

Music-in-Becoming

[Part 1. Prelude]

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Abstract

In this article, *Music-in-Becoming*, I explore the integrative practices of composing music and researching its emergence. The article reports from an artistic research project on composition as lived experience. The music that serves as the raw material for my inquiry consists of four pieces for three overtone-skilled singers and one double bass player for the concert *Ørenslyd*, all performed in Berlin in October 2019. My intention is to show how composing music takes place in a phenomenological in-between of composer and work that is driven by attentive listening and the complementary skills of activeness and receptiveness. In this in-between, the skill of listening plays a crucial role as it is both participatory and receptive. I further examine and discuss the methods I use during this exploration, influenced by both artistic research and phenomenological research. The two methodological approaches are compared regarding their characteristic differences and their potential kinships. My presumption is that the active-receptive act of composing at its core is a phenomenological-hermeneutic practice. I conclude that artistic research seems to be profoundly influenced by phenomenology, whereas not all phenomenological research is influenced by art as practices or as a research approach.

Keywords: attentive listening, musical composition, artistic research, phenomenological research, attunement

How to navigate the article: This article, *Music-in-Becoming*, is comprised of three interrelated parts: PART 1 - the *Prelude* that you are reading now which presents the abstract and serves as a guide to the structure of the overall article; PART 2 - *Music-in-Becoming: Close Attention!* is formatted as an “exposition” on the Research Catalogue (RC), an online platform for publishing artistic research. Here, I share some excerpts of the becoming of the compositions for the concert *Ørenslyd*, presented as short stops along the winding road leading from idea to realization, from imagined to realized sound, and from personal to shared experience; PART 3 - a text entitled *Music-in-Becoming: Researching Processes of Disclosure*, in which I further examine and discuss the methods used during this exploration, influenced by both artistic research and phenomenological research.

You are invited to engage first with PART 2 following this link below:
<https://www.researchcatalogue.net/view/1318127/1318128>

PART 3 of the article is then accessed via a further link found in the Research Catalogue (RC) exposition.