



GÖTEBORGS UNIVERSITET

PÅ INSIDAN AV TYSTNADEN

EN UNDERSÖKNING

av

Sten Sandell

akademisk avhandling

som med tillstånd av Konstnärliga fakulteten vid Göteborgs universitet
för vinnande av konstnärlig doktorexamen i ämnet musikalisk gestaltning
framläggs till offentlig granskning

Torsdagen den 7 mars 2013 kl. 13.00
i Lindgrensalen, Högskolan för scen och musik,
Artisten i Göteborg

Fakultetsopponent:
Konstn dr Stefan Östersjö, biträdande lektor i
konstnärlig forskning vid Musikhögskolan i Malmö

Abstract

Title: På insidan av tystnaden – en undersökning

English title: Music On the Inside of Silence - a Study

Language: Swedish, with an English Summary

Keywords: Direction, the way of playing, character of a room, dialogue, process, sonic language, sensitivity, compositions, textual material, integration of text and music

ISBN: 978-91-979993-3-5

This thesis also includes a CD-box with music

How can I through musical improvisation change the course of interaction between music, space and text? The aim of my doctoral project is, on the basis of the various conditions a room or a space has to offer, to study the uniqueness of improvised music to be able to change the direction of a music composition in real time, with focus on the integration of text and music. The following questions are also addressed: how can one identify the effect a room has on how a voice or instrument sounds, and how can one create a unique world of sound in that same room with the intention of creating a new kind of aural drama. The main empirical data for this project will consist of a number of case studies in the form of: a series of experiments/improvisations - that trigger a series of processes - that again trigger a series of methods. Free improvised music is the only form of music that allows me, as a musician, to be able to change direction at any time. Free improvised music is the only form of music where I can completely change my way of playing depending on the character of the room or the space. The room becomes a co-player that I can either go along with or resist. In my project I investigate different ways to explore and clarify how changes of direction in free improvisation can be performed and how the spatial conditions and other conditions affect the way the music is played. The form of improvised music I am examining is extremely dialogue-oriented, where action and reaction within the dialogue in the room play a vital role in the process. What I would like to try out and demonstrate is how a sonic language entirely based on the participants' sensitivity can be moulded, i.e. a language that is altogether based on the listening and playing of a person in a particular space.