

ABSTRACT PROPOSAL: EPARM Conference, Graz, 2015 – (Re-)processing Research: musical practice as both source and target domain for artistic research in music

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

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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 EPARM presentation will centre upon experiences collected during our work on *The King of Denmark*, and will focus on and elucidate how keystone insights of this interdisciplinary collaboration have already influenced the curriculum of the Master’s programme at the NAM – as oppose to focusing on the research results of this project. We shall also touch upon how the research has radically altered our own notions of performance, by referring to certain aspects of the thinking of Jacques Rancière and the notion of relational aesthetics.

We define, ‘interdisciplinary’ as collaboration across disciplines – the roles of ‘designers’ juxtaposing those of ‘musicians’. However, in the process of reading/untangling the scores, it becomes clear that interdisciplinarity already arises between the ‘musical’ participants. The composer’s as reader, analyst and aesthetic practitioner brings qualities to the manifestation of performance than the musicians, whose skills involves the audience and brings the ‘experience’ into existence. Moreover, the designers contribute with different design concepts; Experience design directed towards art objects, and Conceptual (design) frameworks towards a constant analysis of the flow of the progress on the way toward results.

X	analysis	praxis
performative	Conceptual designer	performer
creational	composer	Experience designer

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?

We propose that learning-by-doing should be preferred to praxis-within-theory. Theories should be constructed through a reflective praxis. We propose that entrepreneurship is not at the front, but must follow from the will to have *something to say*. How do we help the students to arrive there?

The presenters:

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 solistic performance studies in 2003. Innervik did an artistic research fellowship (*Quarteritone Marimba*) from 2004 to 2008 and followed up with an artistic post doc. (*The NIME project* 2008 – 2013).

Since 2013 he is currently doing a artistic collaborate 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 Performance program. Innervik plays percussion in the Oslo Sinfonietta.

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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>