

Dear Antoine,

I'd like to continue a direction that I think the conversation so far has tended into, of moving from scores and pieces to larger relationship between pieces and with the world.

My question this time is, do you think there is a politics of musical form?

Very curious about your thoughts on this issue!

Best,
Samuel

Dear Samuel,

thank you for your challenging question.

I like to think of music as (at least) a reflection of how people interact with each other and the world they live in. Musical activity - which is always a social activity - not only takes place in the context of a particular culture or sub-culture, it is also shaping, reinforcing or changing it. It may be even founding a new (sub)-culture by breaking away from existing cultural forms, establishing and affirming a hitherto unknown or "impossible" vision of what it may mean to be "human".

Thus, music as a culturally defined activity is not necessarily contradicting the universality claimed by any serious artistic effort.

In my own case, what i am doing musically is part of a sub-cultural practice labeled "*Wandelweiser*". This label at the same time designates a (non-exclusive and evolving) community; a variety of (somehow related) musical and non-musical ways of communicating (composing, performing, listening, recording, teaching, talking, ...); an aesthetic "direction" (again: non-definable, but somehow shared and somehow irrevocably affected and triggered by the event called *John Cage* or, even more specifically: his *4 '33*"); something, which might be best called: an atmosphere; a growing set of "pieces", musical works (here too: no clearly defined membership function); etc. (this list probably is somehow open-ended).

Discussing (thinking about) specific pieces (or concerts respectively), i like to ask (myself) (at least) two questions:

1. how is it, how does it feel, to be part of this for a (the) player(s), what happens to them?
2. how is it, how does it feel, to be to part of this for a (the) listener(s), what happens to them?

These questions imply many others: are they (the players, the listeners) being taken seriously, are they really welcome to the world of the piece (the concert), are they positively challenged (to existentially experience and affirm their existence as human beings in this world),

These questions are, at the same time and inseparably, questions on form (how is this music) and on "politics" (how are we (trying to) live together). Answers to them are, ideally, "truth

statements”: affirmations of something one cannot but believe in, hopeful anticipations of possible worlds, promises one is determined to keep.