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Shifting identities : the musician as theatrical performer

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Proposition 1

A musician may become theatrical by either adding extra-musical elements to her actions, or by reducing these and taking away essential elements of music making.

Proposition 2

By making specific elements of the musician's profession absent, "blank spots" are created, which invite perceivers to fill them in through an individual interpretation based on their own imagination.

Proposition 3

Reduction is - stronger than extension - a strategy that can have a radical impact on the profession of the musician, due to its tendency to "rip apart" the basis of what the musician's profession is.

Proposition 4

Reduction accentuates the intermedial: it separates elements that traditionally belong together and literally creates a space "in-between", which asks from the recipient to "think" these elements together.

Proposition 5

The total absence of a performer does not mean the end, but rather reinforces the concept of theatre as an "art of the performer", as an art form of people watching other people.

Proposition 6

Music making is an activity which is theatrical in itself, due to performative elements that are not necessary for producing sound, but are rather visual, such as facial gestures.

Proposition 7

With regard to the definition of the term "music theatre", the often used "inclusive" and "exclusive" understandings are not sufficient for understanding the activities of the musician, despite her being an essential actor in this field.

Proposition 8

The professional identity of the musician is not mainly constituted by her identity as an instrumentalist (such as a flutist) or a singer, but just as much on emotional and intellectual capabilities on the one hand, and social aspects on the other.

Proposition 9

In order to realise a most engaging and inspiring process and result in interdisciplinary collaborations, it is necessary to facilitate "strong positions" of different art forms, to be achieved either in a collective fashion or by a director, the latter being less of a hierarchic or even dictatorial nature than one of facilitating artistic free space for the collaborators and organising the artistic materials.

Proposition 10

Research is gaining more solid ground as part of the bachelor and master curricula, however interdisciplinarity continues to be underestimated in the educational climate that still seems to favour monodisciplinary (music) education.