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## **Mediating from within: metaxical amplification as an alternative sonic environment for classical music performance**

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## Propositions

Belonging to the thesis **MEDIATING FROM WITHIN: METAXICAL AMPLIFICATION AS AN ALTERNATIVE SONIC ENVIRONMENT FOR CLASSICAL MUSIC PERFORMANCE** by Heloisa Amaral

- 1- The habit of performing and listening to classical music against a silent background conceals ideologies, aesthetic preferences and historicities, as well as multiple layers of time and space.
- 2- A musical performance should be a question rather than an answer or (re)presentation.
- 3- Acknowledging and emphasising the multiphonic character of a musical performance destabilises conventional modes of listening and interpretation and resituates the musical past in the present.
- 4- Deconstructing the autonomy and authority of the musical work transforms the work into a pretext and the context into a playing field.
- 5- Classical music becomes contemporary when its media become agents.
- 6- Curatorial thinking (*how* music is presented, defines how it is heard, performed and talked about) should be an integral part of higher music education. Without a concern for this 'how', the job of the musician is only halfway done.
- 7- Listening is the primary skill of the performing musician, even when there are no sounds to be heard.
- 8- Artistic research is a practice and attitude rather than the integration of two separate domains.
- 9- The facadism of Belgium building and-hypermodern Dutch constructions share a common anxiety about things from the past, yet propose radically different solutions to today's architecture.
- 10- Che Guevara's wise words 'One has to grow hard but without ever losing tenderness' apply to academia as well as to life.