

Some words about my compositional experience at the Qin

andré ribeiro, 2021

I have been noticed that: **perception** plays a predominant role in the musical composition at the Qin. In simple terms, everything that comes to us through the senses is a fundamental element for constructing our musical sensibility. Thus, visual, tactile, olfactory and palatable elements form a broad sensory panel that nourishes how we perceive different soundscapes at the Qin playing. In addition, the mind-oriented aspect concerns our narratives along the path of learning and sustains a strong impression that we are in control of music phenomena. The predominance of the mental-cognitive over music is a cultural fact that affects how we perceive sensory conditions – it tends to overwrite feelings and sensations, facing them as minor and dispensable elements. Here's the thing: we single out ideas and thoughts as independent of our sensory production. So to speak, we do not realize that feelings and sensations are vital to the musical continuum, often taking them as contingencies disconnected from refined music purposes.

It is based on the selection and discernment of sensations that listening polarized in the sonorous matter will sustain itself, to materialize the forms of musical expression. I firmly believe that a natural composition environment starts with the balance of our perceptions (the ways of feeling and perceiving by our senses organs, including the mind) rather than a relationship of dispute and overpowering each other. An important point should be noted: the analytical consciousness is formed from the compositional experience, and not the other way around, as we are used to understanding musical processes. In this way, the intellectual production at the Qin is always final, or intermediate, from time to time.

Therefore, there is no reason to guide the exercise of composition through a priori analysis. Because we must face the fact that, along this path, if we do so, we will be entering another dimension (the production of knowledge) strictly related to musical thinking and its modes of discourse, where conceptualizations prevail. Consequently, all sorts of thoughts and rationalizations make schemes to fit musical experience within specific rationalized boundaries, so we cannot face the challenge of listening to our perceptions.

Since music is understood as a temporal art, the experience of music on time should not be subject to the intellectualization of the musician, at the risk of losing both the sensory dynamic and structuring dimension of music at the Qin playing. Moreover, doing so limits our listening to the abstracted recognition of sounds, stripped of their deep meanings, otherwise linked to our sensibility.

Finally, my compositional experience at the Qin has shown me that the more the flow of thoughts and aesthetic judgments are restrained, the greater the balance of musical expressiveness, which from another angle establishes the right environment for translating our most profound feelings through music.