

An introduction to my musical theory "A Damaged Purity: technique and theory of my musical practice".

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THEORY:

RECOGNITION AND CREATION.

Theory is built with time and wonder. I aim to build with perseverance the brain that can express the theory and by doing so I aim to achieve the correspondence between vision and action, wonder and art. Ephemeral manifestos created for self-serving narcissistic purposes may be persuasive but are not of my interest.

"A Damaged Purity: technique and theory of my musical practice" is both a work of art and an academic endeavour that time, perseverance and wonder will build and nurture.

After years of research and of longing for answers, i.e. for the ways to better nourish my aspiration, I finally have reached the right questions: I have found the precise structure in which the delving can occur.

This is a theory that is lived: this is the long-lasting performance of my life.

Sections:

Three sections are presented: Form, Rhythm and Counterpoint.

The aim is to nurture and create intuition and to nurture and create abstract thought.

Form

Recognition and creation of a psychophysics of group theory in terms of violence and purity. Groups are defined as cognitive stimuli.

Recognition: through abstract thought, imagination and analogy the aforementioned psychophysics of group theory is theoretically developed.

Creation: through the building, the application and the iteration of the theoretically developed psychophysics of group theory the senses are refined, sensorial responses are reinforced. The analogy becomes visceral.

We define visceral analogy as a synesthesia of thought (the cognitive stimulus) and *perceivable* imagination.

Perceivable imagination is the sensorial response to cognitive stimuli.

Perceivable imagined sensations of violence and purity are the sensorial responses to groups seen both as a whole and as comprised of their elements.

Form is generated by the experience of a selected group (perceived and analysed in the previously mentioned manner) by the human mind.

Rhythm

Recognition and creation of the rhythmical interest and inclination.

Recognition: through a theoretical and especially psychoacoustical study of rhythm abstract rhythmical possibilities are found and nurtured. This can be described as theoretical knowledge-based learning.

Creation: through a practical study of rhythm intuitive rhythmical possibilities are nourished. This can be described as practical skill-based learning.

Counterpoint

Recognition and creation of the contrapuntal interest and inclination.

Recognition: through a theoretical and especially psychoacoustical study of counterpoint abstract contrapuntal possibilities are found and nurtured. This can be described as theoretical knowledge-based learning.

Creation: through a practical study of counterpoint intuitive contrapuntal possibilities are nourished. This can be described as practical skill-based learning.

FORM

“Un soir, j'ai assis la Beauté sur mes genoux. – Et je l'ai trouvée amère. – Et je l'ai injuriée.”

Arthur Rimbaud

Resources and Means:

- **Group Theory:** choice of a group.
- **Violence and Purity:** analysis and classification of the elements of the group in terms of violence and purity.

Notion and Creation:

A damaged purity. A longing for a mysticism that is humanely interfered, broken, enriched. The purity, the mystical perfection of the group is brought to the perceptual realm through a psychophysical analysis in terms of violence and purity of the elements of the algebraic structure. Thus, each element acquires a perceptual (musical) function. Groups are acknowledged as structures comprised of actions that have intrinsic violent or pure qualities, of elements that are recognised on a mystical spectrum ranging from extreme violence to blissful purity.

Form is the consequence of the experience of the group by the human mind. Figuratively, such experience can be envisioned as a free walk through the structure of the group; mathematically, it constitutes of n successive computations of elements of the group (if $a, b \in G$ and the first computation n_1 combines a and b to get ab , then the successive computation n_2 combines ab and c to get $(ab)c$, $c \in G$) where even though associativity is theoretically allowed it's not experienced due to our physically linear perception of time.

But since the composer is a human being in which urges and contradictions abide, as she walks along she can momentarily diverge, look up, look aside, stop or decide to run a bit faster. Psychological necessities create an individualistic human experience of the act of computing: the process involved in the computation is presented and not only the result of such computation, and such process occurs in the human mind, and such mind is an artistic one. The composer knows where she is in relation to the structure but doesn't reduce herself to a mere calculator. The theory she created is lived and by being lived works of art are generated.

INTERLUDE

The composition:

While Form creates the path, the walk, the wandering, Rhythm and Counterpoint create the manner in which the path is walked. The development of a rhythmical and contrapuntal sensitivity actively contributes to the creation of a refined personal musical language which gives a characteristic style to the walk.

The necessity of redundancy:

The sections Rhythm and Counterpoint are structured in the same way. Despite the redundancy, I consider necessary to preserve their distinction into two paragraphs to stress their own individual importance.

RHYTHM

As the core of the methodology to nurture the rhythmical interest and inclination has been already described in the introductory section "Theory: Recognition and Creation", in this paragraph I want to solely give a few examples for each of the two learning strategies previously described.

Examples of **theoretical knowledge-based learning**: psychoacoustical study of rhythm, ethnomusicological study of rhythm, rhythmical analysis of repertoire.

Examples of **practical skill-based learning**: studying at the instrument rhythmically challenging repertoire and patterns, listening everyday for a set amount of days to selected rhythmically stimulating repertoire and patterns.

COUNTERPOINT

As the core of the methodology to nurture the contrapuntal interest and inclination has been already described in the introductory section "Theory: Recognition and Creation", in this paragraph I want to solely give a few examples for each of the two learning strategies previously described.

Examples of **theoretical knowledge-based learning**: psychoacoustical study of counterpoint, ethnomusicological study of counterpoint, contrapuntal analysis of repertoire.

Examples of **practical skill-based learning**: studying at the instrument contrapuntal challenging repertoire and patterns, listening everyday for a set amount of days to selected contrapuntal stimulating repertoire and patterns

POSTLUDE

Theory is built with time and wonder. I aim to build with perseverance the brain that can express the theory and by doing so I aim to achieve the correspondence between vision and action, wonder and art.

I decided to write *An introduction to my musical theory "A Damaged Purity: technique and theory of my musical practice"* to reach the artists, the scientists and all the people that can rejoice in the beauty I cherish.

I hope it will inspire artistic and academic endeavours and that it will bring solace in hard times.

If you have musical or academic resources, or any kind of valuable information that you think might be of interest to me for the development of the theory, please contact me at adamagedpurity.tatommp@gmail.com