

*The European Platform for Artistic Research
in Music Conference*

EPARM 2015

Graz, 23-25 April



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The AEC would like to express deep gratitude to the University of Music and Performing Arts Graz for hosting and co-organizing the EPARM Meeting 2015. The AEC team would also like to express special thanks to the members of the EPARM preparatory working group for their tremendous support in organizing the platform programme.



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INTRODUCTION

EPARM Conference, Graz, 23-25 April 2015

(Re-)processing Research: musical practice as both source and target domain for artistic research in music

Artistic research in music is rooted in practice; its questions and answers arise from musical practice and, ideally, should feed back into this practice to enhance it for the whole community of musical practitioners. This conference seeks to identify, explore and encourage examples where this can be seen to take place.

Artistic researchers do, in general, use their own musical practice as the source domain for their research questions. This work may prompt them to make specific adjustments in that musical practice, perhaps relating to a particular work at a particular time. But as the discipline of artistic research grows and matures, we should also be searching out and documenting cases where the musical practice of artistic researchers can be shown to have undergone more fundamental and lasting modification in the light of their research experiences. This documentation should extend to examples of the findings of individual research in music having a discernible impact upon the wider community of researchers – and, for that matter, upon the musical community more generally. A key issue here is that of the *replicability* of the ‘results’ of artistic research. What is perhaps needed is greater attention to the way that research questions, devised and explored by individual artistic researchers, might yield outcomes that can be fed back into musical practice more widely.

We know that each performance that we witness of a given work adds to our accumulated experience of all previous performances and, in the process, subtly transforms them all. The same should surely be the case – arguably, even more so – with outputs of artistic research that are related to that work. This potential for more general significance raises the following questions:

- Do I integrate findings of my artistic research in my own artistic practice – including teaching practice – , and if so, how?
- Who are the peers I am relating to in my own artistic research project, and how do I relate to them? And what is the impact of this relationship with peers?
- Can I provide convincing examples of artistic research where it is very obvious that the artistic material itself makes the argument?
- Can I provide any evidence from my own experience that music, and our general understanding of it, can be transformed by the outputs of artistic research? And if so, are the effects of such transformation the same as, or different from, those of a purely artistic performance?

To answer these questions, what is needed is an increased focus upon the modes and channels of dissemination by which artistic research in music may feed back into wider musical practice. EPARM 2015 will consider cases in which musical practice is not just the source domain for our research questions but also the target domain for our research answers – in particular, examples where this not only takes place but is properly documented and shared as good practice.



CONFERENCE PROGRAMME

Thursday, 23 rd April		
Time	Activity	Location
15:30	REGISTRATION Informal Networking – Coffee available	Foyer MUMUTH
16:00 – 16:45	<i>Guided Tour of KUG</i>	Meeting point: Registration Desk
17:00 – 17:45	<p><i>Musical Introduction: KU-KA-ILIMOKU by Christopher Rouse</i> <i>Percussion students supervised by Ulrike Stadler: Guido Pauss, Simon Steidl, Elmar Berger, Sebastian Riener</i></p> <p>Official Welcome</p> <ul style="list-style-type: none"> - Elisabeth Freismuth, Rector of the University of Music and Performing Arts Graz - Ulf Baestlein, Head of the Artistic Doctoral School, University of Music and Performing Arts Graz - Georg Schulz, AEC Vice-President - Peter Dejangs, EPARM Chair 	Rehearsal Room MUMUTH ground floor
17.45 – 18:45	<p>Information Forum</p> <p><i>Laboratory on Musical Rhetoric, Riccardo Ceni, Conservatorio di Musica “A. Boito”, Parma</i></p> <p><i>Sound and Music Processing Lab Activity Report, Giorgio Klauer, Conservatorio di Musica “C. Pollini”, Padova</i></p> <p><i>Explication of tacit knowledge of professional musicians about artistic research, Josien Mennen, Maastricht Academy of Music</i></p> <p><i>HARPS: Artistic Research and Performance Studies at the Lithuanian Academy of Music and Theatre, Lina Navickaitė-Martinelli, Lithuanian Academy of Music and Theatre</i></p> <p><i>“The Conservatoire Project” – Call for international collaboration, Kevin Voets, Royal Conservatoire Antwerp</i></p> <p><i>The mirror and the x-box: real time feedback on posture, Anna Reid, Sydney Conservatorium of Music</i></p>	

18:45 – 19:30	Reception (drink and canapés)	Studio-Stage MUMUTH, 3 rd Floor
19:30	Concert <i>Horizonte</i> Bartolo Musil: „Wie ein Begehren“ Deniz Peters: „nature table – Hogg/Peters/Vogel“ Dorothea Seel: „Hymnen an die Nacht“ Gerriet Sharma: „mirage redux“ Antonina Kalechyts: „Proprium für das Fest der heiligen Agnes“	György-Ligeti-Hall, MUMUTH, 1 st floor



Friday, 24 th April		
Time	Activity	Location/Remarks
08:45 – 10:00	Tour of Graz	Meeting Point Main Square (Hauptplatz) in front of the City Hall (Rathaus)
09:30 – 10:00	Informal Networking with Refreshments	Foyer MUMUTH
10:00 – 11:15	<p><i>Musical Introduction: Students of the Jazz Department</i> <i>Nikolaus Holler, alto sax</i> <i>Natasha Yemelyanova, alto sax</i> <i>Sara Hoffer, tenor sax</i> <i>Fabian Supancic, tenor sax</i> <i>Marcelo Valezi, bariton sax</i> <i>Tin Dzaverović, bass</i></p> <p>Plenary Session I</p> <p><i>Simultaneities and Chimeric Sound. Composing, Performing, and Perceiving Music Anti-Hierarchically</i>, keynote presentation by Christian Utz, University of Music and Performing Arts Graz</p> <p><i>Q & A moderated by Wolfgang Hattinger, University of Music and Performing Arts Graz</i></p>	Rehearsal Room
11:15 – 11:45	<p>Parallel Session IA</p> <p><i>What were we thinking? Reflections on three artistic research projects from Australia</i>, Paul Draper, Queensland Conservatorium Griffith University, Brisbane</p>	Rehearsal Room
	<p>Parallel Session IB</p> <p><i>Four years after the practice - based research "From Singer to Reflective Practitioner: Performing and Composing in a Multimedia Environment"</i>, Aleksandra Popovska, SS. Cyril and Methodius University in Skopje, Faculty of Music - Skopje</p>	Small Hall, Palais Meran
	<p>Parallel Session IC</p> <p><i>Developing meaningful relations – a study of artistic research in music composition in Flanders</i>, Hans Roels, Orpheus Institute Ghent</p>	György Ligeti Hall

11:45 – 12:15	Informal Networking with Refreshments	Foyer MUMUTH
12:15 – 12:45 13:00 – 13:30	<u>Parallel Sessions II - III A</u> <i>A New Approach of Learning and Rehearsing Steve Reich's Drumming, Adilia Yip, Orpheus Institute Ghent and Royal Conservatoire Antwerp</i> <i>Radical Interpretations of Iconic Percussion Works': A catalyst for curriculum-building at Masters level, Kjell Tore Innervik, and Ivar Frounberg, Norwegian Academy of Music, Oslo</i>	Rehearsal Room
	<u>Parallel Sessions II – III B</u> <i>Investigating the Skills of Experienced Piano Accompanists, Evgenia Roussou, University of Hull, UK</i> <i>Tempo and rubato in Alexander Scriabin's early piano preludes, Stijn Vervliet, LUCA School of the Arts, Leuven</i>	Small Hall, Palais Meran
	<u>Parallel Sessions II – III C</u> <i>Go To Hell: longitudinal developments through artistic research, Stefan Östersjö, Malmö Academy of Music and Orpheus Institute, Ghent</i> <i>Orchestrating Space by Icosahedral Loudspeaker (OSIL), Gerriet K. Sharma, University of Music and Performing Arts Graz</i>	György Ligeti Hall
13:30- 15:00	Lunch	MUMUTH
15:00 – 16:00	AEC Council's "Green Paper" on Artistic Research Presentation by Georg Schulz and discussion in breakout groups	Rehearsal Room
16:15 – 16:45	<u>Parallel Sessions IV A</u> <i>Phra Abhai Mani: A Musical Adaptation of a Thai Epic for Clarinet Ensemble, Yos Vaneesorn and Jean-David Caillouët, Faculty of Music, Silpakorn University, Bangkok</i>	Rehearsal Room
	<u>Parallel Sessions IV B</u> <i>The Sound of Silence: reconstructing lost voices, Francis Biggi, Haute Ecole de Musique de Genève</i>	Small Hall, Palais Meran
	<u>Parallel Sessions IV C</u> <i>Trio for String, Stick and Lightbulb, Christian Blom, Norwegian Academy of Music, Oslo</i>	György Ligeti Hall

16:45 – 17:15	Informal Networking with Refreshments	Foyer MUMUTH
17:15 – 17:45 18:00 – 18:30	<p><u>Parallel Sessions V - VI A</u></p> <p><i>Entering, trespassing, leaving and re-entering the „artistic sphere“. Transgression as a means of musical communication: AUSSSEN, for Tenorhackbrett (tenor dulcimer) solo (2015), Hannes Dufek, University of Music and Performing Arts Graz</i></p> <p><i>"Construction of bandoneon solos in Argentine Tango music: decoding an oral tradition", Santiago Cimadevilla, Codarts Rotterdam</i></p>	Rehearsal Room
	<p><u>Parallel Sessions V - VI B</u></p> <p><i>Addressing gender issues by means of music performance - Exploration of artistic consideration aiming to enhance theatrical performance of baroque music, Cecilia Hultberg, Royal College of Music in Stockholm</i></p> <p><i>Enlightening shadows – women in music, Angela Annese, Conservatorio di Musica "N. Piccinni", Bari</i></p>	Small Hall, Palais Meran
	<p><u>Parallel Sessions V - VI C</u></p> <p><i>Animated Notation - Improving Live Electronic Music Performance Practice, Christian Fischer, Estonian Academy of Music, Tallinn</i></p> <p><i>Zeitraum: Sharing Knowledge through Aesthetic Experience, Gerhard Eckel, University of Music and Performing Arts Graz</i></p>	György Ligeti Hall
18:45 – 19:30	<i>Guided tour of KUG</i>	Meeting Point: Registration Desk
19:45	<i>Walking together to the dinner venue</i>	Meeting Point: Entrance MUMUTH
20:00	Dinner	Aula der Alten Universität

Saturday, 25 th April		
Time	Activity	Location/Remarks
09:30 – 10:30	<p><i>Acting Performance: Student of the Drama Department Henry Arturo Jimenez Morales</i></p> <p>Plenary Session II</p> <p><i>'Between the Particular and the Normative', keynote presentation by Mieko Kanno, Royal Conservatoire of Scotland</i></p> <p>Q & A</p>	Rehearsal Room
10:30 – 11:15	<p>Plenary Session III</p> <p><i>'Polifonia Project' outputs on Artistic Research –Stephen Broad and Gerhard Eckel</i></p> <p>The Artistic Doctoral School at KUG – Ulf Baestlein</p>	Rehearsal Room
11:15 – 11:45	Informal Networking with Refreshments	Foyer MUMUTH
11:45 – 12:15 12:30 -13:00	<p><u>Parallel Sessions VII – VIII A</u></p> <p><i>Vulgar Display: Inscribing the Incompatible, David Horne and Simon Clarke, Royal Northern College of Music, Manchester</i></p> <p><i>Phonetic Relations between Vocal Music, Electronics and Linguistics in the second half of the twentieth century, Paolo Galli, Royal Conservatoire Antwerp and Orpheus Institute Ghent</i></p>	Rehearsal Room
	<p><u>Parallel Sessions VII - VIII B</u></p> <p><i>Historical double bass techniques and their relevance to modern performers: an investigation based on A. Müller and F.C. Franke's discourse in the Neue Zeitschrift für Musik, 1848 – 1851, Shanti Nachtergaele, Royal Conservatoire The Hague</i></p> <p><i>Restoring a practice of the past: Piano playing in 1820s Vienna, Christina Kobb, Barratt Due Institute of Music and Norwegian Academy of Music, Oslo</i></p>	Small Hall, Palais Meran
	<p>"Zeitraum" - Installation by Gerhard Eckel</p> <p>(open to EPARM participants from 11:45 to 13:00 as part of the artistic programme offered by KUG)</p>	György Ligeti Hall
13:00 – 13:30	<p>Closing Session</p> <p>Report on the discussion of the AEC 'Green Paper'</p> <p>Participant questionnaire</p> <p>News from the AEC by Sara Primiterra, AEC Events Manager</p> <p>Closing remarks by AEC and KUG</p>	Rehearsal Room



13:30	Free Lunch arrangements	
13:30 – 15:00	<i>Snack offered by KUG and Guided Tour of Graz</i>	Meeting Point: Entrance MUMUTH

BIOGRAPHIES AND ABSTRACTS

Plenary Session I - Keynote Speaker Christian Utz



Christian Utz
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Christian Utz is Professor for Music Theory and Music Analysis at the University of Music and Performing Arts Graz (KUG), Austria and has also lectured at the Universities of Vienna, Graz, Klagenfurt, Tokyo and Hsinchu/Taiwan. Utz studied composition, music theory, musicology and piano in Vienna and Karlsruhe. In 2000, he received a PhD degree at the Institute for Musicology of Vienna University with a thesis on *New Music and Interculturality. From John Cage to Tan Dun* (published in 2002).

He is co-editor of *Lexikon der Systematischen Musikwissenschaft* (Laaber 2010), *Lexikon neue Musik* (Metzler/Bärenreiter 2015) and editor of the book series *musik.theorien der gegenwart* (6 vols., Pfau 2007–2013). Utz has been director of the research project *A Context-Sensitive Theory of Post-tonal Sound Organization (CT·PSO)* (2012–2014), supported by the Austrian Science Fund (FWF). His research fields include the interaction between musical analysis and performance, the history and theory of music perception, the aesthetics and analysis of vocal music, and intercultural music historiography.

As a composer, Utz has early tried to free compositional concepts from conventional boundaries in intermedial projects spanning the fields of music and theatre, composition and improvisation, instrumental and electronic music (project KlangArten 1992–1995). His long-term experience with electronic music led to a number of radiophonic and acousmatic pieces and later to the integration of instrumental improvisation or composition and real-time sound processing. From 1998 onwards, intercultural collaborations and concepts have formed the centre of Utz's compositional activities (project AsianCultureLink, 1998–2007). His study of East Asian musical traditions, instruments and languages led to an increasingly complex texture in a number of works, in which culturally marked idioms are connected on several layers or develop on autonomous paths. Utz's compositions have been performed by leading ensembles and musicians worldwide. Two CDs with his music for Asian and Western instruments and voices have been released in 2002 (*Site*, Composers' Art Label) and 2008 (*transformed*, Spektral-Records).

Simultaneities and Chimeric Sound ***Composing, Performing, and Perceiving Music Anti-Hierarchically***

As both composer and musicologist I have repeatedly tried to explore and discuss possibilities of non-hierarchical musical perception. From music-psychological perspectives it is evident that no perceptual act can be entirely hierarchy-free, since a differentiation between foreground and background, between morphological and non-morphological percepts is deeply embedded in our cognitive system while cultural associations, archetypes and topoi, which also condition weighted interpretations of perceived stimuli, are multiply built into our sociocultural heritage. Understood

against this background, attempts in twentieth-century musical modernity and avant-garde to free music from established tonal and/or social hierarchies (Ives, Cage, Zimmermann, Stockhausen etc.) have sometimes been met with skepticism. The utopia of a 'liberated perception' (Lachenmann), however, has remained at the heart of those kinds of art music that aim to reach beyond the replication of established perceptual and cultural hierarchies. Based on a live performance of a short version of John Cage's *Ten Thousand Things* (1953–56) and discussing musical layering in two of my own compositions, which were created in the context of intercultural situations spanning Western and East Asian music and musicians, I introduce possible methods for enacting non-hierarchical musical simultaneity in both composition and performance. Situating musical layering in a force field between polyphony and montage and employing perception-informed methods developed in my more recent music-theoretical research (with references to Albert Bregman's model of "chimeric" sound organization and Helmut Lachenmann's model of "structure sound"), I suggest how such methods might be fruitfully developed in the field of compositional practice, possibly provoking new artistic and scholarly research into the expansion of our perceptually and socially mediated ways of musical understanding.

Performers:

Tomi Dosen, percussion (John Cage, 27'10.554" for a percussionist, 1956)

Sofie Thorsbro Pedersen, Violin (John Cage, 26'1.1499" for a string player, 1953–55)

Alexandra Radoulova, prepared piano (John Cage, 31' 57.9864" for a pianist, 1954)

Christian Utz (John Cage, 45' for a speaker, 1954)

Sofie Thorsbro Pedersen, violinist, is currently studying her master's degree in contemporary music "PPCM" with Klangforum Wien at The University of Music and Performing Arts, Graz. From 2012-2013 she studied at The University of Music and Performing Arts in Vienna with prof. Ernst Kovacic. In June 2012 she finished her Bachelor's degree at The Royal Academy of Music, Aarhus, with prof. Michelle Makarski. She attended several masterclasses with violinists such as Mark Gothoni, Ruben Aharonian, Milan Vitek and Priya Mitchell. In 2013 she played the first performance of Georges Aperghis' "Situations" for 23 soloists together with Klangforum Wien at the Donaueschinger Musiktage. She's a member of The Black Page Orchestra, a Vienna based ensemble for radical and uncompromising music of current times.

Alexandra Radoulova (b. 1989, Bulgaria) has played the piano since the age of four. In 2008 she completed her bachelor's at the National Music School of Sofia, where she also obtained her first master's degree in 2013. She was introduced to contemporary music at the age of fourteen and she has enjoyed playing it since then. Since 2014 she's been dedicated to contemporary music full-time, by doing her master's degree in Performance Practice in Contemporary Music at the Art University of Graz, with Klangforum Wien as leading teachers.

Tomi Dosen, was born 1990 in Murska Sobota (Slovenia), had the first percussion classes in 2001 in MS Murska Sobota. In 2005 he got the 3rd place at TEMSIG (Slovenian youth music competition) and in 2009 began to study at Kunstuniversität at Mag.art. Privatdozentin Ulrike Stadler. Other Musical activities: Schlagwerkensemble der KUG, Secreation Grosses Orchester Graz, Das Grazer Philharmonische Orchester, Klangforum Wien, Philharmonic Orchestra of the Animato Foundation, Participating on Masterclasses: Martin Grubinger, Oliver Madas, Andreas Steiner, Nebojsa Zivkovic, Arend Weitzel, Norbert Rabanser, Katarzyna Mycka

Plenary Session II – Keynote Speaker Mieko Kanno



Mieke Kanno

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Mieke Kanno first came to international attention when she became a prize winner in international competitions such as the Carl Flesch (1986), Queen Elisabeth of Belgium (1989) and Hannover (1991). Later she developed an interest in performing contemporary music and won the Kranichsteiner Musikpreis at the Darmstadt New Music Institute in 1994. Since then she has been a prime exponent of new music for violin throughout Europe and given many first performances as soloist as well as in ensembles. She is dedicated to the development of a new identity for the violin and her experimental work in this area includes performing on the Violectra electric violin and electronics and commissioning works for it. She has taught and researched at Durham University, UK (2001-2012) and the Royal Conservatoire of Scotland (2013-present), and is especially known for her pioneering work on subjects such as complex notation and microtonality.

Between the Particular and the Normative

Do professional musicians have a special method for learning music? If so, in what ways is it different from the ones we were taught in music academies, and where do we observe the difference? This presentation seeks to bring our attention to specific details we observe in the learning behavior of professional musicians. In particular I aim to (a) shed light on the 'performativity' that takes place outside the performance itself and (b) explore the relationship between the particular and the normative in creative practice. In answering the questions above, I also explore the impact of practice-led research on musicians who conduct it: if the research is done by the musician herself, how does the feedback loop from one project to next, and how ultimately does it contribute to the pool of knowledge? A musician's research often asks very specific questions arising from her particular practical context. It seeks particular answers, rather than answers that can be applied generally to other instances. The universality of her findings is not necessarily important to creative practice as a discipline: on the contrary, a musician's research often highlights unforeseen distance between the given particular case and the normative, leading to an insight. Yet, the presence of the normative – as in the everyday conduct of professional musicians – has a significant role in developing a long-term discourse of the individual musician-researcher. I suggest that musicians are beginning to enter a new phase in research, where the dynamics between the particular and normative may become a useful tool in fostering further a creative culture. The presentation will start with a performance of *hyperboles* for violin and electronics (2014) by Michael Edwards, the latest in a series of collaborations I have undertaken in exploring the world of violin and electronics.

Parallel Sessions

Parallel Session IA – Friday 11:15 – 11:45, Rehearsal Room

What were we thinking? Reflections on three artistic research projects from Australia

This presentation explores the artistic research of four Australian academics, two of who collaborate on a single project. This work continues to impact on the authors' musical practice, the work of other researchers, students and the wider musical community. Each author focuses on a standalone project via a short audio-visual vignette to provide visceral insight into the given artistic research stance. Together as one film, the three projects offer a mechanism to triangulate and enhance the authors' combined thinking about this activity to date. It is through the media that the artistic points are made most succinctly and will be further extended by accompanying insights. While each project is framed around a particular provocation, all respond to the issue of so-called *replicability* of the 'results'. The projects are outlined as follows:

- 1) *The transformation of the work as part of a continuum of developing research thinking.* Percussionist Vanessa Tomlinson describes artistic research into the differences between instrumentalism and music-making. She discusses how her performance practice is transformed by that process and that the on-going effects are unique to these insights.
- 2) *The integration of the work within on-going practice and research training.* Guitarist /composer Paul Draper positions 'form-improvisation' as method. He argues for music as findings and presents this case within an experimental music video piece. The project informs on-going practice and the supervision of higher degree research students.
- 3) *How artistic outputs offer explicit research arguments and/or artistic answers.* Pianist Stephen Emmerson explores interactive improvisation in a duet with custom software and the Yamaha Disklavier to discuss how this impacts upon his music-making. The project provides an example of how the research is largely self-evident within the artistic outcome itself. Computational arts specialist Andrew Brown takes this further with insights into algorithmic software design and its international peer networks.

Video available at <https://vimeo.com/profdraper/artisticresearch>

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Paul Draper is a professor of artistic research and program director of the Doctor of Musical Arts at the Queensland Conservatorium. He is a jazz musician, composer and record producer who publishes widely on practice-based research, web 2.0 culture and record production.



Stephen Emmerson
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Dr. Stephen Emmerson is a concert pianist who teaches and supervises students at the Queensland Conservatorium and is program director of the Master of Music program at the Australian National Academy of Music in Melbourne. His performances are heard regularly in radio broadcasts and on CD via Melba and Move Records.



Andrew R. Brown
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Andrea R. Brown is a computation arts specialist and professor of digital arts at Griffith University. His current performance practice is laptop live coding and he is a chief investigator on ARC Discovery research projects that develop interactive software agents.



Vanessa Tomlinson
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Associate professor Vanessa Tomlinson is a percussionist, composer, improviser and curator with a particular interest in Chinese music, found sounds, and acoustic ecology. She is head of percussion and program director of the Master of Music program at the Queensland Conservatorium, and co-directs the APRA award winning ensemble *Clocked Out*.

Parallel Session IB – Friday 11:15 – 11:45, Small Hall Palais Meran

Four years after the practice - based research. “From Singer to Reflective Practitioner: Performing and Composing in a Multimedia Environment”

After finishing a Master of Philosophy “From Singer to Reflective Practitioner: Performing and Composing in a Multimedia Environment” in 2010, I have been applying the knowledge and experience I gained from the research in my work. I will talk about how this research has enhanced my identity as performer, composer and designer, as well as my other work since. Aspects of how this research has enhanced my identity include the role of improvisation and experimentation, as well as typical issues rising from working in a multimedia environment, such as compositional, logistic, design and collaborative concerns. These issues tend to blur the traditional roles, which can influence the identity of an artist deeply. At the same time, the context of multimedia is greatly influential to the creative person, providing opportunities to try different things, to experiment with new tools and new forms, to build new relations with people, and to learn to communicate in new ways. One learns how to listen better, how to look at things differently, and how to deal with different perspectives; therefore an empirical approach may be an effective method for involving musicians and artists into multidisciplinary processes. It is important to note however that current education does not very often use this approach, often causing participants new to the field of multimedia composition and performance to repeat the struggles of others. Educational knowledge is often legitimated mainly as conceptual rather than as living forms of knowledge. Therefore the main theme will be the concept of experiential learning through multidimensional reflection: as a singer who is a composer, as a composer who is a researcher, as a student who has been a teacher, as an artist who has lived in an imaginative world creating her works, and as a researcher dealing with institutional policy and educational change.



Aleksandra Popovska

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Aleksandra Popovska (MK/NL) is a vocalist, educator, and improviser/composer. Raised in the Former Yugoslavia, she was exposed to a wide variety of cultural influences. Her interest in music is various and so is her use of voice, from traditional and contemporary to popular and experimental live electronics. As a vocalist in the Dragan Dautovski Quartet she performed in over fifteen countries. Participating in different groups she recorded over twenty CDs and appears on many music festivals. Being between Balkan and Western cultures and living and working in The Netherlands and Macedonia in the last few years gives her a

unique position and an opportunity to dedicate her talents to cross-platform performances. Since 2005 she took part in a few researches in live electronics, music education and innovative processes in collaborations. The focus of her most recent work is on new vocal performance and creation of audio-visual works for children.

Parallel Session IC – Friday 11:15 – 11:45, Ligeti Hall

Developing meaningful relations – a study of artistic research in music composition in Flanders

In this study five recent doctoral dissertations and eleven papers from master students were analyzed. An online survey of 23 composers, performing or supervising research in Flanders, provides additional information. In this study I examine how artistic practice and fields of knowledge, including artistic research, are integrated in the research design and method.

The results show that in the doctoral dissertations the link between the research and the artistic practice is rather weak, although on the master level there are more attempts to find and elaborate a meaningful link. But there also seem to be a number of shared aims and concerns. Many researchers and supervisors stress the importance of finding meaningful relations with artistic practice and reflecting on the own artistic practice. These and other results point at gaps between:

- master and postmaster research
- discourses on artistic research on the one hand and results of artistic researchers on the other
- text/research and the artistic practice.

To bridge these three gaps and raise the impact of artistic research in music composition, I make the following three propositions. First, institutions should implement minimum criteria for the form and *dissemination* of research outputs. Second, discourses are needed to explicitly connect strong knowledge domains in music composition with artistic research. In this study two such knowledge domains were detected: (score) analysis and the (research) history of composition. In the studied outputs these domains not only appear in a traditional form but also in new forms. These innovative but tacit practices need to be articulated and elaborated in relation to discourses on artistic research. Third, institutions should aim to create a research *environment*, in which experiences and practices are shared and discussed between researchers and artists.



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In 2014 Hans Roels (b. 1971) finished his Ph.D. in the arts at the School of Arts, University College Ghent (Belgium) where he teaches live electronic music. His research focuses on the creative process in music composition and radical forms of polyphony. Since 2010 he also works as a researcher in the Orpheus Institute. Hans Roels studied piano and composition and during the 15 years that he was active as a professional

composer his works were played in several European countries by ensembles such as Champ d'Action, Spectra ensemble, the electric guitar quartet Zwerm and Trio Scordatura. Between 2001 and 2008 he was responsible for the concert programming in the Logos Foundation, a center for experimental audio arts. More info: www.hansroels.be.

Parallel Session IIA – Friday 12:15 – 12:45, Rehearsal Room

A New Approach of Learning and Rehearsing Steve Reich's Drumming

Music practice is used by artistic researchers as source domain for their research questions, but further, music practice can be also integrated in the framework of the research methodology, which leads to research results and brings immediate impacts to the researcher, the peers, and even a wider music community. In 1970-71, Steve Reich composed *Drumming* after his lessons with traditional drummer Gideon Alorwoyie in Ghana. Not only integrating the Ghanaian drumming in his minimal compositional techniques, Reich applied the oral music practice— learning the music holistically via listening and imitation— in the creation of *Drumming*. During rehearsals, Reich taught his ensemble how to play the music himself, referring to the rhythmical patterns he had jotted down in his notebook during his lessons in Ghana. Only in 2011, Reich made the first definitive full score, meaning to reduce disappointing performances caused by the ambiguous markings on the manuscript. Tracing back to my field study of the West African balafon, a music genre that pertains to oral tradition, I question whether printed score is the best solution for studying and performing *Drumming*. For instance, the oral learning experience has brought significant insights to my artistic domain, which holistic imitation promotes better ensemble musicianship (identified in analysis, synchronization and listening skills) and creates a collaborative working environment. In Autumn 2014, I attempted to integrate the advantages of oral tradition in the rehearsal practice of *Drumming*, and furthermore, reduce the ambiguity that the practice provokes. I invited students from the *Royal Conservatoire Antwerp* to perform *Drumming* using neither the newly edited score nor the manuscript. I prepared two types of study material: 1) online videos of the music patterns; and 2) an event table of the music structure. Afterwards, I interviewed each percussionist to reflect on the process of learning and rehearsing.



Adilia Yip

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Adilia is a performer in marimba, and currently, researcher-assistant at the Royal Conservatory of Antwerp and docARTES PhD candidate at the Orpheus Institute, Ghent. Her main research interests lie in the embodied performance practice of the marimba and the instrument's origin— the West African balafon. She has participated in

international and national artistic research conferences and was invited to give marimba masterclasses at music conservatories and universities in Hong Kong, Guangzhou (China), Antwerp (Belgium), Valencia, Lleida, Castellon (Spain). She is the founder member of chamber music groups *Duo Antwerp* (bass clarinet and marimba) and *The Bracket Percussion* (percussion and theatre).

Parallel Session IIB – Friday 12:15 – 12:45, Small Hall Palais Meran

Investigating the Skills of Experienced Piano Accompanists

This project explores the skills of piano accompanists in the duo chamber ensemble context through observations and interviews with experienced musicians. This research was carried out via 1) an observational case study, and 2) an interview study. The first study investigates the skills exhibited by experienced piano accompanists when preparing familiar repertoire, for a public performance, with a professional soloist in a limited rehearsal time. The participants were 3 experienced professional piano accompanists, each working on the same repertoire with the same 3 professional soloists (a violinist, a flautist and a singer). Individual semi-structured interviews and video recalls with each participant were conducted after each performance. All components of the case study were audio-video recorded. In the final part of this study, the researcher, as an experienced professional accompanist, rehearsed and performed with the 3 case study soloists following the same procedure. The second study explores the views of 10 experienced professional piano accompanists and 10 professional instrumental and vocal soloists on piano accompaniment. The data were analyzed using conventional directed thematic analysis (Hsieh & Shannon 2005). The findings of this research indicate that skills are of functional (e.g. technical; practical) and socio-emotional (e.g. perceptive; social) nature, relating to skills concerning a) achieving ensemble, b) interpreting the soloist's intentions, c) dealing with unexpected incidents, d) achieving balance, and e) communicating with the soloist.



Evgenia Roussou
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Evgenia Roussou is a versatile performer, educator and researcher. She holds a Piano Diploma with Distinction from the *National Conservatory of Cyprus*, a Bachelor of Music with Honors degree from the *University of Hull* (UK), a Master's degree in piano accompaniment performance from the *University of Leeds* (UK), and is currently studying for a PhD in Music at the *University of Hull* with principal supervisor Dr Elaine King. Her doctoral research explores the skills and the functional and socio-emotional roles exhibited by experienced piano accompanists in the solo-accompaniment Western art duo context. Her research interests include

all facets of performance studies, psychology of music, piano pedagogy and aural training. As a performer, Evgenia is an active piano accompanist involved in a variety of concerts, exams and auditions. She had piano lessons and master classes with artists such as Keith Swallow, Timothy Barratt, James Kirby and The Allegri Quartet. (Website: www.evgeniaroussou.com)

Parallel Session IIC – Friday 12:15 – 12:45, Ligeti Hall

Go To Hell: longitudinal developments through artistic research

This presentation outlines artistic development within my practice as a classical guitarist through a series of research projects, starting with my PhD (Östersjö 2008) and continuing in two senior research projects funded by the Swedish research council and in projects at the Orpheus Institute, Ghent. Throughout the projects discussed here I have been working from a three-fold methodological basis. First, I understand my artistic practice as the foundation for action research which aims at creating a change in the artistic domain in which I am active. Second, I study the artistic process and my interactions with other artists through video documentation and a qualitative research method often referred to as “stimulated recall”. Third, I devise analytical methods suitable for each project I am involved in, they may be quantitative or qualitative. In the case with Riehm, I analysed the score using the concept of the gestural-sonorous object (Godøy, 2006). In 2011 I started up an international research project on musical gesture, Music in Movement, building on the findings in my thesis but taking these notions further, looking for ways of merging choreography and musical composition based on an understanding of musical perception as multi-modal: toward a gesture-based paradigm for musical composition. One of the results of this project was the multi-media installation “Go To Hell” which consists of new choreographies, video art, a light and sound installation and new music for trio, all drawn from the guitar composition by Rolf Riehm. The artistic methods used here were developed through artistic research on collaborative and cross-cultural artistic practice. My presentation wishes to identify direct interactions between artistic exploration and analytical research procedures that characterize these artistic research projects.



Dr. Stefan Östersjö
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Dr. Stefan Östersjö is a leading classical guitarist. Since his debut-CD (Swedish Grammy in 1997) he has recorded extensively and toured Europe, the US and Asia. His special fields of interest are interaction with electronics, experiments with stringed instruments other than the classical guitar and

collaborative practices, also between different cultures. As a soloist he has cooperated with conductors such as Lothar Zagrosek, Peter Eötvös, Pierre André Valade, Mario Venzago, Franck Ollu and Andrew Manze. He received his doctorate in 2008 on a dissertation on artistic interpretation and contemporary performance practice and has since then been engaged in artistic research at the Malmö Academy of Music, and since 2009 also at the Orpheus Institute in Ghent, Belgium. Between 2009 and 2012 he participated in (re)thinking Improvisation, a research project supported by the Swedish Research Council. He is now heading a new international research project on musical gesture, Music in Movement.

Parallel Session IIIA – Friday 13:00 – 13:30, Rehearsal Room

‘Radical Interpretations of Iconic Percussion Works’: A catalyst for curriculum-building at Masters level

The project ‘Radical Interpretations of Iconic Percussion Works’ was initiated in 2013 by the percussionist Kjell Tore Innervik and the composer Ivar Frounberg collaborating with the conceptual designer Maziar Raein (Oslo National Academy of the Arts) and the experience designer Ståle Stenslien (The Oslo School of Architecture and Design). The aim of the project has been to create a number of radical interpretations of well-established, ‘iconic’ percussion works, including *The King of Denmark* (Morton Feldman 1965) and *Psappha* (Iannis Xenakis 1976) in order to investigate the influence of various performance media on interpretation. Our research and concern for students at the beginning of artistic research paths make us concerned with *trans-disciplinarity*, which arises beyond the exchange of values from separate disciplines, when professional values move towards the centre, and in-between disciplines. We have identified three hierarchical layers of reflection in our research. Departing from the work itself the basic layer includes:

- The immediate reflections on the performers’ instrumental techniques, interpretational and performative issues, etc. (the “what”).
- The first meta-level concerns the interdisciplinarity, and includes reflection on analysis and understanding, in order to create models of interpretation (the “how”).
- The second meta-level, the top-level, is truly trans-disciplinary and identifies conceptual frameworks for the research and may represent the “why”.

In curriculum building in conservatoires, both meta-levels of reflection and the move toward trans-disciplinarity are crucial, and lead us to the core questions that we shall consider in EPARM 2015: How can we establish a reflective praxis? How can we establish a self-reflexive praxis aiming at a life-long learning process? How do we expose our students to practices transferred from other art fields? Why is it desirable to go beyond interdisciplinary praxis? Should an institution focused on music welcome and facilitate such policies? – If so, how should it take action?



Kjell Tore Innervik
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Kjell Tore Innervik (b. 1974) has attracted attention both in Norway and abroad as an individual artist who is not afraid to explore new music and new ways of communicating through music. Innervik studied percussion at the Norwegian Academy of Music (NAM), completing his Diploma in advanced solo performance studies in 2003. Innervik did an artistic research fellowship (Quartertone Marimba) from 2004 to 2008 and followed up with an artistic post doc. (The NIME project 2008 – 2013). Since 2013 he has collaborated in an artistic research project (Radical Interpretations of Iconic Percussion Works). Innervik was from 2009-2013 vice principal at the NAM. He is holding an

associate professor position and leading the Master of Musical Performance program. Innervik plays percussion in the Oslo Sinfonietta. For more information: www.innervik.com.



Ivar Frounberg

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Ivar Frounberg (b. 1950) was for fifteen years assistant professor in electro-acoustic music, computer music and musical composition at The Royal Danish Academy of Music. Until 1994 he was active in music politics as a board member of KODA (the Danish Performance Rights Society) and the Danish Composers' Society. In 1994 Frounberg was music coordinator for the ICMC, Århus and in 1996 he was president for the planning committee of the *World Music Days '96* in Copenhagen. In 1995 Frounberg received the prestigious Prize in Honour of the Danish Composer

Carl Nielsen. From 1998 to 2000 he was chairman for the Danish Institute for Electro-acoustic Music (DIEM) and he was appointed a member of the Danish State Art Council for the period 1999-2001. He was appointed senior professor in composition at the NAM 2000-2012, and is now professor emeritus. For list of musical works, writings, etc. se homepage: <http://www.frounberg.dk/ivar>.

Parallel Session IIIB – Friday 13:00 – 13:30, Small Hall Palais Meran

Tempo and rubato in Alexander Scriabin's early piano preludes

The score is the main source on which a performer's interpretation is based. Despite its level of detail, the score provides only a very incomplete representation of the music itself. The development of an interpretation of a piece of music is in essence a creative artistic process, whereby artists make different personal artistic decisions. This research examines the parameters tempo and rubato (tempo variation) in the performance of Scriabin's piano preludes on the basis of recordings from 1910 until 2010. A study of the recordings allows an objective comparative research of the pianist's artistic decisions and provides insight in the performance history of these preludes. Hence, the development of an efficient and consistent method to compare the performers' decisions concerning tempo and rubato on a large scale is a major research objective. The recording analysis, using a combination of different auditory analysis methods, software tools and statistical data analyses, results in a mapping of the differences and similarities in the pianist's interpretations. A reconstruction of a century of performance history opens up opportunities for a more grounded, more profound and deliberate personal interpretation of the preludes for pianists of today. Based on the (preliminary) results of the analysed recordings the researcher formulated hypotheses concerning tendencies and singularities in the performance history of the preludes, resulting in a setup for a personal artistic experiment. Certain expression forms in playing, such as specific types of rubato playing and types of 'micro timing', seem to have been gradually falling in disuse over time. Through this experiment the researcher aims to relearn, assimilate and incorporate them as part of his personal playing style, leading to an enriched spectrum of expression tools.

Supervisor: prof. dr. Pieter Bergé (KU Leuven)

Co-supervisor: dr. Piet Swerts (LUCA School of Arts)



Stijn Vervliet

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Stijn Vervliet is Coordinator of the research group Performance Practice & Composition at LUCA School of Arts - Campus Lemmens in Leuven (Belgium). He holds a Master's degree in Music, piano (Lemmensinstituut, 2007). Since 2008 he is assistant - researcher at the Lemmensinstituut / LUCA School of Arts with main research interests on historical informed performance, performance analysis, and more recently, musical communication and interaction processes. He is currently PhD researcher at the Faculty of Arts, KU Leuven (Tempo and rubato in Alexander Scriabin's early piano preludes: A performer's analysis, supervisor: prof. dr. Pieter Bergé). Since 2010 he is affiliated researcher at the Faculty of Arts, KU Leuven. Since 2007 he is also piano teacher at the Music Academy of Lier (BE).

Parallel Session IIIC – Friday 13:00 – 13:30, Ligeti Hall

Orchestrating Space by Icosahedral Loudspeaker (OSIL)

OSIL aims at increasing the understanding of electroacoustic sound phenomena in computer music that are defined by their plastic-choreographic nature, i.e., exhibiting localization, motion, and extent. In particular, the research process focuses on the icosahedral loudspeaker (ICO) constructed at IEM in order to project auditory objects into space, a feature that has already been successfully employed in various compositions that have been performed in concerts in different spaces and environments. The ICO is a compact playback device that uses acoustic algorithms to project sound beams into freely adjustable directions, also wall reflections leading to the listener. In the existing compositions, listeners perceived auditory objects that move away from the ICO and which can have various shapes. However, currently we can neither precisely describe the required ingredients or outcomes yet, nor their psychoacoustic background. The artistic research is based on three core principles: (1) In a sequence of consecutive electroacoustic compositions, the plastic-choreographic properties of sound phenomena are examined in an empirical study. (2) Parallel to the compositional process, an explorative intersubjective verbal description details the phenomena produced in such a way that it is generalizable and can be dealt with as a quantitative psychoacoustic question. Exploratory and psychoacoustic descriptions provide well-defined comprehension of the auditory objects created, enriching the art research and promoting a clear discourse with other disciplines. (3) To find these explorative verbal descriptions methods known from psychoacoustics and an expert listening panel shall be employed. The intermeshing descriptions will progressively inform the ongoing compositional process, resulting in an aesthetic practice that composes space, using space as a plastic sonic material, aiming to find a poetic approach in contemporary media art to use complex environments for creating self-evident and unique experiences that make a strong difference to ordinary setups like in cinema, television or home 5.1.



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Gerriet K. Sharma is a German composer and sound artist. Born in 1974 in Bonn he studied Media Arts at the Academy of Media Arts Cologne and Composition/Computer music at the University of Music and Performing Arts Graz (KUG). Currently he is enrolled in the Dr. Artium programme at the doctoral school of the KUG. Works where presented at SPARK Festival of Electronic Music and Art (Minneapolis/USA), New York City Electroacoustic Music Festival, New Musical Interfaces Conference (NIME), Oslo; ELIA-Art Schools NEU/NOW Festival Vilnius, ZKM Karlsruhe. He was invited to 11th International Computer Music Conference (ICMC) Ljubljana and Int.

Darmstädter Summer Courses for New Music 2014. Since January 2015 he is the artistic director of the OSIL-project, a three-year artistic research project founded by the Austrian FWF (Austrian Research Found), working with a group of researchers on an ontology of plastic sound phenomena in computer music and sound art with advanced sound projection techniques.

Parallel Session IVA – Friday 16:15 – 16:45, Rehearsal Room

Phra Abhai Mani: A Musical Adaptation of a Thai Epic for Clarinet Ensemble

This music project is based on Sunthorn Phu's celebrated classic of Thai literature: 'Phra Abhai Mani', a metaphorical tale depicting the journey of self-discovery of a young man who uses the magical properties of the 'pī nae' (Thai northern oboe) to fight his opponents or win the heart of beautiful female characters. This allegorical story which emphasizes the importance of self-discipline and the power of sound forms the basis for an artistic interpretation conducted by the clarinetist/composer Yos Vaneesorn and sound and media artist Jean-David Caillouët. Combining their respective skills, they have created a performance piece which intertwines acoustic music, improvisations, and documentary video work. Yos Vaneesorn like Phra Abhai Mani himself embarks on a journey to expand and enrich his musical vocabulary and reconnect with the musical culture of his native land, bridging the gap between the notated tradition of the Western Classical music with the aural tradition of the Folk music of northern Thailand. Adapting the sounds of the Thai oboe to the clarinet, the classical performer re-assesses the playing styles and sound production techniques of his instrument to create a unique reconciliation between two musical worlds. Working with the entire range of clarinet instruments, the musical process also involves students engaging in improvisations and performances informed by the 'organic' musical gestures and Lanna (Northern Thai) musical stylings. Collectively, the composers and young musicians develop a wide sonic and musical palette to encompass the full range of the narrative; using electronics to broaden the scope of the music and emphasize the fantasy element inherent to the epic poem.



Jean-David Caillouët

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Jean-David Caillouët is a French sound and visual artist based in Bangkok. Mixing the old with the new, his work often combines together various disciplines such as film, music (acoustic & electronic), choreography and poetry in a live performance context. He studied at Brussels Royal Conservatoire, Dartington College of Arts in England and

was awarded a PhD from Edinburgh University in Scotland. He has performed internationally, playing well respected festivals such as Celtic Connections, the Edinburgh Fringe or the Big Mountain festival in Thailand or KLEX in Malaysia. He has produced soundtracks for films, animations, theatre and dance. His work has been performed in London's Royal Opera House and the Queen Elizabeth Hall and Thailand Cultural centre. His installation projects have been exposed in places as varied as the historical caves of Kent's Cavern in the UK, the Angkor Temples in Cambodia or Bangkok's Art and Culture Center. He currently teaches music composition and sonic arts at Silpakorn University in Bangkok, Thailand.



Yos Vaneesorn

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Yos Vaneesorn graduated with a Bachelor Degree in Music Composition from Chulalongkorn University, Bangkok Thailand in 1996. In 2002 and 2004, he was offered full scholarships from Louisiana State University and University of Missouri at Kansas-City to pursue his clarinet study in Master's and Doctoral degrees in Music Performance. His teachers include Nopachai Choltidchantha, Stanley Hasty, Steven Barta, Steve Cohen, and Jane Carl. In 2007, Yos was granted a teaching position at Kasetsart University. Currently he is a clarinet professor at the Faculty of Music, Silpakorn University in Bangkok and a principal clarinet of Bangkok Symphony Orchestra. He frequently appeared as a solo clarinetist with Thailand National Symphony Orchestra, Galyani Vadhana Institute of Music Orchestra, and Bangkok Symphony Orchestra. He also actively involved with many chamber music concerts. Recently, Yos was selected to be part of the research project focusing in music research funded by the Thailand Research Fund led by Professor Natchar Pancharoen. The project target to help standardize music researches in Thailand.

Parallel Session IVB – Friday 16:15 – 16:45, Small Hall Palais Meran

The Sound of Silence: reconstructing lost voices

This is a comparative study of the Japanese Gunki Monogatari with the Italian tradition of singing epic poetry, from its origins in the 13th century until our era. The project is co-sponsored by the Geneva Conservatory and the Research Center for Japanese Traditional Music of the University of Kyoto. Its goal is to deepen the understanding of the creative processes and communicative techniques found in sung narration from across the cultural spectrum. The study, which combines observation and analysis with practical experimentation, is designed to develop a set of interpretive models that retrace the artistic and conceptual path that led to the birth of the 'stile recitativo.'

'Una Musa Plebea,' an artistic research project dedicated to the minor repertoires of the Italian Renaissance, was the first fundamental attempt to analyze an early music repertoire and its survival in the popular tradition today by using an interdisciplinary methodology that united musicology, ethnomusicology and the analysis of secondary sources. The program, published in 2011 by the Raumklang label, was recorded over several years, following a process that began with the creation/formation of a work method, then its verification, followed by its application to music of often vastly different origins.

The project, dedicated to Angelo Poliziano's "La Fabula di Orpheo," was the result of collaboration between the Geneva Conservatory, the Royaumont Foundation, the Bruges Concertgebouw and the Chemins du Baroque Foundation of Sarrebourg. Its preparation involved a group of young performers: students of the Geneva Conservatory together with young professionals from across Europe. The long period of preparation (three years) created a unique work environment for the young musicians who participated. They were confronted with an approach that they had never experienced before to singing techniques, improvisation, ornamentation, and the relationship between text and music. The possibilities opened up by the workshop, and the work-methods used there, would have a major influence on the young musicians involved, changing their way of looking at early music and its methods of interpretation. The music of the production was recorded by K617 in 2006 and received excellent reviews from the international press, including a 'Diapason d'Or.' In addition, there is a video produced by the Geneva Conservatory that illustrates the conception and realization of the project.



Francis Biggi

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I work in early music, especially in the music of the Middle Ages and early Renaissance since the second half of the Seventies. I belong to the generation of Italian musicians who decided, determinedly and at a very young age, to embark on a course of musical, cultural and personal education outside national boundaries. In the world of early music we work on the original sources, on historical documents. But to my mind, a specialized, theoretical training was not enough; I needed to have some involvement with the music within the society that had created it. I needed to experience the elements of it in order to understand the influence that thinking had on music and the relationship that music had with society, with culture,

with philosophy and with politics. I felt I needed an interdisciplinary education that comprised not just specialist musical studies but also history, ethnology and anthropology. I have focused my research on the relationship between text and music in the repertoires of the late Middle Age and the early decades of the Renaissance, on the treacherous terrain between writing and oral transmission. Working in collaboration with other specialists I have been able to construct a hermeneutic model to sing the narrative poetry. Once I had understood what distinguishes narrative singing from other forms of singing, I turned to the polyphonic repertoire of the early Renaissance, in which compositions that use the same meter as narrative poetry are often found. It was necessary to analyze hundreds of compositions in search of characteristics corresponding to the model I had developed, thus creating a library of essential melodic formulas, with which I started experimenting.



Parallel Session IVC – Friday 16:15 – 16:45, Ligeti Hall

Trio for String, Stick and Lightbulb

I align my work with the notion that perception is a creative act. As a consequence an interesting position for me is to facilitate this creative perception. I want to create situations where the listener can weave his or her music from the available threads or *listen* a musical structure into a sonic matter. I work with composition in a transmedial situation along the same lines. Thus, one of the findings I will be discussing is that in order for a transmedial situation to occur, the composer can *weaken the media specific structures*. For a movement, a sound and a light to connect in a common structure it is important that neither instance are parts in stronger structures such as series of sounds, lights or movements. They must only be instances, so that they reach out and connect – need each other to appear somewhat meaningful. Through the works *Trio for String, Stick and Lightbulb* and *On Speed* I will discuss and exemplify the above as well as how a form of artistic research takes place when the works start to sing and the artist listens.



Christian Blom

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Christian Blom (b. 1974) is an artist living and working on the peninsula Nesodden, outside of Oslo, Norway. Blom works with acoustic and electronic music, installations and performance - art. Blom is currently a research fellow at the Norwegian Academy of Music where his work focuses on strategies for transmedial composition. More information can be found on his website: www.christianblom.com.

Parallel Session VA – Friday 17:15 – 17:45, Rehearsal Room

***Entering, trespassing, leaving and re-entering the „artistic sphere“.
Transgression as a means of musical communication: AUSSEN, for Tenorhackbrett
(tenor dulcimer) solo (2015).***

Various features of my recently completed work “AUSSEN” for tenor dulcimer solo can be tied to a more general course my artistic work has taken on lately and correlate directly to my doctoral project at the KUG. In showing these relations, I will elaborate specifically on the idea of „transgression“ that has, both in AUSSEN as well as in general perspective, taken on a central role. Transgression literally means to go beyond something, to leave the limits of a given situation, interaction or experience, in a wider sense it can also mean to deviate. In my approach, I refer to “transgression” basically wherever a given work of music aims to leave the purely “artistic sphere” so as to communicate with the audience and create a new set of opportunities for involvement. Rather than trying to „implode“ a given musical material or developing this material from within, to such a point where a “transgression” of sorts could be said to happen, my target is to create somewhat liquefied borders between the piece-as-a-musical-construction and the piece as it is situated in the actual, current situation, between the concert-performance as an isolated museum-like act of service and its potential to become an inclusive and vivid focal point of social interaction, between the formal division of performer, listener and composer (present or not present) and their shared qualities of being human. A first step into new territory, AUSSEN strives to demonstrate all parts of the perceptive construction (triangle) regularly established in a concert situation as oscillating, debatable metaphors or norms, and thus to open, ears, eyes and hearts towards the transient nature of reality. My talk will venture to show how and why this is done and what implications and connections could be found in regard to my doctoral project.



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Hannes Dufek (b. 1984) studied composition with Chaya Czernowin and Michael Obst in Vienna. He free-lances as a composer and organizer for contemporary music, engaging in various fields from contemporary musical theatre to free improvisation and recently even became a stage performer, but he does compose “regular” pieces too. He is co-founder and chairman of *Ensemble Platypus* and part of the theatre group *makemake produktionen*. In 2014, he joined the board of the Austrian ISCM section as recording clerk. In his musical work, a similar diversity can be found – he has written songs about fish, about evil ducks and (non-)flying goats, a good deal of comedy-show-like music and at very much the same time has done live sets as contemporary improv-performer, written prize-winning compositions and produced techno music. His current agenda includes mostly contemporary music pieces plus little-known attempts at saving time for his artistic doctorate at the KUG.

Parallel Session VB – Friday 17:15 – 17:45, Small Hall Palais Meran

***Addressing gender issues by means of music performance
Exploration of artistic considerations aiming to enhance theatrical performance of
baroque music***

This presentation addresses theatrical performance of instrumental music, investigated collaboratively by a performing violinist, and a researcher in music education (experienced musician). The study is part of a major research project investigating the work of Catalina and Christina (soprano), leaders of a freelance company problematizing timeless gender issues by means of creating theatrical performances of baroque music, selected because of its quality and character suitable for illuminating aspects of gender. We focus on a revision process aiming to improve the dramaturgical curve of a production inspired by Barbara Strozzi's living conditions, a 17th century Neapolitan composer (occupation unsuitable for women) and unmarried mother (socially vulnerable). Beside the leaders a male lutenist and a female dancer participate, all act on stage, shifting in representing a fictitious "Barbara". Here, we especially address Catalina's exploration of the role of instrumental music at the narrative peak. To capture her ways of coping with qualities noticed in music, scenography and narrative we combined artistic exploration with cultural-psychological analysis. Reflections-in/on-action were analyzed individually and followed up in repeated analytical talks. Our partly overlapping pre-understandings helped reveal aspects that had remained uncovered before, especially regarding interrelations between verbalized and non-verbalized knowledge.

Results show a development of instrumental performances from being intermezzi reflecting gender issues, towards becoming integral parts of these. Catalina also recognized a need for more clearness in scenic transition between some works of music. Both findings concern recontextualization and changed conditions for music performances, for instance a scene representing "Barbara" as a dignified composer (music by Mealli). Implementation: Catalina initiated further revision, collaboratively with the lutenist, drawing on musical structure combined with embodied expression, to achieve a dramaturgically more representative performance (both musicians acting as "Barbara"). The study exemplifies how research through/on artistic processes may enhance practice; how research/practice may act in societal debate.



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Cecilia K. Hultberg is professor/chair of Music Education and Music Education Research at The Royal College of Music in Stockholm. She holds a master in music performance (flute) from The College of Music in (West) Berlin and a PhD in Music Education Research from Lund University (Sweden). She performed with Brandenburgische Kammersolisten until she left Germany. Her research focuses on learning and development in/through music performance. She is a member of The Committee of Educational Sciences at The Swedish Research Council.



Catalina Langborn

Royal College of Music in Stockholm, Sweden

Catalina Lagborn holds a master degree in Fine arts from The Royal College of Music in Stockholm. Besides being one of the leaders of The Opera Bureau she is a freelancing violinist, specialized in baroque music. She is frequently engaged as the leader of baroque orchestras in Scandinavia, as soloist and chamber musician. She lectures about entrepreneurship in music.

Parallel Session VC – Friday 17:15 – 17:45, Ligeti Hall

Animated Notation - Improving live electronic performance practice

As a composer, performer and listener of live electronic music I am aware that this type of music faces several challenges. Especially when featuring classical acoustic instruments like violin or piano and alternative instruments like computer, electronic devices or even non-musical instruments and objects. First, depending on their instrument, the demands of performers concerning the live performance can be quite diverse. Second there is no universal music notation for alternative instruments. Therefore a lot of live electronic music is improvised and lacks structure. Finally for the audience live electronic music can remain inaccessible. Furthermore, often a disconnection of performative actions and sound can be observed. In my research I try to tackle these problems using animated notation. Thereby my main approach is that of a composer that would like to communicate musical ideas to all parties involved in a live electronic music performance. My major objectives are: understanding animated notation in general and its advantages and drawbacks, analyzing animated notation to solve the mentioned problems in live electronic music, and finally to develop a set of guidelines that offers composers and performers the possibility to utilize animated notation as a tool.



Christian Fischer

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At an early age Christian Fischer began to experiment with acoustic and electronic instruments, computers and video while looking for alternative ways to connect images and music. After becoming a professional photographer he studied Media Design at Bauhaus University and Electro Acoustic Composition at Academy of Music Franz Liszt in Weimar. Since 2006 he lectured at several academies in Germany, Egypt and Estonia and was head of the Media Design Department of the German University in Cairo. His interdisciplinary work covers composition, audio installation, teaching and writing. He

is the publisher of the contemporary harpsichordist and founder of Formula Mundi Film Festival. Currently Christian is pursuing a PhD at the Estonian Academy of Music and Theatre dealing with alternative notation approaches for live electronic music.

www.c-m-fischer.de

www.research.c-m-fischer.de

www.x-projekte.de

www.formulamundi.com

Parallel Session VIA – Friday 18:00 – 18:30, Rehearsal Room

Construction of bandoneon solos in Argentine Tango music: decoding an oral tradition

One of the distinguishing characteristics of Argentine Tango music is its singular placement between an academic, notated music of European descent and a popular music style. Most styles of Latin-American popular music are passed on primarily in an oral way, which makes it rather difficult for outsiders to grasp their particular aspects. In this sense Argentine Tango is different insofar as it is a predominantly written music, particularly after the establishment of the arrangement as one of the main identifiers of each style. However, although most of the music is notated, there are many aspects that have never been written down in the scores, and these are some of the particularities that define each style. The scores provided by the arrangers included most of the notes to be played, but *how* to play them was left up to the musicians themselves. Traditionally, these aspects were not explicitly taught, but rather acquired through practice, while growing up within the musical culture. The way to play the bandoneon solos within a tango piece is a clear example of this phenomenon: published scores present the solo passages as stripped-down melodies, and musicians are expected to turn these into meaningful, rich passages. During his Artistic Research, Santiago Cimadevilla transcribed and analyzed a representative selection of these solos in order to find recurring elements and patterns that are specific to each performer as well as common among them. By doing so, part of this implicit knowledge could be made explicit. Additionally, the results were used to enrich his own interpretation of these solos by implementing some of these patterns and creating new ones, all of which significantly contributed to developing his own style. This presentation also illustrates the way Artistic Research is implemented at Codarts. By following the model of the *Intervention Cycle* the personal artistic development achieved as a consequence of research can be tracked down, and specific changes in the performance are linked to concrete research results.



Santiago Cimadevilla
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Santiago Cimadevilla is a bandoneon player and arranger. He studied piano in Buenos Aires and later on bandoneon at the Rotterdams Conservatorium (Codarts), where he followed lessons with Leo Vervelde, Victor Villena and Gustavo Beytelmann. He has worked with many renowned musicians and ensembles in Europe. He played with Orquesta Tipica Fernandez Fierro during their first European tour and was often invited to perform with tango legend Alfredo Marcucci's Sexteto Veritango. He specializes in Astor Piazzolla's work, which he often arranged and performed with several orchestras. Currently he performs with the recently founded quintet TRASNOCHE, which specializes in new tango compositions and arrangements, and plays regularly as a soloist with various orchestras (Residentie Orkest, Radio Philharmonic Orchestra, Netherlands Blazers Ensemble, etc.). Santiago is a founding member of Splendor, the newest stage for the performing arts in Amsterdam as well as an independent collective effort of musicians and composers, and since 2012 is also a teacher and Artistic Research coach at Codarts, University of the Arts. www.santiagocimadevilla.com.

Parallel Session VIB – Friday 18:00 – 18:30, Small Hall Palais Meran

Enlightening Shadows. Women in Music.

The project "L'ombra illuminata", in progress at the Conservatory of Music "Niccolò Piccinni" of Bari, Italy, is the outcome of the artistic and research experience of its two promoters. It focuses, both in research and in performance, on the work of women composers through the last two centuries, aiming to integrate their contribution into the mainstream of the canonized Western music repertoire. This multi-faced project, which has dramatically changed the outlook on music experience of its promoters, has taken them to share knowledge both in teaching and performing, involving students, teachers and academies in seminars, concerts and research activities meant to improve awareness of the female presence in Western music, so taking root in the very life of the Conservatory as well as in the educational path of its students. The artistic research develops in different fields: thematic teaching in Chamber Music and Piano classes, with students engaged as soloists and in ensembles and performing in concerts and exams; support to students' research about women musicians for Music Theory and History courses and exams; translation into Italian from the original language of texts by women composers to be published in a yearly thematic Journal, as a witness of their life and relations with the musical society of their time; research in public and private archives in Italy and abroad - also supported by Erasmus Staff Training Programme - and in touch with direct testimonials of a 'not-so-past' yet forgotten History; involvement of living women composers and performance of their works; artistic activity, with performances and seminars, in social contexts with a strong male-dominated social outlook. An important outcome has been a festival, held in April 2015 in two public halls of the city, with students and professors engaged in performing programs entirely dedicated to women composers, including many first performances.



Angela Annese

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Angela Annese graduated in Piano at the Conservatorio "Tito Schipa" in Lecce, Italy. She perfected soloist repertoire under Carlo Zecchi, at the "Mozarteum" in Salzburg, and, for many years, under Aldo Ciccolini. She is laureate at the Académie "Maurice Ravel" in St. Jean de Luz and studied chamber music under Trio di Trieste at the Accademia Chigiana in Siena. She founded the 'Clara Haskil' Trio and co-founded the chamber orchestra "Collegium Musicum" in Bari. She is deeply involved in exploring the repertoire of melologue in cooperation with foremost Italian actors and shares a piano duo with Filippo Faes. She is author of musicological essays and editor of

concert's booklets and has recorded various CDs, including the first complete recording of Nino Rota's piano music. She is professor of Piano at the Conservatorio "Piccolo Piccinni" in Bari and cooperates with the English Literature Department at the Università degli Studi di Bari.



Orietta Caianello

Conservatorio di Musica "N. Piccinni", Bari, Italy

Orietta Caianello was born in Naples, where she graduated in Piano at the Conservatorio "San Pietro a Majella" under Aldo Tramma. She perfected her chamber music studies under Werner Genuit and her soloist studies under Peter Feuchtwanger. She attended the Ferienkurse in Darmstadt and the Academy Tibor Varga in Sion and is now studying Phenomenology of Music under Elisabeth Sombart, in Rome. She performs as a soloist and in ensemble in Italy and in many countries in the world, also being part of Freon Ensemble in Rome and exploring the repertoire of melologue, and founded the Ianus Piano Duo with the late Antonio Sardi de Letto. She has recorded three CDs in piano duo and three with the Freon Ensemble. She is professor of Chamber Music at the Conservatorio "N. Piccinni" in Bari, Italy, and cooperates in a course on Music Interpretation at the Università degli Studi di Roma Tre.

Parallel Session VIC – Friday 18:00 – 18:30, Ligeti Hall

Zeitraum: Sharing Knowledge through Aesthetic Experience

Zeitraum (German for ‘time interval’, literally also ‘time space’) is a sound environment created in the context of the FWF-funded artistic research project “The Choreography of Sound”. The project explored questions of space in electroacoustic music and sound art, approaching them through the practices of composition, choreography, and installation art. As one of the central results of the project, Zeitraum exposes the interrelation of time and space in acoustic communication. Zeitraum has been created explicitly with the intention to function as an artwork communicating research results through aesthetic experience. Exploring this possibility was part of the project’s methodological quest. Instead of words, Zeitraum uses sounds and the movements of the listeners to make the argument. It creates a situation in which the audience is provoked to combine their aesthetic and epistemic strategies in making sense of the work. Confronting the audience with a puzzle about what they hear as a function of their listening position also provokes communication among the listeners – a feature specifically afforded by the sonic properties of the work. Not only to students and peers (such as composers and sound artists) but also to other musicians and the general audience, Zeitraum offers the possibility of making a key experience conceivably pertinent for anyone pursuing a sound based artistic practice. Furthermore, an online audio-visual model of the ideas structuring Zeitraum allows for an interactive exploration of the work, developing it further and applying the concepts it embodies in one’s own practice. The work is a distillate from several case studies performed in the context of the project. In its enigmatic sonic appearance, an aesthetic formulation of some of the essential constraints shaping the composition of spatially distributed sound textures has been found, touching upon fundamental conceptual and artistic conditions of possibility in electroacoustic music composition and sound art.



Gerhard Eckel
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Gerhard Eckel is an artist using sound to explore ways of world making. He aims at articulating the aesthetic and epistemic dimensions of art, understanding artistic experience as a compound of action, perception and reflection. His works are the result of research processes drawing on the practice and theory of music composition, sound art, choreography and dance, installation art, interaction design and digital instrument making. Gerhard is professor of Computer Music and Multimedia at the University of Music and Performing Arts Graz. He also serves as affiliate professor at KTH Royal Institute of Technology and as visiting professor at the Royal College of Music in Stockholm. Besides his artistic work and teaching, he leads publicly funded transdisciplinary research projects and supervises scholarly and artistic doctoral research. Currently he is also the president of the Society for Artistic Research.

Parallel Session VIIA – Saturday 11:45 – 12:15, Rehearsal Room

Vulgar Display: Inscribing the Incompatible

We will present on our collaborative research, referencing existing outputs and featuring short live performances, the ultimate underlying principle of which is artistic antagonism. Here, irreconcilability informs mutable modifications to specific aspects of our musical practice through the new music ensemble Vulgar Display (formed in 2012). Indeed, it was the conflicting impulses of our individual work as composers that gave rise to Vulgar Display in the first place, viz. apparent timbral incompatibility married to the musico-semiotic valences of vulgarity and sophistication (particularly those of extreme metal as against contemporary classical music). Our work as an ensemble seeks to advance a negative dialectic in which fractures, polarities or fissures unstably maintain themselves; and this has involved the commissioning of a series of professional and student composers whose brief was simply to ‘fail’ to integrate the ensemble’s component parts (i.e. downtuned, heavily distorted electric guitar, percussion batteries and classical piano trio). Amongst the more oblique of Vulgar Display’s associated developments however has been an unusual extension of its tendencies into philosophical domains, specifically its musico-semiotic references as strategic devices and operative concepts within both deconstruction and critical theory. And it is here, indeed, that the implications of our work thus far can be seen to inform the further modification of our musical practice; the thematization of the displacement of musical topics as philosophical *topoi* must now, reciprocally and in turn, inform once again musical aesthetics. Both ‘sophistication’ and ‘vulgarity’ may here, as a consequence, be understood as rigor, as logic compelled to contend with their own limits, *at the point at which they no longer function*. Our presentation seeks, on this basis, to interrogate the implications for musical practice of the failure of musical rigor, of musical logic in just this sense.



David Horne

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David Horne is regularly commissioned and performed by major organizations, including the Carnegie Hall, London Sinfonietta, Scottish Opera, the BBC Symphony, BBC Scottish Symphony, Hallé and Royal Liverpool Philharmonic Orchestras. In 2014 he was featured in a portrait concert as part of the BBC Proms, accompanying the BBC Philharmonic Orchestra’s performance of his work *Daedalus in Flight*. His music is published by Boosey and Hawkes. Also active as a pianist he has given a large number of concerto and recital appearances. David has taught at the Royal Northern College of Music since 2001 where he is currently the Assistant Head of the Graduate

School, teaching across all levels including the supervision of PhD students in composition and performance. He has wide research interests including analysis, composition, improvisation and performance, presenting regularly on his individual and collaborative work in the UK and abroad.



Simon Clarke

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Simon Clarke is a philosopher, composer and performer. His work explores various and variably incompatible themes associated with contemporary continental philosophy, though critical theory and deconstruction are his foremost areas of interest. *Line and Colour: Instrumental (Ir)rationality in Adorno's Musicology* (2010) and *Derrida and Topic Theory: Musical Semiotics Folded Back into Philosophy* (2014) are indicative of these twin preoccupations. Simon's 'completion' of Ravel's *Miroirs*, meanwhile, as an orchestral suite, was premièred in 2007; his transcription of Ravel's violin sonata as a concerto will be given its first performance in July 2015. In addition, Simon is a lecturer at the Royal Northern College of Music where his remit extends from politically-orientated art to traditions of analysis.

Parallel Session VIIB- Saturday 11:45 – 12:15, Small Hall Palais Meran

Müller vs. Franke: re-evaluating a historical debate and its relevance to modern double bassists.

My Master's research project centered on a published discussion between two mid-nineteenth century double bassists - August Müller and Friedrich Cristoph Franke - which appeared in the *Neue Zeitschrift für Musik* between 1849-1851. Müller and Franke's discourse stimulated my exploration of two aspects of playing in particular: early fingering methods, and the practice of modifying orchestral double bass parts. I experimented with following their instructions, and recorded some examples to facilitate a comparison of their ideas. I used a video recording to compare Franke's and Müller's fingering systems. The split-screen video simultaneously shows the two fingering systems being used for a single excerpt and demonstrates the advantage (for this excerpt) of Franke's less popular 4-finger method over the 3-finger method used by Müller and most bass players today. Since I found that in many situations it is useful to alternate between the two fingering systems, I will also demonstrate how the two fingering methods can be combined. Müller suggested many modifications to the double bass parts of Beethoven's symphonies. I recorded some examples of these modifications, as well as the original parts, with a small cello & double bass section. To evaluate which of Müller's suggested modifications I might choose to apply in my own performances, I weighed their technical advantages against any audible disturbances to the effect of the bass line, while also considering the basses' musical function in context of the full score. One example from Beethoven's Ninth Symphony exemplifies the difference between Müller's and Franke's approaches to bass playing, particularly in regard to fingerings and modifying orchestral parts. Müller's more conservative playing style is reflected in his 3-finger fingerings and suggested modifications, while Franke's more optimistic views explain his 4-finger fingerings and opposition to modifying orchestral parts. The recordings discussed are accessible online: <http://www.researchcatalogue.net/view/103988/135390>



Shanti Nachtergaele

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A native of Belgium, Shanti Nachtergaele grew up in Davis, California and attended Shenandoah Conservatory (Virginia), where she graduated *summa cum laude* with a Bachelor of Music degree in double bass performance in 2013. She is currently pursuing a master's in early music at the Royal Conservatoire in The Hague, where she studies historical double bass and 8' violone. Her primary teachers have been Donovan Stokes and Maggie Urquhart, and she has performed recently under the direction of Frans Brüggen, Barthold Kuijken, and Peter van Heyghen, among others. Shanti won the student division of the 2014 International Society of Bassists Research Competition, and she has been invited to present at the ISB's 2015 convention.

Parallel Session VIIIA– Saturday 12:30 – 13:00, Rehearsal Room

Phonetic Relations between Vocal Music, Electronics and Linguistics in the second half of the twentieth century

Influenced by new, even revolutionary linguistic theories of renowned scholars, such as Roman Jakobson (1896-1982), several composers of the twentieth century established an interaction between vocal/electronic compositions and the phonetic dimension of the linguistic apparatus. By focusing my attention on compositions written by Karlheinz Stockhausen (1928-2007), e.g. *Gesang der Junglinge* (1955-56), by Luciano Berio (1925-2003), e.g. *Thema (Omaggio a Joyce)* (1958), by Luigi Nono (1924-1990), e.g. *Omaggio a György Kurtág* (1983), by Kaija Saariaho (1952), e.g. *Lonh* (1996), by Jonathan Harvey, i.e. *Speakings* (2008), I am currently studying (i) the interactions between the phonetic characteristics of a text and the timbral and formal features of a composition, including voice and electronics, and (ii) the subtle transformations between words as *bearers of meaning* ('sense') and words as *sound material* ('sound'). A substantial part of this research will be carried out by using music itself as a *tool for text analysis* through the creation of two original compositions for voice, instruments and live electronics. By adopting techniques such as *text fragmentation* and by musically exploring the intrinsic syllabic and phonemic structure of a text, it is my intention to create a *new set of compositional parameters*. Since my *compositional practice* constitutes a substantial part of my research, the findings of my research influence to a large extent my artistic practice and vice versa. My research combines authoritative linguistic theories, concerning phonetics, of a.o. Stetson, Jones, Jakobson, Halle, with thorough musical practice and therefore consists of a balanced interplay between artistic and theoretical approaches. Furthermore, in order to transfer my theoretical insights to the artistic practice, I intend to communicate my research results to composers via a *syllabus* that I will compose. In addition, I strongly believe that the results of this research project will be useful for singers and instrumentalists who wish to study and perform the vocal and instrumental repertoire of the second half of the twentieth century. For this reason, I intend to disseminate my research results through a series of five *lectures*, linked to the course 'Musical Analysis' at the Royal Conservatoire Antwerp.



Paolo Galli

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Paolo Galli was born in Milan in 1979. From 2001 to 2010, he studied Composition at the Istituto Superiore di Studi Musicali Gaetano Donizetti in Bergamo (Italy), under the supervision of Professors Stefano Gervasoni and Pieralberto Cattaneo. Subsequently, from 2011 to

2013, he attended a Master in Composition at the Royal Conservatoire Antwerp, under the supervision of Professor Wim Henderickx. In 2014, he has been admitted as a doctoral student to the docARTES programme at the Orpheus Institute Ghent. The title of his artistic research project is *Phonetic Relations between Vocal Music, Electronics and Linguistics in the second half of the twentieth century*. His deep interest in vocal music and linguistics is shown by some of his latest compositions

such as *Il mare come materiale* for soprano and ensemble (2012) and *r-p-o-p-h-e-s-s-a-g-r* for mezzo-soprano solo (2013). Furthermore, since 2014, he has been pursuing his career as a researcher at the Royal Conservatoire Antwerp. In 2014, he carried out a research project entitled *Speech/Words as sound material*. In addition, he is currently engaged in a research project entitled *Voice as Instrument-Instrument as Voice* in “*Omaggio a György Kurtág*” by Luigi Nono.

Parallel Session VIIIB– Saturday 12:30 – 13:00, Small Hall, Palais Meran

Restoring a practice of the past: Piano playing in 1820s Vienna

Piano treatises of 1820s Vienna have been the primary sources from which I have identified and reconstructed unambiguous technical advice for playing the mature Viennese fortepiano. Since 2010, I have worked as a 'lab rat' in my own experiment, systematically adopting all the instructions regarding posture and arm/hand/finger movement to investigate whether these changes would also change the music. Together with studies of contemporary music theory, this procedure has in fact completely 'reconditioned' my technique – and with it, the quality of the sound, the stress (*Betonung*) and the phrasing options. Significant changes in my 'before' and 'after' versions of various works are clearly perceptible on historical fortepianos as well as on modern pianos. As commonly acknowledged, the modern piano evolved from the English school of piano building. The Viennese fortepiano became extinct by the end of the 19th century, and I argue that the *practice* of Viennese fortepiano playing must have died out along with this instrument's discontinued use. If the practice is lost, can it ever be recovered? How close can we come when access to 'native practitioners' and all sounding sources are impossible? My project demonstrates that descriptions of body movement are (indirectly) one source of information to musical ideals of the past. In my experience, it has opened up a new 'interpretive space' for piano music of the nineteenth century. I have particularly studied etudes by J. N. Hummel and piano works by Schubert, and I am currently reintroducing Chopin's etudes and other romantic works to my repertoire. The 'reconstructed technique' offers solutions which make many awkward things easier to execute, improve the sound quality and proud itself of a beautiful legato. It explains Hummel's and Chopin's peculiar fingerings and encourages nuance of dynamics and accentuation in a way we have since lost.



Christina Kobb

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Pianist and fortepiano specialist Christina Kobb is Head of Theory at Barratt Due Institute of Music in Oslo where she teaches all theory subjects and is the leader of Research & Development. She also lectures in music history and performance practice at the Norwegian Academy of Music, where she is *almost* done with her PhD. Following an initial bachelor degree in piano pedagogy, Christina spent four years at the Royal Conservatoire in The Hague – where she studied fortepiano with Professors Stanley Hoogland and Bart van Oort, and graduated cum laude – and one year with Professor Malcolm Bilson at Cornell University, NY. She is the recipient of 'The Muzio Clementi Award' (2008) and 'TICON' Scholarship (2007), and winner of the accompanist's prize in the competition 'The John Kerr Award for English Song' (2006). Christina is one of the founders and editors of www.musicandpractice.org.

POLIFONIA PROJECT - the outputs about artistic research

This WG has focused on quality enhancement in relation to the role of research in HME institutions. It has paid particular attention to the kind of research described as artistic research. In doing so, it has examined the role of students as participants in this area, especially at Masters and Doctoral level, as well as considering how best to support the on-going professional development of conservatoire teachers as artistic researchers. The solid establishment of a European Platform for Artistic Research in Music has been one of its means of achieving this. After a pilot event in Belgrade in 2011, the first conference of this platform within the lifetime of the project took place in Rome (May, 2012) and was followed by two further events (Lyon, April 2013 and Stockholm, March 2014).

- **Study of the content of 2nd Cycle HME programmes as routes to artistic Doctorates.** The group conducted a survey of existing practice as to the philosophy and design of 2nd Cycle programmes and gathered opinions on how this practice might be developed. This work has informed its handbook, looking at 2nd Cycle curricula in terms of how they can combine the functions of 'gateway to the profession and bridge to the 3rd Cycle'. The handbook, one of the most substantial yet produced by 'Polifonia', combines a first section jointly produced by the WG with case studies contributed by individuals from across the user community. It is available in English, French and German in open access on the 'Polifonia' website (www.polifonia.eu) within the section Working Groups – Artistic Research in HME, on the AEC website (www.aec-music.eu) and in hard-copy format upon request.
- **European register of peer reviewers for artistic research in music.** The group has given careful consideration as to how best to establish such a register, recognising, in particular, the dangers of such a resource if it has to operate a system of criteria for inclusion in, or exclusion from, the register. The solution adopted has been to develop a database of student projects at Masters and Doctoral level and to include in the fields of this database not only the project title and a short abstract but also the name(s) of the supervisor(s) working with the student. The effect of this is not only to provide an enhanced view of the range of subjects being studied by students in higher music education but also to make it possible for institutions and individuals to identify supervisors working in a particular topic area (and therefore with expertise in that area). They can then match areas of expertise with those in which they require a peer reviewer and/or external examiner. The database allows initial contact to be made with the expert, after which the decision as to whether he or she will be engaged as peer reviewer/external examiner can be made on an individual basis. Thanks to the involvement of the Society for Artistic Research (SAR) in the working group, a further refinement of the database concept has been introduced, integrating it with the Research Catalogue (RC) of artistic research expositions whose management is one of SAR's key activities.

A 'Polifonia' portal has been established on the RC as the location for the database:

<http://www.researchcatalogue.net/portal/portal>

As a result of this step, in addition to the basic information held within the database, the possibility has been created for links to expositions of material produced in the students' projects. This material may take the form of recordings of performances, etc. giving a far richer picture of the nature of the project. Students and supervisors whose details are uploaded to the database are being encouraged to develop their own profile pages within the RC, thereby expanding the range and quantity of musical material available on this resource.

AEC's GREEN PAPER on Artistic Research

Key Concepts for AEC Members, No.1: Artistic Research An AEC Council 'Green Paper', 2014

PART ONE: The Basic Concept

Rationale

AEC believes that *research has an important role to play in the life and work of conservatoires* as a means of promoting the understanding and development of the musical arts. At the same time, AEC recognises that *not every conservatoire will necessarily wish to participate in explicit research activities* and not all who do will wish to attach the title 'artistic research' to what they do. It also acknowledges that precise definitions are not only difficult to achieve but might prove limiting to the valid research ambitions of some member institutions.

In framing this concept document, *AEC specifically wishes to endorse the freedom of institutions* to decide for themselves what role, if any, research should play in their activities. Equally, though, AEC is acting at this point in recognition of the fact that *more and more of its member institutions are moving towards embracing research* in some shape or form as integral to their missions.

The AEC's concept of Artistic Research begins from the belief that *it should be viewed inclusively* and not as tied to a particular orthodoxy. It is seen as a virtue that it should be multi-faceted and avail itself of any research discipline or method relevant to its purpose.

Definition

Keeping the above in mind, AEC proposes the following broad definition:

Artistic Research may be defined as a research discipline that serves the purpose of promoting the development of the arts, and which displays all, or most, of the following characteristics:

- It possesses a solid basis embedded in artistic practice – usually that of the artist-researcher or of individual artists within a research team
- It contributes new knowledge and/or creates new perspectives within the arts
- It is supported by critical reflection on content and/or context
- It articulates and reflects on methods and work processes
- It promotes critical dialogue within the profession, and with other relevant professions
- It shares relevant professional knowledge with the public sphere

PART TWO: Developing the Concept

The place of Artistic Research in the wider research context

In order to locate this basic concept within the wider picture of research types and traditions, there are a number of elaborations and qualifications that need to be applied to it:

- Although the definition offered of Artistic Research is intended to refer to research ***typically conducted in the context of artistic production*** (e.g. conservatoires), this does not imply that every type of research conducted in a conservatoire is necessarily Artistic Research; there are types of research that may be well suited to a conservatoire's resources and strategy but which do not have as their main purpose the promotion of the development of the musical arts (e.g. studies on the health benefits of music-making)
- Artistic Research, although strongly application-oriented, does not preclude ***pure research***. In fact, in order to make progress, the field of Artistic Research is likely to support a wide range of component activities, some of which may count as pure research, others as applied, and still others as developmental or translational research
- Artistic Research should not be understood as something that is opposed to ***scientific research***. Artistic Research should fulfil the procedural standards that apply across the whole spectrum of research disciplines – replicability, verifiability, justification of claims by reference to evidence, etc. – although it may achieve these standards in ways particular to its own nature
- Artistic Research shares with ***other research focussing its study on the arts*** the aim of promoting the understanding, and thereby the development, of artistic practice; however, it is distinctive in the emphasis it places upon the integral role of the artist in its research processes. In the words of one widely-shared formulation, it is 'research where the artist makes the difference'.

Characteristics of Artistic Research in the context of conservatoires

In a similar way, there are a number of further points that need to be made to explain more fully the characteristics that Artistic Research is likely to display in the conservatoire context:

- **The Centrality of Artistic Processes and Products**
Artistic processes and products – performances, compositions, etc. - are central to the working patterns of conservatoires. It therefore seems both logical and desirable that ***they should be similarly central to any research activity*** taking place in conservatoires, although how this centrality is reflected must remain something that ***individual institutions decide for themselves***.
- **Artistic Processes or Products in Relation to Other Elements**
Although artistic processes or products are essential components of, and in, Artistic Research, there should be ***flexibility about how and when they are applied***: at any or all stage(s) of the research process; and either on their own or in conjunction with other research elements.
- **Collaboration between Artists and Researchers**
It is possible that an Artistic Research project might be conducted by a single person who not only engages in the artistic processes under investigation but also possess the

necessary research competences. However, given the multi-disciplinary nature of Artistic Research it is expected that ***much research will be based on collaboration.*** Very few single researchers will be expert in all the relevant areas. Consequently, Artistic Research will usually be done by teams of artists and researchers in which these roles are distributed amongst the different members.

- Students and Teachers

Research in conservatoires may cover both the work engaged in by ***students*** in their programmes of study and that of ***teachers*** as part of their on-going professional development. Students are likely to engage in, and with, research primarily in their 2nd- and, especially, ***3rd-Cycle studies***, but they will also benefit from being introduced to research principles as part of their 1st-Cycle study.

- Communication of Research Results

The outputs of Artistic Research come in a wide variety of forms and media. Any Artistic Researcher has an obligation to the research community to explain both the process and the outcome of his or her research in ways that conform to the normal standards of comprehensibility among peers that are found in more traditional research. However, he or she is free to explore ***new ways, more closely embedded in the artistic component***, through which this elucidation may take place either partly or entirely, provided that the overriding obligation of clear communication and dissemination is always borne in mind.

- Appropriate Dissemination of Research Results

Research processes and outcomes should be documented and disseminated in an appropriate manner, so that they can be communicated to the research community, the artistic community and the wider public. Dissemination ***need not be confined to the written word***, although other forms of communication will almost invariably be complemented by, and complementary to, some written element. It is not enough to perform a work and call this a 'communication of research results', but Artistic Research, as a discipline, should promote understanding and respect for the difference between simply *implementing* research results in artistic processes and products and seeking to *communicate them directly through* such processes and products.

Features of Artistic Research that will confirm it as a fully-established discipline

AEC supports the growing number of its member institutions who have embraced the concept of Artistic Research in their aspirations to move forward from this to the eventual achievement of the institutional conditions typical of any established research discipline, such as:

- Its own national and international associations
- Its own journals
- Its own distinctive discourses (not just one discourse)
- Its own acknowledged leading experts in the field
- Its own regular conferences
- Full-time faculty positions in conservatoires
- Relevant Doctoral and Post-Doctoral training programmes
- Research funding programmes specific to it
- Funding for graduate students

Summary of AEC's overarching beliefs and policies on Artistic Research

AEC believes:

- that Artistic Research, as a means of promoting the understanding and development of the musical arts, has the potential to play an important role in the life and work of conservatoires
- that those of its member institutions who are, or who wish to be, engaged in Artistic Research should be encouraged in this, whilst respecting those who do not want to go down this route
- that where Artistic Research does take place in conservatoires, it is helpful if, wherever possible, it complements the artistic activity that is these institutions' main focus. This implies seeking out opportunities to explore research questions relating to the most-played repertoire, as well to little-known or newly-created musics

How AEC will support the development of Artistic Research

AEC intends to support its member institutions that engage in Artistic Research, or are considering doing so:

- by providing helpful indications of what it might entail (e.g. through publications such as the AEC Pocketbook "Researching Conservatoires")
- by offering platforms for researchers to present their work and discuss it with their peers (e.g. European Platform for Artistic Research in Music EPARM)
- by continuously monitoring and supporting the growth of research **and of a 'research approach' in conservatoires, not only in Doctoral and Post-Doctoral activity but also in the earlier cycles**
- by encouraging institutions who are seeking to develop Doctoral programmes and engage in research activity to do so according to the following principles:
 - Careful and progressive development
 - Achievement of a critical mass of researchers and resources as a pre-requisite for launching a Doctoral programme
 - An outward-facing approach based on building networks and exchanges with other institutions pursuing similar research approaches
 - Support for students and staff needing to develop and maintain contacts with the wider research community in their specialist area
- by ensuring that the concept of Artistic Research be understood adequately and widely, and that Artistic Research should not be something introduced solely because of external pressures, such as the need to increase the number of staff with Doctoral qualifications working in conservatoires* or to score highly in evaluation processes or funding criteria

* *In this respect, **AEC is ready to support member institutions** being pressured by their national ministries against their own wishes to move to an all-Doctorate faculty. This support does not extend to direct interference in national policy, but includes the writing of formal letters to explain the wider European position.*

PART THREE: Literature (to be developed further)

1. AEC Guide to Third Cycle Studies in Higher Music Education (2007)
This handbook sets out the territory for 3rd-Cycle studies in conservatoires and presents a suggested framework of Learning Outcomes for such studies
2. AEC Pocketbook “Researching Conservatoires” (2010)
This contains descriptions of a wide range of research activity that various member institutions have found relevant for them. Individual members are encouraged to consider all of these, as well as any other approaches that they may find fruitful.
3. Henk Borgdorff. The Conflict of the Faculties: Perspectives on Artistic Research and Academia (2012). Leiden University Press
This seeks to define in concrete terms the standards to which artistic research should conform.
4. SHARE Handbook for Artistic Research Education (2013) – downloadable from ELIA website
This considers the field of artistic research education from organisational, procedural and practical standpoints.

PRACTICAL INFORMATION

Relevant Addresses and Numbers

CONFERENCE VENUE

Kunstuniversität Graz

MUMUTH Building (registration desk, plenary sessions, parallel sessions A-C, concert)

Lichtenfelsgasse 14

A-8010 Graz

Palais Meran Kunstuniversität Graz (parallel sessions B)

Leonhardstraße 15

A-8010 Graz

DINNER FRIDAY

Aula der Alten Universität

Hofgasse 14, A-8010 Graz

MOBILE NUMBER Sara Primiterra – AEC Events Manager –0031/639011273

Recommended Restaurants

Z10 (Japanese)

Zinzendorfsgasse 10

A-8010 Graz

Promenade

Erzherzog-Johann-Allee 1

8010 Graz

Galliano (Italian)

Harrachgasse 22

A-8010 Graz

Eschenlaube

Glacisstraße 63

A-8010 Graz

Recommended Hotels

ROMANTIK PARK HOTEL**Superior**

Address: Leonhardstraße 8, A-8010 Graz

Phone: +43 (0) 316 36 30 0

Email: office.sales@parkhotel-graz.at

Website: <http://www.parkhotel-graz.at/>

HOTEL GOLLNER****

Address: Schlögelgasse 14, A-8010 GRAZ

Phone: +43 (0) 316 8225210

Email: office@hotelgollner.com

Website: www.hotelgollner.com

HOTEL DAS WEITZER****

Address: Grieskai 12-16, A-8020 Graz

Phone: +43 (0) 316 703 400

Email: reservations@weitzer.com

Website: <http://www.weitzer.com>

WIESLER*****

Address: Grieskai 4-8, A-8020 Graz

Phone: +43 (0) 316 703 400

Email: reservations@weitzer.com

Website: <http://www.weitzer.com>

HOTEL DANIEL GRAZ

Address: Europaplatz 1, A-8020 Graz

Phone: +43 (0) 316 703 400

Email: reservations@weitzer.com

Website: <http://www.weitzer.com>

HOTEL STOISER****

Address: Mariatrosterstraße 174, A – 8044 Graz

Phone: +43 (0) 316 39 20 55

Email: graz@stoiser.com

Website: www.hotel-stoiser.at

Please note that hotel reservations should be made by the guests directly with the hotel of their choice. Special rates for AEC EPARM participants are only valid until the indicated date and require a reference code upon booking (ref.: “**EPARM2015**”). As the number of rooms at special rates is limited, we would recommend that you book your accommodation as soon as possible.

Note: Neither AEC nor the KUG will cover any booking cancellation fees.

Travel Information

From the Graz Train Station

Trains from all directions arrive at Graz central station.

---> Take streetcar line 1 (direction Mariatrost) or 7 (direction Landeskrankenhaus) and alight at Lichtenfelsgasse/Kunstuniversität, if you would like to go to Palais Meran and the MUMUTH.

Alternatively you can go by taxi. There's a taxi stand right in front of the central station.

Distance: 3 km

Travel time: 10 min.

Costs: € 7,50. (Most taxis accept cards.)

From the Airport

You will land at the airport of Graz Thalerhof.

---> You can either take a taxi or the bus to Jakominiplatz (via central station), which stops in front of the airport terminal. ---> Change for streetcar line 1 (direction Mariatrost) or 7 (direction Landeskrankenhaus) and alight at Lichtenfelsgasse/Kunstuniversität, if you would like to go to Palais Meran and the MUMUTH.

Distance: 13,7 km

Travel time: 35-45 min.

Costs: Bus € 2,10, Taxi ~ € 23 (Most taxis accept cards.)

Within walking distance of the airport terminal (300 m away) there is also a train station from where trains leave for central station every hour. ---> At central station, change for streetcar lines 3 or 6. Alight at Jakominiplatz. ---> Transfer to streetcar line 1 (direction Mariatrost) or 7 (direction Landeskrankenhaus) and alight at Lichtenfelsgasse/Kunstuniversität, if you would like to go to Palais Meran and the MUMUTH.

Information on Fee Payment

The date of payment is considered to be the date when the payment was authorised by the participant or his/her institution, as confirmed on the order of payment.

The actual conference fee depends on your date of **registration and payment**:

AEC EPARM		
Participation Category	If the registration and payment is made <u>up to April 1</u>	If the registration and payment is made <u>after April 1</u>
Representative of AEC member institution	€120	€150
Representative of non-member institutions	€410	€450
Student of AEC member institution	€90	€110
Other students	€120	€150

The participation fee will not be reimbursed for cancellations notified after April 5

Bank/Banque:	BNP Paribas Fortis Kantoor Sint-Amandsberg, Antwerpsesteenweg 242 9040 Sint-Amandsberg, Belgium
Account Holder	AEC-Music
IBAN:	BE47 0016 8894 2980
SWIFT/BIC Code:	GEBABEBB

When making the transfer, please clearly quote:

- the code of the event (EPARM 2015)
- the last name of the participant
- the name of your institution (if fitting)

Example: EPARM2015, Smith, Gotham Conservatory

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Thanks to the following departments:

Stage Engineering/Recording Studio (BüTon)

Central IT Services (ZID)

Public Relations

Human Resources