

Research visit proposal to Orpheus Instituut

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Polyphonic recorder: Sonic, performative and epistemic transductions in contemporary music practice

Introduction

My doctoral research explores the creative and epistemic potential that emerges during the preparatory process for performing musical works. I investigate how interactions between performer, musical works, spaces and instruments can redefine, transform, and expand the performer's agency through a performative-experimental approach. Building on this framework, I seek to deploy an artistic practice I term *trans-creation* in which my instrument, the recorder, is reconfigured as a polyphonic medium within the multidimensional layers of the performance ecosystem.

The conceptual framework I adhere to belongs to the field of artistic research driven by advances in the ontology of musical works and is grounded in three interconnected theoretical pillars:

1. Stratification and Multiplicity: Drawing on Deleuze and Guattari's (1987) conceptualization in *A Thousand Plateaus*, particularly their notion of stratification as a process of meaning formation through layered structures. This framework enables an understanding of musical interpretation as multidimensional rather than linear.
2. Ontological Transduction: Building on Simondon's (1958) theory of individuation processes, where transduction operates as a mechanism of both energetic and ontological transformation.
3. Music-oriented Adaptation: Following Assis's (2018) reformulation in *Logic of Experimentation*, which reconceptualizes musical works as "dynamic assemblages", transcending traditional score-based paradigms.

From this perspective, my proposal largely aligns with the new concept of the ~~work~~ described by Assis. The whole interpretative process is permeated by creative germs, provocations, and the coexistence of pasts and potential futures. They are neither closed nor definitive entities; they are configured as multiplicities, potentialities, and energies in constant evolution (Assis, 2018, p.139). This approach challenges traditional hierarchical relationships between composer, performer, and instrument.

A *trans-creation* is an artistic proposal that traverses musical works to generate new connections, instantiations and meanings. It operates at least through two axes: (1) the material—technical adaptations, resonances, and forces; and (2) the imperceptible—projections of the unheard and unseen (shadows, memory, latent energies).

The polyphonic recorder: research focus

The recorder, a melodic instrument traditionally associated with early music, has undergone significant transformations since the late 20th century. The creation of modern prototypes has expanded its timbral capabilities, extended tonal ranges, and advanced technical developments while preserving its identity. On the other hand, the technical challenges of 20th and 21st-century music have prompted the historical recorder to explore new sonic possibilities. Through my experimental research, the technical potential of modern and historical recorders could be expanded.

A primary research question is: In what ways does the polyphonic potential of the recorder, manifested through diverse performative strategies, challenge traditional hierarchies between composer, performer and instrument? Through the polyphony analogy, I reconfigure my instrument as a medium for epistemic and sonic transductions in the dimensions that energize the performance ecosystem. It is an interpretation whose resonance manifests itself in a polyphonic and ramified manner.

The polyphonic recorder can manifest itself from compositional elements, or from performative elements, which are revealed through the creative strategies developed during the *trans-creation* process. Some examples of performative elements to manifest a polyphonic recorder include a deliberate concert dramaturgy, improvising interludes (serving as a connective tissue between works) or projecting the bodily choreography of sound production. One could further extend this approach into the collaborative arena through the integration of visual or kinetic elements, thus developing always new creative possibilities.

Development of *trans-creation* projects

I'm working in two principal proposals. The first one is based on Stockhausen's *Solo*, and the second one, *Resonant shadows*₂ is a performative experiment where two works, with Baroque alto flutes₁ converge by exploring resonance and shades in site specific. These case studies operationalize transduction [energy transfer across media] and modulation [artistic manipulation of such transfers] through energetic trajectories, spatial dialogues, and emergent materialities.

In *Solo*, polyphony is constructed from real-time recordings of the performer and feedback, denoting a composition of multiple independent melodies or musical lines. The documentary phase is advanced (in accordance with Assis's methodology, specifically in the domains of archaeology and genealogy), and I'm finishing an article on this stage. My *trans-creation* merges

modern and historical recorders, a new electronic layer and video media¹ in real time, both, based in Stockhausen's concept of intermodulation. This trans-creation begins with the composer's idea: "Everything that the instrumentalist thinks about during the preparation and performance of his Solo must be made perceptible..." (1966).

As a performer, we face different challenges, such as playing alone or with others, working with real-time electronics, improvisations, or reading a new score. These situations require us to navigate distinct attentional frameworks, which affect musical results, and vice versa. Drawing on Stockhausen's idea, I explore how to expand the performer's interiority into a multisensory polyphonic space. In this trans-creation, I collaborate with a neuroscientist to capture brain signals via EEG while performing. Here, EEG reveals the recursive feedback between psychophysiological data and artistic creation, fusing music with generative video. The video becomes a visceral counterpoint, transmuting biometric data into abstract imagery that interacts with electronic and visual media in real time.

In the *Resonant shadows* trans-creation, a preliminary proposal was completed, integrating music, video, and action design within a highly reverb-filled room (4"). The research question was: How I can see the resonance in the space that I construct with sound? It developed through exploring site-specificity as a co-creative force in polyphonic projection, particularly in architecture-sound-visibility dialogues. The research explore resonance as a transductive bridge between the inaudible and imperceptible, where shadows, residual sounds, and memory also take part in the performance: How I can see the resonance in the space that I construct with sound?

The invisible—vision's counterpart—is not merely absence but that which subverts knowledge structures rooted in the direct and evident. Derrida posits a domain of the non-visible, the *ungraspable*, as foundational to understanding reality—an aperture for deconstruction. (1999, p. 175). This act of dismantling works, extracting their elements to trace their resonance beyond material existence (sound), then re-embodiment them in new sonic forms and shadows, unlocks manifold possibilities: recomposed works, dialogues across repertoires and spaces, and revelations of the invisible.

I'm recorded and filmed to work with the resonance that remained and thereby create a fluid dialogue between sound, space and visibility. This process involves integrating the performance (sound, movement, shadows) into the projected video², as well as the live and recorded sound. Past and present are confused. The visual and aural elements of the work coalesce to re-signify the invisible and inaudible, thereby opening up new possibilities for artistic perception.

¹ I collaborate with a filmmaker and a composer for create the video and the electroacoustic layer.

² https://drive.google.com/file/d/1iVx8ngpGs14Rpw_RZurfW4UY19ScuLTd/view?usp=drive_link

Proposal for a research visit

Given the way I've planned my research, it would be very beneficial for me to undertake two short internships with the aim to enrich my trans-creation proposal and discuss with expert artist-researchers from the Orpheus Instituut.

- Visit 1: September – October 2025

I would like to do my first visit this year with the aim to complete my Stockhausen's project. Initially, I could supplement the Archaeology with the collected material and Juan Parra's experience and develop electronic experimentation. Also, work with Paulo de Assis and Diego Castro Magas on the theoretical discussion and the creative proposal of my *Solo's* version, which will be already advanced. This visit will allow me to discuss/complement further bibliography and materials for my research.

As concrete result, my goal in this visit is to finish an academic article about *Solo* based on its archaeology, in which I will present the main research that has been carried out on the work and the different versions, how was the evolution of its approach, and finally reflect on how technological innovation has influenced interpretative research on this work, in some cases, moving away from some of the original ideas.

Activities:

1. To complete *Solo's* archeology with some interviews to Juan Parra.
2. (Inter)modulation experimentation.
3. To engage with Paulo de Assis's latest research methodologies.
4. To work with Diego Castro Magas on theoretical discussions/designing future projects.
5. To discuss further bibliography and materials for my doctoral research.
6. Experimental/performative processes documentation.

Activity	Week 1	Week 2	Week 3	Week 4
1	x			
2		x	x	
3	x	x	x	x
4	x	x	x	x
5	x	x	x	x
6	x	x	x	x

- Visit 2: April – June 2026

The second residency will last two months, during which I plan to focus on designing and documenting the trans-creations for my doctoral project, while simultaneously advancing my

thesis writing. After analyzing the bibliographical materials gathered during my first visit and incorporating subsequent discussions and developments, I will present my polyphonic recorder proposal to the Orpheus research community, facilitating an exchange of artistic and epistemic outcomes.

Objectives:

1. Present my *trans-creation* proposals.
2. Write sections of my doctoral thesis integrating findings from both residencies to a final definition of *trans-creation*, deepening on how operate the main concepts of transduction and modulation
3. Work with Paulo de Assis in discussing the methodologies that emerged in my research
4. Write an article about *trans-creation*.
5. Share and record the trans-creation performances.

Activity	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8
1	x							
2			x	x	x	x	x	
3	x	x	x		x	x		
4				x	x	x	x	x
5	x			x				

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