

## 27 THESES ON COMPOSITION.

Composition belongs to the order of redemption: the redemption of the real.

The concept of 'synaesthesia' is at the same time an obstacle to the understanding of Composition and a favourable condition for its comprehension.

Composition concerns Vision.

Vision pertains to light in the exact measure that imagination pertains to images.

Sound has to do with Music to the same extent that Hearing is to do with Listening.

Although it is intended for hearing, Music refers to the unique outlook that conceived it, to the vision it can generate, to that aural imagery that survives in ourselves after the body stopped vibrating.

Hearing is the furthest reaching mode of touch. Evolutionarily it comes from the need to access information at a distance.

Listening is the visionary ability of hearing.

The aural imagery of Listening comes from an integrated defect of the daily hearing practice: the ears have no 'ear-lids'. Hearing and touch do not know any breaks. We live immersed in the density of Sound. Only through creative action can we define something within it, to appreciate it or to ignore it, and walk through the fluctuating threshold between Listening and Hearing. By Listening to one Sound, we can thus recognise it, and move it into a visionary, potentially musical dimension.

If the visionary capacity of hearing is Listening, the visionary nature of Listening is Composition.

Listening is a form of Composition.

Vision, Composition and Listening have much more to do with Marcel Duchamp's 'pointing' and Steven Feld's 'Listening as Composition' than with Luigi Nono's or Helmut Lachenmann's 'freed Listening'.

Taking the idea of Listening to an intangible, intentional and visionary dimension means returning the listener's status to that of composer.

To 'free' the Listening is to emancipate it from the sonic hierarchy.

In Hegelian terms, the Concept is the Time of the

Thing: this applies to Music.

Musical vision is what makes a sound a Sound as it provides the difference between Sound and Soundscape, between one sound and the same sound after it found a listener – but it's own Vision, it's intentionality, are already saturated into the Sound. To be a sound, it doesn't need to be listened to.

Vision is the time of Sound.

The Vision is what makes the Music be there, while there isn't Sound.

Sound is the time of Music.

The identity between Listening and Composition, within this visionary horizon, is Composition as an attitude.

If Composition is an attitude, it is the ability to see before, throughout, and after the Sounds.

Listening happens before and after sounds, as well.

Composition and Listening are about seeing through the non-visibility. (“Idea” comes from the Greek “idein”, meaning Vision).

Listening is not possible without Sound as having a vision of a sound is not possible without hearing – due to its visionary nature, Composition is also possible in deafness (Beethoven).

Composition is the vision of what will be of the sounds.

The preferred tense of Musical Vision is the future anterior.

Music comes from the Vision of what will have been Sound.

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