

The mediated space: Voices of interculturalism in music for flute

Jean Penny



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Interculturality:

Sonority, identity, score

- **“East-West” presences**
- **Vocalisations and multiple identities**
- **Cultural flux**

Heterotopia



- Michel Foucault *Of Other Spaces, heterotopias*, 1984
- A space of connectivity, different experiential perspectives; the other and the self

Connecting aesthetics: Contexts, processes, and dialogues

- Hans-Georg Gadamer (1975)
- Nicolas Bourriaud (1998 & 2011)
 - Tim Ingold (2010)
 - Frederick Lau (2004)
 - Steven Connor (2009)

Theory and Methods

- Practitioner / researcher perspectives
- Description as method

Tōru Takemitsu: *Voice* for solo flutist (1971)

Qui va la? Qui que tu sois, parle, transparence!

Who goes there? Speak, transparence, whoever you are!

[from Shuzo Takiguchi: *Handmade Proverbs to Joan Miró* (1970)] (score notes)

The image shows a musical score for a solo flute. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked '4 - 5 sec.' at the beginning. The score includes various dynamic markings: *f*, *mf*, *fp*, *p*, *sub. ff*, *f*, and *sff*. There are also performance instructions such as 'Flatt.' and '1. 3' with a square symbol. The score features several complex passages, including a section with a '4 - 5 sec.' duration and a section with a 'Flatt.' instruction. The score is annotated with various symbols, including a diamond and a square, and includes a '1. 3' instruction with a square symbol. The score is annotated with various symbols, including a diamond and a square, and includes a '1. 3' instruction with a square symbol.

Voice: Cultural perspectives

Western flute
Japanese flute

Sawari

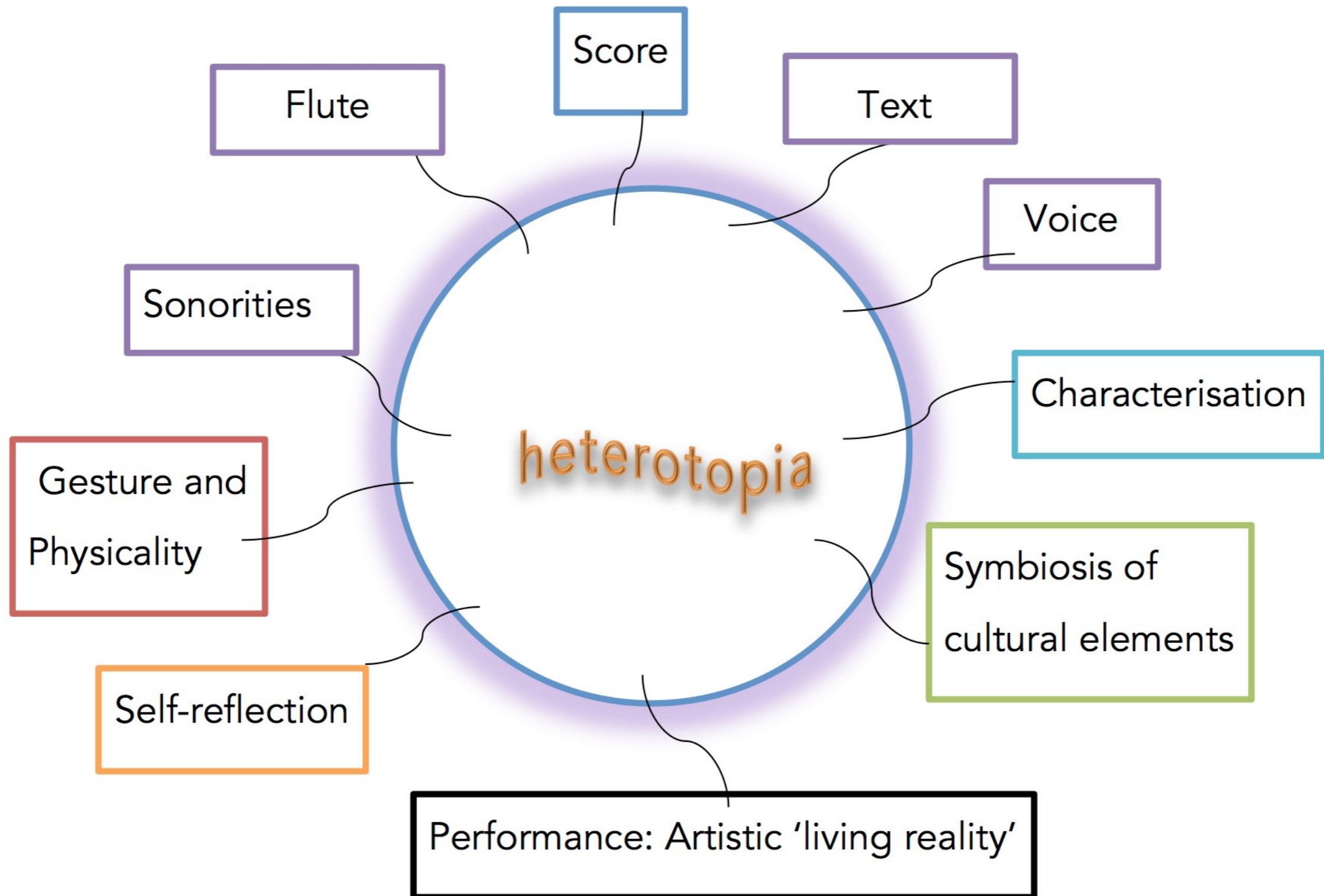
Meri-kari

Noh

Ma

Multiple languages
(western)

Voice: Heterotopian elements



Voice: Performance

- **Techniques and Sonorities**
- **Cultural narratives**
- **Inner and external relationships**

Kaija Saariaho: Laconisme de l'aile (1982) for flute and electronics (opt)



27 (*sempre legato*)
pp *ff* *ppp* *f*

R (40%)

28
p *f* *pp* *mf*
Aslide
~1.5" ~1.7"

R (40%) 60% 40%

29
mf *fff* *p* *f*
~1.9" ~2.0"

The image displays three staves of musical notation for a flute part. Each staff begins with a treble clef and a key signature of one sharp (F#). The notation consists of eighth notes with slurs, indicating a legato style. Dynamic markings include *pp*, *ppp*, *mf*, *f*, and *fff*. Performance instructions include *sempre legato*, *Aslide*, and a series of slurs with percentages (40%, 60%, 40%) and durations (~1.5", ~1.7", ~1.9", ~2.0").

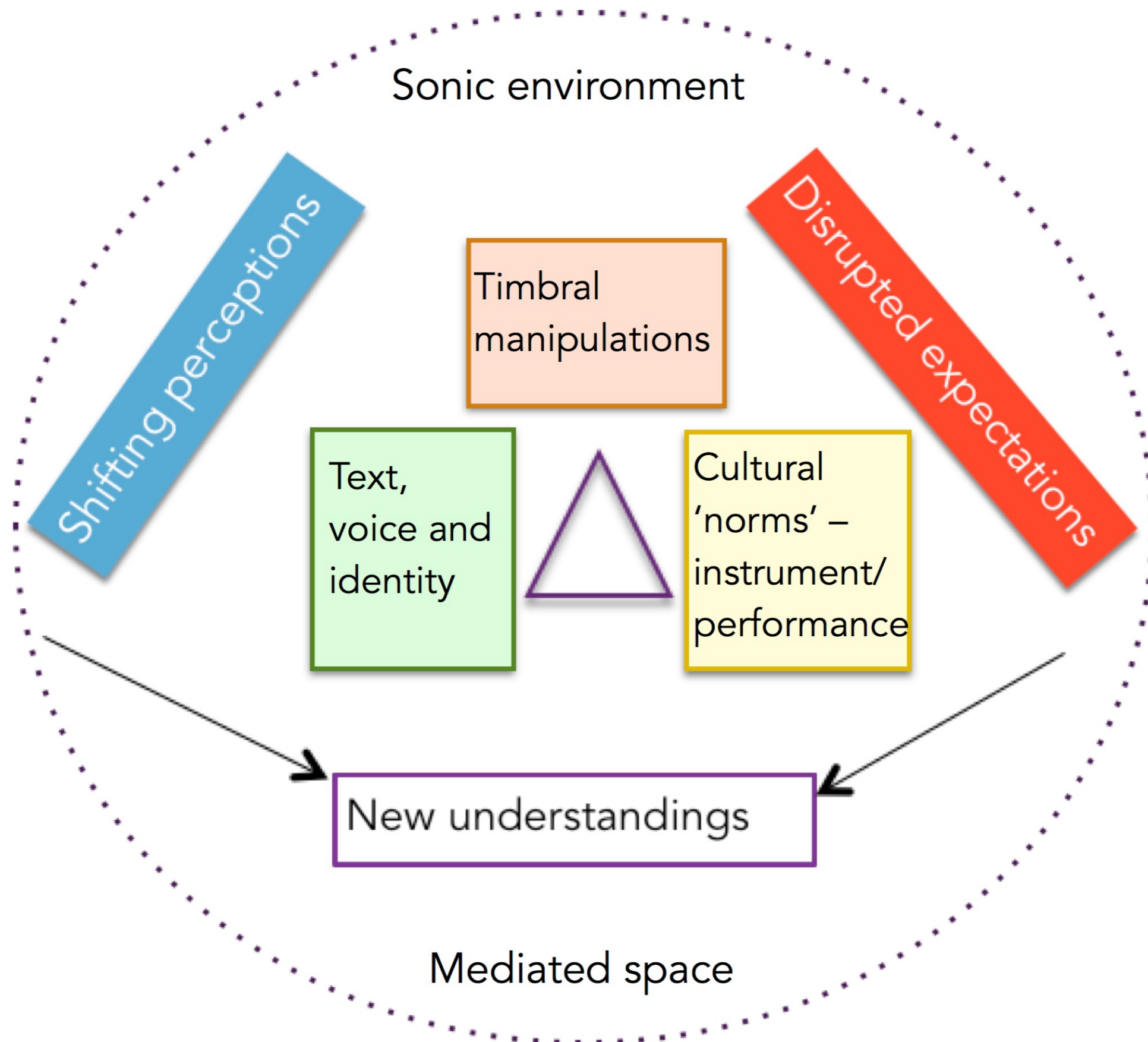
Laconisme de l'aile: Text and voice

Ignorant de leur ombre, et ne sachant de mort que ce qui s'en consume d'immortel au bruit lointain des grandes eaux, ils passent, nous laissant, et nous ne sommes plus les memes. Ils sont l'espace traverse d'une suele pensee.

Ignorant of their shadow, knowing of death only that immortal part which is consumed in the distant clamour of great waters, they pass and leave us, and we are no longer the same. They are the space traversed by a single thought.

(Perse, 1963/2014, tr. Fitzgerald, 1966, p. 639)

Laconsime de l'aile: Performance



Heterotopian space in Laconisme de l'aile

- Gadamer's "fusion of horizons" - text, dialogue, cultural narratives
- Ingold's "correspondences" - sonic transitions of voice and flute
- Harris' "score as relationship" - interchange and flow

Concluding Reflections

- Intercultural exchange, symbiosis and heterotopia
- The performer's voice
- The sound and the imagination of the sound as binder
- A 'way of living' in shared experience of cultural diversity through music performance: The Performers(') Present

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