

system, while enriching the vocabulary of sounds available for the compositional process. New sonic images emerge from the empirical exploration of the instrument, but at a first stage they are perceived as difficult to grasp, completely out of focus. The consequent mental process of understanding these new sonic images happens through a constant shift between what can be called the 'inside time' of the sound production and the 'outside-time' of the composition. Notation comes into play to support this process of comprehension of the sound material the composer is going to work with. Moreover, notation reveals its potentialities as a tool to guide the composer through the compositional process, providing a mode of fixing the recursive work of memory and imagination.

The whole observation of my way of working brings me to understand my compositional work as a process that shares the empirical recursive nature of the system in which it takes place. A visual representation of the musical thought orients and mediates this process as it takes shape, providing the possibility to externalise mental representations of sound.

“Composition is a reflexive, iterative process of inscription. The work, once named as such and externalizable to some degree, passes circularly between inner and outer states. It passes through internal and external representations – mostly partial or compressed, some projected in mental rather than physical space, not all necessary conscious or observable – and phenomenological experience real or imagined. At each state-change the work is re-mediated by the composer, whose decision-making process is conditioned by the full complexity of human experience. This entire activity informs the simultaneous development of the composer’s understanding of the particular work in its autonomy, of their own creativity and of music more broadly. Environment (culture, technology) and agents (composer, work) coevolve at different rates.” [4, p.457].

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