



Universiteit
Leiden
The Netherlands

Poiesis and the performance practice of physically polyphonic notations

Fairbairn, K.T.

Citation

Fairbairn, K. T. (2020, June 11). *Poiesis and the performance practice of physically polyphonic notations*. Retrieved from <https://hdl.handle.net/1887/100478>

Version: 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/1887/100478>

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

Cover Page



Universiteit Leiden



The handle <http://hdl.handle.net/1887/100478> holds various files of this Leiden University dissertation.

Author: Fairbairn, K.T.

Title: Poiesis and the performance practice of physically polyphonic notations

Issue Date: 2020-06-11

Propositions

Poiesis and the Performance Practice of Physically Polyphonic Notations

Kevin Toksöz Fairbairn

1. Poiesis describes a process by which tools for interpretation and creativity are developed external to and subsequently applicable to the creative or performing act. This means that poiesis is a method for building tools for interpretation rather than the interpretive act itself.
2. Physically polyphonic notations problematize instrumental technique and the learning process in music by subjecting the performing body to a superficial decoupling. The absorption of these disparate elements into a coherent learning and performing practice allows for the exploration and development of new learning strategies in music.
3. Actors within the field of musical activity—composers, notations, performers, audiences, stages, etc.—are entangled in a polyphonic assemblage. The disturbances and contaminations that they contribute to each other implicate them in a collaborative, achronological, and ateleological genesis of musical artifacts. These multiple agencies co-constitute each other before, during, and after the acts of learning and performing music.
4. Radical embodied cognition provides guides to discovery that enable emergent learning strategies predicated on direct perception-action relationships. These learning strategies construct cognitive tools that reflect the idiomatic and embodied demands of the task at hand.
5. Notation is not a passive stand-in for the composer but a dynamic element within the social environment. As both an agent itself and as an envoy from the compositional process, notation serves an active presence in the communicative texture that backgrounds any process of embodied enskilment.
6. Radical embodied cognition and radically idiomatic composition intersect through the processual, generative qualities of imagination. Both are rooted in the capacity for emergent cognitive faculties to enact previously unknown embodied knowledge, literally embodying (becoming in and with the body) the creative act.
7. The traditional parameters of music (pitch, rhythm, duration, dynamic) are emergent properties because they are embodied in the course of their execution. They can be provoked, suggested and guided by notation, but they cannot be determined by it. Non-representationalism in notation allows for emergent learning and listening, where situatedness is revealed as a necessary component of the coming-into-being of music.
8. The idiomaticism of instrumental technique lies in the collision of physically dyssynchronous actions in real bodies and in real time.
9. Artistic research distils theory through artistic practice, a necessarily limited empirical process. Story-telling provides a methodological framework to allow such anecdotal, personalized investigations to filter through and reflect back upon the theories that support said research.
10. Radical political movements are heavily influenced by embodied knowledge and communication (e.g. strikes, squats). This partially explains why such movements often originate from craftspeople (where information is embodied rather than semantically represented), and further, means that the gestation and organization of such movements may be analyzed with a poietic methodology.