



HÖGSKOLAN FÖR SCEN OCH MUSIK

Techniques of Ecstasy

Rumori – Tracing Sound

Esaias Järnegard

Akademisk avhandling för filosofie doktorsexamen i ämnet musikalisk gestaltning vid Högskolan för scen och musik, Göteborgs universitet, som med tillstånd av Konstnärliga fakultetens dekan offentligt kommer att försvaras fredagen den 24 november kl 9.30, 2023, i sal Europa, Wallenbergcenter, Medicinareberget, Medicinargatan 3, 413 90 Göteborg

En tillhörande konsert med Esaias Järnegards kompositioner ges torsdag 23 november kl 19.30 i Göteborgs konserthus foajé, med ensemble Gageego! och solister.

Fakultetsopponent:

Richard Barrett, Professor of Research in Creative Music at the Academy of Creative and Performing Arts (ACPA), University of Leiden, Nederländerna

Abstract

Title: Techniques of Ecstasy: Rumori – Tracing Sound

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Language: English, with a Swedish summary

Keywords: experimental composition, ontology, onto poetics, phenomenology, embodied knowledge, strategy of sound, ecstatic techniques, Lotta Lotass, Immanuel Kant, Giorgio Agamben, Antonin Artaud, Diamanda Galás, Martin Heidegger, Luigi Nono, Giacinto Scelsi

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This doctoral thesis proposes the philosophical concept of onto poetics in relation to an artistic practice of sound (music) and listening. The concept of onto poetics is used as the backdrop of the developed notion of *techniques of ecstasy* essentially as an intermediary between listening and language. Onto poetics becomes the bridge between the archaic and contemporary man.

My research is practice-based but nevertheless finds a form of dissemination where the word, the sound and the image work together *like a body*.

Through placing the shaman and the mystic (the ones who originally wield *the techniques of ecstasy*) as the figure of our present-day artist the thesis offers a more immersive understanding of the artist, and the possibility of imagining how sound, listening and a form-of-life (understood as a *way-of-being-in-sound*) still can be considered as a way and method of shaping our world.

The shaman and the mystic are also a gateway to exploring *onto poetics* as a way of understanding sound, listening and communication as something *preceding* interpreted meaning, yet still producing knowledge.

On an equal level of importance, the thesis consists of several musical compositions which extend and materialize what in the thesis is proposed as *potentiality* and the *condition* for making music.

This interdependence of sound, word, and image (the tracing of sound) is given its own importance in the realization of a *strategy of sound*. A method, but at the same time not; the strategy gives way to this thesis's tentative conclusion. Listening is a way of knowledge, through listening the world emerges. And this knowledge is accessible through music's *immediacy of expression*.

Throughout the thesis the work on sound is given predominance. However, a rich material of dialogue partners of both musical, artistic, and philosophical characters is included, most prominently exemplified by the writing of Lotta Lotass where the thesis's *strategy of sound* finds a dialogue partner – a dialogue also with the philosophy of Immanuel Kant, Martin Heidegger, Simone Weil, the ravings of Antonin Artaud and Giorgio Agamben as well as the music of Diamanda Galás, Giacinto Scelsi and Luigi Nono. The author of this work places them in a strange and shared space where the artist and the shaman are brought to a common, wordless end in a music which is as much *sound* as *silence*.