

SUMMARY.

This work consists in the realisation of a performative investigation on the concept of limit. Given my condition of professional musician this study pretends to be productive in my development as a cello performer, treating to improve my interpretative capacity especially in the field of the expression. My work is based in the interpretation of six pieces for cello solo, composed all they to finals of the 20th century, from the analysis and development of different visions of this concept of limit. The project proposes to design and live an experience of knowledge thought like an experiment to the service of a supposed enrichment of my capacities as a performer.

This concept of limit no only is us useful from the point of view of the creation and the musical interpretation, but besides it is an inherent idea to the contemporary art in general and present besides in all the fields of the knowledge. Like this, the project consists in designing and live an experience of knowledge thought like an experiment to the service of a supposed enrichment of my capacities like interpreter, applied especially in the field of the expression.

The original idea to make a performative thesis from the conceptual application of the notion of limit has demanded a study and analysis of the different visions the concept offers us. On the other hand, the attempt to reflect my musical enrichment in the plane of the expression has required a first approximation to the state of the issue of the expression in the art in general and in the contemporary music in particular. All this work comports a load of inseparable subjectivity of any performative act necessarily, even so, I pretend to reflect with the greater possible objectivity all the process in the present work.