

Music likes Order

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translation: Monika Włodzik

This interview reminded me of an interesting situation. I wrote a similar sentence about the audience in a text I prepared for a magazine. I wrote that the audience had been once important to me, but then after my perhaps limited yet quite diverse artistic achievements, it seemed unimportant to me. No victory in any competition, no amount of money for a concert, no prestigious concert somewhere overseas, no praise by any authority, no international festival travels may be compared with a few good (that is personal and profound) sounds. Music is a pleasure in itself, if it is personal. I realized not too long ago what art really is. Right from the beginning you can tell whether the sounds are authentic.

The person who reviewed the text decided that the sentence was not very good and somewhat harsh, so I deleted it from the text. Still I agree with Zorn.

I have to say that I am not convinced by his last statement that he prefers “creating” to “analyzing”, unless the statement itself is imprecise. I am reading a book on *Johann Sebastian Bach: The Learned Musician* by Wolff and its prime theme is “analyzing” as a fundamental part of “creating”. I favor this point of view. The number of improvisations played and recorded (create, create, create) appears to be less important to me than the quality of what you already have. And if analyzing may help (and it may like in the case of Bach), why should you reject it? I like to know exactly what I am playing, then I play much better, because otherwise I replicate my “intuitive” schemas that after analysis prove to be rather mediocre (they are limited to a few simple formulas). I observe similar behaviour in others. Music likes order.

Literature:

Wolff, C. 2001. *Johann Sebastian Bach: The Learned Musician*. W. W. Norton & Company.

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