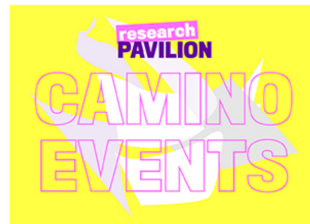


MUSIKERNS KUNSKAPANDE: FLERSKIKTAT VETANDE GENOM KONSTNÄRLIG FORSKNING
Musicians knowledge: Multilayered knowledging through artistic research

Live performance by Anders Hultqvist, Ole Lützow-Holm, Stefan Östersjö, Jakob Riis

Presentation at the Swedish Research Councils (VR) Symposium, Stockholm 29 Nov. 2017
and at the Camino Events in Venice 16 June 2017 organized by UniArts Helsinki.



16.-17.6.2017 Encounters, Discussions, Experimentations: Art, Research and Artistic Research in Music

This presentation is a work-in-progress where some of the participating artists in the research program *At the compositional limits of complexity* together create a work that seeks to reconcile the discursive with the performative in an exploration of possible presentation strategies whose material and medium coincides with the practice.

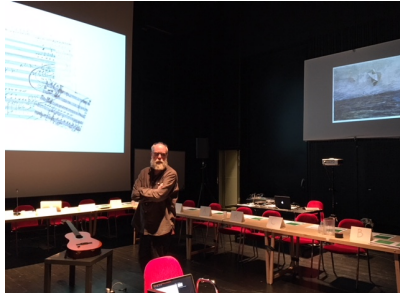
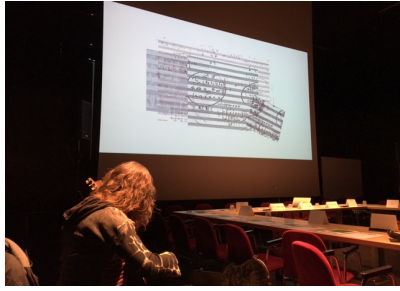
In the form of a *Live-audio(visual)paper-concert-lecture*, parts of the acoustical ecological landscape are both formed and examined. The presentation combines an audio landscape - which in turn is composed of material from previous sub-projects - with text reading, with fragments from the musical compositions *Entropic Pleasures* and *Traces of Oblivion*, as well as some images and captions. (The ensemble *Mimitabu*, together with Stefan Östersjö, are performing the pre-recorded musical elements within the soundscape presented.)

The presentation in Stockholm has taken form through experiences made from the one hour long concert installation that we presented at a Venice Research symposium this summer organized by UniArts Helsinki, together with experiences from creating an Audio Paper that Östersjö and Hultqvist presented at a conference at the Inter Arts Center in Malmö Sep. 2017.

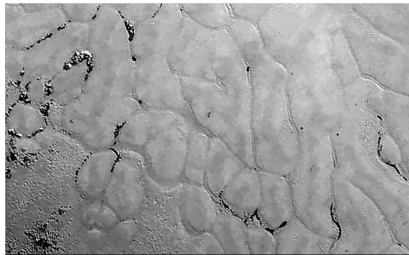
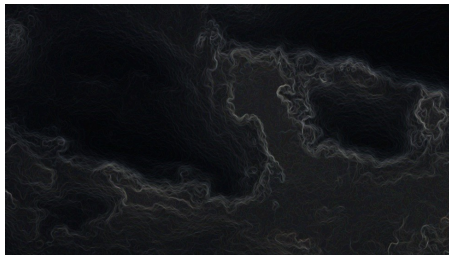
Some initial questions we had was:

How can thematic interaction, crossing and/or more random parallel positions work in relation to both the projects main ideas and the presentation itself?

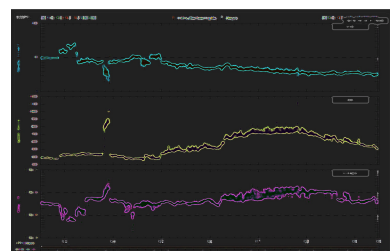
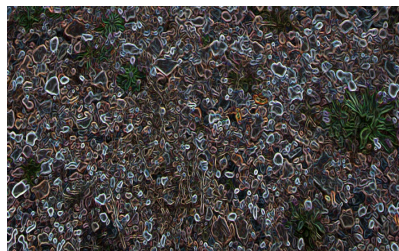
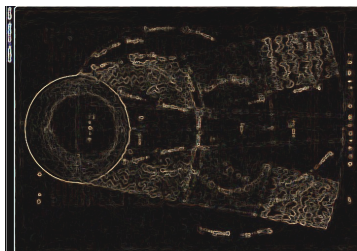
How can the different levels of abstraction and discursiveness together in some way become productive in terms of creating knowledge?



Extracts from the performance score, text readings and pictures shown:
(Soundscape (incl. *Entropic Pleasures* and *Invisible Sounds* + *Audio paper*) plus Images and Text fragments presented within a 2- screen ppt pres. 0'-34')



Dikter handlar ofta och helt omedvetet om "de tillstånd varur de uppstått" och om "sådana tillstånd som skapas av själva sjungandet". De båda besläktade sakerna är lätta att avvisa om man inte råkar vara på det humöret.
(Gunnar D Hansson, from *Koelbjergkvinden* in *Tapeshavet*.)

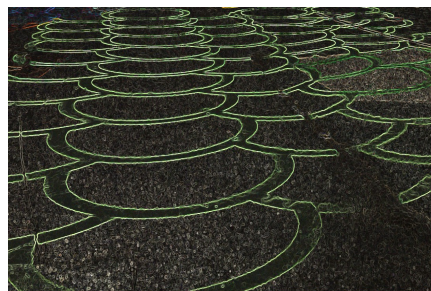
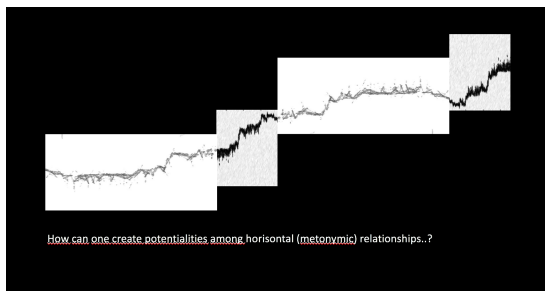
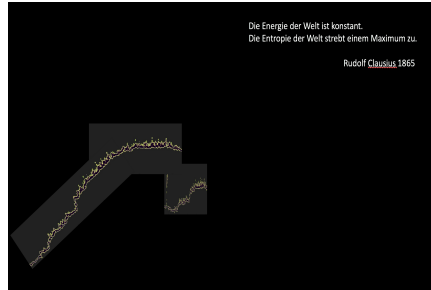
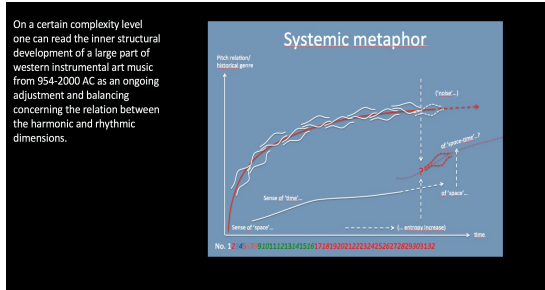


AH reading at 4'50" (-ca.5'40")

Entropic Pleasures - söker att utifrån olika entropinivåer gestalta delar av det spektrala och tidsliga rummet som uppstår mellan vitt brus och en sinuston. Stycket tar således fasta på några avsnitt ur en idealt sett kontinuerlig filtrering mot större och större ordning, från kaos och hög entropi till mer ordning och ett lägre entropivärde. De tidsliga strukturernas utveckling utspelar sig på ett liknande sätt mellan enklare kvalitativa rytmer och mer abstrakta kvantitativa tidsfördelningar.

AH reading at 7'40" (-ca.8'15')

In this piece, the listener might discover a development from synthetic sounds to field recordings, as well as a development in the instrumental ensemble going from noise to more traditional instrument sounds. A development that could be said to go from both synthetic as well as natural noise, over the traditional musical connections stemming from the natural overtone series, towards the so-called 'natural' sounds of the outer surroundings.



OLH reading at 14'20" (extracts) – together with the instruments:

Inspired by Roland Barthes' essay *From Work to Text*, I have contemplated various possibilities of thinking about a musical composition in terms of a *rhizomatic archive* – a place rather than a narrative, a process rather than an artifact. Barthes makes a distinction between *work* and *text*, suggesting that the work refers to the physical object – the book, the canvas, the score – and the text to the accumulated layers of significance, interpretations and discourses that the work contains. 1. En melodiskt permuterad sammanflätning av två 6-toniga ackord – varav det ena på lösa strängar och kan omvandlas till flageoletter. Därigenom skapas inbördes glidningar mellan ackorden samtidigt som toner byter plats och ändrar figurens kontur. I set out to conceive of a non-linear music, the accomplishment of which was founded on the image of visiting a terrain, choosing one's path through a topology of constituent, very distinct elements that occupy a strong identity. Another important property was the notion of *ambiguity* – of unfinishedness, uncertainty and doubt – and of being *in between*. [...]

Traces of Oblivion for 11-stringed alto guitar materializes as a kaleidoscopic, incomplete outcome of extensive dialogues with the guitarist and researcher Stefan Östersjö. Through practical as well as conceptual elaborations we explored endless procedures inspired by the instrument's characteristics with regard to timbre and architectural design. [...]



AH 26':

On what level of complexity description do we 'understand' something? We (humans) 'read' the world on a certain macroscopic level, the senses are of the same world as the one they are supposed to decipher. Our eyes are sensitive to certain frequencies of light - Our hearing is especially good at frequencies related to human speech...

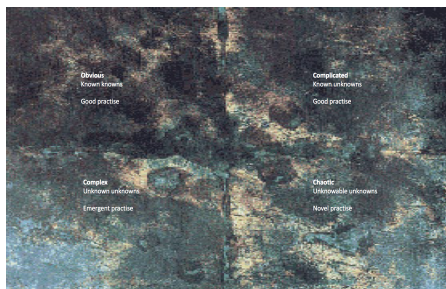
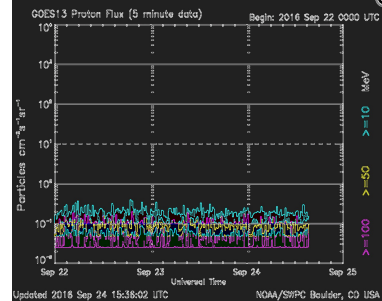


KolmogorovComplexity = minimal description d of string (s)
 $K(s) = |d(s)|$

"One fundamental property of Kolmogorov complexity is that it depends on the choice of meta-language ('description method'). This tells us that complexity is inherently theory-dependent."

"Elements are elements only for the system that employs them as units and they are such only through this system. This is formulated in the concept of autopoiesis."

(Luhmann, N. (1984). Soziale Systeme: Grundriß einer allgemeinen Theorie, Frankfurt: Suhrkamp.)



[...]

Performance score:

VR Conference/Stockholm, Wednesday Nov 29, 2017 *A Live Audio (visual) Paper* by Anders Hultqvist, Ole Lützow-Holm, Stefan Östersjö and Jakob Riis.

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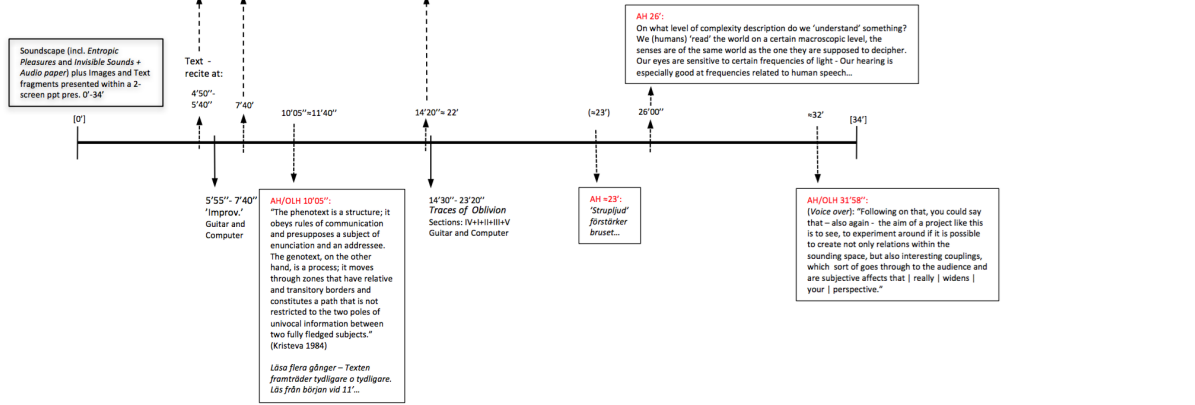
1. En melodiskt permuterad sammanflätning av två 6-toniga akkord – varav det ena på lösa strängar och kan omvandlas till flageoletter. Därigenom skapas inbördes glidningar mellan akkorden samtidigt som toner byter plats och ändrar figurens kontur.
2. En flageoletteljud som utgångspunkt för improvisatoriska övningar och utflykter, till en början i diskreta steg genom att låta varje försök fokusera en aspekt åt gången: Melodisk och rytmisk variation i överstämmnan. Tonernas inbördes ordning kan kastas om, motv loops och plastisk agogik tillämpas på den strängt definerade rytmen. Variera basstämmnan med hjälp av artikulation, timbre och dynamik och låt den successivt klättra uppåt genom övertonserien i form av flageoletter. Gör det samma med melodistämman, fast tvärtom.
3. Hitta olika lägen där de båda smälter ihop eller byter plats.

Traces of Oblivion for 11-stringed alto guitar materializes as a kaleidoscopic, incomplete outcome of extensive dialogues with the guitarist and researcher Stefan Östersjö. Through practical as well as conceptual elaborations we explored endless procedures inspired by the instrument's characteristics with regard to timbre and architectural design.

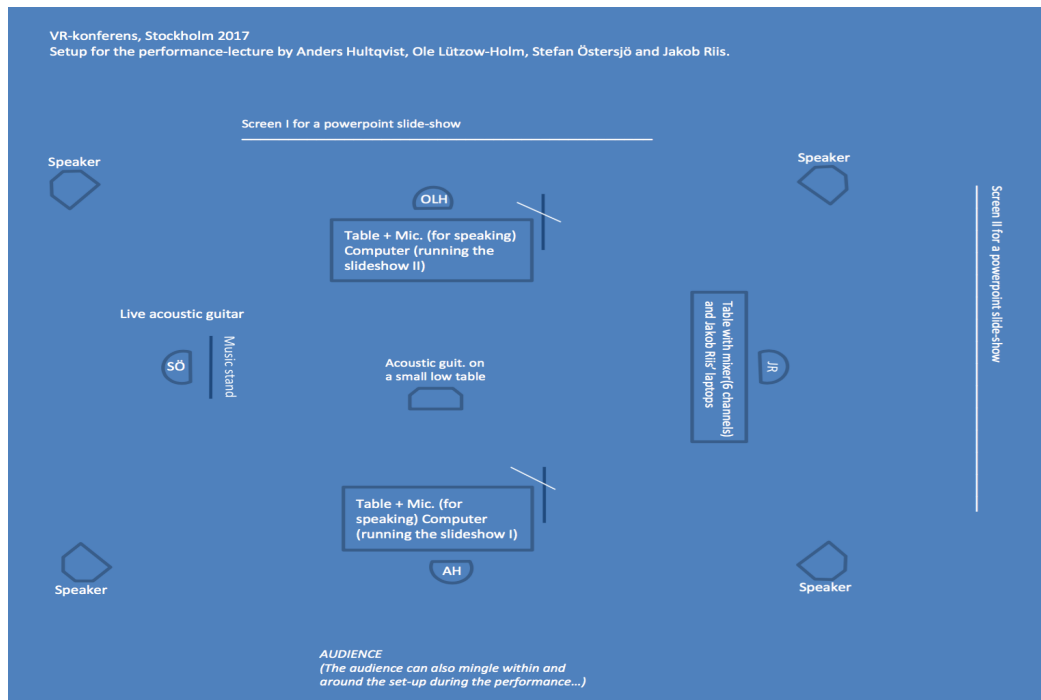
3. En letande flageoletteljud tar sig stegvis uppåt via alla strängarna från djupa resonanser till det högsta registret i kombination med en rytmiserad acceleration. Även denna kan bli föremål för en friare utformning. Slingan är sammansatt av åtta 11-toners serier. Accelerationsrytmen bygger på en liknande princip i 8 cykler och börjar i jämn åttondedelsuppslag och slutar i en tät polyrytmisk gestalt.
4. Ett färdigt material är en serie 6-stämmiga akkord: permutationer av totalt 24 olika grepp på strängarna 1-4, 2, 5 och 3-6 i sex kromatiska positioner. Akkorden spelas brutna i låt följd medan hastigheten varierar. Tonernas inbördes ordning i varje serie kan ändras och kopplas till valfri rytmisk cykel. Olika många cykler kan spelas åt gången – från en till alla.

Gradually, two particular aspects came to play a significant role: On the one hand a construction feature of the alto guitar with five scale-tuned strings in the base followed by six chord strings (simultaneously proposing, as it were, historical resonance and unbiased experimentation) and, on the other, a scordatura whose micro-tonal deviations constitute the acoustic habitat of the music.

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5. Det sista gäller en konstellation av två olika gestalter – den ena i snabb 3/2-delar spelad på sträng 3 och 5 i pp; den andra en svävande, oregelbundet brutna flageolettklang på strängarna 4 och 6-11 ff. Här är såväl ett experimenti växelspel som en gradvis integrering av gestalterna möjliga. Moving through transient, winding passages and circular patterns, it is as if *Traces of Oblivion* evoked images connected with a sense of loss.



Stage setup:



This presentation was made as a part of the research program *At the compositional limits of complexity. A shrinking emptiness - meaning, chaos and entropy.*

The research group consists of the composers/musicians Anders Hultqvist, Ole Lützow-Holm and Stefan Östersjö together with the writers and poets Gunnar D Hansson, Lotta Lotass and Staffan Söderblom.

The investigations take their point of departure in the musical, literary, informational and cognitive conditions for artistic work.

Keywords: Musical composition, Literary composition, Poetics, Perception, Entropy, Cognition, Conceptual production, Time, Space.