

Collaboration with Gaspar

Petra

Gaspar

Session 1 - 05/04/2023

10:30-12:00 room 6.24

VIDEO: <https://vimeo.com/818277726> Password: Gaspar2023

Agenda:

1. Methodology / documentation agreement
2. Planning content of the next sessions (general)
3. Expectations (from the project and from the other person) and responsibilities we are willing to take (what, how, how much)
4. General goals for the project and the collaboration, eventual personal/artistic goals to cultivate during the collaboration
5. Let's start!
 - Sharing recording/artists/pieces/books/paintings/anything inspiring :)
 - Sharing general background/artistic influences
 - Compositive ideas
6. Playing/experiment with flutes
7. Anything else we want to discuss

I was ready in advance with recording material (a camera and a recorder) in order to document the entire session.

I felt a bit uncertain about the effect that a camera in front of us would have had, and personally I felt that I was filtering my reactions and how I tried to express myself, but I think it did not prevent us from having a realistic and authentic talk. I felt that we had an authentic conversation, but that I perhaps took the role of the 'interviewed' a bit more than I would have liked to due to the setting. But I think it's something we will easily get used to after a couple of sessions, specially when the sessions become more practical.

Due to some mistakes (I pressed only once the recording button on the recorder instead of two) and technical problems (the SD from the EWP was almost full, I forgot to check it), I lost a large part of the documentation from this session.

I have recorded the very beginning of the session and the ending, where we try out some effects with our flutes. These extracts can be useful to observe if and how our way to interact changed during the session, hopefully getting more relaxed after a while even if we had a camera (not recording!) in front of us. (**Check** with recording)

I will now try to summarize the point we discussed during the talk, as the session is still fresh in my memory (same afternoon), helping with the agenda.

The following documentation will not be a primary source anymore because it is filtered by my personal interpretation, but it remains a very important tool to remember what happened.

I added some of the thoughts I had during the session, which will be written in red.

Gaspar will check what I wrote, add information and complete the parts that I did not remember or remembered poorly.

1. Methodology / documentation agreement

- I ask Gaspar to write his ideas, reflection and anything related to this project on a paper notebook instead of a tablet, in order to keep track of all the drafts and steps and to be consistent since I do not own a tablet. **Drawing apps can be very useful to compose, we can consider using them for a later step, when we will get to some final composition** (in any case, after discussing the notation for our piece). I also asked him to try and quantify the time he will actively devote to this project, in order to keep track of it (and hopefully for future payments!)
- I suggest creating this shared document where we could plan the agenda for future sessions and keep track of the content we share with each other
- I ask Gaspar for permission to record. I will use the recordings only for purposes related to my research (data collection and analysis, documentation). I will probably share excerpts or images from the recordings on the Research Catalogue or for informative aims, but before doing so I will ask again for Gaspar's permission to share specific moments. He suggested that I make him **sign a form** anyway: I will do that.

I propose to switch the order of point 2 and 3 and it was fine with Gaspar, therefore:

2. Expectations (from the project and from the other person) and responsibilities we are willing to take (what, how, how much)

- I ask him to take some time to write his expectations from the project and from me and what he is willing to give for it. I do the same.

Petra:

“Offers”

- Listening
- Curiosity/open mind
- Time!
- Non-judgemental/safe environment
- Organization tasks (booking rooms, ...)
- Constructive (dis)agreement
- Share ideas even if they are not yet refined or still feel not good enough
- Share musical background and general inspiration material

“Asks”:

- Safe environment to express, learn and try
- Transparent communication
- Clarity of needs (I am not good at guessing)
- Patience
- Share ideas even if they are not yet refined or still feel not good enough
- **Leading the composition process flow, explaining the steps and sharing knowledge so that I can take part in it too.**

Gaspar:

“Offers”

- Open mind
- Knowledge on composing and on flute technique
- Knowledge on craft in general
- Patience
- Empathy
- Substantial amount of time and mental space

“Asks”:

- Gain insights into the art of collaboration
- Improve collaboration skills
- Spend time composing
- Open mind
- Organized schedule and agenda
- Future performances of the project outcomes
- The expectations and responsibilities written above will serve as a starting point for the future feedback and as a direction/guideline for our collaboration, to see if each step of the research respects the boundaries we have set today. They are however dynamic, and can be changed any time during the sessions, based on the necessities and wants of each one.

3. Planning content of the next sessions (general)

- Brainstorming: which topics will we have to discuss during this collaboration? And later we ordered the topics in order to distribute them approximately in the next sessions (0=session 1 (today), 1=session 2, ...) and to make it easier to plan the agenda for each session:
 - Composition process 1
 - Notation 3
 - Paper size/staff size 3
 - Structure 3
 - Extra-musical inspiration 0-1
 - Techniques 1-2
 - Gestures 1-2
 - Aesthetics 1-2
 - Content/topic 1-2
 - Length ~ 8 or later (?)
 - Practical issues/logistics ~ 8 or later (?)
 - Experiments 3-...
 - Artistic feedback 3-...
 - “homework”: material, artists, works to share with each other 0-...
 - Sounds 1-2
- Furthermore, in the next sessions I would like to include:
 - Interview/presentation (can be a talk) **To choose, perhaps 2?**
 - Periodical feedback about how the collaboration is working 2, 5, 8, 11? Every third session

4. General goals for the project and the collaboration, eventual personal/artistic goals to cultivate during the collaboration?

- I share some of my personal and artistic goals that I want to cultivate through this project, which are:
 - Collaboration skills and insights
 - Communication skills

- Organization skills
 - Discover composition, getting new perspectives on the creative process of music making
 - Experimenting/new insights on flute possibilities
 - Gaspar's personal/artistic objectives with this project are experiencing a new kind of collaboration: understanding how working with another flutist will influence the composition of a piece; discovering if the final outcomes will represent both of us and how.
 - The minimum outcome of this research will be the composition of a solo flute piece (at least 03:00 min)
5. Let's start! (sharing recordings/artists/pieces/books/paintings/anything inspiring; sharing general background/artistic influences; compositive ideas)
- **We have a really nice talk** about what our artistic backgrounds are and what inspires us. Gaspar starts by telling that he has studied modern flute in Tilburg and Traverso in The Hague, but before his Bachelor he had also had composition training with [Miguel Villanueva Hering](#), a student of [Francisco Guerrero](#), and he is inspired by them/their style when he composes. He also mentions that he already composed 2 pieces inspired by Paul Klee, which has an important role in his personal and artistic life. He mentions then that in his composing style shares with the painter the interest for color choice and importance: he usually composes starting with choosing a color he wants to create musically. **Yes, what I mean by that is the particular timbral properties of a certain sound: for instance a particular note, which will have a different resonance on the instrument to all the rest, or a specific multiphonic. Analysing and developing such concrete musical elements and carefully spacing them out in the structure of the piece is the starting point of my compositional process.**
 - I ask him if with "color" he means a sort of synesthesia, but he specifies that he means that in a different way, color as a specific harmonic and sonic quality of the music (?). **Colour as in timbre, the property of sound that allows us to distinguish f.i. between two sounds that have the same dynamic, length, and pitch, but are played on two different instruments.**
 - Starting from this idea, I tell him about my interest in language related to music, in general as a tool for communicating something through sound, but also in how music "borrows" words from different sensorial domains, and the interpreter has to translate their meanings. Personally, I find this process easier when I find touch-related adverbs, that describe the musical texture (Exemple I made: "*sehr sharp*" in Karg-Elert's *Sonata Appassionata*, measure 100, **but also "*pastos*" in measure 68**). In general, I feel a strong connection with everything I can feel with my hands. I also make an example about sculptures in museums: they are nice to see, but I would prefer to touch them! We both agree on that.
 - He continues the talk mentioning his own Master Project, where he coupled music and food. Part of it was for him to understand which and how some right words can connect the two senses involved. **Exactly, this is what is sometimes referred to as 'semantic matching', I'll put the chapter of my thesis in which I discuss this below.**

- When Gaspar asks me to share some of my inspirations, **I am not very prepared**: I usually get to deeply like the pieces as I practice them, to the point that they often become my favorite pieces for a while. I mention that I like Berio's ideas and language, and that my favorite pieces from the flute repertoire are Frank Martin's Ballade and Prokofiev's Sonata. Aside from music, I like poetry, and I specifically mention Ovidio's Metamorphosis (even though I only studied part of them during high school, I really want to read them fully) because I am amazed by how the content, the structure and the language are related. I dream about a flute piece that follows a similar logic (the myth of Pan and Syrinx, which describes the creation of the flute, is also included in the metamorphoses!). I also name my favorite Italian poet, Toti Scialoja, who was also a painter and whose poems are playful and usually short, and their words are used for their meaning but mostly for their sound. About figurative arts, I think of artists that are meaningful for me, and the first names that come to my mind are Jean-Michel Basquiat and Enrico Baj.
- I ask him what, in his opinion, makes a composition "deserve" to be composed. This is a question I often ask myself and others because it is hard to give a satisfying answer to it. Gaspar achieves that result:
- He answers that he believes that every composition tells something about the composer and the time where it is conceived, and therefore deserves a space. He says that he feels a debt towards his time, **in the sense that pieces of music composed in the past were a reflection of the values and circumstances of the time and the people who wrote them, and therefore they don't necessarily speak to us with the same urgency as those written today should. Although it is also true that our interpretation of pieces of the past reflects our values of today: the Early Music movement and its success in the classical music world tells us more about ourselves and what we want than about the 18th century, in my opinion.** He thinks that in every craftsmanship there is an intrinsic value, which lays in creating something that would not otherwise be there at all. Every craftsmanship has a value
- We discuss about the differences between composition, improvisation and interpretation in terms of creativity: we agree that there is something particular about creating, and I admit that sometimes, as an interpreter/performer, I feel that being a communicative step between composer and audience does not allow me to feel that I fully create the craftsmanship value mentioned above. Better understanding this feeling is one of my drives for this project: through this collaborative composition I will experience actually creating a piece of music from nothing, I will better understand the perspective of the composer and hopefully translate that into my interpretative practice, making it more "creative".
- We show each other some works from the artists we mentioned: he shows me some puppets by Paul Klee and I show him some of Enrico Baj's *Generali*. I notice that both of those artists' works share a textural interest and variety.
- **I think Gaspar and I are both intrigued by texture and colors and their combinations, and in general give importance to things that we can touch and create in a material way - I do not know the English word (even the fact that he bakes and cooks could have something to do with that). This could be**

interesting for our project! Absolutely! Perhaps the world is 'tangible'? I do totally agree, I feel very drawn to the materiality of things, and that's also the reason why I enjoy playing on wooden flutes, because the material is more alive and changing than metal.

6. Playing/experiment with flutes
Check recording

Material 1

- **OUT OF THE "ENGINE ROOMS"** (2022) [Michelle Pritchard](#)
<https://www.researchcatalogue.net/profile/show-exposition?exposition=1300044>
(from our first meeting, very useful!)
- Paul Klee (specifically puppets)
- Enrico Baj, *Generali* (Exemple:
<http://www.minervaauctions.com/aste/asta79/22646-enrico-baj-generale/>)
- **Frank Martin**: [Ballade for Flute and Piano](#): Clara Andrada de la Calle, Flute; Maria Ollikainen, Piano Clara comes from Salamanca, my home city! Basically a neighbour hahaha
- **Sergei Prokofiev**: [Sonata for flute and piano in D Major, Op. 94](#) - James Galway, flute; Martha Argerich, piano (Recording date: 1975)
- **Luciano Berio**: [Schubert - Rendering III](#), Bergen Philharmonic Orchestra, Edward Gardner. One of my favourite pieces ever!!
- **Luciano Berio**: [Sequenza I](#), Sophie Cherrier
- **Ovidio**: *Metamorphoses*
- **Jean-Michel Basquiat**: [Fallen angel, 1981](#) (*ange déchu*)

Stunning, this makes me think of Paul Klee's angels, in particular of his *Angelus Novus*, here an interesting article about it:

<https://www.bbc.com/culture/article/20160401-how-klees-angel-of-history-took-flight>

- **Toti Scialoja**: [Versi del senso perso](#). My favourite poem:



- **Richard Sennett**: an American philosopher based in the UK, his books "The Craftsman" (2008) and "Together: The rituals, pleasures and politics of cooperation" (2013) have shaped my thinking immensely. I'm still reading the second one. I feel it'd be useful to discuss some parts of this, so I'll see what chapters would be the most relevant, but you might anyway want to get and read them? They're absolutely

amazing books. Especially the second one might provide lots of quotes for your research, but the first one is a book I think everyone involved in making things should read.

- <https://www.researchcatalogue.net/view/1755544/1946953>, can you open this? The chapter about semantic matching in my research
- **William Blake:** a late 18th century poet, painter and engraver, his work has been quite influential for me.
<https://www.blakearchive.org/copy/songsie.c?descId=songsie.c.illbk.05>
- **The Codex Seraphinianus:** not that I have delved much into this, but I am thinking about getting a copy of it. It's a book in an invented language, telling about an invented world, which aims to create the sort of wonder a child who can't read might experience when reading through an encyclopaedia. Here some images:
https://www.google.es/search?q=codex+seraphinianus&source=lnms&tbm=isch&sa=X&ved=2ahUKEwjI6LXZ-Zf-AhWLN-wKHRO1A9cQ_AUoAXoECAEQAw&biw=1366&bih=917&dpr=2
- I forgot to mention that spectralism has also been a major influence for me as a composer. Here one of my favourite pieces, **Vortex Temporum** by **Gerard Grisey**:
<https://youtu.be/rXaNFbzgDWI>

Gaspar's time investment after Session 1: 1 hour

Session 2 - 14/04/2023

10:00-11:30

6.21

VIDEO: <https://vimeo.com/828485493?share=copy> Password: Gaspar2023

Agenda:

1. Composition process
2. Extra-musical inspiration
3. Techniques
4. Gestures
5. Aesthetics
6. Content/topic
7. Sounds
8. Material, artists, works to share with each other

Material 2

About gestures and stage performances:

https://www.youtube.com/watch?v=ab-5HoK27mQ&ab_channel=ClaireChaseFlute Claire Chase is incredible

Amazing!! I only knew her recording of a Saariaho piece, this is truly stunning! Thanks for sharing.

Working on a short poem from different points of view (text, image, metrics, meaning, words/sounds, ...) made me think of Queneau's *Exercices de style* (https://fr.m.wikipedia.org/wiki/Exercices_de_style) which is apparently also inspired by Bach's *L'Art de la fugue*...

I didn't know these, must read them! Very interesting! We could do an assignment in which we use the same musical materials and each make a couple of different miniatures out of them.

Some miniatures:

- Webern:
https://open.spotify.com/track/28u3xfGI9EHh91LBvfiYbl?si=4Xc_YSLMSm2NVWpAo_pBAJw&dd=1
- Kurtág:
https://open.spotify.com/track/6k8NMLbPLaBRUPJggtaVJG?si=7qnVfB-DQVSgSQO_JmVrEOA&dd=1
- George Benjamin:
https://open.spotify.com/track/4an3jFtBdlh2nUnUmj1pbn?si=MI5cqdsISoOPYylz9lw_WfA&dd=1 (a bit long but I love these)
- Sciarrino:
https://open.spotify.com/track/0d5tuFUad9CCJXCeKGjrPi?si=6gPG-9KNQFGD0T38_aBPgzQ&dd=1
- Hosokawa:
https://open.spotify.com/track/0xgqqwa17R31973C1MWF9L?si=L4ALByI_TquLD6M_WDWMghQ&dd=1

Gaspar's time investment after Session 2: 2 hours

Session 3 - 19/04/2023

12:45-14:15

Agenda:

1. Sharing material from poems
2. Techniques
3. Gestures
4. Aesthetics
5. Content/topic
6. Sounds
7. Material, artists, works to share with each other
8. Periodical feedback about how the collaboration is working

Material 3

See "Material" folder

Gaspar's time investment after Session 3: 1 hour

Session 4 - 24/04/2023

14:15-15:45

5.53

Agenda:

1. Interview
2. Artistic feedback
3. Material, artists, works to share with each other

Material 4

From an old session: <https://blogthehum.com/2016/05/31/james-tenneys-postal-pieces/>

Gaspar's time investment after Session 4: 0 hours :-(

Session 5 - 01/05/2023

13:00-14:30

5.61

Agenda:

1. Notation
2. Paper size/staff size
3. Structure
4. Experiments
5. Artistic feedback
6. Material, artists, works to share with each other

Material 5

Amazing sounds in these performances: <https://youtu.be/iVFzmWWOywo>

Session 6 - 08/05/2023

14:15-15:45

5.61

Agenda:

1. Experiments
2. Artistic feedback on composition exercises
3. Material, artists, works to share with each other
4. Periodical feedback about how the collaboration is working

Material 6

Session 7 - 15/05/2023

14:15-15:45

Agenda:

1. Experiments
2. Artistic feedback
3. Material, artists, works to share with each other

Material 7

Session 8 - 22/05/2023

14:15-15:45

Agenda:

1. Experiments
2. Artistic feedback
3. Material, artists, works to share with each other

Material 8

Session 9 - 29/05/2023

14:15-15:45

Agenda:

1. Length
2. Practical issues/logistics
3. Experiments
4. Artistic feedback
5. Material, artists, works to share with each other
6. Periodical feedback about how the collaboration is working

Material 9

Session 10 - 07/06/2023

10:30-12:00

Agenda:

1. Length
2. Practical issues/logistics
3. Experiments
4. Artistic feedback
5. Material, artists, works to share with each other

Material 10

Session 11 - 14/06/2023

10:30-12:00

Agenda:

1. Length
2. Practical issues/logistics
3. Experiments
4. Artistic feedback
5. Material, artists, works to share with each other

Material 11

Session 12 - 19/06/2023

10:30-12:00

Agenda:

1. Length
2. Practical issues/logistics
3. Experiments
4. Artistic feedback
5. Material, artists, works to share with each other
6. Periodical feedback about how the collaboration is working

Material 12

Session 13 - 26/06/2023

10:30-12:00

Agenda:

1. Length
2. Practical issues/logistics
3. Experiments
4. Artistic feedback
5. Material, artists, works to share with each other
6. **Final considerations, conclusions, feedback, ...**

Material 13