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***Oficina De Criatividade Sonora:***

**Concepts About Music, Images and Sounds in a Collaborative Experimental Podcast  
in Northern Brazil**

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# **OFICINA DE CRIATIVIDADE SONORA: CONCEPTS ABOUT MUSIC, IMAGES AND SOUNDS IN A COLLABORATIVE EXPERIMENTAL PODCAST IN NORTHERN BRAZIL**

**Abstract:** What is sound experience? How does it relate to our interpretation and perception of art and daily life? Oficina de Criatividade Sonora – Sound Creativity Workshop – is a collaborative experimental podcast created by composer Heitor Martins Oliveira, from Brazil, in order to generate online content and interact with his students, other artists, and the community, during the global pandemic of 2020. Musician and visual artist Leonardo Luigi Perotto joined as a close collaborator. Every week, from April to June, they released an image/score on social media and received audio files – created and sent mostly via smartphones – from followers. The audio – including singing, talking, instruments, and soundscapes – was edited by Oliveira to create sound compositions or narratives. Some contributors were asked to comment on their reading of the scores. The weekly podcast episodes featured commentaries and the resulting sound experiment. Since contributors are free to interpret the images/scores, they construct their own criteria and structural principles for sound creation. Their choices are related with their life experiences in music, other arts, or any other fields. These sound experiments reveal how contributors think about images and their relation to sound and music, their cultural, political and educational significance.

**Keywords:** sound experience, visual culture, musical notation, collaboration

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## Podcasting as an artistic pedagogical strategy

What is sound experience? How does it relate to our interpretation and perception of art and daily life? The podcast *Oficina de Criatividade Sonora*<sup>2</sup> (Sound Creativity Workshop) proposes to deconstruct ordinary ways of thinking about music and sound production, to expand our understanding of creative action as a critical and sensorial exercise on things, based on everyday acts and the assimilation of facts from reality. The interaction between the artists who created the podcast and the other participants is mediated by social media and electronic devices that permeate our daily lives, particularly during the social isolation measures adopted in the face of the Covid-19 global pandemic.<sup>3</sup> Using these digital platforms and their resources to produce and share images and audio clips, we established a collaborative protocol implemented in a series of weekly episodes released between April and June 2020.

At first, we created original images/scores, as a trigger mechanism for the proposal. These scores used images and other content with visualities that are different from what would traditionally be perceived as a musical score. Due to this choice, we worked with theoretical contributions from visual culture and cultural studies to rethink the descriptive values of the image, how they lead us to create visualities and ways of thinking, as well as characteristic reflections on the reality that a given image can incorporate (Walker and Chaplin 2002).

The image of a traditional musical score immediately refers to a specific cultural practice, evoking musicians and their context. When we rework these images, we invite other ways of conceiving sound production, creating new bonds and possibilities. By rethinking musical notation as an expanded way of making music, we provide immersive scenarios for creative processes. Participants can perform a free interpretation of each image/score, using them as a starting point to create sounds. From that moment, the participants create their own rules and define the structural concepts behind their creation, bringing their own life experiences into this process – whether in music or other fields of practice and knowledge.

The experimentation with images/scores is based on the participants' visuality, on how they observe contexts, objects and actions related to the sound universe. In this way, their visualities become critical links of their experiences with music as a cultural, political and educational artifact, which reflects societal actions and changes in ways of doing and thinking (Geertz 2006, Attali 2011).

In a second step, the sound material sent by the participants was integrated into a sound composition realized through digital sound editing. The diversity of audio clips generated from each of the image/scores required a comprehensive listening

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2 Available at <<https://anchor.fm/heitor-ocris>> and podcast platforms.

3 In Brazil, social isolation measures were adopted as of March 2020, according to Ordinance No. 356 of March 11, 2020, published on the Brazilian Government's National Press portal, available at <<https://www.in.gov.br/web/dou/-/portaria-n-356-de-11-de-marco-de-2020-247538346>>.

attitude, which admits its multiple referentialities and materialities. At the same time, the editing device allows (re)composing an imaginary soundscape, in which different sound sources, recorded in isolation, share a virtual space. In this sense, we reflect on listening, admitting its link with visuality as expressive potential and virtuality. This listening attitude refers not only to the perceptual registration of the audible, but also to an evocation of our sensitive experience of the world (Caznok 2008).

Thus, the relationships between sound materials and image/score readings admit what we understand as distinct layers of the sound experience, of which we highlight six. A first layer of sound experience, causal listening, refers to the identification of sound sources, relating them to objects and beings. The second layer is called semantic listening, focused on messages conveyed by the signs of spoken language. The third layer is reduced listening, in which sound materials are analyzed in terms of their typologies and perceptual properties, regardless of their origins, messages conveyed or other information (these first three layers correspond to the listening attitudes defined by Chion 2011, which, in turn, is based on Schaeffer 2003). In a fourth layer, sounds constitute natural and cultural environments. Listening to these soundscapes corresponds to the sensation of acoustic immersion in a world of climatic phenomena, living beings, machines, music. It provides a critical perspective in the face of human presence and interference in places and history (Schafer 2011). A fifth layer of the sound experience refers to musical listening, in which sound events are organized in rhythmic, melodic and harmonic syntactic processes (Zbikowski 2017). Finally, a sixth layer of the sound experience is aligned with narrative intentionality, subjecting sounds, words, environments and music to the fabric of a plot, of a sound dramaturgy (Tragtenberg 2008).

The purpose of sound editing is to manage these listening attitudes, establishing relationships between sounds considered to be referential, semantic, typological, environmental, musical and narrative, with the expressive intention of proposing a continuous and coherent aesthetic experience. Thus, a cycle of creative collaborative dialogue is completed in the publication of each episode. The creators of the images/scores receive sound materials resulting from different interpretations of their visual propositions. And they return to the participants an aesthetic product that mediates various sound materials with a compositional gesture.

The creation of scores as images is part of a transdisciplinary educational thought, which aims to interweave concepts of musical composition, visual arts, cultural studies, performance studies and the history of contemporary music and art. An artistic perspective is proposed to think about the reading of images and the elaboration of arguments for sound interventions. In other words, the intention of the scores is to deconstruct the technical and historical paradigm of musical notation and to develop new artistic proposals that unite the conditions of the individual's life experience in relation to sounds. In this sense, we seek to interweave concepts of musical studies and Visual Culture to build and share knowledge about

creative processes and sound media.

Therefore, we use images/scores specifically created for the *Oficina de Criatividade Sonora* podcast. Participants must observe these images, develop an aesthetic argument and transform this argument into a sound process. Thus, the images/scores provoke the participants to adopt a new conceptual sound perspective, thinking about the sounds from parameters suggested by a non-linear writing.

### **Notação musical, linguagem e visualidades**

In a historical perspective, music and language share similarities, since both present intrinsic manifestations based on the production of sounds. However, the ways in which both are circumscribed in time and in collective memory follow progressively different paths, developing specific devices and actions to ensure the transmission of the information produced, according to their social, cultural and historical contexts. On one hand, writing revolves around the description of a state of things. Statements refer to different actions that take place within a certain time-space (Austin 2013). On the other hand, musical notation tends to translate aspects of sound such as pitch and duration, describing a sound production method that does not necessarily show a communicational concern, but rather a musical sense that individuals give to these sounds through their social experiences (Blacking 2010). This is part of a complex network of behavioral ordering, which have been generated over the centuries and are inserted in the ways we organize ourselves in society (Geertz 2006).

Since antiquity, the emergence of writing and musical notation has been consolidated by structuring technical procedures, that is, by developing a symbolism based on technical specificities for the reading and practice of what has been written. In the midst of these technical issues, individuals accumulate qualities of experience and transmit the legacy of existing ideas at different historical moments. The need for registration is a latent impulse that prevails within any society. It is linked to the conservation of knowledge and the development of mechanisms for the reproduction of such knowledge, with abstract or concrete principles that are organized and standardized on different material supports (Burke 2010, Geertz 2006, Sousa 2012).

The “Seikilos epitaph” (Fig 1) is a funeral monument dating from the 1<sup>st</sup> Century, which features one of the oldest recorded musical notations. There is a standardization between signs, letters and graphics that indicate how to proceed to perform the music. In addition, the epitaph contains a poem dedicated to the memory of Seikilos' dead wife, giving a sense of proximity between orality and musical sounds and suggesting a declamation accompanied by music.

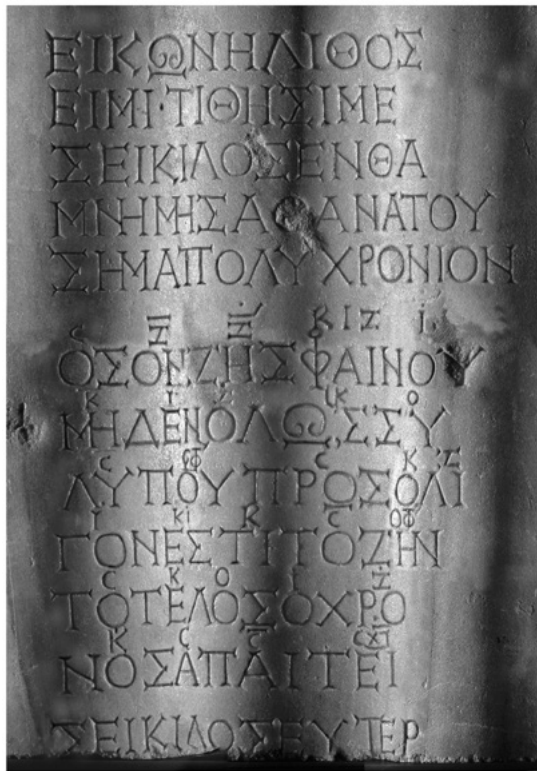


Figure 1. Seikilos epitaph, 1st Century. Source: Nationalmuseum. Licensed under Creative Commons BY-SA 3.0 <<https://commons.wikimedia.org/wiki/File:Seikilos2.tif>>.

This monument records two important processes. First, the individual's sensitive lived experience, evident in a narrative of what he is going through at the moment, in accordance with the cultural rules of the society in which he lives. Second, the characteristic and symbolic writing created by this culture, as a specific means of recording its world experiences (Dewey 2008, Larrosa 2016). These two aspects indicate the search of individuals to symbolically articulate their thoughts, linking themselves to their time to leave a legacy of their passage through the world. However, before individuals achieved these deeper writing processes, visually and symbolically structured, there were previous exercises to constitute an adequate repertoire of actions for the writing practices. And this is due to visual experience, which arises from individual practice with communication and orality, within daily living spaces. That is, before any writing is possible, there is a previous thought process. Sounds are linked to ideas and require images that speak through other images. There is simply no way to conceive different ways of thinking without some kind of mental image, just as there is no processing of mental images without previous human experience (Manguel 2001, Dewey 2008).

Then, in antiquity, there is a parallel between the procedures of communication-

al writing and musical notation, since both belong to the sphere of everyday experience. However, during the medieval period, there is a gradual rupture between the procedures of writing and musical notation, consistent with aesthetic searches peculiar to each cultural field. Different paths are developed to support knowledge and teaching canons. Musicians begin to record melodies using neumes (Fig 2) and progressively emphasize measurable aspects of sounds to support more specific and specialized methods of musical coding (Lovelock 1987). Thereafter, this approach will also require that individuals who come into contact with this type of musical writing have prior knowledge for its decoding, which will end up solidifying as a defining practice for the Western music tradition.

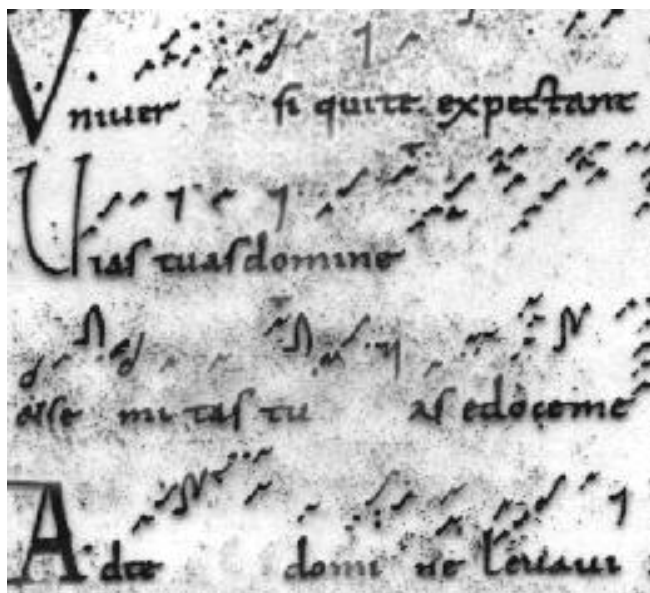


Figure 2. Neumes. Fragment from Laon, Metz, 10<sup>th</sup> Century. Source: Wikipedia Commons. Public Domain.  
<<https://pt.wikipedia.org/wiki/Neuma#/media/Ficheiro:Neumasincipiais.JPG>>.

Within this tradition, musical notation systems involve a tension between two functions: on the one hand, analytical knowledge about musical principles; on the other hand, support for memorization, directly associated with musical performance. Western musical notation, in the period of tonal common practice, successfully combines these two demands under the same system. However, even in this period, the musical text would not have the same autonomy as the literary text, remaining inseparable from its function as a script of instructions for performance. Perhaps that is why, from the end of the 18<sup>th</sup> Century onwards, composers and publishers felt the growing need to add verbal instructions parallel to the coded musical notation itself, intensifying the role of the score as a mediation between the com-

poser's intention and sound performance (Lebrave 2015). This approach to notation is connected to the aesthetic conceptions of that period, in which musical creation was understood and practiced within the sound scope of instrumental timbres. The compositional gesture turned to thematic exposition and development, harmonic relationships, structural plans and formal solutions.

In the 20<sup>th</sup> Century, exploration of new sound resources, new techniques for structuring sound material and even new proposals for musical performance correspond to the development of new music notation techniques. Musical scores from this period to the present contain several possibilities explored by composers to relate sound, image and performance. Thus, there are scores that use an approximate notation, in which the structure of traditional notation is present, but interval and rhythmic relations are indicated by approximation. There is also the script notation, based on a range of signs prepared by the composer himself, which provides an explanatory caption for its realization. In graphical notation, visual elements are arranged on the page, as in a collage or abstract visual composition. Finally, there are also verbal scores, which are limited to verbal instructions, usually using poetic writing to inspire musicians based on their content. In many of these scores, there is an increasing degree of indeterminacy for interpretation and decoding, a characteristic aspect of their aesthetics (Caznok 2008, 61-67). Our images/scores for the *Oficina de Criatividade Sonora* podcast, since they are disseminated as a starting point for sound processes, can be classified under the graphic notation label. However, its meaning is not limited to this classification, but includes different links with musical traditions, visual culture, cultural contexts and our individual expressive intentions (Hernández 2010).

It should be noted that scores, like books, have never been dissociated from images, highlighting human experience and its sensitive condition (Fig 3), the complexity of which is described or recreated on a given medium. It can be a musical notation, a poem or a drawing, contemplating information the individual re-inscribes based on the meaning attributed to life experiences (Goffman 2006). The creative individual claims his place in the world through an expressive and unique experiment. He/she starts with an action resulting from everything he lives and thinks, from his perceptive link with the environment, with others and with himself, transforming these relationships into meaningful actions (Bruner 2006, Silva 2014).



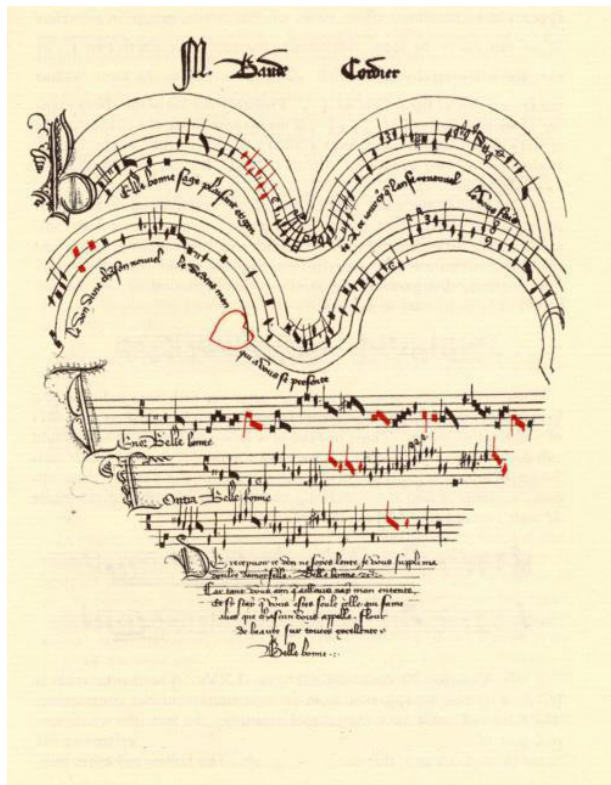


Figure 3. Score for the *chanson* “Belle, Bone, Sage”, by French composer Baude Cordiers (1380-1440).

Source: Chantilly Manuscript - Wikimedia Commons. Public Domain.

<<https://commons.wikimedia.org/wiki/File:CordierColor.jpg>>.

In Western music of written tradition, the composer, as a creative individual, uses notation as a support for recording and mediating his expressive intentions and experiments. In this context, written production suspends time and creates a visual space in which an inscription of time and working memory is projected. Sketch studies analyze how composers work in the two-dimensional space of the page and how they associate verbal comments and graphics with musical notation as complementary ways of recording their ideas. This allows researchers to understand different stages in the genesis of a work (Lebrave 2015).

Therefore, the composer's creative process consists in a web of choices. The musical work, in turn, is gradually constituted, crossing different stages and procedures. At the origin of this process, there is the expressive intention of a technical or metaphorical nature and also a sound material or formal idea that concentrates the essence of the sound characteristics and formal relations of the piece (Reynolds 2002). Reports by composers like Kaija Saariaho (b. 1952) reveal how thought in images is often associated with the early stages of conceiving a musical work. Saariaho (1987, 107-108) explains how the first sketches (Fig 4) for her work *Verblendungen* (1984) for orchestra and magnetic tape describe a virtually impossible formal idea of sonic realization. According to the idea contained in the image, the

piece should start at its maximum point of tension and develop as a continuous and irreversible process of dispersing this energy. Based on this concept, the composer writes the notational realization of the piece, organizing the dynamics of different sound parameters and their interactions at structural levels.



Figure 4. Kaija Saariaho's first sketches for the global form of her piece *Verblendungen* for orchestra and tape. Fonte: Saariaho (1987).

Thus, the technical realization of a musical work, its unfolding and detailing, is guided by mental images established in previous moments of the compositional process. The images serve as impetus and reference in the search for singularity and expressive coherence (Belcastro 2010). This discussion of images and written records as part of musical composition enables framing the creation of the images/scores for the *Oficina de Criatividade Sonora* podcast as a personal creative exercise on the frontier between tradition, everyday experience and imagination. Its significance cannot be dissociated from the creative experience it intends to unleash.

Likewise, this same creative experience may cause ambiguities in musical notation, due to two factors: on the one hand, the objectivity expected from a specific and targeted notation scheme, ensuring the score contains unique and specific relationships for its interpretation and decoding; on the other hand, what the score determines as a class of interpretation pertaining to the work and referring to its own notation system (Goodman 2010). These two factors are not sufficient to cover all types of existing sound poetics, despite contemplating and attending to a good part of the Western classical music repertoire. Traditional musical notation often does not include sound aspects related to individual forms of experience, creation and

perception that might establish other categories resulting from their own creative processes. In an artistic pedagogical project such as the *Oficina de Criatividade Sonora* podcast, this ambiguity becomes productive, fostering possibilities for individual contributions, creative dialogue, exchange of knowledge and, finally, production of a truly collaborative experimental content.

### Collaborative sound experiments

#### *First Epifany*

*Heitor:* On April 10, 2020, early in the morning, I sat down in front of a blank sheet of paper. On the table, magazines, scissors, glue, pens and pencils. That was the date I had set to release the first image to get started with collaborative experiments for the *Oficina de Criatividade Sonora* podcast. The podcast itself was a new project, an alternative that I had envisioned to generate online content and interact with my students, other artists, and the community, during the global pandemic. My plan was to intervene in the social media environment, providing interactions and exchanges of knowledge about the relationship between visuality and sound creation. But the uncertainties were many. Despite having planned the conceptual framework and procedures for the podcast, creating images/scores was a new self-imposed challenge. And, in a broader context, at that time, we did not know how long the measures of social distance would last, nor the magnitude of their impact on the arts and educational institutions. I started flipping through the magazines, not sure what I was looking for. Gradually, words, phrases, images began to capture my attention. I cut out some of them, embracing the idea of referring to the very subject of uncertainties. So, from the clippings, I selected the question "A gente tá como?" ("How are we?") and the image of a domino piece, both in red and white. I positioned the two fragments in opposite bottom corners of the sheet, connecting them with a red baseline. From then on, the space on the sheet seemed to me organized, acquiring directionality, from left to right, and verticality, presenting a region above the baseline that I felt the need to fill by drawing with colored pens. In the end, I filled this region in two sections: on the left, a pointillist and monochromatic cloud; on the right, wavy and colored figures. Working from my compositional perspective, I understood this image as a structural frame, referring to gestures, sound textures and a temporal organization. At the same time, in a more subtle way, the image captured my feelings and uncertainties in the face of a global crisis and the beginning of a new artistic and educational project. When I published the call for the experiment, I felt that I was sharing a page from a private notebook, an outline of impulses and ideas that I decided to make public, exposing and opening up the initial stages of a creative process for others to participate.<sup>4</sup>

<sup>4</sup> The quotes that we authors present within dialog boxes throughout the text are epiphanies, defined by Norman Denzin as part of autoethnographic methodology. According to Denzin (2014, 28) "the subject matter of interpretative autoethnographic research is meaningful biographical experience [...]. Interpretative studies are organized in terms of a biographical meaningful event or moment in a subjects life [...]. This event, the epiphany [...], how it is experienced, how it is experienced, how it is

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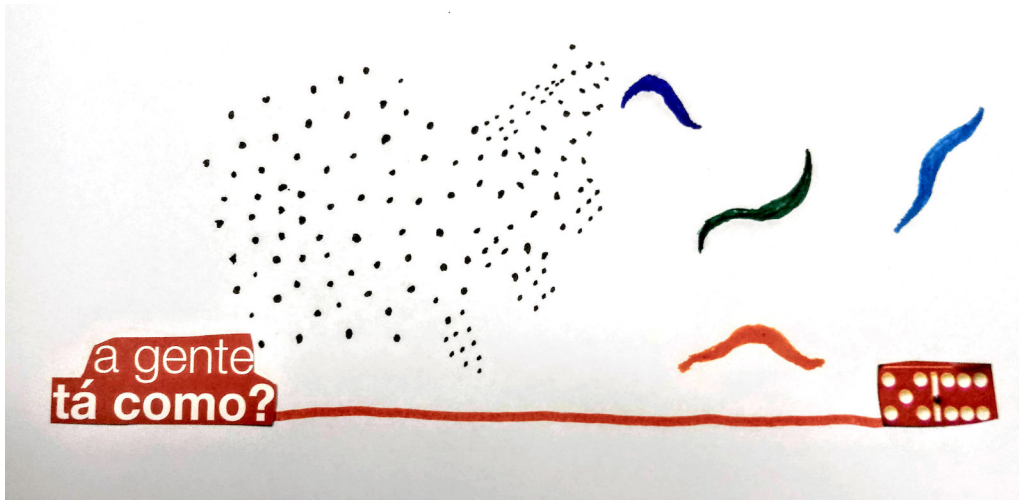


Figure 5. “A gente tá como?” (How are we?), image/score by Heitor Martins Oliveira. Creative Commons 4.0 license. <[https://commons.wikimedia.org/wiki/File:Heitor\\_Martins\\_Oliveira\\_-\\_A\\_gente\\_t%C3%A1\\_como%3F.jpg](https://commons.wikimedia.org/wiki/File:Heitor_Martins_Oliveira_-_A_gente_t%C3%A1_como%3F.jpg)>

The image/score “A gente tá como?” (How are we?) (Fig 5) was prepared by Heitor Martins Oliveira and shared on social networks on April 10, 2020, starting the collaborative sound experiment no. 1 for the *Oficina de Criatividade Sonora* podcast. Four people sent in their audio clips, including domestic soundscapes, voices, guitar, static noise, whistle and mandolin. The podcast episode published on April 16, 2020 includes a sound composition lasting 4 minutes and 40 seconds, as well as commentaries on the reading of the score-image by two contributors.

The guitarist Renan Simões presents an interpretation of the image as a score in graphic notation, assuming recognized conventions in musical notation, such as: representation of temporal directionality from left to right, approximate representation of bass and treble regions on the vertical axis and analog representation of durations – short sounds like dots and sustained sounds like lines. From the domino piece, it decodes the suggestion of a rhythmic structure, alternating groups of five and six pulses. Theatrical director Bárbara Tavares is compelled to answer the question posed in the image, immediately relating it to the pandemic and social isolation, which separates people physically, while uniting them in order to prevent the spread of the disease. She proposes a symbolic reading of the pictorial elements of the score, identifying the representation of a sun that breaks into colorful birds. He sees in the domino piece an allegory for the role of chance in human life. She associates all these elements of meaning with the challenges that humanity faces and with the poem *A Estrada* by the Brazilian writer Ariano Suassuna.

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defined, and how it is woven through the multiple strands of a person’s life, constitutes the focus of critical interpretative inquiry [...]”.

Sound editing seeks to preserve the integrity of the audio clips as they were sent, valuing the momentum of each recording. The organization of the whole is not in accordance with the bipartite structure initially imagined by the author of the score-image, but arises from the concrete work with sound materials and corresponding listening attitudes. In large part, it is a simple sequencing of the different clips. The complete repetition of the material sent by the guitarist is the main subversion of this pattern, with the second iteration occurring as an accompaniment to the declamation. In this simultaneity, each sound layer remains independent most of the time, except for a confluence in the final stretch. Both guitar and spoken voice grow in intensity and rhythmic density that culminates in a break. The compositional gesture behind sound editing selects the overlapping of layers that enables this confluence and invites the listener to imagine an interaction between semantic listening and musical listening, also taking into account the musicality of the spoken voice.

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#### Second Epiphany

*Leonardo:* For me it is very important to be part of the *Oficina de Criatividade Sonora* project, because I put into practice some ideas that I have been developing on musical creation and performance, through the production of specific images. Despite knowing that there are different methods and procedures for graphical notation, it still seems to me that they always lean towards the ultimate goal of musical writing, which is to provide a list of detailed rules for the performer to be faithful to what is written. I believe that one can create different readings of images, decoding their values to transform them into sounds through the individual's own experience. That is, when you propose that someone should observe and work on a certain image, thinking how it might sound, you propose an exercise in creation and experimentation, deconstructing the canonical idea of music notation. In this case, for example, a square shape can symbolize countless types of sounds, just as a square shape of yellow color can mean countless other types of sounds, even silences or bubbling sounds. It will depend on how the individual will relate to this image from his repertoire of actions, memories and previous behaviors, defining sound criteria for each element of the image. I, for example, became a musician not only by listening to music, but also because I saw many images of other musicians. Of course, I did not see them as a score, something like a specific notation, not least because I was very young and did not understand these things yet, but I observed these images as an invitation to music, a call to experience it. The fact that I wanted to imitate the poses of my childhood idols, try to dress like them and, later, understand the way they played, are part of a unique experience with music that encompasses several aspects of being in front of others. In addition, they provide you with a critical reading about this

type of action and what it represents socially. Nowadays I think of this performative issue as a very important aspect in music education, something that deconstructs myths and helps to understand sounds beyond the clichés and paradigms launched by the cultural industry. When I created the score for “Esquinas”, I was thinking about these issues, but I was trying to produce an image that proposed a dialogue with something that you don't see every day. I ended up being influenced by the works of the Russian artist Kazimir Malevich (1879-1935), founder of the suprematism movement that developed a unique work based on geometric shapes, dissolving everyday images into shapes and patterns. As a first procedure for the sound workshop, I thought of developing small shapes that were connected by lines and in different colors, configuring asymmetric patterns. Then, in an intuitive reflection, I ended up finishing the image so that it was possible that anyone could read it from anywhere, like a palindrome. I hadn't thought of a name for the image itself, but listening to what one of the participants commented, that the score looked like “corners” and that it resembled their city – I don't know if in the sense of a map or the architectural geometry of the place – this reading seemed very interesting, a look from the memory of another person who saw in the score a device to relive his memories. A creative fluke that worked well.

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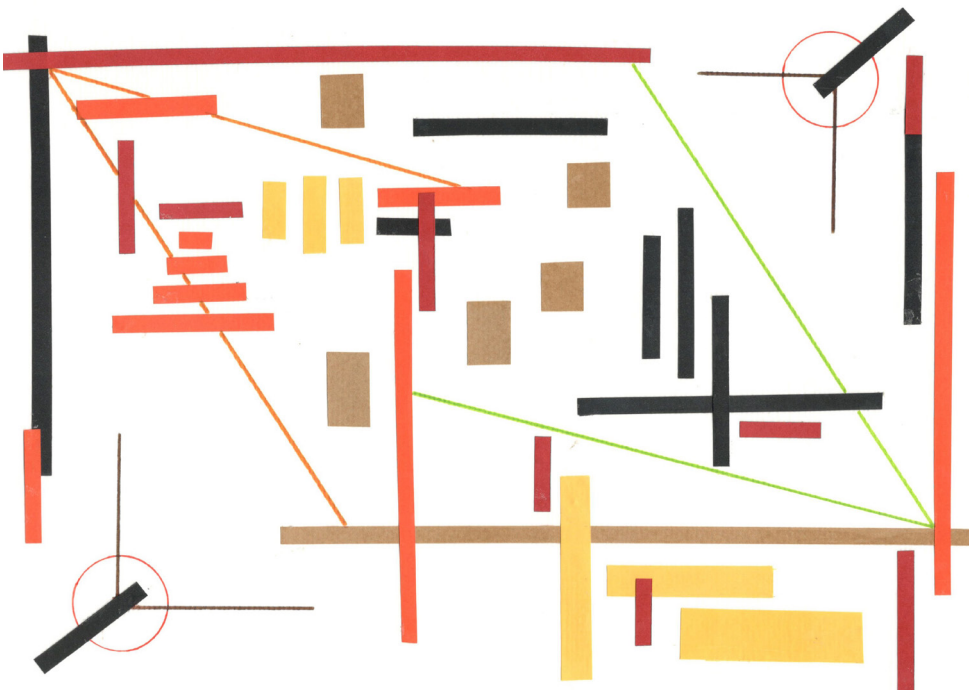


Figure 6. “Esquinas” (Corners), image/score by Leonardo Luigi Perotto. Creative Commons 4.0 license. [https://commons.wikimedia.org/wiki/File:Leonardo\\_Luigi\\_Perotto\\_-\\_score\\_Esquinas.jpg](https://commons.wikimedia.org/wiki/File:Leonardo_Luigi_Perotto_-_score_Esquinas.jpg)

The image/score “Esquinas” (Corners) (Fig 6) was the first one created by Leonardo Luigi Perotto for the *Oficina de Criatividade Sonora* project. It was originally shared on social media on May 1st, 2020 as a starting point for collaborative sound experiment no. 4, which generated a podcast episode published on May 7, 2020. Three people sent audio clips for this experiment, consisting of electronic sounds, percussion and voice. The episode contains comments from two participants and the sound composition lasts 5 minutes and 20 seconds.

Percussionist and *capoeira* practitioner George Augusto based his contribution on the general idea of street corners, evoked by the image/score and the title used in its dissemination. Instead of devoting himself to a close reading of forms, he jumped from this association to his childhood memories and his cultural formation in *samba*, *ciranda* and *capoeira*. For actress and theater pedagogue Renata Ferreira, the shapes and colors of the image suggested the opening of a kind of abstract animation. Her vocal sound creation was of a playful character, as she imagined that the shapes gained movement as the sounds were uttered.

The editing sought to mediate the sound materials disparity: the electronic sounds were sustained and characterized by gradual transformations, while the percussion instruments proposed pulsating ostinates and the voice, sudden and playful gestures. The sound editing of the composition makes use of resources such as the spatial distribution and movement of sounds, the control of relative intensities, the variety in sound density and, from a rhythmic point of view, the construction of polyrhythms and the adjustment of synchrony points. Without aiming for a strict correspondence, the compositional gesture embodied in editing emulates the multiple lines, blocks and groupings of the image/score.

In describing these two collaborative sound experiments, we reveal how different conceptions about the sound experience were realized in the creation and interpretation of images/scores, in the production and editing of sounds. The intervention of each agent in these creative processes was permeated with subjective and intersubjective meanings that represented unique contributions to the collaborative endeavor. The coincidences, the confrontations and the confluences repeatedly resignify the contributions and enable experiences of pedagogical value, as well as the creation of peculiar sound products. The fact that all interactions between participants take place through digital platforms, using smartphones, also allows us to reframe these means of communication and devices as places for cultural participation and knowledge exchange in the artistic field.

## Conclusion

Epiphanies as a conclusion based on tentative answers for the questions posed at the beginning of this paper: What is sound experience? How does it relate to our interpretation and perception of art and daily life?

*Leonardo:* Sound experience is inherent to everyday life, and disregarding the previous experience individuals have with sounds and music, seems to me to be a mistake. There is a paradox about art and everyday life that cannot be denied, which is how we transform and reframe our experiences into new narratives, in this case based on sound possibilities.

*Heitor:* One of the outstanding characteristics of my artistic output is working with materials from different or even fragmentary origins, composing connections, collages and overlays. Many scores that I write for musicians to play in concert halls contain games with independent or interrelated musical modules or cells and sometimes literary excerpts or even actions without acoustic implications. My images/scores for the *Oficina de Criatividade Sonora* podcast's first season always start from clippings of images available in my surroundings during the social distancing period: magazines, product packaging, old photographs. I look for consistency criteria to arrange these cutouts on paper, mixing texts, shapes, figurative images. The free format of image/score - as opposed to traditional musical notation - allows for the exploration of subjective and discontinuous criteria to establish these connections. The results are sketches, images that suggest gestures and groupings of actions that could be unfolded in different ways.

*Leonardo:* I think the secret would be to rethink the links between people's performances and visualities in a creative context. And when I talk about performance, I don't mean musical performance, but performance as a daily action, I don't even consider performance as performance, because nowadays performance encompasses everything. As much as there are technical issues to be developed, nothing should go beyond the experience of individual performance. It may sound a little complicated, but this is a field that we still have a lot to explore ... at least, in education, it has a long way to go.



*Heitor:* I quickly realized the diversity of audio clips contributors sent to the podcast called into question listening habits and conventions associated with genres of sound and music creation. Each sound experiment cannot be neatly classified as concrete music, nor as a soundscape or accompanied declamation. By admitting contributions based on multiple cultural references and structural typologies, I end up generating sound compositions that play with listening attitudes: sometimes allowing the parallel simultaneity of independent layers, sometimes suggesting unusual connections. Paradoxically, the experiments highlight, at the same time that they question, the segmentation of the sound experience, having the unusual as one of its main aesthetic traits. Initially, the elements simply sound out of place. Gradually, I allow myself to accept the imaginary soundscapes they compose. And I hope that podcast listeners will do the same.

*Leonardo:* Whenever I talk about performance and everyday life, I remember how I enjoyed family moments with music, how I was very fond of looking at album covers. And that was an important aspect: to imagine the musicians and how they played. The images made me think of music not in a technical way, but in a way incorporated into my experience of the world, remaining in a loop that resignifies itself from time to time. I believe that the *Oficina de Criatividade Sonora* podcast allows this connection, starting from the individual's commitment to himself, that is, from the very desire to incorporate sound and musical objects, from his corporeal connection with the act of doing and putting it in motion, and not the other way around, starting from what is already instituted towards a mono nuclear practice.

*Heitor:* Moving forward, the *Oficina de Criatividade Sonora* episodes will incorporate other formats and explore other possibilities for creative interaction with sounds and images. One possibility is to ask participants to send their own images/scores. But the protocol for collaborative sound experiments will remain one of its most stimulating and characteristic proposals. It also demands deepening our theoretical reflections, to analyze its visual artifacts and sound poetics.

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**OFICINA DE CRIATIVIDADE SONORA: CONCEPTS ABOUT MUSIC, IMAGES  
AND SOUNDS IN A COLLABORATIVE EXPERIMENTAL PODCAST IN  
NORTHERN BRAZIL  
(summary)**

The *Oficina de Criatividade Sonora* podcast is part of a transdisciplinary educational thought, which aims to interweave concepts of musical composition, visual arts, cultural studies, performance studies and the history of contemporary music and art. An artistic perspective is proposed to think about the reading of images and the elaboration of arguments for sound interventions. We use images/scores specifically created for the podcast. Participants must observe these images, develop an aesthetic argument and transform this argument into a sound process. Thus, the images/scores provoke the participants to adopt a new conceptual sound perspective, thinking about the sounds from parameters suggested by a non-linear writing. We realize sounds are linked to ideas and require images that speak through other images. There is simply no way to conceive different ways of thinking without some kind of mental image, just as there is no processing of mental images without previous human experience. We also reflect on listening, admitting its link with visuality as an expressive potential and virtuality. This listening attitude refers not only to the perceptual registration of the audible, but also to an evocation of our sensitive experience of the world. Traditional musical notation often does not include sound aspects related to individual forms of experience, creation and perception that might establish other categories resulting from their own creative processes. In an artistic pedagogical project such as our podcast, this ambiguity becomes productive, fostering possibilities for individual contributions, creative dialogue, exchange of knowledge and, finally, production of a truly collaborative experimental content. In describing our collaborative sound experiments, we reveal how different conceptions about the sound experience were realized in the creation and interpretation of images/scores, in the production and editing of sounds. The intervention of each agent in these creative processes was permeated with subjective and intersubjective meanings that represented unique contributions to the collaborative endeavor.

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