



Slavko Zagorac <szagorac@zagorac.com>

Initial feedback

2 messages

Roger Redgate <R.Redgate@gold.ac.uk>
To: Slavko Zagorac <slavko@zagorac.com>

23 February 2022 at 18:25

Hi Slavko,

Many congratulations on this afternoon's workshop.

I thought it went really well and a credit to you for getting the whole thing together.

It's a pity more people didn't turn up, but of course it is reading week and in the middle of all the strikes, which does seem to affect these things.

However, I thought I would just give some quick feedback while it is fresh in my mind and then we can have a longer chat at some point.

The whole experience was very interesting and engaging, although there was a feeling that I didn't really know what I was doing.

The app works very well and is easy to follow, but of course the participant doesn't know what the effect will be, so the choices are very random. The first time through I wasn't really sure what the connection between the words and the music was, and expected more of a contrast in terms of texture etc. This perhaps relates to the notated material which could perhaps be more varied. I understand that this can also change in performance, but what about maybe including sections that are predominantly silent, or consist of rhythmic unisons, or one long sustained sound with gradually transformed bowing. It seems that many pages were dense and full of activity, which is difficult to assimilate when you are also not fully listening - ie when concentrating on the process.

Does the spoken text in the piece (I believe...) ever change? I was also curious about the percussive backdrop, which seems to maintain some kind of continuity.

Listening was the next issue for me as we briefly discussed. I was not really listening to music - which by the way was fascinating, a wonderful sound world. Open forms always invite a different kind of listening (and performing) in the sense that the piece might never sound the same - Earle Brown's mobile form scores for example, which can similarly change significantly in performance. However, there is still a narrative which unfolds. So in your piece, when the observer finally has a moment to stop and listen, there is no real sense of a formal narrative or of knowing where you are. Maybe that is not important, and this is more like Moment Form (Stockhausen), where there is no narrative, but then the aspect of contrast would be significant, as mentioned above. By the way, can it happen that pages are repeated? I thought so.

The second performance seemed clearer, but then many of the issues raised above had been discussed and there was also less a sense of feeling one's way, which also made listening easier.

I hope you don't find this too negative, as I really thought this was a significant accomplishment and extremely interesting.

I just wanted to flag up a few thoughts.

I really look forward to hearing the recording!

Best,
Roger

Slavko Zagorac <slavko@zagorac.com>
To: Roger Redgate <R.Redgate@gold.ac.uk>

23 February 2022 at 18:41

Roger,

Thanks a lot for the feedback, much appreciated. I will have a good read and try to think about possible solutions. Would be good to have a chat about it at some point soon.

Thanks again for coming, it was really good to see you.

Regards,
Slavko

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