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Artistic practices of historical sound: memory, imagination, and mimesis in contemporary composition and historical performance

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Propositions

1. A musical practice always involves some degree of both remembering and imagining: imitating sounds that have been made before and inventing difference above and beyond them.
2. A musical practice is improved through greater awareness and intentional design of the interplay between imitation and invention.
3. Enlightenment philosophy is in significant part responsible for the separation of historical and creative practices into incommensurable disciplinary opposites.
4. Effective strategies for a reunification of musical production and reproduction can be found in music and texts written prior and/or in opposition to Enlightenment philosophy.
5. Music is not an object but a phenomenon; adaptation of concepts from object-based fields of history such as art history, architectural history, and archaeology are therefore not necessarily transferable to music history.
6. The subdisciplines of music are bounded not only by concepts and aesthetics but also by their social contexts.
7. To define and enforce disciplinarity is to erode a degree of nuance or complexity.
8. The meaningful incorporation of artistic practices into academic institutions is essential to the thriving of both, yet numerous types of artistic practice still remain excluded.
9. Academic institutions must be flexible enough to allow their constituent disciplines to significantly reconfigure themselves in response to critique, discontent, and inequity.
10. The arts can be understood as a contemplative abstraction of our relationship to the Earth and its non-human inhabitants; art practices may therefore prove to be powerful resources in the re-evaluation of that relationship.