

10 statements on composer-performer collaboration today

17 October 2019 (rev. Feb/Mar 2020; Jan 2021)

- 1) Collaboration in the arts (and other fields) are as much or more present than ever.
- 2) Collaboration is itself a practice and it is one that increasingly defines the contemporary music performer's artistic work.
- 3) A collaborative work in music can not be contained in a score alone. The work itself is a compendium of resources, experiences, competences, performances, and collaborative exchanges.
- 4) There is no correlation between collaborative methods and the quality of the resulting art work.
- 5) The performer increasingly contributes to the conceptual and artistic frames of the work, extending far beyond the execution of a finished musical product. In these cases the performer is given credit for their contributions in the form of authorship and/or commission/royalty payment and/or acknowledgements in the score and press materials.
- 6) There is no correct or incorrect way to collaborate or co-create (as long as all participating artists have consented to the collaborative terms).
- 7) New collaborations can follow pre-existing models but rarely do. Each collaboration demands a specific dialogue between those involved for the purpose of agreeing upon the collaborative methods and resulting authorship.
- 8) Regardless of the collaborative process and resulting work, there is no correct or incorrect way to divide authorship, payment, or accreditation (as long as all parties have consented to the terms).
- 9) A collaborative piece becomes unique in its creation and interpretation due to the specific participation of each artist.
- 10) Institutions that fund, present, and teach contemporary music are (often) not yet up to speed with the facts above.

We work like this. How do you work?
Jennifer Torrence and Roberto Maqueda