

The Informed Performer

Towards a bio-culturally informed
performers' practice

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The Informed Performer

Towards a bio-culturally informed performers' practice

- A very short introduction (overview, central tenets)
- Interactional and bio-topical performative analysis (basic vocabulary)
 - Reflecting on *performative foci*
 - 'Feeling the score' via *bio-topics*
- The marriage between information and imagination: imagining five pieces through the lens of interactional and bio-topical performative analysis
- *A sense of ending...?*

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PART I: The informed performer – a conceptual exploration [main tenets]

- Creating a conceptual space for ‘the informed performer’ based on a dialectic between information and imagination
- Information as an element in an act of rebellion
- Proposing a processual approach (Aristotle) rather than an ontological perspective (Plato)

“My Image of the world [...] is different from yours, and from that of every other person in the world. [...] All portions of one's Image would remain private evermore if it were not possible for one person to communicate with another, to attempt to share some portion of one's Image with another. But if I do communicate with you, I affect your Image in some manner. [...] the purpose of communication is to affect another's Image. To communicate with someone is to change his Image; to alter it; to affect it ” (Pratt, 1977, p. 208).

Information as an explosion occurring at some unique point in time and space, to some particular individual and cause a change/difference (Pratt, 1977, p. 215).

Different forms of impact: 1/ no impact whatever; 2/ it may make an incremental change by adding a new fact or a new ‘coloration’ to the Image; and 3/ it may cause no change because the recipient's Image is not structured in a way that it can relate to the message.

PART I: The informed performer – a conceptual exploration

- Creating a conceptual space based on a dialectic between information and imagination
- Information as an element in an act of rebellion
- Proposing a processual approach (Aristotle) rather than an ontological perspective (Plato)
- Not the performance is informed but the performer ('informed performers' practice')

In an artistic context, information as disembodied and communicable knowledge constitutes a difference that (potentially) makes a difference with regard to our personal and collective *Image* related to art production and reception, and the actions and imaginations that build upon that *Image*.

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- Creating a conceptual space based on a dialectic between information and imagination
- Information as an element in an act of rebellion
- Proposing a processual approach (Aristotle) rather than an ontological perspective (Plato)
- Not the performance is informed but the performer
- Pleonasm? Extra-disciplinarity as a marker for a Generally Informed Performership [GIP]

A Generally Informed Performership [GIP] is a mental space within the broader category of musicianship where a score-based performer (habitually) orients her/himself in an active, prospective, and systematic manner to information originating from extra-disciplinary fields as a complement to intra-disciplinary paths of artistic training, learning, and development, and allows this information to potentially make a difference to her/his *Image* of music-making and to the actions and imaginations that build upon that *Image*.

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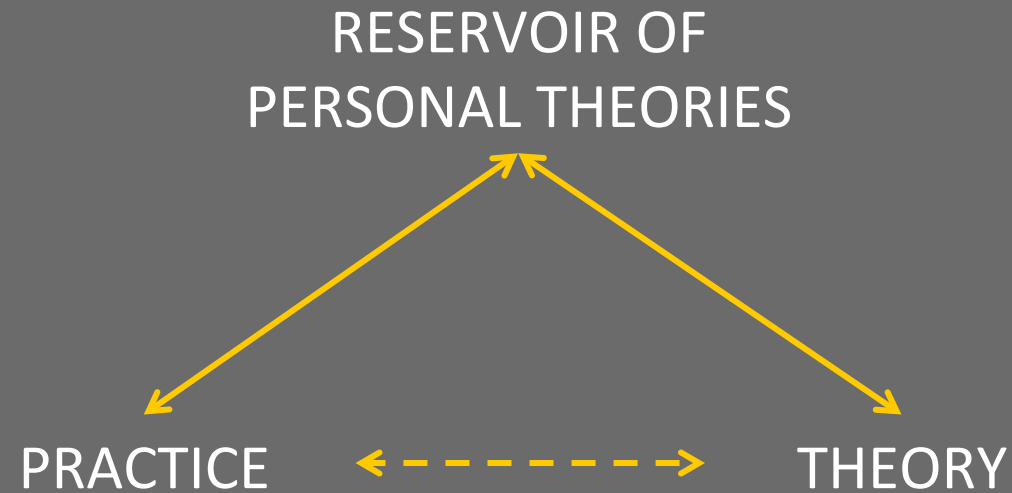
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In score-based performance, personal theory refers to a systematic and transmissible understanding gained from reflection on practical experience. It consists of beliefs, opinions, understandings and rules of thumb that have been pragmatically abstracted from particular practical contexts or that have been retained from existing practice traditions and models. Personal theory is the epistemic backbone by which practitioners judge new practice situations and is amenable to revision if new situations necessitate it. If personal theories seem to be unable to provide efficacious answers to practice-based questions, or in cases where reviewing or assessing these personal repertoires is called for, the practitioner will dialogue with extra-disciplinary modes of information, including academic theory.

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By proposing a Bio-Culturally informed Performers' Practice of Western Art Music [BCiPP], an information- and dialogue-friendly, transdisciplinary space is created where musical activities are not considered as phenomena sui generis but rather as *informable cultural instances or personal particularisations of the human capacity to meaningfully generate and react to temporally patterned sounds*.

Consilient pragmatism: from *salire* (lat. 'to jump'), and *con* (lat. 'together'); the jumping together of items that appear to be so separate. The type of consilience proposed in the context of BCiPP is consilience between the science of phenomena (biology), their interpretations and situated manifestations (culture) and artistic practice (the sayings and doings of musicians). This type of consilience is not directed at 'explanation' but at pragmatically and creatively invigorating and freeing the personal theories and beliefs that serve as a background for artistic behaviour.

A Bio-Culturally informed Performers' Practice [BCiPP] is an interconnected array of activities and understandings within the broader category of score-based performership that is underpinned by a shared and active interest in information on generics and particulars in musical action and interaction as a factor in creating a sonic environment from which musical experiences can evolve.
[music performance as the creation of an experience affording sonic environment]

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OVERALL
PERSPECTIVE

MUSIC PERFORMANCE AS CREATING AN
EXPERIENCE-AFFORDING SONIC ENVIRONMENT

PRIMARY LEVEL
OF ATTRACTORS

PERFORMER

ACTION

PERFORMANCE

INTERACTION
TRANSACTION/RESONANCE/
COMMUNICATION

LISTENER

(RE-)ACTION

SECONDARY LEVEL
OF ATTRACTORS

EFFECT

SENSATION
PERCEPTION

MOVEMENT

IMAGINATION

DISPOSITION

AFFECT
REGULATION

ENTRAINMENT

EXPRESSION

SHARED
INTENTIONALITY

MIMESIS

DIEGESIS

MOVEMENT

IMAGINATION

DISPOSITION



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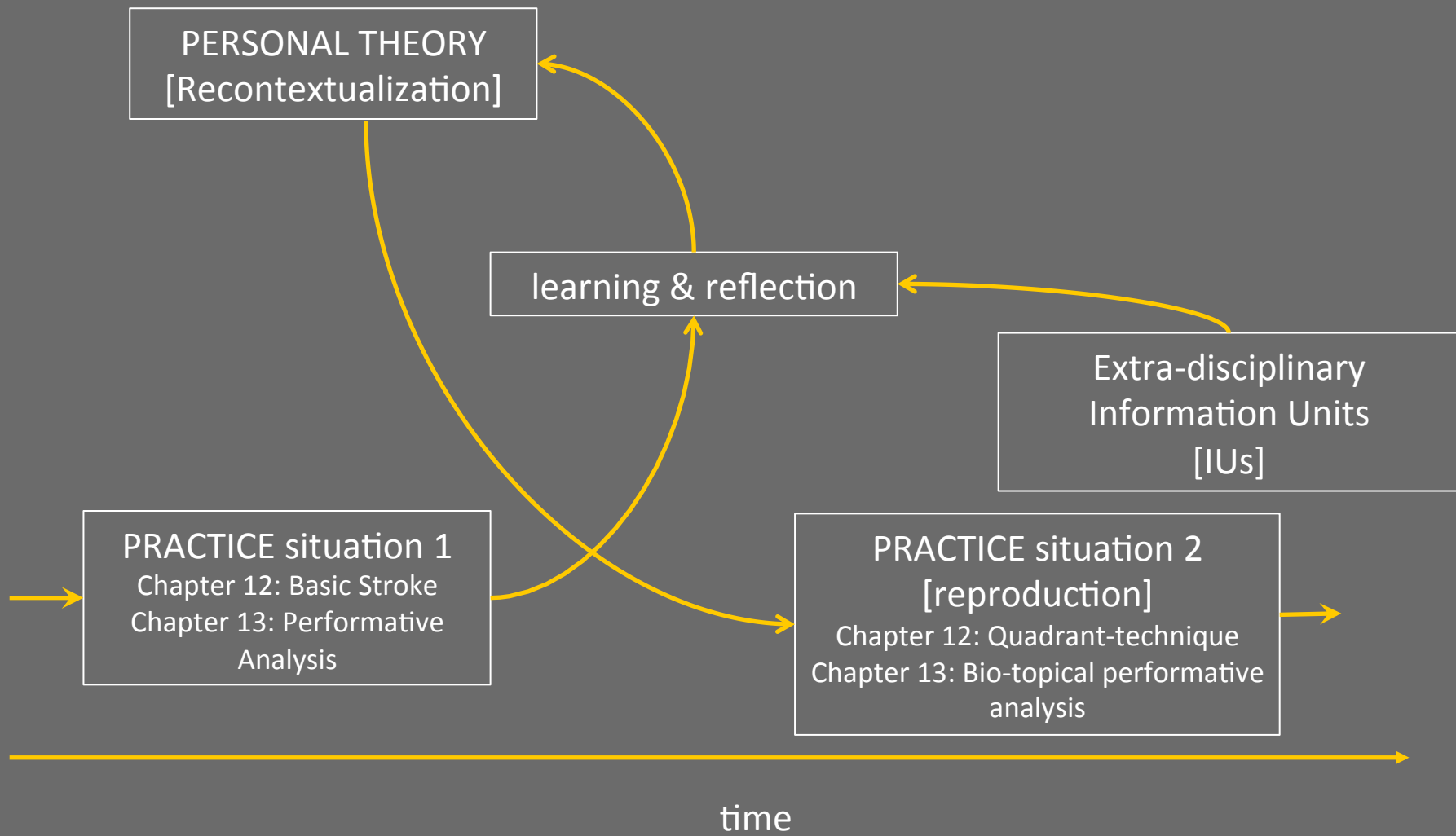


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- A sense of ending...?

Interactional and bio-topical performative analysis

Critical vs. performative interpretation

- critical interpretation “ascribes, explains, and relates, aiming to provide an account of a work’s import and functioning, both local and global” (Levinson, 1993, p. 34)
- performative interpretation is “a considered way of playing a piece of music involving highly specific determinations of all the defining features of the piece as given by the score and its associated conventions of reading” (Levinson, 1993, p. 36).

Musical analysis

- Focus in musical analysis: score (music theory), listener’s receptive experience (aesthetics), the performer’s gestures (psychology), the sound of music (CHARM/CMPCP).
- BCiPP: focus on interactive and transactional affordances where no longer the score, but the body and experience of the performer becomes the prime intentional object of analysis.

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MACRO-level: Performative Attitudes

Practice situation:

- “it has to come from within yourself”; “make something happen”; “grab the audience’s attention”; “let the music speak for itself”; “imagine...”; “tell a story”
- Performer as emotional being or amplifier, story teller, guide, orator, actor, servant.
- Dogmatic, unsystematic mono-perspectives

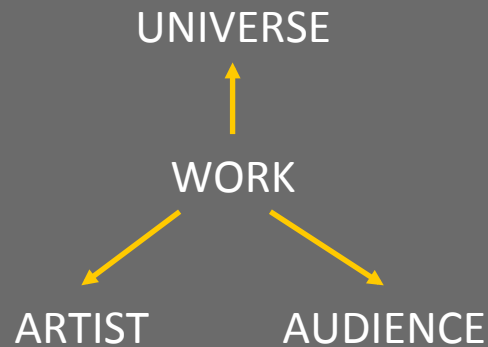
Extra-disciplinary information:

- Generic modes of interaction and the creation of an experience affording environment (the ‘biological’ component)
 - Attention modulation, affect attunement, entrainment
 - Expression (primary intersubjectivity)
 - Joint Attention (secondary intersubjectivity)
 - Mimesis
 - Diegesis
- Four orientations in literary criticism (*The Mirror and the Lamp: Romantic Theory and the Critical Tradition*, (M.H. Abrams, 1953),

EPISODIC CULTURE
(Merlin Donald)

MIMETIC CULTURE

MYTHIC CULTURE



The coordinates of art criticism according to Abrams (1953, p.6).

4 orientations:

- A mimetic orientation: Art consists in imitating aspects of the universe (Plato and Aristotle)
- A pragmatic orientation: that focuses on the relation between text and audience (Horace)
- An expressive orientation: “a work of art is essentially the internal made external, resulting from a creative process operating under the impulse of feeling, and embodying the combined product of the poet's perceptions, thoughts, and feelings” (Abrams, 1953, p. 22).
- An objective orientation: focuses on the artwork as a formal structure. Here, the work of art is regarded as a “heterocosm” (Abrams, 1953, p. 27), a world of its own, in isolation from all external points of reference.

Any reasonably adequate theory takes some account of all four elements, but also exhibits a discernible orientation toward one specific aspect as a point of departure for defining, classifying, and analysing a work of art

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- Performer as emotional being or amplifier, story teller, guide, orator, actor, story teller.

Extra-disciplinary information:

- Generic modes of interaction (the ‘biological’ component)
- Four orientations in literary criticism (*The Mirror and the Lamp: Romantic Theory and the Critical Tradition*, (M.H. Abrams, 1953)

Informed personal theory (consilient pragmatism):

- Focal but not mutually exclusive elements of performance when creating an experience-affording sonic environment: monadic, dyadic, triadic, quadratic-mimetic, quadratic-diegetic

| Performative Modes of interaction and creating an experience | Four orientations in art criticism (Abrams, 153) | Four focal elements of performance (Donald, 1991; Fernald, 1992) |
|--|--|--|
| Self-expression (feelings & moods) | Expressive <u>Performer</u> | Monadic |
| Attention regulation Affect attunement Entrainment | Pragmatic <u>Performer</u> <u>Audience</u> | Dyadic |
| Joint Attention (Affective response) | Objective <u>Performer</u> <u>Audience</u> <u>Work</u> | Triadic |
| Mimesis | Mimetic <u>Performer</u> <u>Audience</u> <u>Work</u> <u>'Universe'</u> | Quadratic- mimetic |
| Diegesis | | Quadratic- diegetic |

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MICRO-level: embodied states of vitality

Practice situation:

- “A musician cannot move others unless he himself is moved”. [C.P.E. Bach, Versuch, Teil I, H3: ‘Vom Vortrage’, §13]
- Role of metaphor in the process of imagining pieces of music
- Efforts to construct felt, ‘expressive’ and captivating performances
- No systematic approach

Extra-disciplinary information:

- Music as the communication of feelings, embodied states of mind and vitality

“A work of art presents feeling [...] for our contemplation, making it visible or audible or in some way [...]. Artistic form is congruent with the dynamic forms of our direct sensuous, mental, and emotional life” (Langer, 1957, p. 25).

“But a work of art does not point us to a meaning beyond its own presence. What is expressed cannot be grasped apart from the sensuous or poetic form that expresses it. In a work of art we have the direct presentation of a feeling, not a sign that points to it” (Langer, 1947, 133-134).

“There are the external, objectifiable movements and sounds, such as head turning, pointing, and facial and vocal expressions, that form and decompose.

Synchronous with these behavioural events there are internal subjective events consisting, among other things, of the continual, instant-by-instant shifts in feeling state, resulting in an array of temporal feeling flow patterns that we will call vitality contours” (Stern, 1999, p. 67).

MACRO-level: embodied states of vitality

Practice situation:

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Extra-disciplinary information:

- Music as the communication/sharing of feelings, embodied states of mind and vitality
- Embodied semantics

A naturalistic theory of meaning takes as its working hypothesis the idea that all of our so-called “higher” cognitive faculties (e.g., of conceptualization and reasoning) recruit cognitive resources that operate in our sensory-motor experience and our monitoring of our emotions. (Johnson, 2006, 17)

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- Role of metaphor in the process of imagining pieces of music
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Extra-disciplinary information:

- Music as the communication/sharing of feelings, embodied states of mind and vitality
- Embodied semantics
- Topical analysis (Ratner, 1980)

Musical topics are general types, capable of being represented by particular tokens. There is a common resistance among musicians to ideas of generalized meaning. According to the popular view, each musical piece, each melody and figure, is essentially unique. (Monelle, 2000, p. 15)

Topics are characteristic figures, dances, marches, genres, textures, or even entire styles that are imported, along with their general expressive correlations, into a larger work, in which they are then contextually interpreted, often as part of the dramatic trajectory, or what I call expressive genre, of that work. (Hatten, 2010, pp. 51–52)

- | | | |
|-------------------------------|---------------------------|--|
| 1. Alberti bass | 22. fantasia style | 43. musette |
| 2. alla breve | 23. French overture style | 44. ombra style |
| 3. alla zoppa | 24. fugal style | 45. passepied |
| 4. allemande | 25. fugato | 46. pastorale |
| 5. amoroso style | 26. galant style | 47. pathetic style |
| 6. aria style | 27. gavotte | 48. polonaise |
| 7. arioso | 28. gigue | 49. popular style |
| 8. <i>stile legato</i> | 29. high style | 50. recitative (simple, accompanied, obligé) |
| 9. bourrée | 30. horn call | 51. romanza |
| 10. brilliant style | 31. hunt style | 52. sarabande |
| 11. buffa style | 32. hunting fanfare | 53. siciliano |
| 12. cadenza | 33. Italian style | 54. singing allegro |
| 13. chaconne bass | 34. <i>Ländler</i> | 55. singing style |
| 14. chorale | 35. learned style | 56. strict style |
| 15. commedia dell'arte | 36. <i>Lebewohl</i> | 57. <i>Sturm und Drang</i> |
| 16. concerto style | 37. low style | 58. tragic style |
| 17. contredanse | 38. march | 59. trommelbass |
| 18. ecclesiastical style | 39. middle style | 60. Turkish music |
| 19. <i>Empfindsamer</i> style | 40. military figures | 61. waltz |
| 20. <i>Empfindsamkeit</i> | 41. minuet | |
| 21. fanfare | 42. murky bass | |

MACRO-level: embodied states of vitality

Practice situation:

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- Role of metaphor in the process of imagining pieces of music
- Efforts to construct felt, ‘expressive’ and captivating performances

Extra-disciplinary information:

- Music as the communication/sharing of feelings, embodied states of mind and vitality
- Embodied semantics
- Topical analysis (Ratner, 1980)

Informed personal theory: bio-topical analysis

- The sounds of music surf on states and waves of vitality; the act of discovering and/or imagining these states constitutes the field of performative interpretation and creation.
- Do cultural topics (Ratner & co) rely on embodied states of vitality (bio-topics)?

A universe of bio-topics

| | | |
|--|---|--|
| sense of beginning | 25. A sense of silence/quietness | 48. A sense of being cautious |
| sense of ending | 26. A sense of singing | 49. A sense of vulnerability |
| sense of closure | 27. A sense of breathing | 50. A sense of freedom – constraint |
| sense of questioning | 28. A sense of expanding | 51. A sense of tension |
| sense of story-telling | 29. A sense of dialogue | 52. A sense of liberation |
| sense of time (flash back – flash forward) | 30. A sense of floating | 53. A sense of daydreaming |
| sense of pause | 31. A sense of being open – closed | 54. A sense of relief |
| sense of change | 32. A sense of being big, small | 55. A sense of walking, running |
| sense of surprise | 33. A sense of power – weakness | 56. A sense of dancing |
| sense of contrast | 34. A sense of fullness – emptiness | 57. A sense of vitalizing |
| sense of plot | 35. A sense of being static – dynamic | 58. A sense of soothing |
| sense of becoming an organism, persona, event | 36. A sense of observing (environment, event, persona) | 59. A sense of sharing |
| sense of being in a particular environment, landscape or habitat | 37. A sense of recognizing/remembering | 60. A sense of contouring |
| sense of season (summer, winter, spring, fall) | 38. A sense of listening | 61. A sense of gesturing |
| sense of time of day (morning, noon, evening) | 39. A sense of noticing 'special moments' | 62. A sense of suspension |
| sense of space (high, low, deep, close, far away) | 40. A sense of being generous, happy, sad, lively, angry, tender | 63. A sense of asking for attention |
| sense of harmony | 41. A sense of expectation, hope, ambition, realisation, disappointment, delusion | 64. A sense of varying |
| sense of light – dark – shadow | 42. A sense of elegance | 65. A sense of improvising |
| sense of movement | 43. A sense of simplicity | 66. A sense of playfulness |
| sense of flow | 44. A sense of energy | 67. A sense of virtuosity |
| sense of sudden stop | 45. A sense of excitement | 68. A sense of solidarity (homophony, homophony, choral) |
| sense of speed (fast, slow, accelerating, slowing down) | 46. A sense of feeling comfortable | 69. A sense of being capricious |
| sense of ascending/descending | 47. A sense of insecurity | 70. A sense of meandering |
| sense of fluttering | | |

DIEGESIS

A sense of beginning
A sense of ending
A sense of closure
A sense of questioning
A sense of speaking, narrating
A sense of pause
A sense of time
A sense of change
A sense of surprise
A sense of contrast
A sense of plot

SELF-EXPRESSION

A sense of being generous, happy,
sad, lively, angry, tender
A sense of expectation, hope,
ambition, realisation, disappointment
A sense of elegance
A sense of simplicity
A sense of energy
A sense of excitement
A sense of feeling comfortable
A sense of insecurity
A sense of being cautious
A sense of freedom – constraint
A sense of tension
A sense of liberation
A sense of relief

JOINT ATTENTION

A sense of observing (environment, event, persona)
A sense of recognizing/remembering
A sense of listening
A sense of noticing 'special moments'

AFFECT REGULATION and ATTUNEMENT

A sense of vitalizing/waking up sb.
A sense of soothing
A sense of sharing
A sense of contouring
A sense of gesturing
A sense of suspension
A sense of asking for attention
A sense of varying
A sense of improvising
A sense of playfulness
A sense of virtuosity
A sense of solidarity (homophony,
homorhythmy, choral)
A sense of being capricious
A sense of meandering

ENTRAINMENT

A sense of walking, running
A sense of dancing

MIME

A sense of becoming an organism, persona, event
A sense of being in a particular environment, landscape or habit
A sense of season (summer, winter, spring, fall)
A sense of time of day (morning, noon, evening)
A sense of space (high, low, deep, close, far away)
A sense of harm
A sense of light – dark – shadow
A sense of movement
A sense of flow
A sense of sudden stop
A sense of speed (fast, slow, accelerating, slowing down)
A sense of ascending/descending
A sense of flutter
A sense of silence/quietness
A sense of singing
A sense of breathing
A sense of expanding
A sense of dialog
A sense of floating
A sense of being open – closed
A sense of being big, small
A sense of power – weakness
A sense of fullness – emptiness
A sense of being static – dynamic

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|--|--|--|--|
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| Attention regulation Affect attunement Entrainment | Pragmatic <u>Performer</u> <u>Audience</u> | Dyadic | |
| Joint Attention (Affective response) | Objective <u>Performer</u> <u>Audience</u> <u>Work</u> | Triadic | |
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| Diegesis | | Quadratic- diegetic | |

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 - 'Feeling the score' via *bio-topics*
- The marriage between information and imagination: imagining five pieces through the lens of interactional and bio-topical performative analysis
- A sense of ending...?

Frédéric Chopin: Prelude in B minor op.28 nr.6



Frédéric Chopin: Prelude in B minor op.28 nr.6

Performative focus

- Monadic (Alfred Cortot)

Homesickness (“mal du pays”). To render this prelude its elegiac and meditative character, it is suitable to play the melody in the left hand with pungent accentuation but also an intensity directly related to its soberness. By the exaggeration of sentiment, this work is played too often too emphatically which irredeemably transforms it into trivial expansions and retained inflections that constitute the aristocratic character of this confidentiality. The prelude certainly holds melancholy and disillusion but no despair; to that the bitter-sweet of a regret is added; with sighs rather than tears [own translation]. (Chopin & Cortot, 1926)

- Quadratic-mimetic (Hans von Bülow)

Tolling funeral bells (“Sterbeglöcklein”). In the right hand the clock has to sound without any rubato or sensitivity. The clock sounds for everyone the same, without empathy or compassion, while the soul (left hand) when it is leaving the body of a dying person, seems to be wandering in outer space on its way to immortality [own translation]. (Kapp, 1909, p. 229)

13

Lento assai
sotto voce

A sense of beginning

A sense of expansion

A sense of harmony

A sense of change

A sense of hope/proximity

A sense of delusion

A sense of ending

A sense of losing energy

A sense of deepness

A sense of laying down

Lento assai

Frédéric Chopin: Prelude in B minor op.28 nr.6

Performative focus

Quadratic-mimetic (Hans von Bülow)

Monadic (Alfred Cortot)

Bio-topics

A sense of beginning (composed gesture)

A sense of expansion

A sense of harmony/solidarity

A sense of change

A sense of hope

A sense of delusion

A sense of deepness (B)

A sense of ending

(A sense of laying down, loss of energy)

Anton Webern: *Lieblich* [Kinderstück], 1924

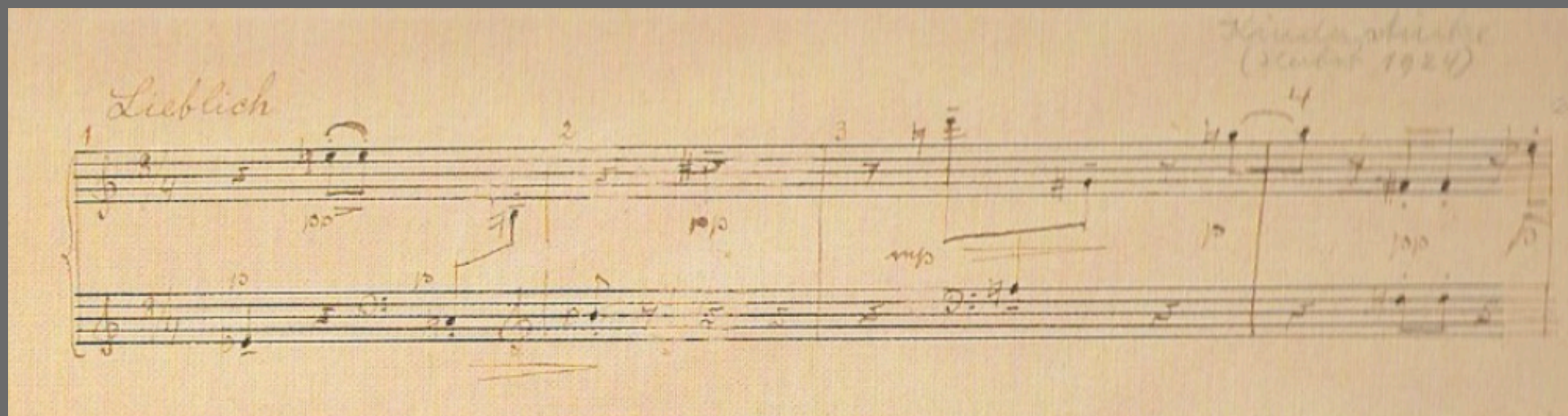


Anton Webern: *Lieblich* [Kinderstück], 1924

Kinderstück (Autumn, 1924)

ANTON von WEBERN (1883–1945)

Edited by Matthew R. Shaftel



Anton Webern: *Lieblich* [Kinderstück], 1924

Performative focus

- Monadic: spontaneous movements
- Triadic: precision, start of sequences
- Quadratic-Mimetic: becoming or observing a small animal (bird)
- Dyadic: 'lieblich', paying attention to silences, assessing reactions

Bio-topics

A sense of beginning

A sense of playfulness

A sense of being lively

A sense of vitalizing

A sense of being capricious

A sense of listening

A sense of surprise

A sense of singing

A sense of gesturing

A sense of floating

A sense of creating a special moment

A sense of space

A sense of pause

A sense of resolve

A sense of ending

A sense of sudden stop

Domenico Scarlatti: sonata B minor K87

Performative focus

- Monadic: Mikhail Pletnev (Virgin Classics, 1995)
- Dyadic:
 - Entrainment: Scott Ross (Erato, 1988)
 - Soothing/berceuse:
- Triadic:



Domenico Scarlatti: sonata B minor K87



Domenico Scarlatti: sonata B minor K87

Performative focus

- Monadic: Mikhail Pletnev (Virgin Classics, 1995)
- Dyadic:
 - Entrainment: Scott Ross (Erato, 1988)
 - Soothing/berceuse:
- Triadic:



Bio-topics

A sense of beginning

A sense of singing

A sense of listening

A sense of harmony

A sense of dialogue

A sense of flow

A sense of recognizing (motives)

A sense of space

A sense of ascending/descending

A sense of noticing 'special moments'

A sense of change

A sense of soothing

A sense of ending

A sense of closure

A sense of deepness

Maurice Ravel: Oiseaux Tristes

« (J'y) évoque des oiseaux perdus dans la torpeur d'une forêt très sombre aux heures les plus chaudes de l'été » (Ravel, 1928/1938).



Île-de-France - Forêt de
Fontainebleau

Maurice Ravel: Oiseaux Tristes [Miroirs]



Maurice Ravel: Oiseaux Tristes

« (J'y) évoque des oiseaux perdus dans la torpeur d'une forêt très sombre aux heures les plus chaudes de l'été » (Ravel, 1928/1938).



Performative focus

- Quadratic-mimetic (two layers): becoming the bird, experiencing the forest.
- Hybrid (three layers): observing the bird's vocal gestures (mimetic), experiencing the cyclical lethargy of the forest, feeling sad (monadic).

Maurice Ravel: Oiseaux Tristes [Miroirs, autograph]

Miroirs

à Ricardo Viñes II Oiseaux Tristes

Très lent

bird

human

forest

The image shows a handwritten musical score for Maurice Ravel's 'Oiseaux Tristes' from the album 'Miroirs'. The score is written on aged paper and includes three systems of staves. The first system features a piano introduction with a treble and bass clef, followed by a melody in the treble clef. The second system continues the melody with a large slur. The third system shows a more complex texture with multiple voices. Annotations include 'bird' pointing to a specific note, 'human' pointing to a melodic line, and 'forest' pointing to a lower voice part.

Maurice Ravel: Oiseaux Tristes (1904)

« (J'y) évoque des oiseaux perdus dans la torpeur d'une forêt très sombre aux heures les plus chaudes de l'été » (Ravel, 1928/1938).



Performative focus

- Quadratic-mimetic (two layers): becoming the bird, experiencing the forest.
- Hybrid (three layers): observing the bird's vocal gestures (mimetic), experiencing the cyclical lethargy of the forest, feeling sad (monadic).

Bio-topics

A sense of beginning (pre-pedal)
A sense of season
A sense of time
A sense of observing/becoming a bird?
A sense of change
A sense of surprise
A sense of speed
A sense of observing

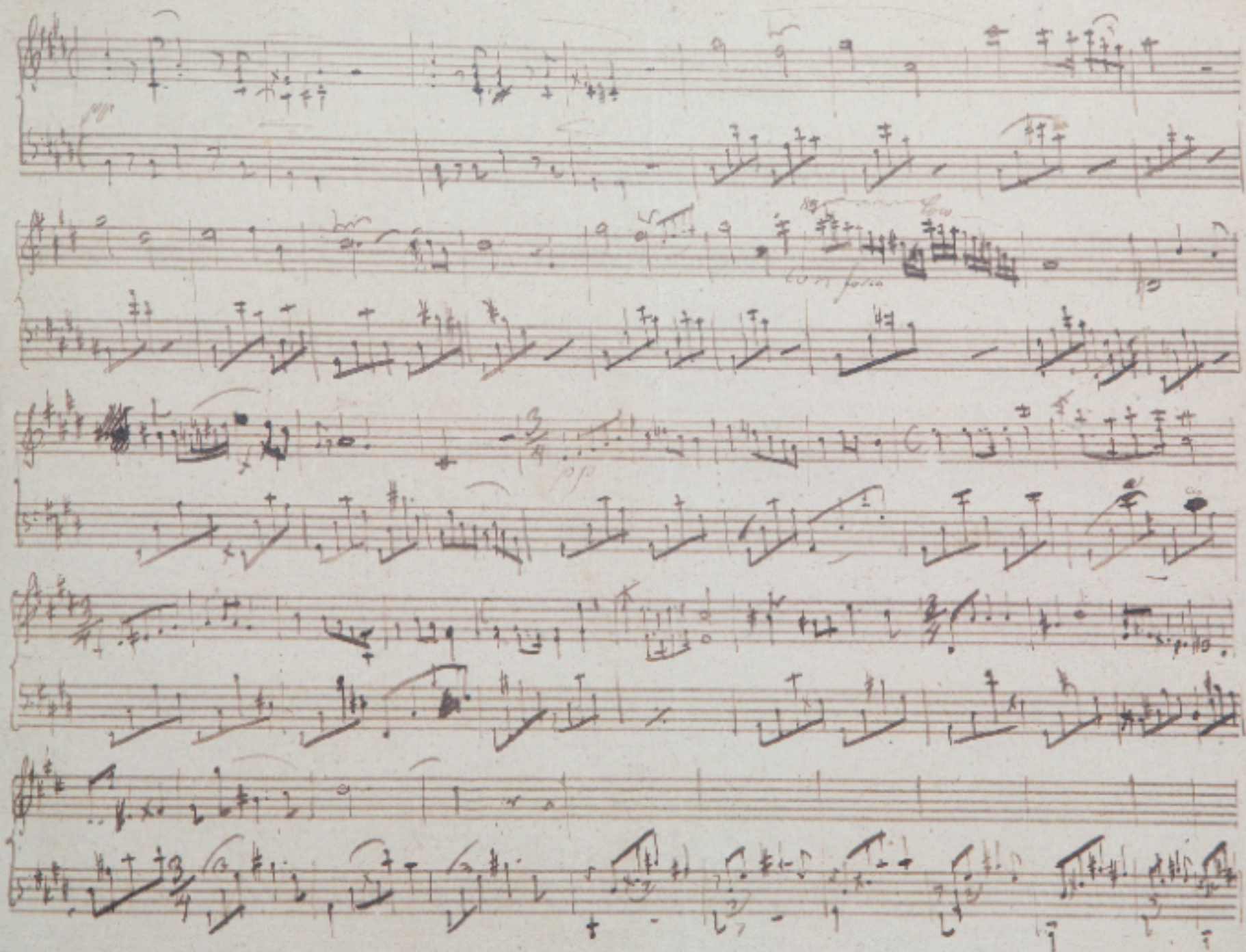
A sense of floating
A sense of freedom
A sense of tension
A sense of mildness
A sense of space (deep, low)
A sense of ending (disappearing)

Frédéric Chopin: KK IVa nr.16 in C-sharp minor



Frédéric Chopin: KK IVa nr.16 in C-sharp minor

Autograph, several manuscript copies, a first edition and an early impression.



Based on a
COPY (Henle, 1980)

(NOCTURNE)

cis-moll

Fassung nach einer Abschrift

Komponiert Frühjahr 1830

Lento con gran espressione

KK IVa Nr. 16

legato

Based on the AUTOGRAPH
(Henle, 1980)

(NOCTURNE)

cis-moll

Fassung nach der Eigenschrift*)

Komponiert Frühjahr 1830

KK IVa Nr. 16

20b.

tr

Frédéric Chopin: KK IVa nr.16 in C-sharp minor

Autograph, several manuscript copies, a first edition and an early impression.

Performative focus

- Monadic
- Quadratic-diegetic

Bio-topics

A sense of asking for attention

A sense of relief

A sense of simplicity

A sense of beginning

A sense of story-telling

A sense of breathing

A sense of contouring

A sense of varying

A sense of fluttering

A sense of change

A sense of daydreaming

A sense of meandering

A sense of being in a landscape

A sense of season

A sense of space (bass note)

A sense of listening

A sense of recognizing

A sense of floating

A sense of ending

A sense of closure

Based on a copy

104

19

f

Ped. *

Based on the autograph

21

p

Ped. *

Based on a
COPY

sempre più p rallentando

adagio a tempo tr morendo ppp cresc.

Based on the
AUTOGRAPH

sempre più p rallentando

adagio a tempo tr morendo ppp cresc.

The Informed Performer

Towards a bio-culturally informed performers' practice

- A very short introduction (overview, central tenets)
- Interactional and bio-topical performative analysis
 - Reflecting on *performative foci*
 - 'Feeling the score' via *bio-topics*
- The marriage between information and imagination: imagining five pieces through the lens of interactional and bio-topical performative analysis
- A sense of ending...?

Building and developing a conceptual space such as BCI PP is not unlike nurturing a child. Although a concept often has a name attributed to it very early in life, initially it is fragile and quasi-defenceless, it needs to be nourished and requires protection from detrimental influences. However, once the concept acquires a more mature status, it should break free from the dyadic conversation with its developer(s) and be introduced in society to run free and develop, all in open dialogue with further critical stimulation by other people than its primary caregiver(s). It is hoped that for the conceptual and practical space that has been attributed to a *Bio-Culturally informed Performers' Practice*, a productive and creative future lie ahead; that it instigate new approaches to performance, education, didactics, enquiry and epistemic orientation and that it contribute to facing the challenges of musicianship in the years to come.