



Universiteit
Leiden
The Netherlands

(De)Composing Immersion

Clerc Parada, M.

Citation

Clerc Parada, M. (2014, November 25). *(De)Composing Immersion*. Retrieved from <https://hdl.handle.net/1887/29928>

Version: Corrected Publisher's Version

License: [Licence agreement concerning inclusion of doctoral thesis in the Institutional Repository of the University of Leiden](#)

Downloaded from: <https://hdl.handle.net/1887/29928>

Note: To cite this publication please use the final published version (if applicable).

Cover Page



Universiteit Leiden



The handle <http://hdl.handle.net/1887/29928> holds various files of this Leiden University dissertation.

Author: Clerc Parada, Miguelángel

Title: (De)Composing Immersion

Issue Date: 2014-11-25

(De)Composing Immersion

Proefschrift

ter verkrijging van

de graad van Doctor aan de Universiteit Leiden,

op gezag van Rector Magnificus prof.mr. C.J.J.M. Stolker,

volgens besluit van het College voor Promoties

te verdedigen op dinsdag 25 november 2014

klokke 13:45 uur

door

Miguelángel Clerc Parada

geboren in Santiago de Chile (CL)

in 1979

Promotiecommissie

Prof. Frans de Ruiter 1^e promotor

Prof. Richard Barrett 2^e promotor

Dr. Marcel Cobussen co-promotor

Instituut voor Sonologie, Koninklijk
Conservatorium Den Haag

Dr. Paul Craenen

Musica, Impulscentrum voor muziek,
Neerpelt

Dr. Ruth Herbert

Jesus College, University of Oxford
University of Sheffield

Prof. Dr. Bernhard Hommel

Dr. Vincent Meelberg

Radboud Universiteit Nijmegen

Prof. Dr. Joseph Nechvatal

School of Visual Arts, New York City, NY

Dit proefschrift is geschreven als een gedeeltelijke vervulling van de vereisten voor het doctoraatsprogramma docARTES. De overblijvende vereiste bestaat uit een demonstratie van de onderzoeksresultaten in de vorm van een artistieke presentatie.

Het docARTES programma is georganiseerd door het Orpheus Instituut te Gent.

In samenwerking met de Universiteit Leiden, de Hogeschool der Kunsten Den Haag, het Conservatorium van Amsterdam, de Katholieke Universiteit Leuven en het Lemmensinstituut.

Cover painting: "Der Jungbrunnen", Goran Djurović.

Table of contents

Acknowledgements	7
Introduction	9
Chapter 1 On <i>What About Woof?</i>	19
1.1 Introduction	20
1.2 Associating sight and hearing: an immersive approach	21
1.2.1 Thinking from the eyes	21
1.2.2 Differentiating visual and aural	24
1.2.3 Sharing sound and light	27
1.2.4 Light without meaning	31
1.3 Mirrors and immersion	32
1.3.1 Mirrored	32
1.3.2 The mirror setup	39
1.4 Repetition and adaptation to physical space	41
1.4.1 Openness and repetition	41
1.4.2 Descriptions of <i>What about Woof?</i> in diverse spaces	45
1.5 Reflection	49
Chapter 2 On <i>La línea desde el Centro</i>	51
2.1 Introduction	52
2.2 Spatiality: a process towards immersion	53
2.2.1 Virtual and physical space	53
2.2.2 Being and space	58
2.2.3 Descriptions of <i>La línea</i> in diverse spaces	68
2.2.4 Habitus and the contexts of performance	71
2.3 Compositional processes: Immersive reflections	74
2.3.1 Pitch, timbre and space: blurring the source	74
2.3.2 Rotational perspectives	82
2.3.3 Pitch as an imaginary space	88
2.3.4 Plural harmony	92
2.4 Reflection	99
Chapter 3 On <i>Eufónica</i>	101
3.1 Introduction	102
3.2 Diving: Immersion as a metaphor of underwater experiences	104
3.2.1 The title	104
3.2.2 Underwater sound perception	106

3.2.3 Why underwater?	109
3.3 Compositional processes: transmutation of underwater notions	113
3.3.1 Thinking of spatiality without a physical source	113
3.3.2 Designing spatiality from a virtual perspective	115
3.3.2.1 Imaginary circular currents	119
3.4 Openness and the impossibility of precision	128
Chapter 4 On A Bao A Qu	135
4.1 Introduction	136
4.2 Entering the space: immersion as transition	139
4.3 Polytemporality and communication	142
4.3.1 Communication steps	143
4.3.1.1 Singularities within a plural context	144
4.3.1.2 Groupings	145
4.3.1.3 Full ensemble synchronicity	146
4.4 The final piano solo	152
4.5 Francis Bacon and resonance	155
4.6 The role of the score in open attitudes	158
Conclusions	163
References	169
Summary	175
Samenvatting	179
Curriculum Vitae	183

Acknowledgements

Many people inspired me as a person and as composer before this research began. Thanks to them my artistic work and musical thinking has changed substantially. Without them, the ideas and musical works associated with this dissertation would not exist. Among them are Gillius van Bergeijk, Martijn Padding, Cornelis de Bondt and Yannis Kyriakides, my composition teachers at the Koninklijk Conservatorium in The Hague. I am deeply grateful for the artistic collaboration with the composers and performers Pierre-Henri Wicomb, Grzegorz Marciniak and Teodora Stepančić (members of the performance groups *Woof* and *SZ* of which I also was a member). Our collaborative works have been a source of inspiration during all of my research. I would also like to mention the composer Emmanuel Nunes who passed away in 2012. I am grateful for inspirational conversations with him which helped me to point my research in my own personal direction.

I would like to thank my advisors/supervisors. First of all, Frans de Ruiter for all his questions and critical readings of my work. Despite beginning his participation during the last period of my research, Richard Barrett's readings, comments, questionings and conversations helped me to give form to some of the key arguments of this dissertation. I would especially like to thank Marcel Cobussen, who has been a central figure in this project. I am deeply indebted for all his time, commitment, patience, teachings and significant contributions during this endeavor. I would also like to thank everyone at the Orpheus Institute. The first two years in Ghent were essential for finding my own research practice.

Very important are all artists with whom I worked throughout this period: Ezequiel Menalled and Ensemble *Modelo 62*, *Acid Police Noise Ensemble*, Angel Faraldo, Orlando Aguilar Velazquez, Juan Martinez, Jose Garcia, Elyssa Shalla, Frank Wienk, Yoko Seyama and Graham Flett. I would like to thank Peter van Bergen for inviting me for a residency at the Loos Studio in The Hague where I developed my composition *Eufónica*, one of the key works in this dissertation. I am especially grateful to my friend and choreographer Pedro Goucha Gomes. During my research, we collaborated on the creation of seven choreographies. Our conversations, and the experience of composing music in close collaboration with a choreographer, have been crucial for my development as a composer and have also been of great influence for this investigation.

Many people were indirectly involved. Their support and contributions have also been essential for this dissertation. I would like to thank Dr. Erik Christensen for sharing his work so enthusiastically. I would also like to thank Dr. Lore van Praag (with whom I lived for half a year), for helping me to find literature and online sources, for the research atmosphere that she gave to our home, and for her friendship. I would also like to thank my friend and choreographer Marina Mascarell for all of the inspiring conversations. Additionally, I would like to thank all my friends who in so many ways contributed to this project.

I would especially like to thank my friend, composer and music researcher Justin Christensen whose contributions and proofreading of this dissertation made it possible for all of my ideas to come to light.

I dedicate this work to my parents María Angélica Parada and Miguelángel Clerc Carbone.