

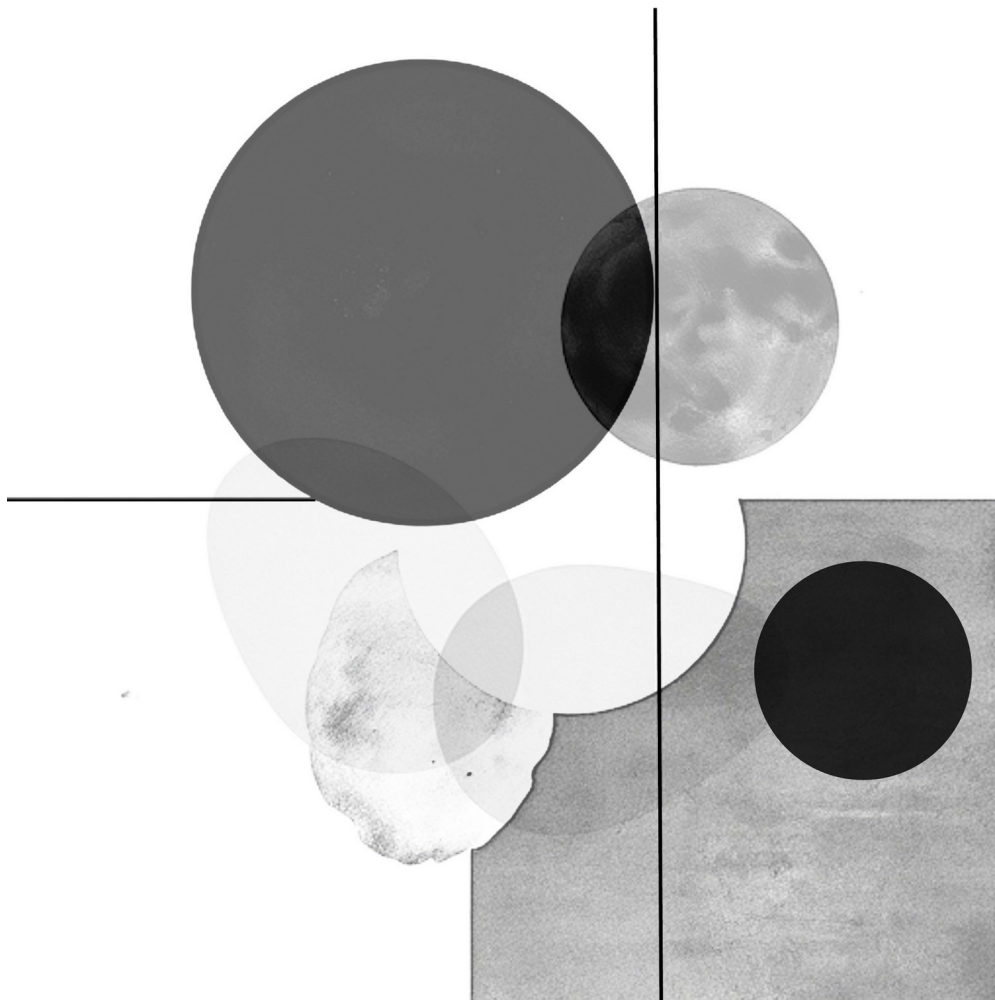
institut für elektronische musik und akustik



Open CUBE

A Model for Sympoiesis in Comprovisatory Musicking

Fulya Uçanok, Artist in Residence
PPCM Studierende der LV "Live-Elektronik"



Freitag, 13.12.2024, 18:00 Uhr, IEM CUBE, Inffeldgasse 10/3, 8010 Graz

In Zusammenarbeit mit der Gesellschaft zur Förderung von Elektronischer Musik und Akustik – GesFEMA

A Model for Sympoiesis in Comprovisatory Musicking

This project is practice-based research that investigates a practice model for sympoietic¹ musicking in the field of contemporary free improvisation and comprovisation. It is driven by my interest in socio-musical sound engagements, particularly the relational connections between humans and instruments (physical material objects and electroacoustics). I explore this relationality with sound-energy-movement continuums with tools based on embodied, and movement-based practices for listening, interpreting and responding.

Unexpected Arrivals (2024) 16'

for six musicians and live electroacoustics

Unexpected Arrivals is composed for, and workshopped with PPCM (Performance Practice in Contemporary Music) students, for David Pirrò's Live Electronics class. The piece integrates partial elements of my ongoing research: 1) Gesture and trajectory models, Temporal Semiotic Units² and Gesture Archetypes³ which shape the musical structure, and the listening modes, impacting interpretative strategies. 2) Engaging sympoietic relationality on two levels: a) between musician and instrument/voice through low-level indeterminacy via electronic processing; b) between musicians through amplification and electronic processing, where one musician's electronics can pick up inputs from others, creating "leakages" that entangle decisions and shape the collective outcome.

Performers:

Leah Marie Bedenko (voice)

Beatriz Gaudêncio Ramos (voice)

Dacil Guerra Guzman (clarinet)

Daniel Dundus (saxophone)

Aleksandra Marika Kornowicz (violin)

Mario Porcar Rueda (percussion)

¹ The word "sympoiesis" is coined by Donna Haraway (2016). She states that sympoiesis: "means 'making-with'. Nothing makes itself; nothing is really autopoietic or self-organizing ... It is a word for worlding-with, in company. Sympoiesis enfolds autopoiesis and generatively unfurls and extends it" (p. 58). Haraway, D. (2016). *Staying with the trouble: Making kin in the Chthulucene*. Duke University Press.

² Temporal Semiotic Units are developed by Music and Informatics Laboratory of Marseille (1992), by composers and artists for musical and visual analysis. TSUs consist of 19 units that express morphological descriptions, and semantic meanings. Rix, E., Formossa, M. (Eds), (2008). *Vers Une Sémiotique Générale Du Temps Dans Les Arts*. Sampzon: Delatour-France; Musique/Sciences edition.

³ Gesture archetypes are motion models developed by the composer Annette Vande Gorne, for acousmatic composition. Vande Gorne, Annette. (2018). *Treatise on Writing Acousmatic Music on Fixed Media*. Ohain: LIEN, Musiques & Recherches.

Going Visiting: Towards Symptoiesis in Human-Instrument Relationality (2024) 16'

Audio paper; piano, objects, live electroacoustics and fixed media (speaking voice)

This audio paper introduces the first iteration of my research focusing on some of the topics of my research and translates them into artistic reflections between sound and language. The presentation addresses the questions and themes I have explored during this residency while demonstrating techniques and some of the sound worlds I investigated and developed through my interaction with the instrument.

Rather than separating my research into presentation, writing, and performance, with the audio paper format, my aim is to invite listeners into my ongoing investigation of both thinking and performing with the instrument as it unfolds.

*See Audio Paper Text &
References here (PDF):*

