

A hermeneutical journey through a musical region of  
indeterminacies: preliminary reflections upon experiences with  
the sign language Soundpainting from the perspective of a  
classically trained musician

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# Sources

## Work with:

- Students of the Malmö Academy of Music – Lund University, particularly with the flute class
- Swedish Soundpainting Orchestra and other Soundpainting contexts
- My own individual flute practice

## Theoretical/methodological readings:

- Notions of language, sign, gesture, expression;
- Interpretation of processes and inherent relations between parts and whole:
  - the signs and their possibilities;
  - being group member/being group leader;
  - verbal/musical articulations;

“... might be helpful to us to rid ourselves of the habit of always hearing only what we already understand. (Heidegger, *On the way to language*, 1982, p. 58)

# Issues

## Exploring anew one's musicianship through Soundpainting

### Practice time

- what/how to practice; recycling the search for expression

### Collectivity as a factor for overcoming barriers

- as a player, when asked to create in the moment
- as a group leader, communicating through one's body instead of one's musical instrument

### Recognizing, developing, and exploring musical knowledge and awareness

- by listening and relating to the group in a new context
  - without worrying about correct notes, but still aiming at a performance of quality
- by stepping into someone else's shoes; reflecting back into one's performance by taking the responsibility for directing the group and shaping the performance



Embodying music through (un)notated gestures:  
reexamining musicianship through the  
transformed musical horizon of the  
sign language Soundpainting

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