

Concepts of Music Making

Draft for an article to discover new fields of knowledge within the notions, common language and performance of music.

Music Making as a Performing Act.

- A survey on the potential of music as an art form beyond entertainment
- Critique of The Concert as an institution

Abstract:

Based on the experiences with the successful Conducting Leadership concept, I want to develop a profound change of The Concert as a phenomenon. Over a period of 8-12 months a series of events will take place to explore the aesthetic forces, the musicians possesses – beyond the entertainment praxis. The “iron curtain” between performers and audience will be raised, and the aesthetic knowledge side of music making will be focused on behalf of the conventional thinking about how a concert “ought to be”, what you can achieve by listening to music and being together with musicians.

The pre-industrial period of Art’s impact on society – especially the peak of the Renaissance and the late Age of Enlightenment – will be of inspiration for the artists and the audience to meet in a newly formed field. This means that the conventional idea of musicians adding a nice speech about music history and composers biography to introduce the “real” thing is completely changed. The aim is to reduce the level of fragmentation in the social behaviour between people attending the musical event by shaping a non-discursive reflective space for knowledge-sharing.

Searching for a complete change towards the presentation and perception of music will perhaps be un-achievable in a large scale, as music life in the Western European context is completely tied to the paradigm of The Concert. A range of pilot-projects must then show the relevance of this change and with a highly ambitious agenda be a living proof that music as an Art form can open up to a new degree of aesthetical understanding.

Background:

- Musicians and music life stiffened – industrial paradigm must change
- Performing Art’s potential in organisational development
- Contemporary Man’s self understanding and urge to be creative
- Pre-industrial notions of Culture beyond Entertainment – before fragmentation of the arts
- Exart Performances and CBS - Centre for Art & Leadership experience

Pilot Projects

An idea for UK-DK collaboration on events to take place beginning April 2005. The projects can be related to the phenomenon: Deconstructing the Event. Together with the music performance a philosophical part must be added in the tradition of Ole Fogh Kirkeby's Leadership Philosophy.

- Artists in Residence (April-May 2005)
 - o Madrigal Ensemble – Danish Library for the Blind and Voces Copenhagen
 - o 3 weeks of musical impact inside the organisation

- Mozart's Requiem (2005)
 - o Oratorical event in a large church – excerpts played initially mixing musicians and listeners followed by a “normal” performance
 - o Short concert series with normal audience

- Musical interchange – pro active audience
 - o Listeners challenging the musicians' interpretation of the music and the performing practise by inserting ideas from the outside world.
 - o Possibility to maximise the contemporary aesthetic impact and involve audience in the musician's deed.

- Learning and Music making
 - o Conducting Leadership courses with Peter - add on with a music presentation more extensively.
 - o Rehearsing listening leadership – combined reflections based on philosophical methods.

- Conducting Masterclass
 - o Combining leadership development and teaching conducting.
 - o Repeating successful concept from Slovenia 2004 (3 days traditional masterclass for music students followed by 1 day where experienced leaders and music students where learning together).

It is highly necessary to cast locations, artists, companies, educational institutions and how to address audiences carefully, and from the very start get the change of paradigm in focus. This is not Art in Business – rather Art in Society.

Both companies, music academies and normal audience should be targets for the overall program. The normal closed academic environment as well as the internal company education style must meet with the world.

The funding of the events will be a mix of investments from the educational institutions, corporate sponsorships, endowments and audience ticket sales.