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Exercising musicianship anew through soundpainting

Speaking music through sound gestures

DOCTORAL STUDIES AND RESEARCH IN FINE AND PERFORMING ARTS

BRUNO FARIA | MALMÖ ACADEMY OF MUSIC | LUND UNIVERSITY 2016

Exercising musicianship anew through soundpainting

Exercising musicianship anew through soundpainting

Speaking music through sound gestures

Bruno Faria

LUND UNIVERSITY

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Abstract

In this thesis I focus on soundpainting-mediated musical experiences. Proposed in the mid seventies by the American musician Walter Thompson (b. 1952), soundpainting is a conventionalized artistic practice designed to create artistic works in real time. Thompson's definition of soundpainting as a sign language is central to the present artistic inquiry, based on different moments of artistic practice and on interviews with students and professional artists, and informed by an existentialist hermeneutic and yet pragmatic perspective. What does it mean to have *an experience* in soundpainting? Considering soundpainting as an artistic language, what does it mean to know and speak it? How is meaning mediated in soundpainting? What does a knowledge of soundpainting bring to classically trained musicians? Classically trained orchestral flutist as I am, my starting point has been the similarities and differences between the production and interpretation of signs as they occur in soundpainting-mediated practices and in personal experience of playing from scores and relating to conductors' gestures.

The artistic, hermeneutic circle turns on transpositions across horizons of understanding, since in soundpainting one's own practices are extended, and one frequently acts as instrumentalist, composer, and conductor. This is formulated as an example of artistic *transaction*, in the sense of acting across borders that usually separate roles. In addition to critical reflections on the indeterminacy of soundpainting as a practice and on the two performative perspectives possible in soundpainting (performance leader and performer), I explore soundpainting as an individual instrumental practice too. Although a particularization of soundpainting, this transposition from moments of qualitative transaction between two or more artists to an individual practice retains the significant aspects of standard practice in a soundpainting-mediated musical experience. In the process, significant opportunities were found to exercise different forms of embodying musical knowledge, wherein aspects of ownership and responsibility could be re-contextualized as different intentionalities (in the phenomenological sense) came to play. Through the exploration of such strategies for a systematic development of an improvisational mindset, it was also possible to nurture an empathic understanding of the activities of one's fellow musicians (performers, conductors, composer, improvisers). All these findings speak to the all-important sense of presence in the moment of performance and can be extended to other forms of music-making, disclosing potential directions for further research on both artistic and educational grounds.

Key words: Soundpainting, artistic transactions, musical signs, musical gestures, music indeterminacy, improvisation

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Speaking music through sound gestures

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List of recorded music

CD–Sound gestures

1. Remembrance	Bruno Faria	9:14
2. That idea	Walter Thompson & Bruno Faria	6:01
3. Supposedly a tree	Jennifer Rahfeldt & Bruno Faria	5:37
4. Trails	Bruno Faria, Julien Perret-Montoux, Etienne Rolin & Walter Thompson	3:57
5. Counterparts	Bruno Faria, Julien Perret-Montoux, Etienne Rolin & Walter Thompson	2:11
6. Contours disclosed	Walter Thompson & Bruno Faria	5:40
7. Following	Etienne Rolin & Bruno Faria	3:13
8. Perspectives on something special	Jennifer Rahfeldt & Bruno Faria	5:35
9. Changes	Walter Thompson & Bruno Faria	4:08
10. A voice in the midst of repercussions	Walter Thompson & Bruno Faria	5:09
11. Stumbled upon	Walter Thompson & Bruno Faria	3:35
12. Enliven palettes	Walter Thompson & Bruno Faria	10:31
13. Interferences	Bruno Faria	8:56

Let a sound, a scent already heard and breathed in the past be heard and breathed anew, simultaneously in the present and in the past, real without being actual, ideal without being abstract, then instantly the permanent and characteristic essence hidden in things is freed and our true being which has for long seemed dead but was not so in other ways awakes and revives. (Proust, loc. 2780)

Preface

"How does it start?" I often asked myself anxiously. "I don't know!" was frequently the only answer I could come up with. "But it's time to start—try to remember!" Almost breathless, sometimes my heart racing, sometimes numb with fright, "I can't, I really don't know!" And then, a few moments later, on stage and already starting to play, "Oh, that's how it's going to go! How could I not know? But—what's next?!"

Regardless of the music to be played, I have experienced this kind of self-dialogue in different forms as long as I have performed music. Even when playing from sheet music, how could I not know how a composition started, and therefore how a performance would start? Stage fright is the obvious answer, but I do not think that was the case, since I have always felt relatively at ease playing for an audience. During my research for this thesis, these questions became ever more pronounced, as I sought ways of making music that depended on *not* knowing what would happen, in which an answer would emerge from each moment as a performance unfolded. Why, then, seek this out?

In 2009, having taken up a full-time position as Assistant Professor of flute and chamber music at a federal university (Universidade Federal de Juiz de Fora–Brazil), I felt the need to redefine myself as an artist–educator–researcher. Since 2006, my main job had been as a flutist in a symphony orchestra, and teaching was secondary. I had started teaching the flute in 2003 as a graduate teaching assistant at the University of Iowa (US), and I taught undergraduates in Brazil from 2007 onwards. My previous, and largely informal, experience with Brazilian popular music such as choro and bossa nova, as well as other practices of a more explicit improvisatory character such as the practice of soundpainting, which I first came across in 2004, have always found a way into my work in academe, but only tangentially. Informal in the sense that these experiences were invariably confined to the margins of my main musical life—important, but not a priority. Given my responsibility to form the professionals of the future, I felt it necessary to concentrate on developing the skills that would enable students to get positions in orchestras, which in Brazil are few and far between, but are at least steady jobs. Having experienced auditions myself, my focus was firmly on equipping students with the necessary tools to win competitions and auditions, a noble enough mission in its own right.

It was in my academic research, though, that I saw the opportunity to seek musical integration on a more profound level. The first question was the differentiation between formal and informal learning situations, and revolved around ways of bridging them. In the formal situations, progressive and conscious learning was expected, and was thus to some degree structured, overtly sought, and assessed, whereas in the informal situations much of the learning remained unstructured and predominantly tacit. Experientially speaking, the main difference between the two related to how I felt music-making and learning were regulated, and how much I could sense the offered different degrees of artistic autonomy. Given my formal training, formal and informal musical experiences, and my teaching, I found myself questioning my way of being as an artist and a performance educator.

A stronger link between my various artistic–academic interests arose in a situation of artistic engagement that took place in 2010. My critical reflections were strongly influenced by Paulo Freire, especially his *Pedagogia da Autonomia* (1996/2009)—even though Freire does not speak of music per se—and started to mean something more as I prepared to record a piece for flute and electronics called *Kaleidoskópica*, composed in 2004 by my university colleague Daniel Quaranta (Adjunct Professor, UFJF–Brazil). Many of my questions acquired a different weight as I put the pieces of musical kaleidoscope together, improvising may way through passages of indeterminate notation, and embodying musical gestures as I saw fit in relation to an electronic part on every occasion I played it. As I weaved a different whole each time from the fragments of notation that constituted *Kaleidoskópica*, I realized that my attempts to bring together different forms of music-making into my everyday artistic–educational practices, and especially soundpainting, were pervaded by issues of integration, autonomy, and ownership.

Even if playing somebody else's composition, as I defined the sounds for each performance–composition I felt a different kind of relation to what I was playing—and who I was as I played it. It was clear that what I enjoyed most was being engaged in a variety of kinds of music-making: a constant in my life, in fact. What was lacking was the critical understanding of why I felt it so important to nurture such experiences, considering both the positive and negative aspects. What was it that made soundpainting relevant, regardless of whether I experienced it with a group of professional musicians—the first Brazilian soundpainting ensemble put together by my colleagues from the orchestra and music academy where I worked in 2006–2009—or groups of music students at the workshops and classes I offered at different festivals and universities? The practice of soundpainting took me to different places, artistically and geographically speaking, yes; but what did it mean, and how did it connect to other ways of making music?

My first encounter with soundpainting was in 2004 at the University of Iowa, where I was pursuing a Master's degree in flute performance in so-called Western

art music, in the shape of *Columbus—A Soundpainting Opera*, a multidisciplinary work prepared and performed at the university under the artistic direction of Walter Thompson, assisted by Evan Mazunik. Thompson had been developing soundpainting since the mid seventies; Mazunik, who invited me to participate in the project, was a fellow Master's student in the jazz department. It was fascinating to take part in the project and to observe how music, theatre, dance, and the visual arts were weaved together in the moment, without the guidance of a carefully studied score.

There was a group leader, who simultaneously improvised and conducted; as players, we were interpreting and improvising at the same time. Despite of having an overall impression of what the staging would be, before the commencement of each performance it was simply impossible to say how the whole thing would start (tutti or solo, calm or agitated, all playing, all singing, all moving?) or how it would be put together for the next hour or so. Playing on stage instead of in an orchestra pit, we all had to find our own ways to move between one scene and the next, to move the stage scenery and props around, to come up with completely different artistic worlds in front of the audience.

It was the fascination of not knowing what would happen in a performance that four years later would take me to Sweden for the first time. The occasion was the annual *Soundpainting Think Tank*, which in 2008 was held in Helsingborg in southern Sweden. Upon invitation from Thompson, the think tank brings together professionals from different parts of the world and from different artistic disciplines and cultures in an advanced forum to discuss developments in soundpainting. Although I was participating in this advanced forum for the second time (the first having been in Tours, France, the year before), soundpainting then occupied at most two hours a week of my time, if that; the rest of the time, like my colleagues in the orchestra and the music academy, I had other forms of music and other modes of being a musician to take care of. However, I suspected that these modes of being were not unrelated or incompatible. The disarticulation between them in my practice seemed to be mostly related to the constraints of time, imposed by working conditions and the like. While I had the impression that soundpainting represented the possibility of a mutual artistic search and guidance, in the symphony orchestra where I played professionally I saw different signs of the proximity between these practices.

On a different note, I recollect one morning at the end of August 2007, when our orchestra was visited by the founder and leader of the chamber orchestra I Musici de Montréal, the cellist and conductor Yuli Turovski (1939–2013), who was in Brazil for a few concerts with that distinguished ensemble. Thanks to the usual informality of Brazilian institutions, he was invited to lead the final part of our rehearsal of Beethoven's Eighth symphony. The sound produced by the orchestra was very different than before Turovski started to rehearse, but it was not only the fact that an acclaimed international conductor was in front of the

orchestra—there was something in the way he moved and in what he said to the orchestra. His movements were very energetic. His words, although few, seemed to be very effective. One thing he said struck me. I do not recall his exact words, but the gist of it was "Show me how to conduct this piece. Don't expect me to say anything." That proposition, that change in perspective, still resounds in my mind. It seems to open a possibility of exercising musicianship anew, something that also seemed possible through an engagement with soundpainting. To speak an artistic language without necessarily using words, to know without knowing, to improvise conducting or vice versa, to interpret experimenting or vice versa. This thesis provides accesses to a horizon of musical understanding that has been unveiled time and again since my first encounter with soundpainting, even after the last notes of a soundpainting had faded away.

This thesis would not have been possible without the generous assistance of a great many people over the years. I am grateful to my supervisors, Professors Anders Ljungar-Chapelon and Antonio Carlos Guimarães, for their interest in the project, their trust in the work I was doing, their insights, and the challenging questions that helped me to understand my chosen field. To Anders I am specially grateful for guiding me in the significant traditions of artistry and scholarship, for always reminding me to seek out the essence of art-making, and for embodying the most profound principles in the humanities by putting everything into perspective when it was most needed. I am also deeply thankful to Professor Liora Bresler for her warmth and the many inspiring thoughts and examples of a scholarly life lived to the full. For their insightful questions and comments I am very grateful to my seminar opponents, Dr. Erik Rynell, Professor Catarina Domenici, and Professor Helen Julia Minors. I also owe a debt of thanks to Professors Håkan Lundström, Göran Folkestad, and Karin Johansson, for raising important questions at the outset and reorienting my work towards the area of artistic research; to my fellow research students, senior researchers at the Academy of Music, for their interested and critical attitude towards my work, and for all their support at life's most challenging moments; to Professors Göran Sonesson and Jordan Zlatev, and by extension the affiliate members of the Lund University Center for Cognitive Semiotics, who provided me with important opportunities to share my work, and who took the time to suggest readings and to discuss ideas related to my project; and to all the participants of research meetings and conferences for being a responsive audience in moments of academic performance and for raising important points of view.

I am extremely grateful to all the artists who directly or indirectly took part in the research: the students who dedicated their time and offered their musicianship in rehearsals, performances, and interviews; my collaborators Sonja Korkman, Sabine Vogel, Walter Thompson, and Jennifer Rahfeldt, who were so generous with their time, artistic knowledge, and sensitivity, and Etienne Rolin and Julien Perret-Montoux for surprising me with another opportunity to play. I am also

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My thanks to Ola Wirling, for taking such good care of the audio recordings; to Margot Edström, for her patient help with the video material; to the staff of the Academy of Music and Inter Arts Center, for the unstinting technical help; to Annika Michelsen for all the help with the crucial documentation; and to Charlotte Merton for her enthusiastic and most efficient language editing.

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Chapter 1–Introduction

In this thesis I present and reflect upon soundpainting-mediated artistic experiences from the hybrid perspective of an artist–educator–researcher. The thesis itself is composed of the present text and recordings of various sorts (for example, public performances, rehearsal performances, recording sessions, selected excerpts), each equally important for the intended disclosure of meaning. The experiences in focus took different forms, unfolding through musical and verbal transactions: with young musicians at different stages of their education at the Malmö Academy of Music, who kindly agreed to take part in the study and fulfilled an important role as companions in my learning process, even if not self-consciously aware of it; through academic interviews, conversations, and/or artistic collaborations with professional artists and educators in the field of performance who generously conceded me their time and shared their perspectives; and through my reflective quest as I followed the developments of my individual instrumental practice (i.e., moments of preparation and performance).

I refer to the experiences in focus as soundpainting-mediated ones, for they sprung from the practice called *soundpainting* and have actually gone beyond it. Walter Thompson (b. 1952), the musician who initially proposed and developed soundpainting, defines it as a sign language that makes possible what he calls "the art of live composition" (Thompson, 2006, 2014, n.d.-c). In a strict sense, *soundpainting-signs* are conventionalized bodily movements to which meaning was attributed for different reasons (when referring to this conventional dimension I will use the hyphenated term soundpainting-sign). Iconic resemblances played and still play an important role in the establishment and expansion of a lexicon of soundpainting-signs. One can infer that from Thompson's anecdote of how soundpainting emerged in a performance in Woodstock (1974), in which he, as the composer–conductor, used his body to sign to an ensemble what is now known as the LONG TONE soundpainting-sign, successfully receiving a corresponding response from musicians who played a sustained sonority.

Through direct performative encounters, the immersive disclosure of different art worlds, and contact with ways of thinking mediated by readings of theoretical texts stemming from various intellectual traditions, I was inspired to critically look and listen not only to the work at hand, but also back into the musical traditions within which I was formally educated, and forward towards

other artistic traditions into which I attempted to take conscious steps during my research. These other traditions (for example, jazz, free improvisation) somehow contributed to the constitution of soundpainting, and thus represented an expanded horizon of artistic understanding through which I could expand my own musicianship. The research work as a whole can be understood in line with, or as an overtone to, what Hans-Georg Gadamer (1960/2006) articulated as transpositions across and fusions of horizons of understanding (pp. 304–305), which will be further discussed as the text unfolds.

1.1 Research motivation

It all started with a sense that my experiences with the practice of soundpainting played a significant part as I found my way through *Kaleidoskópica*, a composition by Daniel Quaranta (2011) for flute and electronics. The piece itself stemmed from a realm with which I was mostly unfamiliar, as I had never truly dealt with either graphic scores or mixed electro-acoustic sound worlds. In the piece's score I found about 15 rectangles, which the composer called *modules*, filled with a kind of graphic notation that was not completely abstract, but that carried resemblances to traditional notation in terms of relative indications of range as well as some indicative signs of other aspects such as speed and volume (see Figure 1). I could arrange those modules as I found more appropriate in relation to an electronic music part.

I was dealing then with a notation that was more indeterminate than the scores of the standard flute repertoire that I mainly worked with (both in my years as a student and in my professional activities as performer and flute teacher), yet not as indeterminate as many examples of twentieth-century graphic scores. Quaranta's initial plan for a piece for flute and *live electronics*, which would raise the level of indeterminacy in its performance, was frustrated by the accidental loss of the original programming done for it. The composer's and my own ignorance of programming languages, plus the limited time frame of our recording project, made it impossible for the piece to be realized as initially planned. The piece ended up being restricted to flute and a fixed and continuous electronic part, which limited the unfolding of its idealized, compositional kaleidoscopic character.

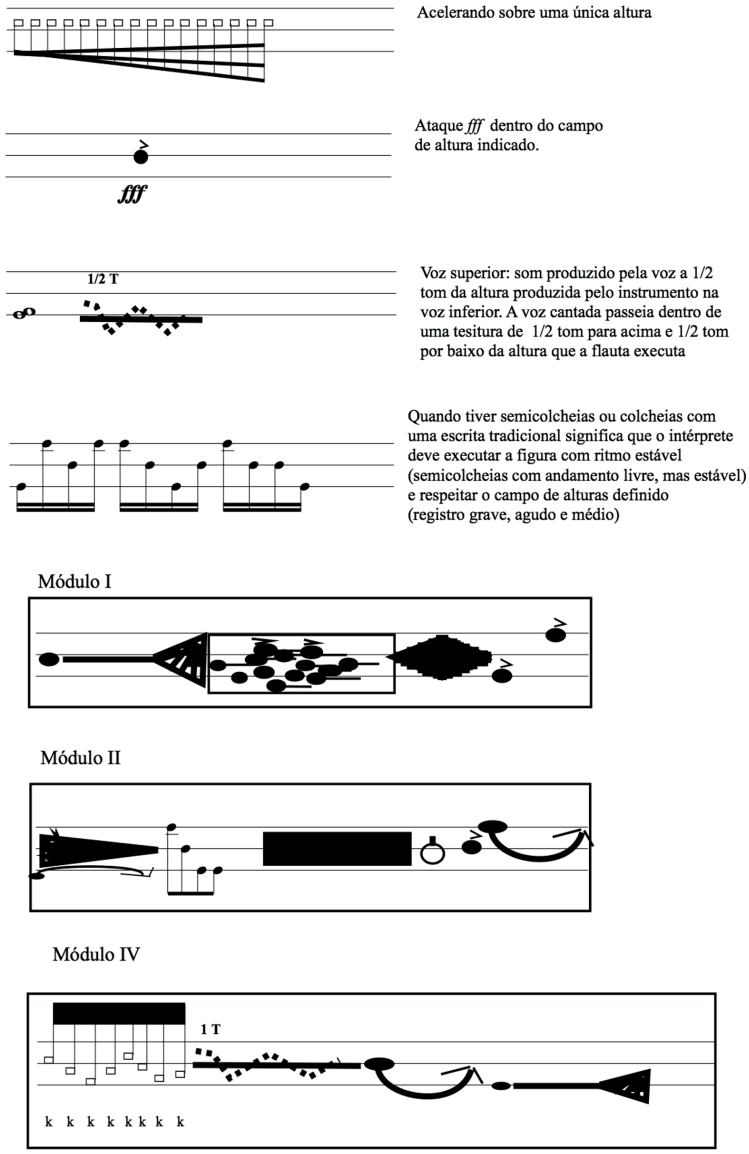


Figure 1 Sample of Kaleidoskópica's notation.
Three parallel lines within each module indicate approximate range (low, middle, high registers). Triangular shapes indicate transitions between moments of playing marked by more or less presence of air sounds. Notes with dashes and accents within a rectangle indicate ad libitum disposition of pitches and rhythms across the octaves of the instrument. Completely filled black rectangle indicates constant air noise pitched within approximate range. Curved arrows moving from a noted to an unnoted space refer to glissando. Empty circle with vertical dash on top indicate key click. Unfilled and squared note figures with consonant underneath indicate marked sonorous presence of tongue articulation sounds. Dotted and waved line above solid and straight line indicate a glissando to be realized with voice (whole step or half step) while a sustained sonority is being played on the flute. Copyright Daniel Quaranta. Adapted with permission.

At some point, while studying the piece, I realized that I was reading *Kaleidoskópica*'s notation, projecting and gradually building expressions upon its broad outlines by considering not only the conditions set by the piece, but also of how sonorities could be woven together in a soundpainting performance. In the notation there were signs sketched out without an exact determination of such elements as pitch, rhythm, articulation, or dynamic. As I listened to the pieces' electronic part and experimented with different ways to shape my expressions by selecting, placing, condensing or stretching in various ways the different components within each module, as well as their order, I was thinking in similar ways as when engaged in soundpainting performance situations, both as a group member and a group leader. For example, conventional resources used in soundpainting practice such as an imaginary musical staff and the possibility of indicating rhythms and rhythmic proportions to be performed (see Figure 2) seemed to resonate, respectively, with the three horizontal and parallel lines that delimited the approximate range and the spacing between musical events, which could suggest a division of time in some of the notated musical phrases I found in *Kaleidoskópica*.

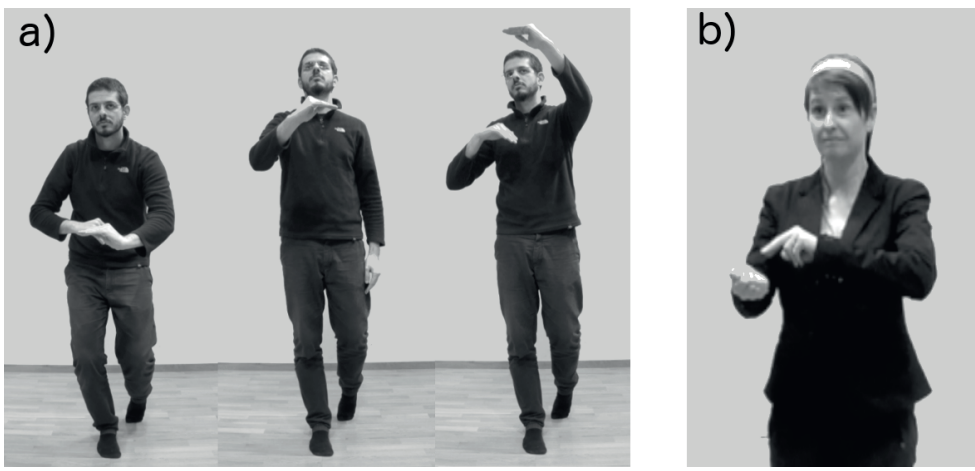


Figure 2 Visual example of soundpainting's imaginary staff and rhythmic indications.
An (a) imaginary staff (low, middle, high ranges) and (b) rhythmic indications tapped by a group leader on the inner part of the forearm and subsequently performed by group members.

Additionally, both in *Kaleidoskópica* and in soundpainting I could improvise on simple musical ideas, deciding which elements would constitute the overall musical expression in the moment of performance and how it would sound. In each setting it was possible, for instance, to momentarily focus only on a single long tone and experiment by pushing through it different amounts of air, and to work on one quick aleatory burst of notes scattered through the first octave of the

flute with sharp articulations, leading on to a moment of simultaneous playing and vocalizing (Figure 3).

My lack of familiarity with the kind of notation that would yield access to the world of *Kaleidoskópica* was partially compensated for by my familiarity with how musical elements could be articulated through soundpainting-signs. The soundpainting phrases shown in Figure 3 show a possible use of soundpainting-signs within a context of solo performance, and do not strictly adhere to the conventional ways in which sequences of such signs are usually grouped, as will be further explained below. Similarly, my lack of familiarity with defining the order of events according to my musical expressions within that artistic world was in part compensated for by my familiarity with the constant shifts in direction possible in and characteristic of soundpainting performances. When it came to playing in relation to pre-recorded electronic sounds, on the other hand, my familiarity with orchestral and chamber music practices seemed to play a stronger role, especially after the electronic part became fixed and I could relate to its past and future in a similar way to how I would relate to sounds I knew have occurred, or should occur, as a performance of written music unfolds. In a way I was in a different artistic region, but not completely unfamiliar with some of its cultural practices. Thanks to my experience of having been in soundpainting regions, I could relate to those cultural practices and ways of being, dialoguing with and through them, no matter how strong and different my accent might have been.

Yet I failed to cope with one inherent aesthetic condition: to decide in the moment of performance not only which sounds would be heard, but also the overall ordering of events. Without going all the way to specifying (in traditional notation) my choice of pitch, rhythm, and other parameters, before recording the piece I nevertheless selected carefully, ordered, and practiced a fixed discourse constituted by the musical gestures that I found made more sense in relation to the electronic part (see Figure 4).

Two key aspects for the piece's indeterminacy had been then covered up, first after the loss of the "live" electronics possibilities, and then as I fixed the relation of the flute part before recording it. The link I sensed between my experiences of the musical practice of Quaranta's *Kaleidoskópica* and of Thompson's soundpainting sign language for "live composition" (Thompson, 2006, n.d.-c), although significant, remained limited. I could feel that the incompleteness of those indeterminate notations forced me to work with my previous musical knowledge and to search for understanding in a different way. Yet, in both this piece and the soundpainting practice, I found spaces to explore knowledge anew in multilayered, diachronic processes and synchronic moments of experimenting with, defining, and interpreting the sounds that ended up constituting a performance–composition.

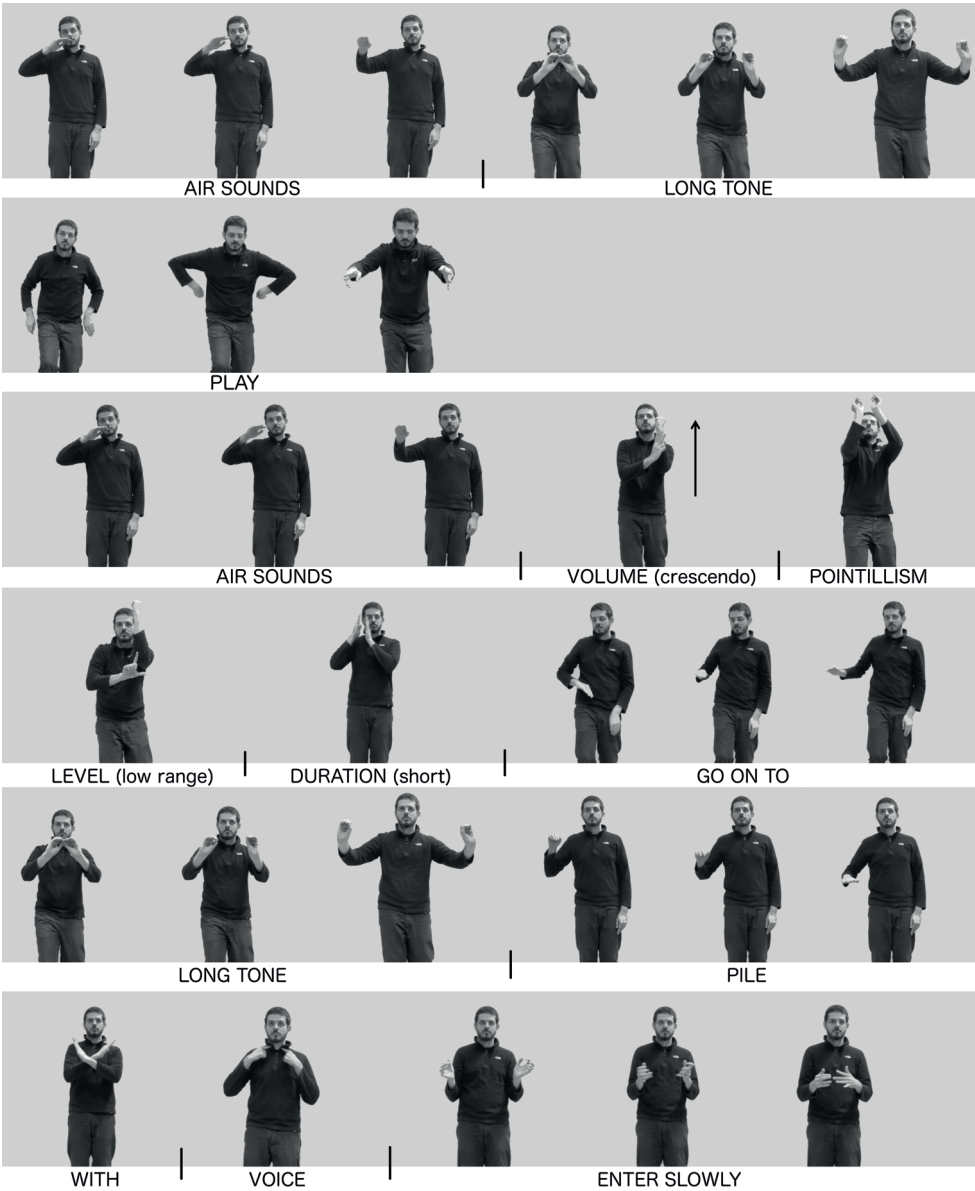


Figure 3 Soundpainting phrases corresponding to the sonorities described above.
A sustained sonority with a predominant airy quality would start being performed upon the sign PLAY. While still sounding, changes in the intensity and amount of air would become effected in real time through the sign VOLUME. The instructive sequence of POINTILLISM—LEVEL (low range)—DURATION (short)—GO ON TO—LONG TONE (mid range)—PILE—VOICE—ENTER SLOWLY would be read while the airy sustained sonority was still being performed. The actualization of the instruction would take place within 5 seconds upon the presentation of the sign ENTER SLOWLY.

Through the greater degree of musical indeterminacy that marked each of these mediums for expression, I encountered and experienced musical experimentation and interpretation from different perspectives, deepening my understanding of improvisation. I became gradually more observant of the ways in which I was being addressed within these performance settings. That link initially sensed proved sufficient to heighten my interest in exploring what was at play in such experiences, and what role these could play in the exercise of musicianship, whether mine or my fellow musicians'.

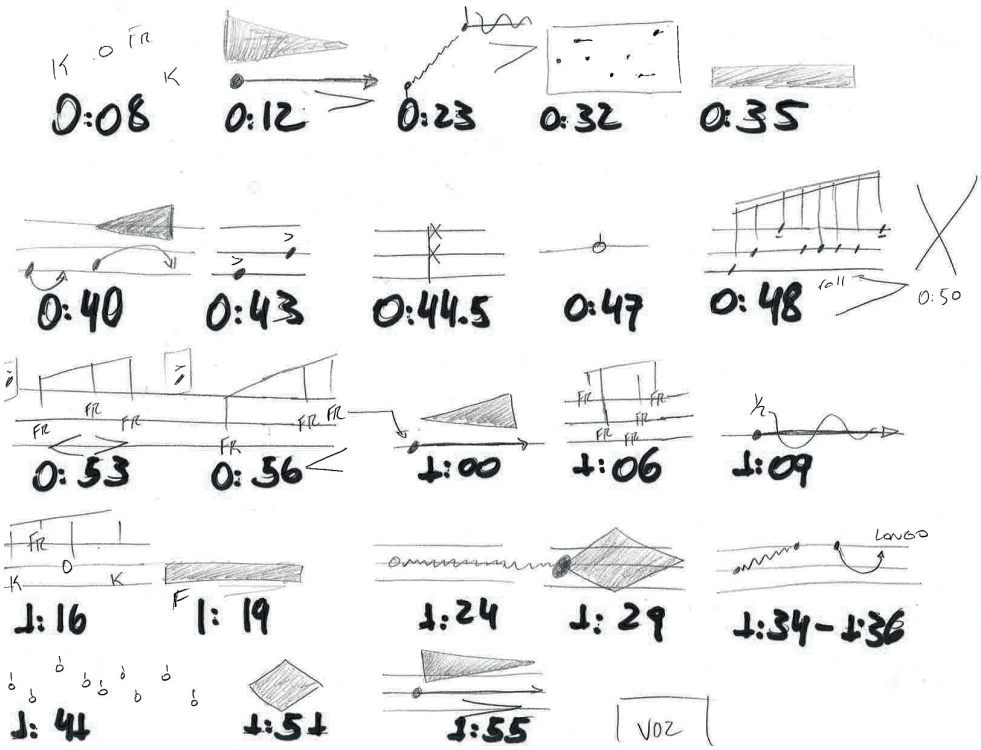


Figure 4 Sample of notational rearrangement of *Kaleidoskópica*.
For the recording of *Kaleidoskópica*, the notation found in its modules was further broken down (with the consent of the composer) and rearranged to coincide with specific moments of the electronic part.

1.2 Research interest

As a flutist professionally engaged with orchestral and chamber music practices and with the preparation of musicians to participate in such, my main research interest was thus focused on aspects of artistic learning and the development of musical awareness through experiences of musical indeterminacy. The different

degrees of decision-making experienced by a performer as to which musical materials will constitute a performance formed the foundation of my understanding of musical indeterminacy, providing an initial orientation for my inquiry. From the outset, the practice of soundpainting was chosen as a path on which such experiences of indeterminacy, and critical reflections on them, would follow, paving the way for an expansion of my horizons of understanding. As the research progressed, what could be called the standard practice of soundpainting receded over the horizon, yet without ceasing to exist or to play an important role.

My objective was to articulate an inquiry conducted *through* soundpainting, and not necessarily *about* it. What will be said and discussed in relation to such a practice stems not from a mere theoretical perspective aimed at speaking about the meanings of a somewhat objectified practice, as if from outside or even above it. Instead, the perspective I have adopted is that of an artist–researcher, intent on experiencing soundpainting more profoundly, thinking through such experiences, and speaking from within them, assuming the necessary perspective to exist in a hermeneutic circle, as Martin Heidegger (1959/1982) characterized.

My reference to Heidegger and earlier to Gadamer hints at my interest in tackling the ontological aspects of some artistic experiences. Yet, it would be unrealistic to attempt to reflect on the issues of interest found through this research from the theoretical standpoint where these and other scholars were situated. As these philosophers were engaged in art without being artists themselves, my engagement with philosophical readings is marked by my way of being a musician. Even taking a clue from Heidegger's insights that a more appropriate introduction to philosophy means waking up and putting in train an essential philosophizing that already exists in us, instead of acquiring historiographical knowledge about philosophy (1928–29/2009), my way of thinking is tied to my musical upbringing. Likewise, reflecting upon the practice of improvisation from the standpoint of a seasoned music improviser would also be unrealistic, since it was only through this research that improvisation became a primary focus in my everyday activities as an artist–researcher.

In fact, my concerns as a flutist and as a participant in the shaping of young musicians became somehow expanded as I delineated my research interests around the practice of soundpainting. Experiences of the latter were meant to be investigated as springboards to the exercise of musical knowledge from different perspectives, beyond the traditionally notated score-based practices that pervaded most of my professional activities thus far. Considering the pervasiveness of improvisation in life (Columbia, 2011; Thompson—personal communication, 2013) and its presence in every or most forms of making music (Benson, 2003), could an artistic research inquiry developed through the practice of soundpainting open a way for waking up and putting an essential improvising in course, reintroducing improvisation into my everyday activities? Thus, I kept my orientation towards performance, and the learning that spring from it, deepening

my interest in the recognition and development of aspects of musical knowledge embodied in the various ways of being a musician, and, especially, through explorations of various levels of musical indeterminacy.

Thematically my work relates to David Sudnow's phenomenological account (2001) of becoming a jazz piano improviser in adulthood, as far as improvisation goes. I suppose it is more likely that the audience for such research is composed of people who may become or already are interested in improvisational aspects of music performance in general, or in specific improvisational practices in particular, without as yet feeling familiar with and able to grasp in practice just what such improvisation means. Bruce Ellis Benson (2003), for instance, articulated the improvisational aspects of various kinds of music-making, emphasizing the presence of improvisation in both the composition and the performance of the notated repertoire that constitutes the great Western orchestral tradition. Recently, lifelong improviser George Lewis (b. 1952) (Edwin H. Case Professor of American Music at Columbia University, NY–US) echoed the idea that, beyond artistic activities, improvisation pervades our lives, acknowledging that exactly because it is pervasive, it becomes hard to see (Columbia, 2011). Thus, as I aim to address fellow musicians and performance educators closely involved in chamber music and orchestral practices, both theoretical articulations of understanding, particularly those that take methodological orientation through philosophical or semiotic considerations of language, the arts in general, poetry, or any other context not strictly related to music, as well as practical articulations of understanding as to what concerns improvisation and its meanings were brought closer to and re-signified through my own experiences and ways of making sense of the world predominantly as a classically trained orchestral musician.

The following sections thus present an introductory view of soundpainting's emergence in history, how it has been defined, key points of its development, and of the particularities of its conventions. I include in this presentation not only knowledge acquired from readings but also thoughts from Thompson gathered through moments of personal communication between the two of us. Although the latter constitute part of this research's data, they are significant for explaining what happened before the research started.

1.3 The emergence of soundpainting

Soundpainting emerged in the mid-1970s through the work of North American musician Walter Thompson (Duby, 2006; Thompson, 2006, n.d.-b). Back then, when it "came about" as Thompson says, it did not have this or any other name, and both its purposes and how it functioned differed from the current practice: "it was used more only to guide improvisation", predominantly in music (Thompson,

personal communication, June 27, 2013). Echoing Thompson's reference to when and how it "came about", I prefer to speak of the emergence of soundpainting, instead of its creation or invention. Another reason for that choice is my understanding that its emergence closely followed the effervescence of experimentalism in the United States in the twentieth century, especially since the 1950s, having a character of an almost intuitive move from the part of Thompson.

Thompson's striving to find a means for his artistic expression is an example of the ways through which different artists were trying to shape their work and to find appropriate forms of sharing it with others (for example, performers, audience). In the field of music, such sharing included the use of what came to be known as graphic scores as well as the use of different kinds of representational forms (for example, bodily signs, placards with different kinds of inscriptions) instead of the use of traditional musical notation. My understanding of Thompson's inception and initial development of soundpainting as an intuitive move derives from his own reference to being unaware of the possibility of using one's own body to communicate musical ideas, through conventionalized signs, at the time he started doing it, despite the fact that other people geographically, historically, and aesthetically near him (for example, Earle Brown, Frank Zappa) were exploring similar ideas (Clear Village, 2011).

A particular reference highlights the connection between the emergence of soundpainting and the artistic transformations taking place in the mid twentieth century, transformations that still echo nowadays. Reflecting about the motivations in his work Thompson referred directly to Earle Brown's 1961/1962 composition(s) *Available forms* as "an eye opener" (Thompson, personal communication, June 27, 2013). Brown (1926–2002) himself was inspired by and collaborated with the sculptor Alexander Calder (1898–1976), who constructed mobile sculptures that assumed different aspectual configurations as the wind blew through them (Foundation, n.d.; Vergo, 2010). Thompson took this possibility of keeping the identity of compositions despite the mobility of content as a key element in the development of his work. As he put it, "in soundpainting you can take the same 20 gestures and make an entirely different work. You can take the same 20 gestures, and in the same order over and over and over, and every time it's a different piece" (Thompson, personal communication, June 27, 2013).

The aesthetic connection between Brown's, Thompson's, and even Quaranta's work described above lies in the mobility of content within a determined structure. Same gestures, different pieces. In my collaboration with Quaranta, who had been working with electroacoustic music, musical gestures were understood as bounded by the notation of each module. The composer used then the term "gesture" to refer metaphorically to the movement of sounds in his composition. As the modules could be arranged by the performer, the idea of a composition constituted by mobile content reverberates to me now the ways of

thinking that pervaded the broad experimental music scene from which the practice of soundpainting gradually emerged.

Thompson's understanding of gesture, on the other hand, acquires another dimension of embodiment. It refers more directly to the movement performed by the leader of a soundpainting group, which discloses conventionalized parameters that to various degrees delimit the action of group members in constructing expressions through sound (in the case of music-only soundpaintings). Such construction could be understood as constituted by moving sounds, and thus as musical gestures in the sense that Quaranta referred to as the movement embedded in his notation. The soundpainting practice acquired its name from the gestural quality of a group leader's movement and its relation to the sounds that arise from the group.

Thompson's brother coined the term *sound painting* in the mid 1980s. It referred to the close relationship he perceived between Walter Thompson's bodily movements and the sonority of his ensemble. It also referred to how their father's movements generated paintings within the stylistic context of abstract expressionism (Duby, 2006; Thompson, 2006). In the latter, also known as the *action painting* movement that had Jackson Pollock (1912–1956) as a prominent figure, not only painters moved differently in relation to the canvas but they also used other tools and techniques in the act of painting. A significant link between the action painting of Pollock and others in the visual arts and the soundpainting of Thompson in the musical arts is the moment of performance. Thompson seems to have appropriated the situatedness of creation in performance, somehow extending what Pollock referred to as being "*in* a painting" (SFMoMa, n.d., 1:29).

It was thus through performance that such practice emerged and was named. Crucial to its development, and perhaps even to its present existence, was the feedback Thompson received from the musicians in his group, at the time called the Walter Thompson Big Band (Thompson, n.d.-b). Following a performance, upon request, Thompson clarified his attempt to communicate with group members in the moment of a performance by means of specific bodily movements. Fellow performers then encouraged him to develop further in the direction of signing through his body as a form to generate and lead a performance. When Thompson adopted the name—still as two separate words—the practice's development was bounded within the field of music.

In the 1990s, Thompson started to expand soundpainting towards incorporating other art forms. Theatre was formally incorporated when, after a commission from the Lincoln Center in New York for a piece that would include the audience, Thompson worked closely with two actors who participated in the performance. Subsequently, dance and the visual arts were also incorporated, in the sense that the meaning of already existing conventional soundpainting-signs would be idiomatically adapted to particularities of movement and visual presentation. Thompson had dancers in his group in Woodstock, but then their

performance was conditioned to improvisations in relation to the music, not to specified relations to Thompson's bodily signs.

Since the 1970s, with its early developments in the field of music, many transformations have occurred. Not only did the initial two-terms name became one single term, *soundpainting*, but also the practice has grown into a multifaceted *method* for the creation of multidisciplinary performance–compositions in real time. Currently, Thompson defines the medium as

> the universal multidisciplinary live composing sign language for musicians, actors, dancer and visual artists. Presently (2016) the language comprises more than 1200 gestures that are signed by the Soundpainter (composer) to indicate the type of material desired of the performers. The creation of the composition is realized, by the Soundpainter, through the parameters of each set of signed gestures. (Thompson, n.d.)

Such a multi-attributed definition already hints at the challenge of finding a simple way to articulate what soundpainting is and what goes on in its practice. Previous definitions have been reshaped by Thompson, as the practice developed. For instance, terms such as *conductor*, which not so long ago sided with the term *composer* in the definition of soundpainting (for example, in Thompson 2006), was discarded so that the figure and role of a soundpainting composer, currently entitled the *soundpainter*, could be unmistakably established within and beyond the growing community of professionally active soundpainting practitioners.

The string of terms *universal multidisciplinary live composing sign language*, the use of other concepts such as *signed gestures*, and the authorship attributed to the soundpainter may represent Thompson's understanding of what soundpainting came to be. To him and many soundpainting practitioners, what *soundpainting* is, who the *soundpainter* is and what he or she does might be to some degree self-evident. But one could ask: what does such definition show or fails to show about the practice, its processes and its products? What contributes to Thompson's definition of soundpainting as a sign language? What do such attributes *universal*, *multidisciplinary*, and *live composing* refer to?

On top of the metaphorical flavor of the practice's name itself, the challenge of defining soundpainting, to my mind, is heightened according to the multidisciplinary dimension it has reached in the past years. Accounting for the nuances of its development, and relating it to traditional definitions that concern the activities of composing, conducting, improvising, interpreting, installing, and so on, whatever each of these may mean in music, dance, theatre, the visual arts in general, and in specialized artistic idioms within each of these fields, remains a difficult task.

Thompson once acknowledged being "at odds" with himself in the past when asked to define what soundpainting was, so immersed was he in the practice (Thompson, 2015). Since the notion of language has a central place in the

definition of soundpainting, it is helpful to take our lead from an ontological–hermeneutic understanding of language, and consider that Thompson is as much the artist who coined, developed, and still develops soundpainting, as he is a user of such language. Hence, he not only changes the language, but it also changes him, as it potentially happens with anyone who engages with soundpainting on a deeper level. This means that Thompson's definition might not give a full account of what happens in soundpainting performances of different kinds, or that it represents univocally how its practitioners conceptualize it and put it to use, whether in single-discipline performances or multidisciplinary ones.

Nowadays the medium no longer develops solely through Thompson's work. Since the mid 1990s, when Thompson started teaching soundpainting to be used by other artists as group leaders instead of only as group members, significant practical and conceptual contributions have been incorporated. The contributions of various performers, in particular the ones who form a heterogeneous community of professionally active soundpainters who find alternative ways of combining soundpainting-signs or even create new ones through their practice, are crucial for the medium's continuous development. Looking back into soundpainting's history, it becomes clear that in different ways artists who have somehow engaged with Thompson's creative method have always played an important role. A simple example of an earlier but significant contribution is found in that encouragement from members in Thompson's group which gave him extra motivation to develop further in the direction he was then proposing.

The medium's strong performative basis set the grounds and the pace for later conceptual clarifications. Besides the late naming of the medium, for instance, another meaningful example of this is the identification and articulation of the main syntactical categories conventionalized in soundpainting practice—that is, those signs that distinguish *who* will play, *what* content/rules are to be explored/observed, *how* such exploration is to be approached, and *when* to start or stop—which took place only in 1997 through the reflections of another soundpainter, Sara Weaver (Minors, 2012, p. 89).

As the first proponent, developer, and teacher of soundpainting, it is comprehensible that Thompson would carry the task of formulating a universal definition of what it is. As artists from the most varied backgrounds currently explore this medium for expression, within the universality claimed in Thompson's definition, there are thus broad and multicultural possibilities of understanding. What soundpainting nowadays has of universal by way of language relates not only to its conventions, but also to this potentially wide range of understandings, as many people use it according to their needs (for example, to create music in various styles, theatrical plays, choreographies, visual arts performances, multidisciplinary performances of various dimensions, as an educational tool).

So, even though soundpainting has achieved solid structures since its emergence four decades ago, considering the multifaceted creative method that it has become, and acknowledging the multifarious meanings that it can have for different people, I will refrain from discussing what soundpainting is, and will heed instead what it *can be*. Here I am reminded of a performance I took part in with the Swedish Soundpainting Orchestra entitled *What's in it for me?* (November 29, 2013, Moderna Museet, Malmö). The theme and context of that particular multidisciplinary performance did not relate directly to my discussion here, but even so it and its title serve the present purpose concerning the multiple ways in which soundpainting can be understood. Thus, part of the process of defining the universal aspects of this practice is the acknowledging of contextual and personal delimitations. For instance, when I engage in soundpainting practice as a flutist–educator–researcher, I bring with me specific artistic concerns that might not be shared by other soundpainting practitioners.

Although the delays between practical and conceptual developments apparently do not affect the soundpainting practice and/or its growth, it can create difficulties in the attempts to describe and interpret it. In the following, I will inevitably come to grips with such difficulties, as part of the work I propose includes defining what soundpainting can be from *my* perspective. As such, even though soundpainting encompasses the possibility of multidisciplinary performance, in the research my focus has been predominantly on music and very often directed to the perspective of a performer (for example, a flutist). The way this creative method has been described and defined by Thompson, as its frontrunner, discloses mainly a compositional perspective, constituted by certain ways of understanding art. It shows some facets of soundpainting, concealing others. In the present research I am thus more interested in the gap I believe exists between the practice itself and the usual ways it has been described, which focus mainly on structural aspects of composition, as understood by Thompson, leaving other significant aspects largely untouched.

1.3.1 Conventional particularities of soundpainting

Upon the organization of the soundpainting syntax mentioned above (i.e., *who—what—how—when*) there is an array of conventional details that function as orientation for expression. These range from types of signs and different levels of performative openness or restriction to general rules of conduct that delineate the attention of performers' throughout a performance. Concerning types of signs, Thompson articulated two main categories called *function signals* and *sculpting gestures*. The former refers mostly to *who* and *when* in the syntax; the latter refers mostly to *what* and *how*. These are further articulated in the subcategories labeled *identifiers*, *content*, *modifiers*, *go gestures*, *modes*, and *palettes* (Table 1).

This syntax is the base upon which performers communicate. The soundpainters' movements function initially as a score, which indicates conventionalized performative directions. Often, anteceding the activation of performance, the soundpainter shows the group sequences of signs that form a phrase. Such a phrase usually culminates with a sign referring to the initiation of the performance itself. The soundpainter's movements thus also function in a similar way as a conductor's body, serving to indicate entrance and exit points as well as the communication of performative nuances. In order for these different functions to be clear at the moment of performance, it has been conventionalized that a soundpainter occupies two basic positions: a *neutral* position, where a soundpainter either signs phrases to the group in preparation for actions to come or remains relatively still in order to perceive results and/or establish instances of rest or silence in a performance; and a position of activation, an imaginary box in front of the soundpainter, onto which he or she steps (usually with only one foot) in order to initiate or modify content.

Table 1 Examples of Soundpainting-sings according to categories, subcategories and correspondent syntax.

	Categories							
	Function		**Sculpting**	**Sculpting**	**Sculpting**	**Function**	**Sculping**	**Function**
Sub-categories	*Indentifier*		*Content*	*Mode*	*Modifier*	*Content*	*Modifier*	*Go gestures*
Syntax	Who	What	What	What	What	What	How	When
Examples	WHOLE GROUP BRASS WOODWINDS STRING REST OF THE GROUP	THIS(IS) PERFORMER DOESN'T UNDERSTAND PERFORMER CAN'T DO THIS	LONG TONE MINIMALISM POINTILLISM RELATE TO MEMORY IMPROVISE PLAY/CAN'T PLAY STAB FREEZE*	POINT TO POINT SCANNING	PITCH UP/DOWN SPRINKLE MORPH LAYER STAB FREEZE	CONTINUE	VOLUME FADER TEMPO FADER LEVEL FADER DEVELOP CONTRAST	PLAY ENTER SLOWLY INNITIATE OFF EXIT SLOWLY

* Soundpainting-sign originally classified as modifier but regarded also as a contents by this author, since they can be used as delimitation of content prior to the beginning of a performance

Note: the subcategory *Palette* works as sculpting/content/what, and contains the signs PALETTE, PALETTE PUNCH, and UNIVERSAL PALETTE.

For example, after performers have been identified through specific bodily postures (for example, WHOLE GROUP, BRASS, WOODWINDS, STRING 1, REST OF THE GROUP), some kind of *content* sign is introduced (for example, conventional signs that delimit musical or stylistic parameters such as a sustained sonority expected after the bodily sign for LONG TONE, a rhythmic-melodic pattern or the repetition of a shape after the sign for MINIMALISM, and a-metric and fragmented combinations of various kinds of sounds widely spread across different ranges after the sign for POINTILLISM), possibly being further qualified

(for example, a specification of volume or tempo after the bodily signs VOLUME FADER and TEMPO FADER), and then followed by an indication of entrance (for example, an entrance in contiguity with the conclusion of the soundpainter's gesture as in the case of PLAY, an entrance within 0–5 seconds at the performer's discretion as in the case of ENTER SLOWLY or within 0–15 seconds as in the case of INITIATE).

After a sonority is initiated, further actions in relation to it can be specified, such as actions that will not immediately unfold in new sounds (for example, as in the case of the signs that instruct performers to CONTINUE, or to memorize the present sound after the signs THIS (IS)—MEMORY #); actions that require some kind of modification in the present sonority, such as altering its quality (for example, through alterations of volume and tempo after the signs VOLUME FADER and TEMPO FADER, or the distribution of and relation between sounds and silences after the sign MORE SPACE FADER); or changing the very sound being played for another one of the same kind (for example, as in changes in pitch by whole or half-step after the sign for PITCH UP/DOWN). Other options would include an interruption of present sounds (for example, immediately in contiguity with the conclusion of the soundpainter's gesture as in the case of OFF, within 0–5 seconds at the performer's discretion after the sign EXIT SLOWLY); an interchange or transition between the present sounds and others (for example, sparse interjections of other content after the sign SPRINKLE followed by an indication of a second content, gradual transformation of one content onto another after the sign MORPH); a temporary covering of the present content by another (for example, new content being added after the sign LAYER); or simply a gradual sequencing from one content to the next.

As far as rules of conduct are concerned, there are three main aspects conventionally specified that shape the choices made by performers in a soundpainting context. These refer to the pace at which expressions can be developed, the degree of relationship that can be created between performers, and the continuance or discontinuance of material whenever a sign is missed or mistaken. Depending on the soundpainting-sign in use, each of these aspects may be enforced at once or in isolation. As far as the pace of development of expressions, Thompson has conventionalized three basic rates that must be observed according to specific signs. Besides the signs that limit the development of ideas to zero—that is, once played, a content cannot be changed—one can explore signs through which materials introduced will be developed slowly, moderately, or freely. RATE 1 of development calls for a player to keep the initial idea performed very present to perception for approximately one minute (for example, in signs such as POINT TO POINT and SCANNING); RATE 2 of development calls for a player to develop the initial idea performed twice as fast (for example, in signs such as DEVELOP and PLAY CAN'T PLAY); and RATE

3 calls for a player to disregard development rates and improvise freely (introduced through the sign called IMPROVISE).

In terms of the degree of relationship between performers and their respective expressions, there are also different conventional conditions that may be applied. In some moments, relations are conventionally not allowed (for example, after the sign PLAY CAN'T PLAY). In others, performers may be called to create relations with others without further specification concerning what kind of relationship should be built (for example, after the sign RELATE TO). Yet in other moments specific types of relations may be called to (for example, after the sequence of signs RELATE TO—WITH—CONTRAST). Besides these conventional specifications, in different moments performers might be able to create relations with surrounding expressions as well as with one's own previous ideas.

Another distinctive particularity of the practice relates to whether or not a performer should initiate, change, continue, or interrupt action whenever one sign is missed or misunderstood. The general principle that provides orientation for players in these cases is the idea of *no-mistake*, which establishes that a player (i) must keep playing even after having missed or misunderstood a change just signed, and (ii) not start or stop playing without having seen completely what the soundpainter signed. The no-mistake principle, which sets a basic orientation for performers not only in soundpainting practice but also in other improvisatory contexts (Columbia, 2011; Harris, 2011; University of Chicago, 2011, November 12) is fundamental tenet for the realization of a composition in real time. As in any moment of live performance it is not possible to erase something that has been just performed, the possibility of making something out of it becomes of crucial importance.

Soundpainting conventions can be used in different forms of combination (Thompson, 2013). Different aspects of content, temporal, and relational delimitations plus rules of conduct have a direct impact on how meanings become constructed and conveyed. As a trained composer, Thompson understands composition as the structuring of time, and characterizes the work he has done in developing soundpainting as affording exactly the enforcement of content-temporal delimitations (Thompson, 2015). The aspect of action temporality is what characterizes more precisely the leading role and the somehow autonomous status of a soundpainter, for it is in this person's hands to decide upon such temporality. In that role, one cannot be directly pressed to make decisions by the performance's participants. The only temporal pressures undergone by a soundpainter are the ones that one feels according to whatever emerges from the performance situation itself (for example, when and how to use material revealed by the ensemble, how to pace the unfolding of the performance).

Other particularities of the practice are critically presented in Chapter 4, where my research findings are communicated and discussed.

1.4 Other perspectives on soundpainting

This section provides an expanded view of how the practice of soundpainting has been and can be understood, focusing on the perspectives of both group member and group leader, and a number of parallels with different artistic examples.

1.4.1 Interviews reshaped

Consider a fictive conversation built up of fragments of the present research's data as if a soundpainter and an instrumentalist were conversing immediately after moments of performance. Exploring such a constructed conversation is an attempt to get closer to the practice itself and to disclose other important aspects that characterize it—and which remain concealed in the kind of formalized definition presented above.

> Performer (P): ... I wonder about the start of the performance: can you tell what were you looking for?
> Soundpainter (S): I was simply searching for a beginning, actually, to get a sense of the acoustics, since we had never performed in that space. But I signed AIR SOUNDS too hurriedly and I got LONG TONE instead!
> P: Yes, I saw the sign you made only on the periphery of my vision and I took it as a LONG TONE because of the idea of a horizontal line being drawn in space. I started playing and the others joined, so I took it to be correct because of possibility of entering within 0–5 seconds built-in the sign ENTER SLOWLY, which I definitely saw!
> S: So it was you that brought about the sustained sound! Just kidding. It was nice that all kept playing, so we could do something with it. And the sustained sounds also worked to get a quick sense of the acoustics. I enjoyed the expressions that came out when I signed DEVELOP—TEMPO (slow). Now that I think about, in a way it gave me back a little bit of the evasiveness that I was searching for at first when I signed AIR SOUNDS.
> P: It was nice to have that opening right from the beginning, so we could start searching more concretely and freely already at that early stage. Starting off from something more delimited as a sustained sonority is a kind of a shot in the dark; since there was nothing but silence before, it is only possible to wonder about the meaning that such sonority could have. But the ENTER SLOWLY gave a slight opening, and since it was the beginning it seems that our relatively soft dynamics corresponded to the moment.
> S: Yes, that seemed to be the case. Even a slight opening like that means a lot. The few seconds to get a sonority established can definitely be explored in a way that shapes the whole thing, depending on the content. We are constantly searching, aren't we? That's kind of what I enjoyed about your improvisation later into the piece.

> P: Thanks. It was nice to be able to give some kind of continuity to what was going on before and to have that mixed up with the new sounds that came about after I started soloing.
> S: Exactly. Even though you could just takeoff and disregard whatever was happening around you, because of the context of POINT TO POINT—WITH—IMPROVISE, you kept close and we sort of improvised together, with the whole group nurturing the character of the moment. The *legato* quality of your playing kept the whole thing together in a way.
> P: And I think that that quality was also part of your way of moving when activating the POINT TO POINT. Had you moved differently, say, more aggressively, it is very likely that I would play something differently.
> S: You're right, there is also this dimension of search for expression that goes beyond the conventional meaning of a soundpainting-sign.

From this kind of interview *collage* it is possible to infer that *soundpaintings*—what could be termed actual works of art—are the outcome of the synergy between all performers involved (meaning the group members and group leader). As a medium for artistic expression, soundpainting is based on improvised, intermodal, performative transactions. Such transactions are constituted by different kinds of utterances: on the one hand by conventional physical signs—bodily movements carried out by the group leader—and on the other hand by artistic expressions carried out by performers from different artistic fields and traditions. From common knowledge of the conventional meanings of each bodily sign, group leader(s)—a performance can be led by more than one leader at a single time—and member(s) create an artistic world performing in dialogue.

Therefore, considering the definition of the soundpainting practice based only on its structure—the conventional particularities, especially the soundpainting-signs—is clearly reductionist. The understanding of this medium as a sign language is rich in possibilities. Yet such richness fades when, as far as signs are concerned, only the medium's conventionalities are taken into account, and only the side of the soundpainter is highlighted as the one who makes signs. As a matter of fact, a soundpainter uses an array of conventionalized body movements (signs) of different sorts to communicate with the other performer(s). And the performers can also do so to communicate with the leader, but this possibility is restricted to only two: one through which a performer acknowledges lack of understanding; and another in which a performer informs the group leader that it is not possible to carry on with whatever present action (see Figure 5). Even though an articulation of structure is essential for understanding the basic mechanisms of the practice, when it comes to understanding the artistic implications of such the focus needs to be turned elsewhere.

Presenting a wide historical panorama of philosophical ways of understanding music and its role in society, Wayne D. Bowman noted that "Attention to structure alone is always blind to meaning. It is only in the poietic

and esthesic perspectives that immanent structure becomes meaningful" (1998, p. 244). At this point in his text, Bowman was considering the semiotic approach of Jean-Jacques Nattiez, which seemed to him particularly attentive towards aspects of human historical finitude and the impossibility of univocal meanings. For Bowman, in Nattiez's work the wealth of meaning that can spring from the *poietic* (productive) and the *esthesic* (interpretative) perspectives of *semiosis* (meaning-making), mediated by a an *immanent* or *neutral* level (sign vehicles as what is written in a score) is essentially based in a necessary interpretational flexibility.

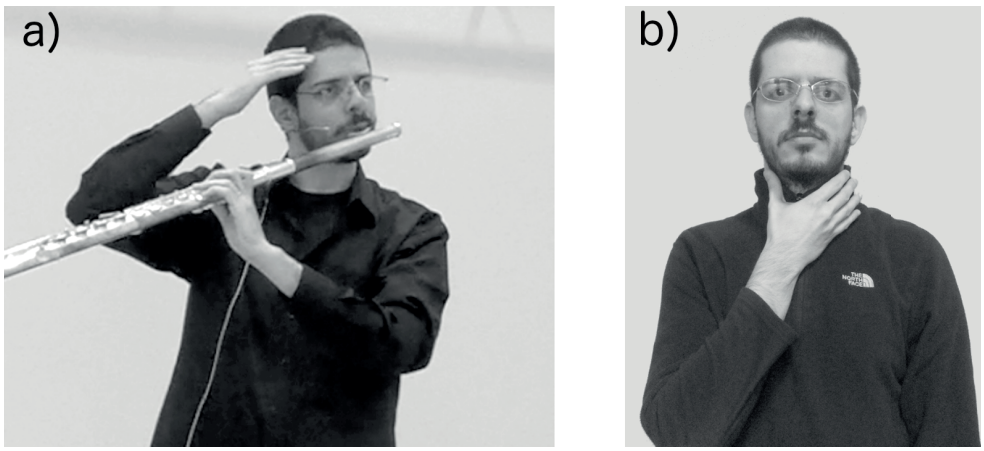


Figure 5 Soundpainting-signs available to performers.
In (a) PERFORMER DOESN'T UNDERSTAND conveyed by hand placed on the forehead; (b) PERFORMER CAN'T CONTINUE conveyed by hand placed on the throat.

From the tradition of philosophical hermeneutics, attention has also been called to the need for reaching beyond structures. Even though Gadamer's phenomenological analysis of the being of art posited the aspect of "transformation into structure" (1960/2006, p. 110) as decisive for claiming the superiority of art over the subjectivity of those engaged in aesthetic experiences, this philosopher also denounced a sole focus on structure as seeking "the unity of a work of art solely in its form as opposed to its content is a perverse formalism" (p. 80).

A view of sign production in soundpainting that only takes into account the perspective of a soundpainter's practice fails to acknowledge that members of a soundpainting group are at all times producing artistic signs that are interpreted by the soundpainter, fellow group members, and the audience. Considering the artistic activity as a whole, the performer's signs are at least as significant as the conventional signs performed by a group leader for the understanding of this medium as a vehicle for the production of artistic signs.

1.4.2 Further soundpainting reflections upon the art world

Looking at the art world, Thompson (personal communication, June 27, 2013) offered two other complementary ways of understanding soundpainting and the role of those engaged in it. Curiously, both ways refer back to the visual arts, in a way extending the link already present in the initial analogy with the movement of action painting that led to the naming of Thompson's creative method. The first analogy reflects the relationship between painter and models; the second reflects the work of site-specific visual arts. As in the case of the original action painting–soundpainting analogy, the aspect of movement has a twofold meaning, for it reflects cultural changes that marked a historical period and it refers to the ways of acting and being by those taking part in those changes.

As far as the painter–model relationship is concerned, Thompson seized on portraiture as a clue to what takes place in soundpainting. The first time I heard Thompson voicing this analogy was at the Think Tank in Libramont, Belgium (Thompson, personal communication, 2012); to me that was a sign that he is continuously searching for ways of understanding and explicating soundpainting better. In this way of conceptualizing, Thompson understands that models in both the visual arts and in soundpainting offer their art to another artist who will do something with it. Usually such offering follows a specific request, sometimes not. A painter or a soundpainter can do anything with what is offered and has no obligation whatsoever to, say, portray faithfully what he or she perceives. As the soundpainter imposes conditions and filters the offerings of models, an artistic outcome emerges before the audience. In the visual arts such outcome belongs to the painter, and the same is true of soundpainting, Thompson says. As such, this suggests that that the soundpainter is the one who creates artistic signs and can put his signature on the work, so to speak.

A more naturalistic and one could say contemporary view is constructed upon reflection on site-specific visual arts. Thompson refers directly to the work of Andy Goldsworthy (b. 1956) as an example of how soundpainting art is made. Not knowing exactly what will be found in a certain place, at a certain time, the artist embarks on an exploratory journey. In particular, Goldsworthy referred to disliking the sense of displacement caused by traveling, and said that he needed to go straight to work, as soon as possible, in order to find a resonance with the surroundings. "There is no time for research", he says, he needs to get into that particular world where he will be working, to connect with it and discover what natures offers him in terms of expressive possibilities (Riedelsheimer, 2002). This resonates with Thompson's acknowledgement of a deep connection with the practice and not so much with reflections on it, which rendered his explanations of soundpainting insufficient or even inadequate in the early days of the practice's development.

Interestingly enough, even though soundpainting is first and foremost a performance art form, the analogies drawn since the beginning with the visual arts focus on the work of artists who basically exhibit their work after it is somehow considered finished. Yet, by this analogy, the ephemeral quality of performance is also strongly related to the way of being of artists in the sense that an abstract expressionist painter gestures while creating a work, a portraitist abstracts and draws a trace of an image offered by models, and a landscape artist casts up in the air a handful of pigmented crushed stone. While in the case of painting the artist's performance is crystalized on canvas, in the latter case, as in Goldsworthy's work, photographs and videos are usually used to capture and share with a wider audience the often-coinciding existence of performance and artwork.

Moreover, even though soundpainting is primarily a collaborative performance art form, the only analogy that includes some degree of direct interaction *Between Man and Man*, to borrow Martin Buber's title (1947/2002), is the one that refers to the portrait artists, while in the other two the creators of artworks deal with materials available in the world in which they live (ink, brushes, sticks, thorns, stones, leaves). But even containing some degree of human relationship, the silent, static and objectified image of a model—which could be a prejudiced view on the part of musicians, Thompson's and mine, who are not familiar with the interaction between model and painter—is far from the sounding and moving expressions of a performer engaged in soundpainting performance.

At the same time as referring to the proximity between the performance in the work of an action painter and of a soundpainter, about their situatedness *in the painting*, we can take another perspective from Goldsworthy's work. When not off in the great outdoors but in a studio, Goldsworthy maintains a close relationship to the aesthetics of *land-art* (Oxford Art Online, n.d.) while assuming yet another standpoint, even more as an observer. One can see him placing a pigmented ice-stone on a large sheet of paper and waiting for it to melt (Tate, 2011). Channeling the standpoint of the painter who steps back and looks at the material in the canvas, both Goldsworthy and a soundpainter at times step back to perceive the unfolding outcome of their previous actions. At some point one could argue that their art is not theirs anymore. It is nature's in the case of land-art, as the ice melts and *draws* on the paper, and the performers' in the case of soundpainting, as musical ideas flow from the performers' improvised expressions.

Considering soundpainting as a creative method one could take Schoenberg's 12-tone compositional technique or Miller Puckette's software Max/MSP or Pure data (Pd), through which the field of music live electronics has been further developed, as parallel clues. As we learn from music history, each of these aesthetic tracks or creative tools opens spaces for human expression and interaction, and, since their emergence, they were further developed by other artists. As in the case of the previous analogies, especially the earlier one with *action painting* and the latter one with site-specific art, serialism and the context of

live electronics can be understood as cultural movements carried forward by a group of artists.

A few particularities must be observed concerning these other two points of reference. In the case of Schoenberg's method, the act of composition precedes performance, and performers have no direct impact on how the compositional method develops. Unlike soundpainting, the conventional signs used (musical notation) were basically the same as the ones that were used before, although the creative method meant a distinctive way of organizing sounds into a composition and, consequently, producing artistic signs. In the case of electronic music computer software, however, there might be various degrees of pre-planning (for example, programing, arranging expressive possibilities within software). And yet, often moments of composition and performance overlap. Consequently, the performer may have direct impact on both local and global dimensions—that is, on how particular performances develop, and on how creative methods develop from the creation or adaptation of resources that can serve future purposes.

The idea of code met some resistance before the idea of signs. Thompson, privileging the understanding of soundpainting as a language, finds the notion of code inadequate to describe soundpainting-signs (Thompson, personal communication, December 27, 2015). The idea of code denotes precisely calculated relations of meaning, which in the context of computer-generated music can be understood as commands that trigger the processing of different kinds of *signals*. Once decoded, an exact representation of meaning is disclosed. In soundpainting one can find the idea of code also through the notion of a "signal", used to describe the category of "identifiers" (Thompson, 2006, p. 17) mentioned above. These are conventionalized bodily postures or movements that refer to who is supposed to follow the next signs (for example, woodwinds, brass, strings, actors, visual artist). The idea of command is also present in soundpainting practice. Even beyond the dimension of codes or signals, one could think of sequences of soundpainting-signs simply as commands for performance.

Different from codes, though, signs tend to afford variable interpretations, opening the way for actions that are beyond straightforward decoding, such as translating. The act of "live composing" used by Thompson to define the soundpainting sign language relates to the idea of *live electronics* if we think that both conventional signs in the former and what is called *objects* in Max/MSP delineate a set of parameters that afford artistic expression in live performance. The main difference is that soundpainting signs are used in transaction between performers, whereas Max/MSP objects are used by a computer artist(s) interacting with and through electronic instruments. In spite of these differentiations, in soundpainting practice neither codes nor signs exist without the recognition of a human subject. Whether thought in terms of code or sign, what stakes out from the notion of creative methods (for example, serialism, live electronic software,

soundpainting) is the structural possibilities afforded for artistic expressions that are designed and actualized by human beings.

Much in the same way that an artist's signature can be put to a work composed using serialism or different kinds of software, in soundpainting the so-called soundpainter can exert his or her mark while leading a performance. Yet, the transposition from paper to body—from written forms of notation to gestural forms of communication—allows for different degrees of personal input. Furthermore, that allowance not only includes but also depends upon the input of all performing artists engaged in soundpainting.

Hence, differently from the use of the serialist method of notated compositions and the coding through software for live electronics, through which artistic signs can be created independently by one single person in relation to a medium, in soundpainting the artistic signs can only emerge from persons in dialogue through a medium. It could be even the case that the person leading the dialogue builds artistic signs based upon the postural stillness of a performer, which could resemble the situation of portrait painting. However, as a form of human communication, soundpainting performers produce and interpret signs from beginning to end, even when the transactions start from moments of essentially decoding signals.

This brings us to the discussion concerning the realization of individual soundpaintings—that is, particular performances mediated through soundpainting. In Thompson's formal definition of soundpainting (n.d.) there is the statement that "the creation of the composition is realized, by the Soundpainter, through the parameters of each signed gestures". In my understanding, whoever leads a soundpainting performance–composition cannot do so solely based on parameters conventionally established within a system. After discussing the similarities and differences between Thompson's method of *live composition*, Schoenberg's 12-tone technique, and the world of *live electronics*, we can turn to the tradition of notated music to reflect upon the realization of soundpaintings.

In the very title of his artistic research text, Barthold Kuijken (2013) affirmed that *The Notation is not the Music*. Kuijken speaks from a context in which traditionally notated scores, even if very simply notated in comparison to some contemporary scores, have a very important role in allowing access to a long-past historical period. Differently from traditional methods in which the conventions of a system can be explored in the making of a composition independently from how performers respond to them (for example, being arranged in notational form for later use in performance), the *realization* of a soundpainting *live composition* depends essentially on the performers' creative contribution. For any soundpainting to be realized there must be a continuous process of correspondence between soundpainter and ensemble members. Thompson, although leaving the responsibility for the composition solely in the soundpainter's hands, refers to that aspect when he analyzes soundpainting further in the following terms:

> The Soundpainter develops the responses of the performers, molding and shaping them into the composition then signs another series of gestures, a phrase, and continues in this process of composing the piece … The Soundpainter composes in real time utilizing the gestures to create the composition in any way they desire. (Thompson, n.d.)

Give the precedence of metaphors over conceptual reasoning recognized by Gadamer (1960/2006), it becomes useful to reconsider how soundpaintings are realized. As in the case in which one acknowledges that it was only possible to realize something about a situation or other, to come to another level of understanding, upon talking to or after having talked to someone else, a leader of a soundpainting performance *projects* compositional structures and expressive potentialities based upon the conventional parameters attributed to each sign and, while or after perceiving how the group members expressed their understandings through such structures and parameters, *realizes* compositional possibilities more fully. Even when following a preplanned structure, as in the case of the sketches I devised for my individual flute practice or in Thompson's *Colors* (n.d.-a), which was published as a first effort to share soundpainting with a wider public before the release of the first workbook in 2006, without realizing such possibilities from the performers' responses, the soundpainter would essentially have nowhere else to take the performance. Just as a dialogue does not take place even when it seems it does, as Buber (1947/2002) pointed out using examples from everyday life, including academic discussions, so a soundpainting cannot be realized by disregarding what the performers express.

Indeed, the experience of being in front of a group generates a heightened sense of responsibility towards the whole. What in my view deserves clarification is this dialogical relationship that constitutes soundpainting performance–composition and the role of performers in the understanding of soundpainting as an artistic language. The notions of conversation and dialogue have been used to different extents to characterize the kind of interaction that constitutes soundpainting (Minors, 2013b; Omura, 2015; Thompson, 2015). I am proposing thus a further qualification to these through the idea that soundpainting is much like an interview than like the acts of a painter who produces something out of the image offered by a model or of a sculptor who builds an artwork from materials found in nature. An interview can be conducted in various ways, through precisely formulated and closed questions to open-ended ones. In any case, the final outcome, the result of an interview is constituted by both questions and answers; no one owns a conversation, no matter how closely such conversation was directed.

So, an artful realization of soundpainting performance–compositions differs from a composer's capacity to be expressive and convey such expressivity through notation alone. As a creative practice, soundpainting is dialogical in nature, and for

that reason it challenges traditional understandings of composition, improvisation, conducting, among others.

1.5 Previous soundpainting research: Yet more perspectives

Soundpainting has been examined from a number of academic perspectives. The novelty of the practice and its performative nature has meant that much of the research reflects first-hand experiential knowledge, with recent research projects to a noticeable extent conducted by performers who engage in soundpainting. Hence, there are almost as many academic vantage points as there are artistic perspectives, as soundpainting is open for practitioners from the most diverse backgrounds. In broad terms, however, researchers from the fields of music and music education seem to predominate.

Academic studies of soundpainting (and similar practices) are significant in a variety of ways. They bring a degree of criticality, which challenges the values often taken for granted by practitioners. They also open for the possibility of different dimensions of intellectual production, in the sense that the outcomes generated are not only academic, but also in some cases artistic. Differing in focus and length, they usually rely on a broad set of references. The possibilities of contacting Thompson and other experienced soundpainters for interviews and clarifications, attending live performances or workshops, seeing the recorded performances or talks that are available online, and tracing local examples of prolonged engagement with the practice are some of the common forms by which issues are raised and analyzed. Similarly, with the gradual increase in soundpainting-related academic productions another platform for discussion is becoming established.

The earliest and lengthiest piece of academic (musicological) research (academic may be too large, maybe add musicological) to focus on soundpainting was a Ph.D. thesis by Marc Duby in 2006. Starting from the analogy between music and language, which is a constitutive part of Thompson's conceptualization of soundpainting, Duby's extensive theoretical discussion invokes various currents of thought, including semiotics, structuralism, poststructuralism, deconstruction, and ethnomusicology. Over and above its scholarly contribution, his thesis has a historical significance, for it presents some of the ways in which Thompson conceived of soundpainting as early as 2003.

In hindsight, it is interesting to note Duby's impression of Thompson's position in relation to the issue of ownership. In Thompson's current definition, the soundpainter is clearly acknowledged as the sole creator of a soundpainting;

back in 2003, when Duby interviewed him, things were slightly different. "It may be argued that the main characteristics of Soundpainting are Thompson's emphasis on the collaborative process and his reluctance to accept the creativity myth that assigns to the composer the sole responsibility for creation" (Duby, 2006, ch. 6, p. 33). Duby's thesis makes it possible to access one of Thompson's definitions of the practice that preceded even the publication of the first instructional soundpainting workbook in 2006. On Thompson's website there was the following definition:

> Soundpainting is the composing/conducting language developed by Walter Thompson for musicians, dancers, poets, actors, and visual artists working in the medium of structured improvisation. At present this language includes more than 750 gestures made by the composer/conductor indicating the type of improvisation that is desired of the performers. (cited in Duby, 2006, p. 35)

Compared to his current definition, it is evident that Thompson's understanding has, fittingly, undergone continuous revision. The references to conducting and structured improvisations are gone, and instead of a straightforward reference to the notion of language, the current definition has soundpainting as "the universal multidisciplinary live composing sign language" (Thompson, n.d.-d). One may also wonder to what extent the practice itself also changed, since in a relatively short period of time the number of signs has grown considerably from "more than 750" to "more than 1,200". This last figure is the one given by the official soundpainting website; one can even find claims that the medium currently comprises more than 2,000 signs (Minors, 2013b; Omura, 2015).

Even though Duby's thesis is predominantly oriented towards theoretical discussions, and only to a lesser extent the author's prolonged musical engagement with the practice, it presents some important reflections on the artistic and scholarly fields. In my view, one of its key contributions relates to the notion of language used by Thompson to characterize soundpainting, which has a direct link with acts of utterance and not so much with acts of writing. Taking his cue from Wishart, Bateson, and Wittgenstein, Duby articulates the idea that written messages per se cannot be as meaningful as an actual speech act. Contrary to the written dimension, which is marked by the arbitrariness of the linguistic sign, in speech acts whoever is speaking means something almost immediately, and counts on the possibility of exploring different ways of conveying meaning (for example, through gesture or through intonation). This distinction is of course a radicalization, since texts and scores mean a great deal for those who make use of them within a shared culture. However, Duby's equation of musical works with writing, and improvisational events with speech, seems methodologically relevant when discussing soundpainting and similar practices. Speaking as a jazz musician and scholar, Duby suggests that the value of the analogy between jazz

improvisation and language stems from the fact that "the notion of language is a powerful means of negotiating, and indeed affirming, identity" (2006, ch. 4, p. 4).

Even though Duby identified an important ontological aspect when referring to identity, I suspect that his theoretical orientation and sparse references to actual moments of soundpainting practice remained insufficient to fully explore the significance of such. In coping with the different levels of indeterminacy built into the structures of soundpainting, one does indeed become involved in some sort of search for identity. This is a significant point to remember, not only novice improvisers are involved, but also given the degree of adaptation needed in a soundpainting context even if one is an experienced improviser. Demystifying the notion that jazz improvisation is a completely spontaneous creation, Duby affirms that improvisation depends upon the careful acquisition of specific skills through a "lifelong process of handwork and intense preparation" (2006, p. 8). This is worth bearing in mind, since the way in which the practice of soundpainting is organized through codified signs, facilitating the almost instantaneous generation of results, may create the illusion that there is no need for concrete musical preparation of any kind.

Curiously, though, while Duby's research has a semiotic bent, he pays little attention to the ways in which the notions of signals, signs, and gestures are conceptualized and used in soundpainting. Likewise, though Duby refers to the notion of musical language as a communal activity rather than as a product, and even though he aims to articulate the collaborative nature of soundpainting practice, the transformative exchange between the noun soundpainting and the verb to soundpaint in expressions such as "to soundpaint one half of the ensemble" (Duby, 2006, ch. 6, p. 37)—which suggests a passive role for performers, who are transitively soundpainted—also passes unremarked. In comparison to his extensive theoretical discussions, the few references to the author's lived experience as soundpainter or soundpainting performer suggest a disarticulation between the knowledge gained from research and from artistic practice.

Relevant theoretical distinctions remained on the level of possibility. Critical of an exclusive musicological focus on sonorous outcomes, Duby posited the importance of performance as an integral event, and followed other authors in emphasizing the significance of the role of the body in performance: "musicking is above all an act situated in the body in the moment of performance, whether requiring the presence of an audience for its completion or not" (Duby, 2006, ch. 4, p.16). Yet, in his thesis one finds very few concrete examples of how this significance plays out in actual soundpainting practice. Duby's choice to compare the role of the soundpainter with the role of a conductor is also limited to a speculative dimension.

Discussing the role of the soundpainter, Duby (2006) refers to the malleable boundaries between conducting and composing that often distinguish the activities of someone leading a soundpainting performance. DeNora's concept of "musically

configured space" and Bourdieu's notion of "social space, in which operate the hidden mechanisms of control and distancing" (Duby, 2006, ch. 5, p. 26) are used by Duby to bring perspective to the regulative, interpersonal, artistic aspects of what he called 'orthodox conducting' and soundpainting. Referring to the notion of space, Duby focuses on aspects of authority and hierarchy that constitute performances directed by a leading figure, but often with a biased view of the role of symphony orchestra conductors and their relationship to musicians.

Despite the apparent imbalance between theoretical discussions and practical examples of soundpainting, as well as a prejudiced view of orchestral conducting, Duby's thesis raises the important issue of creative collaboration. As he noted, "Soundpainting is not carried out in isolation, and the Soundpainter is able to draw inspiration from the musicians, who converse about their individual histories and personalities in the group flow of the Soundpainting event" (2006, ch. 6, p. 37). Although he does not say as much, in my view his understanding of soundpainting as event instead of a work points towards the inadequacy of viewing authorship in the light of copyright issues, as already established in traditional composition settings. Concerning the notion of space, the narrow focus on authority and hierarchy serves as an invitation for considerations of more essential aspects of artistic work. The idea that engagement with improvisation is essentially related to how identity plays out in artistic spaces clearly calls for further research.

References to the notion of space and the dialogical, collaborative nature of the practice are approached differently in Helen Julia Minors' research on soundpainting. Using extensive questionnaires, in-depth interviews with Thompson (2013; 2015), and her own artistic–educational practice, Minors homes in on the multidisciplinary soundpainting performance, and especially on the multimodal interrelations between music and movement. Space is taken as a pivotal notion, through which different forms of understanding are interwoven. From the fact of the performers' spatial positions, through the performative relations between sound and movement, to openness for creative input at different moments of a soundpainting performance, Minors (2013b) examines the "conditions of space" (p. 28) within soundpainting boundaries. Informed by Michel de Certeau's philosophy, Minors holds space to be "an active place, an interactive, dialogical interface in which different media exchange content" (p. 29).

Of course, such exchanges occur over time, and Minors takes note of that. In her view, soundpainting-signs, which are often thought of as iconic, are "gestures that represent the sound produced through our metaphorical understanding of music as a spatial and temporal art form" (2012, p. 89). Before acknowledging that a "direct reference to artistic elements" is brought forth through such iconic elements, Minors observes that the creative process "is not restricted to representation, prior structural models or formal requirements" (p. 87)—yet the high degree of conventionalization in soundpainting is largely based on the three elements just listed.

Minors understands that "The signs [Thompson] creates are best referred to as gestures because they bear meaning, and also because they provoke offerings which themselves bear meaning in return from the performers" (2012, p. 93). However, the signs made by a soundpainter convey meaning in different ways. There are those that simply identify group members, for example, and those that indicate some kind of performative parameter without as yet having a direct influence on the quality of material performed. Therefore, in my view, a more circumscribed differentiation between signs and gestures could be beneficial, both for the purpose of academic clarity and for the better artistic application of soundpainting concepts.

Minors' and Duby's use of the terms sign and gesture when referring to conventional signs in soundpainting seems to be in accordance with Thompson's equation of sign with gesture. I suspect that the level of formalization of bodily movement reached in soundpainting requires a distinction to be made between signs and gesture-signs. Specific postures or movements serve as the basic element from which actions spring, being given a similar role to the notation in a written score. As such, this level of formalization annuls much of the spontaneity of physical gesture which, although socially conventionalized, does not have the formalized character needed to be integrated into a comprehensive and universal system. Gestures are meaningful *locally*. A systematized use of the body transforms what could be understood as gestures into formalized signs, and thus the definition of signed languages. As far as the characterization of gesture in the context of the soundpainting language goes, Minors acknowledges the need for subjective interpretation, for "a gesture is a silent movement, which bears meaning, but is only realized when someone responds by interpreting it in sound and/or movement" (2012, p. 89).

Thompson's definition of soundpainting as language raises the issue of the performers' participation in the production of signs and gestures in such language. At the same time as Minors delineates Thompson's linguistic analogy more closely—by saying that "this system of signs may be understood as *language-like* because it has a consistent structure that requires signs to be sequentially ordered" (2012, p. 89, my italics), and is conventionalized through the soundpainting syntax—a less systematized understanding of language is suggested in her observation that "the Soundpainter and performer respond to each other in a mutually understood language" (p. 93). How can the performers' expressions then be seen and understood as signs?

Where Duby sees it as a general possibility that a soundpainter will be influenced by the performers' choices, Minors emphasizes how artistic dialogues are cultivated through the spaces opened up in soundpainting practice. Using the notion of space, Minors qualifies the dialogical aspect further, for "the language seeks to advance how performers might develop a dialogue in the moment, and the dialogue is inherent, and not only possible, within a space: an active exchange

between audio-visual dimensions, in the moment, within a live performance" (2013b, p. 33). Every participant in a soundpainting situation is thus understood as a potential instigator, a perspective that requires greater clarification and exemplification, even though Minors herself is at pains to underline that such instigations depend on the spaces opened up by the soundpainter.

Even though a soundpainter holds the prerogative of delineating the whole, it would be interesting to verify to what extent the performers' input comes independently of the soundpainter's choices. While, as Minors says, the performer is constantly invited to ask "How do I deal with this material? Where do I place it in the context of the ensemble?" (2013b, p. 31), one could add that the performer may not only be invited to ask those self-referential questions. It is necessary to emphasize that to the performer also rests the possibility to perform in a way that questions the soundpainter: "How would you deal with this material? Where would you place it in the context of the piece?" These are important questions, which have bearing on the definition of soundpainting as a language that affords the creation of artworks in real time.

Focusing on music, Guilherme Castro's comparative study (2015) of the two different and yet similar creative systems of soundpainting and conduction® raises important issues concerning ways of understanding the creation of music in real time as carried out by a group. As Castro presents it, even though Thompson's and Lawrence D. "Butch" Morris's (1947–2013) systems were developed at much the same time and even in much the same place, both being active in downtown New York, they represent two very different views on spontaneous music creation. As performing artists, Thompson and Morris articulated their views both on and off stage, being the main representatives of their ways of thinking and making music.

Castro's analysis (2015) is based not only on the history of each medium and the way their proponents conceptualized it, but also on interviews with experienced practitioners connected to one or other practice, and in some cases to both, and on empirical work experiencing each practice at first hand and then discussing it with participants in two semester-length courses in a tertiary education setting. In each semester only one practice was in focus: soundpainting in the first, conduction® in the second. The study focused on the problematic issues that challenge and sometimes prevent the flow of ideas during a performance. Castro articulated the dimensions of (i) intersubjective conflict, which emerges from misunderstandings between musicians, (ii) structural disturbance, and (iii) individual obstacles, which represent a lack of performance skills or even psychological barriers to be overcome.

The different philosophies of live composition (soundpainting) and group improvisation (conduction®) become apparent in the discrepancy between the numbers of bodily signs used in each. Reflecting the different amount of creative control, the large number of signs used in soundpainting, compared to the few used in conduction®, were understood by some of the participants in Castro's

research as hindering a thorough engagement with improvisation and obstructing the creative relationship between members of a group.

Considering the quantitative difference in each practice's lexicon, and the consequent impact that its application has on the possibility of spontaneous contributions from each participant in these practices, Castro observed that more time was needed to reach artistic fluency in soundpainting than in conduction®: "whereas in soundpainting the practice leads towards the development of the language, the exercise of conduction® afford to the musicians an enhancement of perception and a development of creative thinking, since it brings about sonorous dialogues between participants" (2015, p. 103, all translations, unless otherwise indicated in the list of references, are own). Unlike soundpainting, in conduction® it seems that performers can create relationships between one another more freely. Castro noted the implications of that difference, and detailed the skills and previous experience necessary to take part on performances mediated by each of these practices. Whereas in conduction® it was understood that the quality of performance depends on the performers' previous experience of improvisation, in soundpainting that was not necessarily the case.

In my understanding, another aspect of the universality of soundpainting relates to the possibility of exploring it with people from completely different backgrounds. Thompson's idea that soundpainting is universal—in the sense that its practitioners can perform without major difficulties no matter which group or country they find themselves performing in, since the system of rules is the same—was greatly expanded when the soundpainting practice moved beyond the boundaries of artistic domains. In a short talk and demonstration in Sweden (Clear Village, 2011), Thompson referred to his interest in breaking down the barriers between artistic disciplines, and between the art world and what lies beyond. His message was that soundpainting could foster creativity independently of one's background and professional activity. In response to a comment from Rahfeldt, Thompson reiterated the idea that soundpainting was an open space where everyone could be themselves, without worrying about being right or wrong. Within this extended way of understanding the practice as a universal tool for creativity, the relativizing of performative quality criteria already enforced in multidisciplinary soundpainting (for example, when a musician is asked to move, such request does not mean that a musician must move proficiently as a professional dancer would) becomes even more pronounced. As such, even the meaning of improvisation as an artistic endeavor is brought into question.

Interviewed, Thompson conceded to Castro that such relativization of the meaning of improvisation was as a fact. When asked whether the participants' familiarity with improvisation played a role in soundpainting, Thompson, emphasizing the compositional aspect of the practice, stated that "whether you have a background in improvisation, or not, you can participate in a Soundpainting group. Soundpainting is not improvisation" (Thompson in Castro, 2015, p. 121). Is

not improvisation in art and beyond essentially an ability to deal with things in the moment? While in Minor's questionnaire and interviews Thompson held the view that improvisation and composition are two of a kind, the idea that soundpainting is not improvisation seems a paradox, even considering that one does not need any previous experience as an improviser in order to be part in a soundpainting. In trying to define what soundpainting is, Thompson seems to contradict the basic principles that apply in the practice that he has developed.

Castro noted different kinds of personal obstacles found in improvisatory practices—psychological insecurity, for example, and anxiety. One of the signs he took as representative of such obstacles was the fall in volume at specific entries and when anticipating the initiation of content. A lack of familiarity with improvisatory practices in general, and directed improvisatory practices such as soundpainting and conduction® in particular, were understood to be the main factors in the emergence of occasional obstacles. Considering the amount of personal input required, Castro concluded that "practitioners of conduction®, being themselves the composers of the piece, tend towards a more intuitive kind of improvisation. Practitioners of soundpainting, on the other hand, have relative freedom and will tend to improvise only within the limits proposed by the soundpainter" (2015, p. 137; all translations, unless otherwise indicated in the list of references, are own). The dialogical character of soundpainting clearly needs further scrutiny.

Coming from a hybrid background as an actor and musician, Taiyo Jean Omura's research (2015) was from the outset an empirical study in a multidisciplinary setting. As with Castro, Minors, and now myself, the academic setting seemed appropriate for forming groups to be able to study the practice in detail. Omura came across soundpainting in 2013 through the Argentinian actor Omar Galván, who had met Thompson in Brazil in 2011, when both were guests artists at FIMPRO (the Festival Internacional de Improvisação). I was present on that occasion, acting as interpreter for Thompson's workshop, which Galván attended whenever he could.

As Omura explains, Galván incorporated soundpainting into his own theatrical practice, which was already influenced by Keith Johnston's improvisatory approach. Galván's adaptation of soundpainting, which Omura says was identified by Thompson as a kind of dialect, is an example of the different meanings and functions that soundpainting may have for practitioners from different backgrounds. As such, these ways of understanding may escape a formalized and all-encompassing definition of soundpainting practice. As a result of Galván's conceptualization, Omura formulated his first impressions of soundpainting, writing that "it was as if the soundpainter not only guided the group in the following of a path, but also was often guided by us" (2015, p. 13). Viewing it from an audience perspective, Omura later adds that through a continuous exchange of questions and answers between soundpainter and

performers "a point is reached when [the game] flows in a growing energy that makes impossible the identification of who follows who" (p. 32). This aspect of mutual guidance is one usually not highlighted in Thompson's understanding of the soundpainter as the sole composer of a soundpainting.

Often inspired by poetry, Omura importantly shifts focus from the structural aspects of soundpainting to its expressive potentialities. Soundpainting, he says, "is based on poetic, artistic, creation. In other words, it is a language to speak in art" (Omura, 2015, p. 25). On a similar note, Minors proposes a definition that complements the understanding of the relational aspect of soundpainting discussed in another text:

> Soundpainting is a process whereby we make art, we perform, we listen and watch each other in order to form relationships, some of which are directed by the Soundpainter, but this is all rehearsed and edited in the moment, bearing all aspects of the creation of a work, its initial ideas, edited moments and overall nurturing, in the live performance space, in front of an audience. (Minors, 2013b, p. 82)

In my view, the usual way of explaining soundpainting by referring to its structures tends to push this poetic dimension to the margins, rendering accounts of the practice incomplete. Even when discussing the earlier stages of learning soundpainting (for example, Thompson's advice for novice soundpainters to write down phrase outlines to practice the physicality of soundpainting before actually leading an ensemble), Omura keeps a poetic orientation, for instance referring to soundpainting phrases as verses. Considering that the dimension of expression is the one that concerns artists the most, I take this approach to be highly significant for keeping the focus on expression whenever the medium is discussed.

Emphasizing the dialogical nature of soundpainting, Omura attempted to move beyond the impression of a restrictive hierarchy. Observing a tendency among performers who assume the role of soundpainter for the first time to try to control an ensemble in a puppeteering fashion, passed this initial distorted impression of the leading role:

> the creative power is in fact in both sides (soundpainter and group of performers), without the reductionist hierarchy in which soundpainting appears to function on a first sight. The performer is at the centre of the creative material. And it is in the dialogue between soundpainter and performers (and the audience) that soundpainting is played. (Omura, 2015, p. 35)

Fittingly, Omura argues that performers should assume the perspective of the soundpainter, and the other way around. Although the change of perspectives is a common feature of soundpainting workshops, I believe it is one that deserves closer consideration in academic research. When experiencing the practice from its two different performative vantage points (soundpainter and performer), the notion

of the practice as being based on an artistic, dialogical principle can be better clarified.

Even though Omura noted the possibility that a soundpainter will be guided by the performers, at times he seemed to set aside this authorial understanding of the role of the soundpainter: "The [performer's] responses start to flow better if you let go of anticipating or even of comprehending the meaning of the performance in general and trust to the soundpainter the responsibility for the formal organisation" (Omura, 2015, p. 27). Taking a clue from different kind of theatrical games used to heighten concentration, foster creativity, and remove subjective barriers that might restrict the performers' contribution in the moment of creative transaction, Omura characterized the soundpainter as the supervisor and facilitator of a creative challenge:

> The soundpainter is who organizes, edits, revises and is critically concerned with the form. As such he or she withdraws from the performers traces of paralyzing self-criticism, of fear for being ridiculous, or simply steers the performers' attention (distracted or overloaded mind) towards the signs and the responses they elicit. (p. 51)

Even though the soundpainter may fulfill these functions, I do not share the view that in the performers' perspective there is or should be a lack of a critical concern with the form. Nor do I believe that a performer can be distracted from the whole to focus solely on one's own part, drawing relations to soundpainting-signs without acknowledging what other performers are playing.

When discussing the early process of bringing together and teaching a group of performers unfamiliar with the practice, Omura articulates important issues. One of them is what Castro calls the individual obstacles generated by psychological constraints on the act of spontaneous creation, subsumed into the notion of improvisation. Referring to Johnstone and Ingold, Omura attempts to reinforce the discourse that looks past the myth of the genius from the improvisation situation, reinstating improvisation as an inherent ability that constantly needs to adapt to the conditions of a situation. Contrary to Thompson's recent articulation that soundpainting is not improvisation (Castro, 2015), Omura holds the view that improvisation is "the primary base for the all the functioning of the language" (Omura, 2015, p. 55).

Moreover, as the kind of improvisation that shapes each soundpainting is dialogical, it depends on corresponding actions between the soundpainter and group members. This artistic, dialogical aspect has been studied from different vantage points, which, when put together, form a better picture of the varied facets of improvisatory transactions in soundpainting. Omura, for instance, in quoting the Argentinian soundpainter Lucas Kohan, pointed to a dimension of expression that, strangely, is rarely discussed:

> if the conductor is energetic in his way of moving, this will be translated in the sound of the group. Because the mental image or idea, or inspiration, is not only a concept, like 'the sound of [a] long tone'. The more the [soundpainting] technique is practiced, the subtler the variants can be. So, the conductor expresses a sign of 'long tone' through a bodily gesture. And, if the group is attentive and sensitive, this will be translated as if the whole group was an instrument … What the conductor expects from the performers is good communication. Or a communion. On the other hand it is like a living organism of improvisation; the group can respond to the director with something completely different than he thought or imagined. (cited in Omura, 2015, p. 70)

There are different points of affinity and divergence between academic studies of soundpainting practice. Other studies have been conducted in different parts of the world, often with a focus on the educational aspects of soundpainting (for example, Belda, 2014). Conceptual clarifications are needed, but these should not be privileged over the knowledge that can be achieved through reflective practice. Due to the nature of soundpainting, I feel a particular affinity with Omura's artistic–poetic orientation, as I understand that both of us took advantage of the research setting to search for aspects of identity through our artistic practices. Taking advantage of the already metaphorical name of "soundpainting" seems to be a productive way through which different modes of knowing can be disclosed. One of Omura's questions seems especially fitting here, concerned as it is with the disclosure of meaning, as is also my concern: "What can soundpainting teach us about our 'artistic voice', about our artistic language, that we would not think of without it?" (2015, p. 75)

1.6 Research questions

From the triggering experience with the piece *Kaleidoskópica* that referred me back to the practice of soundpainting, the issue that instigated my artistic–educational–academic curiosity was the meaning of indeterminacy as experienced by classically trained (and in training) musicians. By classically trained musicians I mean (i) those mostly guided by accomplished professional (orchestra) musicians, (ii) whose education is centered on learning the standard repertoire of an instrument and being prepared to carry the learnt tradition forward in the professional world as a performer (most likely as an orchestral musician, in the case of flutists), and (iii) who have traditionally notated scores as central semiotic resource for these processes. Such definition is based on my horizon of understanding, since many of my colleagues in Brazilian orchestras and academies of music and I have been educated under these conditions. Working through different elements of musical practice, my aim with the research has been to

disclose how the practice of soundpainting in general, and its aspects of indeterminacy in particular, address musicians that usually shape their expressions based upon a relatively well-delineated path through somewhat detailed forms of musical notation. A particular interest related to bridging the worlds of traditionally notated musical practices and the world of untraditionally notated and experimental ones.

Instead of looking only forward, focusing on the experience of soundpainting as a way towards experimental music, I realized that I should attentively look back at the orchestral tradition, which formed my horizon of understanding. Especially considering how musicianship could be exercised through the two performative perspectives available in soundpainting—the performer's perspective and soundpainter's—I started to reflect upon such experiences by moving backwards and forwards. Gradually becoming aware, with the aid of philosophical texts, of what constituted the meaning of *experience* itself, I refrained from looking at soundpainting as a tool and began to focus on soundpaintings as experiences in themselves. Thus, I formulated an overarching research question: From the perspective of classically trained (or trainee) orchestral musicians, what does it mean to have *an experience* in a soundpainting?

Key aspects for the definition of *an experience* are the sense of completeness that it has and the potential changes it may trigger, in one way or another, in the life of whoever experiences it. Dewey (1934/2005) referred to *an experience* as something that has a clear beginning, middle, and end; as something that runs its course to "consummation" instead of "cessation" (p. 37); and as something that depends upon a confluence of doing and undergoing. Heidegger (1959/1982), referring more specifically to having an experience with language, referred mostly to undergoing in a sense that one becomes speechless in face the power of an experience that is not of one's doing. Gadamer (1960/2006), referring to George Simmel, disclosed the meaning of an experience in relation to the transformative character of an adventure, which

> interrupts the customary course of events, but is positively and significantly related to the context it interrupts. Thus an adventure lets life be felt as a whole, in its breadth and in its strength. Here lies the fascination of an adventure. It removes the conditions and obligations of everyday life. It ventures out into the uncertain. (1960/2006 p. 60)

My overarching question joins this sense of experience with the notion of language within the artistic domain of music performance. Thompson's definition of soundpainting as a *sign language* and, moreover, the common and direct reference to this practice as a *language* among its practitioners, serve as a platform for further discussions. The use of bodily and sonorous signs in soundpainting-mediated music performance should render experiences aesthetically and

ontologically significant in this particular artistic idiom, as experiences with language are usually rendered through the poetic use of words.

In order to articulate what it means to have an experience in soundpainting, I take aspects of music indeterminacy that both approximate and draw apart performing experiences. The uncertainty referred to in Gadamer's quote above is a constitutive part of a music performer's experience, either in traditional score-mediated chamber music and orchestral practices or experimental and improvisatory ones. Even when playing a well-known composition, it is never possible to know how a guest conductor will approach the piece, nor how a performance will unfold. One constantly reads off and produces signs based on a score, on the sounds that emerge in performance, on the bodies of fellow performers (for example, instrumentalists, conductors, soundpainters). Yet the degrees of uncertainty differ according to the situation.

Hence, depending on the situation, one is called to be and act in certain ways. In a performance situation in which experimentation and interpretation are continuously interweaved, like in soundpainting, indeterminacy is more clearly sensed than when one performs from a score that has been carefully studied. Even though different soundpainting situations will most likely be somehow connected, since the medium of expression used is the same, as in different experiences with poetic language, each soundpainting experience will have a kind of a language of its own. So, especially considering aspects of music indeterminacy, how are classically trained (or trainee) musicians addressed in soundpainting? Taking soundpainting an artistic language, what does it mean to know and speak it? How is meaning mediated in soundpainting?

The transformative potential of an experience has to do with the fact that what is gained in an experience becomes part of oneself and remains active in one's way of being and seeing the world. The construction of musical expression through the notion of language means that it becomes possible to take into account different moments (for example, live performances, rehearsals, individual practice) when musical knowledge becomes exercised and refined. The definition of soundpainting as a language opens the way for examining the formation of musical knowledge not only through moments of direct contact between performers (instrumentalists and soundpainter), but also through moments of individual thinking–practicing. Thus how is musical knowledge recontextualized within soundpainting-mediated experiences? Especially for a classically trained (or trainee) orchestral musician, what does knowledge of soundpainting afford?

Chapter 2–Methodological approach

2.1 An understanding of method: a method of understanding

Understanding what method meant or could mean within artistic research was definitely not easy. As a degree of familiarity can both facilitate and hinder perception—a valuable methodological reminder from Liora Bresler (Professor, University of Illinois, Urbana-Champaign–US) (2013)—I could make some sense of but not fully comprehend certain thoughts that frequently emerged in texts and conversations I engaged with concerning artistic research. For instance, that knowledge is produced through one's artistic practice and that within such practice one can find the research method appropriate to it. At the same time that the notion of method was present in my everyday activities as musician and educator, including the understanding of soundpainting as a creative method, the connection between method and knowledge that I could grasp did not seem as deep as required in an academic context.

From Plato's *Ion* (2011), I sensed that my being as a music performer was exposed and my artistic knowledge was being questioned. Socrates, who praised the closeness between rhapsodes, poets, and gods, repeatedly argued that poetic making (composing and performing) stems exclusively from inspiration, not at all from knowledge. As such, the *rhapsode* Ion could not possibly know what he was doing when reciting Homer, much less could he claim to possess knowledge of poetry. I found resonance with what I took as Ion's ironical counterpoint to the scholar's irony, when, for instance, earlier in the dialogue he invited Socrates' reflections, admitting his enjoyment in hearing "wise man talk" (loc. 4762), and when later he suggested that the art of the rhapsode and that of the military general are the same (loc. 4921). Not sure whether or not he understood Socrates' claim that he could not possess knowledge of poetry, Ion nevertheless seemed sure of his embodied knowledge as a performer, being able to ascertain that, just as a military general controls an army, he could exert control over an audience.

Through insightful scholarly work, art seemed to be a vehicle for the disclosure of the meaning of being and of the most essential knowledge. Whereas Plato explored a conversation between a philosopher and a rhapsode, Heidegger explored artworks as a way to access the world. Along with my empathy with Ion,

through Heidegger's (1935/1993) description of the being and the world of a peasant, I sensed how deeply tacit my performative knowledge was, and how difficult it would be to articulate it linguistically as Heidegger seemed to articulate worlds and truth, heeding the frame of a painting or the walls of an ancient Greek temple standing upon the mountain.

Reflecting on such representations of the being and the world of both an artist and a peasant, I wondered about my own being as an artist–educator–researcher. To Socrates, Ion's self-referred inability to be magnetized by poets other than Homer made evident his lack of knowledge (Plato, 2011). Yet the peasant philosophic-poetically portrayed by Heidegger (1935/1993) after the image of a pair of shoes was in no way a performer like Ion. Just by being, without any need to formally understand or communicate what she knew about herself and her life, and how she knew it, by taking her cue from either her shoes that were portrayed by an artist or any other equipment that would serve the same purpose, she belonged in her world as deeply as, or perhaps even more essentially than, Ion seemed to belong in the poetic world of Homer.

Upon encountering different sources, it gradually became clear to me that there are different layers of knowledge in artistic work and in artworks, that such knowledge is dynamic, and that it can be accessed and made visible in various ways. At the outset of my artistic–academic journey, I found important methodological pointers in texts that highlighted the particularities of the human sciences as a whole, often taking art and aesthetic experiences as points of departure to articulate different modes of being and understanding the world. Gadamer's *Truth and Method* (1960/2006) and Heidegger's *The Origin of the Work of Art* (1935/1993), which questioned the scientific primacy of method itself and disclosed a hermeneutic grounded on experience; as well as Barbara Myerhoff's *Number Our Days* (1980), and Elliot W. Eisner's *The Enlightened Eye* (1998), which articulated significant aspects of qualitative research: all served as key sources through which I could reflect upon my understandings of performance, of soundpainting, and upon the methodological affordances of the artistic practices I was about to re-engage with from the perspective of an artist–researcher. While analyzing the material I collected as the research unfolded, for example, I definitely took my orientation from the hermeneutic principle of heeding prejudices and correcting my trajectory within the hermeneutical circle accordingly (Gadamer, 1960/2006; Heidegger, 1926/2008). Following a clue from Martin Buber (1947/2002), I attempted to become sensitive to meaning by reading off the signs from my usual practice, its affordances and limitations: "the signs of address are not something extraordinary, something that steps out of the order of things, they are just what goes on time and again" (Buber & Smith, 1947/2002, p. 12).

Prompted by these academic examples and reflecting on the conditions of being within artistic research, it seemed it was necessary to find the means to

conciliate and balance different degrees of pre-reflectiveness and self-awareness. Through the inevitable transformation of elements and moments of artistic *search*, wherein actions are commonly steered by tacit knowledge, into objects of artistic *research*, such knowledge needed to be sensed and somehow made visible. By reflecting on academic texts, artworks, the various dimensions of artistic work, and my own working processes, I could gradually situate myself better as an artist–researcher within the context of my own research.

The idea that art reflects the world we live in serves as my primary methodological orientation. Such ideas were theorized and understood differently down the years, as Arthur Danto (1964, 2001) exemplified using the different insights from Plato and Shakespeare. In the former, art was merely a reflection of the world, a deceiving copy that hindered access to truth. In the latter the world reflected upon art, including the viewer too, allowing one to see oneself and consider one's perspective. So, artworks and artistic working processes, like theoretical texts, started to function more clearly as reflective devices that allowed me to perceive my world anew and, ultimately, to take notice of the elements of the traditions that became disclosed through mine and others' modes of being.

My first attempts to analyze videos from the work I was realizing at the Malmö Academy of Music showed me the ways in which I was being addressed. I then finally understood that my musician and researcher selves were one. Through the artistic practice itself, and moments of reflection upon it, I realized that I was being addressed as a musician, not as a detached observer—a prejudiced view of the role of a researcher that had to be overcome. As in a sort of a transformed echo of my initial empathy for Plato's Ion and the peasant described by Heidegger, becoming aware of such direct address to my own being as a performing musician led me to question what I actually knew—in general, as a subject within the frames of different artistic worlds, and in particular as an improviser. The initial methodological orientation towards exploring artworks, theoretical texts, and my own artistic practices as surfaces upon which to reflect as an artist–researcher acquired then a new shade of meaning.

I was referred back to Danto's comments (2001) on an event insightfully articulated in Jean-Paul Sartre's *Being and Nothingness*, in which a person discovers "itself" as an object "in the eyes of an Other" (p. 10) while sneaking into a keyhole. The possibility of someone seeing and discovering something "*about* himself" and his world by musing on a work of art was sustained in Danto's own reflections. However, based on Sartre's insight, it became clearer to Danto that art was after all not necessary for the emergence of "self-consciousness" (p. 11). Within the academic context of artistic research, in which my practices and myself change between being the subject and the object of research (not only the artistic outcomes but also the artistic working processes), art remains the main reflective surface, as I reenact past experiences gazing through the keyholes of video and audio recordings. In this context I assume at certain points the eyes of an Other as

a researcher, while I reflect on my artistic practices and the traditions within which I dwell.

Those different ways of looking disclose different modes of engaging in the world and different aspects of understanding. Although in a different context than the ones Sartre (1943/2005) used to describe instances when the self becomes inescapable to the "unreflective consciousness" (p. 260), it could be the case that I would come across the "shame or pride which reveals me the Other's look and myself at the end of that look" (p. 261). The perspective of a performer is grounded in a state of vulnerability: one is constantly being looked at and looked through by audiences as well as fellow performers. The impossibility of speaking while making music renders sound and gesture, including subtle instances of eye contact, powerful tools for both one's communication and self-recognition. In order to cope with the interchanges between subject and object modes of being in the world of my research, while seeking awareness through pre-reflectiveness and vice versa, it was crucial to keep reflective surfaces clean so that I could see through them instead of staring at a dusty image of myself. Looking at and through myself, and realizing how I am looked at and through, was necessary in order to remain observant and avoid becoming entangled in a never-ending monologue.

Doubtful that I have been able to do so at all times, I have mindfully tried by (i) taking advantage of methodological affordances of the artistic research field and (ii) following insightful and interrelated suggestions that I could reflect upon through readings that stem from different fields of academic research. As far as the first point is concerned, I took my lead from Henk Borgdorff's synthesis of methodological and ontological aspects of artistic research (2011), when he wrote that in this field "Experimental and interpretive research strategies … transect one another … in an undertaking whose purpose is to articulate the connectedness of art to who we are and where we stand" (p. 57). This ontological dimension, constituted by experimentation and interpretation, seemed to me significant to the scope of my research. Similar ontological orientations have been voiced about different contexts as far as the experience of music and the knowledge that springs from such experiences are concerned. For instance, opposing the modern way of considering music and music learning in economic terms, as a commodity without intrinsic value that serves as a means to some other end, Pio and Varkøy (2012) reinforced the existential significance of experiences mediated by music, stating that "in the ontology of musical experience the self is pulled into a new sensitivity of what his or her world 'is all about'" (p. 113).

As far as the second point is concerned, I present below some of the methodological thoughts I found most relevant. With the philosophical hermeneutics of Gadamer (1960/2006) and its antecedents in Heidegger (1926/2008), I have attempted to perceive prejudices that emerged from moments of performance and of reflection and research analysis, trying to disclose their role in my understanding. Raising awareness of prejudice through a critical

understanding of tradition, as I understood these philosophers emphasized, depended also upon a raised sensitivity towards fluctuations between one's own subjectivities (for example, as an educator, a classically trained musician, an improviser, etc.) through different moments of the research process (Peshkin, 1988). In the lines of such methodological orientation, I tried to bear in mind Bresler's summary (2006) of the need for awareness of prejudice, of fluctuation of subjectivities and, consequently, of the various signs of dialogue, as a condition for cultivating a deep *connection* to my "process of inquiry" (p. 8) as opposed to an *attachment*, which, as Bresler put it, is "invested in a specific outcome".

With all that, in the process of understanding the meanings of method within the academic field of artistic research, I became aware that the significance of method is founded upon one's attitude. As in philosophy, the phenomenological attitude is clearly distinguished from the natural attitude (for example, Sokolowski 2000; Sonesson 2012), it became clear to me that a similar distinction of attitude was a methodological priority so that it would be possible to take advantage of both tacit and explicit ways of knowing while investigating the artistic practices with which I engage.

2.2 Modes of knowing: brief epistemological considerations

> The artist does his thinking in the very qualitative media he works in, and the terms lie so close to the object that he is producing that they *merge* directly into it. (Dewey, 1934/2005, p. 15, my italics)

As I understand it, one of the challenges of artistic research is to resolve and communicate different modes of knowing. The quote above from Dewey articulates the important aspect of thoughtful artistic making. Acknowledging the significance of aesthetic experiences, he made a strong distinction between modes of knowing and communicating knowledge. I mean strong in the sense that Dewey, as a philosopher who acknowledged different ways of knowing but nevertheless equated understanding per se with explicit theoretical undertaking, wrote a book (artfully) instead of making an artwork. In the book he discussed the different capacities of scholarly work to abstract and *articulate* intellectual knowledge through specially made symbols (for example, mathematic symbols) and of artistic work to *express* knowledge of the senses through sounds, colors, shapes, and even words, a kind of knowledge that is foundational for different kinds of intellectual endeavor.

A search for understanding through acts of performance—derived from the processes of and at work in musical performances—provides something else than

a theoretical focus on the experiences of works of art. Thoughts from theoreticians, like the one considered above, become interesting points of reference where artists can reflect on how their knowledge is projected and how their work is understood. Considering the dynamics of sensitive artistic "doing and undergoing" in the processes of creating art, Dewey highlighted the significance of the twofold linguistic meaning of the term *work*: "Without the meaning of the verb that of the noun remains blank" (1934/2005, p. 53). So, theoretical reflections on the experience of works of art, which serve for instance as a platform from which Gadamer (1960/2006) disclosed another possibility of self-understanding for the human sciences than the one reflected upon the methods of the natural sciences, instigate a search for understanding the performer's perspective while working through art.

Something that has become clear since the earlier twentieth century is that both artistic and academic outcomes can be expressive in many different ways, and artistic research seems to reflect that. Whereas Borgdorff (2011) referred to the ontological import and contribution of artistic research work in terms of strengthening the connection between subjects and world, highlighting "unreflective" or "non-conceptual" traits of artistic making (p. 47), Susan Kozel (2011) discussed the performativity of research, itself founded upon "highly conceptually driven" artistic expressions (p. 206). The ontological and evocative powers of art and academic writing have been recognized and strongly valued in other quarters too, as in the work of Elliot Eisner and Tom Barone (Barone, 2001; Barone & Eisner, 2012; Eisner, 1998), who delineated a neighboring field to artistic research called arts-based research, the work of Patricia Leavy also on arts-based research (2009), or in the work of Max van Manen (1990; 2014) who continuously referred to the expressivity of phenomenological accounts.

Despite differences in language use, which hint at particular intellectual orientations and metaphysical and political affiliations, one aspect seems to resonate through the aforementioned scholarly work and beyond: knowledge is dynamic. Perhaps the typical lack of a final answer in Plato's dialogues (2004), and especially the quest to understand what knowledge is in the *Theaetetus*, shows just that. In line with Dewey, Mark Johnson (2011) calls attention to this by saying that in order to realize the contribution of the arts to our lives and society "the key is to stop thinking of knowledge as an abstract quasi-entity or a fixed body of propositional claims. Instead, knowledge should be a term of praise for success in a process for intelligently transforming experience" (Johnson, 2011, p. 142).

To the extent that art becomes a transformative experience for both artists and non-artists, we can take advantage of the many possibilities of understanding that emerge from aesthetic-existential experiences of different kinds. The apparent contradiction between Borgdorff's and Kozel's ways of understanding art and artistic research—the former stemming from the domains of musicology and music composition, the latter from the domains of dance performance and

philosophy—become productive within the space opened for discussion in academia. Discussing the richness and significance of the notion of *hint*, especially at times in which the scientific pursuit of knowledge threatens to generate oblivion towards being, Heidegger (1959/1982) and a Japanese scholar disclose in a supposed dialogue the almost inevitable struggle between conceptual and non-conceptual worldviews, which also reflect on how I consider the nature of artistic research:

> *I:* The mode of conceptual representation insinuates itself all too easily into every kind o human experience.
> *J:* Even where thinking is in a certain sense concept-less?
> *I:* Even there—you need only recall how instantly you accepted Kuki's aesthetic interpretation of *Iki* [i.e., word considered as representative of the nature of Japanese art, which supposedly had been explained by another Japanese noble and scholar called Kuki to Heidegger as "sensuous radiance through whose lively delight there breaks the radiance of something suprasensuous" (Heidegger, 1959/1982, p. 16)] as appropriate, even though it rests on European, that is, on metaphysical ideas.
> *J:* If I understand you rightly you mean to say that the metaphysical manner of forming ideas is in a certain respect unavoidable.
> *I:* That is what Kant saw clearly, in his own way. (p. 25)

Treading the thin line between conceptual and non-conceptual, sensuous and suprasensuous, in artistic research it becomes possible to bring out different modes of thinking and understanding. Through a very interdisciplinary mode of inquiry (Nelson, 2013), artist–researchers can take hints from their own engagement in artistic processes and in other forms or fields of knowledge, whether academic or not. In the context of artistic research, the methodological significance of the notion of hints as used by Heidegger (1959/1982), which have a parallel with the notion of clues or clews as used by Robin Nelson (2013), rests in keeping alive the subtleties between conceptual/non-conceptual, sensuous/suprasensuous, which characterize art.

2.3 Reflective surfaces: A kaleidoscope

There are three main reflective surfaces where I see and analyze the research material. The contents analyzed are sounds, gestures, words, and concepts. Bits of data are played against the reflective surfaces of (a) the artistic practices; (b) the verbal accounts that refer back to moments of practice, disclosing situatedness within larger contexts; and (c) academic texts (Figure 6). Gazing at each of these surfaces—which are by no means to be understood as superficial—often facing multiple reflections, I felt compelled to move on as a researcher. In a kind of

customized kaleidoscope, in which I can select and position both reflective surfaces and the pieces that will be reflected upon them, I search for the meaning of expressions. Both ends of the kaleidoscope are open; one for the eye of an observer and the other for the entrance of light. As I rotate it, the kaleidoscope's reflective surfaces make it possible to see different patterns, configurations, shapes, and shades of meaning.

The impossibility of control over what is seen through a kaleidoscope could lead to questions concerning the value of using such a way of accessing and assessing the research material and, consequently, the legitimacy of research outcomes. These are plausible questions that deserve attention.

The first reason for adopting a kaleidoscopic way of accessing the world, and, consequently, articulating my horizon of understanding, has to do with keeping true to the nature of the work. Even though I have learned a great deal from theoretical sources, to assume that I have developed some kind of theoretical lens through which to analyze research data would be a misrepresentation of the role theory plays in the work as a whole. As I read different kinds of texts, most of which I was unfamiliar with at the outset of the research process, I felt challenged to think about my practices. In the work of scholars from varied areas and traditions I came across different ways of understanding my way of being in the world. Thoughts on art, aesthetic experience, meaning, modes of being, modes of understanding, and many different parts that constitute particularities of humanity served as reflective surfaces, not magnifying lenses, in which to consider what I was doing and what it was doing to me.

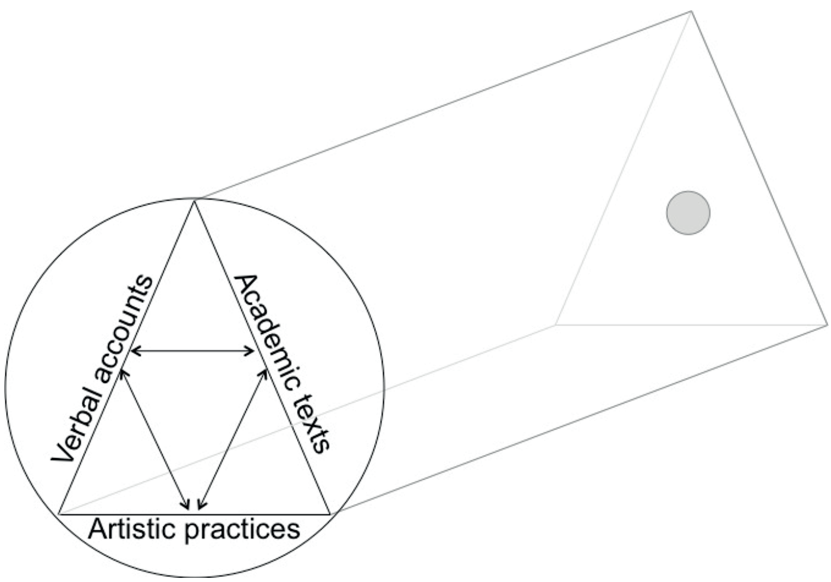


Figure 6 Kaleidoscopic model of multiple reflections in artistic-research.

The second reason relates to the plurality of ways in which the practice of soundpainting can be understood, according to one's perspective and horizon of understanding. The sounds, movements, and words I select and look through as I turn my research kaleidoscope are shaped by my situatedness as a classically trained flutist, now exercising the hybrid point of view of artist–educator–researcher. The different configurations I see through multiple reflections, as the kaleidoscope is turned, are conditioned by the scope I set for the research.

The third reason refers to the incontinent nature of the artistic practices with which I engaged as the research unfolded. In soundpainting particularly, as an intersubjective practice, the issue of the impossibility of controlling final results is constantly present. A stylistic distinction stemming from the community of soundpainting practitioners might serve as a clue. Two basic ways of exploring this creative method have been established over the years, as commented on by Thompson in some of the annual Think Tank meetings I have attended. In broad outlines these were identified as the styles or approaches of the *chancer* and the *technic*. The former connotes a work marked by more frequent use of loose structures, instances in which group leaders let go of control and explore widely the method's mixed affordances of *indeterminacy of composition* and *indeterminacy of performance*, terms used by Simms (1986) to characterize the music of John Cage (1912–1992) and others from the twentieth century experimental music scene in the US. The *technic* style, on the other hand, implies the more frequent use of conventional tools that delimit the scope of action of the ensemble, affording more specific responses. In any case, most of the time, the idea of control is illusory and soundpaintings are to me composed of a mix of each of these approaches.

The different pieces that appear on my horizon of understanding are perceived and most often recognized as a result of some kind of reflection. As it is not possible in a soundpainting performance to erase a sound just performed (likewise in life whenever an utterance is made), precepts that call for my attention need to be taken into account, even if only retrospectively after I have turned the kaleidoscope and a new picture has appeared.

2.4 Methodological significance of different phases of artistic research work

At the outset of my research I did not intend to produce artworks, but to apply and discuss the method of soundpainting as a practicing tool within the context of the education of orchestral musicians. Such a possibility has previously been acknowledged in the literature about the field of artistic research: "much PaR

[practice as research] works does not involve the creation of new artworks but applications of art or arts processes in social circumstances beyond a marked performance space" (Nelson, 2013, p. 67). With the relocation of my project within the area of artistic research, perspectives changed and I could consider the possibility of exploring performances not only as the means through which to investigate the experiences that emerged from such application, but also as ends in themselves.

Besides my initial orientation towards artistic learning processes, instead of towards artistic productions, there are different moments in an artist's work that are equally important for the artistic making as a whole. Beyond the actual moments of artistic practice, moments of thoughtful listening, study (observation and analysis) of different kinds of sources (for example, live performances, recordings, scores, rehearsal sessions, masterclasses), and conversations with other artists about topics of interest (the meanings of art), there are also the ways by which artistic knowledge develops (see Appendix A for a list of artistic research and other artistic events).

As my research unfolded I had opportunities to interact with artists in different situations. From participation in soundpainting performances (for example, with the Swedish Soundpainting Orchestra) and forums (for example, the Think Tanks in Belgium in 2012 and the UK in 2013), as an artist engaged in this practice, through interviews, to observation of workshops such as the one offered on mime acting by Bud Beyer (Professor Emeritus at Northwestern University, Illinois–US) to the faculty of the Grieg Academy of Music (2014), I have learned a great deal about the meaning of being an artist, of making and discussing art. These moments were significant for my reflective processes and, even if it escaped me to mention them directly in my writings, they will inevitably be present in it.

2.5 Methodological tools

The methodological tools I have adopted reflect strongly the ways a music learner goes about constructing knowledge from different sources. That was due to my understanding that, even though I have been acquainted with the soundpainting practice for many years, it was necessary to raise my level of awareness towards the knowledge at play within it as well as the knowledge that constitute improvisatory practices in general. As such, through the work within an area (i.e., improvisation) that I considered myself not as an expert, on the contrary, from a new perspective I have come to grips with and put into practice the concept of *automaieutics* proposed by Anders Ljungar-Chapelon (2008; 2016) as a musical extension of the Socratic maieutic method.

Translated in Plato's *Theaetetus* (2004) as midwifery, it is usually defined as "denoting the Socratic mode of inquiry, which aims to bring a person's latent ideas into clear consciousness" (Oxford Dictionaries, n.d.). Bringing such a mode of inquiry to my own musical search, posing and probing musical questions to myself and to others, every meeting with a fellow musician, whether experienced or novice, represented an opportunity for enrichment. Practicing, performing; attending rehearsals, workshops, performances, exhibitions; discussing issues with fellow players of the art world; listening to recordings, watching films and documentaries: all formed and still form the principal means through which my knowledge and identity as a musician are continuously built. The situatedness of becoming a researcher in a PhD context enlarged the scope of my references towards different kinds of academic writings (for example, philosophical, methodological), consequently deepening my way of questioning and interpreting whatever crossed my path.

Considering my overall focus on artistic learning and on how musicianship is addressed in specific situations, I embraced and re-signified for my artistic perspective three points that Van Manen (1990) articulated, with a pedagogical focus in mind, as foundational for *Researching Lived Experience*, as his title has it. Even though the three dispositions were referred as pedagogic requirements I take them to be essential to understanding within other paths of learning such as the artistic one I proposed to follow. For that reason I inserted in the quote below the corresponding adaptation to my artistic reality. The author says that for pedagogic conduct, and one could say also for artistic and scholarly conduct, since both encompass learning, it is required to develop:

> a phenomenological sensitivity to lived experience … a hermeneutic ability to make interpretive sense of phenomena of the lifeworld … [and] a way with language in order to allow the research process of [artistic and] textual reflection to contribute to one's [artistic and] pedagogic thoughtfulness and tact. (Manen, 1990, p. 2)

At the outset, Van Manen (1990) characterizes the researcher's "way with language", the third element of his tripod, referring to "a semiotic employment of the methods of phenomenology and hermeneutics" (p. 1). In the present case, in order to reconsider artistic practice and understand better the meanings underlying artistic transactions, directly or indirectly mediated through the medium of soundpainting, I have considered semiotics as an additional research tool within a broader hermeneutic perspective. Reflecting upon phenomenological, hermeneutic, and cognitive semiotic writings, I have tried to understand how meaning is interwoven through notions such as signs, gestures, embodiment, and intersubjectivity within the artistic-hermeneutic circles I proposed to enter and consider.

In this overarching hermeneutical orientation, I took a larger view of Steinar Kvale's concept of *InterViews* as my main methodological tool (1996). Kvale

proposes an understanding of interviews as "transformative conversations" (p. 5) from which an important step is given towards "uncovering previously taken-for-granted values and customs" (p. 4). The strength of this process lies in a critical understanding of multiple views from different subjects about a specific theme (p. 7). The expansion I am proposing to his notion refers to taking not only of verbal exchanges, but also musical ones as being constitutive of transformative conversations. These include moments of playing and talking with other musicians/artists (students and professionals), and assuming different standpoints as an artist–researcher (performer, soundpainter, teacher, and researcher). In order to relate the parts with the whole and to articulate the meanings that emerged from the different perspectives adopted, I have worked through the following paths (Figure 7), described in greater detail below:

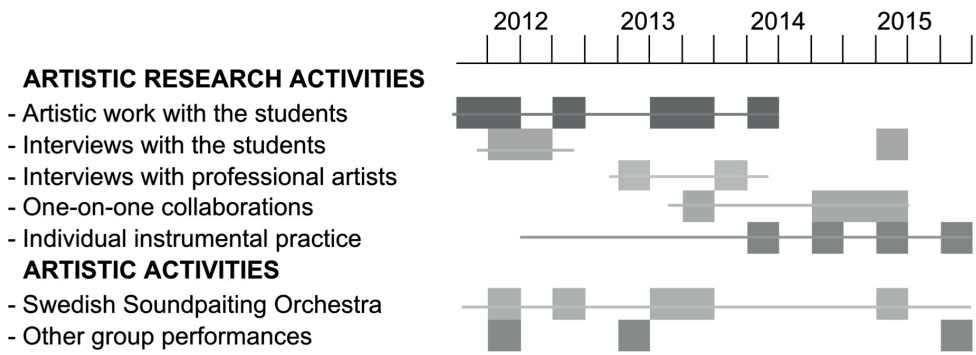
(a) Artistic work with students at the Malmö Academy of Music, followed by

(b) Interviews with flutists from the performance department of the Malmö Academy of Music who took part in the work;

(c) Developments of my own individual instrumental practice;

(d) Interviews with professional artists and educators with different degrees of engagement and acquaintance with the soundpainting practice;

(e) One-on-one collaborations with professional soundpainting practitioners from different backgrounds.



Notes: Years on top divided by trimesters. Blocks represent events and lines represent the continuity of the activities beyond specific events.

Figure 7 Timeline of main research and artistic events.

2.5.1 With students at the Malmö Academy of Music

This portion of the work amounted to four parts in total, further divisible into pairs. The first pair, consisted exclusively of flute students at the performance department, the class for which my main supervisor Anders Ljungar-Chapelon (Professor Doctor of Flute, Lund University–Sweden) is responsible. The groups were made up of active students in the academic years of 2012 and 2013, with overlapping members from one year to the other. The combination of BA, MA, and exchange students of varied nationalities provided a rich sample in terms of both the background and the different stages of musical development brought together.

Participants were invited by me and Ljungar-Chapelon to take part in the research project by attending rehearsal sessions, joining performances, and being interviewed. At the moment of invitation the students were informed about the context of research, and in the first rehearsal I explained other issues such as the chosen forms of documentation, the possibility for them to raise questions at any time or to withdraw from the project, about the analysis, and the use of the material exclusively within academic contexts (for example, papers, dissertation). All agreed verbally to take part in the study. Although certain that no ethical problems would emerge from the direct connection between participants and interviewees and my supervisor as their flute teacher, I have opted to anonymize the participants as students A, B, C, and D.

The aim of this part of the project was to *share* the practice of soundpainting with young musicians already embarked on professionalization. Already acquainted with the practice, I took this opportunity to work with newcomers to it as a way to look back into my previous experiences within this medium and to relive critically the understandings I tacitly embodied in the past years. Certainly we were at different stages of formation, as I already had soundpainting as a part of my horizon of understanding and had worked as a professional orchestral flutist and as an assistant professor of flute in a Brazilian context of higher music performance education. Nevertheless, as flutists connected to the orchestral and chamber music worlds, focused on continuously mastering flute performance in detail in order to be expressive and flexible while navigating and communicating with fellow performers and audiences through a vast repertoire (for example, from baroque to contemporary music), I considered that we shared perspectives across an enlarged horizon of understanding. Although from different vantage points, by participating in this tradition to various extents we also shared prejudices, which became disclosed musically and verbally.

Even though I had to teach and to some extent lead participants through the practice, as one has to do with anyone who is new to soundpainting, my relationship to these musicians was not intended as fulfilling strictly pedagogical purposes. At the same time as I could reflect back on how I related to the

soundpainting practice since my first encounter with it up to the start of this research, I could understand the practice anew while performing and analyzing research data. Significant aspects of basic soundpainting structures and conventions acquired new meaning as I aimed at nurturing thoughtful practice.

In our meetings, the aspect of learning highlighted above was certainly present, in different levels for each of us. But the objective of the work was artistic; the focus was on making music together through the medium of soundpainting, and learning from it. Accomplished artists and scholars such as Leonard Bernstein (1918–1990) (Meyers, 2013) and Hubert Dreyfus (b. 1929) (2007), among many others, have openly acknowledged a symbiosis between learning and teaching. The different nature of their activities—music-making and philosophy—already hints at the heterogeneous foundations of learning experiences and the fact that these are not exclusively mediated in verbal language.

As far as the notion of language is concerned, with a broader focus on how artistic learning is mediated, I remained alert to the potential limitations of a common hermeneutic focus on textual interpretation that various scholars noted (Gallagher, 1992). Emphasizing the essential interpretative dimension of learning, Shaun Gallagher contested the common academic privileging of textual interpretation over the significance of other situations not strictly bound to written texts such as verbal exchanges in classroom or even non-verbal situations of play. In the field of music, Yore Kedem (2008) took advantage of Gallagher's elucidations of the inherent hermeneutic-interpretational character of learning situations, designing a hermeneutical study focused on how musical knowledge was formed and transformed through various aspects of music interpretation embedded in instrumental lessons, where learning has a strong bearing on performing.

In the case of my research, where each session had the character of rehearsals instead of lessons, it functioned predominantly as a space for exploration instead of instruction. Rehearsals lasted about one hour and were held once a week, whenever possible. Many sessions were documented using audio and video. With the graduation of some students and the exchange students' departure home, the formation of the group changed. As a conclusion for the exploration of ideas that unfolded in rehearsal sessions and public performances, semi-structured interviews were held to gauge the students' views on music in general and on their experience with soundpainting in particular, especially with participants who would not be able to continue. Since other artistic dimensions of the work as a whole demanded time and attention, the number of interviews was restricted accordingly.

Students who signed up for the open course *Soundpainting Performance Practice* (7.5 academic points) offered by the Malmö Academy of Music, made up the second pair. The course was advertised in different ways: by word of mouth and performance at a faculty meeting, and by written invitation welcoming

students to the course, addressed to the faculty members and students alike. The work was realized in the spring and fall terms of 2014. Two flutists who had participated in the previous work realized with the flute ensemble signed up for the course in order to continue.

The structure of the course was to hold weekly meetings lasting two hours instead of one. This allowed each participant to experience the roles of group member and leader in greater depth. The spring group initially comprised three students from the performance department (one dropped out after a few sessions for reasons of work), one student from the teaching department, and one from composition department. In the fall group, two volunteers from the spring group were joined by one former student from the performance department, one former student from the jazz department, and one visual artist. This difference in sample characteristics between the two pairs of groups allowed a wider cultural exchange, which enriched the expressive possibilities of the work.

The study of the video documentation of the work as a whole was focused on moments of performance, whether in rehearsal or public presentations. It aimed to explore how the participants, myself included, related to the delimitations established within the soundpainting context of play, both as group members and leaders. These orientations related also to the identification of instances of learning that take place through teaching and performing, through different modes of transaction, with artists experiencing soundpainting for the first time.

The interviews with participants of these groups were conducted at the Malmö Academy of Music. Each lasted for about one hour, with audio recording the predominant form of documentation. Although I did not prepare specific questions, there were some themes and issues that I tried to address in every interview (Appendix B). In the first three interviews I started by approaching the student's background and current practice as a way to understand what was important to them outside their experience with the soundpainting practice. The remainder of the time then focused on the latter and on how the students understood it within the context of their musical lives. Other topics ranged from the students' previous experiences with improvisation, and from the strategies they adopted in their own individual practice concerning their relationship to different kinds of notation, to analogies with images, movement, or any other extra-musical conceptual tools, in addition to their experiences of the soundpainting practice and their understanding of such experiences in themselves and in relation to other musical practices.

Although coming from different backgrounds, students A, B, C, and D, all participated in the tradition of orchestral and chamber music practices in a much deeper way than most flutists seeking professionalization as performers in Brazil are able to do. That was actually one of the reasons for conducting this research in Europe instead of in Brazil. As students in the performance program of an institution like the Malmö Academy of Music, they had the opportunity of having

direct contact with experienced and knowledgeable mentors on both individual and ensemble dimensions. They had the opportunity of intensively studying flute with an experienced and knowledgeable flute professor, well versed on the European tradition as an artist and researcher, with whom they could regularly meet for an individual lesson (ca. 1 hour), a collective class focused on technique (ca. 1 hour), and an also collective class focused on interpretation (ca. 3 hours); the opportunity to learn through rehearsals and performances in company of a pianist, professor, and researcher very well acquainted with the flute repertoire; and to play in a student symphony orchestra, collaborating with different conductors in week-long projects and thus experiencing first hand the way the dynamics of music making that is characteristic in the professional world. Despite that, all of them had the opportunity to diversify their experiences by participating in exchange programs and studying for at least one academic semester in other important cultural canters in Europe.

All the interviewed students had played significant pieces of the flute repertoire, which included important twentieth century works (e.g., Pierre Boulez's *Sonatine pour Flûte et Piano* (1946), Andre Jolivet's *Chant de Linos* (1944), Luciano Berio's *Sequenza per Flauto Solo* (1958), Toru Takemitsu's *Voice* (1971), Brian Ferneyhough's *Cassandra's Dream Song* (1970-71)). Even if not having played all these pieces they had the opportunity of observing colleagues playing them in the contexts of the weekly interpretation class, in which players received feedback as in a masterclass, and public performances. At the time of the interview most of them were already advanced in their professionalization process, student B having already concluded a master's degree, student C concluding it, student D half-way through the master's program, and Student A concluding the bachelor's degree. Of course, their reflections may not be said to represent directly the education they were receiving at the time of the interviews, but they are significant for disclosing a broad view on the usually prolonged formation of instrumentalists through which different understandings, whether prejudiced or not, become ingrained.

Since the interviews played a complementary role within the research as a whole, the transcripts were not thoroughly coded as it is usually done in an academic interview study. Instead, as part of an artistic endeavor, the disclosure of knowledge was attained through prolonged engagement with the transcripts as well as with the videos and cross-referencing between these sources. Three of the four interviews were transcribed verbatim, whereas for the third only moments considered significant to my research interests were transcribed. That was due to my understanding that although significant, the specifics of the students' backgrounds were not essential to understanding how they experienced the practice of soundpainting. In the last interview I changed my approach to address such experiences from the beginning, weaving the student's background into the interview as it unfolded.

2.5.2 Development of my own individual instrumental practice

From the work with the first pair of student groups, I identified a need to create conditions for a prolonged engagement with the practice, or at least with the modes of thinking that the practice affords. The impossibility of maintaining more ensemble meetings per week and of engaging novice participants in a deeper exploration of the proposed practice turned the focus to the dimension of my own individual practice.

I decided to write down what I called soundpainting-sketches to practice the flute as if reading from a kind of graphic score. My sketches are in a way an adaptation of a suggestion by Thompson (2006) to those interested in becoming soundpainters to write down sequences of sign names (p. 5) in order to practice their performing skills as soundpainters, to start developing a degree of comfortableness with moving one's body in front of a group as well as a way to start organizing ideas of how to explore different combinations of signs according to the medium's conventions. Reflecting about ways of writing down the names of signs on a sheet of paper that would be less obtrusive for reading, I started experimenting with using abbreviations—for example, instead of writing LONG TONE I would write "L.T.", instead of HITS "H", instead of POINTILLISM "PTLSM", instead of MINIMALISM "MIN", *et cetera*. For the temporal organization of the sequences of signs I followed initially the traditional left-right and top-down orientations that are used in traditional scores.

The sketch-based work started out with experimentations only on the regular flute (in C), and later on it was further developed with the inclusion of the piccolo, alto, and contrabass flutes as well as electronic sound processing. The purpose of this work was to gradually remove the sketches once the analysis of the recordings had shown sufficient development of musical ideas and sufficient embodiment of an improvisational mindset to carry out solo performances.

Moments of practice based upon the sketches were recorded in audio and explored as stimulation for further development, both concerning the design of the sketches themselves and particular aspects of the performance. Recordings allowed me to gain distance, to question myself and reevaluate this practice (the processes and products) from moment to moment. These recordings were not intended to generate artistic outcomes in themselves. Yet, as they show relevant aspects of the process, recordings and samples of analytical outlines of two of such sketches compose the present material (see Appendix C).

As with other parts of the work (for example, with students) instances of public performances are a presentation of artistic-research outcomes. In this solo work, the first performance was presented at the artistic research conference/festival *Tacit or Loud*, at the Inter Arts Center, in Malmö on December 1, 2014, which unfortunately was not recorded. On the day I presented preliminary experimentations with multiple flutes and electronic sounds. As the presentation

involved not only a kind of public music performance situation that not only was very new to me, and required a lot of effort to make things work (for example, with the electronics), but also a more academic-oriented articulation of research processes, I decided to focus on the presentation itself and not on carefully documenting it for later use. One performance was given at the flute class spring concert at City Hall (Rådhuset) in Malmö on April 24, 2015, and another at my last part-time seminar at the Malmö Academy of Music (in Liljeforssalen) on October 7, 2015, were recorded in audio and video and constitute a part of the present material (CD Tracks 1 and 13, respectively). In these performances no sketches were used as a formal semiotic support. Nevertheless, the recordings represent artistic outcomes that refer back to the work with the sketches as a whole.

2.5.3 Interviews with professional artists and educators

Three different professional performing artists and educators whose specialism related to my research interests were interviewed. These three interviews disclose different levels of acquaintance with the soundpainting practice, the highest level represented by Thompson, the proponent of soundpainting and a virtuoso in its practice; an intermediary level represented by Ricardo Odriozola (Associate Professor at the Grieg Academy of Music, Bergen–Norway), a virtuoso violinist, and composer who has been intermittently engaged with soundpainting practice in both of its performative perspectives (as group member and leader); and a low level of acquaintance represented by Beyer, mime actor and theatre professor who has not been engaged with the practice at all. Since I had some clearly delineated areas of interest to approach, I opted for semi-structured interviews with interview guides for Thompson and Beyer (see Appendix D). Since I did not know much of Odriozola's work and since the possibility of interviewing him emerged as an unplanned opportunity, for our conversation I adapted the thematic guide I had used in the interviews with students (Appendix B) in order to take the most advantage of his horizon of understanding a professional musician. Each of the interviews was recorded in audio and video. The audio was transcribed verbatim, whereas the video was not, since it functioned more as a visual support to moments in which the interviewees made some direct bodily reference to soundpainting-signs or other music/performance-related gestures.

Interviewing Thompson was a logical step in better understanding the issues of the conceptual origins of soundpainting and its developments since its emergence, as well as the nuances of the rehearsing, teaching, and performing processes in various contexts. The interview was held at his home in Mjöhult, Sweden, in June 2013. Through our conversation I attempted to move beyond the usual descriptive focus on soundpainting's structure to Thompson's conception of

expressive motivations and the medium's affordances as well as his work processes when performing and teaching with various groups. Strategies to tackle some of these issues and their phenomenology took the form of (i) asking Thompson to reflect upon the practice and role of its participants, and to draw connections within the art world that could clarify this mode of artistic being; and (ii) presenting Thompson with thoughts and images from the academic and the artistic world as reflective surfaces upon which to consider soundpainting (for example, Gadamer's theory of play, and a picture of Man Ray's *Indestructible Object* 1923/1965).

The interview with Odriozola was held in his office at the Grieg Academy of Music in January 2014. I was there to observe the seminar led by Beyer and offered to the faculty of that institution. Taking the opportunity to talk to Odriozola, I wanted to get close to his understanding of soundpainting as an accomplished, classically trained violinist and an educator of young violinists: Odriozola is someone knowledgeable about and yet not constantly engaged in the soundpainting practice, both as a group member and leader, and alert to the demands of the classical/orchestral world, with similar horizons of understanding to my own. His thoughts on the matter meant I could reflect on the potential value of different kinds of (musical) practices for the development of musicianship.

The interview with Beyer was an additional opportunity to learn from his experiences working with musicians for many years, especially classically trained instrumentalists and conductors. Attending his seminar as an observer, I had an opportunity to him in action, recounting anecdotes from his experiences with the famous mime Marcel Marceau (1923–2007) and from the various workshops he had offered to musicians throughout his career, proposing exercises for the participants, questioning and directing their construction of expression throughout the week. Although not acquainted with the practice of soundpainting, through his experiences as an actor and specialist in mime, who focuses on teaching the art of non-verbal communication to musicians in general and conductors in particular, I had a chance to understand his views and reconsider important aspects not only of soundpainting and flute performance, but also of performance education.

2.5.4 One-on-one collaborations with three soundpainters

The gradual approximations to artistic meaning afforded by various moments of practice and conversation also led me to seek information by other means.

The one-on-one collaborations project emerged from the need to gather the knowledge acquired through other moments of the research and put it to a different kind of test. The first point of reference for this came at the end of the interview with Thompson (June, 2013), when I asked him to make a short soundpainting with only me playing the flute. A second point of reference was found in the work

I was developing with soundpainting-sketches in my individual flute practice. Through one-on-one collaborations with distinguished soundpainting practitioners, I could examine more closely my way of performing as a flutist and soundpainter.

A pilot study was conducted in December 2013 at the studios of the Theatre Academy in Helsinki with the soundpainter Sonja Korkman, who leads the Helsinki Soundpainting Ensemble. In almost three hours of work, we explored performing possibilities and discussed issues related to the practice. The focus of the conversations was Sonja's understanding of the practice, her creative processes in general, and her choices within our collaboration in particular.

The one-on-one collaboration project represented an opportunity for me to enter another performance situation as a flutist and meet a different performer-self, since I had now another experience in terms of self-conscious decision-making as an improviser. The perspective of a performer in soundpainting should not be understood as adopting a passive role. On the contrary, what this part of the work was intended to investigate was how much an instrumentalist in soundpainting contributes to or even leads a performance's "destiny". To what extent could I make my expressions heard and acceptable as legitimate structural items in the artistic dialogues maintained with my collaborators?

What might be thought the disadvantages of a one-on-one setting, from another perspective could be seen as advantages. For example, through the creation of soundpaintings for a solo instrumentalist, the possible negative impact of a dramatic diminution of the intersubjectivity inherent in ensemble performances could be understood positively as a condensed opportunity to explore and highlight the dialogical character of this practice.

The collaborations were documented using audio and video, with at least one camera focused on my collaborators and another focused on me. The audio recordings were planned to have a professional quality so that some of the pieces created during the collaboration could be included as artistic outcomes of the research in the final document. The choice of what to document on video, on the other hand, was not planned to generate artistic outcomes per se, but to register the way specific conventional signs were used by each soundpainter in each phase of our collaboration. Part of the analytical interest included the particularities of each soundpainters' movements and the development of our interaction. Interchanging moments of performing and verbal conversations (for example, discussions between the recording of one piece and another) were regarded as equally significant in the analysis of each collaboration.

A preliminary list of soundpainters with whom to collaborate was drawn up, thinking of the different characteristics of their work and potential contribution to my research. Practical constraints in meeting artists from distant countries reduced the list to a few active ones within the geographical area of Northern Europe. Three collaborations were realized in Malmö, with sessions at the Malmö Academy of Music and the Inter Arts Center. The collaborators were Vogel

(November 14–16, 2014), Thompson (January 31-February 1, 2015), and Rahfeldt (April 15–16, 2015). Collaborations with other artists were planned (for example, with Sonja Korkman), but for various reasons could not be concretized.

All of my collaborators were experienced soundpainters and improvising artists, with whom I had had the opportunity to perform in the past. Vogel (Germany) is a flutist herself, working with various kinds of projects that have a common interest in musical improvisation and experimentation. Even though that is her chosen professional path, she has also been educated at a European conservatory. It could be said that she belongs to the first generation of soundpainters, since she participated at the initial residencies offered by Thompson (Thompson, n.d.-b) in Woodstock when he decided to teach soundpainting for other artists to use. Particularly significant for our collaboration was her knowledge as a flutist and in the area of experimental/electronic music. As I was making my first attempts to include electronic resources into my research with soundpainting-sketches, I could benefit from her knowledge in that area as well.

Thompson (the US), as already mentioned, is the first proponent and developer of soundpainting and has been for many years perhaps the only full-time soundpainter in the world. Educated as a composer and improviser, with experience as an instrumentalist on woodwind and percussion instruments, including the piano, as a conductor, and in other art forms such as dance, theatre, and the visual arts, Thompson is a soundpainting virtuoso. He is able to explore the practice in various ways, putting into practice harmoniously and efficiently his multidisciplinary artistic knowledge by acting promptly upon the circumstances with clear and expressive gestures according to the moment. Perhaps, within the practice of soundpainting, one could take Thompson's performances as an example of *phronesis*, the practical wisdom articulated by Aristotle that Gadamer (1960/2006) and Heidegger (1926/2008) referred to.

Rahfeldt (Sweden/the US) is a multidisciplinary artist. Her background as an improviser/experimental artist includes experiences in the fields of dance, visual arts, music and others. She is the leader of the Swedish Soundpainting Orchestra (SSO), a multidisciplinary ensemble in which I have performed since my arrival in Sweden in 2011. I considered our one-on-one collaboration as an opportunity to condense the kind of soundpainting practice we were already engaged in through the occasional rehearsals and performances of the SSO. At the time we recorded the work we had just concluded a short period of intense rehearsals with the SSO in preparation for an imminent collaboration with the Berlin Soundpainting Orchestra in a series of concerts in Berlin, organized by Rahfeldt and Hada Benedito (Spain/Germany), the leader of the latter. Particularly significant for our collaboration was that very possibility of challenging and expanding embodiment through multidisciplinary performance.

A note on my relationship to soundpainting and to my collaborators

As has been mentioned, my relationship with soundpainting predates my PhD, and the same applies to my relationship with each of my collaborators, whom I consider to be friends. To varying extents, not only have I shared significant moments with them on-stage but also off-stage. My circumstances as a researcher has certainly added another to in my *intentionality* (in the phenomenological sense of the word, concerning the way one's attention is directed towards the world and one's experiences in it, as articulated by, for example, Gallagher & Zahavi, 2012; Sokolowski, 2000). That does not mean that I was analyzing at all times what they were saying or how they were behaving, but that I might have become more sensitive towards fine grains of meaning that could have escaped me otherwise.

The development of my standpoint and intentionality as a researcher in part also depended upon having continuity to my relationship with these and other artists. Through that combination I could give a body to my critical reflections. For instance, through my experience with the SSO, I gradually became aware of how Thompson's role as the originary soundpainting educator hindered access to clarifications concerning essential artistic dimensions of how he understood soundpainting. Thompson is a player in that group, not its leader. Yet, it was clear in rehearsals that his role of teacher was very present. On the occasion of the interview conducted in June 2013, in which Thompson himself acknowledged that it was difficult for him not to assume a teaching position when rehearsing with that group, I invited his opinions on the aesthetic-conceptual foundations of soundpainting, its expressive affordances, and the artistic strategies he used with different groups instead of what he thought were the practice's educational relevance.

I came to realize that in the context of my research, and perhaps also of other instances of artistic research, a balance between formal and informal transactions and experiences is beneficial, perhaps even desirable. The formality of something like an academic interview, when it comes to counting with research participants with whom one had already a performing and personal relationship, might render it inadequate for a fuller construction of knowledge. Especially given on my contact with Thompson, which dates back to 2004 when I first met him, my impression is that at times, when talking in an informal situation, I got closer to essential aspects of his thinking. Despite the faultiness of my own role as a novice interviewer, by studying interviews given to other researchers (Castro, 2015; Duby, 2006; Thompson, 2015) I took it that in formal interviews settings a certain need or a strive to give correct and precise answers seemed to be established, since in such exchanges words become officially registered. As a consequence, important aspects of Thompson's thinking seemed to be covered up or opaquely presented. Such formal situations might have induced an attempt at

intellectualization that Thompson himself recognized as alien to his everyday dealings as a practitioner (2015).

Another important part of the research process was to remain alert to aspects of my understanding that might have become taken for granted over the years of my relationship with the practice. In the same way as critical thinking in the musical-educative tradition was paramount for triggering my research as a whole, my critical stance towards the practice of soundpainting, as I came to see it during my research and considering my previous pre-reflective understandings of it, was a constitutive part of the research process. My relationship with the practice and its practitioners played an important role in my critical understanding, allowing me to see significant nuances in the medium's developments and of its many possibilities of use that I would not be able to perceive were I to rely on an outsider's perspective instead of an insider's.

Chapter 3–Theoretical instigations

This chapter presents the issues that arose from the theoretical reflections. Much of the scientific-philosophical discussion I came in contact with served to propel artistic criticality. As I read different kinds of theoretical texts I was not necessarily developing specific theoretical lenses with which to look at my research material; rather I was indirectly reflecting upon it. As such, while engaging with different ways of thinking and seeing the world, I was myself thrust into different worlds and forced to look back into my own world of music performance with a critical eye and to reformulate the questions that emerged from it.

Throughout the timeframe of the research I have been sensing connections between apparently different ways of understanding art, human existence, and lived experience. As I understood it, a common feature of such ways was founded on the acknowledgement of art as determinative of the uniqueness of mankind in the face of other species that inhabit the world. Yet, in one way the focus was addressed more clearly to the intellect, to essences, to an ideal world that becomes accessible through the mediation of art. On the other hand, the focus was turned to the body, to the senses, to the world and meanings of everyday life that become enhanced through art. These different worldviews have parallels in other areas of inquiry into human capacities and achievements. It is displayed, for instance, in the disputes between representationalist and non-representationalist understandings of embodiment.

These different ways of understanding the world that populate academia also have their counterparts in music performance contexts. In some ways of thinking, music represents something outside itself; in others such outward reference is not so present. While in one aesthetic idiom it seems quite clear for performers what is expressed in a composition, which emotions are in play, and how to achieve the desired results, in another such clarity does not seem to exist. At first glance the music is supposed to be created in the moment and not at all anticipated; it is supposed to be a response to the moment, and whether or not a particular performance will express one emotion or another remains to be seen. Such differences in aesthetic orientations are known in other artistic fields. Expressions of the unconscious were different between the work of painters in abstract expressionism and painters in surrealism, for instance.

Through these and other reflections, my research serves to notice and hold in check my own prejudices and uncritical preferences for viewing the world one way or another. These were things I took for granted as an orchestral flutist: impressions that I have assimilated from particular ways of thinking (for example, from previous teachers) or prejudices inherent in the tradition, such as the idea of being faithful to the score (*Werktreue*). Considering such idea from the point of view of *Bildung*, as Gadamer put it, after Hegel, as "rising to the universal" (1960/2006, p. 11) instead of remaining entangled in particulars, the sense of transformative work could be reinstated. An artistic-hermeneutical disclosure of prejudices was an important element in clearing and expanding my horizon of understanding.

3.1 Understanding through art: Playing

Despite differences in academic and aesthetic orientation, the transformative potential of experiences mediated by art plays a central role in the thinking of scholars and artists. In performance, for instance, musicians seek and convey self and intersubjective understanding on various levels. I use the notion of understanding in resonance with the practical aspects that were highlighted in the phenomenology and hermeneutics of Heidegger and Gadamer. In the former's existential thinking, as Jean Grondin (2002) synthesizes it, "Human existence is always concerned and in search for orientation. This basic orientation is acted out in some sort of attuned 'understanding', in my abilities, my capacities that make up 'the entire realization' of my existence" (p. 38). By starting from Heidegger's existential insight, Grondin says, Gadamer emphasized the crucial aspect of application in the definition of a practical dimension of understanding: "To understand … is to be able to apply a certain meaning to my situation" (p. 38).

Meaningful nuances are sensed during music performance, signs are constantly produced and interpreted, even if performers are not conscious of these processes. Bodies and instruments echo an experience of co-existence within and through art: "the action of play … as it unfolds within the field is sustained by an ongoing tuning process in which the self is experienced as *an identity in the making*" (Stubley, 1995, p. 98, original emphasis). As a performance unfolds, such ongoing tuning certainly means more than perfectly matching pitch and, in a broader dimension, ultimately reaching the correct interpretation of a work of art. Following Eleanor Stubley in that musical-existential view, I would argue that tuning involves a continuous interplay of changes, transformations, and recognitions through which musical identities reverberate in the way in which one's self and one's world are understood anew in the processes of making art and making sense of art.

Interpreting the poetry of Stefan George (1868–1933), Friedrich Hölderlin (1770–1843), and others, Heidegger (1959/1982) understood that poets underwent and communicated transformative experiences with languages. Disclosing an existential dimension of poetic fine-tuning, poets express the depth of one's relationship to language. Through poetry it becomes visible that "one undergoes an experience" with language, an experience in the sense that "something befalls us, strikes us, comes over us, overwhelms and transforms us" (p. 57). Recently, Christopher Collins (2013) gathered the reflections of different poets and offered them as examples of how such transformative experiences were voiced even beyond their poems. Understanding these poets' reflections as articulations of what Ralph Waldo Emerson called a "mode of illumination" (p. 3), Collins showed that some poets (for example, R. W. Emerson, Arthur Rimbaud) considered that their thinking was not entirely autonomous and that there was something outside them that interfered in the unfolding of their thoughts.

Arguing for a less external origin of the transformative powers of art, Dewey (1934/2005) considered that art strengthens the most basic links between human being and environment. The most basic components for the maintenance and enjoyment of life are given form and become enhanced through aesthetic experiences. For Dewey, just undergoing an experience is not enough for the transformative potential of such experiences to be realized. Undergoing and doing need to be balanced, for to his mind "a painter … has to see each particular connection of doing and undergoing in relation to the whole that he desires to produce" (p. 47). A thoughtful balancing of doing and undergoing, which itself could be understood as an act of tuning, is rooted in the artists' interaction with the environment, not in a relationship of divine inspiration as the one articulated in Plato's *Ion* (2011).

Inspiration, in Dewey's understanding (1934/2005), instead of stemming from a supernatural connection with the Muses, originates in a natural connectedness with one's surroundings and one's own self. That is of particular importance when soundpainting-mediated art is under discussion, as in the present case, since the music composed in each performance stems from this kind of intersubjective connection, whereby soundpainters and instrumentalists draw inspiration from one another. The way of understanding proposed by Dewey was also embraced and referred to by other poets (for example, Whitman, Charles Olson) who, as Collins (2013) showed, considered language not as a sign of a power from above but as a vehicle for the expression of deeply embodied intellectual-emotional ways of knowing. Language in this case functions as a vehicle that represents "prelinguistic processes associated with sensory input and motoric output" (p. 5).

The insights and the transformations mediated by art are embodied in a special kind of knowledge. Looking through art, philosophers have claimed that aesthetic experiences open the way towards knowledge of the deepest or purest

kind—the "knowledge of essences" (Gadamer, 1960/2006, p. 114). Within the frame of Vincent van Gogh's painting *A pair of shoes* (1886) (Figure 8), for example, Heidegger (1935/1993) found the being of a peasant completely in tune with her own world by looking through an object portrayed in the canvas. The philosopher then characterized the painting as a kind of world-opening tool. Heidegger heeded an entire world through art without saying much about the painter or the elements that constitute the painter's way of being:

> From the dark opening of the worn insides of the shoes the toilsome tread of the worker stares forth. In the stiffly rugged heaviness of the shoes there is the accumulated tenacity of her slow trudge through the far-spreading and ever-uniform furrows of the field swept by a raw wind. On the leather lie the dampness and richness of the soil. Under the soles slides the loneliness of the field path as evening falls. In the shoes vibrates the silent call of the earth, its quiet gift of the ripening grain and its unexplained self-refusal in the fallow desolation of the wintry field. This equipment is pervaded by uncomplaining anxiety as to the certainty of bread, the wordless joy of having once more withstood want, the trembling before the impending childbed and shivering at the surrounding menace of death. This equipment belongs to the earth, and it is protected in the world of the peasant woman. From out of this protected belonging the equipment itself rises to its resting-within-itself. (p. 159)

The poetic description by Heidegger of an art-mediated experience can leave both the academic and artistic worlds uneasy. Scholars can refute it as too subjective; artists, as over-interpretative. Yet, the description is significant, especially in a context of artistic research, because it discloses the transformative potential of art and the productive character of interpretation. Heidegger weaves philosophy, poetry, and visual arts in an act of reading that synthesizes expressive forms and outputs a new point of reference for further signification.

The philosophical-poetic portrait produced by Heidegger is a vivid anticipation of Gadamer's theory of play. Without concentrating on any specific artwork, but rather looking critically through the history of concepts and the formation of the human sciences, Gadamer (1960/2006) also took pains to clarify the ontology of art. From his philosophical standpoint, he explored the concept of *play* in order to articulate the autonomous ontological status of art and to posit that, in face of the essential knowledge brought forth through art, everything inessential must necessarily disappear (for example, techniques, materials, players). Play has superiority over players. Whether as authors, performers, or audience, players' deep engagement in play is part of the fundamental structures of play itself: "seriousness in play is necessary to make play wholly play" (p. 103). As a phenomenon founded upon a fundamental "to-and-fro movement that is not tied to any goal that would bring it to an end" (p. 104), Gadamer's conclusion was that play simply becomes visible through players' actions. Based on this

immersive approach, from a phenomenological point of view the philosopher affirms the superior autonomy of play over the subjective attitude of the players.

Figure 8 ***A Pair of Shoes.*** **Vincent van Gogh (1886).**
Amsterdam: Van Gogh Museum (Vincent van Gogh Foundation). Oil on canvas. Retrieved from: http://www.vangoghmuseum.nl/en/collection/s0011V1962. In the public domain.

But the activity of an artist is not goalless. It could be that an artist's ultimate objective is to bring forth such ideality of play and thus to disappear before the artwork. And again from the perspective of artists, it seems strange to ignore the processes that lead to that final goal. While Gadamer (1960/2006), on the one hand, noted that "all playing is a being played" (p. 106), from a musician's point of view Stubley (1998) acknowledged that a player "both fills and is filled by the unfolding action" (p. 98). That means that the players' understanding is not simply constituted in the act of making music, but is constitutive of it. Actively engaged in a field of play, immersed in an environment belonging to and constructing an artistic world, musicians' understandings are thus uttered in performances.

A fundamental difference between artistic or philosophical accounts of the significance of art rests on the perspective from which such accounts are developed and communicated. Such perspectives disclose the horizons of understanding in which artists or philosophers assume specific standpoints and construct their view on the world. In the processes of construction of meaning, each one directs oneself to the world in particular ways, through specific activities. Such directedness was called *intentionality* in phenomenological research (Gadamer, 1960/2006; Gallagher & Zahavi, 2012; Sokolowski, 2000; Sonesson, 2009, 2012): an artist delineates an artwork, at times imaginatively projecting meaning and at others performatively actualizing meaning, arranging the materials

that will become used by somebody else. A philosopher experiences art from another perspective, using such materials as tools for projecting and actualizing meaning, as Heidegger (1935/1993) did through Van Gogh's painting. From different perspectives, experiences mediated by art are rendered meaningful, and art itself seems to play a linking function that connects such perspectives within a world and provides a certain kind of continuity between the prosaic and the sublime.

The notion of environment briefly mentioned above was explored by Dewey (1934/2005) as part of an effort to restore continuity between everyday life experiences and the heightened aesthetic experiences founded on art. This aspect of continuity is significant for the present discussion for various reasons. First, it resonates with the focus on ways of being and understanding of performers, allowing an intercourse between the ideality of art and the challenges faced by artists in their everyday activities. Second, it has to do with the philosophical import of the idea of *live composition* used to define soundpainting, since the music stems from intersubjective transactions that only occur during an instance of performance.

As performers construct their identities while using specific equipment within an artistic work-world, which in itself can be understood as equipment for transformative experiences, they are inevitably drawn into the spinning center of a creative–interpretive ontological turmoil. Depending on the kind of activity a musician engages in, tools and their use will differ, ways of acting will differ, and the recognition of identities will also most likely differ. Performances based on traditionally notated music usually make prolonged engagement possible, delineating a clearer path towards understanding. Considering the common way of analyzing how a musical composition is constituted by "phrases", among other elements, what happens then when someone who is used to playing from a well-delineated musical discourse found in a score cannot count on such source, and has to construct their own discourse based on hints of different kinds?

In Stefan George's poem called *The Word*, Heidegger highlighted the final stanza and developed different possibilities of interpretation. The final verse read: "So I renounced and sadly see: | Where words break off no think may be" (1959/1982, p. 60). Having glimpsed at a possibility of poetic expression, the poet ends up returning home empty-handed: the source from where such a glimpse could be named could not provide the word for the poem. The poet then renounces and recognizes the impossibility of being where ideas do not materialize in words. However, one must contend that his renouncement was expressed only in the final stanza. Before that, he could put his poetic wonderings into words. If the breaking off of musical words and phrases (notation) does not prevent a musician from making music, what happens in the musings of a musician who seeks musical sounds that could become phrases to constitute expression in the unforeseen of improvisation?

3.1.1 Poetic-Hermeneutic conditions—About interpretation

Tracing the origins of poetics and focusing on the realm of literature, Collins (2013) outlined two possibilities in understanding interpretation. For him, interpretation can be seen as (i) a performing activity, "an artistic enactment by which a scripted object passes from potency to act"; and (ii) as a translational activity, "an analytical paraphrase that substitutes one coded message for another" (p. 14). These understandings are essential for the present considerations that stem from the perspective of music performers—that is, public reader-speakers. Interestingly, Collins understands literary works primarily as "an instrument of cognitive action" (loc. 556), "which permit readers to participate in the writers' mind-altering process of creation" (loc. 136). Based upon such understanding, he holds that, even from the perspective of interpretation instead of creation, poetics has precedence over hermeneutics (meaning the art of interpretation).

As in twentieth-century philosophical hermeneutics, art has been considered superior to the subjectivity of those who experience it, and even to those who create it. Language itself has been posited as superior than its users. Considering poetry writing, Heidegger (1959/1982) referred to the supremacy of language and the ultimate renunciation of the poet, as mentioned above. His examples were drawn from instances in which poets voiced their own relationship to language, distinguishing poetic sayings from the usual shallowness of everyday conversation. In the latter, language's supremacy was sensed exactly at moments in which the right word to refer to or address something cannot be found and a speaker is thus left in silence.

Heidegger (1959/1982) posed what seems to be a simple question concerning what kind of relationship we live in with the language we speak. For him, all poets' relationship with language was not just of any kind, but one of being "in demand, in need … With respect to bringing tidings, with respect to preserving a message" (p. 32). The supremacy of language, referred to by Heidegger as "the house of being" (p. 63), was identified in listening to language's sayings before any allowance could be made for one to write or speak. In such relationships, millennia apart, the philosopher in the twentieth century understands that poets brought forth the hermeneutics of ancient Greece.

From Plato's (2011) dialogue *Ion*, hermeneutics can be understood as being based upon a principle of magnetism. The Muses are the initial providers of a magnetism that links and controls poets, *rhapsodes*, and audience (loc. 4826). Through divine inspiration, the Muses carry away a diverse crowd. The rhapsode Ion, known for excelling in public contests and recitations of Homer, was judged by Socrates to be no knowledgeable in poetry. As an interpreter of a poet, who in turn interpreted the gods, in the view of the philosopher, Ion was withheld from the possibility to act but for divine inspiration.

Plato's dialogue (2011) itself bears the mark of magnetism voiced in it by Socrates. Immersed in and inspired by the world opened up *through* Homer's poetry, the rhapsode was apparently capable of magnetizing audiences without as yet being fully aware of *what* he knew by knowing *how* to do so (2011a). In Plato's text there is a suggestion that Ion was thus being played by poetry. In a different way, the rhapsode was playing and also being played in his dialogue with Socrates. Unfamiliar with the latter's worlds of reason and forms, Ion had to cope with the structural conditions set by the scholar then steering the conversation. Although he made himself available to share with Socrates his knowledge through performance, from which his art could be truly sensed, in the end he never got a chance to give concrete examples.

In the same way that Ion's participation was delimited not only by the dialogue's language, but also by how the conversation was moderated by Socrates, a music performer will invariably cope with delimitations variously conveyed through the understandings of composers, conductors, soundpainters, and fellow performers in general (for example, as in the dynamics of chamber music, of free improvisation). Upon encounter with another, different kind of semiotic resource such as musical notation, words, sounds, and physical gesture are employed in the organization and communication of musical ideas. These can be understood as constitutive of the musical language or idiom by which musicians understand and express themselves.

3.2 The notion of language

Reflections upon the artistic experiences carried out, undergone, and observed throughout the present research have a strong foothold in expanded understandings of language and dialogue. One can be addressed and respond to such address in many different forms. Sounds as well as silences are significant in moments of communication and understanding. The significance of silence, especially, was acknowledged in Martin Buber's understanding of the essence of dialogue (1947/2002). He considered that "for a conversation no sound is necessary, not even a gesture. Speech can renounce all the media of sense, and it is still speech" (p. 3).

However problematic such expansion and cross-referencings between music/arts and language may appear to be from a theoretical point of view, *language* has been invoked by artists and academics from the most diverse of traditions. The centrality of the concept of language in the definition of soundpainting practice, for instance, participates in such an expansion. Even though the practice functions according to a specific syntax that is used primarily as a way to give instructions, its artistic use does not fulfill conditions usually

required for something to be considered as language in a strictly linguistic sense (for example, full-blown recursivity). Although positing verbal language as the medium through which understanding reaches universality, Gadamer (1960/2006) significantly took art as a model for describing the hermeneutic structures of human understanding, not without acknowledging the prelinguistic binding quality of the "language of gesture, facial expression, and movement" (p. 551) in our forms of communication.

Especially when invoked in the arts, *language* often refers to communication in just such a broad sense. As such, it serves in the discussion of (i) aspects of communication between composers, conductors, and instrumentalists or between performing artists and audience; (ii) the processes of thought that underlie such communication (however basic or intuitive these can be); and (iii) the manner in which thoughts and expressions are conditioned through a medium or an artistic idiom.

Resistance to the conceptual use of language within the arts might be diminished through the notion of idiom, which can also be understood as "a distinctive style or convention in music, art, architecture, writing, etc.; the characteristic mode of expression of a composer, artist, author, etc." (*Oxford English Dictionary*, n.d.). With that in mind, the concept of language will hereafter be considered to fall within artistic boundaries, primarily as a medium for expression through which paths to self-understanding open up. As such, the definition posited by Gadamer (1960/2006) and Collins (2013) of what is not yet made of words as *prelinguistic* seems inappropriate to me, since in the artistic dimension, in which the expanded notion of language is being considered here, expressions are not worked out with the aim of becoming linguistic at some point. Such a definition stems from scholarly perspectives not directly connected to art-making itself. Instead of considering sounds and gestures as prelinguistic I find it more appropriate to think through the notion of artistic idioms as nonverbal forms of expression.

As far as music is concerned, associations with language are frequently oriented by the materiality of musical notation. The possibility of writing and reading relates to the third point above. Learning how to read music is one of the fundamental aspects of the schooling of classical musicians. One obtains access to vast and various traditions after becoming acquainted with and fluent in deciphering the meaning embedded in the conventional forms of representation of parameters such as pitch, rhythmic proportions, meter, dynamics, articulation, silences, effects, plus the written words used in an attempt to convey or reinforce intentions that might not have been sufficiently expressed through the notation itself.

Furthermore, a status of literacy characterizes the ability to write and read sheet music, and the acquisition of this ability represents the chance to go beyond oneself, expanding one's horizons of understanding. Through notation, composers'

musical thoughts can be somehow organized and passed on to performers, who interpret these through their instruments. In part this is also an ingredient in the understanding of soundpainting as language, even though its notation is gestural instead of written, and even though its disclosure and interpretation follow each other closely in performance. From the performer's perspective, transforming notation into sounds is a necessary skill for encountering and articulating the music idealized or imagined by a composer. In that respect, written scores are also often understood as an instructional source (Bent et al., n.d.; Brown, n.d.; Clerc, 2013; Gadamer, 1960/2006, p. 141).

The composer Pierre Boulez (1925–2016), for many already a myth before his recent death, once stated of music writing that "whether it exists actually or virtually, writing is a system which refers to action. Like all interactive systems, it functions both as a means of transmission and as a mainspring of activity" (2004, p. 198). It is interesting to note the range of impact that music writing has on musicians' activities, as referred to by Boulez. One can easily picture how performers' actions become constrained through the compositional-notational means adopted by a composer. It has even been satirically represented by Paul Klee (1879–1940), himself a violinist who considered music a profession (Düchting, 2008), in relation to early twentieth-century music (see Figure 9).

Figure 9 Pianist in Distress—A Satire: Caricature of Modern Music. Paul Klee (1909).
Bern: Zentrum Paul Klee. Pen and watercolor on Ingres paper, private collection, on extended loan to the Zentrum Paul Klee. Retrieved from http://chesh-jud.tumblr.com/post/98954291567/larry-da-vinci-paul-klee-pianist-in-distress. In the public domain.

Yet, as Boulez later clarifies, using the concept of language within the range of an aesthetic idiom, the impact derived from the idea of serialist (notational) determinism echoes not only in the activity of the performer, but also of the composer:

> The "serial" movement in the 1950s was at bottom based on the utopian belief that writing creates the phenomenon; the rigor of the technical apparatus must implicitly guarantee aesthetic validity. One cannot help feeling a certain fascination for this exercise in depersonalizing the *language*, where a certain number of functions are set into play in a *deterministic* environment, and the role of the composer is limited to recording the results, a report of the operation. Writing is no longer the intermediary for activity but its motive force. (Boulez, 2004, pp. 205–206, my emphasis)

The twentieth century has provided a wealth of artistic worlds and possibilities of musical understanding that can be accessed, by the literate, through the mediation of scores. Boulez's words above hint at one of such possibilities. As a composer and scholar, Edson Zampronha (2000) discussed two basic views on musical representation, taking advantage of scores as a way to show how this kind of tool grants access to artistic worlds. The two views contemplated were identified as (i) the traditional paradigm, in which scores are seen as faulty representations of an ideal artistic entity and notation thus understood as mere secondary code; and (ii) the new paradigm, wherein notation is not a secondary code but an essential element of music-making which makes possible for an artistic world to emerge:

> The traditional paradigm separates subject from object, men from world and, consequently, language from material, written work … the *new paradigm*, inserts composer in the work, connects language with material, situates men in the world and introduces compositional making in its writing. The latter is not a secondary code but a dynamic construction realized through unstable, inharmonic, and irreversible representations … There is no *Being* [i.e., an ideal entity] to be represented, but a possible *being* to be constituted. (Zampronha, 2000, p. 17, original emphasis, all translations, unless otherwise indicated in the list of references, are own)

In light of Barthes's suggestions, Zampronha (2000) meditates on comments about notation by Schaeffer as well as the statement by Boulez in recognition of a past frustration in writing, discussing the unavoidable conditions imposed on users through the use of one idiom or another (for example, verbal language, compositional idioms, musical notation). At the same time as such systems afford expression they also delimit its users, who have to cope with conventionally stereotyped representational forms that are constitutive of the systems being used. In Zampronha's reasoning, a connection between composing (writing) and speaking is hinted at: "Like the speech of the speaker, the composer's expression is nothing else than a combination of previously known content, as if nothing one

speaks could ever surpass the boundaries of what is foreseen [in a certain system]. The content of speech is the content of stereotypes" (Zampronha, 2000, p. 120). On a similar note, Thompson referred to the developments of soundpainting as his attempt to find other forms of representation and communication than the ones then available to him. Without considering which limitations and stereotypes might be constitutive of soundpainting itself, he reflected that one of the main reasons for him to develop this practice was that he did not want to encase his music "into the boxes in which music was being put" (Thompson, 2015).

But Thompson's development of soundpainting points down yet another path of artistic search and another relationship with the concept of language. In principle, *soundpaintings* do not exist beyond the moment of performance. Unlike, say, Boulez's Second Piano Sonata (1947–48), which was carefully planned and notated before its premiere by Yvette Grimaud in 1950 (Boulez et al., 1993) and has been revisited many times since by other performers, the life of *a soundpainting* runs its course to fulfillment in the timeframe of a performance. The latter is not supposed to exist before a performance. It might somehow exist after, but only if the performance has been documented in audio and/or video, as is the case with the recordings that are part of the present thesis.

The understanding of soundpainting's conventional signs as notation, which Thompson voiced in an interview (personal communication, June 27, 2013) is directly related to the act of performing. Thus, such understanding of notation is not only somehow related to writing in a certain musical idiom, but it is also and predominantly related to real time utterances (speaking) exchanged between performers. In soundpainting, gestures and sounds become weaved in peculiar ways, both serving the purpose of communication. The use of bodily actions as utterance, which Adam Kendon (2004) emphasized in his study of gesture, is at the heart of soundpainting-mediated artistic transactions. The notion of language in soundpainting is strongly based upon a sense that a kind of artistic conversation takes place as a performance unfolds (Thompson, 2013).

Going back to Boulez's notion of music writing, which, "like all interactive systems, it functions both as a means of transmission and as a mainspring of activity" (2004, p. 198), in soundpainting both the movements performed by a soundpainter and the responses performed by group members fulfill such functions. The qualitative transactions between performers in a soundpainting disclose a continuous transmission of ideas and constantly generate activity.

Thompson's preference for understanding soundpainting as a language instead of as a system (Duby, 2006), reinforces the significance of the idea of speaking. In interview, Thompson reflected upon soundpainting as a medium that allowed him to merge improvisation and composition, to keep *his feeling* as an improviser while he composed (personal communication, June 27, 2013). From this stems his understanding of this medium as "the art of live composition" (Thompson, 2006, 2014, 2015, n.d.-c), an art in which it could be said that the

orality of improvised musical speech and the literacy of composed/performed musical writing/interpreting are brought together. As such, Thompson's move could be understood as radicalizing what Zampronha (2000) considered to be the new paradigm's re-situation of the composer *in* the work, and as transfiguring the introduction of "compositional making in its writing" (p. 17) into improvisational making in the process of composition.

As such, the merged functions of musical language writing and speaking in soundpainting transform the medial sense suggested in Boulez's and Zampronha's understanding of notation, in which the writing takes place before performance. In that respect, soundpainting could also be understood as a radicalization of the improvisational nature of composition, as highlighted by Benson (2003), in which the compositional process is understood as improvisations on materials and traditions. In soundpainting, the construction and existence of a work is bounded by the timeframe of a performance. If in traditional composition one has the possibility of sketching out ideas, editing parts of a score from one performance to the next, in Thompson's *live composition* all that improvisational process takes place on stage as soundpainter and members of a group improvise a conversation through soundpainting language.

Duby (2006) presented Thompson's reference to instances of internal conventional rule-bending, commonly exemplified by the latter in analogy with the presence of irregular verbs in verbal languages, as supporting evidence for the privileging of language over system in understanding soundpainting. Yet, one could argue against a supposed "futility of attempting to finalize soundpainting as a system with finite and self-consistent rules" (ch. 6, p. 38), as Duby interpreted the point being made by Thompson's argument in favor of the notion of language. Like any medium for expression, soundpainting has its limitations. To different extents it conditions how ideas are communicated as well as its users' way of being. That should not necessarily be understood as a weakness, but as something that points to its integrity.

Finiteness and self-consistency contribute to an understanding of soundpainting in terms of an autonomous structure of play in the sense that Gadamer (1960/2006) articulated the being of art. Thompson's hitherto successful efforts to keep the creative method he has developed concise, so that it could be explored in interchange by artists not only stemming form different traditions, but also physically located in different parts of the world, as the system of traditional musical notation became universal in that sense, testifies to the medium's integrity as a well-grounded language system.

In linguistic research it is not uncommon to find languages defined as systems that afford many expressive possibilities, including instances of internal rule bending, through their finiteness and self-consistency. Facing the suggested dichotomy between language and system, it might be fruitful to consider a concise definition of language as "a consciously supervised, conventional representational

system for communicative action and thought", as proposed by Jordan Zlatev (2007, p. 251). Such a definition stems from research on embodied cognition, which explores various forms of language use in everyday speech as a way to understand how language and, consequently, the mind can be considered embodied. Although apparently far removed from artistic domains, this way of defining language leads to a more comprehensive reflection on what it means to know and speak a language, and that in turn can be also applied within the arts. In that sense, it becomes necessary to distinguish different moments and perspectives of language or system use (whether written, spoken, or thought).

3.2.1 Elementary aspects of musical communication

The idea of language in music-making has thus far been presented through the aspect of writing (composing), with just a glimpse of the aspects of reading and speaking (performing). My preliminary reflections have been based upon the artistic searches and researches of accomplished professional artists and scholars. Before continuing, though, we should take a moment to consider performance, which in a way precedes the disclosure of meaning through musical masterpieces, whether notated, improvised, or both. Before instances of public artistic utterance, instrumentalists experience hours of individual practice and rehearsals that can be understood as constitutive of their idiomatic expression.

Beginning a rehearsal with the Schleswig-Holstein Festival Orchestra, Leonard Bernstein once said:

> I wanna play some scales, alright? Slow, fast, major, minor. See, we've never touched each other [gesticulating with the hands as if grabbing something]. So, let's do that. Everybody starting on the lowest, say, "C" of his instrument, and going up two octaves and coming down again, right? Nice and slow, C major. (Alienmusiker87, 2013, from 3:28–25:34)

After reaching the top of the first octave, some players continue going up as verbally requested, while others start to descend, causing an interruption in the rehearsal: "very brave, very brave", the maestro says, "you wanna go up two octaves and back. Don't repeat the high note. Just come back, alright?" (Alienmusiker87, 2013).

Following the maestro's gesture, the restart (from the beginning) sounds stronger and more marked, gradually decaying into a *mezzo forte.* Bernstein changes the tempo and intensity of his gestures making the whole orchestra hold on the D of the second octave and, leaning back in his chair, gradually softening the sound of the orchestra, making it somewhat hesitant towards the last notes before the top. The descent starts, again *forte* and accentuated, rushing down to the lower notes, with an accented and sustained low E, a gradual decrescendo, and a

pause after the lower D to finally arrive at the lowest C from where everything started. The maestro exalts "Oh, you're *wonderful*! You're *wonderful*! *Sensational* orchestra! One of these days I wanna try instead of scales … improvisations" (Alienmusiker87, 2013).

What is going on in this excerpt, which in the edition of the video appears to be a warm-up for the first rehearsal of Igor Stravinsky's *Le Sacre du printemps* (1913), raises many issues of interest to the present discussion. Concerning one's engagement with an artistic idiom and one's acquisition of a horizon of understanding, these issues range from the fundamentals of expressing oneself through a musical instrument (for example, playing scales) to the aspects of indeterminacy inherent in the interpretation of signs (reading sheet music, interpreting a conductor's gestures). Bernstein's mentioning of improvisation (Alienmusiker87, 2013), especially, triggers a different kind of expectation. Considering the unforeseen nature of the unfolding of life in general, and of music performance in particular, improvisation is always a part of what we do (Benson, 2003; Columbia, 2011). But is that what Bernstein means when he suggests trying improvisations instead of a scale? If so, he could be just referring to the performance of a notated composition.

That aside, we can ask about the communication that springs from the interplay of sound and gesture. Did the players that decide to go back down in the first octave of the scale miss or misunderstand what the maestro initially said, or did his gestures lead them to do so? At the moment of the octave change, Bernstein moved his right arm and hand gently down, a gesture that could be understood as implying a soft dynamic and/or a melodic descent.

Despite the simplicity of the material to be performed, a C major scale that could have been played even by a musician who cannot read scores, the actual outcome was unknown. Nobody could anticipate how Bernstein would conduct that particular performance of a C major scale, as it would be possible to at least project in the imagination how a well-known piece such as Stravinsky's and ballet could be conducted. Furthermore, the possibilities raised by Bernstein of exploring a simple C major scale or exploring improvisations as tools to strengthen the bonds between a conductor and the members of an orchestra, and consequently strengthening the identity of the ensemble through performance itself, seem to be at the same time both reasonable and intriguing.

Though not exactly masterpieces, scales are common items in the toolkit of instrumentalists who wish to develop their skills and be able to express themselves naturally and thoroughly using a musical instrument and in different musical idioms. Such methods can also work in an expanded instrumental context as the one of a large ensemble. Yet, collective scale practice led by a conductor requires the attention of performers to be turned to other aspects of communication through music. Unlike an individual moment of scale practice, in an ensemble the main aim of such practice revolves around being together within a musical whole. Such

togetherness calls for intersubjective sensitivity, so that sound gestures can resonate.

3.3 Mimetic paths towards embodying musical understanding

There are many layers to the diligent work of searching for an embodiment of musical understanding. This search relates to internalizing structures, acquiring and developing skills and awareness to the point that they become second nature (Sudnow & Dreyfus, 2001, p. x), as Dreyfus acknowledged in the foreword to Sudnow's *Ways of the hand—A Rewritten Account*. It also relates to participating in a tradition, developing and situating oneself historically within a worldview. As Gadamer put it broadly, "to learn a language is to increase the extent one can learn" (1960/2006, p. 439).

Sudnow (2001), for instance, relied on direct and indirect musical transactions as learning processes. Thoughtfully listening to and playing along with a teacher or with recordings of great masters, he searched for a way to become an improviser, to speak the language of jazz. At the same time, he researched his own artistic search as it was underway. His book title, *Ways of the Hand*, gives a clue as to how he gradually recognized himself as an improviser.

Aspects of imitation pervade learning processes, including the acquisition of an artistic idiom. The learning that goes on in musical practices seems further evidence of that. The process of imitating role models in the common pupil–master dynamic has been acknowledged as one of the foundations of well-established and deeply influential musical traditions, as in the case of the continuously developing French flute tradition that stretches back to at least the eighteenth century (Ljungar-Chapelon, 2008). In informal learning settings, the same or something very similar occurs. Whether our minds are focused on "*learning how to play"* or on "*playing music*", as Göran Folkestad had it (2006, p. 138), mimesis is always present in students' and teachers' directness towards musical action (intentionalities) in formal and informal learning settings, wherein activities are framed in advance or shaped in interaction as music-making unfolds.

My first steps in soundpainting in 2004 were marked by these ways of being directed to the world. At the time in a mixed formal/informal occasion in which I was a student at a university where rehearsals and concerts took place, and yet not enrolled and in search for academic credits, mimetic musical learning was already deeply inscribed in my ways of performative understanding. To this date I strongly feel that imitation plays a major role in the various moments of music-making in which I participate (for example, while performing with the multidisciplinary

Swedish Soundpainting Orchestra, while participating in a recording session in a context of free improvisation). But what do such instances of imitation mean? And how do they unfold?

Bowman (2004) gives more clues from the field of music performance, pointing to a hybrid artistic–educational–academic perspective:

> Nurturing musically skilled performance consists in developing, refining, and enabling the deployment of corporeal schemata, schemata which students assimilate and subsequently use to guide or govern actions in the instructor's absence. Developing skilful musical agency entails *assuming and assimilating* embodied stances, postures, movements. In becoming skilled musicians, students assimilate the corporeal postures and gestures of a teacher—making them their own, weaving them into the dense fabric of their own embodied identity. *Music is as much a matter of who they become as what they do*. (Bowman, 2004, p. 44, my emphasis)

From this we can sense the existential depth of music learning through making. *Mimesis* sets the ground for recognition, whether in moments of direct and verbal instruction, usually interwoven with musical examples, or moments of joint performance. In the French flute tradition, it is known that pupil–teacher performances of duets played a central role in the learning process (Ljungar-Chapelon, 2008), as is also the case in the learning process of other instruments.

Imitation of action has long been identified as a key aspect of human cognition, considered from artistic-poetic perspectives (Aristotle, 1996) and educational ones (Mauss, 1973). Yet, what goes on when one plays music with another person is more than mere mimicry. From another perspective, while discussing the sign-mediated apprenticeship of the protagonist of Marcel Proust's novel *In Search of Lost Time*, Deleuze (1964/2000) went as far as to say that "we never learn by doing *like* someone, but by doing *with* someone" (loc. 307–312, original emphasis).

The assimilation and application of freshly acquired knowledge is thus not restricted to the dynamics and temporality of formal teaching, as Bowman seems to suggest. In orchestral performances, for instance, a common striving for unity depends upon aspects of imitation that unfold in a joint enterprise. In order to keep the coherence of an interpretation, one identifies one's performance of a passage with how a conductor presented the character of such passage gesturally, with how the same or similar passage has been previously played in another moment of a performance and/or by another section of the orchestra. Thinking about not only doing *like* but doing *with* is significant, for (i) it enables us to look beyond acts of imitation to take notice of what lies beyond them and what remains after them, and (ii) it reminds us of the transformative meaning and the broadness of learning itself, which is not confined to formal student–teacher situations and is certainly not a one-way deal.

Beyond the coherence of a musical performance, past the moments of mimetic joint action, *we* remain. However changed, we remain. A short comment by Albrecht Mayer (b. 1965), the Berlin Philharmonic's principal oboe, is telling. Referring to his experiences of being conducted by Claudio Abbado (1933–2014), Mayer said that "you see a movement of his hands and you change automatically, you yourself, not just the way you play" (Euro Arts Channel, 2015, 18:24). This brief comment points to a way of being and understanding that reflects the many layers of fine-tuning embodied by musicians while learning through practice, despite the stage at which learning unfolds. It discloses nuances of intersubjectivity and the depth of the cognitive aspects that pervade art-making.

Mayer's comment articulates a dimension of sensitive dialogue that emerges from heightened aesthetic transactions mediated by art. As such, it relates to a realm of communication that seems to be beyond the everyday use of verbal language, resonating with the sensible relationship a poet maintains with language that Heidegger (1959/1982) spoke about, as well as with the openness and *responsibility* to the various *signs of address* that permeate life referred to by Buber (1947/2002). Pleading for the rescue of the concept of *responsibility* "from the province of specialized ethics, of an 'ought'" (p. 18) to become integrated in dialogic life as a "real responding": "We respond to the moment, but at the same time we respond on its behalf, we answer for it" (p. 20). In recent phenomenological and neuroscientific research focused on embodied cognition, the intersubjectivity that constitutes action, perception, and imagination has been considered in relation to its affective components:

> My intersubjective understanding of others is not a purely intellectual accomplishment. I *perceive* the emotions and the intentions of the other person in their bodily movements and gestural expressions, and in doing so, my own embodiment acts as the template for understanding. (Gallagher, 2007, p. 288, original emphasis)

Abbado and Mayer were naturally not only relating to each other and to their fellow musicians, including the composer, but also to an audience and a tradition. In moments of artistic transaction, knowledge is exercised throughout the body, not only as specific mental operations of which one may or may not be aware. Despite how well Mayer knew the oboe part, it seems that it was only through the moment of joint action with Abbado that recognition, in the deeper sense that Gadamer (1960/2006) disclosed when addressing the concept of mimesis and its cognitive significance, occurred:

> The joy of recognition is rather the joy of knowing *more* than is already familiar. In recognition what we know emerges, as if illuminated, from all the contingent and variable circumstances that <u>condition</u> it; it is grasped in its essence (p. 113) … detached from its accidental aspects. (Gadamer, 1960/2006, p. 114, original emphasis, my underlining)

What was recognized through the joint action of Mayer and Abbado? If we shared Gadamer's philosophical standpoint and concern (1960/2006), we could follow his emphasis on the being of the work of art and say that what was recognized through that particular moment of artistic presentation, and what ultimately remained was the work of art itself, not the subjectivity of players. But, after Mayer's comment, it would definitely be problematic not to acknowledge, from the standpoint of players, the subjective self-transformation of those who inhabit and construct art worlds. Gadamer himself disclosed the link between imitation and recognition through the action of subjects. Mayer's comment has thus led to the recognition of something beyond the meaning of a musical passage or work in a moment of performance.

The potential energy of silent gestures borne along on a composer's writing and a conductor's movements found its way through the air, blown by a performer into an instrument, a piece of wood carefully crafted to reverberate. Beyond the notes played and their aesthetic meaning, the ultimate recognition—the ultimate understanding formulated by Mayer—was related to a change in his own self. So, even though Gadamer (1960/2006) refers to "transformation into structure" as a way to characterize the "ideality" of the very being of art (p. 110) independent of the activity of those engaged in artistic practice and/or appreciation, I believe his broader focus on hermeneutic experience can still illuminate processes of artistic self-understanding. Thus the clarification that, particularly in the arts, "imitation and representation are not merely a repetition, a copy, but knowledge of the essence" (p. 114), is significant for a performer's recognition of transformation that unfolds through and re-emerges from reflection on the ideality of an experience of art.

In the field of artistic research, the aspect of recognition has been acknowledged as an integral part of the formation of knowledge. Focusing especially on how the paths to the knowledge disclosure that takes place in studio practice, Nelson referred to "devising anew a process of invention" (2013, p. 40), and quoted Carter to support the idea of recognition:

> Invention begins when what signifies exceeds its signification—when what means one thing, or conventionally functions in one role, discloses other possibilities … In general a double movement occurs, in which new families of association and structures of meaning are established. (Cited in Nelson, p. 43, from Carter in Barret and Bolt, 2010)

Art's affordance of knowledge of the essentials must be available to all who converse with and through art, no matter the initial perspective from which an encounter emerges. Perhaps Socrates was a bit precipitated to declare that Ion did not possess knowledge of poetry (Plato, 2011). Through joint musical action, strongly marked by mimesis, a space, a moment, an expanded language becomes shared. Consequently, understanding is exercised. As in the case of Mayer and

Abbado (Euro Arts Channel, 2015), a transaction within an artistic idiom, in which meaning emerges from gesture perception or reading, a transformation takes place and perspectives are regained.

3.4 Embodied familiarity

The perspective of thoughtful orchestral performance mentioned above indicates the possibilities of finding more about meaning in music-making. Taking a clue from two different artistic idioms and performance situations—an African drum ensemble and a string quartet playing Beethoven—Stubley (1998) articulated other significant aspects that condition a performer's modes of being and understanding. In the case of the string quartet, the element of musical writing was understood as a point of confluence for musical trust and respect within an extended dialogue among performers and composer, albeit factually centuries apart. In the case of the drummers, such mutual trust and respect was identified through the continuous assimilation of new rhythmic patterns proposed by a drum master, which gradually become incorporated as if in a pulsating patchwork.

On the question of subject–instrument, Stubley (1998) referred to a level of familiarity/connection/integration that brought gave the impression that performers and their instruments were one and the same: "In both ensembles, musician and instrument appear to be experienced as one, with the strings, bow, or drum seemingly organically fused to the fingers and body parts that control them" (Stubley, 1998, p. 95).

In another dimension, that between musicians, she acknowledged that:

> Driven by a common goal—be it musical excellence, the work, or a shared sense of community—the musicians in both ensembles seem to work together like the different organs in a living body, with each individual action taken tuned to and affecting the actions of all others. (Stubley, 1998)

The figure of a composer is naturally included in the relational whole disclosed through these reflections upon artistic practice. The drum master, who plays the creative role of a composer, is in the field performing alongside the ensemble. In the work of the string quartet, on the other hand, performers carefully tread the paths and incorporate the artistic language set down in the score, "extending the horizon of the field to make the presence of the composer felt" (Stubley, 1998, p. 97). Such an extended horizon, in a world opened up in and through art, permits musical conversations to unfold. Participants make use of the tools at hand, exercising knowledge in relation to the temporary limits of each one's historical finitude and to the momentary conditions found in a medium, continuously expanding horizons of understanding.

Such exercise of musicianship seems also present in situations that could be considered a twentieth-century extreme case in Western classical music. In a controversial move, some composers such as Cage and Karlheinz Stockhausen (1928–2007) explored written texts instead of notated music as a *stimulus* for the generation of performances. Curiously, the latter referred to self-control as a condition of possibility for what he called intuitive music to truly happen. Having performed and analyzed recordings of his own and of others' performances, he concluded that the realization of this kind of music depends upon the musicians' ability to block obtrusive personal tendencies and engage with the task at hand to the point that they become "completely absorbed in the sound and react instantly, without thinking" (Stockhausen, 1991, p. 121). That requires oneness with oneself and one's instrument:

> The best intuitive musician is really at one with his instrument, and knows where to touch and what to do in order to make it resonate so that the inner vibrations that occur in the player can immediately be expressed as material vibrations in the body of the instrument. (Stockhausen, 1991, p. 123)

Through music made by means of different kinds of tools (for example, notation, gesture, written words, instruments), we are presented with rich possibilities of enlarged understanding. As hinted at, through the flowing acts of music-making it seems that different components of a referential totality such as scores, instruments, and players can at some point become merged. As such, the ideal contiguity between conductors' gestures and performers' playing becomes actual, disclosing instances in which the relationship between different members of a group is deepened to a point that one gets the impression that the music stems from one single organism (Stubley, 1998). We can take a final example from the orchestral world, in which the principle of magnetism behind ancient hermeneutics seems to be displayed through such artistic contiguity.

To become engaged, inspired, magnetized in transaction with an other is also a part of music-making these days. The concert pianist Krystian Zimerman (b. 1956), for instance, referred to his experiences of having played regularly with Bernstein:

> When you get close to him, his personality sweeps you away. As a soloist in a concert, you're no longer in a position to observe anything. You're simply taken in by his personality, thrust into a musical world and, only afterwards do you wake up and try to judge what actually happened. I think his [Bernstein's] genius can be viewed from several sides. There's a conflict between an intensive *search* for artistic *correctness*. No, that's really, that's the wrong word … Artistic *truth*. On the other hand, everything is in the context of his emotions. I would say he has succeeded more than anyone else in integrating his life into the music. Everything he experiences is reflected immediately in the concert that same evening … And here I would place the most important: the honesty of expression. He is a man who

> plays music with total honesty, and through this honesty I get the feeling that each work, whether it's a symphony by Haydn or Mahler truly sounds *as if* it'd just been composed. (Meyers, 2013, from 44:47–46:31, my emphasis)

Despite its romantic tone, somehow redolent of Platonic ideas of magnetism, Zimerman's reflections bring our focus back to the music performer's perspective and actually helps re-find inspiration from the realm of Plato's Muses. As such, it also resonates with Dewey's relocation of artistic inspiration in daily aesthetic experience, which in the present case is disclosed in Zimerman's perception of Bernstein's continuous emotional engagement. As we saw earlier, daily experiences contain elements of imitation, here so deeply embodied in the moment of action that the aspect of assimilation previously mentioned becomes blurred when Zimerman refers to being *thrust into a world*: do we performers assimilate a way of being upon our encounter with others in music, or are we assimilated? Perhaps both.

Back in ancient Greece, the characterization of "rhythm, language, and melody" as constitutive of an artistic "medium of imitation" (Aristotle, 1996, p. 3) formed the foundations on which the latent pleasures of understanding came to surface. Within the "reversals and recognitions" (p. 18) of plot were the different subjects, from different perspectives, that took part on (or were taken in by and through) the use of poetic-cognitive devices. According to Dewey (1934/2005), the role of mimesis as it was understood then was not the result of a mere abstraction, but stemmed from the "close connection of the fine arts with daily life" (p. 4), a closeness echoed in Zimerman's statement.

Through Zimerman's comment we draw near to the specificities of artistic craftsmanship and to the *ideal* pre-reflectiveness of a performing artist in action (be it a pianist, a conductor, a rhapsode). Artistic virtuosity, as epitomized in the figures of Zimerman and Bernstein, allows us to see beyond mere technique and come closer to the artists' search for expression. What could be called an *act of expression*, Dewey (1934/2005) characterized well as "the carrying forward to completion of an inspiration by means of the objective material of perception and imagery" (p. 69). The fulfillment of an inspiration through artistic expression may result from a long process of expression construction, as we know from the underlying work that leads to the culminating moment of the performance of a piano concerto, or it may emerge in the very moment of performance as a sensitive and spontaneous reaction to the unfolding conversation.

But what does it mean to be *thrust into a musical world*? What makes such a degree of absorption possible? How can one end up being sucked in or swept away like that, and yet guarantee the quality and honesty of performance?

Zimerman and Bernstein were already *in* a musical world of some piano concerto that had been idealized, sketched out and finally embodied through notation by some composer some time in the past. As co-constructors of that world

each of them came to a construction site holding different viewpoints. As they communicated in performance, they came to know better each other's point of view. This clarifies that any moment of being or becoming thrust into the musical world of another is founded on being open and allowing oneself to consider and experience the world from the other's viewpoint. As a soloist, Zimerman could certainly have refused to adopt a point of view other than his own. But that would mean missing the point of co-existing and co-constructing, to some degree with an audience, a certain artistic world.

As far as what can make such a degree of absorption possible and how the quality of action can be guaranteed there are different things to consider. As we could glance through Heidegger's interpretation of a painting (1935/1993), through perspectives adopted and equipment used one becomes immersed in a work-world in a certain way. In the ontological treatise *Being and Time* (Heidegger, 1926/2008), the philosopher referred to instances of concerned absorption as distinguishing traits of our way of being human. Awareness of structural conditions and the skillful use of equipment make thoughtful absorption possible.

Heidegger's analysis (1926/2008) bases his fundamental understanding of our human way of being—called by Heidegger *Dasein* and usually translated to English as being there—on our modes of engagement with the world and its components. From the phenomenological tradition we learn that while performing our daily activities we are frequently engaged in the world in a pre-reflective manner (Gallagher & Zahavi, 2012; Heidegger, 1926/2008; Manen, 1990; Sokolowski, 2000). Basically this means that we often go about without needing to stop an action and think over what we are doing, how or why something should be done in one way or another: usually, we simply do things. As such, we encounter fellow human beings with whom particular worlds can be shared, other existent beings like animals and plants, and the most diverse assortment of things. Heidegger (1926/2008) conceptualized our way of "being-in-the-world" not in the physical sense of being present in a certain space or location, but as having "familiarity" with a world (p. 138/105).

In the case of musical performance, it is important to note the peculiar condition of pre-reflective attitude and familiarity within a world, which I referred above as *ideal*. As already mentioned, the development of musical skills is based upon direct instrumental practice pervaded by observation and imitation. All the work done in the acquisition of skill and assimilation of artistic idioms aims at an ideal pre-reflective performance—a performance in which one no longer needs to pause to think about what, how, when, why to play something in one way or another. When such pre-reflectivity has not been developed, the flow of the work and a deeper engagement with its essence is jeopardized: "people with primitive levels of skill focus more exclusively on getting things to work" (Sennett, 2009,

p. 20). So the pre-reflectiveness of musical performance is nurtured and constructed through diligent and recursive practice.

Musicians' reflective processes are embedded in this carefully constructed pre-reflectivity. The latter forms the basis on which one finds particular manners of expression through specific instruments within a medium. Musical instruments and scores can be thus understood along Heidegger's notion of equipment (1926/2008). Functioning properly in our "everyday being-in-the-world", that means, in our "*dealings in* the world and *with* entities within-the-world" (p. 95/67, original emphasis), the being of equipment was characterized as "ready-to-hand" (p. 98/69). Through the use of equipment, which is "manipulable in the broadest sense" action reveals a legitimate mode of knowing, it has "its own kind of sight" beyond theoretical concern. Contrary to things that "merely occur" in the world, the being of equipment belongs to and discloses broader relational contexts in which it becomes possible to understand self and world as a whole, even if provisionally.

Through one's familiarity within a world, in the use of a "totality of equipments" (Heidegger, 1926/2008, p. 97/68), other structural components of being were articulated. Underneath the special kind of sight identified in our day-to-day activities is the aspect of "circumspection" (p. 98/69), which unfolds as *concern* towards the works one take responsibility for and *care* towards one's own being and that of others. In their *readiness-at-hand*, equipment carry structures of *assignment* (for example, something is used *in order to* achieve something else) that disclose a network of references to several components of a work-world: "that with which we concern ourselves primarily is the work … The work bears with it that referential totality within which the equipment is encountered" (Heidegger, 1926/2008, pp. 99/69–70).

Through the instruments of an orchestra, a baton, the score of a musical work, a performance of a piano concerto, musical gestures of various sorts, and the reflective words of a performing musician it becomes possible to reach a larger whole. In Heidegger's thinking (1926/2008) such a whole surpasses even the boundaries of a particular work-world, if one considers the natural substances from which instruments are made—for example, the carefully chosen and crafted resonating wood of an oboe. "Our concernful absorption in whatever work-world lies close to us, has a function of discovering" (p. 101/70). But what matters to us here is that an artistic world has been presented and discovered through the actions of skilled musicians absorbed in the moment. Remember that Zimerman also referred to a sense that, through the honesty of expression that he felt reverberating through Bernstein's actions, the music, performed, sounded as if it had just been composed in that very moment.

Even when perfunctorily thrust into another musical world, Zimerman was nevertheless aware of his own being and of the situation as a whole. If he had lost his sense of being and of the music being played he would not have been able even

to recognize and refer to an experience of a world. His familiarity with the piano, the orchestra, the music idiom of a tradition, a composition, and a conductor was rendered through his insightful actions. He could act intelligently and respond according to the needs of the moment.

The music-making and learning nexus thus relates to a constant interchange of being and becoming. Certain of an accumulation of knowledge through past experiences, in Plato's *Meno* (2011) Socrates argued that learning is actually recollection. Gallagher's articulation of Plato's theory of recollection as "a statement of the hermeneutic circle", understood as "our projection of meaning based on our previous experience … the creation of a context by re-collecting into a unity the experiences relevant to unlocking the meaning of the unfamiliar" (1992, pp. 69-70), highlights the foundations and the continuity of knowledge that underlie different musical experiences.

In the case of the earlier steps into a life-long process of music learning we should recall Bowman's words: "music is as much a matter of who they [students] become as what they do" (2004, p. 44). Earlier, Heidegger stated that "what we are is being, and so is how we are" (1926/2008, p. 26/7). Whether as instrumentalists, conductors, and/or composers, whether in an orchestra, a drum ensemble, a string quartet, a soundpainting ensemble, or a free improvisation group, musicians share artistic worlds and negotiate worldviews in moments of transaction.

3.5 Artistic transactional events

Artistic transactions are conditioned according to the situation and the semiotic resources available in it, as we could consider above through Boulez's reflections upon music writing (2004). Even though the writer–composer is often given precedence in academic studies somehow as the genius who perhaps even unknowingly set a structure which affords the playfulness of imagination and understanding, as Gadamer (1960/2006) described post-Kantian developments of the cult of genius, there have been authors who clarified important aspects of the reading-interpreting perspective.

Dewey's notion of transformative interactions and transactions mediated through art, referred earlier on, were further developed in the work of scholars like Louise Rosenblatt (1998), Collins (2013), and Stubley (1995; 1998). These scholars purposefully changed the usual focus on authors and their writings (for example, texts, poems, scores) to linger over the role and the nature of the work of interpreters. Stubley's studies of the activity of the music performing interpreter resounds Rosenblatt's understanding of reading as transactional events and readers as protagonists of the realization of the latent meaning framed within written texts.

From different academic and artistic perspectives, Rosenblatt (1998) and Stubley (1995) emphasized the character of reading as events and worked on the notions of *efferent* and *aesthetic* ways of reading. The former was characterized as a means to an end. Marked by a stepwise analytical approach, efferent transactional reading events disclose an intention to apply knowledge in the future. Aesthetic transactional reading events, on the other hand, were characterized as a flow of enjoyment, instances of aesthetic transactions in which performing readers learn and find knowledge differently by letting themselves be carried away by the pleasurable activity of reading. These ways of reading, which in music mean also performing, are conditioned and transformed according to the idiom wherein musical thinking becomes mediated.

Determining a clear boundary for a reader-performer in the field of music, Theodor W. Adorno (1956/1993) legitimized the reference to musical idioms as *not metaphorical*. Positing music's similarity with language while at the same time warning against the danger of assuming an identity between the two, he stated:

> To interpret language means to understand language; to interpret music means to make music. Music interpretation is the act of execution that holds fast to the similarity to language, as synthesis, while at the same time it erases every individual incidence of that similarity … But to play music properly means, above all, to *speak its language* properly. This language demands that it be *imitated*, not decoded. (Adorno, 1956/1993, p. 403, my emphasis)

Even though the idea of performance is often equated with the notion of *execution*, I find it difficult to understand how such an execution corresponds to the way one relates to a language one speaks. As we already considered that within any medium for expression one inevitably copes with conditions it is nevertheless interesting to ask, what does it mean that language *demands* something? Moreover, what does it mean that it demands to be imitated? Isn't there also a demand for translation, which requires sensitiveness towards nuanced meanings and expressive forms in a way that procedural connotations of mere execution and imitation become surpassed? To recall, Heidegger (1959/1982) characterized both language's superiority and the particularity of poets' condition of being "in demand, in need … with respect to preserving a message" (p. 32) while living in relation to language. Adorno has a prejudiced view on the activities of performing a specific kind of repertoire, which represents only a part of the field of music. What happens beyond such prejudices and that kind of repertoire?

If compared to the experience of performance within twentieth century musical idioms of, say, Stravinsky's *The Rite of Spring* or Boulez's integral serialism, the experience of reading and performing within the idiomatic boundaries of experimental musical practices of the same period seems completely different. In the former a composer does after all exert written control over an array of musical parameters, whereas in the latter, depending on the type of

notation chosen, no single specific pitch or rhythm neither the order of events might be defined in advance by a composer. In a traditionally notated setting the act of reading is more clearly steered and the actions of a performer are *conditioned* to a greater detail beforehand, whereas in non-traditional ones, where indeterminacy abounds, circumstances differ and both the origin and the nature of performance conditions will inevitably vary.

The sense of direct conversation suggested as key for understanding the soundpainting practice as language seems to offer yet another setting. Although closer to the experimental rather the serialist movements in twentieth century music, soundpainting differs from both. Contrary to these idiomatic ways of writing notation before a performance, in soundpainting the utterances that constitute a composition are situated in performance. To be *in* a *soundpainting* means primarily to transact *with* other performer(s) and to discover, as opposed to uncover, a composition in the moment of performance, based upon common knowledge of a language system and its conventions. In such cases of experimental practices, what kinds of transactional events are at play and what are the demands made upon a performer?

As transactions between performers, soundpainting conversations are essentially improvisatory. One can have elements that have been planned in advance, as changes between one stage setting and another (called UNIVERSAL PALETTES), pieces of rehearsed notated music (called PALETTES), or bits of performance (called PALETTE PUNCH), which were projected as potentials fitting a performance's theme. But when there is none of such pre-planned materials, in plain *open-form* soundpainting, something that seems to have become a standard in Thompson's work (Thompson, personal communication, December 2015), composition and performance are supposedly one. Aware of such identity, in a way performers in soundpainting still explore *efferent* and *aesthetic* dimensions of reading (i.e., meaning-making), even though the distinction between each might be blurred.

As a performance unfolds, participants take decisions concerning materials and relations between the various parts that constitute a soundpainting. As members of an artistic conversation, performers follow and contribute to the establishment and the changes of character, shaping the outcome according to each moment and to the spaces opened when the group leader's employs one conventional sign or another. The latter steers the conversation as the interviewer of a group, setting subjects and probing responses as a performance unfolds. Whether directly requested by a group leader to save an idea for a future use or individually being aware of potential points for further development, performers construct their expressions not only following the medium's conventions, but also according to their perceptions of which elements are worth exploring further in individual and collective dimensions of the construction of expression.

Thus, Adorno's (1956/1993) statement that "to interpret language means to understand language; to interpret music means to make music" (p. 403) becomes re-contextualized and re-signified as performers converse understandingly in soundpainting. Moments of execution in this form of performance might be equated with moments in which little room or time is given for a performer to develop a response (for example, a fast SCAN, HITS). Beyond that, if anything could be said to be executed in soundpainting are more open-ended expressive tasks, as opposed to specifically determined/notated material. The main demand of this language upon its users is to participate on the conversation by contributing with ideas that immediately become part of the composition. As such one can explore aspects of imitation as in matching the intention built in the group leader's gestures, much in a similar way as in traditional orchestra performance, or imitating some kind of material that has been previously performed, or imitating a mood by request of the group leader. Yet, this kind of imitating and matching of intentions has also a translational character, since each instrument has a peculiar quality. For meaning to reverberate during a performance each musician must be able to synthesize expressive forms in order to communicate them through their own instrument/voice.

Soundpainting conversations are thus qualitative transactions through which artistic expressions are exchanged in real time, conditioned by conventional particularities of an artistic idiom. Instead of fixed material that has been previously rehearsed, there is common knowledge on the part of performers (the group members and leaders) of the rules of this particular language system. This knowledge is what is exercised in rehearsal, which makes possible for an artistic conversation to start from scratch and to unfold through the lifetime of a single performance. As such, subjective contribution seems to be key. Consequently, the exercise of musicianship conditioned by this idiom, this performance art form, seems to run contrary to the depersonalization of language within the idiom of serialism hinted at by Boulez (2004, pp. 205–206) and, for that matter, the de-subjectification aimed at in the idiom of experimentalism through Cage's use of chance operations, for instance (Miller & Smaczny, 2012).

Yet, in the exercise of musicianship in soundpainting conversations, without a clearly notated path upon which to construct expressions, one can go back to the basics, returning to musical elements that ultimately allow one to speak in this different idiom.

The use of particular equipment and the carrying on of different tasks within artistic worlds are components that shape one's horizon of understanding and aid in establishing worldviews. Thus, as artists embrace art as a way of life, being thrust into artistic worlds is an *a priori* condition for artistic making. On closer inspection, then, the answer to the questions we face in Zimerman's acknowledgement of becoming magnetized while performing with Bernstein, revolves around the temporary predominance/superposition of one worldview over

another. New light then is shed on the issue acknowledged by philosophers concerning the knowledge of essences that art affords. The mediation of such knowledge is intricately related to the use of one kind and yet multifarious kinds of equipment: signs.

3.6 Meanings and the equipment sign

The notion of sign is understood differently depending on the academic or artistic field. As with an understanding of the notion of language, in a multimodal and multidisciplinary artistic practice such as soundpainting, which depends on exchanges of artistic signs of different sorts (conventional bodily signs from a group leader and artistic expressions mediated by sounds, words, movements, visuals stemming from group members), the notion of the sign acquires plural possibilities of meaning. To further thicken this polysemy, in soundpainting practice the notions of sign and gesture are frequently used synonymously, even though each might have different functions. Insights from different areas might enrich the understanding of signs and gestures (discussed below) and clarify its use in the context of the present study.

Attempts have been made in the multidisciplinary academic literature to better define basic notions such as the concept of sign. In the recently established field of cognitive semiotics, which brings together the standpoints of phenomenology, semiotics and cognitive sciences (Sonesson, 2012; Zlatev, 2012), such a concept has a central place and has been scrutinized so that scholars have common ground to work from. In that direction, Göran Sonesson (2012) flagged the necessity for conceptual clarification, identifying the lack of a concise definition of the concept of sign even in the work of the pioneers of semiotics. Combining the viewpoints of phenomenology from Edmund Husserl and Aron Gurwitsch, semiotics from Ferdinand de Saussure and Charles S. Peirce, and developmental psychology from Jean Piaget, Sonesson attempted a clarification.

On a phenomenological basis, Sonesson contemplates the criteria for defining something as a sign, clarifying that meanings exist *beyond* signs. Broadening the scope, Sonesson refers to the phenomenological legitimacy of taking perception "as a distinct kind of semiosis", since meaning is already disclosed in perception even before an identification of meaning in a discrete sign: "perception involves wholes that are *more than their parts*; [whereas] signs present us with *something else* than what they stand for" (Sonesson, 2012, p. 210). It is this property of referentiality that distinguishes the experience of meaning mediated by a sign from to the overall experience of meaning in perception. Questioning the usual promptness of theorists to analyze signs as being always constituted by number of

parts (for example, Saussure's signifier–signified and Peirce's expression-content-referent), the author argues that it is necessary to not only set

> the criteria for analyzing a phenomenon of meaning into two (or more) separate parts, but also those allowing us to posit an asymmetrical relation between these parts: not only does the expression has to be separate from the content, but the former should stand for the latter, not the reverse. (Sonesson, 2012, p. 220)

The identification of the items that are present or absent to perception, and which are thematic, is thus presented as the basic condition for the definition of a sign. Sonesson (2012) presents the Husserlean notion of *appresentation*—cases in which there is only one item present to perception and another absent, even if momentarily, as a condition of the possibility of distinguishing a sign. An appresentation is "that which motivates the experiential positing of something else as present along with the strictly presented object" (Sonesson, 2012, p. 221). Sonesson takes recourse to Sokolowski's re-articulation of the phenomenological issue of presence and absence (2000), acknowledging it to be a key principle for the definition of a sign.

Yet, by itself, such conceptual distinction proves to be insufficient. As Sonesson noted, there are instances in which *directly perceptible* and *indirectly perceptible* items (for example, a subject's body and mind, the available and hidden sides of an object being perceived) might be equally thematic. To better define what a sign is, Sonesson (2012) presents an additional criterion from Piaget's semiotic function, which implies "the ability to represent reality by means of a signifier that is distinct from the signified" (p. 224). In the latter, attention is called to the fact that "expression and content are differentiated from the point of view of the subject" (p. 224), a condition even when present and absent items, woven into a relationship, share objective properties (for example, a child who uses a pebble to signify rock, a feather to signify bird).

As I understand it, the significance of subjective differentiation lies in the very acknowledgement of the subjects' prerogative for the process of *semiosis* to unfold. From a hermeneutic point of view, Gadamer (1960/2006) had also acknowledged the necessity of recognizing, knowing, "understanding-as" such things as visual, literary, and musical compositions "to exist as an artistic creation for us" (p. 79). So, even for Gadamer, who posited the superiority of play over the subjectivity of players, without the recognition of a subject play cannot exist. Subjective differentiation is thus reaffirmed as Sonesson carries his analysis forward, taking into account the theory of meaning articulated by Hebert P. Grice, which posited the subject's clear intent to convey meaning, and be understood as conveying meaning, as a necessary condition for meaning to occur. As Sonesson goes on to say, the recognition of any intent to convey and make explicit the intention of conveying a message is actually a consequence of the taking in of such message, instead of a condition for it. Meaning can only be *realized* by an

interpreter, and such realization usually springs from participation in a bounded cultural context.

We can consider how such definition of signs and meanings apply to music performance and other arts. Considering orchestral performance, for instance, we can say that, beyond the delimitations imposed by an instrument, performers' actions are framed by the meaning embodied in composers' notation and/or conductors' bodily movement, which represent on a literal level certain parameters of sound and its organization in time. A public, meaningful, musical sign emerges out of the embodiment of meaning through sound itself. In some ways of understanding music, beyond that level of representation, there is an ideal level in which such sonic configurations are taken as representative or expressive of human emotion.

Interestingly, the subjective differentiation called for by Sonesson in the his discussion of the meaning of signs in general also achieves, from the viewpoint of the performing artist, an additional orientation towards artistic meaning. As we have seen (Section 3.1), art has been taken to afford knowledge of the true essence; artistic signs point towards that essence. Deleuze, rearticulating the meaning of signs in Proust's *In Search of Lost Time*, referred to the meaning of *essence* as a person's unique point of view, which is necessarily different from everything else (Deleuze, 1964/2000; Proust, 2008). Artists must be able to differentiate and communicate the essence that particularizes them by using *signifiers* (expression) that are different from the *signifieds* (content):

> Art gives us the true unity: unity of an immaterial sign and of an entirely immaterial meaning. The essence is precisely this unity of sign and meaning as it is revealed in the work of art … Independent of the instruments and the sounds that reproduce or incarnate it more than compose it. (Deleuze, 1964/2000, loc. 515–20)

Musicians such as the pianist Alfred Brendel (b. 1931) have referred explicitly to this way of thinking, using the notion of immateriality mentioned above (Varga, 2013). On the other hand, another way of accessing the knowledge of the essence afforded by art has been articulated through the notion of gesture, which points to different ways of thinking about how meaning is embodied in music. Robert Hatten (2001), for instance, has combined it with this immateriality by characterizing musical gesture not necessarily as bodily movement, but as movement in sound.

3.6.1 Musical gesture-signs

The plurality of understandings concerning the notion of signs seem to reverberate through the various ways that different kinds of signs have been understood, as in the case of gestures. Beyond the acknowledgment of a performer's gestures, which

refer more directly to meaningful bodily movement, in music the notion of gesture has also been used in order to describe the (e)motion of sound. Different understandings naturally look to different standpoints.

A strong example of music as a vehicle for the expression of emotion is found in the writings of the eighteenth century. Carl Philipp Emanuel Bach (1714–1788), for example, articulated the necessity for a performer to *feel* the emotion to be able to convey it through music performance (Monelle, 1992, p. 4). This condition of emotional embodiment for a performance to be meaningful raises the question of whether or not art and performance are essentially presentation or representation. Nevertheless, particular tools such as notation and sounds are used by artists who explicitly aim at conveying something, and that process of communication involves several aspects. In our days, Philip Tagg (2012) echoes the centrality of emotional content, highlighting in more detail, from a semiotic point of view, other aspects that musicians cope with through an understanding of composition and/or performance as

> simply a presentation [of emotion], based on a combination of memory, retrospection, empathy, sensitivity, imagination and skill. That presentation process also involves some distancing from the emotion or mood in question because it has to be identified and grasped conceptually—almost always in intuitively musical rather than in consciously verbal terms—before it can be packaged in a culturally viable form. (Tagg, 2012, p. 72)

Again, in the ongoing discussion about sign and gesture, we touch on the intricacies of the ideal pre-reflectiveness of music performance. The need for *distancing* that Tagg identified could be understood as part of a multilayered process of embodiment of essential meaning, which refers not only to what is written in a score as disclosing the point of view of the composer, but also to the point of view of the interpreter. Yet, the degree of abstraction suggested by Tagg indicates that, by itself, immersion in a sensible state might not only be insufficient for proper artistic communication, but also it might put such communication at risk. To rely on the voice of performers immersed in the tradition, we can harken to Bruno Walter (1876–1962), who once acknowledged this risk, commenting that when it comes to the "psychological need for self-expression … music may even become drowned, as it were, by expression" (1961, p. 67).

A crucial point that must be considered, then, is the role of sound itself as the vehicle for such (re)presentation. It can be implied that this (re)presentation is based upon a natural contiguity between sounds and sensible states. From everyday life we can tell, for instance, that the tone of voice can give clues about a person's sensible state. But this example does not characterize artistic expression per se. Dewey (1934/2005) offered an important clarification when he distinguished between artistic expression and emotional discharge: the former, as the main concern of the artist, is constituted by conscious and intentional search,

whereas the latter happens in everyday life as part of a natural process of emotional reflex, without having been carefully devised by the person concerned.

The concern of the performers in skilled levels of performance see musician and instrument become as one. The subjectivity of the player cannot thus be completely dismissed, otherwise the artistic presentation would be incomplete in the case of live performances of music. But, even from the performer's perspective, concerns about the contiguity between sound and sensible states independently from any degree or need for subjective expression have been voiced. Walter can again serve our guide here:

> At no time and in no place has music been merely playing with sounds. The vibrations themselves which we perceive as musical sounds are not exclusively material in nature—affective elements are active in them, lending inner meaning and coherence to the sound phenomenon: only thus can the successive and simultaneous arrangement of notes become a musical language whose eloquence speaks to the human soul. (Walter, 1961, p. 65)

Investigate the categorical thinking that stems from academic standpoints, and it seems that in this contiguity lies the peculiarity of the arts in general and the performing musical arts in particular. Through Walter's words we hear an echo of the seriousness of play referred to earlier through the structures of play articulated by Gadamer (1960/2006) as disclosing the very being of art itself. By art, Deleuze (1964/2000) says in relation to Proust's views on the superiority of artistic meaning, "substance is spiritualized and physical surroundings dematerialized in order to refract essence, that is, the quality of an original world" (loc. 598). To the performer falls the task of becoming aware of and communicating the essence, using one's instrument to refract it: the gestures of the actress Berma "instead of testifying to 'muscular connections', form a transparent body that refracts an essence, an Idea" (loc. 507).

The path to such transparency is one of the main challenges faced by performing artists, when it comes to moments of live interaction. With his focus on gestural communication, Beyer voiced the difficulties of communication in general, and the special difficulties faced by performing artists who operate in the world of non-verbal communication:

> The most difficult and complex activity in life is the act of communication. We spend our entire lives striving to become better communicators in our personal lives and in our work and in our art. … We say one thing and do another; we do one thing and say another. We cannot say what we feel and we feel what we cannot say … And then, to make matters worse, we go into the arts … What we can barely accomplish in the most personal relationships of our lives, we attempt to do with co-workers and peers and students and our audiences. (2014, pp. 25–26)

In a lifetime of work with musicians, especially conductors, Beyer emphasized the significance of meaningful gestures and the necessity of embodying meaning through gesture instead of just talking about it in rehearsals. Critical of the lack of continuity between what some conductors would have to say to musicians about the meaning of a passage and how it should be played and the gestural performance of the conductor themselves, Beyer's focus ranged from the specificity of gestural communication within the cultural boundaries of orchestral performance to general aspects of non-verbal communication in performance as a whole.

Aspects of cultural delimitation, which make it impossible for dialogues to continue unhampered as well as for some gestures to be recognized and interpreted, were central to Heidegger's supposed dialogue (1959/1982) with a Japanese scholar. In such conversation, dialogues were broadly understood not only as human exchanges but historical and intercultural exchanges. Whereas in certain areas of academic research, scholars attempt to establish the limits of what is or is not gesture (for example, Calbris, 2011; Kendon, 2004) for the sake of analysis, in the artistic *transfiguration of the commonplace*, to borrow from Danto (2001), things are anything but that clear. Again through Heidegger's poetic interpretations (1959/1982), which in the English translation were characterized as "conversations" and which he refrained from classifying as scientific, we can take advantage of the thought that perhaps "nothing is clear; but everything is significant" (p. 64).

Musical gestures stem from the combination of movement and sound. The different categorizations of gesture as "sound-producing", "communicative", "facilitating" (Jensenius et al., 2010) make possible the analysis of the meaning of performers' movement, its origins, and its implications in different situations. When it comes to the movement of performers' playing traditionally notated music, the question about the movement of sounds as they have been notated becomes gesturally significant. Performers' movements are not only the result of embodied skills and a response to local technical necessities, but they are also an attempt to refract through musical gestures the meaning found in gestural hints scripted in a score.

In a musical situation of heightened indeterminacy, in which prior to a performance gestural hints found in a score (if a score exists at all) are predominantly vague, people's reading of musical gestures will differ. When the score is transferred from paper to body, as in the case of soundpainting, the categorization of musical gesture must take notice of the particularity of the relationship between movement and sound. As music-gesture scholars have observed, categorizations such as these are not mutually exclusive. In the movements of a soundpainter, for instance, moments of the activation of sound could be understood as containing elements of the communication and production of sound. In a soundpainter's movement there can be disclosed instructions for

action and anticipations of expressive nuances. Depending on the direct interpretation of a performer who perceives such layers of meaning, these aspects will become actualized.

Thus, the contiguity between movement and sound in soundpainting practice is crucial for an understanding and definition of musical gesture in this context. Subjective differentiation of meaning is at the core of the practice. On the level of a skilled performance, such differentiation is effected pre-reflectively, for it has become second nature for the musicians to perceive and respond to gestural nuances. Considering that such differentiation has to take place at each instant of performance, the need for gestural transparency and the necessary sensitivity to perceive and echo it becomes heightened. And that applies to all performers engaged in a soundpainting (the soundpainter and the instrumentalists), for meaning stems from both movement and sound. Both soundpainters and instrumentalists can echo meaning through their respective instruments.

One's situatedness is thus crucial if the meaning embedded in signs and gesture-signs is to become actualized. Such actualization depends upon a full participation in a culture and a necessary awareness of obstacles, limitations, and prejudices that one may need to overcome. That is part of the gradual construction of the ideal musical pre-reflectiveness. Even when a path to expression has been well delineated and notated, difficulties in the perception and production of meaning may arise. Hatten's example (2001) of how he could not at first perceive and be moved by the emotional depth of the first few measures of a piano sonata by Schubert is instructive. As a student he could not go beyond the notes written in the score and the musical structures arranged in the notation. It was only upon hearing his teacher's performance of the same few measures that he could see what he was missing by looking *at* the signs instead of *through* the signs. The experienced teacher could put the musical gestures in motion: "The gestural performance which gave the theme such life and character was a very tangible gestalt composed of a synthesis of elements that I had heretofore considered as separable components. And that gestalt contributed to a sense of continuity richer than the (mere?) sequential continuity of enchained pitches and rhythms" (Hatten, 2001). That means, even when participating in a culture and a tradition, one might not be able to realize potential meaning. Subjective sensitivity towards nuances of meaning is something that has to be cultivated.

3.6.2 Seeking and avoiding familiarity

The cultivation of sensitivity to nuances of meaning depends upon a delicate balance that renders familiarity productive. In many of the ways thinking disclosed through the artistic signs and gestures examples above an already solid familiarity with a musical idiom, with an artistic world and with all the equipment found

within this world has been taken for granted. To some degree, familiarity to some degree facilitates the disclosure of essences and/or a deepening of self-understanding. However, both Buber and Heidegger remained alert to the threats of familiarity. The former called attention to a critical condition, in which "each of us is encased in an armour whose task is to ward off signs … An armour which we soon, out of familiarity, no longer notice" (Buber & Smith, 1947/2002, loc. 436–444). Buber (1937/1970; 1947/2002) saw such an armor as a *defense apparatus* that prevents clear and precise listening to the signs of address of the life of dialogue and, consequently, proper responses. Heidegger (1959/1982) raised the important point that, in order to truly understand in which relationship we live with the language we speak, it might be useful for us "to get rid ourselves of the habit of always hearing only what we already understand" (p. 58).

What happens, then, when one enters into an unfamiliar world and/or encounters the resistance in the opposite of what Heidegger called equipment's *ready-to-hand*? What happens when access to the sounds supposed to communicate the essence is blurred in a score written in a strange language, notated in unfamiliar signs? What happens when the performance springs from direct conversational transactions instead of from a recitation based on a previously studied score, its structures and particularities? Moreover—and more critically—what happens when familiarity actually hinders perception and gets in the way of a deeper level of relationship between subject, his or her inner self, and surroundings?

3.6.3 Unfamiliarity disclosed through broken signs

Through an encounter with and use of the diverse kinds of signs, we are referred back to various dimensions of the world we dwell in. Reflecting on the being of this entity called signs, commonly encountered in the world, Heidegger (1926/2008) narrowed the focus onto "the phenomenon of *reference* or *assignment*" (p. 107/77). Through an encounter with diverse kinds of signs, we are referred back to various dimensions. One step further, *pace* Heidegger, and we could say that we are not only referred back, we are also potentially propelled towards new ways of understanding our world. Through even the most simple kinds signs, like Heidegger's example of an automobile's blinking arrow that indicates which direction a driver intends to take, an entire intersubjective context is disclosed, "in such a way that our concernful dealings take an orientation and hold it secure" (p. 110/80). Even though this example does not take hold of the particularities of artistic expression, it projects the different levels and senses of orientation or disorientation any musician can feel when playing in a situation mediated by unfamiliar signs.

Without assuming Heidegger's ontological direction, and even before articulating in detail his own aesthetic-analytical path, Umberto Eco (2014) took a brief moment to consider a particularity of the arts against the simple semiosis encompassed in the interpretation of traffic signs. Acknowledging the inherent interpretive openness of works of art, which can be viewed and understood from various perspectives without loosing their essence, Eco referred to the univocality of traffic signs. The latter "can be viewed in only one sense, and, if it is transfigured into some fantastic meaning by an imaginative driver, it merely ceases to be *that* particular traffic sign with that particular meaning" (pp. 3–4). But, again, familiarity with a world is a necessary condition for something as simple as a traffic sign to be properly understood and used.

Keeping in mind the ontological sense of orientation founded upon signs, as charted by Heidegger, a musical example can clarify the subtle role of familiarity in the process of making sense, interpreting, and producing meaning through performance. We can take our lead from Stockhausen's anecdote about how he convinced a fellow musician to cope with the sense of disorientation caused by what he called his *intuitive music*. The pianist of the group was about to quit, assuming that he could not cope with the instruction to "play a vibration in the rhythm of the universe" (Stockhausen, 1991, p. 118). Talking to the musician, Stockhausen sought for some kind of connection that could convince the musician to perform that evening. Only after he mentioned the constellation of Cassiopeia he could hold the pianist's attention, who then made a link with the music of Anton Webern (1883–1945). Being familiar with Webern's music, the pianist could finally foresee how he might engage with the proposed task.

Part of attaining the ideal pre-reflectiveness as a performer relates to a strong sense of familiarity with an artistic idiom and its constitutive parts such as written scores. It is not surprising how one eventually finds a more delimited field of action within a certain idiom such as contemporary or baroque music. Within each of these fields of expertise, one develops an understanding and a proficiency in dealing with, say, the particular signs written in scores. In such cases we can take advantage of Heidegger's ontological articulation (1926/2008), when he says that "signs always indicate primarily 'where in' one lives, where one's concern 'dwells', what sort of involvement there is with something" (pp. 111/80).

Through familiarity within certain musical contexts, usually "I see my way through the situation and to the goal of my activity by staying focused on the goal and letting my skills navigate the detail" (Blattner, 2006, p. 56), until I come across some sort of roadblock. Damaged equipment or a missing part of what was once equipment "ready-to-hand" establishes an encounter with "un-readiness-to-hand" (Heidegger, 1926/2008, p. 103/173). The focus is turned to getting things to work, getting fluency back on track.

As roadblocks of different sorts are found and coped with in the paths towards essential understanding, familiar conditions become suspended and the

flow of thoughtful action might be interrupted. Yet, that can represent an opportunity to gain perspective anew. Considering craftsmanship as a whole, Richard Sennett (2009) has pointed into an interesting direction for us to consider such encounter within a music performance framework: "The use of imperfect or incomplete [or unfamiliar] tools draws on the imagination in developing the skills to repair and to improvise" (Sennett, 2009, p. 10).

A crack in the structure of flowing action, a sort of suspension or breaking down of the *readiness-to-hand* within a broad relational whole, even when initiated on ontic levels of notation, can trigger deeper effects on the ontological levels of a musician's being. Such was the case of my encounter with the *un-ready-to-hand* entity of a score in 2010 with unfamiliar signs. Luckily I had other ways of coping, even if not optimally, with the task at hand. Yet, as said in the introduction to this thesis, I only had very limited experience of the practice of soundpainting in the early days, for I had other music and modes of being as a musician and educator to take care of, and could not find a way to integrate other kinds of practices into my priorities.

Through the practice of *Kaleidoskópica*, with its signs and the conditions it imposed on my way of being, I was led to question things I usually took for granted within the *everydayness* of the musical tradition in which I grew up, and to reevaluate structural features of it and of my own being inside it:

> Our circumspection comes up against emptiness, and now sees for the first time what the missing article was ready-to-hand with, and what it was ready-to-hand for … *A sign is something ontically ready-to-hand, which functions both as this definite equipment and as something indicative of the ontological structures of readiness-to-hand, of referential totalities, and of worldhood* (Heidegger, 1926/2008, pp. 105/175, 114/83, original emphasis).

Through the processes of professionalization modeled on and directed at the symphony orchestra, many artistic practices are overlooked and potentially dismissed as being less functional or even unnecessary. When a student and in the early years of my professional career as an orchestral and ensemble player and flute teacher, there was apparently no time to engage with avowedly experimental, indeterminate, improvisatory practices. In these there were unknown signs, and artistic meaning was opaque. A non-traditionally written score meant not having an already established path to its artistic essence, however incomplete and faulty traditional musical notation might be (Benson, 2003; Zampronha, 2000). Engaging with such broken equipment meant having to invest time in the disclosure of another track of "imagination in developing the skills to repair and to improvise" (Sennett, 2009, p. 10), on something that could have been indicated more clearly through traditional notation on a sheet of paper. What is under consideration here is *un-readiness-to-hand*, not only in the sense that some fundamental piece of equipment is damaged or missing, but yet something else.

Heidegger (1926/2008) refers to other instances in which un-readiness-to-hand is not necessarily encountered in something damaged or missing but through something "which 'stands in the way'" of our concern (p. 103/74). As far as missing an item necessary for the completion of a work, we can recall the moments in which we could not find the appropriate word in a conversation mentioned above, through which Heidegger (1959/1982) suggested the superiority of language over language users. The poet, after all, was praised by the scholar as the one capable of sensitively putting such a lack of equipment into words in his own way—that is, poetically.

The matter of engaging or not with alien artistic idioms may be associated with one's disposition towards a potential situation of dealing with unfamiliar, broken, or missing tools. On the other hand, resistance to such practices may stem from the feeling that they stand in the way and divert one's attention from the things that 'really matter', like the ones that will grant us access and stability in certain professional positions. As such, in its supposed un-readiness-to-hand, practices such as playing from sources that are not a traditionally notated score or in contexts like soundpainting, for example, risk being neglected.

> That to which our concern refuses to turn, that for which it has 'no time', is something *un*-ready-to-hand in the manner of what does not belong here, of what has not as yet been attended to. Anything which is un-ready-to-hand in this way is disturbing to us, and enables us to see the *obstinacy* of that with which we must concern ourselves in the first instance before we do anything else. (Heidegger, 1926/2008, p. 103/174, original emphasis)

But here we extrapolate Heidegger's phenomenological focus, appropriating it to self-critically observe a particularity of attitude within an artistic environment. Such appropriation aids in indicating the avoidance or even refusal to engage with some artistic practices as signs of prejudice. By applying Heidegger's thoughts on un-readiness-to-hand, we are nevertheless keeping within a hermeneutic orientation, as the disclosure of prejudices is essential for understanding. As Gadamer (1960/2006) explains, based on a thorough analysis of this concept, prejudices can be confirmed or disproved after consideration of a situation as a whole. The prejudices I refer to concerning engagement with certain artistic practices spring from unfamiliarity, which can be considered from different vantage points.

Every encounter with another brings unfamiliarity on different levels. We frequently stumble over it, whether directly engaged with one another, as artists or otherwise, or engaged as appreciators of a world artfully opened up by another, through art or otherwise. Our very processes of understanding, whether diluted in everyday life events or condensed in the heightened aesthetic experiences of art, rest upon a propelling unfamiliarity. In Proustian thought, it is only through art that we can know and share a world (Deleuze, 1964/2000). Deleuze goes as far as

to conclude that Proust teaches us that there is no real intersubjectivity except when mediated by art.

In the unfamiliar, a space for experimentation and interpretation is opened. That can be noted in the mediation of meaning through iconic signs. Acknowledging the need for observance of the particularities of different semiotic media and the meaning-making resources available in each, Sonesson (2012) discussed the interpretive and predicative affordances of perception mediated by pictures. In order to consider how a picture could be understood as stating something, for instance, he adopted the notion of *transaction* as more adequate to the semiosis enveloped around this particular medium, since, factually, still pictures cannot verbalize anything. A transaction, understood as that "by means of which a specific property is assigned to a particular entity" (p. 218), allows considerations upon pictorial assertions.

In an iconic sign (a picture, say), similarity becomes revealed. But not only that: "it is in the nature of the iconic sign to posit at the same time its resemblance and its dissimilarity to the object depicted" (Sonesson, 2012, p. 218). The iconic character underlining the very name *soundpainting* serves as an example: even though to his brother it looked like Thompson's movements were creating a painting with sounds, one cannot ignore that, as in the case of a conductor of a symphony orchestra, the bodily gestures of a soundpainting ensemble leader by themselves do not create the sounds we hear in a performance—or do they?

The reflections presented earlier of a professional oboist who acknowledged the deep perspicuity of a conductor's movements seem to suggest that to some extent conductors *do* create sounds. In a similar way that in highly skilled levels of performance one may say that an instrument has become an extension of a performer's body, the effectiveness of a conductor's movements seem to suggest yet another level of artistic amalgam. Despite the physical distance that separates conductors from the actual instruments that produce music, such an amalgam is marked by indexical aspects, as conductors' gestures and performers' playing are so closely related that the one cannot exist without the other, and its iconic aspects, as their closeness reveals a strong similarity.

Through iconic relations we stumble again upon the significance of mimesis in the multifaceted and ideal pre-reflectiveness constructed by music's performers by overcoming the obstacles borne of familiarity and unfamiliarity, and weaving a web of resonance. Whether improvising in solo or ensemble contexts through individual practice or public performances, working based on standard or experimental notations, or experiencing hybrid contexts such as the practice of soundpainting with its gesturally embodied notation for improvisation, various musical intentionalities are at play. One can observe the paths a composer has chosen, as Sergiu Celibidache suggested (Smith, 1984), reaching and bringing to life musical meanings mediated by the composer through notated signs, while coloring these meanings with particular gestures and ways of understanding as

opposed to mechanically translating (decoding) the written information (Stubley, 1995, p. 56).

3.7 Intersemiotic Translations

The standard understanding of translation as an operation within or between languages is transformed when considered in the artistic domain of poetry (Hilson, 2013). More than connecting words with similar meanings, poetry's translators need to consider aesthetic form as a whole. Through form, poets purposefully explore the built-in and potential similarity and dissimilarity of the iconic. The delicate task of translating aesthetic messages, as addressed by the Brazilian poet and translator Haroldo de Campos (1969/2010), for instance, exposes the difference between denotative, literal, academically precise and connotative, metaphorical, artistically expressive translations.

Campos (1969/2010) referred directly to the works of poets such as Friedrich Hölderlin and Ezra Pound (1885–1972), who, without the proper linguistic knowledge of academics, could nevertheless *compose* much more appropriate poetic translations based on their artistic knowledge of expressive forms (Campos, 1969/2010). Reflecting upon Max Bense's concept that poetic messages could not be translated without being destroyed, due to their amalgam of words and aesthetic form, Campos foresaw in his own translations the possibility of translating the forms themselves, which Julio Plaza understood as acts of "transcreation" (1987/2010, p. 29).

Thus, the issue of aesthetically appropriate and effective translations can be expanded through cross-references between different artistic media and disciplines. Building on the semiotics of Charles Sanders Peirce, Plaza (1987/2010) justified the basic idea of a theory of *intersemiotic translation* in relation to how deeply our thoughts are mediated by signs of different sorts (p. 10). The significance of Plaza's move towards formalizing a theory of intersemiotic translation rests on the application of such in his own artistic work. Also based on Campos' practical and theoretical advances concerning poetic translation (Plaza and Campos collaborated as artists and artist–researchers), as the point of departure for his own contributions, Plaza (p. 26) further presents Roman Jakobson's thoughts on the possibility of a "creative transposition", between languages (interlingual) and across semiotic systems (intersemiotic). Such transpositions involve not only concerns about the content aesthetic messages, but also the ways of conveying such across artistic media. From a musical perspective, concerning translations between text and sounds Minors (2013a) posits: "intersemiotic translation is explored, not only as a transference of sense, but also as a transference of means, or artistic method" (p. 2)

Considering the aspects of sound and notation within the domain of music alone, artists are already faced with challenges of a translative (creative-interpretive) nature. Recall Zampronha's reflections upon how different composers in the twentieth century perceived and related to musical notation in different aesthetic idioms such as *musique concréte* (Schaeffer, for example) and serialism (Boulez). The way different notational systems condition acts of writing and performing were perceived in a rather negative light, under the rubric of semiotic stereotypes: "not only we express our ideas through these signs [musical notation]. They mediate our thoughts" (Zampronha, 2000, p. 120). Yet, through acts of intersemiotic translation there is a potential turn to make such conditions productive in the processes of corresponding creation across different media.

In a practice like soundpainting, many ideas correlate to transcreation, the translation of aesthetic forms, and creative transposition developed through intersemiotic translation studies. According to Plaza, the "aesthetic sign, when translated by another of the same nature, keeps with the latter a connection by similarity and a contiguity by reference" (1987/2010, p. 32). Note here that contiguity is not understood in the traditional semiotic sense of objective continuity in time and space, but in the aesthetic sense of a reverberation of meaning across media and artistic disciplines. These aesthetic reverberations are what sustain meaning across objectively different media (for example, as in the performances by Mayer and Abbado).

Transacting aesthetic messages by means of different media, group leaders and members sustain a kind of translated dialogue through soundpainting. The improvised responses of performers to the physical movement performed by a group leader create an aesthetic message for all those who are directly involved in the artistic dialogue, and for the audience, whose members participate indirectly in the dialogue. Familiarity is constantly negotiated as a performance unfolds, based on experimentation and interpretation. In that way, considering the aesthetic translation from the perspective of music-making through intermodal soundpainting transactions, I would agree with Plaza when he says that "a sign translates another not to complement it, but to *reverberate* and to create a resonance with it" (1987/2010, p. 27, my emphasis).

Reverberation, resonance, are the foundation of joint music-making. Even when the basis of art is noise or dissonance, the very act of getting together to make music implies some kind of fundamental resonance. Reverberation and resonance in performance are related to trust and responsibility.

Embodying knowledge of the medium's conventions, performers engaged in soundpainting conversations improvise, often responding to the needs of the moment and delineating expressions pre-reflectively. Gradually, possibilities of expression are disclosed through the practice as one sign is translated into another, and meaning reverberates in the very often pre-reflective choices made by the performers (group leaders and members). Such pre-reflectivity is pervasive, while

musicians intuitively relate to one another and to the language they are speaking. In a way this practice is closer to the pre-reflective practical dealings of an instrumentalist and nominally farther from the context of understanding thematically the structures and boundaries of certain forms of music-making (for example, in counterpoint and harmony classes). Yet, unlike the relative ease with which one participates in a verbal dialogue in one's native language, it is exactly the indeterminate nature of experimental musical dialogues—the heightened responsibility attributed to each dialogue participant concerning their contribution to the conversation to unfold and flourish—that makes the experience of this kind of music-making distinctive. In the midst of indeterminate practices, such resonating boards might be difficult to perceive, depending on the point of view adopted and the prejudices that come along with such point of view.

3.8 Indeterminacy

Articulating a comprehensive typology of musical notation, Zampronha hinted at the particular challenge faced by performers dealing with contexts of higher indeterminacy. Critically built upon previous typologies (for example, Schaeffer), the one formulated by Zampronha (2000) follows the criteria of categorization and measurement, displaying range in a vertical plane constituted by *continuous*, *discrete*, and *indeterminate* forms of notation, and temporality in a horizontal plane constituted by *non-metric*, *metric*, and *a-metric* forms of notation (see Figure 10). Each denominator on one plane has a correlate on the other:

> Continuous is a non-metric behaviour in the field of pitch height [for example, timpani glissando]. The discrete possesses a scale of pitch height as much as the metric possesses a ruler. And the indeterminate is associated with the a-metric because both possess a metric upon which they are constructed, although this metric functions only as a reference for synchronization. Making an analogy, the difference between indeterminate and continuous is the same one that exists between possibility and probability: the former does not require necessarily a metric for it to happen. (Zampronha, 2000, p. 74)

Indeterminacy of notation "generates unpredictability in the sonorous result", Zampronha (2000) says. The performer is faced with other kinds of challenge when called on to construct gestures that reflect such unpredictability. A composition such as Hans Joachim Koellreutter's (1915–2005) *Tanka II* (see Figure 11), classified in the typology as "non-metric and of indeterminate height/range" was presented as a deliberate compositional attempt to "avoid certain musical structures like scales and chords that refer back to a musical language" (p. 78), like the tonal idiom. The ideological step given by the composer

conditions the actions of the performer in a different sense would be usual in traditionally notated pieces, for now the performer becomes engaged in another kind of music-dialogical transaction:

> to realize a work like this (it) does not mean that anything can be played. It means engaging in dialogue with the metrical tradition of the west, transcending it through the physicality of the instruments, as much as through the gestures of the instrumentalist and the mental conception of traditional music. (Zampronha, 2000, p. 78)

	Non-metric	Metric	A-metric
Continuous	Type 1	Type 4	Type 7
Discrete	Type 2	Type 5	Type 8
Indeterminate	Type 3	Type 6	Type 9

Figure 10 Zampronha's typology of notation.
The works used by Zampronha to form the typological classification ranged from the earliest records of western notated music to late 20th century compositions. Adapted and translated with permission of the author.

If compared to the performance of a traditionally notated piece, the performer's mindset is thus necessarily turned towards (or enveloped in) a different way of being. As one of the precursors to experimental practices and explorations of indeterminacy in music, Cage has also reflected upon the issue of how scores shape not only the sonorous dimension of compositions, but also the way of being of the people involved in the process of performing music. By means of association with activities from outside the field of music, Cage (1968/2009) sets out his understanding of peculiar modes of action on the part of performers (instrumentalists and conductors). His focus in this text was on "composition which is indeterminate with respect to its performance" (p. 35), and several examples were provided based on the criteria of whether or not aspects of indeterminacy were to be found in a composition's "structure, which is the division of the whole into parts; method, which is the note-to-note procedure; and

form, which is the expressive content, the morphology of the continuity", plus the elements of "frequency and duration" and "timbre and amplitude" (p. 35).

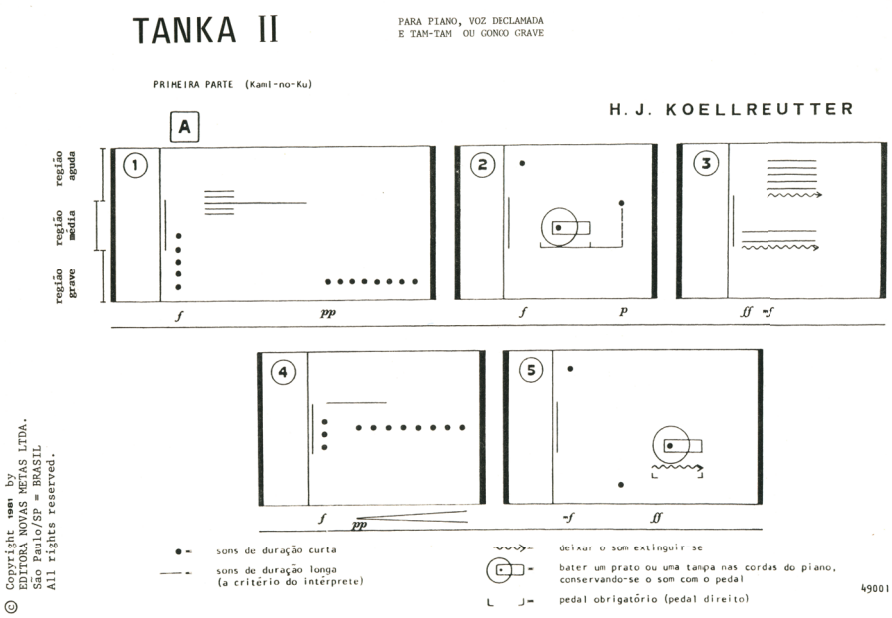


Figure 11 Excerpt from Koellreutter's *Tanka II* (1981) for piano, declamated voice and tam-tam or low gong.
Relative indications of range on the left hand side of the first box is applicable to the other boxes. Inside each box there are visual representations of specifications of sound production (e.g., percussive sounds produced on the piano's strings), duration of sound events, obligatory use of sustain pedal, among others described at the bottom of the score's page. Copyright Fundação Koellreutter. Reprinted with permission.

Cage's examples are focused more on the music of his fellow North American composers, who like him have explored the possibilities of indeterminacy. But he starts with *The Art of the Fugue* (BWV 1080) of Johann Sebastian Bach (1685–1750) which, for not having an instrumentation previously determined by the composer, figured as a positive case of indeterminacy in relation to its performance in which a performer or an arranger would fulfill the function of "someone filling in color where outlines are given". On the other hand, *Music of Changes* (1951), composed by Cage himself, was considered a negative example of indeterminacy, since in it the performer would act as "a contractor who, following an architect's blueprint, constructs a building", considering that "his work is specifically laid out before him" (p. 36). Other examples included the hybrid status concerning indeterminacy of performance in the case of *Intersection 3* (1953) by Morton Feldman (1926–1987), in which a performer was likened to "a photographer who on obtaining a camera uses it to take a picture"; the radical example of indeterminacy in *4 Systems* (1954) by Earle Brown (1926–

2002), in which an instrumentalist was understood as being supposed to carry out the task of "making something out of a store of raw materials" on the way "to give both structure and form" (p. 38) through the performance; and the indeterminacy of *Duo II for Pianists* (1957) by Christian Wolff (b. 1938) in which the performer's action was

> comparable to that of a traveler who must constantly be catching trains the departures of which have not been announced but which are in the process of being announced. He must be continually ready to go, alert to the situation, and responsible. (Cage, 1968/2009, p. 39)

In my understanding, the analogies proposed based on Earle Brown's *4 Systems* as well as this last example, the analogy based on Christian Wolff's composition, have strong resemblances to the experience of soundpainting. To use Cage's terms, in soundpainting a composition's structure, method, and form are not available for performers beforehand, but become known as a performance unfolds. The responsibility of all performers is to keep up with one another's ideas and with the conventions of the medium, contributing at every moment in the discovery and/or establishment of the performance–composition's identity. Group leaders and performers might have embodied peculiar ways of constructing expression and exploring sequences of conventional signs that have been exercised in moments of individual practice or rehearsal, but there is no necessity for such patterns to be re-enacted in a performance.

In cases of ensemble performances of notated music, like Earle Brown's *Indices* (1954), Cage (1968/2009) stated that "the introduction of a score—that is, a fixed relation of the parts—removes the quality of indeterminacy from the performance" (p. 37). And he expanded his previous associations of the *contractor* towards the activity of the conductor, identifying the instrumentalist in this case with "workmen who simply do as they are bid" (p. 37). With this he reinstated and developed his earlier conclusions by saying that:

> the conductor is not able to conduct from his own center but must identify himself insofar as possible with the center of the work as written. The instrumentalists are not able to perform from their several centers but are *employed* to identify themselves insofar as possible with the directives given by the conductor. (Cage, 1968/2009, p. 37, my emphasis)

From these quotes it is clear that Cage dismisses significant aspects that have been addressed previously concerning music made from traditional notation. The analogy that identifies performers with someone who merely obeys and executes orders stemming from higher ranks seems inconsiderate towards the disclosure, embracement, and enhancement of meaning that occurs as performers make the music written in a score their own. As such, performers identify with the center of

a written work or with the center of a conductor's gesture, not by concealing and silencing their own centers, but using them to reverberate their artistic meaning.

No matter how much one agrees with the fragmentation suggested in Cage's reflections (1968/2009), which pervade prejudiced views in the field of classical music, they nevertheless serve the purpose of calling attention to the possibilities and responsibilities of musicians–educators–researchers. The element of irony can certainly not be ruled out from Cage's statements. David Tudor, one of the performers closely associated with Cage, praised the composer's willingness to foster creativity, for

> the freedom that he encourages for performers is extraordinary. It makes for the situation where one can feel one's own creativity, which he also envisions that the audience should feel that creativity too … And that was so different to the situation in European music, you know, which was sort of governing the way people were taught here in America then. In contrast, (the) European situation seemed to be really industrial. (Miller & Smaczny, 2012, ch. 14, 54:13–54:34 & bonus interview, ch. 1, 13:42–14:26)

Tudor participated actively in the developments of twentieth-century music, having premiered important works by European composers in the US at a time when, for example, Cage and Boulez were friends and admired each other's work (Boulez et al.1993). By means of compositional actions, Cage and others have opened interesting paths through which performers could exercise what Stubley, from a different perspective, called "an identity in the making" (1997, p. 98).

Going further into the twentieth century's radicalizations of musical notation, Zampronha (2000) reached interesting conclusions concerning the being of musical works of art. Beyond different and unusual forms of the graphic (re)presentation of musical ideas, this period also witnessed the composition and performance of scores that were not even close to musical scores in the traditional sense, for in them one could only find written words. Through the examples of 1965 Cage's *0'00''* and 1968 Stockhausen's *Series of Intuitive Music*, which condition the action of performers exclusively by means of verbal instructions, Zampronha concluded that, contrary to the radicalization of the traditional paradigm's ultimate objective of eliminating notation, which is faulty and imperfect before the ideality of a work of art, in reality such elimination leads to the impossibility of being of the musical work of art itself. In his words, "What happens when notation, broadly understood as representational support, is eliminated is that the possibility of realization of the very composition becomes eliminated" (Zampronha, 2000, p. 115).

For Zampronha (2000) it becomes clear that notation does not represent anything but the mental representations of a composer, who has to cope with conventional conditions of stereotyped forms of representation. To recall a point made earlier using the hermeneutic philosophy of Gadamer (1960/2006), when

composers play their role of creating music within an aesthetic idiom, through their action *play* reaches presentation. In this case, this also means that the limiting, stereotypical representations inherent in notational and compositional systems become visible through the action of composers and the outcome of their action. In Cage's and Stockhausen's work, Zampronha (2000) cornered the traditional paradigm's understanding of notation as a secondary code, embracing instead the infinite chain of signification that stems from the Peirce's semiotics. This allowed him to posit that there is no hiatus between signifier and signified (or expression and content/referent) in musical notation, as the traditional paradigm would argue:

> there is only representations, and the signified is itself a signifier … If notation is really just a secondary code (substitutive) as posited by the traditional paradigm, if the notation is not the music itself, in the moment in which it gets finally eliminated or its presence reduced to a bare minimum, it should be possible to reach the very musical essence without the imperfect filter of notation. But that is not what happens. On the contrary, the more notation's intermediation becomes eliminated the more that which is understood in the traditional paradigm as work also disappears (Zampronha, 2000, pp. 115–116).

It bears repeating that these are Zampronha's conclusions based upon analyses of scores. One might think it a mistake to take Cage and Stockhausen as examples of composers who purposefully sought to make this point concerning a traditional paradigm's understanding of notation as secondary code and the consequent vanishing of a work of art as such code is taken away. But that is not exactly what Zampronha did. Much as in the phenomenological orientation towards the experience of works of art and the knowledge that springs from such experiences that has been referred to earlier in the shape of Gadamer and Heidegger, as a literate musician Zampronha focused on the texts (for example, scores) without explicit regard for the composers' techniques or ideologies. From his perspective as a composer–scholar, he moved towards *the things themselves*, as the thematic nature of phenomenological analysis is usually described.

However, the things themselves were scores, which cannot account for the musical phenomenon in its totality. Our previous reflections upon Boulez's notion of music writing as a means of transmission and as a mainspring of activity (2004, p. 198) took into account the activities of composers and performers. What may appear to a composer (including Zampronha) as an impossibility concerning the very being of a work of art, as traditional musical notation becomes radically withdrawn, discloses another possibility of being for the performer. In compositions such as the ones Zampronha discusses, the performer is called on to assume a compositional attitude. With the transformation from *alphabetic notation* through other forms of graphic representation to the simple use of words, the semiotic resource used by the performer is no longer determinative but

conditioning. The performer's task becomes to consider the conditions of play and to construct expressions within that structure, creating a performance in a different sense than when reproducing an artwork—the common view (shared by Bruno Walter, for example) of what music interpreter–performers do.

Again, another set of questions is raised by soundpainting practices. In proximity to composition and performance, the representational support in gesture (instead of written notation), plus the multilayered indeterminacy built into their use, set a different paradigm for performing artists to cope with. Indeterminacy is multilayered because it rests on both conventional aspects (its systemic rules) and unconventional ones (gestural interpretation, for example), which simultaneously reflected on what Simms (1986) called the indeterminacy of composition and performance.

In soundpainting practice, the indeterminate aspects of interpretation, which open the way for the possibility of many readings of a same *text* (for example, score, body movement, sounds), become heightened. Not only an understanding of precisely what is supposed to be performed, but also of how it should be performed and, consequently, when and why, are all interrogations of the soundpainting performers' intentionality.

The issue of performing or not from one's own center seems to differentiate between the de-subjectification of Cage's chance operations and how the use of chance became conventionalized in soundpainting in terms of compositional method. On the other hand, in terms of performance method, it seems both aesthetic idioms offer performers the possibility of reaching their own centers. Cage acknowledged his intention of making available to audiences sounds that until then were "unpacked in a culturally viable form", to borrow Tagg's words. From the perspective of a performer, Tudor understood that Cage also intended to nurture the creativity of performers as well as audiences. As far as setting opportunities for speaking from one's own center, Thompson, from the perspective of composer-performer, referred to his objective of opening up performer's creativity through soundpainting practice.

Perhaps Thompson's background in improvisatory practices is the most obvious link to self-expression, which seems to be avoided by Cage's orientation towards the enjoyment of sounds themselves as part of the enjoyment of life. In any case, through Thompson's and Cage's creative methods alike it seems that another route is opened to performers who want to reach their own centers and perform from there, from within their own hermeneutic circle. Therefore, I do not think it is the case, as Cage supposes, that the indeterminacy of a performance is extinguished as soon as a score is introduced. Neither do I agree that performers are prevented from performing from their own centers in score-mediated performances.

Even if performers become oblivious of their own being, attempting to remove themselves from the process of music-making by being *at the service of*

composers, conductors, and music, I cannot agree that they would ever perform from somewhere else than their own centers. The diligent work that ends in the instrument becoming an extension of the performer's being and body prevents that from happening. As we saw in Proust/Deleuze (1964/2000), skillful performers inevitably communicate the essence that particularizes their point of view, as they internalize and refract the essence embedded in a work of art. Essence, Deleuze explains, is the point of view itself, which necessarily varies from person to person.

It is interesting to note the difference that seems to exist between composers' and performers' intentionalities and, consequently, the education of musicians. At one conference, a performer–researcher involved in contemporary music, who teaches piano to composers, referred to such distinction: that while learning to play the piano, composers did not have the same strictness as performers necessarily have (Assis et al., 2013). One came away with the impression that composers' music intentionality—that is, their orientation towards music—was much freer than performers'. Almost anecdotally Thompson (personal communication, December 2015) referred to the different attitudes of his teacher Anthony Braxton (b. 1945) when it came to moments of instrument or composition teaching. For Thompson, it seems that Braxton's was a very rigid, demanding position, establishing a distant pupil–teacher relationship (for example, "I'm not your friend"), and sticking to the rule that if more than two mistakes of any sort (for example, notes, rhythms, dynamics, rubato) were made, the lesson would be interrupted and the piece had to be improved before its inspection the next time. For composition lessons, on the other hand, Thompson referred to much more relaxed conditions and relationships. They used to discuss composition and compositional possibilities without the rigidity of instrument lessons. On the whole, Thompson praised Braxton's teaching methods as having opened his eyes to the many creative possibilities in music.

Chapter 4–To the things themselves: Findings and discussion

In this chapter I present and discuss the artistic experiences that constitute my research material, and present the findings of my critical engagement. I have followed the avenues opened by my research questions, materialized in the artistic experiences themselves. I gradually unpack my questions using descriptions of artistic experiences and discussions of what such experiences offered: what do experiences and knowledge of soundpainting bring to classically trained musicians?

The connection between this and the group of musicians was ultimately mediated by my understanding as an orchestral flutist, engaged in critical-reflective practice within the academic field of artistic research. But my understanding would have been much reduced if I had not counted on the contribution of fellow musicians in this journey. What I have learned could not have been done without significant moments of performance and conversation with other artists. So, in what follows I owe a debt of thanks for their expressions, whether musical or verbal, for they helped me to see important sides to the practices we were engaged in. The participants are identified as follows: students by consecutive letters (student A, B, C, or D); and professional artists, including myself, by their family names.

The analysis is predicated on experiences of soundpainting. Having established relevant aspects of such experiences, I then present and discuss the moments in which my knowledge of soundpainting was transposed to the dimension of my individual instrumental practice, informing my way of thinking in the construction of expression. In sum, I present in this chapter what the experiences and knowledge of soundpainting actually afforded:

(a) The possibility of mixing artistic intentionalities—ways of being directed towards the world;

(b) The opportunity to exercise different forms of embodying musical knowledge and meaning;

(c) The opportunity to develop an improvisational mindset and way of expression within spontaneous musical transactions, which have an equivalent in verbal conversations;

(d) An empathic understanding for the activities of fellow musicians (performers, conductors, composers, improvisers); and

(e) A number of reminders of the meaning of making music.

Of these, the last served as the basis for recollecting a *sense of improvisation* (meaning experimentation and interpretation) and consequently a sense of presence in the moment. The reminders stem from a recontextualization of musical knowledge, which I understood as possible because of the similarities between how artistic expressions are constructed in relation to signs found through a score of some sort, gestural signs embodied by an ensemble leader, and sonorous signs uttered by performers both in the worlds of symphony orchestras and soundpainting-mediated practices. Even though actions and outcomes differ within these worlds, the essential function of interpretation remains the same, no matter which perspective is adopted: to *produce* musical signs (meaning). Through soundpainting-mediated practices, one can be reminded of a variety of important aspects that range from some that are directly related to acts of performance (for example, keeping the integrity of musical parameters, looking through signs instead of at signs) to others that refer to the meaning of making music.

With the articulation of soundpainting-mediated experiences it became possible for me to understand what constituted musical knowledge within them. Such articulation emerged from moments of reflection, in which I stepped back from the practice itself in order to perceive particularities and nuances in its constitution. Once noted, those particularities were then explored anew in other moments of practice. This melding of practice and reflection led to a deeper level of thoughtfulness in the moments of action. It brought the realization that a fundamental aspect of this artistic-research journey related to raising awareness of the potentials of meaning founded upon what is present and absent from perception, thus enhancing the process of construction of expressions within an indeterminate, improvisatory context. This awareness related to different instances of embodiment of meaning, whether meaning was embodied through sounds, through a human body, and/or through written notation. The movement between different and yet interconnected artistic practices (standard soundpainting and its transformation through individual instrumental practice) aimed at showing the complementarity of such experiences, and thus at disclosing instances of self-recognition that took place at different moments of the search for expression.

4.1 Flutist: Looking from a horizon of understanding

This section focuses on the recognition of my identity in the context of the research. Reflecting upon moments of preparation and performance, I realized that my subjectivity as a classically trained flutist was dominant, even at those moments when I assumed the role of a soundpainter. That was initially sensed when working with the young flutists from the Malmö Academy of Music. Upon such recognition, the research aims were strengthened and the research design better delineated. Understanding that such dominance was in accordance with my initial research interest in focusing on the perspective of instrumentalists and not necessarily on the perspective of soundpainters, it became possible to explore different moments of artistic practice (for example, individual practice, ensemble practice) as complementary.

Those different moments of artistic practice I engaged with during the research were interrelated in various ways. From my perspective as an orchestral musician, a significant aspect underlying all of them was that of musical indeterminacy. In my view, it is through a thoughtful exploration of various degrees of indeterminacy that artistic signs can emerge from soundpainting practice. As already mentioned, my understanding of indeterminacy is directly related to different degrees of interpretative–experimental openness that constantly invites performers to make decisions that have a direct impact on the unfolding artistic outcomes of a performance–composition.

My focus on interpretive–experimental instances of decision-making as a defining feature of indeterminacy differs from other understandings and applications of this concept. The definition of indeterminacy proposed by Zampronha (2000) refers to the compositional explorations of unpredictable results. Zampronha speaks from the perspective of a composer in a traditional sense—of someone who idealizes and gives body to a composition through notation, without being engaged in performance. From the perspective of a performer, embodying the compositional unpredictability intended by a composer means experiencing improvisation anew, dealing with the unforeseen elements in a performance on another level. In such moments of performance, one is called on to act as a composer (Pritchett, 2004). In the practice of soundpainting, yet another dimension is added to the indeterminacy, this time the one of conveying meaning through the body.

Assuming the perspective of both soundpainter and instrumentalist, as a classically trained musician my aim was to explore different levels of indeterminacy at different points, as paths to the embodiment of meaning. Whereas from the perspective of an instrumentalist I was very much interested in how expressions were constructed in indeterminate contexts, from the perspective of a soundpainter I was also interested in shaping such constructions by

communicating meaning through my body. While that may seem as a reduction of indeterminacy, I would argue that it is a purposeful exploration of different degrees of the indeterminacy, in this case focused on gestural communication, from the perspective of a performer who leads a soundpainting ensemble.

Predominantly concerning performance, the foundational issues I had in mind while experiencing different moments and ways of being an artist related to the ramifications of the state that Stubley characterized as being "an identity in the making" of music (1998, p. 98). Despite my familiarity with the practice of soundpainting, every instance of performance—directly or indirectly mediated through it—involved venturing into the unknown and coping with varying degrees of indeterminacy.

Based on Stubley's ontological characterization of the act of making music and my engagement with musical transactions of different kinds, the ramifications I had in sight referred to the continuous recognition and understanding of the musicians' and the music's identities. As I assumed different perspectives—soundpainting ensemble leader, ensemble member, musician pursuing expression through individual practice, improviser stepping into other realms of musical indeterminacy—further ramifications became visible.

4.1.1 Perceiving intentionalities: Making *the* sound and making *something* with a sound

At the outset of my research, I had made a decision concerning how to work with student ensembles. Since I was going to be working with young musicians who had not experienced soundpainting before, I decided to expose them to the basic practice, trying as much as possible not to impose my understanding of it. Naturally, just by initiating them into the practice and performing with them, my pre-reflective understandings were somehow communicated. Nevertheless, I tried to monitor myself and to provide an appropriate space for *them* to construct meaning from the soundpainting practice. What the artistic practice was and what the students' reflections in interviews would disclose were the two main issues.

The arrangement for the first few sessions with the flute ensemble, which focused in preparing for a performance a few weeks to come, was propitious for disclosing significant aspects and inherent prejudices. Assuming it would not be possible to meet the group more than once a week, in sessions longer than an hour, with the presence of everyone who would actually play in the performance, and that I could have no other call on their time as they were already committed to other projects (for example, there was a symphony orchestra project week about to start, which occupied many of them), I conducted each session in what I considered a very pragmatic way.

Before the performance we had only explored the expressive possibilities of open-form soundpainting. Besides the conventions of soundpainting, that meant that prior to the performance we had not explored or agreed on any specific theme that could have given us some kind of expressive orientation. Also, we had not rehearsed any kind of fixed musical material that could have been integrated into the performance itself. Ahead of us we had nothing but our embodied knowledge as flutists, and now as an ensemble engaged in soundpainting practice, plus our creativities to rely on.

At our very first performance in Lund (Performance Video 1 or PV1), as the ensemble leader, I began by signing to the group to SPEAK (Figure 12), and for that I had no particular artistic reason in mind. As I was taking care of a final technical detail, placing and starting a camera and an audio recorder, my decision stemmed from a certain anxiety at being on stage and feeling that we were taking "too long" to start. That anxiety was certainly related to not knowing what would result from our debut. Instead of SPEAK(ing) in a non-narrative way, exploring freely the sounds of words and a small combinations of words, as established in the conventions of soundpainting, the group performed AIR SOUNDS instead, complying only with part of the convention that these sounds should be performed not with their instruments but with their mouths (Thompson, 2006, p. 37).

Perhaps my request was too large a leap into soundpainting's "multidisciplinary" performance, considering that we had only had a few rehearsals and that plain speaking is not an artistic-expressive tool often and deliberately explored by classically trained musicians. Recording devices properly activated, I lowered the volume (intensity) of the air sounds being performed, intending to get back on a musical track. Before I had started informing the group who should follow the next sequence of conventional signs and participate in the production of artistic ones, the performers had already precipitately ceased the air sounds of their own volition.

Moving relatively slowly, I prepared the group to make a low, sustained, quiet sound; something still and yet potentially tense. Analyzing in the video footage the way I moved and the sound response I got, it made me think that I could have been putting a piece like Ligeti's *Athmosphéres* (Guigue, 2012) into motion, even though I did not think of that when actually restarting the performance. The character of the movement hinted at something other than the conventional meaning of the signs that constituted that particular phrase: WHOLE GROUP—LONG TONE (low)—VOLUME (piano)—PLAY. By signs I mean the last three terms, since the conventionalized movements that *indicate* who is supposed to play (for example, WHOLE GROUP) have already been appropriately characterized by Thompson as signals. Whereas signals have a very direct meaning, indicating something clearly, signs encompass a wider interpretative scope, including the possibility of becoming gesture-signs, as I understand to be the case based on the quality of how I moved. Since all the four parts belonged to

one soundpainting phrase constituted by *Who—What—How—When*, the signal that identified who should play (WHOLE GROUP) already carried the expressive character of the whole phrase.

Figure 12 Soundpainting-sign SPEAK.

The way I gestured through the signs WHOLE GROUP—LONG TONE (low)—VOLUME (piano)—PLAY (see PV1 0:36), and the instant that preceded the actual activation of sound, brought forth an important clue concerning a particularity of our usual focus on making sounds according to our interpretation of an external source. As I swung my arms behind my sides, one can hear members of the group breathing. In that brief moment of breathing our usual orientation, as classically trained flutists, intent on making the right sound at the right moment became the salient one. Thus my gestures had a communicative function of a specific kind: anticipation. More than an indicative preparation for the action to come, which is how this moment in soundpainting performance is conventionally characterized, my actions disclosed an aspect of anticipation: I was not simply writing a score, but already performing it in such a way that the members of the group could perform accordingly as soon as I concluded the PLAY gesture.

When conventional signs are performed in that way by a soundpainter, what occurs is a kind of mirrored performance: as I finished my part the ensemble began theirs. The point between the conclusion of my silent performance and the

start of the sounding one by the group was characterized by a moment of breathing. As an anticipation of the actual production of a sound, our joint breathing served as fine-tuning for an ideal contiguity of movement and sound. Unlike in the case of the actual contiguity between an instrumentalist's movements and the sound that follows, the contiguity between a soundpainter's movement and an ensemble's sound is not actual but ideal.

The search for such contiguity was based upon a desire for precision, for making a sound in accordance with what and how something was anticipated (for example, gesturally, notationally), as well as the reason why it was done that way. Our zeal not only for precise entries, but for the tone-quality in each moment of entry, seemed to increment one of the few conventionalized exceptions in soundpainting as far as the all-pervasive no-mistake principle is concerned. When Thompson characterizes the response to PLAY or OFF and their variants in other soundpainting-signs as a *hard-edged* entry or exit, it is clear that precision of entry is at least conceptually beyond the reach of the no-mistake principle.

Considering for a moment the relationship between aspects of utterance precision in musical practices based on traditionally notated scores, a distinctive feature of language emerges. As Zlatev (2007) acknowledges, there is clearly a normative dimension to the use of verbal language, which amounts to the fact that "in language (and some other semiotic systems) one can be right and wrong *representationally*" (p. 248, original emphasis). Observing the necessary proportions between linguistic and artistic (re)presentations, a common concern in certain musical practices relates to playing the right notes at the right time. Playing one mistaken note or misplacing a right one can change the meaning of a whole passage. Whereas the presence of printed traditional notation makes the normative dimension in score-based practices evident, the definitions of parameters such as *hard-edged* entry or exit points disclose a normative dimension to soundpainting language. Even though, given the no-mistake principle, a "wrong" entry or a mistaken continuation becomes an integral part of a soundpainting as a whole, while performing one takes one's orientation from just such conventional norms, turning one's attention to specificities and acting according to the needs of the moment.

From the video analyses of the various performances, I distinguished two basic intentionalities that opened the way for a discussion of the modes of knowing and moments of recognition involved in the artistic transactions that are the focus here. Not considering them mutually exclusive, I called them *making the sound* and *making something with a sound*. The former refers to the actualization of meaning, for it tracks from silence to sound; the latter refers to the further realization of meaning, because it tracks from a sound already present to perception to unfolding actions in relation to that sound, according to the particularities of a situation. These intentionalities were seen in different performance settings (see Excerpt Video 1, or EV1). Whether playing from a score

or not, each of these intentionalities is to a different extent present in the musicians' actions according to the situation (in a symphony orchestra performance, in a soundpainting ensemble performance, leading or being part of a performance) and the moment (playing a written or an improvised solo). From the fact that sounds are used as vehicles for some kind of expression, the intentionality of *making something with a sound* can be considered inherent in the *making the sound*. In any case, the point of departure for music-making—whether it springs from traditionally or untraditionally written scores or from the sounds improvised by members of an ensemble—hints at which one of these intentionalities might be dominant at different times.

From my experience as a classically trained orchestral musician, I would say that one's mind is very often focused on *making the sound* in a rather precise sense. Student D in interview differentiated between the experience in a soundpainting context and everyday flute practice, considering the former to be:

> A way to express yourself musically that's very different from what we otherwise do, which is just learning a pattern and then repeating that pattern over and over again until you do it perfectly. And, so, most of what we do is just learning stuff that already exists, and doing *that* perfectly. So, there is always a wrong or right way to do it. (Student D)

Yes, when playing within a score-centered model usually one faces normative aspects that delimit whether something is right or wrong, a kind of distinction recontextualized in soundpainting practice. But the learning of patterns within improvised contexts (for example, standard jazz), and the normative aspects behind such learning, is not something unheard of. To subsume the effort put into mastering instrumental performance to technical drilling seems to be a distortion. Doubtfully this way of thinking represents what a Master's student truly thinks about music-making. But this statement indicates that the intentionality of *making* (and perfecting) *the sounds* can be framed from a very early stage and that a balance between different forms of practicing is necessary for developing different perspectives on the processes of constructing expressions. Considering that the performance of standard repertoire starts with translative–interpretations of music writing, the drilling aspect that might characterize a technical dimension of the work represent but an early stage of learning.

As we saw, music writing could be considered both "a means of transmission and a mainspring of activity" (Boulez, 2004), and interpreting activities could be understood as translating and performing scripted signs (Collins, 2013). In such situations, expressive discoveries are based upon something that already exists, embodied in notated form; and sometimes in a rather consolidated form, as implied in an understanding of tradition in the sense of preservation. Yet, neither the process of constructing expressions in an interpretative-experimental context like soundpainting is to be understood as unregulated, nor this performative-

interpretative perspective of traditionally notated score-mediated practices should be understood as a passive, conservative, and mechanical stance. On the contrary, one arrives at a meaningful performance by experimenting with different kinds of performative possibilities, including norms, by way of *making* (and perfecting) *the sounds* within a certain artistic world.

Gradually understanding such possibilities in relation to the explicit and implicit contents found in what has been notated, either in print or communicated through a human body, one climbs up towards a level of presentation. Taking his clue from chamber music—where the musicians' care for musical quality mean that the work of art being interpreted could have been so for anyone to listen and not just for the performing musicians despite any supposed subjective resistance towards public performances from the part of the latter—Gadamer (1960/2006) characterizes this level of presentation as a "transformation into structure" (p. 110) and a condition of possibility for the characterization of art within the *ideality* of play. The character of "execution", which I considered in terms of Adorno's voice (1956/1993), relates to musical-rhetorical aspects in the sense of delineating coherent musical utterances according to the musical idiom of a composition or practice, and performing convincingly, whether to an audience or not. That could be understood as an instance of *making the sound*. Although considerations of performance under the rubric "execution" are in my view not very inspiring, they help clarify an important aspect of the temporality of these two intentionalities.

After defining which sounds are necessary according to a score and the experimentations that aid in the construction of a performative interpretation, in the moment of performance the intentionality of *making something with a sound* may acquire a particular shade of meaning and fulfill a specific function. On top of the deliberate use of sounds as vehicles of expression, this particular mode of *making something with a sound* surfaces, when some kind of correction is needed in order to make sure that the sounds made in performance correspond to what and how something was meant to be expressed.

In the first flute ensemble soundpainting, there were instances that exhibited this different mode of the *making something with a sound* intentionality and its normative shade of meaning. I highlight one moment in particular, which I brought to the attention of a participant who had failed to observe my request for a specific level of sound intensity. At 5:38 I signed to all participants not currently playing: REST OF THE GROUP—SCANNING—WITH—EXTENDED TECHNIQUES—VOLUME (piano), reinforcing that activations should be soft through an additional non-conventional soundpainting-sign which is a common gesture in everyday life: placing the tip of one's index finger sideways to one's lips as a request or reminder for silence or quietness. Ultimately, my signing meant that whenever my arm aligned with a performer, that person should immediately start performing some kind of quiet and unconventional (EXTENDED TECHNIQUE) sound, and immediately stop whenever arm and performer were

not aligned anymore. Other conventional specifications for the sign SCANNING will be explained later. Perceiving the first entry as incompatible with the information given I looked directly at the participant who played first and re-signed VOLUME (piano), in a rather judgmental way. I must admit that the ironic tone in the soft response of the participant in the next entry gave me a good reason to laugh at myself. Before that, I had already used facial expressions to call attention to how soft I would like a moment to be (at 5:05).

The processes of uttering expressions (*making the sound*) and adjusting or weaving new expressions out of unfolding sounds (*making something with a sound*) were pervaded by what we cherish as artistically meaningful from our perspectives as classically trained (orchestral) musicians. As a matter of fact, each performance documented and included in this dissertation is a sign of specific artistic concerns, reflecting what Heidegger (1926/2008) called "concernful absorption", "care", and "circumspection" (pp. 98/69; Section 3.4) Through this performance and the analysis of its constitutive parts, it became clear who was artistically speaking through soundpainting. Particularities of our accent as classically trained flutists came to the fore and, through an analysis of language use, both expressive potentialities and inherited prejudices were disclosed.

In situations or moments in which neither notated nor gestural scores provide detailed orientation for performers, on the other hand, the directedness towards *making something with a sound* in performance extends beyond this aforementioned aspect of correction or adjustment. As one does not know clearly in advance what is supposed to be expressed, the sounds made do not necessarily present something that has been previously and minutely worked out. Instead, they serve as clues to something that is or might be in the process of expression. The intentionality of *making something with a sound* is thus fastened to unforeseen expressive potentialities, not necessarily with something that was already known with some clarity, but with something that becomes discovered as the performance unfolds.

Discoveries of expression do take place in performance of written music, upon something that might have been once considered as well known, as one can appreciate how different interpretations of a certain composition by the same performer changes over time. The main difference between the two aspects of *making something with a sound* rests in the temporality of incorporation of expressive discoveries: while in more indeterminate musical contexts, discoveries can more easily be incorporated and developed as a single performance unfolds, in contexts more clearly conditioned by and bound to an interpretation of a traditionally written source further exploration of discoveries tend to be diluted from one performance to the next.

The earlier stages of the first flute soundpainting shows these aspects of discovery and the temporality in which discoveries become further explored. About 4 seconds after the beginning of the sustained sonority, a less normative (in

the sense of judgmental) layer of the *making something with a sound* intentionality emerged from my perspective as a soundpainter. Exploring a conventional affordance, I selected and reserved that particular sound that was being performed as a potential structural component for our performance, by signing to the group THIS (IS)—MEMORY 1 (at 0:44) and thus requesting the participants to keep that sound in mind for later use. Following that, I introduced a hybrid instance of the two intentionalities—that is, *making (something with) the/a sound*—by making changes in the initial sound through a repetitive use of the conventional sign called PITCH UP (from 0:48–1:18), which the players can read and respond to by altering the pitch of what they are playing either by a whole or a half step when indicated. Although compositionally my choice was enveloped in the intentionality of *making something with a sound* that was already present to perception, in my understanding my performance was predominantly oriented to the idea of *making the sound*: I moved *as if* I was playing an instrument and the participants seemed to respond accordingly.

This impression, which refers back to the idea that an orchestra is an instrument, is problematic. In my view, it distorts the nature of human relations and, even if unintended, generates unnecessary prejudices that strengthen the ontological dislocation between musicians (for example, performers, conductors, composers, soundpainters). In an interview conceded to Minors, Thompson used this analogy of a soundpainting ensemble as an instrument accompanied by a gentle gesture of caution (Thompson, 2015), as if noting the inappropriateness of the thought. Particularly in a soundpainting setting, in which the art only exists due to the direct qualitative transaction between artists, considering that an other is played as a piece of equipment is a misconception. The instrument that a soundpainter plays is his or her own body.

To my surprise, this strong identity of mine as performer (i.e., orchestra flutist) pervaded my way of soundpainting. In some cases, whenever I introduced more open-ended conventional signs, they were often tied to the intentionality of *making the sound*. Initially, (in the first flute ensemble performance) with the activation of a simple SCANNING (1:28), which conventionally establishes that (i) one should start playing immediately when the scanning arm aligns with one's position and stop playing immediately when no longer aligned, (ii) the option of content is open for the performer to decide upon, and (iii) the development of the material presented should unfold at a slow rate if the performer remains active for a longer period, the time for action I provided for each participant was relatively short for them to develop their ideas. At the same time, when activating the sounds I did not move in a disengaged way, simply waving my arm over the ensemble. Grounded in the sustained sonority that was present since the beginning of the performance and had acquired a structural status I kept a certain sense of weight in my movement that resemble how that sustained sonority had been anticipated. That raised the possibility for considering that to some extent my movement

reduced the level of indeterminacy and potentially influenced the participants' choice for expression. Nevertheless, despite the little time offered for development, the participants took advantage of the conventional openness to pursue such development at each new instance of activation of SCANNING instead.

The participants' action also disclosed the mixed intentionalities of *making (something with) the/a sound* once the first artistic utterances became known. Not being conventionally restricted whenever active in SCANNING to always play the same thing, to play in the same way, or to relate to other players' ideas, the participants took the opportunity at every new entry to develop their ideas individually—that is, making sound expressions with the initial sounds they made, and collectively. In that way, they played a significant role in establishing the character of that particular section in our performance–composition. Once a certain sound became established, it seemed that our mixed intentionalities were guided by an overall search for musical coherence, which was based not on a written score but on the *sounds* that we were creating in the moment.

As in the case of the musical coherence achieved through SCANNING, the introduction of MINIMALISM (prepared at 2:27 and activated 5 seconds later), which is conventionally not so open-ended as SCANNING and yet not as closed as the initial LONG TONE, meaning became gradually established starting from the way I moved to the choices each performer made. In MINIMALISM, the participants would be expected to establish a repetitive cycle of their choice and keep playing it without any sort of development. The beating of a pattern that preceded the activation of each cycle should not be taken as representing a specific metric division, but just as a synchronizing strategy; I could have simply not used it, for I find it is a conventionality that is often difficult to put into practice with a group of classically trained (orchestral) musicians who frequently relate to metric parameters. In any case, the minimum performative openness conventionally established for MINIMALISM acquired right away another shade of meaning through a movement–sound contiguity marked predominantly by our intersubjective intentionality of *making the sound*.

Instead of observing the conventional openness of MINIMALISM, I directly conducted the first participant's choice for a repetitive cycle. Unlike any of our previous rehearsal sessions, for some reason my intentionality of *making the sound* prevailed even in a moment in which that was not necessarily my role. After the clear delineation of the first minimalist cycle, which I did not notice on the occasion of the performance that it had been so directly conducted, I shared with other musicians in the group a possibility for making something around that musical idea. I gradually selected some of the players and signed to them the sequence YOU—MINIMALISM—RELATE TO (first player)—ENTER SLOWLY (2:44), from which they could bring-in their own minimalist cycles in some kind of relation to the first one established. Without explicitly aiming at

some kind of continuity to the initial cycle, the use of RELATE TO was supposed to leave the option for each player concerning how the musical relation could be constructed, as explained earlier on. Implicitly, it is very likely that I was aiming for some kind of continuity. As a hint towards that I took the fact that I only selected players that were physically close to the first player and could hear better what was being played.

Speculations apart, through reflective-practice the conventional delimitations of RELATE TO were better understood as already setting the possibility of merging the intentionalities of *making the sound* and *making something with a sound*, also on an intersubjective dimension. Whereas in the previous moments of SCANNING, the choices made by the first participants seemed to influence more directly the expressive scope freely adopted by the other ones, the way I prepared entries in the case of the MINIMALISM to some extent suggested how the responses could be delineated. I refer here to *prepared* instead of *anticipated*, which I used earlier on to describe the expressive dimension of gesture-signs, because the character of my movement when calling performers to draw a minimalist pattern in relation to the first player fulfilled more clearly a function of conventional indication than expressive anticipation. Ultimately, it was each player's decision to make sounds that were somehow stylistically closer to the first player's choice of expression in terms of timbre, articulation, and metric disposition.

These different temporalities and intentionalities that delineate modes of "thinking-in-action" (Elliott, 1995), "thinking-through-practice" (Östersjö, 2008), that is, knowingly working with and through sounds, became clear to me as my research progressed. From the horizon of understanding of an orchestral musician, an interesting aspect that I gradually became aware of as an artist–researcher was how such temporalities and intentionalities could be mixed and further subdivided while performing in soundpainting. Both as an ensemble performer and a soundpainter, in this practice it seemed possible to combine these two ways or moments of constructing expressions. Even though one does not know how a performance will actually unfold (as, essentially, is also the case in performances of notated music) and what should be expressed through it, in a mix of experimentation and interpretation one gradually finds and explores expressive potentialities while performing.

The fusion of horizons of understanding (Gadamer, 1960/2006) of an orchestral musician and an improviser in soundpainting afforded a temporality of its own as far as the aspect of incorporating expressive potentialities within or across performances. Furthermore, in such a fusion the different interpretative aspects described through Stubley's definition (1995) of efferent and aesthetic transactional readings in the field of music performance come to play an important role. In the context of soundpainting, such different modes of engagement in interpretation could be understood as a display of different performing

intentionalities while one is absorbed in the act of performance: following the flow of the performance and *making the sound* that corresponds to the need of the moment, making something with the present sounds by explicitly or implicitly keeping them in mind for later use, or straightaway making something with the sounds that serve as a basis for a further unfolding of expression.

In subsequent moments of that particular performance, my *making the sound* intentionality was still dominant, to the point that, while analyzing the video, I discovered myself basically conducting an improvisation. For instance, having altered the pitch of a sustained sonority back and forth, alternating PITCH UP and PITCH DOWN by changing my hands' position (4:04–4:18), I used the sign STICK three times (4:12, 4:15, and 4:18), plus some unconventional conducting movements to make sure the performers would carry on performing those shifts by themselves. Having guaranteed that, I could then modify the tempo with an accelerando (4:22–4:32) and make a crescendo (4:27–4:32) until steering the performance towards more frenetic sonorities through the conventional signs POINTILLISM—WITH—TEMPO (fast)—VOLUME (loud) (anticipated at 4:32 and activated at 4:34).

But, what could it mean that I was conducting an improvisation? Was I assuming a hybrid artistic-pedagogical stance on stage and trying to lead the group of young musicians–improvisers by the hand? It then dawned on me that my subjectivity as an instrumentalist was rather strong while I was in the role of soundpainter, and that my attitude disclosed more an artistic concern than anything else. Analyzing the second performance with the flute ensemble (PV2), which took place only a few days after the first one just discussed, I could see that I was indeed actively engaged in the performance with an instrumentalist's mindset, but not as much.

Nevertheless I was aware of the potential anxiety that emerges from a closer contact with indeterminacy, in moments of music-making in which one is called to define in the very moment the music that is to be heard. My awareness stemmed from my own experience. After all, I had warned Mazunik back in 2004 that I did not know how to improvise when he invited me to join a soundpainting production, just as fellow professional musicians warned me that they did not know how to improvise when I invited them to take part in soundpainting projects, and as the flutists I was now working with held their breath when I first said that there would be improvisation involved, and when I later in rehearsal asked some of them to improvise. I will return later to a similar anxiety that I felt in the face of the possibility of performing solo improvisations in public.

Whether or not I was conducting an improvisation for artistic or educational reasons, the questions of balancing the various dimensions of knowing and not knowing remained, of best capitalizing on one's own knowledge, and of what the practice we were experiencing had to offer.

4.1.2 Knowing and not-knowing as paths towards understanding

If it is not possible for a soundpainting group to know in advance the meaning of individual parts and the whole, what is left is the possibility of gradually discovering and developing meaning as a soundpainting unfolds. This lack of knowledge can be troubling, depending on the situation or one's perspective. From my experience as and with classically trained musicians, the main difficulties of engaging with improvisatory practices are exactly related to a sense of not knowing what to do and not knowing the meaning of what one is doing. Student B referred to a certain discomfort when the sign that asks one to IMPROVISE freely was introduced. In those cases, the feeling was that "Oh no, now I have to invent something!" Student A had previously said it was difficult to "translate what I hear in my head to what I actually play"—a potential expressive frustration both on individual and on intersubjective levels, since in the unfolding transactions between musicians one could constantly be playing and hearing something different than expected. Student C recalled the sense of surprise when something spontaneously improvised was considered of quality—"Did I just do that?!"—overcoming not only the barrier of not knowing what to play, but also of the prejudice that classically trained musicians cannot improvise.

In relation to exercising musicianship through soundpainting, it became clear that a positive aspect of not-knowingness is in direct proportion to one's expectations. Student B associated the lack of previous knowledge about what was going to be played and when with the no-mistake principle and the issues of performance expectation and assessment. Compared to the situation of standard score-mediated (orchestral) performance, the no-mistake principle was understood as affording a degree of relaxation that directly impacted the outcome, for it allowed one to feel that it was possible to "just perform". Simply performing without further concern led the student to view the artistic outcomes as "more convincing" and able to "convey something more". There were two reasons why they felt able to relax: not having to be "worried about" one passage or another, and knowing that whatever happened, it would not be subject to the sort of external assessment as when "playing music that is *well known* or that just has a score and it's written down [how] it's supposed to be". The ensemble situation was also felt to be key in their venturing more confidently into the unknown, for all the participants shared the same status and the same aim of creating a unique artistic world. Suggesting a contrast with other practices such as orchestral ones, the practice of soundpainting ensured the group's creative autonomy and identity were recognized: "we're up there, as a group, you know, doing something together, and not just ten people standing, following your instructions."

The practice seemed to provide an appropriate environment in which it was possible to overcome obtrusive prejudices and hierarchies, allowing for musical knowledge and creativity to be experienced anew. Yet, Student B's remarks reveal

a remaining hierarchical link: there is someone giving instructions. In itself the institution of a supervising role is not necessarily negative, for that person may help in the balancing between knowing and not knowing. Depending on the perspective, the impression that I was conducting an improvisation, for instance, could be seen as positive and negative. In interviews, Thompson has acknowledged that, in his experience, resistance to the practice of soundpainting usually stemmed from musicians already engaged with improvisation as a main artistic activity and who "didn't find so interesting to be signed" (Thompson, personal communication, June 27, 2013). Signs, as discussed previously, are equipment that provide or disclose ontological orientation (Heidegger, 1926/2008), and in the case of musicians who have not been engaged with improvisation in that sense, the practice itself and the supervising role of a soundpainter seem not to generate that kind of resistance, at least at first.

In such cases, the soundpainting structures of play have a significant role in creating appropriate conditions, so that potential emotional responses to aspects of knowing and not knowing can be balanced out playfully. These conditions could be understood in line with Gadamer's proposition that through structure emerges an "ease of play—which naturally does not mean that there is any real absence of effort but refers phenomenologically only to the absence of strain—[that] is experienced subjectively as relaxation" (Gadamer, 1960/2006, p. 105). That is indeed an advantage, for a structure of play means that efforts in the construction of artistic expressions can be pursued anew.

Having acknowledged that, the next question then becomes "What else can be done?" Despite surprising moments, performances were not always very convincing. When asked whether there was anything that was in any way bothering in our practice, Student C referred to the sameness in how the ensemble responded to the soundpainting-sign POINTILLISM, recalling that it always sounded the same, perhaps due to a "lack of imagination". The same student recognized that, after having learned the basic structures and becoming familiar with how things worked in soundpainting practice, the next question became "what more is there to get out of it?"

Constantly present in my mind, whether I was the soundpainter or an instrumentalist, that question is founded upon the dynamics of knowing and not knowing. Developing awareness of artistic possibilities in my research was necessary, so that both the processes of constructing expressions and the very meaning of a search for expression could be recognized and strengthened. In the training that leads to a professional life as an orchestral musician, one develops a wide expressive palette and a degree of interpretive flexibility to be able to play (*make the sound*) according to certain stylistic boundaries, as well as to meet the expectations of fellow musicians (instrumentalists, singers, conductors, composers). This knowledge is certainly called for in a soundpainting situation, but the challenge of playing within a framework in which as a performer one is

constantly summoned to define in the moment the very sounds that will be heard by colleagues and audience, and to develop artistic expressions from those very sounds, raises anew the issues related to how to think and to make music.

An exploration of embodied knowledge in a musical context of higher indeterminacy, as well as the expansion of this knowledge, depends on one's conscious move towards different forms of expression. Both the openness and the immediacy built in the soundpainting medium can represent a challenge to moving beyond constraints derived from one's listening and performing habits towards an exploration of other possibilities. Due to the rapid understanding of the basic parameters of each soundpainting-sign and the nature of the work that allows the construction of performances in an almost instantaneous way, once a shared understanding of the basic concepts has been established, one must be alert to the possibility of expressive shallowness, especially in the work realized by novice improvisers, as the work in focus in this research as a whole. Even though *at first* there is no evidently difficult passage that needs to be taken care of before the next rehearsal (as so often happens in the case of notated music), depending on the understanding of the musician there could be potential difficulties embedded in developing expressions through the indeterminacy of the medium.

Strategies to cope with the difficulties of knowing and not knowing may take different forms. Asked to reflect on the possibility of pursuing some kind of preparation for a soundpainting situation, both Odriozola and Student C referred not necessarily to a concrete musical practice, but to the potential suitability of mental preparation. Considering the usual time constraints that allow contact with a practice like soundpainting only for a few hours a week, if as much, as in the case with the work realized with the classically trained musicians at the Malmö Academy of Music, I would say that an enhancement of such mental preparation and its embodiment in musical actions can only be achieved by daily practice. As in so many other musical situations, moments of performance are gradually worked out both mentally *and* physically through individual practice.

Moreover, unlike a situation where the time and space to perform and develop musical ideas is mostly defined by a soundpainter, the dimension of individual practice offers a possibility to linger over, identify, and assess performative choices, discover and work out various forms of expression, or develop ideas that emerged from previous transactions with fellow performers (soundpainters included), or with any other aspect stemming from art or life that for one reason or another provokes one's search for expression (Dewey, 1934/2005). The advantages and difficulties related to moments of knowing and not knowing, plus the aspects of either the practice or the situations in which the practice occurred that in different ways afforded or prevented a thorough exercise of musicianship, led me to turn my attention to the dimension of individual practice. A look at my individual flute practice can shine some useful light on the

issue of a prevalent intentionality of *making the sound* in my way of thinking and making music through soundpainting.

4.1.3 Re-sketching an identity

The first question that comes to mind is "Why?" Why individual practice when the focus is on the dialogical practice of soundpainting? If the performative essence of this medium rests on live artistic transactions between at least two individuals—that is, a soundpainter and a performer—what could be the purpose and the consequences of removing one of these vital parts? Such move towards individual practice seems strange, if not contradictory.

Starting from the definition of soundpainting as a sign language, it would be reasonable to consider the possibility that one can think in soundpainting as much as one can think in any other verbal or aesthetic idiom. In everyday verbal conversations one is familiar with a language, a social context, and with one's own thoughts. On these levels of familiarity, a conversation can take place spontaneously and even become an enriching experience. Certainly the content and form of expression in verbal conversation differs from what and how thoughts and emotions are expressed in artistic transactions. Yet, the temporality of a conversation and the dynamics of soundpainting and other improvisatory practices invite reflection on the construction of expressions in real time, especially when performers are not used to defining and uttering their expressions in the very moment of performance. So, my concern was not only the thinking, but also the thoughtful speaking required.

Having recognized the prevalence of the intentionality of *making the sound* in my way of thinking and making music through soundpainting, I felt a certain unease about the very processes of constructing artistic expression in soundpainting situations. Both the work realized with the students and my sporadic experiences as a guest artist with the Swedish Soundpainting Orchestra gave me good grounds. The former gave me the possibility to consider more closely how each of us, as players, dealt with the spaces opened through the practice. Even though there were remarkable moments of the exercise of musicianship, there were also moments that gave me the impression that musical expressions could and should have been better or further developed. But this impression was somehow vague. Since I had not until now systematically practiced improvisation on the flute, such practice seemed necessary so that I could embody an understanding of how musical expressions could be better or further developed within an improvisatory context. For the transactions in soundpainting to have the character of a conversation between equal partners, the perspective of the instrumentalist should encompass the possibility of proposing and not only responding.

My turn to individual practice was thus related to an interest in a developing and deepening familiarity with possible modes of expression within the temporality of improvisation. Transforming the experience of soundpainting performance through notation appeared to be thus a productive paradox, which included identifying, exploring, and overcoming constraints that constituted my habitual way of being an artist, whether they stemmed from regular practices of repertoire or from soundpainting itself. Considering the latter, through individual practice I aimed (i) to overcome the usual week-long (or longer) temporal distance from one rehearsal to the next which prevented me from thinking through standard soundpainting, whether as soundpainter or instrumentalist, and (ii) to work out what it was that the temporal and hierarchical constraints resulting from the prevailing power relations of soundpainting practice do not fully allow: a thorough development of a varied instrumental palette of expressions and a gradual development of a frame of mind that meets the challenges of this practice in particular and of improvisational practices in general.

The initial challenge I faced was finding a notational model that would not be difficult to read and would not interfere with the flow of musical ideas through performance. Such interference can also arise in the standard practice of soundpainting, in cases where a complicated sequence of signs (a phrase) presented by a soundpainter requires such a high degree of attention that instrumentalists can become to varying extents disconnected from what they are playing. In terms of reading direction, I opted to start with the left–right, top–down orientation of reading commonly used in most of the standard musical scores, taking also into account the linearity of the order of presentation of signs established in the conventions of soundpainting (who—what—how—when). Since these sketches aimed at individual instrumental practice, the soundpainting-signs that determine who should perform could be left out, and the focus was directed to those signs that indicate what kind of musical content should be explored, those concerning how such exploration should be carried out, and those that create immediate or gradual modifications in the material being worked on.

To some degree guided by intuition and an awareness of other attempts at notation in soundpainting (Mazunik, n.d.; Thompson, n.d.-a) and other contexts (Robair, 2013) I started mixing abbreviations of key soundpainting-sign names with graphic-like inscriptions. Some soundpainting-signs seemed naturally fit for a graphic kind of representation, while the more symbolic signs seemed to require other forms of representation. I follow here the basic semiotic distinction, which takes the dimension of the symbolic to refer to meanings that are established mostly by convention and not necessarily by similarity (iconic relations) or contiguity (indexical relations) between (musical) concepts and sign vehicles. My eagerness to explore different degrees of indeterminacy led me to develop a mixed model with abbreviations and graphic drawings of iconic shapes (Figure 13).

The process of designing this and other sketches was marked by a degree of imaginative projection and anticipation of expression that disclosed yet a third intentionality that I had not considered until then: *projecting sound structures*. Even though, when the soundpainter, I took for granted in moments of standard soundpainting practice that such role was equivalent to that of a composer in a more traditional sense, I had never actually thought in terms of this distanced anticipation of a sound world. Unlike the mostly improvisational intentionality of *making something with a sound*, as I saw it, which is based on working with a sound that is already perceivable, in designing the sketches I had to think ahead in a different way than when leading a soundpainting performance, devising an overarching structure before performance, which would allow me to seek expression through different levels of decision-making.

Reconsiderations of the choices of notation could be observed both synchronically and diachronically. Letters that were supposed to indicate low (l), middle, or high (h) range were soon removed, already in the third appearance of the abbreviation 'H', since a subdivided vertical bar on the left hand side of the page was already sufficient to indicate some degree of range delimitation. Only later were other representational inconsistencies identified, such as the use of the abbreviation 'H' for the soundpainting-sign HIT instead of some kind of dot or any small kind of inscription, which would tally with my decision to represent the sustained sonority of a LONG TONE by a horizontal line of varying widths to represent the additional aspect of dynamics. Certain unclear aspects in the notation generated different results in the actual practice. The use of 'Sprkl. H' on the third system, for instance, referring to the soundpainting-sign SPRINKLE, when a performer is required to bring in different musical content every now and then, in this case HITS, as an interjection on the continuity of an underlying content (Thompson, n.d.-c, p. 42), MINIMALISM in the case of this sketch, leaves it unclear whether or not the sprinkling of short notes should continue after a change in minimalist pattern had been indicated by 'Ch.Min'.

The analysis of the recordings made it possible to identify various kinds of performative tendencies. One that caught my attention at this early stage was the repetition of certain performing patterns. These repetitions seemed to have different characteristics and to play different roles: of an expressive limitation in need of further development; and of a potential path towards creating unity in the performance of each sketch (see Appendix C, SV1 and SV2). At the same time, as a result of an interchange between the making something with a sound intentionality and the one of making the sound, unexpected sonorities that emerged in each performance became the focus of attention in the development of local exercises aimed at incorporating musical aspects that I was not taking into account and exploring in my conscious decisions about what to play.

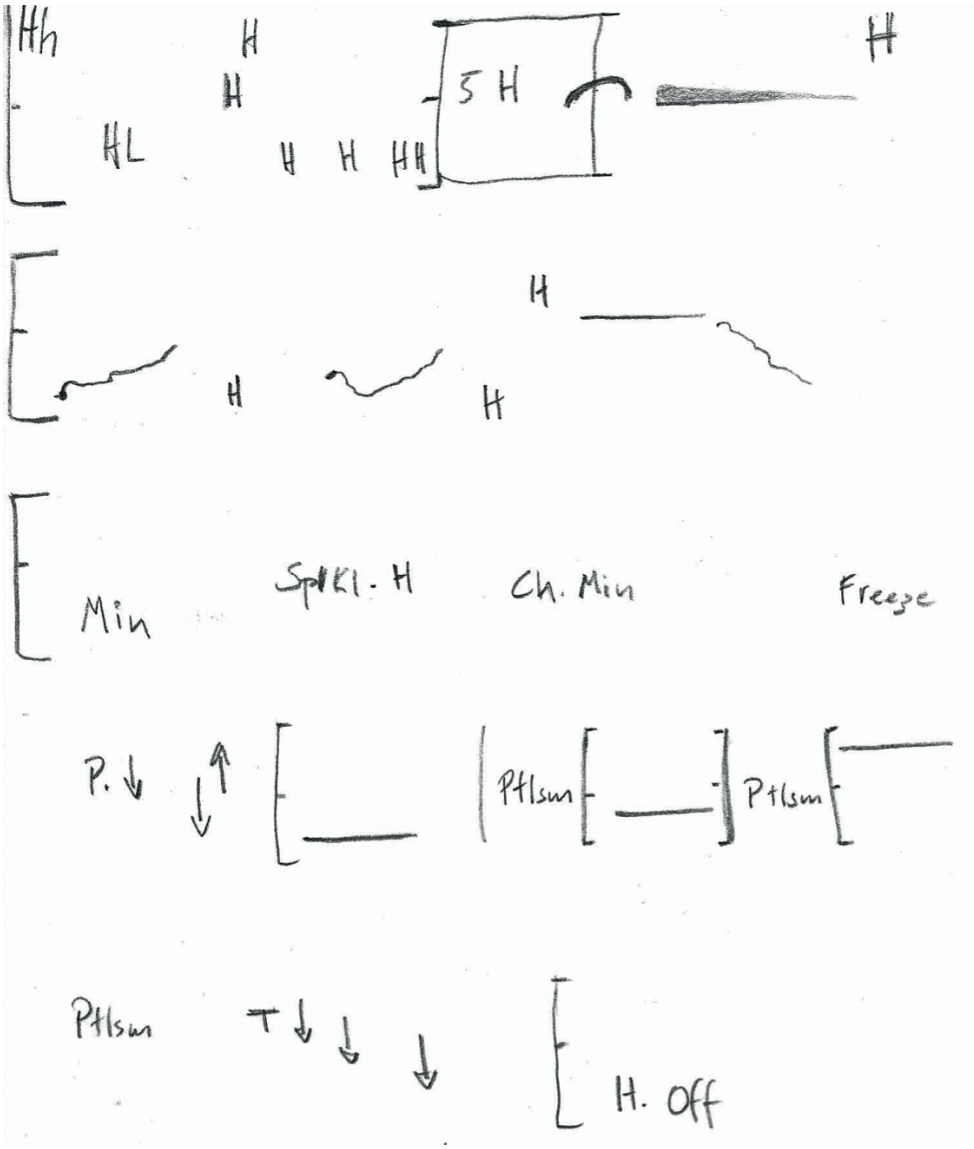


Figure 13 First soundpainting sketch for individual practice.
Reading direction: left to right and top to bottom. Relative range indicated through a subdivided vertical bar (high, middle, and low range resembling range display in traditionally notated scores) on the left-hand side of the page in the first three systems and in the middle of fourth and fifth systems. Distribution of sonorous events to be read proportionally through the inscriptions. Inscription within box to indicate open range. Arrows next to inscription "P." on the fourth system indicating direction of pitch change, and arrows next to inscription "T" in the fifth system indicating gradual decrease in tempo.

Without at first seeking further notational developments, I used the first sketch and the results I was getting from my daily engagement with it as a platform for deepening my search for expression as an improviser. Even though this work was focused on my instrumentalist self, it reflected also on the work I was realizing as a soundpainter with ensembles at the Malmö Academy of Music. I established different degrees of delimitation in order to counterbalance the embedded indeterminacy of the proposed practice and overcome the initial awkwardness I felt in playing from sketches. I played the first sketch entirely on each octave of the flute, as if each octave was the total range of the instrument; explored in isolation, each content sign was contained in the sketch with varied dynamics, articulations, timbres, in some cases also limiting the number of notes in such explorations; explored the connection between one sign and another in pairs; and worked out different forms to pace the changes from one sign to another. Through each of these steps, new aspects were identified and, with the purpose of overcoming performative tendencies and expanding expressive possibilities, new stages of experimentation with various strategies fell into place.

Both as an instrumentalist–improviser and a soundpainter–improviser, the strategy of limitation as a path to expansion was significant in my work. The strategy of limitation as a path to expansion was one I also applied to the work I was doing with student ensembles, as can be seen in excerpt video 2 (EV2).

What I could see in the initial work with the sketches was the dominance of my identity as a flutist, intent on *making the sound*. I then worked with different ways of weaving expressions as if I was relating to a soundpainter's call. I could develop different nuances in my playing and gradually become aware of various possibilities concerning how to express myself through each soundpainting-sign. In that respect, I later found that expressive limitations in both my own playing and in the performance of others were potentially related to an entanglement in the idea of *responding* to signs.

As the work progressed, I realized that more than responding to signs, performers in soundpainting should be able to *propose* signs. Still within the intentionality of *making the sound*, I could then foresee and seek an expansion not only of *making the sound* as I interpreted it should be made, according to how it had been anticipated, but also as I understood it should be listened to by my fellow performers in a soundpainting conversation, and taken up as a legitimate structural component on the occasion of each conversation.

4.1.4 Flutists–soundpainters: Recognizing identities and potentialities

The recognition of the strength of my identity as an instrumentalist while I was in the role of soundpainter echoed my later collaboration with the German flutist, Vogel. Being aware of the expressive affordances of the flute, Vogel

acknowledged that in this particular one-on-one situation she could think as a flutist while she was soundpainting. The issue of how the identity of a soundpainter impacts the performance is one which I had become more aware of as soon as I started to work with the Swedish Soundpainting Orchestra, led by the multidisciplinary artist Rahfeldt. The multidisciplinary orientation in the work of this ensemble was a challenge to me, not only because it required from me ways of performing with which I was mostly unfamiliar, but also because my directedness towards aspects of *making the sound* such as exploring gestural nuances and movement–sound contiguities seemed not to be of much concern in the work of that ensemble. In a different direction, my experiences of soundpainting with a flute ensemble and with Vogel showed me another aspect of how identities come into play in this practice.

Even though our professional activities differed (Vogel being thoroughly engaged in improvisatory/experimental practices), since we are both professional flutists, I realized through our collaboration and in the video analysis that we have often spoken in a peculiar soundpainting dialect. Besides our knowledge of soundpainting, our knowledge of the flute allowed us to share ideas and explore specific expressive affordances of the instrument in an almost immediate way. We could both propose ideas and develop them as soon as we identified a particular flute-related way of developing expressions. In Performance Video 3 (PV3) there are two examples of such flute-specific explorations, which stem from that common knowledge and, more specifically I would say, from Vogel's identity as flutist–soundpainter–improviser. For example, constructing expressions with the blowing-hole of the flute covered was one possibility we often explored, leading even to the spontaneous creation of a specific sign for covering the blowing-hole (Figure 14).

Figure 14 Soundpainting-sign BLOW-HOLE COVERING.

In her own work, especially when mixing her flute playing with electronics, Vogel explores such expressive paths a good deal:

> She takes the sounds from the inside of her flute—the microcosm of her flute world—and transports these sounds, with the help of amplification, into a sound-able-hear-able world. Bringing what is inside into the outside. She then combines this world of sound with self-made field recordings—the natural macrocosm of existing sound—forming a composed mixture between the macro and microcosmic. (*Sabine vogel*, n.d.)

Another aspect of Vogel's artistic identity as a flutist engaged in experimental settings emerged in a twofold way when we collaborated. Besides working with electronics, she is also engaged in site-specific art. That I could sense in our collaboration both in relation to the temporality of her way of soundpainting and in other specific qualities of flute playing that we explored (for example, AIR SOUNDS, BREATHING sounds). Concerning flute performance, the exploration of breathing sounds channeled through the flutes' tubes was a peculiarly expressive tool present in our soundpaintings. From 4:42 onwards of that Performance Video (PV3), I relate in different ways to Vogel's calls for BREATHING, expanding and mixing breathing and air sounds while also speaking through the flutes.

The aspect of the temporality of her way of soundpainting can be observed in each Performance Video as a whole. The videos show that our soundpaintings started at a slow pace with a gradual increase in intensity, which I believe reflects Vogel's almost meditative search for expression in site-specific art situations. She takes the time to listen and evaluate expressive possibilities before engaging more directly with one possibility or another. Even though Vogel acknowledged thinking as a flutist while she was a soundpainter in our collaboration, also concerned with the precision of entries and the contiguity of musical gestures as I was as in the actualization of sounds in HIT or SCANNING, I recognized from her yet another way of being an flutist–soundpainter.

Perhaps due to her professionalism as a flutist–improviser, I understood that her way of soundpainting was pervaded by deep listening, a mode of engagement borne of the intentionality of *making something with a sound*. The time she took to listen to the expressions I was constructing, sometimes with a lowered gaze, looking at floor, or straight through me instead of at me, without making direct eye contact, before having made a decision concerning the direction she would like our performance to take, I understood as a particular identity trait. To me, it disclosed an aspect of tranquility when dealing with the unforeseen of improvisation, and an openness to what a fellow improviser has to say—both essential qualities for the practice of soundpainting.

4.1.5 Grounded in sound: Recognizing identity from another angle

In Rahfeldt's way of soundpainting, I could indeed sense the necessary tranquility to cope with the unforeseen, and an openness towards what a fellow improvisers have to say. But, contrary to the overall tranquility that I felt when collaborating with Vogel, fellow flutists that we were, while performing with Rahfeldt and adjusting to her multidisciplinary mindset my actions were frequently accompanied by a degree of anxiety. Whereas in the work with the flute ensemble and with Vogel I could see how my subjectivity as a flutist was in place, when working with Rahfeldt I grabbed onto that particularity of my being in order to handle the challenges of artistic displacement instilled through multidisciplinary soundpainting practice. Between the recording of one piece and another we had a short exchange, which I believe portrays the sense of displacement I felt:

> Faria: It was nice to play with the shoes.
> Rahfeldt: Yeah? You liked that?
> Faria: Yeah, I mean— With the air stuff that was going on before it, and trying to develop that with the shoes. I mean— Do you have any thoughts?
> Rahfeldt: Just that it's, yeah, it's interesting because it's like a *pedestrian* thing. A shoe's something one uses every day, so a shoe is fun to play with. It takes us places. And the whole thing of being in someone else's shoes, and—
> Faria: Yeah— I'm definitely in someone else's shoes.
> Rahfeldt: Yeah?
> Faria: Stepping into a lot of different else's shoes with this.

Through my analysis of a different Performance Video (PV4), I present here a glimpse of my collaboration with Rahfeldt as a way of putting the recognition of my horizon of understanding as a flutist into perspective by using the artifice of contrast. Recall that at the beginning of the first performance with the flute ensemble I understood my call for SPEAK as "too large of a leap into multidisciplinary soundpainting" (Section 4.1.1). Considering my individual instrumental practice, based on soundpainting sketches, it became clear that it was a leap I was not willing to take, for in none of the sketches I designed had I reserved moments for speaking, laughing, screaming, crying or any other soundpainting-signs of more theatrical character, much less any possibility of playing with a shoe or any other object besides the flute.

When I invited Rahfeldt to be one of my collaborators, I was actively seeking that challenge. Despite performing with the Swedish Soundpainting Orchestra since 2011, my thoughts and experimentations were still focused on music only, on disclosing artistic worlds through the inherent indeterminacy of the medium, primarily through two pieces of equipment: my flute and my body. The farthest I had gone beyond that in my individual search for expression was to include once in one of the sketches a call for AIR SOUNDS, a choice that seemed close enough

to my world as a flute player and thus comfortably manageable, at least expressively. Before starting our recording sessions, I informed Rahfeldt about my focus on music and that, since I was acquainted with a multidisciplinary orientation, I was open for whatever challenge such an orientation would present during our collaboration.

The potential discomfort of having to use other expressive tools than one's main musical instrument is dramatically increased by the essentially indeterminate nature of a soundpainting performance context: one never knows what is to come and for how long it will last. Unlike notated pieces in which one can rehearse speaking while playing (for example Takemitu's *Voice* for solo flutist, 1971) or making vocal or hissing sounds (for example, Ligeti's *Mysteries of the Macabre* for chamber orchestra and solo voice, see Göteborgs Symfoniker, 2013) as well as musical ones, here the essentially unforeseeable nature of any kind of performance is heightened to a level where perhaps nothing else than vulnerability remains. Often, in the performances with the Swedish Soundpainting Orchestra and, more then ever, in my one-on-one collaboration with Rahfeldt, I could only hope that each individual attempt to reach the far realms of artistic expression would be intuitively linked, building up a stronger awareness of possibilities and the necessary technique to convey meaning as the performance–composition unfolded.

Right at the start of the performance, having been assigned to IMPROVISE—WITH—FOOT (on the floor) I saw no other choice than to search for meaningful sounds while tapping my foot on the floor. Trying to create a sense of musical direction by exploring the contrast between a lower- and a higher-pitched sound, I held fast onto the rhythms to keep the integrity of my musical being. My struggle for expression, channeled through this and other multidisciplinary soundpainting experiences, represent an instantiation of the productive interaction and transaction between humans and environment on which Dewey founded his aesthetic theory and articulated what it meant to have *an* (aesthetic) experience:

> There are rhythmic beats of want and fulfillment, pulses of doing and being withheld from doing. All interactions that effect stability and order in the whirling flux of change are rhythms … Contrast of lack and fullness, of struggle and achievement, of adjustment after consummated irregularity, form the drama in which action, feeling, and meaning are one. The outcome is balance and counterbalance. These are not static nor mechanical. They express power that is intense because measured through overcoming resistance. (Dewey, 1934/2005, p. 15)

Beating my foot regularly a few times on the floor, I had the feeling that I had managed to convince Rahfeldt to be lenient with me and keep our soundpainting within musical boundaries. Alert to every move and sound I made, she took the regular pulse I presented and made something with it, steering the performance

towards a specific rhythmic pattern that resembled the different timbres and dynamics I had previously made. Making eye contact she presented her idea, gesturing a pattern and communicating not only rhythm but also a general expressive sense in her hint at pitch and dynamic.

It all seemed very intuitive. Instead of following the medium's convention and waiting for an indication of entry, in the midst of the cognitive challenge of multidisciplinary performance my directedness towards *making the sound* led me to start performing while I saw her virtually tapping her fingers on her arm. Other instances of such reactive responses to the challenge of multidisciplinary performance can be observed in another Excerpt Video (EV3). To my knowledge, the soundpainting-sign used by Rahfeldt, RHYTHM TAP (see Figure 2), only established a pattern without indicating other parameters such as range or timbre. Acknowledging my attempt to keep up with her, Rahfeldt suddenly turned her gaze back to my feet, changing the quality of her movement, and thus its function. Having been emotionally engaged, her movements now acquired a notational distance, as if in an attempt to guarantee that the pattern had been clearly indicated and understood.

The challenges came thick and fast, and, intuitively, I tried to cope with them by enveloping the extra-musical contents within a musical sphere. Following Rahfeldt's signing of CONTINUE—WITH—THIS—WITH—SPEAK—WITH—EXTENDED TECHNIQUES (at 1:04), I kept my voice basically on the same pitch in a quasi-Schoenbergian *Sprechstimme*, while trying to take shelter in rhythmic figures. My choice of words hinted at the awkwardness derived from the displacement of my musical self: "Oh, it's really, really, really, really *not* something that we should do everyday. Why bother about other stuff?" As I spoke these words, Rahfeldt asked me to CONTINUE—WITH—THIS—WITH—PROP/INSTRUMENT … 2—ENTER SLOWLY. With flute at the ready, I uttered for a last time: "Why bother about *other stuffffffffffffffffffff*?", finally channeling my air through the flute's tube and reaching a sense of artistic-ontological balance. Speaking through the flute I did not feel a need to make verbal sense, everything became music again, even though making verbal sense is not a requirement within soundpainting's conventional delimitations for the sign SPEAK.

The challenges extended the boundaries of multidisciplinary/theatrical performance, including stylistic aspects. Not at all familiar with the techno music style, for instance, I tried find something suitable for Rahfeldt while attempting to keep some musical sense between my still tapping feet and my flute playing in response to her call for me to LAYER—WITH—WOODWIND—TECHNO FEEL (1:42). Without discussing it beforehand, while performing we intuitively adapted the conventions of the practice to the situation of a soundpainting with only one performer: normally content that is layered on top of other content would hide it, as when a painter covers over something with another layer of paint. In the present case, layered contents were always there to be seen; my performer self was

being divided between multidisciplinary and multitask soundpainting requests, to the point that it made sense when Rahfeldt signed WHOLE GROUP. When asked to SCREAM (at 2:33), instead of just screaming, I cheated slightly by bringing in a key click tremolo on the flute as a small token of musical (and psychological) support. Before bringing back my pseudo-techno expressions, which Rahfeldt had selected as MEMORY 1, I took advantage of the allotted 5 seconds for my entry, already established by the sign ENTER SLOWLY, to catch my breath after having screamed. Then I could center myself again in the almost ritualistic feel that helped me cope with the pseudo-techno-stomping, which allowed me to try to make *that* sound expressive as it had been established.

Not intentionally, I believe, I misinterpreted Rahfeldt's request (at 2:53) to GO BACK TO the previous content on a LEVEL (high range), which would have seen me screaming but at a much higher pitch. Instead I brought my ritualistic pseudo-techno pattern in on the high register of the flute, in keeping with the integrity of my flutist self. An opportunity then emerged for me to choose the content of my expressions. In response to Rahfeldt's call for PLAY CAN'T PLAY (at 3:08), I felt happy to be able to contrast the previous footwork and pseudo-techno sonorities by exploring on the flute some air sounds with long crescendos and diminuendos, followed by gentle, airy glissandos and instances of silence—building small phrases. As I enjoyed that moment of security in which I could be nothing but a flutist who makes sounds, I foresaw more challenges ahead as I read LAYER—SHAPELINE—WITH—VOICE from Rahfeldt's body (at 3:28). What followed was a revealing moment of multidisciplinary learning. With the SHAPELINE sign, Rahfeldt's movement became a sort of graphic score: she could move freely and I could interpret such movements also freely. More will be said below of SHAPELINE and its variation, SHAPELINE CONDUCTOR (on Section 4.1.6). For now, what mattered was that she brought back one of her initial ideas of SPEAK—WITH—EXTENDED TECHNIQUES, and indicated the possibility of expressively tackling the difficulties of a multidisciplinary performance situation as she moved, fulfilling the role of a model for the sounds that only I could bring to our soundpainting.

Could that mean that Rahfeldt was adopting the kind of hybrid artistic-pedagogic stance that I suspected had been the case when I performed with the flute ensemble for the first time? I do not believe so. Rahfeldt's concerns were artistic, and from there I could sense a potential expansion of my own artistic subjectivity into other forms of embodying meaning, while retaining my identity as a flutist. Later, I learned in conversation with Rahfeldt about another sense of artistic expression. Whereas to me artistic expression was mostly associated with setting out my views on the meanings embedded in a musical score, to her there were cases when artistic expression served as a way to retune to her own self, to restore a capacity of listening that had been concealed by the stresses of life in

general, to give vent to emotional constraints, and to find a fresh balance through art, through performance.

The piece was not to last much longer. In the video analysis I noted that, after the clarification performed by Rahfeldt in her SHAPELINE, the quality of my understanding and expression through multidisciplinary tools were somehow hermeneutically illuminated. As Mayer remarked about the ontological impact of Abbado's gestures, in my encounter with Rahfeldt's gesture it was not only my way of playing that changed, but my own performing self. Even though I continued to use the flute as a shield and support when faced by multidisciplinary challenges, looking back at the video I noticed that my responses embodied a higher level of performative confidence as I took on board Rahfeldt's next requests for me to LAUGH—WITH—MURDEROUS—INTENT (at 4:29), to transfer and replace the contents *laughing* and *stomping* in response to the sign CROSSOVER (at 4:55)—a request I was not sure how to respond to, since in an ensemble context this sign means swapping content from one group of performers to another—to SCREAM once again (5:14), to SPRINKLE—LONG TONE (high) (5:28)—in expressive gestural anticipation, as opposed to a mere indicative preparation, and finally a concluding LONG TONE (low) (5:45).

Stepping into someone else's shoes is rarely easy, and this venturing into the realms of multidisciplinary performance was strictly speaking beyond the scope of my research. Yet a one-on-one collaboration with Rahfeldt was way of intensifying the challenge I had already experienced performing with the Swedish Soundpainting Orchestra. As our collaboration progressed, I had the impression that by attempting to use other tools for artistic expression, even if in a sketchy way since all my life I mostly worked through my flute as main means of expression, it was possible to think of a music performance in a different way.

4.1.6 Balancing continuous formation with the subjective and intersubjective dimensions of music-making

It is clear that different musical situations and perspectives require from performers not only different skills, but also, and more significantly, different degrees of ontological, artistic awareness. This became more evident to me as I committed to the possibilities of encountering and constructing unforeseen artistic worlds. Through such potential displacement of being, opportunities emerge for a vivid engagement with the joys and struggles of a process of continuous formation. At some point one begins to become aware of the particularities and affordances of that world as well as of one's own worldview, learning to perceive and respond to the signs of address that are part of that world.

Part of this process of continuous formation involves interchanging and multilayered phases of loss and finding, which emerge from different forms of

engagement with artistic transactions. Some questions were frequently present in my mind as I performed. What is and what is supposed to be communicated in the construction of an unforeseen artistic world? What do I have to "say" to a fellow performer and to an audience? What do we performers have to "say" to an audience? How is meaning conveyed in our artistic transactions?

One's musical actions take different orientation according to the needs of the moment. They are framed and affected by the different temporalities of performing from a score and playing within an improvisatory context. In the former, one deals with a composition that has been somehow fixed or sufficiently arranged in notation as to allow consistent revisitations in one's daily practice. In the latter, the performer becomes involved in a wider range of decision-making, even in cases where the decision-making process and the construction of expression seem clearly oriented and somehow restricted by being based on different kinds of support (for example, written, drawn, gestural, auditory) (Zampronha, 2000). In the case of soundpainting practices, which are predominantly based upon gestural–aural support, the constant unfolding of material is an aspect that engages both group leaders and members in a continuous search and exchange—that is, transactions (see Section 4.4). Within that artistic, ontological, hermeneutic spiral, expectations are built, fulfilled, destroyed, reshaped, and transformed.

Addressing the complex array of expectations entangled in soundpainting performance, Student A raised an interesting point, saying that it seemed that "you're constantly chasing what you want, but what you want is constantly changing". The constant chase reflects the amalgamated processes of the construction of expression and identity. Those processes depend upon a sense of incrementing familiarity in which Gadamer (1960/2006) posited the significance of the notion of recognition (Section 3.3). That applies both to those who search through a musical instrument for the appropriate musical gestures in relation to the parameters established in a conventional sign, or to the meanings being conveyed beyond the conventions, and to those who use their own bodies as an instrument after assuming the responsibility for shaping and steering a performance.

If I had to take one conventional soundpainting-sign as representative of a conceptual foundation for these aspects of indeterminacy, I would choose RELATE TO. Within the practice's convention, it is established that when a performer is asked to RELATE TO another, one is completely free to decide upon what kind of relationship will be created (for example, supportive or contrasting), and even whether or not one will continue playing after the other player selected as a point of reference has stopped playing. Through the different degrees of indeterminacy essential to the practice, be it located in the explorative interpretation of conventionally established parameters (for example, to play a sustained sonority, to perform any kind of content and develop it at a certain rate, to relate or not to fellow players) or of extra-conventional meanings found in

nuances of gestural communication, performers are constantly, productively interpreting signs while recognizing, proposing, and conveying meaning by means of different equipment and relationships.

In my view, a particular challenge posed by soundpainting rests in this multilayered and multi-perspectival search. Although an integral part of a process of continuous formation, the search is frequently fragmented and interrupted as musical ideas intersect with one another and the performance's direction constantly changes, as suggested in the student's words above. This potential fragmentation both affords and conceals a deeper recognition of identities in the making. Student A also commented that it is "difficult not to react to what's happening around you in soundpainting", in the sense that one's attention can constantly be diverted by new ideas or interruptions and expectations frustrated if some kind of expression does not find consummation. At a first sight, the notion of reaction connotes action based on reflex, potentially hindering access to identities as well as preventing thoughtful constructions of artistic expressions. Awareness of these aspects led me to consider my own individual practice, where I had better control of the flow of ideas and could explore them in more detail. A similar kind of fragmentation of musical thoughts possible in the standard practice of soundpainting was given an artistic frame by Stockhausen, who created a situation of play in which each participant should make a clear sign (for example, a sound) whenever there was a change in the direction of their thoughts (Stockhausen, 1991). A general challenge for one who leads a soundpainting, on the other hand, is the need to establish and nurture spaces for the confluence of musical/artistic understandings of the various interpreters involved (performers and soundpainters alike), who mediate their expressions within and beyond the delimitations of the conventional signs, transfiguring these into artistic signs per se.

4.1.7 Sound expectations: As if it was (not) written, or, "moments we live for"

A common point of reference in the assessment of artistic results in the tradition of classically trained musicians surfaced every now and then in relation to experiences in soundpainting. In the practice sessions I held (the performances in rehearsal and public performances), this came across as demonstrations of surprise at the sound results of what had just been improvised. Reflecting on their experiences with the practice, some of the musicians I had an opportunity to speak with linked moments of such experience to their usual practice of notated music: moments of improvised performance were perceived as so neatly arranged that they gave the impression that the music played could have been written. This too is my impression, dating back to my very first experience with soundpainting.

Referring to a performance led by Thompson in Norway, Odriozola recalled:

> We did a performance that lasted 50 minutes … It was basically a symphony, it was like a one movement symphony. He [Thompson] created this piece … spontaneously. The thing had form, it had meaning, it made sense. And people in the audience said also: "Well, this really had shape and progression".

Odriozola's words point towards an understanding of Thompson as a soundpainting virtuoso, someone who can lead and shape long performances, discovering and presenting a coherent composition as a performance unfolds based on the improvised responses from the ensemble. His reference to comments from the audience provided support for the impression he had as a performer on that occasion. In an interesting and at the same time troubling comment that preceded the words quoted above, Odriozola distinguished the experience of being in a soundpainting and being in a soundpainting led by someone "who is also an artist", as he considered Thompson to be. A few things must then be kept in mind when distinguishing *soundpaintings* led by one person or another, since the practice is relatively new (an aspect that Odriozola also acknowledged), and considering that people engaged with it, specially as soundpainters, come from varied backgrounds.

In interview, Thompson acknowledged being involved with improvisation as an artistic practice from a very early age. He studied formal composition, having had a relatively long-term formation process as a composer under the supervision of Anthony Braxton, one of the leading figures of twentieth-century North American experimental music. With Braxton, Thompson also studied saxophone, focusing predominantly on the classical saxophone repertoire. Reflecting on how his horizon as an instrumentalist and improviser affected his way of being as a performer–composer in soundpainting he highlighted the "ability to deal with things in the moment" as something he brought with him to soundpainting, and as a prerequisite for good soundpainting in general, whatever "good" may mean. From his own experience both in soundpainting and other kinds of situations, Thompson shared the understanding sensed through Odriozola's reference to audience members' comments that it is indeed very difficult for a performer, including a soundpainter, to judge the quality of the music just played.

In any case, despite one's musical background and familiarity with different ways of thinking about music inside or outside performance situations, it seems that one of the captivating aspects of music perception relates to not knowing whether or not a performance was based on written material. Student D recalled moments of awe during soundpainting, referring back to written music as a criterion of quality: "oh, what we're doing now, this is really so cool, and it sounds amazing. It could be, like, written out. At specifically this sound or a combination of notes that just synchronized perfectly somehow".

From the perspective of a life-long improviser, Thompson reflected on being positively surprised in soundpainting without taking written music as a qualitative

point of reference. Actually, for him, what distinguishes a "good, very solid" piece from a "spectacular, brilliant" one are moments when expectations were surpassed once habits and the so-called improvisational *riffs*—deeply familiar patterns of action—were replaced by fresh expressions. Instead of having written music as a point of reference, there the riffs, being somehow equivalent to fixed notated material learned by rote; from a different perspective Thompson cherished "little surprises and things I've never heard before: 'Wow, I've never done *that* before!' You know? Or 'I've never heard that combination of things'".

From varied standpoints, these accounts of being surprised in action and perception reflect instances in which recognition takes place and the world is understood anew. We can recall Zimerman's remark that Bernstein's honesty of expression gave the impression that some of the standard repertoire had been just composed. Different musical experiences and horizons of understanding afford different ways of seeing and being in the world. Student A concluded that something that could be taken away from the experience of soundpainting was a reminder of a mindset or performance attitude:

> When you're playing a soundpainting you're not reading from a script, and when I play my regular classical music it is very much from a script, and I need to ... make it seem as if it's not scripted, I suppose. And so I could take that. (Student A)

A subtle but important aspect concerning different musical intentionalities and expectations comes to surface in the ways of making and assessing music discussed in this section. Odriozola's image of a soundpainting performance as a symphony, Thompson's reference to being able to deal with whatever happens in the moment as an essential skill for the realization of live composition as he envisions it, and the students' recognition of the artistic value of what they were doing, all hints at potential benefits of experiencing different modes of being by transposing oneself into unfamiliar artistic practices.

A transposition into a new context highlights the necessary acknowledgement of one's own horizon: "We must always already have a horizon in order to be able to transpose ourselves into a situation" (Gadamer, 1960/2006, pp. 303–304). Gadamer's acknowledgments of the importance of historically effected consciousness refer to transposing oneself into another situation when encountering and interpreting a source from a tradition, without self-alienation and with awareness of the prejudices that compose one's historical horizons. As I recognized, the prevalence of my subjectivity as a flutist in moments of engagement in soundpainting-mediated practices, the disclosure of my horizon of understanding and its inherent prejudices, were not necessarily based on an interpretation of a source that originated in and represented a tradition that stems from the past. Even though simply by engaging in soundpainting practice somehow the traditions of free improvisation and experimental composition meet, it is in soundpainting-mediated experiences that I have been reflecting upon my

musical self, embedded in the symphony orchestra tradition, as *an identity in the making* of soundpaintings, which continuously unfold and vanish in performance.

Considering an improvised performance through the prism of a symphony—an epitome of written music—and thinking that performance of written music reaches its highest quality when it sounds *as if* it is improvised: these are important forms of re-signification that indicate a constant pursuit of quality. Acknowledging the integrity of soundpainting as a legitimate compositional form, Odriozola highlighted the need for an awareness that "different cultures think in different ways" (for example, classical music, soundpainting), observing the inappropriateness of forcing "the way of thinking" of one into the other, which would represent a clash between traditions. Yet, he also acknowledges the potential positive influence of bringing "the spirit" of one way of thinking and making music with the other. These issues voiced by Odriozola became a constant element in my critical reflections. Concerning my unease about the construction of expression and my turn towards individual instrumental practice, for instance, I concluded that such move did not represent an attempt to impose a mentality on a context where it would not fit. Despite the particularities of each musical moment and practice, the construction of expression unfolds through the complementary moments of preparation and consummation (for example, individual practice–rehearsal, rehearsal–performance, performance–recording). A legitimate search for expression is beyond aesthetic delimitations and local quality criteria cultivated in specific cultures, media for expression, horizons of understanding, pointing to a deeper artistic and ontological search instead.

4.2 Co-composer

4.2.1 Co-conducting an improvisation through a soundpainting conversation

From the examples discussed above, I learned that my identity as a classically trained performer was dominant even when I did not have my flute in my hand and was using my own body as an instrument. This instrument I could use for basically two purposes: to clearly inform the ensemble which performative directions or actions to take, embodying soundpainting-signs in a prescriptive way, and to communicate further and anticipate how such directions should be taken, embodying soundpainting-signs as gestures. That communication of meaning beyond the level of conventionalities *relates to* the idea of conducting in a more traditional sense, as far as gestural communication is concerned. Yet, as none of us knew which music we would play and how the musical ideas would unfold over

time, as it is the case with many soundpainting performances, I concluded that to some extent I was conducting an improvisation.

I am reminded of Bernstein's suggestion of exploring improvisations as a way to secure the connection between musicians (Section 3.2.1 above) and between musicians and their respective instruments. In Bernstein's words and co-speech gestures, as when he said "we never touched each other", the idea that an orchestra is an instrument was also insinuated. Having pointed out that, from the perspective of live performative transactions, to take an ensemble as an instrument is a misconception, and considering that, through the soundpainting language, musicians exchange musical ideas that cross their minds in the very moment of performance, the idea of conducting an improvisation seems not fully accurate. The analogy that approximates soundpainting-mediated artistic transactions to an act of (verbal) conversation is promising, but there must be a better way to characterize what contributes if such transactions are to have a dialogical character.

Supposedly, considering soundpainting transactions to be dialogues means that artists engaged in them are not simply "playing with sounds" (Walter, 1961) or making "small talk", so to speak. Instances of soundpainting practice that involved only two agents—one-on-one collaborations—helped me get closer to a characterization of soundpainting dialogues, in which partners interchange initiative and follow each other's thoughts. A particularity of soundpainting dialogues, though, is that such thoughtful following is often not hidden from view as one accompanies the unfolding of an idea silently and then makes a comment or asks a question, but it can be made audible and visible as the expressions of another are still in train. The partners in a soundpainting dialogue often think aloud and simultaneously, transacting expressions by way of discovering an artwork. With the reduction in the number of *speakers* the analogy with conversations was better clarified for me, and below will be qualified further.

The recording sessions realized in collaboration with Thompson in Malmö on January 31 and February 1, 2015 generated many different examples of how soundpainting can be explored. I singled out a performance we recorded on the second day of our collaboration, Performance Video 5 (PV5), which shows our second attempt at exploring the conventional sign SHAPELINE CONDUCTOR. The preceding day, we had also explored this sign both as one element many and as the only conventional element in the generation of musical material for one particular performance–composition. Even though we did not discuss and agree upon specific signs that we should try again in the second day's session, in a way the first recording session served as a rehearsal for the second and, particularly, for the use of SHAPELINE CONDUCTOR in the performance discussed below.

SHAPELINE CONDUCTOR is a peculiar sign within soundpainting. It mixes the open-endedness of the sign SHAPELINE, by which any kind movement performed by a soundpainter can be interpreted by group members, with the added

expressive possibilities of traditional orchestral conducting. It is basically a key that give the soundpainter the opportunity to explore ways of moving not conventionalized in the soundpainting practice, transforming one's body into multifarious forms of (musical) notation. Thompson, who had worked as a traditional orchestra conductor in the past, acknowledged in our first session that this was one of his favorites, and "one of the richest gestures in soundpainting" *if* one can use one's body expressively and "use conducting skills".

This raises an interesting opportunity to apply the distinction of meaning between signs and gestures within this practice. A conventional sign opens a space for wider gestural explorations. Knowing the medium's convention, one expects within the context of SHAPELINE CONDUCTOR, (i) that the soundpainter will move somewhat freely, very often exploring traditional conducting movements (for example, beating time in patterns) as expressive/structuring devices in the performance, as if directing the performance of an imaginary composition, and (ii) that a performer's expressions will emerge from interpretations of the soundpainter's body movements—shapes, intensities, and other qualities—paying attention to any resemblance with conventional conducting movements. As with the other soundpainting-signs, the actual musical lines are brought out by the players.

According to the conventional delimitations of this particular sign, then, to some degree I was expected as a performer to represent through sounds the gestures presented to me through Thompson's movements. These gestures have not necessarily been conventionalized, named, codified as one particular soundpainting-sign or other. Soundpainting-signs refer straight to conventionally established parameters; gesture-signs, on the other hand, refer to additional meanings that can either complement the conventional dimension, by conveying a particular expression depending on how the conventional sign is performed, or communicate artistic expressions that have not been conventionalized.

The sign for SHAPELINE CONDUCTOR is constituted by three distinguished parts, the first of these standing for SHAPELINE only. In the video (at 0:40) one can see Thompson (i) making a threefold wave-like motion in front of his body by moving his left hand and forearm up towards his left shoulder, down towards his chest, and then horizontally on that same level towards the right side of his body, keeping the outside of his forearm turned in my direction; then (ii) making a beating-like conducting pattern with the opposite hand; and finally (iii) pointing the tips of this same conducting hand's fingers at his *own* chest.

The physicality of this sign, particularly its last part, has echoes of Cage's idea (1968/2009) that players being conducted are unable to perform from their own centers, having to comply instead with the conductor's and the score's centers. Cage's position has been already questioned concerning the relationship between musicians within traditionally notated settings. As will be shown, an instance of soundpainting can also call into question the idea of subjective

annulment. The performer's commitment to the one who plays the role of conductor within the context of SHAPELINE CONDUCTOR, is not merely one of obeying commands, but of constructing a soundpainting and co-conducting an improvisation in dialogue with each other.

The following reflections on this particular exploration of SHAPELINE CONDUCTOR are based upon a mix of short notes made during the recordings and a more detailed analysis of the video recordings themselves. After sufficient time had elapsed for me not to remember the details of our interactions, I went back to the recording to *research* for its meanings. Only by listening, I wondered which soundpainting-signs were being used. I could hear a few musical motifs of different lengths gradually being established, transformed, and re-exposed at different points; the use of extended techniques; consecutive changes of pitch by semitones; transitions of different sorts between one section or expression and another: all qualities that constituted the performance and that could very well have been specifically signed by Thompson through the use of different conventional signs of the medium. I then revisited the recording by looking at the video, from where I was able to note more details of our interactions.

Contrabass flute in hand, I waited for the performance to start without having any idea what kinds of melody or what tempo I would be playing. Neither did I know what types of articulation and other techniques the performance would require of me. I knew nothing whatsoever about the character of the piece I was about to perform and record, apart from the fact that it would start with the contrabass flute. From having worked with Thompson before, not only in these recording sessions but also in other performances, I was pretty confident that he also did not have anything particular in mind as far as the music was concerned.

The signing of SHAPELINE CONDUCTOR was the only clue I got before starting, which was enough to focus my attention on any movement Thompson might do in the following moments. On the other hand, I knew his attention would be focused on each sound I made in relation to his movements, for I had been in his position and I know from experience that, in this context, imaginary conducting depends upon a dialogical combination of inspirations.

As in the first performance with the flute ensemble, it was the question of breathing that woke my senses to perceive and convey meaning. Observing the video (PV5), for the very first entry (at 0:50) I could neither hear nor see my breathing at all. It seems I had taken the precaution if filling my lungs with enough air to cope with longer periods of uninterrupted playing. On the second entry I heard my breathing as a short pick-up preceding the actual playing. Noticing how the music unfolded, I had the impression that my breathing was insufficient to keep the flow of the musical gestures. Not knowing in advance the length and the shape of the musical phrases I would perform, I needed to insert a few quick breaths here and there, trying not to disturb too much the continuity of the music. On the third entry, my breathing was perceptibly long and contiguous with the

whole of Thompson's movement in preparation for the actual activation of sound. As a result I was able to shape my expressions closely to his movements, up to the point where I made a musical elision (at 01:28) where his movement suggested a new musical gesture. Then it took me a fraction of a second to catch my breath and reestablish connection with Thompson, who continued moving.

All this attention to breathing might sound strange for someone who does not play a wind instrument or by artists who do not feel the need to coordinate their thoughts with another as they play. There are moments in soundpainting practice that performers are required *not* to establish any kind of relationship to other performers, but this was not the case here. Breathing together is an essential and common concern for musicians and, in particular, of classically trained wind players, for it is the basis of how expressions take shape and reverberate in performance, of how movement and sound complement each other and become a musical gesture.

As I learned soundpainting mostly by doing it and observing other people doing it, and not by formal instruction, breathing has always been part of my pre-reflective way of being a flutist. But I do not recall having heard much about breathing in soundpainting since I started; not even when I was first learning about how to respond in different situations. As in traditionally notated practices, breathing is an integral part of a musician's striving for connection, and it functions as way to echo a sense of being together and sharing thoughts through an artistic language. By breathing together before starting to play, like interpreting and echoing each other's expressions while playing, we draw inspiration from each other. Breathing represents a move towards being open to listening and following each other's lines of thought; as Gadamer (1960/2006) highlighted, the essential disposition needed for a dialogue to truly happen without any particular concern towards breathing. Using other terms, Buber (1947/2002) also reflected on such an essential disposition, defining it as "the basic movement of the life of dialogue", in which one "turn[s] towards the other" (p. 25) in a way that the other becomes truly perceived and heard.

Thus, integrating my breathing and shape of expression as much as possible with my fellow players has been a continuous part of my artistic search also throughout this research. As a performer, sometimes the only way to cope with this challenge is by using a trick from traditional orchestral practice: taking a quick breath while the fingers press and release the flute keys (observable twice in this performance's recording at 01:46 and 4:05). Within the regulatory structures of orchestral performance I usually applied such technique in *tutti* passages where this last resource seemed possible without creating a disruption in the order and, consequently, without getting into trouble with the conductor. Even though the present soundpainting situation is in various ways different to the orchestral tradition (for example, there are only two performers, the music is improvised, the conducting and the playing refers to an imaginary composition, mistakes are dealt

with and solved while the performance itself unfolds), the criterion of being together remains significant, as seen above concerning the precision of entries.

4.2.2 Look up, listen up

As with breathing, eye contact plays a significant role in non-verbal communication. It is a common element in transactions between performers. The musical situation itself defines whether or not eye contact is possible and, when it is, what kinds of function it might play. As a flutist, sitting in the first row of a woodwind section in a symphony orchestra, for instance, one cannot have direct eye contact with the players in the next seats, or with the woodwind, brass, and percussion players sitting behind. In orchestral settings in general, eye contact is very much centered on the relationship between performer and the performance's director. The same happens in soundpainting—even more so because the course of the music depends on reading the signs embodied by the latter, not signs printed on a sheet of paper on the performers' music stand.

There were some distinctive moments when Thompson raised his head and looked directly at me as we performed which I found significant in this experience of music-making. They punctuated important moments and facilitated the observation of how musical thoughts were exchanged as the performance unfolds. The presence of these instances of eye contact in this particular piece was more prominent than at other moments of soundpainting practice, due to the contiguity between physical movement and sound that resulted from the use of SHAPELINE CONDUCTOR. The prominence of eye contact raised an interesting point for consideration, for it made visible how musical meanings are conveyed and how a soundpainting is constructed beyond the use of its conventional signs. Together with more open-ended and unconventionalized exploration of bodily gesture through SHAPELINE CONDUCTOR, these instances of eye contact highlighted an intuitive aspect of interpretation that is essential for the shaping of musical gestures in this practice.

In the moment of performance, I did not consider what the different kinds of eye contact meant, but simply played along with what I had seen. In the video analysis I could distinguish the eye contact's moments and functions. The kind of eye contact which emerged from the incident described in the previous section, when I felt a need to catch my breath to reconnect with Thompson's movements (at 1:28–1:31), called attention to what was happening, with a sense of *look carefully, pay attention to my gesture*; another instance of eye contact served a preparatory purpose, calling attention to what was about to happen, in the sense of *be prepared for a change*; and a third type of eye contact indicated the intention to continue with a particular sonority, in the sense of *I'm listening, let's continue with that*, and in some cases to reinforce a gesture just performed to communicate the

intention to continue. As will be seen, there were instances in which these were combined, revealing how my expressions shaped the performance as a whole.

In the video (PV5), these kind of eye contact are symbolized by colored circles on the upper-central part of the screen, with the following correspondence of colors and meaning as shown in Figure 15:

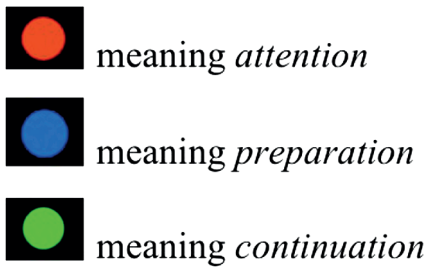


Figure 15 Eye contact legend used in the Performance Video 5 analysis.

The first appearances of preparatory and continuation eye contact hint at the reciprocity of music-gestural reverberations. Preceding changes in Thompson's gestural performance, the preparatory eye contact appeared at 1:02 and 1:23–1:26. In between these preparatory clues, there was an instance of the continuation eye contact (1:06) as I gave sound to Thompson's hand turning that happened just one second before. The subsequent shaking movement of his head and his lowered gaze, which echoed the 3+2 rhythmic configuration and the downward melodic direction of what I had just played, corroborated my interpretation of Thompson's intention to continue, communicated by eye contact.

The first appearance of the kind of eye contact that called attention to the moment hinted at a reinforcement of a desire for music-gestural reciprocity and contiguity. When my playing and Thompson's movement differed, at the point of the "phrasal elision versus new musical gesture" (1:28–1:31), this kind of eye contact emerged alongside other forms of gestural emphasis. Even though I followed the three articulations communicated through Thompson's movement, our gestures did not reverberate fully because I descended while his movements ascended. My "sound-producing" actions and his "sound-communicative" actions (Leman & Godøy, 2010) were not in synchrony. In order to reinforce the ascending delineation of his gesture, Thompson made eye contact and punctuated his musical intentions with an upward movement of his head and raised eyebrows.

One of the major structural musical motifs of the piece was established around 1:42. Tracing Thompson's two-hand bouncing movement, I kept a repetitive alternation between two pitches a semitone apart. In that moment, an instance of the *continuation* kind of eye contact was followed closely by an

instance of the *attention* eye contact, a combination of eye contacts perceived as not only as calling attention to the quality of the gesture performed then, which had become slightly stronger but had not changed too much since it was transferred from head level to hips level (1:40–1:45), but also as a reminder of the possibility of musical development.

Intentionalities then come to the fore again. As if I was held back by the intentionality of *making the sound* that corresponded to Thompson's movement, much like what often happens in the desired correspondence between conductor's gesture and instrumentalist's performance in traditional orchestra contexts, I understood his drawing attention to the possibility of development as a reminder of the intentionality of *making something with a sound*. I repeated that particular melodic, rhythmic pattern for almost 8 seconds (1:42–1:50) before I realized I could do something else with it. In that time, paired instances of continuation and attention eye contacts in rapid succession indicated that I should balance intentionalities. After I performed a small variation on that motif three times (1:50–1:52), Thompson slowed down his movements, resuming that section of our performance–composition and starting a transition.

In the transition, the same kind of waving-arm movement that had diluted the previous repetitive rhythmic insistence was repeated once, as if a fragmentary echo. In that transition, the preparatory eye contact reappeared (at 2:02) when it seemed necessary to communicate that, unlike the fragment that had been just performed, the following gesture would be given a continuation. In combination with an eye contact that drew my attention to a gestural particularity, the preparatory eye contact became extended (2:03), referring to a moment of gestural continuation now performed with only one hand bouncing as opposed to two. Reading these gestural changes, I concluded a musical thought and introduced a new one by adding my voice to my playing. Immediately Thompson raised his eyes and tilted his head slightly downwards and to the right (2:07), a gesture that I again interpreted as subtle sign for continuity. The short phrase took on a 4-beat feel, being immediately repeated in another instance of the continuation kind of eye contact (at 2:11) and a musical–gestural emphasis accomplished by the repetition of the bouncing movement that established the 4-beat feel, now performed by Thompson with both hands. The intention to continue was further reinforced by the use of the conventional signs STICK and CONTINUE (2:16), the first conventional signs used since the beginning of the performance.

The appearance of these soundpainting-signs in the midst of the gestural freedom indicated by the sign SHAPELINE CONDUCTOR exposes the difference between conventional and non-conventional dimensions of communication and interpretations of meaning. As an instruction for performative action, STICK informs a player to keep the pattern of performance close to what has just been repeated before the signing, without necessarily keeping the same pitch; the use of CONTINUE functioned simply as a corroboration, a direction to keep playing the

material. As already explained, the conventional dimension relates closely to the impartiality and distance created by notation, whereas the non-conventional dimension relates to the engagement required in performance. At different points, Thompson's way of moving produced a mix of these two aspects, especially because STICK and CONTINUE followed so closely on his gestural performance.

The mix of notational and gestural dimensions has a direct impact on the sonorous outcome, especially in a case such as SHAPELINE CONDUCTOR, in which moments of preparation and activation of sonorities become merged. Whereas at 2:17 the slow tempo contributed to the clearly communication of the intention to continue using STICK and CONTINUE, without interrupting the phrasing, by 5:17, and a faster tempo and increased demand for notational writing and reading, the use of such gesture-signs did not pass unnoticed.

Without a conventionalized moment of preparation (a moment when the soundpainter would step back and remain in the so-called *neutral* position to show the performer the next soundpainting-sign to be focused on), from 4:50 Thompson took advantage of the contiguity between notational and gestural dimensions afforded by SHAPELINE CONDUCTOR and morphed his performance of unspecified gestures onto the conventionally delimited TEMPO RHYTHM (Figure 16). Conventionally, the latter determines that the performer should read from the soundpainter's arm movements a displaying of down beats (right hand) and up beats (left hand), plus different kinds of articulations depending on the shape of the soundpainter's hands (for example, straightened out vertically as Thompson's in this excerpt to indicate *détaché*; straightened out and horizontal with palms facing down to indicate *legato* playing; closed fist held in a vertical position to indicate *staccato*, as presented by the cellist-soundpainter Gil Selinger at the *Soundpainting Think Tank 2010* in Bordeaux–France). The downbeat position is the reference; the upbeat is performed after the left hand has reached the downbeat mark. The choice of pitch and timbre, for example, remain open to the performer. Without a proper moment of preparation, it took almost ten seconds for the parameters of TEMPO RHYTHM to be fully established in the performance. Only after Thompson alternated his arms for the first time did the conventional meaning of that soundpainting-sign appear, with the addition of my disregarding the type of articulation displayed in the shape of his hands. Following the establishment of that change, an instance of the *attention* kind of eye contact reappeared quickly (5:13) at a moment in which performance accuracy depended upon attentive sight-reading of the soundpainter's alternating or consecutive use of the right and left arm.

This drawing attention to the accuracy of the performance highlighted a moment in which our transaction was marked by a stronger quality of rhythmic notational reading, which in itself was a notational–gestural hybrid. For a fraction of a second, when such notation disappeared (5:18) without even a glimpse of a preparatory gesture or eye contact, and was abruptly replaced by the sequential use

of the signs STICK and CONTINUE, I hesitated. I was following closely the notation and *making the sound(s)* that corresponded to it. As soon as I was dismissed from the task of reading that sort of notation closely and the message to continue with that form of playing is internalized, I noticed the receding of a certain tension in my body, a stiffness that differs from other instances of attentive stillness.

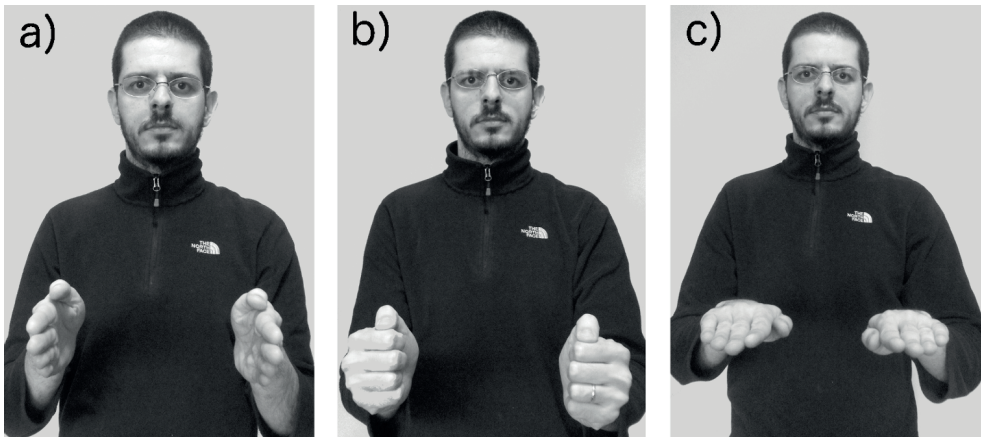


Figure 16 Possible articulations for soundpainting-sign TEMPO RHYTHM.
In (a) detaché, (b) staccato, (c) legato.

Nuanced changes in particular musical gestures and in the direction of the performance as a whole followed the desired (and to various extents necessary) contiguity between movement and sound. While the *preparation* eye contact often indicated changes introduced by Thompson, the *continuation* eye contact indicated the incorporation of changes introduced by me. We understood each other well in our joint enterprise in search for expression. Even though with some delay, we were able to shape meaningful musical gestures in the back and forth of intermodal transactions between body movement and instrumental performance. When we were done we laughed in acknowledgement of the musical fragment that marked the end of the performance, much like two people laugh in recognition at words spoken at the same time or the unexpected turns that conversations can take, leading to surprising endings.

The flow of musical ideas depended upon a combination of intuitive interpretations plus our shared knowledge of soundpainting. This combination also had a bearing on the different intentionalities of *making the sound* and *making something with a sound*, which in this case were also reflected in *making the gesture* and *making something with a gesture*. Expressive possibilities were discovered in the moment and integrated in a matter of fractions of seconds. In the context of SHAPELINE CONDUCTOR, besides the possibility of exploring

traditional conducting gestures, Thompson could move from one conventional sign to another, or from conventionalized to non-conventionalized ways of moving, without needing to step out of the activation box to prepare an introduction or a modification of contents. Both of us closely followed minute changes performed, reverberating expressive nuances either through sound or movement. Under these circumstances, instances of eye contact became more salient especially (i) whenever it seemed that Thompson thought that my sound could echo his movements, and (ii) whenever the sounds I made were incorporated into and echoed in his movements.

Through eye contact and other gestural forms of communication, the subtle difference between the performative interpretations of an imaginary composition that took place at 1:28, for instance, was quickly dealt with. In the video analysis I could consider in greater detail how the facial expressions and established eye contact served to call attention to the particularity of the moment. As if in a distant and nuanced echo of the 1974 performance in which Thompson tried signing for the first time in order to steer a player's attention back to his original instructions, here we have an example of a deeply embodied soundpainting mode of thinking and interacting, displayed in gestural communication that is even beyond the conventions of this artistic idiom.

A peculiar affordance identified in language knowledge and use emerges in this example. Even though from the perspective of a soundpainter this use is very often related to giving commands, as an artistic idiom soundpainting does not possess the propositional nature of verbal languages. Yet it allows expression and, moreover, establishes a space for intersubjectivity. The aspect of language in question is not simply that of an autonomous system that exists beyond usage, a structure of *play* (Gadamer, 1960/2006), but it refers to the language of particular dialogues, the way a dialogue takes its orientation from how language is used. Participating in a conversation means developing this particular language, sharing knowledge through it.

With that in mind, save for the differences between verbal and non-verbal languages, understandings which stem from the field of cognitive semiotics become significant within an artistic research inquiry too: "language exists primarily between people rather than (only) within people. It is 'shared' by the members of the community who speak it—in the strong sense in which people can 'share a secret': they all know it, and they know that they know it, rather than in the weak sense of 'sharing a bottle of wine'" (Zlatev, 2007, 243). In live interaction, complementary gestures function to clarify a message being conveyed. A musical meaning conveyed through a gesture made with one's arms is reinforced in a moment of eye contact. An appropriate and thoughtful performative response to such a subtly conveyed meaning thus echoes it and serves as a quick wink that says "Oh, I know what you mean".

Without needing to stop and restart from the top in order to make sure we were on the same page, so to speak, that instant in which I caught my breath while Thompson kept moving reminded me of the moment in which Bernstein, interrupting the performance, called drew to the players attention that some of them had failed to continue the ascending movement of the scale he had requested (Alienmusiker87, 2013).

4.2.3 Not only responding, but also proposing

In conversation between recording sessions, Vogel and I addressed important issues that seemed to have a direct impact on how our one-on-one soundpaintings took shape. One issue emerged following our very first recording, a soundpainting for contrabass flute. Vogel acknowledged that, unlike in ensemble situations, his impression of the relationship between the two of us was that we were co-composers. With that reflection, the question of ownership was once again raised.

An instrumentalist in a soundpainting setting not only responds but also proposes. Suspecting that certain sonorities could interest Vogel, I eventually suggested through my playing possible expressive directions for the performance. In the Excerpt Video (EV4) there are three instances when I deliberately played sounds that were embraced by Vogel, as expected, and incorporated into our soundpaintings as MEMORIES for later use. The examples were instances of the exploration of EXTENDED TECHNIQUES. In the first, having explored different kinds of extended techniques appropriate to LONG TONES, in response to her call for LONG TONE (low)—WITH—EXTENDED TECHNIQUES, I suggested a different kind of sonority than the ones I had already played by purposefully keeping the low and sustained sound while doing a glissando with my voice. Vogel selected that sound as the first MEMORY in our soundpainting.

In a later moment, when segueing into a flute extended technique for Vogel's call for MORPH(ing) a current LONG TONE onto AIR SOUNDS, I passed through a number of expressive possibilities before proposing more clearly one that I suspected would hold Vogel's attention: In the third activation of AIR SOUNDS I explored a scratchy quality performed without directing the air into the instrument, while the blowing-hole was kept open. That was a sketch of the sound that I ended up proposing more clearly a few seconds later, which was then embraced by Vogel as a MEMORY. In the excerpt it can be heard that I gradually increased the time of performance for each instantiation of AIR SOUNDS. On the fifth instantiation I performed the same scratchy sound for a longer time, now channeling it into the instrument's tube by covering the blowing hole completely. That purposeful transformation of the third activation of AIR SOUNDS caught her attention and she then established that sound as a MEMORY 2 for the performance, which was then interchanged with MEMORY 1. The third example

in the sketch shows another instance of embracement of the same sonority, which I once more suggested in the recording session two days after the first one.

Other instances that support the dialogical nature of the soundpainting practice with performers not only responding but also proposing were included in Excerpt Video (EV4). As far as the definition of soundpainting as a language goes, these instances highlight that *speaking* soundpainting and making signs in soundpainting are not the privilege of a soundpainter. Therefore, beyond the use of the conventional sign IMPROVISE—the only instance acknowledged by Thompson (2015) as generating a relationship of co-composition between a member of the group and the soundpainter, instrumentalists were to a large extent co-soundpainters.

4.2.4 Thinking the same picture differently: about ownership

What about the painting aspect in all this? So far I have taken my cues from sound, not painting. What could be gained by considering the second part of the practice's name? Perhaps by considering sound*painting*, a new perspective could be gained concerning the modes of knowing and the kinds of relationship in operation in this artistic practice.

To me, thinking musical performance–composition using the metaphor of painting opened up another set of possibilities. Not tied to the conventional delimitations stemming from music compositional traditions, such as the harmonic relations of tonal music or the pitch relations of 12-tone music, much less to visual art conventions, I could re-approach music creation with fresh eyes. In the metaphor of painting, sound basically amounts to texture, whether displayed individually or grouped. At the advent of soundpainting in a performance in 1974, Thompson perceived that the responses he got from some musicians, who responded to his bodily request for a sustained sonority, helped the soloist to *realize* "that there was this texture, these long tone pads underneath him" (Thompson, 2015). According to Thompson, that led the trumpeter to sensitively adapt his improvisations to the sonic background. Upon this freshly created surface made of sustained sonorities, the trumpeter's improvisation came to the fore as Thompson had initially intended.

Looking at the performance with the flute ensemble (Section 4.1.1 above) in terms of painting, I could rephrase it so that my first move was to place a texture of voices across the canvas, upon the background surface of silence. As I said before, that was not any specific expressive move, but more a response to the pressure of moment. To my surprise, what emerged from the canvas was an airy texture. Perhaps I had missed something for not being focused enough on the art. Nevertheless, it became clearer than ever that I was not painting by myself; I had other people to paint with. Instead of the voice texture I aimed for at first, the airy

texture shown to me by the other painters ended up suiting the context better, for I understood that it brought out an essential relationship to who we all were as artists—artists who had chosen the flute as our main instrument to channel air and give voice in different artistic idioms.

We worked with that texture for a short time, making it more or less present in perception. Then I decided to reduce its presence to almost nothing, to the point where it could barely be perceived. My fellow painters went along with that idea and, before I could make another move, they had already neutralized that initial texture. We moved on. I set a direction for covering the canvas with sustained sonorities and they made that idea alive, showing me the colors of that texture and how it could hang in space. I liked it and decided we could use that again in the future, communicating this decision to them. We twitched the colors a few times, sharpening the whole texture and quickly incrementing its volume to the point that I thought we all needed to close our eyes for a moment and take an instant to remember the original silent surface upon which we had set down these layers.

As if thinking aloud, we reenacted that textural construction with its sharpening, its increasing volume, and culmination in silence once again. With the whole canvas as if wiped clean, we restarted from that base layer of sustained sonorities and gradually started adding other motifs on top. As I moved my arms over the canvas, my fellow painters started revealing new motif lines. Having scanned across the whole canvas and learned the motifs, I realized we could combine those bits of melodic line with the previous sharpening of the background. The interplay of appearing and disappearing motifs and background alterations was then substituted by the latter alone, but now not as a simultaneous sharpening of the whole background, but alternating between two parts of the canvas. Once again we increased the volume and returned to silence, as if the whole composition had collapsed.

However, that foundation of continuous, long-resounding texture had sustained itself in us, and we could restart from that base layer. Since we had already perceived some motifs, I decide to go again in that direction by asking one of my fellow painters to bring out a low-ranged minimalist pattern. My request was in a way very specific and the minimalist shape appeared as if customized to fit that specificity. Gradually I started an interplay between sharpening the background and adding new motifs by asking fellow painters to take care of some of these elements. The ones who took care of inserting new minimalist patterns in the painting held close to the very first pattern established.

Our qualitative transactions continued unfolding like this. A soundpainting gradually emerged from this exchange of signs. For my part, I selected specific parameters and shared them with the other members of the group using conventionalized signs that we all understood, for we were communicating through soundpainting language. Counting on my body as my instrument, I used all the resources I had to communicate, not only to instruct my fellow painters,

limiting my work to the accepted conventions, but also to express myself artistically, rendering the conventional dimensions artistically meaningful.

Rethinking the performance in the light of painting, I reconsidered actions, reactions, and relations. Prior to this change of perspective on the practice we were engaged in, from my horizon of understanding as a musician, the division of roles between the people involved was fairly well delineated. I had already noted that all the participants in a soundpainting are primarily performers, and thus had questioned whether one could argue that there is a single author for a soundpainting. Although not very well formulated, this question has stayed with me since 2008 at least, when I recall raising it at the soundpainting Think Tank held in Helsingborg in Sweden. Long discussions ensued about the role of the ensemble leader, the so-called soundpainter, and how to establish that figure publicly.

Revisiting this instance of the practice from the perspective of painting, I realized that, even maintaining a somewhat controlling attitude as I understood I did, all participants were joined in one creative act. As fellow performers conversing through soundpainting, we were all creating and interpreting an artistic world together before an audience. My role was to moderate the conversation, initiating topics, hearing and probing responses, embracing new thoughts, and steering the conversation so that all of us (including the audience) could see a fuller picture. Whereas my fellow painters had their bodies and their flutes to show me significant details of our painting, my body was my only instrument. With it, I could share with them how I envisioned expression not only as music composers use a pen to fill the silent spaces of the score, but also as painters use brushes, as musicians use their bodies and instruments, and moderators steer a group conversation, gathering views and forming a consistent whole.

4.2.5 Musical dialogues as the point of convergence

While reflecting upon ownership in interview, Thompson referred to soundpainting-signs as *his* notation, from which a soundpainting performance springs. This is a legitimate perspective, especially considering the very establishment of a new medium within the art world and the need to define and secure the place of this new artistic figure (the soundpainter) within that context. The analogy voiced by Thompson in the same interview, approximating the doings of soundpainters to the doings of portrait artists, comes to mind here, for the relationship between these and the ones that contribute to their work differs. As a performance-based art form, soundpainting depends directly upon the interaction between soundpainter and performer through which the very notion of notation becomes potentially transformed.

The standard view in painting is that models merely assume and maintain poses according to the painter's verbal instructions; in soundpainting all agents perceive and respond to one another as the performance unfolds. Beyond the structural openness established through the predominant use of the soundpainting-sign SHAPELINE CONDUCTOR in interchange with the sign DEVELOP, in the case of one Performance Video (PV5), it bears repeating that all participants of a soundpainting are first and foremost performers. The notion of "live composition" intends to portray that aspect of continuous, qualitative, performative transaction, wherein agents continuously draw inspiration from one another. As such, the "interactive system" (Boulez, 2004) (Section 3.2 above) in which soundpainting notation is based, only becomes visible when performed. And what makes a soundpainting "visible" to an audience is the performers' use of both conventionalized and non-conventionalized bodily signs—that is, the soundpainter's and the instrumentalists' experimental interpretations in relation to these signs.

From this it is possible to consider Thompson's analogy of the soundpainter and the portrait artist from the opposite perspective. There were clear instances in which my choices shaped the soundpainter's SHAPELINE as we both performed and took advantage of the conventionally established structural indeterminacy. Beyond the context of SHAPELINE, the creative, relational dynamics of soundpainting practice is based upon this creative reciprocity. In this particular instance of *soundpainting*, I was inspired by the gestures that Thompson presented to me, transforming them into sounds for an audience-to-be as a sonorous portrait from the movements offered by a model.

The point here is not simply to problematize the issue of authorship. There is no doubt that the choice for the openness of our performance stemmed from Thompson, a decision that created the basic conditions for a strong co-creative relationship. The definition of the start and end points also passed through his hands, as well as the contour of many musical gestures. But these could not have existed by themselves, without the convergence of expressive choices by both of us performers. As he observed when drawing the analogy of the portrait artist, within the art world it acceptable that the portrait artist or the photographer owns the work so created, *based on* the image offered by others. In my view, beyond copyright issues in the performances and excerpts described so far, it seems that there is an opportunity here to consider a more essential dimension, one that touches on the strong dialogical aspect of music-making.

The construction of an artistic world through soundpainting is experimental, interpretive, and shared in a broader sense. In soundpainting, artistic expressions are not created independently as one artist creates one thing based on something else, like the image offered by models present in the room or the image the painter has in her mind's eye and recalls while painting a portrait. Soundpaintings are created as performers *relate* to one another within conventionalized parameters,

which are more than a notational system. In my understanding, this strongly performance-based and performance-oriented art form reached its current degree of development thanks to Thompson's ability to compose live, in which a basic dialogical principle of music-making could be re-contextualized and reinstated from a different perspective.

The dialogical principle I have in mind refers to doing something together, practicing artistic thinking together in the co-construction of an artistic world. This aspect of being-with that is characteristic our human way of being (Heidegger's *Dasein*, 1926/2008) comprehends moments in which two or more people speak or are silent at the same time, for those moments also make part of our dialogues within a broader existential dimension. Instead of simple compliance with another's musical center, disclosed through different uses of musical notation and the consequent diminution or annulment of a performers' own center, as suggested by Cage (1968/2009), soundpainting led me to understand music-making as constituted by the convergence of centers of all musicians involved around a larger artistic, ontological, dialogical center.

The presences and absences instituted by traditional notation were overcome by a complementary embodiment of musical meaning. On the one hand, here were the movements of a moderator–improviser, the soundpainter, and on the other there were the sounds of an instrumentalist–improviser. Co-conducting a musical conversation, these two agents seemed to surpass the apparent dissociation that for a long time pertained between composers, conductors, and performers, and covered the underlying principle of an *improvised musical dialogue*, to borrow Benson's title (2003), which pervades all musical practices to varying degrees.

Where the present recordings and reflections contribute by making this visible, it becomes possible to enjoy a moment of resonance with the understanding that play (soundpainting) has merely reached its presentation through those players (Gadamer, 1960/2006). I am not sure if I am ready to follow Gadamer all the way and posit that everything accidental to such showing, including the players themselves, can and should disappear. Perhaps that could be the case, considering that other soundpaintings carried out by other performers might very well reveal this essential aspect of play, and that an essential experience of art would then be confirmed as amounting to such convergence of centers, despite the agents involved in producing an artwork.

However, in this case I find it problematic to accept that the superior autonomy of play and the role of players were accidental, having understood the co-construction of the artistic world in the performances discussed so far as an instance of the complementary embodiment of meaning. The identities in the making in such artistic transactions are an integral part of play itself. The artists' continuous search for their own identity, and for that of the art being made, cannot be dissociated from the work of art: workers and work are one, and it is all part of artistic work. The idea of musical continuity, both in ensemble and duo artistic

conversations, indicates the true convergence of musicians' centers: the continuity meant is that of a constant willingness to listen to one another's ideas and to work from them as they are voiced in the unique and ever elapsing moments of the dialogic artistic making that is life.

4.3 Embodiment

As I had considered both soundpainter and instrumentalist as painters in their own right, when reflecting upon the first flute ensemble soundpainting, I took an insight from Dewey, for whom the prolonged process of thoughtful construction of an artistic expression is a *motto*:

> The act of expression that constitutes a work of art is a construction in time, not an instantaneous emission. And this statement signifies a great deal more than that it takes time for the painter to transfer his imaginative conception to canvass and for the sculptor to complete his chipping of marble. It means that the expression of the self in and through a medium, constituting the work of art, is *itself* a prolonged interaction of something issuing from the self with objective conditions, a process in which both of them acquire a form and order they did not at first possess. (Dewey 1934/2005, pp. 67–68, original emphasis)

In my view, Dewey's thoughts touch upon the issue of embodiment, which having skirted around in the previous sections I will now discuss with the aid of other examples from my practice. Adopting a broad view on embodiment, while avoiding the almost inevitable dispute between representationalist (mentalistic) and non-respresentationalist (naturalistic) points of view, I have tried to remain aware of how different modes of knowing were in operation at different moments and how my practice as a whole was meaningful. The ways in which I engaged in performance, whether in the role of soundpainter or instrumentalist, as well as in my search for ways to devise instances of individual practice through soundpainting sketches, represented different aspects of embodiment. Through the work with the student ensembles, with professional soundpainters, as well as through my own individual soundpainting-sketch practice, I gradually became aware of nuances in how meaning is conveyed both in the practice of soundpainting and beyond—a process that also helped in the identification and overcoming of prejudices.

One such prejudice relates to instruction and expression, which delineates in different ways the action of all involved in a soundpainting performance. At the outset, I took for granted that moments of preparation for action, those moments in which from the so-called *neutral* position a soundpainter signs a phrase to the group, were basically moments of instruction, devoid of refined, expressive

possibilities. From the perspective of a soundpainter, the element of instruction derives from an elementary level of embodiment, which can be expanded to comprise expression too. The latter is brought out in a variety of ways, exhibiting more nuanced levels of embodiment that can be explored as strategies to further convey and shape meaning during a soundpainting performance.

The difference between these aspects is closely associated with the distinction between signs and gesture-signs, as far as the standard practice of soundpainting is concerned. As we have seen, the conceptual distinction between sign and gesture becomes blurred in soundpainting when these terms are used synonymously. This conceptual blur is increased whenever the actions of a soundpainter are characterized predominantly by *indication*, as it is in Thompson's definition (n.d.-d). Even though the idea of indication denotes a certain degree of distance, which relates to the idea of musical notation in an instructional sense and to the temporal and spatial severance between composers and instrumentalists, I took it to be a potentially productive notion that hinges on the possibilities of *hinting* at meaning in different ways. The notion of *hint* has been understood as significant in an artistic research context (Section 2.2 above). Although this kind of severance at an instructional level is not actually possible, since soundpainting essentially calls for a direct transaction between soundpainter and instrumentalist (or co-soundpainter), which means even mere instructions potentially carry expressive meaning, different degrees of distance can be purposefully embodied and explored in all soundpainting-mediated practices, as will be seen.

4.3.1 Reflecting upon the elementary level of embodiment

Moments of multidisciplinary action are an interesting place to start, as far as the embodiment of meaning through instances of instruction and expression are concerned. In one Excerpt Video (EV3), besides the moments when the aspect of bare instruction was disclosed as artistic expressions (for example, saying aloud the conventional name of the signs at the outset of an artistic expression), there was also an example of a similar disclosure in a moment of simultaneous playing and soundpainting. Having asked the ensemble to RELATE TO—WITH (me) while I played the flute, in the moment portrayed in the excerpt I intended for all active players, myself included, to be caught up in STAB FREEZE, a sign used to single out a very short moment of material being performed. As I was playing the flute, the conventional meaning of the sign crossed my mind and, from the perspective of a soundpainter, I considered when to activate it. Before the actual moment when I activated the sign, in my own playing an embodiment of the instruction was already anticipated as an expression—incidentally, revealing another facet of the cognitive challenges of multidisciplinary action.

As an instruction for action, to achieve a STAB FREEZE a soundpainter first extends one arm in front of the body with the palm of the hand facing up, indicating to the ensemble that the capturing of an instant will follow. As soon as the other hand, closed in fist, reaches the extended palm, each performer must keep playing whatever was being played at the instant of the meeting of the soundpainter's hands (for example, a change from one note to another, a sustained sound, or simply silence). Used in this way, content is generated by the enforcement of a modification to whatever was being performed, and thus the artistic expression that emerges is not something that stems naturally from the ensemble, as if each musician had decided to particularize and bring forth a snippet of a musical phrase; instead, it is a response to the movement of the soundpainter and to the conventional meaning that such movement represents. When the conventional meaning is activated, an instant of time crystallizes and is duly foregrounded, and an instruction is rendered artistically meaningful.

The ensemble was familiar with that conventionalized possibility, and that kind of use, but not with the exact situation in which the soundpainter simultaneously assumed the role of an instrumentalist, suddenly using only one hand instead of two in order to steer the performance. That was the first time in which I began performing with them as a flutist instead of only as a soundpainter. It was a risky choice, since it was not simply a public performance, but a performance within a context in which my artistic–academic work was being evaluated by a guest opponent, senior researchers, and by my peers. Instead of indicating directions and expressions to the ensemble in the usual way (from the perspective of a soundpainter), I took the opportunity to give an initial instruction to whomever would like to participate in the first moments of the performance by signing WHO—RELATE TO—WITH (me)—ENTER SLOWLY and then let my playing be the main point of orientation. Based on the sign WHO, each performer was free to decide whether or not to play. As it can be seen from the Performance Video (PV6), not all players joined. Surprisingly, the first sound that emerged preceded the beginning of my own playing, which could be understood either as a sign of compliance with the elementary level of embodiment of meaning conventionalized in soundpainting, in the sense that anything I did, including how I moved, could become a reference for the development of relations, or a sign of confusion due to the unfamiliar situation. Nevertheless, those who decided to play created a kind of resonating board, freely choosing how to relate to what I was doing, embodying and reverberating the meanings they perceived visually and aurally.

In soundpainting and in other musical practices, the aspect of instruction is only a springboard to expression, in which artistic meaning becomes fully embodied (actualized). As in the case of learning through score-mediated practices, the point is to move beyond a level of instruction, looking beyond them instead of at them in order to embody meaning. In a more indeterminate context,

rising above the level of instruction can be a challenge in itself, as I found out in the early phases of my sketch-practice. In that individual dimension, the challenge became heightened, for there was nothing else than the instructions structured on a piece of paper and my own thoughts on how to relate to them. Contrary to the situation in PV6, in which the flutists in the ensemble could embody their expressions in relation to what I played, in a situation in which the level of instruction has been internalized one is able to deal directly with the level of expression, the time of transition between instruction and expression levels may differ, as one's own playing is the immediate reference. That is one of the reasons why knowledge of soundpainting can and should lend itself to individual practice, for it concentrates different modes of knowing and challenges a player to construct expressions without direct points of reference other than one's own embodied knowledge.

When the performance mentioned above took place (PV6), I was already developing my work with sketches. I had reached the point of attempting to include the degree of indeterminacy in my notation, as a way to instigate my search for expression on the flute. At the same time as I refrained from delimiting range with close-ended signs (for example, LONG TONE), I purposefully sought delimitations in more open-ended ones (for example, POINTILLISM). If compared to the earlier sketch (Figure 13), one can now see how the graphic suggestions of dynamic changes of long tones, melodic contours of glissandos, and approximate range have given way to a search for expression through POINTILLISM in a more limited number of notes (Figure 17). There were a two key questions I had to deal with when devising the sketches and performing their content. How could the meaning of some soundpainting-signs and different degrees of indeterminacy be captured in written notation? How could I construct and interweave expressions, creating a meaningful moment of performance based on those notated references and my immediate responses to it?

Although the sketch was limited in the sense that it did not include important features of soundpainting (for example, the temporality and gesture-sound contiguity of SCANNING, and the relational potentialities of RELATE TO), I did notice a significant impact from the changes introduced in the notation and the isolated practice of certain expressive possibilities. Comparing this with earlier recordings of the sketches and the documentation of ensemble practice, I could trace how expressions were constructed (for which read, how ideas became embodied) in both my own and my fellow performer's playing. Concerning my own flute performance, not only were certain musical ideas more clearly defined, but also the overall pacing of each performance started to sound slightly less anxious. A purposeful embodiment of silence as an expressive component seemed to be gradually replacing the nervousness most evident in the earlier tendency to fill the space with sound at all times. These differences could be sensed in the first moments of PV6. Concerning my awareness as a soundpainter, on the other hand,

the expressive function of some soundpainting structural elements, as in the case of STAB FREEZE discussed above, acquired new meaning. My quest to embody meaning through individual practice, by devising a notation and delineating the general contours of a performance–composition in both writing and sound, opened important paths of re-signification.

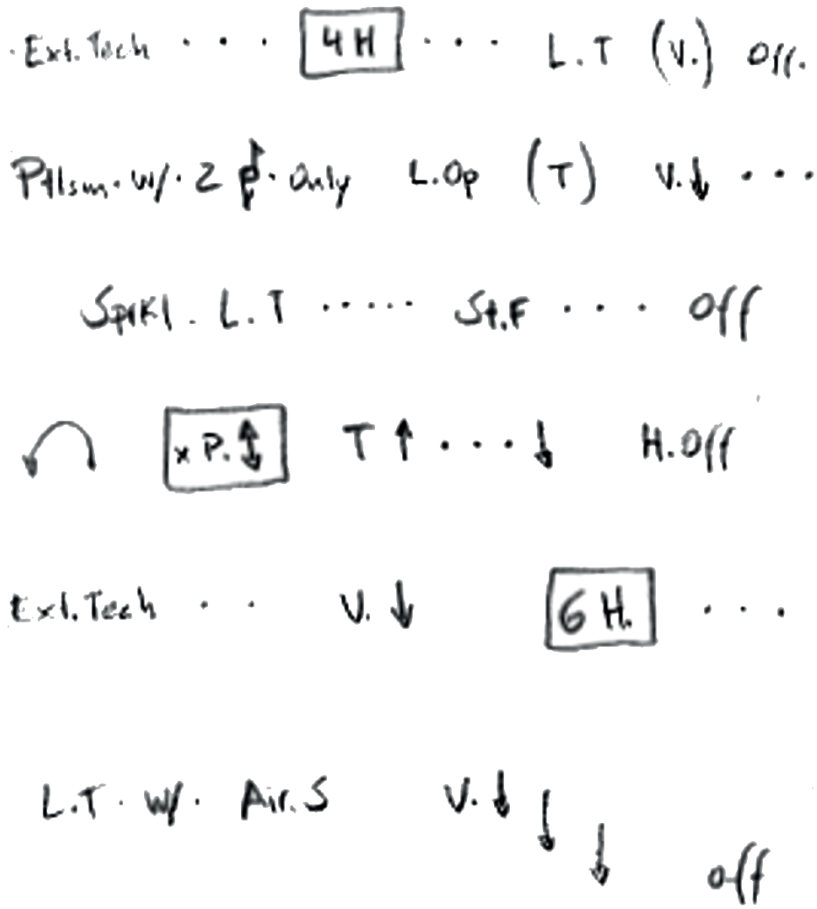


Figure 17 Development of soundpainting sketch for individual practice.
Sketch with fewer graphic drawings and a few delimitations of content, such as 'Ptlsm [POINTILLISM] W [WITH] 2N [2 NOTES] Only' in the second line.

Compared to previous moments of performance, the way that aspects of instruction and expression are now embodied in both my ways of playing and soundpainting (PV6) was to me a sign of greater artistic awareness. The configuration of the group, especially when it was divided between the two opposite sides of the room in the first few minutes of the performance, required

that I be very clear with whatever signs I used to orient the group. At the same time, beyond such instructions, there were moments of gestural anticipation of expressions with specific qualities. The way I moved through some instructional signs was also charged with the quality of the playing. Instead of revealing a distanced use of soundpainting-signs as instructions, those instances disclosed intersubjective embodiments of expressive gesture-signs, in which sounds and movements closely followed each other (for example, the WHOLE GROUP—CONTINUE—WITH THIS—WITH—AIR SOUNDS—VOLUME (decrescendo)—ENTER SLOWLY progression at 9:42).

Moments of individual and ensemble practice were thus understood as mutually important for the embodiment of meaning through performance. What I learned as a flutist–soundpainter in the absence of an ensemble I could then apply in its presence, and vice versa. Although each of these moments of practice had its limitations, they complemented each other in the sense that I could delineate expressions more clearly and take advantage of the particularity of each situation. Certainly the limitations were not simply external, but equally could stem from how I met the challenges that emerged from these situations—that is, how I embodied my knowledge through them, projecting and perceiving meaning. As in the example of my collaboration with Thompson (PV5), moments of performance reminded me in various ways of the full expressive possibilities.

Even though in that particular recording the use soundpainting-signs from the perspective of soundpainters is not illustrative of the aspect of instruction and of the elementary level of embodiment of meaning, there is another aspect to embodiment that derives from that level that is worthy of notice. In part, my choices of expression in that particular collaboration disclose an aspect of embodiment that connects the different moments of soundpainting-mediated practice that constituted my work—in other words, individual and shared moments of practice. After gaining some distance from the recording session itself, while listening to its results I was surprised by the fact that in many cases the sonorities I heard in the recording did not follow specific-conventional indications, but related to the ways that I found for constructing my expressions as the performance unfolded. The close association between those sonorities and different soundpainting-signs, including a self-generated instance of STAB FREEZE at 3:13 and a resemblance of such followed by a change in TEMPO (*rallentando*) at 4:10, was, I believe, additional evidence that the sketch-practice, which departed from reduced instructional-notated levels, contributed to the embodiment of an improvisational mindset through a "soundpainterly" mode of thought.

Other moments of the one-on-one collaborations displayed a stronger connection to the aspect of embodying expressions at the level of instruction. Especially in my collaboration with Thompson, when he clearly opted for using soundpainting-signs predominantly as instructions, a resonance between standard soundpainting and my sketch practice became heightened. In contrast to the

Performance Video (PV5) in which SHAPELINE CONDUCTOR opened a space for non-conventionalized gestural expressions, throughout the Thompson Performance Video (PV7), he uses his body in a rather neutral way, reinforcing the elementary level of embodiment of meaning characteristic in soundpainting practice—bodily indications of conventionalized parameters, which refer to specifications of action, upon which other levels of embodiment can be built. As in the work with the soundpainting-sketches, whenever soundpainting-signs are embodied with an instructional character, the instrumentalist's responsibility for embodying meaning through sounds increases for, at first, there is nothing else to relate to than the unfolding of one's musical thoughts through sequences of conventional specifications. Even when a soundpainter adopts such an approach, which suggests severance between composer and performer, the final result is that of a collective composition, since the actual music derives from an interchanging combination of the kinds of instructions and performative actions.

At the outset of the recording (PV7) an important expressive potential was apparent on the level of instruction that I was already exploring in both individual and ensemble dimensions of my work. Signing DEVELOP MODE, Thompson altered the default status of the sign DEVELOP from *modifier* to *content*, indicating that every subsequent element in the performance should be approached within a moderate rate of development. That meant that even contents conventionalized as having no development such as LONG TONE, which was the first actual content explored in that particular recording, were to be developed. As a consequence, I could suggest ideas more freely and we could develop a kind of musical dialogue despite the instructional character embodied by Thompson. At 1:07, in contrast to the previous sustained sonorities I had performed, my suggestion for moving on with a soft sound known in flute technical terms as a *whistle tone* was accepted, tested at 1:13 through IMPROVISE—WITH—THIS—ENTER SLOWLY, and then interjected with stronger sustained sonorities that resembled the initially embodied expressions of the performance, after the instructional sequence at 1:26 of SPRINKLE—LONG TONE (high)—VOLUME (*fortissimo*)—ENTER SLOWLY.

The embodiment of meaning through such exchanges of instructions and expressions is built on artistic–dialogical foundations. Whereas the elements in PV7 could be embodied in print form and become a path through which one could musically converse with oneself while projecting and embodying expressions in sounds, the embodiment of meaning in the recording happened through a factual artistic dialogical transaction. Along with the enforcing of an instructional sense of notation through this dialogical transaction, an opportunity also emerged for the possibility of normative conduct. Within the distanced atmosphere created by an instructional level of embodiment of meaning, one of the few, slight demonstrations of gestural engagement (as opposed to notational distance) emerged exactly when I did *not* follow the specification of tempo found at the end

of the compound phrase SPRINKLE—POINTILLISM—LEVEL (high)—DURATION (short)—GO ON TO—MELODY—LEVEL (high range)—TEMPO (fast), presented at 3:37.

In a similar way as in the instances of eye contact in PV5 that called for attentiveness to gestural-compositional particularities, my failure to fully comply with these particular instructions led Thompson to take a firm step forward in order to steer the performance back to his original idea. Instructing me to keep close to the contours of what I was playing and to develop that particular idea through the sign FOCUS at 4:13, he could give body to a somehow normative conduct and bring back his initial compositional idea of a faster tempo at 4:20 through a steady presentation of TEMPO FADER (accelerando) plus the non-conventionalized gestural reinforcement of a change in head position and slight side-to-side head movement.

One could argue that these gestural aspects are particularities of Thompson's way of soundpainting, and in one respect that is correct. Yet it should also be noted that soundpainters exert themselves to keep the performance close to whatever they had in mind while communicating with the group, either on a level of bare instructive signs or expressive and gesturally motivated signs, as I showed earlier in my own moments of normative conduct while soundpainting with a flute ensemble. One aspect that should be noted in the twofold embodiment of meaning observable in the signs of instruction performed by Thompson, and his subsequent attempt to actualize a particular part of the instruction, is its historical significance. Instances of eye contact, like Thompson's step forward to enforce a tempo change, embodied an echo of the initial motivation that led to the emergence of soundpainting itself back in 1974, when, by means of bodily signs and the triggered sound responses, a player's attention and expressions were steered back to the composer's original intentions for the players to improvise *in relation to* the notation.

Written musical notation was also a part of the work realized in collaboration with Thompson. Taking advantage of the fact that the recording studio had a whiteboard with premarked music pentagrams, we discussed the possibility of using that kind of equipment to explore traditionally notated music material as a performance unfolded. In soundpainting it is possible to use previously rehearsed material, which is classified in the medium's conventions as PALETTES. These can be specific musical phrases, lines of text, or a simply a reference to previously agreed materials to be performed, just like Bernstein's instructions to the orchestra to play an ascending and descending two-octave C major scale, without a repetition of the highest note, in order that conductor and orchestra become acquainted and as a warm-up for the rehearsal of symphonic works (Alienmusiker87, 2013). In one way, our decision to use the whiteboard in the moment of performance represented a transformation in the temporality of the composition of traditionally notated musical PALETTES, which most often

precede the actual performance and thus follow the temporality of traditional composition. Having musical phrases written out in the very moment of performance meant approximating this way of composing to the situation of *live composition*.

Thompson was the one who wrote the palettes: he was the soundpainter and I, in amongst the instruments and microphones, was the one to keep the music moving as the palettes were written. All that could have been different if we had had more time to find alternatives. All three written palettes can be seen in Figure 18. In the Performance Video (PV8) it can be seen how aspects of instructional embodiment of meaning, as far as the conventions of soundpainting are concerned, and extra-conventional embodiment of meaning founded upon the gestural affordances of signs such as SHAPELINE CONDUCTOR, now directly related to a written source instead of an imaginary one, were mixed. As in PV7, the element of instruction was rendered meaningful through the expressions that I embodied, plus the expressions that Thompson embodied as a conductor of musical ideas sketched out in traditional notation.

The presence of palettes seemed to have had an almost immediate structural impact on how the performance unfolded, on how both of us related to this third element in our soundpainting. In one way, the presence of a written material had already pointed to the expressive possibilities. As usual, mistakes were dealt with in the moment and incorporated as structural elements of the performance. Yet, the presence of the written material seemed to anticipate or strengthen structural ways of thinking and even to afford instances of normative conduct. For instance, when I mistakenly read PALETTE 2 instead of bringing back the first palette after Thompson signed PALETTE 1—SHAPELINE CONDUCTOR—FROM THE TOP (at 3:06), my mistake was incorporated, but soon integrated with Thompson's original idea of bringing back the first palette, an idea that he soon reinstated (at 3:36). As my mistake was covered by the no-mistake principle, Thompson's mistake of not resigning LAYER before calling for the first palette again was likewise covered, as I immediately returned to my mistaken embodiment of the second palette after he stepped back to the neutral position. Thompson's conducting of the final four notes of PALETTE 1 at 4:03 give the impression of an expressive possibility identified through the written material, somewhat planned according to the structural affordances of the written score—even if briefly right before his actual actions, and immediately embodied as he conducted.

The embodiment of instructions hints at another strong conceptual platform in the practice of soundpainting that thus far has only been addressed tangentially: structure. As Thompson understands it, the role of a soundpainter is very much associated with setting structures. To me that is another problematic aspect of considering the soundpainter as the sole author of a soundpainting, for structure represents only one level of embodiment among many others that are essential for the constitution of each soundpainting. In themselves, structures carry potential

meaning. In an indeterminate context, performers are primarily called on to fill such structures meaningfully. Through the aspects of indeterminacy inherent in soundpainting practice, the very definition of which structures will be used and how they will be arranged in a performance–composition is supposed to be *related to* the expressions presented by instrumentalists and/or other performers. Again, this is essential to live composition: instrumentalists not only fill structures, but also instigate them through their own ways of embodying meaning.

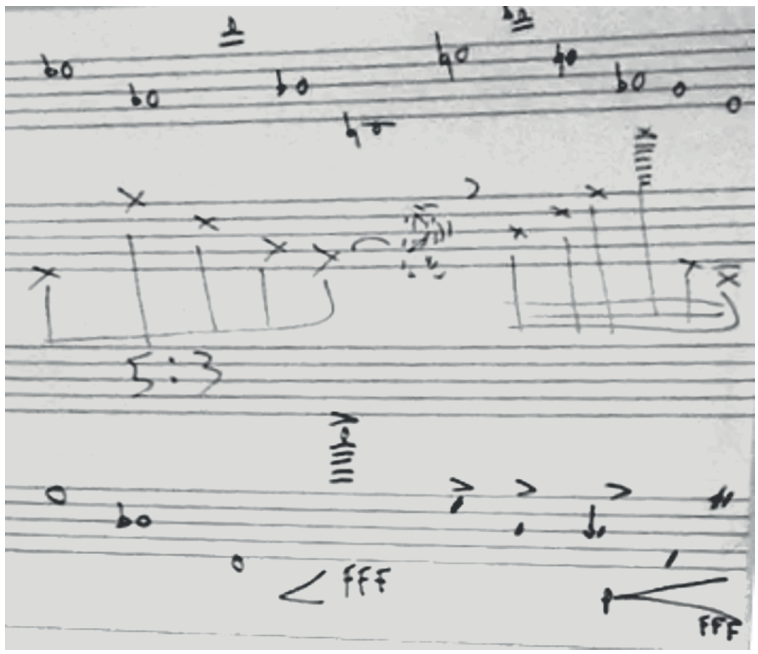


Figure 18 Three PALETTES composed and notated as the performance unfolded.

The elementary level of embodiment of meaning in soundpainting-mediated practices thus represents these two aspects of structural and instructional indications. The different instances of embodiment also lay bare the intentionalities I discussed earlier. From the perspective of a soundpainter, there are different ways by which one can hint at how the soundpainter's and/or the instrumentalist's attention should be focused on *making the (desired) sound*, that the focus should be on *making something with a sound*, or a mix of both intentionalities. As an instrumentalist in one-on-one collaborations, I was at times concerned with making the sounds according to certain specifications or *making the sound* that would call a soundpainter's attention to expressive potentialities.

The incompleteness of instructions in these types of soundpainting-mediated practices poses quite a challenge for a classically trained orchestral performer, for

it immediately requires a considerable amount of personal input for the artistic outcome to be meaningful. The challenge lies in how meaning becomes embodied in printed or bodily signs, and reaches deep into one's own search for expression in the moment of performance. This was even the case with the written palettes—notational indications were mostly sketches of ideas that served as starting points for individual and intersubjective constructions of expression. That was the challenge that I faced more directly in PV7 and PV8, and that I sought in my sketch-practice. To some extent the former could have been sketched out for practice individually, or even carefully notated to be published as a work composed by so-and-so for such-and-such an instrument. However, that would be only a sketched resemblance of structures that emerged from a dialogical performance, wherein meanings were embodied and transacted between two artists for about seven irretrievable minutes.

4.3.2 A subtle, intermediary level of embodiment of meaning

As the study evolved I became aware that, contrary to what I initially thought, even in moments of preparation in standard soundpainting there were already other layers of embodiment of meaning at play. My understanding was in a way clouded by the idea that moments of preparation were just instances of bare instructions for action. At the same time I took for granted Thompson's understanding that when a soundpainter "signs a phrase without a *How* gesture, then it is the performers choice in deciding the quality and dynamics of the material" (Thompson, 2014, p. 8). I gradually noticed that this was not necessarily always the case, and that important opportunities for nuanced communication could be lost in such a literal understanding or conventional specification that relates to the indeterminacy of gestural interpretation. There are different ways in which one can hint at how to approach certain materials that do not depend on the use of specific soundpainting-signs for *How*.

Even from the *neutral* position, meanings beyond the instructional level can be conveyed or grasped (embodied) depending on how a soundpainter moves. I say conveyed *or* grasped because such nuances may be consciously explored by a soundpainter or not. Certainly this is an aspect that can be consciously worked on in rehearsals, depending on the aesthetic orientation of group leaders and members. But, even when not "rehearsed", in general the perception of additional meaning embodied in movements and its reverberation embodied in sounds depends heavily on the sensitivity of the performer reading the signs off a soundpainter's body.

From my perspective as an orchestral musician, this aspect of nuanced gestural performance and interpretation was already embodied as a major point of interest, despite the performative difficulties that it presents. The ability to

interpret gestural nuances in someone else's body and somehow translate them into sounds does not entail the ability to produce such nuances in one's own way of moving without one's musical instrument. Unless one has already a developed capacity for communicating subtleties through gesture, such difficulties relate to the necessary time needed to develop the skills and bodily awareness for a transparent and fluent communication of expression—that is, to be able to embody expressions in an actual moment of interaction with others. Recall that the gestures of the actress Berma were understood as refracting an essence (Deleuze, 1964/2000; Proust, 2008). Especially in the case of instrumentalists whose gestural capacities gradually become shaped by the needs of specialized performance, a broader set of gestural skills and awareness of them will tend to be dispensed with.

Nevertheless there were moments when, despite particular difficulties or individual peculiarities in how to embody meaning through soundpainting-signs, it became possible to see the artistic potential that rests on a subtle level of embodiment of meaning in soundpainting practice. In the inaugural session for the series of one-on-one collaborations (PV9), there are examples of such nuanced embodiment of meaning and its consequences. As far as the embodiment and communication of subtle meanings in the moments of preparation are concerned, especially in the first section of that performance–composition, while I performed and afterwards while I analyzed the video my attention was drawn to Vogel's way of moving. From 0:09 until 0:54 the only sound played was a sustained sonority in the low range of the contrabass flute, and there was not much I could do, since the convention calls for no development in such a case. Prior to that sound, Vogel took about 5 seconds to sign the phrase LONG TONE (low)—ENTER SLOWLY. That means that in the timing of her phrasing there was already embedded the timeframe of 0 to 5 seconds conventionalized for the initiation of content upon the use of the latter sign. Even before inclining her upper body and moving her arms to start drawing a horizontal line in the low range of the soundpainting imaginary staff, she continuously looked down, staring at the floor. Although she did not specify how the sustained sound should be approached, the way she initially moved and the way she stood still, having finished signing and after I began playing, created a strong level of expectancy. It took almost 33 seconds from the time I started to play until she made her next move: a call for me to continue with that note and SPRINKLE—EXTENDED TECHNIQUES—ENTER SLOWLY (0:43).

Through this and other soundpaintings, especially the ones realized in collaboration with Vogel (for example, PV3), I was confirmed in my impression that meanings beyond the very conventions of the medium can spring from what is conventionally understood as the soundpainter's *neutral* position. Beyond the level of bare instructions for action through her slow and broad movements, her initial stillness and concentration as she listened to my responses, very often with a lowered gaze, sometimes looking at the floor or looking through me instead of at

me, without making eye contact, I realized that there is much to explore in the communication between soundpainters and performers in general. Both in moments of signing and in between moments of signing, in the way a soundpainter moves or stands, other layers of meaning surface and have a direct impact on the outcomes of a performance. Of course, Vogel did not move always slowly and was not still all the time, and there were moments when she became more physically engaged in our soundpaintings.

I have gathered a few other examples in Excerpt Video 5 (EV5), in part to demonstrate that this aspect of nuanced gestural performance and interpretation is a potential topic for future research. The first example in the excerpt is taken from the Performance Video already referred to (PV3) that shows a moment when Vogel's body discloses a more overt kind of engagement. In both PV3 and PV9 one can observe how Vogel becomes more and more physically engaged as a performance develops. Contrary to the slow movements that marked the beginning of our performances, in this short example Vogel gives continuity to the energy of the performance by moving fast through the signs LONG TONE (high)—PLAY. The choice of range, the speed and trajectory, the tension in the movement, plus additional qualities such as facial expression with a tightly closed mouth followed by full eye contact at the moment of activation, represent a meaningful whole that is more than a bare instruction to play a sustained sonority.

The meaning of the choice of certain conventional signs relates to the moment of the performance–composition, and is enhanced by the way the soundpainter moves. Not all soundpainting-signs allow much space for additional meaning to be conveyed, but where such space is available soundpainters may take advantage of it. A similar embodiment of additional meaning could also be observed in Rahfeldt's way of soundpainting. Through the second example, one could say that in her way of moving, the tension of a tight string or the speed of air that generates a high note on a flute were represented through Rahfeldt's phrase SPRINKLE—LONG TONE (high)—ENTER SLOWLY, especially in the *gesture-sign* for a high, sustained sonority. As in Vogel's example, the meaning embodied in Rahfeldt's phrase also becomes enhanced by means of how movements are cadenced, of the body posture, of the speed and directness of individual movements, of the way the hands were held in position at the end of a LONG TONE gesture, plus the facial expression both in the performance of that gesture and in the following moment that resumes the gestural compound and establishes not only the type, but also the quality of the initiation of sound.

In the fourth example, taken from PV2, the moment of the performance was also crucial for how meaning was conveyed gesturally and sonorously. Even though I had signed WHOLE GROUP—VOLUME (decrescendo) before I continued with LONG TONE (low)—PLAY, conventionally the previous establishment of volume should not directly affect the following initiation of content. As in the slow anticipation of a low sustained sonority observed at the

outset of PV9, it took me about 2 seconds to perform a LONG TONE, plus another 2 seconds to perform PLAY. As I commented earlier (Section 4.1.1), the performances of a soundpainter and of an ensemble should be understood as somehow mirrored. Considering the examples in this excerpt video, the anticipation of a sonority, which is something a soundpainter can strive for, could be thus understood as rewound *sound-producing* gesture with specific qualities embodied.

The final two examples in the excerpt show the other conventional signs. In the first, taken from PV4, there is an example of additional expressive meaning embodied in how Rahfeldt anticipated an intended quality for the performance of RHYTHM TAP. As I broke the syntax by not waiting for an indication to come in in the thick of the cognitive challenge that kind of performance posed for me, Rahfeldt changed the character and function of her movement from an anticipation of expression to a plain notational instruction. Different meanings were then embodied according to the needs of the moment, both in her performance and in mine. In the second, taken from a public performance not included in this material for technical issues, there is an example of performative and interpretive attentiveness towards gestural nuances.

In response to the phrase WHOLE GROUP—MINIMALISM—LEVEL (low range)—VOLUME (piano)—ENTER SLOWLY, slowly cadenced by the student-soundpainter, the group tactfully produced a slow and cohesive minimalist cycle. Even though no conventional indication of tempo was included in the phrase, the association between character and tempo could be sensed in how the soundpainter moved in anticipation of the sound. Again the time of gestural utterance seemed to be crucial for the embodiment of meaning. It took the soundpainter about 5 seconds to hint at what was to come. With clear indications of low range and soft volume, the cadence of the movements until the completion of the phrase pointed to something else than the explicit conventional meanings. After the minimalist cycle had been fully established by the players, the soundpainter goes on modifying tempo and volume in real time. The character of the interruption of sound to follow was also gesturally delineated by decisiveness in the soundpainter's embodiment of HIT-OFF, especially the latter part. To return to the cycle as close as possible to where it was, the soundpainter moved quickly through GO BACK TO—PLAY, keeping the momentary musical tension and reinforcing a desire for precision by looking directly at the GO BACK TO gesture, slightly marking the end of the gesture, and then immediately looking at the group until the reactivation of the desired sonority came. Then the previous acceleration in tempo and increase of volume were undone.

All these instances of subtle and extra-conventional embodiment of meaning point to the significance of exploring various forms of communication, or at least being alert to them. Besides the possibility of indicating directions by instructing a group to play certain sonorities, one can take advantage of momentary

opportunities to deepen the embodiment of meaning through the performance and interpretation of gestural nuances. Soundpainting-signs that indicate how certain content should be approached can indeed be left out, as conventionally established. But this does not mean that the quality of performance should or will necessarily remain unspecified. Experiencing both the perspectives of soundpainter and instrumentalist is a way to nurture awareness towards not only expressive potentialities of certain musical structures, but also towards one's own gestural-expressive possibilities and one's sensitivity towards the gestures of fellow performers (soundpainters and instrumentalists alike).

The significance of nurturing awareness through different moments of structural and gestural performative-interpretation is amplified by the possibility of applying embodied knowledge across practices. Be it in a symphony orchestra or in solo quests for expression, the knowledge embodied through such experiences of soundpainting can contribute to other moments of the embodiment of meaning.

4.3.3 Other moments of embodiment of meaning

To conclude, we must turn to other moments of the activation of meaning. Above, both the perspectives of soundpainter and instrumentalist served the purpose of delineating different levels of embodiment that constitute soundpainting-mediated practices. After differentiating between aspects of instruction and expression, after concentrating on the relationship between indications and actualizations of meaning, other important moments of design and activation of meaning must be considered. In the case of standard soundpainting, this means instances of gesture-sound contiguity, which are often marked by conventionalized elements of chance.

Some of these instances have already been discussed to various extents. Important aspects of embodiment were present when I reflected upon the possibility of conducting an improvisation in PV1, co-conducting an improvised dialogue through explorations of SHAPELINE CONDUCTOR in PV5, and embodying expressive possibilities beyond flute playing through multidisciplinary experimentations of SHAPELINE in PV4. All these were marked to different degrees by an ideal contiguity of gesture and sound, the kind of contiguity that also contributes to the understanding of soundpaintings as situations of ensemble practice mentioned above.

The very first recording with Vogel (PV9) served the purpose of expanding this issue of music-gestural contiguity. Our dialogue constituted not only an exploration of different sounds, but also of different silences. The first time in which I related to Vogel's use of SCANNING (at 3:50), for example, exhibits how deeper levels of meaning are embodied and conveyed through the contiguity of movements and sounds. For some reason she moved almost straight from silence to an activation of SCANNING, without clearly indicating to me the turn in the

direction of our performance. Unlike the usual soundpainting phrase of WHO—WHAT—HOW—WHEN, where a specific content may be already defined before the moment of activation, the content to be performed in plain SCANNING is to be decided in the moment of activation by the instrumentalist, as seen. From a close examination of our interactions in the video recording, it was possible to see that even without an expressive anticipation of content, which would clearly delimit the performance of the soundpainter and instrumentalist through the idea of mirrored performances presented above, meaning could echo through our movements and sounds.

As Vogel scanned for my sounds, I produced differently nuanced expressions that, in my understanding, resonated with the qualities of her gestures. With the support of her whole body she moved her right arm at different speeds, with different amounts of energy in her movements, the arm slightly more relaxed or firm, with the palm of the hand more or less straightened out. Immediately following the quick moments of activity, when her arm and my center were no longer aligned, the fading out of each sound and the short moments of musical silence that awaited the emergence of the next sounds also embodied and echoed the meanings I read off Vogel's gestures. The difference between her energetic movements, tranquil repose in between movements in a supposedly *neutral* stance, or the interchange of movement and steadiness in a longer gestural phrase in SCANNING, found their way into my playing and my silences.

This kind of situation highlights the role of an instrumentalist in soundpainting as an intersemiotic translator, someone who interprets live the meaning of gestures through sounds. Without a previous definition of content (for example, LONG TONE), the iconic aspects of such translation become concentrated on nonconventionalized elements of gestural expression. Often there is very little time to think, and the translation process emerges out of a predisposition to echo meaning. Such reverberation is mimetic, and fulfills its function through the complementarity of embodiment of meaning that I considered essential for the sustaining of the dialogical character of soundpainting. In these particular cases of live transactions between musicians, I find I cannot entirely agree with Plaza (1987/2010; see Section 3.1), who refutes the notion of complementarity in favor of resonance.

But the path towards complementary embodiments of meaning has its obstacles. There are circumstances when different amounts of time are given for performers to express themselves in relation to the meanings embodied by a soundpainter. Upon fast gestural activations of conventionally more open-ended signs such as SCANNING, for example, the action of instrumentalists becomes often reduced to the level of reaction. Within such minute instants of music-making, which are dealt with (some times almost exclusively) through a considerable amount of reflex action, the possibilities for a musician to be

expressive are greatly reduced. That could have been the case with Vogel's almost unannounced use of SCANNING.

But that was not the case, in part also due to the work I was realizing in my individual instrumental practice, where I sought and found ways to explore indeterminacy as opportunities for expressivity even in temporally restricted instances of sound production. Even though the temporality inherent in SCANNING could not be fully actualized in the dimension of individual practice, to some extent preparation for it could still be nurtured. By exploring different amounts of restriction or openness as strategies for becoming familiar with expressive possibilities in differently conditioned instances of musical indeterminacy in my sketch practice, I could somehow heighten my levels of attention and response times in a way that I, as a flutist, could eventually render fast activations of SCANNING or other similar gesture-signs meaningful.

That process of preparation was primarily based on a change of performative approach, especially towards the performance related to soundpainting-sings that can be directly activated by a soundpainter, as well as the continuation of my search for appropriate notational forms. Both related to different ways of embodying meaning, whether through sounds or written signs. Whereas in the initial phase of individual practice I was frequently performing as is if having read a sign of ENTER SLOWLY within a situation of standard soundpainting, I started to read some signs as if they were being activated in real time, either by myself or by other soundpainters. Three short sketches (Figure 19) merging ideas from the earlier stages of the process became important sources for these explorations.

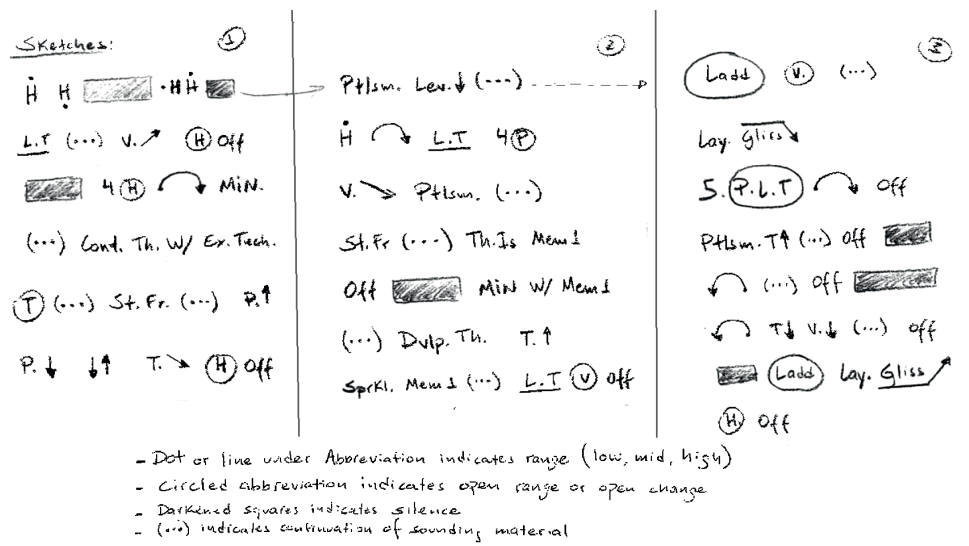


Figure 19 Three short sketches.

Having recognized the importance of silences and their gradual presence in my playing, in these sketches I reinforced the presence of musical rests by including reminders of such by means of filled squares in between abbreviations. Dots or lines underneath, above, or on the side of content signs like LONG TONE (LT) and HIT (H) served to indicate approximate range; abbreviations within circles or squares indicated open range or open modifications to be decided in the moment of performance according to the parameters established in the sign; different kinds of arrows identified gradual or more abrupt changes as well as points of return to previous material and points of continuation with new material. While I performed through these, I tried to keep a sense of an actual soundpainting transaction.

Even though the sketch itself did not rise above the level of embodiment of instructions, I could attempt to re-enact the levels of embodiment of expression that are part of standard soundpainting practice. In the Sketch Video (SV2) there is an example of such. In it I focused on the second of these three sketches (Figure 20). As POINTILLISM was the most open-ended sign contained in it, I took the liberty of performing it as if I was relating to different soundpainting-signs, including the possibility of performing within contexts in which I would immediately relate to nuances in a soundpainter's gesture such as in SCANNING. I could then also increase the presence of musical rests that had not been sufficiently contemplated in the notation.

Advancements and limitations were disclosed through recordings. Details of dynamics, articulation, and spacing-out between events seemed more naturally embodied. Some repetitions of pitch, patterns, and short motifs that initially were considered expressive limitations now seemed to fulfill a clearer role of bringing unity to each performance. The dismissing of simple indications for modification such as increase in tempo or a call for interjection between different sonorities were in a way ignored during performance (as they were at the end of SV2), and showed a degree of performative flexibility, a sense of expressive integrity, through which an overall performative direction was maintained. Given the no-mistake principle, the process of taking mistakes as opportunities for change or further development became more naturally explored, creating a greater degree of flexibility towards the predetermined structure of the sketches. Through practice, my knowledge of the flute and of soundpainting was acquiring new body.

At the same time, old embodied habits still prevented progress. An aspect of limitation that I had sensed at a distance earlier became more pronounced when I used these three short sketches as a base. The cautious attitude that marked the initial recordings of the sketches became better understood as a tendency to read in restrictions that were not in any way indicated in the notation. As in the work based upon the palettes composed during the unfolding of PV8, where the notation already disclosed structural possibilities, the very visual presence of the sketched notation made evident an important aspect of limited reading. Such unnecessary restrictive reading delayed my understanding that these three sketches could be

explored not only individually but also as an open field that allowed a mixed ordering of signs across the boundaries of each individual sketch.

Having recognized this, the structural limitations were reduced and I could perform from these sketches, selecting elements to work with across the page in a way that was closer to the unpredictable change of direction seen in standard soundpainting practice. That also enhanced the sense of playing as if in a SCANNING situation, for example, when at every moment of activation new content can be explored. At the same time, in order to connect musical ideas and embody coherent expressions, I attempted to reenact the ideal movement–sound contiguity I considered crucial in practice. Redrawing those three sketches in order to facilitate more open-ended performances, I took the opportunity to make small changes in the notation (Figure 20).

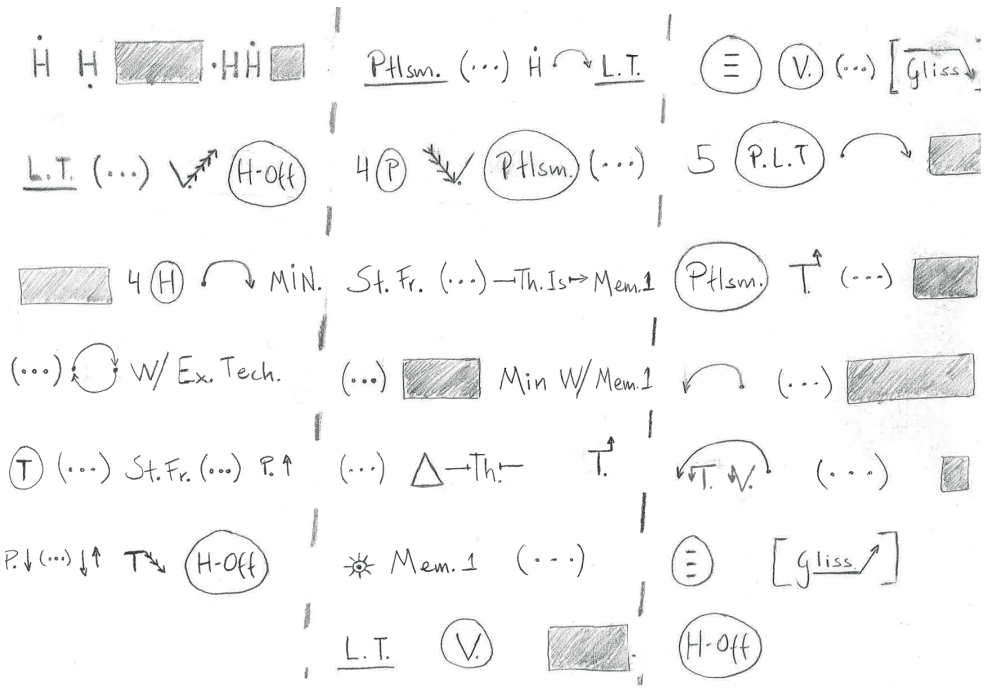


Figure 20 Three short sketches redrawn with further notational changes.

A few performances realized this mixed way of reading had a significant impact on the pacing from one sign to another, allowing quick changes between content, repetition, and small reformulations in expression, as well as moments of prolonged engagement with the construction of each expression. Changes in how meaning became embodied in the notation occurred in different senses. On the dimension of visual representation, it incorporated aspects of iconicity in which (i)

ideas from outside the art world inspired artistic concepts, as in the case of a water SPRINKLE in a garden, which became represented graphically instead of with an abbreviation (for example, second to last system in the middle portion of the page); as well as (ii) aspects of iconicity based on the shape of the physical presentation performed by a soundpainter of signs such as DEVELOP (for example, the fifth system in the middle portion of Figure 20). When it came to notation–action, the implications of notational changes included an awareness of other layers of conventional indeterminacy in the soundpainting medium. One example of this is the openness for the specification of content in particular cases such as in the performance of OPEN LADDER (for example, the first symbol in the first system of the right portion of Figure 20), which could be performed beyond the conventionally defaulted sonorities of LONG TONE, including the possibility of performing other content signs within specific ranges such as POINTILLISM, MINIMALISM, and EXTENDED TECHNIQUES, among others.

The focus on the relationship between notation and action represented an attempt to strengthen different kinds of embodiment and to surpass prejudiced embodiments such as the tendency to read in restrictions where there were none. Such a shift in the intentionality of the very act of reading the sketched notation was perceived as an actual move towards approximating this work in individual practice to the dynamics of the practice of soundpainting proper, wherein the elementary level of embodiment assumed by a soundpainter reflects the aspect of conventional instructions. The situation of one-on-one collaborations became an opportunity to verify what had been gained through these processes of individual search for expression. The meanings embodied in notation and sound formed a particular palette of expressions, which aided me in relating more fully to each of my collaborators.

4.4 Transaction

Considering soundpainting-mediated practices from different perspectives, I realized that even though the notion of *transactions* served me as a valuable conceptual orientation, in my understanding it did not fully picture the artistic experiences in operation. Through the dynamics of standard soundpainting practice, experienced through the two performative roles of soundpainter and instrumentalist, and through its transformation to serve the purpose of individual instrumental practice, there was something else at play than the interpretational dimension attributed to the notion of transaction (Sonesson, 2012; Stubley, 1995), even considering such dimension as productive of meaning and not only simply passive. A fundamental aspect of the practices that I engaged with was a

redistribution of the production of meaning through a dilution of the boundaries that often set apart instrumentalists, conductors, composers, and improvisers. As an essential part of the standard practice of soundpainting, in my understanding such dilution is reflected in the definition of the practice as a language. This, and the dilution of boundaries implicit in it, challenges traditional definitions of artistic roles, and in one way sets an alternative point of departure for considering music-making that seems beyond often unproductive authorial disputes.

As I see it, the significance of the practices I was engaged in depended on taking advantage of such dilution of roles so that music-making could be considered from a less fragmentary perspective. The notion of *transactions* served me, but my understanding of such was in need of amendment. The complementary embodiment of meaning that I understood as crucial within my artistic experiences contained the different kinds of engagement that Stubley, after Rosenblatt, had characterized as *efferent* and *aesthetic* transactional events in music performance (Stubley, 1995). Through these, the perspective of interpreters in the processes of meaning-making was clarified and the relationship between interpreters and authors, considered as equally important agents of signification, regained balance. Dwelling on more indeterminate contexts, though, in comparison to the ones addressed by Stubley, the element of decision-making in the process of meaning-making became more salient in my work.

The dilution of boundaries between roles that I experienced in my practice highlighted the element of decision-making, leading me to think through the notion of *transactions* from another perspective. While engaged in standard soundpainting or in soundpainting-sketch practice, I noted that I was frequently acting *across* boundaries. Using my body and knowledge of certain structures while conducting an improvisation, proposing ideas to a soundpainter through my flute, using my flute to create relations with fellow instrumentalists, using my flute to elicit relationships between fellow instrumentalists, devising structures through which to seek expressions, adapting such structures as a performance unfolded, were different moments in which boundaries between roles became diluted and easily transposed. Through *transactive* artistic practices that continuously called on me to make and revise decisions in the very moment of performance, I transposed across and acquired other horizons of understanding (Gadamer 1960/2006).

The issue of being an *identity in the making* (Stubley, 1998) through soundpainting-mediated practices required attention towards different opportunities for decision-making. The process of meaning-making depended upon awareness of three main performative coordinates related to content delimitation, action temporality, and relational range. Based upon these coordinates, which frequently overlap, the artistic intentionalities of *making the sound* and *making something with a soun*d discussed previously could be mixed and further subdivided as the *transactive* searches for expression unfolded.

Amounting to different ways of engaging with music indeterminacy, of constructing expressions within multileveled instances of improvisation, the conventions of soundpainting functioned as steering devices.

The very acts of signing or reading signs in such contexts are potentially transactive in this sense of acting across boundaries. One is often required to keep one's attention divided between perceiving while signing in the case of a soundpainter, or performing and perceiving while reading in the case of an instrumentalist, not to mention more extended aspects of remembering and projecting that also constitute acts of improvisation. The use of specific soundpainting-signs as equipment for the development of expressivity inevitably impacts the recognition of identities, subjective and musical. Considering that even in the case of the preplanned structures of my sketches, for instance, the decisions that will actually constitute the identity of a performance are taken in the moment of action, one's attention varies between parts and whole, presences and absences, as well as between past, present, and future.

Therefore, playing structures and players' subjectivities are equally important for the polyvalent transactive processes of decision and meaning-making in soundpainting-mediated practices. The earlier theoretical instigations concerning the concept of play and the complementarity between structural and subjective affordances become embodied in how performers make use of structures and render these meaningful by looking and performing *through* signs instead of simply looking *at* them or executing them as one who merely gives or follows instructions. In the expanded dialogical character of musical practices, whether a musical dialogue unfolds between two or more artists or as a process in which one reaches new understandings by arranging and perceiving individually one's own thoughts, even short utterances or silences conditioned by structural means have their meaning enhanced when considered from this other perspective of transaction.

With such transactional perspective, responsibility for the production of meaning becomes truly shared and the dilution of roles within a context such as soundpainting truly effected. The experimental and interpretative aspects that pervade a moment of co-composition can thus be fully explored, as both soundpainter and instrumentalists produce artistic signs. Within the dynamics of such production, role-boundaries fluctuate and the artists engaged in the creation of an artistic world in the moment of performance can correspond according to the needs of the moment, sometimes leading and other times following, "whereby the doing may behave like a letting and the letting like a doing" (Buber, 1947/2002, p. 20).

In Figure 21 I present a model developed upon the methodological approach that allowed access and assessment of research data through multiple reflections, representing significant analytical components and outcomes of the research. The notion of *transaction* inside the triangle projects a substantial finding, which

reflects the meaning of the practices critically carried out and reflected upon. The circle with a pointing arrow symbolizes the rotation of the methodological kaleidoscope, guided by the notion of *indeterminacy* from which the reflective activities could be understood as *trasnsactive* in the sense that the boundaries between performing, conducting and composing were diluted. Surrounding the triangle there are three main reflective configurations guided by the reflective vectors, which like in a Kaleidoscope multiply and connect even further, that brought forth important research findings already presented that culminated on the present characterization of transactions. The confluence of moments marked by qualities of performing and conducting supported the identification of specific performance intentionalities (*making the sound* and *making something with a sound*); the convergence of moments marked by performing and composing highlighted the aspect of responsibility (and to that matter, ownership) to and on behalf of situations (Buber, 1947/2002); and the aspect of embodiment, located at the top of the model, in the direction to which the upper point of the triangle indicates, denotes the different ways in which the very notion of *transaction* became sensed.

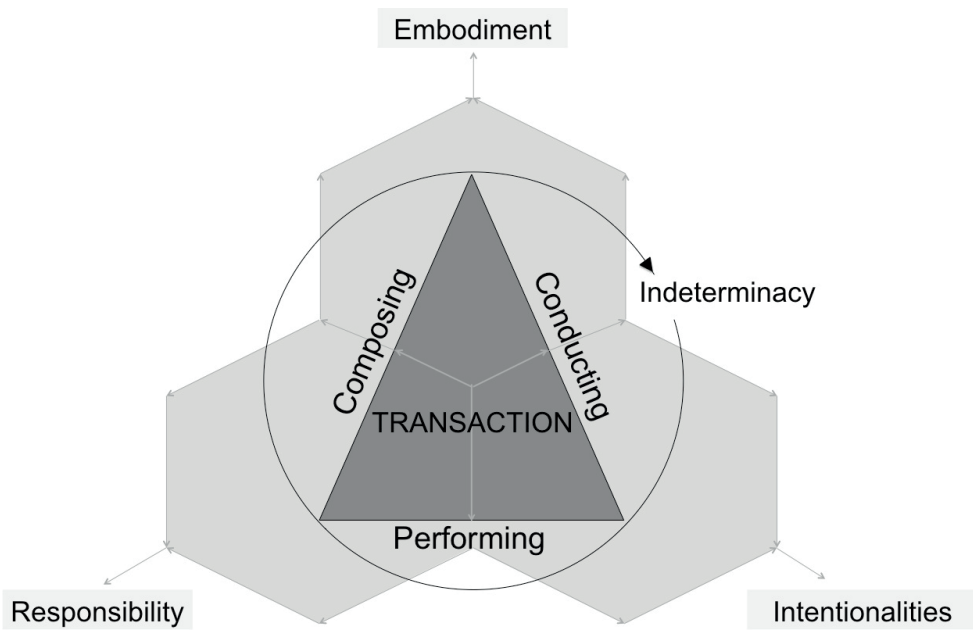


Figure 21 Transaction model with research findings.

4.5 Underlying thoughts in soundpainting

All the work realized along with ensembles, in collaboration with fellow soundpainters, and in moments of individual practice led me towards solo improvisations. As the work with the sketches developed, I started to expand my instrumental range to include no only the regular flute, but also the piccolo, the alto, and the contrabass flutes. From the explorations with such an enlarged instrumental range my interest in using electronic processing as an additional expressive tool also grew. I was far down the path to re-enacting my previous experiences with *Kaleidoskópica*, in 2010, and even expanding them after having embodied other modes of knowing and identified different perspectives on my horizon of understanding.

The search for expression disclosed through the reflective artistic practice with soundpainting-sketches served the purpose of developing a way of thinking. A natural unfolding of such developments meant bringing them onto the public stage. The instrumental practice through soundpainting-sketches had a similar provisional character as the one seen in Thompson's suggestion to novice soundpainters to start working by writing down soundpainting phrase outlines and practicing them first in private, and then in an ensemble as a form of developing an embodied soundpainting-mediated way of thinking (Thompson, 2006, 2014, n.d.-c). Whether my practice aimed at a full development of a way of thinking that I might have considered I did not possess as a flutist from the start or at a recollection of something that was already in me all along, considering Plato's notion of recollection (2011-b), it gave me the material to develop sufficient confidence to share my improvisational musical thoughts with audiences in situations of solo performance.

Considering the improvisatory nature that binds both performing and composing activities, Benson (2003) put it well by saying these different instances of music-making are not divorced. In designing a sketch, my search for a notation that could reflect the sonorities or structures that had been projected in the imagination could take place separately from the act of playing the instrument, without as yet being completely severed from it. Not without moments of uncertainty about the meaning of the practice as well as a certain frustration with the outcomes, my experiences corroborated Benson's phenomenological clarification. Reflecting upon the practice, I could see that one activity not only permeates the other, but also extrapolates the individual dimension of practice, creating new memories, or forming embodied "template[s] for understanding" (Gallagher, 2007, p. 288; Section 3.3 above) that could become reactivated during moments of ensemble work.

4.5.1 Sketching out sketch-less journeys

Even though the impulse behind merging the sketch-practice with electronic experimentation were directed at actual performance situations, these were not initially considered separate from soundpainting performance itself. As part of the planning for the one-on-one collaborations, my intention was to be able to offer to each of my collaborators an expanded palette of sounds and musical expressions through the use of an enlarged instrumental range, enriched by the possibility of processing the sounds of these instruments electronically. Considering my unfamiliarity with the latter, one of the reasons I had for inviting Vogel as my first collaborator was the possibility of learning from her experience with electronics. As I could not get my equipment to work properly, I learned by talking to Vogel and, mostly, by observing how she used the electronic resources at her disposal.

In the same way as Vogel kept her soundpaintings quantitatively simple, in terms of how many conventional signs she used, and qualitatively rich, in terms of the different expressions she could foresee while applying them and while relating to how I constructed expressions through them, her work with electronics seemed to function in a similar way. Observing the necessary proportions between intersubjective and human-machine interactions, and again a similarity between artistic possibilities of soundpainting's *live composition* and the world of *live electronic* processing came to the fore, as the outcome of some actions could not be precisely predicted even when the meaning of a soundpainting-sign or of a computer command was well known. A few weeks after our collaboration I was to present some of my advances with the sketches, multiple flutes, and electronics at the international festival and symposium *Tacit or Loud*, held at the Inter Arts Center–Lund University, in Malmö (Faria, 2014).

On that occasion, exploring a recently designed sketch (Figure 22), I performed using the contrabass and piccolo flutes, plus selected effects from the ones available in the software IntegraLive (Bullock, 2011). Compared to the previous sketches, in this one there were other notational transformations that followed the previous line of keeping it far more indeterminate. Through these notational changes I established an overall development rate, modifying the original defaults for some of the signs as it is possible to do in standard soundpainting practice, in order to keep the material constantly moving. As discussed previously, that was a structural-expressive possibility that I met again while collaborating with Thompson, when he set a DEVELOP MODE for the soundpainting shown in PV7.

The first inscription on the middle system of the left-hand side of the sketch (Figure 22) represented the element of re-defaulting as constituted by two factors: (i) the three parallel horizontal lines referring to the conventional sign LADDER within (ii) a dashed triangle representing the conventional sign DEVELOP. At the same time, signs that in standard soundpainting would call for no development as

in MINIMALISM had their rate of development re-defaulted in this sketch through the combinations of the abbreviations MIN and MOD, standing for a blend between MINIMALISM and MODIFY. With such indication the intention was to explore subtle but continuous modifications on the repetitive cycle being performed, without the addition of new pitches or rhythms. The division in three horizontal systems was thought as affording independent paths that could be interchanged as the performance developed.

The establishment of an a priori development rate within the context of solo performance was understood as a way of dealing with the expressive particularities of the situation. Whereas in ensemble situations, whether soundpainting or otherwise, more variants of expression are at play, in a solo context options are reduced, especially with melodic instruments such as the contrabass and piccolo flutes. Such a reduction can be both a strength and a weakness, depending on how one would like the musical ideas to flow. The possibility of using the conventions of soundpainting to change defaulted status, such as development rates, reinforced the compositional affordances of the medium and helped make the content and temporal delimitations flexible so that solo performances could be shaped in different ways.

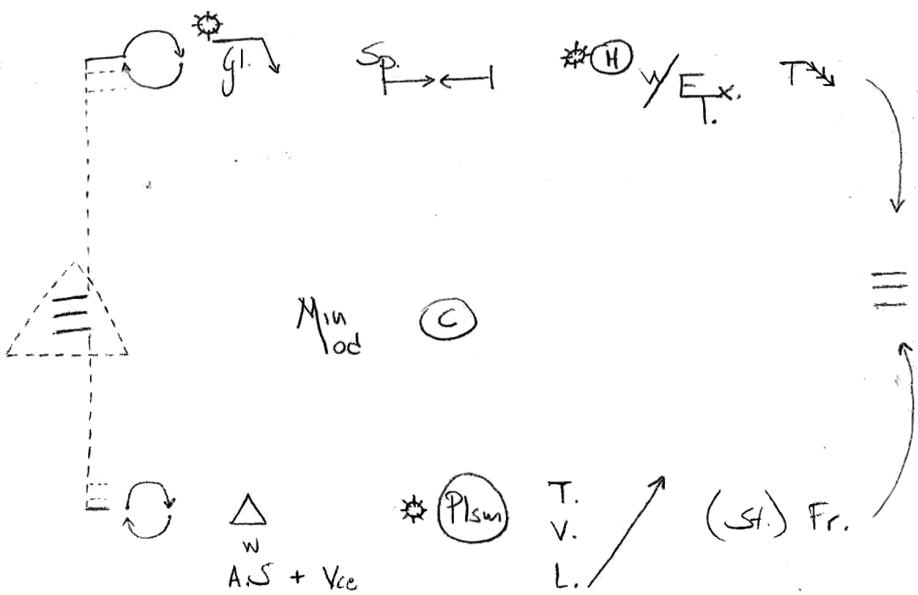


Figure 22 Soundpainting sketch performed at the *Tacit or Loud* festival.

A completely different temporality was introduced into my work when I started to experiment with electronic processing by means of open source computer

software. A particular challenge with the use of electronics in a soundpainting setting related to differences in the temporality of action. My rudimentary knowledge of electronics required a slower pace of change, which seemed to contradict the almost instantaneous transactions characteristic of soundpainting practice. In order to discover expressive nuances in the many possibilities for modification and transformation of sounds, quite some time had to be invested in improvising with flutes and the machine, and listening to the results.

In that respect the prolonged engagement that the sketch-practice allowed, compensating for the common shifts in direction in standard soundpainting practice, were echoed in my experiences with electronic processing. Together, both the re-defaulting of soundpainting conventions and the arrangements and explorations of electronic processing contributed to a gradual distancing from the standard practice of soundpainting. Where a decision to keep that distance grew from my own limitations in dealing with electronic resources, it also meant there was a chance to pursue another artistic path where I could merge different modes of knowing.

This step towards merging different modes of knowing through actual moments of performance represented yet another instance of transaction. Besides the particular expressive possibilities of different electronic effects on the sound of each flute, in selecting them I also wanted to integrate the electronics into some basic structural features of the soundpainting medium. I sought out tools to change not only simple musical parameters such as volume, tempo, and pitch, but also to record and transform materials as I performed. Exploring such features through the built-in effects of IntegraLive, I foresaw the possibility of having moments in which two independent parts, one played acoustically and the other electronically, could collaborate in the creation of more complex performances.

The presentation of these artistic research findings at *Tacit or Loud* on December 1, 2014, was an enormous challenge. Not only it was the very first time I was to perform solo within the improvisatory framework of my sketches, using the contrabass and piccolo flutes plus electronics, but also it was a presentation for my peers. Some of the things I foresaw while preparing that performance, but that I could not actualize, were brought up in the discussion that followed, and were illuminated by comments from artist–researchers who were more used than I was to working in the realms of mixed acoustic and electronic improvisation. My critical stance towards my work was not lessened by reflections of those present at the session.

As in the critical work with my soundpainting-sketches, I understood that this other artistic horizon required delimitation and in-depth explorations of a reduced amount of expressive potentialities. I was referred back to circumscribed and therefore effective ways of working with electronics such as I saw in Vogel's art and in the work of a laptop and amplified double bass duo. In the latter, the laptop improviser searched for an acoustic feel to his performance in order to match the

sonorities and affordances of an acoustic double bass, while the bassist attempted to expand the smallest and most genuine acoustic expressive possibilities of his instrument, amplifying and transforming his findings through the use of electronic equipment (Ostrowski & Cremaschi, 2013). As part of self-imposed delimitations, in some moments I refrained from playing and used previously recorded sounds as a way to note and assess more carefully the results of different kinds of processing (see Appendix E). Another critical point referred to the very use of soundpainting-sketches.

In the performance at *Tacit or Loud* I worked with my prepared sketch (Figure 22) in a rather flexible way. Dealing with the outcomes of electronic processing, I foresaw and pursued different possibilities of expression that were not contemplated in the sketch. Since the outcomes were sometimes close to and other times distant from what I had anticipated, the construction of expressions as the performance unfolded resembled the dialogical aspect that I had experienced in moments of standard soundpainting practice. Through this mixed exploration of sketches and electronics, I could play with and take advantage of the intentionalities of *making the sound* and *making something with a sound*, which I had noticed earlier in moments of ensemble practice. The sketch served as a visual reminder of potential expressive tracks, but I took shortcuts while performing and ventured into other tracks suggested by different ways of shaping and transforming expressions both acoustically and electronically.

A few months later, preparing for a public performance for a more general audience, I imposed further limitations on my transactions. I decided not to use a soundpainting-sketch, reduced the number of possibilities for electronic processing, and concentrated on the contrabass flute as the main source of acoustic sounds. Between the performance at *Tacit or Loud* and my second public performance as an electro-acoustic improviser, I had the opportunity to collaborate with Thompson. From that collaboration I realized that I had sufficiently embodied an improvisatory way of thinking to attempt to perform solo as a flutist without the support of my sketches. Basically working with the built-in effects of *reverb*, *delay*, *chorus*, and *flanger*, in the software Max/MSP (Cycling'74, 2014), and the different parameters that could be manipulated within each, I sought for expressive affordances that could enrich my improvisations with the contrabass flute.

As in the work with the sketches, I started to explore potentialities of expression through isolated components of both flute playing and electronic processing. Gradually, understanding the particularities of each effect through a detailed exploration of each of their parameters, both in isolation and in combination, I enlarged my palette of expressions. Not counting the possibility of recording sound loops, which I had discounted since my first performance, I had to explore other resources to create continuity and build different textures. I also used sounds recorded from one-on-one collaborative sessions and sounds recorded from

my previous experimentations with electronics in preparation to *Tacit or Loud*, instead of playing and processing simultaneously, so that I could focus in detail on how certain sounds from the contrabass flute could be transformed. Similarities perceived between the outcome of certain effects were sorted out by exploring different forms of playing (for example, shorter or longer notes, lower or higher in pitch, harder or smoother attacks, more or less airy, or focused sound production). The aspect of mirrored performance I had noticed in moments of standard soundpainting practice became transformed in the corresponding relationship between my playing and the electronic processing.

As with standard soundpainting performance situations, I had no idea how this accumulated knowledge would play before an audience. As I prepared and tested the equipment at the performance space I felt an enormous anxiety at not knowing how my performance would start, how the equipment would work, what I would express to the audience, and how I would develop such expressions shaping them into a coherent piece of music, and how it would be received by the audience. Before going on stage, I held onto memories of a very personal and deeply meaningful event as a structural and emotional platform for my improvisation, *an experience* in the sense that Dewey (1934/2005) referred to, and *an adventure* in the sense that Gadamer (1960/2006) articulated, an experiential whole pervaded by the unforeseen.

Without any further thought, I started the performance using a low sustained and airy sound and exploring reverb and delay in combination to create continuity and at the same time to establish a rhythmic feel. Whenever the opportunity arose, I took the chance to use the electronic medium to amplify and create resonances through sounds of articulation and breath that in an acoustic setting would quickly disappear from perception. Not only by experimenting with the electronics, but also by listening to the recordings of the one-on-one collaborations, I had become aware of different kinds of nuanced expression captured by the microphones. Acoustically effected transformations to the flute sound by the use of voice, for example, which I had encountered and explored through the different moments of individual, ensemble, and one-on-one collaborative practices, opened the way for further transformations by electronic means. Interchanging and lingering over different qualities of my acoustic playing, in some moments more articulated, spread apart, and somewhat drier, in others more continuous, cyclic, and reverberating, I took advantage of my knowledge as a flutist–soundpainter, my knowledge of what the microphones could or not pick up, and also of my ignorance of how the machine would actually transform the sounds I produced by computing electronic signals and outpouring various kinds of sounds that I could work on in the production of artistic signs.

Analyzing the recording of this performance, I noticed how my knowledge of soundpainting was active in my choices of expression. Since many of the sonorities that I heard in the recordings of one-on-one collaborations did not stem

from specific requests signed by fellow soundpainter, in this solo improvisation I took advantage of that knowledge to interweave musical thoughts, layering acoustic and electronic dimensions. In the Analytical visualization (AV), one can follow an analysis made through the qualitative research software *ELAN* (Max Planck Institute for Psycholinguistics, 2015) in which names of soundpainting-signs are attributed to different layers of sound that constituted the expressions constructed as the performance unfolded. Simple changes in tempo and volume, the repetitions of patterns, the superposition of different layers of sound, were identified in analyses as corresponding to structural-expressive tools available in soundpainting practice. Although not a standard soundpainting, in this performance I found another substantial example of soundpainting-mediated musical thought.

Underlying performative choices, a different sense of responsibility was at play. In a journey through indeterminacy and improvisation, this responsibility was born from a recognition of *identities in the making* (Stubley, 1998) encircled by an artistic-hermeneutical quest. In the performance, the meaning of different parts were interconnected within the whole; in the research as a whole, different parts that stemmed from the earlier work with student ensembles, through one-on-one collaborations, to these solo improvisations were also interconnected. Considering the differences between experiences in soundpainting and in other musical situations, mostly standard and score-mediated ones, some students had referred to being addressed on a personal level, for example.

In comparison to orchestral practices, Student C voiced the difference that "in soundpainting you are yourself and what you have, and in orchestra you kind of play your role". Student D said something similar, referring to the amount of personal input required in the soundpainting practice, and adding that, gradually, as the trust within the group grew, it became possible to "dare" to bring more of oneself to the process of collective improvisation. Before such experiences, Student D said:

> I would never just practice on a certain feeling in music. Not unless that certain feeling was in the piece that I played. Then I'd practice that phrase in that way. But I've never just played whatever I felt and in whatever mood I felt like playing that in. And that was something that I then discovered in soundpainting. I never even thought of doing that before.

Different opportunities for recognition came from engagement in the different musical activities. The responsibility I felt for conveying something meaningful to an audience was certainly heightened in a situation in which I experienced anew a sense of not knowing what the next few minutes of music-making held. Such lack of knowledge is also a part of performance of notated music, but the main difference is not only one of quality, but also one of content. With the support of a well-studied score, before a performance one has an idea of how musical ideas are

supposed to be connected from the beginning to the end of a composition without as yet knowing how these connections will play out in the moment of performance. Not knowing which musical ideas will fill the time of a performance, and knowing that one is responsible for discovering them as the performance unfolds, is a significant change in perspective.

Despite any degree of naivety that one may attribute to students' comments, such recognition of being addressed on a personal level is significant. Certainly playing from a score does not mean being withheld from the possibility of expressing one's emotions. If that was what the students thought, I doubt that they would want to continue with a musical career for long. But through an experience of transaction, a musical experience in which one's performative interpretation is explicitly also an instance of composition, it becomes possible to recognize *identities in the making* (Stubley, 1998) from a different angle. To me, the situation of solo improvisations served as a radicalization of the personal summons that the students referred to.

From first to last breath, the approximately 9 minutes of performance did not pass without incident. I had the impression I could not hear the processed output as I should. Attempting to develop a pace and take advantage of the appropriate moments to create tensions, I could not tell whether the piece as a whole was actually progressing or if it was lost into a cave full of strange echoes. Looking at a computer sitting on a chair in front of me instead of a traditional music stand upon which the sheet music would have been, and having to watch my every step as I tried to select and work with specific effects by pushing pedals to give me access to the electronic world, I felt at times that I was musically stumbling. For instance, it was impossible to ignore when in a particular moment I activated an effect and accidentally the volume of the speaker was considerably raised. Dealing with that kind of equipment, it did not seem possible to nurture a stronger connection to the audience. I could only hope that my engagement with the moment would come across in my musical expression, and would envelop the audience in a few minutes' journey in an unknown artistic world, in which I intended to be a hospitable guide.

4.5.2 A different kind of sound painting

Similarities between the work with sketches and the sketch-less direction I took were noticed, further questioned, and explored. Even though I made some advances with the electronics, my work still revolved around pre-programmed tools. In one way such a limitation was productive, since I could then explore in detail different possibilities as one copes with peculiarities of an instrument and strives to get the most out of it. That was also the case of my use of soundpainting as a whole, whereby I took advantage of already established parameters and

transformed them according to my needs. With the small issues gradually being solved, I could channel my efforts into the different options of artistic processing. The work with the electronics, especially, was time-consuming, but it allowed for a continuous exploration of different modes of knowing and different intentionalities.

It could be argued that the contribution of the sketch-practice to the development of an improvisational mindset was only possible due to my embodied knowledge as a soundpainter. Having soundpainter experience under my belt certainly contributed when nurturing an improvisational mindset, but I would not say that such experience was essential to it. Without such an experience, an instrumentalist knowledgeable of the soundpainting conventions could design sketches and use them to deepen one's search for expression. Without knowing soundpainting at all, one could select certain musical parameters and arrange them in different ways as to devise a basic structure upon which to search for expression. The different ways in which music was thought and practiced in the experimental turns of twentieth century attest to that.

While a soundpainting-mediated individual practice shares with these turns certain possibilities for structuring musical thought, experiences of the role of soundpainter offer something else. Being a soundpainter, one lives with the concrete possibility of using solely one's own body instead of the sounds of an external instrument or a notational system in order to embody musical meaning. At the same time, such a possibility can only flourish in direct contact with another performer with whom one shares ideas in the same spatial–temporal dimension and without whom such ideas would be mute. What the experience of being a soundpainter and of improvising with different flutes and electronics had in common was the possibility of exploring an interplay of different forms of embodiment, while faced with the impossibility of knowing the actual responses that would result from my actions.

Experiences with multidisciplinary performance, for instance, also contributed, in the sense of becoming aware of and attempting to integrate different forms of embodiment, even if in a fragmentary way. At times the electronics seemed as alien to me as was the experience of using my body to convey artistic meaning beyond flute playing and beyond being in the role of soundpainter. Experimentation with electronics opened a space in which I could transpose the expressive possibilities I discovered while collaborating with Rahfeldt, for example, in a musical dimension, facilitating an exploration of different identities. As I acknowledged earlier, the cognitive challenges of multidisciplinarity also stemmed from being simultaneously a flutist and a soundpainter. In my understanding, all these different tracks came into to play as I used my body, the body of different flutes, and the possibilities of electronic processing.

Another performance with electronics brought out these different aspects. On October 7, 2015, I returned to the challenge of improvising with piccolo and contrabass flutes plus electronics (CD Track 13). The choice of instrumentation was made minutes before the actual performance, after I had set up the equipment and spent some time experimenting with different instruments. In the performance itself the electronics functioned (i) as a resonating board for expressions I devised on the flutes, in a similar way as did the students' choices in the beginning of PV6, (ii) as a secondary artistic persona that contrasted to my flute sounds, interfering with them in different ways, and (iii) as a device used to take snapshots of snippets of the performance and foreground them as if producing sonorous portraits of sounds played.

The transactions in the performance were often fragmentary. Moments of hesitation, expressed at the outset of performance in short phrases with questioning endings, gradually gave way to a firmer and yet distressed tone on the piccolo. Through rough cuts and abrupt interferences I explored different kind of contrasts, letting acoustic and electronic sounds run in parallel in some cases and in different directions in others. The musical linearity that I often favored was shattered and haunted by electronic shadows, which at times enveloped the instant of performance in a reverberating haze and at other times distorted the voice of the flute. Not knowing how to direct the piece, I took my lead from the sounds being processed by the computer. In similar ways to a standard soundpainting situation, I was both guiding and being guided.

Changes of pitch produced with the aid of the electronic resources took me from piccolo to contrabass flute. As two different characters, the piccolo and contrabass flute seemed to share a subject matter, but with contrasting points of view. While an echo of the last thoughts uttered through the piccolo with a transformed voice was still being heard, the contrabass assumed and rephrased the initial statements of the piccolo with stammering-like repetitions of notes, but in a much more inquisitive tone. Raising new issues, the contrabass part left the discussion without resolution, and the electronic part carried the improvisation away.

4.5.3 Guiding and being guided by sounds

This guiding and being guided by sounds, which marked my improvisations with electronics, was something I could experience anew while improvising with other musicians. In December 2015, I had an opportunity to meet and play music with three experienced improvisers and soundpainters. When visiting Thompson in Sweden, Etienne Rolin (b. 1952) and Julien Perret-Montoux (b. 1979) had taken along their instruments (bass clarinet and clarinet, respectively) and an eagerness to discuss soundpainting-related issues. Before their visit, they had made

recordings of free improvisations together in which Thompson played the piano, and they looked forward making new recordings during this new meeting.

Rolin and Perret-Montoux had recently edited *Erolgraphs*, a volume of soundpainting-inspired erolgraph notation devised by Rolin and called for him (the name is taken from his initials plus a reference to graphic notation) (Rolin, n.d.). They planned to play from it while in Sweden, besides recording free improvisations. Upon their arrival, I was leading a performance with the Swedish Soundpainting Orchestra in Helsingborg, and we were able to meet to discuss the *Erolgraphs*, soundpainting in general, and notational issues in particular, and to plan a recording session in which I could take part. My memory of previous conversations with Thompson was that he was rather positive towards the use of soundpainting-related notation, for it also opened other opportunities for performers that had not been enough systematized and explored. The positive attitude he had towards my sketches, when I showed some to him while we collaborated, had been made official in the short preface that he wrote to the edition of Rolin's erolgraphs, where he stated:

> Using notation in this fashion allows both the Soundpainter and the performer to explore other avenues not available in Open Form and the usage of Palettes. Etienne Rolin's symbolic notation system Erolgraph (engraved by Julien Perret-Montoux), addresses content and structures available using the Soundpainting language but also takes another step by opening up new possibilities of exploration for the performer (p. 3).

Even though I was at this point no longer performing as much from my sketches, Rolin's erolgraphs were of considerable interest for my research since, much like my sketches, they functioned as tools to expand soundpainting-mediated thought beyond the actual moments of transaction between two or more artists. That way of thinking was something I could sense from the outset of our recording session, as I had sensed earlier in my solo electro-acoustic improvisations.

Before embarking on any erolgraphs, Rolin and I recorded a short duo for bass clarinet and contrabass flute (CD Track 7) in which sounds were the predominant signs. Closely following each other, we used different strategies that equated with our knowledge of soundpainting. We barely looked at each other while playing; the focus was on *making the sounds* that would bring about a change in direction, and *making something with the sounds* that emerged as we played. The lack of a third party as soundpainter or similar increased our focus on the sound, reinforcing its essential nature as moving signs that at different moments resembled the physicality of bodily gesture. These could be taken as disclosing different kinds of reference, but most immediately the performative qualities that oriented our decision-making by hinting at a more agitated or calmer expression, louder or softer, faster or slower, of purer or distorted sound quality. Without the regulatory structure of notation and without the supervising role of a

soundpainter, meaningful expression reverberated in condensed and distended portions of time.

Having recorded this short duo, we moved on to free improvisation with the four of us performing together, as well as moments of performance based on Rolin's erolgraphs. Rolin's use of notation is a reinforcing example of how other artists have been thinking about soundpainting, fostering artistic ways of thinking and being that this practice invites by other means than the direct transaction between soundpainter and performer. As an experienced composer, improviser, and educator, Rolin conceived of his erolgraphs as compositional tools. In the introduction to *Erolgraphs*, with its twelve erolgraphs or 'graphic palettes', Rolin explained that this form of notation initially served as a semiotic support for his own soundpainting activities. He acknowledged that this way of working can serve as a bridge between soundpainting and traditional forms of composition, and posited that 'real-time composition can and must grow from the sharing of compositional strategies'. In his notation, a number of soundpainting-signs that refer to artistic content were placed within geometrical figures that served to indicate temporal restrictions and the delimitation of approximate range, which must be observed while one constructs expressions in performance.

The temporal aspect caught my attention, for it was something not clearly delineated in my own sketch work. Rolin's focus on temporal delimitation (and my partial inobservance of the same) I understood as being based upon differences in our horizons of understanding. As a traditionally trained composer, having studied with the acclaimed French composer, conductor, and teacher Nadia Boulanger (1887–1979) as well as with prominent composers such as Iannis Xenakis (1922–2001), Rolin pays close attention to the structuring possibilities of compositional parameters (rhythm, pitch, harmony, form) while engaged in soundpainting and other moments of improvisation. In contrast to Rolin's thinking, as a flutist my attention is drawn to qualitative aspects of performance and not necessarily to the structural aspects of composition, even though these were somehow present in my sketch work. But the temporal delimitations that Rolin embodied through his notation were a special feature.

Coming from different backgrounds, both of us used notation in distinctive ways, but with a common purpose: to develop and exercise musical awareness through the processes of improvisatory construction of expression. In our recording session, Rolin (bass clarinet), Perret-Montoux (clarinet), Thompson (piano), and myself (flutes) alternated between moments of free improvisation and erolgraph-mediated explorations. It became evident that Rolin's temporal subdivisions required closer attention, for it was something that he already mastered but that we, unfamiliar with his way of thinking, still needed to embody in our playing. In Excerpt Video 6 (EV6) there is a moment during the rehearsal when, needing clarification, Rolin directed the three of us to embody the soundpainting-signs he had notated and disclose the temporal dimension that he

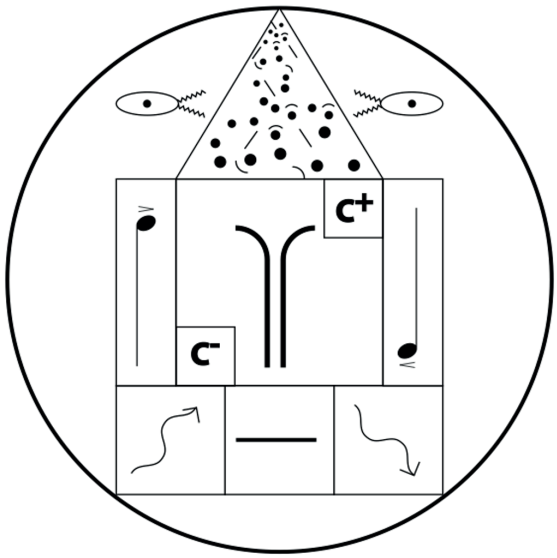
had added through the use of geometrical figures. We were then working with the composition number 11, subtitled *Circular Pile* (see Figure 23), which can be read in any direction.

After having rehearsed under Rolin's direction, the following performance of *Circular Pile* (CD Track 4) was noticeably more consistent than previous attempts in terms of temporal divisions. Through Rolin's direction it became clear that he had something very specific in mind and deeply embodied in his own practice. He deliberately conducted us through his ideas by ascending from the subdivisions of 1 to 5 beats and then returning from 5 to 1. The level of structural thinking in Rolin's approach, especially concerning a conscious and, to some extent precise, organization of time, was foreign to me. After engaging with the idea of temporal subdivisions intended in Rolin's *Erolgraphs* I noticed that my way of coping with time as a flutist-improviser, as well as a soundpainter, was mostly intuitive.

Even though I had drawn delimitations in my sketch practice, temporal delimitations such as the ones in the notation of the erolgraphs were not explicitly articulated and consciously enacted. As my work developed, I sensed a growing awareness of the temporal aspects that constituted the processes of expression construction, but without seeking any systematic way of delimiting the time of action in specific moments. Likewise, in my solo improvisations there was no specific orientation for approaching one expressive configuration or another for a number of beats or for previously contemplated amounts of time. As in the dynamics of my way of soundpainting, instead of consciously delimiting my fellow performers' time of action, I let the sounds that emerged from the performance provide me with the necessary orientation with which to understand how much time was needed in each moment. Besides instances of rather restricted temporal existence, as in the short note that follows an indication of the sign HIT or in fast activations of SCANNING and POINT TO POINT, the different degrees of temporal flexibility inherent in soundpainting practice seemed to me essential for letting signs emerge from performers' processes of decision-making on the spot.

The difference between Rolin's approach and mine points to different intentionalities, and discloses how a soundpainting-mediated work can take distinct forms and serve different purposes. His concern with keeping a heightened awareness of key structuring musical parameters indicates the strength of his compositional way of thinking, which may or may not be explicitly shared by an instrumentalist like myself or other artists in different artistic fields. Expanding his artistic interests, Rolin founded the Centre Interactif d'Art Cognitif, and is currently exploring his erolgraphs as part of a larger inquiry focused on the cognitive aspects involved in the soundpainting situations of *live composition* and in the use of notational tools that aim to bridge different modes of compositional thinking. The description underneath the erolgraphs (see Figure 23) hints at Rolin's interest in the possible interconnection between the arts and the cognitive

sciences. In the notation and the phrasing, the temporal aspects that he delineated in his edition are a crucial element that propels artistic perception and action.



« Which concepts make the brain, body and heart accelerate to a new level of augmented artistic perception? »

Figure 23 Etienne Rolin's *erolgraph* composition no. 11, *Circular Pile.*
The upright rectangles meaning 1 beat to be filled with HIT (a short note); the medium-sized squares on the lower part of the image meaning 2 beats to be filled with either a GLISSANDO or a LONG TONE; the triangle on the top of the image meaning 3 beats to be filled with POINTILLISM; the larger square in the center meaning 4 beats to be filled with MINIMALISM plus the option of changing the minimalistic cycle according to the smaller squares within that larger one, representing additions of sounds to the cycle after the sign CHANGE ADD (C+) or the removal of sounds from the cycle after the sign CHANGE SUBTRACT (C-), and finally on the sides of the triangle the sign for EXTENDED TECHNIQUES, which in the publication meant 3 beats but that were re-defaulted for our performance to mean 5 beats to be filled with unconventional sounds. Copyright QDT. Reprinted with permission.

As well as pointing to another perspective on temporal issues, the undirected performance of *Circular Pile* (CD Track 4), which immediately followed the rehearsal moment seen in EV6, provided me with further confirmation that, while in the perspective of an instrumentalist, one is and must be producing signs. As in the Rolin–Faria duo, in the absence of a distinguished leading figure (a soundpainter), as instrumentalists we also thought through soundpainting and explored our perception as the main orientation in creating complementary or contrasting expressions, weaving a coherent whole. Although the four of us were all soundpainters, the factual absence of a soundpainter per se in that recording situation highlighted the need to understand of soundpainting as a sign language,

taking signing in its broader sense: both performers and soundpainters produce and interpret one another's signs during performance. In that respect, a bodily or written instruction to play a sustained sonority gives way to a meaningful artistic sign that becomes embodied in performance, and which must be considered a legitimate soundpainting sign when it stems from a standard soundpainting situation.

Chapter 5–Implications

What, then, are the wider implications of this study's soundpainting-mediated performative experiences? In this chapter I will consider how important aspects of musicianship were exercised anew through such experiences. Drawing on these more general reflections, I go on to address possible topics for future research.

5.1 Ontological implications: Artistic and subjective identities in the making

In both professional and educational contexts, musicians are called on to interpret and produce signs across a wide and often unarticulated spectrum of indeterminacy. With the mediation of written scores and the like, musicians make different kinds of decision while constructing and uttering expressions through select artistic idioms and traditions. These decisions are often directly related to the signs found in and through a score, the figure of an ensemble leader (conductor, soundpainter, soloist, section leader), and expressions uttered by fellow performers. In the soundpainting context, various levels of indeterminacy are interwoven, and the element of meaningful decision-making is enlarged and intensified as musicians interact–transact in different modes of knowing and being.

Compared to the relatively precise performative conditions found in much of the traditionally notated repertoire that constitutes standard chamber music, orchestral, and solo practices, in soundpainting practice the parts and the whole are interwoven within categorized and yet not fully determined parameters of action. Whereas a soundpainter is the one responsible for the overall structuring of time and for the shaping of an overall picture, all participants in a soundpainting contribute by composing their own part in relation to structural and expressive orientations. In composing their parts, each participant does not simply respond to these orientations, but also proposes them by means of their artistic expressions. From this other perspective, through contextually oriented instances of composition and textually bound instances of almost simultaneous experimentation and interpretation, from both the perspectives of soundpainter and instrumentalist, one faces the constant challenge of making sense of part and whole, of oneself and of other, as each performance unfolds.

Soundpainting practices thus offer different routes to the construction of artistic expression and the recognition of identities. Not only are the knowledge of structures and the necessary skills to be expressive while making music revealed there, but the possibility is also opened for nuanced understandings of subjective standpoints. Beyond awareness of the functional roles that certain sounds may have in a composition, this research shows that getting to know the meaning of each part of a musical whole as a performance unfolds also brings an opportunity to recognize oneself and others at each instant of artistic transaction. One could say that this is not specific to soundpainting, or indeed to any other form of performance marked by a greater degree of indeterminacy. For instance, echoing the performative ideal, Zimerman (Meyers, 2013) suggested that he came across different Bernsteins and different compositions throughout several performances, even though Bernstein was still himself and the compositions were still the ones idealized and notated by a composer, often long before the artists performed them. However, when it comes to soundpainting-mediated practices, other possibilities for such artistic, subjective, and intersubjective recognitions are to the fore.

Especially for musicians used to working from traditionally written scores, with individual parts pre-composed and already woven into a coherent whole, this is a significant change in perspective. The possibility of arranging individual compositions into a whole in the course of a performance is supported by the different ways in which various degrees of indeterminacy became conventionally distributed in soundpainting. Thus, through a structured and expanded experience of indeterminacy, enhanced by the possibility of assuming different perspectives at different times (soundpainter, instrumentalist, soundpainting-sketch designer and practitioner), it becomes possible to raise awareness of particular aspects of musical and ontological understanding within the complementary processes of projection and actualization (embodiment) of artistic meaning during performance.

Through this other performative–compositional perspective, one can take advantage of a structured recontextualization of musical knowledge in a largely indeterminate context, where the very existence of the music being performed depends upon a continuous process of decision-making as the performance progresses. The present research shows how this recontextualization takes place through the many-leveled structural delimitations already conventionalized in soundpainting and through its profoundly dialogical nature. Together, structural and relational dimensions afford the suspension, if not the removal, of various barriers to coping with the task of constructing expressions on the spur of the moment. Through a productive and dialogical interpretation of conventional and artistic signs, performative knowledge is addressed and explored from different angles.

As in the performance of traditionally notated repertoire, soundpainting requires performers to learn their part and gradually become aware of both the role it plays and the ways in which it contributes to the formation of a whole. However,

in soundpainting the connectedness of the development of awareness to the ephemeral existence of each performance brings a new urgency to the moments of decision-making it involves, and reestablishes a sense of connection to the moment, both fundamental components for the strength of performance as a whole. Even based on detailed knowledge of the conventional meaning of soundpainting-signs and their potential artistic implications, one cannot know in advance how each part will belong and contribute to the performance as a whole. The situatedness, the responsibility, of decision-taking and meaning-making in the very moment of performance demanded by soundpainting practice reflects directly onto other forms of performance.

5.2 Embodiment: Internalizing expressive potentialities

This research casts a critical eye over the different levels of embodiment in soundpainting-mediated practices, which can, and I would say must, be explored for a deeper awareness of the construction of musical expression. The necessary time for consciously taking advantage of structural and expressive potentialities depends upon a balanced interconnection between different forms of engagement with the practice and the different ways of thinking that it invites. A lack of such balanced interconnection was identified as a major impediment for a thorough exploration of expressive potentialities. Yet, due to the hierarchical flexibility built in the medium, in the sense that anyone can experiment by assuming the role of soundpainter, and the possibility of incorporating its conventionalized concepts into individual instrumental practice, it is an obstacle that could in principle be easily overcome. A working knowledge of soundpainting structures was found to serve as a useful basis for the transposition of the practice's conventional particularities and modes of thinking over to individual instrumental practice—a situated instance in which an existing example of the expanded notion of language became further expanded.

The search for a balanced interconnection between modes of being and making music seems to me especially significant for musicians active in orchestral practices. Considering the relatively well-established structures that delimit the roles of performer, conductor, and composer, I would argue that the functional and expressive malleability achieved by soundpainting practices can foster not only skills and insight, but also complementary forms of embodiment and a better-integrated view of music-making, despite the ostensible divisions in performing roles. As ensemble practices, both soundpainting and orchestras require some form of regulation, and thus present temporal and hierarchical restrictions that delimit the cultivation of complementary forms of embodiment. Contemplating the dimension of individual practice, a broader consideration of the flexibility already

founded on a structured use of indeterminacy afforded by soundpainting conventions can only benefit musicians engaged in bodily-directed practices—symphony orchestras and soundpainting ensembles among them.

In the thesis, a purposeful exploration of different dimensions of musical practice sets the agenda for a wide-ranging search for the complementariness of embodiment in sounding, moving, and written forms of communication. Logically, the perception and production of sounds should be the main point of interest for musicians. As signs are read from a soundpainter's or conductor's body, the musicians' attention remains to varying extents focused on the surrounding sounds: points of reference are sought, isolated sounds are strung together as melodies, and different sonorous stimuli are arranged into music that can make sense to us.

In soundpainting, a simple conventionalized instruction for action with built-in norms of conduct directs one's perceptual focus to certain point(s) of reference without as yet canceling one's attention towards other surrounding elements. An open-ended call to RELATE TO in some way with a fellow performer's chosen expression, and one step further is taken in a chamber music-like orientation, in which nuances of expression are sensed and echoed, and the connection between parts and whole is drawn in the moment. Attention and perception are precisely directed; interpretation and experimentation come together in an individual musical relationship, while also observing the whole and how the created relationship fits into the whole. Even when conventionally conditioned not to create any relationship with surrounding sounds (as, for example, after the sign PLAY CAN'T PLAY), once a moment of performance is underway, one still pursues such a lack of relationship based upon the continuous perception and observance of what another performer is doing. Through the gradual disclosure of compositional layers, instances of the complementary embodiment of meaning are established between sounds. The characteristic situatedness of all decision-making in a moment of soundpainting performance strengthens the need for attentive listening and a thoughtful, proactive response. And all this is embodied knowledge, which is eminently transferable and can certainly have a role in other music performance situations, from chamber music to the largest orchestras.

However, a the nuanced responsiveness to sound, which is often a culmination of the intake and processing of perceived sounds, is usually not completely independent from other perceptual dimensions, for it also has a bearing on the significant, and signifying, movements displayed by the soundpainter's body. From the embodiment of both instructive and expressive levels of meaning that are possible from the soundpainter's perspective, a considerable number of movements and images become available, ready to be incorporated into the musicians' construction of expression and recognition of identity. The potential significance of this is evident from Mayer (Euro Arts Channel 2015) and his thoughts on the encounter with Abbado's gestures—the way a passage was played

was merely an indication of a much deeper level of self-transformation. Soundpainting practices offer a similar opportunity for deep transformations, where imagery can be expanded by the multimodal relationships between the aural and visual dimensions. Furthermore, these same practices are challenging and offer the chance to potentiate transformations, conveying and interpreting meaning in its concentrated form in an actual moment of performance, for which the soundpainter's movement is a primary source; there is often no additional element such as a score in which meaning has already been sketched out and worked on prior to the direct encounter between performers.

The bodily configurations conventionalized in soundpainting-signs, whether a still posture or a dynamic movement that occupies space and time, hinting at a specific kind of content, can become integrated into a musicians' set of imagery. In terms of visual prompts, one has the visualization of a sustained sonority through a round shape with white interior and black contour typical of traditional musical notation (in other words, a semibreve), and one has the imaginary horizontal line drawn by a soundpainter in front of his or her body as an instructive, expressive indication of the LONG TONE to be actualized. A search for written forms to represent not only an instruction but also an idea, imbued with artistic content of a certain quality, can also serve as stimulus and contribute to the process of deepening complementarities of embodiment. Considering the possibilities of multidisciplinary performance, the imagery for a simple sustained sonority can be further developed through the continuous and equally paced movements of a dancer performing a LONG TONE or the allusive forms with which a visual artist can express the idea in performance (think only of a rope unrolled across the stage, or a strip of cloth hung evenly between the musicians' chairs).

The significance of aural–visual connections goes beyond visualizing an idea through the expressions of another. The possibility of embodying different ideas by assuming a soundpainter's perspective only adds to the multimodal connections. Attentiveness to gestural nuance, which is also a concern in orchestral practices, is another recontextualization of performative knowledge seen in soundpainting practices. The way a LONG TONE can be drawn in space from the perspective of a soundpainter serve as a basis for the sonorous reverberations that such content may have, whether one plays in direct response to the soundpainter's way of moving or re-enacts different ways of moving through one's own individual quest for expression through sound. A fast signing may be equated with fast air-stream or fast bowing, and the other way around with slow signing, which would lead to different intensities of sound and, consequently, different emotional content. Differences in the amplitude of gesture can also project different meanings that can be embodied in sounds of different qualities. When soundpainting-signs are more postural than dynamic, the way they are

woven together in a phrase hints at potential qualities to be echoed in the moment of actualization in sound.

The possibilities when relating to external signs and gesture-signs and of embodying them through in soundpainting practices point to the various ways in which such practices can be meaningful. To experience these different moments is to engage in thoughtful action, which is not only constituted by self-awareness but also represents the activation of a cognitive-emotional template (Gallagher, 2007) from which the desired empathic understanding of the musical world can take shape. An important part of the understanding that music-making is essentially dialogical, even when musicians do not actually share a physical space or temporal dimension, depends on such an empathic understanding. With it, meaning can be sensed and echoed in the different media (as sound, bodily gesture, written notation).

5.3 Responsibility: Making sense in and of the present

Another important implication of this research is its identification of the temporal awareness possible through transactive artistic experiences. The process of constructing expressions, like the recognition of identities, in soundpainting practices is intrinsically related to an awareness of temporal conditions. Considering that a musical expression is not simply an assortment of sounds, but mainly a well-delineated component in the disclosure of identity, whether the identity of the artist or the art—if they can be thought separable, of course—awareness of the potentialities of each instant and the conditions that apply to it is of crucial importance. Having adopted the different perspectives in soundpainting practices, I found I enhanced my understanding of music as a temporal art, a notion often explicitly referred to by composers. Before, from the perspective of an instrumentalist who played mainly from traditionally notated scores, my understanding of time was restricted to pre-reflectively making audible the time structured by composers.

Through critical transactions in soundpainting-mediated practices, such understandings could be revised, rearticulated, and introduced into my way of making music. Both soundpainters and instrumentalists should be aware of the implications of each decision made in performance, since structure and expression become merged and form the basis for the dialogical unfolding of events. As an instrumentalist in a soundpainting, as someone who can render structures meaningful, temporal awareness is of utmost importance. Being called on to compose one's own part in relation to a yet incomplete whole, taking into account particular conventional conditions, is a different kind of challenge than playing a traditionally written flute composition, whose form and content were defined

before the performance. But it is a worthwhile challenge, through which temporal awareness and the modes of knowing needed in the performance of traditionally written works can be reshaped.

It is more than possible as an instrumentalist in a soundpainting to use simple elements to work out the fundaments of music-making and understood them anew. From expressions spontaneously constructed on conventional particularities as simple as a call to play a sustained sonority or to devise a minimalistic pattern that can be repeated, artistic signs emerge that can be further developed in an improvisational way through simple actions such as changes in volume or tempo, or other modifications in sound quality. Such a gradual development of expression can be understood as essentially a self-dialogical and reflective process, in which one contemplates possibilities and connects musical ideas according to the needs of the moment, and the possibilities of expressive enhancements in relation to ideas already expressed are legion. Hence, awareness of expressive potentialities can be enriched through moments of practice in which the interference of another performer, especially of a performer who plays the supervising and moderating role of the soundpainter, is not a factor. Through such practices, temporal awareness can be raised and the role of an instrumentalist as a responsive proponent instead of simply a responder can be further cultivated. Within such cultivation other aspects of one's subjective standpoints can also be identified, questioned, and enhanced.

The time made available for the construction of expressions may range from very restricted to greatly enlarged. In relation to fast activations of soundpainting-signs such as HIT, POINT TO POINT, or SCANNING, expressions will necessarily be constructed in fractions of seconds. Even if in such relationships one's actions are initially restricted to the level of reflexes in standard soundpainting, after becoming aware of such temporal restrictions one can strive for deeper levels of expression. If short activations are repeated, it might be possible to group expressions into a phrase through which one makes sense of one's own thoughts in relation to a soundpainter's way of moving. But one must be aware that each gesture and sound produced may be the last one. That is a significant implication of the unforeseen nature of dialogical improvisation of the sort seen in soundpainting practices. A new perspective on the breadth of lived experience thus emerges out of even the smallest portion of time.

Such artistic, existential conditions are a constant in soundpainting. This condition becomes radicalized in these practices, as it is embraced as a key element for the very possibility of making music. As such, it illuminates the unforeseen character that is part of every performance, whether improvised or based on notation. The possibility of purposefully embodying such conditions and putting it into other perspectives, depending on how time is coped with through soundpainting practices, has potentially lasting implications for basically anyone engaged in performance. As the time allowance for the construction of expressions

are extended through the conventionalities of soundpainting, each instrumentalist may delineate more clearly the character of their part weaving musical ideas into a whole that constitutes one's statement. Being able to experience such a dialogical administration of time from the perspective of an instrumentalist in a soundpainting, of a soundpainter, of an instrumentalist devising expressions individually: this for me was a step beyond the limitations of the roles that prevented me (and possibly other instrumentalists as well) from becoming aware of how music renders the existential implications of time.

Further research on how the aspects of temporality and, consequently, of the embodiment of meaning come to play in other indeterminate practices and body-oriented mediums would be of interest. Having passed through different research stages, I now look back with different eyes on the experiences I had while engaged with Robair's opera *I, Norton* during the event *(Re)thinking Improvisation—Artistic explorations and conceptual writing*, one of the first performance experiences I had at the beginning of this study. Robair's approach interweaves bodily signs, traditional notation, graphic notation, and verbal texts, forming a range of possibilities through which the construction of expression can take different directions. Even though the bodily signs are not as developed as they are in soundpainting, the way Robair has arranged a whole package of different semiotic resources that can be used to create different versions of what he called "an opera in real time" (Robair, 2013) would make for an interesting case study.

5.4 Another horizon of integration

Another form of integration than the ones that I experienced while assuming different perspectives within soundpainting-mediated practices came into play when I started to experiment with electronics. Initially playing from my sketches, I remained somewhat close to my previous experiences with soundpainting. But my relationship with the electronics called for a different kind of approach. The machine opened another dimension of expression that I was unfamiliar with. As such, a different temporality was introduced into my work, and I felt a need to spend unrestricted time exploring some possibilities by improvising and gradually discovering how expressions could be generated and transformed in the interplay between acoustic and electronic dimensions.

But the performative knowledge embodied in soundpainting practices was not removed from this experimental practice, on the contrary. It was quickly noticeable that as I improvised with the electronics, I took advantage of not only the structural level of soundpainting but also of the expressive level that gradually became embodied through particular soundpainting-mediated experiences. In a developed echo of my previous experiences with *Kaleidoskópica*, in 2010, while I

explored different kinds of sonorities I thought both in terms of the conventional affordances of this medium and of how I had experienced the construction of expression mediated by it, both as an instrumentalist and as a soundpainter. The computing signals that opened the possibility of exploring the realm of electronics were complemented by conscious re-enactments of musical–gestural nuances.

This portion of the work has twofold implications that can be extended to other forms of music-making and further cultivated as valuable ways of seeking expression, and especially in recognizing identities. Firstly, it points towards the fact that once embodied, different modes of knowing can become accessed in other situations than the ones in which they were embodied. That means, while playing different kinds of repertoire and engaging in different kinds of situation, one accumulates ways of listening, seeing, and understanding oneself and the surrounding world. Awareness of this is significant for nurturing both heightened attention towards particular modes of knowing inherent in various practices, and a degree of open-mindedness towards unfamiliar practices, from where performative knowledge may be questioned and further developed. Secondly it shows how apparently different experiences can be understood as being not so different after all, and thus be explored with the purpose of integrating modes of knowing and being. Considering the availability and pervasiveness of technology in our daily lives, this twofold implication can aid in fostering a stronger integration of acoustic with electronic and interpretative with experimental practices.

5.5 Implications that drive future inquiries

5.5.1 Across time: Recollecting a sense of the moment

All the implications mentioned in this chapter concern the transformative potential of art-mediated experiences. Considering more directly who I was at the outset of the research and who I am now, I would say that the most important implication of being an artist–researcher to be taken from this study relates to recollecting a sense of the singularity of each moment. Recollecting a sense of the present moment through different artistic-research transactions revealed the major underpinnings upon which an array of other implications can be focused. Not only is the understanding that each performance is in fact unique a useful corrective to the distorted views that insinuate that when playing from a score one is bound to always play the same thing the same way, but also each relationship to or within a moment becomes singled out as a significant instance of learning in its own right.

Through artistic transactions such as soundpainting practices, not only are the boundaries between performer, conductor, and composer lowered, but also the

boundaries between musician, student, teacher, and researcher. This should not be thought to equate with a naïve refutation of authority—on the contrary. It depends upon the recognition of the essential meaning of authority as the possibility of taking advantage, from moment to moment, of the differentiated knowledge obtained from the privileged perspective for the sake of mutual benefit (Gadamer, 1960/2006), a recognition that has a direct bearing on music learning through making. Upon thoughtful engagement in transactive and critical artistic practices, the dimensions of learning through art-making are expanded. The possibility of constructing expressions even from unexpected or undesired sonorities enacted in the soundpainting practice by means of the no-mistake principle is an applied example of such expansion, from which a clue can also be taken concerning both the significance of a connectedness to the moment and a productive exercise of authority. A dilution of counterproductive boundaries potentially brings a direct impact to the way I openly engage in artistic and academic activities, whether in large groups (ensembles, classes), smaller groups (one-on-one situations of music-making and/or teaching), or even in individual dimensions wherein I converse with myself and/or with a computer in moments of continuous artistic–academic research.

Such a weakening of counterproductive boundaries also affects my understanding of how artistic research and performance-education research are intrinsically connected. After having lived through artistic research that focuses on the aspects of artistic learning that emerged from my engagement with specific practices, and from the multiple reflections that interconnect artistic and academic modes of knowing, I realize that the field of performance-education can greatly benefit from an artistic research orientation. When it comes to different aspects of continuous artistic formation, independently from the stages of development artists may find themselves in, an artistic research orientation is of crucial importance for the disclosure and enhancement knowledge. I believe therefore that artistic research and performance education should be considered complementary fields, ready to be integrated. That is a stance that I fully intended to maintain in future professional engagements.

A focus on continuous artistic formation and soundpainting-related artistic research, for instance, requires awareness of the productive and counterproductive enforcement of boundaries. Such a focus subsumes into artistic expression, which I believe should be considered the main subject matter of artistic research. The situatedness of decision-taking and meaning-making in the moment of performance, plus the possibility of gathering different ways of thinking by bringing together performing artists from different areas and disciplines, for example, are challenging aspects of soundpainting that need to be further investigated. Considering that different concerns permeate the modes of thinking of different artists, how can artistic expression be better understood and sought out within a greater multidisciplinary soundpainting setting? Furthermore, in order to

further develop awareness of other possible applications of soundpainting practices in a deep search for expression, a joint research project involving experienced soundpainting practitioner–researchers, especially if from different artistic fields, could be a form of critically studying and articulating particularities of continuous formation and complementary embodiments of meaning within multicultural soundpainting situations. Such an inquiry could further clarify specific affordances concerning aspects of deeper artistic and ontological understanding.

5.5.2 Across practices: Back and forth between the soundpainting and orchestral worlds

Similar mechanisms of signification come into play in notated–conducted and gestural-oriented musical practices, meaning the symphony orchestra and soundpainting, respectively. Whether taken as an artistic end in itself or as a practicing tool that serves the purpose of continuous formation, or both, I would argue that soundpainting-mediated performative experiences can make significant contributions to the musical horizons of understanding of professionals and students alike. This claim is based upon concrete examples derived from the present study, which in a way corroborate previous impressions accumulated primarily through artistic experiences with fellow musicians from a professional symphony orchestra in Brazil.

The issue of the impact across musical practices such as soundpainting and symphony orchestras is a point that, together with a more detailed inquiry into the implications of such kinds of practices for other musicians professionally engaged in chamber music and orchestral settings, requires further confirmation that the present research could not provide. A detailed study of how professional musicians, including myself, would experience this kind of practice while being permanently engaged in orchestral activities would be ideal in thoroughly clarifying the issue of cross-practice impact. However, two main obstacles to the realization of a study of this sort will need to be overcome: (i) the prejudices that might prevent musicians from being willing to engage in such study, and (ii) the restricted amount of time these professionals would be able to make available to engage with the proposed practice to a meaningful degree. Despite the usual speed with which musicians learning soundpainting's conventional particularities, a significant experience both of the performative roles of soundpainter and instrumentalist, and of devising, practicing, and performing from some kind of notational representation of performative parameters, whether inspired by soundpainting or not, would be needed to notice nuances and develop a mindset that corresponds to the practice—and that would require time to consciously take advantage of the structural and expressive potentialities, perceiving and projecting

meaning, while constructing expressions in relation to both the perspectives of soundpainter and instrumentalist as an improvised performance elapses.

5.5.3 Across roles: Professional musician, teacher, student

For professional musicians, teachers (especially in departments of performance in institutions of higher education), and students, the implications of this research can serve as a platform for different kinds of development. One point that must be stressed is the fact that through practices pervaded by indeterminacy much of the learning that occurs is based on individual discoveries. As such, any research projects must be designed after careful consideration of the ways to engage participants. Whereas in the case of professional musicians it is possible to explore soundpainting practices mainly as a guiding tool in the process of search for artistic expression, in educational contexts there might be other applications. For instance, the findings presented in this thesis might benefit instrument teachers and students in the sense of allowing a number of ways to structure and vary musical practice, integrating different dimensions of work (technical, experimental, creative–interpretative) both in and outside the classroom. It may also serve to instigate more systematic forms of enquiry, taking advantage of those situations of higher indeterminacy, in which the construction of expressions is based upon more open-ended sources than traditionally written scores, and is directly linked to the moment of performance.

On another track, this present research points to a direction where a relationship of mutual learning may be nurtured. The traditional practice in instrumental teaching of exploring duets played by teacher and student as an important form of learning may be further developed through the use of standard soundpainting, along with its transformed, notated version. Despite hierarchical conditions, soundpainting practices might make it possible to foster situations in which instances of learning could be more clearly open to both student *and* teacher. Future research focused on instrumental teaching and learning, the refinement of instrumental skills, and the development of different aspects of musical awareness may illuminate the ways in which elements of specificity and chance can become productively combined in daily instrumental practice, generating complementary strategies of practice through which different modes of knowing may be combined.

5.5.4 Across media: Back and forth between the sonorous and the visual

A further development of the work realized with electronic processing may also bring significant insights into the multidisciplinary affordances of soundpainting-mediated practices and into future applications of the notion of transaction. One particular direction to be taken is the one of multimedia performance. Through the use of technology, one single musician is able to embody in specific ways the multidisciplinary dimension of soundpainting by, say, producing sounds and images simultaneously with the aid of computer software. The challenges of intersemiotic translation (sounds becoming colors and shapes) derived from moments of preparation and actualization in performance could be scrutinized both in theory and in practice. Such research could generate both artistic and educational outcomes, since the technological tools developed to interconnect sound qualities and images may become applied in different ways in the formation of musicians (as visual support for the analysis of particular aspects of performance such as nuances of articulation, timbre, intonation, and so on). The production of virtual paintings from performed sounds could even form personal catalogues or databases, from which instrument teachers and students could be able to visualize nuances, identify significant changes from one performance to another, and explore expressive potentials.

5.6 Final thoughts

Casting about for a way to conclude this chapter, I came across the following quote that I had once used to introduce and contextualize my research:

> I: Origin always comes to meet us from the future … The lasting element in thinking is the way … ways of thinking hold within them a mysterious quality that we can walk them forward and backward, and that indeed only the way back will lead us forward.
> J: Obviously you do not mean "forward" in the sense of an advance, but … I have difficulty in finding the right word.
> I: "Fore"—into that nearest nearness which we constantly rush ahead of, and which strikes us as strange each time anew when we catch sight of it. (Heidegger, 1959/1982, pp. 10–12)

I reflected back then that the potentially constant renewal of possibilities to explore one's performative knowledge (a mode of thinking, in other words) through soundpainting-mediated practices acquires the character of a constantly unfolding future that reflects back on and illuminates the origins of musical

experience. But what *are* the origins of musical experience? That may be too much of a personal question to ask. A part of the origins of my musical experience relates to engaging in joyful moments of music-making without yet being able to read or write music, and without too much concern about being right or wrong. Today, observing how my infant son improvises on children's songs by singing different sounds and fragments of words, constantly recollecting a genuine joy of music-making by taking hold of the future through the unforeseen of improvisation, it is a privilege to encounter even earlier stages of those origins that my memory does not allow me to reach. Is it possible to keep at least a spark of that alive even when music-making becomes a serious choice of profession?

Even though soundpainting-mediated experiences became a rather serious issue for me in the course of this research, the joy of soundpainting that I first experienced in 2004 has not been lost. As such, in different ways it still serves as an important reminder of the origins of musical experience. Reflecting upon the advantages of not knowing and the everyday difficulties of balancing serious and joyful music-making, Student A was reminded of the origins of musical experience through our soundpainting practice:

> I've never known anyone to pick up an instrument, any kid, not that I taught many, to pick up an instrument and say "I don't like it". Because … I think when you're young you're not worried about it. And I suppose it's that same experience … soundpainting. Because I don't know anything, I can't get wrong. And that feeling I can take into my normal music-making and just try to remember why, why I do it and why I enjoy it. Because, if you're playing and you're working really hard at a piece objectively for so long, you just forget that, and it's really hard to snap out of it. So, it's just soundpainting reminding you to be like that kid that picked up the flute and, they can't get wrong, and it's just fun, there's nothing dogmatic about it, or boring, or "you *have* to do this and you *have* to do that", it's just you pick it up and you enjoy it.

Clearly the student was referring to a kind of enjoyment that is different to the infantile joy of playing with sounds without specific concerns with being particularly expressive or getting things right. When music-making becomes enveloped in a different kind of seriousness of play, different intentionalities come into operation, and there is a need to balance things out. Specific moments of developing skills and the hard work necessary for overcoming difficulties may indeed distort the seriousness of music-making and lead one to temporarily forget the enjoyment that attracted one to music in the first place. But that forgetfulness quickly vanishes when one becomes again absorbed in playing music, when making music becomes *an experience*. Such absorption can be so strong as to suggest a kind of self-forgetfulness that gives the impression that there is no thinking going on while a performance unfolds, which is not exactly true.

Even when pre-reflectively engaged in a music performance our actions are not blind, but steered by a deeply embodied way of thinking, grounded in tacit knowledge. What triggered this research was just such an interest in exploring different possibilities for exercising thoughtful music-making, forms of music-making that I had in different circumstances sensed to be relevant, but that were somehow kept at the margins of my everyday musical activities due to the many other serious issues I needed to worry about as a professional musician, educator, and researcher. However, the sense of relevance that I found embedded in soundpainting experiences was tied to these other serious issues that then occupied most of my attention.

The student's thoughts also indicate other important aspects for consideration. The lack of a score in soundpainting, of a sheet of paper with a scripted path to an artistic world that before a rehearsal or performance one already held onto as a springboard for music-making, reinstates the illiterate origins of musical experience. At the same time, one knows the conventions of the medium and is able to relate to them fluently during a performance. In this context it becomes clear that one can simultaneously not know anything while knowing quite a lot. Even not knowing how a performance will start or end, what will happen next as the performance unfolds, one knows a great deal about how to play the flute, about how to explore certain techniques in order to express certain thoughts or emotions, about the different constraints one would face if certain soundpainting-signs were used in specific ways.

Thus, even if working objectively for a prolonged period of time with possibilities of expression, as I did through my sketch practice, it remains the case that in a soundpainting performance one cannot escape from the reality of not knowing, for this is essentially the basic principle of the practice. Indeed, it is even enhanced through conventional orientations such as the no-mistake principle, which instill the possibility of recognizing a misinterpretation, a fleeting instant of not knowing, and immediately changing its status and integrating it into the music as knowledge or as a potential path towards knowledge. Knowledge of soundpainting thus affords a concrete possibility of knowing while not knowing, of being right while being wrong. This is a different way of seeing and interpreting experience, which depends on having adopted the crucial perspectives. Even if for a fraction of a second one regrets having made a mistake in a soundpainting-mediated performance situation, the perspective of the practice itself, concretized in the perspective of the soundpainter, allows for a quick assessment of the mistake and a decision whether or not it should be removed or further explored.

That instates a productive way of dealing with adversity, which is significant for allowing a recollection of the enjoyment of making music and, consequently, fostering varied forms of searching for expression. Within this variety, one must be alert for affordances and hindrances that gradually become noticeable as familiarity with the medium grows. Naturally, one becomes bound to certain ways

of thinking and playing while embodying meaning through soundpainting. To some extent that is inevitable, as one's way of playing is also bound to the way one learned to play the flute through the orientation of different teachers; one's way of composing is bound to the ways music can be notated; one's way of thinking is bound to the ways thoughts can be arranged in one language or another.

An awareness of the productive and counterproductive bounds is an important point of differentiation in those instances of joyful music-making, between infantile, uncommitted singing and mature commitment with artistic expression. The seriousness of professional engagement depends on acknowledging and balancing such bounds, acknowledging and balancing familiarity and unfamiliarity. As such, it is my understanding that the significance of engaging in a musical practice, in which one can simultaneously know and not know, worry and not worry, be right and be wrong, stems from drawing close and then working from within the "nearest nearness" (Heidegger, 1959/1982, p. 12) which allows us to recognize ourselves in the making of music in a productive way. Only once we have thought, played, said something, only after the future has become the present, can we get in tap the knowledge of the essence of music, having at least had a glimpse of the origins of musical experience that matter most. With that in mind, my envoi comes with the distinct impression that my quest for identities-in-the-making under the veil of musical indeterminacy, as in the case of this study concretized through soundpainting-mediated practices, has only just begun.

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Appendices

Appendix A

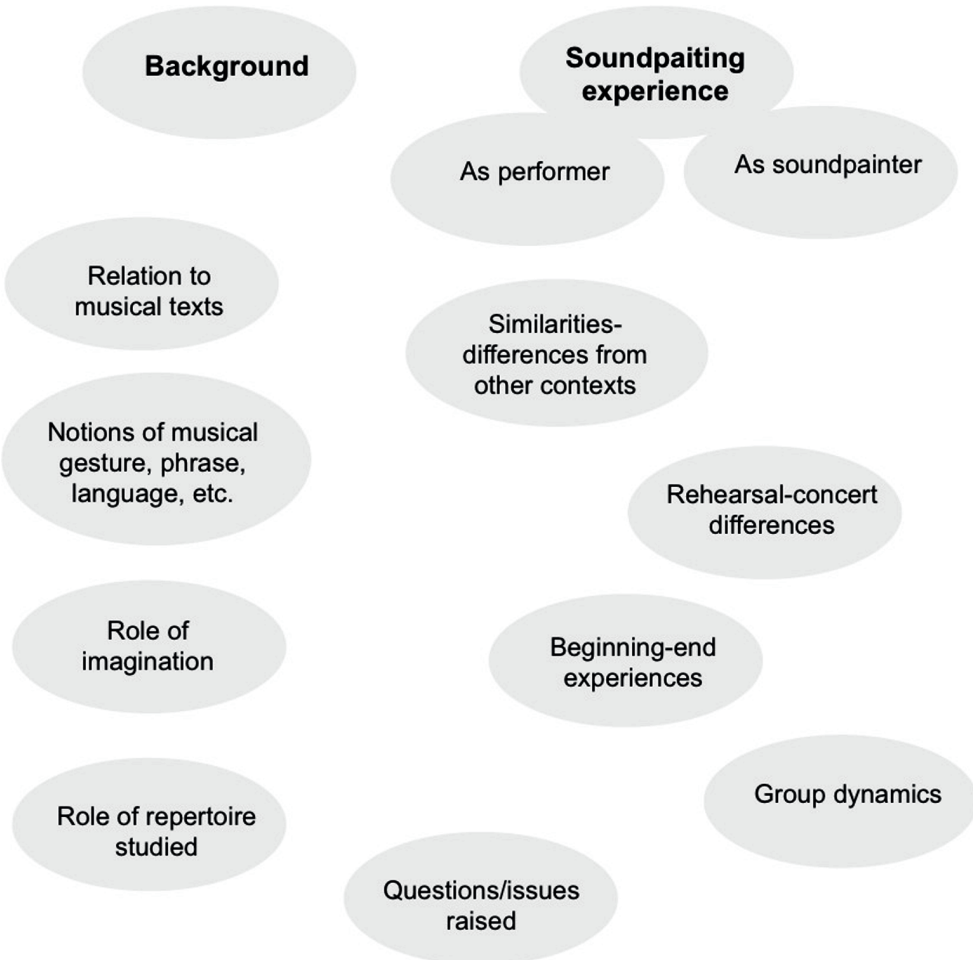
Research and artistic events, with place and date.

Event	Place	Date
Interviews		
Beyer	Grieg Academy, Bergen	January 19–24, 2014
Odriozola	Grieg Academy, Bergen	January 19–24, 2014
Thompson	Mjöhult	June 27, 2013
Student A	Music Academy, Malmö	June 7, 2012
Student B	Music Academy, Malmö	August 2, 2012
Student C	Music Academy, Malmö	August 13, 2012
Student D	Music Academy, Malmö	June 21, 2015
One-on-one collaborations		
Pilot - Korkman	Helsinki	December 12, 2013
Vogel	Liljeforssalen, Malmö	December 14–16, 2014
Thompson	Liljeforssalen & IAC's Red Room, Malmö	January 31–February 1, 2015
Rahfeldt	Liljeforssalen, Malmö	April 15–16, 2015
Performances		
Flute class ensemble	Kapellsalen, Lund	February 17, 2012
Flute class ensemble	Caroli Kyrka, Malmö	February 27, 2012
Flute class ensemble	Skissernas Museum, Lund	May 16, 2012
Flute class ensemble	Kapellsalen, Lund	November 30, 2012
Flute class ensemble	Lund University Scholarship Award Ceremony	November 14, 2013
Flute class ensemble	Kapellsalen, Lund	November 15, 2013
Mixed class ensemble	Liljeforssalen, Malmö	June 3, 2014
Solo performance	Liljeforssalen, Malmö	September 25, 2013
Solo performance	Liljeforssalen, Malmö	June 3–4, 2014
Solo performance	IAC, Malmö	December 1, 2014
Solo performance	Rådhuset, Malmö	April 24, 2015
Solo performance	Liljeforssalen, Malmö	October 7, 2015
Other Performances		
Swedish Soundpainting Orchestra	Statsteater, Helsingborg	December 17, 2012
Swedish Soundpainting Orchestra	Konsthall, Landskrona	June 30, 2012
Swedish Soundpainting Orchestra	Teater, Landskrona	November 15, 2012
Swedish Soundpainting Orchestra	Konsthall, Lunds	September 22, 2013
Swedish Soundpainting Orchestra	Moderna Museet, Malmö	November 11, 2013
Swedish Soundpainting Orchestra	Berlin	May 20–24, 2015

Faria, Perret-Montoux, Rolin, Thompson	Liljeforssalen, Malmö	December 21, 2015
Forums		
Soundpainting Think Tank	Libramount	June, 2012
Soundpainting Think Tank	Kingston	June, 2013
Research meetings		
(Re)thinking improvisation	Malmö	September, 2011
Konstnärliga forskarskolan semester meetings	Göteborg	March, 2012
Konstnärliga forskarskolan semester meetings	Stockholm	September, 2012
Konstnärliga forskarskolan semester meetings	Malmö	March, 2013
EPARM (European Platform for artistic reseacrh in music)	Lyon	April, 2013
Performa 2013	Porto Alegre	May–June, 2013
TAhTO (Finish artistic research program)	Helsinki	December, 2013
Konstnärliga forskarskolan semester meetings	Fårö	April, 2014
First conference of the international association of cognitive semiotics	Lund	September, 2014
Tacit or Loud	Malmö	November–December, 2014

Appendix B

Thematic research guide used in the interviews with the students.



Appendix C

Excerpt of the analytical outline of the recordings of two sketches.

Analytical outline of SV1

(00:00) initial hits with a rough quality

(00:13:36) 5 hits, first still harsh and the others a little less;

(00:16:13) long tone with wide vibrato) fading away;

(00:26:00) crisp hit-off;

(00:29:83) sustained low LT enriched by vibrato right before first ascending Gliss. with a subtle accentuation in the middle (thicker shape at the beginning of glissando graphism, but no clear indication of duration of first note) followed by cracked low hit (H);

(00:37:50) second glissando starting a little brighter in timbre and louder with a vibrato that fades before the ascending gesture with soft lifting at the ending higher pitches followed by rough (but not broken) low hit and incisive high hit (H);

(0:47:50) non-vibrato mid-high LT with slight crescendo at beginning followed by descending glissando with a little holding on first note, gradual accelerando on first few notes and continuous motion down fading away;

(0:57:23) first MIN (16 cycle repetitions) with ternary feel with regular 8th note subdivision: heavier on 1st beat relaxing on upbeat, soft 2nd upbeat leading to heavier 3rd beat and upbeats with *anacrusic* feel to restart the cycle;

SPRKL H ==> two first interjections on the downbeat with the **same** high pitch on cycles 5 and 7; on 8 one middle range gentle on 1st upbeat; on 10 one high range and sharper interjection on 1st and 2nd upbeats; on 12 a shorter high-range sharp on 1st upbeat; on 13 the same a little higher still; on 16 a more aggressive flutter tongue on 1st downbeat;

(1:38:22) second MIN still with ternary feel and regular 8th note subdivision (8 repetitions with a P.Down change from 5 to 6): starting with more legato on first three 8th notes and staccato on last three, the first two notes are tied more clearly as the cycle goes;

SPRKL H ==> on 3rd repetition one high-range short interjection on 2nd upbeat; on 4th the very **same** thing with P.Down change (unplanned but kept);

(1:55:45) Freeze on low LT with mildly wide vibrato especially on initial note; in the transition between Pitch changes vibrato is diminished mezzo forte dynamics; dynamics grow in the return to first LT, and so does the vibrato; a breath separates the short sequence of low LTs to give place to the next low LT that makes a kind of an ellipsis between this previous gesture and the next with interchangeable LT and Ptlsm;

(2:13:00) low LT, without vibrato at first and, after some oscillation in the air column, a very hidden vibrato threatens to appear towards the end;

(2:20:26) PTLSM with basically two gestures: **1)** a descending/ascending kind of "V" shape gesture starts on a failed high H going down with two tied notes followed by staccato ones going back up to the **same** high H that fails again, and **2)** (2:22:35) a fluttered tongue semitone change up, followed by a downward motion with a more

Analytical outline of SV2

0:01:500 PTLSM.Lev.↓ starts with well delineated gesture divided in one high H, followed by 4 low descending chromatic pitches, concluded by one high H (a second above the first);

(0:03:500 - 0:06:000) pause (not indicated in the sketch);

(0:06:000) short upper mid-range H immediately followed by low LT (two octaves bellow initial H) with added accent that initiates a wide amplitude vibrato that accompanies fast crescendo-decrescendo that leads to a 3 low chromatic descending pattern resembling the one in the first gesture but more steady rhythmically and that ends up being taken up to a high H (again a second above the one initiating the gesture);

(0:10:500) 3 fast descending mid-range notes followed by similar descending pattern of three but slower followed by; upper mid-range H (same pitch as the one that preceded the high H that ended the previous gesture) closely followed by low LT with flutter tongue (in a way similar to what happened in 0:06:000) that fades away;

(0:14:500) mid-range H followed by explosive attack on low register that gives the impulse for a rapid descending arpeggio abruptly interrupted by

(0:16:035) H ↷ (low) LT. a short high H (the highest so far) closely followed by low LT (same pitch as the previous) without flutter tongue and without vibrato at first (vibrato added half way through) that is modified by two fast ascending pitch (P) changes and one slow descending (the sketch said 4 changes of pitch, not 3), last note sustained with decrescendo (V. ↘);

(0:27:660) PTLSM starting with low range H followed by short pause (± 1 sec.) preceding a 5 notes gesture composed of a quick descending 2 mid-range slurred pitches complemented by a 3 mid-range descending arpeggio that ends in a short H an octave lower than the initial pitch in this section;

(0:32:047) a three part gesture composed of **1)** 2 articulated and descending mid-range pitches followed by 2 quickly slurred descending lower high-range pitches; **2)** 4 articulated and descending low-range pitches + 1 short mid-range and high-range H; **3)** a mid-range flutter tongued LT concluded by a mid-range H;

(0:37:306) after a short pause (± 1 sec.) a sequence of quickly slurred pairs of mid-range, high-range, and low-range finishing with a tied LT with fast vibrato (small amplitude) and and quick and gradual decrescendo that creates the impression of a short pause (also ± 1 sec.) that connects to;

(0:40:500) **1)** a sequence of descending pitch-pairs: 1st on low-range with heavier/longer articulation and loudest volume; 2nd on mid-range with lighter/shorter articulation and softer volume; and 3rd on low-range lighter/shorter and smoothening out in preparation to; **2)** slightly crescendo sequence of same 5 articulated low-range pitch + quickly tied descending 2 pitches on upper low-range followed by 1 articulated note + similar crescendo sequence of same 5

metalic/harmonic sound quality starting 4 slurred notes that at after an articulated a hick up ends to descend with a staccato feel until the next mid-range LT; (2:24:50) mid-range LT starting again without vibrato, which is added half way through;	articulated upper low-range pitch; (0:45:224) **1)** quickly tied descending 2 low pitches, the last note held in a LT until the gesture is slurred with slight crescendo towards an upper low-range sequence of 2 shortly articulated descending pitches that rest on another LT; **2)** concluding pattern of 2 descending pairs of pitches quickly slurred, being the last pitch held in a LT (same pitch as previous LT) with very short flutter tonguing at start and then a quick decrescendo that opens the way to;

Appendix D

Interview guide develop for the interviews with professional artists.

Walter Thompson	
Theme	**Questions**
References	How do the different arts relate to your work as an artist? To which extent your previous training in music influence your work nowadays? Can you give examples of moments/situations in which you as a performer, a composer, and a conductor gets highlighted in your experience with Soundpainting? Reflecting upon a few signs, could you point towards specific references in the artworld (compositions, recordings, paintings, films) of specific artists? Who is the soundpainter in the artworld? Is he/she closer to any figure in the arts?
Definition	What for you characterizes a sign and what characterizes a gesture? How is that shown in soundpainting? What does expression mean in soundpainting (for both performer and soundpainter)?
Processes	Can you tell me about your rehearsal process with the Walter Thompson Orchestra? What do you expect from performers? How can performers pursue/achieve that? How do you foster such pursuit in the work with your groups? To what extent a performer transformes soundpainting and is transformed by it? What are your thoghts about Gadamer's "All playing is a being played... The game masters the player"? In the Swedish Soundpainting Orchestra you act more as a performer than Soundpainter. Can you reflect upon these experiences?
Criteria	How would you describe a successful and an unsuccessful experience in Soundpainting?
Bud Beyer	
Theme	**Questions**
Artistic identity	How do you perceive artistic identity has been taken care of in institutions of musci education?
Antecipation-expectation-reflection	Do you take place in artistic processes? What is the place (or time) for these?
Performing artist and educator in performance	What characterized/differentiates each activity?
Conductor	What is the function of a conductor? How to balance verbal and gestural descriptions?

Appendix E

Annotations sample from explorations with electronics.

141108

Loading a sound file of a previously recorded sketch to listen to the outcome of different processing modules

- Band Pass Filter: makes the sound more muffled; if the parameter “q” is diminished the muffledness diminishes as well ;; depending on the intensity of the frequencies being captured by the microphones, the Band Pass Filter could be useful
- Distortion: not very interesting results (first impression); maybe if the amount is raised there might be something interesting to work with
- Falanger: interesting effect to transform sounds in general;; listening to a recording of the first sketch, it worked well in every sound (H, Min, L.T, Gliss — not when it moves very fast though; PtIsm) ;;; I have the feeling that, when “ModulationFrequency” and “modulationDepth” are raised, it reproduces a bit of the effect I got with two pitch shifters moving in opposite directions, with an additional parameter of oscillation, which resembles the idea of “Drone” in Spting
  - As with other effects: when “mix” is at the minimum the effect doesn't sound at all; as the mix is moved further to the right the effect becomes more present — This is (might be) a way to activate things more easily and economically
- Granular Delay (gives the overall impression of an ensemble playing): seemed to work particularly well with longer/sustained sonorities, which became a kind of “PtIsm” version of it
  - modifications I found interesting: reducing “GrainRate” to about 10 … the lower it gets the more it sounds as a Modified Echo of whatever was played, kind of bending the pitch making it sound as an out of tune small ensemble — which is also interesting, in contexts like sustained sonorities or continuous patterns like “Min"; raising the “grainLevel” to double the default to hear it better
  - “fineTune” makes the grain effects more pronounced, more present in their delayed existence: could be used to make the effect more in evidence
    - talvez estabelecer valores of “grainRate” para diferentes sinais; 1 - 3 para “Min” ou para “L.Ts” with interfering 'out of tune' ecos; 5 - 10 para “L.T”
    - maybe set a transition scene with automated (routed) transformations of “grainRate” and “fineTune” in particular sonorities
- “Limiter”: unlike with the BandPassFilter and the HighPassFilter, my first impression of the “Limiter” as it is defaulted, is that i has improved the sound quality, making it fuller

(((>>> a thought that crossed my mind is that during the first sessions with Sabine I should record whatever I play in order to have a folder of potential sound files to use later on during the final recording sessions <<)))

- “PhaseVocoder”: can record a sound being played live or from a sound file (as I'm doing now); the recorded bit can have its pitch transformed in a graph; the BANG button basically seems to make the recorded frequency louder: once “banged” the sound cannot come back to its initial volume level by pressing “bang” again; to stop the sound completely without using the bypass or the outlevel, it seems to be necessary to press “rec” to record a moment of silence
  - “Phaser” seems similar to “Falanger” with the difference that it creates a kind of a wobbling sound (kind of a Wah, or a strange vibrato), specially when “modulationFrequency” is intensified
  - “PianoReverbMSP1”: the smaller the “fft Size” number the more metallic the sound becomes ;; on faster passages the sound becomes a mass ;;; perhaps it is better to use it in slower moments with softer changes like L.T or Ladd ;;; interesting on “Gliss” (listening on the higher numbers “16384”) ;;; when playing is done with vibrato another layer of sound is captured by the effect, creating a messier sound ;;; reduce

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