

## Workshop 2: Reflections in sound / reflections in public

In this workshop, Ivar Grydeland will present his concept that reflection can be shown and experienced from the music-making itself, without relying solely – or even primarily – on words.

### Workshop research questions:

- Can parts of the sound material generated in the act of music-making be organized in such a way as to convey the reflections that went into its creation?
- Can this exploration of reflections in sound ignite new ideas that may be developed later, as music or in words?

### Method:

This workshop has 3 phases:

- Phase 1: **Reflections in sound**
- Phase 2: **Reflecting in public** (based on the public reflection forum from Goodbye Intuition, presented by Morten Qvenild and Ivar Grydeland)
- Phase 3: **Reflections in sound**

### Phase 1: Reflections in sound

Let's assume, as our starting point, that reflection *can* be shown and experienced from the music-making itself, without solely relying on words.

Choose a short sequence from a piece / a short improvisation based on any self-given framework you are working on in your research. For practical reasons, I suggest a sequence not longer than 30-40 seconds. Record this sequence (audio or video) 8-10 times.

The idea is that the differences in each repetition, *how* the music changes (no matter how much or how little) may hold valuable reflections (aesthetically, theoretically, philosophically, etc.). I don't think it is necessary to force a big development / change in the music between each repetition.

### Phase 2: Reflecting in public

*For the purposes of this workshop, public means the small breakout group (3-4 persons).*

Present the 8-10 recordings from Phase 1 to the other group members. Both the presenter and the other group members should take notes on how the short music sequence changes or develops from one recording to the next.

Discuss, reflect, speculate, shoot from the hip, fantasise about what kinds of (musical) reflections can be traced from the sound. Allow 15 minutes each for each group member. Repeat the process for all group members.

### Phase 3: **Reflections in sound**

Revisit your recordings from Phase 1. You may want to make a selection from them or listen to the music with a specific focus.

Can parts of the sound material be organized in a manner that shows your reflections as sound? Do you see a potential for any of your findings from this method to ignite new ideas that can be developed later, as music or in words?

#### **Time schedule:**

- Ivar briefly explains the method and the three different phases (10 minutes)
- Phase 1 (40 minutes)
- Phase 2 (40 minutes)
- Phase 3 (20 minutes)