the second part. These descendent arpeggios, that appear throughout the sonata, are the soul of this sonata and rich in surprising rhythmic and melodic nuances. This was the very first thing that was the object of my creative practice as these fleeting arpeggios immediately recalled to me the sonorities of the *guzheng* (see figures 4, 5, and 6). In fact, the imagery of the sonorities of *guzheng* and the elegant gestures of *guzheng* playing had a key role in exploring different gestures for the descending arpeggios and deciding on fingerings and distribution of hands for each of these arpeggios.



Figure 2- *Second Sonata*, Áureo Castro, m.1 and m.5 (Exposition-Theme A).



Figure 3- *Second Sonata*, Áureo Castro, m.33 and m.34 (Development)



Figure 4- *Second Sonata*, Áureo Castro, m.58 and m.62 (Recapitulation- Theme A)

In the phase of exploring the emotional content of the sonata, the creative practice was required to explore different sonorities, dynamics and also for memorization. During the emotional exploration related to my poetic narrative, I resorted to the imagery of

the caged birds for the first part of the phrase and the imagery of a contemplative pace of a Chinese elder for the second part of the phrase.

I relied on subjective emulation of the *guzheng*'s arpeggios gestures and later on virtues to become emotionally involved with each of these varied musical motifs. The initial task of practicing the rhythmic accuracy with a metronome is important to reach the evenness and clarity, but in a later phase, it was more important to bring out the singularity of each one of them. In this phase of interpretation, I explored these motifs based on the virtues of *guqin* to bring out the vividness of these motifs (different characters and moods) and also explored the sonorities and performative gestures of Chinese instrumental playing. These performative gestures are extremely important as they contribute to the vivacity of the musical narrative, by imagining, and re-imagining the images created for these musical motifs. So, for the first part of the phrase, I chose the virtue *Liang*³ (as it reflects the bird's excitement and its vibrant colors) and in the second part, I chose the virtue *Dan*⁴ to reflect the elder's contemplative and serene pace (see figure 7).

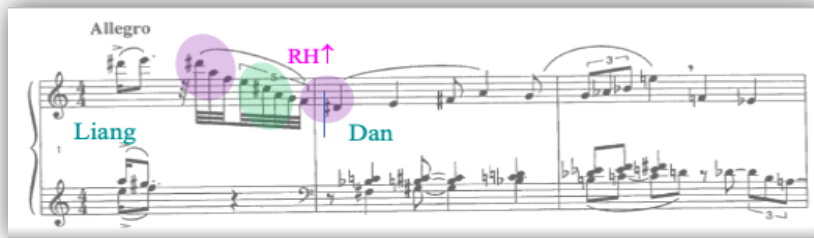


Figure 5- *Second Sonata*, Áureo Castro, m.1-3

Applying the virtues *Liang* and *Dan* and emulation of *guzheng* gestures. (RH↑ as crossing Right hand above)

In bar 3, using the breath mark moment, the emulation of the sliding tones is done with a blurring legato pedal with a late pedal change. The next melodic phrase slowly loses energy until bar 5 where I apply again the sliding tones emulation followed by a fermata where I introduce a moment of non-sound. This moment requires a longer suspension, where I relive the serene atmosphere of the garden, making the reintroduction of the next phrase much more surprising and vibrant (*Liang*) (See figure 8).



Figure 6- *Second Sonata*, Áureo Castro, m.3 and m.5-6

³ This virtue describes a sound that is bright, clear and audible. Compared to the sound of a piece of metal being struck and associated with the imagery of clear water or a bright room (Tien, 2015).

⁴ This virtue is the most representative of *guqin* performance. It reflects a composed, calm, reflexive and placid atmosphere (Tien, 2015).

Applying the emulation of sliding tones of *guzheng* and non-sound concept.

After a hesitant bridge, where I apply the virtue *Chi*⁵, the theme B begins a journey towards the piano's upper register, reminding me of strolling at Camões Garden with exotic *banyan* trees and the stairs decorated with Portuguese pavement art. The virtues applied here are both related to the atmosphere of leisure (virtue *Yi*⁶) and the exotic atmosphere of a Chinese Garden with Portuguese pavement surrounded by a constant melodious chirping of the gracious caged birds (virtue *Ya*⁷) (see figures 9 and 10). Camões Garden is a place of gathering, where Chinese people, besides walking with birdcages, perform *Tai Chi* early in the morning, play Chinese chess and perform informal music and dances.



Figure 7- *Second Sonata*, Áureo Castro, m.10-12 (Exposition's theme B)

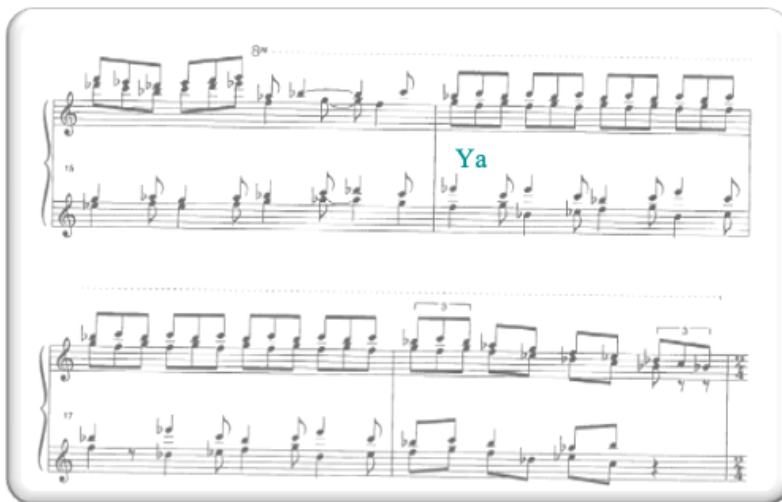


Figure 8- *Second Sonata*, Áureo Castro, m.15-18.

In bar 20 begins a lyrical melody that reminds me the fragrance of the garden flowers (virtue *Tian*⁸) followed by the sensation of warm breeze in bar 22 where I apply the emulation of *guzheng* sliding by blurring the pedal (see figure 11).

⁵ A concept that has multiple meanings and seeks an atmosphere that is calm and peaceful. The gestures should not be hasty to convey the imagination travelling into distance (Tien, 2015).

⁶ This virtue is related to the performer's skill to play slow music with ease and deliver all its subtleties or play in a fast tempo but not hastily, producing a leisurely atmosphere (Tien, 2015).

⁷ According to Tien (2015), *Ya* refers to the opposite of vulgar, noisy, coarse and heavy music. This virtue reflects music that is exquisite, graceful, elegant and refined.

⁸ This concept is often related to synesthesia related to the fragrance of orchids or sweet tastes (Tien, 2015).

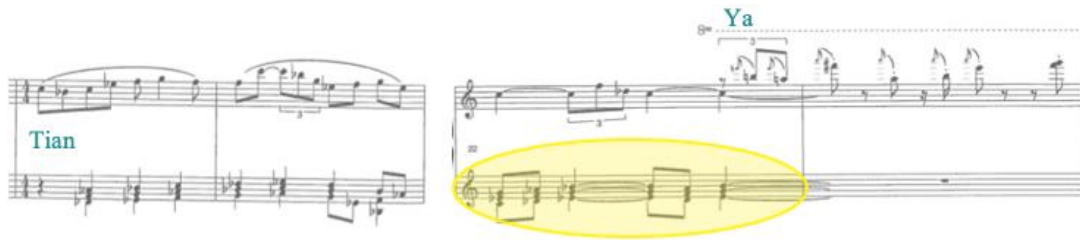


Figure 9- Second Sonata, Áureo Castro, m.20-23

The section between bar 22 to 27 always reminds me of the sonorities of a *Dizi* performing trills and the birds chirping. The graceful acciaccaturas and lively trills represent, for me, the chirping of the birds as well their dancing moves in the cages hung on *banyan*'s branches (virtues *Ya* and *Su*⁹). At the same time a poignant melody, played by the left hand, expresses the imagery of birds' graceful movements and melodious songs (virtue *Ya*). Emotionally, I communicate the contradictory feelings of admiration for the birds' graceful movements and songs and sorrow for their lack of freedom (see figure 12). Here the same virtue -*Ya*- is applied for both melodic motifs, but while in the right hand, the melodic motifs represent the caged birds' graceful moves, the left hand plays a melodic line representing feelings of admiration and sorrow. I also apply the emulation of gestures of *guzheng* playing, using the pauses as the opportunity to mimic the birds' moves inside the cage.



Figure 10- Second Sonata, Áureo Castro, m.22-25

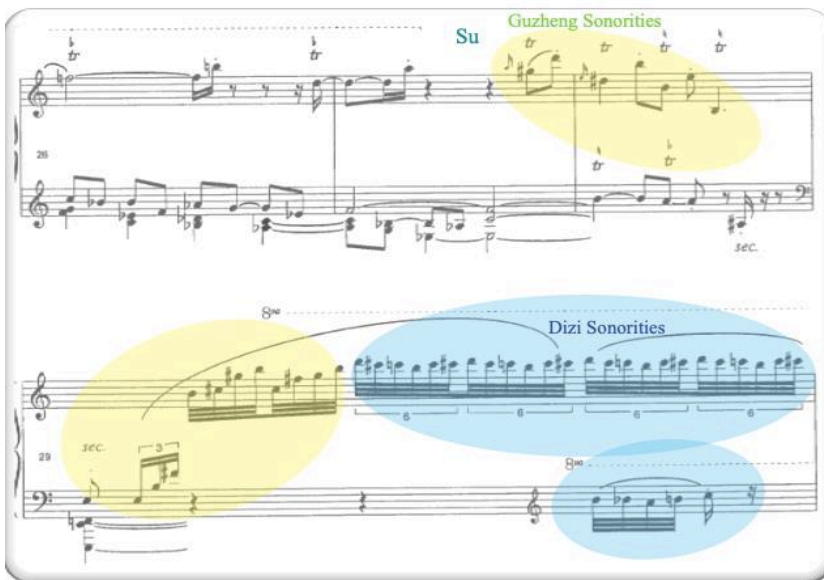
Later, applying the virtue *Su* to resemble the elusive nature of the birds, there is a passage of successive and descendent trills and grace notes until it explodes with a resonant dominant bass chord of E Major (bar 29). These descendent trill passages and the sweeping ascendent arpeggio (bars 28-29) are similar to tremolos, arpeggios and glissandos that are common in *guzheng* (and other Chinese instruments as well) bravura repertoire (see figure 13).

In relation to the *pedal*, it should be used carefully, as one of the few indications from Áureo

⁹ This virtue requires the player to perform quick gestures to create different effects and nuances. The performer is encouraged to seek inspirations from Nature that involve quick motion (Tien, 2015, p.251).

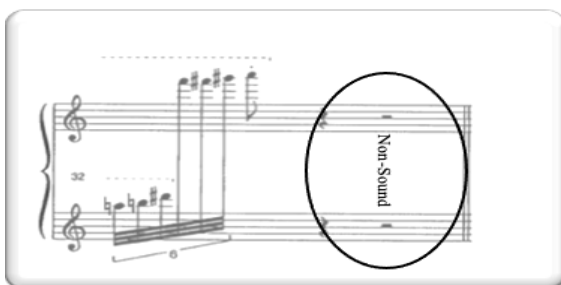
Castro implies the use of a drier sonority (*sec*), although the resonating bass chord should be carried, in my point of view, until the end of the exposition in the form of non-sound. This means the *pedal* should be maintained with half changes or with tremolo pedal (depending on the room's acoustics), ending with glimmer resonance of the bass dominant chord (E major). Meanwhile, the trills and grace notes resemble the *Dizi* and the birdsongs and are performed with a very lively character (*virtue Su*).

At the end of the exposition, the non-sound is applied as I wait for the resonance of the dominant chord to fade away while I am imagining vividly the expectation for the bird's response (see figure 14).



The image shows a musical score for two systems. The top system is labeled 'Su' and 'Guzheng Sonorities' in green. It features a treble clef staff with trills and grace notes, and a bass clef staff with a 'sec.' marking. The bottom system is labeled 'Dizi Sonorities' in blue. It features a treble clef staff with a 'sec.' marking and a bass clef staff with a 'sec.' marking. The score is annotated with yellow and blue ovals highlighting specific sections.

Figure 11- *Second Sonata*, Áureo Castro, m.26-30.



The image shows a musical score for two systems. The top system is a treble clef staff with a 'sec.' marking. The bottom system is a bass clef staff with a 'sec.' marking. A large circle is drawn around the bottom system, labeled 'Non-Sound'.

Figure 12- *Second Sonata*, Áureo Castro, m.32 (End of Exposition)

Development of the Sonata

In the development section, the composer explores the same musical material of the first part of theme A with a more timid and hesitant character, followed by successive descendent arpeggios. This section of descendent arpeggios continued with the same choreography of hands distribution of the first bar with arpeggios done with both hands and ending with right hand crossing above (see figure 15).



Figure 13- *Second Sonata*, Áureo Castro, m.36-39 (choreography of hands distribution)

Between bars 39 to 50, I intend to express the poetic content related to the Camoes Grotto and the myth surrounding this place. This myth, associated with the poet's banishment from the reign of Portugal, the birth of epic poem "*Os Lusíadas*" and a story of love and loss with a *Patane* native, is relatively well known among the Macanese, Portuguese, and some Chinese communities. To express this myth, the virtue *Gu*¹⁰ seems to fit better in this ancient and nostalgic atmosphere, and the interpretation of this section is overall a conventional one (see figure 16).



Figure 14- *Second Sonata*, Áureo Castro, m.40-42

After bar 50, the composer re-introduces and explores the material from the B section. In this part, there are some challenges related to breath marks and it is important to perform a gradual change from the nostalgic character of virtue *Gu* to a more swiftly one ending with a *ritardando* and emulation of the sliding of the *gugin*. The breath marks and pauses are important because they are essential in giving vitality to the descending thirds towards the end of the development section. This time the descending thirds (notice that theme B consists of ascending thirds) are associated with going downstairs (decorated with Portuguese Pavement) while watching groups of Chinese people doing different activities (see figure 17).

¹⁰ *Gu* is related to tradition and an ancient and conventional atmosphere. The playing should be elegant, magnanimous, and gentle and an homage to the millennial art of *gugin* performance (Tien, 2015).



Figure 15- Second Sonata, Áureo Castro, m.55-58.

Recapitulation of the Sonata

At the recapitulation (starting from bar 58) the arpeggios of theme A are slightly different and more complex. This time the choreography of hands distribution is somewhat livelier (see figure 18).

Also, the breath markers and fermatas contribute even more to the unexpected character of this sonata. In a mere six bars, there are 2 fermatas and 2 breath marks, so they are emotionally important. In the first case, just like in the exposition, I applied the emulation of the *guqin* sliding. In the second case, contrary to the exposition where there is only a breath mark, there is also a fermata. I also apply the sliding emulation with a certain emotional expectation and uncertainty. In the third case, the composer removes the fermata (in the exposition there is a fermata) so I do not apply the non-sound and perform a sudden attack of the second phrase.



Figure 16- Second Sonata, Áureo Castro, m.57-61(Recapitulation)

Finally, the Coda is quite interesting for several reasons. This section comprises all the musical materials presented throughout the sonata and it is also the first time there is an indication of dynamics (*forte*), so the virtues selected were *Hong*¹¹ and *Zhong*¹² in homage for the Portuguese Navigators who perished. Then the longing for the motherland can be felt in the last two bars, which I apply the virtue *Yuan*¹³, and I use the final non-sound moment to listen from afar the hopeless caged birds (see figure 19).



Figure 17- Second Sonata, Áureo Castro, m.84-89. (Coda)

Discussion and final reflections

The second sonata is singular. It is rich in surprises that each live performance is different, not only because performance is a unique event but also the vividness of the communication of the musical narrative. Lynn and Marques (2015) suggested that the sonata is a “fascinating and pleasant challenge”. It’s interpretation is constructed through personal choices (Lynn & Marques, 2015, p.87). Indeed, the sonata is rich in performative choices. Applying the concepts of non-sound and the virtues as well as creating a poetic narrative, for me, has reinforced my emotional involvement. It was also an opportunity to 1) demonstrate my identity as a performer and 2) embody new forms of interaction with the piano and cross-cultural musical works. Schechner (2015) states: “To perform is to explore, to play, to experiment with new relationships” and “to become someone else and yourself at the same

¹¹ It is related to an atmosphere that evokes grandeur and magnanimity. *Guqin* is referred to as a ceremonial instrument and its performance is mostly for self-cultivation and self-expression (Tien, 2015).

¹² According to Tien (2015) when sounds are playing with feeling one plays with the quality of *zhong*. The performance gestures usually produce heavy sounds to convey a “mood or emotion that the *guqin* player is intent on expressing” (Tien, 2015, p.247)

¹³ This word is “semantically polysemous” and in this case refers to “something, someone or somewhere being far away or distant”. Master Xu suggests the use of “imagination to visualize things, themes and other aesthetics motifs that may exist in distant or faraway places”. Finally, it is even desirable for performers “to venture beyond the confine of a musical work” and to “go where s/he desires, which is really a state of extreme mystery and abstruseness” (Tien, 2015, p.204-205).

time” (Schechner, 2015, p.9). Likewise, this paper seeks to address new ways to share knowledge about ‘how to’ convey an interpretation to the listener from the performer’s point of view (Cook & Everist, 1999).

The use of the Chinese concepts allowed me, as a performer, to experiment new and unexpected pathways of creating a musical narrative that evokes the interculturality traces of Macao. These traces are imprinted in both composer’s and performer’s lives. I hope this paper (as part of Artistic Research), will broaden horizons, create new challenges for performers, as Chiantore (2017) would call ‘jump the fence’ to a territory that seeks new knowledge by creating and challenging apparently consolidated realities. Music, according to Cook, “affords an apparently unlimited variety of interpretative options” and performers should be “more adventurous” (Cook, 2014, p.3). Assis (2018) also claimed that performance is a “space of problematisation” and that the research of creative processes leading to performance is a field that can create new knowledge and practices (Assis, 2018, p.19-20). According to Correia and Dalagna (2020), the embodied meaning is intimately linked to “our emotional memories” (Correia & Dalagna, 2020, p.19). Concerning this sonata, I resorted to my memories and living experiences in Macao that contributed to the “material thinking” and creative process towards the final performance of the sonata.

Finally, I hope to contribute to a better understanding of how different performative practices can enrich approaches and perspectives to cross-cultural music works. Additionally, I hope to contribute to the development of Intercultural Artistic Research, where intercultural exchanges and hybridization are, on one hand, increasing and continuously reassessing cultural identities and, on other hand, have the potential to inspire new music interpretations and/or future artistic works.



Video Example 1: *Second Sonata*, Áureo Castro.

<https://youtu.be/FBiU9oWEo1A>

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Interdisciplinary Music Studies: Materials, Methods and Ethics in Music Research (2020). A special acknowledgment to my supervisor Professor Jorge Salgado Correia and to composer/performer Cheong Li for the insights and support.

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Tongue Articulation on the Recorder: An Interpretation of Ganassi's 'Lingua laquale nō proferisse sillaba niuna'

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Abstract: Teaching and learning tongue articulation are usually done through analogy with phonetics. The syllables used become biomechanical metaphors that depend on subjective and often imprecise interpretations both from the expert who is trying to describe his skill and the novice who is trying to acquire it. In Chapter 8 of Silvestro Ganassi's 1535 treatise *Fontegara*, there is an enigmatic description of an articulation where the movement of the tongue goes from one lip to the other. Since this movement is not present in normal speech, no syllable can be used as a biomechanical metaphor. In our opinion, most interpretations of this chapter have not been satisfactory. We have developed a tonguing technique that, although it does not follow precisely Ganassi's description, can be seen as an approximation to his apparent intentions. The tongue movement is similar to the one used in the *zaghareef*, an ululation common in Arabic culture. Two recorded examples of Jacob van Eyck's variations with demisemiquavers are included to illustrate the use of the technique in a musical context.

Keywords: Silvestro Ganassi; musical articulation; tonguing; Jacob van Eyck; Recorder

Introduction

The ineffable domain of skilful knowing is continuous in its inarticulateness with the knowledge possessed by animals and infants... We may say in general that by acquiring a skill, whether muscular or intellectual, we achieve an understanding we cannot put into words and which is continuous with the inarticulate faculties of animals. (Polanyi, 1997, p. 90)

Michael Polanyi argues that all knowledge has a tacit dimension that defies explicit verbalization: 'We know more than we can tell'. (Polanyi, 1966, p. 4)

Teaching and learning a complex motor skill depend more on trial and error, modelling and experimenting than on explicit instruction. Nevertheless, there is a set of rules that can be verbalized, but knowledge of the rules does not guarantee success in acquiring the skill; and being expert on the skill does not imply explicit knowledge of those rules.

Skills held as tacit knowledge are taught through observation, imitation and practice.

Automatization of the subroutines involved in playing the flute, for example, involves building embodied knowledge, even when the knowledge is acquired with recourse to explicit instruction. Learning an instrument at an early age involves a pre-reflective, tacit embodied knowledge of how to act effectively.

Ericsson (2006) questions the extent to which experts are capable of explaining the nature and structure of their exceptional performance, or accurately describe their thoughts, behaviours and strategies in a manner that would allow less-skilled individuals to understand how experts do what they do, and perhaps also understand how they might reach expert level through appropriate training. Inconsistencies between observed behaviour and concurrent descriptions or explanations are frequent. Playing a wind instrument or singing demand control of breathing mechanisms that are mainly commanded by the autonomic nervous system and shaping of internal cavities for resonance, both of which defy direct conscious influence. Gärtner (1981) demonstrated that the vibrato originates in the larynx despite many flautists' conviction that it is done with the diaphragm or the abdominal muscles. The blind pianist Raymond Thiberge unable to observe his teachers' demonstrations, asked for permission to place his hands on

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their backs and arms while they demonstrated. Thiberge concluded that their actions often did not coincide with their verbal explanations (Taylor, 1994). Teachers try to describe their sensations, but as the voice pedagogue Cornelius Reid states:

Instruction based on subjective experience is worthless.... it implies that an individual other than the one describing these sensations can duplicate such an experience on an imitative basis. Further, it wrongly assumes the description to be accurate and valuable, and in accord with functional logic and nature's laws. In addition, it fails to bring out the fact that the only way another singer could possibly find relationship with a subjective experience of this kind would be for him to possess an identical status of technique (Reid, 1965, p. 189).

In order to help a student, the teacher must be able to hear functionally. In Reid's words (1965, p. 7), 'functional listening is that which recognizes tone qualities for what they are, the aural equivalent of muscular coordinations occurring as a response to mental concepts'.

Throughout the ages, many musicians have struggled to put their practical knowledge into words. In the absence of an oral tradition or modelling, their words have been subsequently subjected to controversial interpretations as musicians, eager to revive music of the past and the techniques of old instruments, read ancient treatises. The French harpsichordist Monsieur de Saint Lambert (1702, p. iii) was overly optimistic when he wrote:

The aim of a man who writes a book to teach some Science, or some Art, is that one can learn that Science, or that Art in his Book without any help from anyone; assuming that they are of nature that can be learned in this way.²

But soon he contradicts himself by writing that matters concerning performance need to be shown orally, or by hand, almost absolutely.

In the following century we find the English flautist Charles Nicholson acknowledging the inadequacy of the written word in teaching instrumental sound production:

Convinced, however, how very inferior all written precepts are to oral instruction, in so nice a matter, and willing as far as possible to be serviceable to those amateurs who may follow the course of this Perceptive Lessons, he will have much pleasure in giving a Lesson gratis on the formation of the Embouchure &c. to all who may possess this Work. (quoted in Wye, 1988)

Teaching and Learning Articulation

The term 'articulation' refers primarily to the degree to which a performer detaches individual notes from one another in practice (e.g., in staccato and legato). Articulation represents one of the chief ways in which performers, and consequently listeners, may make 'sense' of a flux of otherwise undifferentiated sound, and convert precise time into musical time.

On most wind instruments, articulation is intimately connected with the tongue.³ Notes are

² 'Le but que doit se proposer un homme qui fait un livre pour enseigner quelque Science, ou quelque Art, est que l'on puisse apprendre cette Science, ou cet Art dans son Livre sans secours de personne; supposé qu'ils soient d'une nature à pouvoir s'apprendre ainsi.'

³ Two notable exceptions are the Japanese bamboo flute shakuhachi, which in its traditional technique uses air

articulated with tongue strokes allowing for different note durations and different intensities of attack. The tongue can release the air more or less abruptly and, for certain effects, more or less explosively, causing the air flow to move by its own movement. The movement of the tongue cannot be directly observed, so wind players rely mainly on sensations and aural cues.

Since the sixteenth century, wind instrumentalists have resorted to syllables as biomechanical metaphors to describe the movements of the tongue. Those syllables have varied according to the instrument and to the type of the musical effect intended. Teaching or learning the desired movement of the tongue by a set of muscles that we cannot ordinarily observe has been done by analogy.

Analogy learning is designed to minimize the amount of information being consciously processed by reducing a number of task-relevant 'rules' into a simple, all-encompassing biomechanical metaphor. For example, the metaphor of imagining oneself moving the bat up the hypotenuse of a right-angled triangle in hitting a top-spin forehand stroke in table tennis, encapsulates all the biomechanical requirements of executing such a stroke. Liao and Masters found that the performance of learners given an analogy was unaffected by the imposition of a secondary cognitive load, whereas the performance of a group who received copious verbal instruction was impaired by the secondary load (Durso et al, 2007, p. 348), supporting the claim that explicit learners exert conscious control over their movements, whereas analogy learners use a more implicit (unconscious or automatic) mode of movement control.

In the film *The Karate Kid* the master delays teaching the real martial art until the biomechanical metaphors he wants to use are practiced by the student. The student polishes a car and paints a fence until the gestures become second nature. After a week, the student complains that the master has not taught him any karate movements. The master shows him that he has been practising defensive strokes. Pretending to punch the student the master orders him to polish the car! The student quickly, effortlessly and without fear stops the blow of his teacher by performing the movement he had been practising in another context for several days.

The articulatory syllables used by many treatises and teachers over many centuries have been (more or less) effectively used as pedagogical biomechanical metaphors. Taste has evolved, and some syllables were discarded. Devienne dismissed the Baroque bi-syllabic tonguing (*tu-ru*) as defective, sounding like an unpleasant roll (*rouli désagréable*) or stammering (*bredouillage*) (Devienne, 1794, p. 9). The Early Music revival recovered some of the old ones, such as *te-re*, *de-re*, *le-re* and *did'll*.

Castellani and Durante (1987) made a comprehensive study of the tonguing directions in Renaissance and Baroque treatises, together with an introductory description of the phonetics of each consonant. But the pronunciation of each consonant can vary with the mother tongue of the learner, and there are considerable individual differences that can impair the fluency of the tongue's movement. Research on speech production has shown that quite different articulatory configurations can be used to produce sounds with similar acoustic characteristics. Commands for speech are designed to achieve acoustic rather than spatial targets (Abbs, 1986). When we pronounce *too* we move the tongue in a certain way, normally by obstructing the air with the tip of the tongue near the upper teeth. But we can place the tip of the tongue

attacks, starting the notes by simply blowing, and the bagpipes, where the player has no possibility of using tongue articulation because he is actually blowing to fill up the bellows and has to resort to finger articulation, using a rich repertoire of grace notes in order to articulate the melody.

on the lower lip or even move the tongue laterally and produce a very similar consonant sound. In Portuguese the sound *rr* is pronounced with the back of the tongue, but some native speakers pronounce the same sound with the tip of the tongue producing the same sound with negligible differences.

My experience and that of most teachers shows that the same consonant can produce very different articulatory results. Asked to articulate *ti*, beginners sometimes produce sounds that are too harsh. They are often advised to think *di* instead. When attempting to pronounce *te-re* their second syllable is so soft that they may need to think *te-de* in order to produce the desired effect. Between *te*, *de*, and *re* there is a continuum of gradations that different players, acting on their subjective perception, describe in differing and even contradictory ways. There are also consonants that are seldom mentioned but can be useful. For instance, *ne* may help to find an intermediate intensity between *re* and *de*. Thinking different syllables can help the fluency or the speed of the gesture; despite the difference in syllables, the movement and acoustic results are the same.

Personal Experiences

I would now like to share some personal experiences that illustrate the problems that thinking in terms of articulatory syllables may cause. My first recorder teacher, back in 1973, was an amateur recorder player who had given up his prospective career as an oboist when he realized that he was spending more time making reeds than playing his instrument. Of course, I was taught to start every note with my tongue. But as I played my first duet with another student who refused to use her tongue and was an expert in throat articulation, I remember doubting the usefulness of my awkward tonguing. My teacher never told me anything about the syllables mentioned in the historical treatises. I was taught to use only simple and double tonguing and to listen to the softness or harshness of the attacks.

In 1976 I went to the Summer School of the British Recorder Society where in a masterclass I heard for the first time the teacher mention the articulation syllables *tu-ru-tu-ru*. As soon as I found a free room, I picked my recorder and tried to utter those syllables into my recorder. To my surprise I realized that I had been using them in every semiquaver of my Telemann sonata. **I knew more than I could tell!** I had been unknowingly (tacitly) using an historical articulation all along. I was happy.

But soon problems arose. I began checking regularly the 'feeling' of my tonguing. Did I always tongue like that? I realized that I could consciously distinguish both syllables while playing in moderate tempos, but when I tried to play faster movements my tongue slowed down. There was a disruption because I could not distinguish the two syllables, or because I was not sure I was using them. I was a victim of paralysis by analysis! Also, I had become more alert to the sensations of the movement of the tongue rather than the sound result of the articulation. I was also a victim of the 'constrained action hypothesis' (Wulf, 2007), which proposes that when performers focus attention on their movements they may constrain or interfere with automatic control processes that would normally control the movement. Adopting an external focus on the effect of the movement, in this case the sound, promotes a more automatic type of control, taking advantage of unconscious and reflexive processes allowing them to control the movements to a greater extent (Wulf, 2007, p. 114). My new explicit knowledge of the syllables I had always used to articulate became a hindrance. Reinvestment of attention on the movement of the tongue disrupted the movement and caused a regression in my learning. The title of an article by Masters and Maxwell about this kind of problem clearly expresses my

feelings: 'Implicit motor learning, reinvestment and movement disruption: What you don't know won't hurt you.' It took me a while to overcome the obstacle created by my novel explicit knowledge. In fact, my articulation had been more fluent when I did not know what I was doing.

The second experience happened many years later, when I was helping one of my students with her double tonguing. At my request, she was able to pronounce *di-gi-di-gi* quite fast, clearly and with rhythmic regularity. But as soon as she tried the same thing with the recorder it became slow, irregular and unclear. Based on my experience I thought the problem was that something changed when she stopped vocalizing and started blowing. I asked her to blow against her hand and pronounce the same syllables first vocalizing and then blowing without sound. She seemed to understand the point, but as soon as she tried to blow into the recorder the result was the same as before. If something changed in the movement of the tongue when she was blowing into the recorder it was because she was causing it inadvertently. I decided to repeat the experiment of articulating against her hand, but asked her to let me hold the instrument. While she was concentrated in the exercise, I suddenly placed the instrument between her lips before she could realize it. To her surprise the recorder spoke fluently and with precision. After a few more tries she began articulating into the instrument with the same speed and regularity that she had been pronouncing the syllables. From that moment on her double tonguing improved dramatically, but she could not explain what changed or what she was doing differently. Neither could I! This is an example of what can be called *one-trial learning*: instead of a load of explicit instructions, an unusual experience can elicit a sudden discovery that produces an immediate improvement.

This and other teaching experiences led me to question the accuracy of my description, or the way I was translating my articulation into syllables. I decided to invert the former experiment. I performed what I would describe as a fast *de-ge-de-ge* on a single note, without stopping the movement of my tongue. To be sure of what my tongue was really pronouncing, I laid down the recorder and started vocalizing. The result was unexpected. I thought I was articulating *de-ge-de-ge* but the sound that came out of my mouth was *de-ge-re-ge-re*. At very fast tempos it became *de-g'll-g'll*, something which resembled the elusive 'di-d'll' articulation described by Quantz. I realized that I could not always trust my perception to guide my teaching. These experiences, together with my usual difficulty in expressing phonetically the articulation effects that I managed to perform, led me to explore all sorts of tongue movements that transcended the boundaries of ordinary speech.

Silvestro Ganassi's La Fontegara, Chapter 8

The first recorder method ever published, Ganassi's *Opera intitulata Fontegara* (1535) sets out from the totality of a technique which had never been described before, breaking it down to its basic components: blowing, fingers and tongue. It discusses the most minute and extreme variations of sound and their different shades, including intervals smaller than a semitone and the dynamic extremes and shades which can be achieved by breath and fingerings.

Ganassi proposes a wide range of articulation syllables combining consonants with all the vowels. With a sound pedagogical sense, Ganassi gives all the syllable combinations and advises the student to try them all and decide which work best. In chapter 8 Ganassi mentions another articulation that has been the subject of speculation and, in my opinion, misinterpretation. Two translations more than 40 years apart are very different. The first is, not surprisingly, very inaccurate since Ganassi's Venetian dialect was translated into German and

then the German text was translated into English. The 2002 French translation is, in my opinion, more reliable.

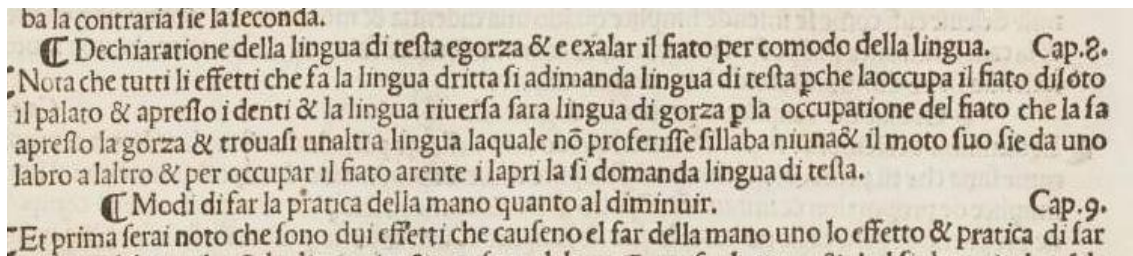


Figure 1. Silvestro Ganassi's *Fontegara*, chapter 8.

The sentence that concerns us here is in the two last lines: '...& trovasi unaltra lingua laquale nõ proferisse sillaba niuna & il moto suo sie da uno labro a laltro & per occupar il fiato arente I lapri la si domanda lingua di testa'. Dorothy Swainson's English translation (1956) is based on Hildemarie Peter's German edition. This is her version of the above sentence: 'There is yet a third method wherein no syllables are pronounced and is called head-breath. In this, the lips control the breath which flows out between them.' The French translation by Jean Philippe Navarre in Ganassi's *Opera omnia* is more faithful to the original: 'Il existe un autre coup de langue qui ne produit aucune syllabe, et son mouvement se fait d'une lèvre à l'autre; il réclame la langue de tête afin que l'air se place près des lèvres'.

Now my own English translation: 'There is yet another tonguing which does not utter any syllable and its movement is from one lip to the other; and because the breath occupies the area close to the lips it requires head tongue'.

Castellani and Durante (1987), who obviously did not follow the English translation, first mention the hypothesis that Ganassi is talking about some kind of bi-labial articulation that is sometimes used in the flute, something like the 'pi' of Moldenit.⁴ It makes sense on the flute but not on the recorder, because the lips are embrace the recorder embouchure. But the authors immediately conclude that it would be too artificial. So they say that Ganassi might be talking about some form of legato playing since *proferisse* implies pronouncing a consonant, then dismiss the problem by stating only that it seems inadequate to use the word *lingua* since the tongue is not operating. They prefer to ignore the second part of the sentence, which clearly mentions some sort of movement of the tongue. They seem to imply that if the tongue does not pronounce a syllable it must not move, but Ganassi was facing the problem of describing a tongue movement that is not present in normal speech. The idea that Ganassi meant some sort of legato became prevalent (Aguilar, 2008; Tettamanti, 2007).

More than 250 years later, another author was faced with the same problem. In John Gunn's *The Art of Playing the Flute on New Principles* published in London in 1793 a sentence shows how he tries to explain a tongue movement that is not present in speech:

As we have hitherto begun by noticing the bad habits which have been mistakenly or unthinkingly contracted, we shall on this subject also remark one, that is by all means to be avoided; namely **a manner of tonguing, the articulation, or rather action, of which cannot, like the others be expressed by a syllable, but may be described to be similar**

⁴ The amateur Danish flautist Joachim von Moldenit (1708?-1773?) criticized and quarreled with Quantz about tongue articulation stating that he used the lips as in pronouncing the consonant *p*. (Theodorson, 2005).

to the action of the tongue in spitting saliva, or any other thing out of the mouth, whereby the tongue is made to pass between the lips which greatly impedes the sound in passing through that aperture.

Although in a different context and to illustrate something that in his opinion should not be done, Gunn is talking about a movement of the tongue that cannot be described by a consonant or a syllable. In fact we can move our tongue in many other ways than the ones used in speech. In my interpretation, when Ganassi was faced with this problem he says that the tongue moves but in a way that is not used in speech and therefore does not pronounce a syllable. He tries to describe the movement as best he can, saying that the tongue goes from one lip to another, whatever that may mean! Unfortunately we cannot have a lesson with Ganassi, so we are left guessing. And my guess is that he meant exactly what his words say.

My Own Experimental Fast and Soft Articulation

As a child I used to tease my friends with a fast lateral movement of the tongue, accompanied by grimaces. Now if I vocalize while making this movement we will hear something like *lolol* or *lerelere*.

Sometimes I did this movement into the recorder as a joke, but for a long time did not consider it useful, because the tongue was too far forward, touching the mouthpiece of the recorder, and it produced a lot of salivation. I thought it would be too difficult to coordinate it with the fingers.

This movement can be very fast and not tiring at all. When hitting the sides of the lips the tongue bounces back. The more relaxed the tongue, the faster it can go.

More recently I tried to retreat the tongue a little into the mouth so I could hold the recorder with my lips. But then two problems arose. First, the movement did not interrupt the flow of the air, resulting more in a kind of tongue vibrato than a clear articulation. Second, the tongue missed the impact on the sides of the lips that helped accelerate its movement. I solved these problems by positioning the tongue more forward and by pouting the lips more. This created a channel that could easily be closed by the tongue in its movement.

The coordination turned out not to be a real problem. Since the articulation was very fast and soft, imperfections in the coordination of fingers and tongue were not too disturbing. Passages that I played sounded approximately like a very clear legato. Recently, however, I managed to make the articulation a little more distinct. Interestingly enough, with my new approach the articulation becomes more defined the faster it goes. This means that the coordination between tongue and fingers has become an important factor again. The fingers sometimes cannot follow the tongue, which is, at least for me, an unusual experience. In the video example (1) I illustrate the use of this articulation technique on a single note and on a scale.



Video Example 1. <https://youtu.be/oZos3KFs06M>

The only reference that I found in the literature of a lateral movement of the tongue in recorder articulation was in Rowland-Jones (1992, p. 79). When discussing the *di-dll* articulation he writes that ‘a lateral tongue oscillation may help to control fast passages’. In an exchange of e-mails I had with the French cornettist William Dongois he mentioned that in very fast diminutions he makes a sort of lateral sweep with the tongue. It seems that, among wind instrumentalists, we can discover tricks of the trade involving unusual tongue movements that have not found their way into the literature.

Nevertheless, my lateral articulation does not follow with precision the description of Ganassi. The tongue does indeed touch both lips but goes from side to side.

The Zaghareet

In Arab culture a *zaghareet* or *zaghrouta* (in Iran it is called *salguta*) is a loud trilling of the tongue that sounds something like *loo loo loo loo loo...* and often ends with an *eee* sound. It combines a high-pitched, loud ‘shriek’ with the *loo loo loo loo* trilling of the tongue.

The sound is made in celebration at weddings, births and other auspicious events. Women usually cover their mouths while *zaghareeting*. Some say this prevents evil spirits from entering their mouths, others say that it’s motivated by politeness and the impulse to hide one’s open mouth.

It is an expression of joy, excitement, and encouragement. It is totally acceptable to do when a dancer is on stage or in a *zaffa* (wedding parade in front of the bride and groom). It lends an air of excitement and charges the environment with a lively electric current.

The following video explains two different techniques.

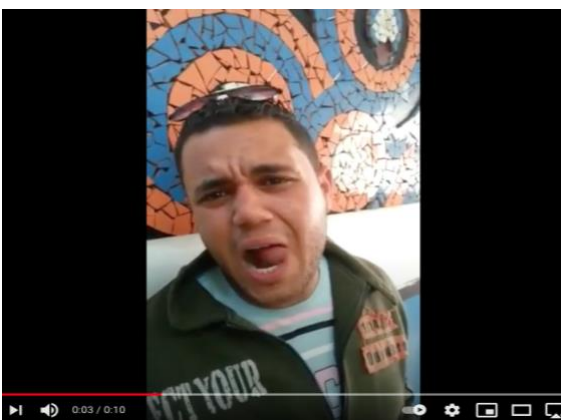


Video Example 2. Zaghareet demonstration
<https://www.youtube.com/watch?v=tbcFbbsGVjk>

Of the two techniques described in this short video, the lateral movement seems easier, at least in my experience. It is more effective in interrupting the air stream and benefits from the rebound of the tongue on the cheeks, making it easier to maintain the speed without fatigue. There are many videos on YouTube of women and men using both techniques in *zaghareeting*, although in many videos they hide their mouths with their hand. In the following examples the woman and the man display a high level of virtuosity using both techniques.



Video example 3. Woman *zaghareeting* with vertical tongue movement
<https://www.youtube.com/watch?v=Md7OvU5Jlcl>



Video Example 4. Moroccan *zaghrouta* with lateral tongue movement
<https://www.youtube.com/watch?v=lckH6Gkl3jq>

It is tempting to compare this tongue trill with the also elusive description of a double-tonguing technique in the 18th century French flute method by Charles De Lusse, a flautist, composer, editor and flute maker. According to De Lusse his technique is done by tightening the lips on the teeth and always keeping the tongue in the mouth, so that coming and going with extreme rapidity on the palate pronounces the syllable *loul*. It is not clear if the movement is sideways or up and down but based on the Arabic techniques it seems that both alternatives would be possible.

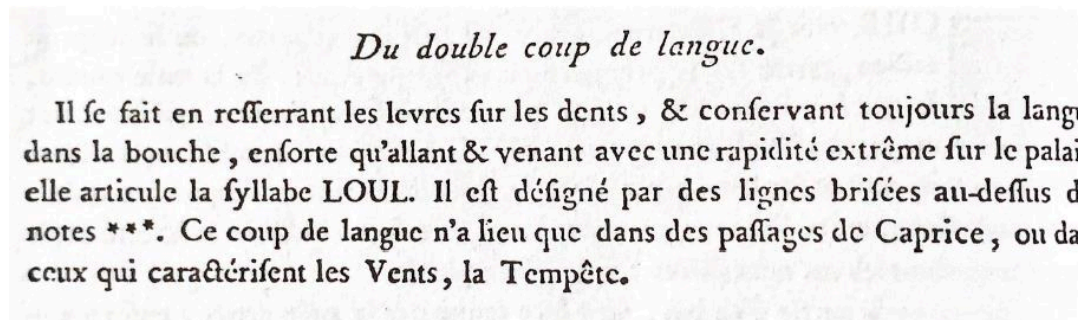


Figure 2. Charles De Lusse, L'Art de la flûte traversière (Paris, c. 1761) p. 4.

Venetian businessmen with ties with the Arab world must have heard women *zaghareeting*, but I have no evidence to support the idea that Ganassi was inspired by them when applying the technique to recorder playing. Probably it just happened by chance. With me it started by 'playing *with* the recorder' and then became 'playing the recorder'

Van Eyck's Demisemiquaver variations



Figure 3. Jacob Van Eyck *Der Fuyten Lust-hof* Variation with 32 notes per measure.

I used this articulation technique in Dalla Casa diminutions on the madrigal *La Rose* and in some of the variations by Jan Jacob van Eyck (c.1590-1657). Van Eyck's *Der Fluyten Lust-hof* (1644-46) is the biggest book of solo pieces for recorder, or any wind instrument. Three pieces have variations with demisemiquavers where this articulation technique is suitable: *Amarilli mia bella*, *Wat zal man op den Avond doen* and *Doen Daphne d'over Schone maeght*.

For me, playing the demisemiquavers in these variations with double tonguing never produced satisfactory results. Either the notes were not fast enough or the attacks were too strong. Legato playing lacked the clarity and crispness I was striving for. As a rule, according to most treatises, legato playing in wind instruments was scarcely used before the mid-17th century. Double tonguing sounded too mechanical and bi-syllabic articulation lacked the necessary speed. In order to play the melody in a tempo that suits its character and play the variations in the same tempo the *zaghareeting* technique seemed more suitable than conventional tonguing.

Chronologically the diminutions became increasingly elaborate, implying a slower tempo. Most madrigals and chansons that were ornamented in treatises from the 16th and 17th centuries were by composers from previous generations. Playing them at a tempo suited for vocal execution is almost impossible and artistically undesirable. One example is the motet *Pulchra es amica mea* by Palestrina (1525-1594). In a version by the ensemble *La Fenice*⁵ the motet is sung at double the tempo of the version with diminutions by Francesco Rognioni (1570-1626). The same happens in ornamented versions of movement sonatas by Arcangelo Corelli (1653-1713) and in variations composed by the following generation of violinists, where the musical material seems to imply that tempos had to be relatively moderate. As the 18th century progressed, the notated ornaments for the sonatas from Corelli's Op. 5 grew denser. This prompted Zaslav (1996) to conclude that the sonatas were being played ever more slowly.

Nevertheless, I decided that in order to keep the melodic theme perceptible in the Van Eyck's variations, the tempo should be maintained throughout the set. The text and tune of *Daphne* are found in early seventeenth-century England and *Wat zal man op den avond doen* a German secular import in *Der Fluyten Lust-hof* (Griffioen, 1991). The melodies were popular and easily recognized by those inhabitants of Utrecht who, on Sundays, strolled in the churchyard and listened to van Eyck's virtuosic recorder playing.

The recorded examples in this article are from the third variation of *Wat zal man op den avond doen* and the fifth variation of *Daphne's* third set.



Video Example 5. *Wat zal man op den Avond doen*
<https://youtu.be/H8vG3-1NFk4>

⁵ <https://www.youtube.com/watch?v=VJayod12iCc>



Video Example 6. Doen Daphne, Variation 5
<https://youtu.be/Xr0RHJsVNFg>

Conclusion

It seems clear now that conceptual limitations were preventing a proper interpretation of Ganassi's explanation. Wind instrumentalists try to move their tongue according to the biomechanical metaphors that phonetics provide. Since in most languages the movements of the tongue are a combination of up-down and back-and-forth movements, lateral movements are usually excluded from the experiments.

I think the lateral technique I propose can also be used on the flute although I have yet to master it. The main problems are keeping the embouchure tension while moving the tongue in such an unusual way and the saliva that tends to accumulate between the lips. Most probably some flautists use it conscious or unconsciously.

Acknowledgments

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A path to artistic research

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Abstract: I propose to describe, clarify, and communicate a performative experience, which express my transformation concerning music making and being on stage. "A path to artistic research" reports a growing process in my PhD, which has been going on for over a year. In this paper I describe some reflections of my experience based on the bodily and emotional memories of my performance, albeit brief but significant. This certainly marked a new direction in my musical career. Supported by a verbal language, I intend to convey in as much detail as possible, what led me to produce this performance and what this change of direction meant, which indeed has complemented my career as a Western Classical Musician. The connection and empathy with nature is not alien to the human being. Remembering and living a performative ritual, brings out that natural relationship with the cycle of life, sharing the relationship with sound and space that envelop the body in an atmosphere without time or points of comparison. The Sufis, the Yogis, call it *transe*, a state in which the whole being enters into a state of *rapport* and deep immersion with something unknown.

Keywords: Performance; ethics; improvisation; flow; flute

Recommendation

Before reading the text, its recommended to watch the recorded performance (Figure 1), which is central to this article, by clicking on the following link:

<https://www.youtube.com/watch?v=yc2WQCc3PAY>



Figure 1. Detail of the recorded performance scenario at the CCCI Auditorium of DeCA-UA, Portugal, where the inaugural class of the 2019 / 2020 Doctoral Programme in Music took place (all photographs of the performance were taken by Raquel Harmansukh).

You cannot swim for new horizons
until you have courage to lose sight of the shore.
(William Faulkner)

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Planning the performance

The Doctoral Programme in Music of the Department of Communication and Art of the University of Aveiro (DeCA-UA) celebrates the beginning of each academic year with an Inaugural Class. Traditionally, a musical moment is offered before the Inaugural Class.

This Inaugural Class could never be the same without this musical moment. This moment opens a space dedicated to the musical performance, creating an atmosphere that invites students and teachers to start the new academic year with challenging and transforming activities.

This musical moment is offered to the first-year students of the Doctoral Programme in Music. In November 2019 I was invited by the director of this Doctoral Programme, to offer that moment, giving me freedom of choice over the repertoire with a single restriction: maximum duration of 10 minutes.

Fortunately, the event took place before the COVID-19 pandemic started, therefore I had the opportunity to perform in the presence of spectators, which broadened my sensory field and the possibilities of creation, with the audience playing a fundamental motivational part. And reinforcing Erika Fischer-Lichte's idea of audience-performance interaction:

The performance results from an interaction between performer and audience. There is an 'autopoietic feedback loop', that is, what is happening there is the result of actions, of an organisation of space and time, and above all of the way some elements are related to others. (Fischer-Lichte, 2001, p. 18)

This interaction opened my sensory and intuitive field and enabled me to express my feelings with gestures. This so-called 'feedback loop' to which the author Fischer-Lichte refers, was activated.

Writing about my own experience was not easy, especially when so many months have passed and as the writer Marifé Santiago² said in a lecture, memory can be deceiving when talking about our own work:

(...) to put words to an experience, which by its very definition has always been outside that which has a word that is shared, and which can even create a certain confusion. (...) When we suddenly try to argue it with a language, let's say, which is the one we are used to and accustomed to in the field of the outside, but not always in the field of the inside... even (...) there is also an old fear, which is that of the artist who has to talk about his own work, because he understands that talking about his own work, is to do a delayed exercise of something that has already happened, and as it has already happened, it is therefore the territory of memory, and memory tends to be deceitful (we know this all too well), it tends to modify structures as we need them, it tends to create a story that most probably has nothing to do with experience.³ (Santiago, 2019)

² The poet and writer Marifé Santiago holds a PhD in Philosophy from the Complutense University of Madrid. Professor of Aesthetics and Theory of the Arts at the Universidad Rey Juan Carlos (Madrid) and Patron of the María Zambrano Foundation, corresponding member of the Royal Academy of History and Art of San Quirce and vice-president of 'Clásicas y Modernas'.

³ '(...) ponerle palabras a una experiencia, que por propia definición ha estado siempre fuera de aquello que tiene

Therefore, the artist who speaks of his, her or 'them' own work is in danger in the depths of memory and the significance of his, her or 'them' own experience. Still, I rely on my emotional memory and the physical records (videos, audios, photographs) that helped me to a large extent to rescue the highlights of this performance.

My intentions

Live performances have the power to transform spaces where the spectator and the performer devote their concentration, imagination, and time to have an experience. This moment is not always easy or natural for those of us who come from a Western Classical Music background. Rules, prejudices, traumas, low self-esteem, arrogance, dependence on ideas from a teacher or from an authoritative figure, are some of the obstacles that a musician tends to deal with, every time he, she or 'they' performs on stage. With all that academic, emotional, and bodily baggage, playing for 10 minutes a movement from a classical composition would not represent a major risk for my professional career, since I am very used to it as a trained classical musician.

But a few weeks before the event, my choice was clear: I would play the first movement of Johann Sebastian Bach's sonata for solo flute in A minor. Having made that decision, I also faced at the same time, an internal struggle because I did not see how I could play Bach's sonata without falling into the traditional model of a performance more concerned on my skill than on creativity. Precisely this shift from obedient musician to creative artist was, and still is, the challenge of my PhD work and, indeed, of Artistic Research. Playing conventionally a Bach sonata had nothing to do with my purpose. On the contrary, it inevitably represented the traditional way for approaching a concert.

Thus, I took it upon myself to challenge what represented and sustained my own artistic persona. After 25 years of musical life dedicated to Western Classical Music for Flute, I decided in the early morning of the day the inaugural class was to take place, that Bach would not be an option and that I would improvise. This decision filled me with anxiety and at the same time with great excitement and giddiness at the risk of creating something in a few hours.

Once enrolled in my doctoral research I explored the interaction with some plants in the creation of a performance. I found interesting the idea of making a sort of exploratory and creative experience with some remarkable characteristics of the plant universe, such as leaves and soil. Starting with something very basic, but at the same time profound, and considering that it would be a first encounter on stage with my doctoral work, which gave me a sense of familiarity, as it was an encounter between my regular performance practice (something known to me) and improvisation (something less known to me). Thus, there was a balance between the two knowledges, which resulted in the transmission of knowledge created in real

una palabra que se comparte, y que incluso puede crear cierta confusión (...) cuando de pronto intentamos argumentarla con un lenguaje, vamos a decir, que es el que estamos hechos y acostumbrados a que ocurra en el terreno del afuera, pero no siempre en el terreno del adentro... incluso (...) hay también un viejo miedo, que es el de artista que tiene que hablar sobre su propia obra, porque entiende que hablar sobre su propia obra, es hacer un ejercicio en diferido de algo que ya ocurrió, y que como ya ocurrió, es por tanto, territorio de la memoria y la memoria tiende a ser engañosa (lo sabemos de sobra) tiende a modificar las estructuras según las necesitamos, tiende en el fondo a crear un relato que muy probablemente no tiene que ver ni siquiera con la experiencia.'

time. The direction of this knowledge transfer had a clear aim: to awaken restlessness and motivation in the first-year students of the Doctoral Programme in Music so that they themselves would be willing to step out of their comfort zone and experience other possibilities and see an example of someone who *'loses sight of the coast'*.

Materializing the performance

With dry leaves found on my way to the auditorium just before the performance, 4 kilos of soil (Figure 2), brought from the interior of Portugal, that have helped to grow some olive trees with more than 200 years old, and the flute, I walked with determination, embracing this adventure.



Figure 2. At Avecasta village, Tomar, Portugal, collecting soil of the backyard of 'Casa Raíz': a hostel and therapeutic space where workshop events, retreats, concerts, and therapies are frequently held (photo taken by Tereza Freitas, the owner).

Moments of the performance

If we juxtapose this text with the performance, I divide the latter into four moments that were clearly contrasting and that have their own significant meaning, being all intertwined uninterruptedly. I should clarify that this division was not planned prior to the performance, but after a self-observation of the performance and emotional memories, I decided to separate these four moments, which I will describe below.

Moment I

'Opening space, in the present'

Squatting down, with my back to the audience, I started with a few deep breaths to open my inner space and that brought tears to my eyes (Figure 3). Openings are always important to me, but I usually do it off stage. This time I decided to do it in public, opening myself from the beginning to an unprecedented experience and offering a very intimate ritual to the people who were present, which led me to a sense of self-confidence and wholeness.



Figure 3. Opening space, in the present (moment of preparation for the performance).

This experience of intensively living in the moment corresponds to the notion of *becoming* proposed by Deleuze & Guattari, that in Auslander (2007) words, becoming is presented as a state of movement, in which ‘one never finally becomes anything but is perpetually in a state of creative becoming’ (Auslander, 2007, p. 88):

Deleuze and Guattari’s emphasis on becoming as an end in itself harmonizes with major trends in performance theory that likewise value action and process over result and product (performance itself is frequently defined in such terms). (Auslander, 2007, p.88)

This same author refers to a space where boundaries are fluid, and the desire flows in multiple directions, that is called ‘deterritorialized’:

The deterritorialized is the space (both spatial and psychic) occupied by the metaphorical body without organs. This contrasts with territorialization and reterritorialization the attempts to totalize, to structure hierarchically, to contain – through institutions such as religion, family, and school. To (re)territorialize is to try to contain and place boundaries around desire, to repress it. The deterritorialized is fragmented, multiple, uncontained. In such a space, boundaries are fluid, selves transform, desire flows in multiple directions. (Auslander, 2007, p.87)

This ‘becoming’ and ‘deterritorialized’ are concepts that I will include, from now on, in my practice as a creator, finding spaces and attitudes where I can explore boundaries and be on stage with more possibilities.

Another attitude that modified my way of being on stage was not to be afraid, something that is certainly detrimental to performance work. I do not want fear to be confused with nerves or anxiety, because anxiety can have positive aspects in performance, however, I will not go into this field, as there is much to discuss about this aspect, and it is not the purpose of this paper.

Going back to the beginning of this first moment, I could not hold my tears or feelings. My

throat closed to the point of not being able to blow, therefore, I chose to emit whispered sounds and it was there where my whole body started to take its own rhythm, the throat relaxed, and I felt the muscles of my legs gaining strength to stand up and continue with what I had already started. Surrounded by an atmosphere that favoured my skills as a flautist, I seemed to be playing effortlessly. I could compare it to the state of *flow*, a term coined by Mihaly Csíkszentmihályi:

The state in which people are so involved in an activity that nothing else seems to matter; the experience itself is so enjoyable that people will do it even at great cost, for the sheer sake of doing it. (Csíkszentmihályi, 1990, p. 5)

I had a sensation of balance between the outer and the inner environment, as Csíkszentmihályi explains the origin of this feeling:

When the information that keeps coming into awareness is congruent with goals, psychic energy flows effortlessly. There is no need to worry, no reason to question one's adequacy. But whenever one does stop to think about oneself, the evidence is encouraging: "You are doing all right." The positive feedback strengthens the self, and more attention is freed to deal with the outer and the inner environment. (Csíkszentmihályi, 1990, p. 99)

From the beginning of the performance, the aim of the message for the first-year students was quite clear: take advantage of the fact that they were facing a PhD that would not make them leave their musical instruments in a corner for three or four years. That Artistic Research was offering us an opportunity to create art with social impact, cultural and political actions that seek empathic reactions, communication through expressive gestures. And challenging our old mythopoetic configurations and an expansion of consciousness among other characteristics of artistic research (Correia & Dalagna, 2020).

Moment II *'Tilling the soil'*

The path to the soil in the centre of the stage was challenging (Figure 4), as playing the flute requires two hands and I had to take off my high heels to be barefoot, to be in direct contact with the ground.

The fact that this movement had not been rehearsed, brought an uncertainty that was overcome when I managed to keep my balance with only one leg and let go of the first heel by brushing it with the other leg (I am grateful for my yoga practise!).

It was clear from the beginning of the performance that I wanted to communicate, through the flute, all the physical and emotional sensations experienced in real time.

As my first bare foot contacted the soil, the sound is interrupted by a sense of connection with the earth. A tonal melody begins, intertwined with whispered and percussive sounds. As both feet finally touch the soil, the sound is interrupted again as at that moment the mound of the earth placed on the stage moved as it was stepped on, which gave a twist to this first moment and a start to a different space of being.



Figure 4. Tilling the soil (this photograph shows a moment of the process of approaching the soil).

My state at that moment and the decisions I made came mostly from being interested and involved in the present and from taking actions without premeditation. As Deepak Chopra (2018) shows in a video of a child of less than a year old playing with a colourful spinning toy, Chopra said that we can observe: existence, experience, no constructions, no stories, pleasure, desire, joy, sense of mystery, consciousness, and a being without theological or religious constructions, in less than 23 seconds.

In part, I identify with this attitude when improvising, highlighting the sense of mystery, pleasure, and the experience of existence.

This first solo⁴ improvisation on stage, I found it very pleasurable, and I can say that I was transforming my reality, and I found an explanation from Chopra as to why I was able to transform this experience:

A liberation to create and transform my own experience of reality, taking into account and starting from the idea that reality cannot be a system of ideas (religion, philosophy, science)... they cannot give us access to reality, one has to turn to the source of that idea; ourselves. (Chopra, 2018)

Therefore, turning to myself gave me a sense of healing in a small sample of an authentic moment.

Moment III *'Sowing the seed'*

Entering the soil barefoot generated a profound feeling of rebirth, of rootedness, of belonging.

⁴ I had already had experiences of improvisation, but with other instruments in a *'Meditative Concert'* context, where sounds are used for therapeutic purposes using instruments such as gongs, singing bowls, percussion instruments, whistles, rain sticks, pre-Hispanic Mexican instruments etc.

It meant planting the seed of my doctoral project that was beginning to give tangible results, in a figurative sense (Figure 5). Perhaps the body representing the seed that would germinate.

The feeling of moisture and texture of an element capable of creating and sustaining life on the soles of my feet, initiated a desire to sing, to prostrate myself and lean on the earth that sustains us, with humility and gratitude. I returned to the melody with which this third moment began but accompanied by my own singing. In this way, I honoured nature, as an essential element of our life.



Figure 5. Sowing the seed (interaction with the soil).

The Japanese master Kazuo Ohno, one of the great representatives and pioneers of Butho dance, speaks of entering an incomprehensible world to reach liberation, and of a search for freedom through the truth of the body. Dance as a critical conception of the human being, the representation of the human being in its most primal state. Speaking of soul in the motions:

There's an infinity of ways in which you can move from that spot over there to here. But do your movements allow us to feel your spirit? Have you figured those movements out in your head? Or are we seeing your soul in motion? ... the essential thing is that your movements, even when you're standing still, embody your soul at all times. (Ohno, as cited in Barret, 2019)

One thing to consider is that body movements are not only created by the individual *per se*. Embodied heritage as part of our movements is what Ohno expresses:

Alive, in each and every one of us, are countless individuals whose lifetime experiences, joys, sorrows, angers, doubts, and so forth have been successively passed down from one generation to the next. The physical form I assume now is but the fruit of what I've inherited from those who have existed before me. (Ohno, as cited in Barret, 2019)

Hence, this analysis of this moment is regarding to the true body movement, although from a different starting point, since the Butho dance was born from the absence of any model after

the Second World War and from a need for rebirth after barbarism⁵. The aesthetic result of this performance is similar in this representation of the incomprehensible, of something without structure, of the deep sensations of the human body guided towards an artistic expression.

As this type of dance is a sample of creation in real time, that is to say, it does not follow a script, it is improvised and since the emotions are expressed spontaneously, I feel identified with this type of artistic expression, because of its character and its form.

Moment IV

'Let it germinate'

The conclusion and closing of the performance consisted of walking to the back of a white projection screen that divided the stage in two (Figure 6). With the main melody (theme) in combination with sounds produced by blowing and percussion from my tongue and fingers, the energy that had sustained me from the first moment gradually faded away.

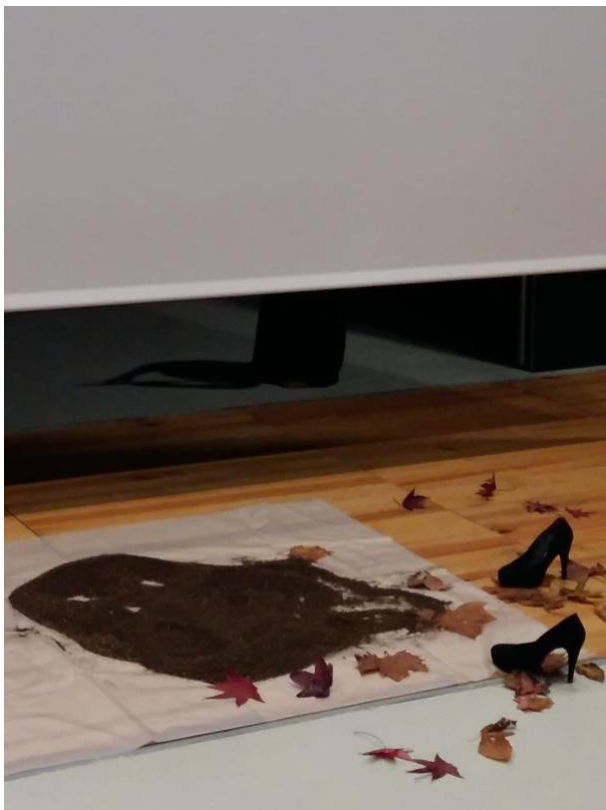


Figure 6. Let it germinate (conclusion and closing of the performance).

There was no attempt to prove anything to anyone, the body was willing to receive the sensations of each step, present, in tune with the sound produced by the flute and the voice in movement. In general, the body and mind let themselves be led by an intuition that seemed to be guided by something external.

⁵ Tatsumi Hijikata, who inspired Ohno to begin experimenting with Butoh, named the Butoh 'The Dance of Darkness'.

'Letting go' and trusting, 'in the moment', makes that being guided becomes a journey without so much resistance; that resistance that causes the body to be driven away from vulnerability. Being vulnerable exposes the performer in his, her or 'them' most sincere state. That was my experience in those 5 minutes of absolute surrender to what I call 'freedom of creative feeling'.

About improvisation, you do not improvise from 'nothing', but you leave the familiar paths, you let go of what once held you down and you trust the process, you trust your muscle memory and your tacit knowledge.

I identify in this performative experience with the so-called 'autotelic experience' described by Csíkszentmihályi (1990), as I engaged in a challenging presentation that became a pleasant and intense constant *flow*.

The autotelic experience, or flow, lifts the course of life to a different level. Alienation gives way to involvement, enjoyment replaces boredom, helplessness turns into a feeling of control, and psychic energy works to reinforce the sense of self, instead of being lost in the service of external goals. When experience is intrinsically rewarding life is justified in the present, instead of being held hostage to a hypothetical future gain. (Csíkszentmihályi, 1990, p. 161)

Reinforcing the sense of self, and keeping all these memories and sensations, I took this experience as a cathartic transformation which brought an interest to explore new paths on my approach to music performance.

What is next?

Starting from the principle that art is communication, the intention, dedicated to the new students of the 2019 / 2020 school year of the Doctoral Programme in Music, was, from the beginning, to transfer a message through bodily action and non-verbal empathic communication. As a second-year student, I had something to say, and I wanted it to be transcendent. But how could I, through 'the sensitive field', transmit the fact that they were in a Doctoral Programme with the opportunity to do something different, to transform, to open performative frontiers between research and the arts and create new realities?

I dealt with this concern by reinforcing Joel Birman's idea in which he refers, in an interview, that one of the functions of art is to promote the expansion of the spectator's imaginary, summoning the imaginary without words and calling for the creation of an imaginative aesthetic (Birman, 2014).

One of my purposes is to give the spectator a space for his, her or 'them' own creativity, to let one's own experience become something very personal.

The artist Marina Abramović, who has been a source of inspiration for me in terms of discipline, determination, and commitment to performance, talks about the time needed on stage for both the performer and the audience, where both parties create something during that time:

The performance is a process. The public as well as the artist has to go into it. They must

meet in a completely new territory and build from that timeless time spent together. That's very important. Because you need that time so that something can really happen as a performer. But the public also needs time for something to happen to them. Because they need time to adjust. (Abramović, 2006, p.34)

Communicating an idea with conviction begins with a self-suggested conviction, *i.e.*, forms of transmission are sought based on this self-suggestion, which was previously nourished by the collection of other ideas and concepts. The challenge for the artist is always present in the intervention part. It is known that the arts have a transformative power through the impact that the artistic product has on the public. Generating feelings, from the most basic ones such as love, compassion, hate, disgust, joy, sadness, has been the task of artists of all times, therefore, transmitting such a complex message was not a simple task.

I think it is particularly important that this kind of texts, attempts to describe a performative experience, do not in any way interfere with the experience of the spectators, much less impose any feelings or thoughts. Everything I described above reflects a very personal experience. In a very particular way, I think that the richness of a work of art lies in what is not explicit, in the mystery of the origin of the feeling that transforms and moves us. To live the work of art from our life experience seems to me fundamental, without preconceived ideas that could interfere in this relationship that involves us with the work of art. However, an adequate clarification that complements the experience of the public encounter - artistic product, undoubtedly intensifies this experience.

A desire to transmit and prolong this 'state of present feeling' is what invades me nowadays. And practicing it seems to me the answer to achieve it, not only in a musical performance context, but also in everyday life. Meditation has been a tool that seems to help me to be for several minutes in this state of present feeling. Transporting this 'being' from a meditative state to an artistic activity has been a first step that feeds my aesthetic experience for future performances.

To Tackels (2020), is important to leave the familiar and the comfortable, to venture out, to visit other fields, to leave the home ground and to stop doing repeatedly what we already know to do well (routine) without creation or any type of invention. The idea is to suspend this flux, taking distance from your own work, only to return improved afterwards to the initial work. I can say with certainty that, for me, this is worth the risk. And breaking new ground into the unknown has given me the freedom to create and transform the experience of my reality.

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