



situation and aim

art music

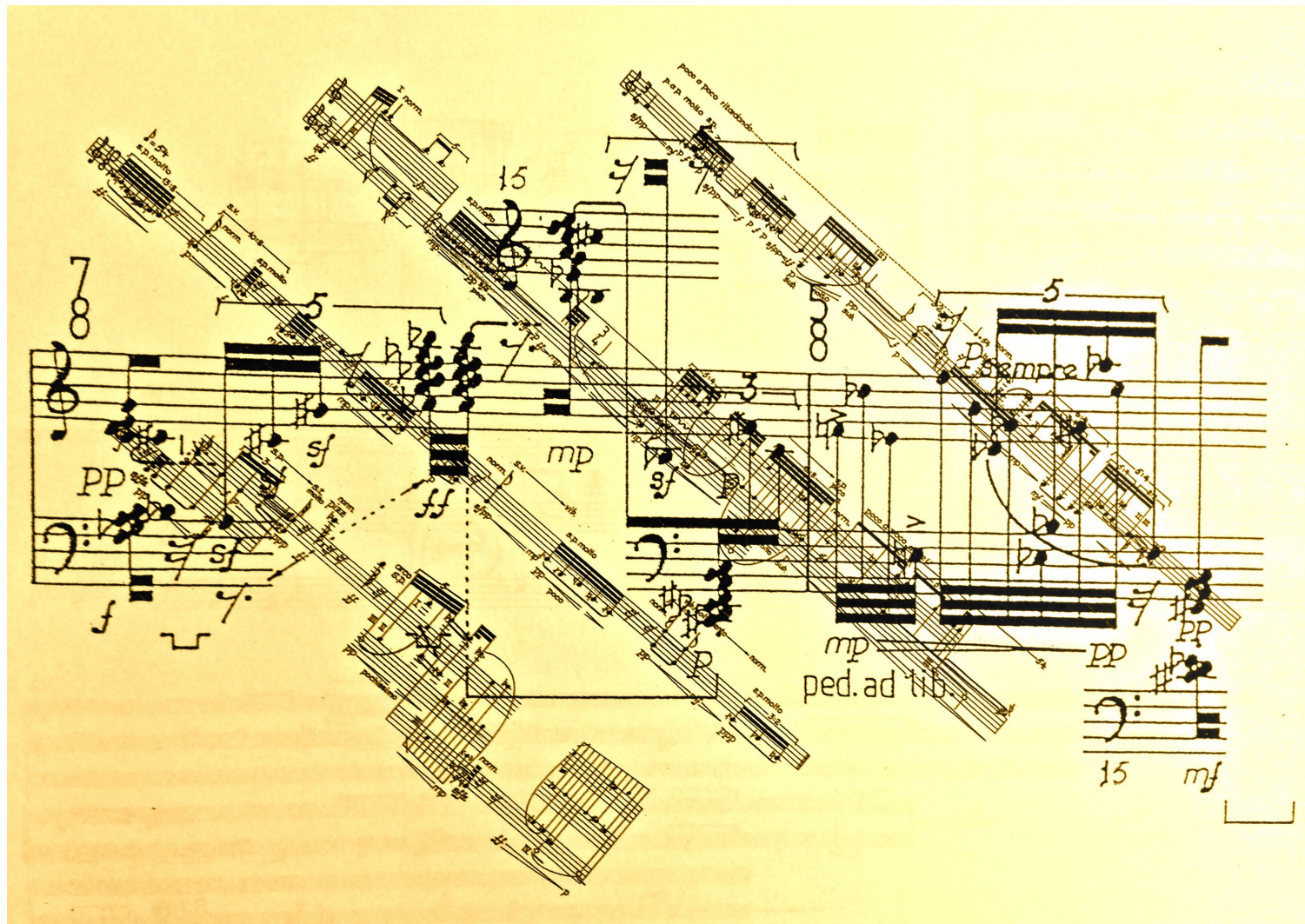
– contemporary and classical –
is characterized by certain types of rigidity
connected to a desire for perfection
within the genre itself

The inquiry seeks to suggest and develop strategies that may serve as a complementary model to the prevailing rituals of the art form aiming to encourage a bolder practice in the composing, performing and understanding of music.

a dual perspective of
composition and interpretation
recognizing the listening as a creative act

In order to become a good composer or performer
you need to become a good listener...





discussing

- a less authoritarian approach to musical interpretation
- alternative ways of understanding the basic material of music
- how to bring dialogical procedures into play
- how to make music collide with other discourses and forms of reading



inspirations

- the dialogue as a fragmentary responsive mode of negotiation
- an essayistic method in both composing and interpretation
- the theatre's extensive discourse with the dramatic text
- poetic translation and other hermeneutical practices
- awareness of pre-Romantic musical traditions

The concept begins in artistic practice,
linked to questions as to how extensively
musical awareness may go into a dialogue
with the work of art itself.

some questions

- where does the piece end?
- when does the interpretation begin?
- what is it that constitutes *identity* in a work?
- how do we know if the interpretation has fulfilled or violated its purpose?
- does it have an ultimate, clearly defined scope?
- if so, is it meaningful to defend and maintain its borders?
- what is it that prohibits us from doing certain things in a completely different way than is normally expected?



keywords

- complexity
- hermeneutics
- translation
- identity
- ambiguity
- ramification
- disobedience
- incompleteness
- democracy

methods

- critique
- reflection
- negotiation
- dialogue
- essay
- conflict
- migration

The choice of strategy is based on the assumption that it is possible as well as relevant to contemplate these questions with regard to an artistic practice – in which composition and interpretation work together – *in and through* the art itself.

The inquiry is about faith in the critical potential of the art
and about the belief that creation is linked to
a dialogical way of looking at things.

When listening becomes an interpretive practice and
a critical method, music opens up to a linguistic
and communicative ambiguity.



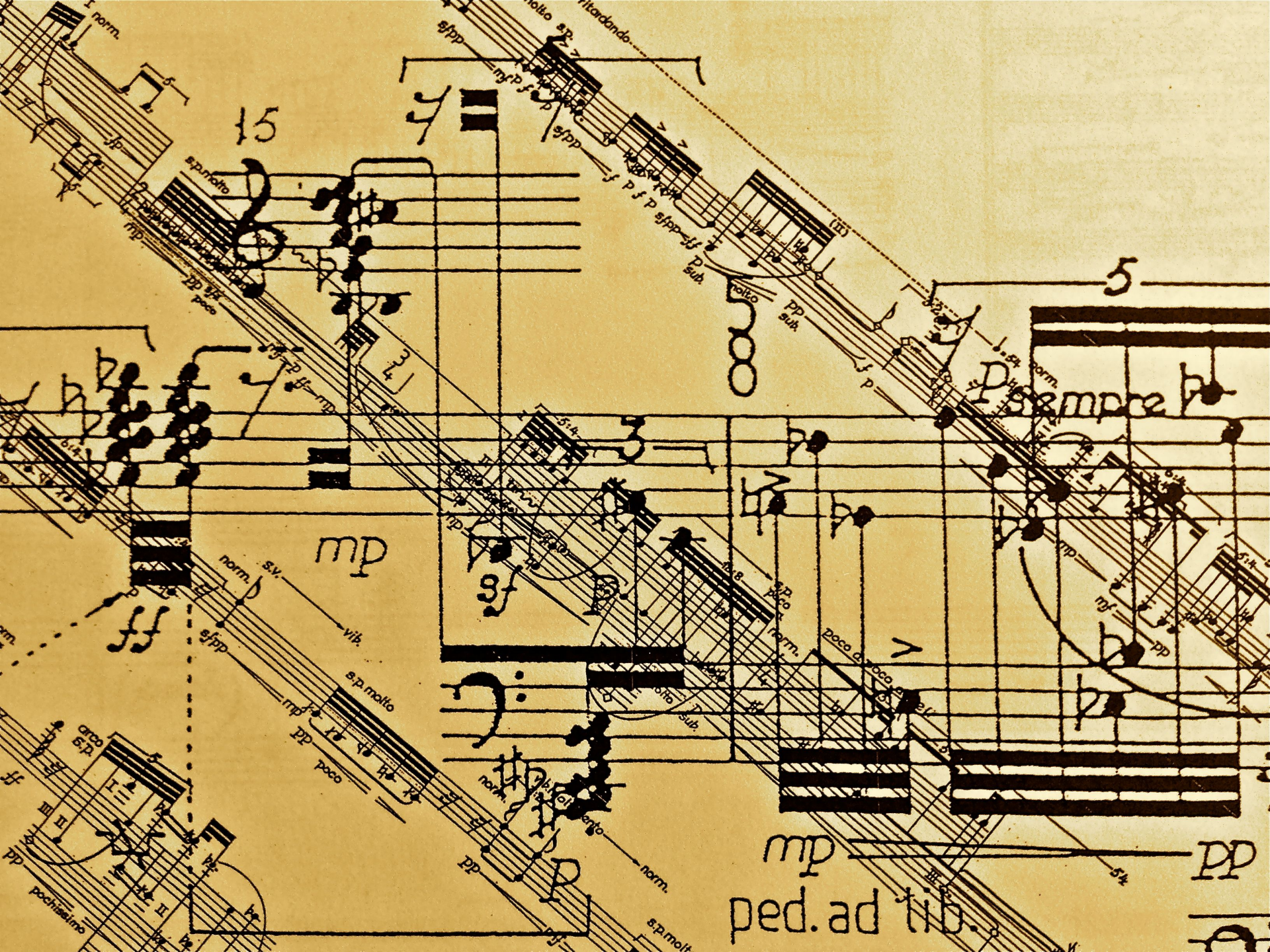


As notable shifts in contemporary music more and more often seem to be happening in the margins of the genre, it is an equally pressing matter to explore strategies that may create new flows between what we understand as centre and periphery.

Art music is not separated from society;

it is intertwined with oppositions and aesthetic shifts of its time, constantly in need of revision and new interpretations.





Edward Said – *On Late Style*

Fragmentation, incompleteness and unresolved conflicts are necessary entrance-points to a more complex understanding of the presence of time in both creation and interpretation.

The concept of quality is joined to critical debate, with an understanding of that, which is undergoing transformation on its way to changing positions.



Handwritten musical notation on staves, featuring various symbols, numbers, and annotations. The notation includes Roman numerals (I, II, III, IV, V, VI, VII, VIII, IX, X, XI, XII, XIII, XIV, XV, XVI, XVII, XVIII, XIX, XX, XXI, XXII, XXIII, XXIV, XXV, XXVI, XXVII, XXVIII, XXIX, XXX), numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100), and musical symbols (treble clef, bass clef, notes, rests, accidentals, etc.). The notation is written in black ink on a white background, with some sections highlighted in yellow and others in pink. The text "PERMATIC 14 SYSTEM" is visible at the bottom left.

